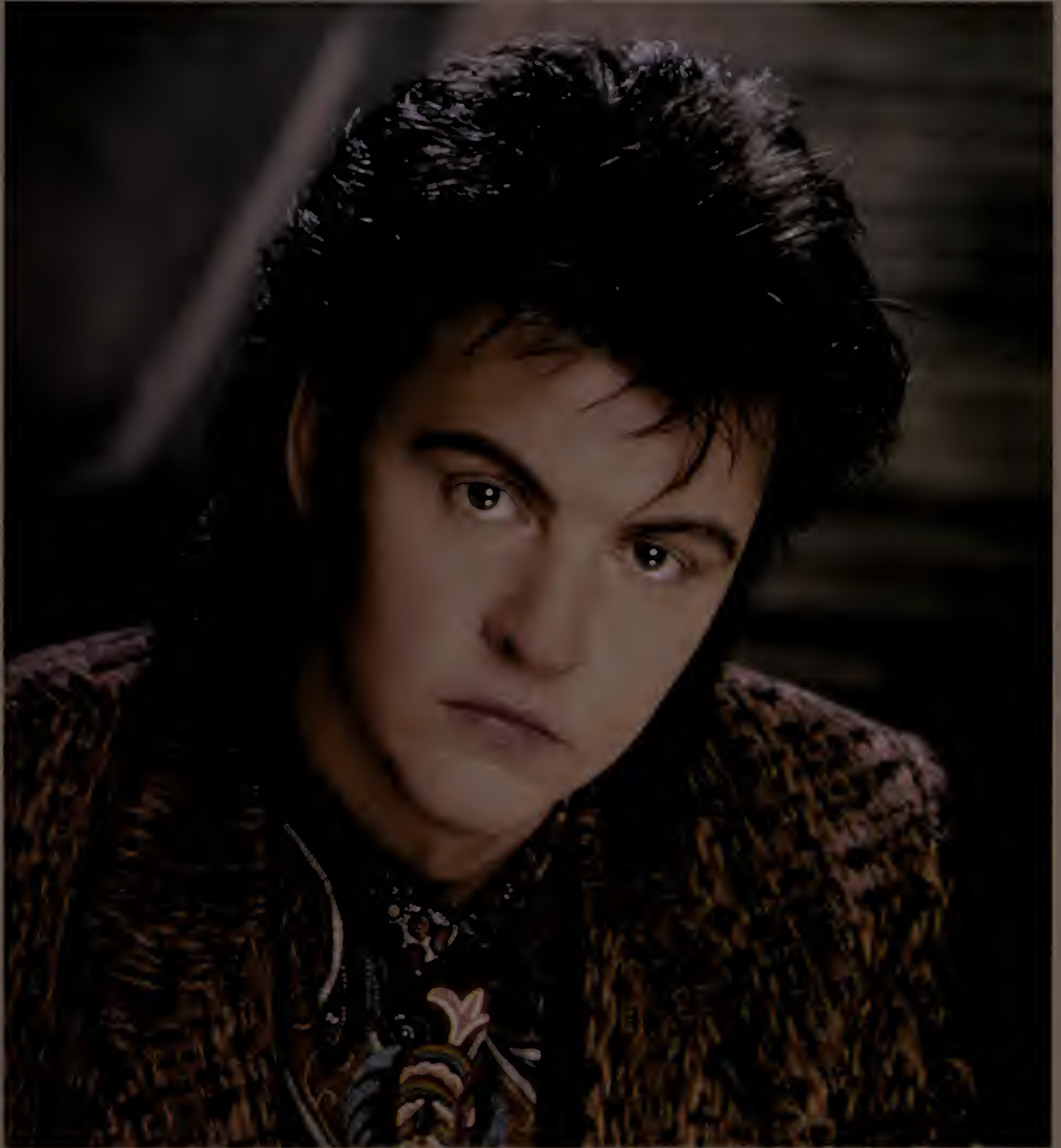


CASHBOX

JUNE 8, 2015

ENTERTAINMENT WEEKLY \$3.00



SCHOENFELD NEW RIAA GENERAL COUNSEL
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NEXT STOP ATLANTA (Ed.)

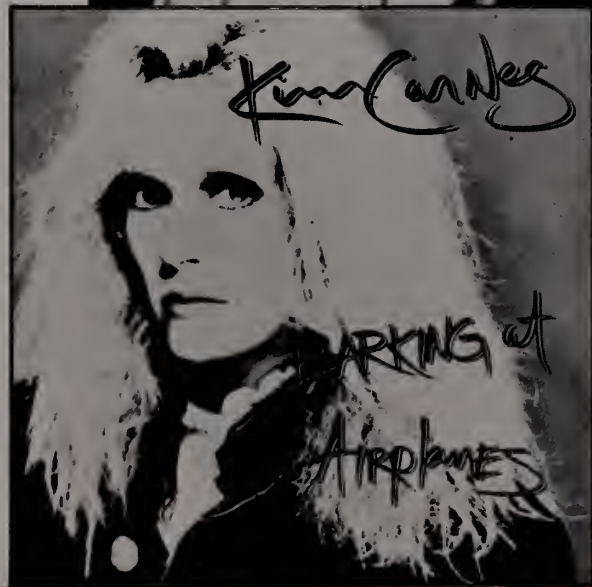
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The Plane Truth

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SO-17159



B-8267

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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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EDITORIAL

Next Stop: Atlanta

We're doing it again. The second in our continuing series of seminars in major markets all over the country is scheduled for June 8th in Atlanta.

These seminars serve two basic purposes. The first is to dramatize the significant changes and innovations that *Cash Box* has been instituting and developing this year. We want you to know why you can depend on our charts, just how our new methodology works, how you can use *Cash Box* to make your business more productive and stay ahead of the competition.

The second and equally important reason is to involve you, the industry, in future changes and innovations. We want you to participate in our growth and development. We need you to tell us what you want and need from a trade publication. We will be responsive. These seminars are just one part of a massive and aggressive effort by *Cash Box* to involve, not only the manufacturers, but the field, the trenches, where multi-million dollar investments are tested, stars are born and dreams die.

For the benefit of the entire industry we need your feedback, a two-way dialogue and communication,

mutual involvement and cooperation. We welcome your suggestions, comments and complaints and are prepared to make further changes and adjustments to better serve your needs.

If your business is selling, promoting or playing records we urge you to attend. The second *Cash Box* regional radio/retail seminar will be held Saturday, June 8 at the Westin Peachtree Plaza, The English Room, Peach Street and International Boulevard, Atlanta, Georgia. It begins at noon with cocktails, and lunch will be served at 12:30. Lunch will be followed by an exchange of ideas and information on how we can be more responsive to your needs.

To attend you need only R.S.V.P. to Spence Berland, *Cash Box Magazine*, 6363 Sunset Boulevard, Suite 930, Hollywood, California 90028 (213) 464-8241 or to Lee Durham, A&M Records, 3395 N.E. Express Way, Atlanta, Georgia 30341 (404) 455-7504. No registration or fees are involved.

We look forward to seeing you at this seminar and invite you to watch for announcements of future seminars in the pages of *Cash Box*.

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TOP POP DEBUTS

SINGLES

34 IF YOU LOVE SOMEBODY SET THEM FREE — Sting — A&M

ALBUMS

76 SHAKEN N' STIRRED — Robert Plant — Esperanza

POP SINGLE

#1

EVERYBODY WANTS TO
RULE THE WORLD
Tears For Fears
Mercury

B/C SINGLE

#1

YOU GIVE GOOD LOVE
Whitney Houston
Arista

COUNTRY SINGLE

#1

NATURAL HIGH
Merle Haggard
Mercury

JAZZ

#1

MAGIC TOUCH
Stanley Jordan
Blue Note

COMPACT DISC

#1

LIKE A VIRGIN
Madonna
Sire

WINNERS CIRCLE

Cash Box research from
both radio and retail activity
indicates the following
record exhibits
Top Ten potential.



POP ALBUM

#1

AROUND THE WORLD IN A DAY
Prince And The Revolution
Warner Bros.

B/C ALBUM

#1

THE NIGHT I FELL IN LOVE
Luther Vandross
Epic

COUNTRY ALBUM

#1

40 HOUR WEEK
Alabama
RCA

MUSIC VIDEO

#1

EVERYTHING SHE WANTS
Wham!
Columbia

12" SINGLE

#1

EVERYBODY WANTS TO
RULE THE WORLD
Tears For Fears
Mercury

CASH BOX TOP 100 SINGLES

June 8, 1985

	Weeks On Chart	6/1 Chart
1 EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS (Mercury/PolyGram 880 659-7)	2	13
2 EVERYTHING SHE WANTS WHAM! (Columbia 38-04840)	1	12
3 AXEL F HAROLD FALTERMEYER (MCA-52536)	3	11
4 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS (A&M 2703)	4	16
5 SUDDENLY BILLY OCEAN (Jive/Arista JSI-9323)	7	12
6 WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia US7-04839)	5	12
7 IN MY HOUSE MARY JANE GIRLS (Motown 1741GF)	10	13
8 THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651)	11	12
9 HEAVEN BRYAN ADAMS (A&M 2729)	15	8
10 FRESH KOOL & THE GANG (De-Lite/PolyGram 880 623-7)	12	12
11 ANGEL MADONNA (Sire 7-29008)	14	7
12 WALKING ON SUNSHINE KATRINA AND THE WAVES (Capitol B-5466)	16	11
13 SMOOTH OPERATOR SADE (Portrait/CBS 37-04807)	6	15
14 SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	19	5
15 ONE NIGHT IN BANGKOK MURRAY HEAD (RCA PB-13988)	8	16
16 CRAZY FOR YOU MADONNA (Geffen/Warner Bros. 7-29051)	9	15
17 WOULD I LIE TO YOU? EURYTHMICS (RCA PB-14078)	23	17
18 A VIEW TO A KILL DURAN DURAN (Capitol B-5475)	27	4
19 RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	21	4
20 (MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY DAVID LEE ROTH (Warner Bros. 7-29040)	20	12
21 SOME LIKE IT HOT THE POWER STATION (Capitol B-5444)	13	13
22 VOICES CARRY TIL TUESDAY (Epic 34-04795)	30	9
23 SAY YOU'RE WRONG JULIAN LENNON (Atlantic 7-89567)	25	8
24 THE NEVER ENDING STORY LIMAHLL (EMI America B-8230)	26	12
25 SMUGGLER'S BLUES GLENN FREY (MCA 52546)	29	10
26 THE SEARCH IS OVER SURVIVOR (Scotti Bros./CBS ZS4 04871)	28	8
27 RHYTHM OF THE NIGHT DeBARGE (Gordy/Motown 1770GF)	17	17
28 THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER (Portrait/CBS 34-04918)	31	4
29 OBSESSION ANIMATION (Mercury/PolyGram 880 266-7)	18	20
30 TOUGH ALL OVER JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZSA 04891)	35	5
31 EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	37	5
32 OH GIRL BOY MEETS GIRL (A&M 2713)	33	10
33 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	40	5

	Weeks On Chart	6/1 Chart
34 IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	—	1
35 CRAZY IN THE NIGHT (BARKING AT AIRPLANES) KIM CARNES (EMI America B-8267)	38	7
36 LUCKY IN LOVE MICK JAGGER (Columbia 38-04893)	36	7
37 SENTIMENTAL STREET NIGHT RANGER (Camel/MCA-52591)	44	3
38 NEW ATTITUDE PATTI LABELLE (MCA 52517)	22	16
39 GETCHA BACK * THE BEACH BOYS (Caribou/CBS ZS4 04913)	45	3
40 ONE LONELY NIGHT REO SPEEDWAGON (Epic 34-04849)	24	11
41 GLORY DAYS BRUCE SPRINGSTEEN (Columbia 38-04924)	52	2
42 INVISIBLE ALISON MOYET (Columbia 38-04781)	32	13
43 ALL SHE WANTS TO DO IS DANCE DON HENLEY (Geffen/Warner Bros. 7-29065)	34	16
44 'TIL MY BABY COMES HOME LUTHER VANDROSS (Epic 34-04760)	39	12
45 WAKE UP (NEXT TO YOU) GRAHAM PARKER AND THE SHOT (Elektra 7-69654)	49	6
46 CELEBRATE YOUTH RICK SPRINGFIELD (RCA PB-14047)	42	10
47 CANNONBALL SUPERTRAMP (A&M AM-2731)	58	3
48 DON'T COME AROUND HERE NO MORE TOM PETTY AND THE HEARTBREAKERS (MCA 52496)	41	13
49 JUST AS I AM AIR SUPPLY (Arista AS1-9353)	56	15
50 LITTLE BY LITTLE ROBERT PLANT (Es Paranza/Atlantic 7-99644)	60	4
51 POSSESSION OBSESSION DARYL HALL/JOHN OATES (RCA PB-14098)	69	2
52 BLACK CARS GINO VANNELLI (HME/PRA/CBS WS4-04689)	57	5
53 WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	71	2
54 EVERYTHING I NEED MEN AT WORK (Columbia 38-04929)	61	3
55 PEOPLE ARE PEOPLE DEPECHE MODE (Sire 7-29221)	68	4
56 ANIMAL INSTINCT COMMODORES (Motown 1788MF)	66	3
57 DANGEROUS NATALIE COLE (Modern/Atlantic 7-99648)	63	6
58 NEVER SURRENDER COREY HART (EMI America B-8268)	—	1
59 WAYS TO BE WICKED LONE JUSTICE (Geffen 7-29023)	59	5
60 GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	—	1
61 WHAT ABOUT LOVE? HEART (Capitol B-5481)	73	2
62 HOLD ME MENUDO (RCA PB-14087)	62	5
63 FIND A WAY AMY GRANT (A&M AM-2734)	70	4
64 MY TOOT TOOT JEAN KNIGHT (Mirage 7-99643)	64	6
65 CENTERFIELD JOHN FOGERTY (Warner Bros. 7-29053)	72	3
66 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 52545)	67	5
67 REACTION TO ACTION FOREIGNER (Atlantic 7-89542)	86	2

	Weeks On Chart	6/1 Chart
68 FOREVER KENNY LOGGINS (Columbia 38-04931)	75	3
69 NOT ENOUGH LOVE IN THE WORLD DON HENLEY (Geffen 7-29012)	77	3
70 19 FAUL HARDCASTLE (Chrysalis VS4 42860)	82	2
71 LET HIM GO ANIMATION (Mercury 880 737-7)	84	2
72 ALL YOU ZOMBIES HOOTERS (Columbia 38-04854)	80	3
73 ALONE AGAIN DOKKEN (Elektra 7-69650)	74	4
74 LOST IN LOVE NEW EDITION (MCA 52553)	48	11
75 SHOW SOME RESPECT TINA TURNER (Capitol B-5461)	43	8
76 I'M ON FIRE BRUCE SPRINGSTEEN (Columbia 38-04772)	54	17
77 NIGHTSHIFT COMMODORES (Motown 1773 MF)	46	20
78 ONE MORE NIGHT PHIL COLLINS (Atlantic 7-89588)	47	18
79 ONLY LONELY BON JOVI (Mercury 880 736-7)	78	7
80 YOU SPIN ME AROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	89	2
81 LADY OF MY HEART JACK WAGNER (Qwest/Warner Bros. 7-29085)	81	3
82 THAT WAS YESTERDAY FOREIGNER (Atlantic 7-89571)	50	13
83 (CLOSEST THING TO) PERFECT JERMAINE JACKSON (Arista AS1 9356)	—	1
84 ROCK AND ROLL GIRLS JOHN FOGERTY (Warner Bros. 7-29053)	65	13
85 STATE OF THE HEART RICK SPRINGFIELD (RCA PB-14120)	—	1
86 ROCK ME TONIGHT (FOR OLD TIMES SAKE) FREDDIE JACKSON (Capitol B-5459)	—	1
87 MAKE IT BETTER (FORGET ABOUT ME) TOM PETTY AND THE HEARTBREAKERS (MCA 52605)	—	1
88 SOME THINGS ARE BETTER LEFT UNSAID DARYL HALL/JOHN OATES (RCA PB-14035)	51	13
89 I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	—	1
90 CALL ME GO WEST (Chrysalis VS4 42865)	—	1
91 MATERIAL GIRL MADONNA (Sire 7-29083)	79	18
92 VOX HUMANA KENNY LOGGINS (Columbia 38-04849)	55	12
93 DO YOU WANNA GET AWAY SHANNON (Emergency/Mirage 7-99655)	53	10
94 MISSING YOU DIANA ROSS (RCA PB 13966)	85	28
95 BE YOUR MAN JESSE JOHNSON (A&M 2702)	87	11
96 SAVE THE NIGHT FOR ME MAUREEN STEELE (Motown 1787MF)	76	5
97 WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 38-04826)	83	10
98 ALONG COMES A WOMAN CHICAGO (Full Moon/Warner Bros. 7-29082)	88	16
99 (COME ON) SHOUT ALEX BROWN (Mercury 880 694-7)	91	5
100 CAN'T FIGHT THIS FEELING REO SPEEDWAGON (Epic 34-04713)	92	21

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A View (Danjaq S.A. adm. by EMI)18	Everytime (Unichappell/Hot Cha—BMI)31	Missing You (Brockman—ASCAP)94	Smooth Operator (Adm./St. John—MCPS)13
Alone (Copyright Control)73	Find (Bug & Bear/Meadowgreen—ASCAP)63	My Toot (Sid Sim/Flatown—BMI)64	Smuggler's (Red Cloud/Night River—ASCAP)25
All She Wants (Kortchmar—ASCAP)43	Forever (Milk Money—ASCAP/Foster Frees—BMI)68	Never (Liese—ASCAP)58	Some Like It (Tritec)21
All You (Dub Notes/Human Boy—ASCAP)72	Fresh (Delightful—BMI)10	New Attitude (Unicity/Robinhill—ASCAP/Off Backstreet/Brass Heart/Rockomatic—BMI)38	Some Things (Hot-Cha/Unichappell—BMI)88
Along Comes A Woman (Double Virgo—ASCAP/MCA/Fleedleedle—BMI)98	Getcha (Daywin adm. by Careers—BMI)39	Nightsift (Walter Orange—ASCAP/Tuneworks/Right-song/Franne/Golde—BMI)77	State Of (Chappell & Co.—ASCAP)85
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/Black Lion—ASCAP)11	Get It On (Tro-Essex—ASCAP)60	One Lonely (Janisongs—ASCAP)40	Suddenly (Zomba/Willesden)5
Animal (Zomba—ASCAP)56	Glory Days (Bruce Springsteen—ASCAP)41	One More Night (Pun—ASCAP)78	Sussudio (Phil Collins Limited/Pun—ASCAP)14
Axel F (Famous—ASCAP)3	Heaven (Adams Communications/Calypso Toonz—PROC/Irving—BMI)9	One Night (MCA—ASCAP)15	That Was (Somerset/Evansongs/Stray Notes—ASCAP)82
Be Your (Crazy People/Almo—ASCAP)95	Hold Me (publisher pending)62	Only Lonely (Famous/Bon Jovi—ASCAP)79	The Goonies (Warner-Tamerlane—BMI)28
Black Cars (Black Keys/Screen Gems—BMI)52	I Wonder (Personal—ASCAP/Mokojumbi—BMI)89	People (Somet adm. by Warner-Tamerlane—BMI)55	The Never (Giorgio Morodor—ASCAP)24
Call Me (ATV—BMI)90	If You Love (Magnetic rep. by Reggatta adm. by Illegal—BMI)34	One Lonely (Janisongs—ASCAP)40	The Search (Rude—BMI/WB/Easy Action—ASCAP)26
Cannonball (Silver Cab/Almo—ASCAP)47	I'm On Fire (Bruce Springsteen—ASCAP)76	One More Night (Pun—ASCAP)78	Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Warner-Tamerlane—BMI)8
Can't Fight (Fate—ASCAP)100	In My House (Stone City Adm. by Jay Warner—ASCAP)7	One Night (MCA—ASCAP)15	'Til My (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA)44
Celebrate (Super Ron—BMI)46	Invisible (Beau-di-o-do/All Boys—BMI)42	Only Lonely (Famous/Bon Jovi—ASCAP)79	Tough (John Cafferty—BMI)30
Centerfield (Wenaha—ASCAP)65	Just a Gigoilo (Chappell/Intersong/Edwin H. Morris/Jerry Vogel—ASCAP)20	People (Somet adm. by Warner-Tamerlane—BMI)55	Voices (Intersong-USA/'til tunes adm. by Intersong-USA—BMI)22
(Closest Thing To) (Golden Torch/See This House—ASCAP/Gold Horizon/Sudano Songs/Black Stallion—BMI)83	Just As (Don Kirshner/Blackwood/Rightsong/Mystery Man—BMI)49	Possession (Hot Cha/Unichappell/Fust Buzza—BMI)51	Wake Up (Ellisclan Ltd.—PRS)92
(Come On) (Wellbeck/Anidraks/Chilly D adm. by WB—ASCAP)99	Lady Of (Foster Frees care of Ned Shanker/DeBlasio/Garden Rake/MCA—ASCAP)81	Rasperry (Controversy—ASCAP)19	Walking On (Screen Gems/Megasongs—BMI)12
Crazy For You (WB—ASCAP/Warner-Tamerlane—BMI)16	Let Him Go (Big Wad—ASCAP)71	Reaction (Somerset Songs/Evansongs/Stray Notes—ASCAP)67	Walking On The (Noa-Noa/Glass Sea—ASCAP/Make See—BMI)97
Crazy In (Kim Carnes/Moonwindow—ASCAP)35	Little (Talk Time—ASCAP)50	Rhythm (Edition Sunset adm. by Arista—ASCAP)27	Ways To Be (Gone Gator/Wild Gator—ASCAP)59
Dangerous (Wellbeck/Anidraks/Stephen Mitchell—ASCAP)57	Lost In Love (Colgems—EMI—ASCAP)74	Rock And Roll (Wenaha—ASCAP)84	We Are (Mijac—BMI/Brockman—ASCAP)6
Don't Come (Gone Gator/Blue Network—ASCAP)48	Lucky In (Promo Pub. B.V.—PRS)36	Rock Me (Bush Burnin'—ASCAP)86	What About (Wellbeck/Irving/Calypso Toonz—ASCAP/BMI/PRO)61
Don't You (MCA—ASCAP/MCA—BMI)4	Make It (Gone Gator/Blue Network—ASCAP)87	Save This (Jobete/Bobby Sandstrom—ASCAP)96	Who's Holding (Foster Frees/Garden Rake—BMI/April/Random Notes—ASCAP)53
Do You (Emergency/Jobete/Green Star—ASCAP)93	Material Girl (Minong—BMI)91	Say You're (Charisma/Chappell—ASCAP)23	Would I (Blue Network—ASCAP)17
Everybody Wants (Virgin/10 Adm. by Nymph—BMI)1	Meeting (Hit Trip/Midstar—BMI)66	Sentimental (Kid Bird/Rough Play—BMI)37	You Give (Not Listed)33
Everything 1 (April—ASCAP)54	THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.	Show (Chappell/Rightsong/Sook'loozy—ASCAP/BMI)75	You Spin (Chappell—ASCAP)80
Everything She (Morrison Leahy/Chappell—ASCAP)2			

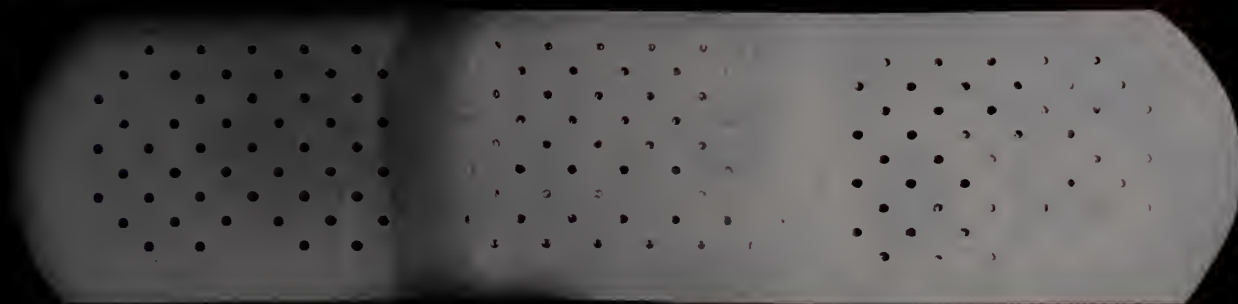
* Indicates Winner's Circle

• Indicates Highest Debut

MAKE IT BETTER

(FORGET ABOUT ME)

MCA 15186



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- 6/15 Meadowlands, NJ
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- 6/22 Chicago, IL Poplar Creek
- 6/23 E. Troy, WI Alpine Valley
- 6/25 St. Paul, MN Civic Center
- 6/28 Omaha, NB Civic Arena
- 6/29 Tulsa, OK Mobark Park
- 7/2 Norman, OK Lloyd Noble Arena
- 7/3 Austin, TX Frank Irwin Center
- 7/6 Dallas, TX Union Hall
- 7/7 Houston, TX The Summit
- 7/11 Atlanta, GA Omni
- 7/12 Tampa, FL Sun Dome
- 7/24 Seattle, WA Coliseum
- 7/26-7/27 Berkeley, CA Greek Theatre
- 8/1 - 3 Los Angeles, CA Forum

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SOUTHERN ACCENTS



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Meyers Resigns, Schoenfeld New RIAA General Counsel

LOS ANGELES — Ernest S. Meyers has resigned as general counsel for the RIAA, the organization he co-founded in 1952. Replacing him is Joel Schoenfeld, who will also retain his position as director of anti-piracy operations.

In announcing Meyers' resignation, Stanley M. Gortikov, president of the RIAA said "Mr. Meyers' devotion has spanned dramatic changes in the industry's profile, personalities and products. Throughout all these evolutionary and revolutionary alterations, his has been a voice of reason and professionalism. We are grateful for all he has done."

As a member of the Library of Congress Copyright Revision Committee, which was organized in the late '50s, Meyers was responsible for drafting the 1971 Sound Recording Amendment to the 1909 Congressional Act which was later incorporated in the 1978 Copyright Act. He was also instrumental in drafting the anti-counterfeiting legislation that became effective in the 1960s.

As a member of the U.S. State Department Committee of Experts on protecting intellectual property, Meyers assisted in the drafting of several international treaties, including the Neighboring Rights Treaty, the International Property Confer-

ence, and the Phonogram Convention, which served to deter piracy practices. He was also founder of the RIAA anti-piracy unit, and successfully litigated many cases involving the use of unauthorized music and tape.

In addition, Meyers lectured on current developments in copyright law for the Practising Law Institute and has been a lecturer at numerous business seminars. He is a member of the Association of the Bar of the City of New York, where he served as a member of the Copyright Committee; the New York State Bar Association; the Federal Bar Association, where he served as president and executive secretary of the Empire State Chapter and the American Bar Association where he chaired the Copyright section.

Meyers will continue to work as an advisor to the RIAA, and remains an active partner in the law firm of Meyers, Tersigni, Kaufman, Lurie, Feldman and Gray. Looking back on his years as general counsel for the RIAA, Meyers commented, "I have seen the recording business as an infant grow into a mature and publicly dedicated industry and am confident that I am leaving my responsibilities in the hands of a competent and commendable

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Lucrative Video Market Developed Through Television Shows

By Peter Berk

LOS ANGELES — Without a doubt, home video chiefly owes its constantly escalating popularity to the variety of programming it offers, and the opportunity it affords consumers to escape the shackles of standard TV fare. Ironically, though, many people are attracted to titles on video-cassette which originated on television, from episodic series to specials to TV movies to epic mini-series. Both on the sales and on the rental levels of the home video market, customers have evidenced a desire to discover old shows that are no longer running on prime time or in syndication, and to finally see familiar shows without the frustrations of commercials and indiscriminate, needless editing.

Eric Doctorow, vice president of sales and marketing for Paramount Home Video, recently discussed his company's unusually extensive involvement in the distribution of TV product on video-cassette, and the one title that primarily

accounts for it. "We have done quite well with the TV shows we've put out," he began. "Over the years, the TV shows

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Behind The Bullets "Survivors" Show Chart Strength

By Stephen Padgett

Venerable rock group Supertramp, minus the services of one-time member Roger Hodgson, are showing they can have success without their former mate. Their latest A&M album, "Brother Where You Bound," and single, "Cannonball" are both doing very well on the charts this week. On the other side of the fence, Glenn Frey, having left his band The Eagles, is finding solo success with "The Allnighter", his second LP, the first for MCA. Under more tragic circumstances, New Order, formerly Joy Division, surviving the death of its leader, Ian Curtis, are experiencing fresh life with its first major-label-distributed domestic release, "Low-Life." The Qwest/Warner Brothers distributed album takes a healthy 16-point jump

this week.

Supertramp is no stranger to the pop charts. The band's career has seen it top the charts time and time again. There was some question about Supertramp's future when it was announced last year that Roger Hodgson, responsible for half the band's songwriting and lead vocals, was splitting to pursue a solo career. "Brother Where You Bound," the first Supertramp release featuring the new line up with Rick Davies assuming all the writing and vocal duties, is an unqualified success. "Brother Where You Bound" jumps 18 points this week from 88 to 70 bullet. The album exhibits a solid national sales base, with

(continued on page 40)

EMI Taking Hart To A New Audience

Aggressive Marketing Push To Older Demographic By Gauthier

By David Adelson

LOS ANGELES — When it comes to marketing, EMI is an aggressive company. Never was this more evidenced than the dry goods campaign undertaken in sup-

port of Kim Carnes' release earlier in the month (that campaign is about to go into its second phase). The label and its vice president of creative services and merchandising, Gilles "Frenchy" Gauthier, have now launched an extensive and far-reaching campaign in support of the new Corey Hart project, "The Boy In The Box." The single, "Never Surrender," shipped May 22, while the album has a street date of June 14.

The new campaign is designed to expose Hart's ability as a serious songwriter/composer to an older demographic. "He's about to break wide open," said Gauthier. "I don't want to turn my back on the teens, they're a very important audience. However, we also want to take him to an older age demo and this

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Hart Cites A Musical Evolution As Album Prepares To Ship

By David Adelson

LOS ANGELES — "When I wrote songs for "First Offense," they were songs written over a period of three or four years," said EMI recording artist Corey Hart. "Obviously my outlook was from a far younger perspective."

Thus, a seasoned, less starry eyed young Canadian recording star is embarking on a second round of promotional projects in support of a very impressive second effort, "Boy In The Box."

It is a project that Hart says represents an intellectual and musical evolution. It is a coming of age.

"I'm aware of a lot more things now and things that weren't important to me a few years ago are more important to me now," said Hart. "I guess I grew up a little."

Indeed, the Corey Hart who makes the

young girls scream and adorns their walls in living color is still there. It's just he has now been joined by an artist who seeks to be recognized as a serious singer/songwriter. One that will endure when the

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TRIUMPH IS GOLDEN — MCA recording artist Triumph was presented recently with gold album certifications for its debut MCA LP, "Thunder Seven," at a special gathering held backstage at New Jersey's Meadowlands. The presentation was made during the Toronto-based band's six month North American tour. Pictured (l-r) are: Rick Emmett and Mike Levine of Triumph; Richard Palmese, executive vice president of marketing and promotion, MCA Records; Gil Moore of Triumph; manager Joe Owens.

Key Issues Discussed At So. California Cable Association

LOS ANGELES — Michael Fuchs, chairman and chief executive officer of Home Box Office, Inc., declared before the Southern California Cable Association on May 21 that the time has come for the cable industry to direct more marketing efforts at new subscribers and former subscribers rather than current subscribers.

"We have increased dramatically the price many current subscribers pay for

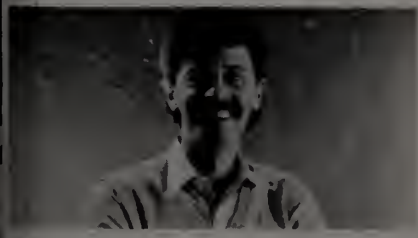
cable — while at the same time increasing the duplication that exists when overselling similar broad appeal networks," he told the gathering of cable operators and programmers at the Marina del Rey Marriott Inn in Los Angeles. "We have stretched the current user's price value limits while ignoring the efforts to plow new ground or sell former subscribers."

Fuchs' speech emphasized that in the face of dramatically slowed growth through building, current growth must come from marketing. "Mature systems are not all losing subscribers, but the losing systems are characterized by frequent price increases of over \$1, competitive pay launches that are not

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Let's Hear From You

In the next few issues, *Cash Box* will be publishing various letters received from people throughout the music industry. Our new "Letters" feature will let your feelings be known. Everyone is invited to write. Correspondence should be submitted to: "Letters," *Cash Box*, 6363 Sunset Blvd., Hollywood, CA 90028.



GAUTHIER — "Obviously he's attracted attention with his looks and we played off that on the first album. Now, it's time to establish him again as the artist that he is."



HART — "I wouldn't use the word matured. I would say more evolved. I'm aware of a lot more things now and things that weren't important to me a few years ago are important to me now."



MARSALIS TO MASTERWORKS — Trumpet virtuoso Wynton Marsalis has signed a long-term, multi-record contract for classical repertory with CBS Masterworks. (For non-classical repertory, Marsalis remains an exclusive Columbia Records artist.) Pictured with Marsalis (seated) at the signing are (l-r) Christine Reed, Masterworks vice president, A&R; Joseph Dash, Masterworks senior vice president & general manager; and Robert Perlstein, Masterworks vice president, business affairs.

BUSINESS NOTES

Warner Amex Buy-Out Proposals

LOS ANGELES — According to a story in the May 29 edition of the *Los Angeles Times*, Warner Amex, the joint venture between Warner Communications and American Express, has received two buy-out offers, but may not yet be willing to sell. The story suggests that Time Inc. is interested in creating a 50-50 partnership with Denver-based Tele-Communications to pay \$750 million in cash and assume approximately \$500 million in debt to acquire Warner Amex Cable Communications. This would exceed the rumored bid by Viacom, wherein that company would assume the debt and pay \$710 million in cash.

Warner Amex, which was formed six years ago, is the nation's sixth largest cable tv operator and also owns about two-thirds of MTV Networks, Inc. in addition to 19 percent of Showtime/The Movie Channel. Sale of Warner Amex would supposedly generate \$375 million or more in cash for Warner Communications, and for that reason many in the industry have speculated on an imminent buy-outs.

Because of possible anti-trust issues due to its ownership of Home Box Office, Time is prepared to sell Warner Amex's percentage of Showtime/The Movie Channel, according to the *Times*' story. Tele-communications is the country's largest cable tv system company, while Viacom ranks as the nation's 10th largest cable tv operator and owns 50 percent of Showtime.

American Express is thought to be more interested in selling out than Warner Communications at this time. Both will continue to evaluate Warner Amex's current status and examine and consider the buy-out bids received.

BMI Pop Awards Scheduled

LOS ANGELES — Broadcast Music, Inc. (BMI) will honor the writers and publishers of 1984's most performed pop songs and the creators of scores for television and feature films at back-to-back invitational dinners at the Beverly Wilshire Hotel, Los Angeles, June 18 and June 19.

The June 18 awards ceremonies will single out writers and publishers of the most performed pop songs in the BMI repertoire during the 1984 calendar year. At that time, BMI citations will be presented by Edward M. Cramer, president, assisted by Frances Preston, senior vice president, Performing Rights and Ron Anton, vice president, California.

The highlight of the evening will be the presentation of a glass plaque saluting the creators of the single Most Performed Song of the year. This award and the other citations will be announced for the first time that night.

On June 19, BMI will host a gathering of individuals whose musical creations are heard in television series, specials and feature films.

In announcing the dinners, Edward M. Cramer noted, "In honoring our writers and publishers and those uniquely accomplished people who fashion music for film and TV in these two celebrations, BMI is also honoring Los Angeles as a major center of musical activity."

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

NEW YORK — *Big River*, Roger Miller's hit Broadway musical based on *Huckleberry Finn*, will have its cast album released on MCA Records. . . . The "Radio '85 Management and Programming Convention" will take place Sept. 11-14 at the Dallas Convention Center; it is a joint meeting of the National Radio Broadcasters Assoc. and the National Assoc. of Broadcasters and info can be had from Wendell Wood at the NRBA (202-466-2030) or Bob Hallahan at the NAB (202-429-5350). . . . Westwood Assoc. has signed Aerrage, the New Jersey rock band, to a personal management contract. . . . Lata Mangeshkar and Koshore Kumar, two of India's leading pop stars, join forces of a June 22 concert at Madison Square Garden. . . . Public I Publicity has been retained to represent N.Y.'s WNEW-FM in all press and publicity activities. . . . "Bach in His and Our Times" is the name of a tricentennial celebration featuring concerts and lectures, June 22-30, coordinated by Long Island's SUNY Stony Brook. . . . *The Greatest Legal Fake Book Of All Time*, crammed with 1225 songs, has just been issued from Warner Bros. Publications (\$29.95).

EXECUTIVES ON THE MOVE



Corsack Lucas Holdredge Garber

Corsack Appointed — Herb Corsack has been appointed executive vice president of the Island Records Group. He has been upped from senior vice president of Island Records and president of Mango/Antilles/4th & Broadway and associated labels. Corsack has been with Island since 1974. In his new position, Corsack will be involved with all day-to-day activities related to sales and marketing of Island Records.

Lucas Appointed — Gary Lucas has been appointed associate director of copy, advertising and design, CBS Records Division. Lucas will develop and execute creative concepts for TV, radio and print advertising, promotional campaigns and specialized projects for CBS Records as well as assist the copy director in various aspects of the supervisory function.

Holdredge Appointed — Roger M. Holdredge has been appointed vice president, marketing, CBS Masterworks. Holdredge will be responsible for the planning and coordination of Masterworks' worldwide marketing efforts, including product management, merchandising, press information and artist development. He has been manager, marketing, western region, for CBS Masterworks in Los Angeles since 1983. In his new position he will be based in New York.

Garber Hired — Jesus Garber has been named the new R&B national west coast promotion director for A&M Records. Prior to coming to A&M, Garber was the western regional promotion manager at Motown Records for five years. Garber's background before that included concert promotion, artist relations, radio and retail.

Brennan Appointed — Louise Brennan has been appointed associate director, single sales, CBS Records. Brennan will be responsible for coordinating single sales with radio airplay along with video and club play. This will involve working closely with the nine field single record coordinators and Epic/Portrait associated labels national promotion. In addition, she will be working with CBS records operations to ensure adequate plant inventories on both 7" and 12" single product, and will be maintaining and updating various sales department computer programs.

PolyGram New York Branch Promotions — PolyGram has made several key appointments in its New York branch. Judy Furmanek has been upped to the newly-created position of market coordinator for the New York branch. She was previously branch administrator. Pat Sacco is now New York sales representative. She was previously singles sales specialist and has been with PolyGram for three years. Barry Fisch moves into the singles sales specialist position. He was previously New York merchandiser. Finally, Eddie Mercado has been upped to the newly-created position of special projects coordinator of urban product. He was previously New York urban merchandiser.

Dodes Promoted — Susan Dodes has been promoted to the position of international repertoire coordinator for Chappell-International. Dodes is responsible for acquiring sub-publishing rights worldwide for all of the companies in the Chappell-International group either individually or on a group basis, and for coordination of activities between the Chappell companies and North American copyright owners.

Ruiz Named — D'Aldo Romano, vice president, creative operations, Latin American operations, CBS Records International has announced the appointment of Mario Ruiz as associate director, Latin Product, Latin American Operations. In this position, Ruiz will be responsible for the development and implementation of programs to increase the participation of Latin American artists in the overall marketing efforts of CBS Records International including the development of new artists and increase exposure of the present roster in Latin America, Europe and the United States. In addition Ruiz will continue to supervise the development and marketing efforts of A&M artists in Latin America.

Aldrich Exec VP at Chrysalis

LOS ANGELES — Chris Wright, chairman, Chrysalis International Group of Companies and Jack Craigo, president, Chrysalis Records, Inc., have announced the promotion of Jeff Aldrich to executive vice president, Chrysalis Records, Inc. Aldrich's responsibilities will include A&R direction and talent acquisition. He will also fully participate in the development of the policies and practices for the company.

Wright remarked, "Jeff Aldrich's role in signing and developing the most exciting new artists, as well as the overall management of Chrysalis Records Inc., will be of paramount importance to solidify Chrysalis' position as the leading independent record company on a worldwide basis."

Craigo added, "Jeff has demonstrated an exceptional ability to direct the music creativity of Chrysalis throughout his career at the label. He will continue to excell in this A&R responsibility, and also contribute to the overall career develop-

ment of our artists and the accelerated growth of our company. His appointment is a major confirmation of our growth plan."

Aldrich joined Chrysalis Records in 1977, and was most recently senior vice president, A&R.



Jeff Aldrich

Avalon Continues To Build Muscle On L.A. Concert Scene

By Peter Holden

LOS ANGELES — The mid-'70s concert scene in Los Angeles was one of intense competition; the biggest shows were either held at the Forum or were multi-artist dates at one of the many stadiums in Southern California. The Greek Theater and the Universal Amphitheatre were good showcases but were only available to artists a few months out of the year. Ten years down the road, the Universal is now indoor, two new outdoor theaters have opened up, and independent concert promoters don't have quite as much product to work with. Yet through those many changes, Brian Murphy's Avalon Attractions has remained the reigning concert force in the area, and with its recent reopening of the famed Hollywood Palladium as a normally functioning venue, the company has attained a home court in which to work from.

