

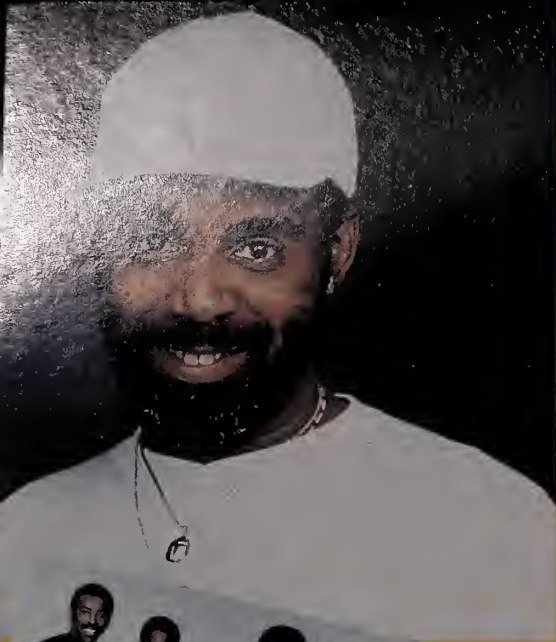
CASH BOX



Atlantic Starr
A&M Gets Freak-A-Ristic
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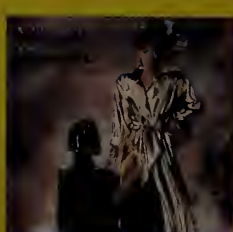
DISTRIBUTION REORGANIZATION BY POLYGRAM
BMI SENDS MESSAGE TO BROADCASTERS
NEW TECHNOLOGY AT SUMMER CES
MAY RIAA CERTIFICATIONS ANNOUNCED
GUEST EDITORIAL: TOM DRAPER

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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER I — June 15, 1985

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Black Music Must Gain A Bigger Share Of Commercial Revenues

By Tom Draper

June is Black Music Month, an appropriate time to celebrate the heritage of Black music, but more importantly, it's a time to analyze our strengths and develop more aggressive marketing, sales and merchandising methods that will produce wider exploitation and a bigger share of the marketplace for Black music in the future.

In order to insure that Black music continues its accelerated growth and broadens its appeal, we have to seriously consider attracting major corporate revenues outside of the record industry and pursue creative packaging that takes advantage of the enormous commercial opportunities available to us. The challenge is to identify these new opportunities. Anheuser-Busch is not likely to beat a path to my door or to your door — it is our job and our responsibility to pursue these new sources of support for music.

Black recording artists and Black music as a whole have played an integral part in the overall revitalization of contemporary music. Over the past two years the commercial success of superstars like Michael Jackson, Prince, Lionel Richie and Tina Turner has opened the door to millions of dollars in the areas of promotion, advertising, merchandising and video exposure provided by sources outside the record industry.

Presently, the climate for taking advantage of these sources is better than ever. Although the history-making record sales of an elite group of Black superstars is not totally representative of all Black music, there are other strong examples that lend credence to the growing acceptance of Black music in America and around the world.

The Emmy award-winning *Motown 25th Anniversary Special* and the recent high ratings share of *Motown Returns to the Apollo 50th Anniversary Special*, demonstrated that Black music can utilize technology, attract corporate sponsorship and still retain its identity. Coupled with the expansion of Black Entertainment Television, MTV's VH-1 Channel and countless regional video programs that feature Black music, it is obvious that the American public's appetite for Black music is constantly reaching greater proportions.

In addition, Black radio has always been and continues to be the most musically progressive of the commercial radio formats and often sets the direction for the entire pop music business. As Black musicians explore technology, Black radio provides a forum for artists of all colors who push beyond the apparent limits

of sound and technology.

But the evolution of technology had dictated changes in the economics of the music business, and these changes profoundly affect the way music is brought to the public.

For example, many people assumed that compact discs would be slow to enter the marketplace, though it now appears that, just three years after their introduction, CDs will account for 10 percent of all music sales. Right now, Black music is not accounting for its fair share of those sales.

Likewise, in the traditional marketing environment (let's say circa 1970), an act might cut a record, then tour. The tour, supported by the record company, would be advertised on radio, with albums, posters, T-shirts and trips offered in local contests.

But current economics make touring impossible for many acts. Record companies, faced with shrinking margins, produce videos instead of T-shirts, and the tour support dollars of the '70s are insignificant when compared to escalating marketing costs.

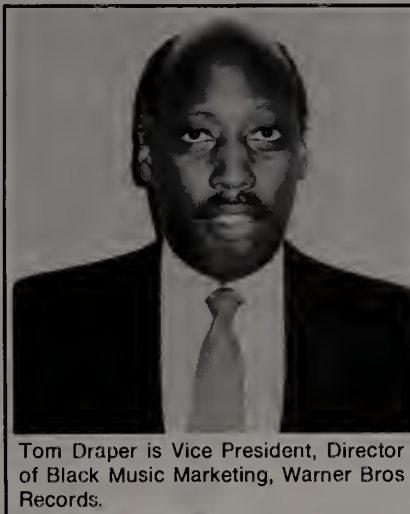
Everyone feels the impact of these changes. Bands must rely on television for exposure, though until the advent of BET and others,

there were all too few outlets for Black videos. Radio stations must devise alternate sources of revenue when industry advertising dollars diminish.

We can effectively deal with solving some of these problems by maintaining the tasteful presentation and the quality of Black music, which in turn will enhance our appeal to corporate subsidies. These subsidies come in all shapes and sizes — they come to bands in the form of tour support, they come to record companies in the form of cross-promotions, they come to radio stations in the form of merchants eager to associate their products with hit music. Soft-drink manufacturers, breweries, cigarette companies, automobile dealers, electronic firms, clothing manufacturers, all have to be approached aggressively.

As members of the music business, we are in a sophisticated marketing environment, and unless we acknowledge and capitalize upon that fact, we will fail in the responsibility of which we're reminded this month — the responsibility to preserve the heritage of Black music.

Music — Black music, Pop music, all music — is the province of Black musicians, and it is our responsibility to make sure they enjoy every advantage the marketplace affords.



Tom Draper is Vice President, Director of Black Music Marketing, Warner Bros Records.

TOP POP DEBUTS

SINGLES

64 SHOUT — Tears For Fears — Mercury

ALBUMS

119 UNGUARDED — Army Grant — A&M

POP SINGLE

#1

EVERYBODY WANTS TO
RULE THE WORLD
Tears For Fears
Mercury

B/C SINGLE

#1

ROCK ME TONIGHT
(FOR OLD TIME'S SAKE)
Freddie Jackson
Capitol

COUNTRY SINGLE

#1

COUNTRY BOY
Ricky Skaggs
Epic

JAZZ

#1

MAGIC TOUCH
Stanley Jordan
Blue Note

COMPACT DISC

#1

NO JACKET REQUIRED
Phil Collins
Atlantic

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

I WONDER IF I TAKE YOU HOME
Lisa Lisa And Cult Jam with Full Force
Columbia

NOW THESE BREAKING STORIES FROM A&M RECORDS:

Radioactive News



MAY 28, 1985

JESSE JOHNSON PREFERS TO BE ON TOP

2nd consecutive single goes to top of charts.



JESSE JOHNSON
"Can You Help Me"
(AM-2730) from JESSE
JOHNSON'S REVUE
(SP-6-5024). Look for
"I Want My Girl" (AM-2749).
Produced by J. Johnson
for J.W.J. Productions, Inc.

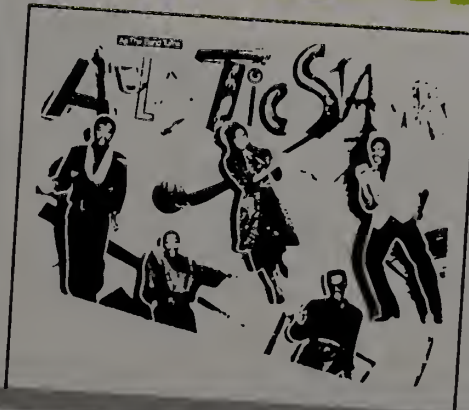
Radioactive News



MAY 28, 1985

RED SHOES SEEN CLIMBING BLACK CHARTS

"Freak-A-Ristic" shoots Atlantic Starr sky high.



ATLANTIC STARR
"Freak-A-Ristic" (AM-2718)*
from AS THE BAND TURNS
(SP-5019). Look for
"Cool, Calm, Collected"
(AM-2742)**

Jodaway Productions, Calvin
L. Harris, Joey Gallo, Wardell
Potts Jr. and (Pierre) for
Quad Sync Productions.
Associate producer:
Jonathan Lewis.

*Produced by David and
Wayne Lewis, Associate
Producer: Jonathan Lewis,
A Jodaway Production.
**Produced by Joey Gallo,
Wardell Potts Jr. and (Pierre)
for Quad Sync Productions.
Album produced by: David
and Wayne Lewis for

DIG SUMMER NEWS COMING FROM

THE JONZUN CREW
HOWARD JOHNSON
JOYCE KENNEDY
JANET JACKSON
AND
JEFFREY OSBORNE



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213 • 464-8241

NASHVILLE
John Lentz
21 Music Circle East
Nashville, Tennessee 37203
615 • 244-2898

PolyGram To Consolidate Sales And Distribution Operations

NEW YORK — PolyGram Records will attempt to "strengthen and streamline" its sales operations by consolidating its present 13 branches into 9 "super branches" reporting directly to corporate headquarters in New York, it was announced by Guenter Hensler, president and chief executive officer.

"We will continue to run our distribution operations independently and will not pursue a joint venture in this area with another company," Hensler said. "We are proud of what we have been able to accomplish in the past and with the decision to go forward alone, we have taken steps to further improve our ability to market the music of our artists and the labels we distribute."

The company announced that it will close its warehouses in California and New Jersey, and consolidate all warehousing and shipping operations at its Indianapolis Distribution Center, one of

the largest automated record facilities in the U.S. All orders for PolyGram Records pop and classical product will be serviced from Indianapolis. Compact discs have been shipped nationwide from Indianapolis since soon after they were first introduced by PolyGram in 1983. "Extensive tests and actual results have fortified our position that one distribution center in Indianapolis can serve our customers more efficiently than three facilities," Hensler said.

Hensler said that the consolidation has required a reduction of 30 to 35 middle management and administrative staff positions in the company's New York headquarters and its branches. "This is the outgrowth of a simplified structure in the organization resulting from warehouse and sales consolidation. This development reflects the reduced manpower needed to support the simplified distribution system," Hensler said.

Attendance Falls Short Of Expectations At Summer CES

By Gregory Dobrin

CHICAGO — The 19th annual International Consumer Electronics Show, (CES) held here June 2-5, got off to a bang with a Sunday morning ribbon-cutting ceremony as thousands flooded the lobby level of Chicago's McCormick Place convention center. Attendance, however, did not greatly exceed last year's.

Opening day figures approached last year's closing attendance of 98,271 with a healthy 94,837, according to Electronic Industries Association/Consumer Electronics Group, sponsors of the bi-annual CES.

By show's end however, last count barely tipped the 100,000 mark, making the 1985 Summer CES attendance less of a leap than was expected. An estimated actual net registration fell at roughly 96,000, according to Consumer Electronics Group vice president William E. Boss.

"We're a little short this year," Boss said on Tuesday, the third day of the four-day show. "I saw notices in the paper of a 'Chapter 11,' but I didn't say anything about that. Don't blame the show."



A MAGIC COMBINATION — Pictured above (l-r) is Nile Rodgers joking with Asylum recording artist Teddy Pendergrass during the recording session of "Somewhere I Belong" just outside of Philadelphia. This represents the second title song of a major motion picture Teddy has recorded within the last year.

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Black Music Month
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Despite doomsayers' words to the contrary, Boss maintained that the level of attendance was not sufficiently below last year's to warrant criticism. By Wednesday, attendance had outstripped the previous year, if only by a few thousand.

The show itself, though not as exhilarating as last year's by some accounts, was a hodgepodge of exhibits from some 1,300 exhibitors, loosely grouped into divisions of audio, video, computer and telephones and telecommunications.

Spanning three floors of the massive, 760,000-square-foot McCormick Place convention facility, three floors of adjacent

(continued on page 62)

Behind The Bullets

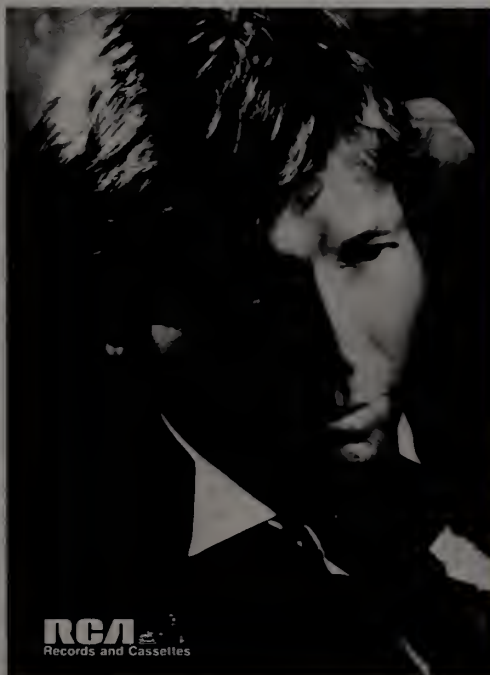
Dire Straits, Paul Young Show Strength

By Stephen Padgett

Labels have been pouring their bids for big summer records into the marketplace the past two weeks. Consequently, a flood of hot-selling top name acts are competing for placement on the charts. Supertramp, Robert Plant, Night Ranger, John Cafferty and the Beaver Brown Band and Marvin Gaye all have recently released records that are bulleting up the charts. Summer should be hot for retail this year.

Dire Straits has recently released its first

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PB-14115

Major National Tour with contest support
TV appearances and publicity blitz
VH-1's largest promotion ever
Produced by Roger Nichols

RCA
Records and Cassettes



TOTO IN TOTO — Columbia Records recently hosted a reception in honor of Toto and the RIAA Gold Certification of the band's latest album, "Isolation." Pictured front row (l-r): Mark Hartley, Fitzgerald/Hartley Management; Steve Lukather, Toto; Steve Porcaro, Toto; Jeff Porcaro, Toto; Michael Porcaro, Toto. Back row (l-r): Peter Fletcher, director product marketing, Columbia; Bob Willcox, v.p. product marketing, west coast Columbia; Ron Oberman, v.p. west coast A&R, Columbia; Arma Andon, v.p. product development, Columbia; Ray Anderson, v.p. promotion, Columbia; Fergie Frederiksen, Toto; Mickey Eichner, v.p. national A&R, Columbia; David Paich, Toto; Al Teller, sr. v.p./general manager, Columbia; Bob Sherwood, v.p. marketing, Columbia; Larry Fitzgerald, Fitzgerald/Hartley Management.

BMI Tells The Television Committee To Come Out Of The Water

By David Adelson

LOS ANGELES — In a letter sent to television broadcasters across the country, BMI president Edward M. Cramer has blasted the TV Music License Committee for inaccurately stating that BMI broke off contract negotiations. Cramer wrote of the committee's refusal to continue negotiations on May 21 in San Francisco due to an impending boat ride around San Francisco with a group of network affiliates.

According to the letter, Cramer cited a mailgram sent to stations by the committee regarding the breakdown in license negotiations. He stated, "it claimed that BMI terminated discussions and then went on to recite a litany of charges that bear very little resemblance to fact."

The letter ran down a list of five "facts:"

1) "BMI was always ready and willing to meet with the committee. The long intervals between meetings were due entirely to the committee's lack of availability.

2) "BMI repeatedly and voluntarily extended its interim TV contract, over a period of seven months, in hope the committee would somehow find sufficient time to begin meaningful talks.

3) "BMI continually urged the committee, both orally and in writing, to begin full negotiations. Our urgings were generally ignored.

4) "BMI offered, in writing, to have the final fee determination made by an impartial arbitration panel. The offer received no reply from the committee.

5) "BMI, represented by myself and counsel, flew to San Francisco specifically for a May 21 meeting requested by the committee. After one proposal, one counterproposal and an offer on our part to continue negotiating, the committee terminated the meeting because it had a boat ride to take around San Francisco Bay. Our suggestion that the meeting then be resumed the following morning was rejected without explanation and no interest was expressed in any future meeting."

The letter posed the following questions to the broadcasters: "Who was it that really broke off the talks?" and "Was a ride around San Francisco Bay more important than a new TV music license agreement?"



WHERE THERE'S A WILSON THERE'S A WEA — Carol Wilson has recently been appointed general manager, A&R for WEA UK. Pictured here are (l-r) Max Hole, director, A&R, Wilson; and Rob Dickins, chairman.



PASSAGE BY INDIA — India Arrington has signed an exclusive co-publishing agreement with Screen Gems-Colgems-EMI Music, Inc. Pictured at the signing in Los Angeles are (l-r) seated: Steve Arrington, Atlantic Recording artist; Fred Willms, president, Screen Gems-Colgems-EMI Music, Inc. and India Arrington. **Standing:** Tom Sturgess, general profession manager, Screen Gems-Colgems-EMI Music, Inc.; Jack Rosner, vice-president of business affairs, Screen Gems-Colgems-EMI Music Inc.; Barbi Richard, manager of International Creative Affairs, Screen Gems-Colgems-EMI Music Inc.; Don Sorkin, manager of Steve & India Arrington and Stan Winsten, director of legal affairs, Screen Gems-Colgems-EMI Music Inc.

BUSINESS NOTES

CBS Files Petition To Block Turner Takeover Attempt

NEW YORK — CBS Inc. filed a 90-page petition with the FCC June 4, asking the Commission to deny the attempt of Ted Turner to take over the company, claiming that the play would eventually destroy the CBS television network. CBS brought into question the ability of Turner to financially support a television network and to maintain the network's independence, saying that Turner's Cable News Network "has chosen not to maintain a strict policy of independence — either from advertisers, corporate management or government." Under Turner's takeover plan, according to the petition, CBS would run "a high risk of financial ruin." Petitions against the takeover were also filed by more than 50 CBS television and radio affiliates, and numerous special interest groups and labor unions — including the National Organization for Women, the United Church of Christ, the Urban League, the Communications Workers of America and the NAACP.

Five Arrested In Bootleg Raid

NEW YORK — Five people were arrested in a May 18 raid on the ARC Record Convention, held at the St. Paul Holiday Inn, and approximately 118 alleged bootleg and pirate videotapes were seized. The following individuals were charged by assistant Ramsey County attorney, John Tuohy, with violating Minnesota's True Name Address Statute (Minn. Stat. Ann. Section 325E.18): Robert Charles Craig of Oak Park, IL.; Frederick Awald Matt of Bellaire, TX; Robert Scott of Houston, TX; Randy Jardwin of Villa Hill, KY; and Gary Lee Gernstein of Chicago, IL. Bail was set at \$5,000 per individual. The Minnesota statute prohibits the sale or possession for sale of sound recordings that do not bear the actual name and address of the manufacturer in a prominent place on the outside face or package.

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

NEW YORK — Canada's Sefel Records has assigned its U.S. national distribution to Intercon Music Corp. . . . Wall to Wall Sound and Video (formerly Shulman Record Co.), which operates 70 stores in six states — principally in the Greater Philadelphia metropolitan area and Delaware Valley — has filed a registration statement with the Securities and Exchange Commission for the initial public offering of 1.7 million shares of Common Stock . . . JCI, the Calif. disc and video-producing, marketing and distribution outlet from Minneapolis to Indianapolis . . . The Society of Professional Audio Recording Studios will hold a seminar Sept. 20 & 21, at the 3M headquarters in Minneapolis; in addition, SPARS has received a grant from 3M headquarters in Minneapolis; in addition, SPARS has received a grant from 3M to establish a studio industry market statistical data base; info can be had from SPARS, Box 11333, Beverly Hills, CA 90213 . . . "Rock in Athens" will bring Culture Club, Nina Hagen, the Clash and many others to the city of the Acropolis, July 26 & 27 . . . Composer Charlie Morrow will design and direct "Citywave," and extravaganza described as "one of Europe's largest outdoor arts events ever," June 8, in Copenhagen, to open that city's International Theatre Festival . . . The American Symphony Orchestra League has created the Orchestra Library Information Service, a computer data base of over 2,500 orchestral works; a note to it at 633 E St., Washington D.C. 20004 gets details . . . The DIS Company is now handling publicity and public relations for DJ Scott Blackwell, who has just prepared special remixes for two numbers by Warner Bros. recording artists Data.

EXECUTIVES ON THE MOVE



Warner Bros. Music Names Two — Warner Bros. Music has announced the appointments of Johnny Stirling to the post of vice president of Warner Bros. Music International and Peter Reichardt as sole managing director of Warner Bros. Music Ltd. Stirling, operating from London, will report directly to the Los Angeles home office and will be responsible for international talent acquisition, as well as coordinating activities with affiliates and interrelating the various aspects of the company's international business. Reichardt, also based in London, will continue to report to Rob Dickins, chairman of Warner Bros. Music Ltd., while overseeing all aspects of the English company.

Auerbach Named — Arista Records, has announced the promotion of Jess Auerbach to the position of director, production for the label. In this capacity, he will be responsible for pre- and post production of LP, cassette and compact disc configurations. He will also be responsible for Arista's national inventory levels.

Klein Named — Arista Records has announced the appointment of Roger Klein to the position of manager, A&R, west coast for the label. Klein will be involved in the areas of evaluating talent and material for Arista, and will be based in the company's Los Angeles office.

Greene Appointed — Holly Greene has been appointed to the position of director of east coast professional activities for Jobete Music in New York effective immediately. The announcement was made by Lester Sill, president of the publishing company.

Russell Promoted — CBS Records International has announced the appointment of Paul Russell as managing director, CBS Records International, United Kingdom. In this capacity he will assume the role of chief executive officer responsible for all activities of the CBS United Kingdom subsidiary. He will continue as a vice president of CBS Records International.

Campbell Named — CBS Records International has announced the appointment of Robert J. Campbell as vice president, marketing. In this newly-created position, Campbell will be responsible for the international marketing activities and career development of all artists signed to the Columbia, Epic, Portrait and Associated labels as well as artists signed to labels marketed by CBS Records International and artists signed directly to the division. He will also be responsible for the international marketing efforts on behalf of CBS Masterworks and the development and coordination of new special marketing activities on behalf of the division.

House Appointed — John B. House has been appointed director of business affairs for F.M. Music/Records. House will continue to head Razor Productions, the L.A.-based film and video production company.

Changes At Panoramic — Panoramic Records has announced that Nightstar Entertainment corporation has been hired as creative and financial consultants for the label and its artists. Larry Pinckney has been named director of creative services. His responsibilities will include overseeing of promotion staff, album coordination and the A&R department. Grenetta Briggs has been tapped as director of business affairs. She will oversee all of the accounts receivable and contract payment for the label and artists.

Burenga Named — United Stations Radio Networks has appointed Janis M. Burenga as the networks' vice president of creative services. Prior to this appointment, Burenga was the principal of The Burenga Agency, Inc., a public relations and promotion firm founded in 1978.

Perillat Joins Ampex — Camille Perillat has joined the Magnetic Tape Division of Ampex Corporation as associate administrator, marketing communications, according to division manager of marketing communications, Wm. Bruce Pharr. Perillat administers the division's national trade show schedule, Ampex Golden Reel Award program, direct mail advertising and print production. She reports directly to Pharr.

Sato Named — Mike (Makato) Sato has been named director, telecommunications and accessories, for Sony Consumer Products Company. In his new position, Sato will be responsible for telecommunications and audio/video accessory products.

Bond Named — CBS Records International, has announced the appointment of Peter Bond to the position of regional vice president, Australian/Asian/African Operations. In this position, he will be responsible for overall business activities in these territories including direct marketing responsibility for Australia and New Zealand. Bond will be based in Sydney.

Jensen Appointed — MCA TV has named Inger Jensen to the post of director, midwest advertiser sales. Jensen will operate out of MCA TV's Chicago office in this newly-created post, with responsibilities for selling national minutes in advertiser-supported programs.

Schwartz Joins — Jay Schwartz has joined Jo-Ann Geffen & Associates as an account executive in the Entertainment Division. Schwartz has had his own firm, Jay Schwartz Public Relations, in New York City for the past three years. Prior to that he was with Solters/Roskin/Friedman and then Burnham-Callaghan Associates.

Goldin Joins — Burt Goldin has been hired to the post as account executive for Urban Rock Records.

In The Face Of Furor, CBS Goes Ahead With Plan To Charge For Videos

By Lee Jeske

NEW YORK — As the June 15 deadline nears — when video programmers have to decide whether or not they're willing to pay for the use of CBS video clips — CBS is standing firm in its intention to become the first major label to charge across the board for the use of its video clips.

"We have typically been the leader in this area," said CBS' Mark Kirkeby, "This is the company that decided first that we couldn't go through life making incredibly expensive promotional items, and if music video is going to have a future, it is going to be as a form of television programming, which it basically is now, and not as a promotional item strictly to sell some other product — recorded music. And, obviously, a lot of people don't want to live in that kind of world, it upsets people to think of music videos as real programming instead of just promotional items, and that, to me, is the essence of the conflict. It's either a television program or it's a commercial for us."

Of course, a number of programmers don't see it that way: they feel that they have as much right to play videos as radio stations have to play records. And some of them intend to deep-six their CBS videos once the June 15 deadline rolls around.

"We're just not going to carry any CBS material," says John Meilka of Alaska's Catch-22, "There's not enough of it to warrant the kind of price tags I've heard kicked around. Already, with the MTV

exclusivity, we don't get songs until they're six months old, so half of their playlist we can't use until it's six months old. If you take those away from the current ones we do get, hell, we don't have enough videos to warrant paying for them. You know, if CBS wants to eliminate its penetration into Alaska with videos, that's fine, let 'em do it. There's just too much other material available, especially current material. We're in a unique situation, since we cover half the state and half the state's population, and control almost all the record buying up here, as far as who sees what on video. Most of the CBS material we're using is of new artists — that's what we try to do, we try to push the new artists; you can hear the hits on the radio."

He says Catch-22's dropping of CBS material, "would hurt CBS more than it would hurt us."

Other programmers agree with Meilka. Lisa Roach, of Atlanta's Video Music Channel, was busy "going through our playlist right now . . . scratching all the CBS videos. We're not going to pay for them. Today I got a memo from my boss saying we should start marking the videos that we are going to pull."

Roach says that independent companies will benefit from this. "We'll have less videos to play, but we accept a lot of independent videos, more than most people. We have more videos, really, than we can play now. That's always been the case."

(continued on page 32)



FOUND — EMI America recording group Jason & The Scorchers has just completed a U.S. tour in support of its current critically-acclaimed LP "Lost And Found," and is now garnering rave reviews on an extended tour of Europe and Great Britain. Pictured backstage after a recent sold-out show at the Paradise Club in Boston are (standing, l-r): Chip Walsh, EMI sales; Bob Kranes, WBCN-FM, music director; Dick Williams, EMI vice president, promotion; Perry Baggs, Scorchers; Warner Hodges, Scorchers; Jason Ringenberg, Scorchers; Neil Portnow, EMI vice president, A&R; Jim Mazza, EMI President and Jeff Johnson, Scorchers, (kneeling in front): Tom Jodka, EMI, promotion.

Springsteen, Foreigner Top RIAA May Certifications

NEW YORK — Bruce Springsteen's "Born in the USA," which notched its six millionth sale, and Foreigner's "Agent Provocateur," which has passed the two million mark, were awarded multi-platinum albums in May by the RIAA. Sade's "Diamond Life" (her first award) and Luther Vandross' "The Night I Fell In Love" were certified platinum and gold simultaneously. Other first-time gold album winners were Fat Boys, for "Fat

Boys," Tears For Fears, for "Songs From The Big Chair," Power Station, for "Power Station," and Mick Jagger, as a solo artist, for "She's The Boss." The other gold album winners for May were "Straight Ahead," Amy Grant; "Nightshift," Commodores; "Rhythm of the Night," DeBarge; "Southern Accents," Tom Petty and the Heartbreakers; and "Rowdy," Hank Williams, Jr.

Forty-One Video Awards For May

NEW YORK — Eleven gold and five platinum non-theatrical videos were certified by the RIAA in May, with children's videos responsible for nine of the awards. *Strawberry Shortcake in Big Apple City*, *Care Bears Battle the Freeze Machine*, *Care Bears in the Land Without Feelings*, and *Madonna — Four Clips* were certified platinum and gold simultaneously. *Raquel Total Beauty and Fitness* was the other video certified platinum, with gold awards going to *Golf My Way*, *The Day After*, *The Doors (Dance on Fire)*, *Strawberry Shortcake House Warming Surprise*, *Strawberry Shortcake* and a

Baby without a Name, *Strawberry Shortcake Pets on Parade*, and *Honor Among Thieves*.

In the theatrical category, simultaneous gold and platinum awards went to *Flashpoint*, *The Terminator*, *The Pope of Greenwich Village*, *Oh, God! You Devil*, *Night Patrol*, *Crimes of Passion*, *Dune*, *The Cotton Club*, *Supergirl*, and *Bolero*. A platinum award also went to *Cujo*. Gold awards were received by *Ninja III — The Domination*, *Willy Wonka and the Chocolate Factory*, *Savannah Smiles*, and *The Howling*.

R.I.A.A. Chairman Summer Warns Against Home Copying

NEW YORK — RCA Records president Robert D. Summer, newly elected chairman of the R.I.A.A., called for a worldwide coalition of artists, composers, copyright holders, retailers and record companies to combat the growing threat of home copying of prerecorded music in a speech to music executives at the International Music Industry Conference (IMIC) in Munich June 7.

"We will not condone uncompensated duplication of prerecorded music," said Summer in an address which focused on the startling growth of home copying capability in the '80s. He said RCA's research showed that 36.6 percent of U.S. households had the capability of transferring LPs to tape, a number that has more than tripled since 1980, and that 24 percent of all cassette players sold in the U.S. in 1984 had dual cassette capability.

"The practice of home taping is now cutting so deeply that there must be uncertainty as to the viability of the

prerecorded music business as we know it," said Summer. "As compared with the industry's 1978 high, employment is down, releases are down, platinum certifications are down and manufacturers' unit shipments are down."

The starting point for industry action, he said, is a vigorous campaign to educate the public to its self-interest in protecting the works of authors and performers. This public education campaign is even more urgent, he said, in view of the technical quality of the compact disc. And "a new aggressiveness in the advertising copy of hardware and blank tape manufacturers that urges the public to make copies of our recordings. This action is a necessary step as we seek to obtain legislative confirmation of our rights . . ."

Summer, in his address, also highlighted the impact of piracy on the industry, citing a figure of \$300,000,000 as the annual retail value of pirated and counterfeit records and tapes in the U.S.

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SINGLE RELEASES

TALKING HEADS (Sire 7-28987)
Road to Nowhere (3:59) (Index Music-Blue Disque Music/ASCAP) (Byrne-Talking Heads) (Producer: Talking Heads)
 Talking Heads' latest LP "Little Creatures" marks the group's return to simply structured songwriting, and this marching single which features David Byrne's soothing lead vocal is a curious and circus-ride look at life. Though it does not utilize the African rhythms and complex instrumentals of the band's recent work, its charm and eclectic sense of song earmarks the tune. Look for certain AOR and CHR adds.



BECK STEWART

PEOPLE GET READY

JEFF BECK And ROD STEWART (Epic 34-05416)
People Get Ready (4:50) (Warner-Tamerlane/BMI) (Mayfield) (Producer: Jeff Beck)
 This dynamic duo, which didn't have much luck together on tour last year, here teams for a sympathetic reading of Curtis Mayfield's classic tune. Chilling slide guitar from Beck highlights the cut, though Stewart's vocals are a clear plus for airplay. Should get an immediate response from AOR which has long championed both of these artists and this gives Beck's solo LP a nice send off.

RICK SPRINGFIELD (RCA JK-14120)
State Of The Heart (3:58) (Chappell/ASCAP) (E. McCusker-R. Springfield-T. Pierce) (Producer: Rick Springfield and Bill Drescher)
 Springfield's second single from the "Tao," album further underscores the artist's move away from teen-pop and into a more serious approach. The introspective lyrics is in an anthemic setting which highlights Springfield's vocal strength. Should continue the artist's unabated track record at radio.



TEDDY PENDERGRASS (Asylum 7-69628)
Somewhere I Belong (4:11) (Famous Music Corp.—ASCAP/Ensign Music-BMI) (Hamlisch-Pitchford) (Producer: Nile Rodgers)
 The team of vocalist Teddy Pendergrass and producer Nile Rodgers work seamlessly on this touching tune penned by Hamlisch and Pitchford. An excellent vehicle for Pendergrass' emotional range, "Somewhere I Belong" is the first single taken from the movie *D.A.R.Y.L.* to be out soon. Slithering guitar fills and a choral backing are also highlights of this crossover tune.

THIRD WORLD (Columbia 38-05415)
One To One (3:44) (Worlers Music/ASCAP) (Clarke) (Producer: Third World)
 A sultry and swaying groove from Third World which shows off the group's engaging vocal harmonies and exceptional rhythm feel. Look for strong B/C adds and possible CHR play.

MENUDO (RCA 14087)
Hold Me (3:59) (Publisher Pending) (Rice) (Producer: Howie Rice)
 Taking its cue from the amazing success of New Edition, Menudo's latest single "Hold Me" utilizes a relatively adult theme with a perfect CHR dance beat.

NILS LOFGREN (Columbia 38-05406)
Secrets In The Street (3:58) (Hilmer Music/ASCAP) (Lofgren) (Producer: Lance Quinn-Nils Lofgren)
 A classic melody and chord progression together with Lofgren's flick-of-the-wrist guitar may just prove to form Lofgren's first single of weight in some time. AOR should be on this one quickly.

RICK JAMES (Gordy 1796 GF)
Glow (5:40) (Stone City Music/ASCAP) (James) (Producer: Rick James)
 The strongest cut from James' latest release, "Glow" is a radiant and stylistically immaculate cut which makes the best use of James' signature production and musical sound.

GEORGE THOROGOOD & THE DESTROYERS (EMI America B-8270)
Willie And The Hand Jive (4:01) (Eldorado Music/BMI) (Otis) (Producer: Terry Manning-the Delaware Destroyers)
 Thorogood's rocking treatment of this Johnny Otis classic is perfect for AOR stations. Look for fast adds.

THE GAP BAND (Total Experience 1-2418)
Disrespect (4:26) (Temp. Co./BMI) (Wilson) (Producer: Lonnie Simmons)
 Syncopation defined. While "I Found My Baby" played off of the Gap Band's R&B and soul roots, this straight dance number is a guaranteed hit in the clubs. Nice percussion and synth lines stand out.

EVAN ROGERS (RCA JK-14030)
Hold On (3:58) (Bayjun Beat-MCA-Not Fragile/BMI) (Sturken-Rogers) (Producer: Carl Sturken-Evan Rogers)

WHODINI (Jive/Arista 1-9371)
Escape (I Need A Break) (3:32) (Zomba Enterprises) (Smith-Hutkins) (Producer: Larry Smith)

IAM SIAM (Columbia 38-04763)
She Went Pop (4:09) (Liedela Music/ASCAP) (Rothschild-Vienna-Sonenberg) (Producer: David Sonenberg-Brian Rothschild-Larry Fast)

HANSON & DAVIES (Fresh 1X)
Tonight (3:56) (Beach House Music/ASCAP) (Hanson-Davies) (Producer: Hanson-Davies)

RENE & ANGELA (Mercury 880 731-1)
Save Your Love (For #1) (5:25) (Moore-Winbush) (A La Mode-ASCAP) (Producer: Bobby Watson-Bruce Swedien-Rene & Angela)
 This rap/R & B tune features a nice dialogue lyric from the two principals as well as a resounding rhythm section groove. Taking off on Cash Box's 12" chart.

WOMACK & WOMACK (Elektra 7-69637)
Strange & Funny (3:59) (Womack's London House Music/ASCAP/Ashtray Music-BMI) (Cecil Womack-Linda Womack-Bobby Womack) (Producer: Womack & Womack)
 A moody and sometimes dark single which kicks in with a sultry chorus. Not the standard techno-funk, this one should catch B/C programmers' ears.

SHOOTING STAR (Geffen 7-28994)
Summer Sun (3:39) (Mad Ted Music/BMI) (West-McLain) (Producer: Greg Ladanyi)
 A melding of pop hooks and hard rock sound characterizes this release which though somewhat bland, may catch the ear of CHR and AOR programmers.

JAK (Epic 34-04936)
Get Up Everybody (3:44) (Toi-Lin Music-Jak-Me Up Music/ASCAP) (Bailey-Jak) (Producer: Pete Kelly-Jak)
 Rick James-influenced pop-funk which is pure dance fodder for a younger demo as well as the legions of clubgoers.

WILTON FELDER (MCA 52559)
Secrets (3:59) (Four Knight Music/BMI) (Felder) (Producer: Wilton Felder-Joe Sample-Leon Ndugu Chanler)
 Crusaders' sax-player Wilton Felder teams with new MCA signee Bobby Womack on the B-side of this jazz flavored and R&B edged jam which is highlighted by Felder's signature playing.

THE FORCE M.D.'S (Atlantic 7-8955&7)
Itchin' For A Scratch (3:55) (T-Girl Music-BMI/T-Boy Music-Go-Glo Music/ASCAP) (The Force M.D.'s-Halpin-Steinski) (Producer: Tom Silverman)
 Taken from the *Rappin'* soundtrack, this single from Tommy Boy's The Force M.D.'s is the band's trademark melodic rap, edited for urban and CHR.

THE CLINTONS (Coyote 8553)
Drive Me Home (2:45) (Clinton) (Producer: Eric Ambel)

THE NYLONS (Open Air 0012)
That Kind Of Man (3:17) (Abovewater Music/BMI) (Cooper) (Producer: Peter Mann)

WILLIE HUTCH (Motown 1797MF)
Keep On Jammin' (3:59) (Stone Diamond Music/BMI) (Hutch) (Producer: Willie Hutch)

BJORN SKIFS (RCA JK-14123)
The Arbiter (4:08) (MCA Music/ASCAP) (Andersson-Rice-Ulvaeus) (Producer: Benny Andersson-Tim Rice-Bjorn Ulvaeus)

ALBUM RELEASES

FABLES OF THE RECONSTRUCTION — R.E.M. — IRS 5592 — Producer: Joe Boyd — List: 8.98 — Bar Coded

Stepping away from its Southeast home base and the familiarity of producer Mitch Easter, highly touted R.E.M. went to England and producer Joe Boyd to record "Fables Of The Reconstruction," and the result is a more clearly defined and complex work, the best in the band's chain of challenging albums. With strings and horns filling out some of the songs textures, top tracks include "Life And How To Live It."



EMPIRE BURLESQUE — Bob Dylan — Columbia FC 40110 — Producer: Bob Dylan — Arthur Baker — Bar Coded

After moderately and lesser successful forays into fundamentalist Christian music, "Empire Burlesque" is clearly the singer/songwriter's most accessible and moving work since "Blood On The Tracks." With such searing cuts as "Seeing The Real You At Last," the heartbreaking "I'll Remember You" and the chilling single "Tight Connecton To My Heart," Dylan is clearly back in form — and for the first time the jacket includes Dylan's lyrics. Features Mick Taylor and Sly & Robbie among others.

BARKING AT AIRPLANES — Kim Carnes — EMI America SO-17159 — Producer: Bill Cuomo and Kim Carnes — List 8.98 — Bar Coded

Carnes is back with an excellent collection of tunes done in a tasteful manner. Carnes and longtime collaborator Bill Cuomo have combined elements of good song craftsmanship and rich production values to produce her most compelling and satisfying work to date. Highlights on the album are "Rough Edges" with Ry Cooder's amazing guitar and a spine tingling vocal vamp featuring James Ingram, and "Bon Voyage," a bitter lament featuring Carnes' impassioned vocal.



TWO HEARTS — Men At Work — Columbia FC 40078 — Producer: Colin Hay-Greg Ham — Bar Coded

Australia's most successful (in America) pop band returns from a lengthy hiatus with a well-polished and oft times hard rocking effort which lends meat to the Men At Work legacy. Colin Hay's quirky and distinctive vocals and lyrics are still intact and the groups' execution is much improved. Look for a good response to the single "Everything I Need" and "Man With Two Hearts."

BOYS AND GIRLS — Bryan Ferry — Warner Bros. 25082-1 — Producer: Rhett Davies-Bryan Ferry — List: 8.98 — Bar Coded

In this era of comet-like pop stars, Bryan Ferry stands out as a class act with a sophisticated and definite musical direction. Danceable and grooving yes, but the tunes on "Boys And Girls" are provocative, textured and thoughtful. A classy LP which should gain further respect and commercial success for the vocalist/songwriter.

RADIO M.U.S.C. MAN — Womack & Womack — Elektra 60406-1 — Producer: Cecil Womack-Linda Womack — List: 8.98 — Bar Coded

After finding immense success in the U.K., Cecil and Linda Womack go after the American market with this grooving and temptuous LP. Cuts like "Night Rider," the title track and "Love's Calling" prove out this duo's seemingly endless well of talent.

STREET CALLED DESIRE — Rene & Angela — Mercury 824 607-1 — Producer: Bobby Watson-Bruce Swedien-Rene & Angela — List: 8.98 — Bar Coded

This debut from Rene & Angela marks the entry of yet another tightly produced and sensually delivered urban act. From the group's current hit "Save Your Love" to the hard and pumping "I'll Be Good," this debut is a winner.

SQUARE ROOMS — Al Corley — Mercury 822 316-1 M-1 — Producer: Harold Faltermeyer — List: 8.98 — Bar Coded

Former *Dynasty* star Al Corley debuts with this Harold Faltermeyer-produced effort which is well polished and commercially oriented but shows hints of true character on cuts such as "Don't Play With Me" and "Over Me."

MAI TAI — Mai Tai — Critique 10200 — Producer: Eric Van Tijn-Jochem Fluitsma — List: 8.98

Good-natured girl-group funk from Mai Tai which can be soothing on "History" or freshly pop on "What, Where, When, Who." B/C response should be good for this indie release.

