Miami Vice
Prime Time Rock Comes Of Age
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Lushus Dawn & The Pretty Pain

More Than You Can Handle

The Debut Album

Featuring the single,

"More Than You Can Handle"

Produced by Leon F. Sylvers III
In our time and in our presence, is a man who lives his life in the most exemplary manner — Stevie Wonder. Having attended extraordinary growth process through his art, he now uses the power of his hard-won position to provide heroic leadership.

Being a South African in exile for the last 21 years with many of my fellow country men and women who are in the same dilemma, I feel compelled to make a statement about my country whenever the opportunity presents itself. I love my country, and it is against my will that I am apart from my family and friends. One has to go through the horrors of being banned from his own country, not even to come back to bury his closest relative. I have no apologies to make about fighting for the land of my birth; I am not asking the apartheid regime, or anyone who collaborates with that regime, to do me any favors, because South Africa is the land of my forefathers. I am entitled to raise my family with dignity and respect.

It is unjust for entertainers to go to South Africa to sing and dance for such a murderous regime! Black artists who visit South Africa, do so as honorary whites, but we say dishonorable blacks. Permission is stamped on their traveling documents so they can be privileged to live in the white hotels and perform for the white audiences; whereas the natives cannot even be considered to be employed as artists. The only time a South African is employed is when a white man signs his passbook for authorization. Some entertainers who perform in the Bantustans do so thinking, or pretending that they do not know it is still part of South Africa’s murderous regime!

The Bantustans like Bophuthatswana, KwaZulu, Transkei, etc., are integral parts of South Africa. No government in the world regards them as separate countries, South Africa, who created them. People of South Africa do not need singing and dancing, they need their freedom, now! Entertainment is a political tool when used this way. When you sing and dance for the murderous regime of apartheid, it is a justification of murder of millions in that country.

Some entertainers meet devastating catastrophes while visiting my country. A black American dancer was touring my country with a troupe, and while he was there he was involved in a car accident. An ambulance belonging to a white hospital would not pick him up for treatment as a result, he was not treated in time and that man is paralyzed for life. Had he been rushed to the hospital in time, he may be walking today. That is unjust.

The people of South Africa salute the giant of the music industry, Stevie Wonder, for his unselfish participation in the struggle against the most abominable system of apartheid. Some entertainers have been arrested in front of South African embassies for demonstrating their outrage against apartheid.

The support from artists like Dina Ross, Gladys Knight and the Pips, Noel Pointer, Roy Ayers and Barry White, to name a few, have been tremendously positive. These artists and others refused to accept the “lucrative blood money,” ranging from thousands to millions, to perform for that racist regime.

A man of integrity, accountability and credibility — Stevie Wonder — is an absolute humanitarian. His involvement in the civil rights movement and movements for freedom and peace around the world, places him at the apex of the freedom-loving people of the world. Stevie is a man of character and great vision, certainly he lives by his beliefs. Through his music and lyrics he communicates with the entire world. Recently he received awards for the album “The Woman In Red” which he dedicated to Nelson Mandela, the leader of the African National Congress of South Africa. He has been incarcerated for the last 22 years, along with other political prisoners of the A.N.C. Nelson Mandela’s crime is that he struggles against the injustices of apartheid. Immediately after the news reached the apartheid regime’s authorities about Stevie’s act, the racist regime reacted as expected. Stevie’s recordings have been banned from the airwaves and sales of his records have become illegal! A call was made to some of the other entertainers to support Stevie’s stand against apartheid, by demanding that their recordings be taken off the air in South Africa. None answered the challenge.

The United Nations heralded Stevie by celebrating his 35th birthday at the General Assembly Hall in New York. Songbird Roberta Flack, Bobbi Humphrey and others celebrities joined the masses to hear the giant delivering his solidarity speech. Here are some of the excerpts from that speech: “Tell me this . . . . . if it is so important for the laborers to live in the industrial area in the cities, why must they be separated from their wives and children by living in the shacks? The resettlement camps are wrong. If they are so great, why don’t the whites want to live there? What about Nelson Mandela and other prisoners of consciousness? What is their real crime? When people are oppressed, they rise up and free themselves as they hear the bell for freedom ringing.”

Thank you Stevie for being a man. People of South Africa have remained confident on their cause. The Pretoria regime have declared a state of emergency throughout South Africa. The beginning of the end of apartheid is in sight.

SIKHULU SHANGE is owner of Sikhulu Record Shack Inc. in New York. He is a native of South Africa.
PMRC Unites With The PTA
Issue New Demands For Ratings

By David Adelson

LOS ANGELES — The Parent Teachers Association (PTA) has issued a release announcing its agreement and alliance with the Parents Music Resource Committee (PMRC) over the issue of labeling.

At press time it was learned the new alliance had escalated its demands to include an "R" rating on records containing what the group terms unacceptable lyrics. In addition the group is calling for a full disclosure of all lyrics either on or in the album/cassette or on a card to be distributed at the point of purchase.

The change in demands by the PMRC met with an angry reaction from RIAA president Stanley Gortikov who issued the following statement: "It is regrettable that the PMRC has chosen to escalate the fervor and scope of its campaign without even waiting to see how the record industry's constructive program operates. Its medium has become more vital than its message."

The PMRC would not comment on why the escalation of demands occurred but one source close to the controversy speculated the current media attention on the case spurred the PMRC to try to attain more than the original agreement with the RIAA.

At press time, Gortikov, members of NARAS and several recording artists were meeting in Dallas at the NAB convention to further discuss the issue of ratings.

Extensive coverage of the NAB proceedings as well as the upcoming Washington hearings will appear in next week's issue.

Danny Goldberg Takes On The PMRC

By David Adelson

LOS ANGELES — I just didn't see anybody talking for us," said Gold Moun-

tain Records president Danny Goldberg. "I didn't see anyone representing the music business that I'm in."

两周前 Goldberg's anger and frustration over the recent record rating controversy had reached its peak. He placed a call to Lisa Glasser of the American Civil Liberties Union (ACLU) and created, under the auspices of the ACLU, the "Musical Majority."

"There are a tiny number of extremists that are trying to intimidate this wonderful industry," Goldberg said. "They are being absurd just because some of them happen to be married to public officials."

According to Goldberg, the Musical Majority is opposed to any type of record rating or labeling. "At the same time, I sympathize with some of the PMRC's concerns," he remarked. "I think everybody wants their children to grow up with healthy influences but at the same time I believe in America. In this country, freedom of speech is an integral part of society."

"To limit freedom of speech would do more harm than the Prince does," Goldberg continued. "If we could magi-

cally have a more wholesome society with the wave of a wand, I would vote for that. But it doesn't work that way. The cure they're suggesting is so much worse than the disease."

The industry veteran noted the Musical Majority's primary role would be that of a voice in the media. "There's a high price to be paid for interfering with the most popular part of American culture," said Goldberg. "I think it's important to have a consistent, articulate voice in the media and I hope this will create a reaction from fans who should be very upset about this."

In its first week of existence, the Musical Majority has enlisted the services of WABC, Boston's Oedipus; WMMS, Cleve-

land's John Gorman; publicist Howard Bloom; Kiss' Gene Simmons; Tim Sexton, vice president of music for Tri Star Pictures; Gold Mountain's Burt Stein; Charlie Kendall, WNEW-FM, New York...

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Alternative Videos Explode

By Lee Jeske

NEW YORK — Feel like taking a tour of the Louvre? How about learning how to be a clown? Or maybe you'd prefer to learn Italian, how to whip up a quick eucrate vigneronne, or how to tell one duck from another duck? Or maybe you'd just like to pick up a little present for your dog, or a birthday card for mom. No problem — head across the street or around the corner to the local video store.

Behind The Bullets

Dire Straits Tops Three Charts

By David Adelson

Warner Bros' Dire Straits has reached yet another peak with its latest release, "Brothers In Arms." This week Mark Knopfler and Co. sit atop the Cash Box Pop Album chart, Pop Singles chart, and Compact Disc chart.

In its 11th week on the Pop Singles chart, "Money For Nothing," the second single from "Brothers In Arms," has bulled into the top spot thanks to number one reports from such retailers as Central One Stop, Nashville; Camelot Enterprises, Cleveland; Harmony House, Detroit; Lieberman Enterprises, Dallas and Great American Music in Minneapolis.

Stations reporting the single top five or better include: WAVA, Washington D.C.; WLS AM/FM, Chicago; Zeds, Atlanta; Y100, Miami and KIIS-FM in Los Angeles.

"Money For Nothing" is the second single off the LP, following the ill-fated "Walk Of Life," which is currently gathering steam at AOR and stands an excellent chance of propelling itself onto CHR playlists considering the success of the second release: an LP on the Pop Album charts, "Broth-

ers In Arms" maintains its firm grip on the top position. This week it is the only ten album to maintain its jacket and just one of four records in the top 25 currently bulleted (only 12 of the top 50 have bulleted this week).

Retailers reporting the LP top five or better are: Tower, San Francisco; Turtles, Atlanta; Mainstream, Milwaukee; Homers, Omaha; Tower, Los Angeles; Harvard Coop, Boston; National Record Mart, Pittsburgh; JAR Music World, New York; Record Bar, Durham; Oz; Atlanta; Dan Jay, Denver; Cavages, Buffalo; Licorice Pizza, Los Angeles; Peaches, Miami; Harmony House, Detroit and Camelot, Cleveland.

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LEGENDARY LINE-UP — Rick Nelson recently invited Fats Domino to California for a series of concerts. A concert at the Universal Amphitheatre in Los Angeles was videotaped and recorded for future release as a video and record. Pictured backstage after the Amphitheatre show are (l-r): Al Kooper, recording artist and record company executive, Hank Ballard, Rick Nelson and Fats Domino.

MCA at VSDA — MCA Home Video brought a crowd of over 4000 video dealers, distributors and manufacturers together for a dinner show during the fourth annual American Video Convention held in the Sheraton Washington ballroom August 27. The dinner featured a multi-screen video presentation and an appearance by two-time Oscar winner Jack Lemmon. Pictured in Photo 1: Participants gather with Lemmon following MCA Home Video's dinner show. The veteran actor, who also received the 1985 VSDA Presidential Award, was presented with R.I.A.A. Gold Award plaques for his MCA Home Video titles, Missing and Mass Appeal. Standing (l-r) are: Louis Feola, vice president, video distribution, MCA Distribution; Gene Giaquinto, president, MCA Home Video; Jack Lemmon; Jerry Sharell, senior vice president, MCA Home Video; John Burns, senior vice president, MCA Distribution. Photo 2: Lemmon receives the 1995 VSDA Presidential Award. Standing (l-r): Sharell; Weston Nishimura, president of VSDA; Lemmon; Giaquinto.

One thing that was clear at this year's VSDA Convention was that videocassettes are not just for watching Hollywood blockbusters anymore. As a matter of fact, there seems to be nothing that you can't learn how to do off a videotape, nothing that can't be experienced from a videotape, nothing that can't be done by video.

For example — you want to send the latest in greeting cards? No problem, Cardsettes offers videotape Christmas, birthday, congratulations, and "love" cards. A bit steeper than Hallmark, $14.95 each, but something to toss out with the stale cake. And you want that little something for Fido? ARF! The video variety show for dogs (from Kartes) should get those canine noggins a-turning.

What else? Well, for those who feel it's better to cook good than to feel good, the video coffee are bulging: Craig Clai-

borne's New York Times Video Cookbook (Warner), Julia Child's six volume The Way To Cook (Knopf), a novella from Kartes that includes such titles as Thanks-giving Dinner and Basic New Orleans Cuisine, the New York's Master Chef series (SON), 13 volumes of Bocus A La Carte (Kartes), Enjoying Wine (Video Associates), and dozens of others are making for mouth-watering viewing.

And, to take off the above pounds, there are more exercise and health tapes than Jack La Lanne can do push-ups: there's a whole slew of SyberVision's Neuro-Muscular programming, there's Recover from Back Pain (Feeling Fine), Karatecize (Bookshelf), Freedance (MTI), Body

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OFFICIAL WELCOME — Phantom (Slim Jim), Rocker (Lee) & Slick (Earl) have signed with EMI America Records. The band's self-titled debut album is due out this month. Pictured (l-r): Jim Mazzu, EMI president; Phantom, Slick, Neil Portnow, vp of A&R, BMI; Mark Berger, vp, business affairs, EMI; Michael Barakian, east coast vp, A&R, EMI; Colin Stewart, vp, marketing/sales, EMI; and Dave Palacios, vp, administration, EMI.

BUSINESS NOTES

75 Join BMI'S "Million-Airs" Row

NEW YORK — Seventy-five songs have been added to this list of BMI's "Million-Airs," songs that have gathered at least one million broadcast performances in the U.S. as of the end of 1984. "Never On Sunday," "Oh You," and "We've Only Just Begun," each attained three million performances, "Gabby," "First Time Ever I Saw Your Face," "How Can You Mend A Broken Heart," "How Deep Is Your Love," "Hurt So Bad," "If You Love Me Let Me Know," "King Of The Road," "Misty Blue," "Never Can Say Goodnight," "Oh Lonesome Me," "Save The Last Dance For Me," and "Young At Heart" each chalked up over two million performances, and 60 songs each were certified at one million performances, bringing to 659 the number of BMI "Million-Airs," with Lennon & McCartney's "Yesterday" the all-time leader. BMI listed their new "Million-Airs" at luncheons in New York and Nashville, with a third luncheon for Los Angeles on September 17.

ASCAP Distributes Over $1 Million In Cash Grants

NEW YORK — $1,042,600 in cash grants for 1985-86 have been voted to writer members of ASCAP by the society's Award Panels, representing monies over and above royalties paid for performances of works in ASCAP's sample survey. In announcing the awards, ASCAP president Hal David commented, "For many years ASCAP's Special Awards have not only stimulated creativity among our members, but have also served to recognize those members who have made important contributions to American music."

The popular Awards panel consists of Dan Daniel and Bob Jones, radio personalities for New York stations WNYW and WNEW, respectively; Robert Oermann, reporter for the Nashville Tenessian; A.B. Spellman, author and director of the Expansion Arts Program of the National Endowment for the Arts; and Peter Stone, president of the Drumstids Guild.

Standard Awards panelists are Frank L. Battisti, director of Wind Ensemble Activities at the New England Conservatory of Music; Ainslie Cox, music director and conductor of the A. Goldman Memorial Concert Band; Marceau Myers, dean of the North Texas Conservatory of Music; and Paul W. Wohlgemuth, professor of music at Oral Roberts University.

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

NEW YORK — The International Association for the Study of Popular Music (IASPM) will hold a conference, Oct. 10-13, at the N.Y. Public Library at Lincoln Center, on "A Century of Popular Music in New York." Gunther Schuller, Kander & Ebb, Robert Christgau, and others will participate; write to IASPM Conference, N.Y. Public Library at Lincoln Center, 111 Amsterdam Ave., New York, NY 10023 for details. The Songwriters Guild will conduct a pop workshop this fall at their Fifth Ave. headquarters — it's a 10-week course taught by Bob Leone and info can be had from him at (212) 686-6620. In an odd pairing, Maureen McGovern will join the Philharmonia Virtuosi, Oct. 29 at Town hall, for a performance of Handel's "virtually unknown masterpiece" "Imeneo." The Willard Alexander Agency has penned the Flying Burrito Brothers to an exclusive, long-term, worldwide booking agreement. New on the bookshelves: Milestones I: The Music and Times of Miles Davis to 1960 and Milestones II: The Music and Times of Miles Davis since 1969 by Jack Chambers ($7.95 each, Beach Tree/Morrow). And the paperback edition of The Freedom Principle: Jazz After 1958 by John Litweiler ($7.95, Quill).

EXECUTIVES ON THE MOVE

Strahl Named — Rick Dobbs, v.p. president, marketing, Chrysalis Records, has announced the appointment of Audrey B. Strahl to director, national publicity. Strahl will be responsible for conceiving and overseeing the implementation of publicity campaigns for Chrysalis artists and the label.

Edwards Appointed — Don Grinnon, v.p. and president, A&R, Capitol Records, has announced the appointment of Wayne Edwards to the position of v.p. and A&R. Black music, effective immediately. Edwards will be responsible for talent acquisition, overseeing the existing black roster, and assuming all administrative activities pertaining to the black A&R division. Prior to this position, Edwards held the position of director, A&R, Black music at CBS Records where he was employed since 1978.

Stone Named — Quincy Jones' Qwest Music Group this week announced the appointment of Jonathan Stone to the position of v.p. and vice president, publishing, Qwest Music Group. Stone comes to Qwest fromable Music Publishing, where he was director of creative services. In addition to MCA, Stone served as professional manager of ATV Music Publishing in Nashville for four years.

Marin Named — Jack Losmann, v.p. president of A&M International, has announced that Bill Marin has been named director of marketing/administration for A&M Discos. Marin comes to A&M from San Marino Entertainment, which he led for five years. SME specializes in independent marketing, promotion and publicity for the Hispanic marketplace.

Poisinger Promoted — Jon Peisinger, president of Vestrion Inc., has been named chief operating officer of the company, it was announced by Austin Furst, chairman. Poisinger has served as president of Vestrion since it was founded in 1981. Before joining Vestrion, Peisinger served as v. p. and director, marketing at TImo-Life Video, where he was responsible for the development of its consumer retail division.

Weinger Named — Harry Weinger joins the press and artist relations team at PolyGram Records as staff writer, it was announced by Sherry Ring Ginsberg, national director of press and artist relations for the label. In the newly created position, Weinger will be responsible for writing artist biographies, press releases, company newsletters, monthly sales books, advertising copy for all media, and will provide artist background for company-related projects. He reports to Ginsberg.

Stahl Appointed — Wendy A. Stahl has been appointed 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. Menendez, executive vice president, operations, RCA/Ariola International, to whom Stahl reports.

Metheny Appointed — Kevin Metheny has been appointed, vice president, VH-1 Video Hits One. It was announced by David Hilton, vice president and general manager, MTV/VH-1 and Nickelodeon. In his new position, Metheny will be responsible for overseeing the areas of on-air promotion, editorial and production.

Paul Cooper Named Atlantic Sr. VP, West Coast General Manager

LOS ANGELES — Paul Cooper has been promoted to the position of senior vice president/west coast general manager for Atlantic Records, based at the company's Los Angeles office. The announcement was made by Atlantic president Doug Morris and executive vice president/general manager Dave Glew. Prior to this new appointment, Cooper had been serving as vice president/west coast general manager since January 1983.

In his new position, Cooper will continue to work closely with artists, their managers and attorneys in developing the careers of both new and established performers. He oversees Atlantic's west coast operations on a daily basis, working closely with all departments of the company.

In the creative sphere, Cooper's concentration is in the A&R area, with a focus on those artists based and/or working on the West Coast.

In making the announcement, Morris commented, "It gives me great pleasure to recognize Paul's outstanding contributions to Atlantic's creative and administrative team. Since joining the company, Paul has exhibited an ever-increasing range of knowledge and expertise. In particular, his efforts in sound-track arena have made Atlantic a leader in the field. This is a much deserved promotion for a most-valued executive."

Cooper joined Atlantic Records in 1978 as national director of publicity, and in 1983 he was promoted to vice president/west coast general manager, holding that post until his new appointment.

Prior to joining Atlantic, Cooper held the post of Director of Creative Services at Little David Records (including Monty Kay Management and Clerow Productions, Inc.) for five years. He was also national publicity director for A&M Records, where he created the publicity, artist relations and media development departments at the inception of the label.

Paul Cooper
CBS Songs To Handle Jackson's ATV Music Catalog

By David Adelson

LOS ANGELES — The administration of ATV catalog, recently purchased by Michael Jackson, will reportedly be handled by CBS songs in New York. Jackson purchased the lucrative catalog for $47,500,000 last month.

There are over 41,000 songs in the ATV catalog including 251 Beatles songs from 1964-1972. The Lennon/McCartney song positions represent all but a few of the duo's compositions during the six-year period.

Other artists represented in the newly purchased catalog are, Little Richard, the Ventures, Danny Gatton, the Left Banke, the Turtles, Dobbs, vice president, marketing, Chrysalis Records; Simon Fuller, The Adventures' manager; Cherie Fournier, east coast creative director and international manager, Chrysalis music Group; Chris Morrison, The Adventures' manager; Jack Croag, president, Chrysalis Records; and Kevin Sutter, director, national album promotion, Chrysalis Records.

Artist Development Top Priority At Famous Music

By Stephen Padgett

LOS ANGELES — Music publishing has always played a well defined role in the music business. In the past, publishers occupied themselves with discovering songwriting talent and exploiting the fruits of this talent via myriad available media, cover versions by recording artists, sheet music and international sub-publishing deals, to name a few. Recently, however, publishers are actively pursuing artist development arrangements in an effort to further expand their market. This week, Cash Box begins a series of articles on this new development, which could become a powerful new tool for publishers.

The first of these articles was written by Rick Dutka, publisher of New Music Seminar. Dutka says his panel "will have to take a serious look" at record companies that have holdings in or do business with South Africa. "We've always been an industry that's tried to take moral positions on human rights issues. I think it's time we started practicing what we preach," says Dutka, who is also vice president of Tommy Boy Records. He sees the music industry's role in educating the public about apartheid as key, citing Bruce Springsteen, George Clinton, Little Steven and Ruben Blades as being particularly effective in bringing that message to a mass audience.

Warner Bros. ViewMaster Video Pact

LOS ANGELES — Warner Bros. Records, Inc. and View-Master International Group, Inc. have announced they have entered into a worldwide agreement to distribute a series of original live-action children's videos for home viewing. The agreement follows the entry of View-Master into the home video field, while Warner Bros. Records, through its Warner Music Video division, will be marketing and distributing children's videos for the first time. View-Master and Warner Bros. Records believe these will be the most sophisticated, entertaining and educational children's video productions on the market. The first titles will be available in early 1986.

Together Again Productions, Inc. (TAG) of Los Angeles is producing the video series. TAG principals Carol Rosenstein and Bruce Gowers have produced and directed more than 500 videos for a wide range of audiences over the last ten years.

