

CASHBOX

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.M.

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**Cash Box Salutes
Laura Branigan
A Special Pull Out Section**

**The Cash Box Guide
To Jazz Labels
Page 35**





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Guest Editorial

From The Radio To The Road: The Next Logical Step For Westwood One

By Norman J. Pattiz

By now, many of you are aware of the fact that the Westwood One Radio Networks have taken a full plunge into concert tour sponsorship. We are currently on the road with Foreigner, co-sponsoring with Coca-Cola U.S.A.; and with Rick Springfield, co-sponsoring with Chewels Sugarless Gum. It marks the first — and thus far only — time a radio network has undertaken the task of sponsoring a major concert tour.

All of which has prompted some to ask . . . why? It's a fair question. Why, indeed, would a company that is already the number one source of exposure for artists on national radio lay out major dollars to co-sponsor concert tours?

And our short and simple answer is: that's *precisely the point!* It is because Westwood One is number one that puts us in the unique position of providing touring artists with the advertiser, radio and media support that they would not be able to obtain from any other source . . . no pun intended.

Our support services benefit the artists on tour by bringing dollars in. They benefit advertisers by making tour sponsorships affordable and controllable. They benefit radio stations by virtue of association with the touring artist. And, I hasten to add, they benefit Westwood One by the strengthening of ties with the people we do business with — artists, managers, record companies, radio stations and advertisers.

Thus, our foray into tour sponsorship is fueled by the same set of commandments that characterize the marketing of our radio programs — i.e., a quality product, a strong national advertiser and involvement and support of great radio stations. It is a formula that has worked for us time and time again. And we certainly have no plans to alter it now.

As a radio network doing business with close to 4,000 radio stations, Westwood One has the great advantage of not only supporting the touring artist with standard merchandising and promotion, but going a step further by directly involving the tour in our regularly scheduled programming.

With Foreigner and Rick Springfield, we've included weekly 30-second tour reports in all appropriately formatted series. We've also provided hour-long music and interview specials featuring both artists that are available exclusively on a city-by-city basis, one week prior to the concert.

Such customized programming assures both the advertiser and the artist that Westwood One is doing everything it can to maximize the tour's exposure.

Some ask how we make money on this? And we answer . . . by spending money on this! The residuals of national exposure, the strengthening of ties with the people we do business with and the reconfirmation of our stature within the broadcast industry has a very positive

effect on our bottom line. Or, to break it down in simpler terms, we resurrect the words of that wise sage who said: You've got to spend money to make money!

When Westwood One announced its participation as co-sponsors of the Foreigner tour, there were those who considered it a one-shot deal. With Rick Springfield, those same people now have two shots to contend with. And there will be others. I'm not suggesting that Westwood One is going to get involved in sponsoring a tour a week. But if one were to ask: Will Westwood One, in the course of a given year, be involved in other major concert tours?

The answer to that one is . . . count on it!



Norman J. Pattiz is chairman and president of The Westwood One Radio Networks.

TOP POP DEBUTS

SINGLES

46 **FREEDOM** — Wham! — Columbia

ALBUMS

85 **WHO'S ZOOMIN' WHO** — Aretha Franklin — Arista

POP SINGLE

#1 **EVERYTIME YOU GO AWAY**
Paul Young
Columbia

B/C SINGLE

#1 **HANGIN' ON A STRING (CONTEMPLATING)**
Loose Ends
MCA

COUNTRY SINGLE

#1 **LOVE DON'T CARE**
Early Thomas Conley
RCA

JAZZ

#1 **DANCING IN THE SUN**
George Howard
TBA

COMPACT DISC

#1 **BROTHERS IN ARMS**
Dire Straits
Warner Bros.

WINNERS CIRCLE

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



POP ALBUM

#1 **SONGS FROM THE BIG CHAIR**
Tears For Fears
Mercury/PolyGram

B/C ALBUM

#1 **ROCK ME TONIGHT**
Freddie Jackson
Capitol

COUNTRY ALBUM

#1 **FIVE-O**
Hank Williams Jr.
Warner Bros.

MUSIC VIDEO

#1 **WOULD I LIE TO YOU?**
Eurythmics
RCA

12" SINGLE

#1 **19/ASYLUM (IT'Z WEIRD)**
Paul Hardcastle
Chrysalis

It made a difference!

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to Bob Geldof, all the performers
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THE INTERNATIONAL MUSIC-RECORD WEEKLY

MEMO

TO: THE INDUSTRY

FROM: CASH BOX

RE: A STRONG AND VIABLE TRADE ALTERNATIVE

We have been changing — a lot. We know you've noticed because you've been calling and writing letters. Your comments have been most gratifying and favorable. There are many, many more changes and innovations coming. Newly designed chart pages, features, more regional seminars, additional radio and retail information pages and many more new and creative ideas are planned for the coming months. We know our ideas are valid. Some of them have already been copied elsewhere. Our circulation is up dramatically. The credibility and confidence at radio and retail grows stronger every day.

You've told us you **need** a strong alternative, a full service trade that is responsive and responsible to radio, retail **and** the manufacturer. We are working day and night to give you just that. Right now, **CASH BOX** is easily the most accessible of the myriad of publications directed toward the music industry. Our information pages are easy to read and absorb. They give you more information at a glance than you can obtain through hours of wading through other sources. The addition of piece count information to radio reports has made our chart methodology accurate to a degree that every day. Our editorial commitment is dedicated to the benefit of our **entire** industry, accurate, timely, comprehensive **and** fair. We offer exposure, not only to established acts but exposure and assistance in developing the new, baby acts who need it the most. Our research calls are not only used to gather information but also disseminate positive and useful information to radio and retail about new and developing acts and records regardless of the label.

Every day we continue to examine our progress. We add, subtract, refine, change, improve, delete and look for new ways in which we can serve you better. If there are ways **you** feel we can better serve your needs, tell us. We will explore the possibilities together.

We thank you for your forty-three years of support and look forward to continued and increased support. We are sensitive to your needs and constantly seek new and better ways to fill them. You've told us that you need **CASH BOX**. Well, we are here, and here to stay.

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Live Aid Didn't End With The Concerts

Projections Range As High As \$70 Million — Counting Continues

By Rusty Cutchin

NEW YORK — Led Zeppelin and the Who have gone their separate ways and Paul McCartney is back on the farm, but at press time accountants were still busy tallying pledges received as a result of the historic Live Aid concerts in Philadelphia and London July 13.

Although estimates of the total take ranged from \$20 million to over \$70 million, spokesmen for Laventhal and Horwath, the U.S. affiliate of Horwath and Horwath, which was retained as event accountants by Worldwide Sports and Entertainment, the radio and television promoters, had made no official announcement of telethon income. How closely final receipts would match pledges was of some concern, as with any telethon, but principals agreed response to the musical appeal for African relief went far beyond expectations. Spokesmen for the accounting firm said last Wednesday a press conference announcing receipts was at least "a few days away."

Included in those figures will be a breakdown of costs to stage the event as well as actual pledges received. It has
(continued on page 50)



CONCERT-ED EFFORT — Jeff Pollack of Pollack/Hadges Enterprises, Robin Young, producer-reporter, WNEV-TV Boston and Tommy Hedges of Pollack/Hadges Enterprises host ABC Radio Network's exclusive coverage of "Live Aid" from the network's New York Studios. Pictured (l-r): Pollack, Young and Hedges.

Hedges, ABC, Affiliates Herald Broadcast, Large Audience Shares

By David Adelson

LOS ANGELES — The ABC Radio Network and coordinating producer Tommy

Hedges are calling the network's broadcast of the Live Aid concerts "a triumph," and affiliates across the country are heralding some of their largest audience shares to date.

Many programmers contacted feel the exposure gained during the broadcast will result in larger audience shares for regularly scheduled programming due to aggressive station campaigns during the broadcast.

Hedges, who had coordinated the concert broadcast for ABC and Worldwide Sports and Entertainment, also ended up with a 16-hour air shift along with his partner Jeff Pollack and WNEV-TV (Boston) reporter/producer Robin Young.

"We basically evolved into that role," said Hedges. "Quite frankly, we had anticipated that either Robin, myself or Jeff would not have been in the studio all the time as we turned out to be and that one of us would have been sitting in the producer's chair."

As it turned out, the man in that chair
(continued on page 50)

Fraudulent Organization Sends Out Fake License Agreements

By David Adelson

LOS ANGELES — The All Industry Radio Music Licensing Committee is warning radio stations against a fraudulent music licensing organization that has been sending bogus licensing contracts to radio stations.

The contracts, similar to the ones used by ASCAP, demand royalty fees for its licensed music at the rate of 1.725 percent, the same as the current ASCAP rate (a rate increase has been requested by ASCAP but is still pending in the courts).

The organization is calling itself, "Recording Artists of North America (RANA), and according to the radio committee's Alan Weinschel, "the post office has confirmed our diagnosis and we can't find a trace of these people."

The letters sent to stations by the RANA are signed by Herbert Greenbaum and are accompanied by a Delaware address. It threatens a cease and desist order if a

station plays RANA copyrighted recordings without first signing a blanket license.

Calls to the organization and letters sent to the Delaware address revealed no such
(continued on page 50)

BMI, Television Music License Committee Reach Licensing Accord

By David Adelson

LOS ANGELES — After a long, often heated conflict between the All-Industry Television Music License Committee and BMI, a joint communique was issued last

week announcing a licensing agreement.

The agreement, signed by BMI president, Edward Cramer and Committee chairman Leslie G. Arries, Jr., was sent to television stations on Tuesday.

"We are delighted to be able to tell you that an agreement has been reached between BMI and the All Industry Television Station Music License Committee," the announcement read. "The new license will remain in effect through 1987 and, as soon as the new printed contracts are available, they will be sent to you for signing."

The communique noted, "pending completion of the new license forms, your station should continue to pay BMI at the 1980 payment level. Interim bills computed at this level will be in the mail to you shortly. Payments will be retroactively adjusted in accordance with the new license terms."

The letter thanked stations for, "bearing with us throughout it all" and noted "it has been a long and trying period of negotiations for everyone involved."

Though no details of the agreement were available at press time, Cramer told *Cash Box* he was satisfied with the new terms. "Like any settlement, it is not a
(continued on page 54)

Behind The Bullets

The Film Music Boom Continues

By Stephen Padgett

The phenomenal success of *Back To The Future* and its soundtrack underscores once again how fruitful the collaboration of film studios and record companies can be. At least seven soundtracks are currently on the pop LP chart, with some big ones waiting in the wings. Seven singles slug it out on the pop singles chart as well.

"Beverly Hills Cop, The Goonies, The Breakfast Club" and "Vision Quest" have all

had healthy chart lives, spawning, in some cases, many hit singles. "A View To A Kill," at 63 bullet and "St. Elmo's Fire" at 114 bullet, are in the early weeks of what looks like extended chart runs.

On the singles chart, Duran Duran's "A View To A Kill," #1 a few weeks ago, holds at 5. "The Goonies 'R' Good Enough", by Cyndi Lauper peaked at 14 and holds at 18 this week. And Stephanie Mills had mid-chart success with "Bit By Bit (Theme From *Fletch*)." These film-featured songs are joined by "We Don't Need Another Hero (*Thunderdome*)", Tina Turner's Top 30 single from the film *Mad Max Beyond Thunderdome*. Also, John Parr's fast climbing "St. Elmo's Fire (Man In Motion)" single, at 26 bullet up from 33, joins the list. Rounding out the list is "Invincible (Theme From *The Legend of Billie Jean*)" by Pat Benatar at 38 bullet this week.

Back To The Future

"Back To The Future," which debuts at 110 bullet this week, seems poised to take the lead in this summer's "pop track" sweepstakes. The film, this week's top grossing picture according to *The Hollywood Reporter*, is setting the pace. In its first week of release, the soundtrack is already top five at Tower Records in Fresno and Sound Video Unlimited in Chicago. The record is top 15 at Tower Records in Campbell, CA and The Record Theatre in Cincinnati. Among those reporting it as breaking out is Tower Records in San Francisco.

The single from the album is "Power Of Love" by Huey Lewis And The News. In the very expensive real estate of the Top 20, "Power" jumps eight to 12 bullet. It would appear to have an unhindered shot at the Top Five neighborhood.

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YOUNG SHINING AT BEACON — Following his recent SRO date at New York's Beacon Theater, Columbia recording artist Paul Young was greeted backstage by a number of label executives. Pictured from left are (front row) Mickey Eichner, Columbia/A&R vp and Ged Dougherty, Young's manager; and (back row) Paul Rappaport, vp, album promotion; Arma Andon, vp, product development; Ray Anderson, vp, promotion; Al Teller, senior vp and general manager; Paul Young; CBS/Records group president Walter Yetnikoff; Columbia vp, marketing Bob Sherwood; and Phil Sandhaus, director, product development.



DIMPLES IS THE ONE AFTER 9.9 — RCA's new trio 9.9, discovered in Boston by producer Richard "Dimples" Fields, has released its first single, "All Of Me For All Of You," from its debut album "9.9." Fields, who also wrote the tune, is shown here with his Beantown find, (l-r): Leslie Jones, Margot Thunder and Wanda Perry.



PUBLISHING YNGWIE — Yngwie Malmsteen, the critically acclaimed rock guitarist, has signed a co-publishing agreement with the Chappell/Intersong Music Group-USA. The agreement is between Unichappell Music (BMI) and Malmsteen and De Novo Music (BMI), a division of De Novo Music, Inc., of which Andrew Trueman, Malmsteen's manager, is president. Outside of the U.S. and Canada (excluding Japan), Malmsteen's catalog will be represented by the Intersong Group of publishing companies. Shown in Chappell/Intersong's Los Angeles office toasting the new agreement are (l-r): Don Bachrach, attorney for Malmsteen and De Novo Music, Malmsteen, Andrew Trueman, Malmsteen's manager and president of De Novo Music, Inc., Marla McNally, manager, talent acquisition, Intersong-International, USA and Ira Jaffe, sr. vice president, talent acquisition for Chappell/Intersong Music Group-USA.

BUSINESS NOTES

RCA Sales And Earnings Set Mark For Second Qtr. And First Half

NEW YORK — RCA Corporation's net income for the second quarter of 1985 rose five percent to the highest level for any quarter in the company's history, according to Robert R. Frederick, president and chief executive officer. Earnings for the three months ended June 30, 1985 amounted to \$115.8 million, equal to \$1.36 per common share, as compared to \$109.9 million, or \$1.13 per share, for the same period last year. Sales rose to a record \$2.54 billion from \$2.48 billion a year ago. Net income for the first half of 1985 rose to a new high of \$180.8 million, or \$1.94 per share, from \$160.2 million, or \$1.53 per share a year ago. Sales for the first half reached a new peak of \$4.94 billion as against \$4.85 billion a year earlier.

In the Entertainment segment, NBC attained record sales and the highest quarterly earnings in its history. Earnings increased 43 percent over the comparable 1984 period and the Television Network accounted for most of this improvement. In Records and Video, sales and earnings were up, mainly on the success of new domestic record releases and the strong performance of RCA's domestic joint venture with Columbia Pictures to distribute home videocassettes. Consumer Electronics reported declines in sales and earnings. Industry production of VCRs exceeded the continuing record demand in the U.S., resulting in lower prices and operating margins. In addition, pricing pressures continued to depress color television profits.

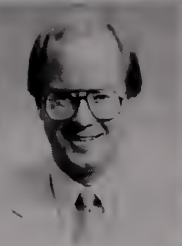
T-I-C-K-E-R-T-A-P-E

NEW YORK — CBS Inc. declared a cash dividend of 75 cents per share on CBS common stock, payable Sept. 12 to shareholders of record Aug. 28; and a 25 cents per share dividend on CBS Series A preference stock, payable Sept. 30 to shareholders of record Aug. 28. . . . Fastfire Records has signed to distribute King Davis Records, whose first release will be B.T. Express' "Cover Girl" . . . Biograph Records has hired Chris Spinosa of One World Records to act as its national representative. . . . Queen's bassist, John Deacon, has opened Milo Music, a 24-track London recording studio, with Henry Crallan. . . . The World Airlines Entertainment Assoc. (WAEA) has determined that 71 percent of passengers on all flights use headsets, with "easy listening" the top choice. . . . An American Celebration of Peace will bring George Burns, the West Point Glee Club and others to Radio City Sept. 4, for a benefit for the Intrepid Sea, Air and Space Museum, the Congressional Medal of Honor Society and the Veterans Bedside Network. . . . Songwriter and performer workshops are currently in full steam at Lonconto Studios in Sunrise, FL; call 'em at (305) 741-7766 for the poop. . . . Robert Wright has entered into an agreement with MediaMax, whereby the former RCA vp/A&R will be acting as producer/creative consultant to the company. . . . Robert Ottenhoff, general manager of Newark's WBGO-FM, has been reelected as chairman of Eastern Public Radio, the representative organization for 17 Northeast public radio stations. . . . Willard Alexander, the booking agency, has just signed War, James Darren, the Amazing Kreskin, Trini Lopez and the Spencer Davis Group. . . . An all-day *Careers in Arts Administration* seminar will be held Aug. 14 at the N.Y. offices of McGraw-Hill; call (212) 575-1688 or 245-3850 for info. . . . Actress Celeste Holm has been named as the recipient of this year's Town Hall *Friend of the Arts* award; she'll be honored with a dinner and ceremony at the N.Y. concert hall, Oct. 20. . . . Alan Jay Lerner and Frederick Loewe, the songwriting team, will be side by side once again when they receive two of this year's Kennedy Center Awards.

EXECUTIVES ON THE MOVE



Pitts



Wilcox



Tenzer



Dempsey



Mair



Robinson



Mitchell



Cerrone

Pitts Named — Nancy Pitts has been named market research manager of Solar/Constellation Records. She will handle retail and radio promotion, and the distribution and marketing of videos. Pitts' career in the record industry began in 1969 when she started working in the A&R Rhythm-and-Blues Department of RCA Records in New York; she subsequently worked her way up to the national promotion department where she was responsible for reporting on radio station status and sales movement.

Changes At CBS — Ronald C. Wilcox has been appointed vice president, business affairs, east coast, CBS Records, as announced by Marvin Cohn, senior vice president, business affairs & administration, CBS Records. Mitchell Tenzer has been appointed director, business affairs, CBS Records. Tenzer will be responsible for the negotiation of CBS Records' contracts with artists, producers and other parties. Susan Dempsey has been appointed associate director, media, broadcast advertising, CBS Records advertising and design, as announced by Linda Barton, vice president, advertising and design, CBS Records. Dempsey will assist the media directors in the development and implementation of all phases of radio and television advertising plans.

Mair Appointed — Following the recent changes at CBS UK, John Mair has been appointed senior director-commercial division. He will report to deputy managing director Tony Woolcott and be responsible for all CBS's commercial activities, Eire and the studio. John Ashton increases his responsibilities as sales director reporting directly to Paul Russell, his area of responsibility has now widened to include catalog marketing and product control as well as his existing duties.

Robinson Merges With Jensen — Heidi Ellen Robinson has merged and sold her company Exposure to Jensen Communications, and has been named vice-president of publicity, it was announced by Michael Jensen, president and owner of the company. A 15-year veteran in the music industry, Robinson came to Jensen Communications after running Exposure for three years. Prior to going independent, Robinson served as director, national tour media at Warner Bros. Records in Burbank for six years.

Mitchell Promoted — Michael D. Mitchell has been promoted to the newly created position of tour press director of the music division at Michael Levine Public Relations in Los Angeles, the announcement was made by executive vice president Mitchell Schneider, to whom he reports. In this position, he will coordinate print, radio and television publicity for the company's numerous music and variety clients.

Cerrone Named — Doug Cerrone has been appointed to the newly created position of coordinator, music video for MCA Records, it was announced by Liz Heller, director, video services for the label. In this capacity, Cerrone will handle local and regional promotion, duplication and distribution of MCA Records' music videos.

Kawas Appointed — Anthony J. Kawas has been named director of budgets and financial planning for PolyGram, Inc., it was announced by Richard J. Morris, senior vice president of finance for the company.

Levenson Named — Bill Levenson has been named director of A&R in the rock division for PolyGram Records, Inc., it was announced by Jerry Jaffe, senior vice president, rock division, of the company.

Tasha Mack Appointed Press And Artist Development Coordinator, Capitol Records — Tasha Mack has been appointed to the position of press and artist development coordinator at Capitol Records, effective immediately. For the last two years, Mack held the position of assistant media director for Avalon Attractions/TBA Media.

Entertainment Music Co. Expands — The Entertainment Music Company has announced that Donald Rubin and Hank Medress have joined the company as creative consultant and director of artist and repertoire, respectively.

Kresh Forms Company — Debra Kresh is heading her own consulting firm specializing in management-client relations, image marketing, tour planning, publicity and tour merchandising. Kresh was the vice president of the Press Office, a New York-based public relations firm, for the past four years. Prior to that, she was the publicity/promotion director for Cross-Country Concerts.

Stabile Appointed — Largo Music, a division of Lebar-Friedman, Inc., has appointed Bob Stabile to creative director. He was formerly with B.A.T.S. (Bands Across The Sea), Chappell Music Publishing and Warner Bros. Music.

David Leach Named National Director, Pop Promotion, PolyGram — David Leach has been named national director, pop promotion, PolyGram. He was previously promotion representative at Midway Marketing, an independent promotion and marketing firm. Before that he worked at PolyGram for seven years.

Vangeli Named — Marggi Vangeli has been named manager, international promotion, PolyGram Records. Vangeli was previously marketing administrator for PolyGram and before that served as manager of international operations at Arista.

PolyGram Takes It To The Streets For Mom And Pop Retail Feedback

By Rusty Cutchin

NEW YORK — PolyGram's Urban Music Department recently took the label to the streets, hosting a series of receptions in American cities for smaller retail outlets, and bringing label artists along to spruce up the event and provide small outlet owners with a forum for their concerns.

The campaign, called Black Awareness '85, coincided with Black Music Month in June after kicking off in late May. The brainchild of the label's division vice president of promotion and artist relations, Leroy Little, the effort reached retailers in Atlanta, Baltimore/D.C., Detroit, Dallas, Philadelphia, Chicago, Los Angeles and Detroit. Artists participating in the receptions included Kool & The Gang and the Reddings.

The effort was instituted to improve communications with Mom and Pop outlets who, according to Little, are often treated like outsiders because they don't buy directly from the majors nor do they buy in box lots. Those accounts usually buy fives and 10s at a time from distri-

bution houses and one stops and there is little turn around with product. Mom and Pop accounts have little or no return privileges, according to Little, and deals are rarely receive the label's display material, nor are tagged when time-buys are given to distributors and one-stops. Yet Mom and Pop accounts are located in the heart of the black community and can be instrumental in the early development of a record. They are also becoming a stronger element in reports to radio because of their strategic location.

"It's not like the major accounts," Little told *Cash Box*. "The major accounts these days are set up more or less like a supermarket. You come in and shop and then you take it to the cashier and he rings you up. But in the Mom and Pop accounts, you go in and the sales people there play what they got that's new — what just came in, what they think you like. So the Mom and Pop stores are still breakin' records. But we all know to get to that volume that we need for a hit record, it starts at that level, but then the major accounts have to come in."

Although Little believes smaller accounts are surviving, he sees certain restrictions. "A lot of times they're not able to buy. They would have had to have a few calls on a record before they really go out and buy it because these accounts have little or no return privileges. If they buy records they have to sell it or eat it. You're sure that when these people come in and buy a record, they're gonna do everything that's humanly possible to try to sell it. So they can't afford to sit back like some of the majors and let people come in and shop and pick up what they want and bring it to the cashier. They have to sell those records."

According to Little, the policies initiated by Black Awareness '85 will be continuing effort by the label. "We really enjoyed being out there, enjoyed meeting them, enjoyed talking to them one-on-one. We learned a lot. We look to do it at least once a year."



PENNING A "TORCH" SONG — Hal David and Joe Raposo have written the official song for the Liberty Centennial campaign for the restoration of the Statue of Liberty and Ellis Island, "America Is." B.J. Thomas' recording of the song, produced by Gary Klein, will be released by CBS this fall. Here, around the keys, are (l-r) David, Thomas, and Klein.



GEORGE & REBA GO STRAIT — George Strait and Reba McEntire recently appeared at the Universal Amphitheatre in Los Angeles co-headlining for the first time together. Shown backstage following the show are (l-r); Bob Schnieders, vice president of national accounts, MCA Distributing; Bruce Hinton, senior vice president and general manager, MCA Records Nashville; Jimmy Bowen, president, MCA Records Nashville; George Strait; Reba McEntire; Charlie Battles, McEntire's husband and manager; Irving Azoff, president, MCA Records and Music Group; John Burns, senior vice president of MCA Distributing; Erv Woolsey, George Strait's manager.

The Siege Company: No Ivory Towers For Robinson, Grant

By Gregory Dobrin

LOS ANGELES — They call their joint venture The Siege Company because of the threat they feel they can pose to large, bulky corporate structures with their lean, dynamic partnership, and since its debut January 1, 1985, music industry veterans Ruth Robinson and Cornelius Grant have become two of the more visible names and faces among west coast industry professionals. If they aren't seen setting up for one of the many location interview spots they produce for VH-1, their bylines and credits are within view: Grant's for his weekly contributions to *The Hollywood Reporter*, Robinson's for the several television projects she's cowritten, such as the Emmy-winning, *Motown 25: Yesterday, Today, Forever*.

As industry interest in their fledgling L.A.-based company grows, the partners hold fast to their vision of a human-sized, artist-oriented organization in which they each maintain as much direct control and personal accessibility as possible. The company, which includes management, video production and music publishing all under one roof, was founded on that belief, a cornerstone Robinson and Grant consider its greatest strength.

"We don't ever want to get so big that we can't have our hands on everybody," said Robinson. "If our people need to talk to us, they talk to us . . . there are no ivory towers here." The partner's attitude is based on their mutual disdain for corporate ineffectiveness, which involves a

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Antones Celebrates Its Tenth Anniversary

All Star Video Shoot Marks Ten Years Of Being Austin's Home Of The Blues

By David Adelson

AUSTIN, TEXAS — "He's a very special person. He gives from his heart and he gives all he has to give," said guitar master Otis Rush.

"I like Clifford Antone," said longtime Jimmy Reed and John Lee Hooker guitarist Eddie Taylor. "It doesn't matter where I am or what I'm doing, whenever Clifford Antone wants me to play for him, I'm going to come play for him."

"I could feel it right off when I first met him," remarked Junior Wells. "He's the type of person you can meet and know that you're dealing with an honest man. I'll go to the back side of hell if he wants me to and I won't do that for nobody."

This type of praise is rarely bestowed



on a club owner, who is often regarded with scorn by the bands he books. The fact that these words are coming from veteran blues musicians makes last week's gathering of blues legends on the stage at Austin, Texas' even more meaningful.

Clifford Antone has earned the respect and friendship of a hardened and often leery blues community. One that throughout the years has been deprived of both its monetary rewards and its due recognition by the public.

Last week's gathering to celebrate the 10th anniversary of Clifford Antone's club was more than just a declaration of

endurance and survival. It was a step forward.

With the help of producer John House, Clifford Antone is taking his friends into the video age and hopefully into a sphere of recognition he feels is long overdue.

Captured last week on video tape at Antones were such artists as Rush, Wells, Taylor, James Cotton, Buddy Guy, Sunnyland Slim, Jimmy Rogers, Hubert Sumlin, Pinetop Perkins, Lutehr Tucker and Albert Collins. It was a blues all-star gathering to say the least.

"We did the video because it needed to be done," said Antone. "Look over there," he said pointing to Eddie Taylor.

"That's the guy who made all the Jimmy Reed records. All the back beat that everyone has taken, well that's him."

"What kills me is that Eddie and many like him have never got paid a dime," he continued. "I just can't be part of that. These guys are the masters and they don't even have money to go to the doctors. They don't have a car, they live in the ghettos, they get shot at and robbed. It's just wrong."

Those who know Clifford Antone know he is not just speaking from a soap box. He talks from the heart and more importantly, he does something about the many

(continued on page 52)



SHARING A LAUGH — Buddy Guy (l), Otis Rush (c) and Junior Wells take a break from performing at Antones.



PARTNERS — Buddy Guy (l) and Junior Wells mix it up on stage for Antone's tenth anniversary.

ALBUM RELEASES

HOLD ME — Laura Branigan — Atlantic 7 81265-1 — Producer: Jack White — List: 8.98 — Bar Coded

Laura Branigan's fourth LP for Atlantic combines all of the elements that have brought her a handful of hit singles, from uptempo dance oriented tunes such as this album's first single, the melodic and colorful "Spanish Eddie," to beautiful ballads like "Forever Young." Producer Jack White and other contributors like Harold Faltermeyer have chosen some excellent material here and Branigan shines on every cut. Look for fast retail sales out of the box.



RED SAILS IN THE SUNSET — Midnight Oil — Columbia 39987 — Producer: Nick Launay — List: 8.98 — Bar Coded

After the success of last year's provocative "10,9,8,..." LP, Australian's most political and musically varied group Midnight Oil returns with a typically hard-hitting yet commercial album. Utilizing acoustic guitars on cuts such as "Sleep" yet affecting a razor-sharp dance-rock sound on "When The Generals Talk," "Who Can Stand In The Way" and others, Midnight Oil avoids classification yet consistently comes up with contemporary themes and entertaining musical ideas.

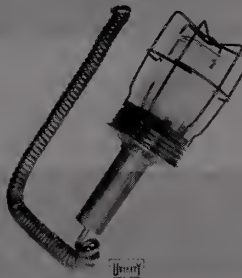


WILD ROMANCE — Herb Alpert — A&M 5082 — Producer: Herb Alpert-Romeo J. Williams — List: 8.98 — Bar Coded

Always in tune with the contemporary sound while lending his own flare and energy to the music, Herb Alpert's latest is a sonically flawless effort with some nice rolling grooves and pleasant instrumental work-outs. Though the first single is "8 Ball," the real gem here is the title track with Brenda Russell and David Lasley on vocals. Always a guaranteed retail smash, look for various cuts on radio.



LIFE'S A RIOT ETC
(WITH THE BETWEEN THE WARS EP)
BILLY BRAGG



LIFE'S A RIOT, ETC. — Billy Bragg — CD Presents 035 — Producer: Kenny Jones — List: 8.98

Though this is combined of Bragg's first EP and other material, it is his second domestic release and contains some of the British singer/songwriter's most moving material including "Between The Wars" and "To Have And Have Not." Though not typical pop radio material, Bragg's stripped-bare guitar and vocal performances and his uncanny music/lyric interplay make this an important and insightful release.

HOLY COW! — Lee Dorsey — Arista 8387 — Producer: Various — List: 8.98 — Bar Coded

One of soul music's most influential performers is captured here in an excellently compiled greatest hits package. Cuts include "Working In A Coal Mine," "Ya Ya" and "Sneakin' Sally Through The Alley."

PICKIN' THE BLUES — Doc & Merle Watson — Flying Fish FF 352 — Producers: Merle Watson, Mitch Greenhill — List: 8.98

The two master pickers — Watson *pere* and *fills* — are in fine form on this collection of country ("Blue Ridge Mountain Blues") and not-so country ("Stormy Weather") blues. As always, Doc's vocals are as clear and pure as a Blue Ridge spring.

PHILIP OAKEY & GEORGIO MORODER — Virgin/A&M SP5080 — Georgio Moroder — List: 8.98 — Bar Coded

The collaboration showed such promise on last year's *Electric Dreams*. It seems natural, then, that Phil Oakey, lead singer for Human League, and master producer Georgio Moroder should team for a full LP project. The record sparkles with Moroder's controlled studio ambience and Oakey's grainy, distinctive voice. The album is pure pop ear candy; melodic, hook laden and danceable.

LIVE AT THE SAN FRANCISCO BLUES FESTIVAL — Clifton Chenier — Arhoolie 1093 — Producers: Tom Mazolini, Chris Strachwitz — List: 8.98

Clifton Chenier, who is to zydeco what Paul Prudhomme is to file gumbo, in a vigorous, good-time, house-rocking set with his Red Hot Louisiana Band. Let the good times roll, indeed.

FEUDALIST TARTS — Alex Chilton — Big Time 005 — Producer: Alex Chilton — List: 8.98

Former member of the Box Tops and writer of the classic tune "The Letter," Alex Chilton is an elusive and often obscure writer, but this eclectic collection of new tunes is soulful, humorous and often dynamic.