WHEN THE BOYS MEET THE GIRLS — Sister Sledge — Producer: Nile Rodgers — List: 8.98 — Bar Coded

The much heralded return meeting of Sister Sledge and Nile Rodgers is everything it was supposed to be with pop-oriented dance tunes ("Hold Out Pop") reggae-tinged groovers ("Frankie") and a taste of Rodger's own steely guitar ("The Boy Most Likely").

FLIP — Nils Lofgren — Columbia BFC 39982 — Producer: Lance Quinn-Nils Lofgren — Bar Coded

Traditionally a well-polished guitarist and singer/songwriter from the old school of rock, Lofgren has worked with some of the best and the top songs on this latest solo effort show that stellar background. Look for album play on "Straight From The Heart," "New Holes In Old Shoes" and the rocking "Dreams Die Hard."

MATERIAL THANGZ — The Deele — Solar 9 60410-1 — Producer: Antonio "LA" Rid — List: 8.98 — Bar Coded

Snap, crackle and pop funk which sparkles with freshness when the Deele play it as on "Material Thangz." Cuts such as "Let's Work Tonight" and the title track feature the sonics of the System with the Deele's own feel. B/C adds immediately.

INTERNATIONALISTS — The Style Council — Geffen — 24061 — Producer: Peter Wilson-Paul Weller — List: 8.98 — Bar Coded

Pared down from its collective form of earlier recordings, Paul Weller's Style Council retains its Memphis soul influence as well as its firm political stance. Musical variety from lounge bossa nova to euro-disco, perfect for alternative radio and modern music fans.

MOFUNGO — Frederick Douglass — Twin/Tone 8555 — Producer: Elliott Sharp — List: 8.98

Eclectic and modern rock from one of New York's longest running underground bands. Look for a substantial college radio response.

DETERMINATION — Formula 5 — Malaco 7424 — Producer: Rich Cason — Jimmy Lewis — List: 8.98

MUSICAL FITNESS — Janet & Judy — Family Classics 72053-1 — Producer: Janet and Judy Robinson — List: 8.98

WORDS 'N' MUSIC — Janet & Judy — Family Classics 72052-1 — Producer: Janet and Judy Robinson — List: 8.98

MORE PLACES FOREVER — David Thomas & The Pedestrians — Twin/Tone 8551 — Producer: None Listed — List: 8.98

STRANGE ANIMAL — Gowan — Columbia BFC 40104 — Producer: David Tickle — Bar Coded

GEE BELLO — Gee Bello — Capitol ST-12393 — Producer: Jonah Ellis-Oliver Scott-Maurice Hayes-Jimmy Hamilton — List: 8.98 — Bar Coded

THE MAGIC OF MATLOCK — Matlock-LeCam 1182A — Producer: Major Bill Smith — List: 8.98

OPEN THE GATES — Manilla Road — Black Dragon 002 — Producer: Manilla Road — List: 8.98

SYSTEMATIC — Billy Griffin — Columbia FC 39907 — Producer: Ted Cochran — Leon Ware — Bar Coded

POINTS WEST

IS THE PENDULUM SWINGING BACK? — Nearly 20 years since the heights of the 60s political activism, people, a minority to be sure, are taking the stance of 'do something, don't just stand there' once again. We've seen it recently in various major American cities and on college campuses rising up against apartheid in South Africa. Recently Los Angeles (and other parts of the U.S. and Canada) got to see a British musician singing about it, living it. **Billy Bragg**, here on his third tour through the States, has gotten a hefty amount of press for his a-man-and-his-guitar albums and live shows which are dominated by political-musical uprisings. While a *bona fide* "star" in his homeland, selling hundreds of thousands of records, Bragg has seen limited commercial and unlimited critical response.



POINTING OUT THE POSSIBILITIES — Billy Bragg (1) and Britain's Labor Party leader Neil Kinnock share social observations before the CD Presents artist's recent U.S. tour.

All the majors had a chance: "they told me, 'your songs are great, but go and start a band, we can't sell records with just you and your guitar.'" he says. But the buzz is clearly out, whether it be from his CD Presents LP "Brewing Up With Billy Bragg" or from previous tours, and his appearances at the Club Lingerie (6/1) and McCabe's (6/2) were filled to the rafters. Though Bragg would rightly headline the bill which included the **Meat Puppets** and the **Long Ryders**, the songster opened due to the nature of the music. Performing solo with his electric guitar, the young Brit held the audience captive with his often somberly delivered tunes, each complete with an explanatory intro as to the specific political meaning of the tunes, i.e., the miners' strike of last year, the overall economic depression in the UK, unemployment among the young. Delivered with passion, articulation and a Clash-like guitar fervor, cuts such as "Between The Wars," "Like Soldiers Do" and a set-ending encore of the **Smiths'** "Jean" were powerful and riveting. In speaking with Bragg, the same sort of articulation and commitment to purpose was evident. "You have to pay attention to the politics of what is happening because of the situation we are living in," Bragg says of his beloved England. "I think you have to reflect the society you come from. If you are from L.A., then, among other things, you might write songs about sunshine and surfing spots. In London, you write about economic difficulties and unemployment. In the outlying areas of England, one in four people under 25 is out of work. I'm not really a political singer, but in the last year, with the miners' strike and doing benefits for them and actually seeing politics in action, of course it's bound to inspire you!" A firm Labor Party member who has toured England under the party's banner helping to sign up UK youth, Bragg displays a combination of artistic fire and political belief which is indeed inspiring, especially in an era of rampant political indifference.

MAKING A NEW NAME FOR HIMSELF — It is not often that a TV personality can strike out into the recording industry and find a great deal of success. PolyGram's **Al Corley** knows he's up against some odds. But after being Steven on *Dynasty*, anything seems possible. As Corley says, "It's really a question of legitimacy. I have to prove myself to radio stations and a whole world of new people. "Citing influences which reflect a pure rock fan (**the Beatles**, **the Stones** and **Creedence**) as well as more American pop-rockers like the **Grassroots**, **Tommy James** and others, Corley seems to have the background, and with his just-released LP "Square Rooms" under his belt, Corley is now ready with more songs and plans to tour in early 1986 after another disc is finished.

BONNIE STILL RAIITS VERY HIGH — After months without a label deal, **Bonnie Raitt** was out and performing live recently with a packed house show at Huntington Beach's Golden Bear. Performing with the airtight **Padlock** backing her, Raitt also wooed the crowd with a mini-acoustic set which showed the veteran guitarist's roots — the blues. With so much blues and New Orleans-based music finding such a fertile home in the area, you'd think some label might just have a go with the plethora of musicians around. Also, look for Raitt to return to Warners.

MOBILE FIDELITY'S "SGT. PEPPER"

— This is the one that you would have thought they would do first. Finally, that industry stalwart of half-speed mastered Original Master Recordings is releasing the Beatles' classic "Sgt. Pepper's Lonely Hearts Club Band." This is the 18th anniversary of the release of the historic disc and the Mobile Fidelity version was transferred directly from the original masters. "Sgt. Pepper's" was recorded in 1967 for \$75,000 on a four-track machine.

CLOSE TO THE EDIT

— in a benefit that benefits those a little closer to home, **Patty Arnott** is producing a show at Al's Bar on Sunday, June 16 at 8 p.m. which will include music from **Lucinda Williams**, **Steve Wynn** of the **Dream Syndicate**, **Victoria Williams**, **Peter Case**, members of **Rain Parade**, the **Kinman Bros.**, **Greg Burke** from **Dred Scott**, **Jim Backman** and **Allain Johannes** from **What Is This?**. With all proceeds going to Para Los Ninos, a skid row children's private nonprofit agency, it is good entertainment for a good cause. Admission is \$5 . . . **Heart's Nancy Wilson** is set to produce L.A.-based **Maurice & The Cliches** EP which should be out in time for summer radio playlists . . . the recent World Beat Festival in San Francisco sold out the Kabuki Theater, in what is an auspicious large scale debut for the Bay Area-based bands which include the **Freaky Executives**, **Big City** and the **Looters**.

Peter Holden

NEW FACES TO WATCH

Nomo's first album is called "The Great Unknown," and that more than aptly sums up any new band's fate. Nevertheless, between the quality of the material on the album, and the extensive experience of the people involved with the group, Nomo seems securely poised for a healthy future in the pop music arena. The three-member group consists of singer/composer David Batteau, keyboardist Tony Humecke, and bassist Eric Nelson Pressly. Not only is Nomo a brand new group, but "The Great Unknown" is released on a brand new label, A&R (through ATCO and Atlantic), which was formed by veteran producer Richard Rudolph and his partner Brian Avnet.

For many years, Batteau has provided a wealth of material for both pop and R&B artists, ranging from Donna Summer to Sergio Mendes to Jeffrey Osborne. His first top hit single was El Chicano's "Tell Her She's Lovely," and it placed him in that elusive inner circle of top contemporary songwriters. Discussing Nomo, Batteau recently remarked, "I was just writing along, and Dick (Rudolph) got a hold of some of my tapes. He started to picture me as an artist, and that was a thrill for me, because I never planned to concentrate on performing."

With Rudolph encouraging the idea, Batteau set out to put a band together and wound up choosing two musicians whom he felt both musically and temperamentally were in sync with the concept of Nomo (which was named after a legendary prehistoric god). Humecke had a background primarily geared toward new-wave music, but also had complete classical training. Most recently, he collaborated with Police guitarist Andy Summers on the pop version of 2010 for a promotional video. Pressly had "roots in reggae and jazz and his favorite group was Weather Report," said Batteau. "It all worked out great, one loves classical, one loves jazz and we all share a mutual love for rock and music."

Nomo is oriented toward a progressive blend of pop with strains of new wave, but Batteau feels the key is to keep the content "sincere" and "intelligent," by concentrating on



Nomo

absorbing, meaningful and penetrating lyrical themes. Inspired mainly by U2, he looks forward to an honest and direct rapport with future Nomo audiences. Regarding the age of the band's target listenership, he said, "I thought teen at first, but the album has had a pretty strong college base. I want us to feel like a part of contemporary culture."

"I definitely have new music roots in me," Batteau continued, "but music all seems so blended now. You can't always categorize it, and that's really terrific. In fact, the majority of interest in me as a songwriter in the last few years has come from black culture." Batteau hopes that Nomo will garner a reputation for music that, although slickly produced, has depth to it as well. Too often, he mentioned, hits songs have been the by-product more of dynamic production values than substantial content.

Nomo is currently working out its touring plans, and of course, awaiting the reaction to "The Great Unknown." The first single from the LP is titled "Red Lipstick," a pulsating, powerful cut, of which a video version is now airing on MTV. Batteau is greatly enthused by the idea of performing live, and also about Nomo's touring guitarist Mark Christian and drummer John Keen, newly added to the band. Although Nomo's fate is yet to be determined, everyone involved is thoroughly optimistic, and like Batteau, "completely open to the future."

Armatrading Continues Her Growth

By Stephen Padgett

LOS ANGELES — Joan Armatrading has been "the next big thing" for 12 years now. "The next big thing" tag has, in fact, been the albatross around her neck. Attendant with each new release — all 11 of them — is a music press laden with "the next big thing" prophecies. And while these tidings of joy spread across the land, her records creep slowly into the hands of her growing audience. And the critics go sour



JOAN ARMATRADING — Her new album on A & M, "Secret Secrets," continues to extend the artist's United States audience.

on their predictions and cry "failure" when actually Armatrading gains new fans with every new record.

"It gets better every time. I mean, the reason I come to America is because it does get better. I don't think I could tour as much and as often if there weren't some measure of success. Its very expensive to do it, so we obviously couldn't do it if it wasn't working," said Armatrading in a recent interview with *Cash Box*. Caribbean-born and England-raised, Armatrading is midway through a world tour which has already seen her perform in Britain, Europe, Canada and the United States. By August she will conclude in Australia.

Armatrading claims that her songs are not autobiographical. Asked if her approach was introspective or journalistic, Armatrading responded, "More journalistic. Most of the songs are written looking at other people. I write about different things I see." Her word surgeries are incisive, they reveal the hidden agendas of the heart. So much so it is tempting to think that her songs must be autobiographical — how else could she know something this instinctively? Herein lies the quality of her craftsmanship — she

(continued on page 62)



Cover Story

Defining 'Freak-A-Ristic'

By Peter Holden

LOS ANGELES — When a band changes its sound perceptibly, the transition often results in a loss of old fans and a lag period in picking up a new following. From the name of its current A&M release, "As The Band Turns," Atlantic Starr is in that period of musical evolution. Yet such a transition has not resulted in a fallow period commercially: indeed, the first single from the album, "Freak-A-Ristic," recently cracked *Cash Box* B/C Top Ten and the album is doing well on both the pop and B/C album charts. Clearly, "As The Band Turns" is a turn for the better.

Up until this release, Atlantic Starr has been known for its smooth and jazzy flavored style of R&B and the sure-handed production of longtime Motown stalwart James Anthony Carmichael. From its debut LP "Radiant" to "Brilliance" and the silky "Yours Forever," Atlantic Starr featured the prowess of the Lewis Brothers, David, Wayne and Jonathon as well as the vocal variety provided by Sharon Bryant. Since the group's last album appeared in 1983, Bryant has left the group and Atlantic Starr has a much more streamlined feel, as well as a more hard-edged funk sound.

Without the help of producer Carmichael, the Lewis Bros. went in and did more of what they felt to be commercially able and simply fun music. "Freak-A-Ristic is something we could have done a long time ago," says Wayne Lewis. "David and myself always cut a lot of tunes along that line, but they were never chosen for any of the albums because of the overall sound." And while such a musical shifting of gears might throw off some of Atlantic Starr's older fans, the wisest think that they will keep most of its audience while picking up a younger one as well. "It was just never quite right for us before," says David Lewis, "but with the addition of that kind of a song, it's adding another positive element to things that we already do. And its not just because the kids are into it — we like it."

In other plus to the group's new sound is vocalist Barbara Weathers. After having worked up with the group during its 1981 release, Weathers says she just kept in touch when the group was looking for a new

singer last December, Weathers simply fell into place. Noting, "at that time the band was going through some personnel changes and the timing was just right," Weathers clearly adds a dimension which is essential to the various sounds found on "As The Band Turns."

However, the biggest change has been a stronger production hand in the group's music. While Calvin Harris, Joey Gallo and Wardell Potts all helped out with various tunes on the album, Wayne and David Lewis had a much greater impact on the overall sound. While Carmichael obviously gave the brothers a production style to learn from, it was time to step out. "We worked hand in hand with James for a long time," explains Wayne Lewis, "he wrote a lot of things for Atlantic Starr and we learned a lot from him. But it was basically just a matter of time before we got the chance to produce ourselves. We would always put the rhythms together and arrange the basic tracks, and he would put together the strings, horns and vocals. The songs were pretty well done by the time he got them, and so with this album I feel we were already."

From the varied material and the clear production values throughout, that they were ready is a truism. Along with "Freak-A-Ristic," "One Love" is among the album's best cuts, as is the steamy duet with Weathers and David Lewis, "Secret Lovers." While the core group has been cut from an original nine members to five, many guest musicians were added to the LP including producers/writers Gallo and Potts. Wayne notes, "We not only liked their songs, we liked their sound, and that's why we invited them to produce as well as play and write on the album."

To back up the group's fresh image, the quintet will add a lively new slant to its live performance and visual image which will include a full rhythm section and other musicians on the group's upcoming tour. Thus, the new fans who are dancing along with "Freak-A-Ristic" and the group's original contingent will be able to get together for the best of the old and the new. As a result, "As The Band Turns" is not a soap opera of difficulty and drama, it is simply an enhancement of an already very tight and polished band.

VID AWARDS, ROUND II — MTV's ballots for their second annual video awards show are out, but of course you may want to research your choices some afternoon when you have a couple of minutes free. There are only 760 eligible videos. The awards will again be held at New York's Radio City Music Hall, and of course the question on everybody's mind is, "Who will top Madonna's act last year?" Whew. Makes your heart flutter, doesn't it? As *Cash Box's* video editor Greg Dobrin pointed out last week, the awards categories concentrate on the artist rather than the multitudes of technicians involved in the actual productions. Makes for a streamlined show, but also keeps music video in a sort of second-class status which many (in the press in particular) have felt justified in reaffirming, in light



RITZY TUESDAY — Epic's 'til tuesday was welcomed to New York by ASCAP last week. Pictured backstage at the Ritz are (l-r): Robert Holmes; Aimee Mann, ASCAP's east coast director-repertory Lisa Schmidt; Michael Hausman.

of the controversy over Paul Hardcastle's use of network news footage for his 19 video. Despite the errors in judgement which have accompanied the conceptual development of many videos, this revolutionary form deserves to be taken seriously, and its creators given full due, just like the "boring," "who cares about the second unit director" Academy Awards. Anyway, for a celebration of the video star, MTV "Round 2" is September 13. Approximately 1,700 members of the "video music community," including record company executives, audio and video producers, directors, managers, promoters, record and video retailers, attorneys, agents, radio station program directors, press and a select group of artists constitute the voting

body. (So there ain't no smoke-filled rooms, if you know what I mean.) According to MTV, the RIAA and NARM have approval over this voting body.

NOW A-PIER-ING — Miller Music on Pier 84 kicks off another summer season June 25 with Dan Fogelberg and the Chris Hillman Band. It will be the series' 20th anniversary. Dionne Warwick headlined the first Central Park Music Festival in 1966. The series moved to Pier 84 in 1981 and over the years audiences have been treated to such diverse artists as Jimi Hendrix, Neil Diamond, James Taylor, Elvis Costello, Barry Manilow, Culture Club and Cyndi Lauper. The shows are presented by Ron Delsener, in cooperation with the NYC Department of Ports and Terminals and WNEW-FM radio. Pier 84 is located at 45th Street and the Hudson River, between the Circle Line pier and the USS Intrepid. Tickets for this season's lineup range from \$10 to \$12.50 in advance and \$11.50 to \$14 the day of the show. Ticket and weather information is available at (212) 248-8870. So far the schedule includes: Fogelberg and Hillman, June 25; Animation, June 28; New Edition and Rappin' Duke, July 2; Santana, July 8 & 9; Pat Metheny Group, July 12; Happy Together Tour 1985 (Turtles, Grass Roots, Buckingham, Gary Lewis and the Playboys, Tommy James and the Shondells), July 16; UB 40 and Black Uhuru, July 26; Ashford & Simpson July 27, 28; Squeeze, July 29, 30; Paul Young and the Royal Family, August 2; Graham Parker and the Shot, August 3; Stevie Ray Vaughan and Double Trouble, August 10; Crosby, Stills & Nash, August 12 & 13; Folk City's 25th Anniversary Concert, September 14.

Miller will also be sponsoring shows at Jones Beach for the third consecutive year. The shows are presented by Delsener with the Long Island State Park and Recreation Commission and WAPP radio. The Jones Beach (Wantagh, Long Island) shows feature many of the same performers on the Pier dates a night before or after. Additional performers listed at press time include: Power Station and Spandau Ballet, July 2; Leonard Bernstein conducting the National Symphony Orchestra; The Beach Boys, July 18, 19; Liza Minelli, July 26; Dick Fox's Golden Boys of Bandstand (Frankie Avalon, Fabian, Bobby Rydell), July 28; Tina Turner, August 7; Don Henley and Katrina and the Waves, August 10; Engelbert Humperdink, August 17; Amy Grant and Russ Taff, August 20; Steve Lawrence and Eydie Gorme, August 24; Men At Work, August 28; Bill Cosby, August 30; and the Pointer Sisters, September 1. For complete concert and weather information, contact (516) 221-1000.

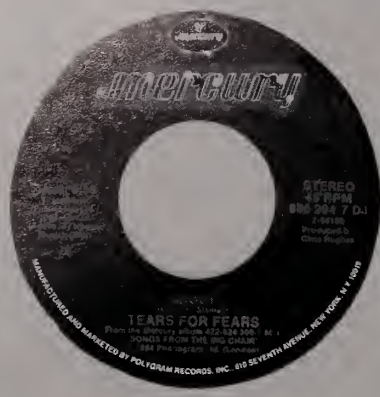
RADIO AFTER RADIO AFTER . . . — New York's Museum of Broadcasting has recognized radio's importance and will dedicate a branch of the museum in radio's honor this week. The museum will also begin a continuing series of seminars, "Radio after Radio," to be conducted this week and featuring radio personalities, executives and advertisers. A grant from RKO-WOR and John A. Gambling has enabled the museum to expand its radio division and examine the historical and artistic significance of radio. (Rick Sklar has even donated a collection of old radio programs and air checks. McGavren Guild Radio will sponsor the opening celebration on Monday June 10. The seminars will include: "Radio in the 21st Century," June 10, 1:00; "The Great Music Radio DJ Reunion," June 11, 12:30 p.m.; and "Radio Formats," June 12, 5:30 p.m. Participants will include Rick Sklar, Bruce Morrow, Bill Stakelin of Radio Advertising Bureau, Nancy Widmann of WCBS-FM, John Hrynyszyn of WNYU-FM, Lynn McVeighe of Radio Area Institute of Film and TV, NYU, Ron Lundy, Harry Harrison, Rob Lewis, Gary Stevens of Doubleday Broadcastings, Stan Labunski of International Radio and Television Society, Randall Bongarten of WNBC, Bob Hosking of CBS Radio, Bob Benson of ABC Radio and Maurie Webster of the New York Market Radio Broadcasters Association.



COLEMAN IS ON ISLAND — Durrell Coleman, Star Search's Best Male Vocalist of 1984-85, has just signed a recording contract with Island Records. Here at the signing are (l-r): Lionel Conway, president, Island Publishing Co.; Coleman; and Sherwin Bash, Coleman's manager.

Rusty Cutchin

MOST ADDED



Z93 — Atlanta — John Young
The Power Station
R. Springfield
Tears For Fears

94Q — Atlanta — Jim Morrison
C. Hart
Heart
D. Henley
Tears For Fears

BJ105 — Orlando — Casey/Wright
Sting
D. Hall/J. Oates
The Power Station
Animation

WTYX — Jackson, MS — Bill Crews
Sting
B. Springsteen
Air Supply

WABB — Mobile — Fram/Fuller
The Beach Boys

Q94 — Richmond — Lewis/Rivers
G. Frey
K. Carnes
G. Vannelli
DeBarge
Commodores
The Power Station
P. Hardcastle

KIMN — Denver — Doug Erickson
Sting
D. Hall/J. Oates
K. Loggins
Animation

KPKE — Denver — Mark Bolke
G. Parker
Supertramp
D. Hall/J. Oates

**KKXX — Bakersfield — Squires/
Kamper**
Eurythmics
B. Springsteen
Madonna (Groove)

**KIIS — Los Angeles — Gerry
DeFrancesco**
B. Springsteen
D. Hall/J. Oates
C. Hart
The Power Station
Tears For Fears

**KOPA — Phoenix — Reggie
Blackwell**
G. Parker
G. Vannelli
Depeche Mode
Dead Or Alive
Jermaine Jackson

KZZP — Phoenix — Guy Zapoleon
W. Houston
Sting
Dead Or Alive
Tears For Fears

THE JOB MART

WTTB in Florida needs very dedicated broadcasters for all air shifts at the station. "Come live on the famous treasure coast in Vero Beach," says **Greg Sherlock**, 2015 38th Avenue, Vero Beach, FL 32962. . . country-formatted station near Houston is looking for an experienced midday announcer with good production skills call **Curt Lewis**, **KKNX** Radio, (409) 295-1413 EOE/MF . . . **WAXX** Radio is interested in finding an experienced salesperson. Send T&R to director of sales, **WAXX**, Eau Claire, WI 54702. EOE/MF . . . **KIXS/KIIZ** in America's sunbelt is looking for an aggressive copywriter. "If you are highly motivated and organized," says **John Hagle**, send T&R to **KIXS** Radio, P.O. Box 880, Killeen, TX 76541 EOE/MF . . . **KWOC** in Poplar Bluff is accepting applications for the country-formatted station. T&R with photo to **Terry Hester**, P.O. Box 399, Poplar Bluff, MO 63901. EOE/MF . . . **Magic 98-FM** is now accepting applications for current and future openings at the station. Various shifts including morning drive are open for the right candidate. T&R to **Bill Vancil**, VP programming, **WGMN/WTDY** P.O. Box 2058, Madison, WI 53701 EOE/MF . . . **WTRU** in Michigan is looking for part time announcers for its news/talks combo stations. Some experience is necessary, T&R to **Jim Schlichting**, **WT RU** Radio, P.O. Box 85, Muskegon, MI 49443. EOE/MF . . . **WATA** is seeking an experienced MOR personality. T&R plus salary requirements to: **Tim Baxter**, **WATA** Radio, P.O. Box 72, Boone, N.D. 26807 EOE/MF . . . **KVEG** in Las Vegas is looking for an overnight jock. The station format is Vegas' premiere country outlet. T&R to **Doug Shane**, P.O. Box 15223, Las Vegas, NV 89114. EOE/MF . . . **KARS** Radio is looking for a news director. Duties will include gathering, writing and delivering news cast. "This is a true radio journalism position," says management. Send T&R, **KARS**, P.O. Box 860, Belen, New Mexico 87002 . . . **Dennis Goodnight** is looking for female air talent with production skills for his country AM/FM station. T&R to **Dennis Goodnight**, P.O. Box 968, Las Cruces, NM 88004. EOE/MF . . . **KCBQ** is accepting on air/news applications for future openings. T&R to **Lee Rogers**, P.O. Box 1629, San Diego, CA 92112. EOE/MF . . . **KS103-FM** in San Diego is looking for a late night personality to its winning team. Send T&R to **Parks & Preston**, **KS103**, P.O. Box 103, San Diego, CA 92104 EOE/MF . . . San Francisco's **K-101** is now accepting airchecks for weekend openings at the station. The format is an uptempo, A/C sound. Must be available for any shift. T&R to **Bill Gardner**, PD, 700 Montgomery, San Francisco, CA 94111 . . . a Chicago metropolitan station is seeking T&R's for future air shifts. Candidates must have great talent and production skills. T&R to **Jim Holly**, Z107, 1000 East 80th Pl., Merrillville, IN 46410 EOE/MF . . . there is a rare opening in Spokane's top-rated A/C-formatted station, shift that is available is the evening slot. Applicant must be good in production and be a one-to-one communicator. T&R to PD, P.O. Box 141146, Spokane, WA 99214. EOE/MF . . . **KSMA/KSNI** has an immediate opening for an experienced, versatile, creative personality. T&R to **Tim Shaw**, P.O. Box 1240, Santa Maria, CA 93454. EOE/MF . . . **Mike Flewing** is seeking an announcer for **K100**. Personality must be strong in production room. The format for the 100kw stereo station is country. Contact Mike Flewing, P.O. Box 68, Fruita, CO 81521. EOE/MF . . . **B94** in Pittsburgh is seeking and aggressive night time personality. Send all correspondence to **Scott Alexander**, **WBZZ**, 1715 Grant View Ave., Pittsburgh, PA 15211. EOE/MF . . . **WCMF** is looking for a midday announcer with good production skills, station is located in Virginia Beach, VA 23464 . . . **KFMQ** is still looking for a full-time production minded evening rocker. T&R goes to **Tom Barker**, Terminal Building, Lincoln, NB 68508. EOE/MF . . . **WSUN** is looking for a program director with experience. Call or send resume to (813) 576-6090, 9720 Executive Center Drive, #200, St. Petersburg, FL 33702. EOE/MF . . . **WKHX** Radio in Atlanta is looking for personalities to handle several air shift positions that will become available in the future. 10-7 p.m.; 12-5 a.m.; 7-12 a.m. T&R to **Neil McGinley**, **WKHX** Radio, 360 Interstate North, #101, Atlanta, GA 30339. EOE/MF . . .

Darryl Lindsey

AIR CHECK

Station: **K-PLUS**
Market: **Seattle**
P.D.: **Jeff King**



After recently merging facilities with KBM-AM, Seattle's K-PLUS is currently the market's #1 CHR with a top come rating through the 18-44 demographic. Both stations are owned by Golden West Broadcasting, and K-PLUS' sending power is 3,000 watts.

With the station a little over five years, P.D. Jeff King has the morning drive time slot and says "We are the closest thing to a CHR on the market, and the important thing about our playlist is that it is 95 percent current. Our oldest gold is from 1980 and everything else is from 1983 on." Though Seattle consists of a primarily white audience, King notes, "Urban sells very well up here, and there is a strong desire for the music, but stations have not been able to make it full time with an urban format."

With an air lineup consisting of King, 6-10 a.m.; Damien 10-2 p.m.; Devon Durrant 2-6 p.m.; Ron Harris 6-10 p.m.; Bill Maier 10-2 a.m.; and Mark Allen 2-6 a.m., K-PLUS feels it has some of the best jocks in the area. Station GM is Channon Sweatte.

Especially proud of its #1 rating with teens, King comments, "Our target is 12-24 primary and 12-34 secondary and the position we take during my slot is simply to play more music than anyone else. We do some character stuff, but mostly it's music. Our biggest competitor plays about seven records an hour, and we play 11, to that sets us apart and being very contemporary helps too. We do very little out-of-format stuff; we do a request countdown every night at seven — it is almost a commercial free segment, and on the weekends we have Rick Dees countdown."

The recent merging of Golden West's AM and FM stations in Seattle has hardly been a hinderance, allowing for a majority of the market's music on both bands to come from one building.

POP PROGRAMMERS PICK

Programmer	Station	Market
Bill Sheridan	WKRZ-FM	Wilkes-Barre/ Scranton

Song: "Find A Way"
Artist: Amy Grant
Label: Word/A&M

Comment:

"Killer A/C. Sounds great on the radio, getting calls from all demos. Looking forward to seeing it in the Top 10."



PLANT ON THE PREMISIS — NBC Radio Entertainment launched its newly remodeled Studio 8B in New York with a 60-minute "Live Album Party" with Robert Plant. Pictured (l-r): Danny Buch, associate director national album promotion Atlantic Records, Late Night with David Letterman's Paul Shaffer; David Fleischman, associate director national album promotion, Atlantic records; Robert Plant; Judy Libow, vice president national album promotion, Atlantic Records; Frank Cody, director of programming NBC Radio Entertainment; Rona Elliot, program manager; Dan Neer, host and co-producer of the program and Andy Denmark, program administration for NBC Radio entertainment.

Drake Chenault Taps Custom Audience Consultants

LOS ANGELES — Custom Audience Consultants (CAC) has been retained by Drake-Chenault to provide exclusive ratings-based quantitative research on behalf of Drake-Chenault and its consulted stations in their markets, announced Denny Adkins, president of Drake-Chenault and Sam Paley, president of CAC.

"CAC will provide a dual research role," said Adkins of the Washington, D.C.-based company, "Primarily Sam Paley's company will provide our consulted stations with a more complete picture of their strengths and areas that could be further strengthened by a detailed analysis of Arbitron results. However, of equal importance, Custom Audience Consultants will help us evaluate our own performance and consulting efforts," added Adkins.

"In today's competitive radio marketplace, there is no room for guesswork," said Paley. "Drake-Chenault, which is already incredibly successful, as evidenced by the ratings of their consulted stations, is adding a level of evaluation that is necessary in the '80s," she added.

"Our quantitative interpretation of the ratings will enhance the capacity of Drake-Chenault to set a path for future improvements and innovations."

Josephson Sells Two Stations

LOS ANGELES — Josephson International Inc. has announced that it had entered into an agreement with a wholly-owned subsidiary of Price Communications Corp. for the sale of radio stations WNIC AM/FM Dearborn/Detroit. In announcing the sale, Marvin Josephson, chairman of the Josephson Company, said "it is part of the normal evolution of our radio group, which we will be strengthening, and to which we hope to be adding, over the next few months." The Josephson Company said that it would be reporting a gain of approximately \$15,000,000 on the sale of the stations, which it purchased in 1977. Completion of the sale is subject to regulatory approvals. Kalil & Co. Inc. acted as broker in the transaction.



OH BROTHER! — Supertramp recently debuted its 18-minute feature film of Brother Where You Bound worldwide simultaneously on MTV and Rockline. Pictured (l-r): Supertramp's Dougie Thompson, Rick Davies, John Helliwell, Bob Siebenberg and Rockline's Bob Coburn.

AIRPLAY

CHANGES — Bernie Miller is the new program director at **WLUM** Milwaukee. Miller served in that position on an acting basis for a month. He previously programmed **WJPC** Chicago and worked at **KDIA** Oakland, **WOL** Washington and **WAPE** Jacksonville . . . **Brian Thomas** leaves Oxnard, CA where he programmed **KCAQ** to become the new program director or **WBJW AM&FM** Orlando, FL . . . **WGBB** Merrick, NY has a new program director, **Gary Nolan** who has been the station's morning man for three years . . . **WNOE-FM** program director **Kris Robbins** has been promoted to operations manager for both the AM and FM stations. Robbins worked at **WNDU** South Bend, IN before joining the New Orleans outlet. The new program director of **WNOE-FM** will be **Ralph Cherry**, who was the assistant PD . . . **KATT** Oklahoma City, OK has a new general manager, **Bill Knobler** from **KEGL** Dallas . . . **Renee Singleton** has been named as the promotion coordinator of **WZAK** Cleveland . . . **Dan Sheldon** is the new operations manager for **KMEO AM&FM** Phoenix. Sheldon has a background that covers **KQXT** San Antonio, **KHOW-FM** Denver, **KODA** and **KYND** Houston . . . In Cocoa Beach **WCKS** becomes **WFSN** and acquires **Barbara Vardin** as its vice president and general manager. Vardin served in the same post at **WHY & WGFM** Schenectady, NY . . . **George Stolz** moves from local to general sales manager at San Francisco's **KABL AM&FM** . . . The two new sales representatives at **WZKS** Nashville are **Kenny Alweys** and **Jack Gillette** . . .



SECRET STING — Mal Reding, NBC Radio Entertainment's London correspondent, interviewed Sting in England for the program, "Secret Journeys — the Police Self Portrait '85." Pictured (l-r): Reding, Sting.

KOIT San Francisco moves from easy listening to adult contemporary . . . **MJI Broadcasting** has named two additions to its affiliate relations department. They are **Patti Galluzzi** from **WAFF** Worcester, MA and **Carla (Raz) Raswyck** from **WBCN** Boston . . . **Jeffrey Kuether** has been named as the general sales manager of **WTMJ** Milwaukee . . . **McGavren Guild Radio** makes three promotions: **Shane Fox** is now vice president-regional manager of the Dallas office, **Larry Julius** joins the sales department in New York, and **John Brickley** joins the sales team in the Boston office . . . **Tom Pagna** joins **Mutual Radio** as the color announcer for Notre Dame football. Pagna was a former Notre Dame assistant coach . . .

CAPTIVE AUDIENCE — The Radio Advertising Bureau has released the results of a multi-source study of car radio listening. It discovered that 95 percent of all American cars are radio equipped, representing 122 million radio sets. In 1984, Americans bought 15.6 million car radios representing 45 percent of all radio purchases. The share of radio listening has steadily increased from 16.3 percent of listeners in 1975 to 20.8 percent in 1985 . . . the RAB has also announced that **Gary Owens** will serve as master of ceremonies for the 18th annual Radio Workshop in New York on June 18 . . .

WE ARE THE KIDS — "Kidds for Kids in Africa," the volunteer musical group comprised of celebrity kids formed by NBC TV's *Kidd Video* stars to raise funds for young people in Africa, plans to record its first single, "Kidds For Kids In Africa," on June 27. Among the celebrities joining "Kidds For Kids In Africa" are **Soleil Moon Frye** (*Punky Brewster*), **Kim Fields** (*Facts of Life*), **Todd Bridges** (*Diff'rent Strokes*), **Scott Baio** (*Charles in Charge*), **Philip Stout** (*Scarecrow and Mrs. King*), **Mark Price** (*Family Ties*), **Mia Peoples** (*Fame*), **Scott Grimes** (*Hotel*), **Tony Latour** (*Cagney & Lacey*), **R.J. Williams** (*Detective in the House*) and **Kari Michelson** (*Gimme a Break*). Conceived by the four kids — **Steve Alterman**, **Bryan Scott**, **Robbie Rist** and **Gabriele Bennet**, who comprise "Kidd Video," the "Kidds for Kids in Africa" relief project plans to contribute all revenues to UNICEF, the youth-oriented social assistance arm of the United Nations . . . **WPLJ's** morning personality, **Jim Kerr** has been named honorary chairman for the Quick Check



ROCKIN' WITH JOHN — As part of a recent *John Fogerty Westwood One-Showtime special*, Fogerty travelled to Crowley, Louisiana to join *Rockin' Sidney Simien* in a version of *Rockin' Sidney's "My Toot Toot."* (l-r): John Fogerty, *Rockin' Sidney*.

convenience food store campaign for the Leukemia Society of America . . . **BUT IT'S REALLY NOT BUBBLE GUM MUSIC DEPT.** — **Westwood One Radio Networks** will co-sponsor **Rick Springfield's** upcoming U.S. tour with **Chewels Sugarless Gum**. Springfield's tour is scheduled to begin on June 28 in Puerto Rico and will continue for another 34 dates throughout the U.S. The Chewels-Westwood One agreement with Springfield marks the network's second venture into tour co-sponsorship. Currently, Westwood One and Coca-Cola are sponsoring the ongoing tour by **Foreigner** . . . **DYING FOR ATTENTION** — **NBC Radio News** will examine the alarming issue of teen suicide on the NBC Radio Network in "Dying For Attention," a half-hour special June 16, and "Surviving Suicide," a five-part "Newslines Extra" series of 90-second reports June 17-21. The special and series are timed to coincide with the National Conference on Teenage Suicide which will take place in Washington D.C. June 19-20. NBC News correspondent **Peter Laufer** will be the reporter-commentator for both. In this series of special reports produced by **Lynne Peterson**, Laufer talks to doctors, teachers, parents and teenagers. He examines possible causes, from school pressure to the influences of popular music, and looks at the range of treatments currently available such as telephone hotlines and peer counseling .

Bob Shulman

MOST ADDED



Get Ready
MEN AT WORK — *Man With Two Hearts*

KLOS — Los Angeles — **Ruth Pinedo**
THE POWER STATION — *Get It On (Bang A Gong)*
K. MITCHELL — *Go For Soda*
P. COLLINS HELIX — *Deep Cuts The Knife*
B. DYLAN — *Tight Connection To My Heart (Has Anybody Seen My Love)*

KDKB — Phoenix — **Nick Sommers**
TEARS FOR FEARS — *Shout*
J. BECK and R. STEWART — *People Get Ready*
MEN AT WORK — *Everything I Need*
VAN ZANT — *You've Got To Believe*

WDIZ — Orlando — **Rad Messick**
J. BECK and R. STEWART — *People Get Ready*
G. THOROGOOD AND THE DESTROYERS — *Willie And The Hand Jive*
THE FIRM — *Satisfaction Guaranteed*

KISS — San Antonio — **Tom Schepke**
BON JOVI — *In And Out Of Love*
RATT — *You're In Love*
G. THOROGOOD AND THE DESTROYERS — *Willie And The Hand Jive*
GRIM REAPER — *Fear No Evil*

WKLS — Atlanta — **Bob Bailey**
B. ADAMS — *Summer of '69*
J. BECK AND R. STEWART — *People Get Ready*
TALKING HEADS — *Road To Nowhere*

WLLZ — Detroit — **Doug Podell**
RATT — *Lay It Down*
DIRE STRAITS — *Walk Of Life*
P. COLLINS — *Inside Out*
SUPERTRAMP — *Cannonball*
NIGHT RANGER — *Sentimental Street*
HOOTERS — *All You Zombies*

KMOD — Tulsa — **Jim Jones**
R. BALLARD — *The Fire Still Burns*
J. BECK AND R. STEWART — *People Get Ready*
TEARS FOR FEARS — *Shout*
STING — *If You Love Somebody Set Them Free*
B. FERRY — *Slave To Love*

WLUP — Chicago — **Bill Evans**
U2 — *3 Sunrises*
J. BECK AND R. STEWART — *People Get Ready*
LONE JUSTICE — *Ways To Be Wicked*

STRONG ADDS

Talking Heads — *Road To Nowhere* — Sire/Warner Bros.
Bryan Adams — *Summer Of '69* — A&M
3 Sunrises — **U2** — Island
Tom Petty And The Heartbreakers — *Make It Better (Forget About Me)* — Tom Petty — MCA

STATION ADDS

WYSP — Philadelphia — **Mark Didia**
J. BECK and R. STEWART — *People Get Ready*

WHJY — Providence — **Jeff Riccio**
R. BALLARD — *The Fire Still Burns*
TALKING HEADS — *Road To Nowhere*
B. DYLAN — *Tight Connection To My Heart (Has Anybody Seen My Love)*
C. HART — *Never Surrender*
B. FERRY — *Slave To Love*

WBCN — Boston — **Bob Kranes**
J. BECK and R. STEWART — *People Get Ready*
RATT — *Lay It Down*
MADONNA — *Into The Groove*
U2 — *Wide Awake In America*
MEN AT WORK — *Everything I Need*
B. FERRY — *Slave To Love*
SUPERTRAMP — *Cannonball*
C. HART — *Never Surrender*
TALKING HEADS — *Road To Nowhere*

KILO — Colorado Springs — **Alan White**
U2 — *3 Sunrises*
TALKING HEADS — *Road To Nowhere*
NIGHT RANGER — *7 Wishes/Four In The Morning*
J. BECK and R. STEWART — *People*

It's been 30 years since Bill Haley and the Comets had us rocking around the clock. Since that time, that joyous, raucous music has always been associated with teenagers rebelling against the tastes, values and lifestyles of their parents. The more that the parents hated the music the more the kids loved it. The prime contributor to the musical delinquency of the young generation was the radio. First, the Top 40 station invaded decent homes across the country with fast-talking disc jockeys playing the unbearable noise of singers screeching unintelligible lyrics to jungle rhythms. Then, just when they thought it was safe to listen to the radio again, the underground album rock stations blasted the airwaves with the piercing sounds of **Jimi Hendrix**, **Led Zeppelin** and **AC/DC**.

Now, as the rock generation comes of age, rock radio seems to be wondering whether it can rock as hard as it had in the past. Has the pursuit of the "upper demographics" caused rock radio to abandon hard rock entirely in its move toward safer and softer sounds? Last week *FutureRock* talked with several rock radio programmers concerning the place of hard-edged rock and roll on today's rock radio stations. This week we continue the discussion. . .

