

# CASHBOX

T.M.

ISSUE 112 1984



**BMI HONORS MOST PERFORMED SONGS**  
**ASCAP WINS COURT DECISION**  
**RELEASE DATE SET FOR "WORLD" CD**  
**PLAYBOY JAZZ FEST TRIUMPHS AGAIN**

**Talking Heads**  
*Success Without Compromise*  
Story on Page 11

THE LONG AWAITED NEW ALBUM FROM  
ONE OF ROCK'S MOST POWERFUL ALLIANCES.



# THE HEART



featuring the hit single,  
**WHAT ABOUT LOVE**

*Produced by RON NEVISO*

*Capitol*

# CASH BOX

[47]

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER 3 — June 29, 1985

## CASH BOX

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## Guest Editorial

### Let's Get The Log Jam Rolling

By John Weyand

Independent video production is bursting at the seams. With the advent of the VCR and color camera, the most powerful of modern media — video — has reached widespread accessibility. In 1985 we are experiencing a "grass roots" video movement.

As a neophyte video artist, I am telling the majors that they are missing out on the current pioneers as well as one of the most unique facets of their own media — the independent video production.

Once the independent has created a piece, there are very few outlets for it. EZTV should be applauded for giving Los Angeles its first stable and expanding video outlet.

The art of video has reduced time and space to a small scale. Everyone sees and hears the big events. We all participate in mind and body when we watch the really great moments, whether it's "We Are The World" or Super Bowl XXI. Through these events we seek and nurture a oneness through conformity, while at the same time we desire a totally unique program. We need both.

The whole population, with its varied tastes, sensibilities and needs, is searching its dials for new material. Given

quality and thoughtful editing, the people will respond.

The independent video artists can fill this need for diversity. Out of this group, there will be a few geniuses that will change our perceptions. They are worth finding.

The record industry had its reservations about music videos initially, seeing them as expensive and ineffective luxury promos. It is now apparent the music video has revitalized the industry. Reality is now audio and video mixed as one. Once, we isolated our senses to key in on just seeing or hearing. Now there is a total amalgamation of technology bringing us the immediate sights and sounds. There is a wealth of talent that is utilizing that technology. Let's draw on it.

More access to cable time, an increase in film/video festivals and an attentive eye from the major record and film companies will ensure that the best can be seen and not discouraged. Local TV should provide late night air time for more experimental works. None of this seems to be a major risk because of the incredible breadth of tastes a population like ours has.

If we don't show some of this art, we will suffocate under a barrage of video tape. Let's get the log jam rolling.



John Weyand is president of Z-Space Productions, an independent video company in Venice, CA.

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<b>SINGLES</b>	42	<b>POWER OF LOVE</b> — Huey Lewis & The News — Chrysalis
<b>ALBUMS</b>	62	<b>LITTLE CREATURES</b> — Talking Heads — Sire

<b>POP SINGLE</b>	<b>WINNERS CIRCLE</b> Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	<b>POP ALBUM</b>
<b>#1</b> SUSSUDIO Phil Collins Atlantic		<b>#1</b> AROUND THE WORLD IN A DAY Prince And The Revolution Warner Bros.
<b>B/C SINGLE</b>		<b>B/C ALBUM</b>
<b>#1</b> ROCK ME TONIGHT (FOR OLD TIME'S SAKE) Freddie Jackson Capitol		<b>#1</b> THE NIGHT I FELL IN LOVE Luther Vandross Epic
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>
<b>#1</b> SHE KEEPS THE HOME FIRES BURNING Ronnie Milsap RCA		<b>#1</b> FIVE-O Hank Williams, Jr. Warner Bros.
<b>JAZZ</b>		<b>MUSIC VIDEO</b>
<b>#1</b> MAGIC TOUCH Stanley Jordan Blue Note		<b>#1</b> SUSSUDIO Phil Collins Atlantic
<b>COMPACT DISC</b>		<b>12" SINGLE</b>
<b>#1</b> NO JACKET REQUIRED Phil Collins Atlantic		<b>#1</b> ANGEL/INTO THE GROOVE Madonna Sire

# CASH BOX TOP 100 SINGLES

June 29, 1985

	Weeks On 6/22 Chart
1 SUSSUDIO	3 8
2 HEAVEN	1 11
3 A VIEW TO A KILL	6 7
4 EVERYBODY WANTS TO RULE THE WORLD	2 16
5 RASPBERRY BEREET	10 7
6 IN MY HOUSE	5 16
7 ANGEL	8 10
8 SUDDENLY	4 15
9 THINGS CAN ONLY GET BETTER	7 15
10 WOULD I LIE TO YOU?	12 10
11 WALKING ON SUNSHINE	9 14
12 VOICES CARRY	15 12
13 EVERYTIME YOU GO AWAY	20 8
14 SMUGGLER'S BLUES	16 13
15 GLORY DAYS	19 5
16 EVERYTHING SHE WANTS	11 15
17 THE SEARCH IS OVER	21 11
18 YOU GIVE GOOD LOVE	24 8
19 THE GOONIES 'R' GOOD ENOUGH	23 7
20 AXEL F	13 14
21 IF YOU LOVE SOMEBODY SET THEM FREE	26 4
22 FRESH	14 15
23 TOUGH ALL OVER	25 8
24 SENTIMENTAL STREET	27 6
25 THE NEVER ENDING STORY	22 15
26 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	29 10
27 GETCHA BACK	18 15
28 WE ARE THE WORLD	30 6
29 JUST AS I AM	34 6
30 WHO'S HOLDING DONNA NOW	36 5
31 CANNONBALL	35 6
32 POSSESSION OBSESSION	37 5
33 NEVER SURRENDER	39 4
34 PEOPLE ARE PEOPLE	40 7

	Weeks On 6/22 Chart
35 SHOUT	44 3
36 GET IT ON (BANG A GONG)	42 4
37 LITTLE BY LITTLE	41 7
38 WAKE UP (NEXT TO YOU)	38 9
39 19	48 5
40 FREEWAY OF LOVE *	47 2
41 EVERYTHING I NEED	45 6
42 POWER OF LOVE *	— 1
43 WHAT ABOUT LOVE?	49 5
44 FIND A WAY	51 7
45 YOU SPIN MY AROUND (LIKE A RECORD)	57 5
46 FOREVER	52 6
47 NOT ENOUGH LOVE IN THE WORLD	56 6
48 CENTERFIELD	53 6
49 REACTION TO ACTION	54 5
50 LET HIM GO	55 5
51 STATE OF THE HEART	58 4
52 ANIMAL INSTINCT	50 6
53 CRAZY FOR YOU	31 18
54 ALL YOU ZOMBIES	59 6
55 SUMMER OF '69	— 1
56 ROCK ME TONIGHT (FOR OLD TIMES SAKE)	69 4
57 BLACK CARS	46 8
58 SMOOTH OPERATOR	28 18
59 MAKE IT BETTER (FORGET ABOUT ME)	67 4
60 (CLOSEST THING TO) PERFECT	66 4
61 ONE NIGHT IN BANGKOK	32 19
62 LIKE A SURGEON	74 2
63 PEOPLE GET READY	71 3
64 DON'T YOU (FORGET ABOUT ME)	17 19
65 CALL ME	72 4
66 SAY YOU'RE WRONG	33 11

	Weeks On 6/22 Chart
67 I WONDER IF I TAKE YOU HOME	73 4
68 SOME LIKE IT HOT	43 16
69 STIR IT UP	77 3
70 (MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY	60 15
71 YOU LOVE IS KING	79 2
72 DANGEROUS	61 9
73 RHYTHM OF THE NIGHT	62 20
74 OBSESSION	63 23
75 WILLIE AND THE HAND JIVE	84 2
76 LUCKY IN LOVE	64 10
77 OH GIRL	65 13
78 ST. ELMO'S FIRE (MAN IN MOTION)	— 1
79 BURNING FLAME	88 2
80 GO FOR SODA	81 3
81 FRANKIE	89 2
82 WHEN YOUR HEART IS WEAK	90 2
83 TIRED OF BEING BLOND	— 1
84 MY TOOT TOOT	68 9
85 MEETING IN THE LADIES ROOM	70 8
86 NEW ATTITUDE	75 19
87 ALONE AGAIN	76 7
88 HOLD ME	78 8
89 ONE LONELY NIGHT	80 14
90 'TIL MY BABY COMES HOME	82 15
91 INVISIBLE	83 16
92 ALL SHE WANTS TO DO IS DANCE	85 19
93 DON'T COME AROUND HERE NO MORE	86 16
94 CELEBRATE YOUTH	87 13
95 LADY OF MY HEART	91 6
96 LOST IN LOVE	93 14
97 WAYS TO BE WICKED	92 8
98 I'M ON FIRE	94 20
99 SHOW SOME RESPECT	95 11
100 NIGHTSHIFT	96 23

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A View (Blackwood/Tritec/United Lion—BMI) .....	3	Getcha (Daywin adm. by Careers—BMI) .....	27	New Attitude (Unicity/Robinhill—ASCAP/Off Backstreet/Brass Heart/Rockomatic—BMI) .....	86	State Of (Chappell & Co.—ASCAP) .....	51
Alone (Copyright Control) .....	87	Get It On (Tro-Essex—ASCAP) .....	36	Nightshift (Walter Orange—ASCAP/Tuneworks/Rightsong/Franne/Golde—BMI) .....	100	St. Elmo's (Gold Horizon/Foster Frees—BMI) .....	78
All She Wants (Kortchmar—ASCAP) .....	82	Glory Days (Bruce Springsteen—ASCAP) .....	15	Not Enough (Cass County/Kortchmar—ASCAP) .....	47	Stir It (Unicity/No Pain No Gain/Off Backstreet/Streamline Moderne—ASCAP/BMI) .....	69
All You (Dub Notes/Human Boy—ASCAP) .....	54	Go For Soda (Mark Cain—ASCAP) .....	80	Obsession (Pacific Island c/o Careers—BMI/Makiki c/o Arista—ASCAP) .....	74	Streamline Moderne—ASCAP/BMI .....	69
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/Black Lion—ASCAP) .....	7	Heaven (Adams Communications/Calypto Toonz—PROC/ Irving—BMI) .....	2	Oval .....	39	Suddenly (Zomba/Willessden) .....	8
Animal (Zomba—ASCAP) .....	52	Hold Me (publisher pending) .....	88	People Get Ready (Jeff Beck and Rod Stewart) (Epic 34-05416) .....	71	Summer Of (Adams Communications/Calypto Toonz—PROC/ Irving—BMI) .....	55
Axel F (Famous—ASCAP) .....	20	I Wonder (Personal—ASCAP/Mokojumbi—BMI) .....	67	Power Of (Hulex/Red Admiral—BMI) .....	42	Sussudio (Phil Collins Limited/Pun—ASCAP) .....	1
Black Cars (Black Keys/Screen Gems—BMI) .....	57	If You Love (Magnetic Rep. by Reggatta adm. by Illegal—BMI) .....	21	Raspberry (Controversy—ASCAP) .....	5	The Goonies (Warner-Tamerlane—BMI) .....	19
Burning Flame (Chappell—ASCAP) .....	79	I'm On Fire (Bruce Springsteen—ASCAP) .....	98	Reaction (Somerset Songs/Evansongs/Stray Notes—ASCAP) .....	49	The Never (Giorgio Moroder—ASCAP) .....	25
Call Me (ATV—BMI) .....	65	In My House (Stone City Adm. by Jay Warner—ASCAP) .....	6	Rhythm (Edition Sunset adm. by Arista—ASCAP) .....	73	The Search (Rude—BMI/WB/Easy Action—ASCAP) .....	17
Cannonball (Silver Cab/Almo—ASCAP) .....	31	Invisible (Beau-di-o-do/All Boys—BMI) .....	91	Rock Me (Bush Burnin—ASCAP) .....	56	Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Warner-Tamerlane—BMI) .....	9
Crazy For You (WB—ASCAP/Warner-Tamerlane—BMI) .....	53	Just a Gigolo (Chappell/Intersong/Edwin H. Morris/Jerry Vogel—ASCAP) .....	70	Say You're (Charisma/Chappell—ASCAP) .....	66	'Til My (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA) .....	90
Crazy In (Kim Carnes/Moonwindow—ASCAP) .....	26	Just As (Don Kirshner/Blackwood/Rightsong/Mystery Man—BMI) .....	29	Sentimental (Kid Bird/Rough Play—BMI) .....	24	Tired Of (Screen Gems-EMI/Shifrylepole—BMI) .....	83
Dangerous (Wellbeck/Anidraks/Stephen Mitchell—ASCAP) .....	72	Lady Of (Foster Frees care of Ned Shanker/DeBlasio/Garden Rake/MCA—ASCAP) .....	95	Shout (Virgin/10 Music adm. by Nymph—BMI) .....	35	Tough (John Cafferty—BMI) .....	23
Don't Come (Gone Gator/Blue Network—ASCAP) .....	93	Let Him Go (Big Wad/Famous—ASCAP) .....	50	Show (Chappell/Rightsong/Sookloozzy—ASCAP/BMI) .....	99	Voices (Intersong-USA/'til tunes adm. by Intersong-USA—BMI) .....	12
Don't You (MCA—ASCAP/MCA—BMI) .....	64	Like A (Billy Steinberg/Denise Barry—ASCAP/Brigitte Baby/Polifer—BMI) .....	62	Smooth Operator (Adm./St. John—MCPS) .....	58	Wake Up (Ellisclan Ltd.—PRS) .....	38
Everybody Wants (Virgin/10 Adm. by Nymph—BMI) .....	4	Little (Talk Time—ASCAP) .....	37	Smuggler's (Red Cloud/Night River—ASCAP) .....	14	Walking On (Screen Gems/Megasongs—BMI) .....	11
Everything I (April—ASCAP) .....	41	Lost In Love (Colgems-EMI—ASCAP) .....	96	Some Like It (Tritec) .....	68	Ways To Be (Gone Gator/Wild Gator—ASCAP) .....	97
Everything She (Morrison Leahy/Chappell—ASCAP) .....	16	Lucky In (Promo Pub. B.V.—PRS) .....	76			We Are (Mijac—BMI/Brockman—ASCAP) .....	28
Everytime (Unichappell/Hot Cha—BMI) .....	13	Make It (Gone Gator/Blue Network—ASCAP) .....	59			What About (Wellbeck/ Irving/Calypto Toonz—ASCAP/BMI/PROC) .....	43
Find (Bug & Bear/O'Ryan—ASCAP) .....	44	Meeting (Hit Trip/Midstar—BMI) .....	85			When You (Edwin Ellis/Nurk Twins—BMI) .....	82
Forever (Milk Money—ASCAP/Foster Frees—BMI) .....	45	My Toot (Sid Sim/Flattown—BMI) .....	84			Who's Holding (Foster Frees/Garden Rake—BMI/April/Random Notes—ASCAP) .....	30
Frankie (Not Listed) .....	81	Never (Liesse—ASCAP) .....	33			Willie And The (Eldorado—BMI) .....	75
Freeway (Gratitude Sky/Polo Grounds—BMI) .....	40					Would I (Blue Network—ASCAP) .....	10
Fresh (Delightful—BMI) .....	22					You Give (Not Listed) .....	18
						You Spin (Chappell—ASCAP) .....	45
						Your Love (Silver Angel—ASCAP) .....	71

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

\* Indicates Winner's Circle

• Indicates Highest Debut

## TV License Battle

### ASCAP Scores Court Victory

By David Adelson

LOS ANGELES — ASCAP scored a major victory last week when Federal Magistrate Michael Dolinger ordered the interim license fee increase for television stations requested by ASCAP for the period November 16, 1984 through March 31, 1985.

Dolinger issued the order during a federal court proceeding to determine reasonable ASCAP fees. Payments to ASCAP were being made at the 1980 fee reasonable ASCAP fees. Payments to be based on current station revenues.

The interim fee that stations had been operating under had been lowered during the Buffalo Broadcasting case. Justice Lee Gagliardi had at that time rolled back fees to the 1980 level pending an appeal of his decision in favor of the broadcasters by the performing rights societies. That appeal was won by the societies when the U.S. Supreme Court declined to hear the

case last year.

Magistrate Dolinger ordered the stations to submit reports for the years 1983 and 1984 on the stations current revenues.

According to ASCAP president Hal David, "the best estimates put the amount in retroactive payments to ASCAP for this one-and-one-half-month period at about \$10 million."

An ASCAP release noted the society expects substantial additional license fees for the period February, 1983 through November 15, 1984 — a period when the stations paid fees at the 1980 level rather than on the basis of their current revenues.

David told *Cash Box*, "It seems to me that it would be in everyone's interest if the broadcasters would sit down and try to negotiate with the performing rights societies. I would really love to see that."

## Injunction Hearing

### BMI Continues To Wait It Out

By David Adelson

LOS ANGELES — The fate of a requested injunction against the All Industry Television Committee by BMI is still in the air after a hearing before Federal judge Edward Weinfeld of New York Federal Court last week.

Two weeks ago, BMI had taken legal action against the committee after five BMI shareholders (three of them committee members) requested a Special Shareholders meeting and specific alterations in BMI bylaws. Among the proposed changes would be a reduction in the number of directors (16 to 12) at the next general shareholders meeting as well as a requirement that all management decisions regarding licenses be approved by three-fourths of the board members rather than half. The Committee also requested board approval of any management decision to issue any of the approximately 50,000 shares of unissued BMI stock.

Legal action was also taken by the Committee, which also filed a claim seeking that the court order the special shareholders meeting and prevent BMI from mailing new license agreements to broadcasters.

On June 11, Weinfeld ruled that the committee should present an argument why the injunction requested by BMI

should not be granted. He set the hearing for June 18.

At the June 18 hearing, Weinfeld heard heated arguments and accusations from both sides, including a statement from the Committee saying the performing rights organization is trying to force the broadcasters out of business. Weinfeld deferred his decision to a later date, leaving the Committee and BMI free to pursue their regular activities until a decision is reached.

(continued on page 42)

## Behind The Bullets

### U2, Dylan And Grant: Spirits On The Rise

By Stephen Padgett

U2's "Wide Awake In America" marks the second time the band has followed a successful LP with a live EP. This record follows "The Unforgettable Fire" the way "Under A Blood Red Sky" followed "War." And this EP is performing as well as its predecessor. Bob Dylan continues his amazing string of successful hit albums with "Empire Burlesque," his 29th LP for Columbia Records. A real surprise on both the LP and Singles charts is the



**A HAPPY B'RITH DAY** — The Music and Performing Arts Unit of B'nai B'rith presented Columbia Records artist Kenny Loggins with its coveted 1985 "Creative Achievement Award" and opera star Robert Merrill with its "Humanitarian Award" during its 21st Anniversary gala at the Vista Hotel in the World Trade Center, New York City, June 13. Seen following the ceremonies are (l to r): Norby Walters, executive vice president of the B'nai B'rith Unit and dinner chairman; Al Teller, senior vice president/general manager, Columbia Records; Kenny Loggins; Walter Yetnikoff, president, CBS Records Group, who presented Loggins with his Award; Robert Merrill; and Joe Cohen, president of the B'nai B'rith Music and Performing Arts Unit.

## BMI Honors Most Performed Songs Of 1984

LOS ANGELES — The 84 writers and 72 publishers of 71 songs licensed for public performance by BMI (Broadcast Music, Inc.) have received Citations of Achievement for the most performed pop songs in the BMI repertoire for the calendar year 1984. In addition, special engraved glass plaques were presented to writers Clifford Adams, Robert Bell, Ronald Bell, James Bonfond, George Brown, Claydes Eugene Smith, James Taylor and Curtis Williams and Delightful Music Ltd., publisher of "Joanna," the single most performed pop song during 1984. The

awards were presented June 18 at Los Angeles' Beverly Wilshire Hotel by BMI president Edward M. Cramer, Frances Preston, senior vice president, Performing Rights and Ron Anton, vice president, California.

At the ceremonies, the top writer-award winners were Barry Gibb, Billy Joel, Huey Lewis, Dean Pitchford, Tom Snow and Cynthia Weil with three citations each. Dean Pitchford was named "Writer of the Year." His three award winning songs for 1984 accumulated the most total performances. John Colla, Maurice Gibb, Daryl Hall, James Ingram, Michael Jackson, Stevie Nicks, Alan Parsons, Phil Pickett, Gordon "Sting" Sumner and Eric Woolfson each received two citations.

Winners of citations included writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in Italy (SIAE), England (PRS) and Canada (PROC).

The leading publisher-award winner was Ensign Music Corporation with five citations. Music Corporation of America, Inc. and Unichappell Music, Inc. each took four citations. Three citations went to Careers Music, Inc., Dyad Music Ltd., Gibb Brothers Music, Hulex Music, Joel-songs and Red Admiral Music, Inc.

Taking two citations were Blackwood Music, Inc., Braintree Music, Briarpatch (continued on page 40)

emergence of Amy Grant as pop act. Gospel music's most successful artist crosses to the pop charts with "Un-guarded," her debut A&M LP and "Find A Way," the first single.

### U2

The phenomenal success of "The Unforgettable Fire" and a United States tour prompted Island Records to release this four song EP. The EP contains live tracks and studio outtakes. "Wide Awake" (continued on page 42)



**CAPITOL HONORS SALES FORCE** — Capitol Records executives bestowed highest honors on four of the company's top salesmen at the District Manager Strategic Planning Meeting held recently at the Sheraton Universal Hotel. The annual event recognizes Capitol's top-notch sales staff in each of its nine district offices across the country. The following awards were presented at the meeting: District Manager of the Year: Vyto Lazauskas, San Francisco; District of the Year: Rich Hathorne, Cleveland; Customer Service Rep of the Year: Michael Austin, Houston; Salesman of the Year: Dick McGlynn, Philadelphia. Pictured in photo 1 (l-r): Tom Tilton, district manager, Dallas; Terry Sautter, district manager, Chicago; Jerry Brackenridge, district manager, Atlanta; Kirk Melloy, manager, national marketing coordinator; Ira Derfler,



district manager, New York; Larry Hathaway, district manager, Los Angeles; Jean Riggins, national sales; Vyto Lazauskas, district manager, San Francisco; Jeff McGuire, district manager, Minnesota; Ron Hughbanks, district manager, Washington D.C.; and Rich Hathorne, district manager, Cleveland. Seated (l-r): Joe McFadden, manager, national sales; Dennis White, vice president, Record Group Sales; and Joe Mansfield, vice president sales. Pictured in photo 2: Dick McGlynn of Philadelphia accepts an award for Salesman of the Year. On hand to present the award were (l-r): Joe Mansfield, vice president sales; Ron Hughbanks, district manager, Washington D.C.; Joe McFadden, manager, national sales; Dick McGlynn, Philadelphia; and Dennis White, vice president, Record Group Sales.



**THEY'RE ALL FOR HIM BODY AND SOUL** — Songwriter John Green, who penned "Body & Soul," "I Cover the Waterfront," and other standards, was honored by the Music Friends of the L.A. Library at Children's Court, L.A. Central Library recently, at the opening of the exhibit From Songs to Symphonies. Green is currently on the ASCAP Board of Directors. Here at the fete are (l-r) ASCAP president Hal David, songwriter Mack David, Green, Patty Andrews, and Tony Martin.

## BUSINESS NOTES

### MGM/UA Home Entertainment Announces Results Of Annual Meeting

NEW YORK — At the Annual Meeting of MGM/UA Home Entertainment Group, Inc. ("HEG"), June 14, the stockholders approved the adoption of the merger agreement providing for the merger of MGM/UA Home Acquisition, Inc. with and into HEG. The merger had previously been approved by a special committee of the HEG Board of Directors and by the HEG Board of Directors. Under the terms of the Merger, the public stockholders of HEG will receive \$28 in cash for each share of HEG Common Stock. The cash required to effect the merger is being obtained through bank financing. The merger was consummated shortly after the meeting.

### New NMPA Board of Directors Announced

NEW YORK — The composition of the new board of directors that will guide the National Music Publishers' Association for the next two years was announced in New York at NMPA's annual meeting on June 17. The 327 member firms reelected to the board Al Brackman, The Richmond Organization; Leon J. Brettler of Shapiro, Bernstein & Co. Inc.; Lance Freed of Almo Irving Music, Sidney B. Herman of Famous Music Corporation; Dean Kay of the Welk Music Group; Chuck Kaye of Warner Bros. Music; Buddy Killen of Tree Publishing Co. Inc.; Leeds Levy of MCA Music; William B. Lowery of The Lowery Group; Stanley Mills of September Music Corp.; Ralph Peer II of Peer International Corp.; Irwin Z. Robinson of Chappell & Co. Inc.; Wesley H. Rose of Acuff-Rose Publications, Inc.; Lester Sill of Jobete Music Co. Inc.; Michael Stewart of CBS Songs; Samuel Trust of Mandina Music/Rocksmith Music and Al Gallico of Al Gallico Music Corporation. The Directors will serve until 1987. Joining the board as a result of the election will be Pennsylvania-based Arnold P. Broido of Theodore Presser Company.

### Alleged Bootleg Business Raided In Minnesota

NEW YORK — The home of Jeffery Behr Klein of Minnetonka, Minnesota, was raided due to an alleged mail-order business on the premises, at 5697 Green Circle Drive, which offered thousands of alleged bootleg cassettes for sale. The FBI, assisted by Recording Industry Association of America personnel, executed a search warrant at Klein's home on May 7 and seized the following: 2,561 cassette tapes allegedly used as masters, approximately 350 blank cassette tapes, and assorted electronic duplicating equipment. Business records for Acme Productions and JK Enterprises were also found on the premises, including alleged customer lists which contained hundreds of names. Klein, a broker for Investment Rarities Inc., a firm that deals in rare coins, stamps and other items, was allegedly using a bedroom that he converted into a "recording studio" for the purposes of manufacturing the alleged illicit product.

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

NEW YORK — "The Harry Fox Agency & CMRRA: An Update" is the topic of the next Music Publisher's Forum of the NMPA; it'll take place at N.Y.'s Essex House, July 8, and info can be had from (212) 370-5330 . . . Mayor Ed Koch presented the Mayor's Award of Honor for Arts and Culture to Harvey Lichtenstein, president and chief executive officer of the Brooklyn Academy of Music . . . Atlantic Records' Trash recently signed to Fonzalzo Music Ltd . . . The officers of the National Religious Broadcasters Midwest Chapter have decided to make Chicago their permanent convention site; they'll convene there again Oct. 9-11 at the Holiday Inn City Centre . . . Portland, OR's Schnitzer Concert Hall has undergone renovation that will provide more leg room to most patrons.

## EXECUTIVES ON THE MOVE



Brody



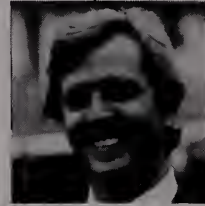
Palmer



Drosins



Cooper



Mahler



Woolcott



Catania



Fret

**PolyGram Promotes Three** — PolyGram Records has promoted three sales and marketing executives based in its New York headquarters. Jeff Brody has been appointed vice president national accounts and associated labels. Harry Palmer has been appointed vice president marketing. Palmer will direct marketing planning and implementation for pop, rock and urban artists. Patti Drosins is appointed to the newly-created position of director of advertising and merchandising. In her new role, she will assume responsibility for the creation, placement and production of all advertising and collateral materials.

**Cooper Joins A&M** — A&M Records has announced that Carol Cooper has been hired as east coast associate director of black music/A&R. Cooper joins the New York offices of A&M after spending six years as a music journalist.

**Mahler Named** — Dr. Ronald Stander, president of Soaring Records, has announced the appointment of Gene Mahler in the newly-created position of vice president of marketing. In his new position, Mahler will be responsible for all aspects of marketing, sales, promotion and merchandising.

**Woolcott Named** — CBS U.K. has announced the appointment of Tony Woolcott the appointment of Gene Mahler to the newly-created position of vice president of marketing. In his new position, Mahler will be responsible for all aspects of marketing, sales, promotion and merchandising.

**Catania Promoted** — Island Records has announced the promotion of Bob Catania to national promotion director. Catania came to Island in 1984 as director of album promotion.

**Fret Promoted** — Steve Fret, vice president of finance and administration for the Chappell/Intersong Music Group-USA, has been promoted to the position of sr. vice president. The announcement was made by Irwin Z. Robinson, president of the Chappell/Intersong Music Group-USA.

**Baron Named** — Arista Records has announced the promotion of Peter Baron to the newly-created position of associate director, production & promotion for the label. Baron will continue to be responsible for the promotion, distribution and duplication of Arista clips for key video outlets.

**Wheaton Named** — Marc Wheaton has been named A&R director of Atmosphere Records, Mystic Records' new label which encourages and sponsors Experimental & Avant Garde music. Wheaton was named A&R director by Doug Moody, president of the Mystic Record Group.

**Haight Named** — Gary F. Haight has been named director of marketing for the audio and video division of Discwasher. In his new position, Haight is responsible for all public relations, advertising and sales promotion for the audio and video divisions of Discwasher.

**Tepper To Peer-Southern** — The Peer-Southern Organization has announced the appointment of Ailan Tepper to the position of east coast director of creative services. Prior to joining Peer-Southern, Tepper served as creative director at CBS Songs and United Artists Music.

**Cohn Named** — LCS Entertainment, Inc. has named Lawrence Cohn as vice president, international. Cohn will be based at the company's Paris office, promoting existing non-domestic activities and searching out future ventures for the company's worldwide market outside the United States and Canada. Cohn served as vice president A&R at CBS/Epic Records, executive vice president and chief operating officer of Playboy Records, vice president A&R ABC Records, consultant to Time-Life Records Division and co-owner, with CBS and Bob Dylan, of his own record company.

**Perillat Joins** — Camille Perillat has joined the Magnetic Tape Division of Ampex Corporation as associate administrator, marketing communications. Perillat administers the division's national trade show schedule, Ampex Golden Reel Award program, direct mail advertising and print production.

### Winwood Named at CBS U.K.

LOS ANGELES — CBS U.K. has announced the appointment of Muff Winwood as senior director, CBS UK A&R and vice president, CBS Records International. In his newly designated position, Winwood's responsibility has now been expanded to include the international marketing of CBS U.K. signed artists.

Winwood joined CBS U.K. in 1978 as director of A&R. Prior to that, his broad and varied experience in the music business ranged from artist and composer with Spencer Davis Group and producer of the first Dire Straits album to various positions at Island Records.



Muff Winwood



**SPOILING THE GIRL** — Carly Simon has recently signed with Epic Records. Her first single, "Tired of Being Blonde," has just been released, to be followed in July 1 by her debut Epic LP, "Spoiled Girl." Celebrating the signing (l-r) are: Lennie Patze, vice president and senior manager, Epic/Portrait A&R; Carly Simon; Tommy Mottola, Simon's manager; and Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels.

## EMI in Distribution Pact With Virgin

LOS ANGELES — EMI Records has announced it has concluded a long-term agreement with Virgin for the manufacturing, selling and distribution of all Virgin's audio products.

As of June 24 all Virgin back catalog is available through the EMI salesforce in each state and the first new releases under the agreement are scheduled for July 1.

"We are delighted that Virgin has chosen to come with us," said EMI managing director Nick Hampton. "Virgin continues to have a high profile in the development of exciting new international and local talent which will be complemented by EMI's selling strength in the marketplace. It will be a great partnership."

## Cash Box Focus

### Home Video: The Foreign Market

By Peter Berk and Gregory Dobrin

#### Part One Of A Series

LOS ANGELES — While home video has had a basically consistent appeal internationally, marketing strategies have instead come to differ greatly. Since many of the foreign countries have smaller markets at varying stages of development, home video distributors have found it more convenient and more profitable to work directly with dealers. In order to explore the approach to marketing home video abroad, *Cash Box* spoke to key representatives from three major distributors. This is the first in a two-part series examining the foreign home video market.

Gauging, predicting and dealing with home video markets overseas is a relentlessly demanding and highly complex job. Those who work in that field must have more than a working knowledge of numerous diverse cultures, laws and tastes. One of the experts in the industry is Michael Hutson, vice president of marketing for CBS/Fox Home Video, international division. According to him, the foreign market is much "harder, more realistic and significantly different than the domestic market."

"In the main," he said, "we have, overseas, simple one-step distribution. Whereas in the U.S., our company, in common with other companies, has two-step distribution. In most of the countries where we do business, certainly in all of them where we have our own subsidiary companies, we have our own sales force out on the street, dealing directly with retailers. That's the primary thrust of our business." Domestically, Hutson explained, the large distributors are used,

and in dealing with the actual retailers, take the inventory risk.

When asked why the strategy has developed in the foreign home video market as it has, Hutson said, "You're dealing with smaller territories, a smaller universe of accounts. If you have a manageable number of accounts, it's far preferable that you have direct access to those accounts and don't have to split your take with anybody else. You have control in a direct relationship with a dealer."

The key to understanding the home video market around the world, according to Hutson, is in recognizing at what stage of "maturity" a particular country is. In discussing this factor, he cited an industry theory called "the wall." This, he explained, was a term someone concocted to symbolically assess the international home video picture. "The wall" basically means that we've seen a pipeline filling business in the U.S. home video area. The growth of VCRs has spurred the growth of retailer outlets, which in turn has spurred a continued growth of the business. That pipeline filling inevitably stops at a certain point, when you just can't open another store on that street."

In many "mature" foreign markets, however, Hutson mentioned that VCR penetration has already peaked, the pipeline has been filled. "We're experiencing a stabilization of those markets, aggressive marketing and strategic pricing, and we take greater care about what product we release. We find that very positive and healthy."

In what might be termed the Darwinian-like evolution of the industry abroad, only the largest, strongest and most reliable dealers have survived into the post "gold-

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## CBS Introduces Industry Standard Compact Disc Package

NEW YORK — CBS has introduced its new outer packaging for compact discs, which replaces blister-packs and cardboard packing (with a die-cut window), with a windowless board package. The packaging, which the company expects to become the industry standard, features large-sized graphics and allows for a jewel-boxed CD within. CBS, in a memo sent June 13 to branch and sales managers and sales reps, outlines five reasons for adopting the new package: "the blister has served its intended purpose . . . to get CDs

merchandised in the open;" consumers preference for the boxes' "extended graphic capabilities;" "account preference" — inventory ease, durability, and recyclability; increased durability over the die-cut window box; and "industry standardization," saying that it is "absolutely essential early in the life of CD to avoid the on again/off again cassette packaging attempts which have baffled the industry for years." The packages will have two formats: a full graphic look and a generic format.

## Another Banner Year For The Playboy Jazz Festival

By Peter Berk

LOS ANGELES — For 51 weeks a year, probably the only music the name Playboy evokes thoughts of is Ravel's "Bolero." For one week (end) every year, however, Hugh Hefner's empire unfolds an entirely different form of art, the Playboy Jazz Festival. Held since 1979 at the Hollywood Bowl, the festival has evolved into one of the most respected and popular jazz events in the world, luring the best performers and most ardent fans. The festival's trademark has consistently been its ability to offer stylistic diversity, both familiar and lesser known artists and an atmosphere of warmth and intimacy, even to huge capacity crowds. This year was no different, and to anyone who questions the state of jazz in today's music world, Playboy can boast that this year's festival grossed more than any of the previous ones.

Along with George Wein, Darlene Chan of Festival Productions was the person responsible for putting together this year's festival. Even though she's held that responsibility since the festival's beginnings, each year presents the supreme challenge of trying to outdo the last, and consequently entails more and more effort in terms of organization. In a recent conversation, Chan mentioned that the Playboy Jazz Festival truly began as a 25th anniversary celebration of the magazine, intended solely as a one-shot deal. "Hugh Hefner wanted to do something special,"

she said, "similar to a show he had put on in the '50s. It turned out to be so successful in 1979, though, that it became an annual event."

The names have changed along the way, but Chan cited the fact that the festival has remained basically the same over the years. The concept of it has been so well defined for the public that to tamper with it would be an enormous mistake, she suggested. As far as this year's festival, Chan proclaimed it "the best ever. It certainly ranks among the top ones in every way. I thought it went very smoothly and that all of the artists were very much up for the event."

Based on reviews and more importantly, on audience reaction during the concerts, Chan seems amply justified in considering this year's festival a definite success. Both days, host Steve Allen was on hand to introduce some of the jazz community's most luminous personalities, ranging from Miles Davis to Sarah Vaughn to Lee Ritenour to Buddy Rich. As Chan mentioned, the festival is "designed to have something for everyone."

To choose the highlights of the festival would almost amount to simply listing its performers. While some induced more of a reaction from the audience, no artist had reason to leave feeling anything less than exuberant. On Saturday, the crowd was treated to the masterful piano virtuosity of Makoto Ozone and Michel Petrucciani; the amazingly energetic and proficient

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**"ROWDY" GOLD FOR HANK** — Hank Williams, Jr. was presented with yet another R.I.A.A. gold album award recently. "Bocephus" journeyed to Warner Bros. Records' Burbank home office to receive his gold edition of "Rowdy," one of his best selling catalog albums. Joining in were (l-r): Warner Bros. vice president/legal and business affairs David Altschul; Warner Bros. vice president/promotion Mark Maitland; board chairman Mo Ostin; and Hank's permanent opening act Merle Kilgore; Vic Faraci, Warner/Nashville senior vice president and Lou Dennis, Warner Bros. vice president and director of sales.

# ALBUM RELEASES

**THE DREAM OF THE BLUE TURTLES** — Sting — A&M SP-03750 — Producer: Pete Smith — List: 8.98 — Bar Coded

The master artist behind one of the most enduring and challenging bands to come out of the '70s, Sting's first project sans the Police captures the same distinctive-lyrical themes and musical inventiveness that have made the singer/songwriter such a force in pop. With hints of reggae rhythms and jazzy colorings from Kenny Kirkland and Branford Marsalis, "The Dream Of The Blue Turtles" is varied and tastefully commercial. Look for immediate retail action and multi-format radio play.



## ST. ELMO'S FIRE

**ST. ELMO'S FIRE** — Original Motion Picture Soundtrack — Atlantic 7 81261-1 — Producer: David Foster — List: 9.98 — Bar Coded

Masterminded and produced by Grammy Award winner David Foster, this soundtrack is more cohesive than most, with highlights including the first single from John Parr and tracks from Billy Squier, Jon Anderson and Foster.