"The competition is still pretty fierce," says Murphy, "but it is very helpful to have an exclusive on a venue, especially one as versatile as the Palladium. At the time that we went into the room, the only place that was happening was the Palace, and though I like that room, my feeling was that it really wasn't giving an artist any options the first time they come into town. It seemed to me that there were a lot of

acts coming into town and going to the Palace because there was really no alternative. There were bands that we felt could take a much bigger step their first time in, and the Palladium provided the place for that step. From there, they could make a bigger impression and create more of a buzz." Since going into the Palladium in January of last year and striking a flexible contract with the venue's new owners, the Palladium has played host to Billy Idol, Simple Minds, Big Country, Depeche Mode, REM, General Public as well as to Dokken, Keel, Loudness and many others; in short, the cream of a very fast rising crop of new music, rock and metal acts.

That Murphy and his Avalon Attractions should be on music's cutting edge is no surprise. Neither is the re-found success of a venue which has a long and rich history dating back to the World War II era, and concerts with Count Basie and Duke Ellington and parties hosted by five presidents. After over 13 years in L.A., Murphy feels he *should* know how to put the pieces together. "The Palladium had layed pretty dormant for a number of years, but there is a cyclic nature to clubs, and it was just the right time for the Palladium. All it needed was a little fine

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ARETHA & FRIENDS RIDE THE "FREEWAY" — Aretha Franklin recently shot her first "concept" video for Freeway Of Love, the first single from her upcoming Arista LP "Who's Zoomin' Who?" Joining her in the video were the song's writer-producer Narada Michael Walden and Clarence Clemons of The E Street Band, who does the sax solo on "Freeway." Other highlights on the Franklin LP include duets with Annie Lennox of The Eurythmics and Peter Wolf. Shown on the Detroit set of the Freeway Of Love video are (l-r): Narada Michael Walden, Franklin, the video's director Brian Grant and Clarence Clemons.

Prince Clips Produced In Secrecy

LOS ANGELES — Two promotional music videos for Prince's controversial Warner Brothers LP, "Around The World In A Day," have gone into production in the Bay Area, sources say.

MTV.

The clips are said to include animation, but further details are studiously avoided by insiders.

A veil of secrecy surrounds the clips under orders from the artist and his management, though reports designate Bay Area Colossal Pictures Complex in northern California, as the development site. The company is known for a string of major production clients, including

While the album's single "Raspberry Beret," climbs the pop chart, industry speculation as to the whereabouts of a supporting video has reached fever-pitch, and though it is known that the clips are in production, comment on the exact songs being set to video has been denied.

Metal Artists Record Charity Project

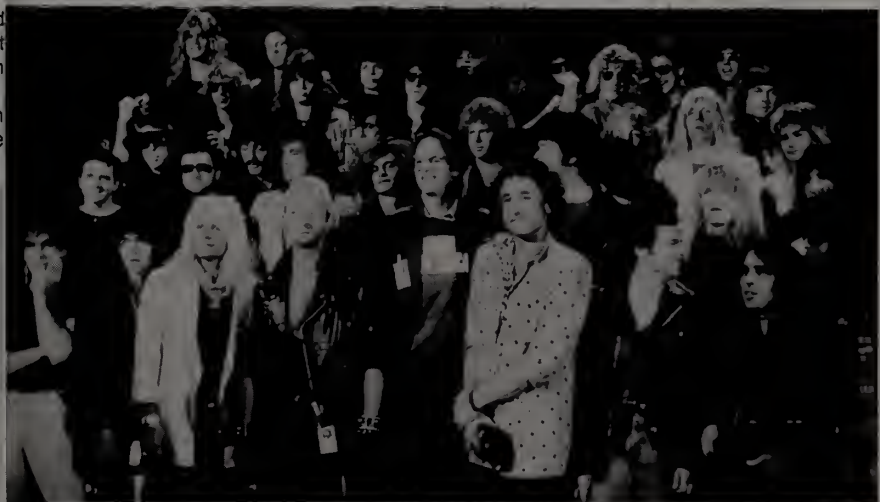
LOS ANGELES — Forty of the most prominent artists in heavy metal music gathered at A&M Records Studios in Los Angeles over the course of two days this week to join the fundraising efforts of the music industry to aid the victims of hunger in Africa and other parts of the world. Under the name Hear 'N Aid, the artists recorded "Stars," a song written by Ronnie James Dio, Vivian Campbell and Jimmy Bain of Dio. Ronnie James Dio also produced the sessions, while Tasco Video produced a video documentary.

is currently in negotiations with various record companies to secure a record deal for the project. The following are the artists who contributed: Tommy Aldridge, David Alford (Rough Cutt), Carmine Appice (King Kobra), Vinny Appice (Dio), Jimmy Bain (Dio), Frankie Banali (Quiet Riot), Eric Bloom (Blue Oyster Cult), Mick Brown (Dokken), Vivian Campbell (Dio), Carlos Cavazo (Quiet Riot), Amir Derakh (Rough Cutt), Ronnie James Dio (Dio), Don Dokken (Dokken), Kevin Dubrow (Quiet Riot), Brad Gillis (Night Ranger), Craig Goldy (Giuffria), Chris Hagar (Rough Cutt), Rob Halford (Judas Priest), Chris Holmes (WASP), George Lynch (Dokken), Yngwie Malmsteen (Yngwie Malmsteen's Rising Force), Mick Mars (Motley Crue), Michael McKean (Spinal Tap), Dave Meniketti (Y&T), Dave Murray (Iron Maiden), Vince Neil (Motley Crue), Ted Nugent, Eddie Ojeda (Twisted Sister), Jeff Pilson (Dokken), Donald "Buck Dharma" Roeser (Blue Oyster Cult), Rudy Sarzo, Claude Schnell (Dio), Neal Schon (Journey), Harry Shearer (Spinal Tap), Paul Shortino (Rough Cutt), Adrian Smith (Iron Maiden), Mark Stein (ex-Vanilla Fudge), Geoff Tate (Queensryche), Matt Thorr (Rough Cutt).

The monies raised by Hear 'N Aid, through the sales of the record, video and merchandise, will be channeled directly through USA for Africa for distribution.

Thirty-eight artists, many of whom flew in especially for the sessions, recorded the chorus portions on Monday night, May 20, with Ken Kragen launching the evening with an inspiring speech. Additional guitar solos were recorded over the two days, with lead vocal parts recorded on Tuesday, May 21.

Completion of the record is scheduled for early summer with tentative plans for an additional session in London next month. Michael Brokaw of Kragen and Company, Hear 'N Aid project coordinator,



KRAGEN LAUNCHES HEAR 'N AID SESSIONS — Ken Kragen, project organizer of USA for Africa, launched the Hear 'N Aid recording sessions at A&M Recording Studios in Los Angeles. Kragen's speech helped to kick-off a two-day session with 40 of Heavy Metal's leading artists participating.

"I like Cash Box because it reflects what I'm seeing on a retail level. I find the charts to be very accurate and a good guideline to what I should buy. And most importantly, Cash Box shows a genuine concern for my input."

Scott Allan, Buyer
Record Vault — Bethpage, NY

CASHBOX

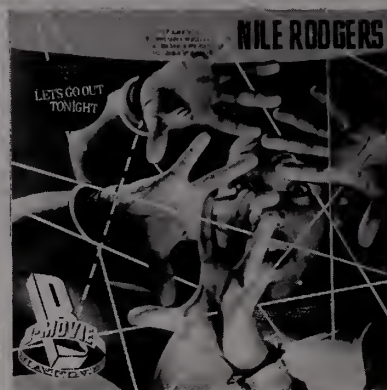
WE TALK TO PEOPLE THAT COUNT

ALBUM RELEASES

OUT OF THE BOX

INVASION OF YOUR PRIVACY — Ratt — Atlantic 81257-1 — Producer: Beau Hill — List: 8.98 — Bar Coded

After the group's debut slowly took off and has sold over two million copies, look for "Invasion Of Your Privacy" to follow suit, and much more quickly. Though maintaining a well-trodden musical path, Ratt exhibits a unique and engaging personality which has seemed to charm them into the hearts of metal heads and hard rock fans alike. Probable adds include "Give It All," "Between The Eyes" and "You Should Know By Now."



B-MOVIE MATINEE — Nile Rodgers — Warner Bros. 1-25290 — Producer: Nile Rodgers — Tommy "Rock" Jymy - List: 8.98 — Bar Coded

Since Rodgers' last solo effort "Adventures In The Land Of The Good Groove," the former Chic leader has worked with some of the top acts in pop music. And while the guitarist/producer's funk roots are apparent throughout this excellent album, a distinct pop sensibility is featured. From the opening "Plan-9" to the first single "Let's Go Out Tonight," Rodgers melds modern dance mixing techniques and pop melodic hooks to form a multi-format winner.

OUT OF THE BOX

THE GOONIES — Original Motion Picture Soundtrack — Epic SE 40067 — Producers: Various — List: 8.98 — Bar Coded

With Cyndi Lauper's "The Goonies 'R' Good Enough" already popular on CHR, this LP is off to a healthy start, and anyone checking out the rest of the album will discover nine other strong cuts. With primarily upbeat and consistently captivating songs from such artists as Teena Marie, REO Speedwagon, Luther Vandross, the Bangles and Philip Bailey, among others, this soundtrack seems as poised for popularity among record buyers as the Steven Spielberg feature does among moviegoers.



VOYEUR — Voyeur — MCA 5560 — Producer: Pat Glasser — List: 8.98 — Bar Coded

Tasteful and well-produced pop/soul music which makes the best use of the mellow grooves penned by Mike Calhoun. Look for B/C and CHR response to this varied new group. While new debuts such as "Voyeur" often have difficulty breaking on radio and at retail, the strength of the songwriting and musicianship of this album should give it a needed edge.

FEATURE PICKS

FOREVER RUNNING — B Movie — Sire 25272-1 — Producer: Stephen Stewart-Short — List: 8.98 — Bar Coded

Working off a lower voltage Billy Idol energy, this well produced LP is highlighted by chiming vocals and accessible dance grooves on many cuts. Strongest cuts are: "My Ship Of Dreams" and "Nowhere Girl."

FEAR NO EVIL — Grim Reaper — RCA AFL1-5431 — Producer: Darryl Johnston — List: 8.98 — Bar Coded

Straight ahead and pounding metal from a group of veterans. Steve Grimmett's vocals are especially appropriate and guitarist Nich Bowcott ranks highly among head-bangers.

SEEKRET — Kleer — Atlantic 7 81254-1 — Producer: Eumir Deodato — List: 8.98 — Bar Coded

Lushly produced and jazzy R&B which is perfect romancing music. From the subtly murmuring "Lay Ya Down Ez" to the slow dancing "Take Your Heart Away," Kleer and Eumir Deodato have crafted a B/C winner.

THE DEALERS — The Dealers — CBS Associated BFZ-40065 — Producer: Michael Zager-Roger Hawkins-Stanley Johnson — List: 8.98 — Bar Coded

Pop flavored funk which would seem set to take off from the crossover success of Klymaxx and others, The Dealers deliver a winning hand of danceable urban tunes set for club and multi-format radio play.

CAIRO NIGHTS — B-Side — Celluloid 6112 — Producer: Nicky Skopelitis — Material — List: 8.98

From the label known for its adventurous forays into African and electro-dance music, this release from B-Side is a refreshingly new sounding mix of New York dance music and avant-garde African percussion and rhythms. Look for a big club following for this LP.

LOVE GAMES — Evan Rogers — RCA NFL1-8048 — Producer: Carl Sturken-Evan Rogers-Tony Wells — List: 8.98 — Bar Coded

Sweetly rocking and heavily rhythmic debut from Evan Rogers makes good use of Rogers' versatile vocal capability and B/C slant. Guest vocalists include Siedah Garrett and Evelyn King.

GOOD TIME MAN — Latimore — Malaco 7423 — Producer: Bennie Latimore-Wolf Stephenson-Tommy Couch — List: 8.98 — Bar Coded

Classic blues influenced vocals and sweet songwriting from Bennie Latimore. Lush string orchestration and Muscle Shoals horns highlight this LP.

FIRST VISIT — Rogue Male — Elektra 9 60423-1 — Producer: Steve James — List: 8.98 — Bar Coded

Pumped up energy rock from Rogue Male is best characterized by its bawdy sense of humor and youthful slant on the metal genre. Could be big.

GOTCHA! — Original Motion Picture Soundtrack — MCA 5596 — Producers: Various — List: 8.98 — Bar Coded

This is another skillfully packaged soundtrack, featuring dynamic and melodic cuts from such artist as Guiffria, Nik Kershaw, Bronski Beat, Joan Jett and Thereza Bazar. With songs that are consistently solid and stylistically diverse, this album is likely to garner interest quickly and fare well at the retail level.

ANTHOLOGY OF BRITISH ROCK: THE PYE YEARS — Compleat Collection — Compleat 672011-1 — Producer: various — List: 12.98 — Bar Coded

Taken from the old Pye label's vaults, this installment of Compleat's chronicling of the British Invasion features gems ("Stop Your Sobbing" by the Kinks and "In The Summertime" by Mungo Jerry) and misses. Altogether, a solid collection.

RECORDS TO WATCH

WINGS OF TOMORROW — Europe — Epic 40049 — Producer: Leif Mases — List: 8.98 — Bar Coded

ALWAYS ON MY MIND — Elvis Presley — RCA AFL1-5430 — Producer: Various — List: 8.98 — Bar Coded

ROCK AND ROLL — THE EARLY DAYS — Various Artists — Producer: Various — List: 8.98 — Bar Coded

PROTOCOL — Carl Anderson — Epic 39889 — Producer: Patrick Henderson — Albert Phillip McKay — Erich Bulling — List: 8.98 — Bar Coded

BACK FROM UNDER — Celia McRee — Mothers Records 1225 — Producer: none listed — List: 6.98

STRANDED ALIVE — Southpaw — USA Records 2001 — Producer: Bob McCracken — List: 6.98 — Bar Coded

SINGLE RELEASES

OUT OF THE BOX

THE POWER STATION (Capitol B-5479)

Get It On (Bang A Gong) (3:43) (TRO-Essex Music International/ASCAP) (Bolan) (Producer: Bernard Edwards)

80's star grouping The Power Station choose Marc Bolan's old T. Rex chestnut for its second single and the choice should have AOR and CHR howling with joy. Though not as subtly gripping as the original, "Get It On" here displays a modern sheen which makes it ripe for commercial success. Bernard Edwards' production talents, as always, make this cut a pleasure to listen to.



PATTI LaBELLE (MCA 52610)
Stir It Up (3:35) (Unicity Music-No Pain No Gain-Off Backstreet Music-Streamline Modern Music-ASCAP/BMI) (Willis-Sembello) (Producer: Keith Forsey-Harold Faltermyer)

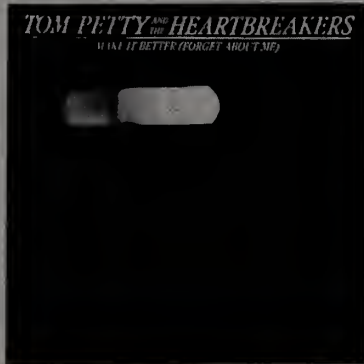
After the explosive success of "New Attitude" and her recent show-stealing performance on Motown's *Live From The Appollo* TV presentation, Patti LaBelle is indeed the apple of the public's eye, and this infectious new single from the *Beverly Hills Cop* soundtrack should continue that popularity. Perfect for both CHR and B/C formats, "Stir It Up" is clear hit material.



TOM PETTY and THE HEARTBREAKERS (MCA 52605)

Make It Better (Forget About Me) (4:18) (Gone Gator Music-Blue Network/ASCAP) (Petty-Stewart) (Producer: Tom Petty-David A. Stewart-Jimmy Iovine)

Just as "Don't Come Around Here No More" expressed Tom Petty and co-songwriter David Stewart's penchant for the psychedelic sound, "Make It Better" is the duo's full-blown shot at R&B. Memphis horns, soulful backing vocals and an irresistible dance beat earmark this track for multi-format airplay.



TEARS FOR FEARS (Mercury 880 294-7)

Shout (3:59) (Virgin Music-10 Music/BMI) (Orzabal-Stanley) (Producer: Chris Hughes)

After extensive album play on AOR and CHR, this second single from Tears To Fears' "Songs From The Big Chair" should top even "Everybody Wants To Rule The World" with an anthemic chorus and a booming production sound, "Shout" plays the group's strengths well and should go far in bringing it to an even more commercial audience.



DAN HARTMAN (MCA-52587)

Get Outta Town (4:11) (April Music Inc.—Second Nature Music Inc.—Janiceps Music/ASCAP) (D. Hartman, C. Midnight) (Producer: D. Hartman, R. Landis)

A techno dancer with plenty of rhythm, "Get Outta Town" is slick and rough with a spanking hook. Rock radio and CHR, with club potential.

MELBA MOORE (Capitol B-5484)

When You Love Me Like This (4:00) (Willesden Music./BMI) (K. Diamond) (Producer: K. Diamond)

Moore's soaring voice takes full flight in this down tempo, soulful ballad. A foregone B/C add, "When You Love Me Like This" is as sensual as Moore's vocal is powerful.

SHALAMAR (MCA 52594)

Don't Get Stopped In Beverly Hills (3:58) (Overdue Music - WB Music Corp. - hip Trip Music - Lakiva Music - Irving Music - Dark Idol Music/ASCAP, BMI) (Hawk, - H. Hewett, M. Free) (Producers: Hawk, H. Hewett)

This funk/rock tune from the *Beverly Hills Cop* soundtrack is a lively dance cut that will do as well in the clubs as it will on the air. This is certain crossover fare, with full B/C - CHR potential.

THE BUCKINGHAMS (Red Label PB 71001)

Veronica (3:51) (Red Writer Music, Inc./ASCAP) (C. Giannmarese, N. Fortuna) (Producers: G.L. Jones, R. A. Tufo)

A bouncy pop tune with a smooth, harmonic edge, "Veronica" is prime CHR material for summer listening. Sharp hooks and a gentle rock sound make it a playlist add.

KING (Epic 34-04917)

Love & Pride (3:20) (April Music/ASCAP) (P. King, M. Roberts) (Producer: Richard James Burgess)

King is primed to invade our shores with a sound that has taken England by storm. "Love & Pride," already a striking video getting attention, is typical of the up tempo material found on its LP, "Steps In Time." The wry lyrical approach gives substance to the energetic production and Paul King's earnest, believable vocal. A sure CHR and AOR hit.

NIK KERSHAW (MCA 52601)

Wide Boy (3:19) (Irving Music/BMI) (N. Kershaw) (Producer: Peter Collins)

Kershaw should capture the ears of CHR with this light-hearted up-tempo rocker. Kershaw's tale of overnight success has an ironic ring to it considering his own international stardom and his lack of it in the United States. Could this be his long overdue hit?

HUGH MASEKELA (Jive Afrika 1-93060)

Lady (3:24) (Zomba Prods. Ltd.) (Fela Anikulapo Kuti) (Producer: Hugh Masekela)

Hugh Masekela's brand of powerful African-influenced dance rock is in top form on this Fela tune. Excellent dance material with mesmerizingly layered vocals.

R.J.'s LATEST ARRIVAL (Atlantic 7-89551)

Swing Low (4:11) (Arrival Music/BMI) (The Wiz) (Producer: The Wiz)

Bubbling bass line and a streamlined keyboard riff accentuate this gritty funk number. With a male and female rap underscoring the groove, "Swing Low" is a perfect B/C jam.

LISA LISA and CULT JAM with FULL FORCE (Columbia 38-04886)

I Wonder If I Take You Home (3:57) (Personal Records, Inc.) (Full Force) (Producer: Full Force)

Already a major 12" hit, Lisa Lisa's girlish vocals and this cut's singsong melody make for a perfect summer crossover selection. Look for more immediate B/C adds with CHR coming on.

WORLD SITIZENZ (Manhattan B50009)

Lock It Up (4:00) (Sitzenz Music-DJH Pub.-Nymph Music/ASCAP — BMI) (McDaniels-McDaniels-Roy-Duffy) (Producer: David Holman)

Debut single from one of Manhattan's first signings is this calypso-tinged pop rock effort. Aside from the melodic complexities, "Lock It Up" has a rare sense of real feeling and dynamic sophistication. An excellent pick.

THE TRUTH (IRS 52600)

Exception Of Love (3:03) (Warner Bros. Music/ASCAP) (Greaves-Lister) (Producer: Dennis Weinreich)

Blistering American debut single which fuses the sunny R&B of the Style Council with the pop power of the Jam. Could be a strong summer single given the chance from mainstream radio.

JAK (Epic 34-04936)

Don't Make Me Wait (3:46) (Toi-Lin Music-Jak-Me Up Music/ASCAP) (Bailey) (Producer: Pete Kelly-Jak)

SLY FOX (Capitol B-5463)

Let's Go All The Way (3:54) (Lifo Music/BMI) (Cooper) (Producer: Ted Currier)

SECOND IMAGE (MCA 52597)

Don't You (3:30) (April Music/ASCAP) (Foster) (Producer: Christopher Heaton)

RIGHTEOUS THREE (New Dawn 102)

Ethiopian Blues (5:10) (Bread Of Life—Connies Bank/BMI) (Florestan) (Producer: M.McNicols-G. Bands)

ALEXANDER ROBOTNICK (Sire 7-28967)

Problemes D'Amour (3:65) (WB Music Corp.—Bleu Disque Music/ASCAP) (Dami) (Producer: Maurizio Dami-Giampiero & Giancarlo Bigazzi)

GEE BELLO (Capitol B-5480)

International Lover (4:11) (Temp Co./BMI) (Ellis) (Producer: Jonah Ellis)—

B.B. KING (MCA 52574)

My Lucille (3:43) (MCA Music/ASCAP) (Newborn) (Producer: John Landis-Ira Newborn)

THE REDDINGS (Polydor 881 767-1)

Parasite (4:28) (Artee Three Music-Redlock Music/BMI) (The Reddings-Eaves III) (Producer: Hubert Eaves III-Russell Timmons, Jr.)

GEORGE BENSON (Warner Bros. 7-28969)

New Day (3:47) (Assorted Music—BMI) (Cecil & Linda Womack) (Producer: Russ Titelman)

ALPHAVILLE (Atlantic 7-89553)

The Jet Set (3:50) (Warner Tamerlane/BMI) (Gold-Lloyd-Mertens) (Producer: Colin Pearson-Wolfgang Loos)

DENROY MORGAN (RCA JK-14116)

Everybody Wants To Be Somebody Else (3:31) (Kenya Music/ASCAP) (Adler) (Producer: Eumir Deodato)

POINTS WEST

AROUND TOWN — Though one local concert promoter calls the current (and usually burgeoning) spring season a "drought," there are enough interesting shows around to keep a whole staff of writers busy. First off is **Dr. John's** whose first appearance in the area in six years was a two-night stand held last weekend at the Club Lingerie. Originally booked as a solo piano show, Lingerie booker **Brendan Mullin** assembled a band to back up the Dr. which included local horn players **Lee Allen** and **Jerome Jumonville** as well as former New Orleans guitarist **Bill Smith**. Though the dual drumming rhythm section seemed a bit off (on Friday night, anyway), the New Orleans native and current New York resident Dr. John gave a shimmering performance highlighted by a spruced up "Such A Night." Proof positive that the Dr. is in and can still raise some hackles along your spine ... also in town Friday night (and Wednesday) opening for **Joan Armatrading** was **Cook da Books**. This young four-piece group which hails from Liverpool had such success on Armatrading's tour in the U.K. that they were asked along for the American stretch and have been getting rave reviews across the country. While only 12" singles have been available as imports here, "Piggy In The Middle Eight" and "Golden Age" among them, the band is set with their debut long-player called "Tuesday" and is currently being courted by a number of American labels. Well-polished and musically rather adventurous, look for the band on vinyl or next time they make the American rounds ... after an indie release on its own Birdcage label did very well the **Prime Movers** recently were signed to Island, and now with a new lead singer fronting the band, it seems ready to make its move. A 5/25 show-



MAGIC EDITION — *Ralph Tresvant (left), leadsinger of MCA Records' New Edition, chats with Earvin "Magic" Johnson of the Los Angeles Lakers (right) at the shooting of the My Secret video, the first ever video collaboration between music artists and professional sports.*

case at the O.N. Klub brought out a host of Island staffers, and as a coming out party for singer **Greg Markell** and for the revamped San Gabriel Valley-based group, the show couldn't have been more of a success. While original members **Severs Ramsey** (bass), **Gary Putman** (guitar) and **Curt Lichter** (drums) are expressive and powerful as a musical unit, the addition of Markell lends the Prime Movers the commercial edge needed. Look for more dates and an Island LP.

KEEPING KOOL IN SAN DIEGO — The lineup for the Kool Festival at Jack Murphy Stadium in San Diego set for June 7-8 is becoming almost a "who's who" of B/C and urban performers. On Friday, look for the **Gap Band**, **Jeffrey Osborne**, the **Dazz Band**, **Evelyn King** and the **Commodores** while Saturday's lineup will feature **Luther Vandross**, **Patti LaBelle**, **Midnight Star**, **Shalamar** and **Klymaxx**. K-DAY is presenting the Kool Festival this year, and along with the party atmosphere of the afternoon-evening shows, there will also be two giant 20' x 20' color TV screens broadcasting the stage show.

THE BAND THAT WORKS HARD-WORKS HARD — When *Cash Box* profiled **Bon Jovi** last year in its *New Faces* column, lead vocalist and band leader **Jon Bon Jovi** expressed sure-handed enthusiasm over his group's imminent success. Well, of course ... they hadn't really yet experienced the headaches and fatigue of being on the road nonstop. Well, back in town after a year-and-a-half of that kind of work, Jon Bon Jovi is experiencing both fatigue and jubilation over knowing that the hard work has paid off. Just back from a highly successful tour of Japan and the U.K., Bon Jovi has every right to be happy as the group's second Mercury LP "7800 Farenheit" is making strong leaps up the album chart. How did the band react to Japan's normally very reserved crowds? "We didn't see any of that," Bon Jovi says. "We'd heard they were very quiet, but at all of our shows it was like Beatle-mania with all the screaming!" With the LP still nestled in Japan's top 10, the band found much the same response throughout Europe — now they're ready for America. "Yeah, it's been a lot of work, but I love it, and if I can get the record company to work half as hard as I do at promoting the band and the album, I'll be happy." He must be a little happy, "7800 Farenheit" is *Cash Box's* fastest moving metal LP.

KEEPING UP WITH THE BASS — While Ticketmaster has become L.A.'s top ticket outlet, in San Francisco it is BASS. Recent exclusives for the northern California agency include the Concord Pavilion and the Circle Star Theater. Available at any of BASS' 50 outlets, tickets to the two venues are among 1,500 available from BASS at any one time.

CLOSE TO THE EDIT — Violinist **Stephane Grappelli** will be at the S.F. Fairmont Hotel's Venetian Room June 4-9 ... American reggae phenom the **Blue Riddim Band** has signed with Fast Lane Productions ... the **Minutemen**, **Resistance**, **Question**, **Circadian Rhythms** and **Chardon Square** will all participate in "Give Pizza A Chance" concert held June 1 at the Retail Clerks' Hall in Santa Monica. The show will feature all the pizza you can eat and will benefit a nuclear free Santa Monica ... **Jill Fraser** and **Ivan E. Roth** will be at the Lhasa Club June 14 and will debut "Alphabetical Disorders" as well as performing the now-classic "Life Is A Noun."

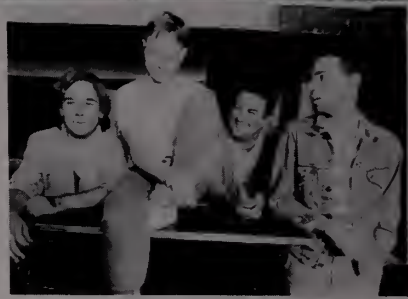
Peter Holden

NEW FACES TO WATCH

When Motley Crue and Ratt made big commercial splashes with recorded material and live shows in Los Angeles, major labels went scrambling for their own metal bands. After Slash found a good measure of success with the "country punk" **Rank & File**, groups like Rubber Rodeo, Lone Justice and others — bands with a distinctly new twist to the melding of country and rock music — were snapped up very quickly. That same pattern applies to bands hailing from the south-east. With a history of duel guitars and boogie rock 'n' roll, bands such as REM have begun a renaissance, or rather simply an exposure of strong, young new rock bands which live in the Georgia/North Carolina/Texas area.

After being compared, even peripherally to such bands, Guadalcanal Diary obviously finds such comparisons narrow in scope. Lead vocalist and songwriter Murray Atwater, front man for the Marietta, Georgia-based group says, "Besides the fact that we're from the same general geographic area and the fact that we are a guitar-oriented, sort of rootsy band, there is really not much else to base the comparison on. Whenever attention is focused on a certain area, it seems like a lot of bands start coming from there; a lot of the music is good, and some of it is not. We were around before people had heard of any of the bands from around there."

Together four years, Guadalcanal Diary takes its name from the Richard Trageski novel about the World War II battle of Guadalcanal. And while the name was chosen "just because it sounded good," Trageski's journalistic background hints at the group's honest and educated songwriting style. Written by Atwater and lead guitarist Jeff Walls, songs such as "Trail Of Tears" or "Why Do The Heathen Rage" — both taken from the "In The Shadow Of The Big Man" LP originally released on DB Records and recently picked up by Elektra — reflect an unpretentious but deep sense of imagery and lyrics. Commenting on the group's songwriting goals, Walls notes, "There are a lot of bands that have style without substance, but we think



Guadalcanal Diary

it's more important to have substance, because people are going to read style into whatever kind of music it is."

The band is guitar oriented, but the guitar fills are much more hard-edged than those of other modern southern rock bands. The rhythm section of bassist Rhett Crowe and drummer John Poe also seems much smarter and solid than other leading entries in the new music derby. All of those factors together with the success of the band's two independently produced LPs had lead to a signing with a major. Walls says, "We haven't experienced any pressure to deliver so far, but it seems to me that we were signed under the premise of what we have already done — that's one of the good things about the way the music industry is working right now. Unless you are in New York or in L.A., all of the young bands really get a chance to get out and cut their teeth making their own records first, and that is what carries weight on who you sign with or how much money you get. I guess stars are still made in the big cities, but bands like us already know what to do with an audience and know how to put out a record."

With a first single for AOR, "Trail Of Tears," it seems Elektra knows what to do with the band also. And while Guadalcanal Diary is still happy playing clubs around America traveling by van, look for larger halls and a larger audience for the group's sophisticated and energetic brand of rock music.

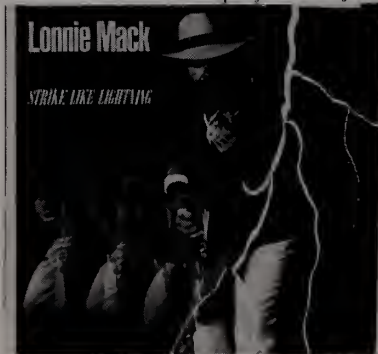
The Mack Attack Is Back

By David Adelson

LOS ANGELES — It was back in '63 that Lonnie Mack picked up his Gibson Flying-V and laid down the instrumental version of Chuck Berry's "Memphis." The single, on Fraternity Records, cracked *Cash Box's* Top 10 that year and propelled the Indiana-born guitarist into the rock and roll limelight.

A lot has happened to Mack since he emerged as "a source of inspiration" for the southern music scene — not all of it has been pleasant. According to the guitarist, that's all in the past now. This is 1985, and Mack's energy is focused on his current project, "Strike Like Lightning" on Alligator Records (AL 4739).

"It's more of what I've played all my life,"



Alligator Records
1985

said Mack. "I feel better than I've felt in 20 years and I honestly believe this is my best record yet."

Apparently this sentiment is shared by radio programmers around the country. "Strike Like Lightning" has been added by KZEW-FM, Dallas; KTXQ, Dallas; WXRT-FM, Chicago and many others. This week it enters the *Cash Box* Pop LP chart at number 171.

The musical history of Lonnie Mack can hardly be called dull. In 1963 his first band, Lonnie Mack and The Twilighters was hired to back The Charmaines for a recording session for Fraternity Records. At the end of the session Mack and the band recorded "Memphis" which, much to his surprise, became a nationwide hit. He then went back into the studio to record "Wham," which also broke the Top 40. That same year he also scored with "Baby, What's Wrong," and his first album, "The Wham Of That Memphis Man," on Fraternity.

Mack hit the charts again in 1965 with "Honky Tonk '65" as well as scoring some regional hits like "Chicken Pickin'" and "Where There's A Will." Throughout it all Mack was forging a personalized and unique guitar style, one that would prove influential to many who succeeded him.

In 1968, Mack moved to Los Angeles and signed to Elektra. He recorded and released three albums and reissued an old

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Cover Story

Paul Young: European Success Story Hits In U.S.

By Stephen Padgett

Paul Young, a Luton, England-born white soul singer, is the most popular British male vocalist of the last two years. "No Parlez" and "The Secret Of Association" were both #1 albums in the U.K., the latter debuting at #1, certified platinum in its first week of release. Paul Young became a household name when his stunning re-interpretation of Marvin Gaye's "Wherever I Lay My Hat" burst onto British airwaves in May, 1983.

Fittingly, this first hit was a soul remake. Young had developed into a first-rate blue-eyed soul vocalist over a 10-year period of performing with several bands. The first band of note was Streetband. This London-based quintet was a purveyor of straight-ahead rock at a time when the spirit of the age was enflamed in Sex Pistols punk. Not only was Streetband out of step musically, it was a mis-match of Young's emerging soul vocal stylings and the band's heavy-handed rock approach. Two dismally received albums and one minor single success ("Toast," a 1978 novelty hit) later, and Streetband tossed in the towel.

From the ashes rose the Q-Tips. Q-Tips was the first bona fide outlet for Young's soul stirrings. Long a fan of Paul Rodgers and the Otis Redding-Sam Cooke-Stax-Motown school from which the Bad Company singer descended, Young began perfecting the style for which he is now so well known.

It was live that the Q-Tips distinguished themselves. The recorded legacy of the Q-Tips is somewhat underwhelming, its three singles and one studio album never capturing the magic of its live performances. "It was only then that I really found my voice," says Young of his Q-Tips experience. "There's nothing that improves your voice more than hearing it coming back at you night after night over the foldback on a live stage." For three years Q-Tips were on the club circuit, some weeks putting in six shows, logging over

700 performances between 1979 and 1982. The purist and revivalist intentions of the Q-Tips prevented the band from mass success, but it did not hinder the growing opinion that its lead singer was pure talent.

CBS Records, U.K., was not the least of those interested in Young's talent, and at the demise of the Q-Tips in 1982 signed Young to a solo contract. A major label still did not spell instant major success. Young, now surrounded by The Royal Family (some members of which were siphoned off the Q-Tips), released two singles, both of which made little splash and sank undetected to the ocean floor.

When CBS released "Wherever I Lay My Hat" in May, 1983, one frustrating year after signing Young, no one entertained great optimism. But, as fate dictated, this third single put all of Young's powers in perfect alignment, and for once the public connected with him. Almost instantly, Young was on the cover of Britain's pop weeklies, his single bulleted up the charts to number one, followed by the album, "No Parlez" in July, and stardom was assured.

The next logical step, of course, was to extend this wave of success to the United States. However, "Wherever I Lay My Hat" did not stir Yankee ears. Fate at work again! A hastily organized U.S. tour enlisted additional support. Capitalizing on the word-of-mouth created by Young's British success and this tour, Columbia Records released "Come Back And Stay," which entered the singles chart in February, 1984. Top 30 success for this single was still less than Young and Columbia expected. The next single, "Love Of The Common People", peaked at 50 in June, 1984. "No Parlez" peaked at 53 on the album chart that same month.

Midway through the U.S. tour, Young experienced a voice problem that had plagued him before. A very despondent Paul Young retreated to England, having lost his voice and having failed to take America by the storm with which he had

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POWER TOUR — The star-studded super group the **Power Station** will be taking it to the streets this summer with a host of dates already booked at medium to large venues, many of them under the stars. With **Robert Palmer** fronting the ensemble of **Tony Thompson**, **John Taylor** and **Andy Taylor**, the tour may be a high point of what is expected to be a marginal summer on the tour scene, with many acts waiting until fall to launch major road swings. At press time the available dates for the Power Station were: June 30, Hartford (Civic Center); July 1, Philadelphia (the Spectrum); July 2, Long Island (Jones Beach); July 5, Columbia, Maryland (Merriweather Post Pavillion); July 6, Norfolk, Virginia (the Scope); July 12, Atlanta (the Omni); July 13, Flushing, New York (Shea Stadium — an African relief concert); July 19, Houston (Southern Star Amphitheater); July 20, Austin (the Meadows); July 21, Dallas (Reunion Arena); July 29, San Francisco (the Cow Palace); August 12, Hoffman Estates (outside Chicago — Poplar Creek); August 14, Clarkston, Michigan (outside Detroit — Pine Knob); August 16, Cincinnati (River Bend Coliseum); August 17, Cleveland (Richfield College). Other dates will have been announced by the time you read this. **Spandau Ballet**, **Paul Young** and **Go West** will open on various dates.



GOIN' TO THE CHAPPELL — It's been a good year for Chappell/Intersong. The publishing group currently holds 11 percent of the Top 100 singles according to current charts. Spear-

POWER STATION — Supergroup outdoors, out on tour this summer, with **Spandau Ballet**, **Paul Young** or **Go West**. Check local listings.

heading the successful spring for the company has been **Wham!**, which just enjoyed its third number one single in as many releases. According to Chappell/Intersong Music Group president **Irwin Z. Robinson**, "We are especially pleased with our current hits since they represent the diverse strengths of our company. The product ranges from the debut of 'til **Tuesday** to cover records of older standards — **David Lee Roth's** "Just A Gigolo" — and newer pop songs such as **Paul Young's** version of **Daryl Hall's** "Everytime You Go Away." Also the international side of our company is evident via the success of writer/producer **Terry Britten**, **Dead or Alive**, **Julian Lennon** and **Wham!** Several of Chappell's writers have been represented on the charts all year. Besides repeaters **Wham!**, **Hall & Oates** have been represented by their own hits "Some Things are Better Left Unsaid" and "Possession Obsession" as well as the Young cover. Lennon's third consecutive charting single is "Say You're Wrong," following the success of "Valotte" and "Too Late For Goodbyes." Britten, a Grammy winner for Song of the Year with "What's Love Got To Do With It," is again represented by **Tina Turner** on "Show Some Respect," written with **Sue Shifrin**. Chappell has also scored with 'til Tuesday's "Voices Carry," the **Commodores's** "Night Shift," written by **Frannie Golde**, **Dennis Lambert** and **Walter Orange**, and **Air Supply's** "Just As I Am," written by **Dick Wagner** and **Rob Hegel**.

PRODUCTION CONFERENCE AT LINCOLN CENTER — Production East will hold forth in New York again this year at Lincoln Center, June 25-27. The conference, three days of seminars, networking and social events, is geared equally to film production, video, cable, advertising and theater production. Panels of particular interest to the music community include the Music Video Marketplace (June 25, 11 a.m.), MTV — Year of Explosion (June 25, 3:30 p.m.), Producing the Music Video — the three-minute art form (June 26, 11 a.m.), Long Form Video — Concert or Concept (June 26, 2 p.m.), Music Video Production — Making the Dollars Count (June 27, 9:30 a.m.).

A slew of other topics and speakers from all areas of production in visual media will be on hand at the conference. For further information, contact Production East, 70 Greenwich Ave., Suite 121, New York, N.Y. 10011; (212) 475-3356.



TUT & HARDCASTLE — England's **Paul Hardcastle** is riding the crest of waves made by records on two labels. His "19" on **Chrysalis** is stirring controversy, and his video of "King Tut" for **Profile** is airing on **VH-1**. Shown here are (l-r): **Profile A&R rep Gary Fini**, **Hardcastle** and video director **Chuck Braverman**.

THIS AND THAT — **Santana** has been busy this spring with concerts in the northeast and will continue to be in evidence throughout the country this summer. The band's current tour will bring it to New York for concerts on the Pier and at Jones Beach in July, and to some 25 plus other locations to go with the nine dates already fulfilled. The group whose second single and video, "I'm The One Who Loves You," from the current LP "Beyond Appearances," is fronted by vocalists **Alex Ligertwood** and **Greg Walker** and of course **Carlos Santana**. Recently returned from a European promotional tour, Santana has begun its current swing with an all-star band that includes **Chester Thompson**, piano and organ, **Alphonso Johnson**, bass, **Graham Lear**, drums, **Orestes Vilato**, timbales, percussion and background vocals and **Sterling Crew**, keyboards. "Beyond Appearances" is the band's 15th Columbia album, including 10 gold LPs (six platinum) . . . **Profile Records** scored big with rap (**Run-D.M.C.**), then surged on the dance charts with **Paul Hardcastle's** initial U.S. releases. Now the New York indie is adding rock to its roster with the addition of Austin-based the **LeRoi Brothers**. The debut LP, "Lucky, Lucky Me," has just been released. The 5-member crew has 2 previous albums to its credit and upon release of their **Profile** debut will embark on a tour of Europe.