AMY DAHLMAN, WAQX, SYRACUSE, NY — Harder rock music is only one facet that separates AOR from hit radio. Like it or not, there is a definite demand for hard-edged music with the 18-24 year old, and this core audience depends on AOR radio as the only outlet for this music. Obviously, careful dayparting and music mix is crucial for effective programming of hard rock on an album station. Each station should know how far they should go depending on their place in the market. I can understand a cautious approach to playing the harder rock sounds, but ignoring the immense popularity of bands like **Def Leppard**, **Ratt**, and **Van Halen** is neglecting the musical appetite of a large portion of your potential audience.

GEORGE HARRIS, KMET, LOS ANGELES — It's difficult to deal with heavy metal on album rock stations because the loyal rock radio listeners from the late '60s and early '70s are at a point where they are having difficulty understanding and relating to heavy metal music. These listeners were a major part of the radio stations' loyal hard core rock fans, and heavy metal has a tendency to alienate them.

It's a really tough tradeoff and one that's not wise for a good heritage rock and roll station to make. What I mean is trading off their loyal long term listeners, for a new genre of music, and a very narrow one, called heavy metal, that happens to have a spotlight on it right now. As far as hard-edged music is concerned, it definitely has a place on the rock radio station. Rock and roll has always had an edge to it. I'm not really talking about heavy metal, but just something with an edge like **ZZ Top**, **George Thorogood**, or an occasional **Quiet Riot**. It really comes down to the quality of the individual act and the individual song.

AL HOFER, KSHE, ST. LOUIS, MO — Today's album rock stations are trying to be as mass appeal as ever and dayparting helps make this possible. If a heavy rock song becomes very popular in the evening shift and we feel that it has it in the grooves, then we can move it earlier into the day. Basically it come down to the song that you are playing. A perfect example is **Dokken's** "Alone Again." They are a hard-edged, hard-driving band, but a song like "Alone Again" can fit the format easily. Your ears should tell you whether or not a song belongs on your station. KSHE has a hard rock tradition and has made the music more mass appeal but we have protected the core audience by rocking harder at night.

RICK WILLIAMS, KTYD, SANTA BARBARA — I don't think that hard-edged rock and roll is ever going to go away. People who feel that this type of music is too much to deal with are just not going to stop it from getting recorded and played on the airwaves. This is because the edge has been one of the important factors in rock and roll since the very beginning.

Bands like **Scorpions**, **Def Leppard**, and **Dokken** are hard to rock but people like them because they have a melodic quality. The sound is a lot more important than the image of a band. If you dressed like **Metallica** in expensive three-piece suits and gave them haircuts, you would still have a hard time getting them played on album rock radio.

Bob Shulman

AIR CHECK

Station: **KFMG**
 Market: **Albuquerque**
 PD: **Tom Marshall**



KFMG has an ERP of 100,000 watts and broadcasts from a tower 10,700 feet above sea level and 4,100 feet above average terrain. The station has had a rock format ever since it went on the air in 1979. The station programs for 18-34 adults and has consistently placed first or second in men 18-49. "A good rock station that has something going for it besides just the music, can draw men and women in their '40s," according to music director **Michael Davis**. "There is a large Hispanic population in the market and they seem to favor hard rock. The dinosaur bands do well in this town. They love to hear **Led Zeppelin** and **Hendrix**. You don't want to get caught playing "Stairway To Heaven" and "All Along the Watchtower" every other day, but if you mix the classics in the right balance it works very well. For a while KFMG tried a more eclectic approach and that didn't work at all. A year-and-a-half later the other AOR in the market tried that approach and also failed, even the CHR has to rock harder than most hit stations." Albuquerque is one of the fastest growing markets in the country and Davis feels that the rock format benefits from this sudden increase in population. "It's important for the station to make the new audience feel at home. Our phone lines and request lines are an important way to find out what this new audience wants on their radio station."

The current station line up is: **Lenny Block** and his dog Norton 6-10 a.m., **Joanna London** 10-3 p.m., **Tom Marshall** the program director 3-7 p.m., **Michael Davis** 7-12 midnight, **George Welch** 12-6 a.m. and **Ben Ortega** on the weekends. KFMG can be found at 107.9 mhz.

ROCK PROGRAMMER'S PICK

<u>MD</u>	<u>Station</u>	<u>Market</u>
Duke Meyer	WQMF	Louisville

Song: "Never Surrender"
Artist: Corey Hart
Label: EMI America

Comments:

"Corey Hart's 'Never Surrender' jumped quickly out of the box on CHR. There is no way this track won't be a smash hit at AOR. I also believe that Corey Hart deserves to be a star."

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TOP 15 MUSIC VIDEOS

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

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



CAROLE KING ON 'WORLD OF AUDUBON' — Carole King is in a new video — co-starring with caribou, moose and other inhabitants of Idaho's wilderness. Singer/songwriter Carole King was recently interviewed for the TBS environmental program, *World Of Audubon*, to discuss her active role in preserving Idaho's wilderness. King has lived in Idaho for over eight years, and is fighting the building of roads into the wilderness of the state's national forests to extract timber. King, who grew up in New York, found Idaho's unspoiled environment "breath-taking." Pictured (l-r): singer/songwriter Carole King chats with associate producer Mark Wagner and co-producer/co-director William VanDerKloot during her interview for the WTBS series, *The World Of Audubon*.

Executive Monitor

Vestron Video has announced the appointment of **Richard Pinson** to the newly created position of national accounts manager. In his new position, Pinson will be responsible for developing and implementing special sales and coop advertising programs. He will also be responsible for exploring alternative retail outlets for Vestron's varied product line. Pinson joined Vestron in 1983, and most recently served as west coast regional sales director for the company. Before joining Vestron Video, Pinson was sales

representative for the **WEA Video Products Division**. Prior to that he held various sales and marketing positions with **MCA Records** and **Music City Record Distributors**. . . . **Prism Entertainment** has appointed **Sue Cunningham** to the post of midwestern regional sales manager. She will be responsible for Prism's sales activities in a total of 19 midwestern states. Cunningham comes to Prism from **MCA Distributing Corporation** where she served as video account executive. She will be based in Chicago.

The Best of **Spike Jones** ON VIDEO

THE CRAZIEST ON EARTH!

VIDEO \$39.95 PLUS SHIPPING AND HANDLING

"The 'Best of Spike Jones' is a long overdue look at the Father of music video mayhem" — *Video Magazine*

This previously unavailable collection of zany performances by Spike Jones and the City Slickers and all the members of Spike's "Musical Depreciation Revue" include the all-time hits: "Cocktails for Two", "Depreciation Revue", "You Always Hurt the One", "Chloe", "William Tell Overture", "You Love Me", "Holiday for Strings" plus many more. Over 50 madcap musical minutes in all. This rare footage from Spike Jones' personal film library was compiled and produced under the personal supervision of Spike Jones Jr. and is now available, for the first time anywhere on video.

The Best of **Spike Jones** on VIDEO

Please send me _____ Video Tapes of **The Best of Spike Jones** for **\$39.95** + \$2.50 shipping & handling.

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 Enclosed is my check or M.O. for \$ _____
 CA residents add \$2.60 (6.5% sales tax)
 Please allow 4-6 weeks for delivery.
 Make checks payable and address to:
The Best of Spike Jones Video
 8033 Sunset Blvd. Suite #799
 L.A., CA 90046

Please charge my M/C Visa
 Account # _____
 Exp. Date _____
 Signature _____
 Ship to: _____
 Address: _____
 City/State/Zip _____

AUDIO/VIDEO

A SHOW OF SHOWS — If you happened to be in Chicago June 2-5 and couldn't get a hotel room, you should have known better than to try. You should have known that spring is consumer electronics season in Chicago, and trips to "Chi Town" must be carefully prearranged. Much of the free world converges on the city by the lake during this time. Rooms in Milwaukee are hard to come by. But if you were in Chicago, and you had a place to stay, and you happened to attend the **Consumer Electronics Show**, you were privy to the latest technology going. Companies whose fortunes effect international relations were on hand, each with a display as high-tech as the merchandise it showcased. Though a smattering of software dealers did show up, the show concentrated on hardware, and video



LAUGH LEADER — Pacific Arts Video Records features its chairman **Michael Nesmith** in *Television Parts*, a 40-minute original comedy program that hits the streets June 27.

took the spotlight once again. Some of the new tech on display included fully integrated audio/video systems, which retailers were urged (in at least one seminar) to take a more aggressive stance toward selling. Countless models, sizzling with charge of newness, could be viewed from one end of the massive halls of Chicago's McCormick Place to the other. Wending through the maze of humanity there, the latest video cameras were available for testing, to say nothing of a myriad of cutting-edge monitors, VCRs, TVs, projection TVs, tape and satellite dishes. To be overwhelmed by the Consumer Electronics Show is to be of sound mind and body. Not only did this tech spectacle take up all three floors of the outlandishly huge (761,000 sq. ft.) McCormick Place, it spread to another center in the complex, McCormick Place West (three floors) and several floors each of at least three downtown Chicago hotels. The electronics on display were too diverse and too numerous to mention, but if it depends on electricity for its existence, you can bet it was represented. Several large seminars on video, from retailing to hardware issues were held, the most extensive being a two-hour-plus session equally divided between software and hardware panels. **David Rowe**, editor of *Video Store* magazine, held a one-hour seminar on sell-through of titles, with a panel that included **Troy Cooper** of National Video, **Gary Messinger** of North American Video and **Al Kaplan** of Applause Video. Video was, all in all (and besides compact discs), a key discussion topic at the Summer CES.

VIDEO RELIEF — Seems like years since that fateful night when some 40 recording celebrities got together for Ethiopia. The single "We Are The World" having topped the charts for many weeks and the video in high rotation on every video outlet imaginable helped make the project an immediate and omnipresent part of the entertainment — and news — media for several months. The month of May saw an hour-long HBO special chronicle the glittering recording session and now, yes folks, the release date for the home video is upon us. The 30-minute tape will be delivered to retail shelves by June 19. **RCA/Columbia Pictures Home Video**, the tapes' distributor, receives nothing from this title, of course, with all proceeds from the \$14.95 tape going to the famine victims.

THE HEAT IS ON — Through the magic of television, actors **Kent McCord** and **Martin Milner** have become symbols of law enforcement (the Police, that is) since their performances on the television show, *Adam-12*. A company called **Levinson EVI**, headed by producer-writer **Robert S. Levinson**, and in association with McCord and Milner and producer writer (*T.J. Hooker*) **Stephen Downing**, has come up with the idea of marketing a series of educational and training videos for the law enforcement community. Milner and McCord are featured in each dramatization and review of some 20 minutes in length.

Gregory Dobrin

The Release Beat

Preorders for **Pacific Arts Video Records'** *Television Parts* ends June 13. The title, which ships June 27, features PAVR company head and show biz veteran **Michael Nesmith**, runs 40 minutes in length and retails for \$29.95. Watch for it . . . **Monterey Home Video** has four listings for June. They include *Blood Voyage*, *Games Girls Play*, *Mistress Of The Apes* and *The Ruthless Four*. Each retails for \$59.95, each in Beta Hi-Fi/VSH Stereo . . . **U.S.A. Home Video** has seven releases for June, led by the **George Orwell** classic, *1984*, which runs 115 minutes for \$79.95 (catalog 215-558); *Pleasure Palace* (catalog 213-550); *The Unknown Comedy Show* (catalog 212-454); *Young Love, First Love* (catalog 215-556); *Likely Stories, Vol. 1* (catalog 211-555); and *That's The Way Of The World* (catalog 213-557) . . . **Paramount Home Video** spearheads its June lineup with a new title from comedian **Gallagher**. *MeJon Crazy*, the third in an ongoing series of Gallagher made-for-cable comedy specials, retails for \$39.95 with a June 19 delivery date . . . **Embassy Home Entertainment** has four titles for June. They include *Perfect Strangers* (catalog 7571), 90 minutes for \$79.95; *Blue Fin* (catalog 9010), 93 minutes for \$59.95; *Alice Through The Looking Glass* (catalog 7591), 72 minutes for \$29.95 . . . and *Here Comes The Grump* (catalog 7593), 90 minutes for \$29.95 . . . **RCA/Columbia Pictures Home Video's MusicVision** line has three titles ready for June. The most notorious of these is certainly **U.S.A. For Africa's** *We Are The World — The Video Event*. *We Are The World* ships June 19 at a suggested retail of \$14.95. Running time is 30 minutes (including the 7-minute *We Are The World* video) available in VHS HiFi Stereo and Beta Hi-Fi Stereo. Also from MusicVision this month: **John Waite** — *No Breaks Live*, 50 minutes for \$29.95, HiFi Stereo both Beta and VHS; *Video A Go-Go, Vol. 1*, 30 minutes for \$19.95, HiFi Stereo both Beta and VHS; and *Hot Rock Videos, Vol. 2*, 26 minutes for \$19.95, HiFi Stereo both Beta and VHS.

FILMUSIC

THE FIRST OF MANY? — The recent swing toward pop music in movies has finally opened the door to many composers who were formerly overlooked by the film community. Although the surge of contemporary music in soundtracks may be posing a threat to the more "traditional" film composers, it's also enabling talented writers to be heard from and encouraging stylistic diversity. Most of the pop writers who do tackle film, though, are employed as songwriters, for the express purpose of turning out the latest "Flashdance" or "Footloose." Only a few turn from their pop origins to write not only songs, but complete scores for a film. One who has is producer/composer **Keith Olson**, who's worked on albums for such artists as **Pat Benatar**, **Foreigner**, **Sammy Hagar**, **Fleetwood Mac** and most recently **Joe Walsh**. He's also written songs for films, including *Footloose*. Now, with his partner **Bill Cuomo**, Olson has completed the background score, and is currently working on songs, for the upcoming Media Ventures feature *That Was Then . . . This Is Now*. The film stars (and was written by) **Emilio Estevez** and also features **Craig Sheffer** and **Kim Delaney**, and is based on **S.E. Hinton's** novel of the same name.

Randy Phillips, a noted manager and senior vice president of the Hollywood Palace, is co-executive producer and is developing the soundtrack, for which no label is as yet chosen. Although Olson has garnered a reputation for the flair and power of his production style, he approached film composition as a relative beginner. Nevertheless, he wasn't worried. "People had been telling me to do a film score for a long time," Olson recently commented, "and now I know why. They're a lot of fun. It's another creative vent, and musically you can do things in a film that you can't do on a record. You don't have to worry about verse-chorus-verse . . . the action on the screen determines the form of the music. You're strengthening what's on film, adding a new dimension and pushing the emotions up front, without overshadowing what's on the screen." When it's all wrapped up (the film's set for an October release), Olson and Cuomo will have written a substantial amount of instrumental music and as many as 10 songs. The songs will vary from romantic to rap, but Olson mentioned his desire to utilize them only when they truly fit in the film. His attitude, of course the right one, is that "the film must come first. That's why much of the score is instrumental, even the title theme, because I wanted to hint at what these characters were like musically, and I knew it wouldn't have been right to have lyrics there. You can't bombard the audience with too much, too soon. Having only two or three people on the screen, you don't need the story sung to you. The audience shouldn't feel, 'okay, they think I'm an idiot and I can't figure out what's going on . . . they have to yell lyrics at me.' It's insulting to the viewer." Olson, then, already stands apart from several of the recent writers who've crammed songs into every conceivable niche in a film irregardless of whether they fit, with only chart success in mind. Olson is no stranger to chart success, and for *That Was Then, This Is Now*, he feels he and Cuomo have written material which may well meet with great success. He stressed, however, that the material is there only because the youth-oriented picture occasionally demands contemporary music (the setting has been updated from Hinton's original). However the film and the score fare commercially, Olson is definitely hooked on film music, and the movie industry has another key member of the rock world in its corner.

ODDS AND ENDS — Prominent rock artists have been known on occasion to pop (no pun intended) up now and then in film. Such was the case relatively recently in **Paul McCartney's** *Give My Regards To Broad Street*. During the recent three-week shoot of a mini-feature for home cable entitled *Guide To Getting Girls*, several musicians wound up in front of the cameras. The list includes **Nick Beggs**, lead vocalist of **Kaja** (now sans the "googoo"); **Maxine Petrucci** and **Chris "Godzilla" Doliber** of **Madam X**; **The Valley Girls**; and **Robbie Kreiger** and **John Densmore** of **The Doors**. . . Elektra artist **Lindsey Buckingham** has contributed a new song to the upcoming MCA soundtrack for *Back To The Future*, a feature for which **Steven Spielberg** is the executive producer. The film, set for a July release, will also feature cuts by **Huey Lewis**, **Bob Seger** and **Eric Clapton**. With the names involved, the film and the soundtrack seem assured of popularity. . . **Dweezil Zappa**, Frank's son, will make his feature film debut in *Pretty In Pink*. In the high-school-oriented movie, Zappa will play one of **Molly Ringwald's** friends. Principal photography just began last week. . . **Junior Homrigh**, one of Brazil's top musicians, composed and performed the score to **John Boorman's** latest feature, *The Emerald Forest*. Varese Sarabande Records has just released the soundtrack. . . **Steve Schaffer**, president of Music Resources in Nashville, has turned out a score on his studio's Synclavier for the upcoming feature *Uphill All The Way*, which stars **Mel Tillis** and **Roy Clark** and features a cameo appearance by **Burt Reynolds**.

LOOKING BACK — Soundtracks on the *Cash Box* album charts 20 years ago this week included: *Mary Poppins* (1); *Sound Of Music* (2); *My Fair Lady* (6); *Goldfinger* (10); *Zorba The Greek* (57); and *The Greatest Story Ever Told* (74).



DOMINGO RECORDS FOR FILM — Placido Domingo recently recorded a new arrangement of Verdi's "Hymn To The Nations" for use as the principal theme of Bud Greenspan's official film of last year's Olympics, titled *16 Days Of Glory*. Pictured (l-r) are: music supervisor Milt Okun; Domingo; director Greenspan; and in the background, members of the Royal Philharmonic Orchestra.

BMI BREAKFAST CLUB — Broadcast Music, Inc. (BMI) hosted a special reception to honor the number one status of the song, "Don't You (Forget About Me)." Pictured (l-r) at the affair: **Ron Anton**, BMI; **Alan McDougall**, BMI; **Brendan Cahill**, vice president in charge of music for Universal; **Steve Schiff**; **Rick Shoemaker** and **John Stone**, Music Corporation of America.



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TOP 30 VIDEOCASSETTES

	Weeks On 6/8 Chart		Weeks On 6/8 Chart
1	15	3	16
2	1	7	17
3	3	5	18
4	4	5	19
5	6	9	20
6	24	3	21
7	7	4	22
8	11	11	23
9	18	3	24
10	21	3	25
11	9	13	26
12	23	5	27
13	2	9	28
14	—	1	29
15	17	5	30

Epic Anticipates Hot Summer For Goonies Soundtrack

By Peter Berk

LOS ANGELES — Another promising soundtrack is upon us, another movie score featuring pop cuts from various pop artists. However, the Epic soundtrack to the new film *The Goonies* has more than a few things going for it which suggest that it's poised for a healthy and lucrative retail life over the next few months, and likely to stand out from many other similar albums. In addition to the magnetic appeal to record-buyers of such artists as **Cyndi Lauper**, **Teena Marie**, **REO Speedwagon**, the **Bangles**, **Luther Vandross** and **Philip Bailey**, among others, the *Goonies* soundtrack, unlike many other "pop-tracks," features only material written specifically for the film. One of the LP's cuts, Lauper's "The Goonies 'R' Good Enough," is already ascending the pop charts, and the film itself, a Steven Spielberg production, has just opened amid much publicity.

Lauper, who co-wrote "Good Enough" as well as another song called "What A Thrill," was in fact instrumental in packaging the *Goonies* soundtrack, and thus is listed as the film's music consultant. **Lennie Petze**, one of the executive album producers, and Epic's vice president of A&R, also played a key role in putting together the *Goonies* soundtrack. He discussed the project recently, saying, "Last November, Cyndi was asked by Warner Bros. Pictures to create a piece of music for the film. She'd had many film offers before, but she had never found the right one before. She loved this film's script right away, though."

Deciding to accept the offer, Lauper contacted Petze, who had produced her first album, several of her live shows, and her single "Money Changes Everything." "Our only concern," he mentioned, "was that we'd do a great song and have nothing to hang it on. It's not in the best interest of any major artist to just have a single out there. After numerous meet-

ings with Steven and Joel Sill (Warner Bros. Pictures' music coordinator), we decided therefore, because the film seemed to call for it, to use pop songs. Cyndi also felt that if she was going to be involved, the soundtrack should be with her label. From the start, she wanted very much to be involved with the music for the film in general as well."

With the decision made to go the pop route, the key people dealing with the *Goonies*' soundtrack set about choosing the artists, other than Lauper, from the CBS Records roster. "We wanted a great album that would stand on its own," Petze said. The artists were eventually narrowed down, and then sent scripts of the film in order to write suitable material. "A lot of soundtracks today use existing songs," Petze mentioned, "but we only wanted ones that conveyed the essence of what was on the screen. I really felt dance music was what would work the best, and so we chose the people we did." Finally, nine cuts were selected for inclusion, along with Dave Grusin's main theme, in the soundtrack.

The second single from the *Goonies*' soundtrack, however, will not be from Vandross or REO or the Bangles, but from keyboardist **Robbie Kilgore**, drum machine expert **Jimmy Bralower** and producer **Arthur Baker**, who wrote a song called "Eight Arms To Hold You," which they recorded as the *Goon Squad*. A video version of that song is due out shortly as well, but before it is, part two of Lauper's "Good Enough" video will be released on June 17. The new Lauper video features sets from *The Goonies* which the filmmakers wanted to hold off on showing until after the movie's release. Also, the song will be heard in its 12-inch version in this second video installment.

For Petze, "This was a very special project, with Steven Spielberg, Richard Donner (the film's director), Cyndi involved . . . these people are the best."

Peter Berk

HOT SELLER



STRONGEST SALES

P. Collins — Atlantic
Wham! — Columbia
Tears For Fears — Mercury
Beverly Hills Cop — MCA

STORE REPORTS

Tower Records — Fresno
Supertramp
Wham!
Prince
H. Jones
Tears For Fears

Radio Doctor — Milwaukee
Beverly Hills Cop
Sade
Wham!
Prince
Tears For Fears

City One-Stop — Los Angeles
L. Vandross
P. Collins
Madonna
B. Springsteen
'Til Tuesday

DLM — Denver
Prince
Tears For Fears
P. Collins
Sade
Con Funk Shun

Record Theatre — Cincinnati
Prince
L. Vandross
M. Gaye
Beverly Hills Cop
Tear For Fears

Tower Records — Campbell, CA
P. Collins
Prince
Beverly Hills Cop
U2
Tears For Fears

World Of Records — Los Angeles
P. Collins
Prince
USA For Africa
Tears For Fears
Madonna

Caldor — Connecticut
B. Springsteen
P. Collins
Prince
Madonna
Sade

Cavages — Buffalo
Madonna
P. Collins
Tears For Fears
K. Mitchell
Prince

The Record Bar — Durham, NC
Prince
Wham!
USA For Africa
P. Collins
L. Vandross

Scott's Wholesale — Indianapolis
Prince
Beverly Hills Cop
P. Collins
L. Vandross
Tears For Fears

Sound Video Unlimited — Chicago
W. Houston
Beverly Hills Cop
M. Gaye
Sade
T. Petty

N.R.M. — Pittsburgh
Beverly Hills Cop
Wham!
Madonna
P. Collins
B. Springsteen

CML One-Stop — St. Louis
J. Fogerty
B. Adams
Tears For Fears
Beverly Hills Cop
The Firm

Musical Sales — Baltimore
P. Collins
B. Springsteen
Sade
Madonna
Wham!

Richman Brothers — Philadelphia
P. Collins
B. Springsteen
Wham!
Madonna
Beverly Hills Cop

Turtles — Atlanta
L. Gizard
Prince
P. Collins
M. Gaye
W. Houston

SHOP TALK

NATIONAL RETAIL WORKSHOPS — Harry J. Friedman, president of NRW, announces the release of a series of cassette tapes on the topic of selling more effectively. For more info, contact Fran Coleman, 213-645-SELL.

VIDEO SHACK, NEW YORK — James Doohan, a.k.a. "Scotty" of *Star Trek*, will make a visit to earth at the Broadway and 49th Street Video Shack location. The in-store is to promote the three *Star Trek* movies and the many television episodes that are available on video. Touchdown is scheduled for June 8. Also, Elvira, "Mistress Of The Dark," will sign autographs there June 19.

TRANSWORLD MUSIC, ALBANY, NEW YORK — TransWorld Music Corp. has agreed to a deal to acquire the Recordland retail chain. The Cleveland-based Recordland is a dominant retail force in the midwest and will greatly improve TransWorld's penetration into that market. TransWorld does business primarily as Record Town and has been acquiring other midwest properties, most recently the five Chicago Peaches stores.

THE RECORD BAR, ATLANTA — Kevin Young, manager of Record Bar #15 in Atlanta, announces the great success of a recent jazz promotion. After noticing the tremendous effect a local jazz radio show was having on interest in jazz product, Young contacted WQXI(94Q) program director Jim Morrisson to discuss details of a possible promotion. Labels kicked in co-op ad money, and 10 spots a night ran on the six-nights-a-week show. During the promotion, all jazz titles were on sale (\$8.98 list at \$6.99). Also, different titles were picked as featured items, and were on sale at \$6.49. Young stated, "This has been the most successful promotion I've ever been involved with." Between 4,000 and 5,000 pieces were sold in the Atlanta region as a direct result of the radio tie-in. The artists benefiting most from the campaign were Sade, Andreas Vollenweider, Yellowjackets and David Sanborn.

THE POWER STATION GOES GOLD — Capitol Records announces that Power Station's first album has been certified gold. A 35-date tour begins in Hartford on June 30 and should contribute to continued sales of the album through summer. For further info on tour dates, etc., contact Lisa Vega at (213) 462-6252, ext. 268.

Stephen Padgett

RETAILER PROFILE

Store: **Strawberries Records, Tapes, Videos**
Market: **New England**
Director Of Operations: **Mark Briggs**

Strawberries is a 50-store chain of highly successful record retail outlets covering an area of New England east of the Hudson River and south of Portland, Maine. The highest concentration of stores is in the Greater Boston area. The key to Strawberries success, according to Mark Briggs, director of operations, is its philosophy of clustering stores in the marketplace. In addition, the other major feature is the ongoing policy of discounting.

Each Strawberries store is placed strategically to gain it high visibility and a high profile. "By 'high visibility,'" stated Briggs, "I mean we can be seen from the street. And by 'high profile' I mean we are placed alongside good tenants which provides a good mix of business and creates good traffic." The policy of clustering the stores is done so that advertising can become more effective. The stores are usually grouped together in sixes. When six or seven stores fall under an advertising umbrella, it makes the campaign more cost effective.

Stores are never placed in malls, but are often next to them or along the major roads leading to them. The stores are usually in sectional centers, avoiding strip malls also. "We do well here," observed Briggs. "We serve a larger community without being in a mall." The chain owns 25 percent of the real estate they occupy.

Strawberries is known as a "deep discounter." In most industry surveys on the subject, Strawberries is always in the top 10 of national retailers offering the lowest overall prices. This makes them very cost-conscious. "We've got to watch our expenses, since our margins aren't as wide," Briggs stated.

As a chain, Strawberries is very promotion oriented. Something is always going on. In-store appearances work very well. At any given time, various label-sponsored specials are run. This fits Strawberries' image as a family store with a full line, full service, deep catalog. "We want to be known as a place where a family can satisfy its entire entertainment needs. People don't need to go to the mall, park a mile away and walk inside. Here in one stop, they get everything they need," said Briggs.

Inventory levels are handled through a computer at the main office. Once sold, a piece of product can instantly be reordered. In this way, high levels of deep catalog are maintained efficiently.

CDs, which have really come into their own nationally, are selling well ahead of expectations. The Albany area Strawberries reports 20 percent of total business in the new configuration. "CDs are a bona fide new and revolutionary configuration," Briggs said. "They are bringing new people into the marketplace. Our average customer is 29 years old. But CDs are bringing in the 50-year-old person who wants and needs to hear Beethoven like he has never heard Beethoven before."

Finally, movies have added a new and interesting aspect to the business of record retailing. Many of the Strawberries locations are being retro-fitted to accommodate movie rental. Music videos are for sale. "Movies are good for business. They're making work fun in the business of providing people with their entertainment needs," commented Briggs.

RETAILER'S PICK

Retailer Bob Say **Store** Moby Disc Records **Market** Los Angeles

Album: "Fables Of The Reconstruction"
Artist: R.E.M.
Label: I.R.S.

Comment:

"I think this record is their most adventurous, yet commercial record to date. It has their best songs with a more diversified sound that utilizes new instrumentation. The lyrics are clearer and easier to hear, which I think is important. The song, "Can't Get There From Here," is a great song with a Stax/R&B sound with a pop vocal which is an interesting mix."

The 1984 NARM Survey

LOS ANGELES — The following is a report on the business operations of the regular members of the National Association Of Recording Merchandisers. This survey is for the entire year of 1984.

Percentage of Gross Dollar Volume Done By NARM Members As:

Retailer	68.4%
Rack Jobber	18.8%
Independent Distributor	1.0%
One Stop	11.0%
Other	0.8%
	100. %

RETAILERS REPORT

Percentage of Sales By Product Line

Records (LPs and Single)	37.9%
Prerecorded Audio Cassettes ...	36.7%
Compact Discs	3.3%
Prerecorded Video Software	2.9%
Blank Audio and Video Tapes	6.2%
Accessories	6.6%
Audio/Video Hardware	4.2%
Other	2.2%
	100. %

Percentage of Sales Volume in Prerecorded Music by Category

Rock/Pop	52.5%
Country	9.0%
Soul	12.0%
Middle of the Road	5.6%
Classical	6.8%
Jazz	3.7%
Children's	2.3%
Gospel	1.2%
Other (includes Comedy, Spoken Word, Language and Ethnic)	6.9%
	100. %

Percentage of Sales Volume in Prerecorded Music by Configuration

LPs	39.3%
Singles (45s)	5.6%
Singles (12"s)	1.9%
Cassettes	49.2%
Compact Discs	4.0%
	100. %

VIDEO

Percentage of Video Sales Volume by Category

Prerecorded VHS Cassettes	51.1%
Prerecorded BETA Cassettes ...	8.9%
Blank Cassettes	34.2%
Discs	5.2%
	100. %

Percentage of Prerecorded Video Sales Volume Done in:

Sales	66.2%
Rentals	33.8%
	100. %

Percentage of Stores Renting Video Hardware

.....	18.5%
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General Retail Business Operations

Average Number of Full-Time Employees Per Store	7.3
Average Number of Part-Time Employees Per Store	3.7
The Average Transaction Involves	1.9 units and
.....	\$14.00 or
.....	\$ 7.37 per unit
Average Number of Titles Per Store	12,233
Average Number of Inventory Units Per Store	55,565
Average Number of Inventory Turns Per Store	3.2
Average Value of Inventory Per Store	\$247,892
Stores Having a Gift Certificate Program	92.6%
Stores Having a Customized Gift Certificate Program	88.9%
Estimated Shrinkage/Theft	1.4%

RACK JOBBERS REPORT Percentage of Sales Volume by Product Line

Records (LPs and Singles)	18.5%
Prerecorded Audio Cassettes ...	63.4%
Compact Discs	3.2%
Prerecorded Video Software	7.7%
Blank Audio and Video Tapes ...	2.7%
Accessories	1.3%
Audio/Video Hardware	1.4%
Other	1.8%
	100. %

Percentage of Sales Volume in Prerecorded Music by Category

Rock/Pop	54.8%
Country	20.7%
Soul	9.4%
Middle of the Road	5.6%
Classical	1.0
Jazz	1.1
Children's	5.3%
Gospel	1.1%
Other (includes Comedy, Spoken Word, Language and Ethnic)	1.0%
	100. %

Percentage of Sales Volume in Prerecorded Music by Configuration

LPs	20.0%
Singles (45s)	4.6%
Singles (12"s)	0.8%
Cassettes	70.4%
Compact Discs	4.2%
	100. %

Percentage of Sales Volume by Type of Retail Outlet Serviced

Traditional Department Stores ..	8.3%
Discount Department Stores ...	71.9%
Variety Stores	0.6%
Convenience Stores	0.1%
Retail Stores	0.6%
Drug Stores	3.4%
Supermarkets	8.3%
Service PX's	3.7%
Catalog Showrooms	1.1%
Miscellaneous	2.0%
	100. %

Sanyo Introduces Video Innovations

LDS ANGELES — Currently number one in Beta format VCR sales, Sanyo is introducing the innovative Super Beta format. It will deliver up to a 20 percent gain in picture resolution as a result of the Super Beta system that "shifts" the carrier's signal frequency higher by 800KHz, resulting in a wider luminance bandwidth. The improved picture quality, coupled with Beta Hi-Fi sound which has a dynamic range of about 80dB, means that the viewer will receive a picture and sound virtually unmatched by any other type of system.

Super Beta will be available in the VCR 7250 (\$679.95), a Beta Hi-Fi unit that provides excellent sound quality, 14-day/

8-event programmable recording, a 105-channel cable-compatible tuner and Betascan picture search. Other features include a pause/still frame control, infrared remote control and auto rewind.

Complementing Sanyo's Super Beta VCR7250 is the VRC500 (\$1599.95), a Betamovie camcorder with auto focus and CCD image device that is capable of taking regular Beta and Super Beta videos. Additionally, an advanced CCD-type solid state image device consistently reproduces exactly the colors viewed through the lens, eliminating image lag and burning and creating warm flesh tones and brilliant colors even in low-light conditions.



SPRINGFIELD THANKS RETAILERS — Rick Springfield recently stopped by Macey Lipman Marketing to call retailers nationwide and thank them for their support of his new RCA album, "Tao." Pictured (l-r) are: MLM's Jan Teifeld; Macey Lipman; Springfield; Julie Freeman; Amy Zaret and Donnie Coleman.



MCA MUSCLE — Body builder Jake Steinfeld, of MCA Home Video's Body By Jake: Don't Quit, made a recent in-store appearance at 20/20 Video in Santa Monica, CA, in support of the title. He was joined by two other Steinfeld musclemen, brothers Andy and Peter. Pictured during the in-store promotion are (l-r): Andy Steinfeld; Steinfeld; MCA Video sales representative Barbara Berger; Peter Steinfeld; and 20/20 Video Santa Monica owner, Abraham Brookhim.

"I like the Points West column and the way Cash Box reviews LPs, which is very important in making buying decisions for CML."

Tim Coggeshall, Album Buyer
CML One Stop — St. Louis, MO

ALBUM RELEASES

SMOKEN STORED — *Alvin Sater* — Producer: Robert Johnson — **Capitol** — LHM 59 — **Bar Code**

OUT OF THE BOX

SHAKEN STORED — *Alvin Sater* — Producer: Robert Johnson — **Capitol** — LHM 59 — **Bar Code**

OUT OF THE BOX

DANGEROUS — *Helen Cole* — **Mercury** — LHM 59 — **Bar Code**

OUT OF THE BOX

WITLES AND THE BOON BOYS — *Witles And The Boon Boys* — **Passion** 6047

STRIKE LINE LIGHTNING — *Lorrie Mack* — **Arbiter** AC 4729 — **Pro-Rock**

THE LOST WESLAND — *Devo* — **ASAP** SP 8 5075 — **Pro-Rock**

SKIN DIVE — *Michael Franks* — **Warner Bros** 25 271-1 — **Pro-Rock**

U.S.A. — *The Upstones* — **Capitol** — LHM 59 — **Bar Code**

THE ENIGMA VARIATIONS — *Various Artists* — **Capitol** — LHM 59 — **Bar Code**

CLOSELY GUARDED SECRET — *SE-ONE* 1068 — **Pro-Rock**

FATAL ATTRACTION — *Alex Bond* — **Capitol** 2408A — **Pro-Rock**

LOOKING AT YOU — *Chet Baker* — **ASAP** SP 8 5056 — **Pro-Rock**

A COLLECTOR'S SONNET — *Various Artists* — **RVA** CRL-5353 — **Pro-Rock**

1 GUY NEEDED FROM THE WAIST DOWN — *Bill Baker* — **LHM** 59 — **Bar Code**

SONGS OF PRAISE — *Polson Girls* — **CO Presents** 031 — **Pro-Rock**

BLACK CARS — *Joe Venere* — **RME** — **Pro-Rock** — **Capitol** — LHM 59 — **Bar Code**

UNGUARDED — *Any Gram* — **ASAP** SP 8 5056 — **Pro-Rock**

PROCK — *Paul Young* — **Pro-Rock** — **Capitol** — LHM 59 — **Bar Code**

LOVE NOT MONEY — *Everything But The Girl* — **Star** 2527-1 — **Pro-Rock**

TANALATOR — *Transistor* — **Columbia** SFC 3934 — **Pro-Rock**

DANCING IN THE DRAGON'S JAWS — *Pro-Rock* — **Capitol** — LHM 59 — **Bar Code**

RECORDS TO WATCH

CASHBOX

WHAT'S IN-STORE

KURZWEIL KEYS — Nearly all of the existing customers of the Kurzweil 250 sampling synthesizer have been provided with a free upgrade of the machine's operating system, making it easier to use and enhancing its programmability. According to Kurzweil Music Systems, manufacturer of the instrument, kits for installing the new software in 90 percent of the units already sold have been shipped to dealers and service centers worldwide. "The new software was developed to give Kurzweil 250 users an even more powerful tool for creating music," said Rochelle Weichman, product manager. "The company incorporated the feedback of customers to make the instrument easier to use and to streamline the process of getting access to its extensive sound modification features." According to the company, the early response of Kurzweil 250 users to the new software has been extremely positive. Contact Robert Culicover at (212) 354-2100 for more info.



WHAT A SHAPE — Hohner, Inc. has received an exclusive, worldwide license from Steinberger Sound Corp. to use the award-winning Steinberger Body Shape™ as well as the Steinberger Double Ball Tuning System (pat. and pat. pending).

CLASSICAL NEWS — Recently released on CBS Masterworks, "The Horowitz Years, 1962 - 1973 -- The Great CBS Masterworks Recordings" contains some of pianist Vladimir Horowitz's best performances. Available in an attractive boxed set (M3 37895), the collection includes works by Chopin, Schumann, Scriablen, and Rachmaninoff. Horowitz's worldwide reputation for masterful piano work should make this collection a favorite of many.

NAMM SESSION — The Music Distributors Association (MDA) will unveil their new Music Ad Planner for retailers at a special educational session during NAMM Expo '85, Sunday, June 23, 4-5 p.m. at the Rivergate Expo Center. The session will be led by creative consultant Glen Ingles who wrote and developed the practical, easy-to-follow manual on music retail advertising. "The MDA Music Ad Planner is designed to help the music dealer better understand the mechanics of advertising and gain greater control over his ad budget," said Ingles. "The average consumer is bombarded with more than 1,600 ads every day. With a firm grounding in ad basics, you can make your advertising effective against the competition."

The Music Ad Planner shows you, step by step, how to build an ad and how to write effective ad copy. It explains the use of photographs, screen tints and other visual aids. As a bonus, the ad planner includes promotional ideas, "thought-starters, and original artwork for dealer use. The Music Ad Planner is available directly from MDA, 135 W. 29th St., New York, NY 10001, or from any MDA member distributor. It will also be available at the Expo seminar on Sunday. Special introductory price is \$10 (regularly \$14.95).

DUAL DECKS — Sony Consumer Products Company has introduced its first full line of dual cassette decks designed for complete taping and playback versatility. The three new high-speed decks permit continuous recording for 180 minutes with two 90-minute cassettes. In addition, it is possible to play music on one side of the deck while recording on the other for non-stop musical enjoyment. Ranging in suggested retail prices from \$200 to \$470, the new dual cassette decks fill a wide range of taping needs. Contact Sony at (201) 930-6432 for more info.

SCOTCH TAPE — Four new Scotch videocassettes which offer "unsurpassed color performance over time" were recently introduced. Each videocassette is designed for a specific consumer use. The new Scotch EXG "family" features an advanced new proprietary tape formulation. In addition, the EXG "family" offers exclusive Scotch videocassette features such as Static Barrier™, backcoating, 3M's patented "time left" recording gauge and 100 percent laser scan inspection for consistency of quality. The EXG videocassettes are available in VHS and Beta formats. "Innovations in 3M process and manufacturing technology in research and development have enabled us to create a line of extra high-quality videocassettes," said Bob Burnett, marketing director for the Magnetic Audio/Video Products Division (Consumer) of 3M. "Our current Scotch videocassettes are the industry standard, but 3M has always been a leader in tape development. We are aiming to create the industry standard of tomorrow."