Though paperwork is not final and CBS Songs executives would not comment on the deal, it has been learned that the majority of the administration will be handled from the CBS Songs office in New York where copyright administration is headquartered.

Details on additional staff, office space or other considerations are still unknown but one source claimed that Beatles catalog is the subject of hundreds of requests.

ATV employed approximately 75 employees in four offices, Los Angeles, New York, London and Sydney, Australia. "It beats me how they'll handle a catalog that it took 75 people to administer," a pink slipped ATV staff told Cash Box.

According to the former staff member, no ATV employee has been contacted by CBS Songs to help with the administration of the newly acquired catalog.
With its classic moniker further altered and a streamlined cast of players, Starship's latest effort places emphasis on melodic, pop songwriting and the vocal interplay of Mickey Thomas and Grace Slick. From the powerful single "We Built This City" to the soulfulness of "Sara" and the hard rock of "Desperate Heart," "Knee Deep... is an album rich in commercial potential and musical satisfaction.

BACK INTO BLUE — Quarterflash — Geffen 24978 — Producer: Steve Levine — List: 8.98 — Bar Coded
The long-awaited return to the spotlight of Quarterflash on "Back Into Blue" proves out a maturation in the quality of the band's songwriting and the overall production—thanks to Steve Levine—as well as the vocal abilities of Rindy Ross. From the A-side opener "Walking On Ice" to the lyric "Grace Under Fire" and the romancing "Just For You," Quarterflash is showcased as the quickly accessible pop band they showed promise of. Ross' vocals and horn playing are the album's hallmark — look for fast CHR and AOR acceptance.

SOUL TO SOUL — Stevie Ray Vaughan and Double Trouble — Epic 40036 — Producer: Steve Ray Vaughan-Double Trouble — Richard Mullen — List: 8.98 — Bar Coded
Stevie Ray's blistering lead guitar is still the showcase here, but strong material such as "Say What" and "Ain't Gone 'n' Give Up On Love" makes "Soul to Soul" even more interesting than past releases. Clear-cut Hendrix homages like "Come On II" abound, but Vaughan is alive and kicking.

TWO WHEELS GOOD — Prefab Sprout — Epic BFE 40100 — Producers: Thomas Dolby-Phil Thornaly — Bar Coded
Paddy McAlloon is perhaps one of the best songwriting talents to emerge this decade. This second LP from his band, Prefab Sprout, is a heady, spiritual journey. This is not just another band with a peculiar name, they are serious. Thomas Dolby gives them the production sheen that elevates them above amateur geniuses. Radio is already responding to "When Love Breaks Down."

The ethereal minimalism of past Roches efforts is here foregone for more traditionally musical yet still humorous, touching and profound songs. A classic vocal sound not to be missed.

Thunderous dance-rock from one of the ladies than pioneered the field. "Revolutionary Dance," "Rock This House" and the balladry of "I Need Love" are highlights of this typically powerful Nona Hendryx release.

Cameo's formidable creative nucleus Charlie Singleton steps out on his own here on this solo debut. With a distinctive and sensual vocal style and hard funk grooves, "Modern Man" is an accessible and progressive B/C contender.


BORDERLAND — Rio — Elektra 60446-1 — Producer: Steve Rodford — List: 8.98 — Bar Coded

SHY TALK — Columbia 39885 — Producer: Pete Solley — List: 8.98 — Bar Coded

HOW TO BE A ZILLIONAIRE — ABC — Mercury-422 824 904-1 — Producer: Martin Fry — Mark White — List: 8.98 — Bar Coded
From the band that proved the look of love was easy as ABC comes this lesson on "How To Be A Zillionaire." The ambition of drama and theater is undeniable, but the bottom line here is pure British soul, with an infusion of the current instrumental technology. While "Be Near Me" is the fastest breaking single, there are a fistful of sonic delights on this high-slepping LP.

RYTHM ROMANCE — The Romantics — Nemperor FZ 40106 — Producer: Peter Solley-Gordon Forydice — List: 8.98 — Bar Coded
Sticking to its tried and true style of upbeat guitar-pop, the Romantics hit stride on "Rhythm Romance" with the infectious "Let's Get Started" and the bounding single "Test Of Time" while the rave-up "Never Thought It Would Be Like This" is another standout. Straight ahead pop-rock for the younger demos from a band which knows its audience and its strengths. A solid LP.

ERIC MARTIN — Capitol 12424 — Producer: Danny Kortchmar Greg Ladanyi — List: 8.98 — Bar Coded
Eric Martin's soaring voice is given expert treatment on this disc which has already spawned a charting single in "Information." Featuring Bill Payne, Randy Jackson, Stan Lynch, producer Kortchmar and Waddy Wachtel and others, Martin is making a strong bid for next teen rock throne a la Rick Springfield.

VILLAGE LIFE — Herbie Hancock/Foddy Musa Suso — Columbia FC 39870 — Producers: Bill Laswell, Herbie Hancock — Bar Coded
One of the year's hippest releases, as Suso — a master of the ancient African stringed instrument, the kora — and Hancock — a master of anything with keys (he uses the Yamaha DX-1 here) — fuse the African and the American for a sound that's out of this world.

LOOK BACK IN ANGER — Graham Parker — Arista 6-8391 — Producer: various — List: 8.98 — Bar Coded
12 tracks from Parker's prime albums with the Rumour which include such well-known classics as "Heat Treatment," "Local Girls" and lesser known gems like "Temporary Beauty" and an extended "You Hit The Spot."

CITY LIGHTS — Lou Reed — Arista 6-8390 — Producer: Lou Reed — List: 8.98 — Bar Coded
Three live tracks from the "Take No Prisoners" LP and cuts from "The Bells." "Street Hassle" and other LPs make up this solid retrospective of Reed's later work.

JUST A MILLION DREAMS — Alan Vega — Elektra 6 0434-1 — Producer: Chris Lord-Alge — List: 8.98 — Bar Coded
The well-seasoned rock of Vega is here added to the inimitable sound of producer Chris Lord-Alge on this well-paced and perfect back-to-school rocking disc.

WHEN MIDNIGHT COMES — Surgin' — EMI America 17167 — Producer: John Luongo — List: 8.98 — Bar Coded
No nonsense rock'n'roll which burns on the soaring title track "Turn The Radio On" and "In The Heat Of It All" and slowly churns on "Not Done Lovin' You."
SINGLE RELEASES

THOMPSON TWINS (Arista 1-9396)
The first single from Thompson Twins long awaited "Here's To Future Days" LP is this melodically rich track that fits perfectly into the current wave of U.K. successes on this side of the Atlantic. With Nile Rodgers helping out on production, "Lay Your Hands On Me" is a typically strong piece of songwriting. Bridges the dance-pop gap excellently.

TOMMY SHAW (A&M 2773)
Remo's Theme (What If) (4:02)(Almo Music/ASCAP)(Shaw-Camnata)(Producer: Tommy Shaw-Richie Cannata)
Taken from the motion picture Remo: The Adventure Begins, this cut from Shaw's successful "Girls With Guns" LP is an engaging straightforward power-pop rocker which reveals Shaw's knack for vulnerability in his vocal delivery. Sure to be a CHR and AOR breaker, "What If" recycles various lyrical and musical ideas in forming a cohesive single which spells S-H-I-T.

RATT (Atlantic 7-89502)
Now patented production from Beau Hill and soaring vocals from Stephen Pearcy mark this throwback which is complete with a no-nonsense chorus hook.
KENNY LOGGINS (Columbia 38-05625)
I'll Be There (3:58)(Milk Money-ASCAP/Foster Fries Music-BMI)(Loggins-Foster-Loggins)(Producer: Kenny Loggins)
An understated rocker from Loggins' "Vox Humana" LP which is highlighted by some tasty guitar fills and Loggins' rich and resonant voice. Sheer pop delight.
THE CURE (Elektra 7-96004)
Recalling the guitar-live drum sound used on New Order's last single, the Cure's latest domestic effort on Elektra is a surprisingly pop effort which works to the advantage of Robert Smith's distinctive vocal styles. Could be a strong new music radio smash.
SUZANNE VEGA (A&M 2759)
A shortened, remixed version of this bright new talent's beautiful, richly delivered song. The paired dialogue with Marlene Dietrich's picture about love's battles is none the less powerful for its cleverness.
NIK KERSHAW (MCA 52860)
Wouldn't It Be Good (4:10)(Invinc-BMI)(Kershaw)(Producer: Peter Collins)
Following the adage, "If at first you don't succeed, try again," MCA this week re-releases the single that launched Kershaw's international orbit. Perhaps Kershaw's support of the Paul Young tour will finally put American success within reach.
ADAM ANT (Epix 3-05574)
A lengthy hiatus is ended as Ant is back with a single that owes more to his early, rhythm-attack days with the Ants than to his later pop efforts. "Viva Le Rock" is a straight-ahead rocker with little subtlety. Should score big.

JIMI TUNNELL (MCA 52504)
GRANDMASTER MELLE MEL (Sugarhill 92015)
ROBERT ARMS (Cruise 3-274)
TONI REDD (Wonder 001)
TOMMY EGLIN(claiming Race 2001)
Your Money (3:34)(Lord Hume/ASCAP)(Eglin)(Producer:Kraig Wall)

RALPH MacDONALD (Polydor 883 321-7)
JEFF TYZIK (Polydor 883 273-7)
JEAN KIGHT (Mirage 7-99605)
B.B. KING (MCA 52675)
Big Boss Man (4:00)(Conrad Music-CBS Unart Catalog/BMI)(Dixon-Smith)(Producer: David Crawford)

COREY HART (EMI America B-5287)
Already taking off on Cash Box's Top 100 singles chart, this week bulleted to #54, the title track from Hart's second LP "Boy In The Box" is a sonically impressive cut which gives the young singer a distinctly British flavor. Hard rocking and still in the urban dance vein, "Boy In The Box" is an amazingly complete collage of synthesized sounds — should give Hart another high charting single.

MARILLION (Capitol 0-5433)
Kayleigh (3:33)(Marillion Music-Chappell Music/ASCAP) (Marillion) (Producer: Chris Kimsey)
For weeks picking up AOR support, this project from Britain's Marillion is now getting a proper shove from Capitol and with some open minds "Kayleigh" could break on CHR. Lush production and a powerful arrangement are highlights of this developing act — which debuted a #1 in the U.K.

TA MARA & THE SEEN (A&M 2788)
Everybody Dance (3:02)(Crazy People Music-Almo Music/ASCAP)(Johnson-Ta Mara)(Producer: Jesse Johnson)
Jesse Johnson introduces Ta Mara and the result is an enticing debut single which draws from the famed Minneapolis-sound while installing its own pop genuineness.
IAM SIAM (Columbia 38-05620)
Te Amore (4:04)(Liedela/ASGAP)(Rothschild-Sonenberg-Vienna-Sonenberg)(Producers: David Ronsonenberg-Brian Rothschild-Larry Fast)
An aerobic, hooky little effort with an electronic Latin feel. Electronic wizard Fast's production influence can be felt.
JAKI GRAHAM (Capitol B 5516)
Round And Round (4:05)(Virgin Music-ASCAP)(Jerek Bramble)(Producer: Derek Bramble)
Jaki Graham is a newcomer to the American music scene, Her first single "Round And Round" is a track that flows with the beat, and has a very familiar melody that should entice record sales and B/C radio play.
TEENA MARIE (Epix 3-05589)
Another single from the already popular Goonies soundtrack, this record by far seems to be the LP's most funkity. "Lady T's" writing, arranging and production gives the cut its own flair.
STACY LATTISAW (Cotillion/Atlantic 7-99614)
Young Stacy Lattisaw is back with her second single from the LP "I'm Not The Same Girl" singing, and as usual she showcases her strong vocals on mature love songs from the heart. Could possibly be a contender for pop cross-over.
FATS DOMINO-DOUG KERSHAW (Toot Toot Recordz 001)
This unlikely pairing on a now well-worn single sparks with energy and eclectic musicianship. Also features a country version on the flip.
ALONE JUSTICE — Lone Justice’s recent triumphant return to one of its many Los Angeles’ stomping grounds — a two-night sold out engagement at the Palace — revealed a change in the band’s lineup. When the curtain went up it was Greg Sutton not bassist/guitarist/songwriter Marvin Etzioni anchoring the rhythm section on bass. Though Etzioni was introduced later in the evening for a set-ending version of “Sweet Jane,” the word is that Etzioni will still write for phonew vocalist Maria McKee and Lone Justice, but he will be seen solo more often. Etzioni, who has been singing in the studio with Peter Case (Plimsoul) and his wife Victoria Williams, is also now wedded. Sutton is a seasoned veteran of the local music scene, playing with Bob Dylan, the Count Flockin’ Flockin’ and The McCaughey Sisters. Even without Etzioni, Lone Justice packed a wallop though not as much as one might expect after a roundly hailed debut LP (on Goffen) and live dates with Tom Petty and the Heartbreakers, U2 and others. Topping off the Warner Bros.-dominated evening was a stop by Club Lingerie and Chris Isaac’s show, which proved that all the praise which has been heaped on him recently is true. Isaac is an engaging live performer with a club band poised on the brink of a major success. Isaac’s next L.A. date will be Sept. 27 at the Palace.

RON’S RIGHT — Among the many events of the week, the PMRC, Ron B. Brown’s quasi-governmental arm, released this statement in regards to the PMRC’s plan and his own tune “The Right To Rock.” When I wrote ‘The Right To Rock’ I never dreamed the content of the song would address musical censorship in this nation,” said the Union of Concerned Scientists musician in his solo project. “But the themes within the song are not new. They are directed toward our children and grandchildren, to the ‘Virgin’ or ‘Prince’ ... With all the government tax they receive from recording artists you’d think they could find better ways of spending it than by forming committees to decide what this kid listens to. Rock and roll is American. To attack Rock and Roll is anti-American.” Right on, Ron.

HERE’S THE BEEF — San Pedro’s own Minutemen are set to go out on a two week tour with Billy Bragg in October in which Bragg will have a show with a tour of a little and a lot of style. Bragg, the solo polcto on CD Presents will be showcased as one of the upcoming New Music Seminar who will be kicking off its fall season with its latest SST album “Project Meth.” A double-bill to dance to and learn from.

CATERO CELEBRATES — Legendary engineer producer Fred Catero, who has worked with everyone from Janis Joplin to Bob Dylan to Herbie Hancock and Sly Stone, has started his own label (Catero Records) which features Terry Garufitie, the Rhythm-O-Matics, Mel Martin, Ernie Mansfield and others and will be based in San Francisco. Vice president of NARAS, Catero is a long time behind the scenes genius, and the label should bring that genius to the fore — with much of the credit going where it belongs. All of the label’s bands will be featured at the label’s first Showcase concert to be held Sept. 25 at the Great American Music Hall in S.F. For more info, call (415) 368-2831.

FUN STUFF’S RAVES — From our “valley” correspondent William J comes this rave about the Fun Stuff’s Rave-Ups (Molly Ringwald’s favorite band). “Two-step champs, rebellious class that’s the Fun Stuff’s Rave-Ups. Formed out of high school, the band is composed of front man Brian Sanders, who is also the lead singer, and his brother Brian Sanders, who is also the lead singer, and his brother Jason. Their recent Palomino date was no exception, and the band sounded as if they jumped in where the Burrito Brothers dropped off — in a rundown honky-tonk somewhere on that infamous highway to nowhere. Lead singer Jim Podrasky is a perfect rebel without a cause; complete with cowboy hats and dapper clothes against his bare skin. His presence is a welcome relief to the lack of musical diversity in the city’s low life and middle class life. Podrasky and the Rave-Ups kept the crowd kicking up its heels for 60 minutes plus. Remaining a short step away from either city life or country life, the band provides insightful lyrics into its guitar-oriented music. This set showed that the band is clearly on its way. Terry Wilson’s guitar playing deserves special note, and with a new album — appropriately entitled ‘Town & Country’ — out soon the band is a new L.A. talent to watch.”

RAVE-INGS-UP — Los Angeles’ Rave-Ups on the Fun Stuff label are one of the top local bands to watch.

MARKETING THE STREET — Among other things, Bruce Licher (far left) plays in Savage Republic, Seen (1-r) Licher, Tom Fuhrman, Greg Grunke, Ethan Tont. Not shown: Mark Erskine.

Licher Combines Talent To Mine Alternative Market

By Peter Holden

LOS ANGELES — Mining the often ignored fragment of the unusual, best described as the “Subterranean” music marketplace is one of the most time consuming and difficult tasks in the music industry. But for L.A.-based Ira Licher, head of Independent Project records, partner in the Starkman Concern mail order business and member of Savage Republic, one of Los Angeles’ seminal industrial noise/underground bands, it is a market which could prove to be a fertile one.

Through bands like Savage Republic, Camper Van Beethoven, Communitiy FK on Independent Project and others, Licher has released 100 Flowers, Twisted Roots, Toiling Midgets and Shadow Minstrels among many others available through the Starkman Concern will probably never have a number one album or single, they do have a loyal and enthusiastic audience. Licher’s case as a record company has proved that, and indeed led him to begin his own label.

Starting as an art student at UCLA, and playing a great deal of art rock in L.A., performance artist Chris Burden, Licher made his first recording as an art project — the 45’s packaging as well as its music was part of the “piece.” The name Independent Project came about from a class of the same name. Teaming with UCLA music professor and subterranean recordings in the subterranean tunnels below UCLA and in the campus’ music structures among other sites, Licher quickly made a name for himself in the L.A. underground scene, which at the time was gauged by the now defunct Slash magazine. But success came as a surprise “Savage Republic was about to break up when we recorded our first single — we thought we’d just put it out and hope to make our money back, but a distributor picked it up and it sold out,” he recalls.

Playing gradually with the band, and picking up letterpress printing skills to add to his artistic sensibility, Licher then began Independent Project, helping to produce various projects and creating distinctive packaging for his releases. Hand-printed covers and inside sleeves revealed an aesthetic sensibility and attention to detail which makes Licher’s

(continued on page 36)
Cover Story

DYNAMIC TRIO — Glenn Frey holds the enemy at bay along with Miami Vice stars Don Johnson and Philip Michael Thomas (i). Frey’s “Smuggler’s Blues” inspired the episode from the hit NBC series.

Miami Vice
Prime Time Rock Comes Of Age
By Peter Berk

LOS ANGELES — In a perilously unsung business, MCA Records’ soundtrack from Miami Vice seems remarkably like a sure thing. The just-released album, in fact, has everything going for it: proven singles, diverse cuts from popular artists, and, most significantly, a built-in, widespread audience. Yet, key people at MCA and throughout the music industry know there’s far more at stake with this album than just profits. They know the very existence of such a record marks a milestone of considerable significance.

They realize the entertainment community as a whole appears poised on the threshold of an eruptive new trend. Prime time rock has come of age.

Contemporary songs and even hit songs have, of course, emigrated from TV shows before; shows as polarized as The Greatest American Hero and General Hospital, among others. Programs such as Miami Vice and Star Trek have spawned soundtrack albums. The Miami Vice LP, however, is the first of its kind, the first major “poprock” derived from a single TV series. The show, with its skillful blend of music and visuals, has in essence done what no regular series could do before. It has made television credible in the eyes (and ears) of contemporary musicians.

For that reason, such notable performers as Tina Turner, Phil Collins, Chaka Khan, Grandmaster Melle Mel, Jan Hamer and Glenn Frey have written material directly for, or allowed the use of their work on Miami Vice. Why have so many musical heavyweights flocked to such a formerly avoided medium? According to the show’s music coordinator Fred Lyte, “The music we choose fits. It is irreplaceable and integral. We treat it with respect. It’s never gratuitous.”

In order to prove the story of the Miami Vice soundtrack further, Cash Box spoke with Larry Sotters, MCA Records’ senior vice president of artist development. “It’s been very exciting for us,” he commented.

“Our involvement really began when Michael Mann (Miami Vice’s executive producer) chose Glenn Frey’s “Smuggler’s Blues” (off his “Allnighter” LP) for the show.” When the Frey song wound up inspiring an entire episode, in which the artist appeared himself, the song rapidly took off both on the radio and the retail level. As a result of the success of “Smuggler’s Blues,” the former Eagles suddenly established a highly bankable “association with Miami Vice which propelled him to the top as a solo performer.” Frey’s latest single from Miami Vice’s soundtrack is called “You Belong To The City,” which will be heard on the show this season.

Frey’s experience with Miami Vice showed other artists just how viable television can be as a format for their material and themselves. “For musicians,” Sertet remarked, “TV had never been a real way to come out to the public and make a career.” The music was ‘tragedically unip,’ you might say, TV was terrible in terms of contemporary music. Music videos changed all that though, and led to the Miami Vice approach to prime time programming. The show’s producers treat music as it should be treated, with care and caution.

MCA’s Miami Vice soundtrack contains 11 cuts, four of which are instrumental compositions by Jan Hamer, who writes all of the episodes’ scores. His main theme, and “You Belong To The City” are quickly followed by Cash Box’s singles chart, with both already in the Top 40. MCA hasn’t as yet announced future singles, but the potential for doing so is great creatively for the show, (Khan’s “Own The Night” and Grandmaster Melle Mel’s “Vica”) are likely contenders. With such notable artists obviously accustomed to recording for Miami Vice, Sertet doesn’t rule out the possibility of annual sound track releases from the hit NBC series.

Miami Vice has paved the way for other similar efforts. This season’s Hollywood Beat will boast a theme song performed by Natalie Cole, while Stewart Copeland of the Police has composed the title song to the upcoming series, The Equalizer. Miami Vice has even inspired one of its own stars, Don Johnson, to record an album (which will feature Stevie Ray Vaughan). All of this suggests a new era is upon us. Whether TV producers will turn out pale rip-offs of Miami Vice or respectable competitors for it remains to be seen.