RIDERS IN THE LONG BLACK PARADE — The Zarkons — Time Coast Communications 2205 — Producer: Randy Stodola — List: 8.98

Formerly the Alley Cats, the Zarkons strength lies in its energized rock playing and nightmarish lyrics.

CHARM WORLD — Yo — Deadbeat Records 311485 — Producer: Yo — Matt Wallace — List: 8.98

Highly charged new rock from San Francisco's Yo blending avant roots musicianship with urban angst lyrics. Rich in material and musical delivery, Yo is a much heralded new music entry.

THE HARPOON MAN — Greg "Fingers" Taylor — Red Lightnin' 0058 — Producer: Greg "Fingers" Taylor-Andon Funderburg-Bob Sullivan — List: 8.98

Best known for his work with Jimmy Buffett, harmonica player "Fingers" Taylor has a mastery of the instrument which stands up well together with his vocal workouts and the playing of Anson Funderburgh and the Rockets. A real gem.

QUEEN OF THE BLUES — Koko Taylor — Alligator AL 4740 — Producers: Koko Taylor-Bruce Iglauer-Criss Johnson — List: 8.98

Alligator continues to be the standard bearer for modern blues labels and Koko Taylor's latest project is one of the reasons why. Gritty, soulful from the heart tunes from a lady who may very well be the reigning queen of the blues.

HISTORY KICKS YOU — Whirling Dervishes — WM 12728 — Producer: Whirling Dervishes — Billy Bell — List: 8.98

This New Jersey-based band's first vinyl effort is a quirky and British-tinged album which is long on character and musicianship. "Everyone's An Artist" and "I Don't Know" are strong cuts.

THE NEW VOLUNTEER — Zamp Nicall — Neophonic 1002 — Producer: Steve Barncard-Zamp Nicall — List: 8.98

Quirky, socially aware and original material and instrumentation from Zamp Nicall makes this debut notable. Look for good college radio play.

E=MO2 — Emo Phillips — Epic 39981 — Producer: Bob Kaminsky — List: 8.98 — Bar Coded

BONUS FAT — The Descendants — New Alliance 025 — Producer: Spot — List: 5.98

AM I REAL OR WHAT — Melanie — Amherst 3302 — Producer: Peter Shekeryk — List: 8.98 — Bar Coded

I REALLY WANT YOU — Smoke City — Epic 40060 — Producer: Ron Scott — List: 8.98 — Bar Coded

LOOK OUT FOR THE NIGHT — Axtion — IRD 005 — Producer: Richard Platt/Darren Lazzari — List: 8.98

GET HOOKED — Addiction — Independent 85-01 — Producer: Addiction — List: 8.98

ELECTRIC MESSENGERS — 220 Volt — Epic 40099 — Producer: Thomas Witt — List: 8.98 — Bar Coded

SINGLE RELEASES

PRINCE (Paisley Park/Warner Bros. 7-23998)

Pop Life (3:42) (Controversy Songs/ASCAP) (Prince and The Revolution) (Producer: Prince and The Revolution)

The second single from Prince's "Around The World In A Day" LP is much more of a substantial offering — lyrically and musically — than "Raspberry Beret," and "Pop Life" seems a sure bet to top both the B/C and CHR charts. One of the most solid grooves on the LP, the single takes a look at the myths of the pop world and aspirations to that world. An excellent production with a meaningful lyric.



MICHAEL McDONALD (Warner Bros. 7-28960)

No Lookin' Back (3:59) (Genevieve Music-Mike Money Music-Edsponse Songs/ASCAP) (McDonald-Loggins-Sanford) (Producer: Michael McDonald-Ted Templeman)

McDonald's latest solo effort is more harder rocking than past singles, but still features the singer's smokey and textured vocals. With a fast-pace beat and tastefully placed keyboard and guitar fills, this single is marked for top CHR placement.



WHAM (Columbia 38-05409)

Freedom (5:00) (Chappel Music/ASCAP) (G. Michael) (Producer: G. Michael)

Wham's perky pop sound is cemented with this latest release from the top selling "Make It Big" LP for Columbia. George Michael's R&B tinged vocals soar with the tune's catchy refrain to make "Freedom" a possible contender for the duo's biggest hit yet. Already well recognized in Britain the tune has rhythmic, rock & roll danceability and a spritely melody sure to gain explosive radio attention with certain club appeal as well. Heavy CHR rotation is a sure bet as this tune blazes into summer.



LIMAH (EMI America B-8277)

Only For Love (3:39) (Tritec) (Limahl) (Producer: De Harris-Tim Palmer)

Limahl follows his Top 30 hit, "The Neverending Story," with this shimmering synth-pop dance track. Production sheen from De Harris (Fashion, Zee) adds to the overall effect. Very light, infectious CHR fare.



KATRINA & THE WAVES (Capitol B 5450)

Do You Want Crying (3:35) (Screen Gems-EMI MusicMegasongs Ltd./BMI) (Cruz) (Producer: Katrina & The Waves-Pat Collier)

The second single from the Waves' American debut is the album's edgiest pop cut, centered around guitarist Kimberly Rew's stinging guitar leads. Where "Walking On Sunshine" displayed unabashed optimism, this cut portrays a darker lyric which is reflected in Katrina Leskanich's lead vocal and the band's hard rock playing. Look for fast action on AOR and on CHR.

R.E.M. (IRS 52642)

Can't Get There From Here (3:39) (Night Garden Music/BMI) (Berry-Buck-Mills-Stipe) (Producer: Joe Boyd)

From its fourth LP "Fables Of The Reconstruction," "Can't Get There From Here" is the fastest moving R.E.M. single ever, and with AOR already playing the cut heavily, CHR is set to give this band a chance. A fully rocking chorus and a typically steady and murky verse give this cut superior pop character as well as giving mainstream listeners a taste of what college radio has known about for years.

UB40 with CHRISSIE HYNDE (A&M 2758)

I Got You Babe (3:09) (Cotillion Music-Chris Marc Music/BMI) (Bono) (Producer: UB40-Ray "Pablo" Falconer)

An unlikely pairing and an unlikely choice of material (although Joey Ramone and Holly & the Italians have covered this track also) which works excellently. Sparse backing highlighted by a tasteful horn arrangement frames the colorful vocals.

LOOSE ENDS (MCA 52637)

Choose Me (3:37) (Virgin Music-Brampton Music/ASCAP) (McIntosh-Nichol-Eugene) (Producer: Nick Martinelli)

Britain's Loose Ends found a seamless and a sensual smash with "Hangin' On A String," and this single sports a more pop-flavored and tropical groove. Look for a strong urban radio response to this track.

THELMA HOUSTON (MCA 52582)

Fantasy And Heartbreak (3:46) (Flyte Tyme Tunes/ASCAP) (M. Moir) (Producer: Monte Moir)

A popping dancer from this leading lady of soul, Houston's "Fantasy And Heartbreak" is club floor polisher spearheaded by a biting lead vocal track. Watch for B/C radio action, with possible crossover appeal.

JAZZY JEFF (Jive/Arista 1-9377)

Mix So I Can Go Crazy (3:44) (Zomba Ent.) (Miree-New-Nicholas) (Producer: Brian New-Phil Nicholas)

JAMIE BOND (Elektra 7-69619)

Heart Of Love (4:36) (Glass Sea Music-Noa-Noa Music-Make-Zee Music-OPC Music/ASCAP) (Levy-Seeman-Hughes) (Producer: George Duke)

RUSS BALLARD (EMI America B-8275)

The Fire Still Burns (4:12) (Russell Ballard Music-April Music/ASCAP) (Ballard) (Producer: Russ Ballard-John Stanley)

MOVIELAND (RCA 14153)

Summer Wonderland (3:45) (Charles Family Music-Alli Bee Music/BMI) (Lewis Segeler) (Producer: Hank Medress-Lothar Segeler-Richard Lewis)

VIDEEO (Atlantic 7-89523)

Young Whipper Snapper (3:24) (Fat Tracks Music-Mannish Kidd Music/BMI) (Jones) (Producer: Tom Jones III)

THE FAMILY (Paisley Park/Warner Bros. 7-28953)

The Screams Of Passion (3:10) (Warner Bros.) (St. Pal-Susannah) (Producer: David Z.-The Family)

With Morris Day and Jesse Johnson on their own solo adventures, the remnants of the Time are now called the Family and this first single is a pleasantly bubbling mid-tempo B/C cut. Listen for vocal spots from Prince.

SARAH BROWN (V-Eight V-003)

Four Hours Sleep (2:51) (Valvis Music/BMI) (S. Brown) (Producers: Larry Lawrence, Sarah Brown and Fran Christina)

This country/rock tune demonstrates why Austin, Texas is currently one of the musical hotbeds in the country. Gutsy vocals and some sizzling guitar work from Derek O'Brien and David Grissom could break this talented Austin resident nationally.

ONE WAY (MCA 52631)

Serving It (3:45) (Perk's Music-Duchess Music Corp./BMI) (Hudson-Dudley-Gregory-Mitchell) (Producer: Irene Perkins-Al Hudson-Dave Roberson)

This gritty funk number draws from Prince production and instrumentation but also contains One Way's own stylistic sense and melodic twist.

NATALIE COLE (Modern 7-99630)

A Little Bit Of Heaven (4:01) (Irving Music-Buchanan Kerr Music/BMI) (R. Kerr-G. Lyle) (Producers: G. P. Skardina, M. Sharron)

Smooth and tender, "A Little Bit Of Heaven" is Cole at her soft ballad best. This is romantic music for summer radio listening, with a fresh, reggae sound for added rhythmic texture. A summer CHR add for sure.

GWEN GUTHRIE (Garage 72001)

Padlock (3:53) (Wakefield Music/ASCAP) (Smith) (Producer: Sly Dunbar-Robbie Shakespeare)

Out for weeks and getting good club play as a 12", this single edit produced by Sly & Robbie is an energetic and soulful cut with a burbling rhythm section. Perfect B/C and urban fare.

450 SL (Golden Boy 7126)

The Rock (Rimpau-Aloa Misc/BMI) (Scroggins-Ballard-Floyd) (Producer: John Scroggins-Donald Ballard)

STARBOUND (Critique 714)

We Can Make It (3:01) (Solid Smash Music/ASCAP) (Hjugu-Parham-Hogu-Furr) (Producer: Kevain Parham-Paul Hogu)

JOE SAMPLE (MCA 52630)

The Survivor (3:58) (Four Knights Music-Warner Tamerlane-Blue Sky Rider Songs/BMI) (Sample-Jennings) (Producer: Joe Sample-Wilton Felder-Leon Ndugu Chanler)

ALISHA (Vanguard 35254)

Too Turned On (3:40) (Jackaroo Music-Basvy Raquel/ASCAP) (Forbes) (Producer: Mark Berry)

POINTS WEST

MAKING ITS VOICE HEARD — The voice of reggae music is typically one of the least heard when compared to pop, dance and often even jazz music. This is especially true in America where the music's influence is great — listen to how many pop and urban artists have recorded at least one reggae-tinged song and where do you think the 12" dub sound and style came from — yet as a market for reggae music, the hot spots are few and far between. Maybe this is part of the reason Britain's top reggae band, **Aswad**, has delayed so long its first national tour. Together 10 years, Aswad is basically made up of a nucleus of **Brinsley Forde** on lead vocals and guitar, **Tony Gad** on keyboards and **Drummie Zeb** on drums.

Performing with other players live and in the studio to fill out Aswad's sound (the name means "black" in Arabic) the trio are known for their live shows which are mightily involving on many levels. *Points West* spoke to Forde before the group's recent southland dates (7/16 in San Diego and 7/17 at the Palace) about the motivation behind the group's American tour and its future recording plans. "We haven't played here before for many reasons," he said. "We didn't want to come here and have to play the small clubs night after night to try to build up a following, we had already done that for years in England. And up until recently we just had too big of a band to financially be able to bring everyone over. But now we feel that enough people already know about us that we can come in and do some shows and create some kind of energy. People tell us that we have a lot of fans here, but you really never know until you show up, and so far things have been going well." While Aswad has had deals with CBS and Island, the band has recently split from **Chris Blackwell's** label (the second time they had been with Island) they are without a label. Though the band is able to record and put out records on its own label in the U.K., clearly the tour also has something to do with possible contract. "We left Island because we wanted to get into using some of the new technology that is out and Island wasn't prepared for us to do that financially," says Forde. "There are no hard feelings, but we feel that is the direction we would like to go in. For so long reggae bands from England were looked down upon, now we feel that has changed because a lot of the bands have given the music new energy and brought a new feel to it. But what this tour is really about is bringing the music to the people. That is what we love best; to get up there and to see and feel the people and have them involved and to make those moments come together. That's what the music is about — it is not to be divisive over different races or different musics, it is about bringing people together."



ASWAD — One of Britain's finest reggae bands, Aswad, was in town recently for its first live show in America.

AROUND TOWN — The Palace Court is heating up as the local jazz venue with recent and future performances including **Art Farmer**, the **Joe Farrell Quartet**, the **Ernie Watts Quartet** (7/25 & 26) and the return of **Art Blakey & the Jazz Messengers** (8/7 & 8) . . . **Bonnie Raitt** and **John Lee Hooker** have been confirmed as the headliners for the San Francisco Blues Festival September 14-15 . . . if you saw most of Live Aid, you probably caught a nifty Miller Beer commercial featuring none other than Slash's own **Del Fuegos**. Boston's Fuegos have been in town for awhile working on their second LP with **Mitchell Froom** behind the board, tentatively titled "Don't Run Wild" and set for a late Sept. release. Also at the label, the **Violent Femmes** have hooked up with the **Talking Heads' Jerry Harrison** as producer for its third album and look for a remixed AOR 12" of "Trouble Bound" as the next **Blasters** single . . . two of reggae finest singer/performers **Mutabaruka** and **Ini Kamoze** will be at the Music Machine July 26-27. Mutabaruka is an established and hard-hitting reggae poet and Kamoze has been touted as reggae next savior by Mango/Island. Should be a good showcase . . . also look for **Green On Red** to finally be touring in support of their latest on Enigma. Austin's **True Believers** will be in town August 2 at the Lingerie with the band and the Believers will also be doing a date August 4 at the L.A. Press Club for a "peace benefit."

COMEDY COMES TO HOP SINGH'S — Hop Singh's, the longtime favorite Marina del Rey club is opening its "Weekend Comedy Series" with a series of top performers making their way on the stand-up circuit. The series begins August 2 & 3 with **Taylor Negrón** (*Fast Times At Ridgemont High, Easy Money, Young Doctors In Love*) and **Bill Maher** (*Sara, D.C. Cab* and numerous *Tonight Show* appearances). Also featured will be **Carol Siskin**, **Maurice David** and special musical guests **Terry Wollman** and friends. Headlining the 9 & 10 will be **Dale Gonyea** with **Kevin Rodney**, **Tony Edwards** and **Judy Carter**.



DOWN UNDER MELROSE — Olivia Newton John and Pat Farrar (seated, l-r) are shown with Jon DeLuca and Edward Pastucha finalizing the expansion of their Melrose Ave. boutique.

CLOSE TO THE EDIT — **Pat Metheny** is rumored to have signed with Geffen Records, even as the guitarist is on the road receiving rave reviews for his well-paced and dynamic live shows . . . the Record Plant auction held last week was a rousing success, if you wanted a piece of the plant or equipment from the famed recording studio, you missed out . . . **Stryper's** next LP for Enigma has over 75,000 orders in already. Strike another blow for Christian rock . . . **Lone Justice** is ready to book a solo gig at the Palace during its stint in town on **Tom Petty's** tour.

Peter Holden

NEW FACES TO WATCH

It was an unlikely beginning, but when singer/guitarist Ron Keel moved his heavy metal act Steeler from the country music enclave of Nashville to the Los Angeles rock scene, things began to fall into place for the young rocker. Not, however, until Steeler disbanded in 1984 and Keel was born.

It has been a long haul and a rough climb, but these days Ron Keel is reaping the rewards for the struggle which began with his first guitar at age 12, and has continued throughout his travels from his native Phoenix, Arizona. With Keel, all that has changed.

"I lucked out," related Keel. "I found a good bunch of guys. They're really dedicated and we work well together. It started out as a solo project, but now it's really like a team, and I'm just like the team leader. Everybody has a lot of input."

Keel's good fortune happened fast. During the mixing of the band's first vinyl effort, "Lay Down The Law" for independent Shrapnel Records, major labels began expressing their interest. Keel's management did its best to accommodate them with showcases. In mid-1984, a record deal with Gold Mountain/A&M Records was signed, which led to a worldwide deal with Phonogram covering 23 countries overseas, and with JVC in Japan. Within weeks of the signing, Keel met Gene Simmons of Kiss. "I played him the tape of the three songs I had written for the record we were about to record, 'The Right To Rock,' 'Back To The City,' and 'Electric Love,' and he just sat there tapping his foot and smiling. And then he turned the tape player off and looked at me and said, 'I'm going to produce this record.'"

Produce it he did, which was exhilarating for the Kiss-influenced Keel. "Kiss was my first concert when I was



Keel

13 years old. The Kiss "Alive" album practically taught me how to play guitar," admitted Keel. To be in the studio with Simmons was an honor for the 23-year-old guitarist, but in his clear-eyed view, the honor is a realization of deep-rooted goals. "It is a dream, and it has come true . . . but it's more of a feeling of accomplishment. There has been a lot of dues paying to get to this point."

The Simmons-produced album, "The Right To Rock," includes the single "Back To The City," which is featured in the Paramount motion picture *D.A.R.Y.L.* The band, which includes guitarists Bryan Jay and Marc Ferrari, bassist Kenny Chaisson and drummer Dwain Miller, has completed a video for the album's title tune and first single, "The Right To Rock," with a second single currently in release, cowritten by Simmons and Keel, "Easier Said Than Done." Keel is presently on the road, touring with Helix and Accept. Stadium dates are planned for later this summer opening for Motley Crue, before Keel goes back into the studio to record a second LP for Gold Mountain/A&M (planned for a January, 1986 release). The climb has been tough, but this is one metal act with an even Keel toward success.

Todd Rundgren Is The New Wizard At Warner Bros.

By Stephen Padgett

LOS ANGELES — The title of one Todd Rundgren album is "A Wizard, A True Star". The wizardry of Rundgren has dazzled his peers and fans for nearly 20 years. In 1968, with the release of the first Naz LP, Rundgren began emerging as a wizard of songwriting, arranging, producing and studio gadgetry.

At the tender young age of 19 he was in demand as a producer, having produced Ian and Sylvia, Paul Butterfield and The Band, among others. He wrote the Hall & Oates hit, "Light Of The World," and by the mid-70s was a household name with his own smash single, "Hello, It's Me."

Activity as a solo artist had been curtailed due to a complicated legal problem with his former label, Bearsville Records. Rundgren has had to confine his

activities recently to his band Utopia, and production detail, most notably with The Tubes and What Is This. The release of a much-talked-about solo a cappella record was held up while the status of the now defunct Bearsville could be determined. That problem solved, the path was cleared for Rundgren's signing with Warner Brothers. The first Todd Rundgren project via this new arrangement will be "A Cappella," the record finished over a year ago and delayed all this time.

As is common with Rundgren, "A Cappella" is held together with a linking principle. This principle can be simple, as with "The Hermit Of Mink Hollow," where the songs were all intended to be very straightforward, "not dependent upon the musical obtuseness of Utopia," commented Rundgren. Or the principle can be a well defined concept, like the one found on "Healing," Rundgren's masterful 1981 album. The thread weaving through "A Cappella" is a technical one; the experiment of producing a pop record with sounds generated only by the human voice.

"There was only one piece of equipment, essentially, that I used, which was the Emulator," said Rundgren. "Oh, there's occasional hand claps, some foot stomping. But, essentially, there are no real instruments." And Rundgren adds, "The most important thing is that the material is good. Whether or not it's done with voices . . . it would be a complete bomb as an experiment if . . . the songs



Todd Rundgren

(continued on page 52)



John Lewis

John Lewis: MJQ to JSB, Bop to Bach

By Lee Jeske

NEW YORK — For those of you who live under a rock: this is the 300th anniversary year of the birth of Johann Sebastian Bach. One of the more unusual tributes to the great man — in a year when Bach tributes will be as common as television “newsbreaks” — is an album released here last week on Philips (a division of PolyGram): “Preludes and Fugues from The Well-Tempered Clavier Book 1” by John Lewis. What’s unusual about the album — in this era of jazz musicians copping Grammy Awards for classical efforts — is that it’s equal parts Bach and jazz. That is to say, Bach is played straight at times, and swung at times; Lewis plays the fugues in a fugue-like manner, and then improvises on them over a walking bass pattern. The instrumentation — piano, violin, viola, guitar and bass — is also a classical/jazz blend.

“What I have to do,” says John Lewis in his keyboard-lined Manhattan living room, “is I have to work and practice and learn the music so that the music becomes mine. It’ll sound like many other performances because I must play those notes, but I play them as if they were mine.”

And, indeed, he plays a lot of notes that are his.

John Lewis is best known as one of the two guiding lights (along with Milt Jackson) behind the Modern Jazz Quartet, a group that has, except for a seven-year hiatus from 1974-’81 (which Lewis now terms a “retirement,”) maintained the same personnel for 30 years. The MJQ has always taken a chamber quartet approach to playing jazz, and, over the years, has performed more than a few Bach transcriptions.

Lewis, however, has not been content to rest on his MJQ laurels. He has written film scores, ballets and television themes (all projects, he says, initiated by others’ “arm-twisting”). He has also been a prime mover in various attempts to bring together classical music and jazz — the Modern Jazz Ensemble in the ’50s, Orchestra USA in the ’60s (both examples of “third stream,” a classical/jazz fusion championed by Lewis and Gunther Schuller) — and he arranged tandem performances for the MJQ and the Beaux Arts String Quartet, the Julliard String Quartet and various symphonies.

“Music’s just music,” he says. “I’m not trying to bring jazz and classical music together or anything, I just think that Western music is just Western music, that’s all.”

It’s all, he says, in the “inflection.”

“The things with the Modern Jazz Quartet of Bach were all transcriptions. So what you get is a jazz inflection to the lines which doesn’t sound too different from a great classical player playing Bach anyhow. That’s what I think the real close connection between classical music, *per se*, and jazz playing, *per se*, is — it’s the inflection. Because little players playing classical music play with no inflection, there’s no musicality, it’s just mechanical most of the time. And we have tons of mechanical players. The great players, there are very few, but all the great players I’ve heard sound the same to me — both the jazz and the classical players.”

“The Modern Jazz Quartet did some things with a great European conductor, Max Rudolf — who conducted the Met for a long time and then the Cincinnati Orchestra — and, at first, the way that I wanted the music to be inflected, the rhythmic inflections, puzzled him. And then he listened, listened and listened very closely. ‘Ah, you’re right, those are not triplets, they’re not dotted eighth notes or sixteenths, they’re eighth notes, but the difference, in many cases, is inflection.’ And so he understood that.”

The word, in the jazz parlance, is “swing.” The great players — of jazz, of classical music, of washboards — swing. Symphony orchestras, however, have always had trouble “swinging” as a collective unit. This, says John Lewis, is changing.

“The symphony orchestras now have much younger people playing who’ve heard all their lives. All this has to come through the ear and then go into the hands. If it doesn’t go into the ear, the hands can’t do it. It’s not possible. But there are young people who’ve heard some kind of jazz-influenced music all their lives, who are playing orchestras and they’re able to do this.”

Although he now says that recording the Bach LP was “the best recording experience I’ve ever had, no question about it,” John Lewis says that the only thing that got him to take up the task was the arm-twisting of Koyoshi Koyama, a notoriously convincing jazz arm-twister and, with Lewis, the album’s co-producer (they’ll be working on a second volume in October). Koyama, however, wanted the album solo. The arm-twisting stopped there.

“In the keyboard fugues, the great attraction of Bach’s music is to hear where these lines go, because they’re wonderful

(continued on page 54)

EAST COASTINGS

ZEPPELIN LIVES — Amid the slew of reunion rumors that permeated the Live Aid hoopla, the two most unexpected and interesting were those of **Led Zeppelin** and **Crosby, Stills, Nash and Young**. Although the latter group struggles to retain a ghost of its late-’60s vitality (disconcerting considering **Mick Jagger**, whose career predates CSNY but who by comparison looks like a member of **New Edition**), Zeppelin still lives vibrantly in the minds of the decidedly AOR audience which made up much of Live Aid’s live attendance. It’s not surprising then that for the second year in a row **Robert Plant’s** old band has come in tops in WNEW-FM’s polling of the 1,027 all-time favorite rock songs as voted by the station’s listeners. Each year the station asks fans to write in their top seven tunes. The results are



VAUGHAN & “VICE” — Epic artist Stevie Ray Vaughan (right) appeared recently at a Lincoln Center tribute to record legend John Hammond. After the show, Vaughan posed with Miami Vice star Don Johnson.

then compiled and the countdown is played on the air during Memorial Day weekend. Led Zeppelin’s venerable “Stairway To Heaven” claimed first place among voters, and in an unlikely coincidence the band nailed the last spot on the list, too. Song 1,027 was the band’s “In The Evening.” Along the way, the group checked in with 29 other entries, not including Plant’s solo efforts, his work with the **Honeydrippers** or that of **Jimmy Page**.

Although the list is surrounded by Zeppelin classics, the group did not take the most number of slots, but tied with the **Rolling Stones** for second place, followed by **Bruce Springsteen** (25), the **Kinks** (18) and the **Police** (13). The winner? You guessed it. The Fab Four racked up 33 spots on the favor-

ites list. The list illustrates the varied tastes and memories of rock fans with chestnuts from the **Monkees**, the **Supremes**, **T. Rex** and **iron Butterfly** as well as **Julian Lennon**, **Squeeze**, the **Cars**, **Cyndi Lauper** and **U-2**, among others.

MUST DATE UPDATE — Last year this column reported on the comings and goings of **Richard Scher** and **Lotti Golden**, the New York songwriting/production team that had broken out in the dance music scene primarily through their work with the group **Warp 9**. What a difference a year makes. Scher and Golden’s work is now in evidence on albums by **Bob Dylan**, **Jeff Beck**, **Jennifer Holliday**, **Patti Austin**, **Carly Simon** and **Arthur Baker**. It was Baker who made the biggest difference in the careers of Scher and Golden. “... We’ve developed a solid relationship with Arthur in that we can provide him with our material and individual talents, and he provides his creativity and production expertise,” says Scher of the pre-eminent dance producer. “It’s a flexible and exciting situation,” continues Golden. “Sometimes we co-produce with him and sometimes he’ll produce our material himself.”

The team is represented currently by new Mirage artist **Brenda K. Starr**. Executive producer Baker tapped Scher and Golden to produce four tracks and three additional compositions. The team has also collaborated on **Jennifer Holliday’s** upcoming single “Hard Times For Lovers.” A particular plum is **Patti Austin’s** recording of Scher and Golden’s “Big Bad World,” which will appear on the singer’s new LP, produced by **Russ Titleman** with **Quincy Jones** as executive producer. The track features not only Austin, but a background ensemble of **Luther Vandross**, **Chaka Khan**, **Jocelyn Brown**, **Lani Groves** and Golden herself. The LP is due in mid-August. The group is also working on Arthur Baker’s debut LP and developing another project for Warp 9 through Prism Records. All this work has not usurped their bread and butter sideman work. Scher has contributed keyboard work to new works by Dylan, Beck, Bruce Springsteen, **U2**, **General Public**, **Billy Crystal** and **Face to Face**. Golden has been contributing and arranging vocals on works by **Carly Simon**, **Nona Hendryx** and others. The two seem to have really developed the Golden (and Scher) touch.

CLUBBING — Checking out doings in Fun City: “Shout!” is the name of the newest theme club opening in New York. **Jack Stickney** designed the club in a ’50s/’60s motif and is opening up his private collection of over 25,000 records from that era. The club has room for over 1,500 people, balcony seating in bucket seats, special neon lighting effects, 20,000 watts of sound, 25-foot-tall jukeboxes, 30-foot-tall pinball machines, drive-in movie speakers, a huge dance floor, **Marlon Brando’s** motorcycle from *The Wild Ones*, a ’59 Cadillac crashing through the brick wall overlooking the full stage, and more, according to club spokesmen. Rare pre-1970 videos will be shown on a large screen attached to a ’56 style Zenith TV enlargement. Wax figures of celebrities of the period will peer down on the crowd from above the balcony. “I wanted to combine the great music of the ’50s and ’60s with the proper atmosphere,” Stickney said. “When anyone walks through the door, they can leave their troubles behind and step back in time.”

The club’s press also says the opening “marks the official end of the disco sound,” because “unlike other fads, rock and roll never left us and is more popular today than ever.” The club opens July 31 in what used to be Xenon. Be there or be square.



“MAYOR” ON WAX — New York mayor Ed Koch posed with New York Music Company execs after a recent performance of the musical *Mayor at the Village Gate*. The company is releasing the cast LP. Shown are (l-r): Koch, label COO Randy Poe and label president Sid Bernstein.

Rusty Cutchin

MOST ADDED



P. Benatar
Motels
M. McDonald

WKTI — Milwaukee — Tim Fox
T. Turner
H. Jones
P. Collins
Dire Straits
Wham!
Prince

WSPT — Stevens Point, WI — Bouley/Tracy
Motels
Mary Jane Girls
Y&T
Wham!
Prince
Godley & Creme

KHTR — St. Louis — Dave Robbins
Prince
M. McDonald
Katrina And The Waves

WGRD — Grand Rapids — Stewart/Stevens
Tears For Fears
Motels
Wham!
Prince
B. Crystal

Z102 — Savannah — McGraw/Sommers
B. Ocean
Mary Jane Girls
Prince
M. McDonald
B. Crystal

Q105 — Tampa — Mason Dixon
J. Parr
Wham!
Prince
B. Crystal

Y106 — Orlando — Stacy/Steal
P. Benatar
Motels
Wham!
Prince
Katrina And The Waves

WKXX — Birmingham — Gaither/Bailey
P. Benatar
Dire Straits
Prince
M. McDonald
Katrina And The Waves

Z93 — Winston-Salem — Rob Leonard
F. Jackson
P. Benatar
P. Collins
Dire Straits
Katrina And The Waves
Curtie And The Boombox

KZZP — Phoenix — Guy Zapoleon
P. Collins
Motley Crue
Wham!
B. Crystal

WHCN in Hartford is looking for a morning drive talent. The format of the station is AOR. Send cassettes and resumes to: **Dan Hayden**, PD, WHCN, 1039 Asylum Road, Hartford, CT 06105 EOE/MF . . . **KTEM/KPLE** are in the market for program directors. If you are a top professional with experience. Send T&R and a statement of why you would be the best candidate to: **George Franz**, P.O. Box 1230, Temple, Texas 76503. EOE/MF . . . **WAGR/WJSK** is seeking mature announcers for its gold formatted station. The station is also looking for an engineer. T&R to **George Gilpin**, P.O. Box 2265, Lumberton, NC 28359. EOE/MF . . . **WMGZ** is seeking a highly creative and energetic pro. The format of the station is CHR. T&R to **WMGR** Radio, P.O. Box 1470, Sharon, PA 16146 . . . **Q106** has an opening for an experienced, and detail oriented personality. T&R to **Barry Bruce**, P.O. Box 2506, York, Pa 17405 EOE/MF . . . **WASH 97FM** is looking for an A/C type morning personality. Applicant should be, "warm and entertaining," says **John Moen**. 5151 Wisconsin Ave., NW, Washington DC 20016. EOE/MF . . . **WKJJ** in Louisville is looking for a production person. Writing skills and studio experience are a must. T&R to **Kevin Kenney**, 307 West Muhammad Ali, Louisville, KY 40202 EOE/MF . . . **WPCM** in Piedmont is looking for an announcer with a light personality. Format of the station is continuous country. T&R to **Buddy Michaels**, WPCM Radio, P.O. Box 1119, Burlington, NC 27215. EOE/MF . . . **WSTU** is seeking an experienced morning man for its top-rated AM station on the Florida coast. T&R to **Barry Grant**, **WSTU**, 1000 Alice Ave., Stuart, FL 33494. EOE/MF . . . **WDXI** has an opening for a hard working newperson. T&R to **Mike Turner**, WDXI P.O. Box WDXI, Jackson, TN 38301 . . . a jazz public radio station is seeking a morning jazz host. T&R to personnel director, Elkhart Community School, 2720 California Road, Elkhart, IN 46514 EOE/MF . . . **WCME** radio which is beautiful music formatted is looking for a midday announcer. "The position is a good first job opportunity," says **Don Shields**. T&R Don Shields, WCME, P.O. Box 2192, Wiscasset, ME 04578 EOE/MF . . . **KZIO** needs a night time rocker for its CHR formatted station. Send T&Rs to **John Michaels**, 1105 E. Superior, MN 44802. EOE/MF . . . **K-LITE** is still looking for a warm creative evening newperson. Only professionals need to apply. T&R to **Pam Finn**, 2814 Quail Plaza, Oklahoma, Oklahoma City, OK 73120 EOE/MF . . . **Jerry Reed** at **WRAV** radio is looking for an overnight talent. It's an "intermediate position" says Reed. T&R to **WRAV**, 282 North Auburn Road, Venice, FL 33595. No calls please. EOE/MF . . . **WIRE** is looking for an entertaining communicator. "We'll provide all tools and promotional items," says **Alan Furst**. T&R Alan Furst, PD, **WIRE**, 4560 Knollton Road, Indianapolis, IN 46208 EOE/MF . . . a morning personality is needed at **KWRE** in St. Louis. T&R to **Steve Beeny**, KWRE, P.O. Box 220, Warenton, MO 63383 . . . **KSNI-FM** is currently still looking for a creative morning man who knows production. T&R to: P.O. Box 1240, Santa Maria, CA 93456 . . . **KLKT** in Tahoe/Reno needs a news director with experience. T&R to **Ken Hunter**, P.O. Box 6063, Incline Village, NV 89450 . . . **KRNA** has an opening for someone who is familiar with AOR type music. The position is immediate. T&R to **Robert K. Norton**, 2105 A.C.T. Circle, Iowa City, Iowa 52240-9560 EOE/MF . . . **WFMQ** is seeking an experienced production person. Other duties will include on-air work. T&R to **Fred Petty**, P.O. Box 2092, Ocala, FL 32678 . . . **Rick Masters** says, "I'm looking for someone who is capable of writing and voicing creative commercials." Actual air experience is preferred. T&R to **KCIN**, P.O. Box 1428, Victorville, CA 92392. EOE/MF . . . **WDUZ** in Green Bay needs a part time worker, for its automated station. Females are welcome to apply . . . T&R **Dave Carew**, P.O. Box 36, Green Bay, WI 54305 . . . **WAOI** news/talk radio is seeking talent for possible future openings. T&R to **Phil Mueller**, 6222 N.W. 1H 10, San Antonio, TX 78201 EOE/MF . . .