Ron Rosenthal

CASH BOX TOP 100 ALBUMS

June 15, 1985

Title, Artist, Label, Number, Distributor

Title, Artist, Label, Number, Distributor	8/8	7/8	6/8	Chart
1 AROUND THE WORLD IN A DAY ★ 9.98 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	1			6
2 NO JACKET REQUIRED ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	2			15
3 DIAMOND LIFE ★■ — SADE (Portrait BFR 39581) CBS	3			17
4 MAKE IT BIG ★■ — WHAM! (Columbia FC 39595) CBS	6			19
5 BORN IN THE U.S.A. ★■ — BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	5			52
6 LIKE A VIRGIN ★■ 8.98 MADONNA (Sire 25157-1) WEA	7			19
7 SONGS FROM THE BIG CHAIR ★□ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8			12
8 WE ARE THE WORLD ■ — USA FOR AFRICA (Columbia USA 40043) CBS	4			9
9 BEVERLY HILLS COP ★■ 8.98 ORIGINAL SOUNDTRACK (MCA-5553) MCA	9			25
10 THE POWER STATION 33 1/3 □ 8.98 THE POWER STATION (Capitol SJ-12380) CAP	10			10
11 RECKLESS ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	13			29
12 CENTERFIELD ★■ 8.98 JOHN FOGERTY (Warner Bros. 25203-1) WEA	12			21
13 DREAM INTO ACTION ★ 8.98 HOWARD JONES (Elektra 60390-1) WEA	15			10
14 THE NIGHT I FELL IN LOVE ■ — LUTHER VANDROSS (Epic FE 39882) CBS	11			12
15 CRAZY FROM THE HEAT □ 5.99 DAVID LEE ROTH (Warner Bros. 25222-1 B) WEA	16			17
16 SOUTHERN ACCENTS □ 8.98 TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	14			10
17 PRIVATE DANCER ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	17			53
18 SUDDENLY ★■ 8.98 BILLY OCEAN (Jive/Arista JL8-8213) RCA	20			41
19 BUILDING THE PERFECT BEAST ★■ 8.98 DON HENLEY (Geffen GHS 24026) WEA	19			27
20 THE FIRM ★□ 8.98 (Atlantic 81239) WEA	18			13
21 ONLY FOUR YOU 8.98 MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	24			13
22 EMERGENCY ★□ 8.98 KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	25			27
23 HIGH COUNTRY SNOWS — DAN FOGELBERG (Full Moon/Epic FE 3961) CBS	26			5
24 BE YOURSELF TONIGHT 9.98 EURYTHMICS (RCA AJL1-5429) RCA	32			5
25 RHYTHM OF THE NIGHT ★□ 8.98 DeBARGE (Gordy/Motown 6123GL) MCA	23			13
26 AGENT PROVOCATEUR ★■ 9.98 FOREIGNER (Atlantic 8199-1) WEA	21			24
27 CHICAGO 17 ★■ 8.98 (Full Moon/Warner Bros. 25060-1) WEA	22			49
28 SHE'S THE BOSS ★□ — MICK JAGGER (Columbia FC 39940) CBS	27			19
29 WHEELS ARE TURNIN' ★■ — REO SPEEDWAGON (Epic QE 39593) CBS	28			29
30 VOICES CARRY — 'TIL TUESDAY (Epic BFE 39458) CBS	37			11
31 NIGHTSHIFT ★□ 8.98 COMMODORES (Motown 6124ML) MCA	30			19
32 TAO 9.98 RICK SPRINGFIELD (RCA AJL1-5370) RCA	33			8
33 BEHIND THE SUN ★ 8.98 ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	34			12

● Indicates Highest Debut

Weeks On 8/8 Chart	Weeks On 7/8 Chart	Weeks On 6/8 Chart
40	12	
35	18	
36	9	
37	29	16
38	38	10
39	39	10
40	31	15
41	36	81
42	41	32
43	43	14
44	42	13
45	54	6
46	46	27
47	51	33
48	65	3
49	45	83
50	64	4
51	70	3
52	52	6
53	76	2
54	59	7
55	55	17
56	50	14
57	78	7
58	89	2
59	57	34
60	47	34
61	49	26
62	58	12
63	48	50
64	56	13
65	53	35
66	66	80
67	62	46

Weeks On 8/8 Chart	Weeks On 7/8 Chart	Weeks On 6/8 Chart
100	2	
60	17	
96	2	
67	14	
63	59	
61	22	
71	77	
82	5	
77	77	91
68	31	
74	71	77
75	82	5
76	77	91
77	68	31
78	69	32
79	74	20
80	87	5
81	91	7
82	72	97
83	73	31
84	84	17
85	75	15
86	86	10
87	83	16
88	88	15
89	79	29
90	80	12
91	81	15
92	85	26
93	90	22
94	93	27
95	92	27
96	108	5
97	98	15
98	98	5
99	97	35
100	99	15

TOP 75 12" SINGLES

Table with 3 columns and 75 rows listing top 75 12-inch singles. Columns include Rank, Song Title, Artist, Weeks On Chart, and Chart Position. Songs range from 'I Wonder If I Take You Home' to 'Would I Lie to You?'

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

12" REVIEWS

TOM PETTY and THE HEARTBREAKERS (MCA 23559) Make It Better (Forget About Me) (7:10) (Petty-Stewart) (Gone Gator Music-Blue Network Music/ASCAP) (Producer: Tom Petty-David A. Stewart-Jimmy Iovine)

SLY DUNBAR, ROBBIE SHAKESPEARE, GWEN GUTHRIE (Garage 21) Padlock (6:54) (Smith) (Wakefield Music/ASCAP) (Producer: Sly Dunbar-Robbie Shakespeare)

MINISTRY (Wax Traxi 009) The Nature Of Love (5:57) (Jourgensen) (Producer: Alain Jourgensen)

NEW EDITION (MCA 23544) Kinda Girls We Like (5:25) (New Edition) (Unicity Music/Jump And Shoot Music/ASCAP) (Producer: Richard James Burgess)

JANELLE & THE CAUSE (Bazaar Records 101) Try Love (4:55) (Seward) (Monty Seward Pub./ASCAP) (Producer: Monty Seward)

51 BODY SNATCHERS (VOCAL & REMIX)/7:12 & 5:58

MOST ACTIVE



STRONG ACTIVITY

- I Wonder If I Take You Home — (Columbia) — Lisa Lisa And The Cult Jam With Full Force
- 19 — (Chrysalis) — Paul Hardcastle
- Rock Me Tonight — (Capitol) — Freddie Jackson
- Sussudio — (Atlantic) — Phil Collins

CLUB PICK

Alexander Robotnick — "Problem's D'Amour" — (Sire/Warner Bros.) Club: Voila Pool: Resource Record Pool Disc-Jockey: Karlos Mongalo Location: Los Angeles

Comments: "The new re-mix is terrific! Much better than the LP version. Fits all formats. The crowd loves it."

RETAILER'S PICK

Unexpected Lover — Lime — (TSR) Store: Peaches Records And Tapes Manager: Dan Blanton Location: Fort Lauderdale

Comments: "Hi-tech soul disco which is not at all expected from the duo Lime. Already getting great club reaction and will probably be added to the long list of dance favorites."

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 6/8 Chart		Weeks On 6/8 Chart
1 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	1 14	21 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	24 4
2 SODA FOUNTAIN SHUFFLE* EARL KLUGH (Warner Bros. 25262-1)	3 8	22 METAL FATIGUE ALLAN HOLDSWORTH (Enigma 72002)	22 7
3 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	2 20	23 OPEN MIND* JEAN-LUC PONTY (Atlantic 83185-1)	23 33
4 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	6 5	24 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	— 1
5 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	4 9	25 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	26 10
6 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	7 7	26 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	34 2
7 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	5 14	27 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015)	— 1
8 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	8 17	28 STREETSHADOWS DAVID DIGGS (TBA 207)	27 12
9 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	9 21	29 SILENT WITNESS SKYWALK (Zebra ZR 5004)	— 1
10 TOGETHERING KENNY BURRELL/GROVER WASHINGTON J. I. (Blue Note BT 85106)	10 15	30 STANDARDS VOL. 2 KEITH JARRETT (ECM 25023-1)	— 1
11 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	12 10	31 HIGH CRIME* AL JARREAU (Warner Bros. 25106-1)	21 31
12 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	13 36	32 MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	25 12
13 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	5 17	33 THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante CJP-264)	28 9
14 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	11 9	34 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 60318-1)	30 36
15 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	15 37	35 NIGHTSONGS EARL KLUGH (Capitol ST-12372)	32 36
16 SECRETS WILTON FELDER (MCA-5510)	16 17	36 THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	33 32
17 ONE OF A KIND* DAVE GRUSIN (GRP-A-1011)	14 17	37 THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	29 14
18 STAY TUNED* CHET ATKINS, C. G. P. (Columbia FC 39591)	18 7	38 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	31 33
19 STEP BY STEP* JEFF LORBER (Arista AL8-8269)	19 16	39 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	36 14
20 THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	20 7	40 PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411)	35 20

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

ON JAZZ

JAZZIN' FOR BLUE NOTE — Manhattan Records' Blue Note reissue bounty continues, with 20 newly-pressed (with Direct Metal Mastering, digitally remastered, on premium quality vinyl, pressed in Europe, and in a heavy poly-vinyl bag) vintage LPs. There isn't a clinker in the lot, in fact, there is a high percentage of acknowledged jazz masterpieces. The 20 albums are "A Night in Birdland, Volume II," **Art Blakey**; "Memorial Album," **Clifford Brown**; "Byrd in Hand," **Donald Byrd**; "Miles Davis Volume II;" "Blues Walk," **Lou Donaldson**; "Introducing **Johnny Griffin**;" "Speak Like a Child," **Herbie Hancock**; "Total Eclipse," **Bobby Hutcherson**; "Jackie's Bag," **Jackie McLean**; "Thelonious Monk Volume II;" "The Sidewinder," **Lee Morgan**; "Fats Navarro Volume II;" "Bud Powell Volume II;" "Sonny Rollins Volume II;"



FITS SO GOOD — Jazz artist **Chuck Mangione** recently donated one of his hats as well as a signed score of "Hill Where The Lord Hides" to the **BMI/Carl Haverlin Archives**. Shown here making the presentation is **Mangione (l)** with **BMI's vice president, Performing Rights, New York, Stan Catron**.

"**Horace Silver** and the Jazz Messengers;" "House Party," **Jimmy Smith**; "Tender Moments," **McCoy Tyner**; and "Spring," **Tony Williams**. All the LPs carry an \$8.98 list, despite the fact that they're "audiophile editions." I am glad to see that Blue Note is issuing multi-volume albums (the Bud Powell, for example, runs to five) in order; every jazz collector has been faced with issues of "Volume I" without ever seeing an issue of "Volume II." One last note (a Blue Note, at that), the Rollins album has the cover that **Joe Jackson** ripped off for his "Body and Soul" album of last year.

THE BEST OF THE FESTS — In my opinion, one jazz festival stands heads and shoulders above all the others: the North Sea Jazz Festival, held in the

capital of Holland, the Hague. Although it's only a weekend affair (July 12-14), the North Sea Festival has the longest and most eclectic roster of any such event. This year — the festival's 10th — it will be sponsored by JVC. The line up includes nearly 800 — 800!!! — musicians, including Miles Davis, the **MJQ**, **David Murray**, **Oscar Peterson**, **Fats Domino**, **James Brown**, **Sun Ra**, **Ella Fitzgerald**, **Keith Jarrett**, **B.B. King**, **Ray Charles**, **Eddie Palmieri**, **Lee Ritenour**, **Dizzy Gillespie** and scads more.

Three other European festivals of note (though considerably fewer notes than North Sea) are the Copenhagen Jazz Festival, July 5-14; Amsterdam's Camel Jazz Festival, July 15-27; and Spain's San Sebastian Festival, July 17-21.

MINNESOTA FETES — "The Jazz Party" is the simple name for the swingfest that will get Minneapolis jumping, Sept. 14-16. The gala — which is being "hosted" by **John and Joan Stephens** and **Reed and Jane Mackenzie** — will be set up so that 25 musicians play some 28 sets (17 or so hours of music will be heard in all). Tickets are a hefty \$125 for the whole shebang, but the roster is an impressive one: including **Red Norvo**, **Dave McKenna**, **Dick Hyman**, **Clark Terry**, **Milt Hinton**, **Al Cohn**, **Marshall Royal**, **Al Grey**, **Ralph Sutton**, **Herb Ellis**, **Bob Wilber**, **Kenny Davern**, and others. Minnesota hasn't seen such swinging since **Harmon Killebrew** hung up his cleats. Further details are available from **Joan Stephens** (612-935-5150) or **Helen Larson** (612-546-5104).

FAIR AMOUNT OF ACTIVITY — The Fairmont Hotel chain runs supper clubs in four of its hotels, and there'll be some jazzy activity available here and there. The Dallas Venetian Room will host **Cab & Chris Calloway** (6/19-7/2), **Ahmad Jamal** (7/3-9), **Charlie Byrd** (7/10-23), **Mose Allison** (7/24-30) and **Rare Silk** (8/21-9/3); the Denver Moulin Rouge will offer the **Calloways** (through 6/18) and **Carmen McRae** (8/14-20); the New Orleans Blue Room will feature **Byrd** (7/3-9), **Jamal** (7/10-16), **Jean Carn** (7/17-30) **Allison** (8/7-20) and **Rare Silk** (8/7-20); and San Francisco's Venetian room will present **Kenny Rankin** (7/16-8/4).

BOPPING AROUND — The three finalists in the "Hennessy Jazz Search '85" are the **Timothy Horner Quintet**, **Ken Gueno** and his quintet, and **7th Avenue**; they'll be fighting it out at the L.A. Playboy Club June 13 for a slot on the Playboy Jazz Festival, June 16, on a bill featuring **Spyro Gyra**, **Sarah Vaughan**, **Bobby McFerrin**, **Buddy Rich** and **Horace Silver**. . . Pianist **Makoto Ozone's** current solo piano tour takes him to that same Playboy Jazz Festival (6/15), the Toronto Jazz Festival (6/20), the Kool/N.Y. Jazz Festival (6/25), the Montreal Jazz Festival (6/29), the Unitarian Church in Marblehead, Mass. (7/7), the Minneapolis Jazz Festival (7/15), and the DeCordova Museum in Lincoln, Mass. (8/15); **Ozone'll** also be doing dates in his position as pianist in the **Gary Burton Quartet** in an around the solo tour. . . N.Y.'s Burgundy Cafe (Amsterdam Ave.) will display the works of three of jazz's finest photographers — **William Gottlieb**, **Chuck Stewart** and **Bob Parent** — through June 30. . . Wesleyan University conferred an honorary doctorate on **Max Roach** recently (the same day **Cicely Tyson** — Mrs. Miles Davis, you'll recall — picked up one). . . Zebra Records is about to launch an acoustic line, mandolin maven **David Grisman** is the first signing. . . **Maxine Sullivan** has just waxed a Stash LP of the songs of **Burton Lane**. . . **Alex Elin** of the Berklee College of Music faculty has been awarded a grant from the Brookline (Mass.) Society for the Humanities and Arts to record a solo LP as pianist and saxophonist. . . "Speak of the Sun" is a new cassette from the **David Sidman quintet**, available from Global Village Music (P.O. Box 2051, Cathedral Station, New York, NY 10025).

. . . **Skeeter Best**, the jazz guitarist who, over the years, worked with **Earl Hines**, **Oscar Pettiford**, **Ray Charles**, **Milt Jackson**, **Nellie Lutcher** and others, died in N.Y. May 28 at the age of 70. . . Miles Davis has replaced the last member of his comeback band of a few years ago and his drummer for over a decade, **Al Foster**, with **Vince Wilbur**, the drumming nephew of the trumpeter.

Lee Jeske

FEATURE PICKS

HARLEQUIN — **Dave Grusin/Lee Ritenour** — GRP A-1015 — Producers: **Dave Grusin, Lee Ritenour** — List: 8.98

Perennial chart-toppers Grusin and Ritenour team up here for a breezy set swept with Brazilian rhythms and featuring two numbers written and sung (in Portugese) by Brazilian Ivan Lins. This is polished Latinish fusion that should appeal to fans of both leaders and to devotees of Brazilian jazz.

HORIZONS — **Harry Tavitian & Gravity** — Leo LR 124 — Producer: **Leo Feigin** — List: 9.98

Leo, the small English label that distributes jazz from eastern Europe, has come up with another winner. Pianist Tavitian's ensemble is certainly creative (both versions — side one features violinist George Manescu; side two offers alto saxophonist Alexandru Ianos); the music is an adventurous melding of jazz and folk music (there's an excellent treatment of a Romanian wedding song). Fine playing all around.

BERNIE'S TUNES: SAL SALVADOR PLAYS GERRY MULLIGAN — **Sal Salvador** — Stash ST 251 — Producer: **Bernard Brightman** — List: 8.98

An excellent idea: highlighting Gerry Mulligan the composer. Guitarist Salvador augments his quartet (Paul Johnson, vibes; Gary Mazzaroppi, bass; Butch Miles, drums) with trumpeter Randy Brecker and/or varitonist Nick Brignola for half this album, and everybody gets under the "cool" skin of such Mulligan favorites as "Walkin' Shoes," "Line for Lyons," and the title track (a nod to producer Brightman). Great '50s-style cover art, too.

SONGS WITHOUT WORDS — **Tom Splitt** — Ivory Records IR 9186 — Producers: **Tom Splitt, Bill Bradley** — List: 8.98

Another heady, whirling-swirling pianist who works up a convinging Jarrettish lather and produces some pretty music. There's some muscle, here, however, and a few effective pieces in a tenor-plus-rhythm setting. This should appeal to followers of new acoustic music, or whatever else it's called.

FEBRUARY 28, 1959 CASH BOX DEBUTS THE BULLET

The Cash Box

Volume XX—number 24

February 28, 1959

RED BULLET



To further assist the many thousands who depend on The Cash Box Top 100's wealth of information, The Cash Box this week introduces the RED BULLET feature—a feature designed to call to the readers' attention in one swift glance, the single records which show the strongest upward movement each week. The RED BULLET will be superimposed upon a song's current chart standing indicating that the given selection has shown a sharp jump from the position it held last week.

Dealers, ops, dee jays and jobbers are urged to check the RED BULLET records every week since these numbers deserve immediate attention due to their rapid climb.

The RED BULLET feature is another important addition to The Cash Box Top 100—a chart which is regarded by our industry as the most accurate and authentic Best Seller list in the business.

*WHEN IT COMES
To Progress*

... The Tradition Continues

BLACK/URBAN RETAIL

HOT SELLER

STRONGEST SALES

STORE REPORTS

URBAN RETAILER'S PICK

RETAILER'S PICK

RETAILER'S PICK



DANCE

TOP 75 12" SINGLES

1. [Artist] - [Song]	2. [Artist] - [Song]	3. [Artist] - [Song]
4. [Artist] - [Song]	5. [Artist] - [Song]	6. [Artist] - [Song]
7. [Artist] - [Song]	8. [Artist] - [Song]	9. [Artist] - [Song]
10. [Artist] - [Song]	11. [Artist] - [Song]	12. [Artist] - [Song]
13. [Artist] - [Song]	14. [Artist] - [Song]	15. [Artist] - [Song]
16. [Artist] - [Song]	17. [Artist] - [Song]	18. [Artist] - [Song]
19. [Artist] - [Song]	20. [Artist] - [Song]	21. [Artist] - [Song]
22. [Artist] - [Song]	23. [Artist] - [Song]	24. [Artist] - [Song]
25. [Artist] - [Song]	26. [Artist] - [Song]	27. [Artist] - [Song]
28. [Artist] - [Song]	29. [Artist] - [Song]	30. [Artist] - [Song]
31. [Artist] - [Song]	32. [Artist] - [Song]	33. [Artist] - [Song]
34. [Artist] - [Song]	35. [Artist] - [Song]	36. [Artist] - [Song]
37. [Artist] - [Song]	38. [Artist] - [Song]	39. [Artist] - [Song]
40. [Artist] - [Song]	41. [Artist] - [Song]	42. [Artist] - [Song]
43. [Artist] - [Song]	44. [Artist] - [Song]	45. [Artist] - [Song]
46. [Artist] - [Song]	47. [Artist] - [Song]	48. [Artist] - [Song]
49. [Artist] - [Song]	50. [Artist] - [Song]	51. [Artist] - [Song]
52. [Artist] - [Song]	53. [Artist] - [Song]	54. [Artist] - [Song]
55. [Artist] - [Song]	56. [Artist] - [Song]	57. [Artist] - [Song]
58. [Artist] - [Song]	59. [Artist] - [Song]	60. [Artist] - [Song]
61. [Artist] - [Song]	62. [Artist] - [Song]	63. [Artist] - [Song]
64. [Artist] - [Song]	65. [Artist] - [Song]	66. [Artist] - [Song]
67. [Artist] - [Song]	68. [Artist] - [Song]	69. [Artist] - [Song]
70. [Artist] - [Song]	71. [Artist] - [Song]	72. [Artist] - [Song]
73. [Artist] - [Song]	74. [Artist] - [Song]	75. [Artist] - [Song]

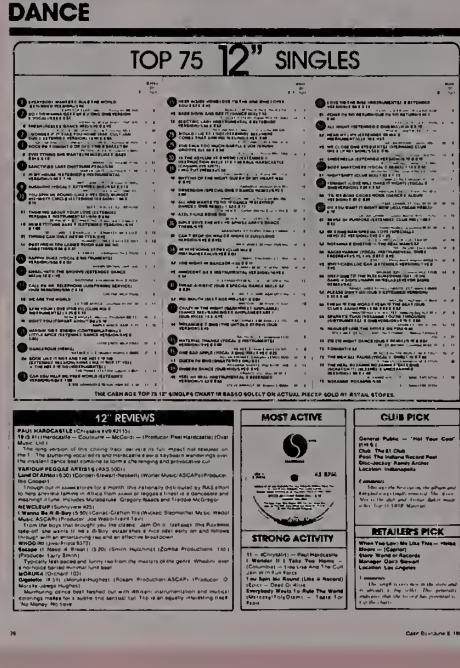
12 REVIEWS

MOST ACTIVE

CLUB PICK

STRONG ACTIVITY

RETAILER'S PICK



POP RADIO

MOST ADDED

STRONG ADDES

STATION ADDS

POP PROGRAMMER'S PICK

AIR CHECK

KRTH



TAIL

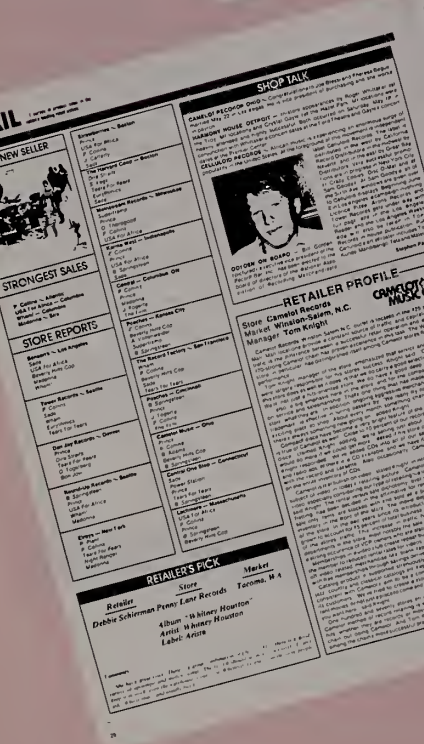
HOT NEW SELLER

STRONGEST SALES

STORE REPORTS

RETAILER'S PICK

RETAILER'S PICK



COUNTRY RADIO

MOST ADDED

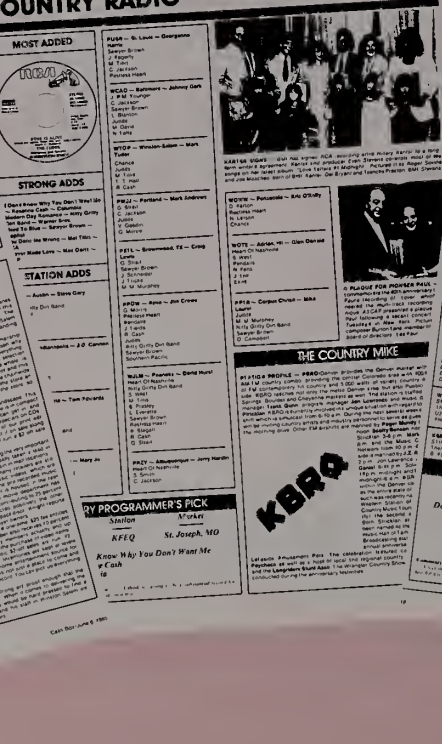
STRONG ADDES

STATION ADDS

POP PROGRAMMER'S PICK

AIR CHECK

KBRQ



ROCK RADIO

MOST ADDED

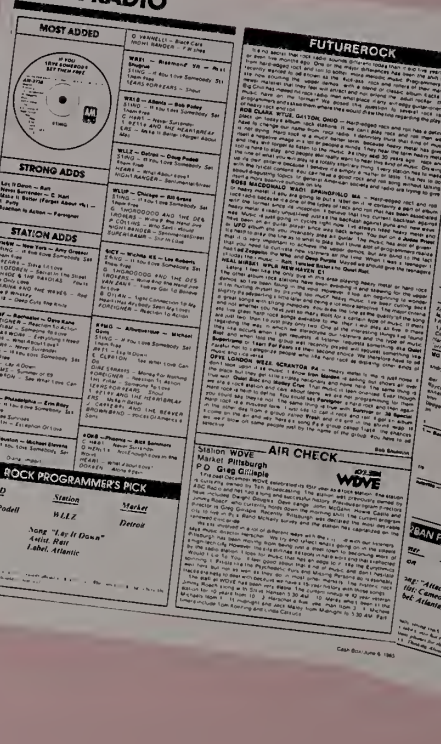
STRONG ADDES

STATION ADDS

POP PROGRAMMER'S PICK

AIR CHECK

WYVE



BLACK/URBAN RADIO

MOST ADDED

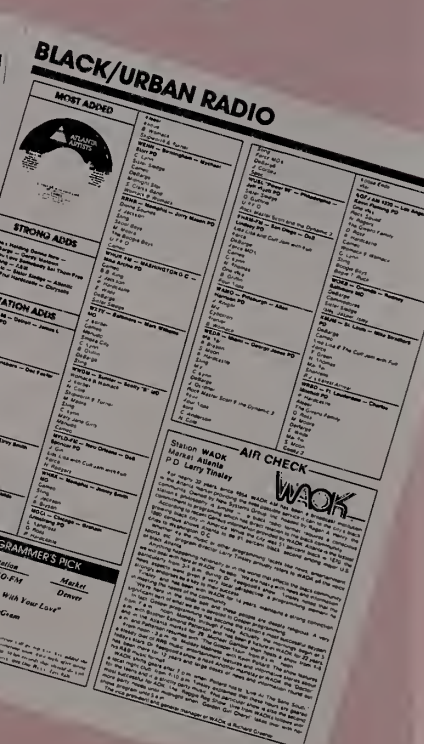
STRONG ADDES

STATION ADDS

POP PROGRAMMER'S PICK

AIR CHECK

WAKK



More To Come

CASHBOX

We Talk To
People That Count

8mm Video Future Wave at CES

By Gregory Dobrin

CHICAGO — One of the most pressing issues here concerning video hardware and software is the specter of the 8mm video cassette and recorder introduced by Sony.

Smaller size and PCM digital sound are the prime features of this latest format in the video market, one which Sony executives feel will replace other formats in the marketplace before long.

"We feel," said Ed Adis, Sony consumer Products Division senior vice president "that 8mm will grow to be the future dominant format for several reasons. First, 127 companies worldwide have agreed on the standardization of the product. Second, the convenience of size and weight of the hardware. Miniaturization has always led to increased business in our industry. Cassette storage, for example, will be much simpler."

In the fall of 1985, Sony plans to debut the 8mm cassette deck, which the company says will offer complete time shift and playback of movies at an "affordable" price, as yet undisclosed.

At the retail level, Adis discussed such possibilities as 8mm TV applications, the 8mm "boom box," and a car audio/video component system.

In response to what many perceive as the looming takeover of 8mm in the video market, Mitsubishi executive Ken Kitamura recognized the "many merits" of the new format, but as a manufacturer of VHS, he didn't expect 8mm to make many waves in the market in the near future. "I think it will take (8mm) a long time to happen, at least a couple of years," he said.

Charles Phillips, executive vice president of Akai America, agreed: "If you look at the audio cassette and its effect on the LP, there is a 20-year time span involved. The same is true of the audio cassette and the compact disc.

"It's not a matter of if," Phillips continued, "it's a matter of when. And it should be done on a basis where it's financially

prosperous for everyone concerned, not just the manufacturer."

A major worry to retailers and manufacturers alike is confusion in the market for consumers. As the number of videotape formats available increases, some feel the industry may be hurt in the long run by an overall lack of industry commitment to any one format.

Handy Andy electronics merchandise manager Bill Hoge said, "It's difficult for retailers . . . to know just how to merchandise their floors. And better yet, the recommendations they have to make to the consumer. They have to have a crystal ball, and be accurate with what they tell the consumer when he's about to invest \$1,500.

"8mm looks like the way to go," Hoge said. "The difficulty is the current obstacle of available software and the commitment of manufacturers to the 1/2" format. We've got to get some uniformity of commitment. If we're going to make the transition (to 8mm), let's make it now, and let's get everyone on the bandwagon."

John Osterhout of Eastman Kodak had another view as to the technological overkill problem, which has been an issue of discussion at the Summer CES. Unlike many of his colleagues, Osterhout felt that the key issue was not the quantity of the products available to the consumer, but the quality of those products. "The key issue," said Osterhout "in different formats in audio and video is whether or not there are striking consumer benefits that will keep the different formats legitimate and if those can be substantiated, I think the different formats can coexist, and meet certain needs in the marketplace. The end result is where does the consumer benefit."

The 8mm format is in general favor with industry insiders here. Questions as to when and how the new format will take shape are a necessary concern in an industry with an evolutionary cycle as swift as that of consumer electronics. Little argument has been raised when it comes to the glaring advantages the 8mm format can hold for the video industry.



THE FAT OF THE LAND — Sutra Records' president Art Kass and Charles Stettler, manager of the Fat Boys and owner of Tin Pan Apple Inc., caught up with the Fat Boys on the Krush Groove movie set to present them with their gold records for their self-titled debut album. On hand for the presentation (front row l-r): Lynda West, co-owner of Tin Pan Apple Inc., Damon "Kool Rock-Ski" Wimbley, Fat Boy; Darren "Human Beat Box" Robinson, Fat Boy; "Prince Markie-Dee" Morales, Fat Boy. (Back row: l-r): Art Kass, president of Sutra Records; Charles Stettler, owner of Tin Pan Apple Inc.; Michael Schultz, producer/director of Krush Groove; and Doug McHenry, co-producer of Krush Groove.

WB Record Group Outlines Visual Compact Discs At CES

By Gregory Dobrin

CHICAGO — In a presentation made here before leaders in the electronics industry, Warner Brothers Record Group executive Stan Cornyn debuted results from Warner research which may spell the dawning of the compact visual, or "CV," as a viable "next step" in the evolution of the compact disc.

Ideas for the new configuration have been on the burner for 18 months now, since the original CD Rom, the first CD configuration with visual capabilities, was debuted.

Addressing the assembly, Cornyn expressed fears on behalf of the record industry, an industry that has nurtured the growth of CDs, as to the further evolution of the medium which could mean expansion into other areas in which the music industry will have no part.

"I'm here as a member of the record business," Cornyn remarked, "and we feel we own a little bit of the compact disc. It's time the record business was heard concerning CD Rom."

The CD Rom player has the capacity to store 540 megabytes of data, as compared to the 10 or 20 megabytes stored on the average home or business computer floppy disk. The entire text of *Encyclopedia Britannica*, for example, could fit on one side of the disc with room to spare.

Uses for the CD Rom in the music industry have been limited because of its detrimental effects on sound quality, defeating one of the main attractions of the compact disc to consumers. Also, problems with color and image change-

bility, which is more like a slide show than video, have kept the CD Rom bandwagon fairly empty.

According to Cornyn, however, the Record Group has found ways around those problems, and feel the compact visual will be ready for sale within the next two years.

Previously, in order to build video quality, audio quality had to be infringed upon because of the limited capacity of certain conducting lines. The Record Group has found the means to expand those lines when needed.

Color and picture resolution have been improved from the original 16-color visual — once considered the roof for the configuration — to 256 color digitized pictures, Cornyn said.

The possibilities for music manufacturers with the new discs range from subtitling of the music with complete lyrics (which also makes way for complete language translations as well), liner notes and "photo album"-like music documentaries.

Other uses include interaction such as city tours in which specific routes are chosen and lessons for children such as interactive history lessons.

So far, one of the major worries of the configuration is standardization of the product in both hardware and software, and their affordability, which Cornyn said has been a constant consideration in the development process.

According to Sony product communications manager Mark Finer, licensing for the compact visual is currently held fully by Sony/Phillips, with standardization now being ironed out at plants in Japan and Holland.

Celluloid Takes U.S. Market Seriously With African/Dance Music

By Peter Holden

LOS ANGELES — Though the odds against a large commercial breakthrough are stacked against them, independent labels producing music of many styles are beginning to make their impact felt. Critically, rock music from independent labels is getting a larger focus than ever before; dance music too has gotten much of its status and success from recent independent label projects such as Select's "Roxanne, Roxanne" and JWP's "Rappin' Duke" which have proved the viability of indie product in isolated markets. Within that context, New York-based Celluloid Records is set to take on the American

record market, and be taken seriously.

Begun in France by Jean Karakos in the mid-70s, Celluloid originally began as a French distributor of the then revolutionary punk music and reggae, he was able to release LPs by reggae artists, the UK's Cabaret Voltaire and the Residents and turn them into bigger sellers than they were in their home countries. Karakos says, "My specialty is to try and take music which is not evidently a hit and to make it commercial. We do not want the musician to have to change his music, but to take the music and present it so that it can be popular."

After moving to the U.S. in 1980, Karakos

(continued on page 61)



HOOTERS AND COCK ROBIN'S SHIP COMES IN — The Hooters and Cock Robin joined CBS staffers on a Hudson River cruise to celebrate the release of their respective debut Columbia LPs.

Court Overturns '82 Jukebox Royalty Ruling

By David Adelson

LOS ANGELES — The Second Circuit Court Of Appeals in New York has reversed a Copyright Royalty Tribunal decision that had denied a portion of the 1982 jukebox royalty fees to a group of three Latin music publishers.

The publishers, ACEMLA, Latin American Music and Latin American Music Inc. had filed in 1982 that they were entitled to 5 percent of the jukebox fund of approximately \$3,000,000.

In December of 1983, the tribunal declared that 10 percent of the jukebox royalties by set aside pending resolution. The remaining 90 percent was distributed among ASCAP, BMI, SESAC and the Italian Book Co. (which received some funds under an agreement by all the

performing rights societies).

The Latin publishers had originally noted that many jukeboxes are located in Hispanic communities. The performing rights organizations countered by saying they cumulatively license all performances of copyrighted Latin language musical compositions in this country.

In August of 1984, the Tribunal ruled against the publishers and in favor of the performing rights societies and the 10 percent set aside in 1983 was then designated for distribution among the four organizations. The Latin publishers then sued the Tribunal and the performing rights societies intervened in the suit.

According to the Court Of Appeals, the Tribunal committed a procedural mistake by not acknowledging the Latin publishers

(continued from page 32)

TALENT ON STAGE

Stephane Grappelli

BEVERLY THEATRE, L.A. — Although almost nothing about a concert by 77-year-old French jazz violinist Stephane Grappelli is predicatable, just about everyone who attended his recent performance at the Beverly Theatre knew, in a general sense, exactly what to expect. They knew the master would fill the auditorium with his remarkable fluid, consistently absorbing and flawless interpretations of songs as ageless as he seems to be. He did. However, the capacity crowd, significantly comprised of people from all age groups, also had a chance to hear superb French guitarist Marc Fosset and highly talented Dutch bassist John Sewing, who joined Grappelli in presenting one of the best evenings of jazz possible.

the highest level of virtuosity, the trio clearly showed just how powerful the straight ahead style of performing still is. These three musicians didn't need synthesizers to help them paint their musical pictures, they were able to stretch their acoustic instruments over a seemingly boundless canvas. Grappelli has opened up the horizons of the violin continuously over his 50 years as a performer, and he plays it with grace and ease, with a gentle elegance. Moreover, and perhaps more importantly, he plays it with love, and as trite as that may sound, a glance up at Grappelli's warm, smiling face on stage confirms it.

Breezing through such standards as "I Get A Kick Out Of You" and "Chatanooga Choo Choo," the trio showed an unfaltering ability to have fun with a tune while still retaining its essence. By opening a song in a slow, almost ethereal manner, and then suddenly launching into a free-for-all double-time pace, the performers were able to sway the audience back and forth emotionally and maintain the element of surprise throughout the evening. One of the more enjoyable aspects of the concert was the way in which Grappelli wove strains of differing melodies, including classical ones, into his solos. This was never more amply evidenced than during his brilliant improvisation of "Don't Get Around Much Anymore."

Another noteworthy delight of the concert was the way Grappelli watched the two other musicians with an almost

paternal pride. He had ample reason to be proud, particularly with Fosset, who displayed the extent of his abilities both as a guitarist and as a singer, most notably during "I'll Remember April." Throughout the evening, Fosset did far more than simply back up Grappelli, he forged an added dimension to the music that was all his own, knowing just when to lay low, and conversely, just when to let his guitar musically soar. It's no wonder Grappelli has worked with him so often, and no wonder he appeared to be beaming with approval during Fosset's moments in the spotlight. Given less opportunity to perform solo, Sewing nevertheless fit in perfectly with the trio, and contributed heavily to making the concert such a success.

Grappelli, apparently not content simply to be one of the finest violinists around, also displayed his mastery on the piano. Playing a melange of songs dominated by Duke Ellington's "Satin Doll," he surprised many with the flair of his playing, and provided the only few moments of the night during which the other two performers weren't on stage.

Like a cubist painting, Grappelli's music has many dimensions, varying sections tinted with diverse colors and subtleties. Yet somehow, all of the parts seem to naturally belong together. He's a musical magician, and the audience justifiably let him know so with a lengthy standing ovation at the end of the concert. Happily, the applause had nothing to do with the man's age. This was no sad tribute to a fading talent, no depressing salute tinged with melancholy overtones. It was approval for another fabulous performance by a musician who's as dynamic as he ever was, and who shows no signs at all of slowing down. There may be others in his field, but Stephane Grappelli is truly an original.

Peter Berk

Meat Puppets

CLUB LINGERIE, L.A. — The Meat Puppets could fill a phone book with the press they have gotten over the past year. The SST band's last two albums, "Meat Puppets II" and the recently released "Up On The Sun" — the latter recorded in 72 hours — have helped create a body of work which is surprisingly varied in quality and content. While listening to the



SPELLING RELIEF R.E.M. — I.R.S. band R.E.M. lends its support to the North Carolina African Relief Concert. In an all-day event featuring many of Raleigh's local talent, R.E.M. played before an enthusiastic audience. The event raised over \$20,000 which was donated to USA For Africa.

group's LPs gives notice of the group's musical direction and talent, its live show helps tell the full story.

Wholly unassuming, brothers Cris (bass) and Curt Kirkwood (guitar) and Derrick Bostrom on drums took the Lingerie stage after a relatively polished showing from the Long Ryders and UK's Billy Bragg with a casualness which bordered on sheer indifference. Yet after one cut, "Up On The Sun," the band showed the commitment that it is known for. With Curt Kirkwood shaking spasmodically like a rag doll in reaching to his rapid-fire strumming and a careening rhythm section backing him up, the Meat Puppets proved that though it may be different — this is not the classic rock'n'roll sound of the Stones or even the Replacements — it does generate that essential and manic energy which makes a band great.

Whistling in unison exclusively throughout one cut and holding atonal harmonies excruciatingly long during another, the Meat Puppets don't pretend to be excellent musicians or singers — they are not, but flashes of brilliance such as the guitar work on several of the songs like "Seal Whales" and Cris Kirkwood's roaming melodic bass playing indicated a self-taught virtuosity. Yet it is the band's jagged whole which is most impressive. Holding together through frenetic musical changes and shifting melodic and tempo gears in fits and starts much like be-bop jazz players, the Meat Puppets are clearly adventurous, pushing the limits of modern rock music.

And while the hour-plus show elicited a rousing response from the crowd, the three members seemed almost oblivious to all but their own kinetic fusion. Clearly, like Husker Du and the Minutemen among others, this is not music for everyone, but with more of a nod to execution the Meat Puppets are certainly on the way up.

Peter Holden

Howard Jones

GREEK THEATRE, L.A. — Sixty-one thousand and eighty-eight out of 6,188 seats were filled, the intake at the door exceeded \$90,500 and the Greek Theatre was proud to announce its second straight complete sellout in a row.

Howard Jones could have covered the greatest hits of The Monkees last Saturday night and the promoters wouldn't have cared less.

Indeed, Howard Jones drew an ex-

remely vocal and enthusiastic crowd to the Greek — one that screamed at every move he made and knew every lyric to the songs he sang. At this point in his career, Jones should be considered a bona fide teen idol. They went nuts.

There seem to be two sides to Howard Jones. On one hand he is the synthesizer scientist a la Thomas Dolby. Standing behind an elaborate row of synthesizers, elevated stage center, Jones produced a vast array of sounds that demonstrated an inherent understanding of the many buttons at his finger tips. Like a Dolby performance, there is always that element of surprise.

The other side of Howard Jones is the composer/vocalist with the silky smooth voice that obviously appealed to the female element in the audience. If you took away Howard Jones' synthesizer you would still have an engaging singer that would make a go at commercial success with his pipes alone.

The last time Jones came to town he was a one-man band. It was just him and his synthesizers. This time he brought a bass player and a drummer who stood under a frame of electronic drums and provided the steady beat. Band or not, Jones sets out to barrage the audience with a wide variety of electronic instrumentation and that's exactly what it gets. In an age of synthesized music, Howard Jones has proved to be a standard bearer.

Jones covered a lot of material from his two Elektra albums including a strong rendition of the title track of his latest, "Dream Into Action." But, as expected, he saved the hits for last and involved the audience in a sing-along for "What Is Love" and his current "Things Can Only Get Better."

If things got any better for Howard Jones he might have to learn how to moonwalk. As it stands now he'll just have to settle for pop success. And the girls scream on.

David Adelson



BECAUD AT THE BEVERLY — Gilbert Beaud, who coopened such tunes as "Love On The Rocks" and "September Morn," shakes hands with co-composer Neil Diamond during a recent Beverly Theatre show in Los Angeles.



GUITARIST ULI JON ROTH HEATS UP THE COUNTRY CLUB — Capitol execs recently greeted guitar virtuosos Steve Vai of Alcatraz and Uli Jon Roth, former guitarist for the Scorpions, following Roth's sold-out performance at the Reseda Country Club. Roth debuts on Capitol with "Beyond The Astral Skies," which features the premiere single and video "The Night The Master Comes." Alcatraz, who recently received MADD's (Mothers Against Drunk Driving) endorsement for the single "Will You Be Home Tonight," will begin a 40-date tour with Uli Jon Roth in late June. Pictured (l-r) are: Dave Corke, Roth's manager; Bob Osborne, Los Angeles AOR promotion; Ray Tusden, vice president, A&B Rock; Steve Vai; Uli Jon Roth; Don Grierson, vice president, A&R; and Dwayne Welch, marketing manager, International div., EMI U.K.