**TAKE NO PRISONERS** — Peabo Bryson — Elektra 60427-1 — Producer: Arif Mardin — List: 8.98 — Bar Coded

Bryson's second release on Elektra continues the vocalist's play for crossover appeal and "Take No Prisoners," with Arif Mardin producing should establish Bryson as a legitimate pop contender. The title track single and the many classic ballads included on the album should please Bryson's legion of already-established fans and could win over a new market.



**WELCOME TO THE REAL WORLD** — Mr. Mister — RCA 1-8045 — Producer: Paul DeVilliers-Mr. Mister — List: 8.98 — Bar Coded

Coming off a strong debut LP, Mr. Mister on "Welcome To The Real World" displays meaty rock sounds with a flavoring of British rock sheen. Strong AOR material which also seems perfect for the clubs, cuts such as "Black/White," "In My Own Hands" and the single "Broken Wings" show the group to be consistent songwriters and capable of delivering a fistful of biting musical hooks. Look for good retail response.



**UNDER THE BLADE** — Twisted Sister — Atlantic 7 81256-1-Y — Producer: Pete Way — List: 6.99 — Bar Coded

This metal band's first LP, previously available only as an import, here shows off the style and sense of humor which has made them one of last year's most explosive acts.

**PUMPING IRON II-THE WOMEN** — Original Motion Picture Soundtrack — Island 7 90273-1 — Producer: Various — List: 9.98 — Bar Coded

Highlighted by Skipworth & Turner's "Thinking About Your Love" and the Art Of Noise's "Moments In Love," this soundtrack should appeal more to urban and dance-oriented audiences.

**OPEN FIRE** — Y & T — A&M 5076 — Producer: Scott Boorey — Y & T — List: 8.98 — Bar Coded

Longtime San Francisco hard rockers Y & T have always been stronger live, and this LP features some of their best material plus a new studio single "Summertime Girls."

**SOUL LIGHT SEASON** — Turning Curious — Relpase R014 — Producer: Mitch Easter — List: 8.98

Well focused songwriting and a straight forward blend of instruments that works excellently on "Out Into The Light," "Talk About Gods" and "My Parade."

**WIPERS** — Wipers — Enigma 72026-1 — Producer: Greg Sage — List: 8.98

From the Pacific Northwest comes the possessed thrash rock of Wipers. With Greg Sage's molten guitar leading the way, this album should find a hearty response on college and alternative radio.

**ORIGINAL MUSIC FOR A GENERIC WORLD** — Plain Wrap — Enigma/RBI 72040-1 — Producer: Plain Wrap-Chaz — List: 8.98

Like Husker Du, there is melody behind the sonic rock of Plain Wrap, and like the Minutemen, there are elements of funk, jazz and novelty to this group's well-honed style. Complete with an all-pervasive sense of humor.

**LIVE AT THE GRAND OPERA HOUSE BELFAST** — Van Morrison — Mercury 818 336-1 — Producer: Van Morrison — List: 8.98 — Bar Coded

Already creating a buzz in its import form, this electrifying live set from Van Morrison in his home state features excellent versions of "Beautiful Visions," "Cleaning Windows" and "She Gives Me Religion." Should continue the hearty following which this masterful singer/songwriter has built up over the years.

**CRUSH** — Orchestral Manoeuvres In The Dark — A&M SP 5077 — Producer: Stephen Hague — List 8.98 — Bar Coded

One of the undisputed masters of early-'80s techno-pop, OMD here moves in a more accessible, acoustically textured direction. The inclusion of real drums, saxophone and percussion give "Crush" a warmer, more inviting sound than previous outings. Should solidly follow last year's club hit, "Tesla Girls."

**COOLIN' OUT** — Dennis Edwards — Gordy 6148GL — Producer: Dennis Lambert — List: 8.98 — Bar Coded

After the overwhelming popular success of last year's "Don't Look Any Further," former Temptation Dennis Edwards seems a sure bet for another Top Five B/C LP with "Coolin' Out."

**LOOSE NUT** — Black Flag — SST 035 — Producer: David Tarling — Greg Ginn — Bill Steveon — List: 8.98

Evolving from the faster-louder school of hardcore into a strange blend of punk and metal, Black Flag's latest is highlighted by vocalist Henry Rollins' searing lyrics and Greg Ginn's mammoth guitar playing.

**I'M YOUR WOMAN** — Sandra Bernhard — Mercury 824 826-1 — Producer: Barry Reynolds — List: 8.98 — Bar Coded

An interesting mix of spoken word readings and, primarily, music from Sandra Bernhard, this LP works on many levels. The first single, "Everybody's Young," as well as most of the album is well produced pop from Barry Reynolds.

**FURY** — Fury — New York Music Co. 20 — Producer: Felix Cavaliere — List: 8.98 — Bar Coded

Big production rock with a touch of pop style, Fury's debut is a solidly written and performed effort which, given radio play, could gain a following on CHR and AOR.

**ROCK AIN'T DEAD** — Heavy Pettin — Polydor 825897-1 — Producer: Mark Dearnley-John Jansen — List: 8.98 — Bar Coded

**MAKING A GAME OUT OF LOVE** — Willie Hutch — Motown 6145 — List: 8.98 — Bar Coded

**VOICES** — Voices — Atco 7 90275-1 — Producer: John Robie — List: 8.98 — Bar Coded

**JUST THE RIGHT MOMENT** — Tom Grant — Pausa 7174 — Producer: Tom Grant — Doug Durbrow — List: 8.98

**THE URBATIONS** — The Urbations — Wild Child/Metro-America MA 1008 — Producer: Andy Boller — Ben Grosse — List: 6.98

**REST IN PEACE** — Electric Peace — Enigma 72046-1 — Producer: B. Kild — List: 6.98

**STRAIGHT AHEAD** — Greg Sage — Enigma 72007-1 — Producer: Greg Sage — List: 8.98

**THIS IS THE DREAM** — D.C. 3 — SST 033 — Producer: Spot — D.C. 3 — List: 8.98

**OCTOBER FACTION** — October Faction — SST 036 — Producer: The October Faction — List: 8.98



# SINGLE RELEASES

**BRYAN ADAMS** (A&M 2739)  
**Summer Of '69** (Adams Communications-Calypso Toonz-Irving Music Inc./BMI) (Adams-Vallance) (Producer: Bryan Adams)



With a firm following established in America, Bryan Adams has become the darling of CHR and AOR radio, and this straight-ahead rocker should add weight to the artist's already successful reputation. Already getting substantial album play, "Summer Of '69" recalls the sound and arrangement of Springsteen with Adams' own streamlined sheen making the single ripe for hit radio.

**RATT** (Atlantic 7-98767)  
**Lay It Down** (3:45) (Ratt Songs/ASCAP) (Ratt) (Producer: Beau Hill)



The first single from Ratt's latest "Invasion Of Your Privacy" LP is a state-of-the-art metal sex anthem which features all of Ratt's flamboyant charm and glamour. Stephen Percy's lead vocals are impressive as is the whole band's powerful delivery, and look for "Lay It Down" to be an AOR breaker out of the box.

**JOHN PARR** (Atlantic 7-89541)  
**St. Elmo's Fire (Man In Motion)** (4:08) (Gold Horizon Music-Foster Frees Music/BMI) (Foster-Parr) (Producer: David Foster)



With the guaranteed exposure through the film of the same name, "St. Elmo's Fire," is a tightly fused mid-tempo rocker which is fleshed out with David Foster's expert production touch. Parr's vocals are dramatic and at times soaring, working out over the "man in motion" theme and a surging keyboard riff. Look for immediate CHR adds for this soundtrack cut.

**ALISON MOYET** (Columbia 38-05411)  
**Love Resurrection** (3:49) (J&S Music Limited, Admin. by Almo Music Corp./ASCAP — pending) (A. Moyet, S. Jolley, T. Swain) (Producers: T. Swain, S. Jolley)



This smoothly melodic cut from Moyet's popular "Alf" LP for Columbia is further testament of her versatility. Solid lyrics and Moyet's forceful, full-throated vocal make an engaging lead, while a spanking percussion gives this tune danceability. Solid hooks in a thoroughly hummable chorus will help in the CHR playlist department, which should see "Love Resurrection" as a welcome summer add.

**KOOL & THE GANG** (De-Lite 880 869-7)  
**Cherish** (3:58) (Delightful Music/BMI) (Bell-Taylor-Kool & The Gang) (Producer: Jim Bonnefond-Ronald Bell-Kool & The Gang)

"Cherish" is Kool & The Gang at its romantic best. A ballad format provides James "J.T." Taylor an excellent vehicle on this sweetly grooving crossover single.

**THE S.O.S. BAND** (Tabu ZS4 05421)  
**Break Up** (4:20) (Flyte Tyme Tunes-Advant Garde Music/ASCAP) (Lewis-Harris III) (Producer: Jimmy Jam — Terry Lewis)

An airy production sound and The S.O.S. Band's unique sense of rhyming melody are highlights here; look for strong B/C adds

**TRANSLATOR** (Columbia /415 38-0491)  
**Come With Me** (3:44) (Very Safe Music-Sleepless Music-Warner Tamerlane/BMI) (Barton) (Producer: Ed Stasium)

Simple instrumentation and concrete imagery mark this first single from Translator's latest LP. Already gaining airplay on some AORs and alternative radio, "Come With Me" is American rock with a Beatlesque melodic base.

**A-HA** (Warner Bros. 7-29011)  
**Take On Me** (3:46) (ATV Music Corp./BMI) (Waaktaar-Mags-Harket) (Producer: Alan Tarney)

This high-energy cut from A-Ha's debut is a playful yet sophisticated track, ready to catch the ear of pop radio programmers. The band's Danish roots aren't overbearing and the cut's slick production and European sense of melody make "Take On Me" all the more appealing. Nice dance music which would make an excellent club cut with a rearranged 12".

**IKE AND TINA TURNER** (Striped Horse 7001)  
**Living For The City** (3:39) (Jobete Music Co. Inc. — Blackbull Music, Inc./ASCAP) (S. Wonder) (Producer: Ike Turner)

The Turners' inimitable interpretation of the classic Wonder tune is gutsy and raucous, with a cutting edge that brings it new flavor. Tina Turner's vocal brims with stylization in this 1976 recording.

**BILLY OCEAN** (Jive/Arista 1-9374)  
**Mystery Lady** (3:46) (Zomba Ent.—Willesden Music) (Diamond—Ocean—Woodley) (Producer: Keith Diamond)

The fourth single from Billy Ocean's multi-platinum debut "Suddenly," "Mystery Lady" is a mid-tempo track which plays up Ocean's romantic vocal abilities. Sure to be a top charting crossover single.

**JOHN DENVER** (RCA B-14115)  
**Don't Close Your Eyes Tonight** (4:15) (Irving Music—Buchanan Kerr Music/BMI—April Music—Rio Cartel Music/PRS—BMI) (Kerr—Musker) (Producer: not listed)

Denver's latest effort is an attempt to reestablish his pop identity, and this cut falls somewhere between the illusive A/C market and pop radio.

**ALEXANDER O'NEAL** (Tabu ZS4 05418)  
**If You Were Here Tonight** (3:40) (Flyte Tyme Tunes—Avant Garde Music/ASCAP) (Moir) (Producer: Monte Moir)

An album cut for weeks, the release of this single has given back O'Neal's debut LP its bullet, and look for the cut to establish the singer as one of the foremost black vocalists in the country.

**THE INNOCENT** (Red Label 71002)  
**Livin' In The Street** (3:49) (Red Label Music—BMI) (Jones-Cajka-Greene-Valentine-McClain) (Producer: Gary Lee Jones—The Innocent)

Booming production and a sound that walks the line between power chord AOR and hook-laden CHR, the Innocent's first single is energetic and highly polished.

**DRAMA** (RCA JK-14114)  
**Paralyze** (3:47) (MCA/ASCAP) (J. Parker-S. J. Taylor) (Producer: Elliot Scheiner)

A new duo with a female lead singer reminiscent of Sheena Easton. This synth-dance track should be big with suburban dance clubs.

**BILLY PAUL** (Total Experience TES1-2419)  
**Lately** (3:58) (TX-J.E. Morke/ASCAP) (M. Jenkins) (Producer: Oliver Scott, Billy Paul)

We haven't heard from Paul in a while. He's back with a warm, sad ballad in the "Me And Mrs. Jones" tradition.

**CARRIE LUCUS** (Constellation/MCA 52602)  
**Hello Stranger** (Cotillion Music — Braintree Music — Lovelane Music/BMI) (Lewis) (Producer: Bill Simmons-Jeffrey Cooper)

**FRANKIE KELLY** (TWI 45110)  
**Ain't That The Truth** (4:20) (Euberto Pub/BMI) (Lewis) (Producer: Bill Simmons-Jeffrey Cooper)

**IVY** (Heat 2028)  
**Hold Me** (3:48) (Jimi Mac/BMI) (Arthur) (Producer: Mac)

**GEORGE NARDELLO** (Allegiance 3924)  
**Harlem Nocturne** (4:10) (Shapiro Berstien & Co./ASCAP) (Rogers-Hagen) (Producer: George Nardello-Bernard Bullock)

**TAXXI** (MCA 52612)  
**Still In Love** (3:08) (Viza International Publishing/ASCAP) (Payne-Nead) (Producer: John Ryan)

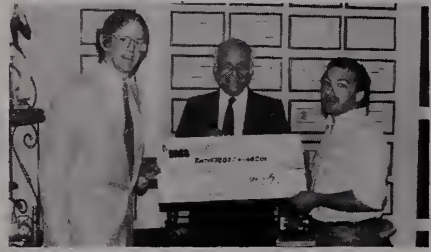
**JOHNSTON BROWN/JANICE DOWLEN** (Heat HS 2027)  
**Just Two People In Love** (4:55) (Jimi Mac Music/BMI) (Brown-Carter) (Producers: Sam & Chris)

**PROPHET** (Total Experience TES1-2420-DJ)  
**Everything You Are** (3:59) (Temp Co./Bourne Co./BMI) (Metaxas-R. Bernardi-A. Bernardi-Cappelli) (Producers: Prophet-Barry Harris)

**SYLVIA** (RCA JK-14107)  
**Cry Just A Little Bit** (2:58) (EMI Music Pub. Ltd./ASCAP) (Heatlie) (Producer: Brent Maher)

## POINTS WEST

**COMING HOME** — After a series of successful dates around the country, L.A.'s own **Blasters** played a celebratory homecoming last weekend with a couple of neighboring bands — geographically and musically — the **Beat Farmers** and the **Unforgiven**. **Dave Alvin** recently spoke to *Points West* about the **Blasters'** two-month American tour in support of its **Slash/Warner Bros. "Hard Line"** LP and about plans for more live dates and recorded material. "We were real happy with the response we got in the midwest; there had always been pockets we could play, but this time I think we got more airplay than in the past with "Colored Lights" and "Dark Night." Places like Detroit — the last time we played there it was to 70 people — this time we sold out a 1,400-seat hall, and I think that



**ADDING TO THE FUND** — A cooperative effort between **BASS** and its ticket centers has resulted in the contribution of \$20,234.60 to the **USA For Africa** fund. The check was presented by **BASS** chairman **Jerry Seltzer** (pictured above, center) to **USA For Africa** president **Ken Kragen** (left) and executive director **Marty Rogol** (right) just prior to the takeoff of the first plane load of aid to Africa's troubled lands.

revealed that two of the local performance art/poetry group members, **Jill Fraser** and **Ivan Roth**, perform much more than that. With a considerable wall of keyboards, Fraser created ambient moods and techno-dance beats to back up Roth's "Life Is A Noun" and "Alphabetical Disorder" readings, and the result was a topical, informative and entertaining show. Though inherently limited in regards to mass audience appeal, the **Lhasa** had a nice size crowd, and when music heavyweights such as **Exene Cervenka** perform, as she will on June 29, expect an even better turnout. Also, **Harvey Kubernik's** summer series at **UCLA's Kerchhoff Coffee House** will feature an interesting twist on July 10. The night's reading with **Drew Steele** and **Michael C. Ford** is hooking up with the **Fifteenth World Games For The Deaf**, which are being hosted by the University, and the **UCLA Center for the Arts** is providing an on-stage interpreter for those participants in attendance.

**ISAAK GETS FAMILIAR** — It's not very often that artists play multi-night stands at small clubs around town, and even more rare is that a major label should take the time and effort to have one of its artists play several nights in a small venue to drum up enthusiasm. Well, such is the case with **Warner Bros.' Chris Isaak**. From June 10-July 3, Isaak is playing every Monday-Wednesday at the **Anti-Club** in Hollywood. Isaak's straight-on rock sound and no-nonsense live persona make for a wonderful chance to really get to know a performer, especially one as worth knowing as Isaak. With his album "Silvertone" creating a buzz in faster breaking markets such as **San Francisco**, Isaak is now attempting to establish an audience base in **L.A.**, and later, **New York** where the same strategy will be used at a **Manhattan** club. Check it out.

**PARA LOS NINOS** — Last weekend's benefit at **Al's Bar** for **Para Los Ninos**, the non-profit organization which helps out the kids living on skid row in downtown **L.A.** was a rousing success, highlighted by sets from the **Kinman Bros.** and **Lucinda Williams**. With a host of local musicians in tow — including **Maria McKee** and **Marshall Crenshaw**, the benefit raised \$1,100 which was presented to the organization last week.

**CANADIAN ROCK** — What with **Bryan Adams** making strong commercial noises in the U.S., our friends to the north are about to deliver another top notch product from a familiar group. **The Parachute Club's** second domestic release on **RCA** should be out soon entitled "At The Feet Of The Moon," which is also the name of the first single and video. The video was also co-directed by the group's singer/songwriter, **Lorraine Segato**.

**COMING UP** — ... are two of the hottest shows of the summer. **Aretha Franklin** July 6-7 at the **Greek Theater** and the **Smiths** June 27-28 at the **Palladium** and June 29 at the **Irvine Amphitheater**. **Franklin's** latest album, "Who's Zoomin' Who" which features the rocketing "Freeway Of Love" single as well as duets with **Peter Wolf** (on "Push") and **Eurythmics** (on "Sisters Are Doin' It For Themselves") should be out this week, and **Franklin** should receive the latest wave in a lifetime of acclaim. **The Smiths** are from the other end of the musical spectrum, but singer/songwriter **Morrissey's** poetic lyric sense and dramatic vocals have captured the UK and much of the U.S. These three shows are the band's first in the southland and promise to be memorable. While most domestic listeners know the band for "What Difference Does It Make" and "How Soon Is Now," these cuts are just the tip of the iceberg.

Peter Holden



**SINGIN' OUT** — **Zamp Nicall** sings out against **Apartheid** South Africa to assist the **University of California** divestment campaign in an event which culminated a six-week protest in "Mandela City" on the **U.C.L.A. campus**. Appearing along with **Nicall** were rap singer **Holly Watts**, **D.J. Ron Miller** and female vocal group "Voices in Struggle."

## NEW FACES TO WATCH

Columbia recording act **Fishbone** is not your average major label signing. Call its music reggae-punk, ska, new wave - whatever, there is a political substance and performance energy that separates it from the pack. "(We're) different," said guitarist **Special K**, "It's a breath of fresh air. I can honestly say that, because there's nothing out there that has been done quite the way (we're doing it). Look at the location . . . If we were another English band, or some other imported band, it would be hype. When you hear something like this coming from America, you have to pay attention."

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

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

Though change and growth are important elements in the band's evolution, a well-directed focus is what it strives for. "We won't drop one thing for another. We augment what we already have," said **Special K**. "If you



### Fishbone

start saying 'I wanna' do this, I wanna do that,' you don't have a foundation. You have anarchy. Anarchy's a cool concept, but there are enough **Adam Ants** in this world."

**Fishbone** never shopped a record deal - it never even recorded a demo. **Columbia A&R** **David Khane** discovered the band at **L.A.'s Lhasa Club**, a basement-like haven of performance art. When he approached lead singer **Fish**, his response was less than enthusiastic. **Fish** had heard the story before. This time, the interest was more than a passing fancy and when **Columbia** began showing serious interest, other labels jumped on the bandwagon. "We were very surprised that **Columbia** won out over the other three labels that were also bidding." Said **Special K**, "We were real happy."

**Khane** produced **Fishbone's** EP, which was a learning experience for the band. "Building a record," said **Norwood**, "you become much more in touch with the arrangements, making them tighter." Added **Special K**, "What you do in the studio will come back to you in your live performance. They're two totally different things, but they go hand in hand. It can make for a better show."

## New Order Finds An Audience

By Peter Holden

**LOS ANGELES** — Of the many British "waves" which have lapped at the shores of the American music scene in recent years, one of the most enigmatic has been the so-called "gloom" rock. Ranging from the densely layered music of groups like **Bauhaus** and **Siouxsie & the Banshees** to the precursors of the aesthetic, **Joy Division**, the music has always been vastly more popular with the youth in the many urban underground music and fashion scenes than it is in the commercial marketplace or with critics.

**New Order**, which grew out of **Joy Division** after the band's lead vocalist and creative wellspring **Ian Curtis** committed suicide in 1980, retains that group's reputation and consumer base, yet took its sound in a new direction after the "experimental" electronic and dance oriented single "Blue Monday" became a certified **U.K.** hit in 1983. Giving the group heightened exposure in dance clubs in their native country and in America, the single and last year's "Confusion" launched **New Order** on a highly commercial path which has resulted in its latest LP "Low-Life" doing very well commercially on both sides of the Atlantic.

Recording for **Factory** in England and recently licensed to **Qwest Records** here, "Low-Life" has already spawned one dance hit, "The Perfect Kiss," and album sales are amazingly strong for a group which, in the past, seemed to pride itself with its distance from the commercial arena. Yet in speaking with **New Order's** **Stephen Morris** and **Gillian Gilbert**, it seems the band still retains a sense of distance from the music industry and the commercial goals sought after by most

recording artists. "We tried to do some different things on this album," says **Morris**. "Love Vigilantes" is quite different from things we've done in the past, as is "Elegia" on the other side. That one's a bit more on the classical side, it doesn't just tick to the four/four beat. But really, we do the music for our own enjoyment." And while the band is championed by the usually vicious British press, **Morris** comments, "We try to stay out of that scene as much as possible. We don't do this to be stars or to be written about."

The band has an active hand in the design and execution of the consistently attractive and slick cover art — this harkens back to the **Joy Division** days — they seem almost offhand regarding their songwriting methods and live performances. **Keyboardist Gilbert**, who joined the band after **Curtis'** death and the beginning of **New Order**, explains that, "we usually don't rehearse at all; we just work out some basic things and then play live and just sing along to the music. It's usually just a load of rubbish, but then later we'll go back and listen to the live tapes and piece the songs together." Cuts such as "Love Vigilantes" and the album's first single "The Perfect Kiss" have distinct and intriguing imagery within the lyrics, yet **Gilbert** says, "The lyrics are whatever you make of them. We don't separate the lyrics from the music because, really, they are just like a bass line — they are part of the music."

As for the group's historically dark and depressing image, **Morris** disdainfully said, "Joy Division wasn't as dark and mysterious as people made them out to be. It would have seemed that way more to people who never saw us perform live

(continued on page 42)



## Cover Story

## Success Without Compromise

By David Adelson

LOS ANGELES — "We proved that it's possible to do something without compromise and sell it in the marketplace with everything else ... and make a living at it. That's an inspiration to many people," said Talking Heads' David Byrne.

"We never try to guess what the public wants," said keyboardist Jerry Harrison. "We just try to make our music as good as possible and hope it would be accepted."

"We listen to all kinds of music and appreciate more and more diversity as we become more accomplished and sophisticated," said bassist Tina Weymouth. "I think this is a natural growth for any musician. It's fun to change styles and pull it off. Challenging too."

And so Talking Heads has taken another step in its musical evolution with the release of "Little Creatures," a stirring collection of all new Heads' material which, in the tradition of Talking Heads, bears little resemblance to the last stirring collection of all new Heads' material.

"A friend of mine remarked to me that if you took 'Talking Heads 77' (the band's debut) and asked 'what would this group sound like 10 years from now?' you might have imagined a record like this," said Harrison of "Little Creatures." "I think that we've come full circle, being able to incorporate all the experimental stuff we've done and still go back to the simple song structures and directness that 'Talking Heads 77' has."

Though the new album is the band's first collection of new material since 1983's "Speaking In Tongues," Byrne, Weymouth, Harrison and drummer Chris Frantz have hardly been inactive. Last year's release of the Jonathan Demme-directed feature film, *Stop Making Sense*, opened the Heads up to a wider audience than ever before. Many at Sire believe that the quality of the new material combined with this recent mass exposure should bring the band its greatest chart success to date.

"I think the film developed a new audience," said Harrison. "But more importantly, there was something special that took place on that tour and we wanted to capture it. I think we were all really happy with what happened and feel the film was able to capture the performance." Frantz added, "The film was a milestone

for Talking Heads and it marked a time for a different style and approach to our music."

And just as the 1984 effort marked a different style, so does the 1985 effort. According to Weymouth, "the band's natural chemistry built the songs (on "Little Creatures") into what they are on the album. It is a simpler process that is similar to the way the songs were written on our first albums and it can go a little faster than the layered process we used later, where the songs were constructed from band jams and the melody was superimposed on already basic tracks."

Throughout the many changes there is always one element of the band's music that has remained consistent — the beat. "We all grew up listening to rhythm and blues," said Harrison. "And we think it's very important that there be a beat that you can dance to and be excited about. I don't think we'll ever stop that, it's like part of our trademark. A part that we wouldn't want to ever change."

Never one to repeat a formula despite commercial success, Byrne noted that no tour is planned in support of the new project. "I love performing in front of people," he remarked. "But *Stop Making Sense* (the film) put all the elements of that performance style into a time capsule. Everyone can see it, so there's no need to do it again. Next time we must rethink the way people and music are presented on stage. The music concert is a boring anachronism. I'd rather go to Vegas. So maybe something new in '86."

At this point that "something new" appears to be a David Byrne film called *True Stories* as well as a Talking Heads' album for that film. In addition expect a new Tom Tom Club album from Weymouth and Frantz as well as a new solo project by Harrison. In addition Harrison will be producing the next effort from the Violent Femmes on Slash.

For now, expect radio to be on "Little Creatures" more than any other Heads' album of the past. According to Harrison, "for us, radio has progressed to the point where we fit. When we first started we didn't. It seems that some of the bands that have imitated us ("you won't get me to name names") had success and have kind of changed people's listening habits and made us more appropriate for radio."

**POWER SHORTAGE** — Fans of the one-shot supergroup the **Power Station** know that **Robert Palmer** will not be on the summer tour the group kicks off this Sunday (30) in Hartford, Connecticut. According to spokesmen for the band, Palmer is behind schedule on his upcoming album and fears that a two-month tour may prevent him from delivering his record on time. **John Taylor**, **Andy Taylor** and **Tony Thompson** have chosen **Michael Des Barres**, formerly of **Detective**, **Chequered Past** and **Silverhead**, to replace Palmer. People who know both singers' styles say it's a strange substitute, but it remains to be seen how well Des Barres fills Palmer's shoes, if that in fact is a concern. John Taylor said, "We regret that Robert will not be with us. He is a great singer. Yet, we feel excited because of Michael's participation. I think he has a great sense of rock and roll style." Des Barres is a co-writer of "Obsession," which he wrote with **Holly Knight** and which was a Top 10 single for **Animotion**. But Palmer fans who reveled in his newfound visibility via **Power Station** are sure to be disappointed. Palmer has turned up now and then on the charts with the kind of knowing blend of rock and funk that fits right into the current musical climate. His "Every Kind of People" was a smooth funk ballad, and his "Bad Case of Loving You" was all out rock and roll at it's best. Recently, the Palmer-penned "Some Guys Have All The Luck" was a smash for **Rod Stewart**. So even though Palmer won't be showing up with the **Power Station**, which enabled the Taylors to disassociate themselves from **Simon Le Bon's** pained shrieking, his voice and approach may get the long overdue attention it deserves when his new project sees the light of day.



**LOGGINS LOGS IN** — On a recent promotional swing for his album "Vox Humana," **Kenny Loggins** stopped by **WNEW-FM** and visited with **Pete Fornatale** (left) and **John Platt** (right).

**PRODUCTION EAST UPDATE** — Production East, the massive production conclave which holds forth at Lincoln Center this week, will feature a seminar called "The Music Industry and the Feature Film Business" on its Wednesday schedule. On the panel for the 11:00 gathering will be A&M president **Gil Friesen**, who developed the *Breakfast Club* project, Gold Mountain's **Danny Goldberg**, who developed music for *Desperately Seeking Susan* and *Miami Vice*, **Arma Andon** of CBS, **Fleetwood Mac** manager **Mickey Shapiro**, **Jeff Ayeroff** of Warner Bros. marketing (*Purple Rain*, *Stop Making Sense*) and **Gene Simmons**, musician (*KISS*) and actor (*Runaway*).

**THE JOEL OF SUMMER** — **Billy Joel's** "Greatest Hits Volume I & II," due this week, must have been a rough package to put together, even with two discs available. And in fact a couple of well-known tunes didn't make the set. But although you won't find "Just A Fantasy" or "An Innocent Man" or two other singles from the six-hit "Innocent Man" LP, you will find just about every other big hit that Joel has recorded. The set includes 19 of Joel's most successful songs, most of which were top-charted releases between 1973 and 1984. There will also be two new tracks closing the album, one of which "You're Only Human (Second Wind)," will be released as a single. A promotional video of the tune is being completed by producer **Jon Small** of Picture Vision, Joel's longtime video man. The other new Joel cut is called "The Night Is Still Young."

**GUILD-ED OPPORTUNITY** — **Sheila Davis**, author of the recently published *The Craft of Lyric Writing*, will take her expertise to Nashville this Saturday (29) for a one-day mini-course on "Successful Lyric Writing" at Belmont College. The full day lecture/demonstration/critique is a condensation of the 10-week course the writer conducts year 'round at the



**LEGENDS OF RADIO** — Assembling for the New York Museum of Broadcasting's "Radio After Radio" seminar series were (l-r): **WCBS-FM** air personality **Bruce Morrow**; **WPLJ** air personality **Jim Kerr**; recording artist **Melanie**; and **Ralph Guild**, president of **McGavren Guild Radio** and **INTEREP**.

which Davis provides a detailed analysis of participants' songs. The course is open to all, with a general admission fee of \$25 and a \$15 fee to Songwriters' Guild members. For more information, contact the Nashville Songwriters' Guild at (615) 329-1782.

**FOLK RIDES AGAIN** — Producer **George Wein** recently announced the schedule for the revived Newport Folk Festival to be held again at Newport, Rhode Island August 3 and 4. Saturday's schedule includes **Joan Baez**, **Doc and Merle Watson**, **Buskin & Batteau**, **Ramblin' Jack Elliot**, **Greg Brown**, **Mimi Farina**, **Taj Mahal**, **Bill Morrissey** and **Keith & Rooney** with **Mark O'Connor**. Sunday's bill will feature **Judy Collins**, **Arlo Guthrie**, **Sweet Honey In The Rock**, **Dave Van Ronk**, **Tom Paxton**, **Peter Rowan**, **David Mallett**, **David Massengill** and the **New Grass Revival**. Info is available through the Newport Folk Festival, P.O. Box 1221, Newport, Rhode Island 02840.

**THE MENUDO GENERATION** — **Menudo's** tour, sponsored by Pepsi, kicks off in the Apple this Saturday (29) at Madison Square Garden. The nine-city tour will wrap up August 10 in Miami.

Rusty Cutchin

## MOST ADDED



**WGRD — Grand Rapids — Swart/Stevens**  
"Weird Al" Yankovic  
H. Lewis  
P. Benatar  
B. Adams

**KKRD — Wichita — Oliver/Williams**  
Depeche Mode  
H. Lewis  
B. Adams  
J. Parr

**WHOT — Youngstown — Dick Thompson**  
K. Loggins  
D. Henley  
F. Jackson  
B. Adams

**WKDD — Adron — Matt Patrick**  
Hooters  
H. Lewis  
B. Adams  
C. Simon

**WLWL — Minneapolis — Jac Hammer**  
H. Lewis

**KEGL — Dallas — Randy Brown**  
J. Cafferty  
H. Lewis  
B. Adams  
J. Parr

**KTFM — San Antonio — Thorman/Owens**  
Tears For Fears  
Jermaine Jackson  
J. Beck and R. Stewart  
Go West  
C. Simon

**Q101 — Meridian, MS — Tom Kelly**  
"Weird Al" Yankovic  
S. Mills  
C. Simon  
B. Adams  
J. Parr

**WBBQ — Augusta — Bruce Stevens**  
P. Bryson  
S. Mills  
A-Ha  
Jermaine Jackson  
Sade  
H. Lewis  
B. Adams  
The Textones

**K98 — Austin — Waylon Richards**  
A. Franklin  
P. Hardcastle  
Dead Or Alive  
"Weird Al" Yankovic  
B. Adams  
H. Lewis

**KHTX — Reno — John Chommie**  
Depeche Mode  
Foreigner  
Dead Or Alive  
"Weird Al" Yankovic  
P. LaBelle  
The Textones  
B. Adams

## THE JOB MART

"If you understand promotions and like working with others in management we're looking for you," says **Brett Hash** of **KWCK** Radio. The AM/FM combo is presently seeking someone to program its stations. T&R to Brett Hash, KWCK, P.O. Box 1300, Searcy, AR 72143 EOE/MF . . . a new A/C-formatted station is looking for someone to handle morning drive. Management will consider a team. Other positions that are available are midday and news persons. T&R to **Mark Jones**, 1028 Waterford Lane, Pensacola, FL 32514. EOE/MF . . . **KRYS** in Corpus Christi is looking for a morning news anchor. The format of the station is country, send T&R to: **News Dept.**, KRYS AM/FM, 702 McBride Lane, Corpus Christi, TX 78408 EOE/MF . . . **KBIM** is looking for a CHR jock. Applicant must have good production skills along with ability to communicate to listeners. T&R and production samples to KBIM AM/FM, **Rich Eidman**, P.O. Box 2308, Roswell, New Mexico 88201 EOE/MF . . . **KSER** needs a morning man with an A/C personality and good production skills, "Want to work with great people in a great area" says Brett Hash, T&R KSER, P.O. Box 1300, Searcy, AR 72143 . . . **Dick Grogg** at **WPCO** is looking for an announcer for a small market, station is only operational during daylight hours. Announcer must also know production. T&R to Dick Grogg, 601 Upton Road, M. Vernon, IN 47620 EOE/MF . . . a Chicago metro station is seeking an experienced professional news anchor/reporter. "Females are encouraged to apply for position," says news director, T&R to **WZVN** Radio, 1000 East 80th Place, Merrillville, IN 46410 EOE/MF . . . **K-STAR** in the west rockies is seeking a news director anchor/reporter to direct news staff. Applicant must have at least five years of previous experience. T&R to **Charlie Michaels**, K-STAR, P.O. Box 1120, Grand Junction, CO 81502. EOE/MF . . . **WKJJ** in Louisville is looking for a creative afternoon personality. T&R **Kevin Kenney**, WKJJ, 307 W. Muhammad Ali, Louisville, KY 40202 EOE/MF . . . **KWPC** is looking for someone who loves country radio. T&R to **Steve Bridges**, OM, 3218 Mulberry, Muscatine, IA 52761. Or call (319) 263-2442 EOE/MF . . . **WDLV** is looking for an afternoon personality who knows production. "WDLV is located in a beautiful resort area" says **Ross Caudell**, T&R WDLV, P.O. Box 1677, Southern Pines, NC 28387 . . . a new CHR station is beginning, only experienced and eager personnel need apply. T&R to **Dave St. John**, 2621 MacArthur Drive, Columbus, MS 39701 . . . **KINY-AM** in Alaska is looking for experienced announcers. Position requires talent and involvement in the community. T&R to **Paul Ryder**, KINY, 1107 W. 8th St., Juneau, AK 99801. EOE/MF . . . there is a possibility of full-and part-time openings at **KUIK** in Portland for personalities and production people. T&R to **Greg Lenny**, PD, P.O. Box 566, Hillsboro, OR 97123. No calls please . . . **KCIN** is looking for experienced announcers. If qualified will be hired immediately. T&R to **Cory Baker**, P.O. Box 1428, Victorville, CA 92392 . . . **99.9-FM** in Colorado Springs is still searching for a talent to carry on a winning show. T&R to **Bobby Irwin**, 2860 S. Circle Drive, Penthouse Suite, Colorado Springs, CO 80906. No calls please EOE/MF . . . **KYOS** in CA has an upcoming weekend and possible full time opening. Beginners are welcome to apply. T&R to: **Richard Perry**, P.O. Box 717, Merced, CA 95341 EOE/MF . . . a chief engineer is needed for the number 1 station in the market in Omaha. Applicant must know all phases of FM engineering along with audio know how. Send resume and references to **John Bible**, **KQKQ-FM**, P.O. Box 31777, Omaha, NE 68131 EOE/MF . . . **WEAN**, 105-FM is still looking for a part-time air personality. Call program director **Don Hallet** at (401) 277-7900 EOE/MF . . . **WENY** is currently seeking a strong morning man for the station. T&R to Gen. Mgr. P.O. Box 208, Elmira, New York 14902. EOE/MF . . . **KRSN**, New Mexico's newest FM'er is currently seeking an aggressive and experienced professional for all air shifts. T&R to **Gary Marshall**, KRSN, P.O. Box 1176, Los Almitos, New Mexico 87544 EOE/MF . . . **KUAD-FM** northern Colorado's top-rated CHR station is looking for a talented morning drive personality. T&R to **Jim Alexander**, KUAD-FM, P.O. Box 117, Windsor, CO 80550 EOE/MF . . . **McVay Media** is staffing two major market radio stations and is in the need of news anchor jocks and production pros. Send T&R to 24650 Center Ridge Road, #340, Cleveland, OH 44145. No calls please EOE/MF . . . **WYYY-FM** is looking for an AM drive talent. Only talented individuals need to apply," says **Robert Carolin**, T&R **62-WHEN** Radio, P.O. Box 6975, Syracuse, New York 13217. No calls please. **WHAM** is in need of a news person for its full service station which is in a top 50 market. Send T&R plus writing samples to **Jeff Howlett**, OM, WHAM, 350 East Avenue, Rochester, New York 14604 . . .