Rusty Cutchin

MOST ADDED



KMBQ — Shreveport — Bascom/Story
Foreigner
Sting
C. Hart
R. Springfield

WVSR — Charleston — Chris Bailey
Depeche Mode
DeBarge
P. Hardcastle
Sting
C. Hart
Sister Sledge

95X — Charleston — Phillips/Allen
DeBarge
Animotion
Sting
C. Hart
The Power Station

WLRS — Louisville — Christopher/Lyons
J. Cafferty
P. Young
B. Springsteen
Supertramp

92X — Columbus, OH — Adam Cook
Sting

WZPL — Indianapolis — Jim Miles
Men At Work
J. Fogerty
C. Hart
The Power Station
Madonna (Into The Groove)

WCZY — Detroit — Lee Douglas
J. Knight
P. Hardcastle
Sting
F. Jackson

WHYT — Detroit — Gary Berkowitz
The Beach Boys
DeBarge
D. Henley
C. Hart
J. Jackson

WGCL — Cleveland — Tom Jeffries
G. Parker
Supertramp
Hall And Oates
Animotion
Foreigner
C. Hart

KLUC — Las Vegas — Richard/Christian
Air Supply
Animotion
Foreigner
Sting
C. Hart

KWSS — San Jose — Dave Van Stone
G. Frey
B. Springsteen
Sting
J. Jackson
The Power Station

FM102 — Sacramento — Rick Gillette
Sting
J. Jackson
Hall And Oates

THE JOB MART

A part time production person is needed at **WIOQ-FM** in Philadelphia. Personalities are welcome to apply, send aircheck and resume to WIOQ Radio, P.O. Box 1002, Bala Cynwyd, PA 19004. EOE/MF. . . **Q-96** in San Antonio, one of Texas' fastest growing CHR formatted stations is looking for someone to handle its evening shift. **Neal Hunter** says, "We're seeking a dynamic entertainer who will create excitement during his or her air shift". T&R to Neal Hunter, 5430 Fredericksburg Road, #517, San Antonio, Tx 78229 EOE/MF. . . **WAPI** is still seeking an engineer, it's a hands-on position at a 50kw AM station in a top 50 market. Applicant must be able to maintain high quality from the studio to the transmitter. Station is ready to offer a good salary and benefits. Send resume and references to **Bernie Baker, GM**, 2146 Highland Ave. S., Birmingham, AL 35205. EOE. . . an evening jock is needed at **WYBG**. The station is on the border between Canada and The U.S. . . Send T&R to **Paul James**, WYBG, Massena, New York 13662 EOE/MF. . . in Tampa Bay **Z-98** is looking for the right personality to do its afternoon drive. "If your currently in major market radio send and aircheck to us" says **Bob Kaghan, WZNE**, P.O. Box 4809, Clearwater, Florida 33518 EOE/MF. . . **WABB** is seeking a news person for the CHR. The station prefers a female who has a smooth delivery for its morning or evening broadcasts. T&R to **Leslie Framm**, WABB P.O. Box 2148, Mobile, AL 36652 EOE/MF. . . **FM 92** in central PA is looking for an AOR type jock who knows rock. The position on air, part and full, time will be available sometime in the future, no beginners please. T&R to **Mike Ondayko**, P.O. Box 312D, York, PA 17404 EOE/MF. . . AM stereo **WNUE** on the gulf of Mexico is looking for a morning jock who will double as program director. **Jerry O'Neil** says, "Good money and good company await you." Please call (904) 243-6188. EOE/MF. . . **KIXY/KOFA** needs a reporter/anchor with at least one year of experience. T&R to 115 W. First St., San Angelo, TX 76903 (904) 653-3387 EOE/MF. . . Amarillo's leader in the market, **KDJW/KBUY-FM** needs T&R's for future opening positions. Both full and part time are being offered. T&R to **Kris Manning**, OM, P.O. Box 5844, Amarillo, TX 79117-5844. No calls please. EOE/MF. . . T&R's are being accepted at **WVAI/WUSQ**. Send tapes to **Steve McNee**, P.O. Box 2869, Winchester, VA 22601 . . . there is a rare opening in Texas for a few good men, all positions are open. The station is located near an oceanside city with excellent pay. T&R to **Dave Parks**, KITE, 441 Laguna, Corpus Christi, TX 78401 EOE/MF. . . an A/C personality is needed for Danbury's full service leader. T&R to **Glen O'Brian**, PD, 198 Main Street, Danbury, CT 06810 EOE/MF. . . Superhit 100 is seeking jocks that have good-to-great production skills. T&R to **Jack Gillen**, PD, **WKHI**, P.O. Box 758, Ocean City, MD 21842. . . an aggressive north Virginia station is seeking a dynamic account executive. Direct sales experience is helpful, great pay and benefits available. Contact: **WAGE**, P.O. Box 1290, Leesburg, VA 22075 EOE/MF. . . **KFMQ** in Lincoln is looking for a full-time production minded evening rocker. T&R goes to **Tom Barker**, Terminal Building, Lincoln, NB 68508 . . . **KOFM** is now accepting T&R's for future openings. T&R to **Charlie Cooper**, P.O. Box 14806, Oklahoma City, OK 73113 EOE/MF. . . **92X** in Columbus is looking for an uptempo jock with medium to major market experience. T&R to **Adam Cooke**, 195 East Broad St., Columbus, Ohio 43215. EOE/MF. . . **KXOO** is looking for someone who is strong in production skills along with being excellent on air. "This is a good chance to get in with a progressive company", says **John Rogers**. T&R to John Rogers, KXOQ Radio, P.O. Box 669, Poplar Bluff, MO 63901 or call (314) 785-6059 EOE/MF. . . **WCMF** is looking for a midday announcer with production skills, station is located in Virginia Beach, VA 23464 EOE/MF. . . **KS-103** in San Diego is seeking a bright and uptempo jock for its late night show. T&R to **Parks & Recreation KS103**, P.O. 103, San Diego, CA 92104 EOE/MF . . .

Darryl Lindsey

AIR CHECK

Station: **KRTH**
Market: **So. California**
P.D.: **Bob Hamilton**

KRTH

With a weekly cum of over 1 million listeners, Los Angeles-based KRTH (101.1 on the FM dial) is one of Southern California's most-heard stations. With Contemporary Hit Radio competition like top-rated KISS FM, as well as major AOR stations such as KMET and KLOS, KRTH is one of L.A.'s largest stations, reaching a wide-ranging audience from Ventura, CA to the north, and San Diego to the south.

Though fundamentally CHR in format, the RKO General-owned station banks on a 50-50 mixture of current hit music with hits from previous decades. KRTH, "K-Earth," as it is known, was one of the first in the nation to develop an "oldies" format. "The station is built on an oldies foundation, with current flair," said operations director/manager Bob Hamilton, "which gives it the variety that it needs to be self-sufficient in this market."

Originally intended as an AOR station when it spun off from KHJ FM in 1972, KRTH now targets a 25- to 49-year-old demographic with its library of some 7,000 oldies and its extensive research of current listening trends. Said Hamilton, "We probably do some of the most extensive retail research of any radio station in town. We survey approximately 50 to 60 stores, rack jobbers, one-stops and juke box tables - you name it. It takes about two days to compile all the information from our research."

The station's air lineup lists some of L.A.'s best-known DJs. They include Dean Goss, 6-10 am; Brian Beirne, 10-2 pm; Pat Evans, 2-6 pm; Kim Amridon, 6-10pm; Rick Scott, 10-2; and Pete Harmon from 2 to 6 am. The station's general manager is Allan Chlowitz.

KRTH 101.1 was a semi-automated station until it went totally live in September of 1983. "We were moving into a new facility, and it was commensurate with the move," Hamilton commented. "It was the next logical step." Special live features of KRTH include weekend programming of various oldies formats, such as spotlights on particular decades.

POP PROGRAMMER'S PICK

Programmer	Station	Market
Brian Kelly	ZUU	Milwaukee

Song: "If You Love Somebody, Set Them Free"
Artist: Sting
Label: A&M

Comments:

"We just added it. It should get a strong following from Police fans, however, it does not sound exactly like the Police. It's got a lot of punch to it, looking for all demos to react to this record."

WHAT IS REALITY?
PART III

REALITY IS

COMMUNICATION: Intercourse by words, letters or messages;
interchange of thoughts or opinions . .

HELP SHAPE REALITY BY COMMUNICATING

SEMINAR II —
ATLANTA, GA

You Are Cordially Invited

*to attend a Cash Box Radio/Retail Seminar
The Seminar will be held Saturday, June 8 at the
Westin Peachtree Plaza Hotel, The English Room,
Peach Street and International Boulevard, Atlanta, Georgia*

*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.*

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Hollywood, California 90028
(213) 464-8241*

*Lee Durham
A & M Records
3395 N.E. Express Way
Atlanta, Georgia 30341
(404) 455-7504*

This is the second of many **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

AIRPLAY



YOU CAN GO HOME AGAIN — "Weird Al" Yankovic, who worked for two years in the Westwood One mailroom, paid a return visit to his former stomping grounds recently but this time to guest on the "Dr. Demento Show" and to present Westwood One Chairman and president Norm Pattiz with a gold record in appreciation of his tenure at the radio network. Yankovic's latest satirical single is titled "Like A Surgeon." Pictured (l-r) are: Yankovic, Dr. Demento; and Pattiz.

Westwood One Ranks As The Top Public Company In Broadcasting

LOS ANGELES — In an analysis of the top publicly-held broadcasting companies that appeared in the May 17 issue of *Investor's Daily*, Westwood One Inc., the nation's largest producer and distributor of national radio programs, was ranked number one on the combined strength of its earnings per share and relative price strength.

Of the 28 stocks traded in the broadcasting/radio & TV group, which was itself ranked in the top 20 of 196 industry groups, Westwood One established an earnings-per-share (EPS) rating of 98 and a relative price strength of 92 to claim the top position.

Among the other companies ranked in this survey (see accompanying chart) were Capital Cities Communications, American Broadcasting Co., Taft Broadcasting Co., CBS Inc. and Turner Broadcasting System.

Westwood One's number one ranking among this group further underscores the company's outstanding performance on the over-the-counter market since its initial public offering on April 24, 1984,

in which Westwood One's common stock was issued at \$14.50 per share. Today, Westwood One's stock closed at \$30 per share — more than doubling its value in just over 12 months.

Westwood One stock is traded as WONE on the NASDAQ national market system.

Clements Named Mutual Pres.

LOS ANGELES — Jack Clements, executive vice president and general manager, Mutual Broadcasting System, has been named president of the company. The announcement was made by Jay Van Andel and Richard DeVos, co-founders of the Amway Corp., Mutual's parent company.

Clements, a 12-year Mutual veteran, is responsible for overall management of the Mutual Broadcasting System and its two divisions — Mutual Radio Network and Mutual Satellite Services.

CHANGES — Michael Ellis returns to WKTU New York as music coordinator. He served as music director for the station from 1978-1983. Most recently, Ellis was program director for WAPP and assistant program director for WHTZ New York . . . Jim Marchyshyn is the new marketing and promotions manager for KSHE St. Louis . . . Tom Carney has been appointed retail sales manager for San Francisco's KMEL . . . Jennifer Jones Mabry becomes the new general manager of Selcom Radio's Houston office . . . Frank Boehm, a veteran west coast network radio sales manager, has been named to head Satellite Music Network's new west coast advertising sales office in Santa Monica . . . Dick Kelley has been promoted to the position of director/eastern sales by United Stations Programming Network . . .



WONDER-FUL LUNCH — Stevie Wonder and Fabian joined K-EARTH's Brian Beirne recently when he broadcast his show live from Womphopper's Restaurant (l-r) Fabian, Wonder and Beirne.

. . . Also at United Stations Network, Meg Griffin begins hosting her first network radio series, "Hot Rocks." Griffin was previously at WNEW-FM and WLIR. She currently hosts her own weekly video show, "New Grooves" on the Campus Network . . . Newsweek Magazine has announced that "Newsweek on the Air" is moving to AP Network News. The program began in April, 1982 as a co-production of Newsweek and the RKO Radio Networks . . . TM Communications announces the signing of six stations to their new format, Prime-Demo. The stations include: WIS Columbia, SC; WBIG Greensboro, NC; KBOX Little Rock, AR; KBUR Burlington, IA; WJOL Joliet, IL; and WJTN Jamestown, NY . . . Burkhart/Abrams/Michaels/Douglas and Associates will now be consulting WHYI (Y100) in Ft. Lauderdale/Miami, FL and KPOP Sacramento, CA . . . MJI Broadcasting announced the launching of their new hour long show, "Rock Today." The program, hosted by Richard Neer and Carla (Raz) Raswyck, will consist of the latest breaking rock music, tour information, album premiers, and music news. . .

TINA TURN-ON - Westwood One Radio Network and Home Box Office are teaming up to present an exclusive digital stereo simulcast premiere of "Tina Turner: Private Dancer," starring the Grammy-winning singer in a concert which also features duets with guests David Bowie and Bryan Adams. The simulcast performance, to be beamed to more than 130 stations via the Westwood One Satellite Network and to cable video outlets by HBO, was recorded at Birmingham, England's National Exhibition Center in late March during the singers swing through the United Kingdom. Backed by a six-piece band including Jamie West-Oram of the Fixx on guitars, Turner performs "What's Love Got To Do With It," "You Better Be Good To Me," the title track from her multi-platinum Private Dancer album, plus songs spanning her 25 year career. Bowie joins Tina for duets of his hits "Tonight" and "Let's Dance," along with a version of the Chris Montez 1962 classic, "Let's Dance." Adams and Turner perform their "It's Only Love" duet from Adams' Reckless LP. . .

JUST A PASSING FAD DEPT. — NBC Radio Entertainment celebrates the 30th anniversary of rock with an epic 30-hour programming event, "The Rock Of Your Life" to air July 4-7. "This is the most ambitious project NBC Radio Entertainment has undertaken to date," according to Willard Lochridge, NBC Radio Entertainment vice president. "To many listeners, the birth of rock and roll is as important as the birth of a nation. That's why we chose July 4 to air the program. 'The Rock Of Your Life' is the most all encompassing show ever to deal with the subject." The program will incorporate the origins of rock and roll with everything that is going on now, tracing the many directions that rock music has taken over the past 30 years. . .

WOMEN'S CONFERENCE COVERED — The present realities and future dreams of millions of the world's women will be explored in a series of radio documentaries based on this summer's United Nations sponsored "Decade for Women" conference. The series will be produced by Los Angeles based RadioWest Productions. The five half-hour programs are targeted for broadcast on more than 200 public and community radio stations to commemorate International Women's day. In addition, five eight-minute mini documentaries will air during such news magazine programs as National Public Radio's "Morning Edition," and "All Things Considered." "We are concerned that the bulk of the media attention will be focused on the U.N. delegates, giving their governments' views as to the conditions of women in their countries," said project director Helene Rosenbluth, "for instance, Jean Kirkpatrick and Maureen Reagan are among the U.S. delegates speaking for women in this country." The radio series plans to present a broader range of opinion than the producers feel will be reflected by the representatives of any official administration. . .



LET IT RAIN — The New York area has been suffering from a water emergency lately, so WYNY decided to stage a rain dance at a New Jersey Mall. Air personality Steve O'Brien hosted the event and is seen here with the Thunderbird American Indian Dancers.

Bob Shulman



OBSESSION — In between gigs at Disneyworld and Disneyland Bill Wadhams stopped by for an interview with United Stations' Joni Silverman. (l-r): Devera Rudnick, technical director, "Hot Rocks," Ed Salamon, executive vice president programming, Wadhams and Silverman.

MOST ADDED

G. VANNELLI — *Black Cars*
NIGHT RANGER — *7 Wishes*

WRXL — Richmond, VA — Paul Shugrue
STING — *If You Love Somebody, Set Them Free*
TEARS FOR FEARS — *Shout*

WKLS — Atlanta — Bob Bailey
STING — *If You Love Somebody, Set Them Free*
C. HART — *Never Surrender*
T. PETTY AND THE HEARTBREAKERS — *Make It Better (Forget About Me)*

WLLZ — Detroit — Doug Podell
STING — *If You Love Somebody, Set Them Free*
HEART — *What About Love?*
NIGHT RANGER — *Sentimental Street*

WLUP — Chicago — Bill Evans
STING — *If You Love Somebody, Set Them Free*
G. THOROGOOD AND THE DESTROYERS — *Willie & The Hand Jive*
P. COLLINS — *Who Said I Would*
NIGHT RANGER — *Sentimental Street*
SUPERTRAMP — *Still In Love*

KICT — Wichita, KS — Lee Roberts
STING — *If You Love Somebody, Set Them Free*
G. THOROGOOD AND THE DESTROYERS — *Willie And The Hand Jive*
VAN ZANT — *You've Got To Believe In Love*
B. DYLAN — *Tight Connection To My Heart (Has Anybody Seen My Love)*
FOREIGNER — *Reaction To Action*

KFMG — Albuquerque — Michael Davis
STING — *If You Love Somebody, Set Them Free*
RATT — *Lay It Down*
E. CLAPTON — *See What Love Can Do*
DIRE STRAITS — *Money For Nothing*
FOREIGNER — *Reaction To Action*
THE FIRM — *Someone To Love*
TEARS FOR FEARS — *Shout*
T. PETTY AND THE HEARTBREAKERS — *Make It Better*
J. CAFFERTY AND THE BEAVER BROWN BAND — *Voices Of America's Sons*

KDKB — Phoenix — Nick Sommers
C. HART — *Never Surrender*
D. HENLEY — *Not Enough Love In The World*
HEART — *What About Love?*
DOKKEN — *Alone Again*



STRONG ADDS

Lay It Down — Ratt
Never Surrender — C. Hart
Make It Better (Forget About Me) — T. Petty
Reaction to Action — Foreigner

STATION ADDS

WNEW — New York — Amy Grosser
STING — *If You Love Somebody, Set Them Free*
B. FERRY — *Slave To Love*
N. LOGGREN — *Secret In The Street*
P. HYDE & THE PAYOLAS — *You're The Only Love*
KATRINA AND THE WAVES — *Red Wine & Whiskey*
HELIX — *Deep Cuts The Knife*

WCMF — Rochester — Dave Kane
FOREIGNER — *Reaction To Action*
THE FIRM — *Someone To Love*
MEN AT WORK — *Everything I Need*
HEART — *What About Love?*
C. HART — *Never Surrender*
STING — *If You Love Somebody, Set Them Free*
RATT — *Lay It Down*
B. ADAMS — *Summer of '69*
E. CLAPTON — *See What Love Can Do*

WMMR — Philadelphia — Erin Riley
STING — *If You Love Somebody, Set Them Free*
U2 — *Three Sunrises*
THE TRUTH — *Exception Of Love*

KSRR — Houston — Michael Stevens
STING — *If You Love Somebody, Set Them Free*
B. ADAMS — *Diana (import)*

ROCK PROGRAMMER'S PICK

<u>MD</u>	<u>Station</u>	<u>Market</u>
Doug Podell	WLLZ	Detroit

Song: "Lay It Down"
Artist: Ratt
Label: Atlantic

Comments:
"I feel this song is good straight-ahead rock and roll. This single picks up where the last LP left off. It should do real well."

It's no secret that rock radio sounds different today than it did five years ago or even five months ago. One of the major differences has been the shift away from hard-edged rock and roll to softer, more melodic music. Programmers who recently wanted to be known as the "kick-ass" rock and rollers of their markets are now courting the "upper demos" with a blend of classic album tracks and newer material that they feel will attract and not offend the "adult rocker." If the Big Chill has indeed hit rock radio, then what place, if any, will edgy guitar-oriented music have on the format? We posed this question to several rock radio programmers and asked them where they would draw the line regarding the playing of heavy rock and roll.

BOB CLARK, WTUE, DAYTON, OHIO — Hard-edged rock and roll has a definite place on today's album rock stations. If we can't play rock and roll then we'd have to change our name from 'rock radio.' I definitely think that kind of music is not dying. Hard rock is a much better term, because heavy metal has given itself a negative image in a lot of people's minds. They hear the term heavy metal and they will forget to listen to the music. As they said 30 years ago, "rock and roll is here to stay" and people still really want to hear this kind of music. Drawing the line of what you will play is a totally arbitrary thing. Every station has to make up its own criteria because I believe it's simply a matter of taste. This has to do with the lyrical content. You can have a good rock and roll song without talking about disgusting topics. In general American society and radio are trying to give itself a more positive outlook on life.

ROSS MACDONALD, WAQY, SPRINGFIELD, MA — Hard-edged rock and roll, or heavy metal, if you are going to put a label on it, is certainly a part of album rock radio because it's one of the types of rock and roll that has been associated with the format since its inception. I believe that this current backlash against heavy metal is really unjustified, just as the backlash against punk and 'new wave' was. Music is just going in cycles right now. I've always liked heavy metal and have been an air guitar player since way back when. You put on a Judas Priest or UFO album and you invariably play air guitar. The music has a lot of power. It's hard to draw the line as to what to play, but I think a lot of programmers realize that it is very important to achieve the upper demos, but are blind to the fact that you need to cultivate new listeners all the time. When I was a teenager I had Led Zeppelin, the Who, and Deep Purple. Maybe we should give the teenagers of today their music — Ratt, Twisted Sister and Quiet Riot.

NEAL MIRSKY, WPLR, NEW HAVEN, CT

Lately, I feel like the only guy in this area playing heavy metal or hard rock. The other album rock stations have been avoiding it and skewing for the upper demos, so I've been filling in the void. However, I too, am beginning to wonder if I'm hurting myself by playing too much heavy music. I've been cutting back slightly by dayparting a little later and being a lot more selective. The major criteria is great songs with strong melodies. You draw the line at the quality of the song and not whether you have just so many slots for a certain type of music. If there are five great hard rock songs available to me, then I will play all five. If there are just two, then I'll just play only two. One of the interesting things I've found regarding the way in which we stereotype our listeners and the type of music they like occurs when I get requests. A listener requests something like Quiet Riot, and when told the group was recently played will request something like Supertramp or Tears For Fears as their second choice. We therefore have to be careful not to categorize people who like hard rock as disliking other kinds of music and vice versa.

DAVE LONDON, WEZX, SCRANTON, PA — Heavy metal to me is just noise. I don't look upon it as music. I know Iron Maiden is selling out shows all over the place but they get little airplay nationally and none here. The same thing is true with Quiet Riot and Motley Crue. That music is teen oriented. Even though we are a rock station and care about teens, we are not programming for them. Hard rock is hard to define. You could say Foreigner is hard rock and then again you could say they're not. The same thing is true with Survivor or .38 Special. Hard rock is a misused term. I just like to call it rock and roll. I got an album in the other day from a group called Trash and it's still in the shrink wrap. If I come on the air and say 'here's a song by a group called Trash,' the chances are we'll blow off some people just by the name of the group. You have to be selective.

Bob Shulman

AIR CHECK

Station: **WDVE**
Market: **Pittsburgh**
P.D.: **Greg Gillispie**



This past December WDVE celebrated its 15th year as a rock station. The station is currently owned by Taft Broadcasting. The station was previously owned by ABC Radio and has had a long and successful history. Previous program directors have included Dwight Douglas, Dave Lange, John McGahn, Howie Castle and Jimmy Roach, who currently holds down the morning shift. The current program director is Greg Gillispie. Recently, Pittsburgh was declared the most desirable city to live in by a Rand McNally survey and the station has capitalized on the renewed civic pride.

"We are involved in a lot of different ways with the city and with our listeners," says music director Herschel. "We try and reflect what's going on in the streets. Pittsburgh has been moving from being just a steel town to becoming more of a high-tech city. However, the city still has its roots in hard work and that's reflected by the radio station. I look for music that has an edge to it, like the Eurythmics "Would I Lie To You." I feel good about that kind of music and don't hesitate spinning it. Artists like the Psychedelic Furs and Missing Persons do reasonably well here but not as well as they do in most other markets. The historic rock tracks are easy to deal with because we have a 15-year history with those songs."

The staff at WDVE has been very stable. The current lineup is 12-year veteran Jimmy Roach along with Steve Hansen 5:30 AM - 10, Marsy who's been at the station for 10 years from 10 - 3, Herschel a five-year man from 3 - 7, Michele Michaels from 7 - 12 midnight and Jack Maloy from Midnight to 5:30 AM. Part-timers include Tom Koetting and Linda Carucci.

THE RHYTHM SECTION

AND THEY SAID IT COULDN'T BE DONE — So positive were they, in fact, that a salesman for a radio station in North Carolina didn't want to take advertising money from his friend, the show's promoter. But in true show business fashion, the idea whose time had come sold 7,500 tickets in four hours and the Fresh Fest was born. The historic concert tour featuring the cream of the rap crop grossed \$3.5 million in 27 performances and exposed audiences nationwide (some who couldn't even get a dose of hip hop on the radio) to the New York phenomenon. Now the promoter (who finally convinced the radio station to take his money), Cedric Walker & Associates of Atlanta, has released the schedule of the New York City Fresh Fest II, the second edition of the national rap and breakdance tour that debuted last fall as the Swatch Watch New York City Fresh Fest. Fresh Fest II will play 50 dates across the U.S., including, for the first time, New York. The dates in the Apple are August 17 and 18 at Madison Square Garden. Repeating as headliners from last fall's series will be **Run-D.M.C.**, **Whodini**, the **Fat Boys**, **Kurtis Blow**, **Jermaine** and the **Dynamic Breakers**. Joining the tour for the first time will be **Grandmaster Flash**, **Chad and Shabba-Doo** and **Turbo**, the chief breakdancers from the movies *Breakin'* and *Breakin' 2*. The shows will offer some three-and-a-half hours of continuous entertainment on two stages and will again play 10-20,000-seat arenas almost exclusively. A few major stops on the tour include Pittsburgh, May 31 (Civic Arena), Cincinnati, June 1 (Riverfront Coliseum); St. Louis, June 7 (Keil Arena); Chicago, June 15, 16 (The Pavilion); Dallas, June 21 (Six Flags); Detroit, June 29 (Joe Louis Arena); Washington, D.C., July 4 (RFK Stadium); Philadelphia, July 6, 7 (The Spectrum); Miami, July 25 (Knight Center); and Baltimore, August 9, 10 (Civic Center).



PLATINUM POINTERS, BY JOVE — The Pointer Sisters recently performed at London's Hammersmith Odeon and received their first platinum disc for U.K. sales from RCA execs. Pictured here are (l-r, front): RCA vice president, Europe, Jack Davies and Anita Pointer and (l-r rear) RCA managing director Don Burkholder, Ruth Pointer and June Pointer.

STEVIE AGAINST DRUNK DRIVERS — Stevie Wonder's "Don't Drive Drunk," originally recorded for *The Woman In Red* soundtrack, has been transformed into a video designed as a public service announcement. The official announcement of the video was made at the Kennedy Center in Washington, D.C. May 23. Some organizations involved in the making of the video include the U.S. Department of Transportation, the Dodge Motor company, the Ad Council and the National Association of Broadcasters. The video was directed by video and commercial giant **Bob Giraldi**, and associate producer was **Nema Bartlett** of the *Satin Dolls*. Several 30- and 60-second PSAs will be cut from the video. Wonder, Senator **Robert Dole**, Secretary of Transportation **Elizabeth Dole**, **Jock Elliot** of the Ad Council, TV and radio personality **Cashey Kasem**, **John Damose** of the Dodge Motor Company and Edward Fritts of the NAB were on hand for the announcement.

NEW FACE FOR RCA — **Evan Rogers**, an ace writer/singer/producer whose work is around in various forms has been signed to RCA, and his first album, "Love Games," is ready for the street. In addition to the first single, "Hold On," the LP features a duet with **Evelyn "Champagne" King**, "Full Time Love," and an arrangement of **Prince's** "Private Joy." Most of the remaining tunes were co-written by Rogers and partner **Carl Sturken** with whom Rogers coproduced the album, along with **Tony Wells**, RCA's director, black music A&R. Rogers' voice will be familiar from **Dayton's** version of the **Sly and the Family Stone** classic, "Hot Fun in the Summertime." That remake went Top 15 Black and Top 50 pop. Rogers was one of two white members of the nine-piece R&B group. Based on Rogers' previous work, "Love Games" will show some traditional R&B influence and some contemporary crossover potential. Rogers also served as lead and background singer for **Heatwave**, and was a background singer on **Shannon's** "Let The Music Play," **Melba Moore's** "The Other Side of the Rainbow" LP and **Bruce Springsteen's** "Dancing In The Dark." He has also written extensively for other artists, including King on her "So Romantic" LP.



CAMEO CAMEOS — Cameo producer and drummer **Larry Blackmon** (left) confers with director **Amos Poe** during production of the group's latest video for "Attack Me With You Love," from the forthcoming LP "Single Life." The video will feature guest appearances by dancer **Maurice Hines** and actress **Debbie Morgan**.

its rapid-fire sax riff. With Liggett and Barbosa's recent track record (Shannon, **Nolan Thomas**, **Robin Gibb**), don't be surprised if this cut becomes a hit and/or turns up on the TV show next season. Producer **McMann**, who remixed a Liggett/Barbosa cut as well as writing one and producing three himself, is expected to launch a major career with the new work, and manager **Allen** calls the collection "the best group of songs we've had in many, many, many years."

GOODEN FUNKY — And now, the record you've all been waiting for. **Fever Records** has released a 12-inch single about the New York Mets called "You Gotta Believe (Let's Go Mets)." The original "You Gotta Believe" was **Love Bug Starski's** hit rap record.

Rusty Cutchin

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

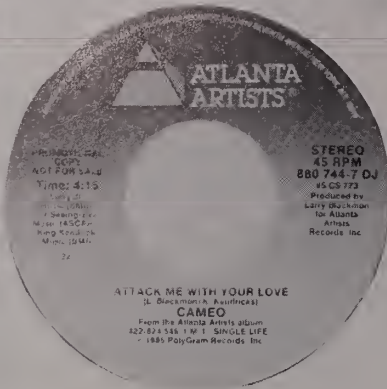
■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

			Weeks On 6/1 Chart	Weeks On 6/1 Chart
1	THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882)	1	11	
2	DIAMOND LIFE ■ SADE (Portrait/CBS 39581)	2	16	
3	WHITNEY HOUSTON (Arista AL 8-8212)	4	13	
4	AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	5	5	
5	CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	3	13	
6	ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	6	14	
7	JESSE JOHNSON'S REVUE (A&M SP 6-524)	6	12	
8	ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	9	6	
9	RHYTHM OF THE NIGHT ★ DeBARGE (Gordy/Motown 6123GL)	7	12	
10	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	11	23	
11	WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043)	10	7	
12	EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	12	27	
13	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	16	5	
14	KING OF ROCK RUN D.M.C. (Profile PRO-1205)	15	23	
15	GLOW RICK JAMES (Gordy/Motown 6135 GL)	17	5	
16	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	19	5	
17	BEVERLY HILLS COP ■ ORIGINAL SOUNDTRACK (MCA-5547)	14	20	
18	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL 8-8213)	21	50	
19	NIGHTSHIFT ★ COMMODORES (Motown 6124 ML)	13	18	
20	NEW EDITION (MCA 5515)	18	35	
21	STARCHILD TEENA MARIE (Epic FE 39528)	20	27	
22	SECRETS WILTON FELDER (MCA 5510)	23	16	
23	ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	24	9	
24	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	22	55	
25	GAP BAND VI THE GAP BAND (Total Experience/ RCA TEL8-5705)	25	39	
26	TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)	26	16	
27	LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	27	12	
28	SO GOOD THE WHISPERS (Solar/Elektra 60382-1)	28	29	
29	MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	30	21	
30	SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)	29	32	
31	RAIN FOREST PAUL HARCOSTLE (Profile PRO-1206)	31	7	
32	DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	35	6	
33	SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	33	39	
34	20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	34	20	
35	WATCHING YOU, WATCHING ME BILL WITHERS (Columbia FC 39887)	40	5	
36	U.T.F.O. (Select SEL 21614)	49	2	
37	READ MY LIPS MELBA MOORE (Capitol ST 12382)	37	9	
38	READY FOR THE WORLD (MCA 5594)	42	3	
39	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	55	2	
40	DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	44	4	
41	GRAVITY KENNY G & G FORCE (Arista AL 8-8282)	51	2	
42	A LITTLE SPICE LOOSE ENDS (MCA 5588)	46	4	
43	ESCAPE □ WHODINI (Arista JL 8-8251)	39	32	
44	LIKE A VIRGIN ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	45	21	
45	SODA FOUNTAIN SHUFFLE EARL KLUGH (Warner Bros. 925262-1)	50	3	
46	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	32	9	
47	IF LOOKS COULD KILL THE REDDINGS (Polydor/PolyGram 823 324-1)	52	3	
48	TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)	38	10	
49	KLIQUE (MCA 5532)	54	3	
50	SENSE OF PURPOSE THIRD WORLD (Columbia FC 39877)	36	7	
51	PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	43	26	
52	SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen Music BG 10006)	41	7	
53	NO JACKET REQUIRED PHIL COLLINS (Atlantic 7 81240-1)	53	4	
54	INTO THE NIGHT VARIOUS ARTIST SOUNDTRACK (MCA 5561)	48	11	
55	I GET HOT LEVERT (Tempre 1234)	—	1	
56	BERRY GORDY'S THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown 6128ML)	47	10	
57	TURN ON YOUR RADIO CHANGE (Atlantic 81243-1)	58	8	
58	BREAK OUT ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)	57	22	
59	IF I ONLY KNEW THE EMOTIONS (Motown 6136 ML)	56	5	
60	I FEEL FOR YOU ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	60	28	
61	CHINESE WALL ★□ PHILIP BAILEY (Columbia BFC 39541)	61	31	
62	TOO SHARP PROCESS AND THE DOO RAGS (Columbia BFC 40021)	62	6	
63	FINESE GLENN JONES (RCA AFL 1-8036)	63	32	
64	JENNY BURTON (Atlantic 7-81230-1)	65	14	
65	CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059 ML)	59	83	
66	EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	66	39	
67	LOVE TALKIN' DENISE SALLIE (Malaco 7422)	64	8	
68	THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 9 60389-1)	67	13	
69	STEP BY STEP JEFF LORBER (Arista AL 8-8269)	68	11	
70	CHEMISTRY JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	69	14	
71	FAT BOYS (Sutra SUS 1015)	70	29	
72	JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)	71	12	
73	FINDER OF LOST LOVES DIONNE WARWICK (Arista AL 8-8263)	72	16	
74	EUGENE WILDE (Philly World/Atlantic 7 90239-1)	74	26	
75	DON'T STOP ★□ JEFFREY OSBORNE (A&M SP 5017)	75	34	

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

MOST ADDED



STRONG ADDS

Who's Holding Donna Now — DeBarge — Gordy/Motown
 If You Love Somebody Set Them Free — Sting — A&M
 Frankie — Sister Sledge — Atlantic
 19 — Paul Hardcastle — Chrysalis

STATION ADDS

WJLB-FM 98 — Detroit — James L. Alexander PD
 N. Rodgers
 C. Lynn
 G. Clinton
 P. Hardcastle
 T. Turner

WQMG — Greensboro — Doc Foster PD
 N. Hendryx
 Sting
 J. Lorber
 Rose Royce
 The Manhattans
 L. Grahmn
 Sister Sledge
 P. Bryson
 C. Lynn
 One Way

WILD-FM — Boston — Elroy Smith PD
 Menudo
 DeBarge
 N. Cole
 J. Lorber
 P. Hardcastle
 T. Marie

WLou — Louisville — Tony Fields MD
 Miz
 D. Ross
 Whispers
 Majestic

Kleer
 Clique
 B. Womack
 Skipworth & Turner

WENN — Birmingham — Mychael Starr PD
 C. Lynn
 Sister Sledge
 Cameo
 DeBarge
 Midnight Star
 S. Clarke Band
 Womack & Womack

KRNB — Memphis — Jerry Mason PD
 Divine Sounds
 J. Jackson
 Sting
 Skool Boyz
 M. Moore
 The Boogie Boys
 U.T.F.O.
 Cameo

WHUR-FM — WASHINGTON D.C. — Mike Archie PD
 Cameo
 B.B. King
 J. Jackson
 P. Hardcastle
 E. Wilde
 DeBarge
 Sister Sledge

WXYV — Baltimore — Mark Williams MD
 J. Lorber
 Cameo
 Menudo
 Smoke City
 C. Lynn
 B. Griffin
 DeBarge
 Sting

WWDM — Sumter — Scotty "B" MD
 Womack & Womack
 J. Lorber
 N. Cole
 Skipworth & Turner
 M. Moore
 Sting
 C. Lynn
 Mary Jane Girls
 Menudo
 Cameo

WYLD-FM — New Orleans — Dell Spencer PD
 J. Gill
 Lisa Lisa with Cult Jam with Full Force
 N. Rodgers

WHRK — Memphis — Jimmy Smith MD
 Cameo
 Sting
 J. Jackson
 P. Bryson

WGCI — Chicago — Graham Armstrong PD
 L. Vandross
 D. Ross
 P. Hardcastle

Sting
 Force MD's
 DeBarge
 J. Corbey
 Sade
 WUSL "Power 99" — Philadelphia — Jeff Wyatt PD
 Sister Sledge
 G. Guthrie
 U.T.F.O.
 Rock Master Scott and the Dynamic 3

XHRM-FM — San Diego — Duff Lindsey PD
 Lisa Lisa and Cult Jam with Full Force
 DeBarge
 Force MD's
 Cameo
 C. Lynn
 N. Thomas
 One Way
 B. Griffin
 Four Tops

WAMO — Pittsburgh — Allen Harrison PD
 J. Knight
 Miz
 Cybotron
 Trenier
 B. Womack

WEDR — Miami — George Jones PD
 Mai Tai
 P. Bryson
 S. Moon
 P. Hardcastle
 Sting
 Miz
 C. Lynn
 DeBarge
 J. Gardner
 Rock Master Scott & the Dynamic 3
 Trixx
 Four Tops
 York
 C. Anderson
 N. Cole

Loose Ends
 War

KGfJ AM 1230 — Los Angeles — Kevin Fleming PD
 One Way
 Rock Squad
 N. Rogers
 The Givens Family
 D. Ross
 P. Hardcastle
 Cameo
 Womack & Womack
 C. Lynn
 Sting
 Boogie Boys
 Bogie T. Ruck

WOKB — Orlando — Rodney Baltimore MD
 DeBarge
 Commodores
 Sister Sledge
 Isley, Jasper, Isley

KMJM — St. Louis — Mike Stradford PD
 DeBarge
 Cameo
 Lisa Lisa & The Cult Jam with Full Force
 T. Green
 N. Thomas
 Mai Tai
 Shantelle
 R.J.'s Latest Arrival

WRBD — Ft. Lauderdale — Charles Mitchell PD
 P. Hardcastle
 Kleer
 The Givens Family
 D. Ross
 M. Moore
 DeBarge
 E. Wilde
 Mai Tai
 S. Moon
 Classy 3

AIR CHECK

Station: **WAOK**
 Market: **Atlanta**
 P.D.: **Larry Tinsley**



For nearly 32 years, since 1954, WAOK-AM has been a broadcast institution in the Atlanta market providing the best possible service it can to the city's black community. Owned by New Systems Group, Inc. headed by Ragan A. Henry, the station's philosophy is simple — "a black radio format requires a conscious commitment to programming which has direct relation to the black community."

According to recent Census information provided by WAOK, Atlanta is the fastest growing black city in America. While the city was 51 percent black in 1970, the 1980 census shows Atlanta to be 67 percent black, second among major U.S. cities to Washington, D.C.

Whether it's the music or other programming facets like news, entertainment, sports, etc., program director Larry Tinsley proudly refers to WAOK as the voice of black Atlanta.

"Anything happening nationally or in the world that affects the black community we will deal with here at WAOK," he said. "We are heavy with news and information, particularly from 3-7 p.m. during Dr. Feelgood's show." Tinsley noted that the news aspects were given a very local perspective, a programming element he strongly endorses as a key to their success.

Tinsley, who has been with WAOK for 14 years, maintains a strong conviction in meeting the needs of the community.

"We're here in the bible belt and these people are deeply religious. A very significant part of what we do is devoted to Gospel programming."

In fact, Gospel programming has become the station's most successful daypart from 7 a.m. - noon, Monday through Friday. Actually, the mornings begin at 5 a.m. with Brother Esmond Patterson who has been a fixture at WAOK for 22 years and in the Atlanta market for 29. Michael Gamble then hosts a show from 7-9 a.m. and Patterson resumes with "The Gospel Train" from 9 a.m. - noon.

From noon - 3 p.m. its "Middy Madness" with Keith Pollard. The show features a steady diet of R&B music, entertainment features and informative stories about today's stars. Dr. Feelgood's show is next. Another mainstay at WAOK, the "Doctor" has been there for 12 years and large doses of news and information round out his R&B music format.