Darryl Lindsey

STRONG ADDS

Pop Life — Prince — Paisley Park/Warner Bros.
No Lookin' Back — M. McDonald — Warner Bros.
Do You Want Crying — Katrina And The Waves
Spanish Eddie — L. Branigan — Atlantic

STATION ADDS

Q92 — Rochester — Stevens/Messner
B. Crystal
R. Springfield
Pointer Sisters
Motels
Motley Crue
Wham!

Z100 — Newark — Scott Shannon
G. Guthrie
B. Adams
J. Parr
Prince

WKFM — Syracuse — Steve Becker
P. Hardcastle
Depeche Mode
Limahl
Wham!
Prince
L. Branigan

Z106 — Philadelphia — Davis/Tiller
Pointer Sisters
Ratt
Wham!
Prince

WGFM — Schenectady — Tom Parker
Dire Straits
Wham!
Prince
B. Crystal
L. Branigan

WMEE — Fort Wayne — Tony Richards

POP PROGRAMMER'S PICK

Programmer	Station	Market
Roger Christian	WBEN	Buffalo

Song: "Who's Holding Donna Now"
Artist: DeBarge
Label: Gordy/Motown

Comment:

"It's one of the top selling songs in the city, possibly breaking all format bounds. This single has given another boost to the "Rhythm Of The Night" LP. It's one of the strongest ballads on the playlist."

AIR CHECK

Station: **KMJK**
Market: **Portland OR/Vancouver, WA**
Owner: **Victor Ives**

KMJK

KMJK came on the air in 1977 under local ownership. Hart-Hanks subsequently bought the station and later hired Victor Ives in 1982 as General Manager with an option to buy. In 1983, Ives organized a local investment group and bought the 100,000-watt outlet. This brought it under local ownership once again. KMJK is now the flagship station for Ives' company, The Lodestar Communications Group.

The first order of business for the new owner was a new format. "When we took over in August of 1982 they were using a quasi-beautiful music format, a very soft AC. We thought it was time for a personality-contemporary station. We saw that KCNR-FM, adult contemporary with two or three currents an hour had really great 18-34 numbers; they had all the teens that weren't listening to the AOR station. And we decided we would be the most contemporary of the FM stations. So we went to eight currents an hour and did it with heavy personality," stated Ives. The change worked. KMJK went from a 1.4 when Ives took over to an 8.4 in the most recent book.

KMJK has succeeded by being innovative. Without huge corporate dollars for giveaways and promotions, KMJK has done it "with exciting, interesting, tongue-in-cheek and 'el bizzaro'-type promotions," according to Ives. In a recent contest, the station gave away a hog in connection with its "Hog Of The Day" record. The zany antics so characterize KMJK, when the morning team was chosen to represent Portland in sister city Sapporo, Japan, listeners were incredulous that the DJs were actually broadcasting from Japan. It was just another stunt, many thought.

"The philosophy I developed over the years in radio was, you build a barn, and put on a show and see if people will buy tickets. I promised . . . that we would either succeed or dig the biggest hole in the history of Portland radio, but we weren't going to blend into the woodwork," said Ives.

The up-tempo, humorous approach is dependent on the strong lineup of air personalities. Kent Phillips and Alan Budwill are the morning team, 6-10; then Charlie Bush, 10-2; program director John Barry screams the afternoon drive from 2-6; Steve Naganuma, the Samurai DJ, is on from 6-12; overnight is Eric Worden, 12-6. Weekends are filled with syndicated programming such as Rick Dees' countdown on Saturday, Casey Kasem's on Sunday morning and Ruth Westheimer Sunday evenings. The rest of the weekend DJ chores are parceled out on a rotating basis.



LIVE AID — ABC news correspondent Mark Scheerer interviews (photo 1): Tina Turner and (photo 2): Patti LaBelle backstage at JFK Stadium as part of ABC Radio Network's coverage of "Live Aid."

Westwood One Acquires Starfleet Kopper Named Director of Special Projects

LOS ANGELES — The Westwood One Radio Networks today announced the acquisition of Starfleet Communications, one of the nation's foremost producers of live radio concert programming.

In a tandem announcement, Westwood One chairman and president Norman Pattiz has named Sam Kopper, founder and president of Starfleet, as Westwood One's director of special projects.

In his new post, Kopper will be involved in the production of live concert events on the east coast, utilizing his own customized mobile recording studio that will now take to the road, joining the company's two other mobile studios based in Los Angeles and Cleveland.

Kopper also will work closely with Richard Kimball, Westwood One's vice president/artist relations, on talent acquisitions for the company's concert programs; and with Brian Heimerl, Westwood One's vice president/production, on the development of other types of live programming. Kopper will report directly to Heimerl.

Founded in 1978, Starfleet quickly achieved a solid reputation in the live radio concert arena — producing and distributing events on its own and then later, through its association with John Blair & Co., producing live concerts for NBC's Source.

George Harris Forms Consultancy — Debuts New 'Adult Rock' Format

LOS ANGELES — George Harris, program director of KMET/Los Angeles and programming advisor of WMMR/Philadelphia, has announced the formation of Harris Communications, debuting his new "Adult Rock" format. The firm will start operations in Philadelphia on August 12. Harris will retain his present positions at KMET and WMMR until that date.

Harris has been a Metromedia Radio program director for the past two years. "Adult Rock," Harris says, "Takes the high ground with a demographic target of 25-49 men. This is against the traditional AOR target demographic of adults 18-34 and persons 12-24. 'Adult Rock' as a format fills a very specific market need."

Harris reports the signing of KMET-FM/Los Angeles as the company's first client, effective August 12, 1985. Harris Com-

munications will be a research-oriented consultancy, combining forces with Bolton Research Corporation, headed by Dr. Ted Bolton, also based in Philadelphia. Harris states, "Bolton Research is at the cutting edge of radio audience research and strategic marketing. Bolton Research was instrumental in formulating marketing and research objectives and goals in several markets in which we have collaborated."

In taking on these new challenges, Harris cited "My affiliation with premiere broadcasters such as Carl Brazell, president of Metromedia Radio, along with general managers Howard Bloom of KMET, Michael Craven of WMMR and Hal Smith of WIP/Philadelphia, have made my tenure at Metromedia a tremendously challenging and successful one."



PLANT GROWS ON KLOS — Coinciding with Es Paranza/Atlantic recording artist Robert Plant's recent concert appearance at The Forum in Los Angeles, KLOS ran a special contest promotion. The prizes included 10 pairs of front row tickets to the show and copies of Plant's new album, "Shaken 'N' Stirred." The winners and their guests also visited backstage with Plant and his band and received special KLOS sweatshirts stating "I scored front row tix and met Robert Plant." Shown gathering backstage at the L.A. Forum with Robert Plant (center) are the contest winners, various KLOS staffers and the members of Plant's band.

AIRPLAY

RATINGS ROUNDUP: The following are Spring '85 Arbitron 12 plus advances. The first number is the Winter '85 number, the second is the new Spring figures.

New York: 1-WHTZ (pop) 5.7-6.0, 2-WRKS (urban) 6.0-5.4, 3-WPLJ (pop) 4.8-5.1, 4-WOR (talk) 4.8-5.0, 5-WNEW-FM (rock) 4.1-4.3, 6-WINS (news) 4.2-4.2, 7-WPAT-FM (easy listening) 3.3-3.6, 8-WCBS-AM (news) 3.6-3.5, 9-WCBS-FM (oldies) 2.9-3.3, 10-WBLS (urban) 3.5-3.3. **Los Angeles:** 1-KIIS AM&FM (pop) 9.7-9.8, 2-KABC (talk) 5.8-6.3, 3-KJOI (easy listening) 5.7-4.1, 4-KBIG (easy listening) 5.1-4.1, 5-KOST (AC) 3.8-3.8, 6-KLOS (rock) 4.2-3.6, 7-KMPC (nostalgia) 3.5-3.5, 8-KMET (rock) 4.1-3.3, 9-KNX (news) 3.4-3.2, 10-KFWB (news) 3.0-3.2. **Chicago:** 1-WGN (talk) 9.3-9.6, 2-WLOO (easy listening) 5.8-6.5, 3-WGCI-FM (urban) 5.5-5.4, 4-WBBM (news) 4.5-4.8, 5-WBBM-FM (pop) 4.4-4.4, 6-WBMX (urban) 4.5-4.3, 7-WLUP (rock) 3.5-3.8, 8-WJJD (nostalgia) 2.9-3.6, 9-WKQX (pop) 2.5-3.6, 10-WLAK (AC) 3.9-3.5. **Philadelphia:** 1-WMMR (rock) 7.6-8.8, 2-WEAZ (easy listening) 6.3-7.9, 3-WUSL (urban) 6.5-7.5, 4-KYW (news) 7.9-6.5, 5-WCAU-FM (pop) 5.2-5.7, 6-WDAS-FM (urban) 4.4-5.4, 7-WMGK (AC) 5.5-5.3, 8-WPEN (nostalgia) 6.8-4.4, 9-WCAU (news/talk) 4.2-4.2, 10-WSNI (AC) 4.2-3.6. **San Francisco:** 1-KGO (news/talk) 8.8-8.2, 2-KCBS (news/talk) 5.3-5.2, 3-KSOL (urban) 3.4-4.4, 4-KYUU (AC) 4.1-3.8, 5-KABL-FM (easy listening) 3.3-3.5, 6-KNBR (misc) 2.8-3.4, 7-KIOI (AC) 3.5-3.3, 8-KSAN (country) 3.2-3.2, 9-KABL-AM (easy listening) 2.0-3.1, 10-KNEW (country) 2.5-2.8 . . .



TAKIN' IT TO THE STREETS — NBC Source correspondent Bob Madiga files a live report from Live Aid in Philadelphia.

CHANGES — Jan Jeffries has been named program director at WLS-FM Chicago. Jeffries was previously SunGroup consultant to WKXX Birmingham and has had Windy City experience at the former WAGO . . . Randy Lane pulls down the coveted program director's slot at Washington's WRQX. Lane had been general manager at WABB AM&FM Mobile in addition to vice president programming for WAPI AM&FM Birmingham . . . Bob Cummings has been elevated to program director at WLTT Washington. He was formerly the manager of audience development at the station . . . KLLS San Antonio has a new program director. He is Jim Owens, who formerly programmed Kansas City's KLSI . . . J.D. North has been named as the new program director of WKXX Birmingham. He comes to the station from WJST Panama City . . . Ted Atkins resigns his position as vice president and general manager of WTAE & WHTX Pittsburgh to join the partnership of Commonwealth Broadcasting of Northern California. The company is in the process of buying KSAC Sacramento, and KSJQ Manteca . . . Ray Mirabella is now the general manager of KWJJ & KJIB Portland. Mirabella was formerly the general sales manager of KSGO & KGON in the same city . . . Lee Douglas has been promoted to vice president operations at WCZY AM&FM Detroit. He moves up to the position from his duties as station manager and program director . . . Bruce Allen has been selected as the operations manager at KKJO & KSET St. Joseph . . . Victoria Mann is now the general sales manager for KTIM AM&FM San Rafael . . . Dan Hearn is the new general sales manager at Portland's KSGO & KGON . . . WSNY & WVKO Columbus have a new vice president and general manager. Al Fetch moves from WYRK Buffalo to take the position . . . Bob Kranes is promoted from music director to assistant program director/music director at WBCN Boston . . . the new program director at WNOK-FM Columbia is Peter Hamlett . . . some format changes include WKTU New York switching call letters to WXRK and format from contemporary to album rock. The target demographics will be male 18-34 year olds . . . KCMO-FM Kansas City switches from country to contemporary . . . KOIT-AM San Francisco changes itself to KXLR and moves from easy listening to a light jazz format. It plans to rely heavily on "new-age" music . . . KGIL San Fernando becomes a full time talk station . . .



BOUND FOR SAN JOSE — Dougie Thompson and Rick Davies of Supertramp stopped by KSJO San Jose for an interview with music director Ken Anthony. Pictured (l-r): John Cotter KSJO promotion director; Anthony Thompson; Iris Dillon, A&M Records; and Davies.

TRIBUTE — National Public Radio affiliate KCRW has produced its first music program for national distribution: a four-hour Tribute to Ray Charles. The program will be beamed by satellite to the more than 280 member stations on the NPR network on July 23. The "tribute," produced by Roger Steffens, includes an exclusive interview with Charles in which he talks about his controversial concert appearances in South Africa, his earliest days in recording studios, and his fabled career beginning in Seattle through his participation on the "We Are The World" album . . .

MORE AID — Rock star Rick Springfield will follow up his Live Aid concert appearance in Philadelphia with a unique donation to continue the fight against hunger. Joining forces with RCA Records and the Westwood One Radio Network, Springfield will contribute \$50,000 to USA For Africa fund set up specifically to target hunger relief in the United States. Entitled "Heart Beats Hunger in the States" the \$50,000 donation will be made in the name of 500 radio listeners across the country who will be chosen by local radio stations. The listeners will have donated \$100 in their name to help fight hunger here in the United States. In setting up the donation, Springfield remarked, "We wanted "Heart Beats Hunger" to contribute both to this worthy cause and also to the spirit of giving that has made the entire project so great."

Bob Shulman

MOST ADDED



B. JOEL — *You're Only Human (Second Wind)*
 TALKING HEADS — *And She Was*
 J. BECK/R. STEWART — *People Get Ready*
 P. COLLINS — *Don't Lose My Number*
 B. ADAMS — *Diana*
 'TIL TUESDAY — *Looking Over My Shoulder*

91X — San Diego — *Mad Max*
 BOOMTOWN RATS — *Tonight*
 UB40 — *I Got You Babe*
 NEW REGIME — *Carefull*
 HUEY LEWIS AND THE NEWS — *Back In Time*
 J. PARR — *St. Elmo's Fire (Man In Motion)*
 THE ADVENTURERS — *Send My Heart*
 GODLEY & CREME — *Cry*

STRONG ADDS

Motels — *Shame*
 H. Lewis And The News — *Back In Time*
 Cheap Trick — *Tonight It's You*
 M. McDonald — *No Looking Back*

KZEL — Eugene, OR — *Ken Martin*
 N. MASON — *Lie For A Lie*
 B. JOEL — *You're Only Human (Second Wind)*
 TALKING HEADS — *And She Was*
 CHEAP TRICK — *Tonight It's You*
 TAXXI — *Still In Love*
 URGENT — *Running*

STATION ADDS

KSHE — Ft. Lauderdale — *Michael Dal Fonzo*
 B. ADAMS — *Diana*
 MARILLION — *Kayleigh*
 UB40 — *I Got You Babe*
 A. FRANKLIN — *Freeway Of Love*
 HUEY LEWIS AND THE NEWS — *Back In Time*
 BILLY JOEL — *You're Only Human (Second Wind)*
 HOOTERS — *And We Danced*
 PAUL YOUNG — *Everytime You Go Away*
 X — *Burning House Of Love*
 MOTLEY CRUE — *Smokin' In The Boys Room*

WAAF — Worcester, MA — *Russ Motla*
 U2 — *Bad*
 GODLEY & CREME — *Cry*
 FIXX — *Letter To Both Sides*
 LONE JUSTICE — *Sweet, Sweet Baby*

WAQX — Syracuse, NY — *Amy Dahlman*
 REO SPEEDWAGON — *Lie*
 MOTELS — *Shame*
 M. MC DONALD — *No Looking Back*
 N. MASON — *Lie For A Lie*

WWDC — Washington, DC — *Dave Brown*
 B. ADAMS — *Diana*
 MARILLION — *Kayleigh*
 N. MASON — *Lie For A Lie*
 R.E.M. — *Can't Get There From Here*
 J. WALSH — *Good Man*

WLUP — Chicago — *Bill Evans*
 P. COLLINS — *Take Me Home*
 P. BENATAR — *Invincible*
 TEARS FOR FEARS — *Head Over Heals*
 STING — *Love Is The Seventh Wave*
 THE TEXTONES — *Midnight Mission*

KMOD — Tulsa — *Jim Jones*
 BON JOVI — *In And Out Of Love*
 URGENT — *Running*
 KATINA AND THE WAVES — *Do You Want Crying*

WAPL — Appleton, WI — *Mark Coulter*
 MOTELS — *Shame*
 HEART — *If Looks Could Kill*
 GODLEY & CREME — *Cry*

WQFM — Louisville — *Duke Meyer*
 B. SPRINSTEEN — *Stand On It*
 STING — *Fortress Around Your Heart*

KXZL — San Antonio — *Angela Wright*
 MOTLEY CRUE — *Use It Or Lose It*
 J. PARR — *St. Elmo's Fire (Man In Motion)*
 TALKING HEADS — *And She Was*
 B. FERRY — *Slave To Love*
 KEEL — *Easier Said Than Done*
 HIGHWAY CHILE — *Christine*
 URIAH HEPP — *Poor Little Rich Girl*
 H. JONES — *Life In One Day*
 HUEY LEWIS AND THE NEWS — *Back In Time*
 FIXX — *Letter To Both Sides*
 GODLEY & CREME — *Cry*

KOMP — Las Vegas — *Big Marty*
 N. MASON — *Lie For A Lie*

ROCK PROGRAMMER'S PICK

Programmer	Station	Market
Michael Dal Fonzo	WSHE	Ft. Lauderdale

Song: "Kayleigh"
Artist: Marillion
Label: Capitol

Comment:
 " 'Kayleigh', from Marillion is one of the hits from possibly one of the best albums of 1985 ('Misplaced Childhood'), and should be one of many hit singles. An out of the box add into medium rotation and will probably go to the top."

Last week in *Futurerock*, several leading rock radio programmers told us who they thought were the most significant musical artists of this decade so far. This week, we find out from 11 other rockers who they believe are the 80's most important artists.

JOHN COOPER, WQBK, ALBANY — Off the top of my head, I'd say **Bruce Springsteen**. It's the kind of music that speaks to everybody, they can relate to what he is singing about in his songs. That combined with his live shows have nothing that can really compare with it.

JOHN GRAPPONE, WRCN, LONG ISLAND — What comes to my mind is **U2**. They have come from being a cult band to one of mass appeal. They are the kind of band that doesn't want to go commercial, but if they recorded a mass appeal song like "Every Breath You Take," they would become a major band. I'm using that analogy because that's what happened to the **Police**. U2 is a step away.

TIM KELLY, KLOS, LOS ANGELES — **Phil Collins** because he is such a broad appeal, multi-format artist. Everything that he does is very very strong; strong material and a strong sound. **Bruce Springsteen** is another important artist. He's basically a street person, a common folk who has made good. He comes across as having the best interests of his audience at heart.

ROGER MAYER, WIZN, BURLINGTON — I would say the **Police**. They have drawn from many different musical sources and have been able to amalgamate a real continental European type of sound, sophistication, and message and translate that to American audiences. Second would be **U2**. They convey the youthful urgency of the '80s.

DAVE HAMILTON, KQRS, MINNEAPOLIS — **Bryan Adams**. Basically, Adams has the unique ability to not only appeal to the active audience, but the passive one too. All of his records test well and he sells out every concert.

CHARLIE WEST, KLBK, AUSTIN — **U2**, because they've introduced a somewhat radical new sound. They have been embraced by AOR somewhat reluctantly, but I think the public will make it such that they will be a household name before it's over. Also, the **Police** have brought the punk music of the '70s into the mainstream by refining it into modern music.

NANCY LEVIN, KFMU, STEAMBOAT SPRINGS — **Springsteen** is a slice of American rock and roll pie, with intensely devoted fans, proof in sales, and the birth of clone bands trying to have the same Jersey sound and look. **Springsteen** is the original, playing with energy heart and soul.

PAUL MANICKI, WWCT, PEORIA — I would think **Dire Straits** and **U2** because they will be so big in the future. It's that movement toward the future with roots in the past. I would also mention **Prince** and **Bruce Springsteen**.

LAVONNE ADAMS, WXTQ, ATHENS — Without a doubt, the **Police** with all of the progress that they've made. The political statements, especially in the "Synchronicity" album are important. I noticed that in the new **Sting** album also. **David Byrne** is fascinating and phenomenal. His music and stage performances give it to you a little at a time and by the time you get it all, you are astounded.

RICK STRAUSS, WZZO, ALLEXTOWN — I'd have to say **Bruce Springsteen**. He represents the antithesis of what a lot of rock musicians symbolize; the glitter, glamour, and excess. He's down to earth and in addition writes the most emotional lyrics and the best music around.

OEDIPUS, WBCN, BOSTON — **Nina Hagen** is the most important figure of the '80s. She's made rock and roll music international and brought together all different styles of music from dance, opera and classical, to metal. She uses diversified styles in her bands and vocal technique, from her wonderful operatic voice, her grunts and groans to her fabulous singing voice. She's ahead of her time. I would say it would not be **Bruce Springsteen** even though I'm quite fond of him. In the late '70s when he made his initial mark, **Bruce** was not more significant than **Johnny Rotten**. **Johnny Rotten** was the focal point for a change in music. Punk came out of it which resulted in New Wave which resulted in a massive change in radio, generated a whole network of independent labels and record fanzines, and electrified the record buying public.

Bob Shulman

AIR CHECK

Station: **KSHE**
 Market: **St. Louis**
 P.D.: **Rick Balis**



KSHE is a survivor. Since November of 1967 the station has been an album rock powerhouse, making it, along with **WBCN** in Boston, perhaps the oldest album rock station in America.

"Throughout the years, the station has modified to some extent, but has remained consistent," explains program director **Rick Balis**. "We have seen throughout the years, a lot of radio stations who have jumped from one trend or novelty to the next very frequently and that really doesn't allow listeners to get comfortable with the station. They don't know what to expect and it doesn't allow them to become loyal."

Emmis Broadcasting purchased the station in 1984 and asked **Balis** to return to the station he had worked at for seven years. "It was important for me" said **Balis**, "that if I were to return that the image and tradition of the station would continue. But at the same time we had to bring the station into the '80s. We had to get more aggressive and make the music more familiar with quite a bit of dayparting. We still try and maintain the best variety of rock and roll in this market."

Recently the station has enjoyed being rated as the highest music station in the market and number two overall.

The current line up is: **The Morning Zoo** with **J.C. Corcoran, J. Ulett, Nancy Crocker** and **Don Johnson** from 6-10 a.m., **J Ulett** 10-1 p.m., music director and assistant program director **Al Hofer** 1-4 p.m., **Randy Raley** 4-8, **Radio Rich Dalton** 8-1 a.m. Part timers include "Jo Mama" **Mason, Drew Johnson, Vince Richards** and **Gary Bennett**. **Rick Cummings** is vice president of programming for **Emmis Broadcasting** and the station is consulted by **Jeff Pollack**. KSHE is at 94.7 Mhz.

BLACK CONTEMPORARY

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	7/20	7/27
1 ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	1	13	
2 THE NIGHT I FELL IN LOVE ★ LUTHER VANDROSS (Epic FE 39882)	2	18	
3 WHITNEY HOUSTON ★ (Arista ALB-8212)	3	15	
4 AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	4	12	
5 DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	5	9	
6 SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 824 546-1)	9	4	
7 JESSE JOHNSON'S REVUE (A&M SP 6-6024)	7	19	
8 GLOW RICK JAMES (Gordy/Motown 6135 GL)	8	12	
9 ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	6	21	
10 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	10	12	
11 AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	11	12	
12 A LITTLE SPICE LOOSE ENDS (MCA 5588)	16	11	
13 U.T.F.O. (Select SEL 21614)	12	9	
14 READY FOR THE WORLD (MCA 5594)	13	10	
15 EMERGENCY ★ KOOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	14	34	
16 STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-8071 M-1)	18	6	
17 CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	15	20	
18 SUDDENLY ★ BILLY OCEAN (Jive/Arista JLB-8213)	17	56	
19 DIAMOND LIFE ★ SADE (Portrait/CBS 39581)	19	23	
20 MAKE IT BIG ★ WHAMI (Columbia FC 39595)	20	28	
21 ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	21	16	
22 RHYTHM OF THE NIGHT ★ DeBARGE (Gordy/Motown 6123GL)	22	19	
23 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	24	30	
24 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS 8286)	23	2	
25 KING OF ROCK ★ RUN D.M.C. (Profile PRO-1205)	23	30	
26 NO JACKET REQUIRED ★ PHIL COLLINS (Atlantic 7 81240-1)	26	10	
27 BEVERLY HILLS COP ★ ORIGINAL SOUNDTRACK (MCA-5547)	25	27	
28 WATCHING YOU WATCHING ME BILL WITHERS (Columbia FC 39887)	28	2	
29 MATERIAL THANGZ THE DEELE (Solar/Elektra 960410)	30	6	
30 NEW EDITION ★ (MCA-5515)	27	42	
31 STARCHILD ★ TEENA MARIE (Epic FE 39528)	31	31	
32 NIGHTSHIFT ★ COMMODORES (Motown 6124 ML)	24	25	
33 GRAVITY KENNY G & G FORCE (Arista ALB-8282)	32	9	
34 KLIQUE (MCA 5532)	41	10	
35 PRIVATE DANCER ★ TINA TURNER (Capitol ST-12330)	34	12	
36 SWEEP AWAY ★ DIANA ROSS (RCA AFL 1-5009)	37	46	
37 DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	35	11	
38 TAKE NO PRISONERS PEABO BRYSON (Elektra 61427)	38	5	
39 SOME OF MY BEST JOSES ARE FRIENDS GEORGE CLINTON (Capitol ST-12417)	47	3	
40 RADIO M.U.S.C. MAN WOMACK & WOMACK (Elektra 60496)	40	7	
41 DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	36	13	
42 READ MY LIPS MELBA MOORE (Capitol ST 12382)	42	16	
43 SEEKRET KLEER (Atlantic 81254-1)	43	5	
44 CONTACT POINTER SISTERS (RCA AFL 1-8056)	—	1	
45 IT'S GONNA BE ALRIGHT CHERYL LYNN (Columbia FC 40024)	54	2	
46 RAIN FOREST PAUL HARCASLE (Profile PRO-1208)	39	4	
47 MAGIC FOUR TOPS (Motown 6133 ML)	44	7	
48 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	48	16	
49 GAP BAND VI THE GAP BAND (Total Experience/ RCA TELB-5705)	46	28	
50 THE COMPLETE STORY OF ROXANNE... THE ALBUM (Compeat/PolyGram 671014-1)	55	3	
51 20/20 ★ GEORGE BENSON (Warner Bros. 9 25178-1)	45	26	
52 PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	43	34	
53 LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	52	19	
54 THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-90281-1)	60	2	
55 WORLD CLASS THE WORLD CLASS WRECKIN' CRU (Kru-Gut KC 004)	61	2	
56 THE DREAM OF THE BLUE TURTLE STING (A&M-SP 03750)	62	2	
57 HORSIN' AROUND CARRIE LUCAS (Constellation/MCA 5513)	63	2	
58 WHEN THE BOYS MEET THE GIRLS SISTER SLEDGE (Atlantic 81255)	50	5	
59 SEXY THING TRYONE DAVIS (Future 1001)	65	2	
60 SODA FOUNTAIN SHUFFLE ★ EARL KLUUGH (Warner Bros. 92562-1)	56	10	
61 R.J.'s LATEST ARRIVAL (Atlantic 7-81260-1)	—	1	
62 WRAP YOUR BODY ONE WAY (MCA 5552)	—	1	
63 I FEEL FOR YOU ★ CHAKA KHAN (Warner Bros. 9 25162-1)	64	35	
64 TRULY FOR YOU ★ THE TEMPTATIONS (Gordy/Motown 6119 GS)	53	17	
65 PICK-N-CHOOSE RADIANCE (Qwest/Warner Bros. 9- 25153-1)	—	1	
66 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	51	14	
67 LIKE A VIRGIN ★ MADONNA (Sire/Warner Bros. 9-25157-1)	58	28	
68 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	68	5	
69 BE YOURSELF TONIGHT EURHYTHMICS (RCA AFL 1-5429)	69	4	
70 SO GOOD ★ THE WHISPERS (Solar/Elektra 60382-1)	59	40	
71 FINESE GLENN JONES (RCA AFL 1-8036)	66	44	
72 IF LOOKS COULD KILL THE REDDINGS (Polydor/PolyGram 823 324-1)	71	10	
73 DANGEROUS NATALIE COLE (Modern/Atlantic 90270)	57	7	
74 ESCAPE □ WHODINI (Jive/Arista JLB-8251)	73	34	
75 DREAM INTO ACTION □ HOWARD JONES (Elektra 60390-1)	70	5	

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

THE RHYTHM SECTION

ANDRE THE GIANT — Like it or not, Andre Cymone is identified with the Minneapolis contingent of funk/rock performers headed up by his old friend Prince. Now with his third Columbia LP, "Andre Cymone," the relationship is again solidified. The first single, "The Dance Electric," is written, arranged and produced by Prince. Hubert Eaves (D-Train, Cheryl Lynn) produced the track "Sweet Sweet Sensuality." The rest of the LP was produced by Cymone. Prince's explosion didn't surprise Cymone. "Not at all," he says, "I always knew that he was going to do real well, because he's a very, very talented individual. I just could see it coming. That's part of the reason why I wanted to kind of get back and let it happen. I was totally being tossed in between all that. Everytime I would do something



ANDRE CYMONE — Columbia star out from under Prince's shadow recording with old friend — Prince.

and he would do something — it was like him, but there was this other guy — so I just kind of backed off and checked it out. I thought it was great. He made me really proud and gave me a lot of inspiration." After growing up with Prince and forming a band with him and Morris Day, Cymone spent his first few years in the limelight as Prince's bassist. The successful emergence of Prince and the Time and the subsequent recognition of Minneapolis as a thriving musical scene made Cymone's talents a highly attractive commodity. Many label execs were eager to turn Cymone into their own Prince. "There wasn't a lot I could do except be myself," Cymone says. "I knew that once people became familiar with my music, they'd realize that there is a big difference between Prince and myself." Prince himself must be aware of this dilemma, for the music of Cymone's new single bears only faint resemblance to Prince's recent work. Although reaching for a mass audience, Cymone exhibits the funkier base that Prince abandoned, or at least compromised, to become the rock star of the season. So with the elements in place to achieve Cymone his own distinct identity, he is hitting the road for a tour that will feature a "down to earth stage show" and perhaps a welcome respite from the exhibitionist tendencies that have generally gummed up the outstanding music coming from Minneapolis. Beyond that, Cymone is also looking for a visual career and hints that a production may be in the works featuring him as a James Bond-type character (which could mean anything from the *Last Dragon* to *Smiley's People*). Whatever the role, you can be sure it will be designed to distinguish itself from that other guy from Minneapolis.