Darryl Lindsey

## AIR CHECK

Station: **WLS**  
Market: **Chicago**  
Operations Manager: **John Gehron**

# WLS

Long a bastion of popular hit radio in Chicago, WLS' strength in the Chicago market dates back to Beatles promotions in the '60s and before. Owned by the American Broadcasting Company and working from a 50,000 watt base, WLS AM/FM has a combined 6.8 arbitron rating, the AM band accounting for a 4.3 and the FM side a 2.5.

With morning air personality Larry Lujack providing continuity, the stations are still simulcast during the morning hours, though operations manager John Gehron, with the station since 1974, says that eventually the FM station will have its own identity and will split from the AM broadcast completely.

As far as the stations' programming, Gehron comments, "We are a pretty consistent CHR station. We add things based on local activity and what is happening in our own market as well as looking at the national charts to make sure we are in step with what is happening around the country. Over the years, we have been a pretty conservative station, and our overall philosophy is just to play the hits."

WLS FM's air personality lineup boasts Larry Lujack from 5:30-10 a.m., Tommy Edwards — who is also the station's acting program director — from 10 a.m.-2:30 p.m., Brent Miller from 2:30-7 p.m., Peter B (Bucalo) from 7-11 a.m., Susan Platt from 11 p.m.-2 a.m. and Mike Kelly in the overnight 2-5:30 a.m. slot.

Noting, "Our demo is basically 12-34, and we work within those limits," Gehron says "there is very little dayparting which occurs because the audience is pretty consistent throughout the age to what music they like." However, in the evening, the FM station takes on more of an AOR flair while the AM remains within the CHR confines.

With a complete split between the FM stations, Gehron also says, "the FM side is growing rapidly and is working to develop its own identity."

## STRONG ADDS

Summer Of '69 — B. Adams — A&M  
Freeway Of Love — A. Franklin — Arista  
Shout — Tears For Fears — Mercury  
Rock Me Tonight (For Old Time's Sake) — F. Jackson — Capitol

## STATION ADDS

**WBEN-Buffalo — Roger Christian**  
W. Houston  
J. Cafferty  
Depeche Mode

**Q107 — Washington, D.C.**  
Night Ranger  
K. Carnes  
DeBarge  
Tears For Fears  
"Weird Al" Yankovic  
C. Khan

**Q106 — New York — Tom Shannon**  
DeBarge  
D. Hall/J. Oates  
C. Hart  
A. Grant

**WMKR — Baltimore — Ralph Wimmer**  
A. Grant  
R. Springfield  
F. Jackson  
"Weird Al" Yankovic  
B. Adams

**WPLJ — New York — Larry Berger**  
'til Tuesday  
Sting  
Loose Ends

**KHTR — St. Louis — Dave Robbins**  
P. Benatar  
J. Parr  
H. Lewis  
B. Adams

## POP PROGRAMMERS PICK

Programmer  
**Cynthia Clark**

Station  
**Z98**

Market  
**Tampa**

Song: "Go For Soda"  
Artist: **Kim Mitchell**  
Label: **Bronze/Island**

### Comment:

"Kim Mitchell is out of Canada. This is a good rock 'n' roll record. The message is a good one, it has a great hook. We're getting requests primarily from males and females 18-24."



**LOTSA LICKS** — Guitarists Bo Diddley, Joe Walsh, Waddy Wachtel and Robert Palmer of Power Station and solo fame gather together with comedienne Laraine Newman after appearing on NBC Radio Entertainment's "Live from the Hard Rock Cafe." Pictured (l-r) Walsh, Diddley, Newman, Wachtel and Palmer.

## Satellite Music Network Posts Gain

LOS ANGELES — John Tyler, Chief Executive Officer of Satellite Music Network, Inc., has informed shareholders attending the company's annual meeting that estimated figures for revenues and affiliate growth during the second quarter of 1985 show continued increases for the radio programming network.

Revenue from national advertising is expected to jump to an estimated \$2,150,000 in the second quarter of 1985, an increase of 267 percent over the \$585,582 reported for the second quarter of 1984. Revenue from affiliate fees for the second quarter of 1985 has been estimated at \$1,250,000, an increase of 44 percent over the \$867,076 reported for the second quarter of 1984.

Tyler also estimated that the total number of affiliated radio stations on line with Satellite Music Network will reach 495 by the time the second quarter of 1985 ends on June 30.

The second quarter of 1985 will continue the trend of profitability, Tyler predicted, with an increase in the amount of profit to be reported.

## Flamberg Elected

LOS ANGELES — Daniel Flamberg, senior vice president for communications at the Radio Advertising Bureau (RAB) was elected to a two-year term as a member of the Broadcast Promotion and Marketing Executives (BPME) Board of Directors at its annual Seminar held recently at the Hyatt Regency in Chicago, IL.

During his term, which began on June 9, he will chair a new committee called "Radio Relations" which will serve as a coordinator, watchdog and an advocate for the interests of radio promotion marketing, publicity and creative services directors within the 30-year-old professional association of promotion experts representing radio, television and cable networks, stations, systems, distributors and vendors. Flamberg joins 22 other non-paid directors elected to steer the organization previously known as The Broadcast Promotion Association.

## AIRPLAY

**CHANGES** — The new program director for Denver's KRXY will be John Driscoll who will remain in Milwaukee and continue to program that city's WZUU AM & FM . . . Alan Holten is now program director WPGC & WCLY Washington. Holten had been a program director at KSFO San Francisco . . . Also in Washington, Gary Balaban has been appointed program director of WMZQ . . . Jim Sharon is the new program director at KQXT San Antonio . . . Vance Dillard has been named operations manager for WWBA Tampa. Dillard was recently assistant program director at WIP Philadelphia . . . Greg Fitzmaurice has been appointed as president and general manager of new urban-formatted KCMG in Kansas City . . . Ken Richards has been promoted to vice president at San Diego's KXYX. He has been the program director there for 10 years . . . In Philadelphia, John Harmelin moves from WWDB to new talk outlet WDVT . . . Kevin Smith has received the nod to become WLTE Minneapolis' new general sales manager . . . Mike Hathaway



**EAT TO THE BEAT** — Former WLS Chicago disc jockeys Don Phillips, Art Roberts, and Ron Riley were reunited recently at a WLS 25th Birthday party. Pictured (l-r) Phillips, Roberts and Riley.

is the new general sales manager for KVI & KPLZ Seattle. . . Sue Hinche has been named general sales manager for KMPC Los Angeles . . . Alan Box has been appointed president of Ez Communications. Previous president Art Kellar is now the chairman of the company that owns WBZZ Pittsburgh, WBMW Washington, WEZB New Orleans, WEZC Charlotte, WEZS Richmond, WHQT Miami and KYKY St. Louis . . . John Lankenau is now the director of programming and research for Great Trails Broadcasting . . . Cindy Bailen has been named music director/assistant program director of KZEW Dallas. Bailen comes to KZEW from WHTT Boston where she served as music director. She also worked at WCOZ in that city . . . There

are three new appointments at KRQR San Francisco, John McCrae is the new music director. McCrae held the same post at WMET Chicago. Jai Ginsberg is now the production director, and full-time air personality. Steven Seaweed is now assistant to programming and music . . . At WPIX New York Marvin Seller has been promoted to vice president/general sales manager and Ed Hurley has been promoted controller of the New York outlet . . . In Philadelphia, John Bloodwell was appointed promotions director at WYSP . . . Bob Tracey is the new midday air personality at WKQS Miami. He joins the station from crosstown WJQY where he has been for the past five years . . . KSHE St. Louis has two new additions to the staff, Randy Railey will be handling afternoon drive and Lori Nelson is a new account executive. Railey comes from KYYS Kansas City and Nelson from KFKF Kansas City . . . Bill Ratner leaves the morning show on KBIG Los Angeles . . . Susanna Rogers has been named producer of "Scott Shannon's Rockin America Top 30 Countdown" . . . William D. Fritz has joined Arbitron as client service representative in the New York office . . . William B. Lockett has been appointed to vice president of administration and human resources at the United Stations Radio Networks . . . Weiss & Powell radio sales has expanded its sales coverage to include Seattle and Portland, OR.

**YOU TURN HIM ON** — Writer/performer Ian Whitcomb will host and perform live on a new show, "The Ian Whitcomb Show," on KCRW Santa Monica. The show will feature Ragtime, Tin Pan Alley and American and British pop music from the turn of the century to the beginning of rock and roll. Whitcomb previously hosted a weekly show on KROQ Pasadena. Whitcomb is best known for his 1965 top 10 hit "You Turn Me On," and for writing *After the Ball — Pop Music from Rag to Rock* a widely-acclaimed best selling book . . . ABC Rock Radio Networks will present Tears For Fears and Paul Young in concert for their "Supergroups" series on July 27 . . . "That's Love," a three-hour weekly musical excursion into the world of romance, premieres this week of July 1 on the Westwood One Radio Networks. It will be hosted bi-coastally by Dick Summer of WPIX and Madelaine Vlasic from KNOB Long Beach/Los Angeles . . . Westwood One will also be broadcasting Hall & Oates live on July 4 for their Statue of Liberty benefit concert

**SINGER HALL SPEAKS** — "I think that Top 40 radio is a much more progressive medium than people give it credit for," said Daryl Hall of Hall & Oates during an interview for United Stations Networks program, "Hot Rocks." "I think it's (pop radio) probably the most progressive," Hall continued. "At least you hear different things and it's not boring. I think what's happening — the quality of the music not only being diverse, but also being good — is the idea for the ideal Top 40. I think that it's getting there. The best groups in the world today are being played on Top 40. The most talented people are getting a shot."

**LOCAL BILLINGS UP** — Local radio advertising revenues grew 32.5 percent in March 1985 over the same month in 1984, according to data collected by a new, expanded local reporting system implemented by the Radio Advertising Bureau.

**SAN FRANCISCO QUAKE ENDS** — KQAK becomes KKCY as new owner Highsmith Broadcasting takes over. The new format called "The City" will offer a wide selection of music targeted for 28-42-year-olds. The presentation will be in the tradition of free-form stations of the past. Co-program directors Tom Yates and Kate Hayes debuted the new format this week.



**SURF'S UP** — Beach Boys Carl Wilson and Bruce Johnston are interviewed by IS Inc. president Jo Interrante for Countdown America with John Leader. Pictured (l-r): Wilson, Interrante and Johnston.



**THE ENVELOPE PLEASE** — Kim Carnes and Radio USA For Africa co-host Mary Turner hold the grand prize winning letter from Michele Bogosian of Fresno, CA in the "Radio USA For Africa letter writing campaign." The winner received autographed poster seen at the right of the picture. Pictured (l-r): Turner, Carnes.

## MOST ADDED



## STRONG ADDS

P. Benatar — *Invincible*  
 J. Parr — *St. Elmo's Fire (Man In Motion)*  
 Scorpions — *Big City Nights*  
 Sting — *Fortress Around Your Heart*

## STATION ADDS

**WAQX — Syracuse — Amy Dahlman**  
 STING — *Shadows In The Rain*  
 H. LEWIS & THE NEWS — *Power Of Love*  
 "WEIRD AL" YANKOVIC — *Like A Surgeon*  
 P. BENATAR — *Invincible*  
 HELIX — *Deep Cuts The Knife*  
 A. FRANKLIN — *Freeway Of Love*  
 L. REED — *Hot Hips*  
 Y&T — *Summertime Girls*  
 R. BALLARD — *Fire Burns*  
 HOOTERS — *And We Danced*  
 SCORPIONS — *No One Like You*

**WYSP — Philadelphia — Mark DiDia**  
 BON JOVI — *Silent Night*  
 HOOTERS — *Where Do The Children Go*  
 H. LEWIS & THE NEWS — *Power Of Love*  
 J. PARR — *St. Elmo's Fire (Man In Motion)*  
 BEACH BOYS — *Maybe I Don't Know*  
 TAXXI — *Still In Love*  
 SCORPIONS — *Big City Nights*

**WHEB — Portsmouth, NH — Chris Garrett**  
 H. LEWIS & THE NEWS — *Power Of Love*  
 THE FIRM — *Someone To Love*  
 P. BENATAR — *Invincible*  
 EURYTHMICS — *Ball & Chain*  
 TAXXI — *Still In Love*  
 THE TEXTONES — *Midnight Mission*  
 TALKING HEADS — *And She Was*  
 SCORPIONS — *Big City Nights*  
 A. FRANKLIN — *Freeway Of Love*  
 KATRINA AND THE WAVES — *Red Wine And Whiskey*

**KEZE — Spokane — Mike Jones**  
 H. LEWIS & THE NEWS — *Power Of Love*  
 STING — *Fortress Around Your Heart*  
 SCORPIONS — *Big City Nights/Rock You Like A Hurricane*  
 REM — *Can't Get There From Here*  
 HELIX — *Deep Cuts The Knife*  
 J. PARR — *St. Elmo's Fire (Man In Motion)*  
 "WEIRD AL" YANKOVIC — *Like A Surgeon*

**KBPI — Denver — Lyn Wells**  
 H. LEWIS & THE NEWS — *Power Of Love*  
 P. BENATAR — *Invincible*  
 J. BECK AND R. STEWART — *People Get Ready*  
 T. PETTY AND THE HEARTBREAKERS — *Make It Better (Forget About Me)*  
 J. PARR — *St. Elmo's Fire (Man In Motion)*  
 HOOTERS — *All You Zombies*  
 "WEIRD AL" YANKOVIC — *Like A Surgeon*

**WOOS — Akron — Rick Singer**  
 H. LEWIS & THE NEWS — *Power Of Love*  
 NIGHT RANGER — *7 Wishes*  
 P. BENATAR — *Invincible*  
 STING — *Love Is The Seventh Wave*  
 E. CLAPTON — *Something Happening*  
 BON JOVI — *In And Out Of Love*  
 C. SIMON — *Tired Of Being Blonde*

**KSHE — St. Louis — Al Hofer**  
 H. LEWIS & THE NEWS — *Power Of Love*  
 P. BENATAR — *Invincible*  
 STING — *If You Love Somebody Set Them Free*  
 "WEIRD AL" YANKOVIC — *Like A Surgeon*  
 SCORPIONS — *various cuts*

**WAPL — Appleton, WI — Mark Coulter**  
 REM — *Can't Get There From Here*  
 EURYTHMICS — *Ball & Chain*  
 TALKING HEADS — *Road To Nowhere*  
 P. BENATAR — *Invincible*  
 H. LEWIS & THE NEWS — *Power Of Love*  
 B. ADAMS — *Summer Of '69*  
 STING — *Shadows In The Rain*

**KSRR — Houston — Michael Stevens**  
 H. LEWIS & THE NEWS — *Power Of Love*  
 J. PARR — *St. Elmo's Fire (Man In Motion)*  
 P. BENATAR — *Invincible*  
 T. PETTY AND THE HEARTBREAKERS — *Make It Better (Forget About Me)*

**WKLC — Charleston, WV — R. G. Jones**  
 U2 — *3 Sunrises*  
 H. LEWIS & THE NEWS — *Power Of Love*  
 TALKING HEADS — *Road To Nowhere*  
 P. BENATAR — *Invincible*

"The times they are a-changing." Bob Dylan said that. "The times they are confusing." I said that. It was certainly evident at a brain storming session I recently attended. My friend Al invited me to join him and four of his business associates who were starting a new trade publication. I arrived in time to witness a heated discussion about what they should call the album rock radio format.

"We've all agreed that album oriented rock stations have changed so much in the last year that we can't call them AOR anymore," said my friend Al. "We have to come up with a new name for the format."

"That's right," replied the short guy in the blue sweater, "I never liked the word 'oriented.' Let's just call it album radio."

"No," interrupted a rather intellectual looking gentleman with coke-bottle eyeglasses, "other formats like jazz and urban play album tracks, too. AOR stations have eliminated the heavy metal barrage and softened up. Let's call it 'Rock and Roll Radio With The Rock!'"

"That makes it 'Roll radio.'" What the hell does 'Roll radio mean?' shouted the portly man with the red face, "I say we christen it 'Power Ballad Radio' because all the big rock stars are making those kind of records."

"We can't," yelled Al. "That would leave out great tracks like 'Born in the USA.' Have you noticed how much Springsteen AOR radio is playing? Maybe it should be called 'Boss Radio.'"

"You big jerk," howled red face, "That was used by Top 40 in the '60s, when Bruce was still a kid in Jersey. We need a name that includes all the hit artists. How about 'Superstar Stations?'"

"No way, lame brain," said the man with the coke-bottle lenses. "That one's used by one of the consultants. Let's call it 'Music of the Rich and Famous.'"

"That's too elitest," yelled Mr. Blue sweater. "The average listener won't be able to identify with it. How about 'Music of the Poor and Unknown?'"

"You can't be serious," mocked the woman with the clipboard, "That's so negative. AOR has been playing so many English artists like Sting, Robert Plant, Supertramp, Tears For Fears, Eurythmics, Jeff Beck, Eric Clapton and Phil Collins. I think we should call it AR, for Anglo Rock."

"No good. A lot of people associate English music with all of that thumpa-thumpa dancingsynthesizer music. Let's call it 'Anglo Oriented Non-Dance-Rock.'"

"But some of that music that gets played is quite danceable. How about this, Anglo Including Dance Stuff?"

"That spells AIDS, and that's a no-no. I think we have to name it after the lifestyle of the target audience. How about calling it 'Yuppie Radio?' Then we could call the records that make the greatest progress 'Yupward Movers.'"

"Nyet, the term 'Yuppie' has bad connotations. How about Upper Demo Rock?"

"That's UDR and it will be pronounced 'udder.' It sounds more like a cow than a format. I like the idea of lifestyle, how about 'Music of Your Life?'"

"Where have you been, dumbo?" shrieked redface and coke-bottle together. "That one's been used for that syndicated big band stuff."

"Oh, I got it," hollered Ms. clipboard, "Rock That Won't Irritate Upper Demos."

"Forget it, we need to have something pointing out that AOR stations are playing all the great tunes the baby boomers grew up with in the '60s. How about naming it 'Music You Loved Before You Sold Out.' or MYLBYSO for short?"

"That's too derogatory. How about 'Music You Loved Before Your First BMW.'"

"Hey that's great, but it's too long. How about naming it simply BMW? I like it; it has a successful ring to it."

"That's a car not a format, stupid."

"Well, it could stand for Background Music Weavers."

"I can't stand this idiotic discussion any longer," bellowed Al at the top of his voice. "The next thing you know someone will suggest calling it 'Protest Music You Loved Before You Turned Republican.' I think that we have to deal with the fact that AOR stations are relying more heavily on classic album tracks."

"I got it!" The woman stood up, knocking the clipboard to the floor. "It should be called Album Oldies Rock or AOR for short."

A silence fell over the room and everyone looked at each other. Then they jumped up at once and shouted in unison. "That's it. We'll call them AOR!"

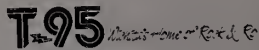
I couldn't keep silent any longer. "I can't believe," I began, "that you just went through all of this whoop-de-doo just to change the name of AOR radio to AOR radio." I left the room shaking my head.

I fondly remember the good old days when you could say "AM Radio" and everyone knew it meant fast-talking jocks playing bubblegum music and selling pimple cream. And when you said "FM Radio" you knew it was a laid-back long hair saying "oh, wow" before playing a side of live Grateful Dead. These days, the times they are confusing.

Bob Shulman

## AIR CHECK

Station: **KICT**  
 Market: **Wichita**  
 OM: **Bill Bruun**



KICT is a 100,000-watt station serving the 300,000-plus residents of the Wichita market. Wichita is considered the air capitol of the world because of the aircraft manufacturing done by Boeing, Cessna, Beach and others. T-95 has been a rock station since 1979 and has consistently been ranked in the top three, 12+.

"It's a very competitive market with strong country and hit radio competition," said operation manager **Bill Bruun**. We are very promotion oriented. We're pretty much a traditional 18-34 targeted station. There is a high concentration of CHR's here, with five stations playing basically the same music. We stay away from dance oriented music or records from overly trendy artists like Prince and Cyndi Lauper. We look for mainstream rock and roll and have a fairly wide-open oldies library where you'll hear 'White Bird' and a variety of classic tracks. What makes us unique is not so much what you hear; it's what you don't hear."

The station has a locally produced oldies show called "Deja Vu," a successful religious rock show, "Sonlight," on Sunday mornings and a program called "T-95 Night Train," on Sunday nights. The show focuses on a different theme each week and showcases anything from rock to blues to jazz fusion.

## ROCK PROGRAMMER'S PICK

MD	Station	Market
Amy Grosser	WNEW	New York

Song: "Exception Of Love"  
 Artist: The Truth  
 Label: I.R.S.

### Comment:

"The Truth gives us cool music for the summer time. 'Exception Of Love' combines Motown and jazz elements to create a memorable pop tune."

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## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc  
 ■ = Platinum (RIAA Certified)  
 □ = Gold (RIAA Certified)

	Weeks On 6/22 Chart	Weeks On 6/22 Chart
1 THE NIGHT I FELL IN LOVE ■ LUTHER VANDROSS (Epic FE 39882)	1 14	
2 ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	4 9	
3 WHITNEY HOUSTON (Arista AL8-8212)	2 16	
4 AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	3 8	
5 DIAMOND LIFE ■ SADE (Portrait/CBS 39581)	5 19	
6 ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	6 17	
7 JESSE JOHNSON'S REVUE (A&M SP 6-5024)	7 15	
8 DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	15 5	
9 AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	9 8	
10 GLOW RICK JAMES (Gordy/Motown 6135 GL)	10 8	
11 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	12 8	
12 SUDDENLY ■■ BILLY OCEAN (Jive/Arista JLB-8213)	14 52	
13 EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	13 30	
14 CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	8 16	
15 RHYTHM OF THE NIGHT DeBARGE (Gordy/Motown 6123GL)	11 15	
16 U.T.F.O. (Select SEL 216140)	24 5	
17 READY FOR THE WORLD (MCA 55940)	22 6	
18 ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	20 12	
19 KING OF ROCK RUN D.M.C. (Profile PRO-1205)	17 26	
20 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	16 26	
21 NEW EDITION ■■ (MCA 5515)	19 38	
22 BEVERLY HILLS COP ■ ORIGINAL SOUNDTRACK (MCA-5547)	18 23	
23 STARCHILD ★□ TEENA MARIE (Epic FE 39528)	21 27	
24 MAKE IT BIG ■■ WHAM! (Columbia FC 39595)	27 24	
25 A LITTLE SPICE LOOSE ENDS (MCA 5588)	32 7	
26 NIGHTSHIFT ★ COMMODORES (Motown 6124 M.I.)	23 21	
27 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	25 10	
28 WATCHING YOU, WATCHING ME BILL WITHERS (Columbia FC 39887)	29 8	
29 NO JACKET REQUIRED ■ PHIL COLLINS (Atlantic 7 81240-1)	41 6	
30 PRIVATE DANCER ■■ TINA TURNER (Capitol ST-12330)	26 8	
31 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	34 5	
32 DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	33 7	
33 DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	28 9	
34 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	35 22	
35 LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	31 15	
36 RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	37 10	
37 TRULY FOR YOU ★ THE TEMPTATIONS (Gordy/Motown 6119 GS)	38 13	
38 SWEEP AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	39 42	
39 STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-607-1 M-1)	55 2	
40 MATERIAL THANGZ THE DEELE (Solar/Elektra 960410)	49 2	
41 RADIO M.U.S.C. MAN WOMACK & WOMACK (Elektra 60406)	45 3	
42 GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	30 42	
43 READ MY LIPS MELBA MOORE (Capitol ST 12382)	40 12	
44 IF LOOKS COULD KILL THE REDDINGS (Polydor/PolyGram 823 324-1)	43 6	
45 LIKE A VIRGIN ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	46 24	
46 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	47 12	
47 PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	48 29	
48 MAGIC FOUR TOPS (Motown 6130 ML)	53 3	
49 SECRETS WILTON FELDER (MCA 5510)	36 19	
50 SODA FOUNTAIN SHUFFLE EARL KLUGH (Warner Bros. 925262-1)	44 6	
51 KLIQUE (MCA 5532)	51 6	
52 DANGEROUS NATALIE COLE (Modern/Atlantic 90270)	52 3	
53 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	54 3	
54 TAKE NO PRISONERS PEABO BRYSON (Elektra 60427)	— 1	
55 SO GOOD THE WHISPERS (Solar/Elektra 60382-1)	42 32	
56 WHEN THE BOYS MEET THE GIRLS SISTER SLEDGE (Atlantic 812550)	— 1	
57 SEEKRET KLEER (Atlantic 81254)	— 1	
58 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	— 1	
59 FINESE GLENN JONES (RCA AFL 1-8036)	60 40	
60 DREAM INTO ACTION HOWARD JONES (Elektra 60390-1)	— 1	
61 TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)	59 13	
62 I FEEL FOR YOU ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	62 31	
63 BREAK OUT ■■ POINTER SISTERS (Planet/RCA BEL 1-5410)	63 25	
64 SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)	50 35	
65 ESCAPE □ WHODINI (Jive/Arista JLB-8251)	56 35	
66 SENSE OF PURPOSE THIRD WORLD (Columbia FC 39877)	57 10	
67 I GET HOT LEVERT (Tempre 1234)	59 4	
68 THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 9 60389-1)	69 11	
69 SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen Music BG 1006)	61 10	
70 CHINESE WALL ★□ PHILIP BAILEY (Columbia BFC 39541)	67 34	
71 IF IT ONLY KNEW THE EMOTIONS (Motown 6136 ML)	71 8	
72 TOO SHARP PROCESS AND THE DOO RAGS (Columbia BFC 40021)	72 9	
73 STEP BY STEP JEFF LORBER (Arista AL8-8269)	73 16	
74 CHEMISTRY JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	74 17	
75 JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)	75 15	

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

## THE RHYTHM SECTION

**SAM? AND DAVE** — After reporting last week on the new "Stars on 45" record, which features "Sam & Dave," the *Rhythm Section* was swiftly reminded by **Joyce McRae** that the artists on the 12-inch release from 21 Records do not include **Sam Moore**, who with **David Prater** formed the original Sam & Dave and recorded the songs -- "You Don't Know What You Mean To Me," "Soul Sister," "Soul Man," "Hold On, I'm Coming" and "I Thank You" — now featured on the updated arrangement called "The Sam & Dave Medley." McRae is manager for Moore, who last performed with Prater on New Year's Eve 1981 in San Francisco. Moore recently guested on **Don Henley's** album and has sung with **Eurythmics** and **Elvis Costello**. He is also involved in the music for a major health and beauty videotape, which will be seen on the upcoming March of Dimes telethon and will be touring this summer. But he is definitely not part of the "Stars on 45" effort, a medley of the duo's hits which features Prater and **Sam Daniels**, who have been performing together for "a few years, under 'The New Sam & Dave Review,'" according to 21 president **Dick Klein**. McRae doesn't think that justifies use of the name "Sam & Dave" for this record and is considering her client's next move. Meanwhile Klein has released a statement saying, "21 Records has acquired the North American license rights to the latest 'Stars on 45' recording from CNR Records/Holland. Four years ago this June 'Stars on 45' created an international stir with their recording of the 'Beatles



**CURTIS MAYFIELD** — Veteran star controls his own destiny with a new label and a new release.

Medley,' which attained the number one position in the United States and many other territories around the world. Their new release is 'The Sam & Dave Medley,' which was recorded in Holland and embodies the performances of Sam Daniels and David Prater, who have billed themselves on tour for the past several years as Sam & Dave. Distribution of 21 Records is being done through Atco/Atlantic Records and WEA Distribution."

**NEWEST JEWEL** — **Curtis Mayfield** has finished a new album, "We Come In Peace (With A Message of Love)," for his new CRC label. Stan's Records Division will distribute the label nationally. Mayfield calls CRC "sort of a revived Curtom," the label he operated with **Marv Stuart** in the '70s. It's Mayfield's first effort in the record industry since the demise of Boardwalk Records. "When **Neil Bogart** died, the whole situation sort of fell apart," Mayfield says. "I was held back because I was still under contract to Boardwalk. When that lapsed, I didn't approach the majors for a deal. I was used to piloting my own ship, win or lose. So it's taken me a while to find the kind of distribution setup I was seeking. After having Curtom and also working with a major label (Warner, RSO), I found that I preferred a situation where I can know the people around me and relate to them on a one-to-one basis." The first single, "Baby It's You," ships this week with the LP due in mid-July. Mayfield also plans to repackage and rerelease some of his catalog of masters via CRC. Stan's also distributes Jewel, Ronn and Paula.

**"SUGARBEAR" KUDOS** — **Gregory "Sugarbear" Elliott of EU**, one of Washington's top go-go bands, recently received a special appreciation award for the group's contributions to Washington's anti-drug movement. The award was presented at a Fun Without Drugs skate hop sponsored by Rap, Incorporated, a D.C. anti-drug organization and station WOL-AM. Rap, Inc. gave the award to Sugarbear for activities that included writing and recording "Don't Take Another Toke of that Love Boat," the song used as the theme for a series of public service spots. "Love Boat" is street slang for PCP or angel dust (I knew that).

**GO-GO ON FILM** — In other go-go developments, *Good To Go*, the film about go-go with the highly-unlikely star **Art Garfunkel**, completed principal photography in D.C. last month. **Blaine Novak** is screenwriter and joint director with **Don Letts**. The thriller, set against the backdrop of Washington's ghetto music scene, is produced by **Doug Dilge** and **Sean Ferrer**. **Jeremy Thomas** is the film's executive producer and **Chris Blackwell** takes joint associate producer credit with T.T.E.D.'s **Maxx Kidd**, the czar of the go-go movement.

**THE SPRING SCENE** — Spring/Posse Records has released two new singles and three albums from their R&B catalog. On the Spring label is "Rock Me Down" by **Mona Lisa Young** and on Posse is "Hurt Me With Your Love" by **E.T.** The tune was produced by **Deodato**, and the label is keeping E.T.'s identity a mystery for the moment. From the companies' catalogs comes "By Popular Demand **Millie Jackson's** Greatest Hits" and "By Popular Demand **The Fatback Band's** Greatest Hits" on Spring and "By Popular Demand **Joe Simon's** Greatest Hits II" on Posse. Spring has also finalized an album deal with Towerbell Records in England for **Millie Jackson's** "Live & Uncensored," a singles deal for **Fonda Rae's** "Live It Up" in Brazil and a singles deal in Germany for the Fatback Band's "Spread Love."

**DAVIS AND GRAHAM** — **Tyrone Davis's** new LP "Sexy Thing" is produced by **Leo Graham**, who with Davis owns Chicago's Future Records. Graham has produced Davis since "Turning Point" for Brunswick in 1976. He produced six Davis LPs for CBS, for whom he also produced the **Manhattans** twice, including their gold LP "After Midnight."

**Rusty Cutchin**



**PHILLINGANES SINGLE** — RCA/Planet Records artist **Greg Phillinganes** has a new single, "Playing With Fire," from his current album, *PULSE*. The young keyboard/singer man is shown here (left) on a recent visit with **Fred Mills**, program director of *WNJR*.





# BLACK/URBAN RADIO

## MOST ADDED



## STRONG ADDS

Stir It Up — Patti LaBelle — MCA  
 Glow — Rick James — Gordy/Motown  
 Freeway Of Love — Aretha Franklin — Arista  
 Sexy Ways — Four Tops — Motown

## STATION ADDS

WLOU — Louisville — Bill Price — MD  
 T. Marie  
 G. Bellow  
 Four Tops  
 DeBarge  
 A. Franklin  
 Jermaine Jackson  
 Loose Ends

WDIA — Memphis — Bobby O'Jay — PD  
 A. Franklin  
 The System  
 Juicy  
 Master Don

V103 — Atlanta — Scotty Andrews — PD  
 A. Franklin  
 Lisa Lisa And Cult Jam With Full Force  
 R. James  
 Hall & Oates  
 M. Young  
 Jak  
 Conway Brothers

KRNB — Memphis — Jerry Mason — PD  
 T. Pendergrass  
 Four Tops  
 Mai Tai  
 P. Bryson  
 T. Jordan  
 Fat Back

WENN — Birmingham — Mychael Starr — MD  
 A. O'Neal  
 Jak  
 W. Houston  
 Juicy  
 G. Jones

WEDR — Miami — George Jones — PD  
 Cameo  
 Mac Mac and The Jamlott Kingdom  
 Levert  
 Jak  
 G. Guthrie  
 Shalamar  
 A. Franklin  
 Jermaine Jackson  
 Spyro Gyra  
 H. Masekela  
 Z.Z. Hill  
 The Deele  
 Womack & Womack

WQMG — Greensboro — Doc Foster — PD  
 T. Marie  
 Mary Jane Girls  
 W. King  
 P. LaBelle  
 G. Benson  
 Process & The Doo Rags  
 G. Guthrie  
 G. Duke  
 P. Ford

WRBD — Ft. Lauderdale — Charles Mitchell — PD  
 Jak  
 T. Pendergrass  
 Levert  
 T. Marie  
 The Temptations  
 The System  
 P. LaBelle  
 Lisa Lisa and Cult Jam With Full Force  
 Shalamar  
 Boogie Boys

KHYS-FM — Port Arthur — Doug Davis — MD  
 DeBarge  
 The Ballards  
 C. Lynn  
 Force MD's  
 Four Tops  
 L. Vandross  
 A. Barnes  
 The Manhattans  
 R. James  
 Triniere  
 Atlantic Starr

WHRK — Memphis — Jimmy Smith — MD  
 Mary Jane Girls  
 Atlantic Starr  
 P. LaBelle  
 S. Arrington  
 G. Bellows  
 Shantelle

KMJM "Magic 108" — St. Louis — Mike Stradford — PD  
 Levert  
 P. LaBelle  
 S. Arrington  
 Maze  
 Atlantic Starr  
 Mary Jane Girls  
 A. O'Neal  
 Sade  
 D. Train  
 P. Hardcastle  
 The System  
 Hall & Oates

WUSL "Power 99" — Philadelphia — Jeff Wyatt — PD  
 A. Franklin  
 Jermaine Jackson  
 S. Arrington  
 New Edition

WZAK — 93-FM — Cleveland — Lynn Tolliver, Jr. — PD  
 C. Lucas  
 Sade  
 Kool & The Gang  
 Glass Tear  
 W. Houston  
 The ADC Band  
 Fat Boys  
 The Boogie Boys  
 M. Moore  
 G. Benson  
 Newcleus  
 R.J.'s Latest Arrival  
 P. Bryson

WHUR-FM — Washington D.C. — Mike Archie — PD  
 Sting  
 M. Moore  
 J. Johnson's Revue  
 Mary Jane Girls  
 A. O'Neal  
 Sade  
 The System  
 S.O.S. Band  
 Skool Boyz  
 Kleeer

WNHC — New Haven — James Jordan — PD  
 P. LaBelle  
 Shalamar  
 Third World  
 The Reddings  
 L. Vandross  
 C. Lynn  
 DeBarge

KUKQ — Phoenix — Rober Wideman — MD  
 Run D.M.C.  
 N. Rodgers

WCIN — Cleveland — Sid Kennedy — PD  
 Cameo  
 A. O'Neal  
 Rene & Angela  
 Prince  
 Sister Sledge  
 R. James  
 W. Houston

WJLB — "FM98" — Detroit — James L. Alexander — PD & OM  
 Madonna  
 Boogie Boys  
 P. Bryson  
 Osborne & Giles  
 Sting  
 Four Tops

KDAY-AM1580 — Los Angeles — Greg Mack — MD  
 Whodini  
 C. Lynn Townes  
 Davy DMX  
 Krystal  
 P. LaBelle  
 9.9

KGfJ-AM Stereo — Los Angeles — Kevin Fleming — PD  
 9.9  
 A. O'Neal  
 Commodores

WOKB — Orlando — Rodney Baltimore — MD  
 R. James  
 P. Bryson  
 G. Clinton  
 Force MD's  
 C. Lynn  
 Shalamar  
 P. LaBelle

WRAP — Norfolk — Chester Benton — PD  
 Levert  
 P. LaBelle  
 S. Mills  
 Mary Jane Girls  
 J. Blackfoot  
 Atlantic Starr

KNHC — Seattle — Felix Shostock — PD  
 H. Jones  
 T. Petty  
 New Edition  
 Katrina & The Waves  
 A. Robotnik  
 Lime  
 File 13  
 Bronski Beat  
 Dead Or Alive

## AIR CHECK

Station: **WBLS**  
 Market: **New York**  
 P.D.: **B. K. Kirkland**

# WBLS

WBLS-FM 107.5, New York's urban contemporary granddaddy, has long been at the vanguard of the nation's black music scene. As a B/C format since 1970, and for many years under the leadership of programming legend Frankie Crocker, the station has changed with the times and remains one of the country's driving forces in urban radio.

Currently, the station features Sergio Dean, 6 a.m. to 10 a.m.; Jerry Bledsoe, 10 a.m. to 2 p.m.; Mary Thomas, 2 p.m. to 6 p.m.; Ricky Ricardo 6 p.m. to 10 p.m.; The Quiet Storm, hosted by Vaughan Harper, 10 p.m. to 2 a.m.; and Denise Colon, 2 a.m. to 6 a.m.

Calling itself "The Class of Music Radio" BLS strives for a broader playlist than the tight rotation of its chief competitor, WRKS. "We have to try to please more people than (Kiss) would have to," says BLS program director B.K. Kirkland. "We have to please a wider demographic than even a Z-100 would. There's already a number of teen stations . . . We play some of that material, but our frequency isn't as big with that. We'd rather be when possible a little more mature."

Kirkland says that BLS is still in a rebuilding phase and that the station is into its first full scale promotion since he joined the station. Called "A Touch of Cash Giveaway" the contest revolves around trivia questions. With its heritage, its sophistication and its freedom to break more new records, BLS should remain one of the top outlets in America's biggest market for years to come.