WAOK shifts gears after 7 p.m. when Pollard hosts "Live At The Sans Souci," a local night club, from 7-10 p.m. Tinsley explained that these hours are geared for the teens and it is strictly party music. This particular show is also the second most successful for AOK. The "Reggie Reg Show" (live from WAOK) follows with more party music until midnight when "Golden Girl Cheryl" takes over with her oldies program until 5 a.m.

The vice president and general manager of WAOK is Richard Greener.

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Jay Johnson	KDKO-FM	Denver

Song: "Attack Me With Your Love"
 Artist: Cameo
 Label: Atlanta/PolyGram

Comments:

"This is an exceptionally strong track that I foresee will go top five. I've added the record and will probably take it into hot rotation sometime soon. First night after airing the record it received instant phones for that evening. Other records that should do well are Skipworth and Turner's "Thinking About Your Love" and One Way's "Lets Talk."

TOP 100 BLACK CONTEMPORARY SINGLES

June 8, 1985

• Indicates Highest Debut

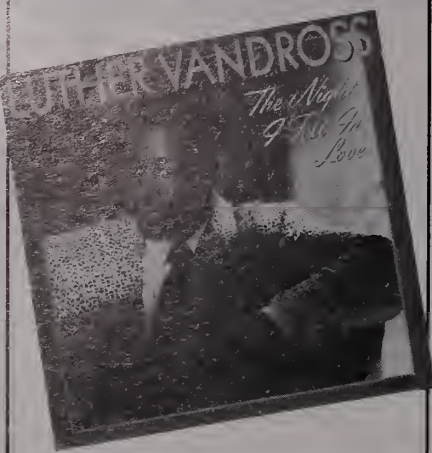
Rank	Artist	Weeks On Chart	Peak	Rank	Artist	Weeks On Chart	Peak	Rank	Artist	Weeks On Chart	Peak
1	YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	1	14	34	A WOMAN, A LOVER, A FRIEND KLIQUIE (MCA 52566)	39	7	68	RAPPIN' LOVERBUG STARSKI (Atlantic 7-895660)	75	2
2	ROCK ME TONIGHT (FOR OLD TIME'S SAKE) FREDDIE JACKSON (Capitol B 5459)	5	11	35	KEEP GIVIN' ME LOVE GLADYS KNIGHT & THE PIPS (Columbia 36-04873)	38	7	69	(COME ON) SHOUT ALEX BROWN (Mercury/PolyGram 880 694-7)	69	4
3	WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia US7-14239)	2	11	36	JAMMIN' TEENA MARIE (Epic 34-04738)	36	10	70	WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	—	1
4	SANCTIFIED LADY MARVIN GAYE (Columbia 35-04861)	6	7	37	LOST IN LOVE NEW EDITION (MCA 52553)	22	12	71	SEXY WAYS FOUR TOPS (Motown 1790MF)	81	2
5	FRESH KOOL & THE GANG (De-Lite/PolyGram 890 624-7)	3	13	38	THINKING ABOUT YOUR LOVE SKIP WORTH & TURNER (4th B'way/Island Pro 414)	40	6	72	I WANNA BE A B-BOY NEWCLIFUS (Sunnyview Sun 425 A)	79	3
6	IN MY HOUSE MARY JANE GIRLS (Gordy/Motown 1770GF)	4	17	39	FEEL SO REAL STEVE ARINGTON (Atlantic 7-89576)	24	13	73	BODY SNATCHERS MIDNIGHT STAR (Solar/Elektra 7-69658)	87	2
7	SUDDENLY BILLY OCEAN (Live/Arista JS1-9323)	10	11	40	SUSSUDIO PHIL COLLINS (Atlantic 7-93560)	50	5	74	'TIL MY BABY COMES HOME LUTHER VANDROSS (Epic 34-04760)	47	17
8	RHYTHM OF THE NIGHT DeBARGE (Motown 1770GF)	7	16	41	LOVE ON THE RISE KENNY G & KASHIF (Arista AS1-9336)	45	6	75	FRANKIE SISTER SLEDGE (Atlantic 7-89547)	—	1
9	FREAK-A-RISTIC ATLANTIC STARR (A&M 2718)	13	10	42	ANIMAL INSTINCT COMMODORES (Motown 67213)	54	3	76	TILL MIDNIGHT EVELYN "CHAMPAGNE" KING (RCA PB-14048)	52	7
10	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 850 636-7)	12	11	43	THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651)	44	8	77	DON'T KEEP ME WAITING WHISPERS (Solar/Elektra 7-69639)	89	2
11	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 52545)	9	12	44	KING TUT PAUL HARDCASTLE (Profile PRO-507C)	48	7	78	19 PAUL HARDCASTLE (Chrysalis VS4 42860)	—	1
12	DEEP INSIDE YOUR LOVE READY FOR THE WORLD (MCA 52561)	15	8	45	SHOW SOME RESPECT TINA TURNER (Capitol B-5451)	51	6	79	THE NATURE OF THINGS NARADA MICHAEL WALDEN (Warner Bros. 7-29017)	86	2
13	SMOOTH OPERATOR SADE (Portrait/CBS 37-04807)	8	14	46	READ MY LIPS MELBA MOORE (Capitol B-5437)	25	20	80	LOVE WILL FIND A WAY GEORGE HOWARD (Palo Alto/TBA 705)	90	2
14	CAN YOU HELP ME JESSE JOHNSON'S REVUE (A&M 5730)	21	6	47	I JUST WANNA HANG AROUND GEORGE BENSON (Warner Bros. 7-29042)	35	12	81	RAINBOWS EUGENE WILDE (Philly World/Atlantic 7-99675)	53	16
15	AXEL F HAROLD FALTERMEYER (MCA 525369)	17	10	48	BRING BACK YOUR LOVE GLENN JONES (RCA PB 13999)	41	15	82	JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 7-99660)	82	8
16	DO YOU WANNA GET AWAY SHANNON (Mirage/Emergency 7-99655)	18	10	49	TELEPHONE DIANA ROSS (RCA PB 14032)	58	3	83	INTO THE NIGHT B.B. KING (MCA 52530)	56	15
17	BACK IN STRIDE MAZE featuring FRANKIE BEVERLY (Capitol B 5431)	11	16	50	YOU SEND ME THE MANHATTANS (Columbia 38-94754)	42	16	84	MY TOOT TOOT JEAN KNIGHT (Mirage/Atlantic 7-99643)	—	1
18	CAN'T STOP RICK JAMES (Gordy/Motown 1776GF)	16	10	51	(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU WILTON FELDER (featuring BOBBY WOMACK and Introducing ALLTRINA GRAYSON) (MCA 52462)	23	20	85	FIDELITY CHERYL LYNN (Columbia 38-04932)	—	1
19	NIGHTSHIFT COMMODORES (Motown 1773 MF)	14	21	52	THIEF IN THE NIGHT GEORGE DUKE (Elektra 7-69649)	49	11	86	IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M-2738)	—	1
20	INNOCENT ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)	19	15	53	DOUBLE OH-OH GEORGE CLINTON (Capitol B 5473)	61	3	87	ALL SHE WANTS TO DO IS DANCE DON HENLEY (Geffen/Warner Bros. 7-29065)	62	62
21	I FOUND MY BABY THE GAP BAND (Total Experience/RCA TES1-2412)	20	14	54	WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 35-04826)	55	11	88	NEW ATTITUDE PATTI LABELLE (MCA 52517)	65	19
22	EVERYTHING SHE WANTS WHAM! (Columbia 38-04840)	27	10	55	ITCHIN' FOR A SCRATCH FORCE MD'S (Atlantic 7-89657)	72	2	89	CALL ME MR. TELEPHONE (ANSWERING SERVICE) CHEYNE (MCA 52576)	—	1
23	THROUGH THE FIRE CHAKA KHAN (Warner Bros. 7-29025)	26	9	56	DANGEROUS PENNYE FORD (Total Experience/RCA TES1-2413)	64	4	90	WHERE DID OUR LOVE GO THE REDDINGS (Polydor/PolyGram 881767-1)	67	2
24	BABY COME AND GET IT POINTER SISTERS (Planet/RCA YB-14041)	29	9	57	GENTLE (CALLING YOUR NAME) FREDERICK (Timetrax/Head 2022)	57	14	91	TEASER TONEY LEE (Critique CR 712)	71	8
25	HANGIN' ON A STRING (Contemplating) LOOSE ENDS (MCA 52570)	28	6	58	SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen BF 2021)	59	6	92	BABY FACE MERK & MONK (Manhattan B 5303)	27	5
26	DANGEROUS NATALIE COLE (Modern/Atlantic 7-99648)	31	7	59	GIRLS' LOVE THE WAY HE SPINS GRANDMASTER FLASH (Elektra 7-69643)	66	4	93	CAN'T STOP THIS FEELING CARL ANDERSON (Epic 34-4842)	78	4
27	YOU TALK TOO MUCH RUN D.M.C. (Profile PRO-5069)	33	6	60	BORN IN THE U.S.A. THE STANLEY CLARKE BAND (Epic 34-04314)	68	3	94	KISS ME NOW KLOCKWISE (Sinban 0028)	80	4
28	OH YEAH! BILL WITHERS (Columbia 38-04841)	30	10	61	I WONDER IF I TAKE YOU HOME LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04486)	76	3	95	PARADISE VOYEUR (MCA 525630)	83	3
29	BABIES ASHFORD & SIMPSON (Capitol B-5468)	32	7	62	CAN'T WAIT 'TIL TOMORROW JOHNNY GILL (Cotillion/Atlantic 7-99640)	63	5	96	HEARTLESS EVELYN THOMAS (Vanguard-VSD 35259)	84	7
30	TOO MANY GAMES MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	37	4	63	HOLD ME MENUDO (RCA PB 14087)	70	3	97	STAR ALFIE (Motown 1777MF)	85	8
31	MATERIAL THANGZ THE DEELE (Solar/Elektra 7-69644)	34	5	64	LET'S GO OUT TONIGHT NILE RODGERS (Warner Bros. 7-29049)	73	3	98	MY LOVE IS TRUE (TRULY FOR YOU) THE TEMPTATIONS (Gordy/Motown 1781GF)	88	13
32	SAVE YOUR LOVE (FOR #1) RENE & ANGELA (Mercury/PolyGram 880 731-7)	43	4	65	LET ME KNOW JEFFREY OSBORNE (A&M 2/24)	60	8	99	BE YOUR MAN JESSE JOHNSON'S REVUE (A&M 2702)	91	19
33	RASPBERRY BERET PRINCE AND THE NEW POWER GENERATION (Paisley Park/Warner Bros. 7-28972)	40	3	66	ATTACK ME WITH YOUR LOVE CAMEO (Atlanta Artist/PolyGram 880 744-7)	—	1	100	TONIGHT READY FOR THE WORLD (MCA 52507)	92	24
67	I'M SORRY WILL KING (Total Experience/RCA TES1-2417)	74	4								

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

THE TOP 100 BLACK CONTEMPORARY SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

All She Wants (Kortchmar—ASCAP)	87	Feel (Konglather—BMI/Motor/Cheyenne—ASCAP)	39	Lost in Love (Colgems/FMI Music—ASCAP)	37	Sexy Ways (Stone Diamond—BMI)	71
Animal Instinct (Zomba Enterprises—ASCAP)	42	Fidelity (Flyte Tyne Tunes—ASCAP)	85	Love's On (MCA/Little Tanya/Wayne A. Brathwaite—ASCAP/Music Corp. of America/New Music Group—BMI)	41	Show Some (Chappell/Rightsong/Sook-Loozy—ASCAP, BMI)	45
Attack Me (Larry Jr.—BMI/All-Seeing-Eye—ASCAP—King Kendrick—BMI)	66	Frankie (Not Listed)	75	Love Will (Warner Bros. Music/Brockman—ASCAP)	30	Smooth Operator (Adm./St. John (MCPS))	13
Axel F (Famous/ASCAP)	15	Freak-A-Ristic (Almo/Jordaway—ASCAP)	9	Material Thangz (Hip Trip/Dee Dee/Midstar—BMI)	31	Some Day (Kuumba/Warner Bros.—BMI)	58
A Woman (Regent/Lena—BMI)	34	Fresh (Delightful Ltd.—BMI)	5	Meeting in the (Hit Trip/Midstar—BMI)	11	Star (Jobete/Old Brompton Road—ASCAP)	97
Babies (Nick-O-Val—ASCAP)	29	Gentle (New Trend—BMI)	57	My Love (Jobete/Tail Temptations—ASCAP/Stone Diamond/Ahamay/Dajoye/Ensign—BMI)	98	Suddenly (Zomba—ASCAP/Willesden—BMI)	7
Baby Comes (Dyad/Eisman/Hen Al/Kings Road—BMI)	29	Girls Love (Grandmaster Flash/Grandpa Lou's—ASCAP)	59	My Toot (Sid Sim Co./Flattown—BMI)	84	Sussudio (Phil Collins Ltd.—Pun Music—ASCAP)	40
Baby Face (Blackwood—BMI/April—ASCAP)	92	Heartless (Vanguard—ASCAP)	96	New Attitude (Unity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP—BMI)	88	Teaser (Shapiro/Bernstein—ASCAP/Painted Desert—BMI)	91
Back in Stride (Amazment—BMI)	17	Hangin' On (Virgin/Brampton Ltd.—ASCAP)	25	Nightshift (Walter Orange—ASCAP/Tuneworks/Rightsong/Franne Golde—BMI)	19	Telephone (Pure Love—ASCAP)	49
Bring Back Your Love (Chappell/Richer—ASCAP)	48	I Found (Temp Co.—BMI)	21	19 (Oval Music Ltd.)	78	Till Midnight (St. Winevelyn/Edge of Fluke/Outer Shake—ASCAP)	76
Be Your Man (Crazy People/Almo—ASCAP)	99	If You (Magnetic Pub. Ltd. represented by Reggatta)	86	No Matter (ABKCO/Ashtray—BMI)	51	'Til My Baby (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA)	74
Body Snatchers (Hip Trip/Midstar—BMI)	73	I Just Wanna (WB Music/Gravity Raincoat adm. by WB Music/Unity/No Pain Go Gain/Joh-Dan/Aldense—ASCAP)	47	Oh Yeah! (Fosterfreem Adm. by Shankman, de Blasio—BMI/Bleuning/Pal Dog—ASCAP)	28	The Nature (Gratitude Sky—ASCAP/Bellboy Music—Polo Grounds—BMI)	79
Born In USA (Bruce Springsteen—ASCAP)	60	I Wanna (Wicked Stepmother/Wedot—ASCAP)	72	Paradise (Herds of Birds/Double M Stable—ASCAP)	95	Thief in the (Mycenae—ASCAP)	52
Call Me Mr. Telephone (Control)	89	I'm Sorry (Temp Co.)	67	Rainbows (Philly World—BMI)	81	Thinking About (Island/Larry Spier—ASCAP)	38
Can't Stop (Stone City Adm. by National League—ASCAP)	18	In My (Stone City—ASCAP Adm. Jay Warner)	6	Rappin' (Funk Groove/Zomba/GoGlo/Broome Street—ASCAP)	68	Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Nympho—BMI/Warner-Tamerlane—BMI)	43
Can't Stop This Feeling (Not Listed)	93	Innocent (Flyte Tyne Tunes/Avant Garde—ASCAP)	20	Raspberry Beret (Controversy—ASCAP)	33	Through (Dyad/Foster Freeze/Neropus/Tom J73n—BMI)	23
Can't Wait (Jennifer Leigh—BMI/Walpergus/WB Music Corp./Hook And Line—ASCAP)	62	I Wonder (Personal—ASCAP/Mokjumbi—BMI)	61	Read My Lips (Bob Montgomery/Cross Keys—ASCAP)	46	Tonight (Ready For The World—BMI)	100
Can You Help (Crazy People/Almo—ASCAP)	14	Itchin' For (T-Girl—BMI/T-Boy/Go Glo—ASCAP)	55	Rhythm (Edition Sunset (Adm. by Arista)—ASCAP)	8	Too Many Games (Amazment—BMI)	30
Came On (Wellbeck/Anidraks—ASCAP—Chilly D Music/Admin. by WB—ASCAP)	69	Keep Givin' (Unichappel/Mr. Dapper—BMI/Chappell/Richer—ASCAP)	35	Rock Me Tonight (Stone Jam/Burnin' Bush—ASCAP)	2	Walking On (Noa-Noa/Glass Sea—ASCAP/Make See—BMI)	54
Dangerous (Wellbeck/Anidraks/Steven Mitchell—ASCAP)	26	King Tut (Ovall Ltd.)	44	Sanctified Lady (April/Bugpie/Connie's Bank of Music—ASCAP)	4	We Are The World (Mijac—BMI/Brockman—ASCAP)	3
Dangerous (Temp. Co.—BMI)	56	Kiss Me Now (JC Sinban—ASCAP)	94	Save Your Love (A La Mode—ASCAP)	32	Where Did (Artee Three/Charlton Singles—BMI)	90
Deep (Excalibur/Lace/Trixie Lou—BMI)	53	Jammin' (April/Midnight Magnet—ASCAP)	36			Who's Holding (Foster Frees/Garden Rake—BMI—April/Random Notes—ASCAP)	70
Double Oh-Oh (Bridgport Inc/Duexvon—BMI)	12	Just For (Tricky-Trac—BMI)	82			You Give Good (New Music Group/MCA—BMI)	1
Do You (Emergency/Jobete/Green Star—ASCAP)	16	Let Me (Almo/Irving/LeibrPHONE—BMI)	65			You Send (ABWCO—BMI)	50
Don't Keep (Hip Trip/Midstar—BMI)	77	Let's Go Out (Fran 3/All rights adm. by WB Music Corp.)	64			You Talk (Protoons/Rush-Groove—ASCAP)	27
Electric Lady (funk Groove—ASCAP/Zomba—ASCAP)	10						
Everything (Mormon Leahy/W.K. Chappell—ASCAP)	22						

HOT SELLER



STRONGEST SALES

W. Houston — Arista
 Prince — Paisley Park/Warner Bros.
 Sade — Portrait
 Mary Jane Girls — Motown

STORE REPORTS

Record Factory — San Francisco

Sade
 L. Vandross
 Mary Jane Girls
 Madonna
 W. Houston

Street Scene — Atlanta

Prince
 Run DMC
 M. Gaye
 L. Vandross
 F. Jackson

Gils Records And Tapes — Atlanta

M. Gaye
 R. James
 Maze
 Atlantic Starr
 Mary Jane Girls

Hill's Stereo — Connecticut

M. Gaye
 F. Jackson
 L. Vandross
 Sade
 W. Houston

Karma Enterprises — Indianapolis

L. Vandross
 Prince
 F. Jackson
 U.T.F.O.
 W. Houston

Penny Lane Records — Tacoma

W. Houston
 L. Vandross
 Kenny G

Con Funk Shun
 Atlantic Starr

Skippy White's — Boston

U.T.F.O.
 L. Vandross
 F. Jackson
 W. Houston
 Kool & The Gang

Sikhulu's Record Shack — New York

Levert
 Midnight Star
 W. Houston
 R. James
 F. Jackson

Fortune Records — Los Angeles

L. Vandross
 W. Houston
 Kool & The Gang
 Prince
 J. Johnson's Revue

Churchill's — Virginia

F. Jackson
 Mary Jane Girls
 W. Houston
 Klymaxx
 New Edition

The Wiz — Washington, D.C.

W. Houston
 L. Vandross
 M. Gaye
 Prince
 Maze

Mid-City Records — Los Angeles

J. Johnson's Revue
 Sade
 B. Withers
 E. Klugh
 S. Jordan

Scott's Wholesale — Indianapolis

L. Vandross
 Prince
 F. Jackson
 U.T.F.O.
 W. Houston

Tower Records — Sacramento

Sade
 Kenny G
 Mary Jane Girls
 Madonna
 Prince

Benson's House of Records — Los Angeles

W. Houston
 Sade
 L. Vandross
 Berry Gordy's The Last Dragon
 J. Johnson's Revue

Fletcher's One-Stop — Chicago

M. Gaye
 Prince
 L. Vandross
 T. Davis
 W. Houston

Barney's One-Stop — Chicago

L. Vandross
 Maze
 Prince
 USA For Africa
 W. Houston



MAKING A SPLASH — George Briner (right), marketing director for Licorice Pizza stores, congratulates Lloyd Parkes after his recent concert at the Greek Theatre in Los Angeles. Lloyd Parkes and his band We The People are currently touring the country as part of the Reggae Sunsplash USA festival. Third World and Gregory Isaacs are also on the bill.

Record And Tape Collectors — Baltimore

Prince
 Sade
 L. Vandross
 W. Houston
 Beverly Hills Cop

Webb's Department Store — Philadelphia

L. Vandross
 W. Felder
 Mary Jane Girls
 Sade
 USA For Africa

Greensboro Record Center — Greensboro, NC

Prince
 M. Gaye
 L. Vandross
 J. Johnson's Revue
 U.T.F.O.

Wherehouse Enterprises — Los Angeles

W. Houston
 L. Vandross
 Prince
 J. Johnson's Revue
 USA For Africa

Delicious Records And Tapes — Los Angeles

W. Houston
 L. Vandross
 Prince

F. Jackson
 J. Johnson's Revue

Tara One-Stop — Atlanta

L. Vandross
 Prince
 W. Houston
 J. Johnson's Revue
 Mary Jane Girls

L&M Sound Center — Lumberton, SC

L. Vandross
 Kool & The Gang
 Mary Jane Girls
 W. Houston
 R. James

Platter Shack — Orlando

Prince
 L. Vandross
 Maze
 R. James
 Mary Jane Girls

Hudson's Embassy — St. Louis

L. Vandross
 F. Jackson
 S. Brown
 Klymaxx
 Mary Jane Girls

Crazy Eddies — New York

P. Collins
 USA For Africa
 Prince
 Madonna
 Sade



POLYPAIR — Newly signed Mercury/PolyGram recording artists Rene & Angela were feted by label executives in New York at a listening party for the duo's debut album "A Street Called Desire." Pictured (standing l-r): Anthony Prendatt, manager A&R urban contemporary music, PolyGram; Jerome Gasper, vice president, A&R, urban contemporary music; Guenter Hensler, president & chief operating officer, PolyGram; Barry Gross, manager for Rene & Angela; Jeff Sidney, vice president business affairs (west coast), PolyGram; Gene Masson, attorney, PolyGram; Leroy Little, vice president promotion & artist relations, urban contemporary music, PolyGram. (Seated, l-r): Pete Lopez, attorney for Rene & Angela, Angela Winbush & Rene Moore.

URBAN RETAILER'S PICK

Retailer	Store	Market
John Chism	V.I.P. Records	Inglewood, CA

Album: "Rock Me Tonight"
 Artist: Freddie Jackson
 Label: Capitol

Comments:

"This LP received immediate sales when shipped, Capitol Records has a good clique happening with Hush productions which is Jackson's management. All that I have to do is play LP cuts like, 'Love Is Just A Touch Away,' 'You Are My Lady,' and 'Call Me' in-store and several copies will be moved."

CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT
ON
BLACK MUSIC

ISSUE DATE: JUNE 15, 1985 ■ AD CLOSING: JUNE 5, 1985

TO RESERVE SPACE CONTACT:

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J.B. CARMICLE • 330 W. 58th ST. • SUITE 5D • NEW YORK, NY 10019 • 212 • 586-2640

CASH BOX TOP 100 ALBUMS

June 8, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		Weeks On 6/1 Chart
1	AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	9.98 1 5
2	NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 81240-1) WEA	9.98 2 14
3	DIAMOND LIFE ★ SADE (Portrait BFR 39581) CBS	— 3 16
4	WE ARE THE WORLD ■ USA FOR AFRICA (Columbia USA 40043) CBS	— 4 8
5	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	— 5 51
6	MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	— 6 18
7	LIKE A VIRGIN ★■ MADONNA (Sire 25157-1) WEA	8.98 7 18
8	SONGS FROM THE BIG CHAIR ★ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8.98 8 11
9	BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA-5553) MCA	8.98 9 24
10	THE POWER STATION 33 1/3 THE POWER STATION (Capitol SJ-12380) CAP	8.98 10 9
11	THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882) CBS	— 11 11
12	CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 25203-1) WEA	8.98 13 20
13	RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	8.98 16 28
14	SOUTHERN ACCENTS TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	8.98 12 9
15	DREAM INTO ACTION ★ HOWARD JONES (Elektra 60390-1) WEA	8.98 17 9
16	CRAZY FROM THE HEAT □ DAVID LEE ROTH (Warner Bros. 25222-1 B) WEA	5.99 18 16
17	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	8.98 14 52
18	THE FIRM ★□ (Atlantic 81239) WEA	8.98 15 15
19	BUILDING THE PERFECT BEAST ★■ DON HENLEY (Geffen GHS 24026) WEA	8.98 19 26
20	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	8.98 22 40
21	AGENT PROVOCATEUR ★■ FOREIGNER (Atlantic 8199-1) WEA	9.98 20 23
22	CHICAGO 17 ★■ CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	8.98 21 48
23	RHYTHM OF THE NIGHT ★ DeBARGE (Gordy/Motown 6123GL) MCA	8.98 23 12
24	ONLY FOUR YOU MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	8.98 27 12
25	EMERGENCY ★□ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	8.98 29 26
26	HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 3961) CBS	— 31 4
27	SHE'S THE BOSS ★ MICK JAGGER (Columbia FC 39940) CBS	— 25 18
28	WHEELS ARE TURNIN' ★■ REO SPEEDWAGON (Epic QE 39593) CBS	— 24 28
29	VISION QUEST ★□ ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	9.98 26 15
30	NIGHTSHIFT ★ COMMODORES (Motown 6124ML) MCA	8.98 30 18
31	THE BREAKFAST CLUB ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	8.98 28 14
32	BE YOURSELF TONIGHT EURYTHMICS (RCA AJL1-5429) RCA	9.98 40 4

• Indicates Highest Debut

		Weeks On 6/1 Chart
33	TAO RICK SPRINGFIELD (RCA AJL1-5370) RCA	9.98 33 7
34	BEHIND THE SUN ★ ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	8.98 32 11
35	MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	8.98 34 17
36	BREAK OUT ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	9.98 35 80
37	VOICES CARRY TIL TUESDAY (Epic BFE 39458) CBS	— 45 10
38	VOX HUMANA KENNY LOGGINS (Columbia FC 39174) CBS	— 37 9
39	ALF ALISON MOYET (Columbia BFC 39956) CBS	— 39 9
40	WHITNEY HOUSTON (Arista AL8-8221) RCA	8.98 46 11
41	VALOTTE ★■ JULIAN LENNON (Atlantic 80184-1) WEA	8.98 36 31
42	CAN'T STOP THE LOVE MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	8.98 38 12
43	JESSE JOHNSON'S REVUE (A&M SP 6-5024) RCA	6.98 41 13
44	KATRINA AND THE WAVES (Capitol ST-12400) CAP	8.98 54 8
45	CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motowns 6059ML) MCA	8.98 43 82
46	STARCHILD ★□ TEENA MARIE (Epic FE 39528) CBS	— 44 26
47	NEW EDITION ★■ (MCA-5515) MCA	8.98 42 33
48	PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98 48 49
49	SIGN IN PLEASE □ AUTOGRAPH (RCA NFL 1-8040) RCA	6.98 47 25
50	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529) MCA	8.98 49 13
51	VITAL SIGNS ★□ SURVIVOR (Scotti Brothers FZ 39578) CBS	— 57 32
52	GLOW RICK JAMES (Gordy/Motown 6135) MCA	8.98 52 5
53	THE UNFORGETTABLE FIRE ■ U2 (Island 90231-1) WEA	8.98 50 34
54	7800 FAHRENHEIT BON JOVI (Mercury 422 824) POL	8.98 63 5
55	ANIMATION ★ (Mercury 822 580-1 M-1) POL	8.98 55 16
56	BEYOND APPEARANCES ★ SANTANA (Columbia FC 39527) CBS	— 53 12
57	BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	9.98 51 33
58	KING OF ROCK RUN D.M.C. (Profile PRO-1205) IND	8.98 58 11
59	LONE JUSTICE (Geffen GHS 24060) WEA	8.98 64 6
60	40 HOUR WEEK ★■ ALABAMA (RCA AHL 1-5339) RCA	8.98 59 16
61	HOW WILL THE WOLF SURVIVE? LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	8.98 61 21
62	ICE CREAM CASTLES ★■ THE TIME (Warner Bros. 25109-1) WEA	8.98 56 45
63	SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009) RCA	8.98 60 58
64	THE SECRET OF ASSOCIATION PAUL YOUNG (Columbia BFC 39957) CBS	— 82 3
65	BROTHERS IN ARMS ★ DIRE STRAITS (Warner Bros. 25264-1) WEA	8.98 80 2
66	SPORTS ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	— 66 79

		Weeks On 6/1 Chart
67	CHESS ★ ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	12.98 67 13
68	WELCOME TO THE PLEASUREDOME □ FRANKIE GOES TO HOLLYWOOD (ZTT/Island 90232-1-H) WEA	12.98 62 30
69	AMADEUS ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	19.98 65 31
70	BROTHER WHERE YOU BOUND SUPERTRAMP (A&M SP-5014) RCA	8.98 88 2
71	SHE'S SO UNUSUAL ★■ CYNDI LAUPER (Portrait BFR 38930) CBS	— 70 76
72	AN INNOCENT MAN ★■ BILLY JOEL (Columbia QC 38873) CBS	— 68 96
73	CHINESE WALL ★□ PHILIP BAILEY (Columbia BFC 39542) CBS	— 69 30
74	20/20 GEORGE BENSON (Warner Bros. 25178-1) WEA	8.98 74 19
75	FRIENDSHIP RAY CHARLES (Columbia FC 39415) CBS	— 71 14
76	SHAKEN N' STIRRED • ROBERT PLANT (Esperanza 90265-1) WEA	8.98 — 1
77	MADONNA ★■ (Sire 23867-1) WEA	8.98 84 90
78	THE ALLNIGHTER GLENN FREY (MCA-5501) MCA	8.98 99 6
79	PERFECT STRANGERS ★■ DEEP PURPLE (Mercury 824 003-1 M-1) POL	8.98 73 28
80	SECRET SECRETS ★ JOAN ARMATRADING (A&M SP 5040) RCA	8.98 72 11
81	METAL HEART ACCEPT (Portrait BFR 39974) CBS	— 75 14
82	THE CONFESSOR JOE WALSH (Warner Bros. 25281-1) WEA	8.98 91 4
83	MEAT IS MURDER THE SMITHS (Sire 25269) WEA	8.98 81 15
84	WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	— 83 16
85	JOHN PARR (Atlantic 80180) WEA	8.98 76 25
86	STEADY NERVES GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	8.98 86 9
87	FIVE-O HANK WILLIAMS JR. (Curb/Warner Bros. 25267-1) WEA	8.98 95 4
88	SOME GREAT REWARD DEPECHE MODE (Sire 25194) WEA	8.98 89 14
89	7 WISHES NIGHT RANGER (MCA 5593) MCA	8.98 — 1
90	THE AGE OF CONSENT BRONSKI BEAT (London/MCA-538) MCA	8.98 78 21
91	DON'T SUPPOSE . . . LIMAAHL (EMI America ST-17142) CAP	8.98 98 6
92	SOLID □ ASHFORD & SIMPSON (Capitol ST-12366) CAP	8.98 79 26
93	FAT BOYS (Sutra SUS 1015) IND	8.98 90 26
94	A PRIVATE HEAVEN ★■ SHEENA EASTON (EMI America ST-17132) CAP	8.98 77 34
95	"BERRY GORDY'S THE LAST DRAGON" ORIGINAL SOUNDTRACK (Motown 6128ML) MCA	8.98 85 11
96	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916) CBS	— — 1
97	I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 25162-1) WEA	8.98 87 34
98	GO WEST (Chrysalis FV 41496) CBS	— 94 11
99	THUNDER IN THE EAST LOUDNESS (Atco 90246-1) WEA	8.98 100 14
100	TOUGH ALL OVER JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	— — 1

Cash Box Top Albums/101 to 200

June 8, 1985

	Weeks On 6/1 Chart		
101 HARD LINE	8.98	101	13
THE BLASTERS (Slash/Warner Bros. 25093-1) WEA			
102 VULTURE CULTURE ★	8.98	92	14
THE ALAN PARSONS PROJECT (Arista AL8-8263) RCA			
103 A SENSE OF WONDER	5.98	93	15
VAN MORRISON (Mercury 882 895-1 M-1) POL			
104 STOP MAKING SENSE ★□	9.98	96	37
TALKING HEADS (Sire 25121-1) WEA			
105 ESCAPE □	8.98	97	26
WHODINI (Jive/Arista JL8-8251) RCA			
106 SODA FOUNTAIN SHUFFLE ★	8.98	115	10
EARL KLUGH (Warner Bros. 25262-1) WEA			
107 CITIZEN KIHN	8.98	102	11
GREG KIHN (EMI America SJ-17152) CAP			
108 ELECTRIC LADY	—	118	4
CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) POL			
109 ALEXANDER O'NEAL	—	109	10
(Tabu FZ 39331) CBS			
110 VU	8.98	106	96
THE VELVET UNDERGROUND (Verve 823 721-1 Y-1) POL			
111 TRULY FOR YOU	8.98	103	26
THE TEMPTATIONS (Gordy/Motown 6119ML) MCA			
112 REQUIEM	8.98	111	11
ANDREW LLOYD WEBBER (Angel DFO-38218) CAP			
113 FACE VALUE ★□	8.98	113	32
PHIL COLLINS (Atlantic 16029-1) WEA			
114 THE RIGHT TO ROCK	6.98	114	11
KEEL (Gold Mountain/A&M GM6-504) RCA			
115 ROCK ME TONIGHT	—	127	4
FREDDIE JACKSON (Capitol ST 12404) CAP			
116 LIFE	—	104	12
GLADYS KNIGHT AND THE PIPS (Columbia FC 39423) CBS			
117 FIONA	8.98	108	9
(Atlantic 81242) WEA			
118 ALL THE RAGE★	8.98	105	34
GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA			
119 YOU'RE UNDER ARREST	8.98	128	3
MILES DAVIS (Columbia FC 40029) CBS			
120 AS THE BAND TURNS	8.98	129	3
ATLANTIC STARR (A&M SP-5019) RCA			
121 LOVE IS WHAT WE MAKE IT	8.98	107	8
KENNY ROGERS (Liberty LO-51157) CAP			
122 RAIN FOREST	8.98	122	11
PAUL HARDCASTLE (Profile PRO-1206) IND			
123 GREATEST HITS	8.98	110	9
GEORGE STRAIT (MCA-5567) MCA			
124 LOST & FOUND	8.98	116	10
JASON & THE SCORCHERS (EMI America ST-17153) CAP			
125 SPORTIN' LIFE	—	117	8
WEATHER REPORT (Columbia FC 39908) CBS			
126 THE FALCON AND THE SNOWMAN	8.98	119	14
ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America 16029-1) CAP			
127 FANTASTIC	—	122	12
WHAM! (Columbia FBC 38911) CBS			
128 MUSIC FOR THE KNEE PLAYS	9.98	137	3
DAVID BYRNE (ECM 25022) WEA			
129 LOW LIFE	8.98	145	2
NEW ORDER (Qwest/Warner Bros. 25289-1) WEA			
130 RISING FORCE ★	8.98	144	4
YNGWIE MALMSTEEN (Polydor 825 324-1) POL			
131 NERVOUS NIGHT	—	141	4
HOOTERS (Columbia BFC 39312) CBS			
132 ARENA ★■	9.98	125	28
DURAN DURAN (Capitol SWAV-12374) CAP			
133 MAGIC TOUCH	8.98	133	6
STANLEY JORDAN (Blue Note BT 85101) CAP			

	Weeks On 6/1 Chart		
134 STEP ON OUT	8.98	120	26
OAK RIDGE BOYS (MCA-5555) MCA			
135 SO GOOD ★	8.98	121	26
THE WHISPERS (Solar/Elektra 60382-1) WEA			
136 DANCING IN THE SUN	—	136	4
GEORGE HOWARD (TBA/Palo Alto 205) IND			
137 LOVE BOMB	8.98	123	13
TUBES (Capitol ST-12381) CAP			
138 WILLIE AND THE POOR BOYS	8.98	149	3
(Passport PB 6047) JEM			
139 BOY MEETS GIRL	6.98	139	6
(A&M SP-6-5346) RCA			
140 GIUFFRIA	8.98	124	26
(Camel/MCA 5524) MCA			
141 STAY TUNED ★	—	130	7
CHET ATKINS, C.G.P. (Columbia FC 39591) CBS			
142 BAD ATTITUDE	8.98	143	4
MEAT LOAF (RCA AFL 1-5451) RCA			
143 GRAVITY	8.98	154	4
KENNY G & G FORCE (Arista AL8-8282) RCA			
144 ME & PAUL	—	126	12
WILLIE NELSON (Columbia FC 40008) CBS			
145 AZTEC CAMERA	5.99	135	10
(Sire 25286-1 B) WEA			
146 VOLUME ONE ★■	5.98	142	34
THE HONEYDRIPPERS (Es Paranza 90020-1-B) WEA			
147 STRAIGHT TO THE HEART ★	8.98	147	18
DAVID SANBORN (Warner Bros. 25250-1) WEA			
148 ALL I NEED	8.98	148	29
JACK WAGNER (Qwest/Warner Bros. 25289-1) WEA			
149 YESTERDAY ONCE MORE	12.98	150	4
CARPENTERS (A&M SP 9601) RCA			
150 ELIMINATOR ★■	8.98	138	112
Z.Z. TOP (Warner Bros. 23774-1) WEA			
151 HE THINKS HE'S RAY STEVENS	8.98	131	18
RAY STEVENS (MCA-5517) MCA			
152 PLANETARY INVASION ★□	8.98	132	27
MIDNIGHT STAR (Solar/Elektra 60384-1) WEA			
153 MUSIC FROM THE FILM BIRDY	9.98	140	9
PETER GABRIEL (Geffen GHS 24070) WEA			
154 SAWYER BROWN	6.98	134	12
(Curb/Capitol ST-12391) WEA			
155 THE BIG CHILL ★■	8.98	155	85
ORIGINAL SOUNDTRACK (Motown 6062ML) MCA			
156 VAN-ZANT	8.98	146	7
(Network/Geffen GHS 24059) WEA			
157 DON'T STOP ★□	8.98	157	34
JEFFREY OSBORNE (A&M SP-5017) RCA			
158 HEARTBEAT CITY ★■	8.98	152	63
THE CARS (Elektra 60296-1) WEA			
159 1999 ★■	11.98	159	136
PRINCE (Warner Bros. 23720-1) WEA			
160 ANIMALIZE ★■	8.98	151	36
KISS (Mercury 822 495-1 M-1) POL			
161 TALES OF THE NEW WEST	8.98	153	12
THE BEAT FARMERS (Rhino HNLP 853) IND			
162 TOOTH AND NAIL	8.98	172	35
DOKKEN (Elektra 9 60376-1) WEA			
163 MATHEMATICS	8.98	162	4
MELISSA MANCHESTER (MCA-5587) MCA			
164 GAP BAND VI	8.98	156	25
GAP BAND (Total Experience TEL8-5705) RCA			
165 THE WOMEN IN RED ★■	8.98	160	38
ORIGINAL SOUNDTRACK (Motown 6108ML) MCA			
166 SAMURAI SAMBA	8.98	158	9
YELLOWJACKETS (Warner Bros. 25204-1) WEA			
167 WARRIOR ★■	—	163	44
SCANDAL (Columbia FC 39173) CBS			