BROOKLYN SHOWCASES — The Martin Luther King Jr. concert series is in full swing at Brooklyn's Old Boys High Field. The Monday night series has already featured Nina Simone, Lionel Hampton, the Manhattans and Phyllis Hyman. This week (22) it's the Four Tops and the Temptations. Still to come are Etta James, Bobby "Blue" Bland and Pieces of a Dream (August 5), The Count Basie Orchestra with Sarah Vaughan (August 12) and Mighty Sparrow, Carlene Davis and the Magnum Band (August 19). The field is located between Midwood Street and Rutland Road between Schenectady and Troy Avenues.

HIP HOP REPORT — Tommy Boy's second compilation album, "Power Jam '85" is out. It features all the company's 12-inch singles released since January including "She's Wild" by Hiko & the Great Peso, "Non-Stop" by Sweet Trlo, "Facts of Life" by Rock Squad, "Believe In Yourself" by Double Cross M.C.s, "He's Got The Beat" by Whiz Kid, and others. Also released are Lessons I, II and III by Double Dee and others. Also released are Lessons I, II and III by Double Dee and Steinski, and upcoming releases include Afrika Bambaataa's "Funk You" (ahem), "Burning Up The Airwaves" by Shango and "They Made A Mistake" by G.L.O.B.E. & Pow Wow.

NOTES IN THE NIGHT — Jimmy Cliff's new album is "Cliff Hanger." The first single is "Hot Shot." Cliff is also represented by Bruce Springsteen's recording of Cliff's "Trapped" on the "We Are The World" LP and will return to the big screen in *Club Paradise*, which stars Robn Williams, Peter O'Toole, Twiggy and several veterans of SCTV and *Saturday Night Live* . . . Bona Fide Publishing, owned by Otis Stokes, producer and lead vocalist for Lakeside, has signed a three year co-publishing deal with Screen Gems-EMI Music . . . UTFO will open for New Edition at the Westbury Music Fair July 27 at 4 and 8 p.m. and July 28 at 3 and 7 p.m. . . . Clarence Carter is the first artist signed to Atlanta-based Ichiban Records. A single, "Messin' With My Mind," has just been released . . . Roy Ayers will travel to Guatemala City to do two special concerts August 1 and 2. The invitation is a result of Ayers' four-week tour of West Africa last year under the auspices of the U.S. government's USICA organization . . . Street heroes Full Force were at their regular haunt, Sound Heights Recording taping a radio interview for Westwood One with Lisa Lisa . . . Elektra's Starpoint has a new LP called "Restless." "Object Of My Desire" is the first single . . . Patti La Belle, on her belated invitation to Live Aid: "I don't let my ego get bigger than my voice . . . I'm pleased that they asked me, I'm delighted to participate, and I hope this whole thing feeds a lot of hungry kids and makes the audience happy. I don't think anything else is important."



BLOW MARCHES ON — Rap star Kurtis Blow poses with kids who auditioned to appear in the March of Dimes national telethon July 4. Blow appeared in a rap video for the national campaign to fight birth defects.

Rusty Cutchin

MOST ADDED



STRONG ADDS

Object Of My Desire — Starpoint — Elektra
 Oh Shella — Ready For The World — MCA
 Papa's Got A Brand New Pigbag — The Silent Underdog — Profile
 All Fall Down — Five Star — RCA

STATION ADDS

WENN — Birmingham — Mychael Starr — MD
 Bar-Kays
 Dazz Band
 Pointer Sisters
 Sheila E.
 Stars on 45

WHRK — Memphis — Jimmy Smith — MD
 Sheila E.
 Pointer Sisters
 One Way
 Bar-Kays
 B. Ocean
 Five Star

WUFO — Buffalo — Jeff Grant — PD
 B. Withers
 Fat Boys
 G. Benson
 S. Lattisaw
 V. Underwood
 B. Paul
 Juicy

KKDA — K104-FM — Dallas — Terri Avery — MD
 B. Ocean
 Ready For The World
 Change
 P. Bryson and C. Khan
 New Edition
 H. Johnson

WUSL "Power 99" — Philadelphia — Jeff Wyatt — PD
 Starpoint
 Shannon
 Dazz Band
 T. Marie

WDAS-FM — Philadelphia — Joe Tamburro — PD
 B. Withers
 Starpoint
 Kool & The Gang
 Brass Connection
 B. Ocean
 B. Paul
 Emotions
 G. Harrell

WCIN — Cincinnati — Steve Harris — MD
 Four Tops
 Kool & The Gang
 Pointer Sisters
 C. Lynn
 Mai Tai

KJLH — Los Angeles — Doug Gilmour — MD
 Mary Jane Girls
 M. Jonzun
 H. Alpert

WOKB — Orlando — Rodney Baltimore
 G. Guthrie
 Atlantic Starr
 9.9
 Dazz Band
 M. Lovesmith
 C. Lucas
 A. O'Neal
 B. Ocean
 Mai Tai
 Ready For The World

WXYV-FM — Baltimore — Mark Williams — PD
 A. Robotnik
 U.T.F.O.
 Boogie Boys
 Womack & Womack
 Starpoint
 B.T. Express
 Klymaxx
 V. Underdog
 Loose Ends
 Newcleus
 Roxanne Shante

WPAL — Charleston — Don Kendricks — PD
 Pointer Sisters
 B. Withers
 Dazz Band
 P. LaBelle
 Five Star
 D. Edwards

WJLB "FM98" — Detroit — Cecilia Whitmore — MD
 Emotions
 P. LaBelle
 C. Lynn
 B. Ocean



STEPHANIE CELEBRATES — Stephanie Mills was recently honored at a reception held at the Sheraton Premiere Hotel in Los Angeles celebrating the release of her new single, "Bit By Bit (Theme From Fletch)" from the MCA Records motion picture soundtrack album, "Fletch." Joining in the festivities (l-r) are: Rene Moore and George Duke, both producing tracks on Mills' forthcoming album; Stephanie Mills; Joe Sample of the Crusaders; Angela Winbush, also a producer on Mills' forthcoming album.

WYLD-FM — New Orleans — Dell Spencer — PD
 Pointer Sisters
 Klymaxx
 Ready For The World
 C. Lucas
 J. Johnson's Revue
 Con Funk Shun
 Full Force
 Mary Jane Girls

WTLC-FM — Indianapolis — Kelly Carson — PD
 Dazz Band
 M. Sembello
 Loose Ends

KHYS-FM — Port Arthur — Doug Davis — MD
 Skool Boyz
 Ready For The World
 Sade
 Don Henley

T. Turner
 Shannon
 J. Burton
 Silent Underdog
 Hico and The Great Peso
 C. Lucas

WEDR — Miami — George Jones — PD
 B. Jane
 Sly & Robbie
 Boogie Boys
 RJ's Latest Arrival
 Dayton
 J. Blackfoot
 J. Johnson's Revue
 Sheila E.
 Masterdon Committee
 Generation Band
 Kleeer
 Shannon
 World Class Wreckin' Cru
 J. Knight
 N. Thomas

AIR CHECK

Station: **KYOK AM Stereo**
 Market: **Houston**
 P.D.: **Steve Hegwood**

KYOK

"Houston is a very FM-oriented city, but I think we're doing a good job with the station and I think we are making inroads in the teen market," says P.D. Steve Hegwood of Houston's stereo AM KYOK. With the station a year and a half, Hegwood has helped transform KYOK from a basically black adult contemporary/news and talk station to locally attuned and young-adult oriented competitor.

"With summer here, our emphasis on the teen demo is even greater, but we are this way all year round. We are very heavy into what is happening in the local clubs, we play a lot of club records and are obviously strong into the black contemporary hits, the top five pop hits like 'Shout' or 'Sussudio' and things that are mass appeal," explains Hegwood.

KYOK is a 5,000-watt station owned by All-Pro which also owns Los Angeles' KACE. The station's air personality line-up is: Mike "The Real Deal" Neil, 6-10 a.m.; Ross "The Boss" Holland, 10-2 p.m.; Steve "Your Buddy" Hegwood, 2-6 p.m.; J. C. Star, 6-10 p.m.; Stevie T., 10-2 p.m.; and Dewan Allan, 2-5 a.m. The station airs gospel music every weekday morning from 5-6 a.m. Other out-of-format programming includes a two-hour show each evening from midnight - 2 a.m. called the "Passion Zone" which plays lover's requests and slow music exclusively. Others are "Awesome Oldies" each Saturday morning from 6-10 a.m. hosted by the KYOK's operations manager Rick Roberts and three talk shows each Sunday evening concerning social issues and sports.

Hegwood comments that the station is very committed to being involved in the local area — its slogan is "KYOK — Touching and Feeling the Community" — and that it gets extensive call-in participation during its talk shows. Also emphasized at the station is promotional giveaways and concert promotion.

As far as the KYOK's status as an AM stereo, Hegwood notes, "I think that if enough manufacturers get the radios out to the consumer, it would definitely be an asset, but it has been proven that AMs can work if the stations are programmed right and everyone is willing to work together for the same goals."

URBAN PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Veda Smith	WOL-AM	Washington D.C.

Song: *Swing Low*
 Artist: *R.J.'s Latest Arrival*
 Label: *Atlantic*

Comments:

"'Swing Low' has a good beat and it's very danceable along with being funky. It's basically a teen oriented record but we have some adults that like it also. We were the first station in the market to jump on the single now it's receiving play on other stations. Washington is one of those cities that is slow picking up on new records, but when they do it's around for awhile. Also an LP cut entitled "Single Life" from the album of the same name by Cameo is really taking off really big."

BLACK/URBAN RETAIL

HOT NEW SELLER

T. Marie
Maze

Skippy White's — Boston — Mark Siegel
L. Vandross
F. Jackson
Rappin' 2
U.T.F.O.
Cameo

Sikhulu's Record Shack — New York — Sikhulu Shange
F. Jackson
W. Houston
Prince
L. Vandross
D. Ross

Webb's Department Store — Philadelphia — Bruce Webb
F. Jackson
L. Vandross
R. James
M. Baye
U.T.F.O.

Hill's Stereo — Connecticut — Mary Ann Saracino
A. Franklin
Pointer Sisters
P. Bryson
N. Cole
Maze

Birdland Records — Baltimore — Beverly Burston
L. Vandross
F. Jackson
Rene & Angela
U.T.F.O.
Prince

Music Liberated — Baltimore — Larry Jeter
W. Houston
F. Jackson
L. Vandross
Mary Jane Girls
M. Gaye

Scott's Wholesale — Indianapolis — Cheryl Gregory
F. Jackson
W. Houston
Cameo
L. Vandross
A. Franklin

V.I.P. Records — Inglewood, CA — John Chism
F. Jackson
L. Vandross
A. O'Neal
W. Houston
B. Withers

Importes, Etc. — Chicago — Paul Weisberg
L. Vandross
Fuzz Dance
Sleeping Bag's Best
Tommy Boy's Greatest Beats
Prince

Record Boutique — Winston-Salem — Archle Torain
Cameo
F. Jackson
L. Vandross
W. Houston
U.T.F.O.

H&W One-Stop — Dallas — Walter Jackson
F. Jackson
L. Vandross
Cameo
Prince
J. Johnson

Greensboro Record Center — Greensboro — Susie Hamlin
L. Vandross
W. Houston
Cameo
Prince
Con Funk Shun

Tara One-Stop — Atlanta — Jean Chapman
F. Jackson
L. Vandross
Cameo
Loose Ends
Prince

Gemini II Records — Chicago — Alonzo King
L. Vandross
Prince
F. Jackson
Wham!
B. Ocean

La Green's — Detroit — Steve Holsey
F. Jackson
L. Vandross
Run D.M.C.
Prince
W. Houston

Radio Doctors — Milwaukee — Paul Kessecki
F. Jackson
L. Vandross
W. Houston
Mary Jane Girls
G. Howard

Benson's House Of Records — Los Angeles — Robert Palacios
R. James
Lisa-Lisa
U.T.F.O.
J. Johnson's Revue
Mai Tai

Believe In Music — Wyoming, MI — Jim Marcusse

One Way
Cameo
F. Jackson
W. Houston
P. Collins

Record Theatre — Cincinnati — Mary Ann Morgan
F. Jackson
Prince
W. Houston
Loose Ends
Cameo

Dellclous Records — Inglewood, CA — Tommy Johnson
F. Jackson
L. Vandross
Cameo
Sade
Prince

Sure-Shot Records — Pasadena, CA — Ricky Wylick
F. Jackson
L. Vandross
W. Houston
Mary Jane Girls
J. Johnson's Revue

Fortune Records — Inglewood — Timmy Fortune
L. Vandross
F. Jackson
W. Houston
Kool & The Gang
M. Gaye

Penny Lane Records — Seattle — Debbie Schlerman
F. Jackson
Ready For The World
W. Houston
Loose Ends
Rene & Angela

John's Music — Los Angeles — Marie Jackson
W. Houston
F. Jackson
L. Vandross
Loose Ends
A. O'Neal

Jones & Harris — Richmond, CA — Robin Harris
F. Jackson
Cameo
W. Houston
L. Vandross
Prince



STRONGEST SALES

F. Jackson — Capitol
L. Vandross — Epic
W. Houston — Arista
Cameo — Atlanta Artists/PolyGram

STORE REPORTS

Shazada Enterprises — Charlotte, NC — Jack Gordon
L. Vandross
F. Jackson
W. Houston
J. Johnson's Revue
Prince

Platter Shack — Orlando — Della Wiggins
L. Vandross
F. Jackson
Loose Ends
T. Marie
A. Franklin

Gil's Records And Tapes — Houston — Gil Bultron
W. Houston
Sade
Maze
Con Funk Shun
U.T.F.O.

L&M Sound Center — Lumberton, NC — Malcolm McCallum
F. Jackson
L. Vandross
Kool & The Gang
U.T.F.O.
Mary Jane Girls

Brown Sugar Records — New Orleans — Dallas Washington
L. Vandross
F. Jackson
W. Houston

URBAN PROGRAMMER'S PICK

Retailer

Store

Market

Tim Taylor *Shazada Records* *Charlotte, NC*
And Tapes

Album: "Some Of My Best Jokes Are Friends"

Artist: George Clinton

Label: Capitol

Comment:

"Excellent funk revival in the true George Clinton style. Album sales from the first day have been excellent. Highlights of the album are 'Double Oh-Oh,' 'Pleasures Of Exhaustion' and 'Do It 'Til I Drop.' It's a must LP for in-store play; it's great!"



NOW THEIR COOL — New Edition was recently caught backstage celebrating its sold-out performances at the Universal Amphitheatre in Los Angeles. Prior to the show, the Boston-based quintet was honored by the Office Of The Mayor Of Los Angeles by proclaiming it "New Edition Day." The group was also presented with a special plaque incorporating its gold and platinum self-titled MCA Records album and gold single, "Cool It Now." Shown at the backstage festivities from left: Mindy Allison; Bobby Brown of New Edition; John Allison, regional branch manager, MCA Distributing; Ralph Tresvant and Michael Bivins of New Edition; Ray Parker Jr.; Ricky Bell of New Edition; Michael Ostroff, associate director of business and legal affairs, MCA Records; Ronnie DeVoe of New Edition; John Schoenberger, vice president of AOR promotion, MCA Records.

TOP 75 **12"** SINGLES

	Weeks On 7/20 Chart		Weeks On 7/20 Chart		Weeks On 7/20 Chart
1	19	THE ASYLUM (ITZ WEIRD) (EXTENDED & DESTRUCTION MIX)/5:11 & 7:06 PAUL HARDCASTLE (Chrysalis 4V9 42875)	1	8	
2	1	I WONDER IF I TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04 LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0520)	2	11	
3		ANGEL/INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40 MADONNA (Sire/Warner Bros. 0-20335)	3	8	
4		YOU SPIN ME ROUND (LIKE A RECORD) (MURDER MIX) MISTY CIRCLE (EXTENDED VERSION)/6:00 & 9:10 DEAD OR ALIVE (Epic 49-05208)	4	11	
5		UNEXPECTED LOVERS (EXTENDED VERSION) LIME (TSR 837)	5	7	
6		FREeway OF LOVE (ROCK MIX & EXTENDED REMIX)/4:40 & 6:28 ARETHA FRANKLIN (Arista AD 1-9355)	9	4	
7		RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR (NEW MIX)/7:25 & 6:48 PRINCE AND THE REVOLUTION (Paisley Perk/Warner Bros. 0-20355)	16	3	
8		SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15 PHIL COLLINS (Atlantic DMD 831)	6	14	
9		ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:48 FREDDIE JACKSON (Capitol V-8640)	7	15	
10		THE PERFECT KISS/THE KISS OF DEATH/PERFECT PIT (ORIGINAL & DUB)/6:48 & 8:24 NEW ORDER (Owest/Warner Bros. 0-20330)	10	7	
11		HANGIN' ON A STRING (CONTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION) 6:00 & 5:06 LOOSE ENDS (MCA 23543)	12	11	
12		CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00 JESSE JOHNSON'S REVUE (A&M SP 12129)	8	9	
13		TOO TURNED ON (EXTENDED & DUB VERSION)/6:17 & 6:00 ALISIA (Vanguard SPV-82)	18	5	
14		CITY LIFE/FLY GIRL (EXTENDED VERSION) 5:46 THE BOOGIE BOYS (Capitol V-8645)	24	7	
15		ALL NIGHT (EXTENDED & DUB MIX)/6:20 & 6:30 TRINERE (JAM PACKED JPI 104)	15	8	
16		THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/6:04 & 6:00 SKIPWORTH & TURNER (4th & B'way/Island B'way 414)	11	15	
17		SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15 RENE & ANGELA (Mercury/PolyGram 880 731)	13	10	
18		THE ROOFS ON FIRE/SCRATCHIN' & JIVIN' (HERE) ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 235)	26	4	
19		THINGS CAN ONLY GET BETTER/3:59 HOWARD JONES (Elektra ED 5043)	19	19	
20		WOULD I LIE TO YOU? (EXTENDED MIX)/HERE COMES THAT SINKING FEELING/4:59 & 5:40 FURYTHMICS (RCA PO 14079)	17	11	
21		DANGEROUS (REMIX) NATALIE COLE (Modern/Asthetic 0-96885)	20	10	
22		THE FAT BOYS ARE BACK (EXTENDED VERSION & INSTRUMENTAL)/6:10 & 5:42 FAT BOYS (Sutra SUD 034)	37	2	
23		BURNING FLAME (EXTENDED DANCE MIX & DUB VERSION)/7:07 & 6:14 VITAMIN Z (Geffen/Warner Bros. 0-20325)	23	21	
24		RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20 SHAWN BROWN (JWP 1456)	22	14	
25		SHOUT (U.S. & U.K. REMIX)/8:02 & 7:41 TEARS FOR FEARS (Mercury/PolyGram 880-929-1)	49	2	
26		DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/6:07 & 4:57 SHANNON (Mirego/Asthetic DMD 826)	21	18	
27		SWING LOW (LONG VERSION & DUB MIX)/5:42 & 5:25 R.J.'S LATEST ARRIVAL (Atlantic DMD 847)	29	5	
28		GLOW (REPRISE INSTRUMENTAL)/6:56 & 6:16 RICK JAMES (Motown 4538GG)	32	3	
29		EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12 WHAMI! (Columbia 44-05180)	25	8	
30		EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)/5:40 TEARS FOR FEARS (Mercury/PolyGram 880 659)	27	15	
31		LEADER OF THE PACK (SPECIAL INSTRUMENTAL MIX & EXTENDED VERSION)/4:36 & 5:27 UTFO (Select FMS 62259)	31	4	
32		IT'S NOT TOO LATE/NOT TOO LATE TO (DUB & EXTENDED VERSION)/5:50 & 6:55 SEQUAL (Joey Boy ID5003)	35	5	
33		FUZZ DANCE (EP) VARIOUS ARTISTS (Sire/Warner Bros. 1-25273)	36	3	
34		CALL ME/WE CLOSE OUR EYES (INDISCRIMINATE MIX)/6:10 & 6:42 GO WEST (Chrysalis 4V9 42871)	34	7	
35		FRESH IS THE WORD/FRESH IS THE BEAT (DUB CLUB & RADIO MIX)/4:58, 5:59 & 3:42 MANTRONIX with M.C. TEE (Sleeping Bag S.L.X-0014)	38	13	
36		FRESH (REMIX & DANCE MIX)/5:45 & 6:30 KOOL & THE GANG (De-Lite/PolyGram 880 623-1)	28	17	
37		GET IT ON/GO TO ZERO (45 MIX & EXTENDED MIX) POWER STATION (Capitol V-8646)	30	8	
38		FIDELITY (EXTENDED & SPECIAL DUB VERSION)/7:15 & 6:03 CHERYL LYNN (Columbia 44-5200)	43	4	
39		ALL HUNG UP (DUB VERSION)/5:41 & 7:20 ANGELA (Sutra SUD 030)	39	6	
40		PEOPLE ARE PEOPLE (EXTENDED VERSION) DEPECHE MODE (Sire/Warner Bros. 0-20214)	45	4	
41		FRENCH KISS (EXTENDED VERSION)/5:40 & 4:39 LE FOXHE (Telstar TCT 2340)	41	5	
42		BAD BOYS (VOCAL & DUB MIX)/5:54 & 5:44 BAD BOYS featuring K LOVE (Sterite/Fantasy D-240)	54	2	
43		NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09 PATTI LABELLE & HAROLD FALTERMEYER (MCA 23534)	40	24	
44		SANTIFIED LADY (INSTRUMENTAL)/5:30 MARVIN GAYE (Columbia 44-05188)	14	12	
45		CALL ME MR. TELEPHONE (ANSWERING SERVICE) (DUB VERSION)/6:25 & 6:12 CHEYNE (MCA 23546)	33	12	
46		LOVE & PRIDE (EXTENDED & DUB MIX)/6:14 & 4:05 KING (Epic 49-05236)	50	3	
47		STIR IT UP (EXTENDED VERSION & EDIT)/7:13 & 5:25 PATTI LABELLE (MCA 23567)	60	2	
48		EVERYTIME YOU GO AWAY (EXTENDED VERSION)/THIS MEANS ANYTHING/7:52 & 3:13 PAUL YOUNG (Columbia 44-05196)	46	8	
49		PADLOCK (LONG & SHORT VOCAL)/6:54 & 3:53 GWEN GUTHRIE (Gerego/Island ITG-2001)	—	1	
50		BIT BY BIT (THEME FROM "FLETCH")/4:44 STEPHANIE MILLS (MCA 23564)	58	2	
51		THE PARTY HAS JUST BEGUN (VOCAL & INSTRUMENTAL)/6:30 FRESTYLE (Music Specialists Inc. MSI 108)	51	3	
52		IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16 MARY JANE GIRLS (Motown 4529MG)	42	21	
53		BLACK CARS (SPECIAL DANCE MIX & INSTRUMENTAL DUB MIX)/5:55 & 3:42 GINO VANNELLI (HME 4W9-05205)	44	7	
54		GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME/6:30 GRANDMASTER FLASH (Elektra 0-66908)	53	10	
55		ELECTRIC LADY (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 5:52 CON FUJNK SHUN (Mercury/PolyGram 880 636-1)	47	11	
56		ATTACK ME WITH YOUR LOVE (EXTENDED VERSION)/6:31 & 4:15 CAMEO (Atlanta Artists/PolyGram 880 744-1)	—	1	
57		POSSESSION OBSESSION/DANCE ON YOUR KNEES/(EXTENDED & MIXED VERSION)/6:29, 6:39 & 5:07 DARYL HALL/JOHN OATES (RCA JW14099)	56	5	
58		CANNONBALL (EXTENDED & INSTRUMENTAL VERSION)/7:42 & 10:00 SUPERTRAMP (A&M SP 12130)	—	1	
59		ITCHIN' FOR A SCRATCH (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:00 THE FORCE MD'S (Tommy Boy TB862)	57	8	
60		DOUBLE OH-OH (MASHED MIX & MIXING PARTS)/7:33 & 13:09 GEORGE CLINTON (Capitol V8642)	—	1	
61		TONIGHT (LOVE WILL MAKE IT RIGHT) (VOCAL & DUB VERSION)/7:24 & 6:46 HANSON & DAVIS (Fresh FRE-001X)	53	8	
62		BODY SNATCHERS/CURIOUS (VOCAL & REMIX)/7:12 & 5:56 MIDNIGHT STAR (Solar/Elektra ED 5056)	48	8	
63		POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40 EXPOSE (Arista ADI 93260)	66	20	
64		DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40 SIEDAH GARRETT (Owest/Warner Bros. 0-20302)	62	20	
65		YOU TALK TOO MUCH/DARYLL & JOE (KRUSH GROOVE 3)/6:50 & 6:30 RUN DMC (Profile PRO 7069)	55	10	
66		FREAK-A-RISTIC (DUB & SPECIAL DANCE MIX)/6:50 & 6:24 ATLANTIC STARR (A&M SP121260)	52	20	
67		CRAZY IN THE NIGHT (BARKING AT AIRPLANES) (DANCE MIX)/BARKING AT AIRPLANES PART II (DUB MIX)/5:10 & 4:59 KIM CARNES (EMI America V-7857)	69	9	
68		BIG MOUTH (BEAT BOX MIX)/5:07 & 3:00 WHODINI (Jive/Arista JSI 9332)	68	19	
69		ONE BAD APPLE (VOCAL & DUB MIX)/4:56 & 5:25 NOLAN THOMAS (Emergency EMDS 8550)	87	9	
70		WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia VS 205179)	64	18	
71		MATERIAL THANGZ (VOCAL & INSTRUMENTAL VERSION)/3:59 & 7:06 THE DEELE (Solar/Elektra ED 5051)	61	9	
72		DEEP INSIDE YOUR LOVE/I'M THE ONE WHO LOVES YOU/4:22 & 4:32 READY FOR THE WORLD (MCA 23541)	63	9	
73		DANGEROUS (DUB VERSION)/6:25 & 6:40 PENNY FORD (Total Experience TED1-2614)	73	7	
74		DON'T YOU (FORGET ABOUT ME)/6:23 SIMPLE MINDS (A&M 12125)	74	19	
75		KING TUT (REMIX)/5:40 PAUL HARDCASTLE (Profile PRO-7070)	75	9	

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

12" REVIEWS

ROBEY (Silver Blue/CBS 4Z9 05250)
Killer Instinct (6:35) (Robey-Walsh-Dyan) (CBS Inc.) (Producer: Joel Diamond)
 After the success of vocalist Robey's version of "One Night In Bangkok," vocalist Robey has become something of a club darling, and this energetic and pop-colored cut should capitalize on that position.

READY FOR THE WORLD (MCA 23572)
Oh Sheila (6:48) (Ready For The World Music-Excalibur Lace Music-Trixie Lou Music/BMI) (Riley-Strozier-Valentine) (Producer: Ready For The World) (Remix: Louil Silas, Jr.)
 With a nicely paced intro, this extended version of Ready For The World's "Oh Sheila" still draws on elements of Prince's music, while carving its own niche out of the technology.

450 SL (Golden Boy 126)
The Rock (5:55) (Rimpau-Aloa Music/BMI) (Producer: John Scroggins-Donald Ballard)
 A nicely progressive groove which sports an anti-cocaine message. Beginning to get picked up as a 7", this club mix could break in the urban clubs.

GOLDEN GIRLS (Tommy Boy 860)
Too Cute (5:24) (Jonzun) (T-Boy Music-Boston Intl. Music/ASCAP) (Producer: Soni Jonzun)
 This Soni Jonzun project is a slow-grooving funk tune which makes up in soul dynamics what it lacks in song writing spark.

MOST ACTIVE



STRONG ACTIVITY

"Raspberry Beret" — (Warner Bros.) — Prince and The Revolution
 "I Wonder If I Take You Home" — (Columbia) — Lisa Lisa And The Cult Jam With Full Force
 "Freeway Of Love" — (Arista) — Aretha Franklin

CLUB PICK

"All Fall Down" — Five Star — (RCA)
Club: The Ready Room
Pool: Dancing Disc's of Denver
Disc-Jockey: Dwight Rawlins
Location: Denver

Comments:
 "The first time I played this cut, it packed the dance floor. Sales have been very good on both LP and single. Excellent crossover potential. Radio has picked up on it, so it should do well."

RETAILER'S PICK

"Hot You're Cool" — General Public — (IRS)
Store: Camel Records
Manager: Sam Gennawey
Location: Huntington Beach

Comments:
 "It's a great song and I'm real glad they didn't deviate too much from the album version. A real nice 12." The initial sales have been fantastic. General Public is always a big seller for us. Also, the dub mix is superb."

TOP 15 MUSIC VIDEOS

1	WOULD I LIE TO YOU? Eurythmics (RCA)	1	5
2	RASPBERRY BERET Prince And The Revolution (Warner Bros.)	5	2
3	TAKE ON ME A-HA (Warner Bros.)	6	5
4	FREEWAY OF LOVE Aretha Franklin (Arista)	7	3
5	NEVER SURRENDER Corey Hart (EMI America)	—	1
6	POSSESSION OBSESSION Daryl Hall/John Oates (RCA)	4	4
7	A VIEW TO A KILL Duran Duran (Capitol)	2	8
8	ST. ELMO'S FIRE (MAN IN MOTION) John Parr (Atlantic)	—	1
9	SHOUT Tears For Fears (Mercury)	—	1
10	GET IT ON (BANG A GONG) The Power Station (Capitol)	—	1
11	WHAT ABOUT LOVE? Heart (Capitol)	10	2
12	SUSSUDIO Phil Collins (Atlantic)	3	12
13	PEOPLE ARE PEOPLE Depeche Mode (Sire)	12	3
14	POWER OF LOVE Huey Lewis And The News (Chrysalis)	—	1
15	INTO THE GROOVE Madonna (Sire)	8	10

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

TOP 15 MUSIC VIDEOCASSETTES

		Weeks On 7/20 Chart	
1	WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	2	2
2	MADONNA Madonna (Warner Music Video 3-38101)	1	2
3	DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	4	2
4	PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	6	2
5	WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	7	2
6	ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	3	2
7	U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	5	2
8	SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	8	2
9	VISIONS Diana Ross (MusicVision 6-20454)	9	2
10	AIN'T THAT AMERICA John Cougar Mellencamp (MusicVision 6-20455)	12	2
11	ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	—	1
12	YESTERDAY ONCE MORE Carpenters (MusicVision 6-21005)	13	2
13	AN AMERICAN BAND The Beach Boys (Vestron VA 4181)	—	1
14	JAZZIN' FOR BLUE JEAN David Bowie (Sony Video 97W50002)	15	2
15	DANCING ON A VALENTINE Duran Duran (Sony Video 97W5075)	10	2

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES

Executive Monitor

Discovery Music Network executive vice president and chief operating officer **Dain Eric** has resigned his post with the company. Eric's decision was due to his "lack of belief in the company's ability to put the network on the air, to properly fund it, and the numerous missed launch dates . . ." His plans have not as yet been made public . . . **Media Home Entertainment** has announced the promotion of **Pam Tourangeau** to the post of director of publicity. She replaces **Vicki Greenleaf**, who has joined the publicity staff at **20th Century Fox** . . . **Tony Wells** has been appointed managing director of **Warner Home Video**, Australia and New Zealand. Wells will be based in Sydney . . . **Home Box Office** has named **Bill Nelson** vice president and controller. Nelson formerly served as HBO's vice president of sales

and marketing . . . Angelo D'Amelio has been appointed vice president/chief financial officer at **Thorn EMI/HBO Home Video**. He comes to Thorn EMI/HBO from New York Air, where he served as controller . . . **MGM/UA Home Video** has appointed **Alan A. Benjamin** to the post of senior vice president of business and legal affairs. Benjamin worked closely with the MGM/UA Home Video Division in his previous position as counsel to the **Home Entertainment Group**. Also at MGM/UA Home Video, **Jeffrey D. Ivers** has been appointed to the post of vice president of financial planning and operations. Ivers also comes to MGM/UA Home Video from the Home Entertainment Group, where he served as corporate controller.