## URBAN PROGRAMMER'S PICK

Programmer  
**Steve Hedgwood**     Station  
**KYOK AM Stereo**     Market  
**Houston**

**Song: "Telephone"**  
**Artist: Diana Ross**  
**Label: RCA**

### Comments:

"'Telephone' is currently doing well in this market. It's good to see Diana and Bernard Edwards together again. Presently, this song is requested in all day parts by the female demo. All research indicates that it's receiving early retail which means its going to do well." Other singles that Hedgwood picked for Top Five activity were Aretha Franklin's "Freeway Of Love" and Ready For The World's "Oh Sheila."

## HOT SELLER



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

**Webb's Department Store — Philadelphia — Bruce Webb**  
*L. Vandross*  
*F. Jackson*  
*J. Johnson's Revue*  
*R. James*  
*M. Gaye*

**Platter Shack — Orlando — Della Wiggins**  
*Loose Ends*  
*F. Jackson*  
*Ready For The World*  
*J. Johnson's Revue*  
*L. Vandross*

**Greensboro Record Center — Greensboro, NC — Susie Hamlin**  
*Prince*  
*L. Vandross*  
*M. Gaye*  
*U.T.F.O.*  
*W. Houston*

**John's Music — Los Angeles — Marie Jackson**  
*W. Houston*  
*F. Jackson*  
*L. Vandross*  
*A. O'Neal*  
*G. Howard*

**Delicious Records — Los Angeles — Bobby Johnson**  
*F. Jackson*  
*L. Vandross*  
*M. Gaye*  
*Wham!*  
*Mary Jane Girls*

**Hitown One-Stop — New York — Larry Campbell**  
*L. Vandross*  
*P. Collins*  
*Prince*  
*W. Houston*  
*R. James*

**Sure-Shot Records — Pasadena, CA — Ricky Wylick**  
*W. Houston*  
*L. Vandross*  
*F. Jackson*  
*Prince*  
*Mary Jane Girls*

**Hill's Stereo — Connecticut — Mary Ann Saracino**  
*P. Bryson*  
*P. Collins*  
*Ready For The World*  
*Loose Ends*  
*Shannon*

**Scott's Wholesale — Indianapolis — Cheryl Gregory**  
*F. Jackson*  
*U.T.F.O.*  
*W. Houston*  
*M. Gaye*  
*The Deele*

**H & W One-Stop — Dallas — Walter Jackson**  
*F. Jackson*  
*L. Vandross*  
*J. Johnson's Revue*  
*Prince*  
*M. Gaye*

**Gemini II Records — Chicago — Alonzo King**  
*Prince*  
*L. Vandross*  
*M. Gaye*  
*B. Ocean*  
*Wham!*

**Fortune Records — Los Angeles — Timmy Fortune**  
*L. Vandross*  
*Maze*  
*F. Jackson*  
*W. Houston*  
*B. Ocean*

**Jones & Harris — Richmond, CA — Robin Harris**  
*L. Vandross*  
*W. Houston*  
*F. Jackson*  
*Kool & The Gang*  
*M. Gaye*

**Record Boutique — Winston-Salem — Archie Torain**  
*F. Jackson*  
*L. Vandross*  
*Kool & The Gang*  
*Loose Ends*  
*P. Bailey*

**Music Liberated — Baltimore — Larry Jeter**  
*W. Houston*  
*L. Vandross*  
*Wham!*  
*USA For Africa*  
*Sade*

**Churchill's — Washington, D.C. — Joe Turnage**  
*F. Jackson*  
*Con Funk Shun*  
*M. Gaye*  
*Mary Jane Girls*  
*W. Houston*

**Radio Doctor — Milwaukee — Paul Kesecki**  
*F. Jackson*  
*W. Houston*  
*L. Vandross*  
*Kool & The Gang*  
*M. Gaye*

**Record Theatre — Cincinnati — Mary Ann Morgan**  
*L. Vandross*  
*Prince*  
*M. Gaye*  
*Sade*  
*W. Houston*

**V.I.P. Records — Inglewood — John Chism**  
*L. Vandross*

*W. Houston*  
*G. Howard*  
*B. Ocean*  
*G. Knight*

**LaGreen's — Detroit — Steve Holsey**  
*L. Vandross*  
*F. Jackson*  
*Prince*  
*W. Houston*  
*Run DMC*

**Believe In Music — Wyoming, MI — Jim Marcusse**  
*P. Collins*  
*Tears For Fears*  
*F. Jackson*  
*Con Funk Shun*  
*Prince*

**Record Vault — New York — Scott Alan**  
*D. Roth*  
*Madonna*  
*H. Jones*  
*Pointer Sisters*  
*Wham!*

**CML One-Stop — St. Louis — Tim Coggeshall**  
*W. Houston*  
*Kool & The Gang*  
*Mary Jane Girls*  
*Prince*  
*Con Funk Shun*

**Tara One-Stop — Atlanta — Jean Chapman**  
*W. Houston*  
*F. Jackson*  
*L. Vandross*  
*Prince*  
*M. Gaye*

**The Wiz — Washington, D.C. — John Walsh**  
*W. Houston*  
*F. Jackson*  
*L. Vandross*  
*M. Gaye*  
*Rene & Angela*

**Gil's Records & Tapes — Atlanta — Gil Bultron**  
*F. Jackson*  
*L. Vandross*  
*R. James*  
*W. Houston*  
*T. Turner*

**Birdland — Baltimore — Beverly Burston**  
*M. Gaye*  
*W. Houston*  
*F. Jackson*  
*L. Vandross*  
*B. Withers*

**Benson's House Of Records — Los Angeles — Robert Palacios**  
*J. Johnson's Revue*  
*S. Arrington*  
*Run DMC*  
*G. Howard*  
*F. Jackson*

## STRONGEST SALES

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

## STORE REPORTS

**Shazada Enterprises — Charlotte — Jack Gordon**  
*W. Houston*  
*L. Vandross*  
*F. Jackson*  
*J. Johnson's Revue*  
*U.T.F.O.*

**Sikhulu's Record Shack — New York — Sikhulu Shange**  
*L. Vandross*  
*Wham!*  
*Prince*  
*F. Jackson*  
*R. James*

**Skippy White's — Boston — Mark Seigel**  
*U.T.F.O.*  
*L. Vandross*  
*F. Jackson*  
*W. Houston*  
*Run DMC*

**L&M Sound Center — Lumberton, NC — Malcolm McCallum**  
*L. Vandross*  
*W. Houston*  
*F. Jackson*  
*Kool & The Gang*  
*Mary Jane Girls*

**Barney's One-Stop — Chicago — Nellie Thomas**  
*W. Houston*  
*F. Jackson*  
*Kool & The Gang*  
*Mary Jane Girls*  
*Con Funk Shun*

## RETAILERS' PICK

Retailer  
**Arnold Turner**

Store  
**Wherehouse Records (#59)**

Market  
**Culver City, CA**

**Album: "Horsin' Around"**  
**Artist: Carrie Lucas**  
**Label: Constellation/MCA**

### Comment:

"This album has been in our Top 15 for the last three weeks. The Wherehouse Record Stores in Fox Hills Mall (#59) and on La Brea (#502), together with KUTE-102 have been the main forces behind the promotion of this record. With the continued strong promotion, this record should do really well. My favorite cut is "Going In Circles."



**THE LEGACY OF BLACK MUSIC LIVES ON** — In celebration of Black Music Month, Atlantic Records embarked on a massive marketing and promotional campaign utilizing the theme "The Legacy of Black Music." To kick off this major event, Atlantic hosted a series of audio/video presentations across the country. In Los Angeles, Mayor Tom Bradley presented Atlantic Records with a special proclamation declaring June to be "Black Music Month" in his city. Shown during the Atlantic Black Music Month reception, from left: Modern recording artist Natalie Cole, Atlantic vice president/general manager of black music operations Hank Caldwell (holding Mayor Bradley's Black Music Month proclamation), Vicki Pipkin on Mayor Bradley's Office, Mic Murphy of Mirage recording group The System, Atlantic recording artist Steven Arrington and Atlantic recording artist Jean-Luc Ponty.

## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

	Weeks On Chart		Weeks On Chart
1	16	21	3
<b>MAGIC TOUCH</b> STANLEY JORDAN (Blue Note BT 85101)		<b>SILENT WITNESS</b> SKYWALK (Zebra ZR 5004)	
2	10	22	19
<b>SODA FOUNTAIN SHUFFLE*</b> EARL KLUGH (Warner Bros. 25262-1)		<b>SECRETS</b> WILTON FELDER (MCA-5510)	
3	6	23	19
<b>YOU'RE UNDER ARREST</b> MILES DAVIS (Columbia FC 40029)		<b>ONE OF A KIND*</b> DAVE GRUSIN (GRP-A-1011)	
4	9	24	12
<b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)		<b>AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)	
5	22	25	20
<b>STRAIGHT TO THE HEART*</b> DAVID SANBORN (Warner Bros. 25150-1)		<b>STAY TUNED*</b> CHET ATKINS, C.G.P. (Columbia FC 39591)	
6	11	26	3
<b>SPORTIN' LIFE</b> WEATHER REPORT (Columbia FC 39908)		<b>STANDARDS VOL. 2</b> KEITH JARRETT (ECM 25023-1)	
7	7	27	1
<b>GRAVITY</b> KENNY G & G FORCE (Arista AL8-8282)		<b>ALTERNATING CURRENTS</b> SPYRO GYRA (MCA 5606)	
8	19	28	13
<b>WHITE WINDS*</b> ANDREAS VOLLENWEIDER (CBS FM 39963)		<b>STREETSHADOWS</b> DAVID DIGGS (TBA 207)	
9	23	29	9
<b>20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)		<b>METAL FATIGUE</b> ALLAN HOLDSWORTH with I.O.U. (Enigma 72002)	
10	16	30	9
<b>SAMURAI SAMBA</b> YELLOWJACKETS (Warner Bros. 25204-1)		<b>THE AFRICAN GAME</b> GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	
11	17	31	35
<b>TOGETHERING</b> KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)		<b>OPEN MIND*</b> JEAN-LUC PONTY (Atlantic 80185-1)	
12	38	32	33
<b>HOT HOUSE FLOWERS*</b> WYNTON MARSALIS (Columbia FC 39530)		<b>HIGH CRIME*</b> AL JARREAU (Warner Bros. 25106-1)	
13	12	33	11
<b>THIEF IN THE NIGHT</b> GEORGE DUKE (Elektra 60398-1)		<b>THE REAL TANIA MARIA: WILD!</b> TANIA MARIA (Concord Jazz Picante CJP-264)	
14	19	34	1
<b>SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)		<b>MONK SUITE</b> KRONOS QUARTET (LANDMARK LLP-1505)	
15	6	35	14
<b>CIELO DE TERRA</b> AL DI MEOLA (Manhattan ST-53002)		<b>MORNING SONG</b> DAVID MURRAY (Black Saint BSR 0075)	
16	39	36	38
<b>FIRST CIRCLE*</b> PAT METHENY GROUP (ECM 25008-1)		<b>INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 60318-1)	
17	4	37	34
<b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)		<b>THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	
18	18	38	35
<b>STEP BY STEP*</b> JEFF LORBER (Arista AL8-8269)		<b>DECEMBER*</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	
19	3	39	16
<b>HARLEQUIN</b> DAVE GRUSIN & LEE RITENOUR (GRP 1015)		<b>AUTUMN*</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	
20	11	40	38
<b>STRAIGHT AHEAD</b> STANLEY TURRENTINE (Blue Note BT 85105)		<b>NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	

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

### FEATURE PICKS

**BIRD AT THE ROOST: THE SAVOY YEARS — THE COMPLETE ROYAL ROOST PERFORMANCES, VOLUME ONE** — Charlie Parker — Savoy Jazz SJL 2259 — Producer: Phil Schaap — List: 11.98

The title says it all: the great Charlie Parker in sizzling live performances with such sidemen as Miles Davis, Kenny Dorham and Max Roach. The sound on these airchecks isn't exactly digital, but it's pretty clean, considering. It's not likely that there'll be more brilliant playing on a jazz release this year. (Savoy has also just reissued fine volumes by Mildred Bailey, Fletcher Henderson and Carolina Slim.)

**THE GARDEN OF THE BLUES** — Shirley Horn Trio — Steeple Chase SCS 1203 — Producer: Nils Winther — List: 9.98

Shirley Horn has one of the most alluring voices in jazz — she lets the lyrics melt into a violet haze as she slowly unwraps the melody — and she's an exceptional pianist. Here, in the company of bassist Charles Ables and drummer Steve Williams, she turns her attention to the work of the late songwriter Curtis Lewis and it is a wonderful, moving combination of voice and song.

**RAMBLER** — Bill Frisell — ECM 1287 — Producer: Manfred Eicher — List: 9.98 — Bar Coded

Frisell is a unique and intelligent guitarist and composer and here he's assembled a unique and intelligent band (Kenny Wheeler, trumpet; Bob Stewart, tuba; Jerome Harris, electric bass; Paul Motian, drums). The tunes are compact and adventurous, yet most things are rooted by a solid, tubafied backbeat. Good use of the guitar synthesizer, too.

**PARIS BLUES** — The Widespread Jazz Orchestra — Columbia FC 40034 — Producers: Widespread Jazz Orchestra — No List — Bar Coded

This swinging mini-big band alternates creamy vocal features for Ronnie Wells and bubbling jump ditties from the Swing Era — "Blow Top," "Hecklers Hop," "Let's Get Together," et al — on their major label debut. These young veterans have the big band vocabulary down and several of them — notably altoist Mike Hashim — have developed into first-rate soloists.

### ON JAZZ

**ORNETTE-THOLOGY** — Ornette Coleman, the brilliant jazz saxophonist, composer, bandleader, and all around innovative iconoclast, will be the subject of *Ornette: Made in America*, a week-long salute, June 30-July 6, in Hartford, Connecticut; hosted by that city's Real Art Ways.

When Ornette came upon the scene, almost 30 years ago now, the jazz world didn't know what to make of him. His alto saxophone playing was raw and slightly off the tonal center, his compositions were raucous and jagged, and he presided over a band of like-minded players — trumpeter **Don Cherry**, bassist **Charlie Haden** and drummer **Billy Higgins**, later **Ed Blackwell** — who performed in a style that was haphazard and chaotic to some, "free" to Ornette and his supporters. The



**NOW'S THE (PRIME) TIME** — Ornette Coleman, who will be the subject of a week-long salute (see column).

battle lines were drawn — Ornette was a genius, perhaps the most innovative jazz musician since **Charlie Parker**, to some, a no-talented charlatan to others. In any case, "free jazz" — Ornette's term — was born and forever changed the face of the music.

Oddly, the battle still rages, fueled by Ornette's own restive talent, and by his stubborn insistence on doing things his way. He'd rather not perform in public than perform for less money than he feels he deserves, he'd rather not record than record under less than "major artist" treatment, and he'd rather not ever do what people expect him to do. Like a handful of other major artists — Miles Davis, for example — Ornette Coleman has always moved forward. During the '60s and '70s, he

wrote chamber music and symphonies (including "Skies of America"), began playing the trumpet, violin and tenor, performed with such varied companions as the **Master Musicians of Joujouka**, Morocco and the **Plastic Ono Band** and developed a musical concept called "harmolodics" — yet another form of structured musical chaos, but this time a mixture of rock and jazz that allows for instruments to play simultaneously in different keys. Ornette formed **Prime Time** — a blaring free jazz/rock ensemble — and out of Prime Time have come **Ronald Shannon Jackson** and the **Decoding Society**, James "Blood" Ulmer, Jamaaladeen Tacuma and his various ensembles and others. Ornette still is the focal point of Prime Time — his blistering alto saxophone framed in the wall of sound created by **Bern Nix** and **Charles Ellerbee** on guitars, Tacuma and **Albert McDowell** on electric basses and **Denardo Coleman** and **Kamal Sabir** on drums. Just as many of the ears of the '50s were getting used to Ornette's acoustic free jazz, along came the punkish Prime Time.

The festival in Hartford will begin, June 30, with a free concert by Ornette and Prime Time in Bushnell Park at 2 p.m., during which Governor William O'Neill will declare "Ornette Coleman Week" and Hartford Mayor Thirman Milner will present Ornette with a citation for personal achievement. Other events include a preview of **Shirley Clark's** feature-length film, *Ornette: Made in America* (7/1); performances by Ed Blackwell/Don Cherry (7/6), "Blood" Ulmer (7/6), and a chamber group playing Ornette's chamber music (7/3), and a showing of a selection from Ornette's extensive collection of home video tapes of his performances (7/2-5). Further details can be had by calling Real Art Ways at (203) 525-5521.

**FANTASY LAND** — That's where the latest selection of Fantasy's midline Original Jazz Classics will send the devoted jazzophile. Just out, from the catalogs of Prestige, New Jazz, Swingville, Moodsville, Fantasy, Debut, Riverside and Jazzland are "Waltz For Debby," **Bill Evans**; "Budd Johnson and the Four Brass Giants;" "Barry Harris at the Jazz Workshop;" "Chet Baker In New York;" "Misterioso," **Thelonious Monk**; "It's Magic," **Abbey Lincoln**; "At the Village Vanguard," **Junior Mance**; "Gettin' Together!," **Paul Gonsalves**; "The **Max Roach Quartet** Featuring **Hank Mobley**;" "Introducing **Paul Bley**;" "Brubeck a la Mode," **Dave Brubeck**; "Forrest Fire," **Jimmy Forrest**; "The New Scene of **King Curtis**;" "Makin' the Changes," **Jackie McLean**; "We Three," **Roy Haynes**; "El Hombre," **Pat Martino**; "Lucky Strikes," **Lucky Thompson**; "All Kinds of Weather," **Red Garland**; "Blue Gene," **Gene Ammons**; "Callin' The Blues," **Tiny Grimes**; "Relaxin' with The **Miles Davis Quintet**;" "Traneing In," **John Coltrane**; "James **Moody's** Moods;" "Earl Coleman Returns;" "Subconscious-Lee," **Lee Konitz**; "Good 'n' Groovy," **Joe Newman**; "Tate-a-Tate," **Buddy Tate**; "The **Bud Freeman All-Stars** Featuring **Shorty Baker**;" "The **Tommy Flanagan Trio**;" and "At Ease with **Coleman Hawkins**."

**TOWN CRIER** — That's the name of a spanking-new jazz label with three exceptional titles under its belt: "That's All" and "Live at **Eddie Condon's**," both by pianist **Lance Hayward** (the former features **Buddy Tate**, the latter features **Percy France**) and a soon-to-be-released effort from pianist **Carol Britto** and bassist **Michael Moore**. As of now, Town Crier is only releasing cassettes (with CDs in the offing) and info can be had from the label's president, **Claudia Marx**, at 205 W. 89th St.; New York, N.Y. 10024 (212-362-6580).

**BOPPING AROUND** — Becket, Mass.'s fourth season of "Jazz at the Pillow," at the Jacob's Pillow dance festival and school, has penned **Chick Corea** (6/30), **Herbie Mann** (7/7), and **New Black Eagle Jazz Band** and **Odette** (8/4), **Susannah McCorkle** (8/1), and **Stan Getz** (8/25) ... "Big Band Explosion" will bring the **Maynard Ferguson Orchestra** and the **Count Basie Orchestra** to Wildwood, N.J.'s Convention Hall, for a July 4 blow-out ... **Wynton Marsalis**, who was rumored to be upset at brother **Branford** and **Kenny Kirkland** for going off on **Sting's** rock/jazz venture, has replaced those departed Quintet members with pianist **Marcus Roberts** and, for some dates this summer, flutist **Kent Jordan**; drummer **Jeff Watts** remains the last original member of the Quintet ... **Shelly Manne's** widow has presented the late drummer's kit to the Monterey Jazz Festival's Jazz Education Program ... The Italian town of Ravenna will host a jazz festival, July 4-6, that will begin with a solo performance by **Joe Zawinul** and include appearances by **Kenny Wheeler**, **Albert Mangelsdorff**, **Keith Jarrett**, the **MJQ**, **Jack De Johnette**, **Franco D'Andrea** and many others.

Lee Jeske

TOP 75 12" SINGLES

Table with columns: Rank, Song Title, Artist, Weeks On Chart, and other details. Includes entries like 'ANGEL/INTO THE GROOVE', '19. THE ASYLUM (IT'S WEIRD)', 'I WONDER IF I TAKE YOU HOME', etc.

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

12" REVIEWS

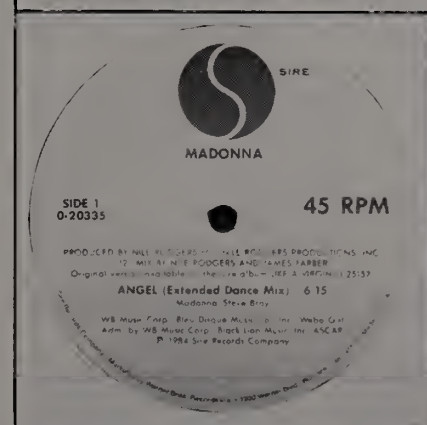
BARNEY RACHABANE (Jive/Afrika) Blow Barney Blow (4:51) (Smith-Masekela) (Zomba Enterprises-Kalahri Music) (Producer: Hugh Masekela-Richard Jon Smith) A jazzy afro-beat melodic theme is the core of this rolling tune...

RADIANCE (Qwest 0-20341) All Night (4:28) (Griffin) (Rashida Music-Umo Music-Griffbilt Music/BMI) (Producer: Reggie Griffin) This Reggie Griffin-masterminded project scores points for a burbling bass line and smooth vocal delivery...

ALEEM (Nia 1247) Confusion (Aleem-Aleem) (West Kenya Music/ASCAP) (Producer: T. Aleem-T. Aleem) With an established track record behind them, this latest release from Aleem should do very well on urban and B/C radio...

SURF SIDE (Soaring 1000) "Rockin" Reggae Jam (4:54) (Williams) (Ron Doc/ASCAP) (Maurice Gibb-Dr. Ron Stander) Lightly rollicking tropical workout which features a distinct flavor melded with a grooving summertime dance beat.

MOST ACTIVE



STRONG ACTIVITY

"19" - (Chrysalis) - Paul Hardcastle "You Spin Me Round (Like A Record)" - (Epic) - Dead Or Alive "Unexpected Lovers" - (Lime) - TSR "The Perfect Kiss" - (Warner Bros.) - New Order

CLUB PICK

Rama - "Go-Go Get Down" - (Sugarscoop) Club: Es Cuelita Disc-Jockey: Ray Lopez Location: New York City

Comments: "This record has great potential. Very good response on the dance floor. This record really moves the people. Should be a top club hit."

RETAILER'S PICK

Sequel - "It's Not Too Late" - (Joey Boy) Store: The Record Bar Manager: P.J. Location: Miami Comments: "Having the same high energy rhythm as 'Expose,' this record should go Top 10. Beginning sales have been great. Give it a listen, it's a great record."

## TOP 15 MUSIC VIDEOS

1	<b>SUSSUDIO</b> Phil Collins (Atlantic)	2	8
2	<b>WALKING ON SUNSHINE</b> Katrina and the Waves (Capitol)	9	2
3	<b>VOICES CARRY 'Til Tuesday</b> (Epic)	4	4
4	<b>INTO THE GROOVE</b> Madonna (Sire)	3	6
5	<b>YOU SPIN ME ROUND (LIKE A RECORD)</b> Dead Or Alive (Epic)	6	2
6	<b>WOULD I LIE TO YOU?</b> Eurythmics (RCA)	--	1
7	<b>EVERYTHING SHE WANTS</b> Wham! (Columbia)	1	6
8	<b>THINGS CAN ONLY GET BETTER</b> Howard Jones (Elektra)	8	7
9	<b>A VIEW TO A KILL</b> Duran Duran (Capitol)	10	4
10	<b>GET IT ON (BANG A GONG)</b> The Power Station (Capitol)	--	1
11	<b>HEAVEN</b> Bryan Adams (A & M)	13	6
12	<b>JUST A GIGOLO/I AIN'T GOT NOBODY</b> David Lee Roth (Warner Bros.)	11	9
13	<b>TAKE ON ME A-HA</b> (Warner Bros.)	--	1
14	<b>EVERYBODY WANTS TO RULE THE WORLD</b> Tears For Fears (Mercury)	5	9
15	<b>IN MY HOUSE</b> Mary Jane Girls (Motown)	14	2

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



**MAKING CONTACT** — Actor Kier Dullea, who plays the astronaut David Bowman in 2001, A Space Odyssey and 2010, The Year We Make Contact, was presented with a double-videocassette package of the two films by Bill Gallagher, executive vice president and general manager of MGM/UA Home Video at recent press gathering which celebrated MGM/UA's release of 2010 on videocassette. Pictured (l-r) are: Gallagher and Dullea.

### Executive Monitor

Paramount Home Video has promoted Sandra Forney to the post of executive director of creative services. She is upped from director of creative services. In her new position, Forney will continue to oversee the graphic design production for all videocassette, laser and CED videodisc packaging, co-op advertising and point-of-purchase materials. Prior to joining Paramount, Forney was product manager at ABC Records. She also served as an art director for Motown . . . Embassy Home Entertainment has named Joseph Preski to the post of director of data processing for the company. Preski comes to this newly created position from the post of manager of information systems at ACL-Filco a hi-tech manufacturer of aerospace test equipment . . . Republic Pictures Home Video has ap-

pointed Cindy Paul to the position of director of marketing. She will be responsible for the marketing and promotion of all Republic Pictures Home Video products in addition to handling dealer relations for the company. Paul most recently served as west coast sales promotion manager for BSAF Systems Corporation . . . Video Pool Services has announced the appointment of John Hillsman to the post of senior vice president. He will be responsible for national promotion and marketing activities for Video Pool, plus corporate accounts. Hillsman comes to Video Pool from Films Incorporated, where he served as senior film programmer . . . VCA Duplicating Corporation has appointed Stephen J. Russell vice president, general manager for its Naperville, Ill., branch.



**CAMPUS POWER** — Recording artists Robert Palmer and John Taylor of Capitol's The Power Station stopped off to do an interview for the Campus Network's college-oriented music video show, New Grooves. Pictured joking on the New Grooves set are (l-r): Palmer; New Grooves host Meg Griffin and Taylor.

## AUDIO/VIDEO

**EMBASSY'S PIRATE FIGHT** — In the ongoing saga of the endless fight to keep pirates from looting video treasuries, Embassy Home Entertainment has taken perhaps the most aggressive steps toward thwarting these dastardly villains. Results are officially in as to the company's debut effort with the Macrovision anti-piracy process, the one that encodes a special signal on each cassette, fumbling the taping VCR's automatic gain control (AGC). Seems the feedback isn't so good, due to some faulty encoding which rendered the technique harmless on certain cassettes. Ideally, the Macrovision process makes dubbed cassettes both unwatchable and unlistenable. An unspecified number of tapes of both *The Cotton Club* and *Torchlight* — the two EHE titles currently bearing the code — were duplicated with no ill effects. Apparently, the Macrovision process (may I suggest a shorter term be adopted?) has not lived up to its publicity on this first outing. Meanwhile, Macrovision maintains that the bugs in the encoding process have been worked out, and that the system "should be effective on 100 percent of targeted VCRs." The company also stated there have been no complaints whatsoever concerning playability of tapes produced with the anti-piracy encoding.

**MUSIC VIDEO BY MATINEE IDOL** — Actor Jeremy Irons is one of the U.K.'s most bankable screen personalities, a position he gained in part from his substantial British stage reputation. His much-acclaimed performance in the BBC series of Evelyn Waugh's *Brideshead Revisited* didn't hurt either. So what's music video got to do with it? Well, Irons has just directed one — a music video, that is. The tune is Carly Simon's "Tired Of Being Blonde," which was shot in 35mm at New York City's The Saint and Limelight nightclubs, as well as the Hoboken, N.J. train station. The video marks Irons' first foray into the area of rock video, according to his publicist — the man himself is currently shooting a film in Columbia (Roland Joffe's *The Mission*) and was out of reach for comment. Editing for the video, in fact, took place recently in Columbia because of Irons' commitments there. David Seeger of Today Video was flown down to collaborate on the job.

**MGM/UA INKS WITH CANNON** — MGM/UA Home Video and Cannon Films have expanded their previous licensing contract (written in 1983), giving MGM/UA broader rights to Cannon's upcoming releases in the next several years. This is, however, a long-term extension of the old agreement and continues to cover both U.S. and Canadian markets. Titles on the new roster so far include *Death Wish III*, with Charles Bronson, *King Solomon's Mines*, featuring Richard Chamberlain, *Invasion USA*, with Chuck Norris, *Runaway Train*, with John Voight, *Fool For Love* with Sam Shepard and the *American Ninja*. MGM/UA vice president of sales and marketing Saul Melnick said, "The high quality of Cannon product and MGM/UA Home Video's marketing efforts have met with tremendous results . . ." The company has reportedly seen good returns on such titles as *Missing In Action* and the *Ninja* series, both licensed by Cannon.

**VESTRON'S NEW VEHICLE** — Music programming is something of a flower in the corporate cap over at Vestron Video with the success of the Vestron MusicVideo line (not to be confused with RCA/Columbia Picture Home Video's MusicVision). A new acquisition for the company is *The Cars: 1984-1985-Live*. This is a retrospective home video of The Cars' tunes, performed before a live audience. The show, which features a 20-foot "TV monster" and various hi-tech visual thrills, was prepared for home video without any post-prod tinkering. A release date will be set for August.

Gregory Dobrin

### The Release Beat

**RKO/Home Video** has eight westerns for release on its June schedule. The list leads off with Kirk Douglas in Howard Hawks' *The Big Sky*, which runs 122 minutes (RKO 2050). Next up is Dick Powell and Agnes Moorehead in *Station West* (RKO 2051), running time 88 minutes. Also, *Badman's Territory* (RKO 2056) with Jason Robards, among others. Running time is 87 minutes. Then comes *Hot Lead* (RKO 2030), which runs 120 mins. Finally, *The Renegade Ranger* and *Scarlet River* are joined in a double-feature package (RKO 2041) which runs 113 minutes. All of these releases are in black & white and, with the exception of *The Big Sky*, include a vintage short. Each of the titles retails for \$24.95, with a double-feature package price of \$34.95 . . . **Karl Lorimar Home Video** has an alternative bit of programming for tap dance hopefuls this month. *Let's Tap* features dancer Bonnie Franklin (of TV's *One Day At A Time*) in an instructional video that teaches tap dancing. The cassette runs 90 minutes for \$39.95 . . . **Thriller Video** has four features for June, headed by *The Strange Case Of Dr. Jekyll And Mr. Hyde* (cat. #204-586). The film features Jack Palance, retails for \$49.95 and runs 128 minutes. *Guardian Of The Abyss* follows (60 minutes, cat. #202-583), along with *Growing Pains* (60 minutes, cat. #202-585), each retailing for \$29.95 . . . **Magnum Entertainment** has four titles for June and July. They are *The Kerlian Witness* (M1302), *Chaste And Pure* (M1301), *My Boys Are Good Boys* (M1300) and *The Last Of The Mohicans* (M1304). Each runs approximately 90 minutes and retails for \$59.95 . . . **Family Home Entertainment's** June releases include *The Transformers: The Ultimate Doom* (70 minutes, \$24.95, cat. #F3-120), *The Transformers: More Than Meets The Eye* (70 minutes, \$24.95, cat. #F3-119); *Yankee Doodle Cricket* (60 minutes, \$29.95, cat. #F2-109); *The Charmkins* (30 minutes, \$19.95, cat. #F2-88); and *Mr. Rossi's Dreams* (80 minutes, \$39.95, cat. #F4-115) Each of these titles is animated and available in Beta HiFi and VHS Stereo.

## FILMUSIC

**ENOUGH ALREADY!** — There's nothing like overkill to destroy public interest. For that reason, many a trend has fallen out of favor prematurely. People will only tolerate so much exposure to something before they focus their attention elsewhere. The 'poptrack' phenomenon is still new enough, and still certainly financially and creatively rewarding enough to suggest that it's going to be with us indefinitely. The danger, though, is that right now too many people are jumping on the bandwagon, regardless of whether contemporary songs actually fit in their films. If the trend is going to continue flourishing, the people responsible for a movie's soundtrack have to remember that the public isn't stupid. People know when they're being manipulated. They instinctively know when a score isn't working and doesn't fit. If too many 'poptracks' are released, record buyers just may lose their interest in them, and that could endanger one of the most vital sources of revenue in the music industry today.

With so many similar soundtracks pouring out now, it's unfortunately not too difficult to envision scenes like this going on right this minute... Fade In: A small, smoky screening room. A film is ending, and the lights go on, revealing Jack and Tom, the movie's producer and director, respectively. JACK: I've got to tell you, you really did a great job on this one. Congratulations, buddy. Right on time and right on budget so far. Exactly 725 thou for pre-production and production. Perfect. So that leaves the other million for music. TOM: Jack, I'm still not so sure that we... JACK: Tom, Tom. Let's face it, this isn't exactly *Gone With The Wind* we just saw. I mean, we're talking channel 78 at 3 a.m. unless we have a way of selling it. That's where the songs come in. I want the biggest names in rock and roll, and I don't care what it costs. TOM: I know, Jack, but... JACK: So, let's get down to it, then. Okay? Can you get a song or two from that actress. The one that sings. TOM: Who?... JACK: The one on the cover of *Time*... with the religious name. TOM: *Madonna*? JACK: That's the one. TOM: I doubt that she'd... JACK: And the guy with the regal name. TOM: *Prince*? JACK: Whatever. What was that song of his my daughter loves. The one about the weather. TOM: "Purple Rain?" JACK: That's it. What do you think, wouldn't that be perfect for our hurricane scene? TOM: Jack, I... JACK: What, what? TOM: I've got to tell you, I really don't think these people are going to write songs for this movie. JACK: I don't understand what your problem is. We'll find the right people. We have to. Without a few hit songs, we're nowhere, we've had it. The music is all we have to sell this thing. TOM: I just don't know if it'll work, I... JACK: It has to work. Why are you so worried? TOM: This just may not be the right picture for that kind of music. I mean, after all, Jack, this is a western.



**FUELING THE FIRE** — Producer David Foster recently united Billy Squier with Toto's Steve Porcaro at the Record Plant Studios to assist on "Shake-down," Squier's contribution to the *St. Elmo's Fire* soundtrack. Foster wrote the score to the film, which will be released on Atlantic Records. Pictured (l-r) are: Foster; Squier; Ed Simeone (Porcaro's technical assistant); and Porcaro.

Sure, that was a corny bit of indulgent sarcasm, but I'm afraid there's probably a grain or two of truth in it also. Let's hope that filmmakers, record labels and artists know when it's the right time, and more importantly, when it's *not* the right time to look to pop music when putting together a soundtrack.

**STALLONE** — Frank Stallone (his brother) has been a writer and performer for over 20 years. Although he's been a prominent figure on the touring circuit, playing material ranging from hard-driving rock to laid-back folk, he's perhaps best known for his highly successful venture into film music. Even though *Stayin' Alive* (directed by Sylvester Stallone) met with mixed results critically and at the box office, Stallone's songs, "Far From Over" and "Never Gonna Give You Up," proved to be major singles. Stallone, who has also been involved with complete scoring (*Paradise Alley*), recently wrote and recorded the song "Peace In Our Life," which is featured in the film, *Rambo: First Blood Part II*. The song has been released as a single by Varese Sarabande, which is also releasing the complete soundtrack to that film. Jerry Goldsmith wrote the score. Stallone discussed his involvement in film music last week, mentioning that a few moments of a cappella singing in *Rocky* represented his initial indoctrination. "I've been a professional, out there digging, for about 21 years," he said.

"*Stayin' Alive* was when all the shackles finally came off, and I was able to just do my thing and not have to answer to anybody. That was a lot of fun." Admiring along the way a mixed bag of writers, from Henry Mancini to Joni Mitchell to George Gershwin, Stallone has consistently strived for variety in his writing. "My own music is kind of a crossover of blue-eyed soul. I enjoy all music, though, except most heavy metal. I don't find it literate, and it's much too negative, I think. I write on emotion. For a movie, I read the script, get an idea of what the film's about and just write. I'm getting a little tired, though, of hearing soundtracks with 10 different artists and songs that have nothing to do with the film. That's not what I consider scoring a movie." Regarding his almost constant association with his brother, Stallone commented, "I'm really bored with it. I've been doing this for so long. When I get recognition because of that, it's difficult. I'm not in competition with my brother. I do what I do and I can stand on my own." Stallone, who's currently working with composers Paul Williams, John Sebastian and David Pomeranz, is currently finishing up the video version of "Peace In Our Life," and until his next film, will continue writing and touring.

**ODDS AND ENDS** — The music video for Columbia Pictures' *St. Elmo's Fire* ("Man In Motion") will feature John Parr along with several of the film's stars, including Emilio Estevez, Rob Lowe and Ally Sheedy. Parr co-wrote the song's lyrics (with David Foster). The soundtrack is being released by Atlantic Records, and includes cuts by such performers as Fee Waybill, Billy Squier, Jon Anderson (of Yes), Elefante and Vicki Moss. The film is set for a June 28 release.

Peter Berk

## TOP 40 VIDEOCASSETTES

	Weeks On 6/22 Chart		Weeks On 6/22 Chart
1	5	21	3
2	9	22	7
3	5	23	1
4	5	24	15
5	7	25	1
6	5	26	1
7	3	27	19
8	13	28	5
9	7	29	3
10	3	30	1
11	6	31	5
12	7	32	17
13	11	33	7
14	11	34	1
15	15	35	11
16	1	36	1
17	25	37	1
18	3	38	1
19	9	39	1
20	15	40	19

## Independent Label Finding Success With Soundtracks

By Peter Berk

LOS ANGELES — Without question, the many pop-oriented soundtracks currently being released are garnering the most attention and reaping the greatest financial rewards in the film music arena. Nevertheless, there still exists a substantial market for the more "traditional" scores. One of the fastest growing record companies presently turning out orchestral film scores is a Los Angeles-based independent label called Varese Sarabande. With a catalog of soundtracks which run the gamut from B science fiction films to *Rambo: First Blood Part II*, Varese Sarabande has emerged as a reliable and aggressive label and a potent force in the film music community.