	Weeks On 6/1 Chart		
168 WEST SIDE STORY	9.98	—	1
LEONARD BERNSTEIN (Deutsche Grammophon 415 253-1) POL			
169 HIGH CRIME ★	8.98	161	29
AL JARREAU (Warner Bros. 25106-1) WEA			
170 THIEF IN THE NIGHT	8.98	164	8
GEORGE DUKE (Elektra 60398-1) WEA			
171 STRIKE LIKE LIGHTNING	—	—	1
LONNIE MACK (Alligator AL 4739-B) IND			
172 THE VELVETEEN RABBIT	8.98	167	6
MERYL STREEP & GEORGE WINSTON (Dancing Cat/A&M DC 3007) RCA			
173 WORLD DANCE PARTY	8.98	173	8
THE FOOLS (PVC 8930) JEM			
174 STEP BY STEP ★	8.98	166	9
JEFF LORBER (Arista AL8-8269) RCA			
175 ARRIVE WITHOUT TRAVELLING	8.98	—	1
THE THREE O'CLOCK (I.R.S. 5591) MCA			
176 PORKY'S REVENGE	—	165	7
ORIGINAL SOUNDTRACK (Columbia JS 39983) CBS			
177 STAY HARD	8.98	178	4
RAVEN (Atlantic 7 81241-1) WEA			
178 WHY NOT ME ★□	8.98	168	26
THE JUDDS (RCA/Curb AHL 1-5319) RCA			
179 LADYHAWKE	8.98	179	5
ORIGINAL SOUNDTRACK (Atlantic 81248) WEA			
180 STREET TALK ★■	—	169	59
STEVE KPERRY (Columbia FC 39334) CBS			
181 TROPICO ★■	—	170	29
PAT BENATAR (Chrysalis FV 41471) CBS			
182 LUSH LIFE ★■	8.98	174	27
LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-1) WEA			
183 HEARTBREAK ★	8.98	171	25
SHALAMAR (Solar/Elektra 60385) WEA			
184 EDDIE AND THE CRUISERS ★■	—	175	44
ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS			
185 WHAT ABOUT ME? ★■	8.98	176	37
KENNY ROGERS (RCA AFL 1-5043) RCA			
186 EMOTION ★■	8.98	177	32
BARBRA STREISAND (Columbia QC 39480) CBS			
187 ISOLATION ★□	—	184	28
TOTO (Columbia QC 38962) CBS			
188 STAY HUNGRY ★□	8.98	185	50
TWISTED SISTER (Atlantic 80156-1) WEA			
189 SENSE OF PURPOSE	—	180	10
THIRD WORLD (Columbia FC 39877) CBS			
190 THE GLAMOROUS LIFE □	8.98	187	46
SHEILA E. (Warner Bros. 1-25107) WEA			
191 STRAIGHT AHEAD	8.98	183	7
AMY GRANT (A&M SP-5058) RCA			
192 NO BRAKES □	8.98	191	48
JOHN WAITE (EMI America ST-17124) CAP			
193 LET IT ROLL	8.98	181	10
MEL McDANIEL (Capitol ST-12402) CAP			
194 SECRETS	8.98	182	14
WILTON FELDER (MCA-5510) MCA			
195 THE BALLAD OF SALLY ROSE ★	8.98	195	8
EMMYLOU HARRIS (Warner Bros. 9 25205-1) WEA			
196 2:00 AM PARADISE CAFE ★□	8.98	188	27
BARRY MANILOW (Arista AL8-8245) RCA			
197 1984 ★■	8.98	190	76
VAN HALEN (Warner Bros. 9 23985-1) WEA			
198 WORD OF MOUTH ★	8.98	192	27
THE KINKS (Arista AL8-8246) RCA			
199 THUNDER SEVEN	8.98	186	27
TRIUMPH (MCA-5537) MCA			
200 ACROSS A CROWDED ROOM	8.98	197	13
RICHARD THOMPSON (Polydor 825 421-1 Y-1) POL			

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept	81	Depeche Mode	88	Howard, George	136	Manchester, Melissa	163	Ross, Diana	63	Vandross, Luther	11
Adams, Bryan	13	Dire Straits	65	Jackson, Freddie	115	Manilow, Barry	196	Roth, David Lee	16	Van Halen	197
Alabama	60	Dokken	172	Jagger, Mick	27	Marie, Teena	46	Run D.M.C.	58	Van-Zant	156
Animotion	55	Duke, George	170	James, Rick	52	Mary Jane Girls	24	Sade	3	Velvet Underground	110
Armstrong, Joan	80	Duran Duran	132	Jarreau, Al	169	Maze	42	Sanborn, David	147	Velveteen Rabbit	172
Ashford & Simpson	92	E. Sheila	190	Jason & The Scorchers	124	McDaniel, Mel	193	Santana	56	Vollenweider, Andreas	84
Atkins, Chet	141	Easton, Sheena	94	Joel, Billy	72	Meatloaf	142	Sawyer Brown	154	Wagner, Jack	148
Atlantic Starr	120	Eurythmics	32	Johnson, Jesse	43	Midnight Star	152	Scandal	167	Waite, John	192
Autograph	49	Fat Boys	93	Jones, Howard	15	Morrison, Van	103	Shalamar	183	Walsh, Joe	82
Aztec Camera	145	Felder, Wilton	194	Jordan, Stanley	133	Moyet, Alison	39	Smiths	83	Weather Report	125
Bailey, Philip	73	Fiona	117	Judds	178	Nelson, Willie	144	Springfield, Rick	33	Webber, Andrew Lloyd	112
Beat Farmers	161	Firm	18	Katrina And The Waves	44	New Edition	47	Springsteen, Bruce	5	West Side Story	168
Benatar, Pat	181	Fogelberg, Dan	26	Keel	114	New Order	129	Stevens, Ray	151	Wham!	6, 127
Benson, George	74	Fogerty, John	12	Khan, Chaka	97	Night Ranger	89	Strait, George	123	Whispers	135
Blasters	101	Fools	173	Kihn, Greg	107	Oak Ridge Boys	134	Streisand, Barbra	186	Whodini	105
Bon Jovi	54	Foreigner	21	Kinks	198	Ocean, Billy	20	Supertump	70	Williams, Hank Jr.	87
Boy Meets Girl	139	Frankie Goes To Hollywood	68	Kiss	160	O'Neal, Alexander	109	Survivor	51	Willie & Poor Boys	138
Bronski Beat	90	Frey, Glenn	78	Klymaxx	50	Osborne, Jeffrey	157	Talking Heads	104	Yellowjackets	166
Chess	128	G. Kenny	143	Klugh, Earl	106	Parker, Graham	86	Tears For Fears	8	Young, Paul	64
Chicago	22	Gabriel, Peter	153	Knight, Gladys & The Pips	116	Parr, John	85	Temptations	111	ZZ Top	150
Clapton, Eric	34	Gap Band	164	Kool & The Gang	25	Parsons, Alan	102	Third World	189		
Collins, Phil	2, 113	Gaye, Marvin	96	Lauper, Cyndi	71	Perry, Steve	180	Thompson, Richard	200	SOUNDTRACKS	
Commodores	30	General Public	118	Lennon, Julian	41	Petty, Tom	14	Thorogood, George	35	Amadeus	69
Con Funk Shun	108	Giuffria	140	Lewis, Huey & News	66	Plant, Robert	76	Three O'Clock	175	Beverly Hills Cop	9
Davis, Miles	119	Go West	98	Limahl	91	Pointer Sisters	36	'Til Tuesday	37	Big Chill	155
DeBarge	23	Grant, Amy	191	Linn	34	Power Station	10	Time	62	Breakfast Club	31
Deep Purple	79	Hall & Oates	57	Lone Justice	59	Prince	1, 48, 159	Toto	187	Eddie And The Cruisers	184
		Hardcastle, Paul	122	Lorber, Jeff	174	Raven	177	Triumph	199	Falcon And The Snowman	126
		Harris, Emmylou	195	Los Lobos	61	REO Speedwagon	28	Tubes	137	Ladyhawke	179
		Henley, Don									

TOP 75 12" SINGLES

	Weeks On 6/1 Chart		Weeks On 6/1 Chart		Weeks On 6/1 Chart
1		EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)/5:40 TEARS FOR FEARS (Mercury/PolyGram 880 659)	3	8	
2		DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/6:07 & 4:57 SHANNON (Mirage/Atlantic CMD 826)	4	9	
3		FRESH (REMIX & DANCE MIX)/5:45 & 6:30 KOOL & THE GANG (De-Lite/PolyGram 880 623-1)	1	10	
4		I WONDER IF IT TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04 LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0529)	14	4	
5		ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:48 FREDDIE JACKSON (Capitol V-8640)	7	8	
6		EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12 WHAMI (Columbia 44-05180)	6	11	
7		SANCTIFIED LADY (INSTRUMENTAL)/5:30 MARVIN GAYE (Columbia 44-05188)	8	5	
8		IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16 MARY JANE GIRLS (Motown 4529MG)	2	14	
9		SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15 PHIL COLLINS (Atlantic CMD 831)	12	7	
10		YOU SPIN ME ROUND (LIKE A RECORD) MURDER MIX/MISTY CIRCLE (EXTENDED VERSION)/8:00 & 9:10 DEAD OR ALIVE (Epic 49-05208)	20	4	
11		THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00 SKIP WORTH & TURNER (4th 7 B'way/Island B'way 414)	11	6	
12		NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09 PATTI LABELLE & HAROLD FALTERMEYER (MCA 25534)	9	17	
13		THINGS CAN ONLY GET BETTER/3:59 HOWARD JONES (Elektra ED 5043)	13	12	
14		MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS/8:04 & 3:37 KLYMAXX (Constellation/MCA 23533)	10	12	
15		RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20 SHAWN BROWN (JWP 1456)	18	7	
16		ANGEL/INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40 MADONNA (Sire/Warner Bros. 0-20335)	—	1	
17		CALL ME MR. TELEPHONE (ANSWERING SERVICE) (DUB VERSION)/6:25 & 6:12 CHEYNE (MCA 23548)	23	5	
18		WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia VS 203179)	5	11	
19		SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15 RENF & ANGELA (Mercury/PolyGram 880 731)	28	3	
20		DON'T YOU (FORGET ABOUT ME)/6:32 SIMPLE MINDS (A&M 12125)	15	12	
21		HANGIN' ON A STRING (CONTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION)/6:00 & 5:06 LOGSE ENDS (MCA 23543)	33	4	
22		DANGEROUS (REMIX) NATALIE COLE (Modern/Atlantic 0-96885)	36	3	
23		SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION) SOME LIKE IT HOT (7" MIX) — THE HEAT IS ON (INSTRUMENTAL) THE POWER STATION (Capitol V-6631)	21	11	
24		CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00 JESSE JOHNSON'S REVUE (A&M SP 12129)	43	2	
25		DEEP INSIDE YOUR LOVE/I'M THE ONE WHO LOVES YOU/4:22 & 4:32 READY FOR THE WORLD (MCA-23541)	38	2	
26		BABY COME AND GET IT (DANCE MIX)/7:14 POINTER SISTERS (Planet/RCA YD14042)	24	7	
27		ELECTRIC LADY (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 5:52 CON FUNK SHUN (Mercury/PolyGram 880 636-1)	27	4	
28		WOULD I LIE TO YOU? (EXTENDED MIX)/HERE COMES THAT SINKING FEELING/4:59 & 5:40 EURYTHMICS (RCA PW 14079)	31	4	
29		YOU TALK TOO MUCH/DARYLL & JOE (KRUSH GROOVE 3)/6:50 & 6:30 RUN D.M.C. (Profile PRO 7059)	34	3	
30		19/THE ASYLUM (IT'Z WEIRD) (EXTENDED & DESTRUCTION MIX)/5:11 & 7:08 PAUL HARDCASTLE (Chrysalis 4V9 42875)	—	1	
31		KING TUT (REMIX)/5:20 PAUL HARDCASTLE (Profile PRO-7070)	52	2	
32		RHYTHM OF THE NIGHT/QUEEN OF MY HEART/6:45 & 3:30 DeBARGE (Motown 4532 MG)	15	12	
33		OBSESSION (SPECIAL DUB & DANCE REMIX)/5:30 & 6:00 ANIMATION (Mercury/PolyGram 890 2561)	25	14	
34		ALL SHE WANTS TO DO IS DANCE (EXTENDED DANCE & DUB REMIX)/7:38 & 5:17 DON HENLEY (Geffen/Warner Bros. 0-20314)	26	7	
35		AXEL F/LIKE EDDIE DID BEVERLY HILLS VERSION (Club 101)	37	9	
36		GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME/6:30 GRANDMASTER FLASH (Elektra 0-66908)	41	3	
37		CAN'T STOP/OH WHAT A NIGHT (4 LUV) (LONG VERSION)/6:08 & 5:05 RICK JAMES (Motown 4528 MG)	29	6	
38		NEVERENDING STORY (CLUB MIX & INSTRUMENTAL)/6:09 & 5:28 L'MAHL (EMI America C-7854)	42	5	
39		ONE NIGHT IN BANGKOK/4:05 & 3:14 MURRAY HEAD (RCA PW 13959)	16	14	
40		INNOCENT (LP & INSTRUMENTAL VERSION)/10:34 & 9:54 ALEXANDER O'NEAL (Tabu/CBS 429 05140)	22	13	
41		FREAK-A-RISTIC (DUB & SPECIAL DANCE MIX)/6:50 & 6:24 ATLANTIC STARR (A&M SP 12126)	47	13	
42		BIG MOUTH (BEAT BOX MIX)/5:07 & 3:00 WHODINI (Jive/Arista JSI 9332)	32	12	
43		CRAZY IN THE NIGHT (BARKING AT AIRPLANES) (DANCE MIX)/BARKING AT AIRPLANES PART II (DUB MIX)/5:10 & 4:59 KIM CARNES (EMI America V-7557)	49	2	
44		ROXANNE'S A MAN (THE UNTOLD STORY) (DUB VERSION)/4:45 RALPH ROLLIE (Streetwise 2239)	17	6	
45		MATERIAL THANGZ (VOCAL & INSTRUMENTAL VERSION)/3:59 & 7:08 THE DEELE (Solar/Elektra ED 5051)	53	2	
46		ONE BAD APPLE (VOCAL & DUB MIX)/4:58 & 5:25 NOLAN THOMAS (Emergency EMD5 6550)	50	2	
47		QUEEN OF ROX (SHANTE ROX ONLY)/5:17 ROXANNE SHANTE (Pop Art PA 1403)	30	13	
48		DOES HE DANCE (DUB MIX)/5:38 & 5:25 FRANCE JOLI (Epic 49-05191)	—	1	
49		FEEL SO REAL (INSTRUMENTAL & EXTENDED VERSION)/5:32 & 6:50 STEVE ARRINGTON (Atlantic 0-05904)	45	6	
50		LOVE ON THE RISE (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 4:15 KENNY G & KASHIF (Arista ADI 9338)	55	2	
51		POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40 EXPOSE (Arista ADI 93260)	45	13	
52		ALL NIGHT (EXTENDED & DUB MIX)/6:20 & 6:30 TRINEHL (JAM PACKED JPI 104)	—	1	
53		READ MY LIPS (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07 MELBA MOORE (Capitol VB6270)	44	5	
54		WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX & LP VERSION)/5:55 & 3:48 GO WEST (Chrysalis 4V92853)	54	9	
55		SINDERELLA (EXTENDED VERSION)/6:30 & 5:26 BETTY WRIGHT (Jamaica TR 9004)	51	8	
56		BODY SNATCHERS (VOCAL & REMIX)/7:12 & 5:58 MIDNIGHT STAR (Solar/Elektra ED 5056)	—	1	
57		NIGHTSHIFT (CLUB MIX)/7:02 & 7:12 COMMODORES (Motown 4533 MG)	35	11	
58		TONIGHT (LOVE WILL MAKE IT RIGHT) (VOCAL & DUB VERSION)/7:24 & 6:46 HANSON & DAVIS (Fresh FRE-001X)	—	1	
59		'TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)/7:37 & 5:30 LUTHER VANDROSS (Epic 49-05159)	48	15	
60		DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40 SIEDAH GARRETT (Qwest/Warner Bros. 0-20302)	74	13	
61		SENSE OF PURPOSE (EXTENDED CLUB MIX)/7:00 & 5:22 THIRD WORI D (Columbia 44-05146)	40	6	
62		BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)/7:05 & 4:25 JESSE JOHNSON'S REVUE (A&M SP12122)	56	16	
63		ROXANNE'S DOCTOR — THE REAL MAN/5:43 DR. FRESHH (Zakia AK009)	39	6	
64		BACKSTABBIN' (VOCAL, INSTRUMENTAL, DUB & FREEBEAT)/5:15, 4:45, 3:37 & 2:30 EDDY "D" (Philly World/Atlantic DMD819)	60	5	
65		WHY?/CADILLAC CAR (EXTENDED VERSION)/7:45 & 7:55 BRONSKI BEAT (London/MCA 23538)	64	9	
66		WELCOME TO THE PLEASUREDOME/GET IT ON BANG A GONG/HAPPI HUI/RELAX (TREVOR HORN REMIX)/9:42 FRANKIE GOES TO HOLLYWOOD (ZZT/Island/0-96889)	57	9	
67		PLEASE DON'T GO (DUB & EXTENDED VERSION)/6:17 & 6:46 NAYOBE (The Fewer SF 802A)	59	12	
68		FRESH IS THE WORD/FRESH IS THE BEAT (DUB, CLUB & RADIO MIX)/4:58, 5:59 & 3:42 MANTRONIX with M.C. TEE (Sleeping Bag SLX-0014)	58	6	
69		SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)/4:10 & 4:20 SPARKY D' (NIA N11245)	62	13	
70		REQUEST LINE/THE ROOF'S ON FIRE/6:46 ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 230)	70	31	
71		ZIE ZIE WON'T DANCE (DUB & REMIX)/5:10 & 5:50 PETER BROWN (Columbia 44-05175)	67	11	
72		TONIGHT/4:58 READY FOR THE WORLD (MCA-23527)	69	15	
73		THE MEN ALL PAUSE (VOCAL & DUB)/7:10 & 7:08 KLYMAXX (Constellation/MCA 23526)	73	26	
74		THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCH IT) (BLEEPED & UNCENSORED VERSION)/4:39 & 4:58 ROXANNE with U.T.F.O. (Select FMS 62256)	61	18	
75		ROXANNE, ROXANNE/5:09 U.T.F.O. (Select FMS 62254)			

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

12" REVIEWS

PAUL HARDCASTLE (Chrysalis 4V9 42875)
19 (5:11) (Hardcastle — Coutourie — McCord) — (Producer: Paul Hardcastle) (Oval Music, Ltd.)

The long version of this chilling track delivers its full impact not reached on the 7". The stuttering vocal edits and Hardcastle's eerie keyboard wanderings over the insistent dance beat combine to form a challenging and provocative cut.

VARIOUS REGGAE ARTISTS (RAS 5001)
Land Of Africa (6:30) (Cooper-Stewart-Nesbett) (Worler Music/ASCAP) (Producer: Ibo Cooper)

Though out in some stores for a month, this nationally distributed by RAS effort to help alleviate famine in Africa from some of reggae's finest is a danceable and meaningful tune. Includes Mutabaruka, Gregory Isaacs and Freddie McGregor.

NEWCLEUS (Sunnyview 425)
I Wanna Be A B-Boy (5:50) (Cenac-Crafton III) (Wicked Stepmother Music-Wedot Music/ASCAP) (Producer: Joe Webb-Frank Fair)

From the boys that brought you the classic "Jam On It" last year, this Roxanne take-off, she wants to be a B-Boy, establishes a nice beat early on and follows through with an entertaining rap and an effective breakdown.

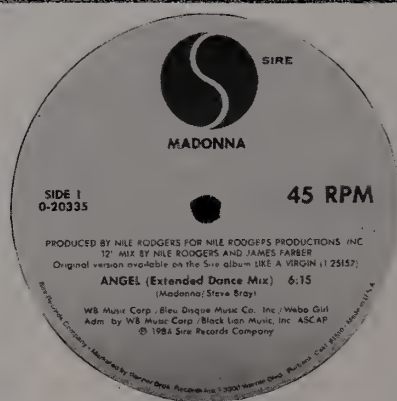
WHODINI (Jive/Arista 9372)
Escape (I Need A Break) (5:20) (Smith Hutchins) (Zomba Productions, Ltd.) (Producer: Larry Smith)

Typically fast-paced and funny rap from the masters of the genre, Whodini, over a no-holds-barred minimal funk beat.

MORUKA (Orchard 103)
Gigolette (4:51) (Moruka-Hughes) (Rosam Production/ASCAP) (Producer: O. Moruka-Jawge Hughes)

Murmuring dance beat fleshed out with Afrikan instrumentation and musical colorings makes for a subtle and sensual cut. Flip is an equally interesting track, "No Money, No Love."

MOST ACTIVE



STRONG ACTIVITY

19 — (Chrysalis) — Paul Hardcastle
I Wonder If I Take You Home — (Columbia) — Lisa Lisa And The Cult Jam With Full Force
You Spin Me Round (Like A Record) (Epic) — Dead Or Alive
Everybody Wants To Rule The World (Mercury/PolyGram) — Tears For Fears

CLUB PICK

General Public — "Hot Your Cool" (I.R.S.)
Club: The 21 Club
Pool: The Indiana Record Pool
Disc-Jockey: Randy Archer
Location: Indianapolis

Comments:
"This was the best cut on the album and I'm glad it was finally remixed. The "Cool" Mix is the dub and Arthur Baker made it hot Top 10 DOR Material!"

RETAILER'S PICK

When You Love Me Like This — Melba Moore — (Capitol)
Store: World of Records
Manager: Daira Stewart
Location: Los Angeles

Comments:
"This single is very new in the store and is already a big seller. This generally indicates that the record has potential to top the charts."

ON JAZZ

ANOTHER STRIPE — Zebra Marketing has done it again. The Encino, California-based company that is responsible for Zebra Records, a steadily-growing fusion label, and which distributes Timeless, the superb Dutch bebop label, has added another European jazz gem to its distribution crown. Enja Records, **Mathias Winklemann's** Munich-based label, which has always maintained extraordinarily high performance and acoustical standards, has been brought under Zebra's wing. After going from Inner City to PolyGram Special Imports, Enja Records has landed firmly in Encino.

Most of Enja's records fall somewhere in between bebop and the avant-garde: they have recorded some of the very best contemporary musicians in various, and frequently unique, settings. They have also nurtured artists — **Bennie Wallace** a recent Blue Note-signe, has seven Enja albums out; **John Scofield**, lately of the **Miles Davis** band, has four. Some of the best work of pianists **Abdullah Ibrahim**, **Mal Waldron** and **Tommy Flanagan** (including last year's brilliant, Grammy-nominated "Thelonica") has been done for Enja. The label also has fine albums by the **New York Jazz Quartet**, **Adalar Pege/Walter Norris**, **Jane Ira Bloom**, **Tete Montoliu**, **Woody Shaw**, **Freddie Hubbard**, **Eric Dolphy**, **Charles Mingus**, **Phil Woods**, **Gil Evans**, **Joe Henderson**, **Franco Ambrosetti**, **Cecil Taylor**, the **Revolutionary Ensemble**, **Pepper Adams** and many, many others. There are well-over 100 albums in the Enja catalog, as well as 13 compact discs.

Enja will be made available from Zebra in mid-July: the catalog will probably be added in two increments and the albums will carry a \$9.98 list price. Zebra will also begin servicing new and largely unavailable Enja product to retail and radio at that time — look for **Jim Kennedy/Greg Groeper's** "Heartland Consort," **Abdullah Ibrahim's** "African Dawn," and, probably, **Archie Shepp's** "Soul Song," **Horace Parlan's** "Pannonica," **Franco Ambrosetti's** "Wing," **Max Roach's** "Long As You're Living," and/or **Calorcito's** "Conexion Latina." Enja will carry the tag line, "The Excitement of Contemporary Jazz," and I couldn't have said it better myself.

DON'T STOP THE FESTIVALS — As you read this, Walt Disney World's Epcot Center will be in the midst of the All-American College Jazz Festival, being held through June 9. Bands, which were chosen by a joint Walt Disney World/National Association of Jazz Educators panel, will be present from Boston's Berklee College, Central Washington U., N.Y.'s Fredonia State, California's Fullerton College, Miami Dade Community College, U. of Northern Colorado, and Tennessee State U. College never sounded so good.

N.Y.'s Universal Jazz Coalition will preside over its eighth annual Women's Jazz Festival, June 9-16, with a bevy of female — and a representative or two from the other gender — artists holding forth at that organization's splendid Jazz Center (380 Lafayette St.).

The Festival International de Jazz de Montreal will bring **Chick Corea**, **Wynton Marsalis**, **Bireli Lagrene**, **Cecil Taylor** and many others north of the border, June 28-July 7.

STANDING PAT — **Pat Metheny** will be touring North America this summer, and he'll be at the Montreal Festival (7/1&2). He'll also manage to make it to Concord, NH (6/27); Kingston, NY (6/28); Rochester, NY (6/29); Syracuse, NY (6/30); Lewiston, NY (7/3); Toronto (7/5); Ottawa (7/6); New Haven (7/7); Hartford (7/9); Boston (7/10); N.Y.C.'s Pier 84 (7/12); Philadelphia (7/13); Vienna, VA (7/14); Pittsburgh (7/16); Rochester, MI (7/17); Dayton (7/18); Hoffman Estates, IL (7/19); Denver (7/21); Santa Fe (7/22); Tucson (7/23); Phoenix (7/24); Santa Barbara (7/26); Laguna Hills, CA (7/27); La Jolla, CA (7/28-9); L.A.'s Greek Theatre (7/30); Sacramento (8/1); and Berkeley (8/2). Sounds like fat pickings.

BOPPING AROUND — **George Russell** shepherded his **Living Time Orchestra** down to the Bottom Line a couple of weeks back, for a lively run-through of his extended work, "The African Game" (Blue Note), along with other bits of vintage Russell. The arranger, composer, theoretician and bandleader will return to N.Y. in July for a Sweet Basil engagement . . . **Jimmy Heath**, the tenor sax great, was on hand in Wilmington, N.C. — where he attended high school — for "Jimmy Heath Day," May 25. And still flush with that excitement, Heath journeys to Sojourner-Douglass College in Baltimore, July 7, where he will be made an honorary Doctor of Music. In between, he will wax his first LP for Landmark Records . . . Fantasy Records, which has been reissuing items from the Contemporary Records catalog, will soon issue never-before released live Contemporary recordings of Miles Davis, **Ben Webster** and **Chet Baker** (the Davis session has been rumored for 30 years now), all transferred to digital with the Barcus-Berry BBE . . . KKAR-AM (540), which was supposed to be an all-news station, will instead cover the L.A. area with the sounds of the big bands; they have the same owners (Mt. Wilson Broadcasters) as KKGO-FM, "The Only Way To Get Jazz'd in Los Angeles" . . . Principally Jazz, the new Chicago label that kicked off with LPs by **Bud Freeman** and **Hal Russell** and **His NRG Ensemble**, has issued the same two albums on CD, but the CDs will contain more of the sessions: with 60 minutes of music available on each . . . **Jemeel Moondoc's Jus Grew Orchestra** will be playing every Thursday night in June at Neither/Nor, on N.Y.'s Lower East Side.

Lee Jeske

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

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

	Weeks On Chart		Weeks On Chart
1	6/1	21	6/1
MAGIC TOUCH	13	HIGH CRIME*	30
STANLEY JORDAN		AL JARREAU	
(Blue Note BT 85101)		(Warner Bros. 25106-1)	
2	2	22	22
STRAIGHT TO THE HEART*	19	METAL FATIGUE	6
DAVID SANBORN		ALLAN HOLDSWORTH	
(Warner Bros. 25150-1)		(Enigma 72002)	
3	3	23	23
SODA FOUNTAIN SHUFFLE*	7	OPEN MIND*	32
EARL KLUGH (Warner Bros. 25262-1) WEA		JEAN-LUC PONTY	
4	4	24	24
SPORTIN' LIFE	8	CIELO DE TERRA	11
WEATHER REPORT		AL DI MEOLA	
(Columbia FC 39908)		(Manhattan ST-53002)	
5	5	25	25
SAMURAI SAMBA	13	MORNING SONG	9
YELLOWJACKETS		DAVID MURRAY (Black Saint BSR 0075)	
(Warner Bros. 25204-1)		26	26
6	12	AMERICAN EYES	9
YOU'RE UNDER ARREST	4	RARE SILK (Palo Alto PA 8086)	
MILES DAVIS (Columbia FC 40029)		27	27
7	8	STREETSHADOWS	11
DANCING IN THE SUN	6	DAVID DIGGS (TBA 207)	
GEORGE HOWARD (TBA TB205)		28	28
8	7	THE REAL TANIA MARIA: WILD!	8
WHITE WINDS*	16	TANIA MARIA	
ANDREAS VOLLENWEIDER		(Concord Jazz Picante CJP-264)	
(CBS FM 39963)		29	29
9	6	THE FALCON AND THE SNOWMAN	13
20/20	20	ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	
GEORGE BENSON		30	29
(Warner Bros. 9 25178-1)		INSIDE MOVES	13
10	9	GROVER WASHINGTON, JR.	35
TOGETHERING	14	(Elektra 60318-1)	
KENNY BURRELL/GROVER WASHINGTON, JR.		31	31
(Blue Note BT 85106)		DECEMBER*	32
11	11	GEORGE WINSTON	32
STRAIGHT AHEAD	8	(Windham Hill/A&M WH-1025)	
STANLEY TURRENTINE		32	32
(Blue Note BT 85105)		NIGHTSONGS	35
12	10	EARL KLUGH (Capitol ST-12372)	
THIEF IN THE NIGHT	9	33	33
GEORGE DUKE (Elektra 60398-1)		THE DREAMS OF CHILDREN*	
13	13	SHADOWFAX	1038
HOT HOUSE FLOWERS*	35	(Windham Hill/A&M WH-1038)	
WYNTON MARSALIS		34	34
(Columbia FC 39530)		SKIN DIVE	1
14	14	MICHAEL FRANKS	—
ONE OF A KIND*	16	(Warner Bros. 25275-1)	
DAVE GRUSIN		35	35
(GRP-A-1011)		PUT SUNSHINE IN IT	19
15	15	ARTHUR BLYTHE	
FIRST CIRCLE*	36	(Columbia FC 39411)	
PAT METHENY GROUP		36	36
(ECM 25008-1)		AUTUMN*	13
16	16	GEORGE WINSTON	37
SECRETS	16	(Windham Hill/A&M WH-1012)	
WILTON FELDER		37	37
(MCA-5510)		DECODE YOUR LIFE	11
17	21	RONALD SHANNON JACKSON & THE DECODING SOCIETY	
GRAVITY	4	(Island 90247)	
KENNY G & G FORCE (Arista AL8-8282)		38	38
18	17	MAKOTO OZONE	8
STAY TUNED*	6	(Columbia BFC 39624)	
CHET ATKINS, C.G.P. (Columbia FC 39591)		39	39
19	18	12	38
STEP BY STEP*	15	BOB JAMES	32
JEFF LORBER (Arista AL8-8269)		(Tappan Zee/Columbia FC 39580)	
20	19	40	39
THE AFRICAN GAME	6	GOOD BAIT	12
GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)		BOBBY HUTCHERSON	
		(Landmark LLP-501)	

FEATURE PICKS

SOULAR ENERGY — Ray Brown Trio feat. Gene Harris — Concord Jazz CJ-268 — Producer: Carl E. Jefferson — List: 8.98

Soul jazz is not dead! Bass monster Ray Brown — a giant in any idiom — teams here with Three Sounds veteran pianist Gene Harris and drummer Gerryck King for a bubbling slate of bluesy standards. Things cook all the way through, especially when Red Holloway and Emily Remler are added for Brown's "Mistreated But Undefeated Blues."

THANKS FOR THE MEMORY: SONGS OF LEO ROBIN — Susannah McCorkle — Pausa 7175 — Producer: Susannah McCorkle — List: 8.98

Susannah McCorkle is one of the very best of today's crop of singers of Great American Songs. Here she turns her attention to 13 numbers with lyrics by Leo Robin — standards like the title tune and "My Ideal," non-standards like "My Cutie's Due at Two to Two" and "True Blue Lou" — with great success, abetted by such fine players as pianist Keith Ingham and reedmen Phil Bodner and Al Klink.

NORTHERN LIGHTS — Nick Brignola Quartet — Discovery DS-917 — Producer: Nick Brignola — List: 8.98

Upstate New York's burly bopping baritone blower Brignola burns blissfully, backed by pianist Jay McNeely, bassist John Lockwood and drummer David Carlaro. The leader's thoughtful, twisting lines spark this fine small group album from a player's player.

OPENING NIGHT — Kevin Eubanks — GRP A-1013 — Producer: Kevin Eubanks — List: 8.98

On this, his third and strongest LP, guitarist Eubanks lets his hair down and cooks on both electric and acoustic instruments. He has shed the fusion-y sound of the last LP, and has roped in such excellent sidemen as Marvin "Smitty" Smith, Kenny Kirkland and the ubiquitous Branford Marsalis for a *tour de force* of contemporary jazz guitar.

HOT NEW SELLER



STRONGEST SALES

P. Collins — Atlantic
USA For Africa — Columbia
Wham! — Columbia
Madonna — Sire

STORE REPORTS

Benson's — Los Angeles
 Sade
 USA For Africa
 Beverly Hills Cop
 Madonna
 Wham!

Tower Records — Seattle
 P. Collins
 Sade
 Wham!
 Eurythmics
 Tears For Fears

Dan Jay Records — Denver
 Prince
 Dire Straits
 Tears For Fears
 D. Fogelberg
 Bon Jovi

Round-Up Records — Seattle
 B. Springsteen
 Prince
 USA For Africa
 Wham!
 Madonna

Eloys — New York
 R. Plant
 P. Collins
 Tears For Fears
 Night Ranger
 Madonna

Strawberries — Boston
 Prince
 USA For Africa
 P. Collins
 J. Cafferty
 Sade

The Harvard Coop — Boston
 Dire Straits
 S. Vega
 Tears For Fears
 Eurythmics
 Sade

Mainstream Records — Milwaukee
 Supertramp
 Prince
 G. Thorogood
 P. Collins
 USA For Africa

Karma West — Indianapolis
 P. Collins
 Prince
 USA For Africa
 B. Springsteen
 Sade

Central — Columbus, OH
 P. Collins
 Prince
 Madonna
 J. Fogerty
 The Firm

Peaches — Kansas City
 P. Collins
 Beverly Hills Cop
 A. Vollenweider
 Supertramp
 B. Springsteen

The Record Factory — San Francisco
 Wham!
 P. Collins
 Beverly Hills Cop
 Sade
 Tears For Fears

Peaches — Cincinnati
 B. Springsteen
 Prince
 J. Fogerty
 P. Collins
 The Firm

Camelot Music — Ohio
 Prince
 P. Collins
 B. Adams
 Beverly Hills Cop
 B. Springsteen

Central One Stop — Connecticut
 Sade
 Power Station
 Prince
 Tears For Fears
 B. Springsteen

Lechmere — Massachusetts
 USA For Africa
 P. Collins
 Prince
 B. Springsteen
 Beverly Hills Cop

SHOP TALK

CAMELOT RECORDS, OHIO — Congratulations to Joe Bressi and Theresa Begue, married May 22 in Las Vegas. He is vice president of purchasing and she works in payroll.

HARMONY HOUSE, DETROIT — In-store appearances by Roger Whittaker (at the Troy, MI location) and Crystal Gayle (at the Hazel Park, MI location) were heavily attended and highly successful. Both occurred on Saturday, May 18 in conjunction with Whittaker's concert dates at the Ford Theatre and Gayle's concert dates at the Premier Center.

CELLULOID RECORDS — African music is experiencing an enormous surge of popularity in the United States. At the foreground of this movement is independent



GOLDEN ON BOARD — Bill Golden (pictured), executive vice president of the Record Bar, Inc., has been elected to the board of directors of the National Association of Recording Merchandisers.

label Celluloid Records. The label is distributed in the west by California Record Distributors, in the midwest by Navarre, and in the east by Great Bay Distributors. Very successful promotions are in progress in New York City at Crazy Eddies, Disc-O-Mat and at Sam Goody's. At Sam Goody's, all of the Sixth Ave. windows are given over to Celluloid displays. Beginning June 6 in Los Angeles, a campaign involving Licorice Pizza, Arons Records and Tower Records gets under way with full-page ads in the Los Angeles Reader and the Los Angeles Weekly. Ads will also be taken in Tower Records in-house publication, Pulse. Celluloid's artist roster includes Toure Kunde, Mandibango, Fela and Material.

Stephen Padgett

RETAILER PROFILE

Store: Camelot Records
Market: Winston-Salem, N.C.
Manager: Tom Knight



Camelot Records' Winston-Salem N.C. outlet is located in the 125-store Hanes Mall. Mall locations provide a constant source of traffic, and capitalizing on this traffic is the difference between a successful retail operation and a failure. The 170-strong Camelot chain has proven excellence in this task. The Winston-Salem store, in particular, has distinguished itself among Camelot stores for outstanding performance.

Tom Knight, manager of the store, emphasized that service and salesmanship were largely responsible for his stores' success. Knight said, "One reason why this store does as well as it does, is that we do carry a good selection of everything. We're not just a hits-oriented store. We do have a good deep catalog selection . . . also, a big emphasis here in the store, and for the company as a whole, is on service and salesmanship. That's one thing that has made Camelot and this store, what they are." In addition, ongoing aggressive merchandising, a chainwide trademark, is effective in luring passers-by. "We really try to make the store an exciting place to shop. About every month something changes in the store, so there's always something new going on," added Knight.

Compact discs have become a very bright feature of the retail landscape. This is true of Camelot as well. "Close to 10 percent of our record volume is in compact discs," claimed Knight, adding, "we're selling just about all we can get in, and would do more if we could get more." Asked if his store offered specials on CDs, Knight responded, "We've added CDs into all of our sales, all of our print ads and radio ads. If there is a CD available, and we have it, we put it on sale along with the record and cassette." Also, occasionally, Camelot will run a \$2 off sale on the entire inventory of CDs.

"Camelot is real bullish on video," stated Knight, in introducing the very important subject of video in today's retailing picture. "Camelot has really taken a lead in video, especially considering our type of retailing—a large chain in mall locations," said Knight. The rental versus sale dichotomy, over which many retailers are still fretting, has been decided in the affirmative for rental. Music videos, which are sale-only items, are stocked with and sold as a part of the pre-recorded music inventory in the front of the store. The movie department is housed in the rear of the store. In the two years since its introduction, the movie department has grown to account for 15 percent of total business, while contributing to 25 percent of the stores' traffic. This increase in traffic has affected positively the other departments in the store, most notably the sale of compact discs. Knight reports a strong occurrence of VCR owners who are also CD player owners.

Memberships in a video club create repeat business. A one-time, \$25 fee entitles the member to reduced rental rates for videos. A member also receives 10 percent off video related merchandise like blank tape. Many members actually end up with free memberships through savings derived from the purchase of video items.

Catalog product is supported strenuously. Periodic \$2-off sales are run. 12", jazz, country and classical catalogs are kept deep. Inventories are kept at levels consistent with Camelot's aim to be a complete home entertainment source for its customers. "We've tried to create a store that is not just a place to come and rent movies, or not just a place to come and buy a record. You can pick up everything you want here," said Knight.

One hundred and seventy stores all going strong are proof enough that the Camelot method of record retailing is working. When it comes to delivering the hits, whether they are records or movies, one would be hard pressed to find a chain out doing Camelot. And Tom Knight and his staff in Winston-Salem are among the chain's most successful practitioners.

RETAILER'S PICK

Retailer

Store

Market

Debbie Schierman Penny Lane Records Tacoma, WA

Album: "Whitney Houston"
Artist: Whitney Houston
Label: Arista

Comments:

"She has a great voice. There is a great combination of players. Also, there is a good variety of up-tempo and mellow songs. The record should definitely crossover. I can't keep it in stock, even the warehouse is out of it. Whenever we play it in the store people ask, 'Who is that?', and usually buy it."

WHAT'S IN-STORE

TWO CLASSICS — London Records has recently released two albums of classical music's most dramatic works. First, Igor Stravinsky's polyrhythmic "Le Sacre du Printemps" ("The Rite of Spring") is performed brilliantly by the **Orchestre Symphonique De Montreal** under the direction of **Charles Dutoit** (414 202-1). Recorded in the St. Eustache Church, Montreal, this recording is very clean and it is available on compact disc as well as cassette. Second, **Tchaikovsky's** powerful "Romeo & Juliet" is performed with great feeling by **Riccardo Chailly** and the **Cleveland Orchestra** (414 159-1). Also on CD, this musical fantasy is accompanied by another masterpiece, the symphonic fantasy "Francesca da Rimini." Both LPs (or CDs) are recommended for in-store play.

NADY CORDLESS HEADPHONES — Nady Systems, Inc.'s infrared cordless stereo headphone system allows studio musicians to monitor through a high-fidelity headphone without the restriction of headphone cords. The system works with any audio source, and has a range of about 35 feet. Consisting of an infrared transmitter, model **IRT-200**, and an infrared headphone/receiver, model **IRH-210**, the system retails for about \$150. For more information contact Nady Systems, Inc. at (415) 652-2411.

NAMM PARTY — NAMM will host a party for all Expo attendees on Friday night, June 21, beginning at 9 p.m. in scenic Louis Armstrong Park, New Orleans. The party will feature live entertainment, with plenty of food, free soft drinks, beer and wine. "The NAMM Opening Night Party is always a lot of fun, with everybody greeting old friends and getting loose," said NAMM executive vice president **Larry Linkin**. "Our people will really enjoy what we have planned for them this year in New Orleans." Besides a variety of hot New Orleans musical talent, partygoers will be entertained by wandering jugglers, magicians and mimes. Expo attendees who have preregistered should wear their official show badges for easy admission to the party. Other attendees should bring personal I.D. and a business card proving employment in a retail music store, manufacturer or supplier firm.

LABEL WATCH — Mahavishnu Orchestra keyboardist **Mitchel Forman** has recently released an amazing album of acoustic and electronic jazz on **Magenta Records**, a division of **Windham Hill Productions Inc.** This record, "Train of Thought," is a tremendous showing from jazz greats Forman (keys), **Peter Erskine** (drums), **Marc Johnson** (acoustic bass), **Tom Barney** (electric bass), and **Michael Brecker** (sax). Forman wrote all of the material which ranges from fantastic to incredible. If your market does well with jazz-rock, pick up a box (Magenta MA-0201). In-store play is highly recommended.