FEELING THE WORLD BEAT — The first World Beat Festival, held on Saturday, May 25 at San Francisco's Kabuki Theatre, ended in a grand finale, with all 44 members of the five bands on the bill taking the stage. The sold-out event was presented by the Bill Graham organization, and marked the debut of the new music in a major venue. The bands, in order of appearance, were: Zulu Spear, Mapenzi, the Freaky Executives, Big City, and the Looters. World Beat, which has steadily been gaining fans in the Bay Area for the past couple of years, is a multi-racial, polyrhythmic, cross-cultural music drawing largely upon African juju, Jamaican reggae, Latin salsa, and American funk.

George Benson Roberta Flack

RADIO CITY MUSIC HALL, N.Y.C. — Step right up, folks, for the show that offers everything! Blazing curtains, dancing girls, fiddling barflies, blaring sonic glitches, impressions of famous people and music into the wee (wee, wee) hours of the morning. Amazingly, not even the presence of such unbilled features, which at times tested the spirits or undermine the class of these two veterans, who stuck it out for one of the most interesting and surprising shows of the year.

After a bout with an incendiary curtain, which sent patrons dashing for the exits with visions of soccer fans in their heads and which delayed the show for some 45 minutes, technicians on the Great Stage were able to clear the way for Roberta Flack, whose smartly arranged and theatrically-oriented but characteristically mellow set erased much of the delay's frustration. Flack opened with Michael McDonald's "I Keep Forgetting," and glided easily into "Killing Me Softly," casually inserting music of a more lyrical, folksy nature along the way — music which harkened back to the thoughtful style of Joni Mitchell and to which a chic dance duo gracefully took center stage. Although plagued by sound problems, which even prompted Flack to comment on the trials of being an opening act, her efficient use of backdrops, lighting and the hall's rising pit made for a captivating cocoon in which to present her music, characterized by lyrical depth, vocal purity and controlled energy. The hit which most epitomizes Flack's style and which must be the slowest pop song ever written, "The First Time Ever I Saw Your Face," was upped in tempo for the show, and retained its hymn-like stateliness. By far the most impressive moment of the show was Flack's extended version of the ballad "All The Sad Young Men," accompanied by gentlemen at stools around her piano, who at first seemed simply to be props

for the piece, but who at midpoint picked up violins, viola and cello to conclude the piece expertly with the singer. It was a rich peak to a set that combined classical elements with pop and R&B and which triumphed through Flack's solid stage presence and pinpoint vocals.

When George Benson took the stage after another seemingly endless break for technical adjustments, the aura of dignified gospel-tinged soul gave way to a high-energy big band-with-strings excitement that through the modest guidance and varied talents of the star stopped short of Vegas artificiality. Gliding onto the stage to the knockout arrangement of his current hit remake of "Beyond The Sea," Benson picked up his ax and settled easily into the role he's carved out for himself since "This Masquerade": that of the proven instrumentalist who combines traditional music-craft with contemporary pop energy. Although sticking to his tux, Benson might benefit from a more laid back, stylish image a la Jeffrey Osborne and like he displays in his video for "20/20." But what else can you do with a mammoth orchestra at RCMH? While pulling out a few chestnuts like "Affirmation" Benson relied heavily on music from the "20/20" LP, and liberally featured a crack backup ensemble, particularly his second guitarist on Michael Sembello's "One Less Emotion." Sembello's "I Just Want To Hang Around You," Benson's current hit and a beautiful ballad was given a fine treatment and a warm reception. But Benson, in a bold move toward traditional show business fare, most wowed the audience with a couple of dynamite impressions — of Nat Cole and Ray Charles — that showed his mimic powers to be equal to full-time impressionists, down to Cole's use of "ril" for "real" and "ar" for "or." The orchestra, duplicating the lush "Mona Lisa" chart, brilliantly illustrated what concerts of the past had over current ones. Benson's version of "Georgia" was equally adept and his perfunctory encore of "On Broadway" sent an audience home late, tired and bleary-eyed, but turned on by one of the most interesting concert events of the season.

Rusty Cutchin

Jose Jose

RADIO CITY MUSIC HALL, N.Y.C. — The stage at Radio City Music Hall seemed to be made of magic on a recent evening as Mexico's "Prince of Song," Jose Jose brought his show to New York. Backed by a full orchestra, three background vocalists who swayed in rhythm to the music and a flashing dot scrim filled with stars and the words "Jose Jose" in giant letters, the smooth vocalist delivered his most tender love songs in Spanish as well as classic standards such as "New York, New York" in English. Beyond his joke-telling, which thoroughly pleased the sold-out audience, Jose Jose proved to be master at winning the crowd over with his beautiful delivery of romantic ballads.

Performing tunes from his Grammy-nominated album, "Secretus," was an easy chore for the performer. From the powerful delivery of "LoDuro" to the soft interpretation of a love that is finished on "El Amor Acaba," Jose Jose demonstrated over and over again that his forte is not only with his vocal range, but also in his humility: he gives himself totally while on stage.

His optimistic and enthusiastic style derived from being Mexico's most popular singer as well as one of the top vocalists in the Spanish-speaking world, was shown during the many Spanish ballads, yet the singer does not limit himself to that material. Just as impressive were the renditions of "I've Got You Under My Skin" with its punchy horn parts from the polished orchestra and a powerfully delivered "For Once In My Life." This particular tune came as a perfect break in the string of jokes the performer had prepared for the evening — it seemed the audience came prepared to enjoy a bit of humor with Jose Jose as well as his vocal talents.

With a standing ovation coming after "Mi Vida," one of his most popular hits, Jose Jose then received many calls for encores, also much expected. Clearly, on this night, the "Prince of Song" had again won the hearts of die-hard fans as well as first-timers who only realized his talents recently from the radio or one of his many excellent records.

James Ballard

Bonnie Raitt

GOLDEN BEAR, HUNTINGTON BEACH, CA. — Off a breezy Southern California coast, the Golden Bear in Huntington Beach welcomed Bonnie Raitt with three sold-out shows. Raitt's backup band of the last year, Padlock, played a set of funk, R&B and rock 'n' roll with Ivan Neville (keyboards), Marty Grebb (sax, keyboards) and Johnny Lee Schell (guitar) taking turns with original material and vocals. When Bonnie Raitt joined them for the next two-and-a-half-hour set, Padlock's sound focused on the sensitive bluesy material that established Raitt as one of the few modern female vocalist/guitarists working in the blues idiom.

Raitt side-stepped the funkier sounds with numbers such as "Can't Get Enough," "Sugar Mama" and Marvin Gaye's "Ain't That Peculiar." The obvious control Raitt had over her sidemen combined with the symbiotic respect they indicated as their tender musical responses created a dynamically good show. Raitt effortlessly offered sweet slide-notes on numbers with lyrics such as "oceans of heartaches, rivers of tears . . ." singing her heart out about the pains of love. Acoustic guitar and vocals highlighted the next three-song interlude. Schell accompanied Raitt, harmonizing on a country/spiritual, a ballad about Mississippi and a song titled, "Woman Be Wise" by Sippie Wallace, a classic blues singer now in her late 80s.

Joined again by Padlock for "Somebody's Been Sleeping In My Bed" with Neville delivering some low and funky vocals, Raitt appeased the audience with familiar songs such as "Tell Me Something Good" and "Runaway." From her "Glow" album she belted out "Wild For You Baby," with Grebb performing some stunning sax.

Raitt exited the Warner Bros. roster (along with many other artists in 1984) but true to her euphemism, "use it or lose it," Bonnie Raitt definitely hasn't lost it.

Millie Strom



OSBORNE ON WESTWOOD ONE — Westwood One's mobile studios recently recorded singer Jeffrey Osborne in concert in Merrillville, Indiana exclusively for "The Concert Hour." Pictured during a visit to Westwood One's west coast headquarters after Osborne supervised the concert's mixdown are (l-r): Jim Frangipane, Westwood One regional station sales manager; Steve Jenkins, national station sales manager; Osborne and Richard Kimball, vice president/artist relations.

Showtime Set To Launch Pay-Per-View Cable Service

By Peter Berk

LOS ANGELES — Anticipating a blossoming future market, Showtime/The Movie Channel will offer, by September, a new national pay television service which will make available recent motion pictures to subscribers on a pay-per-view basis. The new, as-yet-unnamed service is among the first of its kind, although special events programs have been offered for additional fees to pay-TV subscribers in the past.

Showtime/The Movie Channel, second only to Home Box Office among the nation's pay-TV networks, thus becomes the first to launch a full scale pay-per-view service. Reactions to the concept have been mixed in the industry, with the most vehement objections stemming from the home video community. The new Showtime service will, in fact, be offering films at the same time as they become available on videocassette and approximately six to nine months before they will be broadcast on regular pay-TV.

In order to fully clarify the new system, a key spokesman for Showtime/The Movie Channel said, "It's been done on an irregular basis, but we're talking about a regular basis. It will work very much like cable television presently works. The cable affiliates will have a blank channel or two or three, whatever they want, and we will broadcast the movies from satellites to the cable head-end, which will then put them on the line if you've requested them."

In order to do this, he mentioned, "You need an addressable system, that's a

converter box that allows the cable company to turn the channel on and off in your home." When the service is launched this August or September, it will have a potential audience of about 5.2 million homes nationwide. Presently, about 350,000 homes already subscribe to Showtime's pay-per-view service because they are located in areas which have modern cable systems presently able to handle the system.

When asked why Showtime has decided to go ahead with a pay-per-view system right now, the company's spokesman said, "We've been investigating pay-per-view for a number of months, looking at the marketplace and where cable is in general and at the feasibility and technology involved. We feel it's a good business to be in on because it's only going to grow. Some people don't think it's a good idea, and don't think it's going to be a viable business. They're entitled to their opinion."

One of the key aspects of the new service is that it will actually be separate from the existing Showtime and Movie Channel pay-TV networks. "Only the name is the same," the spokesman mentioned. "You won't have to be a Showtime or Movie Channel subscriber." For those interested in the pay-per-view service, it will be possible to subscribe to it solely or in conjunction with standard pay-TV cable. Showtime anticipates offering its feature films at about \$4.50, and plans to have up to four titles available

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IT'S A WRAP — Upon the completion of producer/performer Nile Rodgers' debut album for Warner Bros. Records, a celebratory party was held at Manhattan's Private Eyes niter. The album, "B-Movie Matinee," was produced, written, arranged and performed by Rodgers and features the single "Let's Go Out Tonight," as well as many songs written as tributes to his favorite "B" movies. Pictured (l-r) are: Warner Bros. recording artist Narada Michael Walden; Warner Bros. Records vice president/black music marketing, Tom Draper; Warner Bros. Records president Lenny Waronker; Warner Bros. Records vice president/progressive music, Tommy LiPuma; producer Russ Titleman; Warner Bros. Records New York R&B promotion manager Joan Armond; Warner Bros. Records vice president of A&R Michael Ostin; Rodgers; Warner Bros. Records vice president/promotion, Mark Maitland.

CBS Maintains Stance On Videos

(continued from page 9)

Not every programmer, however, is ready to axe the Springsteens and Laupers in the face of a financial burden. Several said, off the record, that they were busily negotiating with CBS — looking for ways to make the burden bearable.

Unfortunately, a number of video programs are barely turning a profit as is, if at all, and it's those who will be hurt the most if videos become something that must be paid for in all cases. Music Video Services, a Georgia-based company that services video programs and distributes *Fast Forward Extra*, a newsletter, recently sent a detailed survey on the subject to 125 video programmers, with nearly half of them responding.

When asked whether their programs would be able to pay for all music videos, 91 percent of the respondents said that they definitely or probably would not be able to pay for all the videos used on their shows. When asked whether they could pay for videos if charges were imposed for some clips, 85 percent indicated that their programs would definitely or probably not be able to pay for clips. In fact, 61 percent of the respondents said that their programs would probably or definitely not be able to continue if some of the labels charged for video clips, with 67 percent responding that their shows would definitely or probably go under if all the labels charged for clips.

Another outcome of the survey — and something reflected in Lisa Roach's comments — was how much new acts would be hurt if companies set up a per-video charge: 97 percent of the respondents said they would not pay for videos by lesser-known acts, and 100 percent said they would not pay for videos by unknown acts.

"Certainly new artists really get the

shaft," said Mike Cooper of Music Video Services, who compiled the survey.

CBS, however, is offering a blanket monthly charge for the use of any and all its video clips.

"What I'd really like to see happen with Columbia charging," says Cooper, "is, yeah, nobody's going to play their videos, and their videos will drop off the charts, and other labels will do better, and they'll realize that they're going to screw themselves if they start trying to charge."

There are several dissenting voices in the land. Rick Kurkjian, of San Francisco's California Music Channel, said, "Everything is fine as far as we're concerned. We enjoy working with CBS and we value its material. I think that things aren't necessarily black and white and that you can work things out, and that's kind of what we think we're doing. We'll continue to play CBS videos. I look at my alternative forms of programming — and we're here in the fifth largest market in the country — and they're going to cost me money too. So I think we still have a pretty good deal, actually."

"I think we'll all be curious to see over the next few weeks and few months how many programs actually do go off the air," says Mark Kirkeby, "and how many people actually pay the fees. I think this is really an open question — I don't know how people are really going to respond on a business level once all the yelling and the screaming dies down. I would presume that sooner or later every one of these programs is going to make a business decision, the same as you make a business decision as to whether to sign up for another year of *I Love Lucy*. This is an evolutionary step and I suspect that the noise will blow over, but we'll see."

"Things are easier to read. I like the Programmers' Picks because they give me a description of some things I haven't heard. The international hits give me an idea of what may be happening here later, and what new bands may be coming."

POP RADIO

Don Lackey, Singles Buyer
Tower — Sacramento, CA

MOST ADDED	THE JOB MART
STRONG ADDS	AIR CHECK
STATION ADDS	WBSB
POP PROGRAMMERS' PICK	

Comments: We've added 10 to the single in building inventory with Airplay and have been successful in our promotion.

WE TALK TO PEOPLE THAT COUNT



Jukebox Royalty Ruling

(continued from page 29)

as a performing rights society, citing the records from the Tribunal proceedings.

The court noted that assuming the publishers were a performing rights society, there was a procedural error in eventually distributing the original 19 percent that was set aside.

What the appeals court has said is that the Tribunal must render its judgement under procedural accordance with the law. It appears that the one dispute that must be addressed by the Tribunal is whether or not the publishers do in fact

constitute a performing rights society. If the Tribunal rules they do not the case would virtually be decided and the original decision would be upheld.

ASCAP general counsel Bernard Korman told *Cash Box*, "what's going to happen is that it goes back to the court, people will say things and the Tribunal will write a different decision taking into account what has been said by the court to be sure that this time it is in accordance with the law. It doesn't necessarily mean the result will be any different."

Ashford & Simpson Sign International Publishing Deal

By Chrissy Iley

LONDON — In what is believed to be a unique deal in music publishing, songwriters Ashford and Simpson have signed to a consortium of international publishers under the umbrella of Island Music International, a new division of Island Music.

In a joint arrangement the writers of "Solid," Chaka Khan's "I'm Every Woman" and Diana Ross' "The Boss" have signed with Island Music, Melodie der Welt, Ricordi, Island Panache, Festival, Taiyo, Hans Kusters and Sonet.

The deal is described by Island Music's managing director Hein van der Ree as "A real alternative" for writers or compan-

ies who previously had very little choice other than to deal with multi-national companies.

Van der Ree says that it is Island Music's intention to continue to compete for deals of this nature on behalf of the same team of publishers, all of whom have had long business associations with Island.

The contract is long term and exclusive. It covers the world excluding the US and Canada. Ashford and Simpson's Nick-O-Val catalog was at one time with Warner Bros. Music, but for the past two years they have had no deal outside the U.S. and their songs have been in Copyright Control.

Radio Cidade Controls Airwaves In Brazil

By Christopher Pickard

RIO DE JANEIRO — While the Globo network has the undisputed lead in terms of Brazilian television, it is their rival Rio newspaper, *Jornal do Brasil*, which controls the radio airwaves, especially on the FM band. *Jornal do Brasil* at present operates 12 stations in Brazil, including Radio Jornal do Brasil (FM and AM), Jovem Rio (FM), and Radio Cidade (FM).

Radio Cidade, which has just celebrated its eight anniversary in Rio, is the success story with nine FM stations operating in Brazil's main urban areas. In virtually every area Cidade holds the number one ranking, although in Rio it recently slipped to number two, a situation that should be rectified in the near future.

The importance of Cidade to the record companies, even if it did not top the rankings, is that it is undisputably one of Brazil's few hit-makers, playing to an audience of record buyers, a species which is becoming increasingly more difficult to find in Brazil with the country's current economic problems.

Nelson Baptista Neto, general manager of *Jornal do Brasil's* radio network, told *Cash Box* that due to the economic situation the Brazilian public was becoming more selective with its purchases, which has led to the situation where several artists have had enormous airplay hits which have stubbornly refused to translate into record sales.

Two artists obviously suffering from this situation are Lulu Santos and the group Kid Abelha. Both have had heavy airplay for five cuts from their latest albums, but record sales today are disappointing. On the other side of the coin, a number of artists — Chico Buarque and Gal Costa stand out — have retained their followings

with healthy album sales despite limited airplay.

Neto notes that since 1980 Radio Cidade has changed its airplay ratio from 60 percent international and 40 percent national to 60 percent national and 40 percent international. The 40 percent international today reflects the hits of the moment, the loyalty in Brazil being for hits and not acts with the exception being the acts which played "Rock in Rio" in January including Queen, Rod Stewart, James Taylor, B-52's, Scorpions and the Go-Gos, all of whom are receiving airplay for a number of album tracks.

Neto is now looking for new international material for Cidade, and is interested in playing more records from Europe, especially now that most of the other FM stations have copied Cidade's format and playlist, which normally, on the international side, revolves around the American charts.

The most requested record on the Cidade network for the past six weeks has been USA For Africa's "We Are The World," and happily on this occasion airplay has turned into sales, and album sales at that.

Argentina

BUENOS AIRES — RCA has inked Uruguayan songwriter and chanter Leo Masliah, an artist with prestige among the middle-class circles in Buenos Aires and Rosario. His recordings will be produced by Litto Nebbia, who is also a recording artist for RCA and has recently written and waxed the soundtrack of the movie *Hot Moon*. RCA has been also busy promoting the recordings of Brazilian star Gal Costa, who visited Argentina two weeks ago and



QUEEN FOR G'DAY — While on a concert tour of Australia with Queen, newly-signed CBS recording artist Freddie Mercury dropped by the offices of CBS Records Australia to introduce himself to his new record company and check on the progress of his debut solo album. "Mr. Bad Guy," and the first single, "I Was Born To Love You." Pictured are CBS executives (l-r): Steve Rawlins, national promotions manager; Paul Prenter, Freddie Mercury's personal assistant; Denis Handlin, managing director Vivienne Hudson, international artist relations and publicity manager; Chris Moss, marketing manager; Freddie Mercury; Eric Wright, NSW branch manager; Peter Bennett, NSW promotions manager; John Sackson, international product manager; and Jim Beach, Freddie Mercury's manager.

obtained strong bookings at the Gran Rex theatre.

Interdisc is again promoting the "Piano Bar" album, cut by Charly Garcia, and the new Facundo Cabral LP, "Cabralgando." Both artists have been appearing at the Luna Park stadium, Garcia with a music-dance show designed by Renata Schusheim and Cabral, one week later, unveiling the music of the new album.

CBS, in spite of the recessive state of the market, is obtaining good sales for the new Wham! album, which has been very well received by the local deejays and is being advertised on TV. As we reported last week, the diskery has another strong item in the "USA for Africa" LP, which is being prominently shown via the video clip on several TV channels. The Maria Martha Serra Lima new album is also a *Cash Box* attraction, backed by the appearances of the chanteuse at the Michelangelo nitery and a video clip of one of the tunes, "La Cantante."

Sicamericana's president Nestor Selasco reports that his diskery has signed pop chanter and composer Cacho Castana to a recording contract. Castana has been responsible for several big hits and is well known for his outspoken style, much like the spirit of the city of Buenos Aires. Also recording for the label is Candela, member of a pop female duo very popular some years ago and now starting a career as a soloist; her first album for the MH label is already in the market.

Indie producer Ricardo Kleinman reports that the new LP by Sandra Mihanovich, recently inked by RCA, will be recorded in New York; the idea is that Mihanovich is capable of gaining a share of the international market and that it will

help to record in the States; she has been one of the top artists in this country for several years and speaks English very well, coming from a jazz background.

Microfon has signed a deal with Mexican label Orfeon that makes available to the company headed by Mario Kaminsky the 1800-plus catalog of tapes of Orfeon, which includes many of the most important names in the Latin countries. Kaminsky is also negotiating a deal with several Italian singers for world rights to their recordings, excluding Italy, and has also signed several local artists, some of them coming from regional markets.

Miguel Smirnoff

Japan

TOKYO — The sales during the so-called "Golden Week" (consecutive seven-day holidays ending on May 6, 1985) in Japan showed neither better nor worse in comparison with the comparable period in 1984, according to the survey conducted by *Cash Box's* Tokyo office. Reports from the main dealers of Tokyo metropolitan district said that sales for the week were almost equal — including new media (CDs and videodisc) in the comparison with the comparable period of the prior year. Breaking them down according to configuration, records and videocassettes indicated no increase, and, on the contrary, CDs showed considerable growth as was expected. Consequently, the loss in both records and videocassettes have been offset by CD and videodisks (LD and VHD). A few smashes during the holidays were "We Are The World," Phil Collins, Checkers, Yoshiyuki Oosawa and Miyuki Nakajima.

Kozo Otsuka

INTERNATIONAL BESTSELLERS

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** — Muscaitalia 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 **Mondi Lontanissimi** — Franco Battiato — EMI
- 8 **Mixing** — Duran Duran — EMI/Parlophone
- 9 **Songs From The Big Chair** — Tears For Fears — PolyGram/Mercury

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 **19** — Paul McCartney — 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 **Walking On Sunshine** — Katrina & the Waves — Capitol
- 6 **Out In The Fields** — Gary Moore & Phil Lynott — 10 Records
- 7 **Rhythm Of The Night** — DeBarge — Gordy
- 8 **Obsession** — Animotion — Mercury
- 9 **The Word Girl** — Scritti Politti — Virgin
- 10 **Move Closer** — Phyllis Nelson — Carrere

TOP TEN LPs

- 1 **Brothers In Arms** — Dire Straits — Vertigo
- 2 **Our Favorite Shop** — The Style Council — Polydor
- 3 **Low Life** — New Order — Factory
- 4 **Out Now** — Various — Chrysalis/MCA
- 5 **Be Yourself Tonight** — Eurythmics — RCA
- 6 **No Jacket Required** — Phil Collins — Virgin
- 7 **Songs From The Big Chair** — Tears For Fears — Mercury
- 8 **Now Dance-The 12" Mixes** — Various — Virgin/EMI
- 9 **Best of the 20th Century Boy** — Marc Bolan and T. Rex — K-tel
- 10 **The Hits Album Volume 2** — Various — CBS/WEA

—Melody Maker

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 **Palabra De Honor** — Luis Miguel — EMI
- 5 **Do They Know It's Christmas?** — Band Aid — PolyGram
- 6 **Vagabundo** — Juan Ramon — Microfon
- 7 **Quiero Rock** — Twisted Sister — WEA
- 8 **Supernatural Love** — Donna Summer — WEA
- 9 **Some Guys Have All The Luck** — Rod Stewart — WEA
- 10 **Ahora Decide** — Pimpinela — CBS

TOP TEN LPs

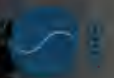
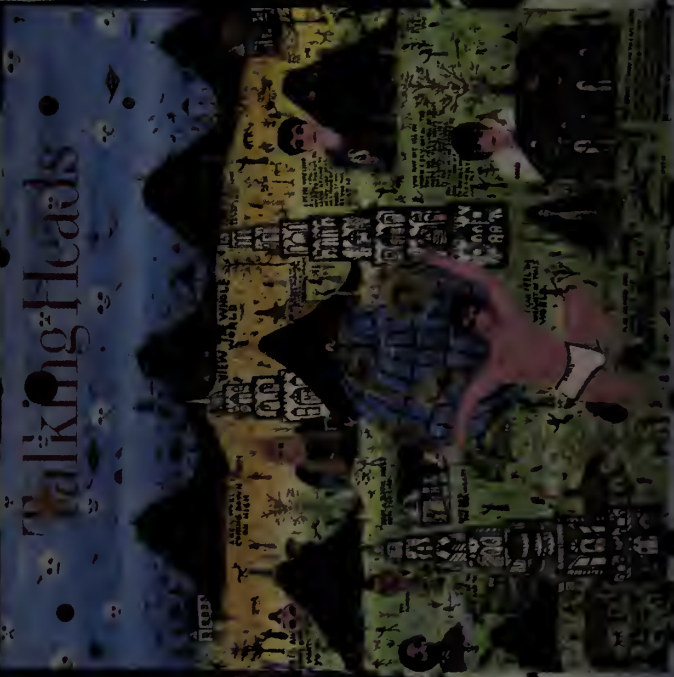
- 1 **FM USA Vol. 3** — Various Artists — Music Hall
- 2 **17 Hot Winners** — Various Artists — EMI
- 3 **Give My Regards To Broad Street** — Paul McCartney — EMI
- 4 **USA For Africa** — Various Artists — CBS
- 5 **Make It Big** — Wham! — CBS
- 6 **Cabralgando** — Facundo Cabral — Interdisc
- 7 **Woman In Red** — Soundtrack — Motown/RCA
- 8 **Plenamente** — Maria Martha Serra Lima — CBS
- 9 **No Jacket Required** — Phil Collins — WEA
- 10 **Perfect Strangers** — Deep Purple — PolyGram

Kozo Otsuka

Painting the Future

L I T T L E A T U R E S





Produced by The Museum of Modern Art

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	Weeks On Chart
1 THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882)	1 12	
2 WHITNEY HOUSTON (Arista AL8-8212)	3 14	
3 AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	4 6	
4 DIAMOND LIFE ★ ■ SADE (Portrait/CBS 39581)	2 17	
5 ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	8 7	
6 ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	6 15	
7 JESSE JOHNSON'S REVUE (A&M SP 6-5024)	7 13	
8 CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	5 14	
9 RHYTHM OF THE NIGHT ★ □ DeBARGE (Gordy/Motown 6123GL)	9 13	
10 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	10 24	
11 AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	13 6	
12 EMERGENCY ★ □ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	12 28	
13 GLOW RICK JAMES (Gordy/Motown 6135 GL)	15 6	
14 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	16 6	
15 KING OF ROCK RUN D.M.C. (Profile PRO-1205)	14 24	
16 SUDDENLY ★ ■ BILLY OCEAN (Jive/Arista JL8-8213)	18 51	
17 BEVERLY HILLS COP ■ ORIGINAL SOUNDTRACK (MCA-5547)	17 21	
18 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	11 8	
19 NEW EDITION ★ ■ (MCA 5515)	20 36	
20 NIGHTSHIFT ★ COMMODORES (Motown 6124 ML)	19 19	
21 STARCHILD ★ □ TEENA MARIE (Epic FE 39528)	21 25	
22 ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	23 10	
23 SECRETS WIL TON FELDER (MCA 5510)	22 17	
24 PRIVATE DANCER ★ ■ TINA TURNER (Capitol ST-12330)	24 56	
25 GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	25 40	
26 LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	27 13	
27 DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	39 3	
28 MAKE IT BIG ★ ■ WHAM! (Columbia FC 39595)	29 22	
29 DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	32 7	
30 READY FOR THE WORLD (MCA 5594)	38 4	
31 RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	31 8	
32 WATCHING YOU, WATCHING ME BILL WITHERS (Columbia FC 39887)	35 6	
33 U.T.F.O. (Select SEL 21614)	36 3	
34 TRULY FOR YOU ★ THE TEMPTATIONS (Gordy/Motown 6119 GS)	26 11	
35 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	34 21	
36 DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	40 5	
37 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	41 3	
38 A LITTLE SPICE LOOSE ENDS (MCA 5588)	42 5	
39 SWEPT AWAY ★ □ DIANA ROSS (RCA AFL 1-5009)	33 40	
40 READ MY LIPS MELBA MOORE (Capitol ST 12382)	51 10	
41 SO GOOD THE WHISPERS (Solar/Elektra 60382-1)	28 30	
42 SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)	30 33	
43 IF LOOKS COULD KILL THE REDDINGS (Polydor/PolyGram 823 324-1)	47 4	
44 SODA FOUNTAIN SHUFFLE EARL KLUGH (Warner Bros. 925262-1)	45 4	
45 ESCAPE □ WHODINI (Arista JL 8-8251)	43 33	
46 LIKE A VIRGIN ★ □ MADONNA (Sire/Warner Bros. 9-25157-1)	44 22	
47 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	46 10	
48 NO JACKET REQUIRED PHIL COLLINS (Atlantic 7 81240-1)	53 5	
49 KLIQUE (MCA 5532)	49 4	
50 RADIO M.U.S.C. MAN WOMACK & WOMACK (Elektra 60406)	— 1	
51 SENSE OF PURPOSE THIRD WORLD (Columbia FC 39877)	50 8	
52 TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)	48 11	
53 PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	51 27	
54 I GET HOT LEVERT (Tempre 1234)	55 2	
55 INTO THE NIGHT VARIOUS ARTIST SOUNDTRACK (MCA 5561)	54 12	
56 BERRY GORDY'S THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown 6128ML)	56 11	
57 DANGEROUS NATALIE COLE (Modern/Atlantic 90270)	— 1	
58 TURN ON YOUR RADIO CHANGE (Atlantic 81243-1)	57 9	
59 MAGIC FOUR TOPS (Motown 6130 ML)	— 1	
60 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	— 1	
61 BREAK OUT ★ ■ POINTER SISTERS (Planet/RCA BEL 1-5410)	58 23	
62 SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen Music BG 10006)	52 8	
63 I FEEL FOR YOU ★ □ CHAKA KHAN (Warner Bros. 9 25162-1)	60 29	
64 CHINESE WALL ★ □ PHILIP BAILEY (Columbia BFC 39541)	61 32	
65 EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	66 80	
66 FINESE GLENN JONES (RCA AFL 1-8036)	53 33	
67 CAN'T SLOW DOWN ★ ■ LIONEL RICHIE (Motown 6059 ML)	65 84	
68 TOO SHARP PROCESS AND THE DOO RAGS (Columbia BFC 40021)	62 7	
69 IF I ONLY KNEW THE EMOTIONS (Motown 6136 ML)	59 6	
70 THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 9 60389-1)	68 9	
71 STEP BY STEP JEFF LORBER (Arista AL8-8269)	69 14	
72 JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)	72 13	
73 CHEMISTRY JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	70 15	
74 LOVE TALKIN' DENISE LASALLE (Malaco 7422)	67 40	
75 EUGENE WILDE (Philly World/Atlantic 7 90239-1)	74 27	

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

DANCE ACTION

THE NEW BREED — One recurring point in recent conversations with black music execs at various labels was the continuing importance of the club scene. It is notable that while many cheered the demise of disco the clubs were latching onto a new clientele that would wedge the dance environment even further into record companies' priorities than the days when the **Bee Gees** and **Donna Summer** ruled the land. Many people may not realize just how important the club scene has become, not just in breaking records or in providing a forum for new versions of already popular hits, but in actually shaping — note by note — the music that people are listening to. The reason that many people may not be aware is that the computer revolution has turned some with little or no musical training into



HI TECH MUSIC MASTER — Private Eye's Scott Blackwell, one of the new breed of music manipulators making his mark in the competitive New York club scene.

musical wizards. Is this good or bad? Well, talent is talent, and computers are tools, and those who most effectively use the tools will carve out niches for themselves. One craftsman who is making a mark for himself is Private Eye's **Scott Blackwell**. The DJ, like other newcomers to the record business who made names for themselves in the clubs, was able to capture the attention of execs through his efforts at the turntables, as well as with synthesizers. A native of Texas, Blackwell reached Private Eyes, a hot industry hangout and video bar extraordinaire, through work in Dallas and Miami clubs. As operator of one of the city's most sophisticated audio/video systems, Blackwell has been able to show his stuff in one of the

best settings available. And, like some other DJs who have moved on to producing without benefit of traditional music knowledge, Blackwell has familiarized himself thoroughly with the state of the art in drum machines, synths and the like. His talents were in evidence at a recent Warner Brothers party at the club for **Nile Rodgers'** new LP. Blackwell so impressed Rodgers with his remixed, rerecorded, overdubbed and edited version of old **Chic** and Rodgers productions that he joined Rodgers in the studio the next day for further consultation. He has since re-mixed 2 cuts for the group **Data**, "Blow" and "DJ," and is remixing **Frankie Valli's** "Streetfighter" for Curb/MCA. Blackwell is a new episode in the continuing development of industry stars from unexpected places.

Rusty Cutchin

THE RHYTHM SECTION

NEW EDITION GOES TO THE HOOP — Basketball fans know that the NBA playoffs have featured **New Edition's** video, which features cameos by **Magic Johnson**, **Bob McAdoo** and other famous roundballers in the first music video shot with completely new sports footage. The song is "My Secret," from the group's platinum debut LP for MCA. The unique video, shot before, during and after a Portland Trail Blazers-L.A. Lakers game April 7, has been seen on most regular video outlets as well. Pacific Select Corporation produced the video for MCA. "This is the first time any major professional sport is involved with a music video from its inception," said **Bob Brand** of the company. "Most sports videos you see are edited from stock footage and set to existing songs. This is completely new, with all original film footage." Apparently, the N.B.A. is happy with the production. **Paul Gilbert**, the N.B.A.'s broadcast coordinator, said, "It's a mutually beneficial situation, since sports fans will be exposed to New Edition and music video will be exposed to the N.B.A." Not since "Basketball Jones" has there been such a resurgence in interaction between music and sports. Last year saw a Kurtis Blow song, "Basketball," gain a big following. Although the New Edition, who may become just the Edition in light of Streetwise's recent victory in their name ownership suit, are Celtic fans, the group's **Ralph Tresvant** still managed some kind words for Magic Johnson. "The Magic Man is something else," gushed Ralph. The video, for those who have been hibernating during the playoffs, involves a young man who fantasizes about becoming an NBA player and scoring a winning basket.

LEFTOVER QUOTES — **Deniece Williams**, who has a strong Gospel heritage and generally includes a contemporary Christian song on each album, will be taking time off from secular projects to record her first all-Gospel LP for her own production company. The singer, who wowed audiences on the Grammy telecast earlier this year with her passionate and awesome delivery, will produce the project for her own company, Gateway Music House. "I'm gonna be the first artist," she said recently, "and we have one other artist that's signed and another that we're talking to now. So at this moment there are just the three of us. I think **Michael Peterson**, who is one of the artists, will be out this year, along with myself and the other young lady, **Brenda Coot**, will probably come out the first of the year." Does this new type of commitment mean Niecy will be drifting away from the pop music wars? "I've seen a lot of entertainers who are Christians or who become Christians and who felt the need to not do secular music anymore, not to do R&B or pop or rock and roll. I don't feel that. I'm kind of in the mindset with **Phillip Bailey**, who also has a Gospel album out right now, alongside 'Chinese Wall.' I don't feel that the Lord is telling me not to sing music that He's given to me. I think what has been placed upon my heart is to be even more conscious of what I say. But I feel as though I've tried to be conscious of what I've said. There are just some things that I didn't want to sing, because of the . . . popularity that I have with the young kids and the young adults, the image that has been projected to them and the way that they look up to me, and their thinking that what I say is valid on a lot of occasions, so I've always tried to be careful about what I've said to them . . . A lot of people have said, 'Now that you have the Christian production company, does that mean you're not going to sing the other music anymore?' No. I don't feel that I've been told not to."

Rusty Cutchin

MOST ADDED



STRONG ADDS

Take No Prisoners — Peabo Bryson
— Elektra
If You Love Somebody Set Them Free
— Sting — A&M
Who's Holding Donna Now —
DeBarge-Gordy/Motown
19 — Paul Hardcastle — Chrysalis

STATION ADDS

WLUM - Milwaukee - Bob Collins - MD
Con Funk Shun
G. Howard
Hall & Oates
P. Young
Sting

WRKS - New York - Tony Quartertone - PD
L. Vandross
Midnight Star
Whodini
The Goon Squad
S. Arrington
B. Withers
Atlantic Star
W. Houston
L. Vandross
Sade

WTLC - Indianapolis - Kelly Carson - PD
Whodini
L. Vandross
P. Bryson
G. Guthrie
U.T.F.O.

WGIV - Charlotte - Wallacek Coleman - PD

R. James
Shalamar
Majesty
9.9

XHRM-FM - San Diego - PD Duff

Lindsey
S. Clarke Band
Sting
P. Hardcastle
Whispers
Jermaine Jackson
T. Marie

WDIA - Memphis - PD Bobby O'Jay

S. Clarke
Ouchi
J. Jackson
R.J.'s Latest Arrival
R. James
Kleeer
J. Blackfoot
Womack & Womack
C. Anderson
Four Tops

WDAO - Dayton - Lankford Stephens - PD

Vandross
T. Marie
B.B. King
T. Davis
Ready For The World
War
S. Brown
Voyeur
Smoke City

WWDM - Sumter - Scotty "B" - MD

Cheyne
L. Graham
P. Bryson
P. Hardcastle
G.D. Brown
Jermaine Jackson
The Four Tops

WEDR - Miami - George Jones - PD

Smoke City
S. Brown
Lisa Lisa and the Cult Jam with Full Force
T. Jordan
Womack & Womack
Cheyne
C. Sharp
Sister Sledge
Fat Man Ridin Section
Latimore

WLOU - Louisville - Bill Price - MD

Voyeur
Melanie
The Dealers
P. Hardcastle
Trinere
J. Lorber
Ivy

FM108 - Cleveland - Dean Dean - MD

Ivy
P. Young
M. Moore
Kleeer
MIZ

WDJY - Washington D.C. - Dan O'Neal - PD

DeBarge
D. Ross
Sister Sledge
Cameo
Run D.M.C.
Khemistry
Hall & Oates
G. Clinton

WXYV - Baltimore - Mark Williams - MD

Madonna
Levert
P. Hardcastle
Sister Sledge
The Givens Family
G. Guthrie
P. Bryson
D. Train
Boogie Boys
G. Bare
Jermaine Jackson
Trinere
War
B. Griffin

K104-FM - Dallas - Terri Avery - MD

S. Clarke Band
DeBarge
Rock Master Scott & The Dynamic 3
Shalamar
L. Vandross

KOKA - Shreveport - B.B. Davis - PD

Shalamar
G. Clinton
Commodores

E. Wilde
Grandmaster Flash
Prince
Divine Sounds
Four Tops
Womack & Womack

KJLH - Los Angeles - Doug Gilmour - MD

Maze
L. Vandross
R. James
P. Bryson

WBMX-FM - Chicago - Lee Michael - PD

Prince
Lisa Lisa and the Cult Jam with Full Force
D. Train
S. Clarke Band
T. Davis
Cheyne
W. King

WATV - Birmingham - Ron January - PD

P. Bryson
Sting
R.J.'s Latest Arrival
J. Blackfoot
Dealers
C. Lynn
L. Vandross
M. Moore
The Reddings
P. Hardcastle

KUKQ - Phoenix - Jay Stone - PD

The Deele
Klique
Madonna
Sting
Skipworth & Turner
D. Ross
P. Hardcastle

AIR CHECK

Station: **WRKS**
Market: **New York**
P.D.: **Tony Quarterone**

WRKS

WRKS-FM, 98.7, was born on August 1, 1981. It went from WXLO, 99 FM, which had, according to PD, Tony Q, "no success in the urban contemporary format," to KISS-FM, which debuted with a 3.3 rating. "We doubled the numbers with the same format," says Tony Q. This past April, the station, which has long been New York's number one radio station (with New Jersey-based WHTZ, Z-100, giving it a run for its money in the entire metropolitan area) became New York's "overall number one radio station, going from a 5.3 to a 6.0 rating. This is the first time in the four years we've been on the air that we've had a 6.0, which I'm pretty proud of," says Tony Q.

Tony Q attributes KISS-FM's success to the fact that "we're a very street-minded radio station. We're not afraid to go out on a limb on certain records. We don't wait — if the record sounds good, we play it right away." Among the current hits Tony Q says broke on WRKS are Whitney Houston's "You Give Good Love," Billy Ocean's "Suddenly," Third World's "Sense of Purpose," Freddie Jackson's "Rock Me Tonight," DeBarge's "Rhythm of the Night," Menudo's "Hold Me" and The Commodores "Night Shift," we were the first ones in the country to play that and Sade's "Smooth Operator," we played that as an album cut. I like to play album cuts, 'cause I like to make the next single."

The current KISS-FM lineup consists of Chuck Leonard, 5:30-10 a.m.; Chris Welch, 10-2 p.m.; Carol Ford, 2-6 p.m.; Fred Buggs, 6-10 p.m.; Yvonne Mobley, 10-2 a.m.; and Jheri Young, 2-5:30 a.m. Weekend duty is provided by G. Keith Alexander, Sunday 1-6 p.m.; Tony Q, Sunday 8-1 p.m.; and Mike Wade, Saturday 6-10 a.m.

The general manager of WRKS-FM is Barry Mayo.

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Jerry Jason	KRNB	Memphis

Song: "Freeway of Love"
Artist: Aretha Franklin
Label: Arista

Comments:

"This is the first record since the Jerry Wexler days that the true soul of the Queen of soul is exposed. The rhythm tracks are very colorful and funky along with the structure of the song which allows Aretha to be Aretha. All of the usual record buying demo will jump on this single, not to mention those 35+. Other records that will do good in this market are Melba Moore's "When You Love Me Like This" and The Commodores' "Animal Instinct."