Tom Null, the label's executive vice president, recently discussed Varese Sarabande's origins and its venture into the soundtrack marketplace. "The label was launched 10 years ago," he mentioned, "and designed as a classical avant garde record company, hence the name Varese, which comes from a French composer named Edgar Varese who wrote experimental music. When I joined in 1978, the Sarabande was added, that name coming from a formal 18th century dance. The idea was to show that our catalog entailed everything from modern to classical music."

Along the way, the label slowly began to veer off and work with soundtracks. At first, this only entailed the reissuing of older scores, primarily those on Decca Records. According to Null, the challenge was in improving the sound quality of those recordings, a process which was usually lengthy and highly detailed. Some

of the titles released by Varese Sarabande at that stage of its involvement with film included *Sampson and Delilah*, *Silent Running*, *This Earth Is Mine*, and a collection of science fiction film theme songs.

"In every case, we really pushed the sound to an audiophile fanatical extreme," Null commented. "We also developed a good working relationship with KM Records in Burbank, an independent pressing plant, and together helped each other's reputations grow through the release of those scores. We concentrated on every aspect of quality control."

Earning the respect of the film industry due to the quality of its releases, Varese Sarabande in 1979 started to "make breakthroughs with several studios, starting with MGM," and began working with new titles. Since that time, the label has steadily escalated its output of new scores, including such titles as *Mad Max*, *Road Warrior*, *Witness*, *Starman*, *Runaway*, *The Emerald Forest*, *Supergirl* and *Rambo*. One of the first to tackle digital recording, Varese Sarabande is also heavily involved with the music industry's latest technological advancement, compact discs.

When asked about the label's possible involvement with "poptracks" in the future, Null said, "We're still basically known as being symphonically oriented, whether it be classical or soundtrack music. We did *Flamingo Kid*, actually, but Motown bought out our rights. As a result, it appeared on that label. We only pressed it once, which created a collector's item immediately. We're planning on doing

(continued on page 42)

# CASH BOX TOP 100 ALBUMS

June 29, 1985

Title, Artist, Label, Number, Distributor	8.98	Weeks On 6/22 Chart
<b>1 AROUND THE WORLD IN A DAY ★</b>	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	1 8
<b>2 NO JACKET REQUIRED ★■</b>	PHIL COLLINS (Atlantic 81240-1) WEA	2 17
<b>3 MAKE IT BIG ★■</b>	WHAM! (Columbia FC 39595) CBS	3 21
<b>4 LIKE A VIRGIN ★■</b>	MADONNA (Sire 25157-1) WEA	4 21
<b>5 SONGS FROM THE BIG CHAIR ★□</b>	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	7 14
<b>6 BORN IN THE U.S.A. ★■</b>	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	5 54
<b>7 BEVERLY HILLS COP ★■</b>	ORIGINAL SOUNDTRACK (MCA-5553) MCA	8 27
<b>8 RECKLESS ★■</b>	BRYAN ADAMS (A&M SP-5013) RCA	9 31
<b>9 DIAMOND LIFE ★■</b>	SADE (Portrait BFR 39581) CBS	6 18
<b>10 THE POWER STATION 33 1/3 □</b>	THE POWER STATION (Capitol SJ-12380) CAP	11 12
<b>11 DREAM INTO ACTION ★</b>	HOWARD JONES (Elektra 69390-1) WEA	12 12
<b>12 BE YOURSELF TONIGHT</b>	EURYTHMICS (RCA AJL1-5429) RCA	17 7
<b>13 THE NIGHT I FELL IN LOVE ■</b>	LUTHER VANDROSS (Epic FE 39882) CBS	13 14
<b>14 SUDDENLY ★■</b>	BILLY OCEAN (Jive/Arista JLB-8213) RCA	16 43
<b>15 CENTERFIELD ★■</b>	JOHN FOGERTY (Warner Bros. 25203-1) WEA	14 23
<b>16 WE ARE THE WORLD ■</b>	USA FOR AFRICA (Columbia USA 40043) CBS	10 11
<b>17 CRAZY FROM THE HEAT □</b>	DAVID LEE ROTH (Warner Bros. 25222-1 B) WEA	15 19
<b>18 SOUTHERN ACCENTS □★</b>	TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	19 12
<b>19 ONLY FOUR YOU</b>	MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	20 15
<b>20 VOICES CARRY</b>	'TIL TUESDAY (Epic BFE 39458) CBS	24 13
<b>21 EMERGENCY ★□</b>	KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	22 29
<b>22 WHITNEY HOUSTON ★</b>	(Arista AL8-8221) RCA	26 14
<b>23 PRIVATE DANCER ★■</b>	TINA TURNER (Capitol ST-12330) CAP	18 55
<b>24 RHYTHM OF THE NIGHT ★□</b>	DeBARGE (Gordy/Motown 6123GL) MCA	25 15
<b>25 HIGH COUNTRY SNOWS</b>	DAN FOGELBERG (Full Moon/Epic FE 39616) CBS	23 7
<b>26 KATRINA AND THE WAVES</b>	(Capitol ST-12400) CAP	29 11
<b>27 BUILDING THE PERFECT BEAST ★■</b>	DON HENLEY (Geffen GHS 24026) WEA	21 29
<b>28 BROTHERS IN ARMS ★</b>	DIRE STRAITS (Warner Bros. 25264-1) WEA	36 5
<b>29 SHAKEN 'N' STIRRED ★</b>	ROBERT PLANT (Es Paranza 90265-1) WEA	37 4
<b>30 7 WISHES</b>	NIGHT RANGER (MCA 5593) MCA	45 4
<b>31 NIGHTSHIFT ★□</b>	COMMODORES (Motown 6124ML) MCA	31 21
<b>32 TAO</b>	RICK SPRINGFIELD (RCA AJL1-5370) RCA	32 10
<b>33 MAVERICK</b>	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	34 20

Weeks On 6/22 Chart	8.98	Weeks On 6/22 Chart
40	<b>34 BROTHER WHERE YOU BOUND ★</b> SUPERTRAMP (A&M SP-5014) RCA	5
41	<b>35 THE SECRET OF ASSOCIATION</b> PAUL YOUNG (Columbia BFC 39957) CBS	6
47	<b>36 THE ALLNIGHTER</b> GLENN FREY (MCA-5501) MCA	9
42	<b>37 VITAL SIGNS ★□</b> SURVIVOR (Scotti Brothers FZ 39578) CBS	35
27	<b>38 THE FIRM ★□</b> (Atlantic 81239) WEA	15
39	<b>39 VOX HUMANA ★</b> KENNY LOGGINS (Columbia FC 39174) CBS	12
28	<b>40 AGENT PROVOCATEUR ★■</b> FOREIGNER (Atlantic 81999-1) WEA	26
67	<b>41 WIDE AWAKE IN AMERICA</b> U2 (Island 90279-1-A) WEA	2
43	<b>42 JESSE JOHNSON'S REVUE</b> (A&M SP 6-5024) RCA	16
44	<b>43 7800 FAHRENHEIT</b> BON JOVI (Mercury 422 824) POL	8
30	<b>44 CHICAGO 17 ★■</b> CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	51
80	<b>45 INVASION OF YOUR PRIVACY</b> RATT (Atlantic 81257-1) WEA	2
35	<b>46 BEHIND THE SUN ★</b> ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	14
52	<b>47 TOUGH ALL OVER</b> JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	4
57	<b>48 DREAM OF A LIFETIME</b> MARVIN GAYE (Columbia FC 39916) CBS	4
63	<b>49 EMPIRE BURLESQUE</b> BOB DYLAN (Columbia FC 40110) CBS	2
38	<b>50 WHEELS ARE TURNIN' ★■</b> REO SPEEDWAGON (Epic QE 39593) CBS	31
51	<b>51 GLOW</b> RICK JAMES (Gordy/Motown 6135) MCA	8
33	<b>52 SHE'S THE BOSS ★□</b> MICK JAGGER (Columbia FC 39940) CBS	21
53	<b>53 LONE JUSTICE</b> (Geffen GHS 24060) WEA	9
46	<b>54 BREAK OUT ★■</b> POINTER SISTERS (Planet BEL 1-5410) RCA	83
55	<b>55 ANIMATION ★</b> (Mercury 822 580-1 M-1) POL	19
48	<b>56 ALF ★</b> ALISON MOYET (Columbia BFC 39956) CBS	12
50	<b>57 THE BREAKFAST CLUB</b> ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	17
49	<b>58 VISION QUEST ★□</b> ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	18
59	<b>59 BIG BAM BOOM ★■</b> DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	36
54	<b>60 VALOTTE ★■</b> JULIAN LENNON (Atlantic 80184-1) WEA	34
56	<b>61 CAN'T STOP THE LOVE □</b> MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	15
—	<b>62 LITTLE CREATURES •</b> TALKING HEADS (Sire 25305-1) WEA	1
68	<b>63 THE CONFESSOR</b> JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA	7
82	<b>64 ROCK ME TONIGHT</b> FREDDIE JACKSON (Capitol ST 12404) CAP	7
71	<b>65 FIVE-O ★</b> HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) WEA	7
—	<b>66 SPORTS ★□</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	82
64	<b>67 BEYOND APPEARANCES ★</b> SANTANA (Columbia FC 39527) CBS	15

8.98	Weeks On 6/22 Chart	
58	<b>68 STARCHILD ★□</b> TEENA MARIA (Epic FE 39528) CBS	29
62	<b>69 KING OF ROCK ★</b> RUN D.M.C. (Profile PRO-1205) IND	13
65	<b>70 THE UNFORGETTABLE FIRE ■</b> U2 (Island 90231-1) WEA	37
60	<b>71 MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529) MCA	16
61	<b>72 CAN'T SLOW DOWN ★■</b> LIONEL RICHIE (Motown 6059ML) MCA	85
—	<b>73 FABLES OF THE RECONSTRUCTION</b> R.E.M. (IRS-5592) MCA	1
75	<b>74 MADONNA ★■</b> (Sire 23867-1) WEA	93
95	<b>75 UNGUARDED</b> AMY GRANT (A&M SP5060) RCA	3
89	<b>76 TWO HEARTS</b> MEN AT WORK (Columbia FC 40078) CBS	2
85	<b>77 ELECTRIC LADY</b> CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) POL	7
76	<b>78 40 HOUR WEEK ★■</b> ALABAMA (RCA AHL 1-5339) RCA	18
69	<b>79 NEW EDITION ★■</b> (MCA-5515) MCA	36
81	<b>80 DON'T SUPPOSE . . .</b> LIMAH (EMI America ST-17142) CAP	9
79	<b>81 20/20</b> GEORGE BENSON (Warner Bros. 25178-1) WEA	22
83	<b>82 WHITE WINDS ★</b> ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	19
72	<b>83 PURPLE RAIN ★■</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	52
70	<b>84 SIGN IN PLEASE □</b> AUTOGRAPH (RCA NFL 1-8040) RCA	28
94	<b>85 LOW LIFE</b> NEW ORDER (Qwest/Warner Bros. 25289-1) WEA	5
87	<b>86 SOME GREAT REWARD</b> DEPECHE MODE (Sire 25194) WEA	17
86	<b>87 STEADY NERVES ★</b> GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	12
97	<b>88 NERVOUS NIGHT</b> HOOTERS (Columbia BFC 39912) CBS	7
115	<b>89 BOYS AND GIRLS</b> BRYAN FERRY (Warner Bros. 25082) WEA	2
100	<b>90 AS THE BAND TURNS</b> ATLANTIC STARR (A&M SP-5019) RCA	6
90	<b>91 SECRET SECRETS ★</b> JOAN ARMATRADING (A&M SP 5040) RCA	14
73	<b>92 CHESS ★</b> ANDERSON, RICE, ULVAEUS (RCA CPL 2-5340) RCA	16
84	<b>93 SHE'S SO UNUSUAL ★■</b> CYNDI LAUPER (Portrait BFR 38930) CBS	79
74	<b>94 ICE CREAM CASTLES ★■</b> THE TIME (Warner Bros. 25109-1) WEA	22
96	<b>95 RISING FORCE ★</b> YNGWIE MALMSTEEN (Polydor 825 324-1) POL	7
77	<b>96 HOW WILL THE WOLF SURVIVE?</b> LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	24
93	<b>97 MEAT IS MURDER</b> THE SMITHS (Sire 25269) WEA	18
99	<b>98 YOU'RE UNDER ARREST</b> MILES DAVIS (Columbia FC 40029) CBS	6
134	<b>99 AIR SUPPLY</b> (Arista AL8-8283) RCA	2
78	<b>100 SWEEP AWAY ★□</b> DIANA ROSS (RCA AFL 1-5009) RCA	61





## HOT SELLER



## STRONGEST SALES

P. Collins — Atlantic  
Ratt — Atlantic  
Tears For Fears — Mercury  
Madonna — Sire

## STORE REPORTS

**Tower Records — San Diego**  
Talking Heads  
REM  
J. Buffett  
Dire Straits  
Tears For Fears

**Believe In Music — Wyoming, MI**  
Ratt  
P. Collins  
Tears For Fears  
F. Jackson  
Con Funk Shun

**Dan Jay Records — Denver**  
Dire Straits  
Tears For Fears  
Night Ranger  
B. Adams  
B. Dylan

**Tower Records — Seattle**  
Talking Heads  
Tears For Fears  
W. Houston  
B. Dylan  
Sade

**Musical Sales — Baltimore**  
REM  
Tears For Fears  
Twisted Sister  
Power Station  
Beverly Hills Cop

**Cavages — Buffalo**  
P. Collins  
Tears For Fears  
Madonna  
Beverly Hills Cop  
REM

**Record Theatre — Cincinnati**  
Talking Heads  
L. Vandross  
Prince  
M. Gaye  
Sade

**Sound Video Unlimited — Chicago**  
Beverly Hills Cop  
Prince  
W. Houston  
B. Ocean  
T. Petty

**Scott's Wholesale — Indianapolis**  
Beverly Hills Cop  
Prince  
P. Collins  
Tear For Fears  
B. Adams

**Modern Records — Ohio**  
Prince  
Madonna  
Wham!  
B. Springsteen  
P. Collins

**G.A.M. — Minneapolis**  
Prince  
Beverly Hills Cop  
P. Collins  
Tears For Fears  
J. Fogerty

**Radio Doctor — Milwaukee**  
Tears For Fears  
Beverly Hills Cop  
B. Springsteen  
Prince  
Wham!

**Homer's — Omaha**  
B. Dylan  
Talking Heads  
REM  
Dire Straits  
D. Henley

**Karma Records (West) — Indianapolis**  
Sade  
P. Collins  
Prince  
B. Springsteen  
Wham!

**Crazy Eddie's — New York**  
Prince  
Tears For Fears  
Wham!  
B. Dylan  
P. Collins

## SHOP TALK

**LIEBERMAN ENTERPRISES, MINNEAPOLIS** -Lieberman Enterprises was recently honored by the American Marketing Association. At an awards luncheon held May 14, Lieberman was named one of two "Distinguished Marketers."

**POLYGRAM/SCORPIONS MARKETING PLAN** — PolyGram Records has created a multi-faceted marketing and promotional campaign to accompany the June 13 release of the Scorpions live LP, "Scorpions World Wide Live." Included in the campaign will be exclusive marketing materials, a huge advertising push, plus an unprecedented "tour" of a 70-minute feature, also called *Scorpions World Wide Live*. August 16 will mark the release of RCA/Columbia's MusicVision home video with the same title. Promotional materials include two posters, two-sided streamers,



**BRAD MARTIN** — MidAmerica Distributors, Inc. has named Brad Martin general manager. MidAmerica, a subsidiary of Record Bar, distributes prerecorded videos for home entertainment to video retailers across the United States.

special giveaway items and a stand-up counter display.

**KARMA RECORDS, CARMEL, IN** — Karma Records, WFBQ and The Vogue Nightclub hosted a free concert featuring Capitol Records act Flash Kahan on June 6. The well-attended event generated an enthusiastic response, according to Linda Sutton of Karma.

**GEFFEN/ADAM BOMB TOUR SUPPORT** — Geffen recording act Adam Bomb will be supporting its debut LP, "Fatal Attraction," with a club tour of the west, June 9-24. Geffen, in coordination with the clubs and retailers, will be giving away a 7" EP that includes songs from the LP.

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

Stephen Padgett

## RETAILER PROFILE

Store: The Record Factory  
Market: San Francisco  
Manager: Ron McPhee



The Record Factory's Geary street store is located in the Richmond district of San Francisco. The store lies between Golden Gate Park and downtown along San Francisco's busiest boulevard. The 6,600-square-foot, freestanding building with its own parking lot (a rarity in San Francisco) is the largest of the city's four Record Factory outlets. The Brisbane, California-based company owns 34 Record Factory stores and four Leopolds, all in northern California and one Odyssey store in Las Vegas.

The uppermiddle class neighborhoods, augmented by the student population at the University of San Francisco, provide The Record Factory with its clientele. The key to Record Factory's success has been identifying and satisfying the needs of customers in the immediate area. One of the more obvious changes made recently to satisfy a burgeoning need was the refixturing of the store to accommodate video rental. The result was an enormous increase in traffic which in turn resulted in increased record sales.

The inside of the store features eight large billboards. All displays are concentrated on these eight spaces, five of which are huge, 8'x 16' boards. "Instead of having a lot of clutter, we try to narrow in on 12 titles that we highlight," said Ron McPhee, manager of the store. The display space is at a premium since the video section was installed in the rear of the store. These 12 titles, then, are really the focus of attention for a shopper.

"We try to have a certain percentage of the store on sale. We shoot for a certain sale code percentage," said McPhee, adding, "along with that we try to highlight one album per week in the *San Francisco Chronicle* 'Datebook' section. We usually do a full-page or half-page ad on one artist and we see phenomenal response to that." A full ad devoted to one artist, opposed to the usual co-op, multi-artist label ad, carries with it the advantage of educating customers. "In this way, we educate the public as to the background of the artist," commented McPhee. Recent ads have featured records by Paul Young and Frankie Goes To Hollywood, in both instances tying in with performances scheduled in the area by these artists.

The rest of the items on sale are a mix of hits and breaking artists. \$8.98 list sale titles are usually stocked with a \$5.97 price. These are supported by bin cards with bright "Sale Splash" signs. Blow-ups of the newspaper ads are displayed, as well as a complete list of titles on sale. "We've also been doing TV in cycles. For 10 days we'll do four titles. We try to get acts that need an extra push. The labels cooperate with that. The last one we did was 'Til Tuesday on Epic, Katrina And The Waves on Capitol and the new Prince on Warner Brothers, which needed that push with us. We get a real good response to it," stated McPhee.

McPhee noticed an unexpected result of putting in the movie rental section. Non-record buyers began coming into the store to rent movies. "We're getting that audience again that had lost touch with music and never had occasion to go in a record store. Now that they're into video, they come in, hear the music playing or see something they like and pick it up," said McPhee. To further take advantage of this traffic, the movie department is strategically located in the rear of the store, requiring a walk through the record racks to rent a video.

The emphasis at The Record Factory is on customer service. Customer surveys are conducted to narrow in on customer preferences. Product is sold risk-free to customers who express doubts about a record. Customer orientation is the benchmark of The Record Factory style of retailing. And the years have proved it to be a successful orientation indeed.

## RETAILER'S PICK

<u>Retailer</u>	<u>Chain</u>	<u>Market</u>
Jim Marcusse	Believe In Music	Western Michigan

Album: "Brothers In Arms"  
Artist: Dire Straits  
Label: Warner Brothers

**Comment:**

"This is an album of majestic beauty. It has been Top Five for us since its release three weeks ago. I admire Mark Knopfler's unique outlook in songwriting. I appreciate the conversational tone of his songs. The cassette has longer versions of some of the songs and a higher audio quality. If made to choose one over the other I would choose the cassette."

## WHAT'S IN-STORE

**CLASSICAL NOTES** — New from CBS Masterworks is a selection of beautiful chamber music from the **Ensemble Wien-Berlin** (IM 39558), which is composed of two soloists each from the **Vienna** and **Berlin Philharmonic Orchestras** and one from the **Vienna Symphony Orchestra**. The Ensemble made its premiere appearance in May 1983 on a successful tour that began at the Musikverein in Vienna and ended at the Brucknerhaus in Linz. Future plans for the Quintet include annual concert tours and several recording projects. This recording includes works by **Danzi, Bozza, Ibert, and Villa-Lobos**, and also includes **Haydn's** famous Divertimento in B-Flat Major, Hob. 11/46 featuring the melodious "Chorale St. Antoni" theme which is probably best known for its use by **Brahms** in his Variations on a Theme by Haydn, Op. 56a. In-store play should move pieces.

**CELEBRITIES PLUS** — For those attending the **NAMM Expo '85** in New Orleans, here's a partial list of some of the celebrities that will be endorsing products at the show. Those attending include: superstar rock guitarist **Eddie Van Halen** will appear for **Kramer Music Products**, booth 982, with day and time to be announced; the outrageous **Ted Nugent** will appear for **Paul Reed Smith Guitars**, booth 1173, on Sunday, June 23, all day; guitarist **Brian May** of the rock group **Queen** and bassist **Jerry Peek** of the **Steve Morse Band** will appear for **Guild Musical Instrument Co.**, booth 636 (May — all four days of the show, Peek — Saturday and Sunday, times to be announced); country rock guitarist **James Burton**, named Guitar Player of the Year for 1984 by the American Academy of Country Music, will appear for **Taylor Guitars**, booth 3501 all four days; **Simmons Group Centre, Inc.** will feature internationally renowned drummers **Peter Erskine, John Robinson, Josh Freese** and "Texas" **Tim Root**, and that's only a few of the many artists that will be appearing. The Expo runs from June 22-25.

**BASF PROMO** — **BASF Systems Corporation** continues its consumer sports promotion program with a "Football Supersweeps" featuring two Super Bowl™ tickets, lodging and travel as first prize. The Fall Program was unveiled at the Summer Consumer Electronics Show. Combining all of the elements of its successful World Ski Cup "Ski Sweeps" and the current "Grand Slam" tennis promotion, the Super Bowl promotion is scheduled to run from September through November, the peak football (and, for retailers, selling) seasons. Second prizes will be trips to various college bowls over the New Year's holiday, and 1,500 third-prize winners will receive BASF tailgate coolers. According to **Larry Rallo**, BASF Systems marketing manager, this will complete a year of retail-oriented promotions based on the theme, "BASF Plays For Keeps." "Using sports as a promotional theme has been highly successful for us, and we plan to continue it for some time," Rallo said. "With all of the networks competing for weekend afternoon audiences, conflicts are bound to arise, both within the family and with the individual himself. What better solution than time-delay via a VCR, and what better tape to load it with than BASF pure chrome which has acquired a sports image? That has been our goal for 1985, and so far, it's working, and working well."

**DUPLICATION SEMINARS** — **Cetec Gauss**, manufacturer of high-speed tape (cassette) duplicating systems, is holding two training seminars in Sun Valley, CA for its worldwide customers. Two separate week-long "hands on" working seminars and training workshops on **Gauss Series 2400** and **Series 1200** high-speed duplicating systems are scheduled for July 22 to 26 and July 29 to August 2 for technicians "to learn and train on the world's most advanced and state-of-the-art tape duplicators," said **W. Mort Fujii**, Cetec Gauss president. For more information call (213) 875-1900.

Ron Rosenthal



**PIONEER SPEAKERS** — Pioneer's CS-V900D Digital Ready Speakers are designed to meet the challenge of receiving the purer signals of digital audio. Designed for use with the combination Compact Disc/LaserVision player, the speakers will carry a suggested retail price of \$600.

## VCRs and Projection TVs Lead Video Sales in May

LOS ANGELES — Videocassette recorder (VCR) sales rose nearly 30 percent in May and for the first five months are running 64 percent ahead of last year's pace, the Electronic Industries Association's Consumer Electronics Group reported today.

Data gathered and analyzed by CEG's marketing services staff reveal that nearly 600,000 VCRs were sold to dealers last month, bringing the year-to-date total to more than 3.7 million units. EIA's VCR forecast for 1985 was recently revised upward to 11.5 million units, as compared with 7.6 million sold during 1984.

Nearly 14,000 projection TVs were sold

to dealers in May, a 14 percent improvement over May 1984. On a cumulative basis, 1985 sales of these projection systems are outpacing last year's January-May numbers by 28 percent.

While color television sales declined approximately 9 percent last month, they continue to run at a rate nearly equal to the first five months of 1984 — the best year in color TV history. Monochrome sales slipped 14 percent in May, and are off 27 percent on a year-to-date basis.

Sales of video cameras dropped nearly 30 percent in May, but continue to show a modest gain over 1984 levels.

## 3M Launches High Grade Vid Cassettes

LOS ANGELES — A new marketing program featuring the launch of a "family" of high-grade Scotch videocassette products, a new logo and package design and an extensive advertising campaign was announced today on behalf of the Magnetic Audio/Video Products Division (Consumer) of 3M.

The culmination of 10 years of development, the program will be implemented worldwide, according to Edoardo Pieruzzi, vice president of Magnetic Audio/Video Products Division.

"Based on our research, we perceive commonalities in consumer demographics and market development worldwide," Pieruzzi said. "It is therefore useful that 3M immediately implement such a marketing program.

By 1990, over 60 million households in

the United States potentially will own videocassette recorders, Pieruzzi said. Demand for videocassettes in a stabilized and mature market will thus be constant and high.

Features of the new marketing program are: launch of the state-of-the-art EXG family of high-grade videocassettes delivering excellent color performance; launch of the "sphere" packaging design on all Scotch consumer products (videocassettes, audio cassettes, floppy discs and accessories); introduction of the "full lifetime warranty" for all products for the life of the individual purchaser (not available in all countries) and a "lifetime satisfaction guarantee" on all EXG videocassettes; worldwide global consumer communications strategy emphasizing television as the dominant medium for advertising Scotch videocassettes.

"I like the way the magazine pays attention to regional happenings in the Points West and East Coastings columns. The On Jazz, The Rhythm Section and Audio/Video columns are also useful. *The whole thing reads like a magazine, not a trade paper.*"

Barry Bottger, Manager  
Homer's Records & Tapes — Omaha, NE

**POINTS WEST**  
AFRICAN POP — People are saying that reggae and African music can really make more of an impact in the American market. And with the recent...  
THE BROTHERS FOUR — The Brothers Four, which recorded a...  
LONG BEACH PRESENTS THE...  
BLUES — The Blues is a genre of music that has a long and...  
NEW CREATIVITY — The new creativity in music is...  
QUARTER LASH GETS ITS CHOICE...  
NEW PLAD — STA First 7 Pro has a...  
CLOSE TO THE EDGE — The Edge of the...  
NEW MUSIC — The new music scene is...  
AND AWAY WE GO...  
CASHBOX  
WE TALK TO PEOPLE THAT COUNT



**MEATLOAF SHOWS HIS ELOY FACE** — RCA recording artist Meat Loaf joined company staffers in a recent visit to the Elroy records warehouse, distribution center for the Record World/TSS chain. All went well until New York branch manager Larry Palmacci (right) noticed the greeting sign "welcomed" Mr. Loaf with an extra "L." Pictured here in front of the Elroy offices are: east coast sales director Bob Rifoci; product director Allan Grunblatt; New York field promo rep David Ross (rear); salesman Bob Morelli; Meat Loaf; Elroy LP buyer Steve Lerner; Joey Marziotta, New York branch sales manager, and Palmacci.

## TOP 75 ALBUMS

	Weeks On 6/22 Chart		Weeks On 6/22 Chart
<b>1 FIVE-O</b> HANK WILLIAMS, JR. (Warner Bros. 1-25267)	3 7	<b>39 WHOLE NEW WORLD</b> THE WHITES (MCA/Curb MCA-5562)	38 12
<b>2 ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)	2 14	<b>40 BLUE HIGHWAY</b> JOHN CONLEE (MCA-5521)	40 33
<b>3 40 HOUR WEEK</b> ALABAMA (RCA AHL1-5339)	1 20	<b>41 MAYBE MY BABY</b> LOUISE MANDRELL (RCA AHL1-5454)	47 4
<b>4 WHY NOT ME</b> THE JUDDS (RCA/Curb AHL1-5319)	4 33	<b>42 ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	41 57
<b>5 SAWYER BROWN</b> SAWYER BROWN (Capitol/Curb ST 12391)	5 19	<b>43 PLAIN DIRT FASHION</b> NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	42 47
<b>6 GREATEST HITS</b> GEORGE STRAIT (MCA-5567)	6 14	<b>44 ATLANTA</b> ATLANTA (MCA/MDJ-5576)	48 3
<b>7 STEP ON OUT</b> THE OAK RIDGE BOYS (MCA-5555)	7 13	<b>45 RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	43 10
<b>8 LET IT ROLL</b> MEL McDANIEL (Capitol-EMI ST-12402)	9 16	<b>46 GREATEST HITS VOLUME 2</b> CHARLEY PRIDE (RCA AHL1-5426)	51 3
<b>9 FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	8 45	<b>47 GREATEST HITS 2</b> OAK RIDGE BOYS (MCA-5496)	44 44
<b>10 KERN RIVER</b> MERLE HAGGARD (Epic FE 39602)	10 11	<b>48 TIME STOOD STILL</b> VERN GOSDIN (Complast 671012-1)	50 3
<b>11 PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	13 8	<b>49 MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	45 54
<b>12 GREATEST HITS</b> LEE GREENWOOD (MCA 5582)	14 9	<b>50 SAY WHEN</b> NICOLETTE LARSON (MCA-5556)	46 12
<b>13 NOBODY WANTS TO BE ALONE</b> CRYSTAL GAYLE (Warner Bros. 1-25154)	11 13	<b>51 ROLL ON</b> ALABAMA (RCA AHL1-4939)	49 73
<b>14 HEART OVER MIND</b> ANNE MURRAY (Capitol SJ-12363)	12 36	<b>52 MEANT FOR EACH OTHER</b> BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	52 44
<b>15 GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL1-5425)	16 10	<b>53 YOU'VE TO GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	53 54
<b>16 DON'T CALL HIM A COWBOY</b> CONWAY TWITTY (Warner Bros. 9-25207-1) 15	15 12	<b>54 GREATEST HITS</b> GENE WATSON (MCA-5572)	54 10
<b>17 TRYIN' TO OUTFRIN THE WIND</b> JOHN SCHNEIDER (MCA-5583)	17 9	<b>55 SOMETIMES WHEN WE TOUCH</b> TAMMY WYNETTE (Epic FE 39971)	55 10
<b>18 REAL LOVE</b> DOLLY PARTON (RCA AHL1-5414)	21 20	<b>56 LIVIN' ON THE EDGE</b> T.G. SHEPPARD (Columbia FC 40007)	62 2
<b>19 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	20 6	<b>57 LIVE! AT GILLEY'S</b> MICKEY GILLEY (Epic FE 39900)	58 3
<b>20 KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	18 37	<b>58 KEITH STEGALL</b> KEITH STEGALL (Epic AL 39892)	64 2
<b>21 DOES FORT WORTH</b> EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5513)	19 36	<b>59 HEARTACHES, LOVE &amp; STUFF</b> GENE WATSON (MCA/Curb-5520)	56 33
<b>22 THE BALLAD OF SALLY ROSE</b> EMMYLOU HARRIS (Warner Bros. 9-25205-1)	22 18	<b>60 FAVORITE COUNTRY SONGS</b> RICKY SKAGGS (Epic FE-39409)	57 21
<b>23 LOVE IS WHAT WE MAKE IT</b> KENNY ROGERS (Liberty L051157)	24 11	<b>61 CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145)	59 46
<b>24 TWO HEART HARMONY</b> THE KENDALLS (Mercury 824-250-1 M-1)	25 9	<b>62 IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE-39364)	60 53
<b>25 GREATEST HITS</b> BARBARA MANDRELL (MCA 5566)	28 14	<b>63 HIS EPIC HITS — THE FIRST OF 11</b> MERLE HAGGARD (Epic FE-39545)	63 36
<b>26 COUNTRY BOY</b> RICKY SKAGGS (Epic FE 39410)	23 37	<b>64 THE BEST OF MICHAEL MARTIN MURPHEY</b> (EMI America ST-17143)	61 27
<b>27 ONE STEP CLOSER</b> SYLVIA (RCA AHL1-5413)	27 17	<b>65 CUT FROM A DIFFERENT STONE</b> RAZZY BAILEY (MCA 5544)	65 14
<b>28 MY KIND OF COUNTRY</b> REBA McENTIRE (MCA-5516)	26 33	<b>66 THE FIRST WORD IN MEMORY</b> JANIE FRICKE (Columbia FC 39338)	67 42
<b>29 RADIO HEART</b> CHARLY McCLAIN (Epic FE 39871)	32 3	<b>67 FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	66 60
<b>30 TREADIN' WATER</b> EARL THOMAS CONLEY (RCA AHL1-5175)	33 36	<b>68 OLD FRIENDS</b> TERRI GIBBS (Warner Bros. 1-25209)	69 11
<b>31 HE THINKS HE'S RAY STEVENS</b> RAY STEVENS (MCA-5517)	31 33	<b>69 CONWAY'S LATEST GREATEST HITS</b> CONWAY TWITTY (Warner Bros. 1-25170)	68 36
<b>32 HIGH COUNTRY SNOWS</b> DAN FOGELBERG (Full Moon/Epic FE 39616)	39 4	<b>70 FULL CIRCLE</b> JOHNNY RODRIGUEZ (Epic FE 39583)	71 10
<b>33 THE BEST OF REBA McENTIRE</b> REBA McENTIRE (Mercury 824-342-1 M-1)	34 15	<b>71 SAN ANTONE</b> DAN SEALS (EMI America ST-17131)	70 39
<b>34 ONE GOOD NIGHT DESERVES ANOTHER</b> STEVE WARINER (MCA-5545)	29 18	<b>72 GREATEST HITS</b> JOHN ANDERSON (Warner Bros. 9-25169-1)	73 35
<b>35 DARLIN', DARLIN'</b> DAVID ALLAN COE (Columbia FC 39617)	30 19	<b>73 GREATEST HITS VOL. 2</b> WAYLON JENNINGS (RCA AHL1-5325)	72 34
<b>36 TOO GOOD TO STOP NOW</b> JOHN SCHNEIDER (MCA-5495)	35 44	<b>74 WALL OF TEARS</b> GUS HARDIN (RCA CPL1-5358)	74 18
<b>37 CENTERFIELD</b> JOHN FOGERTY (Warner Bros. 9-25203)	37 17	<b>75 DON'T MAKE ME WAIT ON THE MOON</b> SHELLY WEST (Viva 1-25189)	75 17
<b>38 WHAT ABOUT ME?</b> KENNY ROGERS (RCA AFL1-5043)	36 58		



**RESTLESS HEART ON SCREEN** — RCA's act, Restless Heart, recently interviewed with Lori Ann Crook of This Week In Country Music, the nationally syndicated show featuring interviews, news, videos, and a weekly run down of the Top 10 Cash Box country singles. Pictured (L-r) are: Greg Jennings, Crook, John Dittrich, Dave Innis, Paul Gregg, Larry Stewart.

## MCA/Nashville To Release *Big River*

By Bill Fisher

NASHVILLE — Jimmy Bowen, president of MCA Records, Nashville, announced completion of the principal recording for Nashville's first Broadway cast album, consisting of songs from the hit musical *Big River*, winner of seven Tony awards this year, including Best Musical.

Representatives from the Country Music Association, the Nashville Music Association and the Nashville Area Chamber of Commerce were on hand to welcome cast members at a press conference announcing the album on June 18, following two days of sessions produced by Bowen.

The music and lyrics for *Big River* were written by Roger Miller, who got high praise from Bowen for the score, Miller's

first theatrical work. Bowen also announced that Miller will be recording his own versions of several songs from the play, with the possibility of a single release later this summer. Miller will also sign a recording contract with MCA in the near future, said Bowen.

The release of the cast album is scheduled for August, and Bowen said that the project will also be released on compact disc. He added, "We're talking about whether or not to do a video... honestly, we just haven't made up our minds."

Also at the press meeting were the play's musical director, Linda Twine, Ed Strong of Dodger Productions, producers of the show, and Buddy Killen, whose Tree International company holds the publishing rights for the songs in *Big River*.

## Record Attendance Set At June Jam

By Bill Fisher

NASHVILLE — A crowd of 54,687 descended on the Fort Payne, AL high school field June 15 for Alabama's fourth annual June Jam, the outdoor concert sponsored by the RCA supergroup to raise funds for various charities, mainly in the Fort Payne area.

Gross ticket receipts of \$820,305, added to proceeds from concessions and souvenirs, are expected to push the total gross for the show over one million dollars.

Performing on the show in addition to Alabama were The Charlie Daniels Band, Glen Campbell, The Judds, The Bellamy Brothers, Eddy Raven, Bill Medley, The Forester Sisters, the Heart of Dixie Cloggers and the Coke Six-Pack Skydiv-

ers. Ralph Emery of The Nashville Network and Charlie Douglas of the Music Country Radio Network were onstage emcees.

Media representatives in attendance included crews from *Entertainment Tonight*, TNN and Dick Clark Productions. The latter spent the week prior to the Jam gathering information and footage in the Fort Payne area for a planned TV special on Alabama, in addition to filming the concert itself.

Coordinating the event was Gaynelle Pitts; Brent Barrett was the production manager. The music started at noon and continued until 11 PM on two stages.

Plans for next year's show are reportedly already under way, though no date has been set.

## Country Writers And Publishers Receive BMI Pop Citations

By Bill Fisher

NASHVILLE — Among the Citations of Achievement presented June 18 in Los Angeles by BMI for the most performed pop songs of 1984 licensed by the performing rights organization were 15 awards for compositions recorded by country artists. Two of the songs named were repeat winners — "Baby I Lied" and "Islands In The Stream" — and the Doc Pomus/Mort Shuman song, "Save The Last Dance For Me," received its third such honor. The following is a list of the award-winning songwriters and publishers of the hit country/pop singles cited: "B-B-B Burnin' Up With Love," Eddie Rabbitt, Even Stevens, Billy Joe Walker (Briarpatch/DebDave); "Baby I Lied," Deborah Allen, Rafe Van Hoy (Posey/Unichappell/Van Hoy); "Disenchanted," Michael Martin Murphy (Timberwolf);

"Don't Count The Rainy Days," Jerry Careaga (Ensign/Tree); "Eyes That See In The Dark," Barry Gibb, Maurice Gibb (Gibb Brothers); "I Don't Want To Lose Your Love," Joey Carbone (Sixty Ninth Street); "I Still Do," J. D. Martin (Music Corporation of America); "Islands In The Stream," Barry Gibb, Maurice Gibb, Robin Gibb (Gibb Brothers); "Make My Day," Dewayne Blackwell (Peso/Wallet); "Nobody Loves Me Like You Do," James Dunn, Pam Phillips (Ensign); "Nothing Like Falling In Love," Thom Schuyler (Briarpatch/DebDave); "Save The Last Dance For Me," Doc Pomus, Mort Shulman (Trio/Unichappell); "The Sound Of Goodbye," Hugh Prestwood (Lawyer's Daughter/Parquet); "This Woman," Alby Galuten, Barry Gibb (Gibb Brothers); "What About Me," David Foster (Foster Frees).