AUDIO/VIDEO

IT WASN'T WOODSTOCK — Those of us who couldn't make it to Live-Aid in person probably watched most of it on **MTV** (or one of the myriad of independents which broadcast it) and then caught some highlights on **ABC's** prime time coverage. Primarily, though, it was **MTV** that captured Live-Aid live. Consequently, network ratings couldn't compete. According to an article in the *Los Angeles Times*, **ABC** reported a mere 28 percent major market share. **MTV** says it reaches some 27.3 million homes. That's more than enough to take a bite out of network programming, and take a bite out of it it did. Live-Aid was something of a barometer of viewing trends, in fact. Gone are the days of major event exclusivity on one of the free tv networks, especially when a basic service channel like **MTV** has a piece of the pie. As subscription channels grow, broadcast networks continue to lose their traditional footing. Live-Aid was an example of that evolutionary cycle. It also Woodstock into the pages of history books once and for all, making that ritualistic celebration of a generation seem frivolous and self-centered in comparison. Several givens of the past slipped a little during the Live-Aid concerts. Perhaps hunger will be one of them.

IT WASN'T MTV — Though company execs say the channel has been "postponed" indefinitely, a source from the grounded **Discovery Music Network** said plans for a full-fledged 24-hour music network do not look good at this point. In fact, one company exec, **Dain Eric**, even quit out of exasperation over corporate lags in getting the channel launched. The folks at **Discovery** would have us believe otherwise, but when *Audio/Video* finally caught up with Eric recently, certain aspects of the former executive vice president and chief operating officer's departure became clear: He quit. A formal press release from Eric's publicist states that Eric's decision was based on his "lack of belief in the company's ability to put the network on the air, to properly fund it, and the numerous missed launch dates . . ." (Missed launch dates for the **Discovery Music Network** are something *Audio/Video* is more than familiar with, having reported at least three of them). Eric's exasperation with the company was greatly enhanced when he caught **Discovery** telling a reporter he'd been "replaced," not that he had quit. According to Eric, the company was well aware of his threats to leave if the channel didn't get off the ground soon, and that his ultimate resignation came as no surprise. Eric's plans have not been announced as yet. The fact that they do not include **DMN** is a considerable loss to that company, or so it seems from the conflicting story as to his "departure." Meanwhile, hopes for at least one semi-rival to **MTV** look dim.



A ROYAL DUO — The "thin white Duke" (David Bowie) is pictured with the "Queen of Rock 'n' Roll" (Tina Turner) following Turner's U.K. HBO special in which Bowie made a surprise appearance.

VSDA FEEDBACK — In putting together this year's **VSDA** (Sheraton and Shoreham hotels, Washington, DC August 25-29), the association polled its regular membership on what topics would be most beneficial for seminars. The response was large — some 1,000 of them — and the **VSDA** has announced the topics they arrived at based on that feedback. They are as follows: The Art Of Retail Selling, The Art Of Merchandising the Home Video Retail Store, Managing Your Stress: How To Work, Relax and Enjoy, Theft Loss Is Profit Loss, Adult Video and Preservation of The First Amendment Rights: How The Video Retailer Copes, Effective Management Of Retail Store Personnel, Working With Your Distributor, Finance and the Video Retailer, Selling Hardware and Newspaper Advertising: How To Schedule, How to Evaluate. Eight of the 10 seminars will be given twice during the four-day convention. The Art of Retail Selling will be presented three times. Selling Hardware, but once.

REPLACEMENTS — With sympathy to actor **Mark Lindsey's** bad luck in legal names (Mark **Chapman**), another actor has been named in his place to play **John Lennon** in the forthcoming **NBC** movie for television, *Imagine: The Story Of John And Yoko*. The man is **Mark McGann** (another Mark: hope they've checked his last name carefully). Production is slated to begin this week in London, according to a spokesman for **NBC**, with an airdate expected sometime in November.

Gregory Dobrin

The Release Beat

CBS/Fox Video has five titles for release this month, with **Mel Brooks' Silent Movie** leading the pack. Released in 1976, *Silent Movie* features performances by **Marty Feldman** and **Dom DeLuise**. The tape runs 88 minutes and retails for \$79.98. Also from **CBS/Fox** for July: *American Dreamer*, with **Giancarlo Giannini** — 105 minutes for \$79.98; *A Man Called Horse*, with **Richard Harris**, — 115 minutes for \$59.98; *Monte Walsh*, featuring **Lee Marvin**, — 100 minutes for \$59.98; and last but not least, *The Class Of Miss MacMichael*, with **Glenda Jackson**, — 95 minutes for \$59.98. All of these titles were recorded in HiFi (*Silent Movie* and *American Dreamer* in Stereo) and are available in Beta and VHS . . . **Walt Disney Home Video** has announced its regular July release schedule, along with the shipment of *Pinocchio*, the *Limited Gold Edition II Cartoon Classics* and *Too Smart For Strangers*, which ship this month as well. The regular titles are: *The Sword And The Rose*, with **Glynis Johns**, running 91 minutes for \$69.95; *You And Me Kid Vol. IV*, an interactive program for parents and kids, running 112 minutes for \$49.95; *Stories And Fables Vols. 12 and 13*, running 50 minutes each and retailing for \$49.95; and *Asterix And Cleopatra*, retailing for \$49.95. From **Disney's Buena Vista Home Video** come two new **Hopalong Cassidy** adventures: *Devil's Playground* and *Sinister Journey* . . . **Embassy Home Entertainment** brings a special children's catalog promotion to the fore for July. The "Embassy Land: Fun 4 Sale!" as it is called, reduces an assortment of titles to \$19.95 and \$24.95.

FILMUSIC

GOLDSMITH — Even though the film studios and record companies continue their whirlwind scramble to assemble yet more pop-oriented soundtracks, there fortunately still exists a healthy balance within the film music world. In other words there's still room for the proven, more 'traditional' composers to remain productive and supply films with their special musical touches. Certainly, there's less room than before, yet conversely, the 'poptrack' trend has allowed for many new and highly imaginative writers to enter the field, resulting in a refreshing diversity among scores. One film composer who's been at the forefront of the profession long enough to see several stylistic trends come and go is **Jerry Goldsmith**. Being one of the best known and most respected composers around, his talents *always* seem

in demand, regardless of the course film music as a whole is taking at any given time. His stature reflects his ability to easily run the gamut from gentle ballads to epic themes, and his skill in blending the best of the 'old' with the state-of-the-art sounds of today. In fact, not only has Goldsmith proven adaptable to shifts in the art of writing scores, he's frequently contributed heavily in *creating* them. In recognition of all of this, he won an Academy Award for his score to *The Omen*; was nominated for 14 others (for films such as *A Patch Of Blue*, *The Sand Pebbles*, *Planet Of The Apes*, *Patton*, *Chinatown*, *Poltergeist* and *Star Trek — The Motion Picture*, among others); and won four Emmy awards, one of which was for the theme to *The Man From U.N.C.L.E.* Variety, then, is clearly a consistent characteristic of his work, and one which he considers extremely vital in keeping himself as creative as possible.

In a recent interview, Goldsmith discussed his career, first mentioning that he knew from childhood that film music was the field he wanted to wind up in. "I loved music," he mentioned, "and there weren't a lot of choices for composers. You either lived on grants or taught or did commercial work." Feeling inspired by the work of such film composers as **Alex North**, **Bernard Herrmann** and **Alfred Newman**, Goldsmith locked into that genre of music and never looked back. Now, after over 90 scores and countless other works, Goldsmith has few equals in his craft. He's also managed to avoid being categorized, although many of his scores are for action/adventure films. "I think there are periods where I do get typecast," he said. "People forget about some of the gentle, more intimate pictures I've done. I try, though, to pick different projects. My last few films have all been different from each other, intentionally." Goldsmith's most recent scores include *Rambo: First Blood Part II* (a huge seller for Varese Sarabande Records) and *Explorers* (which is being released on MCA Records and also features **Robert Palmer** and **Night Ranger**). For Goldsmith, the key is to enjoy what he does. "I also love challenges," he said, "No film is easy, but I think that forces the composer to work harder to turn out better music." Regarding his affinity for attempting new sounds, effects and instrumental arrangements, a la *Planet Of The Apes* most notably, Goldsmith commented, "We're very lucky in this business. We get paid to work with some of the best musicians and we can try anything we want. I never try and take the easy way out and I truly like doing things differently." As far as the pop trend is concerned, Goldsmith has decidedly mixed sentiments. While he doesn't feel the trend is a serious threat to composers of his 'school,' he is wary of the overuse and more significantly, of the *misuse* of commercially-oriented songs in today's scores. "We go through phases in the industry," Goldsmith observed. "In the '60s, every other score featured jazz, now it's pop songs. Personally, I'm a bit fed up with needless songs in films, even though I'm an admirer and a writer of pop music. It's just that they keep sticking songs in that have nothing to do with the film, sometimes even cutting them off right in the middle. That's the antithesis of what a score should be. Each film should be approached as an individual entity and scored accordingly. Today, there's gold in them thar soundtracks. It becomes patently absurd to have a song in a film only to promote sales of a single. The film must come first." Currently, Goldsmith is preparing for several concerts with the **San Diego Symphony**, composing a piece for a later performance by the **Dallas Symphony Orchestra**, and in the midst of or soon to be scoring at least five films, with many others to follow without doubt. The first of these will be *King Solomon's Mines*, a light action adventure film he's very enthused about working on. The main reason, not surprisingly, is that the score will be a challenge.

ONE . . . NUMBER ONE — Every time either **Sean Connery**, **George Lazenby** or **Roger Moore** has turned toward the camera, crouched and fired, audiences have known not only that another James Bond film is under way, but also that a new and unusual theme song is about to be heard. Most recently, the song, of course, was **Duran Duran's** "A View To A Kill," released on Capitol Records. As it's turned out, the song joins and now appears ready to *top* the list of successful Bond songs, having climbed to the number one spot on *Cash Box's* singles chart. Meanwhile, the soundtrack itself is bulleting up the album chart. Among the most famous, and best, of the previous Bond themes are "Goldfinger," "You Only Live Twice," "Live and Let Die," "Nobody Does It Better" (from *The Spy Who Loved Me*); and "For Your Eyes Only."

KEEPING TRACK — The big film, and potentially big soundtrack, of the summer is *Back To The Future*. The soundtrack, released on MCA Records, is already climbing the LP charts, and has spawned the hit single, "Power Of Love," by **Huey Lewis and the News**. . . **Tina Turner's** "We Don't Need Another Hero," from *Mad Max Beyond Thunderdome* (please see accompanying story) is rapidly climbing *Cash Box's* singles chart. Capitol Records is releasing it . . . Atlantic's single, "Man In Motion" from *St. Elmo's Fire*, is another prominent film song. **John Parr** is the performer . . . "Invincible (Theme From *The Legend Of Billie Jean*)" is garnering a lot of attention as well right now. The single, released by Chrysalis, is sung by **Pat Benatar**.

Peter Berk



BMI HONORS JOHN WILLIAMS — At a recent BMI Motion Picture-Television dinner, composer John Williams, best known for his scores to *Jaws*, *Raiders of the Lost Ark* and the *Star Wars* trilogy, was presented with a special BMI achievement award. Pictured (l-r) are: Ron Anton, vice president, California; BMI; Frances Preston, senior vice president, performing rights, BMI; and Williams.

TOP 40 VIDEOCASSETTES

	Weeks On	7/20 Chart		Weeks On	7/20 Chart		
1	THE KARATE KID	1	9	21	FALLING IN LOVE	18	7
	RCA/Columbia Pictures Home Video 60406				Paramount Home Video 1628		
2	STARMAN	11	5	22	BACHELOR PARTY	21	19
	RCA/Columbia Pictures Home Video 20412				CBS/Fox Video 1440		
3	THE TERMINATOR	2	13	23	OH GOD, YOU DEVIL	20	11
	Thorn EMI Video TVA 2535				Warner Home Video 7470		
4	PLACES IN THE HEART	3	7	24	1984	30	5
	CBS/Fox Video 6836				USA Home Video 217-547		
5	MISSING IN ACTION	7	7	25	A NIGHTMARE ON ELM STREET	—	1
	MGM/UA Home Video MV 800557				Media Home Entertainment M 790		
6	2010 THE YEAR WE MAKE CONTACT	13	5	26	IRRECONCILABLE DIFFERENCES	23	15
	MGM/UA Home Video MB 800 591				Vestron Home Video VA 5057		
7	PROTOCOL	14	5	27	AVENGING ANGEL	34	3
	Warner Home Video 11454				New World Video 8506		
8	THE RIVER	8	5	28	COUNTRY	22	15
	MCA Home Video 80160				Touchstone 241		
9	CITY HEAT	6	9	29	RED DAWN	26	21
	Warner Home Video 11433				MGM/UA Home Video 11399		
10	THE COTTON CLUB	5	10	30	HEAVEN HELP US	27	17
	Embassy Home Entertainment 1714				Thorn EMI Video TVA 2986		
11	MICKI & MAUDE	15	5	31	NIGHT PATROL	38	7
	RCA/Columbia Picture Home Video 20456				New World Video 8425		
12	DUNE	4	9	32	SONGWRITER	24	5
	MCA Home Video 80161				RCA/Columbia Pictures Home Video 60437		
13	BODY DOUBLE	9	11	33	POLICE ACADEMY	25	29
	RCA/Columbia Pictures Home Video 6-20411				Warner Home Video 20016		
14	GHOULIES	10	5	34	BIRDY	—	1
	Vestron Home Video VA 5081				RCA/Columbia Pictures Home Video 60457		
15	THE FLAMINGO KID	—	1	35	WOMAN IN RED	36	23
	Vestron Home Video VA 5072				Vestron Home Video VA 5055		
16	TEACHERS	12	9	36	CHOOSE ME	29	5
	CBS/Fox Video 4728				Media Home Entertainment M787		
17	REVENGE OF THE NERDS	16	9	37	NINJA III — THE DOMINATION	28	9
	CBS/Fox Video 1439				MGM/UA Home Video 800546		
18	THE POPE OF GREENWICH VILLAGE	19	10	38	SUPERGIRL	39	13
	MGM/UA Home Video 800490				USA Home Video 217-515		
19	JOHNNY DANGEROUSLY	—	1	39	ALL OF ME	31	23
	CBS/Fox Video 1456				Thorn EMI Video TVA 2715		
20	THIEF OF HEARTS	17	17	40	OXFORD BLUES	32	9
	Paramount Home Video 1660				CBS/Fox Video 4725		

THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

Tina Turner Conquers New Terrain In *Mad Max Beyond Thunderdome*

By Peter Berk

LOS ANGELES — Madonna. Sting. Grace Jones. Diana Ross. Neil Diamond. Dolly Parton. Kenny Rogers. David Bowie. What, other than their prominence in the music world, do all of these singers have in common? The answer is that all of them, and several others, have ventured into the realm of acting, for the most part with decidedly successful results. Tina Turner's name may now be included, for although she had a role in the film version of *Tommy*, she has now truly launched what seems a promising career as a dramatic actress in *Mad Max Beyond Thunderdome*. The predominantly favorable reviews for Turner's performance as the formidable Aunty Entity suggest that yet another pop star has achieved the ultimate crossover . . . to a different profession. In order to discuss Turner's role in the new film, the third in the *Mad Max* series, *Cash Box* spoke with George Miller, who directed the movie (along with George Ogilvie).

When asked what led to the casting of Turner, particularly in such a major role (opposite Mel Gibson), Miller responded, "That just sort of evolved when we were writing the part of Aunty Entity. We were creating a woman who seemed to have a lot of the attributes that are associated with Tina's personality. Someone who's age isn't quite clear, someone who seems like a strong survivor and is a very charismatic force." At that point, Miller mentioned, the comparisons to Turner didn't reflect a serious intention to cast her. However, when production grew nearer, Miller made the decision to actually give Turner the role if she was interested.

As to whether the casting of Turner, who lacked experience, represented a risk, Miller said, "No, we worked a lot with people who hadn't acted before in the previous *Mad Max* films. More importantly, I had extensive conversations with Tina before shooting got under way about acting, and I realized that all performing is a form of acting in a sense." Detecting a natural instinct toward acting in Turner, Miller's only concern at first was whether she could master basic timing techniques and other vital fundamentals in time for filming.

As it turned out, Miller commented, "Tina is a great studier. She's very disciplined. We worked for a few days on

(continued on page 54)



TINA TURNS MOVIE STAR — Tina Turner displays a slightly different look in her role as the formidable Aunty Entity in the new film, *Mad Max Beyond Thunderdome*.

HOT NEW SELLER



STRONGEST SALES

Tears For Fears — Atlantic
 B. Adams — A&M
 B. Springsteen — Columbia
 P. Collins — Atlantic

STORE REPORTS

Scott's Wholesale — Indianapolis
 Tears For Fears
 P. Collins
 B. Adams
 Beverly Hills Cop
 Ratt

Peaches — Cincinnati
 Tears For Fears
 B. Springsteen
 P. Collins
 Dire Straits
 Beverly Hills Cop

Radio Doctors — Milwaukee
 Prince
 Tears For Fears
 P. Collins
 Wham!
 The Power Station

Believe In Music — Wyoming, MI
 Motley Crue
 Tears For Fears
 Ratt
 Dire Straits
 One Way

Sound Video Unlimited — Chicago
 Pointer Sisters
 Sting
 F. Jackson
 Talking Heads
 Back To The Future

Record Theatre — Cincinnati
 F. Jackson
 Prince
 Sting
 Dire Straits
 Tears For Fears

G.A.M. — Minneapolis
 Motley Crue
 Tears For Fears
 Talking Heads
 Ratt
 P. Collins

Gary's Records — Virginia
 Tears For Fears
 B. Adams
 The Power Station
 L. Vandross
 Dire Straits

N.R.M. — Pittsburgh
 Tears For Fears
 Motley Crue
 B. Adams
 B. Springsteen
 Ratt

Cavages — Buffalo
 Tears For Fears
 P. Collins
 Madonna
 B. Adams
 Motley Crue

Karma Records West — Indianapolis
 Tears For Fears
 The Power Station
 The Firm
 Motley Crue
 Ratt

Richman Brothers — Philadelphia
 Tears For Fears
 B. Adams
 B. Springsteen
 P. Collins
 Madonna

Tower Records — Fresno
 Tears For Fears
 Dire Straits
 Madonna
 Depeche Mode
 Back To The Future

Round-Up Records — Seattle
 Ratt
 Motley Crue
 B. Springsteen
 Madonna
 B. Adams

SHOP TALK

MUSIC PLUS, LOS ANGELES — Music Plus launches a month-long WEA sale. The sale features the entire WEA catalog of LPs, cassettes, midlines, 7", 12", CDs and prerecorded video. The promotion is being supported by full-page ads in *The Los Angeles Times*, radio buys and in-store flyers. Dubbed, "Take Off This Summer," the sale is believed to be the first cooperative venture between a total home entertainment supplier and a complete home entertainment retailer. A contest in conjunction with the sale will give away stereos and scooters. Also, Music Plus announces, effective July 12, that all Music Plus Video locations will reduce the cost of movie rental by one half. Touted as a sale now, the new \$1.25/night price will become the standard at all Music Plus Video locations. Music Plus continues to aggressively stock for sale prerecorded video product.

HOMER'S RECORDS, OMAHA — Plans are under way for Homer's huge annual "Birthday Sale." The week-long event will be held August 19-25. "It's not unusual," said **Barry Bottger**, manager of the store, "for people to spend \$100 at a time. People save up all year just for this sale." All \$8.98s will be on sale for \$5.99 in addition to sale prices on all accessories. Homer's runs a full page newspaper ad in support of the sale. Also, on the CD scene — Bottger echos the litany of upbeat reports on compact disc sales. Now 10 percent of his business and rising, his only complaint is also widespread; supply is lagging behind demand. Bottger estimates he loses \$70-90 a day in missed sales due the supply problem.

PEACHES RECORDS, KANSAS CITY — **Mark Ingersoll** announces the start of Peaches' "Hot 100 Sale." The sale, which also includes new releases, will run from July 19-25. All \$8.98s are on sale for \$5.99. Alongside this is a CBS, RCA and MCA midline sale. Over 200 \$5.98 titles from these catalogs are on sale for \$2.99. Print ads in the *Kansas City Star-Times* and 30 60-second spots on KYYS-102FM will support the sale.

ROCK'N MANIA — **Tom Salem**, president of Rock'n Mania Record Store, announces the release of two records on his own Rock'n Mania Records label. Out now on the oldies reissue label are **The Hollies'** "On A Carousel" b/w "Stop, Stop, Stop" and **Mountain's** "Mississippi Queen" b/w **Andy Pratt's** "Avenging Angel." Watch out for **Ted Nugent's** first band, **The Amboy Dukes'** "Journey To The Center Of Your Mind," out soon.

WHEREHOUSE ENTERTAINMENT, LOS ANGELES — Wherehouse Entertainment, Inc. announced the grand opening of its new store in Studio City, CA. The 7,000-sq.-ft. store will carry a complete selection of home entertainment software, including music (records, tapes, and compact discs); videocassettes for rent and sale; blank video and audio tape; and computerized software items. Wherehouse's video rental system, MERLIN, will be in operation. It is designed to reduce customer transaction time for rentals and returns. The Studio City store features a special sound system, 14 TV monitors, a 14-ft. ceiling with 11-ft. suspended lighting, contemporary graphics and bold signage. The Studio City opening joins new store openings in Granada Hills, and San Bernardino, CA. The three new stores bring Wherehouse's total to 143 outlets.

Stephen Padgett

Information for Shop Talk should be sent to Stephen Padgett, **Cash Box**, 6363 Sunset Blvd. Suite 930, Hollywood, CA 90028.

RETAILER PROFILE

Store: Rolling Stone Records
Market: West Suburban Chicago
Manager: Dominic Quaglia

Rolling Stone Records is located in the near west Chicago suburb of Norridge, Illinois. The 3,000-square-foot store has been in business for 13 years. In this period they have grown to be one of Chicago's most potent retailing forces.

"When customers leave here, they don't leave with one or two records like they do at most record stores. When they leave here, they have five to 10 records," boasted manager Dominic Quaglia. The reason for this remarkable performance is the aggressive policy of discounting. A bin in the front of the store will have a certain number of hit titles marked down to \$4.99 together with \$6.98s and 5.98s. People feel that with that kind of savings, they can stock up or take chances on a marginal record.

"We do a lot of advertising," said Quaglia. A high profile is maintained with ads in *The Illinois Entertainer*, *The Chicago Reader*, the *Weekend* section of *The Chicago Tribune* and radio stations WLS, WBBM and WXRT. A particularly fruitful venue for advertising has been new station, WVVX. From 9 p.m. until 1 a.m. they feature heavy metal. Featured records and promotions have been well received and have translated into increased business for Rolling Stone. Coupons are run in the print ads and have been extremely successful, according to Quaglia. Some coupons entitle the customer to any \$8.98 for \$4.99 on Tuesdays and Thursdays, while some award \$2 off any record priced \$9 and up.

Quaglia refers to Rolling Stone as a "mainstream pop" store. "We have everything else, we have the heavy metal, we have the imports, jazz, soul and all that stuff. But what we have is a lot of what sells. Where most people will run out of it, we never will," said Quaglia. "We have a deep catalog on the product that sells," he added. This would include such artists as The Beatles, Rolling Stones, and Who, whose catalogs are always in demand. Imports, especially the Japanese product, and audiophile recordings have dwindled in importance with the onslaught of the compact disc.

"We're selling CDs like you wouldn't believe. When the new Prince came out, we ordered 500," stated Quaglia. This is in contrast to only a short time ago when 2 or 3 might be the most ordered on a new release. As the price has continued to drop on CD product, the percentage of sales has soared.

Rolling Stone is the largest store in the near west area. It aggressively merchandises via advertising, pre-release listening parties (a recent Ratt listening party drew over 400), contests, in-stores, T-shirt giveaways, etc. Their success is no secret. They have what the people want, and lots of it. And at a great price. Records, CDs, video (approx. 9,000 titles!), books and magazines are in abundance. A customer never leaves without finding something of interest.

RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Diara Stewart	World Of Records	Los Angeles

Album: "Staying Out Late With Beat Rodeo"
Artist: Beat Rodeo
Label: I.R.S.

Comment:

"A very straightforward sound similar to the infectious pop sound of the early to mid 60s. Early sales are excellent and show great potential for tremendous sales in the future. An excellent debut album for a group that's sure to soar in the future."

Video Products Gain-VCR Sales Running 62 Percent Ahead of '84 Pace

LOS ANGELES — Led by VCRs, sales of most video products increased both in June and during the first half of 1985, according to the Electronic Industries Association's Consumer Electronics Group.

Data compiled by EIA's Marketing Services staff indicate that sales of videocassette recorders rose nearly 58 percent last month to some 980,000 units — the third best sales month in the product's history. First-half VCR sales topped 4.7 million units, 62 percent above the first six months of 1984. EIA's Consumer Electronics Group has predicted that 11.5 million VCRs will be sold during 1985, as compared with 7.6 million last year.

Color TV enjoyed a solid sales month in June, rising 13 percent relative to the same month year ago. Six-month sales of color TVs amounted to nearly 7.4 million units, up fractionally over their record pace in 1984. Monochrome sales continued to decline, however, slipping 16 percent in June.

Projection TV registered another strong performance in June, expanding 32 percent to more than 20,000 units. On a year-to-date basis, sales of projection systems topped 100,000 units, a 29 percent gain over the first six months of 1984.

Sales of video cameras (not including "camcorders") rose 36 percent in June and 10 percent during the first half.



GO WEST GIVES THANKS — Go West recently stopped by Macey Lipman Marketing to call retailers nationwide and thank them for the support of their self-titled debut album on Chrysalis Records. Pictured (l-r) in the back row are: Fran Musso, Chrysalis Records; Barbara Firstman, MLM; Richard Drummie, Go West; Peter Cox, Go West; Julie Freeman, MLM, Donnie Coleman, MLM. In the front row are: Macey Lipman, MLM's Debra Shallman, Jan Teifeld, Amy Zaret, and Chrysalis Records' Ken Baumstein.

Federal Court Bars Sale Of Bootleg LP

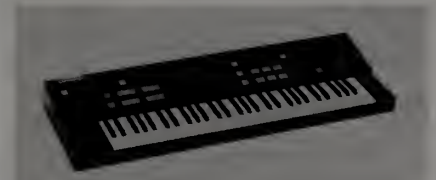
NEW YORK — A federal court in New York has issued an order prohibiting Important Record Distributors, Inc., a New York record importer, from importing and distributing copies of an album entitled "First Strike" by Def Leppard. The lawsuit, which was commenced July 2, 1985, by members of Def Leppard and Zomba Enterprises, Inc., the publisher of Def

Leppard's songs, alleges that the album was made from pirated demonstration tapes recorded by the band in early 1979 and was released without the consent or authorization of Def Leppard or Zomba. The court order prohibiting Important from importing or distributing the record was issued with the consent of all parties to the suit.

WHAT'S IN-STORE

CLASSICAL NEWS — William Kapell was one of the most brilliant young pianists to come from America. Signed as an exclusive artist to RCA Victor in 1944 at the age of 22, Kapell was best known for his stunning interpretations of 20th-century Russian Music: the Second and Third Piano Concerti of **Rachmaninoff** and the Rhapsody on a Theme by **Paganini**, **Prokofiev's** Third Piano Concerto and **Khachaturian's** Piano Concerto. On October 29, 1953, at the age of 31, Kapell's brilliant career was tragically ended when he was killed in a plane crash, but RCA is keeping his work alive with its latest release; the Khachaturian and Prokofiev Third Piano Concertos have been digitally remastered from the original mono recordings and put on one **Gold Seal Legendary Performers** disc (AGM1-5266). In commenting on the album's release, **RCA Red Seal** division vice president **Thomas Z. Shepard** said, "although in one sense this release is long overdue, I am delighted that we now have state-of-the-art digital technology in order to transmit as faithfully as possible the incredible artistry of William Kapell." Indeed, the sound quality is amazingly clean considering that the original recordings were both made before 1950. These are incredible works from a man whose work will never die.

CASIO KEYS — Casio, Inc. recently announced the introduction of the **CZ-5000** (\$1,399 retail), a 61-key, full-size programmable synthesizer that utilizes Casio's unique phase distortion sound generating technology (see picture). The CZ-5000 is a 16-note polyphonic keyboard when using a single line of sound generators and is an eight-note polyphonic when combining two lines. It has 32 presets, 32 internal memory locations and can store sounds on optional RAM cartridges or on conventional cassette tape. Its many features include: programmable key split, tone



THE PRICE IS RIGHT — New from Casio is an assortment of keyboards including the CZ-5000, a 61-key, full-size programmable synthesizer featuring a 16 note polyphonic keyboard. The CZ-5000 retails for \$1,399.

layering, sustain pedal, modulation wheel and stereo chorus. The CZ-5000 also has an on board eight-track MIDI sequencer that has a 3,500 note capacity, real time or step entry, and can drive external MIDI products for extended performances. The keyboard has full MIDI features and is also up to eight-channel multi-timbral which is selectable, allowing the player to perform live on the keyboard while it is being driven from an external sequencer or computer. The CZ-5000 is just one of several keyboards recently unveiled by Casio.

LABEL WATCH — Palo Alto/TBA recording artists **George Howard** and **Rare Silk** make their debuts at two major jazz festivals this summer. Saxophonist Howard appears at the **Berkeley Jazz Festival** in Berkeley, Calif.; Sept. 1 at the **Greek Theatre** on the University of California at Berkeley campus. Among the performers appearing on the bill are **McCoy Tyner**, another Palo Alto artist, and **Miles Davis**. Rare Silk, the jazz vocalizing quartet, appears July 29 at the **Ponchartrain Hotel Jazz Festival** in Detroit at the Renaissance Center. The appearances will be coordinated by Palo Alto in support of Howard's best-selling "Dancing In The Sun" LP and Rare Silk's top-selling "American Eyes" album.

LOS LOBOS USES HOHNER — **David Hidalgo**, accordionist and guitarist of the 1984 Grammy-winning band **Los Lobos**, recently announced his endorsement of **Hohner** accordions. Currently experiencing a rush of popularity, Los Lobos won a 1984 Grammy for "Best Mexican/American Performance" for the song "Anselma" from its EP "... and a time to dance." All members of the band originally played acoustic guitars until Hidalgo received an accordion from a friend, and as he became proficient on the instrument the band added Tex-Mex songs featuring the accordion to its repertoire.

Ron Rosenthal



DIGITALLY BAROQUE — Conductor and harpsichordist **Jashua Rifkin** and Grammy winning producers **Marc Aubort** and **Joanna Nickrenz** gather for a playback during sessions for a **Nonesuch Records** release of Baroque works for coupling with a digitally-remastered reissue of **Lukas Foss's** "Baroque Variations" 1967 recording. Both the album and cassette are due at the end of the month. Pictured (l-r) are: **Nickrenz** (seated); **Aubort**; and **Rifkin**.