So long as the trend isn’t misused for strictly commercial reasons (and audiences are sophisticated enough to know when the con game is on), the potential on prime time is limitless. If Miami Vice can do for television music what Saturday Night Fever did for film music, the industry will have a vital new tool for promotion and source of revenue. As Sertet puts it, “It’s time we utilized the power of television. There are an awful lot of people out there.”

East Coastings

GREAT STAGINGS — R.E.M.’s August 31 Radio City Music Hall performance attempted an ambitious fusion of diverse musical elements. Guitarist Peter Buck leans more toward the country rave-ups while vocalist Michael Stipe tends to a rock fantasy. With rock and country influences, the band proclaims signs of a happy marriage in the works. R.E.M. works best on songs like “Auctioneer” (from IRS’s “Fables of the Reconstruction”) and “9-9” (from “Murmur”) where they bring the primary colors of traditional folk music and splash them Pollockesque on to new combinations. Sounds easy, but the trick is to keep it appealing, effective and danceable. And gauging by the dancers-to-asile space ratio at Radio City, they did just that. If this year’s show saw the flowering of a rhythm dissonance, last year’s Beacon Garden gig summed up a different phase of their career. That show combined a high-octane song, “King’s Road,” with a centripetal force that positively galvanized the capacity crowd. But from the moment they took the Great Stage Saturday night it was clear something new was in motion. Extinguishing, enigmatic silhouettes, and slide images of green gears filled the hall as R.E.M. opened their set with the cryptic guitar riff from “Feeling Gravity (sic)” Full (“Fables of the Reconstruction”). This multimedia dimension recalled nothing so much as Laurie Anderson’s “Master Heartbreak” performance last year. Two songs later, however, their country side surfaced with a tune that Ronnie Van Zant would have no trouble covering, and once again R.E.M. found themselves in a cacophonous version of “Auctioneer” so completely riveting that when it abruptly ended there was that remarkable sound of 5,800 people catching their breath. Then applause, “Auctioneer” seems to come from nowhere and nowhere, as if the M’s intersected in a rearranged, tunefully eruptive VPAC closer to the juxto that he would like to be. Whether R.E.M. can get there from where they are now depends on the willingness of the public to listen to them

CITY HALL — Radio City Music Hall is rapidly establishing itself as the place to play in Manhattan. Not only was last spring’s Lberace show the single top-grossing national engagement but Radio City’s concert division promoted five live shows that ranked in the top 50 concerts for 1985. Upcoming Radio City shows include Heart (September 21), Sting (September 23-25 and 27-30), Dire Straits (Oct. 1-3) and a Doo Wopp extravaganza featuring the Harptones, the Impalas and the Chiffons.

GOLD COAST — Rap Masters Run-D.M.C. celebrated the gold certification of their “King of Rock” LP (Profile) with a Danceteria party September 4. Run-D.M.C. will appear on the upcoming installation of Channel J’s Crashing New York where they will preview a clip from their upcoming feature film Kush Groove.

GREEN ON APPLE — Green on Red’s recent debut in 1983 with “Gravity Talks” (Slash) they sounded like the kind of American band the Rolling Stones wanted to be by birth. If vocalist Dan Stuart sounded like Jagger, his lyrics were positively Freehold. In “Over My Head” he sang “I’ve got debts that no honest man could pay,” which is one of the most greatest lines in rock but, alas, belongs to Springsteen’s “Atlantic City.” Their September 7 Island Living show, however, went beyond derivation to focus on new material that cross-cuts genres with casual aplomb. With Keith Mitchel substituting for Alex MacNicol on drums, Green on Red started with an initially unprepossessing acoustic ballad that gradually built momentum and took the small but appreciative crowd by surprise. Most revealing was their “Symphony for the Devil” encore which Stuart leather-lined to fine effect. Opening the show was Alex Johnson Mezro and the Brooklyn Bridges (band 13)

PUCK PRIVATES — To celebrate the formation of their new record label, Private Music, Peter Baumann hosted a multi-media event in the ballroom of New York’s Friendly Inn featuring defining visual art, music and video. Peter Baumann, Lucia Hwong, newly signed to label, Peter Allen, Private Music recording artist Jeffery Lee Taggert and filmmaker Gary Krasne were all in attendance. Among the tapes screened was a rousing combination of music and video from his work for the film Night Owls.

GREEN ON APPLE — Green on Red’s recent debut in 1983 with “Gravity Talks” (Slash) they sounded like the kind of American band the Rolling Stones wanted to be by birth. If vocalist Dan Stuart sounded like Jagger, his lyrics were positively Freehold. In “Over My Head” he sang “I’ve got debts that no honest man could pay,” which is one of the most greatest lines in rock but, alas, belongs to Springsteen’s “Atlantic City.” Their September 7 Island Living show, however, went beyond derivation to focus on new material that cross-cuts genres with casual aplomb. With Keith Mitchel substituting for Alex MacNicol on drums, Green on Red started with an initially unprepossessing acoustic ballad that gradually built momentum and took the small but appreciative crowd by surprise. Most revealing was their “Symphony for the Devil” encore which Stuart leather-lined to fine effect. Opening the show was Alex Johnson Mezro and the Brooklyn Bridges (band 13)
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THE JOB MART

WBOK in Bogalusa is looking for three account executives to handle sales. Contact Andrew Moses, gen. sales mgr. Also needed at the FMer are two news people. Contact Mel Hall, Call during regular business hours (504) 732-1288, or send CAR to WBOK-FM Radio, P.O. Box 280, Bogalusa, LA 70427 EOE/MF. WOKQ in Dover is still looking for a full time evening personality with experience. "Applicant should also have good production skills," says Jim Murphy. CAR to WOKQ, P.O. Box 576, Dover, New Hampshire, 03601 EOE/MF. KTIM-FM in the bay area is accepting applications for future openings at the station. No beginners and no phone calls please. CAR to Frank Erickson, KTIM-FM, 1623 5th Avenue, San Rafael, CA 94901. WAIF-FM is looking for a "Morning personality that has the right touch of wit," says Tom Murphy. Call and ask for Tom Murphy at (904) 783-3711. Send T&R to: 97, WAIF, 6869 Lenox Avenue, Jacksonville, FL 32205 EOE/MF. Full and part time announcers are needed at KWIC. Station is located in the Gulf coast area of Texas, CAR Ted Garland, 4945 Fannet Road, Beaumont, TX 77705. No calls please. EOE/MF. . . . an anchor/reporter is needed at NLWI. Send T&R to, Hank Schmitt, ND, NLWI, P.O. Box 4999, Montgomery, AL 36195 EOE/MF. . . . KIZZ is accepting tapes for future openings at the station. T&R to Rick Morgan, KIZZ, P.O. Box 2188, Minot, ND 58701. . . . KWAY is looking for a strong news director for the station. "It's a town that has heavy into the community activities and is active in college affairs too," says Bob Foster, KWAY. P.O. Box 307, Wavelry, LA 70087. . . . WXYZ is accepting CAR's from all areas. Position for full and part time. Send to P.O. Box 876, Savannah, GA 31408. . . . KUFO in Texas is looking for an air/personation person. Format of the station is AOR, CAR goes to Mark Lepidus, KUFO, P.O. Box 6350, Odessa, TX 79762, or call (915) 396-2801, 10 noon . . . G101 is seeking someone to take over its CHR formatted station program wise. Send T&R along with your programming philosophy: GM, P.O. Box 5314, Meridian, MS 39302, EOE/MF . . . country FM103 is accepting T&R's for future and part-time openings. "Must have positive attitude and love for country music," says Rusty Daniels (601) 329-1030. KDFK-FM in Spokane is looking for a friendly and adult morning personality with experience in country radio. T&R ASAP to Art Sanders, Operations Mgr., 325 2nd St. S. Rogan, Spokane, WA 99203 EOE/MF. . . . KDZA/KZLO in Pueblo have news positions available. T&R goes to Steve White, P.O. Box 93, Pueblo, CO 81002, EOE/MF . . . a news director is needed for KMON-AM and FM. CAR goes to Wes McShay, P.O. Box 3309, Great Falls, MT 59403. "If you're a future major-market CHR jack, then let your resume come to me," says Brian Casey, PD, KO-93, 2121 Laney Drive, Modesto, CA 95355. . . . KKZX is seeking a program director with AOR/CHR experience. "We're looking for a promotion minded programmer with excellent research skills and a strong sales approach," says KKKR. Operations Mgr., T&R PO Box 3788, Derrick, IA 52028. EOE/MF . . . KMGX "Magic 104" in Fresno is looking for a CHR personality to handle news reports. No calls please T&R to. John Barry, 1785 N. Fine, Fresno, CA 93727, EOE/MF. . . . a morning news anchor is needed at WCLG. T&R, to Terri Walker, ND, PO Box 865, Morgantown, WV 26505 . . . Porter Broadcasting is accepting applications for future openings, send all replies to Jack O'Brien, P.O. Box 1540, Everett, WA 98203. . . . in San Antonio a CHR formatted station is seeking a jock for its CHR formatted station. Hours available are full and part time. Send T&R to P.O. Box 1350, Norwich, CT 06052. . . . KISS-FM in Ellsworth, ME is looking for an experienced professional to handle an aircraft position in the studio.SEND T&R to, P.O. Box 9494, Ellsworth, ME 04606 EOE/MF. . . . WZQZ "103-FM" is looking for a morning personality. "It's a highly professional environment to work in," says T&R goes to Anne Kolodziej, WZQZ, Oneonta, New York 13820 EOE/MF . . . "an excellent opportunity for a young journalist is available at WJDO," says Maureen Lofton, applicant should have good writing skills along with delivery. T&R goes to Maureen Lofton, WJ/DQ Radio, P.O. Box 5314, Meridian, MS 39302, EOE/MF . . . a southwest country station 20 minutes from Mexico is looking for a music director. T&R goes to John Kelly, P.O. Box 1808, Harlington, TX 78551 EOE/MF.

Darryl Lindsey

IN A PINK CADILLAC — There were over 100,000 entries for WPLJ's New York's Bruce Springsteen Pink Cadillac contest. One lucky winner was picked in front of the Hard Rock Cafe to ride to the Boss' concert in style with the tickets in the Caddy's glove compartment. Pictured (l-r): WPLJ's Shell Sonstein and Jim Kerr; and Hard Rock Cafe owner Isaac Tigrett.
LBS Enters Syndication Business

LOS ANGELES — "LBS Communications will enter the advertiser-supported radio syndication business via the formation of LBS Radio - and has named Steven A. Saslow as senior vice president and general manager of the new division," it was announced by Henry Siegel, LBS chairman and president.

"The purpose of LBS Radio is to offer advertiser-supported radio programs with integrated marketing and media cross-over opportunities, while attracting sizable audiences among listeners and operating profitably," Mr. Siegel stated. Saslow, formerly director of special programming for NBC Radio Entertainment, will report directly to LBS Network's president, Phil Howert. Prior to joining LBS Radio, he was director of marketing for Group W's The Nashville Network, and a partner of the radio production and syndication firm of Nautilus Network, Inc.

Blair Analysis Shows 25-54 Demo Still Strong

NEW YORK — Blair Radio's Business Opportunities analysis for 1985 showed that the 25-54 demographic has continued to remain the most requested demo. During 1985, more than one out of every three opportunities were for this popular demographic. The 18-49 demo ranked second, remaining flat last year. Requests for the 18-34 demo were up from last year.

These data are tabulated from Blair Radio's Business Opportunity reports and take into consideration the number of requests for each demo, the number of opportunities, and the number of weeks in which the campaign is scheduled to run, taking into consideration the approximate amount of dollar volume that each demographic represents. In this calculation, if an advertiser requests 10 markets for men 25-54 and the campaign is run for 15 weeks, this is counted as 100 opportunities for this demographic category.

The results of the comparisons showed: The 25-54 demo continued as the leader showing a 1.1 percent increase over 1984, representing over 38 percent of opportunities. The 18-49 demo now ranks second remaining flat last year, now representing 15.2 percent of opportunities. The 18-34 group showed an increase over last year, up .6 points, representing 14.7 percent of opportunities. The 25-49 group showed the largest increase gaining 3.8 points over last year, representing 14.3 percent of opportunities. The 35+ demo moved up to rank fifth and was up 1.3 points. Teen opportunities were down considerably, representing 2.5 percent of opportunities. Youth opportunities were down 2.1 points over last year, making up 20.2 percent of opportunities. Youth demos include teens, 12-24, 12-34, 18-24 and 18-34.

Bonville Promotes Two

LOS ANGELES — Bonville International has announced the promotions of two of its staff, KXLR & KOIT, San Francisco vice president and station manager, Kar Johnson Winston has been selected as the new vice president and general manager of KBIG, Los Angeles. Winston is no stranger to KBIG having served as the station's assistant manager during her 14 year Bonville career. She had been at the San Francisco stations for over two years.

CHANGES — Jack Emerson has been promoted to program director of KGGG, Des Moines. He was formerly the music director. Taking over the music director duties is Mike Richter . . . Doug Podell is now the assistant program director of WLZZ, Detroit . . . Marlon Barrow has been named the new program director for WAQY, Springfield, MA. He replaces the exiting Ross MacDonald . . . A couple of changes at KEZJ, Spokane, Jon Robbins has been an assistant program manager. He will continue to serve as the station's program director. Karie Stevens has been named music director of the album rock station . . . Clint Frye has been named public affairs director at WFIL & WWSL, Philadelphia. Frye will retain his duties in the station's news departments . . . Darlene Michael has been appointed general sales manager at KLUV, Dallas. Michael was regional sales manager at the station for the past two years . . . Q107 promotes two. WROX (Q107), Washington has announced that Pam Trickett is now supervisor of programming, advertising and promotion. Trickett has been with the station for the last four years and has served as assistant music director. Also at the DC outlet, Vivienne Vaughan has been named director of advertising and promotion. Vaughan was assistant manager of advertising and promotion since 1979 . . . Tom Maher is the new program director of KNAC, Long Beach. He replaces Kevin Glenn who was promoted to director of co-op advertising. Annette Kwapis now holds the program director post at KROSS (AM) . . . Jack Rock has been named promotion manager at WZAK (Q107), Cleveland last year . . . WORC, Wilmington has a new programming director. Dave Humphrey has been named as its new director. Humphrey joins the station from WCBM . . . Mike Fulton joins the sales staff at WLS AM & FM, Chicago . . . At KTAR, Phoenix, Tricia Molloy has been promoted to executive show producer and Paula Shuster-Lobock is now associate talk show producer . . .

STATION SALES — Josephson International has announced that it has completed the sale of WNIC AM & FM, Detroit to Price Communications. Price Communications announced that it has concluded an agreement with WZKS inc. to purchase WZKS, Nashville for approximately $4 million. The sale has already been approved by the FCC. Rio Bravo Broadcasting has filed application with the FCC to purchase KSET, El Paso for $1.75M . . . Burkehart/Abrams/Taps Six — Burkhart/Abrams/Michaels/Douglas and Associates will now be consulting six more stations. They are: KLPX, Tucson; KXZL, San Antonio; KMBO, Shreveport; KEEL, Shreveport; WBLI, Long Island; and WBRB, Buffalo . . . DICK CLARK TO HOST COUNTDOWN AMERICA — Dick Clark is now the new host for "Countdown America," the four-hour show heard weekly on the United States Radio Networks. Clark's first broadcast will be heard on November 2, and will be produced out of Dick Clark Production Studios in Los Angeles . . . FARM-AID COVERAGE — Continuum Radio Network will be providing hourly on-the-spot coverage from the 12-hour Farm-Aid concert on September 22, in Champaign, Illinois. Continuum's coverage will begin with the departure of Merle Haggard's special celebrity train to the concert from Bakersfield on September 21. The special coverage will be provided by the artists scheduled to perform at Farm-Aid are Bob Dylan, Willie Nelson, Jerry Jeff Walker, Huey Lewis & The News, Kenny Rogers, Van Halen with Sammy Hagar, Darryl Hall, Glenn Campbell, Lacy J. Dalton, The Beach Boys, Johnny Cash, Alabama, The Charlie Daniels Band and the Blasters . . .

TEMTING MOVES — Former Temptations David Ruffin and Eddie Kendrick show the United Stations Ed Salamon a few slick Motown moves. The pair were interviewed about their recent collaboration with Hall & Oates on the "Hall & Oates Live at the Apollo" album. Pictured (l-r): Ruffin, Salamon and Kendrick.

Daltrey Party — Roger Daltrey, former lead singer of The Who, will star in an exclusive one-hour "Live Album Party" presentation of NBC Radio Entertainment on Thursday, October 3. The program hosted by WNEW-FM's Dan Neer, will emanate from Abbey Road Studios in London. During the broadcast, Daltrey will introduce tracks from his new album, "Under A Raging Moon," due to be released later this month.

Bob Shulman
**FUTUREROCK**

"It's got a good beat, you can dance to it. I'll give it a 73, but I wouldn't buy it." That's the typical way rock and roll records are rated by the teens on TV. You never hear, "It has a rather socially relevant lyric, I'll give it a 73, but I wouldn't buy it." While rock records have sometimes lagged behind the beat, the sound, and the artist image, they have never been an easy target. They've been accused of being moronic and having nothing to say or of saying too much. They've been condemned for being uninspired, or of inspiring too much. There are those that argue that the music that is merely a reflection of the times and the public gets what they deserve. They listen to what they want to hear and they buy what they want to hear again and again.

During the 60s, music was the prime form for communicating the mood of an entire generation. Lately, it seems that there has been a trend for rock and roll to once again show the world that it has a conscience. Amidst the crashing of heavy metal guitars, synthesized drums, and silly love songs lyrics, arose "Do They Know It's Christmas," a song released to raise money for the starving people in Ethiopia. This was soon topped by the "We Are the World" extravaganza complete with superstar video. Not to be outdone, the "Live Aid" concert spectacular made its way into entertainment history. Now, we have "Farm Aid," its mission to raise money for needy farmers. With all of the recent hoopla in the media over rock and roll's allegedly "unacceptable, satanic, violent, and sexually explicit" lyrics, these noble fundraising efforts by rock musicians make you kinda proud.

Of course, the enormity of the publicity and good will generated by these ventures has sent certain agents and managers heads spinning with the possibility of getting themselves and their clients into the limelight. Futurerock has learned of several plots for benefit concerts currently in the works. We thought we would let you know, so you could prepare for the following:

**City Aid** — a concert to raise money for the financially troubled urban areas. The promoters are hoping to line up everyone who ever was a superstar to the city from the Lovin Spoonful to John Cafferty.

**Dead Aid** — a concert to benefit the poverty stricken Dead Heads who haven't been able to keep a job because they've been following their favorite band from town to town for the last 15 years.


**Cool Aid** — to raise money to give lessons to "white breads" so they can be hip as the next hip-hop, go-go, or neighborhood rap party. (First lesson — how to clap on the right boat.)

**Lemon Aid** — to raise money for everyone who thought that they were buying a great car, and ended up with a lemon. On the bill are R.E.O. Speedwagon, The Fabulous Thunderbirds, the Esels, and, of course, the Cars.

**Yup Aid** — to raise money to allow aspiring yuppies to make the down payment on their first new BMW. Music by various "adult rock acts."

**Metal Aid** — for immigrants heavy metal rock music fans who have been driven by their label because radio won't play heavy metal any more. Music to be supplied by copies of the Marshall amps that you can imagine.

**First Aid** — to raise money to aid radio stations who's owners won't give the programming department enough of a promotional budget to make them first in the ratings.

**Foreign Aid** — a clever scheme by the government and IRS Records and Secret Tapes to get every citizen to donate a portion of their salary so it can send the money to foreign dictators and other anti-communists.

**Apartheid Aid** — to raise money in support of South Africa and its domestic policies. So far the promoters haven't found anyone willing to perform.

**Aid Aid** — to give aid to those tired of too many benefit concerts.

Bob Shulman

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**AIR CHECK**

Station: WIOX 1020 AM

**WIOX** is a 50,000 watt rock station that has been broadcasting album rock music to the Toledo, Ohio market for the last dozen years. The latest Birch Radio Survey shows the station with 16.9+ and number one in the market. In their target demographics, 18-34, the station enjoys excellent ratings.

"We want to be a Toledo radio station," says music director Rick Van Gill, "Michael Hughes, the program director and I will listen to all of the music that comes through, and we try and find something that will click. We've been both with the station for a long while and we believe that we have a good feel for the market. It's as simple as looking for good songs that will fit into the tastes of Toledo."

The station is playing approximately 60% current and 40% oldies and is showcasing less heavy metal product than it has in the past. "There is less metal product out there," continues Van Gill. "Some of it we won't touch, but if it is quality metal, we will play it. Toledo is the world headquarters for the Jeep Corporation," as well as the home of some high tech technologies. We have a lot of blue collar workers who would probably prefer Motley Crue and the MeatEaters, and we have a lot of white collar workers who might feel the opposite. We want to attract both sides of the demo."

Everyone is community oriented, having spearheaded the permanent lighting of two Toledo bridges on July 4th. The event drew 300,000 people.

The current station lineup includes: The mornings with Bob and Brian with Maury Sanders, 6-10, afternoon drive, Alan Kelly, the music director, 10-2, Michael Hughes, 2-6; promotion director Keith Masters, 6-10 pm; Rick Van Gill, 10-2 am; and Tony Travis, 1-6 am.

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**ROCK PROGRAMMER'S PICK**

**Programmer**

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<td>WLUP</td>
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**Song:** "You Belong To The City"

**Artist:** Glenn Frey

**Label:** MCA

Comments:

"The song is so great that it doesn't need Miami Vice behind it. Be sure and play the version with the saxophone intro, it makes the tune."
ARETHA ZOOMIN ON THE FREeway OF LOVE — Undoubtedly one of the highest forms of acclaim and recognition within the music world is to be known by one's first name. For the last few years Michael has led the way, but going back to before him was a superstar Aretha was the first and last name in soul music, the Queen of Soul. Even before she became a famous name over the nation, Aretha was standing members of her congregation's at the New Bethel Baptist Church in Detroit while still in her teens. By growing up in a household with Rev. C.L. Franklin, her father and renowned figure within the gospel feel, it wouldn’t be unusual to have such greats as Mahalia Jackson, Clara Ward and Dinah Washington to visit, so it wasn’t surprising that Aretha heard so much good music.