## MOST ADDED



**KKAL — Mike David — Arroyo Grande**  
C. Hunley  
S. Smith  
Forester Sisters  
T. Gibbs  
Sylvia  
J. Glaser  
Whites

**WCCN — Dick Deno — Neillville, WI**  
W. Jennings  
Whites  
J. Glaser  
D. Hayes  
R. McEntire  
D. Walsh  
Osmond Brothers  
Kendalls  
R. Lee/Lobo  
S. Smith

## STRONG ADDS

**Hometown Gossip — The Whites — MCA/Curb**  
I'd Be Your Fool Tonight — Jim Glaser — MCA/Noble Vision  
You Just Hurt My Last Feeling — Sammi Smith — Step One  
Have I Got A Deal For You — Reba McEntire — MCA  
Cry Just A Little Bit — Sylvia — RCA

**WDAT — Al Risen — Ormond Beach, FL**  
R. Lee/Lobo  
G. Davies  
Whites  
K. Brooks  
W. Jennings

**KKAT — Rob Ryan — Salt Lake City**  
Nitty Gritty Dirt Band  
Restless Heart  
Sawyer Brown  
R. Cash

## STATION ADDS

**WACO — Ray Welch — Waco**  
M. Osmond  
J. Glaser  
Sylvia  
C. Hunley  
Forester Sisters  
Whites  
J. Buffett  
D. Hayes

**WWWW — Kevin Herring — Detroit**  
V. Gosdin  
G. Campbell

**KZUN — J.W. Ford — Modesto**  
Chance  
S. Smith  
F. Hart  
W. Jennings  
J. Fields  
Sylvia  
V. Lee  
R. McEntire  
Atlanta  
T. Gibbs

**KFQX — Robert Wood — Abilene**  
K. Stegall  
M. Haggard  
R. Price  
Chance  
R. McEntire

**WDXE — Dan Hollander — Lawrenceburg, TN**  
S. Smith  
R. Lee/Lobo  
C. Martin  
F. Hart  
R. Leigh  
C. Twitty  
J. Conlee

**WKZF — Jim Bell — Fayetteville, TN**  
C. McClain  
W. Jennings  
K. Mattea  
J. Glaser  
Whites  
C. Twitty  
J. Stampley

**KRYS — Mike Laurel — Corpus Christi**  
C. McClain  
G. Davies  
B. Hobbs  
W. Jennings

**KCJB — Jay Davis — Minot**  
S. West  
M. Davis  
Judds  
R. McEntire  
Kendalls  
Sawyer Brown  
Nitty Gritty Dirt Band  
R. Cash



**SILVER EAGLE SUPPORT** -- DIR Broadcasting's "Silver Eagle" radio show producer Bob Kaminsky (r) makes a donation to the Nashville Symphony Players' Strike Fund as Gary Morris (c) and symphony players (l-r) Joanne Cruthinds, Ann Richards and Gilbert Long look on. A Morris performance with the symphony was recorded by The Silver Eagle for broadcast on the ABC Entertainment Network.

**WCMX — Jeff Gill — Leominster, MA**  
R. McEntire  
K. Stegall  
L. Everette  
M. Haggard  
G. Davies  
G. Watson  
F. Hart  
J. Buffett  
D. Rae  
R. Lee/Lobo  
C. T. Graham

**KVOX — Scott Winston — Moorhead, MN**  
L. Brody  
Sawyer Brown

**KIKF — Chris Adams — Orange**  
R. Cash  
R. McEntire  
K. Stegall

**WUSN — Nikki Courtney — Chicago**  
R. Sidney  
Judds  
V. Gosdin  
R. Charles  
J. Fricke  
Restless Heart

**KFRD — Charlie Crowson — Rosenberg, TX**  
C. Twitty  
R. Lee/Lobo

D. Dudley  
R. McEntire  
Atlanta  
S. Smith  
G. Davies  
Forester Sisters  
T. Gibbs  
W. Jennings  
K. Mattea  
B. Crozier  
D. Hayes  
Heart Of Nashville

**WGTO — Henry Jay — Cypress Gardens**  
Forester Sisters  
J. Stampley  
Sylvia  
S. West  
R. Lee/Lobo

**KSOP — Joe Flint — Salt Lake City**  
Whites  
F. Hart  
K. Mattea  
S. Croft  
J. Glaser  
Sylvia  
Forester Sisters

**KILT — Debbie Pipia — Houston**  
R. Head  
M.M. Murphey  
M. Davis

## THE COUNTRY MIKE

**STATION PROFILE** — KASE/Austin, Texas, provides the Austin and south-central Texas market with 100,000 watts of FM country music 24 hours a day. Station personnel includes general manager **Ron Rogers**, operations director **Mike Carta**, music director **Steve Gary**, and sales manager **Otis Dunegan**. KASE air shifts are manned by **Tom Allen** from 6-10 a.m., **Melanie** from 10 a.m. to 3 p.m., **Kevin Davis** from 3-7 p.m., **Terry Hunt** from 7 p.m. to midnight, and **Danny Merrill** from midnight to 6 a.m. KASE is a sister station to **KVET-AM/Austin**, a 5,000-watt, 24-hour station. KASE and KVET are independently programmed and owned by the KVET Broadcasting Company.

**K95 FM ANNOUNCES \$100,000 WINNER** — **KWEN/Tulsa** recently awarded a lucky Richard Harvey, of Sand Springs, Oklahoma, his choice of either his-and-hers 1985 Corvettes or \$100,000. The "Cash Or Corvettes" contest was co-sponsored by The Baer Company which had been involved with K95 FM through weekend remotes from the company's new location. During the eight-week promotion, a "K95 FM Song of the Day" was revealed at 7:15 a.m. and played later in the day at which time the ninth caller won \$95 and was entered in the drawing. The 21-year-old Harvey estimates that his yearly interest income from the annual \$10,000 check will be "around \$58,000" by his 41st birthday. The Baer Company was pleased with the increased traffic that the promotion generated, citing the contest with resulting in the sale of several homes and many potentially profitable leads.

**KASE 101**  
CONTINUOUS COUNTRY

Byron Wynkoop

## COUNTRY PROGRAMMER'S PICK

**Programmer** Rob Hough  
**Station** KTTT  
**Market** Springfield

**Song:** I Fell In Love Again Last Night  
**Artist:** The Forester Sisters  
**Label:** Warner Bros.

**Comments:**  
"Too many times a fine act will come up with a good debut record, but the follow-up record is not up to potential. In this case it's dynamic . . . just wonderful. To sum it up, they found the perfect follow-up record. All the jocks are finding that it's extremely programmable in that it's bright, it's up . . . it's exactly what we need in terms of balance."



# PARTNERS, BROTHERS AND FRIENDS

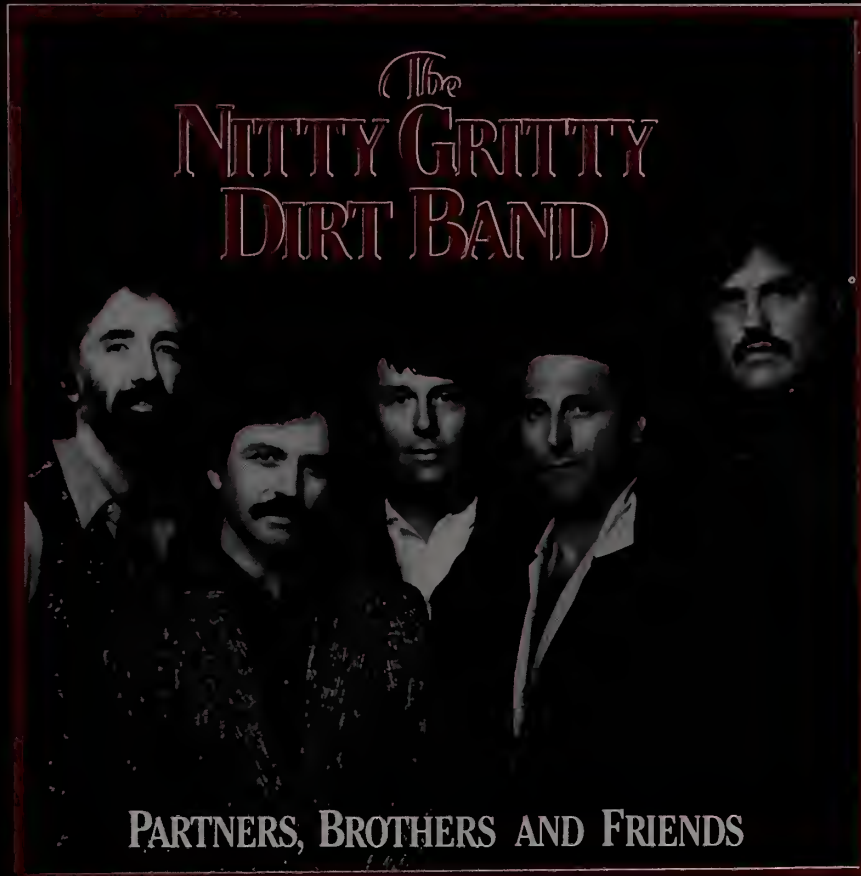
*They've had  
great years...  
this year has been  
their greatest...*

Charted:

- #1 Long Hard Road
- #1 High Horse
- #3 I Love Only You

Nominated Instrumental Group of the  
Year by the Country Music Association

Nominated Vocal Group of the Year by  
the Academy of Country Music



AMERICAN MUSIC FROM AN AMERICAN INSTITUTION

Personal Management and Direction:  
Chuck Morris for Feyline Presents



1985 Warner Bros. Records

## Country Album Reviews

**SOMEBODY ELSE'S FIRE** — Janie Fricke  
— Columbia FC 39975 — Producer: Bob Montgomery

Many artists of Fricke's stature tend to rest on their laurels and turn out similar-sounding material year after year. Such is not the case with this album. The songs (written by an assortment of the best writers in country music) are all strong enough to be single releases. Fricke's voice may be the best it's ever sounded, and producer Bob Montgomery has all the ingredients of the mix working together for a polished sound.



**CALIFORNIA ROAD** — Mel Tillis — RCA  
AHL1-5483 — Producer: Harold Shedd

The veteran singer/songwriter's first release on RCA is a solid collection of 10 songs done in Tillis' own unmistakable style coupled with masterful production by Harold Shedd. Although the album contains only one self-penned composition, the rest of the material is conducive to the timeless country sound of Mel Tillis. The album has a continuity that makes for good listening on a hot sultry summer evening after a long hard day's work.

**BARROOM ROSES** — Moe Bandy —  
Columbia FC 39906 — Producer: Blake Mevis

This is a collection made up mainly of songs from the She's Lost Him/He's Lost Her school. That's okay, though, because Bandy's singing earns top marks every time with such material, and other songs — such as "Settlin' Up With My Heart" and "When It Comes To Lovin'" — allow the singer to exhibit his honky-tonk best from the faithful side of town. A single release from this LP is set for the first week of July.



**LAST MANGO IN PARIS** — Jimmy Buffett  
— MCA-5600 — Producers: Jimmy Bowen, Michael Utley, Tony Brown

This album, like several others this year, is dedicated to the late Steve Goodman, who was a long-time associate of Buffett's. His spirit, so closely allied to the artist's, pervades this record, even though he co-wrote only one of the songs, "Frank And Lola." That and the others are Buffett at his best — musical vignettes of love, legends, visions and, above all, freedom. A joyous collection in a colorful package.

**LOVE AND OTHER HARD TIMES** — Eddy Raven  
— RCA AHL1-5456 — Producers: Paul Morley, Eddy Raven

Raven's second album for RCA is another exhibition of his fine vocal range and his valuable songwriting ability. Raven co-wrote six of the songs and takes solo credit for "We Robbed Trains," a boyhood remembrance/Grandfather's knee song with a charmingly hazy outlaw perspective and an excellent fiddle track. The first single, "Operator, Operator" is a Top 10 hit.



## SINGLES REVIEWS

### OUT OF THE BOX

**MERLE HAGGARD** (Epic 34-05426)

**Kern River** (3:20) (Mt. Shasta—BMI) (M. Haggard) (Producers: Merle Haggard, Grady Martin, Ron Reynolds)

This LP title cut is a song of maturity — of lost youth, lost love and coming to terms with those losses. The artist's tone is round and full, and the instrumentation gently supports an introspective vocal delivery. Immediate adds and heavy phones are expected.



**RONNIE MILSAP** (RCA PB-14135)

**Lost In The Fifties Tonight (In The Still Of The Night)** (3:51) (Lodge Hall/Two Sons/WB—ASCAP; Llee—BMI) (M. Reid, T. Seals/F. Parris) (Producers: Ronnie Milsap, Tom Collins, Rob Galbraith)

"Love's all that matters while the past is alive," Milsap sings in this, one of the three previously unreleased songs from his "Greatest Hits, Vol. 2." The verses written by Reid and Seals are joined with choruses from an old standby, complete with shoo-be-do backups, saxophone and Ronnie's note-perfect vocal.



**EDDIE RABBITT** (Warner Bros. 7-28976)

**She's Comin' Back To Say Goodbye** (3:06) (Deb Dave/Briarpatch—BMI) (E. Rabbitt, E. Stevens) (Producers: Even Stevens, Eddie Rabbitt, Jimmy Bowen)

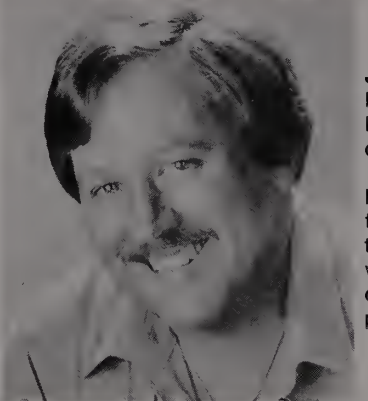
This is the one new selection from the recently released "#1's" album. The title tells the story of the song, and the rhythm is anchored by acoustic guitar — a Rabbitt trademark. Expect another successful chart run for the Rabbitt/Stevens team.



**JOHN CONLEE** (MCA-52625)

**Blue Highway** (3:19) (Cross Keys/Oven Bird—ASCAP) (D. Henry, D. Womack) (Producer: Bud Logan)

From the album of the same name, "Blue Highway" is a route that runs, sings Conlee, "as far as my heart can see." The song expresses the devotion of a traveling man to his lover waiting at home, and Conlee's performance captures both the loneliness of the road and the promise of a homecoming.



**EMMYLOU HARRIS** (Warner Bros. 7-28952)

**Rhythm Guitar** (3:07) (Emmylou Songs—ASCAP; Irving—BMI) (E. Harris, P. Kennerley) (Producers: Emmylou Harris, Paul Kennerley)

This remixed segment of the "Sally Rose" story tells of our heroine's meeting with The Singer and the beginning of her musical career. Though removed from the album's context, the song is viable on its own: well-written and well-performed.



### FEATURE PICKS

**TAMMY WYNETTE** (Epic 34-05399)

**You Can Lead A Heart To Love (But You Can't Make It Fall)** (2:59) (Cross Keys/ Neverbreak—ASCAP) (J. Chambers, L. Jenkins, M. Twitty) (Producer: Steve Buckingham)

This is traditional Tammy — a good song sung well.

**KATHY MATTEA** (Mercury 880 667-7)

**He Won't Give In** (2:28) (Mulberry Street—ASCAP) (J. Pierce) (Producer: Allen Reynolds)

Mattea's strong voice and an acoustic guitar highlight this song of fidelity.

**MARIE OSMOND** (Capitol/Curb B-5478)

**Meet Me In Montana** (3:54) (Web IV—BMI) (P. Davis) (Producer: Paul Worley)

This beautiful ballad is a duet with Dan Seals.



## COUNTRY COLUMN

**ROCKIN'SIDNEY** — The exuberant "My Toot Toot" by Louisiana musician **Rockin' Sidney** is storming playlists all over the country. Virtually every *Cash Box* country reporter is on the song in a big way, and the details behind the release of the Epic single are interesting. Rockin' Sidney's original version of the song had already been covered several times by various artists (most notably, **Jean Knight**), but it had been only a regional hit in Texas and Louisiana before **Jim Kemp**, Epic's product manager in Nashville, "stumbled upon" the song as the result of a tip from producer **Huey Meaux**, noted for his work with **Freddy Fender**. Meaux and **Floyd Soileau** had sold around 80,000 copies from Floyd's One-Stop in Laplace, but when Kemp discovered that those sales were made without the benefit of national distribution, he knew he had a real find. To make the story short, Rockin' Sidney has made the transition from local favorite in the Lake Charles, LA area to Epic recording artist. A four-song Epic EP from Rockin' Sidney is shipping this week; **John Fogerty** has included Sidney and his toot toot in a Showtime television special, and **Willie Nelson** has invited the new sensation to appear at his annual Fourth of July Picnic.



**RICK'S PICNIC** — Epic artist **Ricky Skaggs** held his annual fan fair picnic during Fan Fair week, meeting fans, signing autographs and performing for the crowd.

**Stegall** and **Becky Hobbs** are scheduled to perform; other acts will be announced later. This year, in addition to the free music, Gilley's will hold its sixth annual Chili Cook-Off, a benefit for the Arthritis Foundation, during the festivities. Gilley's promotion company writes, "Gilley's Fourth of July Celebration and Fan Festival is designed to be a family-oriented alternative to the rowdy goings-on at **Willie Nelson's** annual bash in Austin."

**WILD HORSES** — **Ken Kragen** reports that principal photography for the two-hour CBS-TV movie *Wild Horses* was completed this month in Sheridan, WY. No, the show is not based on a **Rolling Stones** song, it is, according to Kragen and Company, "an action-packed, modern-day western starring **Kenny Rogers**." Tentatively scheduled to air in November, the program co-stars **David Andrews**, **Pam Dawber**, **Richard Farnsworth**, **Ben Johnson**, **Jack Rader** and **Richard Masur**. Rogers plays a former rodeo champion, **Matt Cooper**, who quits his factory job in Texas to travel with one of his buddies to Wyoming, where they take part in a wild horse roundup organized by the government. The plot includes conflict

for Rogers' character in the form of a wet-behind-the-ears Bureau of Land Management official, a bad-guy ranch hand, the beautiful daughter of a local rancher and a stallion that is, of course, wild, black and magnificent. In the course of the show, Rogers performs two original songs -- "Eight Second Hero" and the show's theme, "Wild Horses." The program is a presentation of Wild Horses Productions in association with Telepictures Productions, Inc. The director is **Dick Lowry**, who also directed Rogers' three previous CBS-TV productions, *Kenny Rogers As The Gambler*, the *Gambler II* mini-series and *Coward Of The County*. Hunt Lowry is the producer of the new show; executive producers are **Kragen** and **Dick Lowry**; supervising producers are **Frank Konigsberg** and **Larry Sanitsky**; the director of photography is **Keith Wagstaff**, and the script was written by **Rod Taylor** and **Daniel Vining**.

**SONGWRITERS** — The Nashville Songwriters Association International (NSAI) has been finalizing plans for its "Summer Seminar V," to be held July 20 at Nashville's Belmont College. The theme this year is "Are You Ready, Willing and Able?" Classes in four subject areas will be taught twice in the morning and critique sessions are scheduled for the afternoon. The NSAI promises that every song submitted on a cassette with lyrics will be "reviewed by a panel of music industry representatives" during the critique sessions. The day's activities also include a question-and-answer period, dinner, a lecture dealing with the question "Where Is Our Music Going," and the All-Star Songwriter Show at the Radisson Hotel ballroom. Registration is open to members and non-members of the NSAI; details are available by calling the NSAI office at (615) 321-5004 or (615) 321-5005. Deadline for registration is July 15.



**THE DUDDS** — *Wyoming (l)* and *Nairobi (r)* **Dudd**, temporarily standing in for their "friends," Warner Bros. comedy act **Pinkard & Bowden**, performed "Mama, She's Lazy" for the crowd at the Warner Bros. Fan Fair show.

**RIDERS ON THE FLOOR** — In shreds, that is... **Roy Clark**, appearing before the International Country Music Buyers Association at the group's recent meeting in Nashville, brought along a paper shredder to illustrate his decision, announced this month, to eliminate the riders from his contracts. He gleefully fed the rider into the machine, announcing that he has instructed his agency, The Jim Halsey Company, to keep his performance contract simple henceforth. In a memorandum from Roy Clark Productions of Tulsa, the artist stated, "I am doing this as a gesture to show my concern for the problems faced by the promoter with extensive riders, which in many cases are not even necessary."

Bill Fisher

## Fourteenth Annual International Country Music Fan Fair



**FAN FAIR, 1985** — The photos above were taken during the recent 14th annual international country music Fan Fair in Nashville, which this year drew record crowds. **Photo 1:** Randy Owen of RCA's Alabama signed autographs for hours. **Photo 2:** Columbia artist **Mark Grey** was the the CBS booth greeting fans. **Photo 3:** **Holly Dunn**, MTM recording artist, met fans at the MTM booth. **Photo 4:** **John Anderson** was one

of the performers on the Warner Bros. show. **Photo 5:** PolyGram's **Tom T. Hall** played songs from his new "Song In A Seashell" LP at the PolyGram show. **Photo 6:** Capitol Records artist **Mel McDaniel** (second from left) is congratulated by ASCAP representatives on his induction into Country Music Hall of Fame's Walkway of Stars. Pictured (l-r) with McDaniel are: **John Briggs**, **Connie Bradley** and **Bob Doyle**.

# TALENT ON STAGE

## Loretta Lynn

MUSIC VILLAGE U.S.A., HENDERSONVILLE, TN — A typically large number of tourists joined area fans for the first of two SRO shows with Loretta Lynn. The concerts were the end of the first week of a superstar concert series that will feature Lynn, Tammy Wynette and Conway Twitty on a rotating basis throughout the summer at Music Village U.S.A. (located within the premises of Twitty City). Over 1,800 gathered to see "the most awarded woman in the history of country music" deliver some of the many hits that have made her an immortal source of archival country music for 25 years.

The show opened with Lynn's backup band The Coalminers introducing her along with mirror ball lighting and complete Las Vegas fanfare. Lynn herself was dressed in a red-sparkle, studded dress and the band was attired in tuxedos. Opening with "Hey Loretta" and "Rocky Top" (a song that can still get any crowd in Tennessee on its feet instantly), Lynn weaved her way through many of her chart topping hits that have made her music immortal to her fans. One of Loretta Lynn's most attractive features as a performer is her ability to communicate with her audience. She conversed with specific people in the audience about their families, their babies and their musical requests, smoothly leading into the classically appropriate "One's On The Way" and "The Pill."

Lynn teamed up with her son Ernest for "Feelings," a tune that was originally done with Conway Twitty. She also informed the audience that she and Twitty are going to record another album of duets in the near future.

Lynn exited for the break as her band of nine instrumentalists and four background vocalists did a five-song medley of country standards featuring the singers in four-part harmony. The band was loaded with talent, but the two violinists gave the entire show a crisp and authentic country feeling.

After a costume change Lynn performed covers of "Let Your Love Flow" and a stirring version of "Always On My Mind." Then she explained her admiration of Patsy Cline and did a three-song medley

of Cline material. The last two songs of the 70-minute, 24-song show were "God Bless America Again," complete with a U.S. flag as a backdrop, and the trademark tune "Coal Miner's Daughter," which left no doubt that Loretta is still the reigning Queen of country music.

John Lentz

## Kenny Loggins

RADIO CITY MUSIC HALL, N.Y.C. — As one who feels that Kenny Loggins' "Vox Humana" is by far the most accomplished pop album released so far this year, I found it more than a little upsetting that his soundmen decided to blow his recent show here to the outer reaches of Andromeda. Bass feedback is a terrible thing. It permeates the soul like the rumble of advancing armies and showers the listener like acid rain. And in the case of Loggins, whose newer material relies more heavily on urban rhythms and bass lines, the untamed roar completely obliterated the solid funk and deft arrangements from his new LP. This frustrating sonic development put a pall over a concert which otherwise featured a striking set, great playing, a repertoire based on 15 years of hits and just about the finest singing white man on this planet.

It even appeared Loggins recognized the problem, his segue to the acoustic portion of the show seemingly arriving earlier than usual. This portion of the show was easily the most well-received segment as Loggins, on the edge of the stage, offered solo versions of Loggins & Messina chestnuts ("You're Mama Don't Dance," "Danny's Song," "House On Pooh Corner") and even whipped out impromptu versions of album cuts on request ("Long Tail Cat," "Lady Of My Heart"). Loggins' improvisational gifts have improved steadily over the years and he now weaves effortlessly in an out of folk, funk and rock and roll idioms. And despite the somewhat dated quality of songs like "Pooh Corner," Loggins' roots in the country-rock and soft-rock movements of the early '70s keep the material bathed in a classic status and doubtless bring back pleasant memories of the time when three-part harmony was still the order of the day.

Loggins' strength is that he keeps



IT'S HIS HOUR — Little Richard raised the roof performing "Somebody Touched Me" on the nationally syndicated Hour Magazine; airing July 15. Pictured (l-r); host Gary Collins, pianist Aaron McNeil, Little Richard, Hour Magazine's Laurie Burrows Grad, and Night Court star Richard Moll.

growing as an artist, and his newer material is his best yet. After concentrating on contemporary and classic rock and roll on his "High Adventure" LP and the Footloose soundtrack, he has turned toward a more complex, soulful sound which echoes the influences of his hits like "This Is It" and "Heart To Heart." The Radio City show opened with "Vox Humana," a more sophisticated rockabilly tune (and one that fell short of hit status) than "I'm Alright" or "Footloose," both of which received rousing welcomes later in the show. Two Loggins/Michael McDonald compositions followed, the trend-setting "What A Fool Believes" and "I've Gotta Try." A mix of "Whenever I Call You Friend" and "This Is It" led to "Heart To Heart," for which Loggins produced saxman David Sanborn to solo. Sanborn stayed for "Love Will Follow," the sensuous closer to the new LP. Whether or not the musicians onstage were aware of the rumble quotient, Loggins' switch to solo guitar came at a most opportune time.

The new single "Forever" kicked off the closing segment of the show with Loggins illustrating his vocal power and sustain while warming up the crowd for the rock and roll fireworks that closed the show. "I'm Alright," "Don't Fight It" and the first encore of "Footloose" faithfully presented Loggins in all his rock and roll glory. By the time of the extended second encore of "Celebrate Me Home" it seemed the engineers had finally given up on perfecting the earthquake accompaniment to Loggins music, and the show closed on an upbeat note with the singer surrounded by artfully lit stage risers and a geometric grid backdrop that enhanced the high-tech aspects of his music.

Kenny Loggins proved with this show that he is a commanding presence on stage and a confident showman who knows how to work a crowd, get great players and put together a smoking set. He is a superb singer and writer and has become an important producer with his new record. That his music had to suffer because of a remediable sonic problem was unfortunate, and that it took 90 percent of the evening to control was inexcusable.

Rusty Cutchin

## The D.I.s

THE MUSIC MACHINE, L.A. — The D.I.s is a Los Angeles band that has been fighting against categorization. Though labels such as punk, new wave, underground and rockabilly have been wrongfully hurled upon it, The D.I.s has stuck to its musical guns and emerged simply as a damn good rock and roll band.

In late 1984, the band released an EP on the independent Pee Vee Records. The Billy Zoom (X's lead guitarist) produced project bristled with high energy, no holds barred rock and roll. Suddenly The D.I.s became the new darlings of rock critics.

Exhibiting that the energy displayed on the EP was only a fraction of what the live show provided, The D.I.s had them up and moving at the Music Machine. Lead vocalist Axxel G. Reese has a commanding voice that is complemented by stage presence that lets the music do the talking. With tunes that lend themselves easily to a flashy and self centered performance by the lead singer, it is to Reese's credit that he kept his persona on a level equal with his band mates.

Equally impressive was the musical accompaniment. Matt Lee's stinging lead guitar intertwined well with the driving rhythms of Jimmy Reed, while bassist Jonny Ray Bartel displayed that he has as much command of an electric bass as he does the standup. Ray is currently featured on the new Knitters album (on Slash) and is steadily building a reputation as one of the hottest bass players in town.

Opening up with a cover of Tommy James' "I Think We're Alone Now," the band immediately set the tempo for the evening — upbeat. The band followed with a satisfying set of originals, most from the EP. Cuts like "Tears In My Beer," "Shot Down" and "Baby Runaround" were high energy rock and roll at its rawest.

Granted, the American flag looming behind the band might lead some to believe that The D.I.s is currently riding the resurgence of "American" music. For that matter, the small swarm of young males pounding each other senseless in front of the stage might lead some to tag the band as carryover from L.A.'s once popular punk scene. The truth is, The D.I.s is a good ol' rock and roll band and the label that captures it on vinyl is going to have a hit on its hands.

David Adelson



IN MOTION — Lakeside's Otis Stokes (c) stopped backstage to congratulate Animation after a recent L.A. performance. Pictured here with Stokes are Animation's Frenchy O'Brien (l) and Don Kirkpatrick.



ACCEPTED — Accept was welcomed to New York by ASCAP Distribution Representative Ellen Meltzer and Public Relations Coordinator Lauren Iossa at the heavy metal band's recent engagement opening for Iron Maiden at The Nassau Coliseum. Members of GEMA, the Epic/Portrait recording artists license their music through ASCAP in the U.S. Pictured backstage are: (l-r) Stefan Kaufman; Jorg Fischer; Meltzer; Wolf Hoffmann; Udo Dirkschneider; Iossa; and Peter Baltes.



**COUNTRY BOY SHOOT TO NUMBER ONE** — Island Music recently celebrated its first number one country single with Ricky Skaggs' version of "Country Boy". The song was originally released on Island Records in 1970 by the English group 'Heads, Hands And Feet' and composed by band members Albert Lee, Tony Colton, and Ray Smith. Pictured from (l-r) are Island Music general manager Danny Holloway, Songwriter Albert Lee, and Island Music president, Lionel Conway.

swung into "I Believe In What I Do." The 50-minute first set overcame some early tuning and technical problems about halfway through, and featured material drawn from all three of his Rounder albums. During the second and much better set, he included a few unfamiliar tunes which he later said were from his just-completed and as-yet-unreleased fourth LP, which was recorded in Africa for release in August. His blending of upbeat urban blues with a Texas flavor pleased the crowd, and his energetic delivery and tight band support throughout made for a highly professional outing. Everyone in the band had ample room for solos, and his closing tribute to T-Bone Walker, "I Guess I'll Go Out Walking," was a *tour de force* for all concerned.

The show was sponsored by the Southern California Blues Society, which deserves more credit than it usually gets for presenting consistently high-quality blues shows; their ever-increasing membership and audiences reflect the appreciation of the city that at present has not one single blues nightclub. It's to be hoped that its continued efforts may change that situation in the not-too-distant future.

Mary Katherine Aldin

## Johnny Copeland and His Texas Twisters

THE CATHEY DE GRANDE, HOLLYWOOD — Johnny Copeland is a classic example of "overnight success" coming as the result of several years' hard work. Having spent over 20 years toiling on the chitlin' circuit, Copeland was "discovered" by Dan Doyle and signed to Rounder Records, and the release in 1980 of his first LP, "Copeland Special," skyrocketed him to the top of the blues world. Winner of the prestigious W.C. Handy Award for Best Blues Album of 1981, it opened doors for his music that had remained stubbornly shut for years, and led to two further Rounder issues, "Make My Home Where I Hang My Hat," and "Texas Twister," both released to high critical acclaim and good sales.

His first set at the Cathay opened with three instrumentals from his band. Led by musical director Ken Vangel on electric piano, they turned in jumping renditions of both blues and jazz-oriented tunes, with solos by tenor saxman Bert McGowan and trumpeter Todd McKinney. Aided by the steady foundation of Damon Duwhit on drums and Jeff Anderson on bass, they ended their short set by introducing Copeland, who got an ovation from the capacity crowd jammed into the small room. He opened with a driving version of "Boogie Woogie Nighthawk," and then

## Gal Costa

CARNEGIE HALL, N.Y.C. — The stream of Brazilian pop talent to New York continued recently with a two-night Carnegie Hall stint by Gal Costa. Costa — a founder, along with Gilberto Gil, Caetano Veloso and several others, of the "Tropicalia" movement — is not a songwriter, but she's a powerful-voiced interpreter of the entire realm of Brazilian pop music. For her U.S. debut, she ran through a veritable *menu degustation* of Brazilian popular music, in front of a slick 10-piece pop band imported from Rio for the occasion.

The program was well planned and paced — Costa didn't run through the material chronologically, but mixed the periods nicely. All in all, there was music of the early 20th-century Brazilian "chorinhos" (Jacob do Bandolim's "Noites Cariocas"), songs associated with Carmen Miranda ("I Like You Very Much"), one tune by the great Brazilian songwriter Dorival Daymami ("Vatapa"), a slate of Antonio Carlos Jobim bossa novas ("Corcovado," "Dindi," "Wave," and "Samba do Aviao"), several sizzling carnival-style sambas (most rousing were Moraes



**"LAND OF AFRICA" HELPS FIGHT FAMINE** — The reggae world's recorded contribution to the drive to help stop starvation in Ethiopia and other parts of the world was captured at the recording session in Tuff Gong studios in Jamaica. Seen contributing to the Ras Records distributed 12" single "Land Of Africa" are the I-Threes (in the background), Gregory Isaacs, Freddie McGregor, David Hinds of Steel Pulse and Cat Coore of Third World.

Moreira and Abel Silva's "Festa do Interior" and Joao de Barros and Alberto Ribeiro's "Balance"), a number of pieces by such contemporary Brazilian pop composers as Djavan and Veloso, and even an inspired rendition, in Portuguese, of Stevie Wonder's "Lately." Costa adapted her keening soprano so that it whispered during the bossa novas and wailed — she managed to hit some glass-shattering high notes — during the rock pieces. Though a 20-year veteran, she seemed a little uneasy on stage — rarely looking at the audience and expressing herself with rolling Eddie Cantor eyes — and a little uneasy with her sexually-charged image — she wiggled and danced in two belly-button-exposing outfits, something expected in the glitzy world of Rio pop, but seemed most comfortable sitting on a high stool during the bossa nova pieces. Still, Gal Costa's professional polish came through loudly and clearly when she was singing. The nearly-sold-out house on night two responded effusively — singing, dancing and, in general, having a hoot. The rhythms, the melodies, and the powerhouse singing of Gal Costa made for another notch on the belt of Brazilian pop music's welcome assault on the New York concert market.

Lee Jeske

The core of Psychobud has a slick-to-blue-collar look on stage that concentrates on its instrumentation and lets Marx front the show. Keyboard/synthesizer players Greg Guehn and Doug Summers (who doubles as rhythm guitarist) sport polished attire that coincides with the thick synthesizer melodies. The rhythm section of bassist Dominik Michael Vincent and Jim Balistreri (drums) provide the tight groove (and the workingman's look) to Psychobud's urgent-yet-bouncy repertoire. Lead guitarist Paul Smith conveys the look of a handyman with his black jumpsuit, and unleashes a sure-fire lead guitar that pierces through Psychobud's wall of sound.

Songs like "The Heat Is Getting To Me" and "Fight The Temptation" relied heavily on Summers and Kuehn's synthesizer work, but the tunes incorporated Smith's heavy guitar to sidestep any limitations of a "synth band." The most involving tune was "Somebody's Got To Do (What We Got To Do)," which displayed some instrumental interplay between the keyboards and guitars. While the band was tight throughout the set, the backing vocals needed a little more punch, though the women came through on the more straight-ahead rockers such as "Standing On The Edge."

The benefit was organized by Larry Dolan (who performed earlier in the day with his band The Din). All proceeds will go to the United Nations Relief Fund.

Frank Musker

## Psychobud

IRVINE MEADOWS, IRVINE, CA — Two things were apparent at the "Orange County Artists For World Hunger" benefit: 1) benefits to aid the hungry are showing no signs of slowing down; 2) Orange County is one of the newest breeding grounds for talented rock bands. One of these bands is Psychobud.

Psychobud is a nine-piece outfit that has cleverly been able to fuse all of the elements of rock 'n' roll, including soul-tinted vocals, funk rhythms and blues guitar riffs. Led by lead vocalist Joseph Marx, Psychobud opened its one-hour set with the sizzling "Walk With An Attitude." Shortly thereafter, the band was joined on stage by a trio of female backing singers, adding a dash of soul to the already booming urban sound. Marx danced and pranced his way through the set while belting out some high-powered vocals to the mostly dancing audience.



**PRINTS OF THE CITY** — Playing Houston on "John Denver Day" in support of the newly-released RCA album "Dreamland Express," John Denver put his handprints in the cement of the "Walk of Stars" at the Southern Star Amphitheatre, which Denver opened. By his side is conductor Ned Battista of the Houston Pops Orchestra, on the date with the singer.



**A SURE BETTE** — Pictured backstage at the Improvisation in Los Angeles after the recording of Bette Midler's first stand-up comedy record are (l-r), Bob Kaminsky, producer for DIR Broadcasting; Jerry Blatt, co-producer; Bette Midler; Bud Freeman, owner of the club; Bruce Valanch; writer, and Mark Shaman accompanist.