VIDEO CONVENTION — The excitement preceding the fourth annual **Convention of the Video Software Dealers Association** continues to build with the mailing today of registration forms to all paid up regular and associate members. The industry gathering will take place from August 25 to 29 in Washington D.C. at the Sheraton Washington and Shoreham hotels. The convention's "Sellabration" theme "reflects the growing maturity of our industry and the challenge we must address to ensure our continued growth," said convention chairman **Steve Goodman** of **Video Warehouse**, Atlanta. The VSDA board of directors and convention committee expect a full house of more than 3,000 dealers and 1,000 registrants from the manufacturing community.

KEEPING TIME — All **Metone Electronic Metronomes** utilize advanced solid state circuitry to offer accuracy to any tempo setting from 40 to 240 beats per minute. Metronome **Models 23 and 23F** are low in price, and combined with fine accuracy and the units' compact size are built for every day use by musicians, students and music teachers. For more info write to Metone, 1210 County Rd., Pomona, CA 91766.

Ron Rosenthal



CLASSICAL POSE — London recording artist pianist **Andras Schiff** has three new releases out which include works by J.S. Bach, Schubert and Mozart.

R.E.M. And The Record Bar Aid World Hunger

LOS ANGELES — In a show of concern for the world's hungry, R.E.M. and a host of Raleigh's local talent banded together for a benefit concert on Memorial Day, May 27. The all-day event was sponsored by The Record Bar retail chain and was attended by nearly 3,000.

Dubbed the "North Carolina African Relief Concert," \$21,000 was raised which was donated to USA For Africa. The Record Bar-sponsored event was handled by Pro-Motions, a concert promotion firm. Local radio stations supported the concert with free advertising. The Raleigh Hilton donated accommodations for out-of-town participants.

R.E.M. headlined the show and donated their services. This was their only performance prior to an extensive world tour which takes them first to Britain where they will be supporting U2. Michael Stipe of R.E.M. stated, "We do benefits like this

maybe once a year. We've done some political and environmental ones in Georgia. This one sounded like a fun thing to do so that's why we came. It's not as easy as it once was. It's not just four guys in a band anymore... now we've got 30 people dependent on us."

Other acts on the bill included Pressure Boys, Connells, Bill Lyerly Band, PKM, Me And Dixon and Xenon, all of whom donated their services to the cause. Radio station DJs served as MCs for the event.

"Everything came off very smoothly," according to The Record Bar's **Jamie Knapp**, "especially when you consider the whole thing was put together in six days." Knapp, "especially when you consider the whole thing was put together in six days." contributing to the success of the event. "Everyone was very generous. The feeling among the participants was really beautiful."



AUTOGRAPH SIGNS IN — RCA recording act **Autograph** lives up to its name signing autographs for fans at **Eli's Records and Tapes** in Salt Lake City on a recent promotional stop. An estimated 800 showed up for the event, an Eli's record. Pictured (l-r): **Kenny Richards**, **Steve Isham**, **Randy Rand**, **Steve Plunkett** and **Steve Lynch**.

"The new format that you have for the **Black/Urban** page (**Strong Adds**, **Most Added**, **Black/Urban Retail**) is easier to look at. Even though it seems like less, it's more valuable to radio."

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

BLACK/URBAN RETAIL

HOT NEW SELLER

LUTHER VANDROSS

STRONGEST SALES

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

STORE REPORTS

WNYC — Connecticut
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

RECORD TALK — New York

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

RECORD TALK — Boston

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

RECORD TALK — Philadelphia

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

RECORD TALK — San Francisco

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

RECORD TALK — Seattle

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

RECORD TALK — St. Louis

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

RECORD TALK — Tampa

W Houston — Archa
F Dallas — Fantasy Park/Warner Bros.
S Dallas — Fantasy Park/Warner Bros.
USA For Africa — Columbia

<p>4 DEFINITE DRAW — Thousands of fans crowded Detroit Auto Records store during an in-store appearance by Luther Vandross. Cash Box's salute to Luther Vandross begins on the next page.</p>	<p>WNYC — Connecticut F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>	<p>RECORD TALK — New York W Houston — Archa F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>	<p>RECORD TALK — Boston W Houston — Archa F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>	<p>RECORD TALK — Philadelphia W Houston — Archa F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>	<p>RECORD TALK — San Francisco W Houston — Archa F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>	<p>RECORD TALK — Seattle W Houston — Archa F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>	<p>RECORD TALK — St. Louis W Houston — Archa F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>	<p>RECORD TALK — Tampa W Houston — Archa F Dallas — Fantasy Park/Warner Bros. S Dallas — Fantasy Park/Warner Bros. USA For Africa — Columbia</p>
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JVC METAL TAPE — In its quest to offer the best in audio reproduction, JVC has introduced the new **ME-PRO II** (Metal Excellence New Professional Series — 60 or 90 minutes). Because JVC's advanced micro-precision technology has achieved a greater density of magnetic particles on tape, this new metal-bias tape meets the requirements of today's professionals in sensitivity and dynamic range, making it perfect for mastering and first-generation dubs.



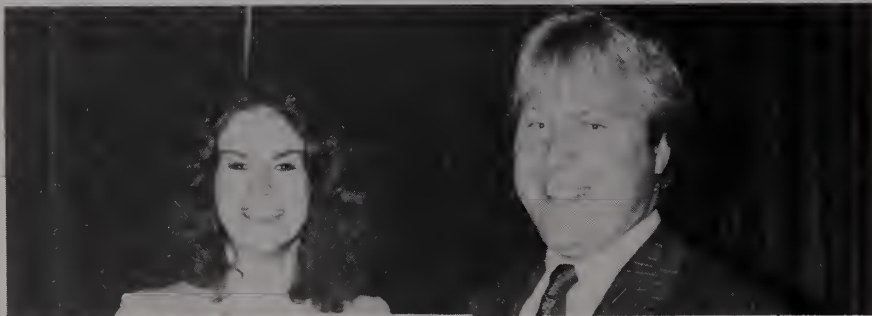
WE TALK TO PEOPLE THAT COUNT

CASHBOX Anything Else Compromis

TOP 15 MUSIC VIDEOS

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

1	EVERYTHING SHE WANTS	Wham! (Columbia)	3	3
2	EVERYBODY WANTS TO RULE THE WORLD	Tears For Fears (Mercury)	1	6
3	INTO THE GROOVE	Madonna (Sire)	4	3
4	SUSSUDIO	Phil Collins (Atlantic)	2	5
5	VOICES CARRY 'Til Tuesday	(Epic)	—	1
6	SOME LIKE IT HOT	The Power Station (Capitol)	5	4
7	A VIEW TO A KILL	Duran Duran (Capitol)	—	1
8	HEAVEN	Bryan Adams (A&M)	8	3
9	CELEBRATE YOUTH	Rick Springfield (RCA)	—	1
10	THINGS CAN ONLY GET BETTER	Howard Jones (Elektra)	6	4
11	DON'T YOU (FORGET ABOUT ME)	Simple Minds (A&M)	7	11
12	SUDDENLY	Billy Ocean (Jive/Arista)	13	2
13	JUST A GIGOLO/I AIN'T GOT NOBODY	David Lee Roth (Warner Bros.)	9	6
14	ROCK AND ROLL GIRLS	John Fogerty (Warner Bros.)	15	6
15	I'M ON FIRE	Bruce Springsteen (Columbia)	11	8



RABBIT RELEASE — Having recently signed a manufacture/distribution agreement, heads of Playboy Video and Karl Lorimar Home Video celebrated following a recent press conference announcing the new venture, held at Playboy Mansion West. Pictured displaying the companies' first release, *Sex In Cinema*, are (l-r): Christie Hefner, president and chief operating officer of Playboy Enterprises, Inc., and Stuart Karl, president of So. Calif.-based Karl Lorimar Home Video.

Executive Monitor

MTV Networks Inc. has announced the appointment of **Michael Ciraldo** to the post of account manager of MTV and VH-1 advertising sales. Ciraldo formerly served as sales account executive with **Turner Broadcasting Systems** for CNN and CNN Headline News. Prior to that, he was district sales manager for Jewelers' Circular Keystone Magazine and account executive at Hicks and Griest Advertising Agency. Ciraldo is a graduate of Niagra University in New York. . . . **Home Box Office, Inc.** has announced west coast finance department promotions: **Patrick Murray**, formerly director of finance, west coast for Home Box Office, Inc. becomes vice president and assistant controller, west coast. Murray is responsible for overseeing finance for HBO Premiere

Films and HBO's west coast original programming areas, as well as information services. Reporting to Murray is **Richard Battaglia**, who becomes director of programming finance, west coast. Battaglia will have responsibility for the day-to-day analysis and control of programming expense for HBO's west coast original programming and HBO Premiere Films. His previous position was manager of financial control, west coast. **Kathy Pineda**, previously assistant manager of finance, west coast, becomes manager of general management finance, west coast. In her new capacity, Pineda will handle budgets for staff and occupancy, west coast expenses, capital budgeting, coordination of financial policies and operations and the accounts payable process



KEEPING TIME — I.R.S. recording artist The Three O'Clock recently completed a video from its debut LP, "Arrive Without Travelling." The video is called Her Head's Revolving, shot on location at L.A.'s Stardust Ballroom, and directed by Graeme Whifler for L.A.-based Exposure Productions. Pictured during the shoot are: (l-r) Whifler and Michael Quercio of The Three O'Clock.

AUDIO/VIDEO

MTV VOTES — It's that time of year again. The time of year when those in the trade must sift through hazy recollections of the thousand or so clips they've scanned over the past year and try to come up with some credible judgements. Yes, it's MTV Video Music Awards nominee balloting time. We must now pick and choose. My ballot came just as the dizzying whirl of clips has all but arrested my sleep. Nevertheless, some favorites do come to mind (what's left of it): **Chuck Mangione's** *Diana "D"* remains, after the year or so since it was produced, in a class by itself. Few clips have as yet tapped into the purity director **Zbigniew Rybziński** created in that clip. It is focused and original, its elements of design and flow a marvel to behold! The highest praise to Rybziński — may MTV recognize him as the director of one of the best concepts, certainly one of the best videos, that the eligibility period (May 2, '84 to May 1, '85) has seen. Aside from *Diana "D"*, MTV has provided a list of 759 other videos (from which to choose nominees for their mere eight categories: Best Video, Best Male Video, Best Female Video, Best Concept Video, Best Group Video, Best Stage Performance In A Video, Best New Artist in A Video and Best Overall Performance in a Video. Obviously, the categories focus on the artist and few others involved in the production.) Under each category, 10 nominees are to be inked in on one's ballot and sent swiftly to MTV, so that part two of the three-part process can then commence. June 19 is the deadline. I gotta' get started on this list. 759? Shouldn't be too hard to separate the cream from the crap. My guess is that about 679 of them are nothing more than absolute . . . uh, well, you know.



GONE BANANAS — MCA Home Video includes vintage Marx Brothers in its film classic line with the August release of *Monkey Business*.

FIGHTER TITLE TWO — Embassy Home Entertainment has released the second of its titles to include the **Macrovision** anti-piracy device. The first, as you may remember, was *The Cotton Club*. EHE spokespersons say feedback from distributors on *The Cotton Club* has included complaints that the tape was un-copiable! To refresh your memory on the Macrovision device, it is a process which confuses the automatic gain control (AGC) in the copying VCR, rendering copies unwatchable and unlistenable.

THE MATING GAME — Currently in production in Los Angeles is a 45-minute feature (an "educational comedy") meant for cable and home video. *The Guide To Getting Girls*, as it is called, purports to engage scientific studies in its examination of the "pick-up" situation. **A Jon Sargent/David Reed Production.**

MOPPET VIDEO — Fourteen children, ranging in age from six to 13, have been organized by writer/producer **James "Booty" Neal** to appear in a special video made exclusively for kids. The song is called "Kid's Stuff," and the video is touted as the first music video made for kids by kids. This cast of this video, however, is not your average group of bed-wetters. Some of them have more performance credits under their belts than many adults in their profession. They've collectively appeared in scores of Broadway shows. The tune was penned by **Booty Neal** and **Mark Barkan**, and tells the story of a lonely little girl's voyage to fantasyland. It's a message piece, telling kids not to grow up too fast, to be who they are. The record will be distributed nationally, reports have it, and the video, which is now completed, will appear in regular rotation on the Nickelodeon children's cable channel.

Gregory Dobrin

The Release Beat

A Nightmare On Elm Street comes to the home video market from **Media Home Entertainment** this month, following a #2 box office gross theatrical run. This in-house production (MHE's first) is a horror-fantasy, featuring **John Saxon** and **Ronee Blakley**, Catalog No. is M790. Running time is 92 mins. with a retail tag of \$79.95. . . . Seven titles are due from **Lightning Video** for June. They include *The Party Animal* (VHS: LA9904, Beta: LB9904, 78 mins.); *Crisis At Central High* featuring **Joanne Woodward** (VHS: LA9509, Beta: LB9509, 120 mins.); *Return Engagement*, featuring **Elizabeth Taylor**, (VHS: LA9511, Beta: LB9511, 76 mins.); *Strangers: The Story Of A Mother And Daughter*, featuring **Bette Davis** and **Gena Rowlands** (VHS: LA9512, Beta: LB9512, 96 mins.); *The Lost Empire* (VHS: LA9520, Beta: LB9520, 86 mins.); *Welcome To Blood City*, featuring **Jack Palance** (VHS: LA9515, Beta: LB9515, 96 mins.); and *The Long Voyage Home*, featuring **John Wayne** (VHS: LA9007, Beta: LB9007, 105 mins.). . . . **CBS/Fox Video** has five for June. Leading the pack is *Garbo Talks*, with **Anne Bancroft** and **Carrie Fisher**. The film runs 104 mins. with a suggested retail of \$79.95, Hi-Fi sound in VHS and Beta. Also from CBS/Fox this month: *Johnny Dangerously*, \$79.98, 90 mins.; *Night Of The Comet*, \$79.98, 95 mins.; *Prime Cuts - Jazz And Beyond*, \$19.98, 35 mins.; and *The Killing Hour*, \$79.98, 97 mins. Each are available in Hi-Fi, both VHS and Beta. . . . **RCA Columbia Pictures Home Video** is offering a specially reduced price on six titles, each with a rerelease date of June 1. The promotion, entitled *Six Super Sellers*, ends August 30. Until then, six titles previously listed from \$79.95 to \$89.95 will retail for \$29.95. The titles are: *Tootsie*, *Kramer vs. Kramer*, *Close Encounters Of The Third Kind* - The Special Edition, *Stripes*, *Annie* and *Blue Thunder*. . . . **Active Home Video** announces four titles with a prebook date of June 21. Street date is July 2. The lineup includes *Death Cruise*, featuring **Celeste Holm** and **Kate Jackson**, 74 mins., \$59.95, Catalog #A815; *Victims Fight Back* (Documentary), 55 mins., \$39.95, Catalog #A425; *The Greenstone*, a family film that runs 48 mins. for \$19.95, Catalog #A620; and *The Best Of Everything Goes*, a comedy that runs 56 mins., and retails for \$39.95.

CMF Elects New Officers, Plans New Hall Of Fame Exhibit

By Bill Fisher

NASHVILLE — At their quarterly meeting on May 13, the Country Music Foundation Board of Officers and Trustees elected new members and created a new category of board participation. The body also went over plans for a new exhibit at the Country Music Hall of Fame and Museum.

Re-elected as chairman of the board of trustees was BMI senior VP Frances Preston; Jerry Bradley, president of Bradley Productions, was elected president. Jim Ed Norman, Warner Bros./Nashville executive VP, became a vice president, and Warner Bros. recording artist Emmylou Harris was named a trustee and executive vice president.

Other officers for 1985-86 are first vice president Irving Waugh; vice presidents Bob Kirsch, Brenda Lee, Frank "Pee Wee" King, Ralph Emery, Joe Galante and Lynn

Shults; secretary Rick Blackburn and Joe Talbot, treasurer. In addition to Harris, Talbot and Preston, the board of trustees includes J. William Denny, Frank M. Jones, Richard Frank, Jim Foglesong, Grelun Landon and Wesley Rose.

The category of trustee emeritus was created at the meeting "to honor those individuals who have made significant contributions to the Foundation over a long period of time," according to CMF director, Bill Ivey. The first three trustees emeritus named by the board were Connie B. Gay, Roy Horton and Brad McKeun.

The board also reviewed plans for a new Hall of Fame exhibit CMF to replace the Dolly Parton salute which opened in June, 1984. The new display, scheduled to open in October, will be a presentation on the life and career of Willie Nelson.

CMA Meetings Produce Intl. Plans, Award Changes, New Officers

By Bill Fisher

NASHVILLE — The second quarterly meetings of the Country Music Association Board of Directors, held in Australia and New Zealand April 15-23, included extensive discussions with members of the country music industry in Australasia, the creation of a CMA video award, planning for the annual point-of-purchase campaign to promote the CMA Awards, the scheduling of the Talent Buyers' Entertainment Marketplace (TBEM) in October and the election of two new officers.

The discussions with industry figures in Australasia occurred in Wellington and Auckland, New Zealand, and Sydney, Australia; luncheons, seminars, board meetings and receptions allowed CMA officials to examine the potential for the development of the country music market in Australasia. The week's events included an address by the Australian Minister of Tourism during a seminar hosted by the Australasian Performing Rights Association (APRA) on April 16, a luncheon held by the Recording Industry of New Zealand (April 19), and a seminar in Sydney sponsored by APRA, the Australian Recording Industry Association and the Australian Music Publishers Association (April 22). About 200 people attended the latter event, which presented CMA board members Al Greenfield, Ralph Peer of Peer-Southern, Roy Wunsch of CBS and CMA associate executive director Ed Benson on a panel hosted by Ian Skippen of radio station 4KQ in Brisbane, Australia. The board members compared the potential for growth in the country music industry in Australia to similar conditions in Great Britain, where the CMA maintains its European office.

Benson commented, "The situations affecting country music in England and

those which exist in Australia are similar in many ways. There is a need for better communication, more media exposure and more aggressive marketing of country product."

CMA executive director Jo Walker-Meador and Benson also met in Sydney with the managing directors of major record labels in talks on the importance of unified promotion and the development of a central organizing body.

The creation of a CMA award for the country video medium is the first establishment of a new category since the Horizon award in 1981. The executive committee was scheduled to approve the wording of the award criteria by June 1. The first presentation of the video award will take place on the 1985 awards show telecast, scheduled for Oct. 14.

Two point-of-purchase kits (one for rack jobbers, one for retailers) will be made for this year's CMA/NARM campaign to promote the CMA Awards. Kraft will again be involved in the program, and there will be display contests for both rack and retail. Major record labels will also participate in the campaign. Projected shipping dates for the displays are Sept. 9 (rack) and Sept. 15 (retail).

The Talent Buyers' Entertainment Marketplace will be held at the Hyatt Regency in Nashville, Oct. 11-13, and will include educational panels, opportunities for business transactions, performance showcases, and the recognition of outstanding buyers and promoters.

Two resignations of board members were filled by election of new officers; Bill Sherard of WPKX in Washington, D.C. will serve the unexpired vice-presidential term of Don Nelson, and Charlie Ochs of KJJJ, Phoenix, will replace Bill Anderson as assistant secretary.

TOP 75 ALBUMS

		Weeks On 6/1 Chart	Weeks On 6/1 Chart
1	40 HOUR WEEK ALABAMA (RCA AHL-5339)	1	17
2	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	3	16
3	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	2	42
4	WHY NOT ME THE JUDDS (RCA/Curb AHL-5319)	6	30
5	ME AND PAUL WILLIE NELSON (Columbia FC 40008)	7	11
6	HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	8	33
7	STEP ON OUT THE OAK RIDGE BOYS (MCA-5555)	9	10
8	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	4	15
9	REAL LOVE DOLLY PARTON (RCA AHL-5414)	5	17
10	LET IT ROLL MEL MCDANIEL (Capitol-EMI ST-12402)	10	13
11	KERN RIVER MERLE HAGGARD (Epic FE 39602)	18	8
12	GREATEST HITS GEORGE STRAIT (MCA - 5567)	15	11
13	DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5518)	13	33
14	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	14	9
15	COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	12	34
16	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	18	10
17	KENTUCKY HEARTS EXILE (Epic FE 39424)	17	34
18	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	19	16
19	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA-5517)	11	30
20	FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25267)	27	4
21	MY KIND OF COUNTRY REBA MCEINTIRE (MCA-5516)	20	30
22	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL-5175)	21	33
23	GREATEST HITS LEE GREENWOOD (MCA 5582)	24	6
24	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL-5425)	25	7
25	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	30	5
26	BLUE HIGHWAY JOHN CONLEE (MCA-5521)	22	30
27	ONE STEP CLOSER SYLVIA (RCA AHL-5413)	23	14
28	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	29	6
29	GREATEST HITS BARBARA MANDRELL (MCA 5566)	26	11
30	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA-5545)	28	15
31	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	31	44
32	TRYIN' TO OUTFRIN THE WIND JOHN SCHNEIDER (MCA-5583)	37	6
33	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)	33	41
34	WHAT ABOUT ME? KENNY ROGERS (RCA AFL-5043)	32	55
35	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	35	9
36	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	36	54
37	CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	34	14
38	RESTLESS HEART RESTLESS HEART (RCA CPL-5369)	38	7
39	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	50	3
40	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	48	8
41	SAY WHEN NICOLETTE LARSON (MCA-5556)	39	9
42	FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	40	18
43	GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496)	41	41
44	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	42	51
45	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	43	51
46	THE BEST OF REBA MCEINTIRE REBA MCEINTIRE (Mercury 824-342-1 M-1)	53	12
47	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	44	41
48	ROLL ON ALABAMA (RCA AHL-4939)	45	70
49	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	46	30
50	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	47	43
51	GREATEST HITS GENE WATSON (MCA-5572)	49	7
52	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	51	7
53	HIS EPIC HITS — THE FIRST 11 MERLE HAGGARD (Epic FE 39545)	52	33
54	THE BEST OF MICHAEL MARTIN MURPHEY (EMI America ST-17143)	54	24
55	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	55	50
56	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	56	39
57	CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	57	11
58	FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	58	57
59	CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	59	33
60	HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	—	1
61	OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	60	8
62	MAYBE MY BABY LOUISE MANDRELL (RCA AHL-5454)	—	1
63	SAN ANTOINE DAN SEALS (EMI America ST-17131)	62	36
64	FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	61	7
65	GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL-5325)	64	31
66	GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	63	32
67	DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	65	14
68	WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	66	33
69	WALL OF TEARS GUS HARDIN (RCA CPL-1-5358)	69	15
70	GREATEST HITS ED BRUCE (MCA-5577)	67	8
71	LADIES' CHOICE GEORGE JONES (Epic FE 39272)	68	27
72	FROM MY HEART KATHY MATTEA (PolyGram 824 308-1 M-1)	72	10
73	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	70	77
74	LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL-1-5318)	71	25
75	THE JUDDS THE JUDDS (RCA/Curb MHL-1-8515)	73	66



CELEBRATING WINS — The Judds (Top Vocal Duet), Randy Owen of Alabama (Entertainer of the Year and Top Vocal Group), and Vince Gill (Top New Male Vocalist) were some of the ACM award-winning artists who attended a post-show party with RCA execs May 6. Pictured (l-r): Joe Galante, division VP RCA Nashville; Wynonna Judd; Owen; Naomi Judd; Dave Wheeler, director of marketing, RCA Nashville; Gill.

TOP 100 COUNTRY SINGLES

June 8, 1985

• Indicates Highest Debut

		Weeks On 6/1 Chart
1	NATURAL HIGH MERLE HAGGARD (Epic 34-04830)	3 13
2	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 7-29057)	2 13
3	COUNTRY BOY RICKY SKAGGS (Epic 34-04831)	8 12
4	LITTLE THINGS THE OAK RIDGE BOYS (MCA 52556)	9 11
5	FALLIN' IN LOVE SYLVIA (RCA PB-13997)	1 17
6	SHE KEEPS THE HOME FIRES BURNING RONNIE MILSAP (RCA PB-14034)	14 10
7	LET IT ROLL MEL McDANIEL (Capitol B-5458)	12 13
8	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 7-29050)	13 12
9	FORGIVING YOU WAS EASY WILLIE NELSON (Columbia 38-04847)	16 9
10	THERE'S NO LOVE IN TENNESSEE BARBARA MANDRELL (MCA 52537)	11 14
11	IN A NEW YORK MINUTE RONNIE McDOWELL (Epic 34-04816)	4 16
12	MY OLD YELLOW CAR DAN SEALS (EMI America B-8261)	18 11
13	SHE'S A MIRACLE EXILE (Epic 34-04864)	20 9
14	DIXIE ROAD LEE GREENWOOD (MCA-52564)	21 8
15	HELLO MARY LOU THE STATLER BROTHERS (Mercury 880-685-7)	22 8
16	WHITE LINE EMMYLOU HARRIS (Warner Bros. 7-29041)	17 12
17	MAYBE MY BABY LOUISE MANDRELL (RCA PB-14039)	24 10
18	WORKING MAN JOHN CONLEE (MCA-52543)	5 15
19	SOMETIMES WHEN WE TOUCH MARK GRAY and TAMMY WYNETTE (Columbia 38-04782)	6 16
20	OPERATOR, OPERATOR EDDY RAVEN (RCA PB-14644)	27 8
21	HEART TROUBLE STEVE WARINER (MCA-52562)	26 9
22	WHEN GIVIN' UP WAS EASY ED BRUCE (RCA PB-14037)	23 10
23	IT'S ALL OVER NOW JOHN ANDERSON (Warner Bros. 7-29002)	29 6
24	RADIO HEART CHARLY McCLAIN (Epic 34-04777)	7 18
25	DOWN ON THE FARM CHARLIE PRIDE (RCA PB-14045)	31 9
26	LASSO THE MOON GARY MORRIS (Warner Bros. 7-29028)	33 6
27	IT'S A SHORT WALK FROM HEAVEN TO HELL JOHN SCHNEIDER (MCA 52567)	34 8
28	LOVE DON'T CARE EARL THOMAS CONLEY (RCA PB-14060)	37 6
29	DON'T CRY DARLIN' DAVID ALLAN COE (Columbia 38-04846)	30 8
30	SIZE SEVEN ROUND (MADE OF GOLD) GEORGE JONES AND LACY J. DALTON (Epic 34-04876)	38 7
31	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) THE WHITES (MCA/Curb MCA-52535)	10 14
32	DIM LIGHTS, THICK SMOKE VERN GOSDIN (Compleat CP-142)	39 6
33	I'M FOR LOVE HANK WILLIAMS, JR. (Warner Bros. 7-29022)	41 5
34	IT AIN'T GONNA WORRY MY MIND RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)	42 6

		Weeks On 6/1 Chart
35	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty B-1524)	36 7
36	STEP THAT STEP SAWYER BROWN (Capitol B-5446)	15 18
37	OLD HIPPIE THE BELLAMY BROTHERS (MCA/Curb MCA-52579)	44 5
38	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNIN (Columbia 38-04881)	46 5
39	IT'S JUST ANOTHER HEARTACHE BANDANA (Warner Bros. 7-29029)	45 7
40	FORTY HOUR WEEK (FOR A LIVIN') ALABAMA (RCA PB-14085)	48 4
41	YOU'RE GOING OUT OF MY MIND T.G. SHEPPARD (Warner Bros. 7-29071)	19 14
42	SHE'S SINGLE AGAIN JANIE FRICKE (Columbia 38-04896)	49 5
43	SAVE THE LAST CHANCE JOHNNY LEE (Warner Bros. 7-29021)	50 5
44	I DON'T THINK I'M READY FOR YOU YET ANNE MURRAY (Capitol B-5472)	52 4
45	SOMEBODY SHOULD LEAVE REBA McENTIRE (MCA - 52527)	25 17
46	WARNING SIGN EDDIE RABBIT (Warner Bros. 7-29089)	28 16
47	REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)	57 3
48	GIRLS NIGHT OUT THE JUDDS (RCA PB-13991)	32 19
49	WE WORK HILLARY KANTER (RCA PB-14053)	58 5
50	HE BURNS ME UP LANE BRODY (EMI-America B-8266)	59 5
51	LETTER TO HOME GLEN CAMPBELL (Atlantic-America 7-99647)	60 4
52	CALIFORNIA KEITH STEGALL (Epic 34-04771)	35 15
53	DON'T CALL IT LOVE DOLLY PARTON (RCA PB-13987)	40 18
54	FOOLED AROUND AND FELL IN LOVE T.G. SHEPPARD (Columbia 38-04890)	64 4
55	TO BE LOVERS CHANCE (Mercury 880-555-7)	65 4
56	YOU CAN ALWAYS SAY GOODBYE IN THE MORNIN' JIM COLLINS (White Gold WG-22250)	63 4
57	THE FIREMAN GEORGE STRAIT (MCA-52586)	68 2
58	IT'S YOUR REPUTATION TALKIN' KATHY MATTEA (Mercury 880 595-7)	43 11
59	I'VE BEEN HAD BY LOVE BEFORE JUDY RODMAN (MTM-72050)	47 12
60	SHE WON'T LET GO RAY PRICE (Step One SOR-341)	61 5
61	A BAR WITH NO BEER TOM T. HALL (Mercury 880 690-7)	70 3
62	LOVE IS ALIVE THE JUDDS (RCA/Curb PB-14093)	— 1
63	I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH (Columbia 38-04809)	— 1
64	MODERN DAY ROMANCE NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)	— 1
65	USED TO BLUE SAWYER BROWN (Capitol B-5477)	— 1
66	IF IT WAS ANY BETTER NARVEL FELTS (Evergreen EV-1030)	73 2
67	TRUE LOVE VINCE GILL (RCA PB-14020)	51 14

		Weeks On 6/1 Chart
68	CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY (EMI-America B-8265)	75 2
69	WHEN YOU GET A LITTLE LONELY NICOLETTE LARSON (MCA-52571)	76 2
70	IF YOU BREAK MY HEART THE KENDALLS (Mercury 880-828-7)	77 2
71	WHEN YOU'RE IN LOVE THE FORESTER SISTERS (Warner Bros. 7-29114)	53 20
72	PLAYING FOR KEEPS HOLLY DUNN (MTM B-72052)	79 2
73	I WANT EVERYONE TO CRY RESTLESS HEART (RCA PB-14086)	81 2
74	I NEVER MADE LOVE MAC DAVIS (MCA-52573)	— 1
75	THERE'S NO WAY ALABAMA (RCA PB-13992)	54 18
76	YOU DONE ME WRONG MEL TILLIS (RCA PB-14061)	— 1
77	WOMEN IN LOVE BILL MEDLEY (RCA PB-14081)	— 1
78	DIXIE TRAIN CARL JACKSON (Columbia 38-04926)	— 1
79	DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Warner Bros./Viva 7-28997)	— 1
80	ONE BIG FAMILY HEART OF NASHVILLE (Compleat 679001)	— 1
81	A FEW GOOD MEN TERRI GIBBS (Warner Bros. 7-29056)	55 9
82	ANY TIME THE OSMOND BROTHERS (Warner Bros./Curb 7-28982)	— 1
83	(A GOOD LOVE DIED TONIGHT) LEON EVERETTE (Mercury 880 829-7)	— 1
84	YOU CAN'T RUN AWAY FROM YOUR HEART LACY J. DALTON (Columbia 38-04884)	— 1
85	CENTERFIELD JOHN FOGERTY (Warner Bros. 7-29053)	— 1
86	TIME DON'T RUN OUT ON ME ANNE MURRAY (Capitol B-5436)	56 21
87	WHO'S THE BLONDE STRANGER JIMMY BUFFET (MCA 52550)	62 9
88	DON'T GIVE UP ON US NOW ANTHONY & LACE (GBS 723)	88 2
89	GO DOWN EASY DAN FOGELBERG (Full Moon/Epic 34-04835)	67 4
90	PITY PARTY BILL ANDERSON (Swanee DKD-SW5015)	66 8
91	YOU'RE EVERY STEP I TAKE JOHNNY PAYCHECK (AMI 1323)	69 10
92	THE COWBOY RIDES AWAY GEORGE STRAIT (MCA-52526)	71 19
93	I NEED MORE OF YOU THE BALLAMY BROTHERS (MCA/Curb MCA-52518)	72 21
94	FOUR WHEEL DRIVE THE KENDALLS (Mercury 880 588-7)	74 15
95	TOO GOOD TO SAY NO TO LEON EVERETTE (Mercury 880 611-7)	78 11
96	A PLACE IN THE SUN BOBBY RICH (Universal Artist UAR 1037)	80 10
97	I'M THE ONE MAMA WARNED YOU ABOUT MICKEY GILLEY (Epic 34-04746)	82 19
98	HIGH HORSE THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)	83 21
99	LOVE IS AN OVERLOAD BOBBY LEWIS (HME WS4-04853)	87 3
100	ALL I DO IS DREAM OF YOU MARGO SMITH (Bermuda Dunes C 106)	97 5

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Good Love (Blackwood/Shobi—BMI)	83	He Burns (Uchappell—BMI)	50	Love Don't (Blue Moon/April—ASCAP/Labor of Love—BMI)	28	The Cowboy (Cross Keys/Tightlist—ASCAP)	92
A Bar With No Beer (Hallnote—BMI)	61	Heart Trouble (Irving/Silverline—BMI)	21	Love Is Alive (Irving—BMI)	62	The Fireman (Tree—BMI)	57
A Few (Hall-Clement/Walk—BMI)	81	Hello (Unichappell, Six Continents, Champion—BMI)	15	Love Is An (Swallowfork—ASCAP)	99	There's No Love (Tom Collins, Tapadero—BMI)	10
A Place In The Sun (Jobete—ASCAP)	96	High Horse (Unarni Music—ASCAP)	98	Love Is What (Blackwood/Magic Castle—BMI)	35	There's No Way (Alabama Band—ASCAP)	75
All I Do (Robbins)	100	Highwayman (White Oak—ASCAP)	38	Maybe My Baby (SafeSpace/ECB—BMI)	17	Time Don't Run (Screen Gems—EMI—BMI/Elorac—ASCAP)	86
Any Time (Rightstong—BMI)	82	I Don't Know (Chelcatt/Atlantic—BMI/Coolwell—Granite—ASCAP)	63	Modern Day (Golden Bridge/Mota—ASCAP)	64	To Be Lovers (Acuff-Rose—BMI/Martledge—ASCAP)	55
California (April—ASCAP/Blackwood/Stegall—BMI)	52	I Don't Think (Happy Trails/Music Corp. of America—BMI)	44	My Old Yellow (DebDave/Briarpatch—BMI)	12	Too Good To (April/Swallowfork—ASCAP)	95
Carolina In (Mystery—BMI)	68	I Need (Bellamy Brothers/Famous—ASCAP)	93	Natural High (Mount Shasta—BMI)	1	True Love (Benefit—BMI)	67
Centerfield (Wenaha—ASCAP)	85	I Never (Hall-Element—BMI)	74	Nobody Wants (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI)	8	Used To Blue (Montage—ASCAP/Captain Crystal—BMI)	65
Country Boy (Warner-Tammerland/WB/Two Sons—ASCAP)	3	I Want (Warner-Tam/lane/Writers—BMI/WB/B. Montgomery—ASCAP)	73	Old Hippie (Bellamy Bros.—ASCAP)	37	Warning Sign (DebDave/Briarpatch—BMI)	46
Country Girls (Warner-Tammerland/WB/Two Sons—ASCAP)	3	I'm For Love (Bocephus—BMI)	33	One Big Family (Heart of Nashville—ASCAP/BMI)	80	We Work (Lions Mate—ASCAP/Fishin' Fool/Deb Dave—ASCAP)	49
Dim Lights, Thick Smoke (Comet—BMI)	32	I'm The One (Sweet Karol—EMI/Sweet Glenn—ASCAP)	97	Operator (Goldline/Granite—ASCAP)	20	When Givin' Up (Cavesson—ASCAP)	22
Dixie Road (Southern Soul/Window—BMI)	14	I've Been Had (Coal Miners—BMI)	59	Pity (Stallion/Ledger—BMI)	90	When You Get (Nick-ov-Time/S. Gems/EMI/M. & Stars/EA/Mpg/ASCAP/BMI)	92
Dixie Train (Latter End—BMI/Bright Sky—ASCAP)	78	If It Was (Tapadero/Lunn Shawm—BMI)	66	Playing For (CBS/O'Lyric/Tree—BMI)	72	When You're In Love (Hall—Clement—BMI)	69
Don't Call Him (Southern Nights—ASCAP)	2	If It Was (Tapadero/Lunn Shawm—BMI)	66	Radio Heart (Tapadero/Tom Collins—BMI)	24	White Line (Emmylou Songs—ASCAP/Irving—BMI)	16
Don't Call (Pazzz/Snow—BMI)	53	In A NY Minute (Tree/O'Lyric—BMI)	11	Real Love (Debdave—BMI/Mallven/Cottonpatch—ASCAP)	47	Who's The (C. Reefe/Coconutley/W. T'lane/B. SkyRider—EMI/ASCAP)	87
Don't Cry (Dean Dillon/Larry Butler—BMI)	29	It's A Short (Hall-Clement—BMI)	27	Save The (Rick Hall/Terry Woodford—ASCAP)	43	Women In Love (Hall—Clement—BMI)	77
Don't Give (Cross Keys—ASCAP/Tree—BMI)	88	It's All Over Now (ABKCO—BMI)	23	She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP)	60	Working Man (Tapadero—BMI)	18
Don't Make Me (April—ASCAP)	79	It's Just (Vogue/Partner—BMI/Dejamus—ASCAP)	39	She's A (Pacific Island/Tree—BMI)	13	You Can Always (Bright Sky—ASCAP)	56
Down On (Make Believs/WB/Two Sons—ASCAP/W. Tamerlande—BMI)	25	It's Your (Welbeck/Terrace—ASCAP)	58	She's Single (Blackwood—BMI/April/New & Used—ASCAP)	42	You Can't Run (Screen Gems/EMI/Moon & Stars—EMI/Berger Bits—ASCAP)	84
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	5	Lasso The Moon (Ensign—BMI)	26	Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI)	19	You Done Me (Cedarwood/Fort Knox—BMI)	76
Fooled Around (Crabshaw—ASCAP)	54	Let It Roll (Arc—BMI)	7	Step That Step (G. I. D.—ASCAP)	36	You're Every (Master Maker/Silver Dust—ASCAP)	91
Forgiving You (Willie Nelson—BMI)	9	Letter To Home (Latter End—BMI)	51			You're Going Out (CBS-U/Ideas of March—ASCAP)	41
Forty Hour (MCA-BMI/MCA/Leeds/Patchwork/Don Schlitz—ASCAP)	40	Little Things (Reynsong—BMI)	4				
Four Wheel (Anbern—ASCAP)	94						
Girls Night Out (Welbeck/Blue Quill—ASCAP)	48						
Go Down Easy (Irving/Danor—BMI)	89						

SINGLES REVIEWS

OUT OF THE BOX



REBA McENTIRE (MCA-52604)
Have I Got A Deal For You (2:44) (Song Media/Friday Night—BMI) (M.P. Heeney, J. Leap) (Producers: Jimmy Bowen, Reba McEntire)

Reba McEntire reveals her sheer enjoyment of pure country music with every record she makes. "Have I Got A Deal For You" is a classic come-on from the lonely side of town, and Reba wrings every drop of blues from the melody. This is the title song from McEntire's upcoming LP, which she co-produced. A very strong single.

WAYLON JENNINGS (RCA PB-14094)
Drinkin' And Dreamin' (3:00) (Warner Bros./Two Sons — ASCAP/Blue Lake — BMI) (T. Seals, M.D. Barnes) (Producers: Jerry Bridges, Gary Scuggs)
 Waylon Jennings' new release is from his "Turn The Page" LP, which should be coming out this month. "Drinkin' And Dreamin'" is about a man who dreams of leaving his problems behind. He realizes that the only escape possible is inward, but he needs strong drink to help him on his way. Waylon's delivery matches the lyric's desperate intensity, and the record has definite Top 10 potential.



FEATURE PICKS

GENE WATSON (Epic 34-05407)
Cold Summer Day In Georgia (2:36) (Tapadero—BMI/Cavesson—ASCAP) (D. Knutson, A. L. Owens) (Producers: Gene Watson, Larry Booth)

Watson's always-welcome singing plus good fiddle and steel work on a laid back summer song.

GAIL DAVIES (RCA PB-14095)
Unwed Fathers (3:18) (Tree—BMI/Big Ears/Bruised Orange—ASCAP) (B. Braddock, J. Prine) (Producers: Gail Davies, Leland Sklar)

Inspired lyrics, harmonies by Dolly Parton and another top-notch performance by Davies.

PAM TILLIS (Warner Bros. 7-28984)
One Of Those Things (3:36) (Blood, Sweat & Ink/Warner-Elektra-Asylum/Scarlet Moon/Writers Group—BMI) (P. Tillis, P. Overstreet) (Producers: Steve Buckingham, Barry Beckett)

A song of resignation with an urgently-sung chorus, cowritten by the artist.