Recently it was mentioned by enter tainer Luther Vandross that one of his ambitions was to meet producers of one of his own musical inspirations, Dionne Warwick, Diana Ross and Aretha Franklin. Part of this dream came true with 1987’s “Jump To It,” a top 10 hit produced by Vandross for Aretha.

Aretha’s incredible 24 gold albums, and singles and 4 Grammy awards, the city of Detroit has declared her voice a resource. With her latest Who’s Zoomin’, Who? Aretha is back to recapture those who were too young at the time to witness the Queen of Soul in her prime. With help from such artists as Clarence Clemens (Bruce Springsteen’s horn player), Dez Dickerson (seed producer for Prince, band members and co-writers), Nathan East, Ann Lennox and Dave Stewart (Eurythmics) Peter Wolf and producer Narada Michael Walden, the LP can only say the groundwork for a strong comeback.

But as Aretha insists, “I’m not making a comeback, I never left. The period while there wasn’t any product we were planning and recording this current album. Throughout her career with producers Arif Mardin and Tom Dowd, Aretha’s creative skills became more evident, and since signing with Arista, her input has increased greatly. Aretha commented, “I’m happy with the kind of enthusiasm and support that is clearly there.”

Even with the tragedies that entered her life during the LP’s production (her father had been seriously ill since 1989 following a shooting incident when C.L. Franklin surprised burglars breaking into his home, then a painful divorce from actor Glenn Turman, and the passing of her father in ’84), Aretha continued sounding good. “Who’s Zoomin’ Who?” is looking like it will be her most successful ever “Freeway of Love” is already her biggest single since 1967, hitting the number one spot on Cash Box B/G singles chart for 6 consecutive weeks, along with the “Freeway” 12” hitting #1 also. With many of today’s entertainers noting Aretha as being their inspiration, it is clear the Queen of Soul will reign for another generation.

NEW EDITION’S SECRET (DIDJA GIT IT YET?) — Be on the lookout for New Edition’s new release entitled, “Count Me Out” which is from the soon to be released new LP tentively titled, “All For Love”. MCA’s A&R director for R&B, Louis Silas, Jr. (Producer for Johnny Mathis, Patti LaBelle, Shirley Bassey, Johnny Mathis, The World, Loose Ends, Harold Faltermeyer, Bobby Womack and New Edition, will be back again to create the formula that helped “Cool It Now” top the charts. With single “Love On Your Side” the production ball is rolling. New Edition’s lead producer and Silas has one of the veterans by his side, TaMo Ti, as Silas says, “In the studio when sometimes we log as much as 15-20 hours straight doing various mixes, I sometimes can become very volatile, where as TaMo is more mild mannered. Also he’s very technical and that’s how I am, which makes for a pretty good balance of personalities.”

Stopping by the studio was Vince Brantley, one half of the writing team for New Generation Productions. Rick Timas and Brantley are responsible for the success of New Edition’s first single “Cool It Now,” writing and producing the number one hit and predicting almost that “Count Me Out” will be added to their collection of gold on the charts.

ONE GOOD APPLE — Nolan Thomas, who grew up in Edison, New Jersey, always wanted to be an entertainer from the days of listening to his favorite group, The Jackson Five. Thomas knows that someday he too would make the mark when Magi Leggett and Chris Barbosa

BUDDWEISER FIGHTS HUNGER — Ronald Williams of Anheuser-Busch (right) presents check from company to Jack Gibson, publisher of the “Jack-the- Rapper” entertainment newsletter to launch a campaign against hunger in America.

it in the business, and his chance came along (Shannon) held auditions for a certain type of singer, Thomas says. “Out of 70 days, they picked me, and all of a sudden I had a record contract with Emergency records. Thomas, who also attended the School of Visual Arts in Manhattan also has the ambition of being in films. “I would like a career in films too. I’d like to maybe do a dramatic role,” but for now Thomas is more than content with making music. Thomas voice from the LP is called “Too White,” no reflection on how Thomas sings “Yo Little Brother.”

Darryl Lindsey

THE BEAT

BUDWEISER FIGHTS HUNGER — Ronald Williams of Anheuser-Busch (right) presents check from company to Jack Gibson, publisher of the “Jack-the-Rapper” entertainment newsletter to launch a campaign against hunger in America.

AREA THEATRE — Last week, September 17th, 13th and 14th Franklin appeared in the Theatre production in her hometown of Detroit. October dates are rumored to be booked at The Arke Crown Theatre in Chicago.

QUEEN OF SOUL — Last week, September 17th, 13th and 14th Franklin appeared in the Theatre production in her hometown of Detroit. October dates are rumored to be booked at The Arke Crown Theatre in Chicago.

TOP 75 ALBUMS

Title, Artist, Label, Number of Charts
Available on Compact Disc
Platinum (RIAA Certified)
Gold (RIAA Certified)

1. ROCK ME TONIGHT — FREDDIE JACKSON

2. SINGLE LIFE — CAMERO

3. WHITNEY HOUSTON

4. THE NIGHT I FELL IN LOVE — LUTHER VANDROSS

5. WHO’S ZOOMIN’ WHO? — ARETHA FRANKLIN

6. READY FOR THE WORLD — GEORGE MICHAEL

7. AROUND THE WORLD IN A DAY — PRINCE

8. EMERGENCY — KATY & THE RATS

9. SPECIAL GUESTS — DIANA ROSS & MARVIN GAYE

10. CITY LIGHTS — THE BOOGEY BOYS

11. THE FAMILY — THE FAMILY

12. CAN’T STOP THE LOVE — ARETHA FRANKLIN

13. ELECTRIC PRINCE — SORRY

14. CITY OF LIGHT — THE WRIGHTS

15. GLOW — RICK JAMES

16. CONTACT — FREDREY DUNBAR

17. MANY ROBINS ROVER — ARETHA FRANKLIN

18. COMING — DIONNE WARWICK

19. RESTLESS — VAL

20. HOT SPOT — KY-MANI MARSHALL

21. LISA LISA AND CULT JAM WITH FULL FORCE

22. AS THE BAND TURNS — SUGAR MINERVA

23. RHYTHM OF THE NIGHT — DARYL DAVID

24. DIAMOND LIFE — SADIE

25. ONLY FOR YOU — MARY JANE GELS

26. MY BEST JOKES ARE FRIENDS — GEORGE CLINTON

27. WRAP YOUR BODY AROUND ME — MC HAMMER

28. BANGING THE WALL — BORIS KARTS (MERCURY/Gnostic 824)

29. DANCIN’ IN THE KEY OF LIFE — STEVIE VLARRINGTON

30. SPACE IS THE PLACE — FELTON SWEENEY (SEVEN SUN 824)

31. ALEXANDER O’NEAL (Tubur/CHRIS F) 3931

32. DREAM OF A LIFETIME — OCTOBER

33. SHEILA E. IN ROMANCE — SISTER SLEDGE

34. WATCHING YOU, WATCHING ME — THERESA JAY

35. KING OF ROCK — DRUMS

36. ANDREW CYNODE (Columbia F.C.)

37. LOVE FOREVER

38. CARRY ME — DAVIS (Dove/CHARISMA)

39. LUXURY OF LIFE — JOHN L. BUCK

40. MAKE IT BIG — RITA WILLIAMS

41. SONGS FROM THE BIG CHAIR — TRAVELING WAVE (Atlantic)

42. WORLD CLASS — THE W WORLD (ATLANTIC)

43. SUGAR “KISS” — RANDY CHRISTIAN

44. COOLIN’ OUT — GREGORY PORTER

45. IT’S GONNA BE ALRIGHT — GUY TANK (ELEKTRA)

46. DURELL COLEMAN

47. THE PLEASURE SEEKERS (DEBUT)

48. WILD ROMANCE

49. TAKE NO PRISONERS — THE BAND

50. MAURICE WHITE

51. DEBUT

52. MATHEW THANG

53. DEBUT

54. PENNY DANCE (DEBUT)

55. PENNY DANCE — DAVE EDDIE

56. PENNY DANCE — DAVE EDDIE

57. DEBUT

58. BILLY HILLS COP — ORIGINAL SOUNDTRACK

59. PRIVATE DANCER — RICK BROAD (DEBUT)

60. ROCKET REQUIRED — PHIL COLLINS (Atlantic-7)

61. READ MY LIPS

62. SISTERS WANNABE

63. SHANNON (Maverick/Atlantic-7)

64. SISTERS WANNABE

65. GAP BAND VI

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

A. Franklin
B. K. Starr
KoKo-Pop
R. James
D. Coleman
Isley, Jasper, Isley
Frederick
Tamara & The Seen

WHRK — Memphis — Jimmy Smith — MD
D. Ross
P. Laurence
J. Graham
R. McDonald
J. Hammer
Isley, Jasper, Isley
Simply Red

WRKS — New York — Tony Quarterone — PD
Go West
Full Force
M. Day
Stroke
Pointer Sisters

KJMJ — St. Louis — Mike Stratford — PD
Maze
M. Moore
R.J.’s Latest Arrival
One Way
Princess
R. James
Billy & Baby Gap
Simply Red
E. Murphy

WMYK — Norfolk — Steve Crambley — PD
Cameo
Godley & Creme
ABC
El DeBarge
E. Murphy
Tamara & The Seen
R.J.’s Latest Arrival
M. Day

KOKU — Phoenix — Robert Wideman — MD
Atlantic Starr
B. Womack
M. Day
P. Bryson
450SL
M. Moore

KPRS-FM — Kansas City — Delilah — PD
O.T. Hush
PFC
Voyeur
D. Ross
Legacy
E. King
Sister Sledge
Run D.M.C.
Princess
Loose Ends
P. Laurence
Billy & Baby Gap
Dimples

KOKA — Shreveport — B.B. Davis — PD
Family
S. Wonder
Voyeur
D. Ross
H. Harris
Sister Sledge
E. King
G.T. Hush
Billy & Baby Gap

WBXM-FM — Chicago — Marco Spoon — MD
G. Clinton
H. Wright
L. Daim
D. Edwards
Ali Franklin
Cameo
M. Day
Isley, Jasper, Isley
El DeBarge
Red Hot Chili Peppers

WRAP — Charleston — Chester Benton — PD
Hall & Oates
El DeBarge
Staple Singers
H. Harris
Dimples
W. Mills
Smoke City
H. Lewis

WDJY — Washington, D.C. — Dan O’Neill — PD
C. Mayfield
A. Franklin
Rappin’ Duke
Fat Boys
V. Love

KJMQ-FM — Houston — Ron Atkins — PD
T. Marie
D. Ross
R.J.’s Latest Arrival
V. Love
Rene & Angela
F. Jackson
Catch
Billy & Baby Gap

KDNY — Newark — Greg Mack — MD
Cherelle
Fat Boys
D. Ross
Sugarhill
Grandmaster Melle

WRBD — Ft. Lauderdale — Charles Mitchell — PD
Isley, Jasper, Isley
D. Ross
Commodores
C. Khan
P. Laurence
S. Latif
V. Love
Smoke City

WPAL — Charleston — Don Kendricks — PD
R.J.’s Latest Arrival
Dimples
C. Khan
Smoke City
N. Hendryx
M. Day
D. Coleman

WJLB — Detroit — James Alexander — PD
C. Carlton
G. Clinton
A. Franklin
C. Singleton
Tamara & The Seen
V. Young

KOKO — Denver — Jay Johnson — PD
D. Edwards
El DeBarge
C. Carlton
D. Coleman
L. Hill

WDAS-FM — Philadelphia — Joe Tamburro — PD
Princess
Newcleus
V. Love
P. Laurence
J. Hammer
Staple Singers

WPLZ — Richmond — Hardy Jay Lang — PD
M. Day
B. Crystal
E. Murphy
D. Coleman
C. Khan
J. Hammer
Windjammer
Tamara & The Seen
El DeBarge
Stroke
D. Edwards
R.J.’s Latest Arrival

El DeBarge — You Where It Well — Gordy/Motown

STRENGTH ADDS

The Oak Tree — Morris Day — Warner Bros.
Party All The Time — Eddie Murphy — Columbia
Can’t Stop The Street — Chaka Khan — Warner Bros.
Everybody Dance — Tamara & The Seen — A&M

STATION ADDS

WEDR — Miami — George Jones — PD
C. Singleton
Billy & Baby Gap
The Doole
R.J.’s Latest Arrival
Windjammer
G. Howard
Legacy
U.T.F.O.
Atlantic Starr
M. White
The Ballards

KHYE — Port Arthur — Doug Davis — MD
P. Bryson
V. Love and Nuance
Isley, Jasper, Isley
R.J.’s Latest Arrival
The Doole
Windjammer
H. “Baby” Harris
M. Day
J. Blackfoot
Tamara & The Seen
M. Wycoff
N. Hendryx
A. Baambaataa
Human Body
Doug E. Fresh

WLOU — Louisville — Bill Price — MD
C. Singleton
J. Gray

URBAN PROGRAMMER’S PICK

Programmer
Kelly Karson
Station
WTLH
Market
Indianapolis

Song: “Eaten Alive”
Artist: Diana Ross
Label: RCA

Comments:
“For the first time in the four years I’ve been music director here, Diana Ross has debuted on the charts without being an old first. She came on in medium rotation at 40. This was based upon phone requests and one-stop purchases that I personally witnessed. Other records that are doing as expected are Stevie Wonder’s “Part-Time Lover” and my all-time favorite rap record, “Inspector Gadget” by Doug E. Fresh. Stevie is number 23, Doug E. Fresh is 11, moving into the Top 10.”

### HOT NEW SELLER

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<th>Store</th>
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<th>Album</th>
<th>Label</th>
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<td>Nellie Thomas</td>
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<td>Lisa-Lisa And Cult Jam</td>
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### STRONGEST SALES

- F. Jackson - Capitol
- Cameo - Atlantic Artists/PolyGram
- W. Houston - Arista
- A. Franklin - Arista

### STORE REPORTS

- L&M Sound Center - Lumberton, NC - Malcolm McCallum
  - F. Jackson
  - Fat Boys
  - L. Vandross
  - Cameo
  - Ready For The World

- Skippy White's - Boston - Marc Seigel
  - P. LaBelle
  - F. Jackson
  - W. Houston
  - Cameo
  - Rap 2

- Sikulu's Record Shack - New York - Sikulu Shange
  - The O'Jays
  - D. Edwards
  - Prince
  - Commodores
  - F. Jackson

- Platter Shack - Orlando - Della Wiggins
  - B. Womack
  - F. Jackson
  - Lisa-Lisa and Cult Jam
  - Cameo
  - Bar-Kays

- Fletcher's One-Stop - Chicago - Ken Fletcher
  - L. Vandross
  - W. Houston
  - P. LaBelle
  - F. Jackson
  - Sade

### URBAN RETAILER'S PICK

- **Retailer**: Della Wiggins
- **Store**: Platter Shack
- **Market**: Orlando

**Album**: "So Many Rivers"

**Artist**: Bobby Womack

**Label**: MCA

**Comments**: "It's a very good record. Right now the album is number one at the Platter Shack. The single, "I Wish He Didn't Trust Me So Much," is also number one. A lot of people like Bobby Womack's style, especially the ladies."
OH SHEILA (EXTENDED VERSION / DUB VERSION) / 4:00
2 POP LIFE/HALLOWEEN (FRESH DANCE MIX) / 16 & 6:38
3 PRINCE & THE REVOLUTION (Extended remix) / 3:15
4 THE SHOWMAIN-DA-DI-DI (EXTENDED VERSION) / 4:40
5 DOUG E. FRESH & THE GET FRESH CREW (Remix) / 8
6 BAD BOYS VOCAL DUB MIX / 2:00
7 BAD BOYS BUNNYRICE (LIVE / REMIX & INSTRUMENTAL) / 3
8 MADONNA (Stromae Remix) / 6:09
9 PRINCE & THE REVOLUTION (Extended remix) / 4:47 & 27
10 FLY GIRL/CITY LIFE (THE REMIX) / 3:36 & 5:48
11 THE BOOGIE BOYS (Capitol V-6654) / 5:15
12 I WONDER IF I TAKE YOU HOME (CUT & DUB / EXTENDED VERSION) / 9:29 & 6:04
13 LEDA & CULT OF LUM with FULL FORCE (Columbia 4-0525) / 3:46
14 FREEWAY OF LOVE (ROCK MIX & EXTENDED VERSION) / 7:55 & 5:29
15 THE FAT BOYS ARE BACK IN TOWN (ROCK MIX & EXTENDED VERSION) / 11:04 & 5:42
16 FAT BOYS (Carlin 30504) / 10:10
17 FIRESTAR (RCA PW-14109) / 22:08
18 SHOUT (UL & U.K. REMIX / WUIDA) / 4:27
19 PICK UP THE PHONE (DUB VERSION) / 6:58 & 6:28
20 SUGARHILL STING WARHOG (EXTENDED VERSION) / 6:17 & 3:30
21 YOU ARE MY LADY (SPECIAL THEME VERSION) / 4:42 & 6:29
22 MY BOY (Epic V-4616) / 10:59
23 DARE I'LL BE THE ONE (EXTENDED VERSION) / 16:4 & 4:21
24 CONGA (EXTENDED VERSION / DUB MIX / 6:06 & 4:52
25 ALISHA (Youngn Spag SP 40) / 4:55
26 EIGHT ARMS TO HOLD YOU (BOON DUB MIX DUB) / 5:34
27 I WANT MY GIRL (EXTENDED VERSION/RECONCILE Mix) / 6:29
28 BE NEAR ME (MUNCH & FORDER MIX / DUB) / 16:24 & 4:44
29 TRAPPED COLONEL ARABIA (WAX 29506) / 25:28
30 GROOVE TO THE GROOVE (CLUB & DUB VERSIONS) / 6:27 & 4:47
31 SISTER FATE SAVE THE PEOPLE (EXTENDED VERSION) / 3:29
32 SHEILA & Paisey Parker/Warner Bros (9-05093) / 25:26
33 THE DANCE ELECTRONIC LIGHTS (LONG VERSION) / 5:37 & 4:57
34 ANDIE CYGNICA (Columbia 4-05439) / 31:49
35 ANGEL INTO THE GROOVE (DANCE MIX) / 6:15 & 4:40
36 DON'T LOSE MY NUMBER (EXTENDED VERSION) / 4:29
37 THE POWER OF LOVE (KELLY BREEZE REMIX / INSTRUMENTAL) / 7:10 & 4:12
38 THE ROOF IS ON FIRE (SCRATCHIN' & JIVIN') / 18:18 & 3:12
39 ROCK MASTER SCOTT & THE Dynamix (JIVIN') / 6:06
40 ALL OF YOU FOR ALL OF ME (REMIX) / 3:57
41 RASPBERRY BERRY SHE'S ALWAYS IN MY HAIR (NEW MIX) / 2:15 & 4:40
42 PRINCE AND THE REVOLUTION (Paisley Parker/Warner Bros. 30502) / 22:11
43 I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL) / 7:25 & 5:29
44 OBJECT OF MY DESIRE (EXTENDED VERSION) / 6:40
45 REMIXES (SPECIAL MIXED REMIXES) / 4:19
46 DUB MIX (EXTENDED VERSION) / 9:30 & 6:20
47 SHANNON (MAGnumatlantic 86901) / 34:42
48 STIRR IT UP (EXTENDED VERSION / DUB MIX / 7:12
49 SINGLE LIFE (EXTENDED VERSION) / 10:16 & 5:42
50 THE BEST OF ME (REMIX) / 6:15
51 A GOOD-BYE (BAD TIMES / INSTRUMENTAL) / 7:50 & 5:20
52 PHILIP DAILEY & GREGORY MORRIS (MADONNA LP-6144) 43:41
53 THE DESTROYER (EXTENDED VERSION) / 10:27 & 4:15
54 ROMEO (PART IV) / 4:12
55 INVINCIBLE (REMIX & INSTRUMENTAL) / 7:25 & 6:23
56 KOOL & THE GANG (Remix) / 4:53
57 WEIRD SCIENCE (EXTENDED VERSION) / 7:55 & 6:38
58 ONGO ONGO (Columbia 30574) / 60:12
59 IT'S NOT TOO LATE/NOT TOO LATE TO OUR DUB VERSIONS / 8:20 & 6:15
60 STAND UP SOFF T (SPECIAL REMIX) / 8:29 & 6:30
61 HOWARD JONES (LP-6147) / 5:32
62 FREEDOMHEARTBEAT (LONG MIX & INSTRUMENTAL) / 9:16 & 5:18
63 HELLAR STRANGER (EXTENDED VERSION) / 5:50 & 3:58
64 BIT BY BIT (THEME FROM "FLATCUT") / 4:14
65 BIT IT (EXTENDED VERSION / DUB MIX) / 5:28
66 MANTRONIX (WIEDMANN) / 7:45-2935-0)
67 ZAP R-RAP (SPECIAL MIX / DUB VERSIONS) / 5:50 & 3:58
68 YOU SPIN ME ROUND (LIKE A RECORD) / 6:57
69 MISTY CIRCLE EXTENDED REMIX (EXTENDED VERSION) / 9:10
70 DIAO OR ALIVE (Columbia 4-05402) / 43:19
71 FALL DOWN (SPIRIT OF MODERN) / 5:30
72 FUNKY DANCE (EP) / 4:50
73 LOVE & PRIDE (LOOK SING DUB MIX / 14 & 4:09
74 YOU LOOK MARVELOUS (DUB & EXTENDED VERSION) / 7:21 & 7:31
75 ROCK ME TONIGHT (FOR OLD TIMES SAKE) / 7:45
76 FRESHNESS/JACKSON (Capitol V-4642) / 46:22
77 CRY GOODE & CREME (Polydor M-175-1) / 49:4
78 I'M ONLY SHOOTING LOVE (EXTENDED & DUB VERSION) / 7:11 & 7:22
79 ONE LIFE/ITS THE WAY WE DO IT (VELVET SPINE) / 6:59 & 4:02
80 LADY BAD (Stone Park/Warner Bros. 30503) / 8:07
81 THE PLEASURE SEEKERS (Capitol V-6679) / 5:15
82 PADLOCK (LONG & SHORT VERSIONS) / 8:20 & 2:46
83 IMPURE (Cherry People) (Charity LP-1901) / 6:19
84 GIRL, IF YOU TAKE ME HOME (THE DANCE VERSION) / 4:20
85 AGAINST THE WALL (FUNKY DANCE VERSION) / 5:56 & 4:46
86 DANCIN' IN THE KEY OF LIFE (SPECIAL REMIX & INSTRUMENTAL) / 6:42 & 3:28
87 KAROL KARRINGTON (Atlantic 60613) / 5:38
88 THE PERFECT KISS OF THE KISS (EXTENDED VERSION / REMIX / 5:11 & 5:11
89 GLOW REPAIR INSTRUMENTAL/EYES & EARS / 4:35 & 3:33
90 CAMEO Atlanta (Atlantic Polygram Me 142-) / 5:15
91 UNEXPECTED LOVERS (EXTENDED VERSION) / 4:38
92 WE DON'T NEED ANOTHER HERO (THUNDERDOME) / 5:16
93 ITS OVER NOW (REMIX) / 4:26
94 STRONG LOW (LONG VERSION / DUB MIX / 5:42 & 4:55
95 TRASHY LATE NIGHT (EXTENDED VERSION) / 4:09
96 DOUBLE OH OH (MASHED MIX & MIXING PARTS) / 7:33 & 7:13
97 GEORGE CLINTON (Capitol V-6684) / 70:9
98 POINT OF NO RETURN/DUB OF NO RETURN / 8:46 & 7:01
99 BAPPIN DUKE VOCAL & INSTRUMENTAL VERSION / 6:25 & 6:20
100 SNARKY JACK (CREATIVE MUSIC AID 53647) / 54:13
101 DOUBLE OH OH (MASHED MIX & MIXING PARTS) / 7:33 & 7:13
102 SNARKY JACK (CREATIVE MUSIC AID 53647) / 54:13
103 GARY HOWARD (LP-1456) / 72:22
104 HANGIN ON A STRING (CONTEMPLATING) / 3:16
105 LITTLE SPICE (EXTENDED VERSION) / 3:56
106 AROUND THE WORLD (EXTENDED VERSION) / 4:30 & 3:36
107 FRESHEN'S THE DANCE IS THE BEAT (DUB CLUB R&B MIX & 6:55)
108 MANTRONIX with M.C. TREE (Sony BMG Music 6-13914) / 74:21