**REAPING WHAT HE SOWS** — Seventeen-year-old John "Bon" Scott (center) is shown here on the London set of the Grim Reaper video *Fear No Evil*. The Tustin, California native wrote the winning review of Grim Reaper's first LP "See You In Hell" (out of 3,000 received) in the recent Hit Parader/RCA Records "Win A Role In An RCA Video" contest. Scott was flown to the U.K. to portray a "slave" dramatically freed by the members of the heavy metal group. Pictured here with "Bon" are band members (l-r): Nick Bowcott, Steve Grimmitt, Dave Wanklin and Mark Simon.

## Cash Box Focus

### Home Video: The Foreign Market

(continued from page 7)

rush" period in the countries which have had home video for many years. These dealers, though fewer in number, are preferable to the distributors and help keep the business strong. The United Kingdom and France were two examples Hutson mentioned, and he added that Japan is potentially the best market. Japan, however, hasn't as yet developed a taste for renting films, and thus the overall figures are kept down.

Chris Deering, senior vice president of sales and marketing for RCA/Columbia Pictures Home Video, is another veteran and expert in the industry. He also said that foreign marketing strategies are totally independent, a separate legal entity. Again, there is an absence of a major distributor go-between and instead, direct contact with the video shops. "The market developed very quickly overseas," he said. "There wasn't the same network of distributors. There are wholesalers, but they represent only a smaller percentage."

In analyzing the foreign market, Deering quickly focused in on Japan and how there exists a frustrating gap between potential and reality in the home video arena in that country. "Japan has the biggest absolute number of VCRs in homes outside the U.S.," Deering said. "But in Japan, the VCR is still almost exclusively used for time-shifting and the incidence of rental is only 10 percent or less. In the U.S., it's over 65 percent." When asked why that situation exists there, Deering replied, "That's the \$64 billion question."

"For years," he continued, "the rental concept was off to a bad start in Japan, because there was, up until only recently, a law against renting since people were making illegal duplicates. We're trying constantly to encourage usage of pre-recorded software, trying to promote sales and rentals there. It's a strange market."

Australia, on the other hand, has developed into a "vibrant and stable" market, according to Deering, with a strong interest on the part of consumers in American product. The U.K. is similar, he said, as is Germany, although that country has severe restrictions in terms of the sexual or violent content of the product it imports. Spain, Italy, the Far East and Latin America are "coming on strong at this point."

Some markets are tough to conquer, however, not only due to import restrictions, but to the inclusion of taxes in the initial purchase price of a video. This equivalent to "service compris" tends to make the price seem higher and thus often

dissuades interest.

Another factor which has limited growth in some countries are laws which forbid the release of a film on videocassette until one year after the end of its theatrical run. By then, the film may have been forgotten or lost the bulk of its original appeal and will therefore fare poorly. In the United States, films are often available in the video shops almost immediately after they've run their course at the box office.

Michael Murphy, vice president of international operations for MGM/UA Home Video, also helped shed some light on the foreign market today, and cited one of its biggest problems. MGM/UA also deals directly with the retailer, and Murphy said that "in a sense, the U.S. is an exception in terms of marketing (Canada is generally included when referring to the domestic market). Some bigger markets like France and Germany have big distributors but they also deal direct. Japan's rental business has been slow in developing, but that's a huge market, of course. They do, however, have many underground illegal rental clubs. In general, though, the Japanese use their machines for time shifting. They also tend to concentrate on their own product. They're very selective. In general, overseas, there's less pricing flexibility and everything tends to sell at the same price because of manufacturing costs.

"The key difference between domestic and foreign marketing, though, is that, abroad, you have to deal so much with piracy," Murphy said. This, along with several legal restrictions, poses the greatest threat to the maintenance or cultivation of a healthy market. "Piracy is so prevalent, and no industry is more affected than we are," he added. "The major problem we have in opening up more of the world is that once you get away from the major territories like the U.K., France, Germany, Scandinavia, Japan, Australia, here, Canada . . . it's very difficult to find retailers willing to pay for 'new' titles that have in fact been on the market in their area for years."

Despite the rampant problem, such organizations as the Motion Picture Association of America and the American Film Marketing Association (which recently made a big piracy raid in Brazil) are making significant headway. According to Murphy, "the fight is increasing, we're knocking piracy down, but it still exists."

Next week's article will focus on the foreign market as perceived by several leading independent home video distribution companies.

## Fantastic Images From Real Life Make Up The Charlex Look In Video

By Rusty Cutchin

NEW YORK — Stop by the offices of Charlex Incorporated some work day and you'll know you're in the hub of the video industry. Not just the music video industry, though Charlex's effects rich video for the Cars' "You Might Think" is one of the most acclaimed and award-winning efforts of the young industry's history, but the entire video business. The company, owned by Charles Levy and Alex Weil, recently swept the Video Production Association's Monitor Awards, winning not only for "You Might Think," but for a similarly amazing Bubble Yum commercial and a station ID for WCVB-TV in Boston. After "You Might Think," the company's most visible work is the opening sequence to Saturday Night Live, a dizzying world of activity which takes place during a slow pan of a manufactured New York skyline over which Billy Crystal, Mary Gross, Martin Short and company lurk like modern day Kongs. All the Charlex sequences are unique. Characterized by amazing use of light, shadow and color, the Charlex look is all the more amazing because although the company makes extensive use of animation and other-worldly 3-D juxtaposition, they don't utilize the most lauded visual tool of the '80s, computer-generated graphics. All of Charlex's productions are put together from stock film and video footage and from footage the company shoots itself. Unfortunately for fans of "You Might Think," Charlex will not be making music video its full time business. But the success of the Cars' video has brought a wealth of publicity to the company and was immeasurably valuable as a promotional tool. And music fans will have a large dose of the company's unique visual sense and style with Yes' new video compilation, a live concert intercut with images from the Charlex universe.

Levy and Weil were friends in college who worked in video production for about a year and left to, of all things, start a band. Although the band got a record out, Levy saw his future in video. The company got its first big break, after a number of test commercials, putting *National Enquirer* spots together. The rapid-fire sequence of headlines, photos and segments of the paper flying together from all corners was an impressive national debut for the company. The new style, based on computer manipulation of images rather than computer generation of the images themselves, caught the attention of the Cars, who were looking for a fantastic but humorous approach to their single.

Levy is open to the company's involvement with future music videos. There has been a lot of interest in the company

from other recording artists. "Sometimes it doesn't work out for schedule or budget," Levy says. "It's not simple work, and it's time-consuming and expensive, and it's not where we know people — in rock and roll — so we don't have these contacts. It's just whoever hears about us . . . but we're not aggressively seeking it. We would like to do a video a year or something like that because it is fun to do."

The new Yes video features an opening sequence straight out of a '50s B movie, with a young man more concerned with science than a young girl's desire to dance. Combined with Yes' sophisticated progressive rock, it makes for an at once haunting and stimulating series of images.

Levy credits the striking visuals to a large collaborative effort and an ace design team at the company. "It's coming from individual people here. It's like film making in that there are many contributors. It's also a product of what's available to us — our resources, and taking a weird twist and making the most out of them. So it's how we use what we have." What Levy has is a staff of superior artists who rely more on traditional means of image making. But he carries no grudge about computer graphics. He doesn't believe that the results of such hardware are cold and sterile simply because they are machines. "We don't work that way, and there are people who are excellent at that, but that's not what we're involved in. We're involved with taking other kinds of images and (making) a whole collage effect using a variety of images from all over the place from a variety of sources and making them into one new image." In this respect, Charlex's work is not unlike the mixing of a record, where a variety of different sound sources are combined into a unified whole. "Except you have the history of art and civilization to work with," Levy points out. "You can take it and make it yours. It's very powerful."

Levy is optimistic about the capabilities of video in the future. Although admitting that the production values of film are superior, he feels that his company has helped get "video to be taken seriously, not in commercials, but video. It's sort of been the stepchild of film, and we've tried to make its strengths into an interesting form. Even though we're getting a lot of attention, it's still fairly new for major advertisers to work with video." The way Charlex's reputation has grown, advertisers and producers of all sorts will be opening their eyes to the company in coming months. With hopes of doing at least one video a year, perhaps developing a program of their own in the future, and the company's expanding list of advertising clients there is as Levy says, "plenty to do."



**SOUTHERN TRACKS SIGNING** — Bill Lowery, president of Southern Tracks Records, has announced the signing of Lewis Grizzard to a recording contract. Grizzard's debut comedy album for Southern Tracks, "On The Road With Lewis Grizzard" shipped May 17. The LP, produced by Bill Anderson and Mike Johnson, was recorded "live" in Atlanta, Georgia. Pictured laughing it up at a playback of the new LP are (left to right): Southern Tracks president Bill Lowery, engineer Doug Johnson, and Lewis Grizzard.

# 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**

**Market:** Jacksonville, FL

**Store:** J.P. Records

**Artist:** J.P. Records

**Album:** "Rock My Tonight"

**Label:** Capitol

## 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]

## POP RADIO

**MOST ADDED**

**STRONG ADDS**

**STATION ADDS**

**POP PROGRAMMER'S PICK**

**AIR CHECK**

**KRTH**

**Station:** KRTH, Los Angeles, California

**P.D.:** Bob Henson

## COUNTRY RADIO

**MOST ADDED**

**STRONG ADDS**

**STATION ADDS**

**THE COUNTRY MIKE**

**ROCK PROGRAMMER'S PICK**

**AIR CHECK**

**WVDE**

**Station:** WVDE, Raleigh, North Carolina

**P.D.:** Larry Truskey

## ROCK RADIO

**MOST ADDED**

**STRONG ADDS**

**STATION ADDS**

**ROCK PROGRAMMER'S PICK**

**AIR CHECK**

**WVDE**

**Station:** WVDE, Raleigh, North Carolina

**P.D.:** Larry Truskey

## BLACK/URBAN RADIO

**MOST ADDED**

**STRONG ADDS**

**STATION ADDS**

**URBAN PROGRAMMER'S PICK**

**AIR CHECK**

**WVDE**

**Station:** WVDE, Raleigh, North Carolina

**P.D.:** Larry Truskey

# More To Come

# CASHBOX

# We Talk To

# People That Count

## United Kingdom

LONDON — Following the recent announcement that Squeeze has reformed, A&M is about to release the first new single, titled "Last Time Forever."

Squeeze features all the original members — Chris Difford, Glenn Tilbrook, Jools Holland, Gilson Lavis — and new member Keith Wilkinson. The single was recorded in Brussels, with Laurie Latham at the production helm. Both 7" and 12" versions are coupled with "Suite From Five Strangers," which, as the title suggests, features short compositions from each band member. The album is scheduled for release in July.

Scritti Politti is to release its long awaited album, entitled "Cupid and Psyche 85" (Virgin). It contains the 1984 hit singles, "WoodBeez," "Absolute," and "Hypnotize," as well the current hit "The Word Girl."

Scritti Politti has seen much change since the last album release, "Songs To Remember," in 1982. Apart from a vast change in musical direction, and change in record company (to Virgin), Scritti became rationalized into a unit of one — Green who, as a result of various trips to New York, found producer Arif Mardin and two new musicians, David Ganson and Fred Maher. The latter have become part of the new Scritti Politti.

The three singles from 1984 demonstrated Green's fascination for black dance-oriented music. This interest underlies many of the songs on "Cupid," although the later recordings show Green's English pop sensibility retaking center stage.

Chrissy Iley

## Canada

TORONTO — The flood of new releases for the summer buying months brings on the need to capture new audiences through tours, new videos and new distribution channels. The Payolas have released their latest LP, "Here's the World For Ya," produced by David Foster on A&M. They will be touring with Bryan Adams in mid-July in the states. The group was only able to obtain U.S. distribution by changing its name to Paul Hyde and The Payolas. Memories of bribing station DJs in the 1970s was the cause of the name change.

Gowan's "Strange Animal" has also finally been released in the States, but only after the LP had gone platinum in Canada and the first single, "A Criminal Mind," gold. Rob Quarty is responsible for the video of "A Criminal Mind" as well as the video for the second single "Strange Animal," now in 12" form. Gowan will be the opening act on the U.S. leg of Tears For Fears' current tour.

Corey Hart also enlisted the talents of Quarty to direct *Never Surrender*, the first video of Hart's second LP "The Boy In The Box." Quarty is quoted as saying, "This video will make Corey bigger than Bryan Adams."

Others on the move to the States include Kim Mitchell, with his first solo project "Akimbo Alogo" under his belt. "Go For A Soda" has been picked up by over 200 stations in the past three weeks. Windham Hill Records has taken on Jane Siberry's "No Borders Here" album for the U.S. Not wishing to wait for the U.S. to catch up and put Canada on the back burner, Siberry has completed preproduction for her next LP.

Montreal's Men Without Hats has put out a mini LP with side one containing four songs from its debut "Folks Of The '80s" mini-EP and side two a new number "Freeways" that is a tri-lingual medley. The band's producer, Marc Durand, will be responsible for the second album of The Box. The group will be going on a Canadian tour with Men Without Hats.

Kenny McLean has been added as the new keyboardist for Platinum Blonde. The group's first single is expected at the end of June, with Eddy Offord on production; its title is "Crying Over You." CBS is expecting the beginning of July to be the release date for Loverboy's next album.

AM reports that for the first time in 15 years it is shipping over 50,000 units of a 45 rpm record. Sting's first single from the forthcoming solo debut album "The Dream Of The Blue Turtles," "If You Love Somebody Set Them Free," has advance orders for over 70,000 copies. Bob Ansel of PolyGram is predicting sales of over 600,000 for Tears For Fears' "Songs From The Big Chair." With sold out concerts in Toronto and Montreal, 50,000 units of the album have been moved in the last two weeks. While in Toronto the band taped a new video to accompany the soon-to-be-released remixed single "Head Over Heals." Roland Orzabal explained that "a couple of the concerts were taped for live footage to be used in a documentary we are making."

Grant Lawrence

## Argentina

BUENOS AIRES — After the strongest rain in a single day of the century, severe floods have affected several cities in the neighborhood of Buenos Aires, with nearly 75,000 people losing their homes. The industry has reacted with a "USA for Africa"-like album, to be distributed by RCA and compiled with tunes by the country's most outstanding artists; the initiative came from Mario Kaminsky, of Microfon, and was well received by the other labels; the album will be marketed in a few days.

Jorge Cano of RCA reports that the visit



**ARIOLA SIGNS BONAIR** — Joe Kiener, senior vice president international record operations, Ariola International Group, has announced the signing of a long-term license agreement with the newly founded Bonaire label for the territories of Germany, Austria, Switzerland, Benelux and France. The London-based label is headed by Clive Corcoran, manager of Saga and promoter/agent Carl Leighton-Pope. Seen at the signing (l-r) are Christoph Schmidt, Ariola Germany, finance and administration; Carl Leighton-Pope; Jochen Kraus, A&R and marketing; Clive Corcoran; Gerd Ludwigs, Ariola Germany, director of international repertoire; Dr. Jochen Kiener, senior vice president, Ariola International Group.

by Dominican chanteuse Angela Carrasco has been a success, promoting her latest album through a series of appearances on Channel 9, including a guest role in one of the soap operas featured by the plant. The label is now launching TV ad campaigns for Miguel Gallardo, who has been selling well after a promotional visit, Julian Lennon (whose album "Valotte" is showing brisk sales) and the Alan Parsons Project.

CBS is running a strong promotional campaign for the "USA for Africa" LP, which has turned into an overnight success in spite of the depressed state of the market. One of the highlights of the campaign is the video of the main song, which has proven to be very popular among TV programmers. The new album by melodic chanter Orlando Detti is another strong item among the latest releases.

EMI is preparing the release of the new album by Spanish chanter Dyango, while the previous LP, released in April, 1984, shows renewed action; in fact, it has been among the Top 50 albums in this country for more than a year. This is quite a feat since Dyango, although well known in Spain, does not usually sell as many records there in spite of being a bigger market.

Microfon's Mario Kaminsky reported satisfaction about the agreement reached with Orfeon of Mexico regarding the

representation of its catalog in Argentina. Orfeon is closely related to Televisa, the giant TV complex controlling most of the audience in that country; the catalog carries many of the most important names in Mexican music and comprises around 1,800 tapes. Microfon plans to issue compilations and expects to meet a good market for this product in the future.

A fourth date was set for the Facundo Cabral stand at the Luna Park Stadium, considering that the first one was affected by the already mentioned heavy rain. Cabral's new album, "Cabralgando," had initial orders for 40,000 units.

Miguel Smirnoff

## Virgin Atlantic Named MUSEXPO Official Carrier

LONDON — Roddy S. Shashoua, MUSEXPO chairman, recently announced the appointment of Virgin Atlantic as Official USA and Central European carrier for both MUSEXPO '85 — 10th International Record and Music Industry Market — and International VIDEEXPO '85 — 4th International Video Exposition/Market/Conference — which will be held October 16-18, 1985 at the Kensington Exhibition Centre, London.

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

1. Boy No Theme — Momoko Kikuchi — Vap
2. Boy No Kisetsu — Seyiko Matsuda — CBS Sony
3. Ochlnayide Madonna — Toshihiko Tawara — Canyon
4. Akayitoni Nigeta — Akina Nakamori — Warner Pioneer
5. Nikumaressona New Face — Koji Yoshikawa — SMS
6. Futari No Natsumonogatari — Kiyotaka Sugiyama & Omega Tribe — Vap
7. We Are The World — USA For Africa — CBS Sony
8. Shiroyi Honoho — Yuki Sayito — Canyon
9. Soshite Meguriyai — Hiroshi Itsuki — Tokuma Japan
10. School Girl — C-C-B — Polydor

#### TOP TEN LPs

1. We Are The World — USA For Africa — CBS Sony
2. Tan Tan Tanuki — (Soundtrack) — Canyon
3. No Strings — Junyichi Inagaki — Fan House
4. Infinity — Yoshiyuki Oosawa — Epic Sony
5. Oyironaoshi — Miyuki Nakajima — Canyon
6. Bitter And Sweet — Akina Nakamori — Warner Pioneer
7. Endless — Anzenchitayai — Kitty
8. The Power Station — The Power Station — Toshiba EMI
9. Tao — Rick Springfield — RVC
10. Innocent Sky — Koji Yoshikawa — SMS

Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

1. You'll Never Walk Alone — The Crowd — Spartan
2. Kayleigh — Marillion — EMI
3. Crazy For You — Madonna — Geffen
4. Suddenly — Billy Ocean — Jive
5. The Word Girl — Scritti Politti — Virgin
6. Obsession — Animation — Mercury
7. A View To A Kill — Duran Duran — EMI
8. Frankie — Sister Sledge — Atlantic
9. History — Mai Tai — Hot Melt/Virgin
10. Johnny Come Home — Fine Young Cannibals — London

#### TOP TEN LPs

1. Boys And Girls — Bryan Ferry — EG
2. Our Favorite Shop — Style Council — Polydor
3. Brothers In Arms — Dire Straits — Vertigo
4. Out Now — Various — Chrysalis/MCA
5. Born In The USA — Bruce Springsteen — CBS
6. Now Dance-The 12" Mixes — Various — Virgin/EMI
7. Best Of The 20th Century Boy — Marc Bolan & T Rex — K-Tel
8. Songs From The Big Chair — Tears For Fears — Mercury
9. Low Life — New Order — Factory
10. Cupid & Psyche 85 — Scritti Politti — Virgin

Melody Maker

### Italy

#### TOP TEN 45s

1. We Are The World — USA For Africa — CBS
2. You Spin Me Round — Dead Or Alive — CBS
3. A View To A Kill — Duran Duran — EMI
4. Don't You Forget About Me — Simple Minds — Virgin
5. Camel By Camel — Sandy Marton — CBS
6. We Close Our Eyes — Go West — RCA
7. Look Mama — Howard Jones — WEA
8. Volare — MusicaItalia Per L'Etiopia — Ricordi
9. Every Time You Go Away — Paul Young — CBS
10. This Is Not America — D. Bowie & P. Metheny — EMI

#### TOP TEN LPs

1. We Are The World — USA For Africa — CBS
2. DJ Time Colour — Various Artists — EMI
3. Parade — Spandau Ballet — RCA/Chrysalis
4. Brothers In Arms — Dire Straits — PolyGram
5. Vanoni — Paoli... Insieme — Ornella Vanoni E Gino Paoli — CGD
6. Mondì Lontanissimi — Franco Battiato — EMI
7. No Jacket Required — Phil Collins — WEA
8. The Secret Of Association — Paul Young — CBS
9. Arena — Duran Duran — EMI
10. Our Favourite Shop — Style Council — PolyGram

Musica e Dischi

## BMI Honors Most Performed Songs Of 1984

(continued from page 5)

Music, Debdave Music, Inc., Eiseman Music Co., Inc., Hot Cha Music Co., Hen-AI Publishing Company, Illegal Songs, Inc., Kings Road Music, Mijac Music, Reggatta Music Ltd., Snow Music, Trio Music, Co., Inc., Warner-Tamerlane Pub. Corp. and Welsh Witch Music.

Six of the songs honored by BMI were presented with citations marking previous awards. Cited for the third time was "Save The Last Dance For Me," written by Doc Pomus and Mort Shuman, published by Trio Music Co., Inc. It took BMI pop awards in 1960 and 1979.

Honored for the second time were "Islands in the Stream," written by Barry Gibb, Maurice Gibb and Robin Gibb, published by Gibb Brothers Music (BMI award 1983), "Say It Isn't So," written by Daryl Hall, published by Hot Cha Music Co. and Unichappell Music, Inc. (BMI award 1983), "Say Say Say," written by Michael Jackson, published by Mijac Music (BMI award 1983), "Sea Of Love," written by Philip Baptiste and George Khoury, published by Fort Knox Music, Inc., Tek Publishing and Trio Music Co., Inc. (BMI award 1959) and "Baby I Lied," written by Deborah Allen and Rafe Van Hoy, published by Posey Publishing, Unichappell Music, Inc. and Van Hoy Music (BMI award 1983).

Following is a complete listing of the songs, writers and publishers honored by BMI. Included is the recording artist who performed the work.

- ALIBIS**  
Tom Snow/Snow Music  
Sergio Mendes: A&M
- ALL I NEED**  
David Pack/Art Street Music  
Jack Wagner: Warner Bros.
- ALL OF YOU**  
Cynthia Weil/Braintree Music/Dyad Music Ltd.  
Julio Iglesias & Diana Ross: Columbia
- ALL THROUGH THE NIGHT**  
Jules Shear/Funzalo Music/Juters Publishing Company  
Cyndi Lauper: Portrait/Epic
- ALL TIME HIGH**  
John Barry/Tim Rice (PRS)/Blackwood Music, Inc./  
United Lion Music, Inc.  
Rita Coolidge: A&M
- ALMOST OVER YOU**  
Cindy Richardson/Atlantic Music Corp./Car Load of Us  
Music  
Sheena Easton: EMI-America
- ALMOST PARADISE**  
Eric Carmen/Dean Pitchford/Ensign Music Corporation  
Mike Reno & Ann Wilson: Columbia
- AUTOMATIC**  
Mark Goldenberg/Fleedleedle Music/Music Corporation  
of America, Inc.  
Pointer Sisters: RCA
- B-B-B BURNIN' UP WITH LOVE**  
Eddie Rabbitt/Even Stevens/Billy Joe Walker/Briar-  
patch Music/Debdave Music, Inc.  
Eddie Rabbitt: Warner Bros.
- BABY I LIED (2nd Award)**  
Deborah Allen/Rafe Van Hoy/Posey Publishing/  
Unichappell Music, Inc./Van Hoy Music  
Deborah Allen: RCA
- BORDERLINE**  
Reggie Lucas/Likasa Music  
Madonna: Sire/Warner Bros.
- BROWN EYED GIRL**  
Van Morrison/Web IV Music  
Jimmy Buffett: MCA
- CARIBBEAN QUEEN**  
Keith Diamond/Keith Diamond Music/Willesden Music  
Billy Ocean: Jive/Arista
- DISENCHANTED**  
Michael Martin Murphey/Timberwolf Music, Inc.  
Michael Martin Murphey: Liberty
- DON'T ANSWER ME**  
Alan Parsons (PRS)/Eric Woolfson (PRS)/Careers  
Music, Inc.  
Alan Parsons Project: Arista
- DON'T COUNT THE RAINY DAYS**  
Jerry Careaga/Ensign Music Corporation/Tree Publish-  
ing Co., Inc.  
Michael Martin Murphey: Liberty

- EYES THAT SEE IN THE DARK**  
Barry Gibb/Maurice Gibb/Gibb Brothers Music  
Kenny Rogers: RCA
- FOOTLOOSE**  
Dean Pitchford/Ensign Music Corporation  
Kenny Loggins: Epic
- GOD BLESS THE USA**  
Lee Greenwood/Music Corporation of America, Inc./  
Sycamore Valley Music Company, Inc.  
Lee Greenwood: MCA
- GOT A HOLD ON ME**  
Christine McVie/Alimony Music  
Christine McVie: Warner Bros.
- HARD HABIT TO BREAK**  
John Parker/Music Corporation of America, Inc.  
Chicago: Full Moon/Warner Bros.
- HEART OF ROCK AND ROLL**  
John Colla/Huey Lewis/Hulex Music/Red Admiral  
Music, Inc.  
Huey Lewis and the News: Chrysalis
- I CAN DREAM ABOUT YOU**  
Dan Hartman/Multi Level Music  
Dan: Hartman: MCA
- I DON'T WANT TO LOSE YOUR LOVE**  
Joey Carbone/Sixty Ninth Street Music  
Crystal Gayle: Warner Bros.
- I STILL DO**  
J.D. Martin/Music Corporation of America, Inc.  
Bill Medley: RCA
- I WANT A NEW DRUG**  
Christopher Hayes/Huey Lewis/Hulex Music/Red  
Admiral Music, Inc.  
Huey Lewis and the News: Chrysalis
- IF ANYONE FALLS**  
Stevie Nicks/Welsh Witch Music  
Stevie Nicks: Atco
- IF EVER YOU'RE IN MY ARMS AGAIN**  
Tom Snow/Cynthia Weil/Dyad Music Ltd./Snow Music  
Peabo Bryson: Elektra
- IF THIS IS IT**  
John Colla/Huey Lewis/Hulex Music/Red Admiral  
Music, Inc.  
Huey Lewis and the News: Chrysalis
- I'M SO EXCITED**  
Trevor Lawrence/Anita Pointer/June Pointer/Ruth  
Pointer/Anita Pointer Publishing/Blackwood Mus-  
ic, Inc./Braintree Music/Leggs Four Publishing/  
Ruth Pointer Publishing/Tii Dawn Music  
Pointer Sisters: Planet/RCA
- INNOCENT MAN**  
Billy Joel/Joelsongs  
Billy Joel: Columbia
- ISLANDS IN THE STREAM (2nd Award)**  
Barry Gibb/Maurice Gibb/Robin Gibb/Gibb Brothers  
Music  
Dolly Parton & Kenny Rogers: RCA
- IT'S A MIRACLE**  
Phil Pickett (PRS)/Warner-Tamerlane Pub. Corp.  
Culture Club: Virgin/Epic
- JOANNA**  
Clifford Adams/Robert Bell/Ronald Bell/James Bonne-  
fond/George Brown/Claydes Eugene Smith/James  
Taylor/Curtis Williams/Delightful Music Ltd.  
Kool & The Gang: PolyGram
- KARMA CHAMELEON**  
Phil Pickett (PRS)/Warner-Tamerlane Pub. Corp.  
Culture Club: Virgin/Epic
- KING OF PAIN**  
Gordon "Sting" Sumner (PRS)/Illegal Songs, Inc./  
Reggatta Music Ltd.  
The Police: A&M
- LADY LOVE ME (ONE MORE TIME)**  
James Howard/Newton House Music  
George Benson: Warner Bros.
- LEAVE A TENDER MOMENT ALONE**  
Billy Joel/Joelsongs  
Billy Joel: Columbia
- LET'S HEAR IT FOR THE BOY**  
Dean Pitchford/Tom Snow/Ensign Music Corporation  
Deniece Williams: Columbia
- THE LONGEST TIME**  
Billy Joel/Joelsongs  
Billy Joel: Columbia
- LOVE SOMEBODY**  
Rick Springfield/Vogue Music  
Rick Springfield: RCA
- MAKE MY DAY**  
Dewayne Blackwell/Peso Music/Wallet Music  
T.G. Sheppard with Clint Eastwood: Warner/Curb
- MISSING YOU**  
John Waite/Paperwaite Music  
John Waite: EMI-America

- NOBODY LOVES ME LIKE YOU DO**  
James Dunne/Pam Phillips/Ensign Music Corporation  
Anne Murry & Dave Loggins: Capitol
- NOBODY TOLD ME**  
John Lennon (PRS)/Ono Music  
John Lennon: PolyGram
- NOTHING LIKE FALLING IN LOVE**  
Thom Schuyler/Briarpatch Music/Debdave Music, Inc.  
Eddie Rabbitt: Warner Bros.
- OH SHERRIE**  
Bill Cuomo/Craig Krampf/Pants Down Music/Phos-  
phene Music  
Steve Perry: Columbia
- OUT OF TOUCH**  
Daryl Hall/John Oates/Hot Cha Music Co./Unichappell  
Music, Inc.
- OWNER OF A LONELY HEART**  
Jon Anderson (PRS)/Trevor Horn (PRS)/Trevor Rabin/  
Chris Squire (PRS)/Affirmative Music  
Yes: Atco
- PRIME TIME**  
Alan Parsons (PRS)/Eric Woolfson (PRS)/Careers  
Music, Inc.  
Alan Parsons Project: Arista
- P.Y.T.**  
James Ingram/Eiseman Music Co., Inc./Hen-AI Publish-  
ing Company/Kings Road Music  
Michael Jackson: Epic
- READ 'EM AND WEEP**  
Jim Steinman/E.B. Marks Music Company/Peg Music  
Company  
Barry Manilow: Arista
- RUNNING WITH THE NIGHT**  
Cynthia Weil/Dyad Music Ltd.  
Lionel Richie: Motown
- SAFETY DANCE**  
Ivan Doroschuk (PROC)/Off Backstreet Music  
Men Without Hats: Backstreet/MCA
- SAVE THE LAST DANCE FOR ME (3rd Award)**  
Doc Pomus/Mort Shuman/Trio Music Co., Inc./  
Unichappell Music, Inc.  
Dolly Parton: RCA
- SAY IT ISN'T SO (2nd Award)**  
Daryl Hall/Hot Cha Music Co./Unichappell Music, Inc.  
Hall & Oates: RCA
- SAY SAY SAY (2nd Award)**  
Michael Jackson/Mijac Music  
Michael Jackson & Paul McCartney: Columbia
- SEA OF LOVE (2nd Award)**  
Philip Baptiste/George Khoury/Fort Knox Music, Inc./  
Tek Publishing/Trio Music Co., Inc.  
Honey Drippers: Atco
- SELF CONTROL**  
Giancarlo Bigazzi (SIAE)/Stephen Piccolo (SIAE)/  
Raffaele Riefoli (SIAE)/Edition Sunrise Publishing,  
Inc.  
Laura Branigan: Atlantic
- SISTER CHRISTIAN**  
Kelly Keagy/Kid Bird Music  
Night Ranger: Camel/MCA



**YESTON DELIVERY** — Tony award winner and BMI affiliate Maury Yeston recently visited the BMI archives and contributed the pencil scores of five of his songs from the hit musical *Nine*. Shown accepting for BMI are Stan Catron, vice president, Performing Rights, New York (l) and Allan Becker, director, Musical Theater Department (c).

**THE SOUND OF GOODBYE**  
Hugh Prestwood/Lawyer's Daughter Music/Parquet  
Music Ltd.  
Crystal Gayle: Warner Bros.

**STAND BACK**  
Stevie Nicks/Welsh Witch Music  
Stevie Nicks: Atco

**TELEPHONE**  
Gregory Mathieson/Trevor Veitch/Mighty Mathieson  
Music/Slapshot Music  
Sheena Easton: EMI-America

**THIS WOMAN**  
Albhy Galuten/Barry Gibb/Gibb Brothers Music  
Kenny Rogers: RCA

**TIME AFTER TIME**  
Cyndi Lauper/Rella Music Corp.  
Cyndi Lauper: Portrait/Epic

**TWIST OF FATE**  
Peter Beckett/Big Stick Music/Careers Music, Inc.  
Olivia Newton-John: MCA

**WANNA BE STARTIN' SOMETHIN'**  
Michael Jackson/Mijac Music  
Michael Jackson: Epic

**WHAT ABOUT ME**  
David Foster/Foster Frees Music, Inc.  
Kenny Rogers, Kim Carnes & James Ingram: RCA

**WHAT'S LOVE GOT TO DO WITH IT**  
Graham Lyle (PRS)/Irving Music, Inc.  
Tina Turner: Capitol

**WRAPPED AROUND YOUR FINGER**  
Gordon "Sting" Sumner (PRS)/Illegal Songs, Inc./  
Reggatta Music Ltd.  
The Police: A&M

**YAH MO BE THERE**  
James Ingram/Eiseman Music Co., Inc./Hen-AI Publish-  
ing Company/Kings Road Music  
James Ingram with Michael McDonald: Warner Bros.



**"LAUGHTER" IN THE ARCHIVES** — Neil Sedaka recently contributed the original lead sheet of "Laughter in the Rain" to the BMI Archives, housed at BMI's N.Y. headquarters. Here, at the presentation, are (l-r) Leba Sedaka, Neil's wife; Stanley Catron, vice president, Performing Rights, N.Y.; Sedaka; and Bobby Weinstein, assistant vice president, writer relations.



## Fairlight CMI Series III Unveiled at NAMM Show

LOS ANGELES — Fairlight Instruments displayed its latest version of the Computer Musical Instrument (CMI) at the National Association of Music Merchandisers' show in New Orleans June 20-22. According to the company the new Series III is by far the most advanced creative device available to today's state-of-the-art musician.

Recording artist/producer Todd Rundgren will conduct two demonstrations daily to familiarize the industry with the upgraded features of Series III, which include: 12 on-board microprocessors, 16-bit stereophonic sampling at 59 KHz, 16 individual audio output channels, and an 80-channel sequencer.

"The Series III is a complete music and sound reproduction system," says Kim Ryrie, co-founder and managing director at Fairlight. "It combines virtually unlimited power for production of sounds with an equally powerful and easy to use sequencing and real-time composition facility."

Joey Newman, director of operations for Fairlight in North America, added,

"There are no shortcuts with the CMI. It's like buying a luxury car where all the plush features come standard — there are no hidden extras, as with some of the other systems on the market."

A few more sampling-related "standard extras" found on the new Series III are: monophonic sampling at 100,000 KHz, multi-sampling over a split keyboard (up to 120 independent sounds accessible for each voice), and RAM storage capabilities that can provide up to 140 seconds of 16-bit sampling at 50,000 KHz. This sample time can be more than doubled if used in the eight-bit mode (44.1 KHz provides more than five minutes of sample time).

"Another important feature," adds John Bezjian, director of N.A. sales and distribution, "is that the samples can be played back at anywhere from 12.5 KHz to 200,00 KHz." This provides a more convincing reproduction of the sampled sound when played back at a pitch other than its original. "Also, with the optional 60 Meg hard disk, up to 20 minutes of CD quality digital recordings can be on-line at one time.

## Tommy Boy Records: Carving The Hip-Hop Niche

By Stephen Padgett

LOS ANGELES — Tommy Boy Records, champions of urban hip-hop, has staked its claim on this burgeoning wave of street smart dance/rap music. "This is the niche that we've carved for ourselves," stated Tom Silverman, president of the three-year old label. And on the strength of such artists as The Force MDs, Afrika Bambaataa and The Soul Sonic Force, Silverman has carved out an important niche indeed.

"All the independent labels are relegated to niche-finders. They find a niche, a new kind of music, whatever they have to in order to find a livelihood. When they find it, they make a lot of money fast and then the majors come in and take over that whole genre," Silverman said. This cycle forces the independent to constantly be on the lookout for developing trends. Silverman and Monica Lynch, vice president of Tommy Boy Records started "Funk Finders '85" in an effort to discover new talent. This aggressive program invites new bands to come up to the Tommy Boy office and showcase their talent. "With the major labels poised to invest more heavily in the hip-hop market, that makes us even more aware of the fact that we have to really be aggressive. Something like Funk Finders is a manoeuvre that the major labels couldn't or wouldn't dare to do," commented Lynch.

Three important market factors with which Tommy Boy has had to deal are,

1) the weakening of the independent distribution network, 2) the entrance of the major labels into the 12" market and, 3) the inaccessibility of radio exposure for alternative music. The distribution problem is being bridged by self-distribution in some markets, for instance, Los Angeles, Washington, D.C., Baltimore and Virginia. The 12" bins have been clogged up with major label product. While sales of the 12" configuration as a whole are on the rise, fewer 12"s sell huge amounts, like the 600,000 copies Silverman sold of "Planet Rock" by Afrika Bambaataa and Soul Sonic Force. When this record was at its peak, selling Top Five in every major market, CHR completely ignored it. "The kind of music we're looking for is the kind of music that may not be so easy to get airplay for, but its stuff," said Silverman, "that sells by itself."

"We take chances," boasted Silverman. "I'll put out 10, 20 records, hope to get one that does 200,000. One that's going to ring the bell of these kids out in the street." Also, Tommy Boy places an important emphasis on artist relations. "We built a reputation for paying and being honest in terms of our dealings with artists. Also, spending more money and time in artist development. For instance, the Force MDs have been in two movies and they're only on their first album. Not many artists, indie or major, can say that," commented Silverman.

What's up for Tommy Boy in '85? "More albums, more movies, more creative, different kinds of records," Silverman promised. Is Tommy Boy interested in moving toward the pop market? "Not really. I think that once we get out of our niche we can get stepped on too easily. We do what we do better than the majors can do it." Is Silverman philosophically opposed to major label distribution? "No, it depends on how its done. I'm philosophically opposed to losing my independence because that's where our creativity is. If you stifle our independence, you stifle our creativity and make us worthless." And a worthless independent is something Tom Silverman never intends to become. The chances are good he won't, given his ability to carve out a niche and exploit new trends.