TOP 75 ALBUMS

	Weeks On Chart	7/20 Chart		Weeks On Chart	7/20 Chart
1 FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25267)	1	11	38 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	36	22
2 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	3	18	39 CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	35	21
3 40 HOUR WEEK ALABAMA (RCA AHL1-5339)	2	24	40 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	45	14
4 GREATEST HITS GEORGE STRAIT (MCA 5567)	5	18	41 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	38	62
5 GREATEST HITS LEE GREENWOOD (MCA 5582)	6	13	42 BLUE HIGHWAY JOHN CONLEE (MCA 5521)	40	37
6 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	7	16	43 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	41	48
7 PARTNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	8	12	44 ATLANTA ATLANTA (MCA/MDA-5576)	42	7
8 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	4	23	45 WHOLE NEW WORLD THE WHITES (MCA/Curb-5562)	43	16
9 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	9	37	46 LIVIN' ON THE EDGE T.G. SHEPPARD (Columbia FC 40007)	46	5
10 STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	10	17	47 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	47	51
11 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	13	14	48 GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	49	48
12 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	22	10	49 ROLL ON ALABAMA (RCA AHL1-4939)	50	77
13 KERN RIVER MERLE HAGGARD (Epic FE 39602)	11	15	50 LAST MANGO IN PARIS JIMMY BUFFET (MCA 5600)	—	1
14 DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA 5518)	14	40	51 TIME STOOD STILL VERN GOSDIN (Compeat 671012-1)	52	8
15 REAL LOVE DOLLY PARTON (RCA AHL1-5414)	18	24	52 MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	48	8
16 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	12	49	53 SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39375)	—	1
17 KENTUCKY HEARTS EXILE (Epic FE 39424)	17	41	54 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	51	48
18 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	16	17	55 KEITH STEGALL KEITH STEGALL (Epic AL 39892)	56	6
19 HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	20	8	56 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	53	61
20 TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	15	13	57 SAY WHEN NICOLETTE LARSON (MCA 5556)	54	16
21 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	21	22	58 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	—	1
22 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	19	20	59 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088)	55	58
23 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	23	40	60 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	57	58
24 TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	24	13	61 SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	59	14
25 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	26	21	62 GREATEST HITS GENE WATSON (MCA 5572)	58	14
26 RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	39	3	63 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	60	37
27 GREATEST HITS BARBARA MANDRELL (MCA 5566)	25	18	64 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	64	46
28 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	27	15	65 LIVE! AT GILLEY'S MICKEY GILLEY (Epic FE 39900)	61	7
29 MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	30	37	66 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	62	50
30 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	31	40	67 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	63	25
31 COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	29	41	68 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	65	57
32 RADIO HEART CHARLEY McCLAIN (Epic FE 39871)	28	7	69 THE BEST OF MICHAEL MARTIN MURPHEY (EMI America ST-17143)	66	31
33 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	34	37	70 HIS EPIC HITS — THE FIRST 11 MERLE HAGGARD (Epic FE 39545)	68	40
34 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	32	19	71 CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	67	18
35 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	33	23	72 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	69	64
36 GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	37	7	73 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	70	40
37 #1'S EDDIE RABBITT (Warner Bros. 1-25278)	44	3	74 OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	71	15
			75 FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	72	14

New TV Series Marketed Internationally

NASHVILLE — YNG Inc. of Nashville and the Calgary Television Centre of Calgary, Canada have completed first season production of a new country music television series called *Rocky Mountain Inn*, and the syndicated program has been successfully marketed in Canada, with U.S. and foreign distribution pacts pending.

According to a YNG spokesperson, 26 first-run, half-hour episodes of the program, which is described as a combination of live performances, exclusive interviews and world premiere concert videos have already been picked up by the following Canadian outlets: CSAC/Calgary; CFCF/Montreal; CFWS/Kingston, Ontario; CKCK/Regina; CHCH/Hamilton, Ontario (Toronto area), and CKND/Winnipeg. These stations reportedly represent about 90 percent of the Canadian television market.

Canadian distribution is being handled

by Calgary Television Centre (where most of the show's taping was done); Eagle Media of Nashville will be responsible for U.S. distribution, and Thames Television International of London is covering all other markets.

The show is hosted by well known Canadian artist Ronnie Prophet, and a cast of regular characters provides some continuity from one episode to the next. The set is a hunting lodge in the Canadian Rockies that has been converted to a country music club.

YNG Inc. executives involved in the project are Chuck Glaser and Johnna Yurcic. Noel Wagner is executive producer for the Calgary Television Centre. YNG asserts that *Rocky Mountain Inn* is the first country music series to attain international distribution in the first year of production. Pre-production for the 1986-87 season has begun, and production is set to begin in the fall of this year.

CMA Names Broadcast Nominees

NASHVILLE — The Country Music Association has announced the finalists for its 1985 Broadcast Personality of the Year honors. The nominees were selected in two rounds of voting by CMA members in the audio/video communications and broadcast personality categories. Ballots were tabulated by the accounting firm of Deloitte, Haskins and Sells.

In the next phase of the process, air checks from each finalist will be reviewed by an anonymous panel of judges described as "leaders in the field of broadcasting." Winners will be selected in each of three market categories and announced on the CMA Awards Show to be telecast live October 14 on CBS, beginning at 9:30 EDT.

The major market nominees are: Keith Bilbrey, WSM, Nashville, TN; Cindie Brooks, WNOE, New Orleans, LA; Coyote Calhoun, WAMZ, Louisville, KY; Gerry House, WSIX, Nashville, TN, and Nancy Turner, WMAQ, Chicago, IL. Medium market nominees are: Stan Davis, WWVA, Wheeling, WV; Gary Hightower, KFDI, Wichita, KS; Curtis King, WKKN, Rockford, IL; Larry Scott, KWKH, Shreveport, LA, and Simon Train, WIRK, West Palm Beach, FL. Small market nominees are: Annie Carter, WIXZ, McKeesport, PA; Dan Hollander, WDXE, Lawrenceburg, TN; Marvin McClanahan, KIRX, Kirksville, MO; Ted White, WVMI, Biloxi, MS, and Raymond "Cousin Ray" Woolfenden, WPWC, Dumfries, VA.

Nashville Synclavier Distributor Bows

NASHVILLE — New England Digital announced the opening of a Nashville-based Synclavier distributor, Songbird Digital, on July 1. The office is under the direction of Rich Head, the southern distributor for Synclavier. Office manager

is Skip So Relle. New England Digital also maintains offices in New York and Los Angeles. Songbird Digital is located at 812 19th Avenue South in Nashville. The telephone number is (615) 327-4343.



NEW PREZ — The new president of The Jim Halsey Company, Terry Cline, was the center of attention at a Halsey reception in Nashville to announce the appointment. (l-r): Buck White, Ricky Skaggs; Sharon White Skaggs; Halsey vp Jerry Flowers; Cline, Cheryl White and Jim Halsey.

COUNTRY RADIO

MOST ADDED



STRONG ADDS

I Will Dance With You — Karen Brooks — Warner Bros.
Some Fools Never Learn — Steve Wariner — MCA
You Can Lead A Heart To Love (But You Can't Make It Fall) — Tammy Wynette — Epic
Rhythm Guitar — Emmylou Harris — Warner Bros.
You Make Me Want To Make You Mine — Juice Newton — RCA

STATION ADDS

KRPM — Johnny Clark — Tacoma/Seattle
 M. Gray
 G. Jones
 R. McDowell
 B. Rich
 J.C. Weaver
 R. Hall
 S. Wariner
 T.G. Brown

WNWN — Denny Bice — Kalamazoo
 G. Jones
 C. McClain
 S. Wariner
 C. Pride
 R. McDowell
 R. Milsap

WMMK — Skip Davis — Destin, FL
 V. Gill
 Maines Brothers
 Oak Ridge Boys
 C. Hunley
 J. Newton
 M. Gray
 D. Bottoms
 M. Haggard
 Bama Band
 Chance
 L. Lynn
 S. Wariner

WTHI — Barry Kent — Terre Haute
 R. Milsap
 E. Rabbitt
 C. McClain
 M. Osmond/D. Seals

KSOP — Joe Flint — Salt Lake City
 J. Conlee
 R. Hallmark
 J. Newton
 M. Gray
 E. Harris
 C. Smith
 Maines Brothers
 J. Stampley
 A. Henry
 J. Ford

WCMX — Jeff Gill — Leominster, MA
 S. Wariner
 R. Bailey
 T. Wynette
 J. Stampley
 V. Gill
 C. Pride
 R. Milsap

KWKH — Kitty Ledbetter — Shreveport
 S. Wariner
 B. Burnette
 Almost Brothers
 Maines Brothers
 J. Rodman
 T.G. Brown

WGTO — Henry Jay — Cypress Gardens, FL
 L. Lynn
 M. Gray
 D. Bottoms
 J. Ford
 B. Burnette

KEED — Dick Sainte — Eugene
 C. McClain
 R. Lee/Lobo
 Atlanta
 C. Twitty
 L. Lynn
 R. McDowell
 C. Pride
 K. Mattea
 J. Glaser
 K. Brooks

WWVA — Bill Berg — Wheeling
 L. Lynn
 J.C. Weaver
 J. Newton
 M. Gray
 T. Hensley

KIKK — Joe Ladd — Houston
 K. Mattea
 M. Haggard
 R. Head
 Forester Sisters
 W. Jennings

WKMF — Shelly James — Flint
 E. Rabbitt
 R. Milsap
 C. Twitty
 R. Sidney

WKKN — Curtis King — Rockford
 T. Wynette
 J. Newton
 Forester Sisters
 E. Rabbitt
 J.C. Weaver



LONE JUSTICE — After a Nashville concert at which Warner Bros. act Lone Justice performed, members of the band met backstage with BMI executives. **Seated (l-r):** lead singer Maria McKee; BMI vp Roger Sovine; guitarist Tony Gilkyson. **Standing (l-r)** BMI's Phil Graham and Del Bryant; Don Heffington and Marvin Etzoni, Lone Justice rhythm section; guitarist Ryan Hedgecock.

WFMS — J.D. Cannon — Indianapolis
 K. Brooks
 V. Gill
 K. Rogers
 R. McDowell
 J. Newton

KKAT — Rob Ryan — Salt Lake City
 Atlanta
 R. Milsap
 E. Harris
 C. Twitty

WDLW — Nina Ryder — Boston
 R. Bailey
 B. Burnette
 K. Brooks
 C. Pride
 R. McDowell

WSUN — Kevin Murphy — St. Petersburg
 R. Sidney
 R. Milsap

G. Campbell
 C. Twitty
 G. Watson
 E. Rabbitt
 T.G. Sheppard
 G. Morris

WDSY — Mary Jo Kacsan — Pittsburgh
 J. Newton
 E. Harris
 M. Davis

KFDI — Gary Hightower — Wichita
 G. Jones
 T. Hensley
 Bama Band
 Sylvia
 M. Smith/T. Grant
 C. Smith
 R. McDowell
 R. Lynn
 C. Hunley
 R. Bailey

THE COUNTRY MIKE

STATION PROFILE — "Our philosophy is diverse. We know we have to win the 'St. Joe' market first and, being an AM'er, we need to offer a wide range of things — information for news people and farmers, music for people who like country music, and a heavy dose of sports." This is a synoptic view of the programming outlook of **KFEQ**/St. Joseph program director **Bob Orf**. **KFEQ** is one of the midwest's oldest stations, initially signing on in 1923. The 5,000-watter has a primary market with a population of approximately 80,000, but covers a 200-mile radius to include Omaha, Kansas City, and Topeka. News and information segments are very important at **KFEQ**. The station features 90 minutes of farm information and two hour-long news shows each day. Sports is also a strong component of **KFEQ** programming. Kansas City Royals baseball, Missouri University football and basketball, and sporting events offered by the CBS Radio Network are an integral part of the programming. The station is staffed by general manager **Gene Millard** and program director **Bob Orf**. Air shifts are covered by **Bill Price** from midnight to 6:00 a.m., **Bob Orf** from 8-9 a.m., **Brent Harmon** from 9-11:30 a.m. and 1-2 p.m., **Gil Johnson** from 2-5-p.m., and **Tracy Waller** from 6 p.m. to midnight. . . **KWKH**/Shreveport welcomed more than 20,000 "Country Club" members to its 8th Annual Anniversary Party June 30. Entertainment was provided by **Tom T. Hall**, **Ed Bruce**, **Mason Dixon**, **Stan Paul Davis**, and **The Crowds**. The Wrangler Country Showdown regional finals were also included in the festivities. The entire outing was free to all **KWKH** Country Club card holders. . . **KKIX**/Fayetteville, Arkansas, hosted MCA

artist **Lee Greenwood** for a July 3 performance following the Rodeo of the Ozarks. Greenwood rode in the grand entrance of the rodeo, and later greeted winners of the "KIX 104 Lee Greenwood Holiday Party Package" during a backstage photo and autograph session. . . **Chris Charles**, host of the United Stations' "The Weekly Country Music Countdown," has assumed a few extra responsibilities. Charles will be doing some air work for **WHN**/New York.

KFEQ

COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Steve Gary	KASE	Austin, Texas

Song: "Heart Don't Do This To Me"
Artist: Loretta Lynn
Label: MCA

Comments:

"People are glad to have her back on the air . . . Loretta always sounds so good when she's doing a traditional country production. This leans to more of a contemporary style, and I think she pulls it off pretty well . . . I think it's going to be enough of a strong record that it will pull her back onto playlists and make her a viable radio talent again."

Byron Wynkoop

Country Album Releases

ANYTHING GOES — Gary Morris — Warner Bros. 1-25279 — Producer: Jim Ed Norman

With "Anything Goes," Morris has recorded one of the most uniformly excellent releases this year. There are no gimmicks here — Morris' powerful, disciplined voice has a controlled intensity that commands the listener's full attention, and the songs are superlative, giving the singer plenty of melody to work with. Standout cuts are "What You Gonna Do About Her," "South December Road," and a stirring remake of the Skylark classic, "Wildflower."



TODAY, TOMORROW & FOREVER — Patsy Cline — MCA-1463 — Producer: Owen Bradley

This digitally remastered collection preserves the voice of country's most beloved female singer of heartbreaking ballads in performances that showcase her powerful ability to rock in the style of the late '50s. Owen Bradley's production and the presence of The Jordanaires on several selections help make this invaluable release a very attractive package — not only for the historically-minded, but for anyone who likes no-holds-barred singing. This LP is a treasure.



I WILL DANCE WITH YOU — Karen Brooks — Warner Bros. 1-25277 — Producer: Barry Beckett

Karen Brooks is one of country music's brightest young performers. Her rich alto is paired perfectly with some outstanding songs on this album — three of them written by Brooks and arranger Randy Sharp. The duet title cut with Johnny Cash enters the chart this week at a strong 71, and there are several other songs here which could cause some commotion on radio. "I Will Dance With You" is Brooks' third album, and she just keeps getting better and better.



ARRIVAL — Razy Bailey — MCA-5615 — Producer: Chip Hardy

Bailey's first album for MCA captures his bluesy style with digital technology — a plus for any artist — and a combination of tunes written by renowned country writers and recorded with the help of session men such as David Hungate, Terry McMillan and Mark O'Conner results in a truly fresh direction: figuratively placing him a lot further from Memphis and a lot closer to Nashville.



SINGLE RELEASES

OUT OF THE BOX

CRYSTAL GAYLE (Warner Bros. 7-28963) **A Long And Lasting Love** (3:26) (Almo/Prince Street—ASCAP; Screen Gems-EMI—BMI) (M. Masser, G. Goffin) (Producer: Michael Masser)

The lush arrangement of this second release from the "Nobody Wants To Be Alone" album is achieved with a pop-style production featuring piano, strings and ethereal background vocals in a judicious dynamic mix which allows Gayle the kind of emotion-drenched performance for which she is famous. The first single from the album made the top five, and "A Long And Lasting Love" should do better — it's a better song.



FEATURE PICKS

DAVID ALLAN COE (Columbia 38-05451)

My Elusive Dreams (3:34) (Tree—BMI) (C. Putnam, B. Sherrill) (Producer: Billy Sherrill)

This Putman/Sherrill chestnut has been released at least 10 times by various artists, and there's no denying its status as a country classic. David Allan Coe is a country classic himself, and with Sherrill's production the resulting new version stands as one of the best.

BOBBY BARE (EMI-America B-8279)

When I Get Home (3:18) (Labor of Love—BMI) (E. Raetzioff, B. Little) (Producer: Randy Scruggs)

The host of his own popular TNN series, Bare returns after a long absence from radio with a new label and an uptempo song that showcases his fine voice backed by hot production featuring slide guitar.

GUS HARDIN AND DAVE LOGGINS (RCA PB-14159)

Just As Long As I Have You (3:51) (MCA/Leeds/Patchwork—ASCAP) (D. Loggins, J.D. Martin) (Producer: Mark Wright)

This duet opens with a solo verse by Hardin, who continues to stake out exclusive territory in the area of country-blues singing. Loggins, of course, is a compelling singer also, and this match-up sounds even more natural than the songwriter's chart-topping duet with Anne Murray last year.

MOE BANDY (Columbia 38-05438)

Barroom Roses (3:38) (Dejamus/Make Believus/WB — ASCAP; Royalhaven—BMI) (B. Gallimore, B. Mevis, B. Shore) (Producer: Blake Mevis)

A honky-tonk singer sings a bona fide honky-tonk song — the piano, steel and fiddle are all in the right places, and Bandy's singing is direct and exuberant.

REGINA LEIGH (Roundhouse PPP 116)

If You Meet Me Halfway (3:02) (Blackwood—BMI/April/Keith Stegall—ASCAP) (S. Harris, K. Stegall) (Producer: Edgar Struble)

Leigh's clear soprano doesn't really need the breathy background vocal support it gets here, but the other production elements are fine. The song is excellent, and the singer has a young, refreshing sound.

BO GARZA (BGM 62085)

All I Need (Is Your Company) (2:04) (Bill Green—BMI) (B. Garza) (Producer: Bill Green)

Foot-stompin' country music from the Texas-based Garza, who has a voice and a songwriting talent that definitely deserve a national audience.

JIM COLLINS (White Gold WG-22252 FL)

i Wanna Be A Cowboy 'Til I Die (3:18) (Baray—BMI) (D. Rosson) (Producer: Ray Baker)

This cowboy fantasy has a state-of-the-chart sound that uses harmonica and mandolin to good effect. Collins has had moderate recording success in the past, and his bright vocal delivery plus the well-crafted lyrics of this song let him drop the names of Roy Rogers and Randolph Scott with no hint of self-service.

MIKE MARTIN (Compleat CP-2446)

Sweet Nothings (Whispered In My Ear) (3:06) (Shenandoah — ASCAP/Blue Lake—BMI) (M. Martin, T. Laiolo) (Producer: Robert John Jones)

A mellow electric keyboard matches Martin's relaxed rendition of this sharply-hooked song, which also features short saxophone fills and a finger-poppin' chorus. Good production from Jones, who is noted for his work with Martin's labelmate, Vern Gosdin.

CASHBOX

STRONG ADDS

STATION ADDS

MOST ADDED

COUNTRY PROGRAMMER'S PICK

COUNTRY COLUMN

RESTLESS WRITER — One of the members of RCA's hot new band, **Restless Heart**, in addition to playing on about every other album that comes through our Nashville office, has scored quite a coup as a songwriter. He is **David Innis**, a keyboardist who, along with **Sam Lorber**, is responsible for **The Pointer Sisters'** new single, "Dare Me," which is charging up both the pop and urban charts and will no doubt be one of the summer's biggest singles.

WILD RIDERS — The hosts of TNN's *Tumbleweed Theater*, **Riders In The Sky**, will appear as the ranch house band in the made-for-TV movie *Wild Horses*, which stars **Kenny Rogers** and is tentatively scheduled to premiere in November on CBS. The trio, comprised of "Ranger" **Doug Green**, Fred "Too Slim" **La Bour** and "Woody"



Paul Chrisman, have been performing together for seven years. They have been members of the Opry since 1982, and they have a reputation as one of the tightest western-harmony groups in the country. They are understandably excited about actually being in a cowboy movie: "Of course," said Ranger Doug, "We aspire to do everything **Gene (Autry)** and **Roy (Rogers)** did..." *Wild Horses* is not their only fling with moving film, however; they also appear as most of **The Jordanaires** in the upcoming **Patsy Cline** movie, *Sweet Dreams*. The group is active in recording also — it recently released its seventh album on Rounder Records. It's a children's LP called "Saddle Pals," and the Riders will be singing some of the music from it on

TNN's *New Country* show on Sept 13. Happy trails, boys...

GEORGE JONES ... must trust his long-time producer, **Billy Sherrill**, with not only his recordings but his very life. In Jones' first video, a clip accompanying his new single, "Who's Gonna Fill Their Shoes," Sherrill plays the artist's bus driver. The video's storyline has the singer meet a filling station operator who owns a guitar autographed by some of the country legends mentioned in the song, and (as Sherrill gasses up the bus) Jones reflects on the instrument's historical value. (The idea of a producer doubling as bus driver, while fictional in this case, might not be such a bad notion... I can think of a few producers (not George's, of course) who may have even greater talents behind the wheel than they do in the studio). The video was filmed by Scene Three of Nashville out in the Tennessee countryside, and the clip reportedly contains old footage of **Waylon Jennings**, **Johnny Cash**, **Merle Haggard**, **Conway Twitty**, **Jerry Lee Lewis**, **Lefty Frizzell** and **Marty Robbins**.

DOLLYWOOD? — No, that's not a typo... according to a UPI report published in a Nashville daily, Dolly Parton wants to purchase a 400-acre theme park in Pigeon Forge, TN, and re-name it "Dollywood." The park is now known as "Silver Dollar City," and the newspaper report says that it attracts about 750,000 visitors annually. Pigeon Forge is close to the town of Sevierville, TN, where Parton was raised. The singer was to meet with city officials July 29 to explain her plans.

THIS AND THAT — **Keith Whitley** has finished his second album for RCA produced by **Blake Mevis**. The album is slated for a September release date with the first single available in August. Whitley has been busy on the road lately with dates at Music Village U.S.A. in Hendersonville, TN and a benefit concert in Russellville, KY...

Pete Drake will be producing **Allen Frizzell's** second single on Epic in about six weeks. Frizzell is currently on the road promoting his records and has signed an agreement for management with **Jack McFadden**...

Exile and producer **Buddy Killen** have just completed their third Epic album recorded at Soundshop Studios in Nashville... **The Judds** have been working with producer **Brent Maher** on their third RCA album and preparing for an 11-day tour of California with **The Oak Ridge Boys** and **Exile**... Evergreen recording artists **Robin Lee** and **Lobo** are visiting radio stations and distributors in support of their duet single "Paint The Town Blue" produced by **Johnny Morris**.

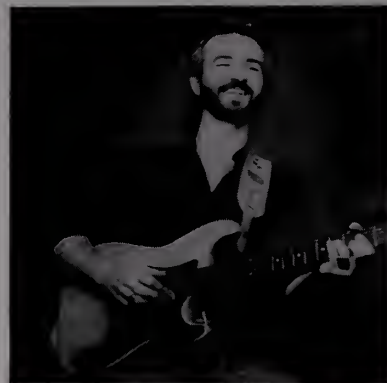
Byron Wynkoop

NEW FACES TO WATCH

"I can remember getting a Jerry Reed album when I was 13 or 14, and it knocked me out. That's when I really started getting interested in playing the guitar. Also, I was a big fan of Glen Campbell before I ever met him — before I ever went to work for him. I never missed his show; I had all of his albums. I knew all the tunes; I knew all the guitar solos... it was a real coincidence that I met him later on..."

For Carl Jackson, the coincidence he mentioned above was a significant turning point in his career: a career which began at the age of eight (playing banjo with his father and a couple of uncles in his native Mississippi), and which then progressed to summers playing with the seminal bluegrass outfit of Jim & Jesse as a teenager — a time when the young banjo-picker honed his chops and learned the ways of the road. That knowledge served him in good stead when he was asked to join Campbell's band in 1972. For the next 12 years, as Jackson puts it, "We played Vegas 12 weeks a year every year. We played almost every hotel there... I was with him for every TV thing he did... I recorded with him... If Glen Campbell did something, I was there. I think I missed one two-week engagement..."

When Jackson decided to strike out on his own, "there were no hard feelings," he said. "I haven't got a bigger fan in the world than Glen." There may not be a bigger fan, but Jackson's output as a solo artist has been winning him more and more fans around the country — fans who enjoy pure, down-home, country pickin' and singin'. In addition to his work with Campbell, Jackson managed to record and/or perform with Emmylou Harris, Ricky Skaggs, Steve Wariner and Alabama, among others. He also had five solo albums to his credit — two on Capitol, and three on Sugar Hill — before his current affiliation with Columbia records. He is also an



Carl Jackson

accomplished songwriter: he has had cuts by Mel Tillis, Keith Stegall and others, and he wrote Campbell's Top 20 hit "Letter To Home." With noted writer Jim Weatherly, Jackson has written 10 songs in the last couple of years and has seen six of them cut — a very high percentage.

After two mid-charting singles — "She's Gone, Gone, Gone" and "Dixie Train" — Jackson is readying his next release, which should be out next month. Producing is Marshall Morgan, one of Music City's hottest production commodities these days (Ricky Skaggs, Nitty Gritty Dirt Band). Jackson is more than a super-picker, though — he's a fine singer, and he credits Emmylou Harris with giving him confidence in that area. Jackson sang harmony for several cuts on Harris' "Delia Bell" album, and will be doing the same when Harris goes into the studio to record in August. The singing on his own material is polished and professional; his talents as an instrumentalist are well documented, and his outlook for the future is one of confident patience. With his versatility and sunny personality, however, Carl Jackson's wait for a favored place among country's stars is not likely to be a long one.

Petition Asserts Woman Is Daughter Of Hank Williams

By Bill Fisher

NASHVILLE — A Washington, D.C. attorney, F. Keith Adkinson, filed a petition July 11 against Dr. Leon Frazier, director of the Department of Pensions and Security of the state of Alabama and Dr. Forrest Ludden, state registrar of Vital Statistics of the Department of Health of that state, on behalf of his client, Catherine Yvonne Stone. Adkinson's petition seeks the production by the two state agencies of any and all records and files pertaining to Stone, who, said the attorney, is the daughter of Hank Williams.

Adkinson announced at a news conference in Montgomery that the documents, he is demanding "prove beyond a moral certainty that Cathy Yvonne Stone, age 32, is indeed the daughter of Hank Williams."

According to the petition, Stone and her lawyer have information proving that she is the natural daughter of Williams and one Bobbie W. Jett, and that she was born Jan. 6, 1953 and named Antha Belle Jett. The petition further states that the child was to be provided for by Williams and that a document to that effect was signed by both parents. The petition also details the arrangements allegedly made by Williams for his mother, Mrs. W.W. Stone, to have custody and control of the child for two years after its birth. The petition

continues, "the same Catherine Yvonne Stone... was adopted on December 23, 1954 by Mrs. W.W. Stone, the mother of Hank Williams, Sr., through the placement efforts of the defendant, Department of Pensions and Security. During the course of, and at the request of said department, her mother Bobbie W. Jett further acknowledged in writing that Hank Williams, Sr. was Catherine Yvonne Stone's father."

Summarizing at the Montgomery news conference, Adkinson asserted that the girl was dismissed from the Williams' household immediately upon the death of Mrs. Stone. A release prepared by Adkinson quotes the attorney as follows: "The estate of Hank Williams was settled, despite the knowledge of her existence, in such a way as to deny young Cathy her lawful claims." Adkinson has also reportedly become associated with copyright expert Milton Rudin in an attempt to obtain for Stone a share of Hank Williams' copyrights and their resultant royalties. Williams' copyrights are held by Acuff-Rose Publishing. A Montgomery law firm, Gallion, Gallion & Wilkerson, is associated with Adkinson in the legal action. The defendants have 30 days after service of the petition to file an answering document.

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Laura Branigan 1985



The Artist Cites A Musical Evolution

By David Adelson

LOS ANGELES — "It's really becoming more fun now because I have more confidence in what I'm doing and I'm sure about my style and my voice," said an upbeat Laura Branigan.

Indeed, the young Atlantic recording artist has come a long way since her first solo showcase at Manhattan's Reno Sweeneys in 1981. Ironically, at such a young age and with such a bright future ahead of her, Laura Branigan can now be considered a "veteran" recording artist.

"I've really found my style," she remarked. "It was hard. For a while, I was all over the place and I really didn't pull it all together. Now I think I finally wrapped it all up."

Laura Branigan's penchant for the stage began at her high school in Brewster, New York and led her to the American Academy of Dramatic Arts acting school in Manhattan. Upon graduation she hit the streets, auditioning for roles in various musicals. She received her first break when Leonard Cohen, who she has often cited as one of her musical influences, hired her as a back up singer on a four month European tour.

Upon her return to the states, Branigan developed a solo act, blending her own

songs with those of Barry Manilow, Billy Joel and Stevie Wonder. She landed the two week engagement at Reno Sweeneys and packed the place every night.

One of the patrons to the Sweeney shows was Atlantic chairman Ahmet Ertegun who signed Branigan to the label after a rare personal audition. "I was still new and lacked direction," she recalled. "But Ahmet heard something out there that he felt could be brought out.

Atlantic president Doug Morris selected producer Jack White who had experienced previous success with Stevie Wood's debut album. The combination of White and Branigan clicked and her first LP yielded Branigan a smash single, "Gloria." "Gloria" would propel Branigan to the top of the charts, a place she would come to know better with each successive release.

The one constant in the musical evolution of Laura Branigan is the emotional intensity of her songs and delivery. "Emotion is definitely the key," she remarked. "I feel the emotional intensity has remained the same throughout my career but again, I now have more of a handle on it. It's just maturity I guess."

One place where Branigan's emotional intensity is admired is at the club level. "I still have that allegiance to the clubs," she commented. "I came out of the clubs and have always tried to make solid emotional dance music."

According to the singer, her new single, "Spanish Eddie" is perfect for the dance clubs. But, she added, "it's not just to make people dance. There is a lot of feeling behind the song."

It now appears that after just two weeks of release, dance clubs are not the only ones that are receptive to the single. Radio has been quick to add the cut and from every indication, Branigan has another hit to her credit.

The new album, "Hold Me," released last week is a strong collection of ballads, mid-tempo tunes and rockers. According to Branigan, "the album is such a growth from my other albums. I really feel it's the direction I want to go. My voice is definitely stronger and the material is just incredible. I honestly don't feel there are any fillers."

One of the most amazing aspects of the career of Laura Branigan has been her international appeal. "The international side of me is very important," she said. "Even when I began, I didn't record an album just with the United States in mind. I've always thought internationally. Usually an American artist will become a big star here and they go over there and no one knows them. It was somewhat easier for me because I built both audiences at the same time."

The singer credits her producer, Jack White with helping her establish "an international sense" and noted, "with this album we have some great stuff for Europe that will also be great for the U.S."

Among the new facets of Laura Branigan's career is a new stage show with elaborate lighting and new set design. It also marks the first time the singer has enlisted the help of a choreographer. Branigan has spent countless hours working on dance steps under the watchful eye of Brad Jeffries. Jeffries is also responsible for the choreography in Branigan's *Spanish Eddie* video, recently completed in the Silverlake district of Los Angeles.

Among the projects planned for the near future is the beginning of a film career for the young singer. Though details can not yet be revealed due to contractual regu-



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lations, Branigan is scheduled to start shooting her first film in the fall on location in Australia.

"I'm really excited about the future," she remarked enthusiastically. "Things have really come together."



MARCH, 1983 — Atlantic Records hosted a party at a New York restaurant for Laura Branigan after her single "Gloria" was certified gold by the RIAA. Pictured at the celebration (l-r) are: Doug Morris, president of Atlantic Records; Branigan; and Ahmet Ertegun, chairman of Atlantic.



Laura Branigan 1985

Speaking The Universal Language

By Peter Berk

LOS ANGELES — Far too often, only music seems to be able to bridge cultural gaps and freely cross over the symbolic and literal borders which separate nations around the world. When a song, or moreover, a performer, is able to attain worldwide popularity, it proves how appropriate it is to call music the universal language. Laura Branigan is one of the few artists who has discovered that elusive formula for international success. With a plethora of awards and gold or platinum certifications from Japan to France, she has become one of the pop music world's most valuable and respected figures. Why, though, beyond her obvious talent, is Branigan so accepted around the world? What unique blend of elements has propelled her to the top of so many countries' pop charts?

In order to ascertain just what the ingredients are in Branigan's recipe for international success, it seemed appropriate

to first contact her long-time producer Jack White, who spoke from his home in West Germany. White has produced all four of the singer's albums for Atlantic Records, including "Branigan," "Branigan 2," "Self Control" and "Hold Me." In many ways, it has been White's choice of songs and his clear, powerful Euro-disco approach toward the recording of those songs which have played the greatest part in forging the Branigan image around the world.

Like many others in and out of the industry, White considers Branigan a "fabulous artist with a tremendous voice which is very unique." Her success, he contends, can't be attributed primarily to her material, but rather to the dynamic, rangy, emotional qualities inherent in her vocals. These abilities, White stressed, come across not only on vinyl, but on stage as well. "I think she has a lot of personality," he said. "I believe that is the most important part of being a successful artist. This is a quality about Laura people everywhere have come to appreciate."

"Last, but certainly not least," White continued, "she has the right songs. People think I have chosen European songs intentionally, but to me, a good song is a good song. As a producer, I have always felt that there are no bad artists, only bad songs in the world. It was really more or less an accident that Laura's first three big hits turned out to be European songs."