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

Hermanos “Cántate, cantañas”

CBS Records

Strong Adds

Pedro Vargas and Julio Iglesias — “Felicidades”
Antonieta — “Has lo que tu quieras”
Fernando Villalona — “Carnaval”

Station Adds

WQBA — Miami — Maria Cristina Ruiz
Jose Jose and Jose Feliciano — “Por ella”
Jong Sebastian — “Duelo del amor”
Pedro Vargas and Julio Iglesias — “Felicidades”
Miami Sound Machine — “Conga”
Hermanos — “Cántate, cantañas”

Retail

Hot Seller

Reflexiones — Jose Jose — Arfa

Strongest Sales

Fernando Villalona — “A la carga”
El Gran Combo — “Innovations”
Danny Rivera — “Así canta Chicho Gonzalez, Vol. II”
Los Bondadosos — “Por que me has cansado”

Store Reports

Multinational Distributors — Chicago
El Gran Combo — “Innovations”
Jose Jose — “Reflexiones”
Los Bondadosos — “Por que me has cansado”
Los Bukis — “A donde vas”
Hermanos — “Cántate, cantañas”

KSKO — Los Angeles — Pepe Reyes
Hermanos — “Cántate, cantañas”
Jose Jose and Jose Feliciano — “Por ella”
Julio Iglesias — “Ni te tengo, ni te olvido”
Ramon Rivas — “Como duelo el amor”
Marisela — “Prefiero ir sola”

KXYZ — Houston — Eleazar Garcia
Estela Nunez — “Esta noche”
Robertos Carlos — “Camionero”
Tania — “Querido amigo”
Bentrix Adriana — “Cuando regresem”

WJQO — Chicago — Carlos Nuno
Hermanos — “Cántate, cantañas”
Lali Hall and Roberto Carlos — “De repente el amor”
Jose Jose and Jose Feliciano — “Por ella”
Angel Carasco — “Caribe”
Manoli Torres — “Tu nunca me has querido”

WKAQ — Puerto Rico — Hector Marcano
Fernando Villalona — “Carnaval”
Libette and Willie Chinino — “Enamorados”
Willie Rios — “Una historia importante”
Ruben Blades — “Muy mucho”
Miami Sound Machine — “Conga”

WSKO — New York — Salvador Lopez
Yolanda — “Jugando por jugar”
Hermanos — “Cántate, cantañas”
Pedro Vargas and Julio Iglesias — “Felicidades”
Antonieta — “Has lo que tu quieras”
Sophy — “Al ritmo de la noche”

Pepe Bleses Jeweler’s Shop — In the occasion of the release of the L.P. “El Taller del Orfebre” (“The Jeweler’s Shop”), Sono Rodven sent to the Vatican an executive committee to present Pope John Paul II with a copy. Pictured with His Holiness are (l-r): Cardinale Petrocelli, the Pope’s Secretary. and Sono Rodven representatives Jose A. Rafael, Eduardo de Castro and Jose Rafael Ravera.

MUCHO MAS

Desperately Seeking Youth — In his search for the Fountain of Eternal youth, Spaniard conquists a new one into his body, the place of real estate which he decides to call the Florida, look for Florida — land of the many flowers. Today the state as a whole is a blooming area, and its best example is Miami, reflected by its high cost of living and unique germination process where condos, condominiums and luxury hotels built from swamps, rather than ghetto areas is a New York. The city shines sunny horizons as well for the music industry. There isn’t a major international label not represented. Discos CBS has long established headquarters in the Florid, RCA International theirs from New York last year, and recent arrivals like Sono Rodven plantaron bandera in Sunshine City. It also has other evident advantages over the crowded New York or back Los Angeles. Miami is neither to north too nor too west for an industry that considers all the Spanish World as its market; therefore, executive travels are shorter and more equidistant from Miami. In addition, it provides year round sunny climate (except when, as in the occasion of my visit, a trip to sunny California is added). Unlike previous years, very similar to the ones enjoyed by those executives in their native countries.

O.T.I. — The most prestigious Spanish song festival, O.T.I., had its national contest in Miami on August 24th. Sponsored by the Spanish Interna
tional Network (S.I.N.), each flagship sta
tion provides one winner from the area states. As this process takes place in every state, the finals most likely will take place this year in Sevilla, Spain. The Miami event featured, in addition, the performances of international superstars Miguel Bose, Lola, Miami Sound Machine and Emmanuel. Judging the contest were other figures of international reknown like local directors Vito “Enfumo” Rodriguez and Rafael Ferro (Julio Iglesias) and other performers like CBS’ Braulio, Sonotone’s Carlos Mata and RCA’s Ruby.

A U.S. prize was awarded to the talented couple Zobaida and Frank representing WLTV-Miami with the song “Te hablo de mi raza,” a beautiful lyrical melody interpreted by the duo with charm and tenderness, and of course, supported enthusiastically by the local crowd gathered at the Miami Convention Center. Not wanting to dampen the brilliant victory of the couple, or the creative composition, it is noteworthy to consider the following two factors: (a) the winning song was repeatedly played on FM-92 (one of Miami’s two main stations), heard by the country’s advertisers and in turn, diffused, consequently results in audience familiarization, in addition to the obvious local rooting factor. (b) That several of the judges are Miami residents didn’t hurt either. Should the same factors be applied to the San Antonio representation, 2nd place “Dame un minuto” ( “Give me a minute”), or third place, “Musico, poeta y loco” (“Musician, poet and crazy”) composed and arranged by Fernando Rivas and interpreted by Walter Valen
tino from New York, the finishing order might have been different.

Then again, many observers argued, with good logic, that the present O.T.I. format may soon become obsolete. Three plus hours of slow, syrupy ballads is not anyone’s idea of good night of entertainment — and the reviews were good. And since the O.T.I.’s main goal has always been the discovery of international musical talent, admission standards should be loosened to include other acts which could provide a wider spectrum of entertainment and participation from other musical genres.

The performers were, on the other hand, something else. Miguel Bose in a Boy Geor ghéscquite attire of very wide pants, cut inches above the ankle, citty flex and long, pony tail, mesmerized the crowd. With “Tu amas, tu impresionas, no”, Dito Emman
duel, clad in his European impeccable best, with “Detendola ya” and Lola’s “sobrios furry in “Estupido”. Yet it was local favorites Miami Sound Machine’s “Conga” that rocked everyone off their seats, aided by a choreographed compa
ta that moved like a man. From Havana 1955. MCM is broadening the path set by Dr. “Beat”, highly ranked number throughout Europe which hardly dented the U.S. market. And to these ears, they represent the most commercial manifestation of the blend of Latin and R&B rhythms. They are overdue to score with a big crossover hit in this country. When they do, watch out!!!

NOVELAS + MUSIC — SALES — A national level prediction by industry experts to the success in the U.S. market in Sono Rodven. U.S.A. According to U.S. general manager Eduardo Martirene, the company works at various marketing levels. “As part of the ODC conglomerate. we are part of the Venezuelan television network, venezuela. Ten years ago, we decided to go into this country, as Sono Rodven.” In that time, the company has engendered superstars like Guillermo Davila, who, alleges Martirene, sells in Venezuela as much as local favorite “El Puma” and fans are like, more recently it forged a deal with Lila Morillo; “El Puma’s” estranged wife — rotating her image while aiming her artistic sights to the international ballad field.

Banking on its extraordinary television resources, Sono Rodven is marketing some of its music through the soap opera produced by Venezuela. Hence, the splashing introduction of Jorge Rigo, whose “Sola” is the basic musical theme of the telenovela Las Amazonas, a superhit in Venezuela and on Puerto Rico’s WAPA-TV as well. Other musical hits in hotels amounting to one hundred, vibrant, wonderful and sensual, with “Siempre juntos” and salsero Amilcar Bosch with “Apariencias.”

John Paul Hits the Grooves — As they needed any help, Sono Rodven is also taking the ecclesiastical route with the future release of “El Taller del Orfebre” (“The Jeweler’s Shop”), a musical version of a play written by Pope John Paul II when he was Cardinal Karol Wojtyla.

Tony Sabourin
ON JAZZ

REBOP McNUGGETS — The McDonald's All-American High School Jazz Band, which gives a group of swinging teens the chance of a lifetime, is coming to a high school near you this summer, here shown in full flight before they returned to reading, 'riting, and rhythmic.

skill, still accepting offers to sit behind the traps. Through the '70s, no drummer — let alone could swing a big band or a small group — was a more popular act than Buddy Rich. Here are a few bits of Rich's career, taken down while I was watching him set up his kit at N.Y.'s West End in 1978.

“Forty-one years ago, in January, it was printed in the New York Times: 'I told them, 'I don't know anything about drums or women until I'm 90.' By 90, I don't know anything about drums, that's why I don't endorse them: the only people who've got me in their ads is Zildjian. Cymbals, I know; gong, I can play. I don't know the drums. Why, I can't even read drum music, I write in trombone parts.

‘Today musicians are missing out, they don't know the country. We walked over every inch of it — today they get in a jet plane and get right off in Los Angeles. You won't get those great stylists anymore, not in your lifetime. I always do something unexpected, they don't know what I'm going to do. Just when they think they know, I throw in something completely different. But it always turns out right.

‘Today people are showing me my Louis Bellson sets-up and their Buddy Rich sets-ups and I say, 'Yeah, let's see you play them.' And then I know. Buddy Rich was as well known as the 16-year-old boy who was here five years ago. And he's got a different act. You know, we used to do 35-40 shows a week. People would line up at the Apollo Theatre to see Basie and Lionel Hampton. No movie, no Pathe Newsreel — just Lionel, us, and bop, everybody out and another show starts. 35-40 shows a week. Gene Krupa used to come and stand on the side and say, 'How do you do,' to me. I'm just lucky I guess, I've gotten too old too fast. If someone had shown him how to play right, he'd still be alive today.

‘You know, we made those Jones-Smith Inc. records, with Lester Young, and Basie, and Benny Goodman and everybody and no one's ever been able to do better. 40 years ago! Why do you think that is?

‘Today the musicians are too busy playing their records and reading their reviews.

PASSING ON — Jo Jones, who died September 3 at the age of 73, was one of the greatest drummers who has ever lived. (He didn't have an "o" on his first name, because Jo was short for Jonathan.) With the Count Basie Orchestra in the '30s, Jo Jones helped turn the role of the drums around so that the instrument was no longer regarded as a rhythm section ancillary, but as a melodic entity treated quietly underboss to the band's American Rhythm Section, as they were called, of Count Basie on piano, Jo Jones on drums, Walter Page on bass, and Freddie Green on guitar, was, perhaps, the swingest jazz rhythm section of all time. They were first ripped in Varsity Clubs, Nobody could pull on the drums like 'Papa' Jo Jones.

Jo Jones was a jazz character — he was an inscrutable individual who never suffered fools gladly. He was also a jazz philosopher — it would have been a joy for Jo to begin spouting his wit, and various, keen feelings on life, music, and whatever else crossed his mind. I remember one night at Eddie Condon's — which passed on just a couple of weeks before Jo — when I sat entranced until all the chairs were piled on the tables and the morning sun was peeking down 54th Street, listening to Jo talk about life, sex, politics, and who knows-what-heels. He was a constant presence at jazz clubs and concerts — with Jo, people knew, they were carrying a rolled-up tabloid with which to jibe the air and beat time against the side of a chair. Even after Jo was sick for a number of years, Jo was still hanging out, still dazzling younger players with his wit and wisdom.

ATLANTIS — Wayne Shorter — Columbia FC 4005 — Producer: Wayne Shorter

On his first solo effort in a decade, Wayne Shorter airs his commanding tenor and soprano saxophone (he's still one of the finest reedmen of his generation) and his bend-in-the-road compositions in a light jazz context (but with mostly acoustic keyboards). Less heat and far less the Blue Note days, less density than Weather Report, and a welcome return to the role of leader for this monster musician.

NEW ENGLAND — Clyde Criner — Trio T-4 — Producer: Clyde Criner — List: 8.98

This Vanguard subsidiary kicks off with, amongst others, the debut LP from pianist Criner, whose works has graced the bands of Archie Shepp, Chico Freeman, and others. Here he's in a gentle, reflective, "new age" mood — with his dreamy piano and Fairlight spinning entrancing musical webs, accompanied, at times, by Kalchi Alibe's flute.

SPECTRUM — Azimuth — Millennium M-9134 — Producer: Jose Roberto Bertrami — List: 8.98 — Bar Cod

Those Brazilian fusionists are back with a hefty, rhythm-laced effort that is both upbeat and musical. As a good on-good combination, the lead players Jose Roberto Bertrami, Alex Malheiros, and Ivan Conti (the lively "Turma Do Samba" features five additional Rio samba percussionists), and nice covers of tunes by Marvin Gaye, Tom Jobim, Ivan Lins, and others.

MOSAIC — Mark Egan — Hip Pocket HP 104 — Producer: Steven Miller — List: 8.98 — Bar Cod

Clear-eyed, pretty performances by the eloquent Egan, on double-necked electric bass, and his formidable colleagues (Clifford Carter, Danny Gottlieb, Mitch Forman, Manolo Badrena). Sort of a "new age"/fusion fusion, with self-explanatory song titles like "Trance Dance." "Ocean Views," "Hills," and "Floating Gardens."
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
<th>Remarks</th>
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<tr>
<td>33 7 WISHES†</td>
<td>NIGHT RANGER (MCA 5695)</td>
<td>MCA</td>
<td>32</td>
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<td>DREAM INTO ACTION</td>
<td>HOWARD JONES (Polydor 90958-1)</td>
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<td>SADIE (Funtsh 90501)</td>
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<td>&quot;YOUTHQUAKE&quot;</td>
<td>DEAD OR ALIVE (Epic BF 40119)</td>
<td>CBS</td>
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<td>JESSE JOHNSON'S REVUE</td>
<td>(A&amp;M SP-62824)</td>
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<td>THE NIGHT I FELL IN LOVE</td>
<td>LUTHIER VANROSS (Epic FE 38890)</td>
<td>CBS</td>
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<td>BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Geffen GH 32426)</td>
<td>A&amp;M</td>
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<td>SNEAKY PUNKES</td>
<td>BILLY OCEAN (Jive / Arista JL 5213)</td>
<td>RCA</td>
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<td>MASK OF SMILES</td>
<td>JOHN WAYNE (EM / America ST 17164)</td>
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<td>UNGUARDED</td>
<td>ANY GRANT (A&amp;M SP-2690)</td>
<td>RCA</td>
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<td>LITTLE BAGGARDISSION</td>
<td>URIA (A&amp;M SP-2690)</td>
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<td>SOME GREAT REWARD</td>
<td>DEE DEE MOORE (Warner Bros. 25219-1)</td>
<td>RCA</td>
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<td>FLASH</td>
<td>JEFF BECK (Epic 94386)</td>
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<td>DARE TO BE STUPID</td>
<td>&quot;MENDON&quot; AL YANKOVICH (Rock 'n Roll Records FZ 40008)</td>
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<td>TAQ</td>
<td>RICK SPRINGFIELD (RCA AJ-13700)</td>
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<td>CARLOS (Atlantic Arista 624 446-1)</td>
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<td>MICHAEL McCORDAL (Warner Bros. 25219-1)</td>
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<td>BEVERLY HILLS COP</td>
<td>HUEY LEWIS &amp; THE NEWS (Chrysalis V4 1412)</td>
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<td>Y&amp;T</td>
<td>(Atlantic 12151)</td>
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<td>THE POWER STATION 33 1/3†</td>
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<td>KNOCK &amp; THE GANG (De-Lite 92-943-1)</td>
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<td>BACK TO THE FUTURE</td>
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<td>ROCK ME TONIGHT</td>
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<td>ST. ELMO'S FIRE</td>
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<td>SCARECROW</td>
<td>JOHN COUGAR MELLENCAMP (RCA 024 965-1)</td>
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<td>FABLES OF THE RECONSTRUCTION†</td>
<td>(RCA RFS-4508)</td>
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<td>HUNTING HIGH AND LOW</td>
<td>A-HA (Warner Bros. 25300)</td>
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<td>BE YOURSELF TONIGHT</td>
<td>BURT YRUNIC (RCA A1L 1-0829)</td>
<td>RCA</td>
<td>26</td>
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70 PRIVATE DANCER                                      | TINA TURNER ( Capitol ST-13320)             | CAP                 | 71             | 67            |
71 SHEILA E. IN ROMANCE 1600                               | SHEILA E. (Polydor Warner Bros. 25217)      | RCA                 | 69             | 2             |
72 7800 FAHRENHEIT                                        | BON JOVI (MCA 2505-1)                       | POL                 | 73             | 20            |
73 MAVERICK                                             | GEORGE THOROGOOD AND THE DESTROYERS (MCA ST-17413) | CAP | 62             | 32            |

CHARTBREAKER
74 DARYL HALL & JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN & EDDIE FISHER | RCA APL-10735 | RCA DEBUT | 8.98 |
75 SHAKEN 'N STIRRED                                     | ROBERT PLANT (El Papiola R2005-1)          | RCA                 | 57             | 16            |
76 VOCALES                                             | THE MANHATTAN TRANSFER (Atlantic 81368)    | RCA                 | 67             | 7             |
77 MAD MAX-MAYBE BEYOND THE BOUNDARY                    | ORIGINAL SOUNDTRACK (Capitol TKW-12449)    | RCA                 | 68             | 6             |
78 U.T.F.O.                                             | (Sire SEL 21614)                           | IND                 | 72             | 15            |
79 THE HISTORY MIX VOL 1.                              | GODDARD & CREME (Elektra 951-1)            | POL                 | 88             | 5             |
80 CRUSH                                               | ORCHESTRA MANNEGUARDEN IN THE DARK (Atlantic APL 6672) | RCA | 80            | 10            |
81 BOYS AND GIRLS‡                                      | BRIAN FERRY (Warner Bros. 25302)           | RCA                 | 77             | 14            |
82 MARCHING OUT                                        | YVONNE J. MALMSTEIN'S RISING FORCE (Polydor 823-733-1) | POL | 97             | 4             |
83 MADONNA                                             | (Sire 23917-1)                             | RCA                 | 63             | 105           |
84 TOUGH ALL OVER                                     | JOHN CAFERTY & THE BEARER BROWN (Atlantic Bros. 25220) | RCA | 74             | 16            |
85 A LITTLE SPICE                                      | LOOSE ENDS (MCA 5059)                       | RCA                 | 81             | 11            |
86 LAST MANGO IN PARIS                                 | TONY BURFETT & MCA (MCA 5600)              | RCA                 | 78             | 13            |
87 BROTHER WHERE YOU BOUND‡                             | ORIGINAL STUDIO S0-01142 (Capitol BC 79)    | RCA                 | 86             | 17            |
88 ONLY FOUR YOU                                      | MARY JANE GIRLS (Gordy/ motown 6072G)      | RCA                 | 87             | 28            |
89 FEAR NO EVIL                                       | GRIM REAPER (RCA APL-11543)                 | RCA                 | 85             | 11            |
90 SUZANNE VEGA                                       | (A&M SP-56977)                             | RCA                 | 90             | 8             |
91 GO WEST                                            | (Chrysalis CF 41495)                        | CBS                 | 91             | 24            |
92 KATRINA AND THE WAVES                               | (Capitol ST-13495)                         | CBS                 | 84             | 23            |
93 AIR SUPPLY                                          | (Arista Al-82829)                          | RCA                 | 86             | 14            |
94 SOUTHERN ACCENTS‡                                   | TOM PETTY AND HEARTBREAKERS (MCA 5486)     | RCA                 | 92             | 24            |
95 THE COMPLETE STORY OF ROXANNE...THE ALBUM          | (Capitol /PolyGram 61-214-1)               | RCA                 | 95             | 9             |
96 COCK ROBIN                                         | (Columbia FBC 39562)                        | CBS                 | 104            | 7             |
97 CITY LIFE                                          | THE BOOGIE BOYS (Capitol ST-14095)          | CBS                 | 125            | 4             |
98 LONE JUSTICE                                       | (Geffen GH 24506)                          | WEA                 | 96             | 21            |
99 WE ARE THE WORLD‡                                   | USA FOR AFRICA (Columbia USA 60403)        | CBS                 | 93             | 23            |
100 VOX HUMANA                                        | KERRY LOGGINS (Columbia FC 39174)           | RCA                 | 94             | 24            |
HOT NEW SELLER

JOHN COUGAR MELLENCAMP
SCARECROW

ON THE ROCKS

J & R Music World — New York
Talking Heads
Dire Straits
Sting
B. Joel
W. Houston

Record Bar — Durham
Dire Straits
Sting
B. Adams
Tears For Fears
B. Joel

Oz Records — Atlanta
Sting
Dire Straits
B. Adams
Tears For Fears
Sting

Musical Sales — Baltimore
Dire Straits
Sting
B. Adams
The Family

Camel Records — Los Angeles
The Cure
Dire Straits
B. Adams
B. Joel

Tower Records — Sacramento
Dire Straits
Sting
Tears For Fears
J. Cougar Mellen camp

Peaches — Miami
Dire Straits
B. Adams
W. Houston

Harmony House — Detroit
Dire Straits
B. Adams
B. Joel

Comecito — Cleveland
Dire Straits
Sting
B. Joel
N.R.M. — Pittsburgh
Dire Straits
B. Springsteen
B. Joel

STORt REPORTS

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

Turtles — Atlanta
J. Cougar Mellen camp
Lovalsky
E. Jackso n
W. Houston

Mainstream — Milwaukee
Dire Straits
J. Cougar Mellen camp
Dire
Sting
M. McDonald

Homero — Omaha
Dire Straits
J. Cougar Mellen camp
Dio
Talking Heads
M. McDonald

Harvard Coop — Boston
Talking Heads
Dire Straits
S. Vega
R. E.M.
Sting

N.R.M. — Cleveland
Dire Straits
B. Springsteen
B. Joel
Tears For Fears

STRENGTHS SELLERS

Dire Straits — Warner Bros.
Sting — A&M
Tears For Fears — Mercury
Bryan Adams — A&M

SHOP TALK

CD NEWS — America's infatuation with high-tech toys has made the compact disc this year's darlin g of the manufacturing and retailing sectors. The hardware is selling well ahead of projections. It is surpassing the speed with which the VCR, the previous leader in consumer electronics market penetration, entered the U.S. market. Advertised prices for CD hardware of $150-$250 are common, further buttressing the technology's infiltration of the marketplace. Software price tags of $10.99 have been seen in the Los Angeles area.