MCA SALUTES BLACK MUSIC MONTH



- | | | | | | | | | |
|----------------|------------------|---------------------|------------------|------------------|---------------------|----------------|---------------|------------------|
| Winston Ford | Randy Hall | Grady Harrell* | Dan Hartman | Thelma Houston | Norma Jean | The Jets | B.B. King | Klique |
| Debbie Allen | Cheyne | Collage* | The Controllers | The Crusaders | East Coast Offering | Wilton Felder | Winstone Ford | Randy Hall |
| Johnny Black | Second Intention | Spyro Gyra | Jimi Tunnell | Voyeur° | Windjammer | Bobby Womack | Johnny Black | Second Intention |
| New Edition | One Way | Ready for the World | Rockie Robbins | Winstone Ford | Randy Hall | Grady Harrell* | Dan Hartman | Thelma Houston |
| Musical Youth | Alicia Myers | Johnny Black | Second Intention | Spyro Gyra | Jimi Tunnell | Voyeur° | Windjammer | Bobby Womack |
| Loose Ends† | Carrie Lucas* | Johnny Black | Second Intention | Spyro Gyra | Jimi Tunnell | Voyeur° | Windjammer | Bobby Womack |
| Patti La Belle | Loose Ends† | Carrie Lucas* | Johnny Black | Second Intention | Spyro Gyra | Jimi Tunnell | Voyeur° | Windjammer |
| Johnny Black | Second Intention | Spyro Gyra | Jimi Tunnell | Voyeur° | Windjammer | Bobby Womack | Johnny Black | Second Intention |
| Johnny Black | Second Intention | Spyro Gyra | Jimi Tunnell | Voyeur° | Windjammer | Bobby Womack | Johnny Black | Second Intention |



MCA RECORDS

Virgin

BLACK/URBAN RETAIL

HOT SELLER



STRONGEST SALES

L. Vandross — Epic
 Prince — Paisley Park/Warner Bros.
 W. Houston — Arista
 F. Jackson — Capitol

STORE REPORTS

Shasada Enterprises — Charlotte
 L. Vandross
 W. Houston
 Prince
 Sade
 Mary Jane Girls

Benson's House Of Records — Los Angeles
 Sade
 L. Vandross
 W. Houston
 Beverly Hills Cop
 Mary Jane Girls

Street Scene — Atlanta
 Prince
 M. Gaye
 F. Jackson
 W. Houston
 Run DMC

Gilis Records And Tapes — Atlanta
 Mary Jane Girls
 W. Houston
 M. Gaye
 L. Vandross
 The Deele

V.I.P. Records — Inglewood, Ca
 L. Vandross
 F. Jackson
 A. O'Neal
 W. Houston
 G. Knight

Skippy White's — Boston
 U.T.F.O.
 L. Vandross
 F. Jackson
 W. Houston
 Kool & The Gang
 Sikhulu

Record Shack — New York
 L. Vandross
 Prince
 Third World
 W. Houston
 F. Jackson

Platter Shack — Orlando
 Ready For The World
 J. Johnson's Revue
 L. Vandross
 Prince
 F. Jackson

Massachusetts One-Stop — Boston
 Mary Jane Girls
 Kool & The Gang
 F. Jackson
 J. Johnson's Revue
 W. Houston

Fletcher's One-Stop — Chicago
 M. Gaye
 Prince
 L. Vandross
 T. Davis
 W. Houston

Webb's Department Store — Philadelphia
 L. Vandross
 W. Felder
 Mary Jane Girls
 B. Withers
 F. Jackson

Barney's One-Stop — Chicago
 W. Houston
 Prince
 Maze
 L. Vandross
 Con Funk Shun

Wherehouse Entertainment — Los Angeles
 Beverly Hills Cop
 Kool & The Gang
 Madonna
 L. Vandross
 Sade

Hudson's Embassy — St. Louis
 W. Houston
 F. Jackson
 Atlantic Starr
 Maze
 Shirley Brown

Record Vault — New York
 Prince
 P. Young
 Tears For Fears
 Pointer Sisters
 P. Collins

Birdland — Baltimore
 M. Gaye
 L. Vandross
 W. Houston
 Maze
 Prince

Hill's Stereo — Connecticut
 Womack and Womack
 Loose Ends
 M. Gaye
 G. Duke
 N. Cole

Music Liberated — Baltimore
 W. Houston
 Mary Jane Girls
 B. Ocean
 L. Vandross
 DeBarge

Record And Tape Collector — Baltimore
 L. Vandross
 Sade
 Prince
 M. Gaye
 W. Houston

The Wiz — Washington, D.C.
 L. Vandross
 Prince
 M. Gaye
 W. Houston
 B. Ocean

Radio Doctor — Milwaukee
 Kool & The Gang
 W. Houston
 L. Vandross
 J. Johnson's Revue
 M. Gaye

Downtown Records — Chicago
 B. Ocean
 W. Houston
 L. Vandross
 Kool & The Gang
 Sade

Importes Etc. — Chicago
 Prince
 Ivory
 L. Vandross
 M. Gaye
 Fuzz

Record Theatre — Cincinnati
 Prince
 L. Vandross
 M. Gaye
 Beverly Hills Cop
 The Deele

Scott's Wholesale — Indianapolis
 U.T.F.O.
 L. Vandross
 W. Houston
 F. Jackson
 M. Gaye

Believe In Music — Wyoming, MI
 P. Collins
 Prince
 M. Gaye
 Tears For Fears
 F. Jackson

Fortune Records — Los Angeles
 W. Houston
 L. Vandross
 F. Jackson
 Prince
 Maze

Tower Records — Sacramento
 Wham!
 W. Houston
 M. Gaye
 Mary Jane Girls
 Sade

Jones & Harris — San Francisco
 L. Vandross
 Prince
 M. Gaye
 F. Jackson
 W. Houston

Penny Lane Records — Tacoma
 W. Houston
 Kenny G
 L. Vandross
 Con Funk Shun
 Prince

Tara One-Stop — Atlanta
 L. Vandross
 W. Houston
 Prince
 F. Jackson
 Klymaxx

Record Boutique — Winston/Salem
 L. Vandross
 F. Jackson
 Maze
 W. Houston
 P. Bailey

LaGreen's — Detroit
 Prince
 L. Vandross
 W. Houston
 F. Jackson
 USA For Africa

Delicious Records And Tapes — Los Angeles
 F. Jackson
 W. Houston
 L. Vandross
 M. Gaye
 J. Johnson's Revue

John's Music — Los Angeles
 L. Vandross
 W. Houston
 A. O'Neal
 J. Johnson's Revue
 Maze

URBAN RETAILER'S PICK

Retailer	Store	Market
Jack Gordon	Shazada Records	Charlotte

Album: "U.T.F.O."
 Artist: U.T.F.O.
 Label: Select

Comments:


"It's an excellent LP for rap music, the cuts are mixed well. Good in-store numbers are "Lisa Lips," "Bite It," and "Hangin' Out." Immediate response to these cuts was excellent. We sold 20 LPs in one hour. Total LP count for that day was 75. It will probably be the hottest rap record of the year."



KHEMISTRY SET — New York Music Distribution has signed Mainline Records to a distribution deal. Mainline's Khemistry will be releasing their first single in June. Pictured at the signing are (l-r): John Casetta, president, New York Music Distribution; Monica Boscia, vice president, New York Music Distribution; Valerie Johnson, Khemistry; Willie Lester, Mainline; Marie Council, Khemistry; Denny Zeitler, vice president, promotion, New York Music; Renee Lawson, Khemistry.


INTENSIFY SUMMER!

REBBIE JACKSON
CENTPEDE
including:
Centipede/Comp. Alive It's Saturday Night
Play Me (I'm A Jukebox)/I Feel For You
A Fork In The Road



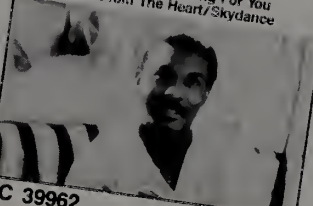
FC 39238

PHILIP BAILEY *
CHINESE WALL
including:
Photogenic Memory
Easy Lover (Duet with Phil Collins*)
I Go Crazy/Walking On The Chinese Wall
Children Of The Ghetto
Appears on cover of Atlantic Recording Corp.



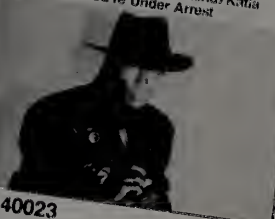
FC 39542

RODNEY FRANKLIN
SKYDANCE
including:
Fiesta/Destiny/Song For You
One From The Heart/Skydance



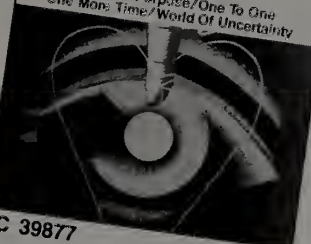
FC 39962

MILES DAVIS *
YOU'RE UNDER ARREST
including:
Time After Time/Human Nature
Something's On Your Mind/Katia
You're Under Arrest



FC 40023

THIRD WORLD
SENSE OF PURPOSE
including:
Sense Of Purpose/One To One
One Man: Time/World Of Uncertainty



FC 39877

THE MANHATTANS®
TOO HOT TO STOP IT
including:
You Send Me/Angel Of The Night
Don't Say No
When We Are Made As One



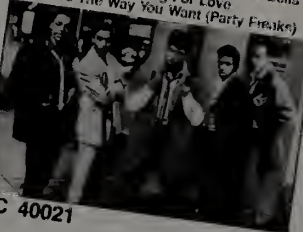
FC 39277

GLADYS KNIGHT
AND THE PIPS
LIFE
including:
Strivin'/Keep Givin' Me Love
Till I See You Again/My Time



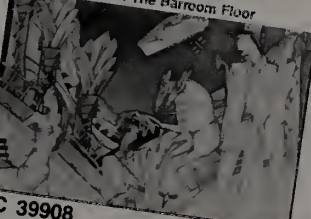
FC 39423

PROCESS AND THE DOORAGS
TOO SHARP
including:
Stomp And Shout/Too Sharp/The Bells
Searching For Love
Dance The Way You Want (Party Freak)




FC 40021

WEATHER REPORT
SPORTIN' LIFE *
including:
Indiscretions/hot Cargo/Confians
What's Going On
Face On The Barroom Floor



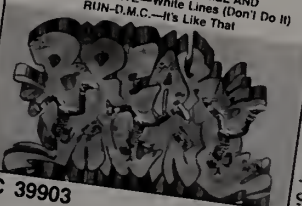
FC 39908

JOHNNY MATHIS
RIGHT FROM THE HEART
including:
Touch By Touch/Just One Touch
Falling In Love/Hold On
Right From The Heart
(From ABC Television's Ryan's Hope)



FC 39601

BREAKDANCING *
featuring:
LISA-LISA AND CULT JAM
WITH FULL FORCE—I Wonder If I Take You Home
HERBIE HANCOCK—Rockit
GRAND MASTER MELLE MEL AND
THE FURIOUS FIVE—White Lines (Don't Do It)
RUN-D.M.C.—It's Like That



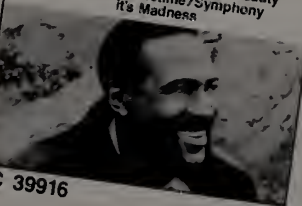
FC 39903

BILL WITHERS *
WATCHING YOU WATCHING ME
including:
Oh Yeah!/Something That Turns You On
Don't Make Me Wait
Watching You Watching Me
You Just Can't Smile It Away



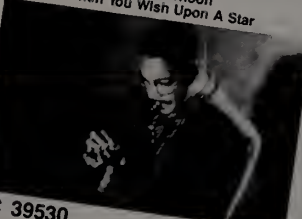
FC 39887

MARVIN GAYE
DREAM OF A LIFETIME
including:
Sanctified Lady/Masochistic Beauty
Dream Of A Lifetime/Symphony
It's Madness



FC 39916

WYNTON MARSALIS
HOT HOUSE FLOWERS
including:
Stardust/For All We Know
Lazy Afternoon
When You Wish Upon A Star



FC 39530

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Optimism, Confidence Reign At Black Music Divisions

By Rusty Cutchin

NEW YORK — As this year's *Cash Box* Black Music Special goes to press, fully eight of the Top 10 albums (Top 10, not top black) feature material by black artists or artists closely associated with black music. From Prince to Phil Collins to Sade to Madonna to the Power Station to Luther Vandross to the combined efforts of USA For Africa, at no time since the '60s have black and black-influenced artists so dominated the pop charts. What is even more amazing is that the current charts don't even reflect (for the moment) the work of the superstars — Michael Jackson, Lionel Richie, the Pointer Sisters — who initiated the current surge in 1984 and before.

What is most encouraging is the number of tandem projects involving white and black artists, the general sophistication of the music itself, the improved economic climate spurring sales, and the general feeling that the increased presence of black artists is a condition that is here to stay, that the record-buying public has caught up to the source of its most valued music.

In a spot survey of black music executives at major labels, *Cash Box* has found the mood to be ebullient, the outlook positive and the ranks closed for a summer of hot product that will very likely keep the positive trends in place. With a bevy of young artists emerging, new music due from Stevie Wonder and the Pointers among others, this Black Music Month could be the start of the biggest period yet for black music.

"I just think that America is being a little more open-minded about music," is the way PolyGram's A&R chief Jerome Gaspar puts it. "I don't think it has anything to do with the acts' potential in terms of artists; I think the industry — the record company executives are being a little more open-minded about the realities, and the reality is bottom line — dollars. The artists are gonna do creatively what motivates them, and what turns them on . . . the companies are being more realistic about what they have, and the bottom line is, music is music."

Music is music — it's a phrase that was echoed several times by executives at several labels and which in its simplicity cuts across several generations of struggle for black music in reaching the popularity and economic power it enjoys today. "I think that black music is truly alive and well," says Atlantic's Hank Caldwell, "Creatively speaking, obviously it is finally getting what I call its just desserts, in that it is being accepted universally. I look at

the Grammys for the last four years and you can see the increase not only of black artists getting recognition (in the pop area), but also the acknowledgment of those pop artists . . . paying due respect to the fact that the black creative form was the influence."

Atlantic is expecting a hot summer with product on the shelves or due from Sister Sledge, Natalie Cole, Stacy Lattisaw, Johnny Gill, Shannon, R.J.'s Latest Arrival and Steve Arrington, "who I personally have dubbed 'the messenger,'" Caldwell says. Caldwell is also philosophic about the blurring of lines between pop and black music. "I think that the idea of black music versus pop music in the industry is strictly a term as a tool. There are always going to be certain pieces of black music that are solely black music. I think that stores in the future from a retail standpoint are going to be smarter in that you'll find good blues artists among your rock acts because it's a known fact nowadays that you have a larger white population that is getting into the blues . . . I think that the black/white situation is really just a tool for identification in the industry and we tend to blow it out of proportion."

At Epic cross-promotion of product has been so successful that "formats are really starting not to mean that much," ventures the company's vice president of promotion, T.C. Thompkins. "Right now most of our hottest product is product from an urban format. Teena Marie, Sade and Luther Vandross are all platinum albums this year. We've had good cross success with all three. So it's that kind of music that's really been making our budget this year . . . We've been crossing them back the other way with Culture Club and Cyndi Lauper's getting black airplay now with "She Bop" and even this one from the "Goonies" album, so we've enjoyed tremendous success with crossover both ways." Thompkins cited Tomita Jordan, the Ghoul Squad and the European group Fox as new label acts with chartbusting potential.

At Warner Bros., Cortez Thompson sees crossover as the premier development in the evolution of black music. "It's something that I know all black artists have strived for, and it seems to be coming about. Country music had it for a while after *Urban Cowboy*, and apparently, it's black music's turn, and it's happening. It looks like music is the message . . . You have the influence from the clubs. That also is having some impact. As a matter of fact that's how Madonna got started. I'm pleased with what's happening, but it is important to maintain our identity in



Jesse Johnson — A&M

terms of black music as well as black radio and black retail. All the crossover is wonderful. It certainly adds to the total sales picture — you open yourself to a whole new market when you do crossover — but at the same time, a lot of these acts do have to start at black radio and I think it's important that black radio maintain that foundation, because everybody doesn't start off crossing over . . . Things do go in cycles and apparently it's our turn, because I tell you in the '50s, there was no problem getting the Chantels played or the Shirelles or Jackie Wilson at what they called Top 40 radio then. Now it seems like it's our turn again. Disco came in, country came in; it's a blend of all of that now. But right now it's certainly about black crossover." Warner's summer also looks big with new product from Sheila E., The Family (made up of ex-Time members), Morris Day and Patti Austin, produced by Jimmy Jam and Terry Lewis.

The last time black music played such a prominent role in the pop music of the day, there was one label responsible for it. At Motown today, vice president of marketing Miller London says, "Unlike a lot of other labels, Motown's always been in the pop business, so as it relates to our crossover product it's been nothing different for us. The only thing different is that we've developed some newer acts at this point, primarily the Mary Jane Girls, DeBarge we've crossed over into a much more solid situation . . . The Commodores, who sans Lionel Richie have come back to prominence in the pop market, so the difference it's been for us is establishing new acts and reestablishing acts . . . If you look at the charts, the major artists that were in the charts in previous years were the superstar acts. I think the difference that you're seeing now is the fact that there are different black artists developing now . . . The fortunate part for the record industry is that the old mainstays are still around, a la Tina Turner, Diana Ross, and you've got new acts now that are coming up."

A&M's Step Johnson, who passes on the coincidence of Johnsons at the label, with new product due from Jesse Johnson, the Jonzun Crew and Howard Johnson, likewise notes the incidence of crossover activity in the past. "If you think back during the time of the '50s and '60s, the Supremes, the Marvellettes, the Four Tops, Marvin Gaye, James Brown — a lot of these people were played on so-called pop radio then. After a while it kind of slacked off. But it's good for music. It's

good for the business. It's good for the people . . . Take for instance the Sting situation. Sting came in extremely good. (The new single) was a one-week breaker. Sting was done to the point where — there was not a lot of black play on the Police record, but his music was in the pocket to the point where it was readily acceptable, the same way it was with Madonna, Cyndi Lauper, Sheena Easton and Howard Jones, same thing. It makes things better for everybody. Music is universal."

Capitol is currently enjoying success with Freddie Jackson, Maze, Melba Moore and Ashford and Simpson and is looking forward to product from Jimmy Giles, The Boogie Boys and G. Bellow. The company's head of R&B promotion, Ronnie Jones, says, "I think Capitol will be one of the forefront companies because the product we have for the future fits in that crossover vein. We want Capitol to be a total record company, so that when a record fits in multi formats that we go after it, regardless of the color of the artist. That's the type of impression that we would like the industry to believe is Capitol's thinking and the way that they go after getting records." Jones finds the climate changing "in a very positive sense. People, as I'm seeing on a daily basis, are coming to the real world, and that, is music is music. Music is not colorified."

RCA's head of black A&R Tony Wells re-emphasizes the importance of grass roots black radio in tandem with the accessibility of CHR stations to black music. "We try to look for something that's going to cater to both markets, but we

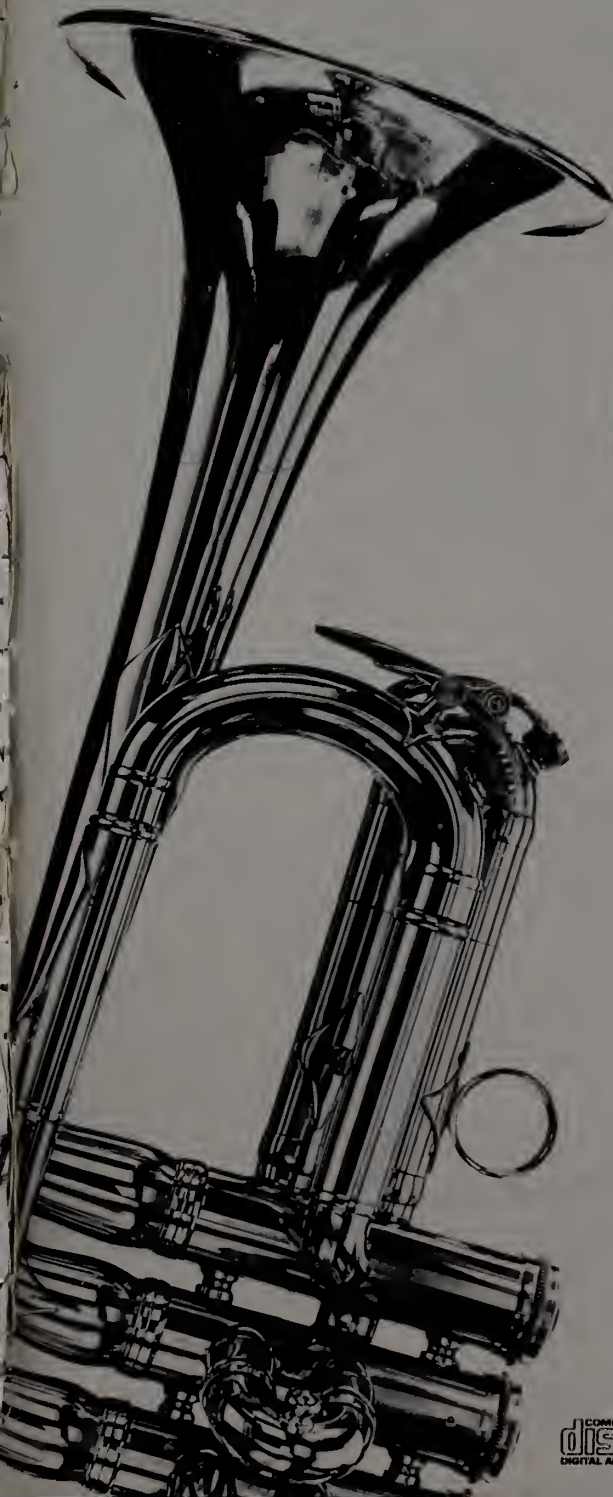
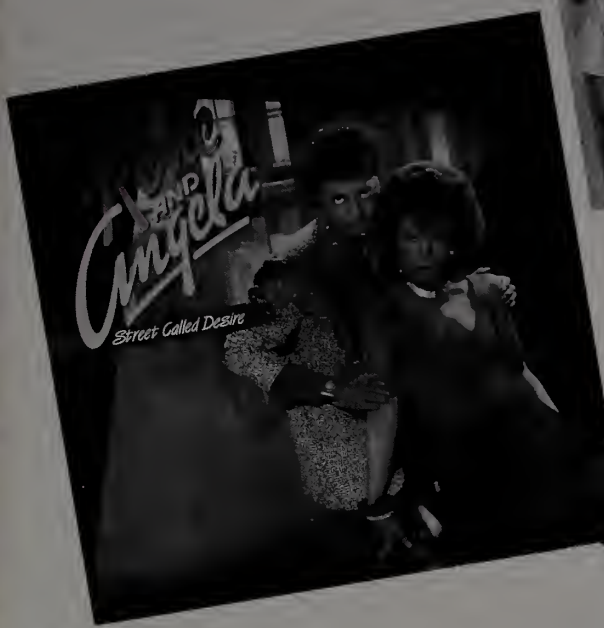
(continued on page 54)



Chaka Khan — Warner Bros.



Freddie Jackson — Capitol



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Indies Keep An Ear To the Street

By Stephen Padgett

LOS ANGELES — Today's independent record company is leaner, more aggressive and more in tune with the street. This is the picture that emerged as America's most successful independents spoke to *Cash Box* this week on the state of their business. When Motown, Chrysalis and Arista left the ranks of the independents two years ago, rigorous challenges faced the smaller independents in their race to get quality distribution. The companies with smaller, experienced staffs and an ear to the street are the ones that have survived. A few among these are actually flourishing.

Taking the lead in this independent scramble are a tough-minded, disciplined group of entrepreneurs gearing their product toward the lucrative black and urban markets. These labels are not only independent in their distribution agreements, they are fiercely independent in their views of music, what the music represents and how it should be marketed. The opinions among this loosely-knit brotherhood are as diverse as one would expect from renegades who have chosen to operate outside the mainstream. Cohesion in the ranks exists on the level of common concerns; adequate distribution, effective promotion and fending off the ever-present long arm of the major label which seeks to snatch up successful independents.

Distribution

Quality distribution is the issue of greatest importance and concern to most of the independent labels surveyed. When Motown, Chrysalis and Arista linked with majors, the marketplace went temporarily askew. Without the guaranteed big dollars these labels generated, the independent distribution network suffered from a lack of cash flow. The effect of this situation was felt equally hard by distributors and the smaller labels. The small, independent label had, up to this time, ridden the coattails of a business kept alive by these three larger indies. The result has been a mixed bag of positive and negative realities for independent labels to face. Chief among these new realities is the fact that most smaller labels, which can never hope to generate huge dollars, have had to find ways of penetrating the market on a sufficiently wide scale without the capital usually required to do so. A new breed of independent distributor has emerged to meet this need.

"The independent distributors are getting stronger. The ones that are still around are expanding their territory. They're doing a larger volume. And that makes them stronger," said Joe Kolsky, president of Pandisc Records. He added, "By having fewer distributors covering a wider territory, it's also good for the independent manufacturer because he now has fewer places to store inventory, less warehousing and he can control his inventory better." "The responsibility for the restructuring of the independent business should fall to the distributors," claimed Max Kidd of T.T.E.D. Records. "And right now I don't think the distributors are doing their part. I really wanted to stay independent all the way. But it was almost

impossible for me to stay independent, mainly due to my independent distributors. My cash flow is affected because they don't pay me as quick as they should," stated Kidd. Kidd's concerns are repeated often. The distributors are unable to pay because the labels do not generate enough income, in some cases not even enough to cover the costs of manufacturing and handling, and a vicious cycle ensues.

But, as evidenced by Kolsky's sentiments, a ray of hope has begun to shine. Even Kidd, who said, "There's a lot of room out here for independents" admits to this brighter prospect. But it is not going to be easy. "The independent distributor has got to make up his mind now to be in this business. He has to start investing in and building potential monster independent labels. The labels are going to have to come up with a coalition that can string up some kind of distribution network across the country and the world...and like the saying goes, when the going gets tough, the tough get going."

Adam Levy, national promotion director for Buddah, is very optimistic on the state of independents. Buddah Records, the parent company of the Sunnyview, Streetwise, Sutra and Beckett labels, has experienced tremendous growth in the past two years.

"In comparison with two years ago, business is phenomenal. For the first time in a while you've got independents selling a lot of albums again," Levy stated. Levy cited recent albums by the Fat Boys and Newcleus on his labels and Run DMC and Paul Hardcastle on Profile as examples of big selling records distributed independently. With all these hit records out there, "the billing is 10-fold what it was two years ago," commented Levy. Asked to what this upturn is attributable, Levy responded, "There's a cycle. When the majors buy up all the independent companies, for a while there's no independent product and the distributors do very poorly. But the problem is, the majors don't try anything new and innovative with music. They turn down all the groups we've all been very successful with, the Run DMCs, the Fat Boys, the Newcleus'. What happens is, every time the majors think they've bought up the whole market, they don't try anything new, and something new happens in the street and independents jump on it. We've developed those into real good artists."

"That was a crippling blow," said Levy of the upheaval caused by the Motown, Chrysalis and Arista decisions, "but we're still around." The new market climate demanded an aggressive, innovative and creative response. Fred Munao, president of Select Records, echoed a similar assessment. "The long-term effect has been helpful to the smaller independents. Obviously, when those labels were distributed independently, they got top priority. I think ultimately it has helped in so many ways, because we get more attention. Another effect is that it forced a lot of the distributors to really utilize all their creativity. When they didn't have to be creative they tended to get a little lazy," said Munao.

Sergio Cossa, president of Emergency Records voiced the same sentiment. Cossa said, "It put pressure on us. The distribution network weakened, but the distributors that stayed in business were actually the better ones anyway, and the result was that they were more committed to independents generally and to us specifically."

So, what has emerged is a distribution network which is at once smaller, but more effective. The unhealthy distributors



NOVEMBER 1984 — Members of Profile Records' staff and roster got together for a surprise birthday bash for Rush Productions president Russell Simmons. Pictured (l-r): D.M.C. from Run D.M.C.; Simmons; Steve Plotnick, Profile Records; Cory Robbins, Profile Records and (front) Jam Master Jay.

took a beating during this period and were phased out. The strong, healthy distributors were there to shore up holes. The distributors, no longer seeing the big easy Motown, Chrysalis and Arista money, had to knuckle down to make things work. In the process, the smaller labels became their bread and butter. The once insignificant little labels have become the primary source of income for the major independent distributors. With increased attention, the small labels with the creative staffs and winning product have survived, and even thrive. Cory Robbins, president of Profile Records summed it up simply, "The better distributors that stuck it out give the smaller labels more attention. They need us, and we need them."

Promotion And Marketing

Promoting and marketing the independent label is always a challenge. Doing it successfully is what separates the big leaguers from the minor leaguers of the independent game. It is in the trenches of the independent ranks that truly innovative and creative promotional and marketing ideas are plied.

The problems for the independent label in promoting and marketing product are innumerable. The nagging problem of lack of capital is usually first on the list. The lack of good distribution, as already discussed, makes marketing even tougher — it is difficult to compete for product visibility with major labels' dominance of the marketplace. Always, there is the uphill climb for credibility among retailers — a retailer is very wary about making a heavy buy on a release from a label that may be out of business next week.

Again, the leaders in marketing and promoting on the independent level are an aggressive few whose labels are geared toward the black, urban and dance markets. These labels have learned that by discovering good talent, marketing and promotion can be done effectively by a few people for a handful of dollars.

Joe Kolsky, whose Pandisc label is enjoying success with acts such as Opus X, The Rock Rangers and Blowfly, does the promotion on his label with the help of Glynne Daniels. "Once in a blue moon do we hire outside, independent promotion. Basically, the two of us handle it ourselves," Kolsky said. His 30 years in the business is typical of the kind of experience found at the successful independents.

"One thing that I'm especially proud of," boasted Fred Munao of Select, "is that we can make a record that doesn't cost a fortune. And when a record doesn't cost a fortune, as far as I'm concerned, it's an honest record." Select Records has been on the charts this year with U.T.F.O. and The Real Roxanne. "If there is a problem at major labels, it is that in the passage of time, practices, customs and mores

have created a situation where records are made and cost labels inordinate amounts of money. When they have an inordinate amount invested, they resort to inordinate means of promoting it. The public then has to listen to stuff on the radio that really shouldn't be there, but is, because of the pressure the labels put on the stations," said Munao. Munao and his peers at other independents are having to combat a system of complacency. "In the old days, every record was judged on its own merits," stated Munao, whereas today he observes that a record gets on the charts because of the label it's on or the artist that does it, whether or not it's a good record.

Profile Records is among the elite in independent circles. Run DMC, the street-wise rap band from New York, is its chief success. Both of Run DMC's albums are certified gold. The second, "King Of Rock," is at 550,000 and still going strong. "Our philosophy is, if you have a good record, you don't need to spend a lot of money promoting it," offered Cory Robbins, president of the label. "Every year or so, you see a new independent label start up and take out big full page ads in all the trades. You know there's somebody behind them with a million dollars. They're usually not successful because they don't realize that the music has to be there first. We started this label with \$34,000 four years ago and we've been very successful." Even now that he could spend more on promotion and marketing, Robbins stated that he chooses not to. "Promotion is important, but if you've got a good record out, you don't need to spend that much," said Robbins. In addition to Run DMC, Profile has done remarkably well with Paul Hardcastle, Dr. Jeckyl And Mr. Hyde, Sharon Brown and Pumpkin. Their first foray out of black-oriented dance music is under way with the release of a record by the LeRoi Brothers, a rock and roll band from Texas.

"In our situation," stated Max Kidd, president of T.T.E.D. Records, "we've got a movement going," referring to the Washington, D.C.-generated phenomenon called "Go-Go." "More than just a record company itself, we've got something that will set the trends of style and fashion." The biggest factor in Kidd's decision to leave independent distribution for Island Records was lack of promotional support. "By not getting out there and helping me promote my label, I had to leave the independent distributors. Quite a few of them have lost that innovative creativeness that is necessary to really build a label to take the place of all the other labels that are going to the majors." Kidd does all of his own promotion. An example of his innovative spirit was a recent promo-

(continued on page 54)



Denise LaSalle — Malaco

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Black Radio Takes Its Role In The Community Seriously

By David Adelson

LOS ANGELES — The role of a black contemporary/urban radio outlet goes far beyond just entertaining its listening audience. The very nature of the communities served warrants a special involvement by an outlet in activities that affect the well being of the listener. Today's BC/urban outlet keeps an ear to the street and the highest profile possible in the community. While CHR outlets focus their energies on big money promotions and advertising, black radio has maintained its role of community involvement as a means of exposure. Black radio truly serves its listening audience.

"Traditionally black radio is different to its listeners than pop radio is to its listeners," said Lynn Tolliver, PD at Cleveland's WZAK. "Our audience feels like the station belongs to them." Tolliver cited the needs of his audience and the subsequent role his station must play. "Black radio is the only format for our community," he said. "The white listener has an assortment of formats — CHR, AC, AOR. With the black community it's all balled up into one. So, not only do we entertain but we also provide an important service."

According to Tolliver, hit radio stations don't need to place as high of an emphasis on community involvement in their quest for higher ratings and profits. He stated, the exact opposite is true with the BC/urban station. "In order for black radio to make a real impact, it has to be involved in the community," he said. "It has to have its face out in the public. There's no other way you can get around it."

Tolliver pointed out that community service and involvement are an integral part of a BC/urban outlet's push for a greater audience share.

Among the recent activities by the station is participation in a "perfect attendance" contest where high school students with perfect attendance would receive from the station (in conjunction with Coca-Cola) a trophy and concert tickets. In addition, Tolliver pointed out the participation of many air personalities in various "career days." "The jocks will go around with members of the Cleveland Browns to emphasize how important

school was in their lives prior to their careers," said Tolliver. "We've done that for the past three years. The jocks really serve as role models for the community."

"In order to be a successful black radio station there has to be a greater community involvement. All the other stations can really get by playing the hits," said Doc Hollidae, PD at Raleigh, N.C.'s WLLC. "The black community is different because they look to black radio for information, news, as well as entertainment. We are like the heart throb of the black community."

"We try to give as much information as possible," said Hollidae. "We're involved to the point where we sponsor blood drives and help needy families. Anything that we can do to let the community know we're its radio station and let the people know we are with them."

This month WLLC will be sponsoring a family day in the park in honor of black music month and will continue to sponsor blood drives. The station's regular programming features a "Job Watch" which spotlights employment opportunities in the city.

"That's the way radio should be," said Hollidae. "It is radio's role to be involved in the community. Unfortunately, when some station's thinking about dollar bills you get such astronomical promotions like several stations in this market. That's all well and good but the involvement is not there. They're more like buying an audience than serving an audience."

Hollidae concluded, "hopefully our listeners know every voice they hear at the station. They feel some kind of connection. With other formats you hear some voice and all you do is connect it to the music. Hopefully, we help people besides entertaining them."

"Community involvement is definitely a major emphasis at our station and I feel it's a necessary component for any station with a black/urban format, said WJLB Detroit's James Alexander. "Today, a lot of the music is the same and a lot of promotions are the same but it is a niche that we have and I guess CHR's can't move in on that."

"The black audience is close to radio. It identifies with its radio station. And if the station is smart it will in turn identify



New Edition — MCA

with its audience," said Alexander. "To me it's the only way to survive."

Among the successful promotions the station has run is its annual "Coats For Kids" drive during Christmas as well as "The Christmas Wish" promotion. "We try to grant as many wishes as possible," said Alexander. The PD pointed out numerous voter registration drives by the station and noted several of the station's employees have become deputy registrars.

Among the daily features on the station is "Survival 98" which is basic information for the audience. "It's basically survival information," said Alexander. The programmer spoke of an upcoming Fathers Day promotion where the station will send a person and his father anywhere in the U.S. or send a person to wherever their father may be. According to Alexander, the promotion carries an important message for the community.

According to KDKO Denver's Jay Johnson, "a lot of CHR stations have big budgets and are looking to buy their audiences. With us there is an emotional factor involved."

"Our listeners are very emotional people," said Johnson. "And they're very personal people. BC/urban stations are a reflection of that and when you blend those two elements together, you have something very special."

Among the station's recent activities is participation in a career fair as well as a Cinco de Mayo celebration. "I've found that with this format the audience is very receptive of your efforts," said Johnson.

"The people like the personal touch. People listen to you and they develop loyalties. It's unbelievable, you have to witness it yourself."

According to Johnson, the role of his station is "to serve, inform and entertain the audience — alert them to what is happening. I think a radio station should realize and execute that role."

"We are after a specific group and therefore we have to do what I call servicing the audience," said KUKQ Phoenix's Ed Hamlin.

The station recently concluded a community clean-up project as well as a promotion that included a giveaway of several solar hot water heaters.

"We have to make our involvement," said Hamlin. "And because of that effort we really feel like we're a more responsible station."



Jeffrey Osborne — A&M

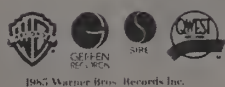


DeBarge — Motown

The Legacy of Black Music

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MORRIS DAY · SIEDAH GARRETT · LARRY
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HOLLIDAY · JAMES INGRAM · AL JARREAU
QUINCY JONES · CHAKA KHAN · KID
CREOLE AND THE COCONUTS · EARL
KLUGH · PRINCE AND THE REVOLUTION
RICHARD PRYOR · RADIANCE · ROCHELLE
NILE RODGERS · ROGER · RUFUS · SHEILA E.
DICK SMITH · JIMMY SMITH · SHELLEY
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ON WARNER BROS. RECORDS, CASSETTES AND COMPACT DISCS

CHR Redefines The Meaning Of "Pop"

By Peter Holden

LOS ANGELES — The explosion in the past few years of artists such as Prince, Michael Jackson, Billy Ocean, Luther Vandross and many others onto the airwaves of CHR stations around the country, has signified a major change in the attitudes of both radio programmers and the record buying public. The lines between what is B/C or urban music and what is pop music have become blurred substantially. The cause of much of this blurring is the mass market popularization of "dance music." As Jeff King, P.D. at Seattle's K-PLUS CHR says, "there is no real dance music any more." With recent remixes by Tom Petty and Don Henley doing well, it is obvious that dance music has become the norm, rather than the exception in the last two years.

Yet the acceptance of a whole new set of black artists onto pop radio is indeed a new phenomenon. While Y106 in Orlando's Rick Stacey notes, "in the past CHR has been 40 percent black music, and its just been so low for a while that it seems like a lot, though things are just getting back to normal," the breaking out of the Mary Jane Girls, Vandross, Whitney Houston and others points to a new level of open mindedness. Larry Doss, P.D. of Boise's KFYO explains, "It's just the general turn of the times, and I am definitely finding it true of this market as well. People like Luther and others, you wouldn't have even tried playing them two years ago unless they were climbing the CHR chart pretty steadily. Now we are much more aware of that type of single from the beginning."

While the number of crossovers added to a CHR's playlist obviously depends on such static factors as the ethnic makeup of the station's market and the actual appeal of a particular song, markets such as Washington D.C. - which has the highest percentage of blacks of any national top 10 market - or San Francisco, traditionally a fast-breaking and club-influenced market - have clearly been feeling the popular trend toward black music. Alan Burns of WRQX in Washington comments, "we have always had a pretty high incidence of crossovers because of the market, and while we are continuing that trend, what we are finding right now

is that there are not *enough* records crossing over. The sound right now is a little too pop-rockish. And some of the records we have tried to cross haven't done as well as we expected. I think in many cases it just depends on the song. For instance we didn't play "Roxanne Roxanne," but we did play "Rapper's Delight," and that decision was a function of what we thought our audience's acceptance of the song would be," A P.D. in a very trend-oriented market, KMEL's Joe Bazzo in San Francisco notes, "I would say that right now we pay as much attention to the urban charts as we do to the pop charts. I think we are coming out of the box faster on things like the Mary Jane Girls and others than in the past. In my opinion, Prince is the artist that did it; he and Steve Wonder helped to really break the color barrier in the minds of many program directors. Now people judge music more on its own merit, not on the color of the artist. We are going to play the hits, regardless of whether they are black or white."

In many cases, P.D.s say that after being exposed to Prince, Vandross, Billy Ocean or one of the many crossover successes of the last few years, their audiences discover a wealth of new music that was formerly only heard on B/C stations. Tom Collins, P.D. for KSEZ (Z93) in Winston/Salem remarks, "There is so much crossover right now, that if you aren't aware of what is coming on the black charts, you are in big trouble. I think in part, that it is a result of people looking for music alternatives; there is simply more of an awareness of different music. And before in CHR there seemed to be some real concerns about jumping on a Con Funk Shun or anything like that, but I think Prince and the Time and others have really helped to dispel a lot of those fears. They definitely opened doors."

Steve Becker credits veterans such as Jackson and even Phil Collins — his Prince-like "Sussudio" got dance music onto AOR — as contributing to the new awareness of black artists on CHR radio. "I look at Michael Jackson as the one who broke out of that urban mold and turned it into pop music, and I look at Collins as the one who broke out of the AOR base. Now its ok for an AOR to play Prince or the Time. That same thing happened at



Philip Bailey — Columbia

CHR. Obviously each station has to look at their own demo and market, but black music is clearly becoming more popularized right now. Though I think that when you get into rap, you go into more strictly urban radio, more and more I think the emphasis is on the song itself."

Many stations can attribute their successes to this surge in the popularity in dance-oriented and black music. Y106's Stacey explains, "Our success in the market is due to urban and black music. We came on very urban intentionally and it has worked tremendously. It is definitely the trend for our market, and Orlando had never even had anything like an urban station. When we got here two years ago, something like the Mary Jane Girls would never have even gotten played here. I think we totally opened up the market to black music." But what has caused this great surge in acceptance of artists and styles that have been around for years? "I think what has happened is that the men in the audience have changed. The women always liked black music, but now black music is more acceptable to men."

The wave of dance music, remixes and 12" dance singles have also had a great effect on the overall music scene. KMEL's Bazzo notes, "When you get into markets like San Francisco, you can't ignore the clubs and the records that the clubs are breaking. When you are fooling with ratings and all that as a programmer, there isn't too much room for experimentation, and the clubs really serve as a good barometer for new music. You can take a gamble based on what is happening there — once you see a record happening in 20 clubs, then you know that you are on to something. Things like Klymaxx, Murray Head, and right now it's Freddie Jackson, these have all been broken in the clubs and they have to be given credit for that." Keith Isley, P.D. for Miami's progressive and urban CHR 195, agrees: "There has been a lot of crossover both ways recently, because white artists are doing a lot of dance music too. Basically, here the black hits are the pop hits, and we stay in close check with the clubs. Often time, records will break out of the

clubs before they are ever worked pop. On the air we play remixes if the 12" is a better record, and we will also edit and make our own versions. CHR is supposed to be very mass appeal radio, and if your market reflects a heavily ethnic population, then a good portion of your playlist should be from B/C and urban artists."