JIMMY BUFFETT (MCA-52607)
Gypsies In The Palace (5:07) (Coral Reefer/Willin' David/Blue Sky Rider/Red Cloud—BMI/ASCAP) (J. Buffett, G. Frey, W. Jennings) (Producers: Jimmy Bowen, Michael Utley, Tony Brown)

Cajun-hollerin' party music that is also Buffett's most country-sounding single to date.

DIANA RAE (MCA-52614)
My Heart's Hearing Footsteps (3:13) (Warner-Tamerlane/Writers House/WB/Bob Montgomery—BMI/ASCAP) (W. Newton, M. Noble) (Producer: Randy L. Scuggs)
 Clear, melodic vocals with a good hook and a tambourine.

BUTCH BAKER (Mercury 880 836-7)
That Ain't Like You Girl (2:18) (Acuff-Rose—BMI) (D. Frazier, E. Montgomery) (Producer: David Kastle)

A piano ballad that turns into a big production. Baker's voice has plenty of resonant flexibility.

NEW AND DEVELOPING



DENISE DRAPER (Warner Bros. 7-29074)
Baby I Would (3:15) (MCA/Diamond House/Cross Keys/Orca—ASCAP) (S. Diamond, R. Feldman) (Producer: Paul Worley)

Denise Draper is a songwriter who has had cuts by The Whites and The Kendalls; she has also sung background vocals for a number of artists, including Neil Young. Her latest Warner Bros. release is a woman's pledge of love and forgiveness for her man. "Baby I Would" shows off Draper's strong soprano voice and her fluttering vibrato, which she uses with great effect at the ends of phrases.

Country Album Reviews

LIVIN' ON THE EDGE — T. G. Sheppard
 — Columbia FC 40007 — Producer: Rick Hall

Sheppard's first Columbia release offers a liberal dose of contemporary country with great A/C crossover potential. This contemporary feel is conveyed by tunes like the cover "Fooled Around and Fell In Love" and "You're Mine Tonight." Country hasn't been totally forsaken, however, as evidenced by such likely hits as "Hunger For You" and "A Great Work Of Art." Producer Rick Hall does a superb job of balancing vocals and instrumentation to create a collection full of fuel for airplay and sales.



JUST ME AND MY GUITAR — Hank Williams
 — Country Music Foundation Records CMF-006 — Producer: Bob Pinson

This compilation of rare demo recordings is fascinating because the listener hears the raw artistry of Williams without a band and slightly different arrangements of some of his familiar tunes, such as "Jambalaya," "Your Cheatin' Heart" and "Honky Tonk Blues." The record also contains a previously unpublished, unreleased song, "Heaven Holds All My Treasures." For information or direct orders (\$8.98 plus \$2.00 handling), write to Country Music Foundation Records, 4 Music Square East, Nashville, TN 37203.



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MOST ADDED



STRONG ADDS

I Don't Know Why You Don't Want Me — Rosanne Cash — Columbia
Modern Day Romance — Nitty Gritty Dirt Band — Warner Bros.
Used To Blue — Sawyer Brown — Capitol
You Done Me Wrong — Mel Tillis — RCA
I Never Made Love — Mac Davis — MCA

STATION ADDS

KASE — Austin — Steve Gary
 Judds
 Nitty Gritty Dirt Band
 Kendalls
 R. Cash
 M. Tillis
 S. West

WFMS — Indianapolis — J.D. Cannon
 E. Bruce
 Judds
 R. Cash
 G. Campbell
 Restless Heart
 G. Strait

KUGN — Eugene — Tom Edwards
 Kendalls
 Sawyer Brown
 Restless Heart
 Judds
 Nitty Gritty Dirt Band
 J. Dalton
 M. Davis

WDSY — Pittsburgh — Mary Jo Kacsan
 Nitty Gritty Dirt Band
 Sawyer Brown
 Judds

KUSA — St. Louis — Georganne Harris
 Sawyer Brown
 J. Fogerty
 M. Tillis
 C. Jackson
 Restless Heart

WCAO — Baltimore — Johnny Dark
 J. & M. Younger
 C. Jackson
 Sawyer Brown
 L. Blanton
 Judds
 M. Davis
 N. Felts

WTQR — Winston-Salem — Mark Tudor
 Chance
 Judds
 M. Tillis
 T. T. Hall
 R. Cash

KWJJ — Portland — Mark Andrews
 G. Strait
 C. Jackson
 Judds
 V. Gosdin
 G. Morris

KXYL — Brownwood, TX — Craig Lewis
 G. Strait
 Sawyer Brown
 J. Schneider
 J. Fricke
 M. M. Murphey

KROW — Reno — Jim Crowe
 G. Morris
 Restless Heart
 Kendalls
 J. Fields
 R. Cash
 Judds
 Nitty Gritty Dirt Band
 Sawyer Brown
 Southern Pacific

WJLM — Roanoke — David Hurst
 Heart Of Nashville
 Nitty Gritty Dirt Band
 S. West
 M. Tillis
 E. Presley
 L. Everette
 Sawyer Brown
 Restless Heart
 K. Stegall
 R. Cash
 G. Strait

KRZY — Albuquerque — Jerry Hardin
 Heart Of Nashville
 S. Smith
 C. Jackson



KANTER SIGNS — BMI has signed RCA recording artist Hillary Kanter to a long-term writer's agreement. Kanter and producer Even Stevens co-wrote most of the songs on her latest album, "Love Letters At Midnight." Pictured (l-r): Roger Sovine and Joe Moscheo, both of BMI; Kanter; Del Bryant and Frances Preston, BMI; Stevens.

WOWW — Pensacola — Kris O'Kelly
 D. Parton
 Restless Heart
 N. Larson
 Chance

WQTE — Adrian, MI — Glen Oswald
 Heart Of Nashville
 S. West
 Kendalls
 N. Felts
 J. Lee
 Exile

KRYS — Corpus Christi — Mike Laurel
 Judds
 M. M. Murphey
 Nitty Gritty Dirt Band
 Sawyer Brown
 G. Campbell



A PLAQUE FOR PIONEER PAUL — To commemorate the 40th anniversary of Les Paul's recording of "Lover" which pioneered the multi-track recording technique, ASCAP presented a plaque to Les Paul following a recent concert at Fat Tuesday's in New York. Pictured (l-r) composer Burton Lane, member of ASCAP board of directors, Les Paul.

THE COUNTRY MIKE

STATION PROFILE — KBRQ/Denver provides the Denver market with its only AM/FM country combo, providing the central Colorado area with 100,000 watts of FM contemporary hit country and 5,000 watts of variety country on the AM side. KBRQ reaches not only the metro Denver area, but also Pueblo, Colorado Springs, Boulder and Cheyenne markets as well. The station is staffed by general manager **Frank Gunn**, program manager **Jon Lawrence** and music director **Jim Stricklan**. KBRQ is currently involved in a unique situation with regard to its morning shift which is simulcast from 6-10 a.m. During the next several weeks, the station will be inviting country artists and industry personnel to serve as guest DJs during the morning drive. Other FM airshifts are manned by **Roger Mundy** from 10 a.m.-

noon; **Scotty Benson**, noon-3 p.m.; Jim Stricklan, 3-6 p.m.; **Mark McColl**, 6-10 p.m. and the Music Country Radio Network from 10 p.m.-6 a.m. The AM side is manned by **J.Z. Russell**, 10 a.m.-2 p.m.; Jon Lawrence, 2-6 p.m.; **Green Daniel**, 6-11 p.m.; Solid Gold Country 11 p.m.-midnight; and **Mickey Sanders**, midnight-6 a.m. KBRQ is very active within the Denver community as well as the entire state of Colorado, and as such was recently named Country And Western Station of the Year by the Country Music Foundation of Colorado (for the second consecutive year). Both Stricklan and Lawrence have been named to the Colorado Country Music Hall of Fame. The Great Empire Broadcasting station hosted its fourth annual anniversary party June 2 at the

Lakeside Amusement Park. The celebration featured country artist **Johnny Paycheck** as well as a host of local and regional country and bluegrass bands and the **Longriders Stunt Assn**. The Wrangler Country Showdown finals were also conducted during the anniversary festivities.

Byron Wynkoop

KBRQ

COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Bob Orf	KFEQ	St. Joseph, MO

Song: I Don't Know Why You Don't Want Me
Artist: Rosanne Cash
Label: Columbia

Comments:

"We've gotten fairly early phones . . . I think it's going to be a substantial record for her. A good reaction is what I've got on it now."

GOSPEL

TOP 30 ALBUMS

Spiritual

	Weeks On 6/1 Chart
NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863) "Right Now"	1 38
LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over"	5 16
TOMORROW THE WINANS (Light 5857) "Secret Place"	3 20
SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	4 46
WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would"	5 34
CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done"	7 26
TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-678306-5) Open	6 30
PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open	8 20
WE SING PRAISES SANDRA CROUCH (Light-5825) Open	9 86
ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	12 34
ROUGH SIDE OF THE MOUNTAIN REV. F. C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	11 110
MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven"	13 34
NO TEARS IN GLORY REV. F. C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open	10 44
I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7088) Open	14 16
DELEON DELEON RICHARDS (Word 7-01-680406-2)	17 10
LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843)	16 10
THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606-X)	18 10
THE IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 12)	19 10
BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	24 5
HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772)	15 10
PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	21 38
HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	20 10
MIRACLE "LIVE" REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6763)	22 10
LORD LIFT ME UP BISHOP JEFF BANKS (Savoy 14749)	23 10
SOMETHING OLD, SOMETHING NEW BILL SAWYER (Tyscot ELP 1030JT)	25 10
HE CARES LUTHER BARNES & THE RED BUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.)	26 10
JESUS SAVES LITTLE CEDRICK AND THE HALEY SINGERS (Gospearl 16019)	27 10
MY SOUL IS FREE PAUL BEASLEY (Myrrh 6749)	28 10
I'M GOING AWAY SUNSET JUBILAIRE (Air 10076)	29 10
HALLELUJAH ANYHOW THOMAS WHITFIELD & CO. (Sound Of Gospel 140)	30 10

Inspirational

	Weeks On 6/1 Chart
1 SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None	1 26
2 KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	2 30
3 MICHAEL W. SMITH 2 MICHAEL W. SMITH (Reunion 000412-9) "Hosanna"	3 60
4 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	4 66
5 LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut	7 16
6 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	5 60
7 HEART & SOUL KATHY TROCCHI (Reunion SPCN 7-01-000512-5) Open	6 36
8 BEAT THE SYSTEM PETRA (Starsong 7012057881)	10 10
9 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You"	11 16
10 TENDER HEART MICHAEL JAMES MURPHY (Milk and Honey MH 1055) "Believers"	8 16
11 THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut	9 52
12 PERSON TO PERSON LENNY LeBLANC (Hartland HR 38653) "He Is The One"	12 20
13 LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	13 10
14 COMMUNICATION DEGARMO AND KEY (Benson 01073)	14 10
15 DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN 701680206-X)	15 10
16 UNGUARDED AMY GRANT (Myrrh 7-01680606-5) Open	— 1
17 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	16 102
18 MAN IN THE MIDDLE WAYNE WATSON (Milk & Honey MH 1049) Open	17 56
19 CHOOSE LIFE DEBBIE BOONE (Lamb And Lion LLR 3008)	23 5
20 COMING ON STRONG CARMAN (Myrrh 7016807061)	18 10
21 CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	19 52
22 NEW POINT OF VIEW THE NEW GAITHER VOCAL BAND (Dayspring 7014127012)	20 10
23 WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124)	21 10
24 BETWEEN THE ANSWERS JOHN FISHER (Myrrh SPCN 7016788067)	22 10
25 LIGHT MANUEVERS SERVANT (Myrrh 7016/99062)	24 10
26 CARRIER BILLY CROCKET (Dayspring SPCN 7014126016)	25 10
27 SUPPLY AND DEMAND PAM MARK HALL (Reunion SPCN 701007128)	26 10
28 KEEP NO SECRETS MORGAN CRYER (Starsong SPCN 710205486-6)	27 10
28 CHILD OF THE HEAVENLY PETE CARLSON (Dayspring SPCN 7-01-412201-0)	28 10
30 CIRCLE OF TWO STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055862)	30 10

Sparrow Corporation Moves Hqtrs.

By Bill Fisher

NASHVILLE — The Sparrow Corporation, formerly of Canoga Park, CA, has completed the move to its new headquarters in nearby Chatsworth. The announcement was made in May by Sparrow president Billy Ray Hearn.

Hearn said that expanded business had forced some departments at the old location to work from separate buildings in the area; the new facility consolidates all Sparrow southern California operations under one roof.

Bill Hearn, senior VP, said that the new location provides 36,000-square-feet of space, allowing for a bookstore order fulfillment area which is three times the size of the former facility. He noted that the number of pulling, checking and wrapping stations has been increased, a situation "which appreciably reduces our turnaround time from receipt of order to shipment to bookstores."

The company's new address is 9255 Deering Avenue, Chatsworth, CA 91311. The new phone number is (818) 709-6900.

Gospel Album Reviews

ON THE FRITZ — Steve Taylor — Sparrow SPR 1105 — Producers: Ian McDonald, Steve Taylor

Taylor's high-energy performance on the recent, nationally televised Dove Awards will no doubt add buyers to the substantial following he has among Christian rock fans. "On The Fritz" demonstrates again that Taylor is one of the most engaging and thought-provoking artists in modern music. The level of black humor achieved by Taylor in songs such as "Lifeboat" and "This Disco (Used To Be A Cute Cathedral)" has rarely been matched in recent years, except perhaps in the songs of Randy Newman, Elvis Costello or Fee Waybill of The Tubes.



ART OF THE STATE — AD — Kerygma KRR-5401 — Producer: Kerry Livgren

Produced by Kerry Livgren, formerly of Kansas, the music on this record reflects his years in the "art rock" world with its sometimes-spacious, sometimes-furious sound. Fortunately the songs make a lot more sense lyrically than a lot of AOR fare. AD is supporting "Art Of The State" with a national tour of over 100 concerts continuing through the end of the year.



GOSPEL PICKS

ONE ACCORD — The Nelons — Canyon 7-01-982013-6 — Producer: Ken Harding

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TONY MARTELL RECEIVES MARTELL FOUNDATION AWARD — Tony Martell, founder and president of the T.J. Martell Foundation for Leukemia and Cancer Research, was honored as 1985 recipient of the Foundation's Humanitarian Award at the Foundation's 10th Anniversary dinner at the New York Hilton May 18. This year's fund drive raised a record \$3.6 million for the Foundation's research efforts in New York and Los Angeles. Pictured (l-r): Photo 1: Tony Martell receives the award

from last year's honoree, CBS/Records group president Walter Yetnikoff. Photo 2: Philip Bailey, Cyndi Lauper, Carl Wilson and Joan Jett join Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels. Photo 3: Cyndi Lauper also joined the Beach Boys, the evening's featured entertainers, for an impromptu encore. Pictured are Mike Love and Alan Jardine of the Beach Boys and Cyndi Lauper.

Summer PBS Series To Present Anderson, Byrne Videos

By Gregory Dobrin

LOS ANGELES — The Public Broadcasting Service (PBS) will showcase leading performing and video artists in a special summer series developed by KCTA-TV, Minneapolis/St. Paul debuting July 1.

The eight-part series is called Alive From Off Center, and will feature the work of a gamut of artists, from recording artists the Talking Heads and Laurie Anderson to dance innovator Rudy Perez.

The show is hosted by Susan Stamborg, who won awards for her hosting of National Public Radio's All Things Considered. Theme music for the half-hour show is provided by Sire recording artist David Byrne of Talking Heads.

Alive From Off Center marks PBS' most aggressive move into the area of contemporary music and performance art to date, coproduced by the Walker Art Center, along with KCTA. The show will feature music videos in several segments, and will spotlight, among others, the progressive, art rock music of Britain's The Flying Lizards and Philip Glass.

Among the recording artists featured in

the summer series, the multi-media performance art of Warner Brothers recording artist Laurie Anderson serves as the series opener. Her music video, entitled Sharky's Day, will be included among a show that also features the work of music video director Zbigniew Rybczynski, video artist Michael Schwartz, photographer/video artist William Wegman and Japan's Butoh dance group.

A closing show for the series, slated to air August 19, will feature an "off beat" perspective to music videos. An early version of the Talking Head's Once In A Lifetime video will be shown, a version directed by lead singer David Byrne.

Also seen in the closing segment will be a music video of music composed by Philip Glass. Entitled Act III, the video was directed by John Sanborn and Dean Winkler and has been acclaimed for its computer graphics and abstract video imagery.

The series is produced by Tom Adair, with executive producer Melinda Ward and Gerald Richman, executive in charge of the series and director of program production for KCTA-TV.

Attorney Fee Awarded Against Archdiocese of Chicago

LOS ANGELES — One of the largest awards of attorneys' fees reported in a copyright infringement action was awarded to F.E.L. Publications, Ltd., a publisher of sacred music, against the Archdiocese of Chicago by Judge Thomas R. McMillen of the U.S. District Court for the Northern District of Illinois, Eastern Division.

The Catholic Bishop of Chicago must pay the three law firms that represented F.E.L. during its eight-year suit a sum of \$135,696.52 for attorney fees and costs.

On April 19, 1984, a federal jury awarded F.E.L. \$2 million in compensatory damages and \$1 million in punitive damages based on F.E.L.'s claim of tortious interference and \$190,400 for copyright infringement. However, on January 31, 1984 the seventh U.S. Circuit Court of Appeals vacated the \$3 million award but upheld the \$190,400 copyright infringement award.

In making the award Judge McMillen ruled that F.E.L. could only recover fees it incurred up to January 13, 1984 when the Archdiocese made a settlement offer of \$250,000, excluding attorney fees, that F.E.L. declined. Since F.E.L. received \$60,000 less than the offer of settlement, Judge McMillen ruled that F.E.L. was not entitled to recover an additional \$108,330 in attorneys fees and costs.

F.E.L. is appealing the reversal of its \$3 million award to the U.S. Supreme Court. If this appeal fails, there will be a second federal jury trial to determine the amount of national damages F.E.L. suffered outside of the Archdiocese of Chicago due to the publication of the ban on its music by the Catholic Bishop of Chicago.



PULITZER PRIDE — Composer William Schuman (c) is congratulated by composer Milton Babbitt (l) and BMI president Edward Cramer (r) on the Special Citation Schuman recently received from the Pulitzer committee. Winner of the first Pulitzer Prize for Music in 1943, Schuman was honored again this year for "more than half a century of contribution to American music as composer and educational leader."

MTV Adds UK Comedy

LOS ANGELES — MTV: Music Television has ventured into the area of comedy programming with the acquisition of 12 episodes of the BBC comedy series, The Young Ones.

As the channel's first comedy show, The Young Ones, a show that is popular with the British music culture, is part of what MTV executives describe as their "commitment to being on the cutting edge."

The program follows the antics of four English college students, played by

British actors Christopher Ryan, Rik Mayall, Nigel Player and Adrian Edmondson.

The show is produced by Paul Jackson, with six productions currently in production in the U.K., and was the 1984 recipient of Britain's BAFTA award for Best Comedy Series.

Also included in the MTV The Young Ones package are appearances by such recording acts as Madness, Motorhead and the Damned. The show debuts June 5.

"Cash Box gives a very accurate chart analysis for its Black/Urban Singles. It also shows what other fellow programmers are adding to their playlists in their particular regions of the country, which can be of great benefit to me."

Jay Johnson, Program Director KDKO Radio — Denver, CO

Advertisement for CASHBOX magazine featuring a 'BLACK/URBAN RADIO' chart and 'AIR CHECK' section. The chart lists 'MOST ADDED', 'STRONG ADDED', and 'STATION ADDED' for various radio stations. The 'AIR CHECK' section provides details for Station KDAY in Los Angeles. The 'URBAN PROGRAMMER'S PICK' section lists 'The Temptations' as the pick for the week of June 11-17, 1985.



WE TALK TO PEOPLE THAT COUNT



DOMINGO EN EL JARDIN — Placido Domingo (c) will be singing at Madison Square Garden, Aug. 7 & 8, with Spain's *Antologia de la Zarzuela*, as part of National Westminster Bank's "NatWest Arts in the Garden" series. Here with the torrid tenor are (l-r): Robert A. Franklin, Garden vice president of booking; Jose Tamayo, creator/director of *Antologia de la Zarzuela*; Mel Howard, producer and Martin Bookspan, consultant to the series.

Whitney Houston

THE ROXY, L.A. — Bookended by dramatic readings of Michael Masser's soaring "The Greatest Love Of All," Whitney Houston's west coast debut was all that had been promised and much, much more. With a family background grounded in singing and gospel music in particular, Houston, on her self-titled solo debut for Arista gave notice of a rich and versatile voice which was only given a modicum of material to work with. It did not hint at the electrifying dynamics and stage presence which she showed this night.

As her L.A. industry showcase, the show was attended by both Arista president Clive Davis and Masser who were acknowledged by the singer, and the performance was an exercise in the ambition and exuberance of youth. Though singing has been part of her life for years, this show was one of the first times she has ever had a chance to show it off in front of people. From the opening "The Greatest Love..." to the pop-rock "Love Will Find A Way" and throughout the hour-long set, Houston's range and dynamic blaze was truly astonishing. Bent over in a grimacing and whole-voiced Aretha Franklin scream or softly cooing a whispered Dionne Warwick phrase, Houston showed a vocal control that is astounding for her twenty-one years.

After the first five tunes, three from her LP, it seemed the singer had already pulled out all the stops, yet a medley of duets with her brother and back up singer Gary Garland brought out textures and nuances which gave the show new flavor. "Hold Me," originally performed with Teddy Pendergrass provided the packed audience with a number of spine-tingling harmonies and working into "Take Care Of My Heart" proved out that Garland was a formidable vocalist on his own right.

The latter half of the show was a slice of Houston's own life-when she told the audience, "tonight, you have all of me," she meant it. With a cathartic "I'm Changing" taken from the *Dreamgirls* show, the singer exposed a real life drama which she is indeed going through herself, as her singing career begins to take off in large proportions. Followed by a tender

and heartfelt version of the gospel classic "Tomorrow," this pair of songs together formed a moving insight into the life and artistry of Whitney Houston.

While "Whitney Houston" doesn't have too many potential dance rock hits, relying mainly on slower-tempoed ballads, the single "You Give Good Love" which has already become a strong crossover hit for the singer, finally brought the house down as the closing number. And with another sold-out show later that night, the line already was down the block, it was clear that here was a performer who would continue to amaze and astound for years to come.

Peter Holden

Salute To Mel Lewis

NYU, N.Y.C. — *Highlights in Jazz*, Jack Kleinsinger's admirable series of mainstream jam sessions, takes time every year to pay tribute to a deserving jazz veteran. This year, drummer Mel Lewis was pegged for the slot of tributee — and, after Lewis' 20 years at the helm of his own big band (which he used to co-lead with Thad Jones) and some 20 years before that as sparkplug for numerous jazz big bands (Lewis has earned wide respect as one of the finest of big band drummers), it was a salute whose time had come. A dozen players who were associated with Lewis at one point or other assembled for a rousing evening of small band jazz, but very little of it — musically, anyway — was in direct tribute to Mel Lewis: nobody bothered to play any tunes from Lewis' own band, or tunes that Lewis played with Stan Kenton's band, or tunes that had much, necessarily, to do with Lewis at all. Only in the second set — when the honoree gets to toot his own horn (slap his own skins?) did this Salute to Mel Lewis salute Mel Lewis — by allowing him to show off his own scintillating, low-keyed drum technique.

Nonetheless, the evening abounded in good sounds. The first set began with pianist Roland Hanna, bassist Bob Cunningham, congaist Ray Barretto (Barretto is an excellent jazz percussionist — subtle and tasty), drummer Kenny Washington, trombonist Benny Powell and harmonicist Toots Thielmans. Everybody played well — Thielmans' genial reading of "Body

and Soul" (though the harmonica, even when played by a master, is still a harmonica) and Hanna's jazz version of a Swedish folk song were high points; Powell's awful singing (why do jazz horn players always insist on singing?) was the nadir. The rhythm section then backed up tenor saxophonist Frank Foster and trumpeters Lew Soloff and Jon Faddis for a sharp "Night in Tunisia," Soloff proving, as usual, that he's a wonderful trumpeter with his own mellow sound, Faddis proving, as usual, that he is still very much indebted, stylistically, to Dizzy Gillespie. After fine features for Cunningham ("Secret Love") and Foster ("Sentimental Mood"), the two trumpeters tore up "Anthropology" — Faddis' explosive high notes perfectly complementing Soloff's gentler excursions.

The second set had Lewis replacing Washington on drums and baritone saxophonist Pepper Adams, alto saxophonist Dick Oatts and trombonist John Mosca (the latter two the featured soloists in the current Mel Lewis Jazz Orchestra) in the front line. The veteran Adams stole the set with his typically burly, roistering solos, but Oatts and Mosca stood their ground well on a version of "Star Eyes" that included a long, musical solo by the object of everybody's affection. The evening ended with an almost-big band: everybody — including alto saxophonist Paquito D'Rivera, who had actually shown up at the concert, ticket in hand, as a spectator — on stage for a loose bebop jam session.

The jazz world too infrequently tips its hat to its own. Thankfully, *Highlights in Jazz* does it — in its own fashion — every year.

Lee Jeske

Suzanne Vega

THE BOTTOM LINE, NYC — She is an exercise in contrasts. Willowy, with the face of a child, she looks like a waif. But there is cold knowledge in her eyes, in her voice and the songs she writes. Suzanne Vega is a street poet. An impressionistic folk-singer who sketches sharp-edged mood pieces. A performer with the uncanny ability to command a stage even



RIBBON CUTTING — Concert impresario Bill Graham (right) discusses details of Wiltern Theater's grand reopening in Los Angeles following its ribbon-cutting.

as she seems dwarfed by its black-scrimmed emptiness. Her voice is alternately breathy and razor-edged, silking through the words or biting them, as the mood demands. Her melodies (highlighted by Jon Gordon's electric and her acoustic guitar, Mike Visceglia's bass and Peter Zale's keyboards) range from the hypnotic to the angular. It's a striking combination, full of tension and quiet strength.

A diminutive presence onstage, Vega has the power to totally silence a room and draw it in to the pictures she's painting. And what strange pictures they are. Take, for example "The Queen And The Soldier," a chilling tale of a woman's loneliness and the frightening way she cuts off life by her fear. Or "Marlene On The Wall," a weird tribute to the worldly-wise Dietrich, whose photo oversees the passage of lovers through Vega's room.

But the stories aren't always bleak or tilted. "Some Journey" is a wistful piece in which Vega casts her city lover in alternate romantic roles. And "Gypsy" is a painfully beautiful tale of passing strangers involved in a fated affair. With her unusual images, Vega cuts to the quick of emotion, phrasing her lines to you feel every twinge of the story. Simply put, anyone who thinks folk music no longer has a place in today's contemporary scene hasn't heard Suzanne Vega. Any doubters have only to see her, or listen to her self-titled A&M album. After that... well, chances are good they'll be converted.

Robin J. Schwartz



BOGEY'S ABLAZE — The stage at Nashville nightspot Bogey's was ablaze when NRBQ's guitar virtuoso Big Al Anderson dropped in to jam with Webb Wilder and the Beatnecks, one of the hottest rock bands in the Southeast right now. The four-member group, headed by "the last of the full-grown men," Webb Wilder, doesn't necessarily care to tag its music, but when pressed, will fondly refer to it as modably or uneasy listening. Pictured jamming backstage (l-r) are: songwriter Danny Tate, Webb Wilder, Big Al, Beatneck Donny Roberts and Jay Orr of the Country Music Foundation.

Daryl Hall & John Oates

APOLLO THEATER, N.Y.C. — In stark contrast to their recent "Big Bam Boom" tour and obviously turned on by their surroundings, Daryl Hall and John Oates landed at the Apollo Theater for a night of pure energy and visual excitement, some owing to the presence of a horde of high school students in the auditorium and the Apollo's contemporary status as venue-cum-TV studio.

Regardless of motivation, the stars, headlining the first single-act show (UTFO opened) since the theater's reopening, showed that their reputation as the leading blue-eyed soul searchers was deserved and the evening's mission a labor of love. A quickly paced set, featuring the two songs, "Sara Smile" and "She's Gone," cast off from Hall & Oates shows in recent years, set the stage for the real fireworks, which were ignited by the appearance of ex-Temptation greats Eddie Kendricks and David Ruffin. The two tux-clad veterans added a novel (if a tad disconcerting) touch of class, launching into their classic hits with the verve of 20-year-olds, and lining up with the younger duo for a bit of Temps'-style choreography. With Hall & Oates supplying able vocal support, classics like "Are You Ready" and "My Girl" sprang to life, as the stars fulfilled their goal of honoring their Philadelphia soul roots at the show, a benefit for the United Negro College Fund. As an added surprise, the team offered a blazing version of Diana Ross' "Swept Away" as a third encore.

As for Hall & Oates own material, the inclusion of the early hits gave an added edge to their show, which suffers on larger stages for its lack of visual orientation. In this setting, however, noticeable improvement was the order of the day. Hall's empathy with the younger members of the crowd, the bustling studio atmosphere of the theater (which resulted in encores effected by cues rather than applause), and the general return-to-roots atmosphere of the show made for a far more exciting show than was offered at Madison Square Garden. Most interesting aspect: John Oates proving once again that he knows how to sing lead.

Rusty Cutchin

Anita O'Day

CARNEGIE HALL, NYC — Anita O'Day is one of the most influential of all jazz vocalists. Her dry, stair-step phrasing has left an indelible mark on dozens of

singers, yet Anita O'Day has been, since her big band days with Gene Krupa and Stan Kenton, very much taken for granted. She never made the step up to the "diva" stature of other female singers — she has, for the past 30 years, plugged away, frequently doing battle with local pianists and bassists (she has traveled with her own drummer, John Poole, since 1952). Occasionally her career would receive a lift — like in the late '50s when the documentary *Jazz On A Summer's Day*, practically stolen by Anita O'Day's galvanizing performances of "Tea for Two" and "Sweet Georgia Brown," was released — but, for the most part, Anita O'Day has been a journeyman vocalist. (There is much more to this — including a lengthy battle with drugs — recounted in her autobiography, *High Times, Hard Times*). One thing Anita O'Day has done is go her own way — she even produces her own records on her Emily label — so it should be no surprise that, when she realized that it was her 50th anniversary as a vocalist, Anita O'Day arranged for a celebration concert at Carnegie Hall.

The concert was broken down into two distinct parts: first a 10-song set featuring O'Day with a blue-chip rhythm section (Hank Jones, Jay Leonhard, and the ubiquitous Poole) and guest Richie Cole added for a couple of numbers, followed by O'Day in a rare big band setting.

The opening set was fine O'Day — though the sound system (the piano and drums were unmiked) was somewhat muddy. It took a couple of numbers for the singer to relax — after 30 years with local pianists and bassists, one comes out wary — but beginning with a medley of "Falling in Love with Love" and "Love For Sale," everything began to fall into place. O'Day was in good voice — her patented glottal scat melded beautifully with Jones' delicate treble runs — and she shone both on ballads, with Richie Cole adding some nice heat to O'Day's cool reading of "My Funny Valentine," and on such swingers as her still-enchanted arrangement of "Tea for Two."

It was the big band set, however, that made the evening. Digging back into her Stan Kenton days with "And Her Tears Flowed Like Wine," into her Krupa days for the smash "Let Me Off Uptown" (with Roy Eldridge on hand to deliver his vocal part, but not, alas, his trumpet solo; Eldridge is a retired trumpeter — doctor's orders — so Virgil Jones took the spot), and into her Verve days for such charts as "Honeysuckle Rose," Anita O'Day luxuriated in the orchestral cushion. The solos — with the exception of two long drum forays — were kept to a minimum, though Urbie Green managed to sneak in a nice trombone bit on "Boogie Blues;" it was a singer's night. And though the sound system never did quite come around (the band, too, was unamplified — the problems were in the vocal mike), the singer triumphed, proving what not enough people know: that Anita O'Day is still, in her low-keyed way, an enchanting and original singer.

Lee Jeske



ROOMFUL CON CARLOS — Carlos Santana (r) fell by Lupo's Heartbreak Hotel recently to jam with Roomful of Blues, following Santana's own sold-out show at the Providence Rhode Island Civic Center.

Steve Vai

THE MUSIC MACHINE, L.A. — Booking Steve Vai into a small club almost guarantees a full house. Wherever the young guitarist goes an enthusiastic crowd follows. Steve Vai is a star in the making.

Some may have come to see Vai because he was once Frank Zappa's "Little Italian Virtuoso." He is a veteran of many Zappa records and tours.

Some may have come to see Vai because he is the new guitarist and writer for Capitol's Alcatraz. A one time group of head bangers who have taken on a more melodic edge since his addition.

There are some who came to hear cuts off Vai's self made LP and EP, "Flex-able" and "Flex-able Leftovers."

Regardless of the record or band that might have been in the audience's mind when they came to the Music Machine last week, there was one linking factor that joined them into one enthusiastic, vocal crowd — Steve Vai is an amazing guitarist.

Backed by Stu Hamm on bass and Chris Frazier on drums, Vai blended elements of classical, pop, jazz and progressive rock to deliver a set of intricate, often blistering guitar pieces that proved why many have claimed he is setting the avant-garde guitar standard.

Vai has a unique guitar technique that he invokes on heavily arranged melodic instrumentals such as his crowd pleasing "Attitude Song," and "Call It Sleep" from his LP. Vai is a musician's musician and these songs demonstrated a meticulous effort at working out every detail of a song's presentation.

There are many who don't have a taste for Steve Vai's brand of music and many others that would gladly use an Alcatraz album as a frisbee. But there are few, if any, that would not extend Steve Vai the respect and acknowledgement that he deserves as a master guitar player. Vai is a guitarist to watch. He'll be around for a long time to come.

David Adelson

The Nails

THE BOTTOM LINE, NYC — Jim Morrison lives... well, almost. With his shaggy hair, tight jeans and black leather vest, his lascivious growl and brooding sensuality, The Nails' lead singer Marc Campbell seems unsettlingly like a resurrection of the Lizard King. The similarity may not be entirely by design, but during their

Bottom Line set, Campbell and The Nails mined it to its fullest advantage, evoking eerie recollections of The Doors' dark urgency with oblique cinematic images set over a thrumming rhythm section, other-worldly keyboards and a raunchy, wailing sax. With Campbell's rebellious posturing and the band's ominous tones, "Every Time I Touch You," "Dark Brown" and "Phantom Heart" created the kind of ceremonial suggestiveness that made The Doors so difficult to ignore. Love it or hate it, you're bound to have a strong reaction one way or the other.

The Doors' connection aside (and it is difficult to put it aside), The Nails are bad boys with soul and a sense of humor, willing to take a stab at any target ripe for barbed commentary. They took a savage bite at American society with "Home Of The Brave," a spaghetti-western type tune that lost some of its sharpness to the fog machine that accompanied it. "88 Lines About 44 Women" practically dripped with mockery. With lyrics like "Gina was the perfect lady/ always kept her stockings straight/Jackie was a rich punk rocker/silver spoon and a paper plate," it may be one of the most sardonic lover's reminiscences ever written. The Nails even turned the knife on Jim Morrison, adding the baleful chant "Dance to the music of the Lizard King and hope to God you don't die in France" to its "Doors tribute" "Riders On The Storm."

For The Nails, there are no sacred cows. Because of its dry wit, this RCA act is more likely to elicit raised eyebrows and wry smiles than raised fists. Though The Nails read better on vinyl, where Campbell's speak-singing seems less monotone and more energetic, this crowd, at least, seemed perfectly attuned to the band's *outré* images and edgy sarcasm. But, as urban cynics following a local underground favorite, the audience may have been slightly prejudiced. How would The Nails fare in the wilds of Middle America? Suffice it to say, it wouldn't be a boring evening!

Robin J. Schwartz



ARTISTS & MOTHERS FOR AFRICA — Melba Moore, Cicely Tyson and Roberta Flack performed a benefit concert recently at the United Nations. Presented as The International Relief Concert, all proceeds were turned over to the Secretary General's Emergency Fund for Africa. The United Nations African Mother For The Crisis (UNAMC) raised close to \$100,000 to benefit the victims of the drought now plaguing the continent. Pictured from (l-r) are: Mrs. Rholile Legqwaila, Mrs. Mary de Almeida, Melba Moore, Ambassador Youssoufou, Roberta Flack, Mrs. Ruth Bamele Engo, Toy Russell, Lika Sylla and Winifred Kagwa.



WINNERS — Marti Sharron is shown trading song writing secrets with Rockwell at a recent A.S.C.A.P. dinner in Los Angeles honoring the most performed songs of 1984. Sharron was awarded for her song, the Pointer sisters' "Jump." Rockwell accepted an award for "Somebody's Watching Me."



WHAT IS THIS RECORD? — MCA recording artist *What Is This* recently completed the final touches on their debut LP at Utopia Sound in Woodstock, NY. Todd Rundgren produced all of the tracks, the first single of which, "I'll Be Around," (A new version of the Spinners hit) will be released in June. The album will follow in July. Pictured in the studio (l-r) are: (standing) Jack Irons of *What Is This*; Rundgren; Alain Johannes of *What Is This* (seated) Hillel Slovak and Chris Hutchinson of *What Is This*.

Behind The Bullets

(continued from page 7)

particularly strong action in the east and midwest. Top 30 sales reports were received from Central One-Stop in Connecticut, G.A.M. in Minneapolis, Homer's in Omaha, The Harvard Coop in Boston, Cavages in Buffalo, Strawberries in Boston, Elroy in New York, Tower Records in Campbell, Tower Records in Los Angeles, Tower Records in Sacramento, Peaches in Indianapolis, Dan Jay in Denver, Centra in Columbus, OH, Peaches in Miami, City One-Stop in Los Angeles and Licorice Pizza in Los Angeles. In addition, Top 5 reports came in from Peaches in Kansas City, Mainstream Records in Milwaukee and Tower Records in Fresno.

The first single from "Brother Where You Bound" is "Cannonball." It entered the singles chart three weeks ago at 85. In its second week it took a phenomenal leap to 58, a 27 point jump! It continues the successful trend this week with an 11 point jump to 47 bullet.

Radio has really responded to this single. Indicative of the record's appeal are the many radio station survey debuts this week, among them, Z106, WGFM, WKZR, WMKR, KEYN, WZUU, WOKI, WVSR, WKXX, WZLD, WANS, Y106 and WJZR. Also, many CHR stations are still adding "Cannonball." WLRS, BJ105, Q94, Q101, KKQB, KKRZ, KNBQ, Q103, KITS, WNYS, WPRO, WPXY, WGCL, KWK, WMEE, KHTR and WGRD.

Glenn Frey was struggling with his

second solo LP, "The Allnighter." Suddenly, his luck changed. First, the success of "The Heat Is On" from the film, *Beverly Hills Cop*, while not on "The Allnighter," rekindled interest in Frey's music. Second, and perhaps more important, the inclusion of "Smuggler's Blues," a song from the album, in the hit TV series, *Miami Vice*. This song spawned an episode of *Miami Vice* and eventually landed Frey a co-starring role in the series.

"The Allnighter" has some heavy sales reports backing up its 21-point jump this week. Top 25 retail reports came in from Richman Brothers in Philadelphia, Scott's Wholesale in Indianapolis, Tower Records in Sacramento, Tower Records in Fresno, Centra in Columbus OH and G.A.M. in Minneapolis.

The single jumps from 29 to 25 bullet. "Smuggler's Blues," in addition to the push from *Miami Vice*, is showing strong radio which is translating into sales for both the single and the album. Top 15 sales reports on "Smuggler's Blues" poured in from Cavages in Buffalo, Crazy Eddies in New York, Mobile One-Stop in Pittsburgh, Radio Doctor in Milwaukee, C.M.L. in St. Louis, Peaches in Kansas City, Central One-Stop in Nashville, Dan Jay in Denver, Tower Records in Campbell and Tower Records in Sacramento. Among the many stations where the single is already top 15 are WKRZ, WHTT, WXKS, WKDD, 92X, WSPT, WGRD, WOKI, KMBQ, WVSR, BJ105, WSKZ, KJYO, WZKS, B95, WWKX, Z102, Z93, KHTX, KSKD, KNMQ and KS103.

Paul Young's U.S. Success

(continued from page 13)

and rest shored up Young's voice, and after several months off, work began on Young's follow-up to "No Parlez", "The Secret Of Association".

The much publicized throat illness created great anticipation for Young's return. A string of sold-out concerts and the phenomenal success of the singles, "I'm Gonna Tear Your Playhouse Down," "Everything Must Change" and "Everytime You Go Away," insured that, first, Young's voice was fine, and second, he had not lost his touch for hit success. Young's participation in Britain's Band-Aid project furthered the singer's comeback. This success was cemented, when in March this year, "The Secret Of Association," his

second CBS LP, entered the British charts at #1.

While nothing in Young's topsy turvy career can be predicted with any certainty, one thing is sure—his effect on the American charts is greater now than at any other time. In only five weeks, "Everytime You Go Away" has jumped to 31 bullet and shows no sign of slowing. Similarly, "The Secret Of Association," bulleting to 64, shows enormous momentum in this its third week on the chart. It would seem, for the present, that fate has decided to smile again upon Paul Young. On the eve of a major United States tour, with both album and single shooting up the charts, his fans worldwide can breathe a collective sigh of relief—and smile along.