Still, reports of software shortages abo und. Leslie Rosen of The Compact Disc Group confided, "There will be shortages. But really, it's a matter of perspective. This year there will be 15,000,000 CDs produced. That is an incredib le figure for a two-year-old product. Next year we will double that." Weekly reports of plans for new plant openings brighten the picture.

The NARM figures for 1984 show that CDs account for 4.0 percent of retail business. This figure compares CD with LP, "7", 12" and cassette. RIAA figures tell a startling tale. In 1983, 8 million units were sold. In 1984, 5.8 million sold, an increase of 25 percent. The dollar figures from RIAA show a more startling 1983 sales $17.2 million jumped in 1984 to $103.3 million, a 500 percent increase.

Capitol/EMI America figures through July 1985 show that combined pop and classical CD sales accounted for 4.1 percent net of their business. Cassettes shared 66.5 percent and LPs 22.9 percent. Classical CDs amounted to 16.4 percent of that division's total sales, while pop CDs at Capitol accounted for 31.4 percent and at EMI America 2.6 percent.

PolyGram, who figured to have impressive CD percentages due to their early involvement in the technology, showed CDs as 11 percent of business for the third quarter, 1985. This figure is for combined classic and non-classic divisions.

PolyGram's classic division showed CDs competing with LPs and cassettes with a 28 percent share of business to 16 percent at Capitol and 24 percent at Elektra. Non-classic division CDs posted 4 percent, LPs taking 36 percent and cassettes grabbing 59 percent.

Totals for RCA/Ariola International through August, 1985, had CDs at 4 percent compared with 2 percent for all of last year. These figures are changing dramatically, according to RCA, as CDs carve out an even larger chunk of the market. The LP accounted for 38 percent of the market, with 57 percent for cassettes.

Of hidden interest in all of this is the strength of LP relative to cassette. For all the pronouncements about CD being the death of LP, it has apparently gone unnoticed that cassette have already outsold the black vinyl disc and threaten to be its obsolescence.

NARM figures for retailers for 1984 show cassettes running ahead of LPs 49.2 to 39.3 percent. This is borne out by actual second quarter label statistics from Capitol, PolyGram and RCA. At Capitol, cassettes outsold LPs 66.5 to 22.9 percent. PolyGram reports that cassettes lead LPs 54 to 35 percent. And at RCA, cassettes dominate LPs 57 to 39 percent.

Stephen Padgett

RETAILER PROFILE

Chain: Lechmere
Market: New England
Assoc. Buyer: Dave Curtis

"Lechmere is a mass merchanclistic, but we're also speciall y, we emphasize a sharp price on everything that we carry. We're not going to go and killow anybody, but we're very competitive," stated Dave Curtis, associate buyer for the eight-store New England-based retailer. Lechmere is a mass merchandising specialty department store, involved heavily in electronics, video sales and rentals, luggage, tables and sporting goods and appliances. A "store-within-a-store" concept for records, cassettes and CDs is a very successful part of Lechmere.

"The strategy for records is a little different from the rest of the store. We'd like to see the record buyer in here a little more often, so we're stepping up our promotion," said Curtis. Lechmere is out to get the 18-30 demo and it is doing it with radio and TV. A recently completed promotion involving WBWN, Dire Straits and Warner Brothers was "extremely successful" according to Curtis. A contest with a "Money for Nothing" theme gave away tickets to the MTV video awards in New York City as well as a video player and a microwave to be in to the song's lyrics. Another successful outlet for Lechmere ad money is WBZ, a 24-hour local video channel. Curtis says that print ads for records will be trimmed back a little.

We've really become a dominant factor in compact discs in this market. Partly because we have the best assortment of CD players. The kind of user that's really driving CD business now is a Lechterme customer," boasted Curtis. A commitment to "better, best" ensures that customers who want the best shop Lechmere. We've got the demographic," stated Curtis.

The name of the game at Lechmere is merchandising. "We pretty much call all our shots in regards to merchandising. We don't have label reps coming in... we're very strict on what goes into the stores. We have a particular image that we want to protect," said Curtis. "The one thing that separates Lecherme from a lot of other mass merchants is the fact that we are very heavy into catalog. We are not racked. Nobody is telling us what is in the stores," remarked Curtis.

The biggest thing on the Lechmere horizon will be the opening of two new stores within two months. Albany, NY and Warwick, RI will bring the total number of stores to 10. Albany is the first foray outside Lechmere's media umbrella, preparing the way for next year's ambitious expansion when four stores will be opened in Atlanta.

RETAILER'S PICK

Retailer: Barry Bottger
Store: Homers
Market: Omaha

Album: "The Rose Of England"
Artist: Nick Lowe And His Cowboy Outfit
Label: Columbia

Comments: "I think it's one of his best LPs in years, and we're actually selling a few! I hope this album gets promoted well."
NOW AND THEN — An album that sold quite well in its day and that is now making a comeback, Watercourse Way was the first collection of recordings by Windham Hill recording artists Shadowfax (see story above).

feature increased picture resolution by as much as 20 percent over conventional Beta pictures, more vivid color definition, enhanced sharpness and finer reproduction of textures and details. "SuperBeta was invented to be a luxury feature for the very high end market. But, we've been able to incorporate this technology into a variety of affordable Betamax models," said Neil Vander Dussen, president of the Sony U.S. Marketing Group.

QUITE COMPATIBLE—3M's new Scotch 275 Digital Audio Mastering Tape offers high density recording suitable for recording and playback on digital hardware from a variety of manufacturers, including 3M's Digital Mastering System. The new tape has a highly durable binder system that provides dependable operation for mult-pass applications. "Because of the tape's increased durability, users can be especially confident about its performance," said Stan Page, market development supervisor in 3M's Magnetic Audio/Video Products Division. "In repeated shuttling back and forth during playback operations, they are assured that the tape will withstand this rigorous treatment." Scotch 275 is available in ½ inch, ⅜ inch and 1 inch widths, and in lengths convenient for use on a number of high-density digital systems and in various applications.

Ron Rosenthal

VCRs, Projection TV Register Sales Gains; Video Cameras Maintain Pace

LOS ANGELES — With August sales of nearly 800,000 units, more than 6.2 million videocassette recorders (VCRs) were sold during the first eight months of 1985, according to the Electronic Industries Association's Consumer Electronics Group (EIA/CEG). Data compiled by CEG's Marketing Services staff indicates that August VCR sales to dealers were up 50 percent over the same month a year ago, with year-to-date sales running nearly 60 percent ahead of their pace during January-August 1984. EIA — whose members include the major manufacturers and marketers of audio and video equipment, blanket tape, and personal computers for the home — has predicted that 11.5 million VCRs will be sold during calendar 1985, as compared with 7.66 million last year. Color television sales were up fractionally in August to some 1.2 million units. Eight-month sales of color TVs totaled 9.7 million units of 1.2 percent ahead of January-August 1984, the best sales year in that product's history (16.1 million units).

Ron Rosenthal
HELTER SKELTER — The recent “Night Stalker” murders on the west coast brought to light some rather paltry evidence pointing to Atlantic recording act AC/DC as a possible source of inspiration for the killer. Tie-ins with the occult in the form of a certain devil worship symbol found scribbled on the walls of several murder sites were linked with an AC/DC baseball cap the killer wore and his supposed predilection for the band’s music. AC/DC has long been considered an acronym for “Adam’s Cosmic Demon,” a band that has two big music moguls who worry about such things — and who did the folks at Warner Home Video know when they planned to release an AC/DC home video in late September of this year that the band would become the focus of this speculation just prior to the release of their new Atlantic recording which also has an AC/DC tape on the market. It’s a morbid twist in the marketing of the stays on as host, “It’s an unfortunate coincidence,” said Warner Home Video director of publicity Michael Finnegan, “and it’s still too soon to tell whether or not there has been an effect on sales. We certainly don’t want to appear guilty about this.” WHV preorder closing date on the tape is, ironically enough, Friday, September 13. Atlantic video, having been besieged by calls in recent weeks, is making no comment on the situation. Meanwhile, AC/DC has just embarked on a national tour, due to hit the Los Angeles area (the Night Stalker’s terror zone) October 18.

VIDEO GRAMMY ENTRY FORMS — If you haven’t received your NARAS AMEX card to contact the National Academy of Recording Arts & Sciences/NARAS. The cards must be returned by October 7, so if you feel you’ve been overlooked once the 18th has come and gone, call Margaret. The NARAS address is 303 North Glenoaks Blvd., Suite 140 Mez., Burbank, CA 91502.

THE BEAT GOES ON — KTLa’s Beat video music show has renewed its contract, and will continue to air with a new time slot of 10-10:30 a.m. (pst) through the end of the year. September release: Cabaret Productions joint venture with Monte Gast as executive producer and John Collins as associate producer. Blade and Peter Facer of BladRock Productions remain as producers.

AMERICAN VIDEO STAND — Dick Clark and Vastron Video recently inked a deal whereby Clark’s Dick Clark Productions will produce a series for home video. Remixed in digital, the new line will feature vintage clips from the late ’50s and early ’60s. The first tape of the series, entitled Dick Clark’s Best of Bandstand, includes a line-up of legends from Bobby Darin to Bill Haley and the Comets performing “Rock Around the Clock.” Vastron says its Clark’s very first video venture.

THE HONOR ROLL — If you happen to be in New York City between the 6th and the 30th of September, stop by the Museum of Modern Art and check out Columbia recording artist Fishbone’s video Modern Industry as it plays and plays as one of the museum’s exhibits. The video was directed by the band’s manager, shot at the Melrose Stage in Los Angeles. Fishbone also happens to be, as mentioned in last week’s column (8/14), the band that 3M Now Talent Award winner Henry Selick has selected to make a video for his tune is “Party At Ground Zero,” released by the American Film Institute facilities (providing for him to do so). Fishbone videos are becoming positively academic. They’ll probably be teaching a course in them next.

Gregory Dobrin

### The Release Beat

Winner of eight Oscars (including Best Director) at the 1984 Academy Awards, Amadeus arrives on video from Thorn EMI/HBO Video this month. Featuring the music of Mozart, Amadeus was recorded in Digital Audio and is available in Hi-Fi, VHS and Beta. Suggested retail is $75.95. Also from Thorn EMI/HBO Video in September is Polyester, the off-color comedy classic from John Waters ($59.95).Detroit 9000 ($59.95), Branded ($59.95), Beach Blanket Bingo ($33.95), and Ready Steady Go, Volume 3, the third volume in a series of cassettes from the popular ’60s TV rock show. Volume 3 includes appearances by Marilyn Gaye, Martha and the Vandellas, The Rolling Stones and the Beatles (29.95). Thorn EMI/HBO Video also has two tapes for the classically inclined: The Royal Opera’s Samson Et Dalila, filmed at the Royal Opera House in Covent Garden, and The Royal Ballet production of Swan Lake. Both tapes are available in VHS and Beta for $39.95, and in VHS and Beta/Hi-Fi Stereo for $49.95. Also from Thorn EMI/HBO Video is this month’s entry with Hustler and the News: The Heart of Rock ’n Roll and AC/DC: Let There Be Rock. The Heart of Rock ’n Roll, filmed at San Francisco’s Kabuki Theatre in February, 1985, retains for the ’80s and Betas with Hi-Fi Stereo sound. Let There Be Rock, among AC/DC in a 1980 Paris concert (with the late Bon Scott on vocals), and retails for $39.95, Hi-Fi Stereo VHS and Beta. Both tapes will be available September 30. Also from VHS Video: Police Academy 3: Home Assignment (closed captioned cassetions and Beta Hi-Fi Mono, $79.95, laserdisc, $34.98) and Steelbyards Blues; Up The Academy, and Which Way to the Front, each for $59.95 in VHS and Beta (Hi-Fi Stereo on Up The Academy). . . . CBS/Fox Video Music brings The Complete Al to the home video market this month. This collection of Weird Al Yankovic comedy cover tunes features send ups of Michael Jackson’s “Beat It” (“Eat It”), and many others.
MUSIC VIDEO

MOST ADDED


STRONG ADDS

The Way You Do The Things You Do — Daryl Hall & John Oates — RCA
I Got You Babe — UB40 with Chrissie Hynde — A&M
These Arms Of Mine — Willie and the Poor Boys — Jem/Passport
There Must Be An Angel (Playing With My Heart) — Eurythmics — RCA

PROGRAM ADDS

TV 5 — Houston Hit Video — Mike Opeka — Program Director
The Family
Ready For The World
The Payolas
The Romantics
C. Singleton
P. LaBeille
Cheech & Chong
Cabinet Voltaire
Untouchables

CATCH 22 — John Frost — Program Director — Anchorage
Starpoint
Fire Inc.
F. Jackson
Amazulu
C. Isaak
The Adventure
D. Rose
Spyro Gyra
Propaganda
Scritti Politti
W. Houston
Urgent

CATCH 22 — John Frost — Program Director — Anchorage
Starpoint
Fire Inc.
F. Jackson
Amazulu
C. Isaak
The Adventure
D. Rose
Spyro Gyra
Propaganda
Scritti Politti
W. Houston
Urgent

ALL HIT VIDEOS — Chuck Foster — Producer — Bangor, Maine
Eurythmics
"Weird Al" Yankovic
Adam Ant
Mestico

KLR-TV21 — Bob Bell — Music Director — Las Vegas
G. Myrick
Mestico
Beat Rodeo
Husker Du
Willie & The Poor Boys

VIDEO PROGRAMMER'S PICK

John R. Frost

Catch 22
Anchorage, Alaska

Video: Object Of My Desire
Artist: Starpoint
Label: Elektra

Comments:
Starpoint's music is well produced. They have a lot of video magic and they're fun to watch. A great stage presence. I just added the video this week.

TOP 30 MUSIC VIDEOS

1. INVINCIBLE (THEME FROM THE LEGEND OF BILLY JEAN)
   Pat Benatar (Chrysalis)
   3 7

2. TAKE ON ME A-HA (Warner Bros.)
   13 3

3. POWER OF LOVE Huey Lewis And The News (Chrysalis)
   2 9

4. ST. ELMO'S FIRE (MAN IN MOTION)
   John Parr (Atlantic)
   4 9

5. YOU WANT CRYING
   Katrina And The Waves (Capitol)
   7 6

6. SHAME
   The Motels (Capitol)
   9 6

7. WE DON'T NEED ANOTHER HERO (THUNDERDOME)
   Tina Turner (Capitol)
   6 8

8. DANCING IN THE STREET
   David Bowie and Mick Jagger (EMI America)
   12 4

9. FREEDAY OF LOVE
   Aretha Franklin (Anita)
   5 11

10. CHERISH
    Kool And The Gang (De-lite)
    15 3

11. NO LOOKIN' BACK
    Michael McDonald (Warner Bros.)
    14 4

12. CAN'T GET THERE FROM HERE
    REM (IRS)
    8 7

13. DARE ME
    Pointer Sisters (RCA)
    19 2

14. DON'T LOSE MY NUMBER
    Phil Collins (Atlantic)
    16 3

15. OH SHEILA
    Ready For The World (MCA)
    18 3

16. LONELY OR' NIGHT
    JOHN COUGAR MELLENCAMP (PolyGram)
    DEBUT

17. BORN IN EAST L.A.
    Cheech & Chong (MCA)
    17 3

18. MONEY FOR NOTHING
    Dire Straits (Warner Bros.)
    27 2

19. IF YOU LOVE SOMEBODY SET THEM FREE
    Sting (A&M)
    10 8

20. THE WAY YOU DO THE THINGS YOU DO
    Daryl Hall/John Oates (RCA)
    DEBUT

21. LIFE IN ONE DAY
    Howard Jones (Elektra)
    21 6

22. SUMMER OF '89
    Bryan Adams (A&M)
    13 7

23. C-I-T-Y
    John Cafferty and The Beaver Brown Band (CBS)
    DEBUT

24. NEVER SURRENDER
    Corey Hart (EMI America)
    11 9

25. YOU LOOK MARVELOUS
    Billy Crystal (A&M)
    29 2

26. SEND MY HEART
    The Adventures (Chrysalis)
    23 4

27. DRESS YOU UP
    Madonna (Sire)
    DEBUT

28. SWEET, SWEET BABY (I'M FALLING)
    Lone Justice (Geffen)
    20 4

29. WHAT ABOUT LOVE?
    Heart (Capitol)
    22 7

30. SMOKIN' IN THE BOYS ROOM
    Motley Crue (Elektra)
    28 6

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

DAY RELAXES WITH FRIENDS — Pictured during the shooting of his new video, Warner Bros. recording artist Morris Day said that no extras were hired, and that he only enlisted the services of "close, personal friends." The video is called Oak Tree, from Day's new Warner Bros. LP, "Color of Success." Pictured (l-r) are: director Danny Kleinman; Day (center) and "friends."
TWO MORE CONVERTS — By now, it's quite evident just how alluring film music is to members of the rock community. For them, film represents a new challenge, an opportunity to break free from the perils and shackles of commercial recordings and to stretch their skills creatively. The latest of these convergences to film music are Wang Chung's Jack Hues and Nick Feldman, who recently wrote not only songs, but also a complete score for director William Friedkin's soon-to-be-released film, To Live And Die In L.A. Speaking from London, where he and Feldman are working on their next album (for Geffen Records), Hues discussed his first venture into the realm of film scoring. "We were feeling all this pressure and pressure to write commercial music," he commented. "That led me to ask ourselves if we could possibly become more involved with film (Wang Chung contributed music to the recent concert film Back To The Future)."

NEW ROLES — Sting and Tracylee Ullman have been_xml_normal_thing high-water marks in film, starring in major films that have featured their music. Their musical roles have been xml_normal_series_more recently enhanced with their film scores. Though they admitted that they were unfamiliar with the experience, they were, in fact, very happy to be involved with the films. "I know it was an intensely dramatic, rather grand movie. Bill trusted us, though," Feldman explained. "He and Feldman then wrote the music, and over a two-week period, recorded it. Much of our work was done in two or three minutes of orchestral music, although the musicians had yet to see the film. I really didn't even know much about the film before it was being shot!"

The soundtrack from To Live And Die In L.A. will be released by Geffen on September 30, although Wang Chung's title song will be shipped out as a single on the 28th. The LP will feature one side comprised of four pop songs and the other featuring Hues' and Feldman's instrumental work for the film. A video version of the title song, also directed by Friedkin, is being produced. "I think the experience was thoroughly satisfying both emotionally and creatively. "I actually studied classical music," Hues said. "For that reason, I always figured that if I wrote for film, it would be in an instrumental style."