**THEIR TUTU** — On May 30 in Paris, EMI America/Enigma recording group the Malopoets took part in a celebration honoring human rights. A ceremony was held during the festivities permanently changing the name of the Trocadero to the Place of Human Rights, The Malopoets, a South African group with members from three regional tribes, performed several songs from their debut self-titled album. The group is pictured with South African Bishop Desmond Tutu, 1984 Nobel Peace Prize winner. Pictured (l-r): Patrick Mokoka, Malopoets; Sam Shabalala, Malopoets; Bishop Desmond Tutu; Kenny Mathaba, Malopoets and Bruce Sosibo, Malopoets.

## Blue Note Issues Audio and Video Of 'One Night With Blue Note'

NEW YORK — Blue Note Records has issued four digital stereo recordings and two videotapes of "One Night with Blue Note," the February Town Hall concert which kicked off the label's reformation, as part of Manhattan Records. The audio recordings have been released in four volumes on LP, cassette and compact disc and in a limited edition boxed set, which includes a poster and concert program. The videotapes, released under the Blue Note Home Video imprint through Picture Music International and Sony Video Software Operations, are available in VHS Hi-Fi, Beta Hi-Fi and laser disc at a suggested list of \$29.95.

The audio recordings feature Herbie Hancock, Freddie Hubbard, Joe Henderson, Bobby Hutcherson, James Newton,

Ron Carter and Tony Williams on "Volume One;" McCoy Tyner, Jackie McLean, Woody Shaw, Cecil McBee, Jack De Johnette, Cecil Taylor and Bennie Wallace on "Volume Two;" Art Blakey, Johnny Griffin, Walter Davis Jr., Curtis Fuller, Reggie Workman, Stanley Turrentine, Jimmy Smith, Kenny Burrell, Grade Tate, Grover Washington Jr., Lou Donaldson and Hubbard on "Volume Three;" and Michel Petrucciani, Charles Lloyd, Stanley Jordan, McBee and De Johnette on "Volume Four." The videotapes feature highlights of the concerts — with six tunes featuring Hancock, Hutcherson, Blakey, Wallace and Jordan on *Volume One* and eight selections featuring Washington, Burrell, Lloyd, Taylor and Donaldson on *Volume Two*.

## Schwartz Brothers, Inc. Reports Sales, Income Up

NEW YORK — An increase in sales and net income for the quarter ended April 30, 1985, was reported by Schwartz Brothers, Inc., a Lanham-based distributor of videocassettes, records, tapes, compact discs, computer products and related accessories. Sales of \$15,067,741 for the three months ended April 30, 1985 were up 47 percent from \$10,244,375 for the previous year. Net income rose over 300 percent to \$221,200 or \$.28 per share from \$52,233 of \$.06 per share the year before.

After-tax earnings before extraordinary items were \$162,647 or \$.21 compared to \$33,233 or \$.04 per share for the same period last year.

The continuing popularity of the home video business was the major factor for increased sales and earnings with the record and tape division also making a contribution. Current projections indicate that fiscal 1986 sales should reach the highest in the company's history.

## Playboy Jazz Festival

(continued from page 7)

Dirty Dozen Brass Band; the inspired vocals of Joe Williams; and the eminently popular jazz/pop fusion of the Lee Ritenour Band, among others. Miles Davis, however, seemed to take the honors that day as far as the audience was concerned, as he presented a series of aggressive jazz-rock numbers that eventually had most everyone standing and clapping.

On Sunday, the roster included such notables as Spyro Gyra; Ronnie Laws; Stevie Ray Vaughan and Horace Silver. On that day, however, the surprise hit proved to be a vocal foursome created for the event, called "Sing, Sing, Sing." Clearly, Lon Hendricks, Bobby McFerrin,

Dianne Reeves and Janis Siegel were in command from the start of their performance and held the crowd all the way. Three standing ovations amply demonstrated the audience's approval. Sarah Vaughn, to no one's surprise, also emerged as one of the festival's most loved stars.

For Darlene Chan, it's on to the planning of next year's Playboy Jazz Festival. She'll once again be compelled to top what's come before to ensure the event's continued success. It would seem, though, that the future of the festival is very, very bright, at least judging by its past. (Ron Rosenthal contributed to this story.)



**FOUR IN TENN.** — Memphis-based singer/songwriter/guitarist Rob Jungklas relaxes in his home town after signing on with Manhattan Records. His debut album for the label will be released in September, 1985. Pictured (l-r): Niko Bolas, engineer; Rob Jungklas; Bruce Garfield, vice-president of A&R, and Jack Holder, producer.

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office: 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close TUESDAY

## COIN MACHINES

FOR SALE: MARBLE MADNESS \$1495, POLE POSITION II \$1445, POLE POSITION \$1245, KARATE CHAMP \$1425, CHEYENNE \$1995, CROSSBOW \$1395, SUPER BASKETBALL (Dedicated Game) \$1595, SPY HUNTER Sit Down Model \$1895, SPY HUNGER \$1295, TWO TIGERS (2-P1 Game) \$850, SUPER PUNCH-OUT \$1495, VS PINBALL/GOLF Cocktail Table \$1395, PUNCH-OUT \$1195, Converted SUPER BASKETBALL \$1295, CAPTAIN HOOK \$1295, ICE FEVER \$1375, CAROUSEL \$1495, Imported TOYTOWN EXPRESS \$1295, Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnoult Road, Metairie, LA 70002. Tele: (504) 888-3500.

FOR SALE — Hi Lo Pokers New \$1200 (1 to 4 pieces) \$1100 (5 to 9 pieces) \$1000 (lots of 10). Maxi-Dealer-King Pins \$1000. Mini Dealers \$700. Dixielands New-Bali's Used-Miss Americas 75,77,79 Winner Circles Cocktails and Uprights-Diamond Derbys Derby Kings-Quarter Horses-Call Monti-Video, Inc. 201-926-0700.

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DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

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CIPE PROMOTIONS We offer what other promotions wish they had, plus quality service. 919-627-9109. No Collect Calls. 614A Washington St., Eden, NC 27288. We Don't Take On All Records. But We Promote ALL We Take On.

## PROFESSIONAL

NITE RECORDS OF AMERICA seeking one final investor in new innovative country music label. Silent or active partner. Exciting opportunity to participate in revenue from an evolving marketplace. Direct inquiries to Ray White c/o Nite Records of America, P.O. Box 2909, Hollywood, CA, 90078 (213)466-4707.

## RECORDS-MUSIC

The "Record Rack" — a patented and revolutionary designer record album storage system! Our designer series collection for '65/'66 is a remarkable blend of form and function created to give you the ultimate in record album storage as well as style and flexibility. Modular in design, the "Record Rack" is quality crafted from solid hardwood and finished in beautiful birch veneer. This product is a must for all audio enthusiasts! For details write: Hillcrest Marketing 3211 Mayfield Rd. #236, Cleveland Hts., Ohio 44118.

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

25,000 SURPLUS 45 RPM records — only 4¢ each + freight — one lot — lucky buyer takes all! Paramount Records, Inc., 81 Sheer Plaza, Plainview, N.Y. 11803 (516) 249-1990.

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INDEPENDENT RECORD STORES. Our products are geared to your needs. Record sleeves (inner and outer), rock jewelry, pins, stickers and cut outs. You name it, we got it. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

THE SOURCE: for imprinted posters, buttons, pins, jewelry, calendars, jackets, caps, bandanas, ties, wallets, belt buckles, mugs, backstage passes. Thousands of stock or custom imprinted products. Best prices anywhere! Send for product classification & literature. State your needs. International Promotions, 2481 VanBuren, Ogden, UTAH 84401.

## Behind The Bullets

(continued from page 5)

benefits from a \$4.98 list which gives it a competitive edge (no pun intended) in the marketplace. A 26-point leap from 67 to 41 bullet would indicate that the record is taking full advantage of this competitive edge.

With the west and midwest taking the retail lead, "Wide Awake" is poised to front a national attack on retail this summer. AOR has responded to this EP, generally lifting "3 Sunrises" as the featured track. AOR stations adding U2 in recent weeks include WIYY, KUPD, WBCN, KILO, WLUP, WMMR and KBCO.

Top 20 retail action came in from Scott's Wholesale in Indianapolis, Modern Records in Ohio, G.A.M. in Minneapolis, Tower Records in Campbell and Believe In Music in Wyoming, MI. Top 30 reports were received from Radio Doctor in Milwaukee, Sound Video Unlimited in Chicago, Tower Records in Fresno, Tower Records in San Francisco and Dan Jay in Denver.

### Bob Dylan

Bob Dylan follows last year's very successful "Infidels" LP with "Empire Burlesque." Last week's high debut jumps 14 to 49 bullet. Dylan never seems to lose his knack for delivering enigmatic songs in a highly acceptable, commercially viable way.

AOR is again responsible for pushing Dylan's records. "Tight Connection To My Heart (Has Anybody Seen My Love)" jumped out of the box at AOR, while starting a little slowly at CHR. WAQX, KAZY, KBCO, KICT, WHJY, KLOS, WKDF and WNYF are all AORs to have added the record in recent weeks.

The "Empire Burlesque" retail scene is very impressive. Top Five retail reports are in from Peaches in Kansas City, Tower Records in San Francisco, Tower Records in Los Angeles, Tower Records in Seattle and Dan Jay in Denver. The album is Top 10 at Cavages in Buffalo and Top 30 at Scott's Wholesale in Indianapolis, G.A.M. in Minneapolis, Tower Records in Campbell, Radio Doctor in Milwaukee and Sound And Video Unlimited in Chicago.

### Amy Grant

Earlier this year it was announced that

Word Records, a gospel label from Texas, has pacted with A&M Records for distribution. As part of the first installment of that agreement, Amy Grant, the label's most successful artist has recently released her debut A&M-distributed LP. The singer's appeal with CHR was uncertain, but radio has responded and Grant is in a position to collect her first Top 40 hit.

Radio had been understandably cautious at first. In six weeks on the chart "Find A Way" inched its way up the lower half of the singles chart. But this week, programmers have apparently heard the word that the record is researching well in the markets where it is tested. New adds at CHR this week include, WGFM, Q107, Q106, WCIR, WBLI, Z104, KQKQ, WMEE, Z93, KCPX, KWOD, KRQ and KUBE. Playlist debuts were seen at WHOT, WZPL, WOKI, Z93, KJYO, Q101, WANS, KOFM and KSKD.

The fresh radio activity is beginning to be felt at retail. The single receives Top 30 reports this week from Camelot Music in Ohio, Harmony House in Detroit, Turtles Records in Atlanta, Handleman in Atlanta, Lieberman in Texas, Oz Records in Atlanta and Tower Records in Seattle.

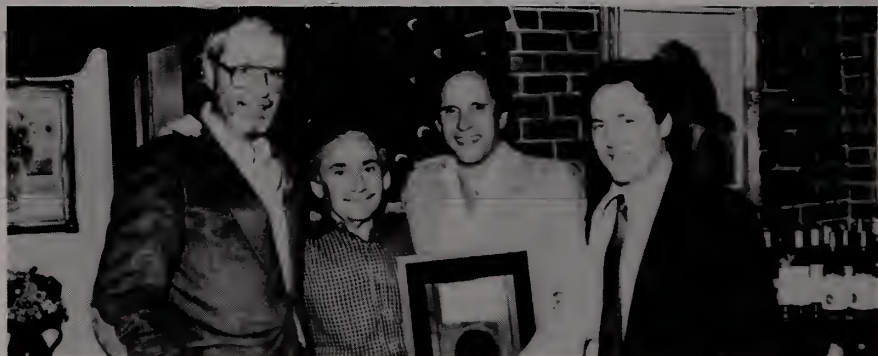
"Unguarded" jumps 20 points this week, from 95 to 75 bullet propelled by Top 30 reports. Top 30 retail reports were received from Western Merchandisers in Texas, Sound Video Unlimited in Chicago, Musical Sales in Baltimore, Tower Records in Seattle and Round Up Records in Seattle.

## Indie Soundtracks

(continued from page 23)

more, but as much as we've grown, we're still not PolyGram or CBS. If you're a producer and your score has several current groups on it, you're generally apt to shop it to the bigger labels.

For the time being, then, Varese Sarabande is geared toward meeting the public's demand for orchestral music, and less concerned about competing in the world of rock music. Null is very much pleased with and proud of what the label has accomplished thus far, and clearly looks forward to its continued growth. "Right now, we're absolutely open to anything and everything in the future."



**AWARD WINNER** — A & M Records was recently presented the BASF Inventor's Award for 1988 for championing the use of BASF chrome audio tape in the duplicator industry. Shown are (l-r): Juergen Blank, vice president, BASF Systems Corporation; Marv Bornstein, A & M's vice president of quality control; Bob Reitman, A & M's vice president of marketing services; and Terry O'Kelly, newly appointed national sales manager for BASF Professional Products.

## 'Carnegie Hall Tonight' Sets Schedule

NEW YORK — "AT&T Presents Carnegie Hall Tonight," the syndicated radio series carried by 180 commercial and non-commercial radio stations throughout the country, will feature a widerange of classical music performances in its summer schedule. The programs, hosted by actor John Rubinstein, son of pianist Artur Rubinstein, were all taped at the New York landmark concert hall. Artists scheduled are: the Academy of St. Martin-

in-the-Fields, directed by Iona Brown (week of 7/1); Margaret Price/Graham Johnson (7/8); Minnesota Orchestra conducted by Neville Marriner/Frederica von Stade (7/15); Yo-Yo Ma and Emmanuel Ax (7/22); the Cincinnati Pops conducted by Erich Kunzel (7/29); Katia and Marielle Labeque (8/5); the English Chamber Orchestra conducted by Jeffrey Tate/Benita Valente, Isaac Stern, Salvatore Accardo and Han de Bries (8/12); Gidon Kremer and Oleg Maisenberg (8/19); the Vienna Octet (8/26); the Northern Sinfonia of England conducted by Barry Tuckwell (9/2); Simon Estes and Paul Liljestrang (9/9); Salvatore Accardo and Bruno Canino (9/16); and the Chamber Orchestra of Europe conducted by Claudio Abbado (9/23).

## New Order

(continued from page 10)

but New Order and Joy Division's live shows don't portray that at all." Gilbert adds, "I think it was just an image that got out of hand. After Ian died, people started reading things into the lyrics and it just kind of grew."

After the dance success of "Blue Monday," originally recorded as a one-off that the group never expected to even release, the imagery of New Order's material and the viability of the band's sound has made it less of a cult item and more mainstream. "Low-Life" reflects the band's musical variety and cohesion. And while signing with Quincy Jones' Qwest label may have seemed odd, clearly the move has paid off with the initial sales response to "Low-Life."

## BMI Case

(continued from page 5)

Earlier in the week BMI had sent a mailgram to all shareholders which stated "We have been advised that a vote by you in favor of the committee's proposals could give rise to possible liability under the antitrust laws."

The committee in turn sent mailgrams to broadcasters advising them "not to sign BMI agreements that include substantial rate increases."

## Around The Route

by Camille Compasio

Bally Midwest Dist. is into final stages of its move from Chicago to suburban Franklin Park, IL. where it will be housed in the huge Bally Midway complex. The distrib should be fully settled into its new home by the end of July, as we learned from regional veepee **Chuck Arnold**, at which time an open house will be held to introduce "our valued customers to our bigger and better facilities," said Chuck. He also advised that **Rick Rochetti** was recently promoted to sales manager at Bally Midwest . . . By the time this column makes print Bally's Aladdin's Castle, which had been gradually moving into Franklin Park, will also be fully settled in out there.

Vid music is happening. The Rowe V/MEC video jukebox has really taken off at Betson Pacific in L.A., to the point where sales are running almost on a par with the standards Rowe R-89. Location patron interest in the video jukebox is exerting influence on operators who had been dubious about buying this model. As noted by Betson's sales manager **John Lotz**, the V/MEC has tremendous earnings potential and ops are slowly beginning to recognize this advantage.

Movin' in. Spoke with **Jolly Backer**

(continued on page 45)



**HAPPY BIRTHDAY** — A year ago, Seeburg Phonograph Corporation had a skeleton crew and dreams of revitalizing the 80-year-old Seeburg name as the premier manufacturer in the industry. In the ensuing 12-month period the company made giant strides towards the achievement of this goal. Full-scale facilities for production, administration, et al were established in Addison, Illinois, the first Seeburg "Prelude" phonographs were put to market and the skeleton crew was multiplied accordingly. Celebrating their first birthday the Seeburg organization has expanded. The company's dreams have come true and it will soon go public and be listed as NASDAQ. The original crew (l-r) or "magnificent seven" are pictured doing a Happy Birthday, Seeburg toast: **Jan Diggins** (office manager); **Nick Hindman** (executive vice president); **Rodney Nelson** (final inspection); **Joyce Rosenbom** (manager of parts sales); **Mike Pollard** (director); **Chris Wagner** (plant manager) and **Ed Blankenbeckler** (president).

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# THE JUKEBOX PROGRAMMER

\*indicates new entry

June 29, 198

## POP

- 1 HEAVEN  
BRYAN ADAMS (A&M 2729)
- 2 SUSSUDIO  
PHIL COLLINS (Atlantic 7-89560)
- 3 THINGS CAN ONLY GET BETTER  
HOWARD JONES (Elektra 7-69651)
- 4 AXEL F  
HAROLD FALTERMEYER (MCA-52536)
- 5 WOULD I LIE TO YOU?  
EURYTHMICS (RCA PB-14078)
- 6 WALKING ON SUNSHINE  
KATRINA & THE WAVES (Capitol B-5466)
- 7 ANGEL  
MADONNA (Sire 7-29008)
- 8 RASPBERRY BERET  
PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)
- 9 EVERYBODY WANTS TO RULE THE WORLD  
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 10 SMUGGLER'S BLUES  
GLENN FREY (MCA 52546)
- 11 A VIEW TO A KILL  
DURAN DURAN (Capitol B-5475)
- 12 VOICES CARRY  
TIL TUESDAY (Epic 34-04795)
- 13 EVERYTIME YOU GO AWAY  
PAUL YOUNG (Columbia 38-04867)
- 14 SUDDENLY  
BILLY OCEAN (Jive/Arista JSI-9323)
- 15 THE GOONIES 'R' GOOD ENOUGH  
CYNDI LAUPER (Portrait/CBS 34-04918)
- 16 IN MY HOUSE  
MARY JANE GIRLS (Motown 1741GF)
- 17 TOUGH ALL OVER  
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZSA 04891)
- 18 GLORY DAYS  
BRUCE SPRINGSTEEN (Columbia 38-04924)
- 19 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)  
KIM CARNES (EMI America B-8267)
- 20 SENTIMENTAL STREET  
NIGHT RANGER (Cameo/MCA 52591)
- 21 GETCHA BACK  
THE BEACH BOYS (Caribou/CBS ZSA 04913)
- 22 IF YOU LOVE SOMEBODY SET THEM FREE  
STING (A&M AM-2738)
- 23 SHOUT  
TEARS FOR FEARS (Mercury 880 294-7)
- 24 THE SEARCH IS OVER\*  
SURVIVOR (Scotti Bros./CBS ZSA 04871)
- 25 DON'T YOU (FORGET ABOUT ME)  
SIMPLE MINDS (A&M 2703)
- 26 CANNONBALL  
SUPERTRAMP (A&M AM-2731)
- 27 YOU GIVE GOOD LOVE  
WHITNEY HOUSTON (Arista AS 1-9264)
- 28 GET IT ON (BANG A GONG)\*  
THE OWER STATION (Capitol B-5479)
- 29 EVERYTHING SHE WANTS  
WHAM! (Columbia 38-04840)
- 30 LITTLE BY LITTLE\*  
ROBERT PLANT (Es Paranza/Atlantic 7-99644)

## COUNTRY

- 1 SHE KEEPS THE HOMEFIRES BURNING  
RONNIE MILSAP (RCA PB-14034)
- 2 SHE'S A MIRACLE  
EXILE (Epic 34-04864)
- 3 FORGIVING YOU WAS EASY  
WILLIE NELSON (Columbia 38-04847)
- 4 DIXIE ROAD  
LEE GREENWOOD (MCA 52564)
- 5 LITTLE THINGS  
THE OAK RIDGE BOYS (MCA 52556)
- 6 MAYBE MY BABY  
LOUISE MANDRELL (RCA PB-14039)
- 7 HELLO MARY LOU  
THE STATLER BROTHERS (Mercury 880 685 7)
- 8 IT'S ALL OVER NOW  
JOHN ANDERSON (Warner Bros. 7-29002)
- 9 HEART TROUBLE  
STEVE WARINER (MCA 52562)
- 10 LASSO THE MOON  
GARY MORRIS (Warner Bros. 7-29028)
- 11 IT'S A SHORT WALK FROM HEAVEN TO HELL  
JOHN SCHNEIDER (MCA-52567)
- 12 OPERATOR, OPERATOR  
EDDY RAVEN (RCA PB-14044)
- 13 NOBODY WANTS TO BE ALONE  
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 14 LET IT ROLL  
MEL McDANIEL BOYS (MCA 52556)
- 15 LOVE DON'T CARE  
EARL THOMAS CONLEY (RCA PB-14060)
- 16 THERE'S NO LOVE IN TENNESSEE  
BARBARA MANDRELL (MCA 52537)
- 17 FORTY HOUR WEEK (FOR A LIVIN')\*  
ALABAMA (RCA PB-14085)
- 18 I'M FOR LOVE  
HANK WILLIAMS, JR. (Warner Bros. 7-29022)
- 19 IT AIN'T GONNA WORRY MY MIND  
RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)
- 20 OLD HIPPIE  
THE BELLAMY BROTHERS (MCA/Curb MCA-52579)
- 21 HIGHWAYMAN  
NELSON, KRISTOFFERSON, CASH, JENNINGS (Columbia 38-04881)
- 22 COUNTRY BOY  
RICKY SKAGGS (Epic 34-04831)
- 23 SHE'S SINGLE AGAIN  
JANIE FRICKE (Columbia 38-04896)
- 24 NATURAL HIGH  
MERLE HAGGARD (Epic 34-04830)
- 25 I DON'T THINK I'M READY FOR YOU YET\*  
ANNE MURRAY (Capitol B-5472)
- 26 REAL LOVE\*  
DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)
- 27 SAVE THE LAST CHANCE\*  
JOHNNY LEE (Warner Bros. 7-29021)
- 28 THE FIREMAN\*  
GEORGE STRAIT (MCA-52586)
- 29 LETTER TO HOME\*  
GLEN CAMPBELL (Atlantic-America 7-99647)
- 30 MY OLD YELLOW CAR  
DAN SEALS (EMI-America B-8261)

## BLACK CONTEMPORARY

- 1 ROCK ME TONIGHT (FOR OLD TIMES' SAKE)  
FREDDIE JACKSON (Capitol B 5459)
- 2 SANCTIFIED LADY  
MARVIN GAYE (Columbia 38-04861)
- 3 CAN YOU HELP ME  
JESSE JOHNSON REVUE (A&M 2730)
- 4 DEEP INSIDE YOUR LOVE  
READY FOR THE WORLD (MCA 52561)
- 5 RASPBERRY BERET  
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 6 FREAK-A-RISTIC  
ATLANTIC STARR (A&M 2718)
- 7 YOU GIVE GOOD LOVE  
WHITNEY HOUSTON (Arista AS 1-9264)
- 8 SAVE YOUR LOVE (FOR #1)  
RENE & ANGELA (Mercury/PolyGram 880 731-7)
- 9 ELECTRIC LADY  
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 10 TOO MANY GAMES  
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 11 MATERIAL THANGZ  
THE DEELE (Solar/Elektra 7-69644)
- 12 SUDDENLY  
BILLY OCEAN (Jive/Arista JSI-9323)
- 13 HANGIN' ON A STRING (Contemplating)  
LOOSE ENDS (MCA 52570)
- 14 DO YOU WANNA GET AWAY  
SHANNON (Mirage/Emergency 7-99655)
- 15 SUSSUDIO  
PHIL COLLINS (Atlantic 7-89560)
- 16 FRESH  
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 17 ATTACK ME WITH YOUR LOVE  
CAMEO (Atlanta Artist/PolyGram 880 744-7)
- 18 I WONDER IF I TAKE YOU HOME  
LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04486)
- 19 THROUGH THE FIRE  
CHAKA KHAN (Warner Bros. 7-29025)
- 20 YOU TALK TOO MUCH  
RUN D.M.C. (Profile PRO-506)
- 21 A WOMAN, A LOVER, A FRIEND  
KLIQUE (MCA 5256)
- 22 AXEL F  
HAROLD FALTERMEYER (MCA 5253)
- 23 TELEPHONE  
DIANA ROSS (RCA PB 14032)
- 24 BABY COME AND GET IT  
POINTER SISTERS (Planet/RCA YB-14041)
- 25 THINKING ABOUT YOUR LOVE\*  
SKIPWORTH & TURNER (4th B'way/Island Pro 414)
- 26 WHO'S HOLDING DONNA NOW\*  
DeBARGE (Gordy/Motown 1793GF)
- 27 WE ARE THE WORLD  
U.S.A. FOR AFRICA (Columbia US7-04839)
- 28 19\*  
PAULI HARDCASTEL (Chrysalis VS4-42860)
- 29 DANGEROUS  
NATALIE COLE (Modern/Atlantic 7-99648)
- 30 IN MY HOUSE  
MARY JANE GIRLS (Gordy/Motown 1741GF)

## RECORDS TO WATCH

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)  
PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)  
CENTERFIELD — John Fogerty (Warner Bros.)  
POWER OF LOVE — Huey Lewis And The News (Chrysalis)

SUMMER OF '69 — Bryan Adams (A&M)  
FREEWAY OF LOVE — Aretha Franklin (Arista)  
BODY SNATCHERS — Midnight Star (Solar)  
FOOLED AROUND AND FELL IN LOVE — T.G. Sheppard (Columbia)  
LOVE IS ALIVE — The Judds (RCA)  
I DON'T KNOW WHY YOU DON'T WANT ME — Rosanne Cash (Columbia)  
MODERN DAY ROMANCE — Nitty Gritty Dirt Band (Warner Bros.)  
HAVE I GOT A DEAL FOR YOU — Reba McEntire (MCA)

## CASH BOX

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- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER \_\_\_\_\_

### AROUND THE ROUTE

(continued from page 43)

at the new Sega Enterprises (U.S.A.) facilities in San Jose, as he was just getting ready to depart on a lengthy road trip covering points west. Prexy **Gene Lipkin** and sales and marketing chief **Tom Petit** were enroute to Japan to look at further developments in the factory's product line; and **Simon Deith** was about to head east on a two-week road trip. So you'll have difficulty contacting these guys by phone for the next week, however, make note that the new Sega phone number is (408) 435-0201 . . . Is Sega all settled into the new digs? Well, not exactly — simply because top priority right now is to focus on sales and exposure of the newly released models such as "G.P. World," "Pit Fall II," etc. With regard to the latter piece, Sega has taken a very aggressive pricing — approach by giving distributors an economic price which should certainly attract the operator and translate into healthy sales. As Jolly further noted,

"We want everyone to know that Sega is back . . . and we have a most diversified product line to offer . . ."

Sorry to learn of the recent death of coinbiz vet **Louis "Cyclone" Imre**, who was tool and dye foreman at Bally Midway going back to the early days prior to Bally's acquisition of Midway. He was 67 years old and was living in retirement in Florida at the time of his death. Our condolences to the Imre family.

A great party! Some 300 tradesters showed up at the popular Zum Deutchen Eck restaurant in Chicago - to help **Jerry Marcus** and **Ed Pellegrini** celebrate the grand opening of their Atlas Distributing, Inc. Event climaxed a week of open house festivities at the N. Western Ave. facilities and, as Jerry told us, the guest list kept growing and growing . . . more tables had to be added . . . the Atlas party practically took over the entire restaurant! Similarly, the Atlas product line has been steadily getting bigger over the few short weeks since Jerry and Ed took over.

## State Associations Provide A Vital Service

By **Hy Sandler**  
Executive Director  
Minnesota Operators of  
Music & Amusements



With all due respect to such national associations as AMOA, NAMA, NCMI, AAMA, etc., nobody knows local problems and conditions like the "locals;" that is, the state association. On a particular state level, the Association can provide communication (such as a newsletter), education (such as service schools and seminars), public relations (both inside and outside the industry) and, most importantly, legislative representation specific to your point of view. In addition, some state associations are sponsoring pool leagues, dart leagues, etc.

Whether collections are good or bad, you individually could not afford to pay for the services enumerated above. However, as a member of a state association, you *can* because you and your fellow members *share* the cost.

Our association, MOMA (Minnesota Operators of Music and Amusements) was incorporated as the voice of the coin machine industry for our state in 1969. We are considered one of the most progressive state associations in the country.

The MOMA Pool League boasts twenty-one operator charter holders and sponsors a separate statewide singles tournament and team tournament each year. Our newsletter is published quarterly to provide statewide news of interest.

For the past 10 years, the Association has sponsored an annual convention and show in February. At its last event, an additional day was added to accommodate technical seminars and business management seminars. In addition, in July we hold a summer outing which features educational seminars. Whereas the summer event takes place at a resort in northern Minnesota, the winter event is based in a Minneapolis area hotel.

A good deal of emphasis in our Association is given to legislative matters. We engage the services of a registered lobbyist and have used the services of the same lobbyist for years, in order to maintain continuity. He acts as both our Legal Counsel and Legislative Counsel.

In the state, "video games of chance" are legal under certain conditions and circumstances. On the other hand, lotteries (whether or not state-operated) are not legal in Minnesota.

More often than not state associations generally maintain a defensive posture on legislation to protect what they have got in other works, they practice "damage control." In our state we have taken both a defensive and offensive stance. At present, we are sponsoring a bill in the State Legislature for sales tax relief to our industry.

There is nothing monumental or dramatic in what you have read in this guest editorial up to now so I don't expect you will long remember its content. So, may I ask that you do remember the following?

When collections are less than you had hoped for, you would *never* think of not paying your insurance premium. Well, that's what you are doing when you neglect joining and paying dues to your state association. For just as surely as your insurance company underwrites any possible casualty loss you might suffer in the future, *your* state association insures the future of the coin machine industry in *your* state.

### New Equipment Roller Derby Action

Chicago — "Roller Jammer," the new joystick-controlled video game in release from Nichibutsu USA, portrays the fast and furious world of Roller Derby, with players controlling Jammer, the hometown hero.

Beginning play against the Big Bombers and fighting all the way to the current world champion Rail Rebels, Jammer must develop the skills to win, which involves fast hard skating, and the ability to weave in between flag poles to the point where four beautiful cheerleaders reward his effort.

Following this accomplishment, the next step is to get ready to compete in the first race of the Novice class against some tough adversaries. Passing 30 men brings the player on to the next team and then the next as the challenge becomes progressively more difficult.

It's punch, thump, body slam and heated action all the way. Skating to the left puts the opponent over the rail and skating to the right brings a body slam as the opposing skaters keep dropping like flies. There's a puddle of water to avoid and a Bruiser with a wild swing to duck to further test the player's skill and add to the realism of the play experience.

Roller Jammer offers three levels of play — Novice, Amateur and Professional; three different qualifying races and nine different



teams to battle. It is currently available in an attractive complete upright cabinet. Further information may be obtained through factory distributors.



**SHAKIN' ON IT** — Idea marketing vp Paul Calamari (r) welcomes Jim Tondelli to the firm as director of sales. In the background is the firm's popular "Century Darts" game.



**AND HERE THEY ARE.** — During its recent annual meeting in San Francisco (5/17), AAMA elected its 1985 board of directors. Members pictured here are (back row, l-r) Norman Goldstein (Monroe Mfg. & Distg.); Frank Ballouz (Nintendo); Jon Britz (Bally Mfg.); Bob Lloyd (Data East); Paul Moriarity (Taito America); (front row, l-r) Joe Dillon (Williams); Ira Bettelman (C.A. Robinson); Joe Robbins (Kitcorp) and Shane Breaks (Atari Games). Another highlight of the meeting was the May 16 AAMA



Annual Awards Dinner where outgoing president Joe Robbins (photo 2, r) presented the 1985 Joe Robbins Coin-Op Award for outstanding service to the Coin-Op amusements industry, to Norman Goldstein (l). AAMA's new slate of officers is (photo 3, l-r) Norman Goldstein, secretary-treasurer; Bob Lloyd, president and Paul Moriarity, vice president.



# COMPACT DISC

## TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On 6/15 Chart	Weeks On 6/15 Chart
1 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	1	8
2 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	3	42
3 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	4	42
4 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	5	8
5 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	2	31
6 DIAMOND LIFE SADE (Portrait RK 39581) CBS	—	7	9
7 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	—	8	11
8 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	6	34
9 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	16	5
10 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	9	20
11 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	12	22
12 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	10	19
13 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	15	9
14 A DECADE OF STEELY DAN (MCA MCAD-5570) MCA	—	20	3
15 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	11	42
16 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	—	18	5
17 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	17	6
18 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	—	25	2
19 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	13	39
20 SHAKEN 'N STIRRED ROBERT PLANT (Es Parenza 2-90265) WEA	15.98	27	2
21 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	19	21
22 VOLUME ONE THE HONEYDRIPPERS (Es Paranza 2-90220) WEA	12.98	24	3
23 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	—	21	6
24 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	14	36
25 FRESH AIRE V MANNHEIM STREAMROLLER (American Gramophone A6CD-385) IND	—	22	6
26 WEST SIDE STORY LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL	—	26	3
27 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	—	23	17
28 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	33	2
29 HOUSES OF THE HOLY LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	35	2
30 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	28	5
31 QUADROPHENIA THE WHO (MCA D2 6895) MCA	—	30	5
32 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	32	18
33 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	—	—	1
34 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	29	17
35 SOUTHERN ACCENTS TOM PETTY AND THE HEART BREAKERS (MCAD 5486) MCA	—	—	1
36 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	36	18
37 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	31	42
38 THE FIRM (Atlantic 81239-2) WEA	15.98	34	8
39 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	—	37	18
40 THE RIVER BRUCE SPRINGSTEEN (Columbia C2K 36854) CBS	—	38	5

### THE COMPACT DISC COLUMN

The euphoric projections emanating out of the Summer Consumer Electronics Show held June 2-5 in Chicago reflect an industrywide belief that the spectacular growth of the compact disc medium will continue. CD hardware received the bulk of attention at CES with approximately a dozen audio companies either displaying or anticipating the production of newly established lines of CD players.

The key selling points of the units on display appear to have been flexibility in use, competitive pricing and quality of sound reproduction. A number of hardware producers such as Sony, Technics, Pioneer and Magnavox now have players list-priced at \$299.95, with Symphonic's CD 100 model representing the bottom end of the price range at \$179.95. The Technics SL-XP7, the first major portable model to vie with Sony's D-5 for the consumer dollar, is being advertised as "the smallest CD player available." Even the standard units being produced by other companies are considerably lighter and more streamlined than early first-and second-generation players. According to many industry insiders at CES, development of the car unit market will remain dormant in the immediate future; however, competition has picked up with the recent entry of Pioneer into that sector and Ford has announced that its 1986 models will offer them as an optional accessory.

For the present portability appears likely to be a prime catalyst in converting additional consumers to the CD configuration. With the existence of CD units capable of delivering state-of-the-art sonic reproduction either separately or as part of a stereo component system, the medium now possesses tremendous across-the-board demographic appeal calculated to fit the pulse of a contemporary lifestyle. With these developments in mind, the EIA has predicted that 600,000 CD players will be sold in 1985 with that figure increasing 50 percent to 900,000 units in 1986.

In contrast to the quadraphonic sound hype of one decade ago, it is obvious that the excitement surrounding CDs amounts to considerably more than mere public relations fodder. Public response has been overwhelmingly favorable — and it has all happened in little more than two years. When one considers that the other significant success story of the '80s, the cassette, was first made available over 15 years ago, the impact of the compact disc is easier to appreciate.

Frank Hoffmann

### PolyGram Sets June 27 Release Date For 'We Are The World'

LOS ANGELES — PolyGram Records, Inc. will release the compact disc version of the USA For Africa album, "We Are The World," June 27, it was announced by Emiel Petrone, senior vice president, compact disc.

The "We Are The World" album contains the single of the same name as well as other individual performances by artists such as Prince, Bruce Springsteen, Huey Lewis and The News, Tina Turner,

Chicago and The Pointer Sisters. Springsteen's version of the Jimmy Cliff tune, "Trapped" and Huey Lewis and The News' "Trouble in Paradise" in particular have received extensive airplay on radio stations nationwide.

The "We Are The World" compact disc will carry a suggested list price of \$13.98. The USA For Africa foundation will receive all net proceeds from sales of the "We Are The World" compact discs.

### "Popular Price Collection" Introduced

LOS ANGELES — PolyGram Records, Inc. is initiating a variable compact disc pricing structure with the introduction of its Popular Price Collection, the announcement was made by Emiel Petrone, senior vice president, compact disc.

"We believe it is important to the ultimate success of the compact disc format to offer consumers product at multiple price points," Petrone said. "The PolyGram Popular Price Collection of compact discs will be priced to retail at less than \$10, which is significantly less than prevailing prices for most compact disc titles.

"We are also targeting an older demographic of music consumers whose tastes tend toward easy-listening, middle-of-the-road or jazz," Petrone said. "The success of full-price titles such as "Golden Hits" by Mantovanni and our Verve Jazz series has convinced us that there is a large market for such music."

The first titles in the PolyGram Popular

Price Collection will be released this month on the London label, and will consist of vintage recordings from the late '60s through the mid '70s, most from the critically acclaimed London Phase 4 catalog.

Included in the first dozen Popular Price Collection selections are seven titles featuring easy listening instrumental works by Mantovanni, Frank Chacksfield, Stanley Black and Ronnie Aldrich. The titles are "Echoes of Italy," "Viennese Bonbons," "Great Film Themes," "On Broadway," "Great Melodies From The Opera," and "Hits of the '60s — Easy Listening Style."

The Harry James, Benny Goodman and Stan Kenton orchestras are represented on "Swingtime," "The Golden Trumpet of Harry James," and "Benny Goodman and Friends." Also included in this month's Popular Price Collection release schedule are "America On The March" by Bob Sharples and "Fever" by Ted Heath.



STATE OF THE AART — PolyGram International Ltd. executive vice president Aart Dalhuisen (r) congratulates Dire Straits' Mark Knopfler after presenting him with a special Compact Disc Award during the band's European tour, which is sponsored by Philips Compact Disc.

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