Branigan first arrived at the forefront of the music industry with the release and subsequent success of the single, "Gloria." That song had proven commercially viable already in Europe, having been performed by one of its writers, Umberto Tozzi. Other Italian composers who have provided Branigan with hit songs include Giancarlo Bigazzi, who co-wrote "Gloria," "Self Control" and "Ti Amo;" and Raffaele Riefoli, who co-wrote "Self Control." Another Branigan hit, "Solitaire," was penned by French composer Martine Clemenceau. In each case, the lyrics were rewritten into English.

White acknowledged that the use of

European songs has certainly become a pattern and is a factor in broadening Branigan's appeal, but he sees their inclusion as purely coincidental, by virtue of their superiority over other material available. White, however, did mention his tact in choosing "Gloria," and how, in that one case, the European slant to the song was a vital element. "I saw how popular the song already had been here, and wondered why it hadn't ignited in the U.S. I had to convince a lot of people on that song, people who thought it was too European, none of whom knew Laura at the time. I did finally persuade her and everyone else that the taste of good music couldn't be that diverse. I must say I had the complete support of Atlantic president Doug Morris, who I believe is the best record man I've ever met."

Since then, White has simply sought the best material, and cares only about a song's



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melodic and lyrical thrust, and its suitability to Branigan's style, not its origins. "The bottom line," he commented, "is that Laura Branigan is a very, very great artist and people everywhere seem to recognize that."

(continued on page LB8)



APRIL, 1984 — Laura Branigan won the Grand Prize at the 13th Music in Japan for her performance of "The Lucky One." The award coincided with the release of her third LP on Atlantic, "Self Control."



JANUARY, 1983 — Laura Branigan took a brief respite from work on her second LP and basked in the California sun with her producer, Jack White.

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For Friends And Business Associates,

By Gregory Dobrin

LOS ANGELES — Laura Branigan's friends and business associates have a tendency to gush when asked about their relationship with the artist. Whether it's her talent or her dedication, those who are close to Branigan in a variety of aspects of her career seem unanimous in their appreciation of Laura Branigan the recording artist, and Laura Branigan the woman. In a business where pressure runs high and egos even higher, it's refreshing to hear descriptions of Branigan by those who have been near her throughout much of her high-powered career. There is a genuineness to each response, an eagerness to talk. And as *Cash Box* interviews of several of her key associates took form, a portrait of a well-liked woman emerged.

Laura Branigan has indeed made friends along the way. One of those friends is her manager, Susan Joseph. Joseph was introduced to Branigan by producer Jack White before Branigan had had a hit record. In fact, it was prior to her phenomenal success with "Gloria" that Branigan terminated her relationship with her previous manager and called Joseph. The track record from there bodes well for both Branigan and Joseph, who have together seen Branigan's star rise to international popularity.

Joseph, who has managed such acts as England Dan and John Ford Coley and Seals and Crofts in the past, finds working with a woman a much more sympathetic situation. And besides, according to Joseph, "She's just a very easy person to manage. She's a nice person. She's a hard worker, and we're friends. On top of the client/manager relationship, we're friends — and that's very important."

The friendship is made easier by Branigan's clear sense of who she is as both private person and popular recording artist. "I think she understands," Joseph remarked, "that the career is just one aspect of life, and that even though she's a very determined young lady, she knows life has a lot of facets, and that you have to keep yourself centered as a human being to even appreciate what success is all about."

Laura Branigan's equilibrium of spirit is what seemed to impress all of her friends and business associates *Cash Box* spoke to. It is a character trait as strong as her voice and her success with it in the music business. In the hands of a good interviewer, that trait shines through.

One such interviewer is Ruth Robinson, a music industry veteran whose L.A.-based The Siege Company produces, among other things, interview spots for VH-1. "In my interviews," Robinson told *Cash Box*, "I often ask the same question of everyone to gauge the kind of person they are. I ask 'What's the price of fame?' Almost always, they say they lost their privacy, or they lost this or that. Laura's response was, 'Your old friends and family see you differently because they think you're too busy to have time for them, when all you are doing is your job, the same way they're doing

theirs.' Most artists feel fame robs them of something, but with Laura it comes down to the way she is perceived by other people.

"You know," Robinson continued, "I've been in this business a long time and I know the kinds of poses artists can adopt. Laura's the same old tomboy kid that I was. She's just a nice woman."

According to Michael Haldman, director

of Branigan's *The Lucky One* and *Spanish Eddie* videos, the singer is one of the most enjoyable artists he's worked with. "She's one of the most egoless stars I've had to deal with," He said. "There's no pretention about her." Professionally, Haldman finds Branigan an engaging subject to photograph. "She's her own best advertisement. I try to present her cleanly. She's a very

charismatic, energetic person to look at. You don't want to distract from that."

On her concert tours, Branigan is handled by APA booking agent Dick Gilmore. Gilmore's impression of Branigan is one of professional admiration. "She's very astute," Gilmore said, "and she knows exactly what she wants to do. Her creative ideas are quite helpful to me." As an example,



AUGUST, 1984 — Following her performance at Los Angeles' Greek Theatre, Laura Branigan received an official souvenir pin from Olympic torchbearer Gina Hemphill, who is Jesse Owens' granddaughter.

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The Bottom Line Is Respect

Gilmore cited Branigan's current national tour, which he said she had a great deal of input in putting together, overseeing "everything that has anything to do with the production of the show."

Tour manager Chris Lamb attested to that fact. "I'm very impressed with her," said Lamb, who has managed tours for such top artists as Rod Stewart, Lionel Richie and Fleetwood Mac. "I really appreciate her

professionalism. She's really working hard at her career, and she's not taking anything for granted."

Branigan recently completed the voice-over for a Chrysler commercial. According to Chrysler advertising manager George Hunt, the agreement with Branigan to promote the new Chrysler Laser XT is one of the happiest advertising choices the company has ever made. "It's just a

sensational commercial," said Hunt, "we're so proud of it."

Branigan provides the music for the commercial, singing a cut off her new Atlantic album called "When The Heat Hits The Street." "It fits the product perfectly," said Hunt.

Whether it's a television commercial, a video, an interview segment or a concert

tour, Branigan has earned the respect and downright appreciation of all of the industry professionals *Cash Box* spoke to. There is a positive energy generated by this most genuine of artists, one that isn't lost on the people around her. "If I were to pick the one female star I'd be most likely to hang out with," remarked Ruth Robinson, "it would be Laura Branigan. She's absolutely real."

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FEBRUARY, 1983 — Laura Branigan made a live appearance at New York's Studio 54 for a combination birthday party for WBLS PD Frankie Crocker (c) and charity event. Also pictured backstage at the discotheque is Susan Joseph, Branigan's manager.

Laura Branigan 1985

The International Appeal Of Laura Branigan

(continued from page LB 4)

Jurgen Otterstein, director of marketing/music for WEA in Europe, reflected from his office in London on Branigan's popularity, saying, "She has a particular sound. Many of her songs have a certain continental flavor, having been written by people who know the emotional subtleties of Europeans. Another factor in her global success is her producer, Jack White. Of course, she has such a marvelous, commanding voice. People are buying her records because she's established such a unique chemistry between her voice and her material."

In terms of Branigan's albums, Otterstein cited West Germany as the largest European market over the last few years. In terms of singles, however, "Self Control" was the song and France the country which proved the most lucrative. That song wound up exceeding the 1/2 million mark last year, but was almost equally eruptive all over Europe as well.

Tokugen Yamamoto, senior managing director for Warner/Pioneer in Japan, is based in a country far away from England geographically and culturally. Nonetheless, he has seen almost the same response to Laura Branigan in his native land, best

evidenced when she won the grand prize at the Tokyo Music Festival two years ago. According to Yamamoto, "she has firmly established her name in Japan and become a big star. She's very talented, of course, but she's also very charming and likeable. Her personality is very dynamic and she has a great appeal to young people. She's quite simply, different from anybody else. The material is strong and she presents herself convincingly on TV and on stage. In my opinion, she's one of the greatest talents we have on the roster. She's terrific."

Argentina's Chacho Ruiz is managing director of WEA in that country, and regional manager for Latin America. He concurred immediately with the assessment of Branigan as an artist who has an appeal which encompasses not only her material, but her overall image as an imaginative, versatile performer. Ruiz finds her style particularly suited to the Latin population as a whole. "Her songs and her voice," he said, "are just right and her approach is a perfect fusion between what we call the old middle-of-the-road and the new pop, dance-oriented sounds. I think that's why she's been so successful here. Even with 'Gloria,' which had already

been a success in Latin America, Laura was able to make it a hit all over again with her usual beautiful, personal vocal touches. With that song, and her subsequent albums, she's really built her image here, and it's a solid one."

According to Kim Cooks, Atlantic label manager in Canada, sales there are expected to be about 10 percent of what they are in the U.S. in regards to albums and singles. The figure corresponds to the relative populations of the two countries. "In the case of Laura, though," he said, "we're more in the 20-25 percent range, which is remarkable." Much of that popularity is due, as Cooks sees it, to the large Italian community in Canada, which has embraced many of the Branigan hits composed by Italians. "Gloria" and "Ti Amo" "become almost like anthems, in fact, for many people here," he observed. "Laura's first album was platinum here and 'Self Control' went double platinum. There's always been a tendency here to react more strongly and quickly to pop acts from Europe, as with Abba. Laura, with her European-oriented material, has benefitted greatly from that, I believe."

Steve Hands, WEA's national promotions director in Australia, related the impact of video in cementing his country's image of Laura Branigan. "I think we have more video programs, relative to population, than any country in the world," Hands mentioned. "Laura has made some terrific



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videos in support her very hooky songs, which are particularly strong melodically. Good melodies and solid rock and roll performers tend to do well down here, and Laura offers powerful songs and excellent vocals consistently. During her promotional visits, she made a lot of friends in the media, and that helped her popularity also." Hands also paid tribute to WEA's team of international marketing directors, who possess what he considers an indefatigable "drive and concern" that has also greatly boosted the awareness and thus the marketability of Branigan around the world.

(continued on page LB 10)

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CAMARADERIE BEHIND THE CAMERA — Proving that some of the best business relationships are personal, Laura Branigan is pictured on the set of her latest video, Spanish Eddie, following an on-location interview with Ruth Robinson of L.A.-based The Siege Company for VH-1. The video was shot on the streets of Los Angeles under the direction of Michael Haldman. Pictured (l-r) on the set are: Branigan; Robinson; and Spanish Eddie executive producer Alexis Omelchenko of L.A.-based Pendulum Productions.

Laura Branigan 1985



A Dream Artist For Atlantic

By Peter Holden

LOS ANGELES — Laura Branigan is the type of recording artist that record labels dream of. A commercial smash almost from the word 'go,' Branigan taps a variety of formats with her songs, she is beautiful and works well either on stage or in front of the camera, she has a keen sense of what the public wants and how to best deliver it, and she has an international following which is growing and growing. No wonder the top executives at Atlantic Records seemed so sure of Branigan when they signed her in 1979.

That belief and enthusiasm for Branigan which began with her first smash "Gloria" and continued on up through her latest singles "Self Control" and "Lucky One" has stemmed primarily from Atlantic's chief executives, chairman Ahmet M. Ertegun and president Doug Morris. Regarding Atlantic's relationship with the vocalist, Ertegun commented, "It's quite hard to believe that it was only three years ago that we released Laura's first album. When I first heard her sing, it was clear that she had a very special quality—in her voice, in her presence—that would make her unique as a recording and performing artist. Nevertheless, we could not have predicted the speed with which she would rise to the top."

That rise would not have been so speedy without the help of producer Jack White, Ertegun and Morris. According to Atlantic marketing director Vince Faraci, "We initially released two singles, 'Fools Affair' and 'Looking Out For Number One,' and it was after that that Ahmet and Doug began

getting involved with the production of the remake of 'Tell Him.' We finally got her on the national charts with the ballad 'All Night With Me' which really brought Laura onto the scene."

From there came the release of "Gloria" which was a European hit by an Italian singer Umberto Tozzi and brought to Branigan by her German producer, Jack White. Though it took a six month marketing drive to finally take the song over the top, the song became something of an anthem, breaking out in the clubs and onto CHR, urban and A/C playlists nationwide. Morris noted, "I did foresee that kind of success for her from the beginning, but the popularity of 'Gloria' was really an achievement. She is a very unique entertainer. She has her own style, her own sound, and as a performer and person, she has a certain kind of shyness which is very endearing." With the new LP "Hold Me" just out, Morris is especially excited by the commercial potential of Branigan. "I think her voice sounds the best it ever has on this new album," he said, "her singing is gorgeous as is her live show which is already on the road."

Sam Kaiser, Vp of national singles promotion for the label, remembers "Gloria" as an arduous project which paid off greater than anyone ever suspected. "After I first came to New York with Atlantic, Laura was one of my first special projects, and with 'Gloria,' our ears told us that we had a winner, but you just never know until you take it to the final jury: the public. We had early confirmation on the record from Houston, Atlanta and Miami—the phones were incredible and it was breaking out in the stores. We knew we had a live wire. It took about six months to finally convince everybody that we had a number one, but when we finally made, there is no better feeling in the world."

With that cut, Branigan achieved a substantial dance and pop base, and regarding that vice president of artist relations/media development Perry Cooper said, "she could have been typecast as a disco act or a dance music singer, but her choice of material broke her away from that." Working with her from the beginning in getting TV and print exposure for

the singer Cooper commented, "Laura was willing to work as hard as she could in order to have as many people in the industry be aware of her. Besides her visual image, she is very smart and has a story to tell." With appearances on the *Tonight Show* with Johnny Carson and a spot on *Laverne & Shirley* as well as other cameos, Branigan is clearly on her way to being as well known visually as she is aurally.

Clearly, anyone who is at all familiar with Branigan's work is aware of producer Jack White and the influence he has had on the 'Branigan sound,' her choice of material, musical accompaniment and arranging. West Coast head vice president/GM Paul Cooper recalls the first meeting between the vocalist and White. "I had gone out to New York when Doug (Morris) was being honored as Man Of The Year, and we happened to all be in the room at the same time. I had met Jack when he was on the west coast working with another Atlantic artist Steven Powers. Laura didn't have a producer at the time, and I introduced them. Jack immediately started submitting material, and he has really been with her since day one."

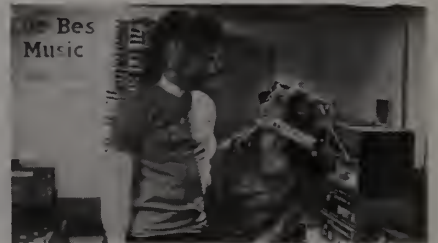
White's influence on her sound is unmistakable, yet it is his savvy for material, especially European material which has brought Branigan a certain depth of appeal. Vince Faraci explained, "Her international edge has definitely helped us overall, and it is through Jack's instincts and his connections with international songs that has been pivotal in that area. When he brought 'Gloria' to us, I thought if any song can sell 10 million copies in Europe, there has got to be something in the grooves." And much of what has been in the grooves of Branigan's international hits has been nurtured by White.

As for her growth into a full-fledged multi-format artist, Faraci noted, "She basically steered her career in that direction with her choice of songs after 'Gloria.' We had 'Solitaire' which is in a similar groove but moved her more into the mainstream, 'How Am I Supposed To Live Without You' 'Self Control' and 'Lucky One' all of which were big singles." Kaiser added, "There was a lot of thought given to the reputation Laura had after 'Gloria,' but it wasn't all

that difficult to break her to a broader audience, and I don't think we ever lost that initial club base. They stuck with us through some of the slower singles and ballads, because we never did too many of those in row. We wanted to keep that audience. So with the clubs on her side as well as CHR and A/C, Laura is really able to have her cake and eat it too. A good example is 'Spanish Eddie,' the first single from the new album. This will reach all areas of her audience, but there is also a beautiful ballad called 'Forever Young' and some nice pop songs on the album."

One of the most important aspects of Branigan as a recording artist and performer is her presence, and poise and good looks. As cliched as that may sound, it is clearly a dimension which has served her well. With training in theatrics and dance, her videos have been instrumental in helping to break each single since her video debut with "Gloria." Faraci said, "The videos Laura has done have definitely helped her, and while she is obviously a very beautiful woman, she has the intelligence and natural feel for videos which takes them beyond something just physical."

Coming such a long way so quickly has a tendency to change the way people think about themselves or about the ones around them, but one of the common themes expressed by each Atlantic representative was that Branigan has an excellent sense of herself and works as hard or harder now
(continued on page LB10)



JUNE, 1982 — During a promotional tour in support of her self-titled debut album on Atlantic, Laura Branigan stopped by Pop radio station WKCI in New Haven, Conn. where she sat in on the overnight shift. Pictured with Branigan is WKCI air personality Doc Rossi.



Laura Branigan 1985



MAY 1983 — Laura Branigan visited radio station KIQQ in Los Angeles to thank the staff for support of her Top 20 single, "Solitaire," from the "Branigan 2" LP. Music director Robert Moorhead (l) was on hand, as well as Atlantic west coast artist relations Tony Mandich.

CONTINUED SUCCESS

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1985

A Dream Artist For Atlantic

(continued from page LB9)

than when she began. Sam Kaiser explained, "Her attitude hasn't changed at all. She still works hard and creatively in all aspects of the business, and she is probably one the friendliest and most sincere artists we have here at Atlantic." Paul Cooper added, "She has strong opinions about her work and she is very creative. Her enthusiasm and energy spreads to the people around her making it all the more pleasant to work together."

Ertegun summed up, "Since hitting number one with 'Gloria,' Laura has

continued to develop and mature, broadening her range and expanding her talents. Today she projects an unmistakable 'Branigan Style' in everything she does and has firmly established herself as a major voice in contemporary music. This is borne out by the fact that Laura cuts across musical categories to appeal to a tremendously diverse listening audience. We at Atlantic are very proud of Laura's accomplishments in such a short time, and we look forward to the ongoing blossoming of a most gifted young lady."

International Appeal

(continued from page LB8)

For him and the others contacted, though, the tours, videos and even the songs wouldn't be enough to make the singer internationally prominent. As they see it, it's Branigan's basic talent which lies

at the core of her success, a talent which permeates every album, every live performance and every style of music. As Hands put it, "It always comes down to what's between those little grooves."



APRIL, 1982 — Laura Branigan appeared at New York's Bottom Line in support of both her self-titled debut album and new single, "All Night With Me." Pictured backstage after the show are (l-r): Ahmet Ertegun, chairman, Atlantic Records; artist Andy Warhol; Sheldon Vogel, vice chairman, Atlantic; Branigan; Doug Morris, president, Atlantic; and Dave Glew, executive vice president/general manager, Atlantic.

Discography

Year/Label/Number	Album Titles	Song Titles	RIAA
1982/Atlantic/SD 19289	"Branigan"	All Night With Me; Gloria; Lovin' You Baby; Living A Lie; If You Loved Me; Please Stay, Go Away; I Wish We Could Be Alone; Down Like A Rock; Maybe I Love You	LP-Gold, 8-2-84 Single, "Gloria"— Gold, 1-7-83
1983/Atlantic/80052	"Branigan 2"	Solitaire; Deep In The Dark; Close Enough; Lucky; Squeeze Box; How Am I Supposed To Live Without You; I'm Not The Only One; Mama; Find Me; Don't Show Your Love	—
1984/Atlantic/80147	"Self Control"	The Lucky One; Self Control; Ti Amo; Heart; Will You Still Love Me Tomorrow; Satisfaction; Silent Partners; Breaking Out; Take Me; With Every Beat Of My Heart	LP-Gold, 8-6-84
1985/Atlantic/81265	"Hold Me"	Hold Me; Maybe Tonight; Foolish Lullaby; Spanish Eddie; Forever Young; When I'm With You; I Found Someone; Sanctuary; Tenderness; When The Heat Hits The Streets	

*Laura,
You are wonderful
and I am so proud
of you.*

Jack

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HOLD ME

FEATURING THE SINGLE "SPANISH EDDIE" (7-89531)

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Management: Susan Joseph • Grand Trine Management

In just three years she's become a major female vocalist. And a major voice on the music scene. Here, in this very special new album, we are reminded why Embrace Laura Branigan.

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Commentary

There's A Point To This, Honest

By Spence Berland

Rock and Roll is my life. I grew up with it and with the exception of one ill-chosen decision and four lost years, spent my life working in it. I was a disc jockey for more than a dozen years, with a label for two and have spent a total of more than 15 years working at trade publications.

Some of my earliest heroes were Lee Andrews and the Hearts, Pookie Hudson and the Spaniels, the G-Clefs, Clefones, Heartbeats, etc. Now some of you may think of these artists as R&B but Alan Freed called them Rock and Roll and that was, is, good enough for me. I watched it change and evolve and grow and loved every minute of it. I went from The Drifters to Elvis to Diana Ross to Dylan to Bill Deal and The Rhondells to Elton John, Michael Jackson, Madonna, Lionel Richie, Fleetwood Mac or Prince. It's all Rock and Roll to me.

The function of Rock and Roll throughout the years has always been entertainment. It never had a real, certified, overriding direction or cause. Its triumphs were personal and individual. What it did have was "The Taint." "The Taint" was the scandals, payola, drug abuse, self indulgence and so on. True or not, it was what the public saw when they weren't dancing. It was what the press showed them. What we read about was drug abuse, alcohol and weight problems with Elvis. Never a word about his enormous charitable donations.

Prince's bodyguard got into a fight, that was all over the headlines but you never heard about the free concert Prince put on, all at his expense, for crippled children.

What Rock and Roll needed was a cause. Yes, we had Woodstock but remember, Woodstock started out as a money-making venture and, unless you were there, you can't know what really happened. I was lucky. The emotional experience of that moment, suspended forever in my mind, can't be shared unless you shared the moment itself. But Woodstock had its "taint." O.D.s and public nudity and some fights and the police saying how well, in general, it all went with visible surprise that kids having a good time could actually behave themselves. The truth somehow escaped them.

There were some attempts at causes. The George Harrison effort on behalf of Bangladesh, the No-Nukes people, well-intentioned, some success but less than overwhelming. Stevie Wonder's continuing efforts for brotherhood and against apartheid and discrimination in any form are strong and meaningful and continuous but again, personal.

Out of the blue comes this guy named Bob Geldof, the leader of a band called, of all things, The Boomtown Rats. THE BOOMTOWN RATS? A popular rock and roll band but hardly in the same league with Springsteen. He's got this cause, the unifying factor, the motive, there's a

couple of million people, black people, starving in Africa, he wants them fed — period. We're not talking about people who are going to buy his records, or fill Ethiopian stadiums for the grand finale of a tour of undernourished nations. We're talking about people who have nothing, absolutely nothing, not even a prayer. These people never heard of Bob Geldof or The Boomtown Rats or Elton John or Bruce Springsteen or Phil Collins or Ronald Reagan or Lee Iaccoca.

So Geldof goes out and puts together this superstar band of English talent called Band Aid and starts to make a dent.

Meanwhile, across the ocean, this legendary singer, actor and filmmaker gets together with a manager of several superstar talents and re-invents the great old radio show "Can You Top This." Harry Belafonte and Ken Kragen figure they can do better. Along with Quincy Jones, they put together a session of stars whose aggregate income exceeds that of half the countries in the world, for the same reason, to feed some starving natives a few million miles away in time, space and social significance. All they do is raise \$50 million.

Now the ball is rolling, the cause is clear and rock and roll is performing the miracles.

Now here comes that Boomtown Rat again. Scruffy, unkempt and full of fire, this guy just don't know the rules. He decides to do the impossible. A 16-hour concert, nearly every star you ever heard of, 14 satellites, originating live from three continents to raise more money for African relief. Last count for this one is nearly \$75 million. Someone should tell this hippie to put on a tie.

Now people are talking about the Nobel peace prize for Geldof. I hope he gets it, he'll just give the money to the cause anyway, and feed a few more people. The prize is his but it's also Harry Belafonte's, Ken Kragen's, and every artist, technician, stagehand and so on, down to the guys who swept up the mess, or maybe up to the guys who swept up the mess. But it also belongs to Rock and Roll, whose herculean efforts have done what agencies, organizations and governments couldn't do. Now, I know a few bucks are going to slip through the cracks, that's human frailty; but what we are talking about is private citizens making selfless contributions of time, energy, talent and money, all in the name of humanity for people who still don't know who the hell Geldof is. Like the Hollies said, "He Ain't Heavy, He's My Brother."

Well, I promised you a point and here it is. The "Taint" is gonna come up again, but, when it does, remember Band Aid, U.S.A. For Africa and Live Aid and be proud of what Rock and Roll is, has done and can do. I can't wait for the next episode of Can You Top This, it should be a dilly.

Spence Berland is vice president Of Cash Box Magazine In Los Angeles.



THE LIFE OF RILEY — To coincide with Terry Riley's 50th birthday and the release of the Gramavision LP "Terry Riley/The Kronos Quartet Cadenza On The Night Plain . . .," the Kronos Quartet performed a special concert at San Francisco's Great American Music Hall which was broadcast live on KPFA and recorded for broadcast on the nationally syndicated program Hearts Of Space. Pictured (l-r): Kronos, John Sherba and David Harrington, Terry Riley, Kronos' Hank Dutt and Joan Jeanrenaud, Gramavision promotion director Suzanne Berg, KPFA assistant music director Russ Jennings, and Hearts Of Space co-producer Stephen Hill.

Publications Rental Library Available Through G. Schirmer, Inc.

NEW YORK — A joint announcement made recently by Jay Morgenstern, president of Warner Bros. Publications, Inc. and John A. Santuccio, president of G. Schirmer, stated that the Warner Bros. Rental Library will now be available for rental exclusively through G. Schirmer, Inc. Frank Military of Warner Bros. and Howard Scott of G. Schirmer will administer the catalogue.

The collection includes classic Americana, such as theatre scores of Victor

Herbert, Cole Porter, Sigmund Romberg and Rudolf Friml; the film score suites by Erich Korngold, Max Steiner, Michel Legrand and Alex North; and the scores of George Gershwin, film composer John Williams and Henry Mancini.

All inquiries, orders and requests for catalogues or further information should be directed to the Rental and Performance Department of G. Schirmer, Inc., 866 Third Avenue, New York, NY 10022 (800-221-4755).

ROBERT HARTSELL

August 5, 1917 — July 6, 1985
. . . and the beat goes on . . .

MCA MUSIC
a division of MCA Inc



ASRAP — Pictured in a rap session with ASCAP members Run DMC are (l-r): ASCAP's Rick Morrison; ASCAP member Alfred Agius (formerly of the British group The Fixx); Run DMC; and ASCAP's Ken Sunshine.

TALENT ON STAGE

Orchestral Manoeuvres In The Dark

THE PALLADIUM, L.A. — The Palladium may have been more packed for The Smiths a couple weeks ago, but not by much. Lead singer Andrew McCluskey, who has been known to be aloof in the past, seemed genuinely pleased with the turnout. When he asked how many in attendance were seeing the Orchestral Manoeuvres In The Dark for the first time, fully three quarters of the audience raised their hands.

The sellout must also have pleased A&M Records brass, who have just released "Crush," OMD's second LP for the label (their sixth overall). OMD is traditionally passed over by CHR, and Monday (7-15) night's turnout must give heart to the record company's promotional staff.

The evening did include energized versions of OMD "hits" "Tesla Girls," "Locomotion" and "Telegraph." The dance-floor mayhem and uproarious applause prove the viability of OMD's grassroots penetration. A year ago, half this many attended the OMD show at the much smaller venue, The Palace. As McCluskey remarked, "Somebody must be playing our record on the radio."

OMD is among a handful of bands responsible for pioneering techno-pop or synth-pop. And for all the liabilities these terms have come to carry, OMD stands out as creative progenitors of the genre. The Orchestral Manoeuvres In The Dark give personality and vitality to the rather hackneyed form. The combination of real drums, live synthesizer performances, electric bass guitar and live horns together with the usual techno paraphernalia of tapes and midi-ed, pre-programmed synths adds that certain "human" quality missing in other electronic bands.

McCluskey's stage presence conveyed warmth and ease. In introducing "Julia's Song" he said, "This is an old song. This is a 'great' song. I think you'll love it." And he meant it. He could also shift gears to high. During "Joan Of Arc," McCluskey leaped into a frenetic, spasmodic dance synergistic with the drum cadence. All this to the roaring approval of the crowd.

The band is comprised of McCluskey on bass, guitar, synthesizers and vocals, Paul Humphreys on keyboards and vocals, Malcolm Holmes on drums and Martin Cooper on saxophone, keyboards and vocals. Joining the band on the road

are Neil Weir on trumpet and occasional keyboards and Graham Weir on trombone and occasional guitar and keyboards.

This tour has already seen OMD infiltrate New York and Montreal. After a stop in San Francisco, the band is off on a three-week supporting role of The Power Station. **Stephen Padgett**

Happy Together' Tour '85

PIER 84, NYC — It's a well-kept secret that Live Aid attracted so many artists that the Turtles, Tommy James, the Buckingham-Bramlets, the Grass Roots and Gary Lewis and the Playboys magnanimously agreed to perform at the Pier instead. Nevertheless, this change of venue didn't prevent top Turtles Mark Volman and Howard Kaylan from bringing their peculiar blend of '60s pop and topical humor back to New York for another night of memories and mayhem, backed by a new crew of '60s stalwarts.

Volman and Kaylan have a great racket in the organization of this show. First they bring out all the acts with at least three hits they could round up from the '60s, let them fatten the crowd with nostalgia, then explode on to the stage themselves, raising the energy level by 1,000 decibels and adroitly straddling the fence between regurgitated oldies show and contemporary satirical revue. This year's targets (Madonna, Springsteen, *Flashdance*), like last year's (Prince, Springsteen, *Flashdance*) may not be appreciably innovative but the Turtles' approach is a fitting way to wake the crowd up at the end of a long evening of looking back. Driving while nostalgic is, after all, dangerous.

Kaylan and Volman have had such a strange career progression anyway, starting as a top pop act in the '60s and metamorphosing into the characters Flo and Eddie, even working with Frank Zappa for a period. Diehard Flo and Eddie fans must be the judges of whether the duo has lost any of its edge in becoming nostalgia kingpins, but the 7,000 or so people who jammed the Pier (and presumably those who have shown up around the country for this tour, sponsored by the Members Only fashion organization) clearly enjoy both the opportunity to sing the old songs again and laugh at the changes in their own lives and values, as well as those of their kids. One of the most fun parts of going to the "Happy Together" tour is walking in the crowd and trying



CUTTING THE EDGE — Local favorites Timbuk 3 are caught on tape in Austin, Texas for an upcoming edition of I.R.S.'s *The Cutting Edge*. Among the other bands spotlighted on the program (airing August 25) are True Believers, Wild Seeds and The Tailgators.

to separate the yuppies from the "osbies" (old suburban burnouts).

For this year's show Kaylan and Volman dispensed with the neo-lounge band approach of Spanky McFarlane, Gary Puckett and the Association, although the Buckingham-Bramlets came close to duplicating this fatal flaw (and killing the pre-Turtle energy) in trying to be a '60s and '80s act at the same time. Instead, the new lineup featuring James, Lewis and Rob Grill's Grass Roots, came closer to complementing Volman and Kaylan's musical style and post-British-invasion American rock attitude. The Grass Roots' "Midnight Confessions," which closed the first half of the show, stands as a strong representative of the period and a more lasting pop achievement. An unexpectedly well-received player was Tommy James, who resembles nothing so much as Clint Eastwood with Dolly Parton's hair, and who seriously rocked the crowd with undiminished versions of "Crimson and Clover," "Mony Mony," "Hanky Panky" and "Crystal Blue Persuasion." James is also one of the few performers in music who knows how to play a song live at the same tempo he recorded it.

The Turtles themselves seemed a little more subdued this year, perhaps because of the intense thundershower that preceded the show, perhaps because they're a year farther away from the '60s. The comedy in this show seemed to get the better of the music on many occasions, which is unfortunate because the Turtles' music, songs like "Eleanor," "You Showed Me," "She'd Rather Be With Me," "It Ain't Me," "You, Baby," and "Happy Together" are still by far the most efficient and memorable pop compositions of any of the acts the Turtles assembled to open for them. Despite this short shift, Volman and Kaylan provide nothing less than a unique show which gives fans a taste of bygone days without pretending to treat the era as the Age of Camelot or hiding from their distinctly pop beginnings.