THE FINAL FRONTIER — The voyages of the Starship Enterprise were further enhanced by composer Alexander Courage's music. Along with his internationally familiar main theme known as Star Trek, he also contributed a theme for the films, consisting of music from the series' first episode. The use of Norman, A&R and staff producer for the label, supervised the packaging of the new Star Trek album. Of the project, he said, "I've put together several other science fiction compositions in my career, but this is the most ambitious. The theme was written on a working concept, and the LP is of high quality, featuring Billy Strange's versions of several James Bond themes, as well as the theme from TV's cult classic, The Prisoner, and the main theme from PBS' popular series, Real-life O'Fives.

ODDS AND ENDS — The forecast ... more Purple Rain. Sort of. For those who await the return of Prince to the screen, the wait is almost over. Your Prince will come back to a theatre near you sometime next year in a film titled Under The Cherry Moon. The movie, however, is not related to Purple Rain in any story sense. Produced by Bob Cavello, Joe Rufatto and Steve Fargnoli (who know both the music and the film business first hand), the picture will offer its Purpelness as a backdrop for a story of a young and a young woman, supporting pop stars turned actors, both Sting and Tracylee Ullman are featured in 20th Century Fox's Plenty, which stars Meryl Streep. The post-War II drama casts the two musicians in complex, serious roles, and it will be interesting to see how they portray their characters in such a role. A newtgory Sting was recently on film in summer's The Bride, but audiences divorced themselves from the picture soon after its release. Ullman had his chance to shine similarly shot Sweet Dreams To Broad Street. Both performers are clearly out to establish themselves in more than just musical capacities, and Plenty may turn out to be the perfect vehicle for them to do just that ... Congratulations to the brilliant Danny Kaye on his triumphant Hollywood Bowl concert ... Production on the upcoming "Back To The Future" soundtrack completed the 12"-remix of Huey Lewis and the News' "Back In Time." The song was written and recorded for the blockbuster film, Back To The Future. "The Power Of Love," of course, also comes from that film. R&B recording artists DeVille, Deville and the group Mink Deville will make a cameo appearance (as a pool shark) in German director Diethard Kuester's latest film, Va Banque (which loosely translated, means "go for broke" or "all or nothing"). Deville founded the group Mink Deville.

LOS ANGELES — "That about broke me up, to think that someone as good as that was going to write a crummy autobiography, Coal Miner's Daughter, about Patsy Cline, the 'Queen' of country music whose life came to tragic end on the night of March 5, 1963. Now, in a new film starring Jessica Lange and titled Sweet Dreams, Cline's short yet triumphant life has been recreated. The film, which also stars Ed Harris, will be released early next month. The soundtrack, featuring songs from Patsy Cline recordings, will be released this month on MCA Records.

Just as Cline inspired Lynn's career, it was, ironically, the film version of Coal Miner's Daughter starring Sissy Spacek which inspired Sweet Dreams. While her bio-horror film was just beginning, interest in Cline was generated to suggest the idea of a film based on her life. For that reason, the producer of Coal Miner's Daughter (CMD), Bernard Schwartz, set out on an in-depth quest to discover the essence of Cline and her music. Through extensive interviews with her family and friends, he emerged with enough material for an extensive biography (written by Robert Getchell). Lange was cast, and the project was finally underway.

New York's popular Cash Box, Schwartz elaborated on Sweet Dreams. "When you're portraying someone's life, it can be a sensitive, very touchy area," he said. "We had a lot of dialogue surrounding this one, but the music was supportive, though, and I feel the film offers a good balance between Patsy's personal life and her professional life. The movie does, probably, lean a bit toward her personal life, but I feel we've handled it in a fair and honest way."

When asked to explain how Sweet Dreams differs from CMD, Schwartz replied, "They're entirely different films, really. One is the story of a 14-year-old girl who comes out of poverty, but is raised by a loving family. It's about her struggle to become a great singer. Sweet Dreams, on the other hand, is a tragic love story. Patsy had a very different kind of life. Her father walked out on the family when she was only 16. Her mother was only 16 years old and there was an unusually strong relationship at work between mother and daughter. Patsy had to become the breadwinner, and that made her, in some ways, a tough, hard lady, someone who wanted to desperately avoid having the kind of life her mother had." Those qualities, the producer added, became the foundation for her music, as well as for her personality.

Although CMD clearly showed Schwartz' skill and taste in depicting a biography on film, with Sweet Dreams he had a particularly precarious tightrope to walk on. In addition to the inherent emotional sensitivities of portraying a real life on screen, Schwartz was dealing with a beloved artist whose untimely death at 30 made the effort all the more charged.

Determined not to compromise the memory of Cline, Schwartz therefore decided against choosing an actress/singer like Spacek, who had acted and sung the part of Lynn in CMD. Instead, he sought "the best of both worlds by finding the brightest actress in town and using Patsy's own recordings (although some of the instrumental tracks were re-recorded)." To project Cline's persona, it is her singing voice, accurately, Lange, nonetheless required and sought assurance in creating the role. Above and beyond working with Schwartz and the film's director Karele Reisz, Lange for that reason worked for several weeks with Owen Bradley, who had produced both Cline and Lynn. She also studied extensively in order to master the choreography of the period, working with Harris, who plays Cline's second husband, Charlie Dick.

MCA's soundtrack to Sweet Dreams contains a few previously unheard songs like "Crazy," "Walking After Midnight" and, of course, "Sweet Dreams." According to Schwartz, and many others, though Cline was "far more than a country singer. Her songs aren't typical country songs, she had a quality which defied categorization — both without and against an audience there can be for a film oriented toward country music, and although several younger audience, Schwartz is confident Sweet Dreams will have a similar impact theatrically. As he put it, "I hope people will learn about Patsy, and how much she contributed to music in general. This emotionally charged love story will attract people of all ages to the theatre."

"The music, with which will probably break your heart. It was a difficult film to make, but it was most definitely worth it."

SWEET MUSIC — Jessica Lange strikes up the band in a scene from Sweet Dreams, in which the actress portrays legendary country singer Patsy Cline.

Sweet Dreams Rekindles Bittersweet Memories of Patsy Cline

By Peter Berk
Sidewinder’s “Cravin’ Your Love” (WRB-0392) on Willow Wind Records

Thanks to the following radio stations for helping us debut at #38:

WAAG KFOX KJBS KWOC
WXCL WQTE WMML WAIM
WMLS WCCN KACA KDAT
KFEQ WVAM KRZK KFRD
KCTI KFAY WTVR KEED
WMTZ WDXE WDJQ KZUN

COUNTRY

Opry Birthday Plans Made

By Bill Fisher

NASHVILLE—As the sixtieth anniversary of WSM’s Grand Ole Opry nears, officials for the radio show are finalizing plans to commemorate the occasion with a three-day slate of activities. There will be two primary changes marking the festivities this year. First, the birthday celebration will be held Oct. 12-14, instead of the Country Music Association’s Awards Show, instead of during the week following the telecast. Second, Friday’s (10/11) show will be an invitation-only, and registration fees will not be charged for the radio broadcasters and music industry representatives who make up the bulk of the participants. The fees paid in previous years went to the Opry Trust Fund; this year, the fund will receive proceeds from $20 ticket packages available to the public which allow attendance at Thursday’s and Saturday’s events.

Opryland USA’s Acuff Theatre will be the site of the Early Bird bluegrass concert, hosted by Bill Monroe, on Thursday from 2-5 p.m. That evening (7-11 p.m.) guests will be able to attend the Music Country Radio Network show, hosted by Charlie Daniels at the Opry House. The show will feature live performances, and several members of the Country Music Hall of Fame will report for their openings.

From 1-4 p.m. on Friday, afternoon DJs will be able to schedule artist interviews at the Opryland Hotel. Invited guests will meet for a special reception and Friday night aboard the new “General Jackson” showboat. During the evening cruise, the 1985 DJ Hall of Fame Awards will be presented.

The celebration will end Saturday with traditional birthday cake-cutting ceremonies and the sixtieth anniversary show at the Opry House, which begins at 9:30 p.m.

Stations who wish to broadcast shows from the Opryland hotel lobby this year can obtain details from Ray Waters at (615) 898-1000.

U.S. and Japanese Concert Dates

By Bill Fisher

NASHVILLE—Less than a week after he completes a four-date schedule of concert performances in the U.S., RCA artist Kenny Rogers will depart for his first-ever concert tour of Japan.

Rogers’ American dates begin this week at the Brown County Memorial Arena in Green Bay, WI, (9/18). On 9/20 the singer will appear at the Five Seasons Center in Cedar Rapids, Iowa; Wings Stadium in Kalamazoo, MI is the next performance (9/21), and Rogers will return to the continental U.S. Rogers will play Aloha Stadium in Honolulu (10/8) with Dolly Parton.

The Japan tour is being coordinated by C.K. Spurlock and North American Tours; the promoter is Pacific Music Enterprises, San Francisco.

Rogers’ new album, “Heed Of The Matter,” is tentatively scheduled for a Sept. 30 domestic release, but Harriet Sternberg of Kragen & Co., Rogers’ management, told Cash Box that an unspecified number of copies of the LP will be exported to Japan and made available to the Japanese public “when the tour hits.”

Commenting further on Rogers’ Japanese tour, Sternberg said, “He has repeatedly been asked to attend the Tokyo Music Festival, and everytime they’ve asked, Kenny has had tours scheduled. It had to be vacated in there before, but never performed. He’s looking forward to this.”

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor Award/Warranty Code:

Platinum (RIAA Certified)

Gold (RIAA Certified)

1. GREATEST HITS VOL. 2
   REBA McEntire (RCA-AHL1-5339)
   George Strait (MCA-5586)
   2.
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Cash Box/September 21, 1985
TOP 100 COUNTRY SINGLES
September 21, 1985

<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DRINKIN' AND DREAMIN'</td>
<td>WAYLON JENNINGS</td>
<td>RCA PB-14096</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>USED TO BE BLUE</td>
<td>SAWYER BROWN</td>
<td>Capitol D-5477</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>I FEEL IN LOVE AGAIN LAST NIGHT</td>
<td>THE FORESTER SISTERS</td>
<td>Warner Bros. 7-29500</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)</td>
<td>ROBBIE MCLEAP</td>
<td>RCA PB-14195</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>BETWEEN BLUE EYES AND JEANS</td>
<td>CONWAY TWITTY</td>
<td>Warner Bros. 7-29496</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>WITH JUST ONE LOOK IN YOUR EYES</td>
<td>CHARLIE MCCLAIN</td>
<td>with WAYNE MASSEY (Epic 34-65298)</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>SHE'S COMIN' BACK TO SAY GOODBYE</td>
<td>EDDIE HARRITT</td>
<td>Warner Bros. 7-29278</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>MODERN DAY ROMANCE</td>
<td>NITTY GRITTY DIRT BAND</td>
<td>Warner Bros. 7-29002</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>KERN RIVER</td>
<td>MERLE HAGGARD</td>
<td>Epic 34-65046</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>MEET ME IN MONTANA</td>
<td>MARIE OSKOWD (DUET WITH DANNI SEALS)</td>
<td>Capitol B-5478</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>TOUCH A HAND, MAKE A FRIEND</td>
<td>THE OAK RIDGE BOYS</td>
<td>MCA-02464</td>
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<td>YOU MAKE ME WANT TO MAKE YOU MINE</td>
<td>JUICE NEWTON</td>
<td>RCA PB-14139</td>
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<td>SOME FOOLS NEVER LEARN</td>
<td>STEVIE WARINER</td>
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<td>LOVE TALK</td>
<td>RONNIE McDOWELL</td>
<td>Epic 34-65046</td>
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<td>BLUE HIGHWAY</td>
<td>JOHN CONLEE</td>
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<td>I WANNA HEAR IT FROM YOU</td>
<td>EDDIE RAVEN</td>
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<td>I DON'T KNOW WHY YOU DON'T WANT ME</td>
<td>ROSANNE CASH</td>
<td>Columbia 38-04809</td>
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<td>CAN'T KEEP A GOOD MAN DOWN</td>
<td>ALABAMA</td>
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<td>WHO'S GONNA FILL THEIR SHOES</td>
<td>GEORGE JONES</td>
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<td>IF IT WEREN'T FOR HIM</td>
<td>VICKIE GILL</td>
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<td>A LONG AND LASTING LOVE</td>
<td>JEREMY GAYLE</td>
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<td>I'M GONNA LEAVE YOU TOMORROW</td>
<td>JOHN SCHNEIDER</td>
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<td>I'LL NEVER STOP LOVING YOU</td>
<td>GARY MORRIS</td>
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<td>IN YOUR ARMS</td>
<td>BARRA BAND</td>
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<td>IF IT AIN'T LOVE</td>
<td>ED BRUCE</td>
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<td>CRY JUST A LITTLE BIT</td>
<td>SYLVIA</td>
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<td>YOU'RE GONNA MISS ME WHEN I'M GONE</td>
<td>JOSEY COMBS (MRT B-72040)</td>
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<td>HANG ON TO YOUR HEART</td>
<td>JOEY D'AGOSTINO</td>
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<td>I WANNA SAY YES</td>
<td>LEROY MANDRELL</td>
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<td>TOO MUCH ON MY HEART</td>
<td>THE STATLER BROTHERS</td>
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<td>32</td>
<td>LOVE IS ALIVE</td>
<td>THE JUDDS</td>
<td>CRC/PB-14093</td>
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<td>TOKYO, OKLAHOMA</td>
<td>JOHN ANDERSON</td>
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<td>HEART DON'T DO THIS TO ME</td>
<td>LORETTA LYNN</td>
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<td>I DON'T MIND THE THORMS (IF YOU'RE THE ROSE)</td>
<td>THE COTTON MOUNTAIN</td>
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<td>36</td>
<td>TWO OLD CATS LIKE US</td>
<td>RAY CHARLES</td>
<td>with HANK WILLIAMS, JR.</td>
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<td>HAVE I GOTTEN A DEAL FOR YOU</td>
<td>REBA MCENTIRE</td>
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<td>REAL LOVE</td>
<td>DOLLY PARTON (DUET WITH KENNY ROGERS)</td>
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<td>YOU'VE GOTTEN SOMETHING ON YOUR MIND</td>
<td>MICKEY GILLEY</td>
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<td>SHE'S SINGLE AGAIN</td>
<td>JANIE FRICKE</td>
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<td>HANK WILLIAMS, JR.</td>
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<td>I NEVER MADE LOVE (TILL I Made It With You)</td>
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<td>CAYETTE MARRA (Mercury 880 367-7 )</td>
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<td>T. GRAHAM BROWN</td>
<td>Capitol B-5469</td>
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<td>46</td>
<td>THE FIREMAN</td>
<td>GEORGE STRAIT</td>
<td>RCA B-5473</td>
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<td>DOWN THE ROAD/ MOUNTAIN PASS</td>
<td>DAN YOGEBO</td>
<td>Full Moon/Epic 34-65434</td>
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<td>I'M TAKIN' MY TIME</td>
<td>BRINDA LEE</td>
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<td>SMOOTH SAILING (ROCK IN THE BEACH)</td>
<td>MARK GRAY</td>
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<td>DOWN IN THE FLORIDA KEYS</td>
<td>TOM T. HALL</td>
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<td>LIE TO YOU FOR YOUR LOVE</td>
<td>THE BELLAMY BROTHERS</td>
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<td>DESPERADOES WAITING FOR A TRAIN</td>
<td>JENNINGS, NELSON, CASH, KRISTOFFERSON</td>
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<td>DONCHA</td>
<td>G. SHEPPARD</td>
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<td>I KNOW THE WAY TO YOU BY HEART</td>
<td>VERN GORDIN</td>
<td>Capitol CP-145</td>
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<td>HIGHWAYMAN</td>
<td>W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS</td>
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<td>I WANNA BE A COWBOY TIL I DIE</td>
<td>JIM COLLINS (White Gold WD 22527)</td>
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<td>YOU MAKE ME FEEL LIKE A MAN</td>
<td>RICKY SKAGGS</td>
<td>Epic 34-65065</td>
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<td>I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)</td>
<td>RAY PRICE (Deep One SDR-344)</td>
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<td>NOBODY FALLS LIKE A FOOL</td>
<td>EARL THOMAS CONLEY</td>
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<td>I WANT EVERYONE TO CRY</td>
<td>RESTLESS HEART</td>
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<td>DON'T TELL ME LOVE IS KIND</td>
<td>ALMOST BROTHERS</td>
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<td>CALIFORNIA ROAD</td>
<td>MEL TILLIS</td>
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<td>OUT OF SIGHT OUT OF MIND</td>
<td>NARVEL FELTS</td>
<td>Epic 34-65164</td>
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<td>CAROLINA IN THE PINES</td>
<td>MICHAEL MARTIN MURPHY</td>
<td>(EMI-America B-8206)</td>
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<td>YOU COULD BE THE ONE</td>
<td>CHANCE</td>
<td>Mercury 880 955-7</td>
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<td>COLD SUMMER DAY IN GEORGIA</td>
<td>GENE WATSON</td>
<td>Epic 34-65047</td>
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<td>HOMETOWN GOSPIST</td>
<td>THE WILDERNESS (Curb-52651)</td>
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<td>68</td>
<td>Ain'T IT JUST LIKE LOVE</td>
<td>BILLY BURNETT</td>
<td>MCA/Curb-52609</td>
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<td>69</td>
<td>STAND UP</td>
<td>MEL MCDANIEL</td>
<td>Capitol B-5513</td>
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<th>Artist</th>
<th>Label</th>
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COUNTRY RADIO

MOST ADDED

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<td>P. Cline</td>
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<tr>
<td>G. Strait</td>
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<tr>
<td>L. Everette</td>
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WHUM — Rick Spalde — Reading, PA
G. Morris
B. Mandrell
Stalfer Brothers
L. Greenwood
L. Mandrell
L. Lynn
H. Williams, Jr.
M. Gilley
T. G. Sheppard
W. Nelson, K. Kristofferson, J. Cash, W. Jennings

WCAO — Johnny Dark — Baltimore
C. Pyle
W. Nelson
R. Skaggs
L. Brody
T. T. Hall
M. McDaniel
J. Frick

WDAT — Al Risen — Ormand Beach, FL
W. Nelson
J. Frick
G. Strait
R. Skaggs
Fox Brothers
J. Elliot

KCKN — Tim Mack — Roswell
J. Frick
G. Strait

KFGO — Don Roberts — Fargo
M. McDaniel
J. Glaser
Shugger
N. Felts
J. Stamley
G. Davies
G. Gilbo
C. Pyle

KOMO — Marc Haun — Salinas, CA
Noel
T. G. Sheppard
G. Strait

KVOO — Billy Parker — Tulsa
Bellamy Brothers
K. Whilby
Alanta
J. Glaser
G. G. Rice
Mason Dixon

KKIX — Tom Sleeker — Fayetteville, AR
G. Strait
H. Williams, Jr.
Bellamy Brothers

WOWW — Kris O'Kelly — Pensacola
J. Buffett
Bellamy Brothers
M. McDaniel
R. Skaggs
N. Felts

COUNTRY PROGRAMMER'S PICK

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<th>Programmer</th>
<th>Station</th>
<th>Market</th>
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<tr>
<td>Rob Hough</td>
<td>KTTS</td>
<td>Springfield</td>
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Song: 'Til A Tear Becomes A Rose
Artist: Leon Everette
Label: Mercury

Comments:
"I just think that's superb... I just think it's solid country.

 DOUBLE SIGNING FOR REED — Jim Foglesong (l), president of Capitol/EMI America Records in Nashville, and Jim Halsey (r), president of the Jim Halsey Co., met recently for the signing of Jerry Reed to their respective companies. Reed returns with "What Comes Around," the title of his forthcoming Capitol single and soundtrack album from the soon-to-be-released movie of the same name. Halsey will handle Reed's booking in the future.

STATION ADDS

WTOR — Billy Buck — Winston-Salem
R. Charles/H. Williams, Jr.
M. Bandy
J. Buffett
G. Strait

KRZ — Jessica James — Brandon, MS
J. Lindsey
J. Elliot
R. Charles/H. Williams, Jr.
H. Dunn
T. Jones

KUGN — Tom Edwards — Eugene, OR
R. Skaggs
W. Nelson
J. Glaser
G. Strait

KBRO — Jim Stricklan — Denver
G. Davies
Southern Pacific
Bandana
J. Glaser
J. Travis
N. Griffith
K. Taylor-Good
P. Cline
T. D. Foster
G. Strait

WJLM — Dave Hurst — Roanoke
L. D. Foster
M. Tills

WUSN — Nikka Courtney — Chicago
L. Mandrell
Southern Pacific
H. Williams, Jr.
E. Bruce
J. Rodman
T. T. Hall

WAFM — Anthony Bagwell — Anderson, SC
T. G. Sheppard
W. Jennings, W. Nelson, J. Cash, K. Kristofferson
Bellamy Brothers

WUSN — Nikka Courtney — Chicago
L. Mandrell
Southern Pacific
H. Williams, Jr.
E. Bruce
J. Rodman
T. T. Hall

WAFM — Anthony Bagwell — Anderson, SC
T. G. Sheppard
W. Jennings, W. Nelson, J. Cash, K. Kristofferson
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E. Bruce
J. Rodman
T. T. Hall

WAFM — Anthony Bagwell — Anderson, SC
T. G. Sheppard
W. Jennings, W. Nelson, J. Cash, K. Kristofferson
Bellamy Brothers

THE COUNTRY MIKE

STATION PROFILE — WPXK/Washington will be marking its 5th year of providing country music to the nation's capital and surrounding area this year. The 50,000-watt FM/5,000-watt AM station is owned by Metropolis Communications. KIX-106 is staffed by general manager William C. Sherard, program director Mike O'Malley, music director Greg Cole, and news director Paul Bottoms. KIX-106 covers not only the Washington market, but also Baltimore and its hometown of Alexandria, Virginia. The station appears a very visible posture within its listening area. It's current promotion involves an all-expense-paid trip to the Farm Aid Concert (KIX-106 is Washington's exclusive outlet for the radio broadcast of the show). Mike O'Malley describes WPXK-FM as being "more-music-modern country that integrates classic country hits, citing that the station features 10-in-a-row hourly. The AM side "skews slightly older... the music mix is more traditional. WPXK-AM features a daily call-in show, "The KIX Carryout," which is devoted to oldies. The air staff consists of John Bodner from 5:30-10 a.m., Chris Conner from 10 a.m. to 1 p.m. on FM and Mary Bartone from 10 a.m. to 3 p.m. on AM. Mike O'Malley is at the mike from 1-3 p.m., as is Greg Cole from 3-7 p.m., John Diamond from 7 to midnight and Bill Celler overnight. STATION NEWS — KFDI/Wichita not only records... they set them as well. On August 17, in conjunction with a number of Wichita businesses, set a new world record for building a house (Cash Box, Aug. 17, 1985). The task was completed in 7 hours, 31 minutes. The new house was then put on the auction block. It's sale raised $62,500 in support of both the Wichita Ronald McDonald House. KFDI also holds the new record for the largest scarecrow (they are in Kansas, you know) in the world. The latest addition to the Wichita skyline stands 32 feet tall, beating the old record by 12 feet. KFDI is also building on its illustrious past, having recently celebrated its 21st Anniversary at a local amusement park. An estimated 15,000 KFDI listeners turned out for the event which featured The Forister Sisters, Keith Whitely, Little Jimmy Dickens, and a number of the area's finest country bands... Bill Dotson, formerly with WMC/Memphis, has joined the Morning Team of KSJ-FM/Mobile, Alabama. Dotson will be working with Wayne Gardner to present the "KSJ Breakfast Club." Jay Childress, KSJ general manager said, "Bill is a successful major market talent who brings high energy and excitement to KSJ. Working with Wayne Gardner we'll have professionalism and sizzle on the air like Mobile has never seen! Dotson began his radio career in 1975 as a jock with WTRB/Ripley, Tennessee, and has also worked with WPAD/Faducah, Kentucky.