Avalon's L.A. Emergence

(continued from page 9)

tuning."

After working with Pacific Presentations in the mid-'70s, a time when Wolf & Rissmiller were at the top of the concert promoting heap in L.A., Pacific's Gary Perkins and Murphy left to form Avalon. After an initial lean period, staved off in part by faith and multiple dates in L.A. by Queen and Rod Stewart among others, hard work and perseverance eventually helped Avalon pass up the faltering Fun Productions and Pacific. After the tragic shooting of promoter Steve Wolf, and the resulting curb on Jim Rissmiller's booking work, Avalon soon found itself on top.

"While we are number one in terms of independent concert promoting," notes Murphy, "it really isn't quite that way when you look at the number of shows at the Universal and the Nederlanders do at the Greek, the Wilshire and Pacific Amphitheater. I can't get into the Greek, I can't get into the Universal, but the people that run those halls, if they wished, could just call up any of the venues I work and say they want to rent the place. That's another reason I decided I needed a room. I didn't want to see either MCA or the Nederlanders getting into the concert business for a short period and force a situation where all the shows in town would be a guaranteed \$100,000 versus a 90-10 net, and make that the barometer for what a band

should get. That would not be a healthy situation. People like Larry Hearn, Steve Rein and myself are the guys that are out there 365 days a year. We do shows at the Roxy, the Santa Monica Civic, the Santa Barbara County Bowl, all over southern California, and our feeling is that if there is to be a barometer of what a band is worth, then we have a better idea than the people who are in the business six months out of the year."

With the recent entrance of Bill Graham Presents into the market — the San Francisco-based operation handles the Wiltern Theater — is the market set for more competition? "Bill and I have had an informal agreement for some time; when I'm up there, it makes sense to work with him, and when he has done shows down here, obviously my building contracts and advertising deals are better, so we work together. You have to think that the market which Bill is first going to go after is what the Beverly Theater has done well with: Grover Washington, Jr., Manhattan Transfer, the Temptations, the Four Tops, that kind of thing." In a market which was becoming handled more and more by larger corporations moving in on independent promoters like Graham and Avalon, the injection of new competition is healthy, yet as has been the case for the last 13 years, expect Brian Murphy and Avalon Attractions to be at the top.

EMI's Marketing Push

(continued from page 7)

campaign is geared toward that."

The packaging aspect of the campaign includes a four-color poster sleeve on the single. The album is a four-color jacket with a one-color innersleeve including lyrics and photo. There will be a four-color, fold out poster included in the first 100,000 copies of the album (this figure may be extended.)

Retail will receive 1 x 1s printed on both sides; 24 x 36 posters (different than both the LP and single insert) and single die-cut counter displays.

One of the most interesting facets of the campaign is the use of both television and radio spots. The television spots are currently scheduled to be shot in Canada later this month and feature the voice of actor Martin Sheen. "I think the voice of Martin Sheen adds credibility," said Gauthier, who cited his familiarity with the older demo.

The television and radio campaigns are being patterned after a massive consumer print campaign. A photo session was shot at a Montreal rail yard specifically for the 3/4- and 1/4-page spreads that will run in various consumer publications.

Gauthier emphasized both the televi-

tion, radio and print campaigns would be aiming toward the older demographic while not sacrificing the loyalty of the teen. "Obviously, he's attracted attention with his looks and we played off that on the first album. Now it's time to establish Corey again as the artist that he is."

In addition to several scheduled television appearances (*American Bandstand*, *Solid Gold*, *Friday Night Videos* and *MTV*) Hart has done approximately 500 IDs for pop and rock radio outlets.

EMI has scheduled a large number of interviews in the consumer press. According to Gauthier, "He's a very intelligent, articulate young man and during interviews he's quite incredible. We're trying to get all the interviews done as early as possible so new people can realize this person has a lot to say and not just a lot to be looked at." Interviews have been scheduled before July 15 and will subsequently run six to eight weeks earlier than usual.

Underlying the label's marketing commitment is its belief in the musical credibility of the album. "This is a record for everyone," said Gauthier. "I'm really looking forward to this project."

Corey Hart's Evolution

(continued from page 7)

young girls remove his posters in favor of the latest pin-up favorite. To Hart, the teen idol image is just part of the business. "I think the teen idol impact was initially made through video," he remarked. "Had there been no videos, I think the teen reaction to image would not have been so strong."

The artist cites the first single, "Never Surrender" as a perfect example of the musically evolved Corey Hart. "It's definitely a biographical piece," he said. "A lot of people didn't have faith in me early on and said that it just doesn't happen so easily. I realized that but I'm a fighter, I never quit."

The album, which ships June 14, is a

collection of personal reflections on a wide variety of subjects. "Kommrade Kiev" is a piercing cut that speaks of the tense relationship of the superpowers while "Eurasian Eyes" is a classic love song that, according to the singer, refers directly to someone in his life. This is not kid's stuff.

But is he scared of losing his teen following? "I think artists like the Police have a teen following but are regarded as credible musicians," he responded. "It's the way you approach things and think it really comes down to what you have on record."

And how does he feel about the new record? "I don't feel pressure or insecurity on any terms," he said. "I'm just sitting back and saying, 'you guys ain't seeing nothing yet.' I feel really good about it."

Total Control Blossoms In Booming UK Dance Market

By Chrissy Iley

LONDON — According to a recent survey, dance music is currently enjoying its biggest boom ever. In fact, some 50 percent of the Top 20 singles are dance oriented. It's not a case of the megastars "crossing over" — the massive sales are being achieved by the likes of Steve Arrington, Phyllis Nelson, DeBarge, The Rah Band and Paul Hardcastle.

The sales boom is attributable to several factors. Steve Walsh, whose Total Control label has just signed a licensing deal with EMI, comments, "The dance music market is now wider than ever before. One of the reasons for this growth in popularity is that the music is not just to be found in clubs — there is a growing awareness in the radio and TV stations."

Steve Walsh is one of the UK's most flamboyant characters — he is truly larger than life. The Total Control record label is a new venture for him, while he is still keeping up his DJ activities for clubs and Radio London. He has taken this step at the time because he wanted to help out all the young UK talent that he has met through his soul shows and various music business activities.

Total Control was first formed when Walsh re-met his old school friend, Paul Hardcastle, and they decided to work together. At this point the label was distributed by IDS, who soon went bank-

rupt. So Walsh took his ideas to EMI and was duly signed up. Walsh's roster is to be varied and extensive. (The debut signing is Mark Fisher, who releases his first single "Love Situation" this week.)

EMI's David Munns, director of artist development, has complete faith in the disco/dance direction: "People love to dance and there's more media awareness. If the music is good it will happen — you've only got to look at Phyllis Nelson as an example. That was a great single that won through in the end."

Incidentally, Phyllis Nelson becomes the second woman ever to reach the number one position in the UK chart performing a self-penned song (the first was Kate Bush with "Wuthering Heights" in February, 1978). Princess Diana's brother Lord Charles Althorpe is such a committed fan of Phyllis' he wanted her to play live at his birthday party. As she is currently in L.A. recording her new album, a satellite link had to be set up by Carrere Records. So she was beamed live by the Visnews Brightstar satellite link from a studio in Burbank to the society party in London.

"Beaming her live was the next best thing to appearing live, and we were happy to arrange it," said Carrere's Freddy Cannon.



INTERNATIONAL PHENOMENON — Fourteen foreign countries were represented in a special award recently presented to Warner Bros. Records recording artist Prince and his band The Revolution, commemorating sales achievements of silver, gold, platinum and multi-platinum for 1984. The award, a unique three-dimensional plaque, featured flags and mini-discs from each of the following countries: Australia, Belgium, Canada, England, France, Mexico, Germany, Holland, Japan, New Zealand, Switzerland, Sweden, Norway and Denmark. On hand for the presentation at Warner Bros. Records Burbank offices were members of the Revolution. Pictured from (l-r): Mark Brown; Matt Fink; Bobby Z.; Lisa Coleman and Wendy of The Revolution.

from Billy Chapman and Camille Hinds on others.

Weller commented, "We wanted to get more of a 'real' group sound so the mainstay is just me, Mick, Steve White on drums, and D.C. Lee helping out on vocals." He added, "We wanted to make the greatest album of the '80s and this is what we have done."

Chrissy Iley

United Kingdom

LONDON — Stiff Records is currently enjoying a boom with its recent signing of California mod band The Untouchables. The single "Free Yourself" is storming up the UK charts and the band, over here on a short tour, is being incredibly well received; Bass player Caine Carruthers particularly so — on his first gig in England, who, at Dingwalls, in London, met a girl who he now can not bear to leave. He and Jedda, 24, copywriter and singer, are to be married before he leaves the country. "We have become perilously close," says Caine "and I believe in doing things, not saying things. Wait till my mother hears about this, it will freak her more than the day I had my first earring."

Stiff is also releasing four classic Ian Dury cuts — all remixed by chart-topper Paul Hardcastle. The tracks are "Hit Me With Your Rhythm Stick," "Sex And Drugs and Rock 'n' Roll," "Reasons To Be Cheerful," and "Wake Up (And Make Love To Me)."

Dury is now reunited with the original Blockheads and in the Seychelles working on the new Roman Polanski movie, *Pirates*.

Chrysalis is releasing a new mix of the current number one — Paul Hardcastle's "19." The new version is called "19 — The Final Story." Is there perhaps a feeling Frankie Goes To Hollywood has been there before? "19" became the theme song for a New York parade that took place to commemorate the anniversary of the end of the Vietnam War. Parts of the video for the record are being banned by NBC because they are considered "too harrowing."

This week sees the release of the new Style Council album, "Our Favorite Shop." The record contains 14 tracks, eight of them Paul Weller compositions, the rest of them jointly worked on by the whole group. There are fewer guest musicians this time, though there are guest appearances from Lenny Henry on one track, and

Italy

MILAN — The General Federation of Music was created in Italy during a meeting on May 7 with the union of all the associations active in the Italian music business: AFI (record companies), Aidem and Unemi (music publishers), Uncla and Associazione (authors and composers). President of the new Federation is Guido Rignano.

The third edition of SIB, International Fair of Hardware for Discotheques, took place in Rimini from May 7 to 10. Among the companies attending the event were many sounds and light effects producers like Coemar, Amplilux, Artick, Assel and others.

PolyGram recently started a big campaign on the compact disc opening in 200 record retailers throughout all Italy its own "CD Centers," offering all the PolyGram catalog on CD, about 800 releases.

Graham Johnson, managing director of Green Line, announced the signing of new

licensing agreements with international companies: besides Sugar Hill and Record Shack (which will be distributed by Dischi Ricordi), the agreement concerns Charly, Affinity (distributed by IMI) and Chess.

New position at CGD Dischi: Andrea Rosi was named marketing manager, Elena Zannoni is the new international product manager, and Giuliana Quadrelli the international licensing manager. Corrado Bonfanti replaces Adelfo Forni as international professional manager at Sugar Music publishing group.

Marlo De Luigi

Argentina

BUENOS AIRES — The purchase of Spanish diskery Hispavox by EMI will undoubtedly reshape the Latin American market in the future, with Hispavox product coming through the EMI affiliates, it is understood, as soon as the current contracts expire. In Argentina, part of the Hispavox product has been channeled in the near past by Sicamericana, while RCA has been releasing other artists. According to news reaching Buenos Aires the group encompasses three companies (Spanish EMI, Hispavox and a newly formed distribution company that will handle sales for both) with Luis Aguado, formerly EMI's MD, heading it. Rafael Gil, who previously held the Latin American coordination, will manage the EMI branch.

Miguel Smlrnoff

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 No More Lonely Nights — Paul McCartney — EMI
- 2 Self Control — Laura Branigan — WEA
- 3 Small Town Boy — Bronski Beat — PolyGram
- 4 Original Sin — Inxs — PolyGram
- 5 Quiero Rock — Twisted Sister — WEA
- 6 Some Guys Have... — Rod Stewart — RCA
- 7 Ahora Decide — Pimpinela — CBS
- 8 Amor Supernatural — Donna Summer — WEA
- 9 Vagabundo — Juan Ramon — Microfon
- 10 Palabra De Honor — Luis Miguel — EMI

TOP TEN LPs

- 1 FM USA Winter 85 — Various Artists — Music Hall
- 2 Give My Regards To Broad Street — Paul McCartney — EMI
- 3 No Jacket Required — Phil Collins — WEA
- 4 The Woman In Red — Soundtrack/Stevie Wonder — Motown/RCA
- 5 Soundance — Various Artists — PolyGram
- 6 Arena — Duran Duran — EMI
- 7 Los Ineditos — Juan Ramon — Microfon
- 8 Hazlo Grande — Wham! — CBS
- 9 She's So Unusual — Cyndi Lauper — CBS
- 10 Tu Amante O Tu Enemigo — Miguel Gallardo — RCA

—Prensario

United Kingdom

TOP TEN 45s

- 1 19 — Paul Hardcastle — Chrysalis
- 2 A View To A Kill — Duran Duran — EMI
- 3 Kayleigh — Marillion — EMI
- 4 Love Don't Live Here Anymore — Jimmy Nail — Virgin
- 5 Move Closer — Phyllis Nelson — Carrere
- 6 Rhythm Of The Night — DeBarge — Gordy
- 7 Feel So Real — Steve Arrington — Atlantic
- 8 I Feel Love — Bronski Beat and Marc Almond — Forbidden Fruit
- 9 Walls Come Tumbling Down — Style Council — Polydor
- 10 Slave To Love — Bryan Ferry — EG

TOP TEN LPs

- 1 Brothers In Arms — Dire Straits — Vertigo
- 2 Be Yourself Tonight — Eurythmics — RCA
- 3 Low Life — New Order — Factory
- 4 No Jacket Required — Phil Collins — Virgin
- 5 Songs From The Big Chair — Tears For Fears — Mercury
- 6 The Hits Album Volume 2 — Various — CBS/WEA
- 7 Out Now — Various — Chrysalis/MCA
- 8 The Secret Of Association — Paul Young — CBS
- 9 Youthquake — Dead Or Alive — Epic
- 10 Flaunt The Imperfection — China Crisis — Virgin

—Melody Maker

Italy

TOP TEN 45s

- 1 We Are The World — USA For Africa — CBS
- 2 Don't You (Forget About Me) — Simple Minds — Virgin
- 3 Volare — MusicaItalia Per L'Etiopia — Ricordi
- 4 This Is Not America — D. Bowie & P. Metheny — EMI
- 5 You Spin Me Round — Dead Or Alive — CBS/Epic
- 6 Shout — Tears For Fears — PolyGram/Mercury
- 7 Every Time You Go Away — Paul Young — CBS
- 8 Una Storia Importante — Eros Ramazzotti — DDD
- 9 I'll Fly For You — Spandau Ballet — RCA/Chrysalis
- 10 Noi Ragazzi Di Oggi — Luis Miguel — EMI

TOP TEN LPs

- 1 We Are The World — USA For Africa — CBS
- 2 Parade — Spandau Ballet — RCA/Chrysalis
- 3 Vanoni/Paoli... Insieme — Ornella Vanoni e Gino Paoli — CGD
- 4 Arena — Duran Duran — EMI/Parlophone
- 5 The Secret Of Association — Paul Young — CBS
- 6 No Jacket Required — Phil Collins — WEA/Atlantic
- 7 Mondì Lontanissimi — Franco Battiato — EMI
- 8 Mixing — Duran Duran — EMI/Parlophone
- 9 Songs From The Big Chair — Tears For Fears — PolyGram/Mercury

—Musica e Dischi

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Old TV Shows On Video

(continued from page 7)

we've released I think are very high quality programs with very strong audience appeal. We've tried to put out hits, but we've also put out shows that didn't have as successful a TV run as we would have liked, but were nevertheless quality shows." Citing *Working Stiffs* and *Police Squad!*, Doctorow said, "Some have become cult shows in a way." One show, however, clearly dominates in all regards.

Space. The final frontier... These opening words to *Star Trek* are probably as familiar to audiences as any ever uttered on television. Although the Enterprise only set out on a five-year mission, after three network seasons and three feature films, the starship has now soared for almost two decades. While the 79 TV episodes are endlessly syndicated, for *Star Trek's* countless fans, renting or buying one or more is the only logical choice.

"*Star Trek* episodes are top quality shows with a much broader base," commented Doctorow. "They're classic TV shows that have almost as wide of an audience as you can find. People are anxious to buy or rent *Star Trek* episodes for several good reasons. First of all, we're duplicating them off of high quality prints. Second of all, they are the original, and uncut episodes." He mentioned that

Cable Conference

(continued from page 7)

accompanied by simultaneous remarketing and, most importantly, sporadic or no significant marketing activity. Systems which raised prices but did not lose subscribers are those which had an ongoing level of marketing activity. These included periods of increased promotional activity such as previews, effective communication of price increases to subs and an increase in the capacity to handle problems and complaints."

To offset the disconnect problem, Fuchs outlined the specific directions HBO is taking in the programming area. Said Fuchs, "I think HBO must constantly evolve and stay fresh. In the wake of the VCR, total dependence on blockbuster movies from a marketing and programming point of view must change. This means more movies and more volume,

audiences are more than glad to welcome back the four or five minutes usually chopped off to meet commercial placement needs when the episodes are run on local stations. Additionally, Doctorow stressed how far superior the sound quality of the videocassette versions is. "For a *Star Trek* fan, having the genuine show is very important." Twenty *Star Trek* episodes have thus far been released, with great success, and the other 59 will eventually be made available also.

Other TV titles at Paramount Home Video include *Shogun*, a Gallager Showtime special, *A Woman Called Golda*, and possibly the two hour pilot of *Call To Glory*. "The goal," Doctorow said, "is to predict what sales you will achieve. When a show has potential, we'll try and price it so people can afford to buy it. If it's not a title we feel will generate enough sales, we'll price it for the rental business." With the potential of *Star Trek* videocassettes always tremendous, Paramount encourages sales by pricing them at a low \$14.95 each. "We create a sales genre and allow a retailer to promote *Star Trek* (including the enormously successful feature films) all year round," Doctorow said. "This month is, in many ways, a TV month for us. The key is to release quality shows at the right time and at the right price."

including classics and different movies for different day parts, is a necessity."

To address the disconnect problem at the cable operator level, Fuchs emphasized the need for: aggressive, ongoing marketing; marketing differently to different groups or segments; going after new moves — not waiting for them to call; constant billboarding in newspapers or other media; selling customers what best suits them — not just more; finding ways to become VCR-friendly — both technologically as well as through marketing; realizing that the cable business is a transaction business no different than other subscription businesses; recognizing that consumer inertia works for us when cable is in the home and against us when it is not, and realizing that a "former" subscriber is not necessarily a "rejecting" subscriber.

Changes At The RIAA

(continued from page 7)

general counsel." Joel Schoenfeld joined RIAA as assistant to the special counsel in 1976, shortly after he graduated from New York Law School with a J.D. degree. In 1977, he was named assistant general counsel, after which he was promoted to associate special counsel in 1980. Two years later, Schoenfeld was appointed special counsel and director of anti-piracy operations. In addition, he added the duties of associate general counsel in 1983, and became involved in all areas of trade association activities. In his current capacity as general counsel

and director of anti-piracy operations, Schoenfeld will be overseeing a staff of attorneys and a nationwide team of investigators, and will serve as a liaison between the recording industry and federal, state and local prosecutors' offices in anti-piracy and copyright infringement cases.

Of Schoenfeld, Gortikov said, "His distinguished career with the RIAA during the past eight years is evidence of his exceptional competence and the confidence of our member companies in his professional expertise."

The Lonnie Mack Attack

(continued from page 12)

Fraternity collection under the Elektra banner. It was at this time that Mack made his mark as a session musician, backing such artists as James Brown and Freddie King. That's Mack's sizzling guitar on Brown's "Kansas City," as well as the Doors' "Roadhouse Blues."

Mack also worked as an A&R staffer and producer for Elektra, but according to the guitarist, "I was getting too far away from actually playing music. I was getting too involved in the business end and I'm not a businessman. I knew it was time for me to get back out and start playing again."

"Out" meant a farm in Indiana on which he built "Friendship Music Park." "That was great," said Mack. "It was like getting back to the roots, and playing exactly what you wanted to play with no hassles. We'd just roar until we couldn't stand any longer."

Some may remember a single Mack recorded for the AMG label called "Cincinnati Jail." The song was written about the time the guitarist was walking down a Cincinnati street carrying his knife collection to his drummer's house. An off-duty detective who had been partying decided to give the long-haired, bearded stranger a scare and swerved at Mack with his car. "So I just chopped his trunk with a big corn knife," said Mack. "It was instinct." The detective jumped out and put a bullet through both of Mack's knees. Just another day for Lonnie Mack.

It was 1976 and Lonnie Mack and Co. hit the road in a school bus he bought from the money derived from the sale of his Indiana property. He stopped off in Nashville and did some publishing demos which were subsequently picked up by Capitol and released as "Home At Last." Despite some success, this would be Mack's only effort for the label.

Mack headed for the Pocono mountains to do some commercial jingles. With a good friend, he set about recording an album which, due to tragic circumstances, never saw the light of day. Mack still owns those masters and hopes to one day release them.

A quick trip to Canada and some work with Ronnie Hawkins came next before the guitarist returned to Indiana to play the local scene with his brother. It was then that he was contacted by Alligator president Bruce Iglauer.

"It took two years for us to pull the album off," said Mack. Failing health and relocation to Texas delayed the Alligator project. Iglauer enlisted the help of Stevie Ray Vaughan, who would eventually produce and play on the Alligator project. Mack's health improved and the record was finally cut.

Lonnie Mack is currently on the road promoting "Strike Like Lightning" and feeling young as ever. The excitement is definitely there. "It looks like we're going to get us one with this," he said.

AROUND THE ROUTE

by Camille Compasio

In the first six weeks of tests, the newly-debuted Data East "Commando" excelled over its illustrious predecessors "Kung Fu Master" and "Karate Champ," as we learned from company prexy Bob Lloyd. As the name implies, this is a very "action-oriented" game and a departure in theme from the two previous hits. No martial arts in "Commando" but plenty of what it takes to captivate players. Lloyd said distributors were most enthusiastic about the game when it was revealed to them in early May, and to make it even more appealing Data East tacked on a very attractive price tag for ops to more quickly realize a return on investment! In other words, to quote Bob, "Commando is definitely a '10' piece." Watch for it!

Dateline Dallas, Texas — where Southwest Vending hosted a special showing of Bally Sente products, including the new Sente cabinet, along with the current "Stocker" and "Trivial Pursuit" as well as "Hat Trick," plus the new cocktail configuration. Some 50 or more ops customers turned out and, from what Southwest's David Patterson tells us the response was terrific. Bally Sente's director of marketing and sales

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Bally Sente Announces Full Line Of 'Trivial Pursuit' Video Games

CHICAGO — Although we live in an era when entertainment tastes and trends are as variable and unpredictable as the weather, "Trivial Pursuit" continues to maintain a leading edge as everyone's favorite at-home pastime. The trivia board game which first took the country by storm about two and a half years ago spearheaded the nation's current interest in nostalgia and generated a deluge of related activities such as trivia parties, TV game shows and regional TV contests.

In December of 1984, Bally Sente, Inc. released "Trivial Pursuit Arcade," a video game based on the board game. As an exclusive licensee, Bally Sente translated Trivial Pursuit to video and it now manufactures five game editions in that format:

Genus I and II, Baby Boomers, Young Players and All-Star Sports.

Trivial Pursuit Arcade features more than a basic question and answer format. It provides enjoyable game play featuring animated characters, the roll of the die, a choice of responses and enjoyable music and fanfare.

Bernard Powers, Bally Sente's director of marketing and sales, attributes the video game's successful earnings to having license to the questions used in the original (and subsequent editions) of the board game. "The 'Trivial Pursuit' people did a thorough job of developing mind-tickling, humorous questions. Typically, even if a player doesn't know the answer, he or she is almost always

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COMING

Coin Machine

AROUND THE ROUTE

(continued from page 43)

Bernie Powers was in attendance to assist the hosts — namely, John Gatens, Tom Chatten and David Patterson. And to top it all off, Chatten's semi-main event was the Tom's Smokehouse Barbeque, which provided plenty of food, drink and all the trimmings for everyone in attendance! As an aside, Patterson put in a big plug for the new Bally Midway "Cybernaut" pinball which he feels will do much to further the growing re-interest in pinball machines!

John Barone has departed his post at Exidy to join Data East, where he will be covering the west coast area for the firm. Barone is good people and we wish him well in his new post.

A Telestrategies Conference, focusing on pay phones, has been scheduled for June 3-5 in Washington, D.C. The seminar program will deal with all aspects of operating and marketing pay phones, over the three-day period, and there will be an exhibition showcase as well, featuring such exhibitors as New Technology Computer Inventions, Inc., Summa Four, Philips & Brooks, Inc., Tonk-A-Phone, Inc., and TTI Telecommunications. The Hyatt Regency Crystal City (Arlington, Virginia) is the conference attendees. Full information regarding registration and exhibition may be obtained by contacting TeleStrategies, Inc., 1355 Beverly Road, McLean, Virginia 22101 or phoning 703-734-7050.

Belated birthday wishes to Meltec's sales director Paul Jacobs, who celebrat-

ed the big 40 on May 11, with a birthday party and everything! Can't believe it, Paul, you don't look a day over 30! Initial reports on Meltec's "Target Ace," by the way, have been strong. This is the firm's street location piece . . . it's a targette shuffle game, comparable in size to a shuffle alley. Earnings reports are good and solid . . . and Meltec is pleased!

State Association News. ICMOA, the Illinois state ops association, has scheduled its annual convention for June 21-23 at the Holiday Inn in Springfield — and a full agenda is planned. Guest speakers will include AMOA prexy John Estridge, who will discuss the results of the recent AMOA/Performing Rights Societies decision (*Cash Box*, 5/25) and AMOA executive veepee Leo Droste whose presentation will focus on "A Positive Force For Operators." The program will encompass a wide range of pertinent issues with a good deal of emphasis on legislation and the political arena. While Illinois ops hailed the demise of the video lottery test, they are not letting down their guard for one moment and, in this regard, Kem Thom, chairman of the Stop The Video Lottery Committee, will deliver an update on the situation. There'll be a lot of emphasis on business — but also a good number of social and recreational activities as well, including the annual Gays & Gals Golf Tournament, the President's Reception hosted by ICMOA prexy David Marik, and a special Spouse Luncheon and program for the ladies.

New Video Vendor Rents & Returns Video Tapes

CHICAGO — Video Vendor, Inc. of Chicago has introduced a new videocassette movie rental vending machine called the "Video Vendor." The machine is designed primarily to take cash, either \$1 bills, \$5 bills, or quarters; and the prices of the movies being vended can be varied in 25-cent increments. The vending machine's built-in electronics system keeps accurate records of all transactions including extra day fees, total rentals in money and numbers of units, and all outstanding balances plus many other functions for bookkeeping and tax purposes. No phone lines, central computers, or credit card validators are required, though they can be included if specifically desired.

A several month test at a 7-Eleven Food Mart in Glenview, Illinois has proven the successful abilities of this new vending machine. According to Video Vendor president Barry Shore, hundreds of customers are already using the machine and increases in new customers are expected to continue at the rate of over 30 new users per week. Rental income is expected to exceed \$600 per week.

To rent a movie the customer uses the Video Vendor's key pad to enter the appropriate account number and the number of the movie to be rented; then deposits the amount of money shown on the Vendor's monitor and in less than 25 seconds the movie is vended. To return a movie the customer just enters the account number and places the movie into a slot in the machine. Everything else is automatic. Movies are automatically returned to their original renting position so that they may be immediately re-rented. There are receipts for all transactions and if a movie is returned within 15 minutes the account is credited in full.

Extra-day charges are kept track of by Video Vendor and customers are allowed to



pay those charges at any time prior to renting additional movies.

The machine is designed to provide fast, efficient service. Each Video Vendor customer fills out an application listing a valid credit card, or pays an appropriate refundable deposit. The application includes a statement that unreturned or damaged movies, or unpaid extra-day fees will be charged to the credit card or taken from the deposit. The customer then gets a sealed envelope containing the secret account number and a pamphlet explaining the various features of the machine.

Shore believes that within the next 10 years over 100,000 video movie rental machines will be in use in convenience stores, drug stores, supermarkets, discount stores, office and equipment buildings and video stores.

There are currently nearly 20,000 locations that rent video movies and each one is ideal for Video Vendor, he pointed out. Exclusive dealerships and distributorships are now available with protected territories and guaranteed Video Vendor locations.

Further information may be obtained by contacting Barry Shore, Video Vendor, Inc., 4235 Main St., Skokie, Illinois 60076 or Gary Stern at 312-266-7971, who is associated with the company.

New Equipment

Extra, Extra . . .

With the release of "Paper Boy," a multi-level interactive game, Atari Games, Inc. is launching its all new System II Conversion System, which features high resolution video graphics.

The name of the game is the play theme and it offers non-stop fun for all types of players. Just grab the realistic handlebar controller, which looks and feels like a real bicycle, and get ready for the ride. The amazing detail and animation of Paperboy's high resolution monitor actually makes players feel like they're controlling a cartoon. Every game is different. Outcomes and scenarios are constantly changing, depending on how players are progressing and what they have accomplished.

The object is simple, the outcomes are hilarious. The player uses the "throw" button to deliver papers to houses on his subscription route as he rides his bicycle through the streets of a zany, animated neighborhood. Points are awarded for delivery of papers (extra for hitting mailboxes) and for hitting various other target objects along the route. Additionally, comical damage can be inflicted upon nonsubscriber houses by tossing papers or maneuvering the bike across lawns.

Players begin the action by selecting "Easy Street," "Middle Road," or "Hard Way," which sets the stage for the fun and challenge to come. Each game consists of a seven-day week starting with Monday. At the end of every completed day, the "Paperboy Training Grounds" bonus round is awarded. The player rides through a timed BMX-style obstacle course which tests skills in both bicycle control and throwing accuracy.

In commenting on the new release, Shane Breaks, vice president of sales, said "Paperboy is the first in a series of games designed

specifically for this new system. These are games that offer play-action features so unique they cannot be done on other conversion systems — not even on our incredible System I. That's why we're offering the variety and choice of both System I and System II games."

Atari System II is completely different hardware. Main features include a new high resolution monitor and approximately 15 times the memory capacity of other systems. The result is that game designers can put more than twice the graphics and animation on the screen than on a standard raster for more play action and more realistic detail. These exclusive features make System II games almost as much fun to watch as they are to play.

Other System II features include a custom base unit cabinet with easy-access electronics and horizontal and vertical monitor rotation capability. It is also designed to accept a wide variety of game configurations. All games will include important statistical data in the self-test mode for easy operator option settings.



Bally Sente Intro's New Line

(continued from page 43)

likely to recognize the question's content. Other imitators tend to ask too complicated, too technical or boring questions." In the video game version, Bally Sente slightly modified the format. The die rolls automatically, the playing pieces move accordingly around the game grid and the question appears. Unlike in the board game, four answer choices are provided and the player selects one. "Bally Sente hired writer Denise Shelton to develop choices selecting responses that had a similar feeling to the correct ones," explained Powers.

Designer/Programmer Rich Adam designed and managed development of the game's software. Supervisor of Concept Development Bill Maher and Sound/Laser manager Gary Levenberg executed graphics and sound, respectively. According to Powers, "The visual and audio quality in this game is exceptional."

Since the game first came off the line, a design revision has been implemented. "We now have new expanded memory cartridges," reports Rich Adam. "With this modification, we are able to provide over 1,000 questions in each of the five software packages we offer." He also pointed out that future "Trivial

Pursuit" video game editions will follow since the board game's developers provided a resource for over 30,000+ questions. Adam, a definite nuts-and-bolts programmer "type," feels the project has proven personally expansive. "Naturally, you can't help but to assimilate a little information with those facts flying all around in your head. But, what I found most enlightening was how the game appeals to the younger generation. Before this project, I'd thought of trivia competition as strictly for adults. You should see how eagerly the adolescents participate!"

The "Trivial Pursuit" Arcade game is a natural for Bally Sente's interchangeable game process which enables coin-operated video games to be converted from one to another by swapping hand-sized software cartridges, control panels and graphics. Bally Sente's Library of Games now offers eight SAC PACs (the company's name for the interchangeable parts). As noted by Bernie Powers, "If interest in one edition of 'Trivial Pursuit' should seem to be slipping, an operator simply takes 10 to 15 minutes to change the appropriate parts, and there's a new game!" Host hardware for the game library can be either an upright cabinet, or the newly released cocktail table at which players sit to play a game.

CASHBOX

Anything Else Is A Compromise

THE JUKEBOX PROGRAMMER

*indicates new entry

June 8, 1985

POP

- 1 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 2 **AXEL F**
HAROLD FALTERMEYER (MCA-52536)
- 3 **THINGS CAN ONLY GET BETTER**
HOWARD JONES (Elektra 7-69651)
- 4 **EVERYTHING SHE WANTS**
WHAM! (Columbia 38-04840)
- 5 **DON'T YOU (FORGET ABOUT ME)**
SIMPLE MINDS (A&M 2703)
- 6 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880 623-7)
- 7 **WALKING ON SUNSHINE**
KATRINA & THE WAVES (Capitol B-5466)
- 8 **CRAZY FOR YOU**
MADONNA (Geffen/Warner Bros. 7-29051)
- 9 **HEAVEN**
BRYAN ADAMS (A&M 2729)
- 10 **IN MY HOUSE**
MARY JANE GIRLS (Motown 1741GF)
- 11 **SUDDENLY***
BILLY OCEAN (Jive/Arista JSI-9323)
- 12 **WOULD I LIE TO YOU?**
EURHYTHMICS (RCA PB-14078)
- 13 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 14 **(MEDLEY) JUST A GIGOLO/
I AIN'T GOT NOBODY**
DAVID LEE ROTH (Warner Bros. 7-29040)
- 15 **ANGEL**
MADONNA (Sire 7-29008)
- 16 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 28972)
- 17 **SOME LIKE IT HOT**
THE POWER STATION (Capitol B-5444)
- 18 **SMUGGLER'S BLUES**
GLENN FREY (MCA 52546)
- 19 **VOICES CARRY**
'TIL TUESDAY (Epic 34-04795)
- 20 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 21 **THE GOONIES 'R' GOOD ENOUGH**
CYNDI LAUPER (Portrait/CBS 34-04918)
- 22 **CRAZY IN THE NIGHT (BARKING AT
AIRPLANES)**
KIM CARNES (EMI America B-8267)
- 23 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-64833)
- 24 **A VIEW TO A KILL**
DURAN DURAN (Capitol B-5475)
- 25 **DON'T COME AROUND HERE NO MORE**
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 26 **TOUGH ALL OVER**
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZSA 04891)
- 27 **ONE NIGHT IN BANGKOK**
MURRAY HEAD (RCA PB-13988)
- 28 **EVERYTIME YOU GO AWAY***
PAUL YOUNG (Columbia 38-04867)
- 29 **SENTIMENTAL STREET***
NIGHT RANGER (Cameo/MCA 52591)
- 30 **GETCHA BACK***
THE BEACH BOYS (Caribou/CBS ZS4 04913)

COUNTRY

- 1 **NATURAL HIGH**
MERLE HAGGARD (Epic 34-04830)
- 2 **COUNTRY BOY**
RICKY SKAGGS (Epic 34-04831)
- 3 **LET IT ROLL**
MEL McDANIEL BOYS (MCA 52556)
- 5 **SHE KEEPS THE HOMEFIRES BURNING**
RONNIE MILSAP (RCA PB-14034)
- 6 **NOBODY WANTS TO BE ALONE**
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 7 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 8 **DON'T CALL HIM A COWBOY**
CONWAY TWITTY (Warner Bros. 7-29057)
- 9 **FALLIN' IN LOVE**
SYLVIA (RCA PB-13997)
- 10 **THERE'S NO LOVE IN TENNESSEE**
BARBARA MANDRELL (MCA 52537)
- 11 **MY OLD YELLOW CAR**
DAN SEALS (EMI-America B-8261)
- 12 **FORGIVING YOU WAS EASY**
WILLIE NELSON (Columbia 38-04847)
- 13 **SHE'S A MIRACLE**
EXILE (Epic 34-04864)
- 14 **MAYBE MY BABY**
LOUISE MANDRELL (RCA PB-14039)
- 15 **IT'S ALL OVER NOW**
JOHN ANDERSON (Warner Bros. 7-29002)
- 16 **DIXIE ROAD**
LEE GREENWOOD (MCA 52564)
- 17 **HELLO MARY LOU**
THE STATLER BROTHERS (Mercury 880 685 7)
- 18 **HEART TROUBLE**
STEVE WARINER (MCA 52562)
- 19 **WHITE LINE**
EMMYLOU HARRIS (Warner Bros. 7-29041)
- 20 **RADIO HEART**
CHARLY McCLAIN (Epic 34-04777)
- 21 **STEP THAT STEP**
SAWYER BROWN (Capitol B-5446)
- 22 **YOU'RE GOING OUT OF MY MIND**
T. G. SHEPPARD (Warner Bros. 7-29071)
- 23 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04816)
- 24 **WORKING MAN**
JOHN CONLEE (MCA-52543)
- 25 **IF IT AIN'T LOVE (LET'S LEAVE
IT ALONE)**
THE WHITES (MCA/Curb MCA 52535)
- 26 **THERE'S NO WAY**
ALABAMA (RCA PB-13992)
- 27 **SOMEBODY SHOULD LEAVE**
REBA McENTIRE (MCA-52527)
- 28 **OPERATOR, OPERATOR**
EDDY RAVEN (RCA PB-14044)
- 29 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 30 **IT'S A SHORT WALK FROM HEAVEN
TO HELL**
JOHN SCHNEIDER (MCA-52567)

BLACK CONTEMPORARY

- 1 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 2 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-04861)
- 3 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 4 **ROCK ME TONIGHT (FOR OLD TIMES' SAKE)**
FREDDIE JACKSON (Capitol B 54559)
- 5 **SUDDENLY**
BILLY OCEAN (Jive/Arista JSI-9323)
- 6 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 7 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 8 **ELECTRIC LADY**
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 9 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 10 **AXEL F**
HAROLD FALTERMEYER (MCA 52536)
- 11 **DO YOU WANNA GET AWAY**
SHANNON (Mirage/Emergency 7-99655)
- 12 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 13 **DEEP INSIDE YOUR LOVE**
READY FOR THE WORLD (MCA 52561)
- 14 **CAN YOU HELP ME**
JESSE JOHNSON'S REVUE (A&M 2730)
- 15 **MEETING IN THE LADIES ROOM**
KLYMAXX (Constellation/MCA 52545)
- 16 **THROUGH THE FIRE**
CHAKA KHAN (Warner Bros. 7-29025)
- 17 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 18 **BABY COME AND GET IT***
POINTER SISTERS (Planet/RCA YB-14041)
- 19 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B-5431)
- 20 **OH YEAH**
BILL WITHERS (Columbia 38-04841)
- 21 **DANGEROUS**
NATALIE COLE (Modern/Atlantic 7-99648)
- 22 **CAN'T STOP**
RICK JAMES (Gordy/Motown 1776GF)
- 23 **TOO MANY GAMES***
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 24 **INNOCENT**
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)
- 25 **MATERIAL THANGZ***
THE DEELE (Solar/Elektra 7-69644)
- 26 **FEEL SO REAL**
STEVE ARRINGTON (Atlantic 7-89576)
- 27 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 28 **EVERYTHING SHE WANTS***
WHAM! (Columbia 38-048400)
- 29 **I JUST WANNA HANG AROUND**
GEORGE BENSON (Warner Bros. 7-29042)
- 30 **HANGIN' ON A STRING
(Contemplating)***
LOOSE ENDS (MCA 52570)

RECORDS TO WATCH

TRUE LOVE — Vince Gill (RCA)
 WAYS TO BE WICKED — Lone Justice (Geffen/Warner Bros.)
 LITTLE BY LITTLE — Robert Plant (Es Peranza/Atlantic)
 SAVE YOUR LOVE (FOR #1) — Rene & Angela (Mercury/PolyGram)
 THE NEVER ENDING STORY — Limahl (EMI America)
 OPERATOR, OPERATOR — Eddy Raven (RCA)
 DON'T CRY DARLIN' — David Allen Coe (Columbia)
 DOWN ON THE FARM — Charlie Pride (RCA)

IT'S A SHORT WALK FROM HEAVEN TO HELL — John Schneider (MCA)
 LOVE IS WHAT WE MAKE IT — Kenny Rogers (Liberty)
 DOUBLE OH-OH — George Clinton (Capitol)
 LET'S GO OUT TONIGHT — Nile Rodgers (Warner Bros.)
 IF YOU LOVE SOMEBODY SET THEM FREE — Sting (A&M)
 NEVER SURRENDER — Corey Hart (EMI America)
 WHAT ABOUT LOVE — Heart (Capitol)
 ALL YOU ZOMBIES — Hooters (Columbia)

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