But more and more CHRs in markets which are not influenced by an ethnic segment of the population are including *substantially* more black music on their playlists. Though some start slow, one P.D. says he adds a rap song once a week, then three times a week, then daily until it becomes a hot record. Given the chance, things like Lisa Lisa's current single or Rene & Angela's "Save Your Love" which are clearly urban-based but pop enough for most CHRs would take off even in middle America. And according to one programmer, now is the right time. "Compared to the other stations in Seattle," says KPLUS's Jeff King, "we definitely pick up on urban and B/C things faster, and for us, it seems to depend on the time of year. We get things crossing over from AOR in the winter, and right now we have a greater number of things crossing from B/C." But that, of course, is not the bottom line.

The final word is the song, and the reality of the music scene currently is that much of the best music out today is from black artists — as has been the case throughout the history of modern music. And now that dance is the reigning commercial ace, look for more and more crossovers and a more open minded and open eared style of pop radio.



Luther Vandross — Epic



Kool & The Gang — De-Lite

Lionel Wins All Night Long...



...At the ASCAP Pop Awards



BLACK MUSIC MONTH

Fusion: The Union Of Different Things

By Lee Jeske

NEW YORK — According to Webster's *New World Dictionary*, "fusion is the the union of different things by or as if by melting; blending; coalition." In other words, music is usually a fusion: a fusion of notes, a fusion of instruments, a fusion of player and listener.

Well, the jazz today is filled with fusions. Yet, the term "fusion" refers to somebody's idea of a union between jazz and rock.

"It's become such a meaningless term," said Jay Beckenstein, the leader of Spyro Gyra — certainly one of the most successful of "fusion" bands — in these pages a couple of weeks ago. "... I don't believe it says a darn thing. The term has, in fact, been applied to such a diversity of artists — sincere, insincere; jazz, non-jazz; improvised, non-improvised — that I don't see it. How can you call George Benson and Weather Report the same kind of thing?"

And, of course, you can't. Or you can. Are they both jazz? Are they both rock? Are Louis Armstrong and Ornette Coleman the same kind of thing? Are they both jazz?

The term fusion became popular sometime in the late 60s, around the time Miles Davis was electrifying his bands and playing venues like the Fillmore East. A large number of Miles Davis alumni — Tony Williams, Wayne Shorter, Herbie Hancock, John McLaughlin, Chick Corea, Joe Zawinul and others — and players like Donald Byrd, Jean-Luc Ponty, Michael Urbaniak and Grover Washington, supported by labels like Columbia, Elektra, and CTI, were finding that various elements of jazz — improvisation and that elusive butterfly "swing" appealed to larger and larger audiences when fused with such rock equipment as synthesizers and wah-wah pedals. "Fusion" was born, a birth that was not that easy. As thousands of listeners filed in to concert halls — a change right there, since most jazz bands were drawing, at best, hundreds of listeners to clubs — to hear Return to Forever, Herbie Hancock and Headhunters, the Mahavishnu Orchestra, Tony Williams Lifetime, Donald Byrd and the Blackbyrds, the Crusaders (formerly the Jazz Crusaders), Weather Report, and

others, dozens of critics scratched such terms as "sellout" onto their pads. Yet jazz/rock was nothing new, really. "I invented fusion," Herbie Mann once told me, referring to his "Memphis Underground" days. Sure; and even before then, jazz and rock were occasional bedfellows.

Well, fusion is running rampant through the jazz world today: fusion of jazz with classical music, with folk music, with country music, with third world musics, and, yes, with rock. In fact, the jazz world has never seen so much fusion.

Let's go back to those fusioners of 10 and 15 years ago. Chick Corea continues to lead a jazz-rock band every other year or so, but he also plays classical concerts, tours with an acoustic jazz trio, and does duets with Gary Burton, to mention a few of his activities. Weather Report is, amazingly, still in business-though its current music bears little resemblance to its early records: their sound has become richer and they've fused other elements to it. Grover Washington has continued to lead successful fusion bands, and has also participated in straight-ahead projects with the likes of Kenny Burrell, Dexter Gordon and Sonny Rollins. Michael Urbaniak has two musical lives: he records, and performs, standards with a jazz quartet; and he leads an electrified band that features his "talking violin." Herbie Hancock leads Rockit, a fusion of dance music with everything else, and still takes the odd acoustic tour with some form of his VSOP (which always includes bassist Ron Carter and drummer Tony Williams, and has also included Freddie Hubbard, who long ago abandoned fusion, Wayne Shorter, who continues Weather Report, and Wynton and Branford Marsalis). John McLaughlin, after years of acoustic playing, dusted off his electric guitar last year and formed a new version of his Mahavishnu Orchestra. In other words, many of these players found that they could have their cakes and eat them too: that they could mix in some straight-ahead work with their jazz-rock work. That they could play what they wanted to. And, in many cases, what they wanted to play was fusion, (it's *all* Miles Davis wants to play.)

And, like Beckenstein says, how can



Miles Davis — Columbia

you compare Weather Report with George Benson? Benson, in fact, doesn't even play fusion — he plays pop music, pure and simple. He is a romantic crooner, yet he's still one of the best jazz guitarists around. So, every so often, Benson pops into the studio to play sideman to Jimmy Smith, or participates in a jazz show — such as the coming *Kool/N.Y.* Jazz Festival salute to Benson's mentor, Wes Montgomery.

In the original sense of the term fusion, then, who plays fusion? In addition to those already mentioned, Bob James, Dave Grusin, the Yellow Jackets, Koinonia, Wilton Felder, George Duke, Jeff Lorber, Tom Grant, Skywalk, Chuck Mangione, David Sanborn (who can also be found in the Gil Evans Orchestra horn section), George Howard, Kenny G., Indra Lesmana, Lee Ritenour, Arnie Lawrence, Cabo Frio, Special EFX, Kazumi Watanabe, John Scofield, Pat Metheny and hundreds of others still play jazz/rock, though no two of them sound alike (some, like Kenny G. and Howard, lean more towards r'n'b than jazz). Arthur Blythe, a noted avant-garde alto saxophonist, just made a fusion album. Players of "harmolodic music" — Ornette Coleman and Prime Time, Ronald Shannon Jackson and the Decoding Society, Jamaaladeen Tacuma, and James "Blood" Ulmer — play jazz/rock, but they don't play fusion. Avant-garde violinist Billy Bang has just formed a funk band. Jazz/rock is ubiquitous but it certainly isn't all fusion. Perhaps the ultimate jazz/rock fusion is the meeting of Sting, and his English rock sensibility, with Branford Marsalis, Kenny Kirkland, Darryl Jones and Omar Hakim and their jazz sensibilities.

But what about all the other fusions in jazz. The fusion of jazz and classical music has produced Free Flight, Claude Bolling, and Sky; has led to such interesting albums as the Kronos String Quartet playing Thelonious Monk, the Vienna Art Orchestra playing Erik Satie, Giorgio Gaslini playing Robert Schumann, and John Lewis playing Bach; has caused such jazz players as Herbie Hancock, Bob James, Ramsey Lewis and Branford Marsalis to consider recording for the Masterworks side of CBS. In addition to

the Columbia and Epic sides; has seen players like Keith Jarrett, Wynton Marsalis, Chick Corea perform classical recitals; and has led to such interesting combinations as the James Newton Flute Quartet and Anthony Davis' Episterne. The fusion of jazz, classical romanticism, and forms of folk music has led to Andreas Vollenweider, George Winston, Shadowfax, Mark Isham and the other amazingly successful forms of "new acoustic music," or whatever you want to call it.

And we're still not nearly at the end of the jazz fusion road. Did I say jazz and country music? Not as unlikely an alliance as it sounds — hell, Bob Wills and his Texas Playboys were fusing those two musics decades ago, with wonderfully swinging results, and bluegrass and New Orleans jazz are closer cousins than you might think. Contemporary players such as David Grisman, Steve Morse, Mark O'Connor and Marty Krystall and Buell Neidlinger are jazz-country fusionists.

How about jazz and world musics? The new Dave Grusin/Lee Ritenour LP makes fine use of Brazilian singer/songwriter Ivan Lins — carrying on a fusion that goes back to the days of Stan Getz, Charlie Byrd, Antonio Carlos Jobim and other bossa novaists and continues through Milton Nascimento's collaboration with Wayne Shorter, the work of Tania Maria and many other jazz/Brazilian fusions. Latin music with a Spanish tinge, which has been wedded to jazz since the days

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The Crusaders — MCA

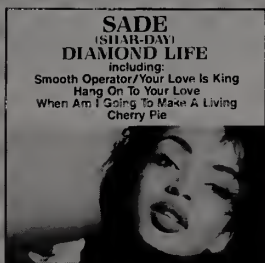


Kenny Burrell and Grover Washington Jr. Blue Note

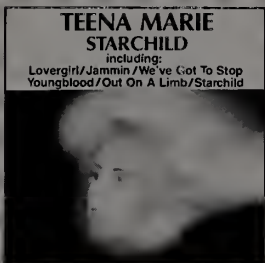
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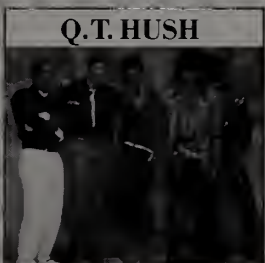
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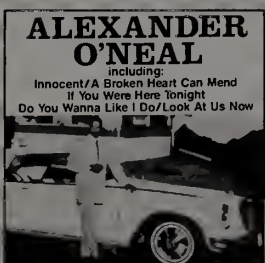
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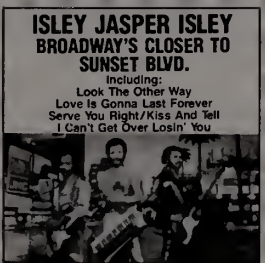
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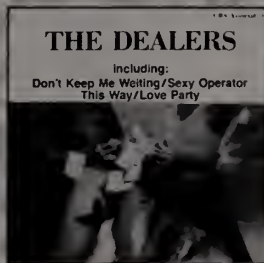
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ALEXANDER O'NEAL. He's off to a fast start with this debut album produced by Jimmy Jam and Terry Lewis. Including the Top-10 hit, "Innocent" and the new, "If You Were Here Tonight." ZSA 04718

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BLACK MUSIC MONTH

The Tunes That Shaped American Music — They Call It The Blues

By Sharon Raiford Crews

Editors Note — Sharon Raiford Crews is a freelance journalist who has spent many hours researching the history of black music. Although pertinent information on secular blues has been documented, the best is learned from the pioneers of black music and those of all nationalities who are keeping it a vibrant part of American culture. She takes us back to blues music's beginnings, and explores the direction it's taking — nearly 100 years later.

MEMPHIS — In the September, 1923, issue of the Boston, Massachusetts-based *Metronome*, one of the nation's first music trade publications (defunct in 1925), an unsigned article was written about a curious and socially-tabooed style of music. The form, termed "native," spoke of issues only mentioned behind closed doors. Like a dormant volcano, that kind of behavior (as it was often described), exploded with an enormous eruption that was to change the course of American music: "The craze for blues is now at its height. The end is not yet. Mechanical companies are tumbling over each other in their eagerness to discover real blues."

"There are bushels of inferior compositions on the market labeled blues, but the genuine article by born writers of blues is as scarce as the proverbial hen's teeth. A real blues has a certain struttin' rhythm that is irresistible. It sways the hearer almost with every note. . ."

The report was printed three years after contralto Mamie Smith (1883-1946) became the world's first blues recording artist. Her record, "Crazy Blues," sold 75,000 copies in a month. Although brilliant composer W.C. Handy (1873-1958), known as the "father of the blues," is credited with institutionalizing the music form by publishing "Memphis Blues" in 1912, there still was not an open market for it for years later.

Until 1920, black music was simply considered vulgar because it contained no pretense. It was rather unlike the turn-of-the-century steady offering of opera and classical music. Smith's commercial success made believers of the record industry.

In 1921, 50 race records (recordings by and for blacks) were made. By 1925, 250 blues and gospel records were cut. Black music had become palatable to those who had previously shunned it. There was no denying black music was a hot item.

The basic nature of the black man's existence in America had traditionally

been documented in his music ever since the first slaves were brought to this country. That's why music, particularly blues, is regarded as one of the black race's most highly-developed art forms. As the oldsters put it, "if you really want to find out what America was like, listen to her music. Listen to the blues."

Blues, in less than 15 years of its 1890 emergence, went through quite a few developments. Following its field-hollering form, downhome blues evolved. Performers Gertrude "Ma" Rainey (1836-1939) and Bessie Smith (1898-1937) revolutionized vaudeville blues on the black nightclub circuit. On sheet music, Handy introduced his version of *sophisticated* downhome blues to white America.

During World War I, the blues phenomenon wilted, but quickly regained its vitality as it made its way into the recording studio. The early 1930s nurtured yet another legacy — the combination of blues shouters and the music of such jazz composers as William "Count" Basie (1904-1984). This widely-accepted intonation was the prototype of urban blues, which subsequently produced rhythm & blues. Today, in spite of predictions of an impending death, blues music, in all its transitional modes, continues to flourish.

Its progression is often weighed by the direction it chooses to take. Guitarist B.B. King's latest hit, "Into the Night," is what's viewed as new or fusion blues because of an obvious incorporation of jazz and pop. The song, recorded for a motion picture of the same name, unprecedentedly thrust the famed bluesman into the lucrative video market. King, a contemporary blues shouter, has done what was professionally necessary to stay on top of a competitive heap. He's stayed in the groove of modern times while keeping in tune with the era that propelled his career.

Young blues musicians and recording artists like Stevie Ray Vaughan ("Flood Down In Texas"), Robert Cray ("Bad Influence") and trumpeter Kenneth Jackson are reaching new heights by following in King's experienced footsteps. "Traditional blues, is just a shade, a part of history," quips Bill Lusk, president of the National Blues Connection, a Memphis-based blues information source. "In order for the art to thrive, performers of the new blues have to become musical chameleons, able to adapt to ever-changing times."

Versatile Kenneth Jackson plays what's being dubbed *transitional* blues, the trend of the '80s. Due to his unique talent of



SINGING THE BLUES — Pictured (l-r): Phil Wiggins, Nat Reese, Etta Baker and John Cephas during the 1984 Augusta Heritage Arts Workshop in Elkins, W. Virginia.

appealing to young and older audiences of all races, the entertainer has been chosen to perform during the Sixth Annual National Blues Music Awards in November, sharing the limelight with many of the pioneers of black music.

"Young people today are listening to Prince, Madonna, Cyndi Lauper and the like. They don't know who Muddy Waters or John Lee Hooker is," opines Jackson. "So, I play what they're currently dancing to. While they're tuned in, I slip in some blues. They say, 'hey, that's cool.' What they're really getting is a sublimed course on their musical and cultural heritage."

While the younger performers introduce their individual styles of the blues, another idiom grows stronger. Although many talented female vocalists with beginnings in blues transcended their cultures to work higher-paying jobs as pop and jazz singers, some have successfully continued an undiluted contemporary blues tradition, like the thunderous KoKo Taylor ("From the Heart of a Woman.")

"I'm glad I was able to hang in there for the womens. I feel like I been [an] inspiration, you know, to them," says Taylor, a multi-Handy recipient of the Memphis-based Blues Music Awards and Grammy award winner. "It shows the world here's one woman that can compete with the mens when it come to singin' the blues. This is what I been doing for 20 years and I haven't got tired yet."

"We lost a lot of good ones [Ma Rainey; Bessie Smith; Lizzie "Memphis Minnie" Douglas, 1897-1983; and Willie Mae "Big Mama" Thornton 1926-1984], and I'm gonna go, too, someday. I want to see some young people come along and take our place. I want to be remembered."

Not since the first recordings of blues music has there seemingly been such a broad development of renewed aspirations. An excellent indication is measured by the growing number of folk and blues festivals held worldwide each year. Just a few of them include the Chicago Blues Festival, Mississippi Delta Blues Festival in Freedom Village, Houston's Juneteenth Blues Festival and Memphis' Beale Street Music Festival. In Elkins, W. Virginia, a week of the month-long Augusta Heritage Arts Workshop salutes black music, with classes taught by the likes of Bowling Green John Cephas and Harmonica Phil Wiggins.

A Blues Archive recently opened on the campus of the University of Mississippi at Oxford and is hailed as the only one of its kind in the world. It houses more than 10,000 books on black music, 30,000 phonograph records and other materials.

Included in the archive's invaluable are the Kenneth S. Goldstein Folklore Collection of Afro-American documentations; the B.B. King Collection of historic albums, 78s and 45s, along with King's personal record collection; and a section of rare anthologies.

"Our collections are complementary in their coverage of blues topics ranging from blues music's beginnings, to the folk revival of the '60s, through the contemporary international blues scene, to the influences and interchanges among blues, jazz and popular music," describes archivist Suzanne Steele. "As news of our existence spread, other additions have come in, including a collection of priceless documents and records on gospel music. We're now being recognized as the world's nucleus of information on black music."

In order to handle global inquiries, some of the archive's employees are fluent in a number of foreign languages. "Interest in black music is very much alive more so in other countries than here in America. There are many international musicians who have reached fame by adopting the black style," adds Steele.

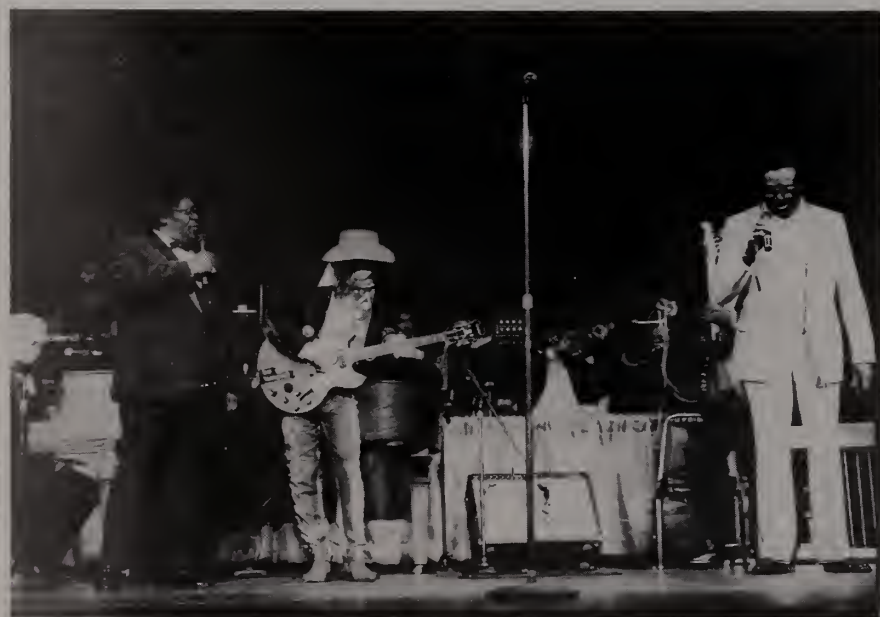
Harmonica player Walter Liniger has helped perpetuate blues music throughout Switzerland. He's spent the last decade researching its roots. "Black music, in its early forms, has become such a collector's item. Not just the record as an artifact, but the music itself. I was inspired by Muddy Waters because of his style. In my opinion, the one to watch now is Robert Cray," says Liniger.

Other international blues musicians feel the place for traditional blues is on the nightclub or special events circuit rather than back in the recording studio. "It's a music for the faithfuls, really," declares Ian Beecroft, a contemporary bluesman from Molesworth, Tasmania, Australia. "There's no great hope of expanding it to a wider popularity. It's a music for the diehards."

Blues guitarist Ben Rish continues. "Blues, as you know, is a diverse field of music and every performer has his particular style. Our (his and Beecroft's) form is to capture some of the early '50s-style of Chicago electric blues. That's what's selling on our continent, really. In order to make it, you have to give your paying audience what it wants."

In the past year, Beecroft and Rish have taken Australia by storm. Beecroft is recognized as one of Tasmania's stalwarts of black music. Now performing regularly in Sydney, Rish is considered one of the best blues musicians to come out of

(continued on page 5)



SINGING THE BLUES — Pictured (l-r): Charlie Rich, B. B. King, Stevie Ray Vaughan and Albert King during the 1984 National Blues Music Awards.

AN ENTIRE YEAR OF BLACK MUSIC MONTHS.



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THE ARTISTS OF BLUE NOTE



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■



FEBRUARY, 1985 — ASCAP president Hal David greeted ASCAP members Nickolas Ashford and Valerie Simpson at the duo's February performance at Radio City Music Hall in New York. Pictured (l-r): Nickolas Ashford, Mrs. Hal David, Valerie Simpson, Hal David and ASCAP member Ralph MacDonald.

Optimism At The Majors

(continued from page 42)

don't want to move away too strongly or alienate ourselves from the R&B market, because that's where the majority of my artists are really going to win their bread . . . I still see for the most part R&B radio playing R&B stuff with some of the urban contemporary or pop crossover overtones that have already happened well at pop radio and pop doing the same thing. They're not going to be as quick to jump on a brand new unknown black artist just because it sounds like something that'll fit their formats. They're going to wait to see that it does well at the R&B format and/or dance format before they take a gamble on it." Besides new long-awaited Pointer Sisters material, Wells cites new acts 9.9 and Evan Rogers as hot prospects for the label.

PolyGram's LeRoy Little predicts more success for the label whose pacesetter act, Kool & The Gang has been the most successful crossover group of the decade. New music from Rene and Angela and ConFunkShun. "I've seen crossover definitely do much more volume, if you cross at that other level. I feel good here at PolyGram, because we definitely have

that vehicle. We will be able to cross records (pop), and vice versa, with records that are happening on the pop side that we feel good about we will be able to move on them here on the black side."

Of the labels contacted, all voiced a level of satisfaction at the climate for black music in today's marketplace. The accomplishments of the last two years are being capitalized on at every label's promotion and A&R departments and all signs point to a continued high penetration of the pop market by established and breaking acts. As PolyGram's Gaspar says, "The few companies that are smarter are now looking at the "urban" music — you know, or R&B or black or racial; we're at "urban" now and God only knows where the next phase is going to take us — but basically R&B has broadened its base with the record companies. Michael Jackson just blew it out the box . . . And record companies are realizing that these quote black acts have the potential, and they're looking at those numbers and record companies are now being more open-minded about urban acts."

Fusion's Popularity

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of Jelly Roll Morton, is fused to jazz by Paquito D'Rivera, Dave Valentin, Hilton Ruiz, Tito Puente's Latin Jazz Ensemble, Poncho Sanchez and dozens of others. Jazz and Indian music can be heard blending in the music of Shankar and his brother, L. Subramaniam (the meeting of the two improvisatory musics goes back much further than that — to Ravi Shanker's meetings with jazz players in the 50s and John Coltrane's work in the '60's). Jazz and African music gets fused in the work of Hugh Masekela, Fela, Manu Dibango and Abdullah Ibrahim.

And what about the fusion of jazz and

reggae (Oliver Lake's Jump Up), jazz and marching band music (the Dirty Dozen Brass Band, Lester Bowie's Brass Fantasy) and jazz and gospel (Lester Bowie's Brass Fantasy), or the bands that just seem to fuse everything into one great stewpot (the Art Ensemble of Chicago, for example, or the Carla Bley Band).

One of the things that keeps jazz so vibrantly alive and fresh — though, I guess, next to Black Contemporary music, it can be termed Black Traditional music — is its ability to fuse, its ability to unite "different things by or as if by melting; blending; coalition . . ."

They Call It The Blues

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Tasmania. Together, they're keeping their versions of downhome blues alive in their land "down under."

In the past near century, black American music has travelled far, its appearance changing as abruptly as a musical kaleidoscope. Blues music apparently lives in every octave performers belt out. It doesn't matter whether they're playing rock, soul, gospel or country, they're

helping to preserve that shade of black music.

Beecroft states it well: "We may not have the ancestral background to create the styles. The best we can do is simply love the music, play it and remember from whence it came."

And as American bluesman Kenneth Jackson puts it, "If we stifle blues music, it'll die. We must allow it to evolve."

Indie Labels Roll On

(continued from page 44)

tion he did with Chuck Brown And The Soul Searchers' record, "We Need Some Money." "I went into the state lottery boards and gambling arenas, and I said, 'Hey, you want to draw from the black audience? Let's do a co-op thing!', and they would say, 'We need a 1,000 free goods,' and I'll say 'sure' so long as I know we're getting the exposure," Kidd said.

Relations With The Majors

A bold new confidence has surfaced among these successful independents as they face-off with the major labels for market share. Many staunchly defend independence because of the freedom it gives to take risks. Many maintain their corporate identities while looking to major labels for distribution. What is true beyond question is that the two coexist, if somewhat in tension, out of mutual necessity. The huge worldwide marketplace for recorded music is sustained, in large part, by the multi-national, megabuck recording companies. But, the continued sustenance of this industry depends on the continued flow of new talent, creative ideas and innovative business practices, many of which are nurtured on the street level by independent record labels.

Independents across the country are surveying the landscape of their market. And not a few of them are choosing to add the clout and penetration of major label distribution to the contour of their company profile. These arrangements are structured in a variety of ways; some are simple pressing and distribution (P&D) deals like Philadelphia-based Philly World's pact with Atlantic Records, while some are more involved like Private I's Epic Records agreement.

In the high-risk rough-and-tumble of breaking new artists, major labels welcome ways to trim their downside. A typical P&D costs very little in comparison with signing, recording and promoting their own artists. The discovery of new talent and the larger financial risk are borne by the small label, thus relieving pressure from a major label's bottom line.

Emergency Records in New York has been in existence for six years. President Sergio Cossa's label took a quantum leap two years ago. As ink dried on a deal with Atlantic Records, their first release, Shannon's "Let The Music Play" bulleted up the R&B and pop charts. "Unless you are willing to wait a long time and use a lot of money, the most expedient way of breaking an act is via a major," Cossa said, justifying his move to sign the deal. Cossa cited his personal regard for Atlantic president Jerry Greenberg as a large part of the reason Emergency went with Atlantic. "Independent labels are serving an A&R function for majors," Cossa opined. "Indies can't break a pop act nationally. We need to work with majors, not against them." The terms of Emergency's Atlantic deal call for the major to press, distribute and help promote LPs and 7" singles, while the indie does its own 12"s. Shannon, and Emergency's other big act, Nolan Thomas, are proven dance floor hitmakers. Dance music is Emergency's primary area of expertise, and thus why it was natural for them to maintain control of the 12" format.

Philly World Records is the very successful label of the Global Entertainment Company in Philadelphia. They, too, have an agreement with Atlantic Records, limited to pressing and distribution. Pete Pelullo, president, stated, "We are distributed through WEA, but we handle our own promotion and marketing. Atlantic will take our records to radio, but we do the rest." Pelullo also commented on the majors' view of risks, saying, "You're

going to see the industry get more into the P&D deals, because I think the majors are going to take the approach, 'If you want to be in the record business, no problem, but you're going to take some of the risk also.' And I think that's how these P&D deals are structured, where the majors have less risk, and if you believe in your product then you're going to spend your money to market it."

Philly World had a #1 R&B hit and a solid pop crossover this year with "Gotta Get You Home Tonight" by Eugene Wilde. The first two-and-a-half years of Philly World's three-and-a-half year existence were spent as an independent. When asked if it was a problem of getting paid that caused him to leave independent ranks, Pelullo responded, "I didn't really find the payment a problem, I found the exposure a problem. Out of the 14 independent distributors I was using, I still deal with six of them today as major one-stops. A major retail outlet, or one-stop, or even a rack jobber really thinks twice when the company is independent. Whereas, if they know the distributor, they'll take in 100 or 150 pieces knowing they can give it back in a return." This has helped gain exposure for Wilde, Philly World's most successful artist. "Now Philly World is getting a name for itself, with three or four pieces on the chart. I think its like anything else, if you have a record and you have an organization and an administration behind the company, as we've proven, you can take it to #1," said Pelullo.

Bill Craig, vice-chairman of Private I, voiced some of the caution of being linked with a major. Private I has a distribution deal with Epic Records. Craig warned, "When you're with a big company, a lot of times they have a tendency to wait for massive orders to come in before they fill the demand. Whereas, with a smaller company, as far as distribution goes, they have to be on top of it a little bit more, because that's where their livelihood is." Private I controls its own promotion and Epic, as Craig described it, "polices the situation." Private I's roster includes LaToya Jackson, Juicy, Legacy and Herb The K.

Summary

The future of the independent label would seem to be on sure ground. No one can predict with any accuracy what tomorrow may bring. But certainly, for the near future independents will be healthy and playing an increasingly important role in the record business. Large corporations necessarily have to play it safe — it is in their own best interest to do so. In this climate, the fresh-thinking, entrepreneurial spirits of the independent labels thrive. The Fat Boys, Newcleus, Run DMC and others are breaking ground the majors could not break. In the end, everyone benefits from independence — the independent label and the independent spirit are alive and well!



Diana Ross — RCA

Artists And Producers

For Veterans And Rising Stars, Crossover Is The Key To Success

By Rusty Cutchin

NEW YORK — Enough can't be said about the increased visibility of black music artists in the past two years. Whether one traces its occurrence to Michael Jackson's success, the rebirth of dance clubs or the gradual acceptance by musicians and writers of the source of pop music's greatness, the event has implications far beyond the question of what bin to put a record in. And although it's not likely that styles could grow so similar that a universal "music" chart could encompass the Mary Jane Girls and Motley Crue on the same day, those acts that do gravitate toward the center are representing collaborations of a more diverse musical background and wider range of influences than ever before. Witness the number of black acts working with white producers, pop acts working with street producers, "art" groups employing black rhythms and the like: The Pointer Sisters with Richard Perry, Madonna and David Bowie with Nile Rodgers, Bob Dylan and Hall & Oates with Arthur Baker, Phillip Bailey with Phil Collins, The Power Station with Bernard Edwards, Kool & The Gang with Jim Bonnofond, Natalie Cole with Skardina and Sharon. Not to mention the crossover exploits of Culture Club, Harold Faltermeyer, Billy Ocean, Sade, Whitney Houston, Teena Marie and Tina Turner and the AOR invasion by Prince.

For *Cash Box's* annual Black Music special, *Cash Box* spoke to three acts and their producers about various facets of their careers, the merging of white and black styles and the wide open climate black music acts are currently enjoying in the CHR wars.

Deniece Williams/Greg Mathieson

Deniece Williams has attempted just about every challenge a vocalist can meet and remain within the popular music realm. She was widely recognized as one of the finest singers in the music business long before her duet with Johnny Mathis, "Too Much, Too Little, Too Late," brought her squarely into the forefront of the music "scene." Her successful remake of "It's Gonna Take a Miracle" brought her more popular attention, but it was the mega-hit, "Let's Hear It For The Boy," from last year's *Footloose* soundtrack that vaulted her into the ranks of pop music stardom for many people. Nevertheless her albums have always been characterized by strong writing and production, and singing seemingly lifted from the mouths of angels, with a voice capable of the fastest controlled trills or bluesiest improv.

After two successful albums with George Duke (following two LPs of Philly soul with Thom Bell, an LP with David Foster and Ray Parker, Jr., and two albums with Maurice White that stand as two of the best examples of '70s funk), Williams is again changing producers, and the bet is that the veteran singer has made the right choice again. The man in charge this time is Greg Mathieson, who (with a small contribution from Prince)

transformed Sheena Easton from an MOR ingenue to an AOR sex kitten, musically that is. Although Williams needs no such image tampering, Mathieson's musical gifts (he arranged Donna Summer's "MacArthur Park Suite," among other feats) may result in a more fiery style for the singer, if Easton's "A Private Heaven" is any clue.



Shannon

"(Mathieson) did 'I've Got The Next Dance,' (from Williams' "When Love Comes Calling" LP,) which turned out to be a real fun tune, a real up tune for us with that album . . . and over the years we've been bumping into one another coming in and out of studios and in and out of restaurants, so there's been a relationship that's been continued . . . so it seemed quite natural that sooner or later we would end up doing what we're doing now, which is working together." But Williams takes a laid back and confident approach to her choice of producers. Why a change now after her big success with Duke? "There hasn't really been a real pattern with that," Williams says, "I was asked that question when I left Thom Bell and went with George Duke. It just felt like the thing to do. So I really have no deep philosophical explanation as to why I'm not with George and why I'm working with Greg Mathieson. I just bumped into Greg one day and he was on my mind — it felt like the Spirit saying, 'This is the thing to do,' so here we are."

"She's wonderful," Mathieson says of the singer, "She can sing anything and she's quick. She's probably one of the fastest singers I've worked with and I like that about her. She's a real good musician. Writing with her is a joy, because when you write with her she comes up with melody and lyrics at the same time, which freaks me out to hear it. Usually people come up with a nice little melody, but to come up with a lyric at the same time is totally amazing to me."

Mathieson backs up the notion that although the merging of black and white styles may be new to the public, working together has always been an essential part of the musical experience for players of all backgrounds. "To me music is music. I don't draw any distinctions between black and white. And especially with dance music. I mean dance music — what you do is you do it 'til it feels good . . . it's the selling of it that makes it segregated. It's not the public and it's not the musicians that are doing it."

Williams herself recognizes the positive climate of artists of different musical heritage showing up on both charts. "There are a lot of black artists saying, 'Listen, our music belongs on the pop charts as well,' so we can't say, now that we've been talking that way and it finally happened, 'White acts don't belong on black radio.' Because there are a lot of pop acts that I love and respect such as Michael McDonald. So I would hope that

music would just be able to stand on its own, and it wouldn't be a black or white issue. I think that certainly with what Michael did two years ago and what some artists had done prior to that we've established the fact that music is colorless."

Williams and Mathieson will be combining their various talents throughout the summer. The LP, called "Straight From The Heart," is due this fall. Williams will also be busy with her own gospel production company, to which two artists are already signed in addition to Williams herself, who will record a Christian LP for the company. There are also hints that the versatile singer may attempt a jazz album sometime in the future. If some of her writer fans have anything to say about it, it'll be the near future.

Shannon/Liggett & Barbosa

A year ago Shannon was reeling from the instant success of her smash "Let The Music Play," and coping with the adjustment from struggling singer and daytime office worker to full-time recording star. Her producers were likewise celebrating their first collaboration and success as a production team for Sergio Cossa's Emergency Records. Today Mark Liggett and Chris Barbosa are producing the Spinners and about to launch their first rock act after a year that has seen them helm projects for Robin Gibb, Nolan Thomas and Shannon's second LP, which is well on its way to becoming another smash, largely on the strength of the torrid first single, "Do You Want To Get Away." Shannon herself today comes off like a grizzled veteran.

"I just got back from doing *American Bandstand*, *Soul Train* and *Solid Gold*. I'm a little tired." Shannon, unlike most other breakout dance artists, has been touring steadily with a live band since the debut of her first single. "We're still in negotiations for a full tour. So far I'm doing spot dates and I've done a lot of fairs. So I've just finished with Disney World and Disneyland. The story of Shannon becoming the singer of "Let The Music Play" is one of those great New York tales of sudden success. "Someone introduced me to Mark Liggett. He had known a lot of other singers, and I really didn't know this person beforehand. I met him in the studio and he had gotten my number. He called me up, and I said, 'I can't come up' because it was so late that night. I said no way I could make it. So he says, 'Well, try to make it tomorrow.' I made it the next day, and I met Mark, and Mark gave me a different song to sing that was out already. They were looking for a vocalist to cover this tune here. He liked the way I sing, but he says, 'I've got this other tune, suit you great. Try it, and let me see how you sound.' I did try it, and that was "Let The Music Play."

Liggett and Barbosa teamed up for their dance conquests in Manhattan, Barbosa via the mobile DJ route in the Bronx and Liggett via a circuitous odyssey that brought him to New York as a tennis instructor. "I was the guy that got up the bands, and then they kicked me out 'cause I was the worst player," Liggett jokes of his early musical development. But his talent as an organizer led him to start his own company after years of trying to peddle demos with little success. Barbosa brought the streetwise music sense to the collaboration which made "Let The Music Play" one of the most imitated cuts of 1984. The duo's modesty and lack of extensive musical training belies the fact that they are responsible for some of the most technically sophisticated recordings to emerge from the club scene. Both fully

credit synthesist Robbie Kilgore for immeasurable contributions to the "Shannon sound," manifested in the initial hit, it's follow-up "Give Me Tonight" and the current single, which with its powerful hook and techno-pop break is storming the R&B and pop charts after dominating dance lists in recent weeks.

Although Liggett and Barbosa have been accused of making similar sounding records, a careful listen to Shannon's material next to Gibb's record or Thomas' "One Bad Apple" illustrates the duo's versatility. For Shannon, this versatility has resulted in a presence on the pop charts that many veteran R&B singers have struggled years for. Shannon feels its due time for the opportunities awaiting black performers. "I look at it the way Leonard Bernstein said — that music is music and we should all come together."

The System

David Frank and Mic Murphy represent the best of both worlds in terms of creative control. As the System, the two are both artist and producer of their own material as well as other artists. They contributed songs to Chaka Khan's "I Feel For You" hit LP. They have a number of tunes on Siedah Garrett's upcoming LP and they're remixing the latest single from British pop



Mic Murphy of The System

dance band Go West, called "Eye To Eye." But their priority at the moment is the System, whose latest Mirage single, "The Pleasure Seekers," has just been released. One interesting aspect of their development is that Murphy, who is black, grew up steeped in the rock and roll tradition of Jimi Hendrix and Sly Stone in Jamaica, Queens, while Frank, who is white and who, along with Nolan Thomas, represents the two white performers on Atlantic's black roster, played in funk groups. "If you listen to the new single," Murphy says, "It's sort of a funk tune, but it has heavy, heavy rock overtones — heavy metal almost. I think that says something about our ancestry, shall we say. Even "You Are In My System" (the group's first hit single), that has its rock and roll overtones, and it definitely has its funk base. So I think we'll always have that — not to say that it comes from one side or the other, but just to say that we do have that sort of cross-pollination of funk and rock happening, and I think that's going to work out to our advantage."

"We kind of look at ourselves as being varied in our musical styles," Frank adds, "and we like to think that we do all of them fairly well. We want to be able to concentrate on one thing, but then on the other hand (the outside work) is very

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Deniece Williams

Noble Vision Signs Production Distribution Deal With MCA

By Bill Fisher

NASHVILLE — Noble Vision Records of Atlanta and MCA Records have joined in an agreement which provides for the production, marketing and promotion of Noble Vision product by MCA. Don Tolle, president of Noble Vision, and Jimmy Bowen, president of MCA Records, Nashville, jointly announced the signing of the agreement, which extends for an initial three years, according to Tolle.

Under the new agreement, said Tolle, "I retain all the creative decisions. I pick the material . . . and choose all the singles. I originate all the artwork — all the things I did before, except they (MCA) have relieved me of all the day-to-day running of a record company." Tolle will be the "approved producer" on all MCA/Noble Vision releases. Tolle also said that the new agreement will allow Noble Vision's roster of artists to grow "tremendously . . . they obviously respect my ability to hear talent and to develop talent, and that's a big part of the deal." Tolle commented further, "I think the timing was right, and I think Jimmy Bowen said all the right

things . . . the thing that impressed me most about Jimmy Bowen is that he always talked to me about the music."

When Jim Glaser's Noble Vision single, "You're Gettin' To Me Again," reached number one on the country chart of Sept. 15, 1984, it became the first number one single for an independent label without national distribution since 1978's "It Don't Feel Like Sinnin' To Me" by The Kendalls on the Ovation label. Other Noble Vision hits by Glaser moved the company — started in 1982 by Tolle and his partner Hal Oven — to the forefront of independent labels.

The first single release under the agreement is Glaser's "I'll Be Your Fool Tonight," from the first album under the new deal, "Past The Point Of No Return," which is set to ship July 2. MCA will also assume distribution of Glaser's "The Man In The Mirror" LP. Tony Arata, who wrote much of Glaser's material including the new single, will be the artist on the first album produced under the new agreement. Tolle said that he expects to begin work on that project "sometime this summer — July or August."



NEW DEAL — Looking over the artwork for Jim Glaser's first album under the new MCA/Noble Vision agreement are (l-r): Sheila Shipley, national director of promotion, MCA; Jimmy Bowen, president, MCA/Nashville; Don Tolle, president of Noble Vision and Glaser's producer, and Bruce Hinton, senior VP and general manager, MCA/Nashville. The LP, "Past The Point Of No Return," is scheduled for release July 2.

NARM Survey Shows Country Sales Volume Decline

By Bill Fisher

NASHVILLE — The results of the 1984 survey by the National Association of Recording Merchandisers (NARM) of its regular members was released May 21, and although the report shows a higher percentage of sales volume for country product in two membership categories, the total percentage of country sales by reporting NARM members has returned to the levels of the late '70s.

A comparison of the recent report with the results of the last NARM survey of business operations, conducted in 1981, shows that rack jobbers and independent distributors are the two types of NARM members who increased their percentage of prerecorded country music sales. In the 1981 survey, rack jobbers reported that 18.9 percent of their sales volume was country; the new survey shows a figure of 20.7 percent in the same category. The percentage of country sales for independent distributors more than tripled — up from 2.8 percent in 1981 to 9.3 percent in 1984 — but independent distributors are responsible for only 1.0 percent of the gross dollar volume done by NARM members in all categories of

recording merchandise, according to the latest survey. The highest market share for country among NARM members continues to be reported by rack jobbers. Out of the total gross dollar volume of NARM members, rack jobbers claim 18.8 percent, second to the retailers' percentage of 68.4.

In the other two categories of NARM membership — retailers and one stops — the percentage of sales volume of country

The Complete NARM Survey Appears On Page 21

product slipped. Retailers reported a figure of 11.1 percent in 1981 and 9.0 percent in 1984. The decline for one stops was even sharper — from 10.0 percent to 4.2 percent.

The percentage of country sales among NARM members has declined from 14.5 percent in 1981 to 10.6 percent in 1984. The percentage for 1980 was 14.3, and in 1979 the figure was 11.9. These figures reflect the increased popularity of country music during the "Urban Cowboy" era and its subsequent wane.

Capitol/EMI America Inks Bare, Brown

By Bill Fisher

NASHVILLE — Two talented singer/songwriters were signed to recording contracts recently by Capitol/EMI America — one a seasoned veteran, one a relative newcomer.