BYRON WYNKOOP
ALBUM RELEASES

HALF NELSON — Willie Nelson — Columbia FC 39990 — Producers: various
Sure to be a Christmas favorite, "Half Nelson" contains 10 duets (some giant hits, some not so giant) plus three previously unreleased tracks, one of which is an amazing product of modern studio technology: "I Told A Lie To My Heart," on which Willie sings with Hank Williams, Sr. "Half A Man" (with George Jones) and "Honky Tonk Women" (with Leon Russell) are the other two newly released cuts; the central attractions, of course, are "Pancho And Lefty," "To All The Girls I've Loved Before," and "Seven Spanish Angels."

SOMETHING SPECIAL — George Strait
MCA-5605 — Producers: Jimmy Bowen, George Strait
George Strait and his work have earned five CMA nominations this year, including one for album of the year ("Does Fort Worth Ever Cross Your Mind") and, for the singer, nominations in the male vocalist and entertainer of the year categories. With "Something Special," the artist continues his habit of recording straight-ahead, western dance material of remarkably high quality with a voice that walks the line between near-detachment and cool intimacy. Already a fast mover, this album's sales should be strong and steady well into next year.

SHAKIN' — Sawyer Brown — Capitol/Curb ST-12438 — Producer: Randy L. Scruggs
It's hard to think of a happier success story than the story of Sawyer Brown. The band's first album hit the number two spot on the album chart, and "Step That Step" was a number one single. The group's new "Shakin'" album features high energy showstoppers and several slower tunes in as complete a package as the debut LP. Especially hot cuts are the title song and the current single, "Betty's Bein' Bad," both of which sport big, blaring horns. Lead singer Mark Miller and producer Randy Scruggs are co-writers of half the album's songs.

SINGLE RELEASES

REBA McEntire (MCA-52691)
Only In My Mind (3:37) (Jack and Bill/Reba McEntire — ASCAP) (R. McEntire) (Producers: Jimmy Bowen, Reba McEntire)
As we've come to expect on her songs, McEntire's singing here is purely outstanding. However, she shows another side of her talent with this release. The lyrics of "Only In My Mind" reveal her ability to express complex emotions in classically simple, country terms. This song will quickly cover the markets and should eventually surpass the Top 10 success of McEntire's last single.

SAWYER BROWN (Capitol/R-5517)
Betty's Bein' Bad (3:14) (Tall Girl — BMI) (M. Chapman) (Producer: Randy L. Scruggs)
"Betty's Bein' Bad" is the first single from the new "Shakin'" album, and it's back to boogie for Sawyer Brown. The song jangles happily with hard-edged, Memphis-style guitar and a jump 'n' jive horn section. Opening for Kenny Rogers has been (and continues to be) an audience-builder of incalculable value for the Horizon Award-nominated group, and this single will easily become Sawyer Brown's fourth major single success in as many outings.

FEATURE PICKS

ROGER MILLER (MCA-52663)
River In The Rain (3:43) (Tree/Roger Miller — BMI) (R. Miller) (Producer: Jimmy Bowen)
This single is Miller's version of a song from his Tony award-winning Broadway score, Big River. Beginning with solo guitar and voice, "River In The Rain" builds on old-time fiddling, blues guitar licks and Miller's distinctive vocal style. The words of the song are charged with the power of significant American literary themes, and only a writer like Miller could metaphorically relate two of our most important cultural and musical symbols (the Train and the River) and make it work. A killer of a comeback.

JOHNNY LEE (Warner Bros. 7-28901)
They Never Had To Get Over You (3:29) (Rick Hall — ASCAP) (B. McGuire, M. McGuire) (Producers: Bud Logan, Rick McCollister)
Johnny Lee's new single combines his typically strong-but-tender vocalizing with background singing like that found on "Save The Last Chance," but this song is punchier and demands more from the singer. "They Never Had To Get Over You" should be a strong chart performer.

MAC DAVIS (MCA-52669)
I Feel The Country Callin' Me (3:21) (Landers-Roberts — BMI) (J. Richie, M. Davis) (Producer: Jimmy Bowen)
Davis describes a mental journey to an old fishin' hole, complete with hound dog and lightning bugs. Unfortunately for the singer, show business is too demanding for him to make the real trip. A solid cut from the "Till I Made It With You" album.

NEIL YOUNG (Geffen 7-28883)
Get Back To The Country (2:49) (Silver Fiddle — ASCAP) (N. Young) (Producers: Neil Young, Ben Keith, David Briggs, Elliot Mazer)
Young's second single from his "Old Ways" album uses fiddle and banjo to support the singer's contention that, no matter where he has been, "All the memories I'd find are back to the country." An entertaining, upbeat cut.

DIANA RAE (MCA-52673)
Fallin' In Trouble Again (2:57) (Seabul — ASCAP) (R. Squire) (Producer: Randy L. Scruggs)
A pretty and talented singer, Diana Rae is ready for the big time. "Fallin' In Trouble Again" is well produced and Rae's delivery is energetic and professional.

SONNY CURTIS (Steem ST 82985)
I Think I'm In Love (2:52) (Blackwood/Screen Gems — BMI) (K. Steggall, C. Craig) (Producer: James Stroud)
An excellent, bluesy performance from the famous songwriter ("I Fought The Law") that features a near-nasty, low register guitar sound and polished production from pop veteran Stroud. Call the distributor at (615) 327-1493.

SAMMI SMITH (Step One) SOR-347
Though the title/hook of this song reached cliche status years and years ago, Sammi Smith's ever-powerful singing makes the record a good playlist addition.
A GERMAN JAM, FOREIGNER-STYLE — As part of their recent European tour, Atlantic recording group Foreigner headlined a major festival in Munich. After the show, many of the artists adjourned to a local restaurant for post-concert festivities, with a house band providing musical entertainment. All the members of Foreigner took to the stage for an impromptu jam, with fellow festival performers Joe Cocker and Huey Lewis joining in. Shown at the German jam are, from left: Foreigner’s Lon Gunn, Joe Cocker, Foreigner’s Rick Witt & Dennis Elliott (partially hidden), and Huey Lewis. Not visible is Foreigner’s Mick Jones.

Sade, still locked away in a Bavarian studio completing her second album, has announced plans to tour the UK at the end of the year, with a visit to the US planned for some time next year.

Sade will perform 16 shows around Britain in November, culminating in two shows at London’s Wembley Arena. The tour, which will be written by his former partner Pete Townshend. The single marks a return to his Who roots for Daltrey, whose previous solo efforts have been a conscious effort to escape them. His upcoming album "Under A Raging Moon" includes a drum solo written with Zak Starkey, son of ex-Beatle Ringo. I think Zak is phenomenal, he is one of the best things I have heard since Keith Moon. I would love to have him in my band tomorrow, he is brilliant,” said Daltrey.


**United Kingdom**<br><br>LONDON — Nashville Network Europe will be launched in the UK and Europe by Christmas, following over two years of successful broadcasting in the USA. A subsidiary of Opriland USA, WNN was launched in March 1983 and now reaches 22 million cable TV households; in the USA they are teamed up with Cable and Satellite Enterprises for the European venture. A daily service four hours in the late evenings is planned, with the accent on music shown by the top country stars of America.

Despite his number one status in the USA, John Parr is still an unknown in his native country, England. Parr, a former<br><br>**International Bestsellers**

**Argentina**


Enigma/Greenworld Split Strengthens Both

By Peter Holden

LOS ANGELES — After establishing one of the most successful independent distribution companies/independent labels in the country, Greenworld and Enigma Records split last June. It gave both companies a new independence and a chance to gain larger influence in their respective fields. The result has been continued success in independent distribution for Greenworld and the best quarter ever for Enigma Records.

Begun in 1978 by Steve Boudreau, Wesley Hein and William Hein, Greenworld Records Ltd. was founded as an importer and a distributor of American independent product. Quickly taking on labels such as Motley Crue and Berlin, and in 1982 formally forming the Enigma label, the company quickly found a fertile niche. Wes Hein said that “although Bill and I still sat on the Greenworld board of directors, which in theory ran both arms of the company, we spent less and less time in the distribution end of things and gave more focus to Enigma.”

While the close proximity in ownership and in location (they occupied the same building), between the companies seemed to give Enigma an upper hand in getting its traditionally large number of monthly releases on the marketplace via the increasingly influential Greenworld distribution network, Hein explained, “though they were certainly our largest distributor—probably about fifty percent of Enigma’s business—I think there was just a strong motivation behind the sales force, not because they got any better prices than anybody else. That was one of the reasons for the complete split; whenever there is a parent company or a sister company, there is always the idea that you are getting help from them, and in cases of desperation, that they are the sole reason for your existence.”

Coming off of “the label’s biggest quarter ever—even excluding the Stryper LP which shipped 100,000 copies” Enigma’s product is enjoying a surge of interest among independent distributors which amounts to a price war. “People have realized that the Enigma product is up for grabs—though we don’t encourage the kind of price cutting that is going on because it takes the focus away from the product. But at the end of the year things should stabilize and we’ll be back to the original market shares.”

Aside from generally increased sales figures, Enigma has also moved to larger facilities and has added staff both of which have increased the profile of the label as a whole.

The Compleat AI Released By CBS First In Series Of Long-Form Programs

NEW YORK — The Compleat AI, an hour-long musical comedy special starring “Weirdo” Yankovic, has been released by CBS Music Video Enterprises (CMV), launching a new series of long-form music programs for the home video, broadcast TV and cable markets.

The program, which features original material combined with such previously released clips as “Like A Surgeon,” “Eat It” and “I Lost on Jeopardy,” is currently airing exclusively on Showtime. An expanded home video version will be available to dealers in late September through CBS/Fox Video.

In the coming months, CMV expects to release long-form programs by the following artists, according to Jerry Durkin, vp of CMV, and Deborah Newman, vp of programming and sales: Billy Joel’s Marking Time, the Columbia artist’s first special for CMV, will be released this fall. Produced by Picture Vision for CMV, it will include original material, animation, and previously released clips, and will tie in with Joel’s new “Greatest Hits” album. An REO Speedwagon concert program, recorded at Kansas City’s Kemper Arena in April, that will air on both MTV and Showtime this fall. The program is produced by John Weaver Productions for CMV. A Rickie Skaggs London concert, with other original material, also due this fall, produced by CMV. And comedian Emo Philips, whose debut Epic album has just been released, will star in November in a half-hour Cinemax Comedy Experiment produced for CMV by DIR Broadcasting.

These long-form programs give the CBS Records label the opportunity to sell short-form promotional videos from them. CMV will continue to put together compilations of short-form videos by CBS Records artists. One such compilation, Wham! The Video, has become one of the best-selling music videos in history. In addition, CMV’s “Prime Cuts” series of multi-artist compilations has expanded into jazz (Jazz & Beyond), with a country compilation also planned.

“We are being extremely selective in choosing and releasing projects,” Deborah Newman said. “We want to establish the same image for quality programming in video that CBS has earned in music and broadcasting over the years, and we believe this first group of shows will give us a terrific start.”

Omni Records Sets New Dist. Deal With Mirage/ATCO

LOS ANGELES — Jerry Greenberg, president of Mirage Records, and Jonathan Hackett, president of Omni Records, have jointly announced the signing of a new agreement whereby Mirage/ATCO will press and distribute Omni product in North America.

The first artist to be released under the new Mirage/Omni deal is the Philadelphia quintet known as Stone. Their self-titled debut album, due for release in September, was produced by group leader/songwriter Terry Price and WMOT Productions. President Steve Bernstein was formerly President of WMOT Records, which was distributed by Atlantic/Atco from 1972 to 1976. During that period, WMOT scored with gold records by such artists as Blue Magic and Major Harris, while also enjoying success with the likes of Impact and Fat Larry’s Band. WMOT was subsequently associated with CBS Records.

Here They Come Again: Mann & Weil Tunes Get Bottom Line Revue

By Lee Jeske

NEW YORK — From the cards of Trivial Pursuit comes another tuneful baby boomer revue: Just Once, featuring the words and music of Barry Mann and Cynthia Weil. “On Broadway”? Well, not quite, Just Once will get its first airings September 19-22 at New York’s Bottom Line, the club that spawned last year’s “Ephemeral Me” on the music of Ellie Greenwich, Leader of the Pack.

Now Leader of the Pack was a bomb on Broadway, but, by all accounts, it was a rip-snorter at the Bottom Line before Broadway gussied it to do. Now Melanie Mintz—who created the original Leader of the Pack—has conceived and written Just Once, which tells the story of two star-crossed lovers and their lives, narrated by the words of the songs. Mann and Weil are penning such hits as “Who Put The Bomp,” “Walking In The Rain,” “Blame On The Bossa Nova,” “On Broadway,” We Gotta Get Out Of This Place,” Here You Come Again,” and “Make Your Own Kind of Music.”

Nina Faso is the director (she does Godspell), Wayne Cilento is the choreographer (he did Billy Joel’s “Keeping The Faith” video), Jimmy Vivino is the music director (he did Leader of the Pack), and Paul Shaffer is the musical consultant (he does the David Letterman Show). Cast members include Peter Strong, Bernard Fowler, Ula Hedwig, and Bobby Jay.

Nostalgia, until very recently, seemed to mean a longing for the bygone days of running boards, Dick Haymes records, and double features with selected short subjects. Not anymore. The aging-youngs of the world are yearning to get misty-eyed over “I Love How You Love Me,” “Only In America,” “You’ve Lost That Loving Feeling,” “New World Com- ing,” and other not-so-old golden oldies. Just Once will even include such relatively recent songs authored or co-authored by Mann and/or Weil as the Pointer Sisters’ “He’s So Shy,” Lionel Richie’s “Running with the Night,” Barry Manilow’s “Some- where In The Road,” and the title tune (recorded by Quincy Jones and James Ingram).

The producers obviously hope that the Bottom Line audiences get “Kicks” and “Soul and Inspiration” at Just Once, that “Somehow Down the Road” the show ends up “Uptown” on Broadway with a cast album, following in Leader of the Pack’s footsteps, but that’s just “The Shape of Things to Come.”

ARISTA BUDDIES WITH HACKETT AND HOWE — Arista Records has announced the signing of GTR, a newly-formed band fronted by two of England’s top guitarists, Steve Howe and Steve Hackett. The band, which also features Max Bacon, on lead vocals, bassist Phil Spalding and Jonathan Mover, is currently recording their debut album, scheduled for release at the beginning of 1986. Shown in London at the signing are (l-r) Hackett; Clive Davis, president, Arista Records; and Howe.
Alternative Videos

(continued from page 5)

Sculpture (Royce-American), Pregnancy Exercise Program (Feeling Fine), Water Workout with Candy Costle (Video Associates), Jogging (Video Associates), and the usual slew of celebrity exercisers (Jane Fonda, Dean Martin, Dean Martin, Michael DeYoung, Michael Des Barres; personal managers Roger Davies; Mike Rosenfeld, Barry Josephson, and Jerry Golden.

"I'm hoping to entitle the entire spectrum of the industry," said Goldberg. "By uniting with the ACLU we have won our concerns in the record industry with a group that is an expert in expressing in the public and legal arena, the right of freedom of speech." The ACLU is currently exploring the possibility of being represented at the Washington, D.C., congressional hearings on the labeling issue, though no confirmation of participation was given at press time. "I want the actual attitudes of the music community to be expressed," Goldberg concluded. "I think this may just be the catch-all to enable that to happen."
AROUND THE ROUTE

By Camille Compasio

Will there be a joint AOE/ASI convention in 1986? Well, it is still a possibility, even though AOE '86, the seventh annual Amusement Operators Expo, is scheduled for February 6-9 — during Mardi Gras — at the Sheraton New Orleans Hotel and ASI '86 is scheduled for March 7-9 at Expocenter in Chicago, as things now stand. However, the door is still open for negotiations — and here's the scenario. A counter proposal was made about a month ago by Playmeter (sponsor of AOE) to AAMA (ASI's sponsoring trade association) but there was a deadline involved (necessitated by the pressure of heavy bookings during Mardi Gras) which conflicted with the AAMA late August board meeting, so an agreement was not reached and AOE thus proceeded with their original plans. Cash Box has now learned that AAMA has subsequently issued a new proposal to salvage negotiations toward the possibility of holding one spring show next year. Under the terms of this latest proposal AOE officials would design and produce the ASI '86 seminar program and realize the income involved from this segment of the show. Additionally, if the proposal is accepted AAMA would establish a Ralph Lally

(CONTINUED ON PAGE 38)
It's Wartime

Easily one of the most talked of conversion kits to hit the market is the new "1942" from Williams—an easy to understand yet difficult to master high action format for players of all levels.

"1942" is a 32-wave action-packed game of air combat with a flight plan that pits the player's P-38 LIGHTNING against two waves of hostile Japanese Zeroes. Players can take the offensive with machine gun fire and can activate a limited "looping" action whenever the action gets too hot. Picking up "POWs" gives extra power in the form of bonus points, automatic destruction of enemies or the addition of allies. The game also offers a buy-in feature which allows the player to rejoin the play action.

The "1942" kit is complete and includes a new set of electronics, control panel assembly, most a year now. As stated by IDEA's Don DeVale, "Because of their enthusiasm and performance for us in the past, the NSM-Lowen group was a natural choice for IDEA in terms of increased European distribution."

"Nice chatting with former Bally Midway exec Stan Jarocki, who recently returned from Idaho where he visited with his wife and family. Stan did the whole bit out there—horrible riding and what have you. Jim Jarocki (Bill's twin), a former member of the Bally Midway team, has been doing extremely well in his new affiliation and will shortly be relocating to Washington, D.C. Good luck, Jim."

As noted by Ira Bettelman of C.A. Robinson in L.A., "Nintendo's distributor meeting brought some additional life into their product line"—which has been enjoying much success in the marketplace. Recently arrived at C.A. Robinson are samples of Williams new "Comet" pin and Bally's new "Eight Ball Champ" pin and Ira is most enthusiastic about both of these pieces.

"Hang On!" is indeed the center of attraction at Sega Enterprises in San Jose. Firm's Jolly Backer humbly concedes "can't get enough of them to serve our distribution network."

Update. Regarding the Tim O'Reilly case, latest word is that sentencing had been postponed. As previously reported (Cash Box, 9/10/85) O'Reilly was the first individual to be tried and convicted by a federal felony for copyright infringement as a result of the AAMA/FBI investigation and undercover operation and faces stiff penalties. Another of the accused, Tom Goss, recently stood trial and was convicted of copyright law violation (details elsewhere in this issue). A third individual in this case, Simon Ho, also was expected to face sentencing early this month.

School days. During the week of September 9, Lowen America preco Rus Strahan was on the road doing the service school bits on the new Concept 240 phono. Stops included Southwest Vend ing Sales in Oklahoma City and Mountain Coin in Phoenix. And speaking of mountain Coin, we wish a speedy recovery to Bob Maxey of the Denver branch who recently underwent extensive bypass surgery.

An Adventurous Experience

CHICAGO — Among the first new games introduced by Sega Enterprises for its "Pitfall II Lost Caverns," an adventurous obstacle game using a cartoon character. There are 84 different screens, each with high resolution graphics.

In this game, the player is "Pitfall Harry" whose objective is to locate three treasures hidden in the underground caverns. Not an easy task and one that avoids eliminating the obstacles and achieving the goal.

The play experience is further enhanced by the various different screens. The new model is currently available in dedicated upright version.
A SINGLE LIKE THIS
IS ONE IN A
MARILLION

When Kayleigh was first released as a single in England earlier this summer, it entered the U.K. top five almost instantly and proceeded to spend five consecutive weeks there.

Not to be outdone, the album it came from, Misplaced Childhood, appeared soon after and exploded, out-of-the-box to a #1 debut on the U.K. album charts.

History seems to be repeating itself here in America. When Misplaced Childhood was released in mid-July, it was immediately embraced by AOR radio like no other LP in Marillion’s career and since then, true to form, listener response has singled out Kayleigh as one of the most active album tracks of the summer with R & R charting it at #15 (9/6/85).

Now Kayleigh is ready to become a single in her own right here in America and if the past is any indication of the future, soon everyone will know Kayleigh as well as the rest of the world already does.

The AOR album track of the summer: The CHR Smash of the Fall.