Jim Foglesong, president of the label's Nashville division, announced the first week of June that Bobby Bare has been added to the roster of EMI America artists. Bare has been in the business more than 25 years and is known as one of country's most memorable songwriters. He is also a performer of distinction, with over 40 career albums and more than a dozen Top 10 singles. He is widely known in industry circles as a "friend of the songwriter," and his performance/interview show on The Nashville Network, *Bobby Bare and Friends*, is a writer's forum and showcase that has proven to be one of the most popular shows on TNN. In making the announcement of Bare's addition to the label, Foglesong said, "We are extremely excited . . . He has succeeded in maintaining his uniqueness and timeliness . . . With Randy Scruggs producing, we can expect to hear classic Bobby Bare per-

formances for many more years." Bare's first single for EMI America should be released late this summer.

Signed to the Capitol label is T. Graham Brown, a songwriter who moved to Nashville in 1982 and began writing for CBS Songs and Ides Of March Music. Brown has also done extensive demo and jingle work. National jingle accounts he has recorded for include McDonald's and Hardee's restaurants, Miller beer, Budweiser beer and Disneyland.



I WILL DUET WITH YOU — Warner Bros. artist Karen Brooks (l) puts the finishing touches on her new single, "I Will Dance With You," a duet with Johnny Cash. The album of the same name will be out June 24.

TNN Schedules July Specials

NASHVILLE — The Nashville Network has announced the airing of two specials during the month of July — one originating from Washington, D.C., the other from New York City.

The Washington show, *Washington Celebrates Country Style*, was taped on July 4, 1984 and has a patriotic theme. Artists appearing on the show are Roy Clark, Razy Bailey, B.J. Thomas, Mel Tillis and Janie Fricke. The air date is Sunday, July 7 at 12:30 p.m. (EST) with repeats at 5:30 and 11.

The special from New York will be aired on Sunday, July 28. Called *Hats Off To Country*, it was taped at Madison Square Garden and is hosted by Charley Pride. Alabama, Terri Gibbs, Larry Gatlin and the Gatlin Brothers, the Johnson Mountain Boys, Mac Wiseman, Janie Fricke and Johnny Rodriguez are the stars. Air time is 1:30 p.m. (EST) with repeats at 6:30 and 11. *Hats Off To Country* is the second TNN special this year to originate from New York. In April, the network celebrated its second anniversary with a multi-act concert from Radio City Music Hall.

Six Added To CMF Walkway Of Stars

NASHVILLE — Public ceremonies inducting six country music performers into the Country Music Foundation's Walkway of Stars will be held during Fan Fair week, June 10-14. The new inductees, who were elected by the CMF board of trustees, are Gary Morris, Warner Bros.; Ricky Skaggs, CBS/Epic; The Kendalls, Mercury/PolyGram; Mel McDaniel, Capitol/EMI-America; David Allan Coe, CBS/Columbia, and the late Grover C. ("Shorty") Lavender. Candidates for the Walkway must be performers of national reputation who have recordings available through national distribution or who, in

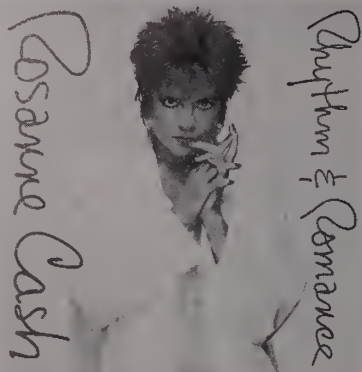
the CMF board's opinion, have achieved significant national recognition in the performance of country music. A majority vote of the board of trustees is required for election.

During their respective ceremonies, The Kendalls, Coe, McDaniel and Morris will donate costumes and other professional memorabilia to the Country Music Hall of Fame and Museum. All ceremonies will be conducted at the Walkway of Stars in the main entrance lobby of the Museum at 4 Music Square in Nashville.



TOM T. IN-STORE — Mercury/PolyGram artist Tom T. Hall kicked off the release of his new LP, "Song In A Seashell," at the grand reopening of Richway's in Roswell, Ga. His first in-store appearance in 10 years drew 200 autograph seekers. Pictured (l-r): Pete Gwatney, Handleman account executive; Ed Schroeder, store manager; Hall; Herb Heldt, PolyGram regional VP; Dave Ferguson, Richway Distribution manager and Gene Brown, Handleman branch manager.

Country Album Reviews



RHYTHM AND ROMANCE — Rosanne Cash — Columbia FC 39463 — Producer: David Malloy

After a long respite from recording, Rosanne Cash has made an album with enough rhythm for the hardest rocker and more than enough romance for country. She also reminds us of her formidable songwriting talent, especially on the most romantic numbers "Closing Time," "Halfway House" and "Second To No One." The jacket and inner sleeve are dominated visually by an arresting hot pink, eye-catching product from an artist with proven across-the-board appeal.

#1'S — Eddie Rabbitt — Warner Bros. 1-25278 — Producers: David Malloy, Snuff Garrett, Even Stevens, Eddie Rabbitt, Jimmy Bowen

This is one of the finest album packages offered in recent time. Rabbitt's 12 biggest hits dating from 1976 to the present are here including such blockbusters as "You And I," "Drivin' My Life Away," and "Suspicious." The album also contains one new song "She's Comin' Back To Say Goodbye." Eddie Rabbitt has been a dominant force in country and adult contemporary formats since the late '70s. Look for this one to sell for many months to come.



SONG IN A SEASHELL — Tom T. Hall — Mercury 824 508-1 — Producer: Jerry Kennedy

The Storyteller's mellow interpretations of old favorites such as "That Lucky Old Sun," "Love Letters In The Sand," and "Red Sails In The Sunset" are joined here by new Tom T. Hall songs written in his inimitable style. Some of the new titles: "This Ain't Exactly What I Had In Mind," "Down In The Florida Keys" and "I Have Friends." The title song is classic Tom T. also, and the whole album has a relaxing, sand-between-the-toes feel.

TILL I MADE IT WITH YOU — Mac Davis — MCA-5590 — Producer: Jimmy Bowen

Mac Davis has always been one of country's best interpreters of song, and 10 of his best interpretations are found on this album. Davis is still writing and performing his brand of good-time, light country music; his loyal fans should be more than pleased with this album, and many new fans should be attracted. The Bob McDill song (from which the album title is taken) bullets from 74 to 67 this week; the best of the other cuts are "Regrets" and "Save That Dress!"



LANE BRODY — Lane Brody — EMI America ST-17160 — Producer: Harold Shedd

This is Lane Brody's first album, and she reveals a far broader talent than was evident on her most successful previous effort, "The Yellow Rose" with Johnny Lee. Her range is excellently demonstrated — on the cuts "Dance Away" and "Stay With Me" in particular — and she is also the writer of two songs on this LP. The best of them is "Baby's Eyes," a touching ballad with heartfelt lyrics. Brody's ingenious style is well treated by producer Shedd.

SINGLES REVIEWS

OUT OF THE BOX



SYLVIA (RCA PB-14107)
Cry Just A Little Bit (2:58) (EMI/Calgems--ASCAP) (B. Heatlie) (Producer: Brent Maher)

The follow-up to Sylvia's number one hit "Fallin' In Love" is a song styled after the call-and-answer material favored by early '60s soul vocal groups. That usually means emotion, a snappy groove and memorable lyrics, and, sure enough, it's all here. Expect the quick and heavy phones typically following a Sylvia release.

THE WHITES (MCA/Curb-52615)
Hometown Gossip (3:24) (Glenwood/Sister John/Dickerson--BMI) (G. Davies, R. Allen) (Producers: Ricky Skaggs, Marshall Morgan)

The second single from The Whites' "Whole New World" album is a song in which a woman confronts her husband with the "small town news" she has heard concerning his wavering fidelity. Sharon White's plaintive lead vocal is backed by sister Cheryl's harmony and instrumental tracks highlighted by the steel guitar of Lloyd Green. Co-written by Gail Davies and Richard Allen, "Hometown Gossip" is country through and through.



JIM GLASER (MCA-52619)
I'll Be Your Fool Tonight (3:25) (Grandison/Hacienda--ASCAP) (T. Arata) (Producer: Don Tolle)

This song is from the Noble Vision team of artist Jim Glaser and writer Tony Arata. As the first release under the new Noble Vision/MCA deal, a hard national push for the song can be expected, and deservedly so. Glaser sings beautifully and producer Don Tolle is right when he says of Arata, "the music just flows from this man like water from a waterfall." Should break out very quickly.



VERN JOINS ASCAP — Shown in the lobby of ASCAP's Nashville office at a signing party for songwriter/artist Vern Gosdin are (l-r): Robert John Jones, Gosdin's manager Connie Bradley, southern director, ASCAP; Gosdin; Beverly Gosdin; and Merlir Littlefield, ASCAP. Gosdin presented Bradley with a copy of his latest Compleat LP "Time Stood Still."

MOST ADDED



KWKH — Kitty Ledbetter — Shreveport
R. McEntire
L. J. Dalton
J. & M. Younger
B. Hobbs
G. Watson
G. Davies

WOW — John Dixon — Omaha
Heart Of Nashville
G. Campbell
Sawyer Brown
M. Haggard
L. J. Dalton
Carlette

WVVA — Bill Berg — Wheeling
R. Cash
C. Jackson
Nitty Gritty Dirt Band
R. McEntire
Exile
M. Tillis
S. Croft
D. Bryant
L. Everette
D. West

KJBS — Bill Warren — Bastrop, LA
L. J. Dalton
Nitty Gritty Dirt Band
M. Davis
Kendalls
S. West
G. Josey
L. Everette
Restless Heart
B. Nelson

KEED — Dick Sainte — Eugene
Sawyer Brown
Judds
L. Brody
Nitty Gritty Dirt Band
C. Jackson
H. Dunn
M. Tillis
Chance
R. Wiggins

KXYL — Craig Lewis — Brownwood, TX
R. Charles
R. Cash
T. G. Sheppard
Restless Heart
M. Haggard
K. Stegall

KMIX — Steve Amari — Modesto
T. Gregory
Nitty Gritty Dirt Band
Judds
Sawyer Brown
M. Haggard
R. Charles



CRB FOR AFRICA — The Country Radio Broadcasters collected more than \$3,100 for the USA For Africa Fund at the New Faces Show during the recent Country Radio Seminar. Shown presenting the check to C.K. Spurlock are (l-r): Jeff Walker, CRB treasurer; Frank Mull, executive director of the CRB; Spurlock, and Charlie Monk, who spearheaded the collection as host of the New Faces Show. Spurlock, who promotes most Kenny Rogers dates in the U.S., will present the check to Ken Kragen, organizer and chairman of the USA For Africa Fund.

WTSO — Pat Martin — Madison
Kendalls
K. Stegall
Nitty Gritty Dirt Band
L. J. Dalton
Osmond Brothers

KKIX — Tom Sleeker — Fayetteville, AR
J. Lee
Restless Heart
N. Larson
Judds

WOWW — Kris O'Kelly — Pensacola
T. G. Sheppard
L. J. Dalton
T. T. Hall

M. Davis
R. Cash

KWJJ — Mark Andrews — Portland, OR
D. Parton
A. Murray
J. Lee
Nitty Gritty Dirt Band
Kendalls
M. Tillis

WDLW — Nina Ryder — Boston
M. Tillis
G. Watson
Restless Heart
K. Stegall

STRONG ADDS

Have I Got A Deal For You — Reba McEntire — MCA
Cold Summer Day In Georgia — Gene Watson — Epic
Pretty Lady — Keith Stegall — Epic
You Can't Run Away From Your Heart — Lacy J. Dalton — Epic
I Want Everyone To Cry — Restless Heart — RCA

STATION ADDS

KCKN — Tim Mack — Roswell, NM
L. J. Dalton
R. Cash
Judds

WLWI — Greg Mazingo — Montgomery
S. West
Sawyer Brown
Judds
R. McEntire
L. Everette
L. J. Dalton
G. Josey

KROW — Jim Crowe — Reno
K. Stegall
Exile
M. M. Murphey
G. Strait

KFEQ — Bob Orf — St. Joseph
G. Watson
B. Hobbs
M. Haggard
J. Greene
G. Strait
G. Josey
Judds

COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Mark Andrews	KWJJ	Portland

Song: "Used To Blue"
Artist: Sawyer Brown
Label: Capitol

Comments:

"This is a nice, easygoing, sensitive tune that will probably make their career. They're just beginning to explore their capabilities and I look forward to hearing more from them in the future."

THE COUNTRY MIKE

STATION PROFILE — WMML/Mobile offers southern Alabama, southern Mississippi and northwestern Florida a blend of traditional and contemporary country, featuring such country greats as **Hank Williams** and **Patsy Cline** along with today's finest country artists. "Mobile's Real Country" AM 1410 reaches a coverage area which includes not only the Mobile area but the Biloxi, Mississippi and Pensacola, Florida, markets as well. The station is staffed by operations manager **Bill Black**, music director **Joe Davis** and general manager **Richard Haines**. Air shifts feature **Bill Black** from 6 a.m. to 10 a.m., **Kathy Richardson** from 10 a.m. to 2 p.m., **Ricky Barnes** from 2 p.m. to 6 p.m., **Gary Valley** from 6 p.m. to midnight and **Denny Williams** from midnight to 6 a.m. One of WMML's features is "Girl Talk," a phone-in show hosted by midday personality Richardson. "Girl Talk" provides a forum for subjects of topical interest within a country music format. WMML has the distinction of being owned by **Mel Tillis** and **Tillis Communications**.

MCRN-GOSDIN CONTEST — Compleat artist **Vern Gosdin** and his current single "Dim Lights, Thick Smoke (And Loud, Loud Music)" were the focus of a contest promotion conducted by the Music Country Radio Network recently. The contest drew to a close May 28 with a visit by Gosdin on the nationally-syndicated show. Winners were selected by random drawing, with Gosdin's "Time Stood Still" LP being awarded to 30 contestants. The grand prize was an all-expense-paid trip to see Gosdin's July 5 performance at Fort Worth's Billy Bob's nightclub. Transportation was provided by American Airlines, along with accommodations and ground transportation being provided in coordination with The Gary Group, which assisted in the acquisition of the prizes.

STATION CHANGES — Several stations have appointed new music directors recently. **Kitty Ledbetter** has accepted the music director position at **KWKH/Shreveport**... **Denny Bice** is the new program/music director for **WNWN/Kalamazoo**... and **KZUN/Modesto** has named **J. W. Ford** as its new music director.
Byron Wynkoop


MOBILE'S 1ST COUNTRY
1410 AM

AROUND THE ROUTE

by Camille Compasio

The recent agreement on jukebox license fees reached between AMOA and the performing rights societies (*Cash Box*, 5/25) has brought a fairly positive reaction, according to AMOA's executive vice president Leo Droste. This move is the culmination of many years of deliberation among the parties involved and certainly seems to be a step in the right direction, so it is time to at least breathe a small sigh of relief and loudly applaud AMOA for leading the battle and persistently representing the operators' cause. One of the main concerns at present is the ability (or lack of) to accurately interpret the provisions. First of all, the \$50 per jukebox annual fee remains the same — it's the law and it must be adhered to by all jukebox owners; however, the proposed rebate system which will be established by the performing rights societies provides some leverage in that ops who have complied with the copyright law (registered their jukeboxes by June 15, 1985) will be eligible to apply for a \$10-per-box rebate for this year. They will not, though, be reimbursed until late in 1986, after the monies collected have been properly distributed. Details on re-

(continued on page 64)



A GATHERING OF PRINCIPALS — Shortly after the signing of the jukebox copyright agreement, both signers and supporters showed off the document to a gathering of media representatives. Pictured (l-r) are: Senator Edward Zorinsky (D-NE), who in 1983 introduced key legislation to protect the jukebox industry; Rep. Robert M. Kastenmeier, chairman of the House Judiciary Subcommittee dealing with copyrights; Hal David, president of ASCAP; John Estridge, president of AMOA; Bette Lockhart, executive vice president of Rock-Ola Manufacturing Corp.; Edward M. Cramer, president of BMI; Rep. Carlos J. Moorhead (R-CA) and Vincent Candilore, executive vice president of SESAC, at the post-signing press conference in Washington.

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AROUND THE ROUTE

(continued from page 63)

bate offerings for subsequent years (through 1988) are contained elsewhere in this issue. Ops must bear in mind that full compliance with the copyright law is a basic requirement, since the rebate structure in 1987 and 1988 hinges on a specified number of registered jukeboxes (at least 110,000 in '87 and a minimum of 115,000 in '88). Another very important provision of the agreement is the "transfer" allowance, which applies to jukeboxes that are temporarily to permanently not in use. So, as long as the license fee is paid it can be transferred from an existing box which might be out of service or not in use to a replacement model, thus eliminating the payment of an additional fee. The key word, of course, is "transfer," but it can translate into dollars, as AMOA's Droste pointed out. He had just returned from attending the Texas state convention when *Cash Box* contacted him — and, while there, he picked up some positive feedback regarding the license agreement and touched on some of the provisions including the rebate and transfer aspects, with Texas ops. Droste told us that an Advisory Committee, composed of three representatives of the performing rights organiza-

tions and three from AMOA (namely **Dock Ringo, John Estridge and Bob Nims**) had been established to work out further details of the agreement. Two meetings have already been held by the group — the most recent on June 4 in Chicago ... As for AMOA Expo '85 — it's looking mighty good, with 90 percent of the exhibit space assigned as of this writing. AMOA is currently addressing the waiting list of 33 companies which are most anxious to participate!

Dateline Los Angeles, home of C.A. Robinson & Co., who recently added the Williams line to their product roster and is now an official distributor of Williams equipment in southern California.

New AAMA officers. Following the 1985 annual membership meeting (full coverage in next week's *Cash Box*) the newly elected board of directors of AAMA met to elect the 1985 slate of officers. Those elected for a one-year term were **Robert Lloyd** of Data East, president; **Paul Moriarity** of Taito America, vice president; and **Norman Goldstein** of Monroe Manufacturing/Distributing, secretary/treasurer. **Glenn Braswell** was also elected to serve as executive director for another one year term.

'English Mark Darts' Championship Is Held In Seattle

CHICAGO — The Associated Dart Operations of the Northwest held their annual statewide "English Mark Darts" League Championship tournament on April 13 and 14 in Seattle, Washington. Metalist Marketing Corp. (Seattle) hosted this playoff which involved 247 teams in eight different divisions. In all, over 1,000 shooters participated.

Leagues operated in Seattle, Kent, Tacoma, Sumner, Aberdeen, Black Diamond, Renton, Olympia, Puyallup and several other cities across the state of Washington were involved in this huge playoff.

Saturday's competition was held at three locations in Seattle; the Ebbitide Restaurant & Lounge, Meekers Landing and Rich's Pizza.

"China Sails" of Sumner took first place in A Flight Mixed division, with "Ron Dee Voo" from Renton coming in first in B Flight Mixed. "Frank and Mike's" of Tacoma won first in Standard B division and the Unlimited Flight division was won by "Grannies" of Burien.

On Sunday, the action moved to the SeaTac Marriot Hotel for the final four events. The Mens Flight was won by "Rich's Pizza" of Kent and "Timber Tavern Topper" of Orting won the Womans Flight division. Novice Flight was won by "Bowlero Bowl" of Tacoma and the final event, Standard A was won by "Boot's Tavern" of Black Diamond.

Sunday's competition was attended by approximately 1,200 shooters and spectators. The event was so large that three separate ballrooms and 40 English Mark Darks boards were needed.

The accompanying photos depict Sunday's action (photo 1) which drew some 1,200 participants and spectators; and one of the winning teams (photo 2), Grannie's F.W. Masters, composed of Jeff Peterson, Pam Goolsby, Mike Mecham, Jim Orr, Art Peterson, Kevin Higginbottom and Dave Peterson who were the Unlimited Flight champs.

New Equipment

Transforming Robot

"Magmax," the new conversion kit video game from Nichibutsu USA offers a unique combat theme in a battle to defeat enemy aliens who reign over earth with their mighty metallic Dragonia fleet.

Players control Maxcraft, piloted by a chosen defender of the remaining people, who stands as their last hope to free civilization from the grip of an evil empire. This lone, brave soldier must search for robot Head and Leg units in order to complete the powerful Magmax. Equipped with the Red Plasma weapon, Magmax is unstoppable, as he travels along an ever-changing terrain both above and below ground in order to seek and destroy enemies. Our hero, however, must be constantly on the alert for the Dragonia fleet which is out in full force and will stop at nothing to defeat Magmax.

According to the factory, Magmax is the industry's first 16 BIT CPU conversion kit. A brand new printed circuited board using the 68,000 microprocessor is utilized in this model. Everything needed to convert any horizontal video game is included in this new conversion kit. Further information may be obtained through factory distributors.



Play Ball!

The release of Chicago Cubs "Triple Play," has been announced by Premier Technology, developers of Gottlieb pinball machines.

Officially licensed from the Chicago National League Ball Club, Inc., Chicago Cubs "Triple Play," presents the popular all-American baseball theme enhanced by competitive scoring features and the new alphanumeric scoring display which allows players to enter their initials in the Chicago

Cubs "Triple Play" Baseball Hall of Fame. In addition, there are the legends of Cubs fans, nationally known for their dedicated loyalty, who saw their team come so close to winning a pennant last year, which adds to the built-in appeal of this pin and should make it 'hit home' in any location.

The new game offers nine innings of pinball play and, just as in the actual sport, the players attempt to put runners on base and then tag them out in complete innings. Unlike most baseball themed games, Chicago Cubs "Triple Play" puts the player in the position of being the defensive team to further enhance the action. A sequenced drop target bank that lights the letters T-R-I-P-L-E P-L-A-Y, extra ball and advances two innings while it resets the sequence, provides major skill shots. A spinner requiring nine consecutive spins for lighting special and three spins for one out, adds to the challenge.

Premier has introduced a pinball first on this new model, namely, the System 80B. In addition to improved reliability, System 80B adds a 40-character alphanumeric backglass display that allows the player to enter his or her initials into the game's Baseball Hall of Fame.

Colorful, realistic artwork depicting Chicago's famed Wrigley Field and several action scenes not only completes this game package but is also offered separately, as an art form, by Premier Technology and the Chicago Cubs.



THE JUKEBOX PROGRAMMER

*indicates new entry

June 15, 1985

POP

- 1 AXEL F
HAROLD FALTERMEYER (MCA-52536)
- 2 EVERYBODY WANTS TO RULE THE WORLD
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 3 THINGS CAN ONLY GET BETTER
HOWARD JONES (Elektra 7-69651)
- 4 HEAVEN
BRYAN ADAMS (A&M 2729)
- 5 EVERYTHING SHE WANTS
WHAM! (Columbia 38-04840)
- 6 WALKING ON SUNSHINE
KATRINA & THE WAVES (Capitol B-5466)
- 7 SUDDENLY
BILLY OCEAN (Jive/Arista JSI-9323)
- 8 IN MY HOUSE
MARY JANE GIRLS (Motown 1741GF)
- 9 DON'T YOU (FORGET ABOUT ME)
SIMPLE MINDS (A&M 2703)
- 10 WOULD I LIE TO YOU?
EURHYTHMICS (RCA PB-14078)
- 11 SUSSUDIO
PHIL COLLINS (Atlantic 7-89560)
- 12 ANGEL
MADONNA (Sire 7-29008)
- 13 FRESH
KOOL & THE GANG (De-Lite/PolyGram 880 623-7)
- 14 RASPBERRY BERET
PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)
- 15 SMUGGLER'S BLUES
GLENN FREY (MCA 52546)
- 16 VOICES CARRY
TIL TUESDAY (Epic 34-04795)
- 17 THE GOONIES 'R' GOOD ENOUGH
CYNDI LAUPER (Portrait/CBS 34-04918)
- 18 CRAZY FOR YOU
MADONNA (Geffen/Warner Bros. 7-29051)
- 19 A VIEW TO A KILL
DURAN DURAN (Capitol B-5475)
- 20 EVERYTIME YOU GO AWAY
PAUL YOUNG (Columbia 38-04867)
- 21 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)
KIM CARNES (EMI America B-8267)
- 22 TOUGH ALL OVER
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZSA 04891)
- 23 (MEDLEY) JUST A GIGOLO/
I AIN'T GOT NOBODY
DAVID LEE ROTH (Warner Bros. 7-29040)
- 24 SENTIMENTAL STREET
NIGHT RANGER (Camel/MCA 52591)
- 25 SOME LIKE IT HOT
THE POWER STATION (Capitol B-5444)
- 26 GETCHA BACK
THE BEACH BOYS (Caribou/CBS ZS4 04913)
- 27 WE ARE THE WORLD
U.S.A. FOR AFRICA (Columbia US7-04839)
- 28 THE SEARCH IS OVER*
SURVIVOR (Scotti Bros./CBS ZS4 04871)
- 29 SMOOTH OPERATOR
SADE (Portrait/CBS 37-04807)
- 30 IF YOU LOVE SOMEBODY SET THEM FREE*
STING (A&M AM-2738)

COUNTRY

- 1 COUNTRY BOY
RICKY SKAGGS (Epic 34-04831)
- 2 LITTLE THINGS
THE OAK RIDGE BOYS (MCA 52556)
- 3 LET IT ROLL
MEL McDANIEL (RCA PB-14034)
- 4 SHE KEEPS THE HOMEFIRES BURNING
RONNIE MILSAP (RCA PB-14034)
- 5 NATURAL HIGH
MERLE HAGGARD (Epic 34-04830)
- 6 NOBODY WANTS TO BE ALONE
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 7 MY OLD YELLOW CAR
DAN SEALS (EMI-America B-8261)
- 8 FORGIVING YOU WAS EASY
WILLIE NELSON (Columbia 38-04847)
- 9 SHE'S A MIRACLE
EXILE (Epic 34-04864)
- 10 MAYBE MY BABY
LOUISE MANDRELL (RCA PB-14039)
- 11 IT'S ALL OVER NOW
JOHN ANDERSON (Warner Bros. 7-29002)
- 12 DIXIE ROAD
LEE GREENWOOD (MCA 52564)
- 13 HELLO MARY LOU
THE STATLER BROTHERS (Mercury 880 685 7)
- 14 HEART TROUBLE
STEVE WARINER (MCA 52562)
- 15 OPERATOR, OPERATOR
EDDY RAVEN (RCA PB-14044)
- 16 IT'S A SHORT WALK FROM HEAVEN TO HELL
JOHN SCHNEIDER (MCA 52567)
- 17 DON'T CALL IT LOVE
DOLLY PARTON (RCA PB-13987)
- 18 DON'T CALL HIM A COWBOY
CONWAY TWITTY (Warner Bros. 7-29057)
- 19 FALLIN' IN LOVE
SYLVIA (RCA PB-13997)
- 20 THERE'S NO LOVE IN TENNESSEE
BARBARA MANDRELL (MCA 52537)
- 21 LASSO THE MOON*
GARY MORRIS (Warner Bros. 7-29028)
- 22 LOVE DON'T CARE*
EARL THOMAS CONLEY (RCA PB-14060)
- 23 FORTY HOUR WEEK (FOR A LIVIN')*
ALABAMA (RCA PB-14085)
- 24 I'M FOR LOVE*
HANK WILLIAMS, JR. (Warner Brox. 7-29022)
- 25 WHITE LINE
EMMYLOU HARRIS (Warner Bros. 7-29041)
- 26 RADIO HEART
CHARLY McCLAIN (Epic 34-04777)
- 27 STEP THAT STEP
SAWYER BROWN (Capitol B-5446)
- 28 YOU'RE GOING OUT OF MY MIND
T. G. SHEPPARD (Warner Bros. 7-29071)
- 29 IN A NEW YORK MINUTE
RONNIE McDOWELL (Epic 34-04816)
- 30 WORKING MAN
JOHN CONLEE (MCA-52543)

BLACK CONTEMPORARY

- 1 SANCTIFIED LADY
MARVIN GAYE (Columbia 38-04861)
- 2 ROCK ME TONIGHT (FOR OLD TIMES' SAKE)
FREDDIE JACKSON (Capitol B 5459)
- 3 YOU GIVE GOOD LOVE
WHITNEY HOUSTON (Arista AS 1-9264)
- 4 SUDDENLY
BILLY OCEAN (Jive/Arista JSI-9323)
- 5 FREAK-A-RISTIC
ATLANTIC STARR (A&M 2718)
- 6 ELECTRIC LADY
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 7 DEEP INSIDE YOUR LOVE
READY FOR THE WORLD (MCA 52561)
- 8 FRESH
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 9 AXEL F
HAROLD FALTERMEYER (MCA 52536)
- 10 DO YOU WANNA GET AWAY
SHANNON (Mirage/Emergency 7-99655)
- 11 CAN YOU HELP ME
JESSE JOHNSON'S REVUE (A&M 2730)
- 12 WE ARE THE WORLD
U.S.A. FOR AFRICA (Columbia US7-04839)
- 13 THROUGH THE FIRE
CHAKA KHAN (Warner Bros. 7-29025)
- 14 MEETING IN THE LADIES ROOM
KLYMAXX (Constellation/MCA 52545)
- 15 BABY COME AND GET IT
POINTER SISTERS (Planet/RCA YB-14041)
- 16 IN MY HOUSE
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 17 TOO MANY GAMES
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 18 SMOOTH OPERATOR
SADE (Portrait/CBS 37-04807)
- 19 OH YEAH
BILL WITHERS (Columbia 38-04841)
- 20 DANGEROUS
NATALIE COLE (Modern/Atlantic 7-99648)
- 21 MATERIAL THANGZ
THE DEELE (Solar/Elektra 7-69644)
- 22 RASPBERRY BERET
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 23 EVERYTHING SHE WANTS
WHAM! (Columbia 38-048400)
- 24 RHYTHM OF THE NIGHT
DeBARGE (Motown 1770GF)
- 25 HANGIN' ON A STRING (Contemplating)
LOOSE ENDS (MCA 52570)
- 26 SAVE YOUR LOVE (FOR #1)*
RENE & ANGELA (Mercury/PolyGram 880 731-7)
- 27 BACK IN STRIDE
MAZE featuring FRANKIE BEVERLY (Capitol B-5431)
- 28 SUSSUDIO*
PHIL COLLINS (Atlantic 7-89560)
- 29 INNOCENT
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)
- 30 I WONDER IF I TAKE YOU HOME*
LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04486)

RECORDS TO WATCH

LITTLE BY LITTLE — Robert Plant (Es Peranza/Atlantic)
 THE NEVER ENDING STORY — Limahl (EMI America)
 DOWN ON THE FARM — Charlie Pride (RCA)
 DOUBLE OH-OH — George Clinton (Capitol)
 LET'S GO OUT TONIGHT — Nile Rodgers (Warner Bros.)
 NEVER SURRENDER — Corey Hart (EMI America)
 WHAT ABOUT LOVE — Heart (Capitol)
 ALL YOU ZOMBIES — Hooters (Columbia)

IT AIN'T GONNA WORRY MY MIND — Ray Charles (with Mickey Gilley) (Columbia)
 OLD HIPPIE — The Bellamy Brothers (MCA/Curb)
 HIGHWAYMAN — Nelson, Kristofferson, Cash, Jennings (Columbia)
 SHE'S SINGLE AGAIN — Janie Fricke (Columbia)
 I DON'T THINK I'M READY FOR YOU YET — Anne Murray (Capitol)
 PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)
 SHOUT — Tears For Fears (Mercury)
 CANNONBALL — Supertramp (A&M)

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COMPACT DISC

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	15.98	Weeks On 6/8 Chart		15.98	Weeks On 6/8 Chart
1 NO JACKET REQUIRED	PHIL COLLINS (Atlantic 81240-2) WEA	2	6	21 WISH YOU WERE HERE	PINK FLOYD (Columbia CK 33453) CBS
2 LIKE A VIRGIN	MADONNA (Sire 25157-2) WEA	1	29	22 FRESH AIRE V	MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND
3 BORN IN THE U.S.A.	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	3	40	23 PURPLE RAIN	PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA
4 THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001) CAP	4	40	24 BROTHERS IN ARMS	DIRE STRAITS (Warner Bros. 25264-2) WEA
5 AROUND THE WORLD IN A DAY	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	5	6	25 A DECADE OF STEELY DAN	(MCA MCAD-5570) MCA
6 CHICAGO 17	CHICAGO (Warner Bros. 25060-2) WEA	7	32	26 THE FIRM	(Atlantic 81239-2) WEA
7 AGENT PROVOCATEUR	FOREIGNER (Atlantic 81999-2) WEA	6	18	27 MAKE IT BIG	WHAM! (Columbia CK 39595) CBS
8 DIAMOND LIFE	SADE (Portrait RK 39581) CBS	8	7	28 VOLUME ONE	THE HONEYDRIPPERS (Es Paranza 2-90220) WEA
9 SONGS FROM THE BIG CHAIR	TEARS FOR FEARS (Mercury 824 300-2) POL	9	9	29 VALOTTE	JULIAN LENNON (Atlantic 80184-2) WEA
10 CENTERFIELD	JOHN FOGERTY (Warner Bros. 25203-2) WEA	10	17	30 WEST SIDE STORY	LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL
11 CAN'T SLOW DOWN	LIONEL RICHIE (Motown 6059MD) MCA	11	40	31 QUADROPHENIA	THE WHO (MCA D2 6895) MCA
12 BUILDING THE PERFECT BEAST	DON HENLEY (Geffen 24026-2) WEA	12	20	32 VOICES IN THE SKY --- THE BEST OF THE MOODY BLUES	THE MOODY BLUES (Threshold 820 155-2) POL
13 PRIVATE DANCER	TINA TURNER (Capitol CDP-46041) CAP	14	37	33 HIS 12 GREATEST HITS	NEIL DIAMOND (MCA MCAD-37252) MCA
14 BREAK OUT	POINTER SISTERS (Planet PCD1-4705A) RCA	13	34	34 WHITE WINDS	ANDREAS VOLLENWEIDER (CBS MK 39963) CBS
15 RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	15	19	35 SUDDENLY	BILLY OCEAN (Arista JRCD-8213) RCA
16 BEVERLY HILLS COP	ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	17	7	36 GREATEST HITS	SIMON & GARFUNKEL (Columbia CK 31350) CBS
17 BEHIND THE SUN	ERIC CLAPTON (Warner Bros. 2-25166) WEA	18	4	37 HEARTBEAT CITY	THE CARS (Elektra 60296) WEA
18 SHE'S THE BOSS	MICK JAGGER (Columbia CK 39940) CBS	16	15	38 SHE'S SO UNUSUAL	CYNDI LAUPER (Portrait RK 38930) CBS
19 VULTURE CULTURE	THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	19	15	39 THE RIVER	BRUCE SPRINGSTEEN (Columbia C2K 36854) CBS
20 THE WALL	PINK FLOYD (Columbia C2K 36183) CBS	22	3	40 VISION QUEST	ORIGINAL SOUNDTRACK (Geffen 24063-2) WEA

THE COMPACT DISC COLUMN

The compact disc repertoire is steadily expanding to incorporate an increasingly diversified array of titles and genres; however, the configuration has a long way to go before approximating public tastes. The current issue of *The New Schwann Record & Tape Guide* reveals that more than 70 percent of the 2,000 or so domestically available CDs are classical music releases. Popular music — an amorphous heading combining everything from hard rock to MOR — accounts for 15 percent of the total, jazz seven percent and the remainder is given to "Musicals, Movies, TV," "Spoken & Miscellaneous" (only five entries, two of which are test records) and "International Pop & Folk."

A closer look at these headings reveals additional insights. New Age music (the mellow jazz-pop sounds of **Andreas Vollenweider**, the **Windham Hill** label and other fusion artists) is represented to a far greater extent than is new wave, a style which dominates the current pop charts. Virtually every recording available in the traditional configurations by **David Bowie**, the **Alan Parsons Project**, **Police** and **Bruce Springsteen** has also been graced with a comparable CD release; but where are **Eno**, **Dave Edmunds** and **XTC**? In fact, many genres are — either entirely or largely — nonexistent on CD. These include electronic/avant garde rock, the blues and traditional R&B, folk, classic rock 'n' roll (mature **Elvis** hardly qualifies here), instructional material, drama/poetry and children's programming.

The intent here is not to belittle the noteworthy strides made by software manufacturers in less than three years as a viable consumer commodity. However, because the decision to release new CD titles remains largely dictated by marketing concerns—in short, the desire to attract new audiences—those with more specialized tastes will have to wait a while before completely committing themselves to this configuration. Despite the many selling points of the compact disc — its superior sonic qualities, its virtual indestructibility, its convenient shape and size — key industry figures are well aware of the fact that software availability is going to be the prime factor in selling the medium to consumers. **Diane Winter**, assistant secretary of the **Compact Disc Group**, notes that this realization has been behind the recent push to upgrade the pop music catalog so as to attract the under-30 crowd. The tendency of many major labels such as **Columbia**, **WEA** and **Polygram** to spread their releases over the broadest possible spectrum of artists indicates a desire to (1) include everyone in the CD revolution and (2) ascertain what it is that the existing audience wants. The catch-22 here is one of determining when a leveling-off point regarding the sale of CD hardware has been reached and then drawing conclusions as to whether or not buying patterns differ from those habits characterizing vinyl record and cassette purchases. But this is all somewhere in the future; in the meantime, those consumers possessing more esoteric taste must contend with the gnawing suspicion that each new record or cassette purchased will probably be available at some later date as a CD.

Frank Hoffmann

Technics Unveils The World's Smallest Portable CD Player At Summer CES

CHICAGO — Technics unveiled the world's smallest portable compact disc player at the summer CES. The new SL-XP7 fits in the palm of a hand and incorporates an all-new laser pick-up system as well as 15-step random access programmability.

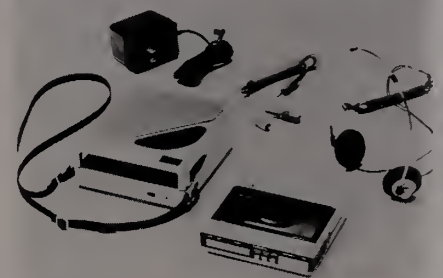
The new unit measures 4.96" (W) X 1.26" (H) X 4.96" (D). Its aluminum die-cast body is sculpted in a sleek design with a large smoked window allowing disc visibility. According to the company, as small as the SL-XP7 may be, it still features many features designed for high quality sound reproduction and incredibly easy use.

The FF1 uses an original Accu-Servo System for tracking error detection capability. Previous single beam systems could suffer from crosstalk problems because the focus error signal and tracking error signal came from the same laser beam. This crosstalk problem has been overcome because Technics brought a digital phase comparison system together with a new digital noise canceller, digital phase limiter and drop-out protection circuits.

Further, engineers have incorporated a friction-free four-wire suspension system to support the focus lens. This free-floating system is designed to be especially resistant to physical shock. In addition, a spring loaded mechanism is used to smooth movement of the laser on its guide rail.

The complete optical deck has been isolated by a floating suspension made up of coil springs and dampers. To ensure precise operation, a microcomputer-based attitudinal servo has been designed to compensate for changes in position during portable use.

The XP7 features 15-step random access programmability. This means users can listen to up to 15 programmed selections in any order they desire. Programming is performed



by using the skip key to select tracks and a memory key to specify input. A Program Recall function can display program contents on a multi-function LCD when activated during programmed play.

Versatile use of this unit is highlighted by AC/DC operation. The SL-XP7 comes with a compact AC adaptor and the required cable for connection to a stereo amplifier or receiver. This means no additional equipment is needed to hook the XP7 to an existing hi-fi stereo system. An optional portable carrying case with a built-in rechargeable battery (SH-CDA7) is also available. The supplied AC adaptor can recharge the battery in eight hours to provide up to three hours of continuous operation. The XP7 can also be operated while recharging the battery.

A multi-function LCD shows track in play, elapsed playing time, remaining playing time, programmed track number, battery check, repeat and memory recall.

The SL-XP7 also incorporates a treble control switch (high cut filter), headphone jack with volume control, as well as a skip function, two-speed search with cueing sound and a repeat function.

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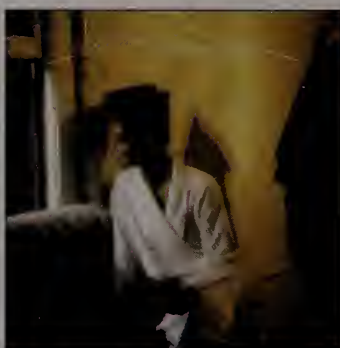
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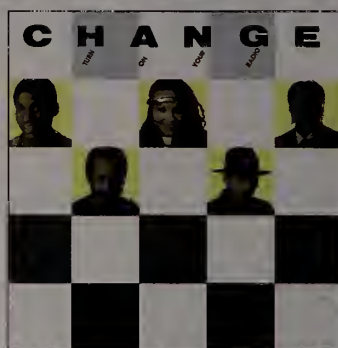
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CHANGE *Turn On Your Radio* 81243 Produced by Jacques Fred Petrus. Management: Little Macho Music.



KLEER *Seeekret* 81254 Produced by Eumir Deodato in Association with Kleeer.



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SISTER SLEDGE *When The Boys Meet The Girls* 81255 Produced by Nile Rodgers. Management: Linda Cannon and Associates.



JOHNNY GILL *Chemistry* 90250 Produced by Linda Creed, Dennis Matkosky & Bill Neale. Management: Bill Underwood Associates. On Cotillion Records and Cassettes.



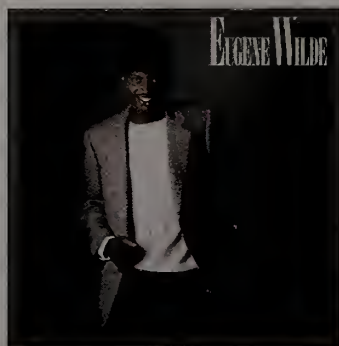
SEDAN 80269 Produced by Leo Graham For Santino Productions Inc. Management: Santino Productions and Management Inc. On Cotillion Records and Cassettes.



SHANNON *Do You Wanna Get Away* 90267 Produced by Mark Liggett and Chris Barbosa. Management: Don Abrahams. On Mirage Records and Cassettes. Emergency Records



NATALIE COLE *Dangerous* 90270 Executive Producer: Paul E. Fishkin. Management: Dan Cleary, B&B Management. On Modern Records and Cassettes.



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