Rusty Cutchin

Sheila Jordan's Celebration!

PUBLIC THEATRE, N.Y.C. — In a sense, every time Sheila Jordan performs it's a celebration: a celebration of uncompromising, unique jazz vocalizing from an innovative, influential veteran who has never quite edged into the jazz mainstream. Since she first recorded some 25 years ago — though she's been singing since the late '40s — Sheila Jordan has done things her way, which is to say that she still doesn't perform or record nearly enough. Her mesmeric, haunting way of intoning a ballad, her unusual brand of scat/chanting that is part bebop/part Navajo chant/part rabbinical davening, and her short, trumpet-like way of phrasing are all wholly her own.

For this evening, part of the "New Jazz at the Public" series, Sheila Jordan was accompanied by a trio — Harvie Swartz, her longtime bassist, pianist Harold Danko, and drummer Victor Lewis — and was joined by trombonist Roswell Rudd, a rare visitor to New York City, for several numbers (Sheila Jordan sang with this band and they made a memorable album, "Flexible Flyer," in the early '70s) and by dancer Catherine Mapp for a dance piece.

The concert opened with Sheila and the trio: they began with an upbeat "Song of Joy," followed with the lovely standards, "I Remember You" and "It Never Entered My Mind," and got down to business on a let-the-hair-down "I Got Rhythm," during which Sheila scatted using not nonsense syllables, but the names of dozens of jazz musicians (Lester Young, Sid Catlett, Bobby McFerrin, Billie Holiday, George Russell and Steve Kuhn — both present in the audience — and numerous others), ending with a woolly chant of "Roswell Rudd, Roswell Rudd, Roswell Rudd." The trombonist was backstage okay, but not ready to appear with his horn — he finally, after his name was called 50 or so times, came out looking like he was going to hit someone, but ended up planting a kiss on Jordan's face. When he finally came out to play, he and Jordan wreaked havoc on, of all things, "Inchworm" — a medium waltz that Rudd began with a mute that made his horn sound like a giant comb-and-tissue-paper and which he ended with his full, open, clear, burly sound at its most macho. They continued with a trembling "What Are You Doing For The Rest of Your Life," then Roswell took over and plowed the rhythm section under as he tore up Kid Ory's "Creole Trombone." The first set ended with "All God's Chill'in Got Rhythm"/"Little Willie Leaps" — Jordan and Rudd digging in with clarity, swing, and wit. Unfortunately, the full band wasn't right, specifically Harold Danko, who refused to loosen up — he played spiny, dark, crabby chords and runs. Jordan does most of her work with only Swartz, and that intimacy, that rapport was missing.

The second half continued along the same lines — there were standards ("You'd Be So Nice to Come Home To," "You Must Believe in Spring"), a bebopper ("Confirmation"), a touching piece written by Egil Kapstad and Bill Zavatsky in memory of Bill Evans ("Elegy/Epilog"), Jordan's increasingly-free-wheeling, increasingly-more-personal autobiographical blues ("Sheila's Blues") and good solos for Rudd and Swartz. The climax of the evening was in the surprisingly effective dance piece that Catherine Mapp and Jordan worked out — "The Crossing" — to depict the singer's victory over alcoholism. Oddly, through a combination of dramatic jazz dancing, recorded bits (Frank Sinatra, Rodney Dangerfield, and what sounded like an A.A. lecturer) and live voice/bass, the thing was very moving.

Lee Jeske



CAN HE HELP YOU — Jesse Johnson (center) leads A&M recording group, Jesse Johnson's Revue in performing their current hit, "Can You Help Me," on Dick Clark's American Bandstand airing July 27th on ABC-TV.

CASHBOX

July 27, 1985



SPOTLIGHT ON
JAZZ

NEW AGE IN JAZZ



Grusin/Ritenour/*Harlequin*

GRP-D-9522



Dave Valentin/*Jungle Garden*

GRP-D-9523



Lee Ritenour/*Rio*

GRP-D-9524



Dave Grusin/*Mountain Dance*

GRP-D-9507



Kevin Eubanks/*Opening Night*

GRP-D-9520



Special EFX/*Modern Manners*

GRP-D-9521



Glenn Miller/*In The Digital Mood*

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The Cash Box Guide To (Many) Jazz Labels

The Entire Cash Box Guide To
Jazz Labels Was Written and
Compiled by Lee Jeske

NEW YORK — Jazz — for a music that is kicked around, or ignored, by much of the public and the media, and whose imminent demise has been predicted since Woody Herman was in short pants — is mind-bogglingly alive and active. After years of wanting — at times needing — a guide to the world's jazz labels, I decided to try and put something like that together here. Forget it! It turns out that there are more jazz labels than bubbles in a bottle of Dom Perignon. We're talking a lot of labels: major labels, dinky labels, labels run by musicians, labels run out of enthusiasts' cellars, labels run in every state and every country. A recent catalog of one distributor lists 569 American and European labels with jazz product. 569!!! And that doesn't even include the many labels in Japan, currently one of the world's top jazz markets. Every kind of jazz — from garter-around-the-bicep dixieland bands to smash-the-instruments avant garde bands — are represented on record. And there is an enormous market for reissues, airchecks, concert recordings and previously unreleased material from both the greats of jazz and the most obscure players. In jazz, it seems that one rule exists: if it ever was in print, it will once again be in print. And reissued again. And again.

So what follows is in no way the complete guide to jazz labels I had originally envisioned. It is, then, an overview of a number of labels — from the giant, product-stuffed giants to the teeny-weensy labels of love — that are keeping jazz very much alive. No particular criteria were used, no particular definition of jazz was employed. To the hundreds of labels not included, my apologies — I feel that most of the important jazz labels in America and Europe are included, but some important labels are not; much of the choice depended upon what information was most readily available. And I didn't even

attempt to touch Japan.

I tried to be objective here, I tried not to pass judgements. Some things need explanation: where there was somebody at the label definitely in charge of jazz, that person's name is included; otherwise, I list the label's president (who, at the indies, is the person generally in charge of everything). As to terms: "traditional" means New Orleans and the like, "swing" means swing, "bebop" means bebop, hard bop and some post-bop, "modern" means avant garde, or touched by the avant garde, "fusion" means, generally, jazz/rock, "new age" means the kind of jazz/mood music that is currently all the rage (I don't like the term — it doesn't mean anything — so I've left it in quotes; I liked "new acoustic music," but increasing numbers of these players are using synthesizers), and "contemporary" means newly-recorded (that way it's possible for a label to record "contemporary traditional" artists). I've tried to, in parentheses, give an idea of the type of artists included on the label, and I've included the "upcoming" listing for the same reason. Also, I didn't bother getting into whether the label has tapes or CDs available, unless tapes and CDs are all it has.

The following six distributors handle many labels (some listed here, some not) and, in general, are excellent sources for jazz: Daybreak Express, P.O. Box 250, Van Brunt Station, Brooklyn, NY 11215 (718-499-0487); New Music Distribution Service, 500 Broadway, New York, NY 10012 (212-925-2121); Northcountry Distributors, Cadence Building, Redwood, NY 13679 (315-287-2852); Narada Distributing ("new age" specialists), 1845 North Farwell Ave., Milwaukee, WI 53202 (414-272-6700); Rounder Distribution, 1 Camp St., Cambridge, MA 02140 (617-354-0700); and Zim Records, P.O. Box 158, Jericho, NY 11753 (516-681-7102).

Here, then is The Cash Box Guide to (Many) Jazz Labels:



Duke Ellington

ABOUT TIME. 207 W. 106th St., New York, NY 10025. (212) 866-6443. Ed Fishman, Alan Ringel, Larry Shengold, presidents. Modern label with six titles available (Henry Threadgill, Willem Breuker).

ADELPHI. P.O. Box 7688, Silver Spring, MD 20907. (301) 434-6958. Gene Rosenthal, president. Diverse label with 13 jazz titles available. Upcoming: LP by Lenny Breau.

AFFINITY. 156-166 Ilderton Rd., London SE 15, England. Wide-ranging label with over 110 titles available, most reissues from the catalogues of Capitol, BYG, Bethlehem, and others (Archie Shepp, Charles Mingus, Art Blakey).

AGARIC. 48 White Ave., So. Nyack, NY 10960. (914) 358-6372. James Sauter, president. Modern label with four LPs by Bobetomagus available.

AISHA. P.O. Box 1021, Christiansted, St. Croix; U.S. Virgin Islands 00820. John Shaw, president. Label with two LPs by saxophonist/composer John Shaw available.

AK-BA. 890 W. End Ave., New York, NY 10023. (212) 222-2556. Barry Wallenstein, president. Modern label with five LPs available, most featuring poet Barry Wallenstein with a jazz accompaniment.

ALACRA. 19 Chandler St., Prospect, CT 06712. (203) 758-5202. Mario Pavone, president. Modern label with several LPs available by bassist/composer Mario Pavone.

ALLEGIANCE. 7527 Fountain Ave., Los Angeles, CA 90046. (213) 851-8852. Bill Valenziano, president. Eclectic label with a handful of jazz LPs available — two on Allegiance, three reissues on the midline Allegiance Treasury of Recorded Classics, and two on Takoma. Upcoming: LPs by Jack Sheldon, and Maury Stein.

ALTERNATIVES IN AMERICAN MUSIC. P.O. Box 6127, Albany, CA 94706. (415) 524-0222. George M'Lely, president. Modern label with several LPs available featuring pianist/composer George M'Lely.

AMERICAN CLAVE. 213 E. 11th St., New York, NY 10003. (212) 260-1622. Kip Hanrahan, president. U.S. distributor: New Music Dist. Svce. Modern label focusing on the jazz/rock/latin projects of Kip Hanrahan, with seven titles available. Upcoming: LP by Milton Cardona.

ANDREW'S MUSIC. 4830 S. Dakota Ave., Washington, D.C. 20017. (202) 526-3666. Andrew White, president. Modern label with over 40 titles available by saxophonist/composer Andrew White.

ANIMA. 231 E. 5th St., New York, NY 10003. (212) 260-5261. John Mingione, president. Modern label with nine LPs available (Billy Bang).

AP-GU-GA. 51 Rockview St., Jamaica Plain, MA 02130. (617) 522-7503. The Fringe, presidents. Modern label with three LPs available by The Fringe.

ARHOOLIE/BLUES CLASSICS/FOLK-LYRIC/OLD TIMEY. 10341 San Pablo Ave. El Cerrito, CA 94530. (415) 525-7471. Chris Strachwitz, president. Eclectic label has a number of traditional and swing LPs available, along with many blues LPs of jazz interest.

ARISTA. 6 W. 57th St., New York, NY 10019. (212) 489-7400. Clive Davis, president. Eclectic label has a number of fusion LPs (Jeff Lorber, Kenny G, Tom Browne) available.

ATLANTIC. 75 Rockefeller Plaza, New York, NY 10019. (212) 484-6000. Doug Morris, president. Eclectic label, with a rich, largely-inactive, jazz catalogue has over 100 LPs available (John Coltrane, Ornette Coleman, Modern Jazz Quartet),

(continued on page 38)



Cecil Taylor

The Cash Box Guide To Jazz Labels

(continued from page 37)

many of them reissues under the Jazzlore imprint. Upcoming: six Jazzlore reissues, new LP by Jean-Luc Ponty.

AUDIOFIDELITY. 45 E. Milton Ave., Rahway, NY 07065. (201) 388-5000. Dante Pugliese, chairman. Audiofidelity has over 350 jazz titles available, with a preponderance of swing and bebop artists, on Mainstream, Chiaroscuro, Phoenix (midline), Jazz Bird (midline), Gryphon, and Skye, including a number of reissues and issues of previously-unreleased material. Upcoming: boxed-set reissues of LPs by Charlie Parker, Abdullah Ibrahim, Sarah Vaughan, and John Coltrane.

AUDIOPHILE/CIRCLE/JAZZOLGY/GHB/PROGRESSIVE. 3008 Wadsworth Mill Pl., Decatur, GA 30032. (404) 288-1480. George H. Buck, Jr., president. The five imprints share over 500 mainstream titles: Jazzology and GHB are traditional labels, with over 300 titles of New Orleans and Chicago style jazz; Circle has over 80 mainly-big band titles available, many of them reissues; Audiophile has some 100 available titles of singers and small bands; and Progressive features over 30 contemporary swing and bebop recordings. In addition, the labels have just added some 30 titles from the Monmouth-Evergreen catalogue. Upcoming: LPs by Barbara Lea, Stan Freeman, Maxine Sullivan, and Dardanelle.

AURICLE. 5-16 47th Rd., Long Island City, NY 11101. (212) 784-1037. Gerry Hemingway, president. Modern label with three LPs available by drummer Gerry Hemingway.

AVOCET. P.O. Box 6769, Portland, OR 97228. (503) 287-1662. Hal Lee, president. Label with four fusion and "new age" LPs available. Upcoming: LP by Rich Halley.

BAINBRIDGE. P.O. Box 8248, Van Nuys, CA 91409. (213) 476-0631. Stan Marshall, president. Eclectic label whose catalogue includes eight reissues from the Time label and a handful of contemporary and never-before-released jazz LPs. Distributor of Choice Records.

BEE HIVE. 1130 Colfax St., Evanston, IL 60291. (312) 328-5593. Susan & Jim Neumann, presidents. Mainstream label has 16 mainly contemporary bebop LPs available. Upcoming: LPs by Arnett Cobb, and Clifford Jordan.

BET-CAR. 117 St. Felix St., Brooklyn, NY 11217. (212) 875-6502. Betty Carter, president. Label with five LPs available by vocalist Betty Carter.

BIOGRAPH. 16 River St., Chatham, NY 12037. (518) 392-3401. Arnold Caplin, president. Historical label with over 240 LPs of reissued material, many from the very earliest jazz and blues sessions — including recordings of piano rolls (Fats Waller, Scott Joplin, James P. Johnson). Also, reissues from the Dawn catalogue.

Upcoming: reissues of Dawn LPs by Charlie Rouse, Julius Watkins, Gene Roland, and Gene Quill.

BIRDSEYE. 2340 17th Ave., Oakland, CA 94606. (415) 536-3291. Prince Lawsha, president. Modern label with three LPs by flutist Prince Lawsha available.

BIRTH. Phillipreis Str. 10, D 34 Gottingen, W. Germany. (0551) 318-71. Gunter Hampel, president. U.S. distributor: New Music Dist. Svce. Modern label with 39 LPs of the music of vibraphonist/composer Gunter Hampel. Upcoming: LP by the Gunter Hampel N.Y. Orchestra.

BISHARA. P.O. Box 749, Newark, NJ 07101. Abdul Wadud, president. Modern label with one title by cellist Abdul Wadud available.

BLACK EAGLE. 128 Front St., Marblehead, MA 01945. (617) 631-8680. The New Black Eagle Jazz Band, presidents. Contemporary traditional label with seven titles available by the New Black Eagle Jazz Band.

BLACK SAINT/SOUL NOTE. 4, Via San G.B. De La Salle, Milan, Italy 20132. (02) 25-92-326. Giovanni Bonandrini, president. U.S. distributor: PolyGram Special Imports. The two imprints share a catalogue of over 200 titles, mainly LPs by American modern artists (Muhai Richard Abrams, the World Saxophone Quartet, Anthony Braxton), but including a large number of contemporary American and European bebop artists and lesser-known American and European modern artists. Upcoming: LPs by Cecil Taylor, Paul Motian, George Adams/Don Pullen, and David Murray.

BLUE NOTE/MANHATTAN. 1370 Ave. of the Americas, New York, NY 10019. (212) 757-7470. Bruce Lundvall, president. Division of Capitol-EMI. Blue Note is reissuing numerous LPs from the original Blue Note catalogue (Bud Powell, Sonny Rollins, Thelonious Monk), along with issuing previously-unreleased material, and newly recorded LPs; currently there are over 50 titles available. Manhattan has a handful of fusion acts. Upcoming: new LPs by Bennie Wallace, Bill Evans, McCoy Tyner, and James Newton.

BODESWELL. P.O. Box 624, Brewster, MA 02631. Bob Wilber, president. Mainstream label with seven titles available by saxophonist Bob Wilber. Upcoming: LPs by Bob Wilber.

BOSCO. P.O. Box 2085, Canoga Park, CA 91306. (818) 993-0659. Pete Christlieb, president. Contemporary bebop label with seven titles available (Pete Christlieb, Louie Bellson, Joe Williams).

CADENCE. The Cadence Building, Redwood, NY 13679. (315) 287-2852. Bob Rusch, president. Modern label with 25 titles available (Marilyn Crispell, Bill Dixon, Jemeel Moondoc). Upcoming: LPs by Alan Simon, Borbetomagus.

CAPITOL. 1750 N. Vine St., Hollywood, CA 90028. (213) 462-6252. Don Zimmermann, president. Eclectic label has a number of fusion titles (Earl Klugh, Ronnie Laws) and a handful of mainstream jazz titles at a midline price, available.

CHAZ JAZZ. P.O. Box 565, North Hampton, NH 03862. (603) 964-9039. Charles Baron, president. Swing label with 14 newly-recorded LPs available (Jay McShann, Ralph Sutton, Ruby Braff).

CHESS. 96 West St., Englewood NJ 07631. (201) 569-5170. Marshall Chess, president. Dist. by MCA. Label with more than 10 mainstream reissues available (James Moody, Rahsaan Roland Kirk, Ahmad Jamal).

CHOICE. 245 Tilly Pl., Sea Cliff, NY 11579. (516) 671-7299. Gerry MacDonald, president. Mainstream label with 30 contemporary and previously-unissued LPs available. Distributed by Bainbridge. Upcoming: LPs by Shirley Horn, Nancy Holloway, and the N.Y. Guitar Ensemble.

CLEAN CUTS. P.O. Box 16264, Baltimore, MD 21210. (301) 467-4231. Jack Heyrman, president. Diverse label with eight titles available (Dr. John, Jessica Williams, Phil Woods). Upcoming: LP by Wall Matthews.

COLUMBIA. 51 W. 52nd St., New York, NY 10019. (212) 975-4321. George Butler, vice president/executive producer, jazz and progressive music. The label with, perhaps, the richest jazz heritage has over 350 titles available in a number of formats: new, full-priced on Columbia (Miles Davis, Makoto Ozone, Weather Report); a handful of remaining full-priced reissues under the Contemporary Jazz Masters imprint; mid-line product in the "Nice Price" series; a handful of remaining mid-line reissues under the Jazz Odyssey imprint; and full-price facsimile reissues (including material leased from Commodore) on the Columbia Special Products label (John Franks, director). Upcoming: LPs by Branford Marsalis, Paquito D'Rivera, Wynton Marsalis, Wayne Shorter, and an anthology series of "Jazz Masterpieces."

CONCORD JAZZ. P.O. Box 845, Concord, CA 94522. (415) 682-6770. Carl Jefferson, president. Mainly mainstream label with over 275 LPs available from numerous swing and bebop artists (Dave Brubeck, Dave McKenna, Art Blakey) — including a large number of mainstream guitarists, and several jazz/classical LPs under the Concord Concerto imprint, jazz/latin LPs under the Concord Picante imprint, and various items under the George Wein Collection imprint. Upcoming: LPs by Bruce Forman/George Cables, Ruby Braff/Scott Hamilton, Tito Puente, and Rosemary Clooney.

CONTEMPO-VIBRATO. 206 W. 23rd St., New York NY 10011. (212) 929-4588. Steve Satten, president. Modern label with three titles available.

DA-MON. 3598 Stinchman Ave., Baldwin Pk., CA 91706. (818) 960-0893. Daoud A. Balewa, president. Fusion label with several titles available, most featuring saxophonist/composer Daoud A. Balewa. Upcoming: LP by The Ambiance II Fusion.

DANCING CAT. P.O. Box 639, Santa Cruz, CA 95061. (408) 429-5085. George Winston, president. U.S. distributor: Windham Hill. Mostly "new age" label with five titles available. Upcoming: LPs by Bola Sete, Michael Lorimer, and a Professor Longhair reissue.

DELMARK. 4243 N. Lincoln, Chicago, IL 60618. (312) 528-8834. Bob Koester, president. Jazz and blues label with about 35 eclectic jazz titles available (Sun Ra, Joseph Jarman, Earl Hines), including two traditional titles under the Pearl imprint. Upcoming: LP by Art Hodes, reissues of LPs by Bud Powell, and Leon Sash.

DELOS. 2210 Wilshire Blvd., Santa Monica, 90403. (213) 454-0524. Amella Hay-



Miles Davis

good, president. Label with three mainstream titles available. Upcoming: LP by Joe Williams.

DESERT ROCK. 8607 Sherwood Dr., Los Angeles, CA 90069. Tom Bradshaw, president. "New age" label with one title available by flutist/composer Tim Weissberg.

DISCHI DELLA QUERCIA. Via Caminadella, 9, Milan, Italy 20123. (02) 805-3702. Giorgio Gaslini, president. U.S. distributor: PolyGram Special Imports. Modern label with over 10 LPs available, most by composer/pianist Giorgio Gaslini.

DISCOVERY/TREND/MUSICRAFT/AM-PM. 117 No. Las Palmas Ave., Los Angeles, CA 90004. (213) 938-5482. Albert Marx, president. Discovery and Trend are mainstream labels, containing over 145 LPs of newly-recorded west coast bebop, and a handful of fusion, artists, reissues of material from the Warner Bros. catalogue, and previously-unissued material. Musicraft has 18 LPs of mainstream reissues (Sarah Vaughan, Duke Ellington, Teddy Wilson). AM-PM has six LPs of college and high school big bands.

DMP. 175 Dolphin Cove Quay, Stamford, CT 06902. (203) 327-3800. Tom Jung, president. CD-only label with 12 titles: some fusion, some modern, some mainstream. Upcoming: CDs by John Tropea, and Flim and the BB's.

DOCTOR JAZZ. 1414 Avenue of the Americas, New York, N.Y. 10019. (212) 759-5565. Bob Thiele, president. U.S. distributor: CBS. Eclectic label with 23 LPs available — reissues from the Signature catalogue, previously-unissued material, and newly-recorded mainstream and fusion LPs. Upcoming: LPs by Don Sebesky, Teresa Brewer, Gato Barbieri, and previously-unissued Duke Ellington.

DRAGON. Box 8003, 104 20 Stockholm, Sweden. Lars Westin, Leif Collin, presidents. Wide-ranging label with over 80 titles available by American and Swedish artists (Chet Baker, Mwendo Dawa, Lee Konitz), including some previously-unissued live material.

DRG. 157 W. 57th St., New York, NY 10019. (212) 582-3040. Hugh Fordin, president. DRG has 16 reissues of mainstream titles licensed from Europe on the Discques Swing label, and several mainstream titles on the midline MRS label. Upcoming: Further Swing reissues.

FAMOUS DOOR. P.O. Box 92, Station A, Flushing, NY 11358. (718) 463-6281. Harry Lim, president. Mainstream label with over 50 contemporary swing and bebop titles available (Bill Watrous, Butch Miles, George Masso).

FOLKWAYS. 632 Broadway, New York, NY 10012. (212) 777-6606. Moses Asch, president. Eclectic historical label with numerous traditional and swing titles available (Jelly Roll Morton, Jimmie Noone, Stuff Smith).

FRAMMIS. 803 Goodrich Ave., St. Paul, MN 55105. (612) 291-8605. Steve Tibbets, president. "New age" label with two LPs available by guitarist Steve Tibbets.

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The Cash Box Guide To Jazz Labels



Ornette Coleman

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EAST COASTING. P.O. Box 866, Ansonia Sta., New York, NY 10023. (212) 877-1836. Frederick Cohen, Susan Mingus, presidents. Label with one Charles Mingus reissue available. Upcoming: previously unissued LPs by Charles Mingus.

ECM. Gleichmannstrasse 10, 8000 Munich 60. (4989) 85-10-48. Manfred Elcher, president and producer. U.S. distributors: Warner Bros. and PolyGram Special Imports. "Editions of Contemporary Music," with nearly 300 LPs available by numerous American (Pat Metheny, Keith Jarrett, Chick Corea) and European modern and "new age" artists, under ECM, Japo, and ECM New Series imprints. Warner Bros. and PolyGram Special Imports distribute different product. U.S. office in N.Y. Upcoming: LPs by Oregon, and Dave Holland.

EKAPA. 222 W. 23rd St., New York, NY 10011. (212) 206-6653. Abdullah Ibrahim, Sathima Bea Benjamin, presidents. Label with five LPs available by pianist/composer Abdullah Ibrahim and vocalist/composer Sathima Bea Benjamin. Upcoming: LPs by Abdullah Ibrahim, and Sathima Bea Benjamin.

ELEKTRA. 665 Fifth Ave., New York, NY 10022. (212) 355-7610. Bob Krasnow, president. Eclectic label has a handful of fusion LPs available (Grover Washing-

ton), along with over 30 diverse titles under the now-inactive Elektra/Musician imprint.

ELM. 8318 Hickory St., New Orleans, LA 70118. (504) 866-4694. Ellis Marsalis, president. Label with one LP available by mainstream pianist Ellis Marsalis.

EMILY. P.O. Box 27735, Las Vegas, NV 89126. (702) 367-3453. Anita O'Day, president. Label with nine titles available by vocalist Anita O'Day.

EMPIRE. 136 Lawrence St., Brooklyn, NY 11201. (718) 855-1124. Tim Berne, president. Modern label with five LPs by saxophonist/composer Tim Berne.

ENJA. Frundsbergstrasse 36, D-8000, Munich 19, W. Germany. (089) 16-17-77. Mathias Winckelmann, president. U.S. distributor: Zebra. Mainly modern jazz

label, with over 140 LPs available from a large selection of American modern and contemporary bebop performers (Mal Waldron, John Scofield, Tommy Flanagan), as well as European and Japanese artists. Upcoming: LPs by George Adams/Hannibal Marvin Peterson, Charles Rouse/Benny Bailey, and Bennie Wallace.

EPI. P.O. Box 1723, Wheaton, MD 20902. (301) 598-5561. Byron Morris, president. Label featuring three LPs by saxophonist Byron Morris.

EVEREST. 2020 Ave. of the Stars, Century City, CA 90067. (213) 541-9360. Bernie Solomon, president. Eclectic label with over 60 mainstream titles of reissued and previously-unissued material under the Archive of Folk & Jazz imprint (Charlie Parker, Django Reinhardt).

FANTASY. Tenth and Parker, Berkeley, CA 94710. (415) 549-2500. Ralph Kaffel, president. Wide-ranging label, with over 1,000 titles available of every jazz description, under the Contemporary, Fantasy, Good Time Jazz, Milestone, Original Jazz Classics (midline), Prestige, Riverside, and Galaxy imprints, including hundreds of reissued and previously-unissued LPs from those and other catalogues (New Jazz, Jazzland, Moodsville, etc.) — many of them seminal jazz recordings (Thelonious Monk, Bill Evans, Sonny Rollins) —

in various issues: midline, twofer, boxed sets, etc. Distributes Landmark Records. Upcoming: LPs by Jimmy McGriff, Dave Frishberg, George Cables, Azymuth, and Shorty Rogers/Bud Shank.

FLYING FISH. 1304 W. Schubert, Chicago, IL 60614. (312) 528-5455. Bruce Kaplan, president. Folk music label has a handful of "new age" titles available. Upcoming: LPs by Chris Proctor, and Arlen Roth.

FMP. Behalmstrasse 4, 1000 Berlin 10, W. Germany. (030) 341-54-47. Dieter Hahne, president. Modern label with over 200 titles available, some under the SAJ imprint, mainly by European modern artists (Albert Mangelsdorff, Peter Brotzmann, Globe Unity Orchestra), but also including a number of American modern artists.

GNP/CRESCENDO. 8400 Sunset Blvd., Hollywood, CA 90069. (213) 656-2614. Gene Norman, president. Eclectic label with over 70 wide-ranging jazz titles available (Bobby Enriquez, Sidney Bechet, Django Reinhardt). Also owns Creative World, with over 80 titles, most by Stan Kenton, available.

GP. 157 W. 57th St., New York, NY 10019. (212) 265-6585. Ben Arrigo, president. Label with several mainstream titles available (Carrie Smith, Dakota Staton).

GRAMAVISION. 260 W. Broadway, New York, NY 10013. (212) 226-7057. Jonathon Rose, president. U.S. distributor: PolyGram. Modern label with over 30 titles available (James Newton, John Scofield, Anthony Davis), along with a number of "new age" albums under the Gramavision/Gravity imprint. Upcoming: LPs by John Blake, Harvie Swartz, Didier Lockwood, and Jamaaladeen Tacuma.

GRP. 555 W. 57th St., New York, NY 10019. (212) 245-7033. Dave Grusin, Larry Rosen, owners. Fusion label with over 25 titles available (Dave Grusin, Special EFX), with

several titles only available, currently, on CD. Upcoming: LPs by Diane Schuur, Lee Ritenour, Dave Valentin, and Randy Goodrum.

HALCYON. P.O. Box 256, Merrick, NY 11566. (516) 378-1606. Marian McPartland, president. Mainstream label with over 15 titles available, most featuring pianist Marian McPartland.

HAT ART. Box 461, 4106 Therwil, Switzerland. Werner X. Uehlinger, president. Modern label with 29 multi-record boxed sets of American and European modern artists (Steve Lacy, Vienna Art Orchestra, Sun Ra), including some previously-unissued material. U.S. office in West Park, NY. Upcoming: LPs by Pauline Oliveros, and reissues of Hat Musics (a former imprint) LPs by David Murray, Max Roach/Anthony Braxton, and Max Roach/Archie Shepp.

HEP. 34 London St., Edinburgh, Scotland EH3 6NA. Mainstream label with both newly-recorded and previously-unissued material by American and British artists (Eddie Thompson, Buddy DeFranco, Slim Gaillard) available.

HIP POCKET. P.O. Box 6344, Albany, CA 94706. (415) 524-1038. Andy Narell, president. U.S. distributor: Windham Hill. Mostly "new age" label, featuring LPs by steel drummer/composer Andy Narell, with four titles available. Upcoming: LPs by Mark Egan, and Don Grolnick.

HUGO'S MUSIC. 874 Little Bend Rd., Altamonte Springs, FL 32714. Nathan Page, president. Contemporary bebop label with a number of titles available by guitarist Nathan Page.

IDIBIB. P.O. Box 1269, New York, NY 10009. (212) 533-0855. Doug Hammond, president. Modern label with three LPs available by drummer Doug Hammond.

INCUS. 112 Houndsiow Rd., Twickenham, Middx., England. Evan Parker, Derek

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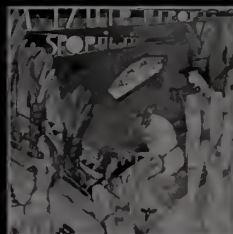
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The Cash Box Guide To Jazz Labels



Charlie Parker

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Bailey, presidents. Modern label with over 35 LPs available, most by modern British artists (Evan Parker, Derek Bailey, Tony Oxley).

INDIA NAVIGATION. 177 Franklin St., New York, NY 10013. (212) 219-3670. **Bob Cummins, president.** Mainly modern label with over 40 LPs available (James Newton, Anthony Davis, Air), including material licensed from Japan's Trio Records. Upcoming: LPs by Big Nick Nicholas, and volume two of "Clarinet Summit."

INNER CITY. 50 S. Buckhout St., Irvington, NY 10533. (914) 591-5100. **Irv Kratka, president.** Wide-ranging label with over 250 titles available, including swing titles under the **Classic Jazz** imprint, fusion titles under the **City Sounds** imprint, and "new age" titles under the **Aural Explorer** imprint; much of the material licensed from European labels. Upcoming: LPs by Jane Harvey/Ellis Larkins, Alexander Zonjic, and Daryll Dobson.

INNER CIRCLE. 1187 Coast Village Rd., Santa Barbara, CA 93108. (805) 969-4362. **Jeff Lovelace, president.** "New age" label with four titles available. Upcoming: LPs by Randy Tico, Oracle, and Marcia Sherman.

IPS. 18 River St., Little Ferry, NJ 07643. (201) 440-8958. **Andrew Cyrille, Milford Graves, presidents.** Modern label with five titles by drummers Andrew Cyrille and Milford Graves available.

ITI. Box 2168, Van Nuys, CA 91404. (213) 901-1803. **Mike Dion, president.** U.S. distributor: **Allegiance.** Contemporary bebop and fusion label, specializing in West Coast artists, with over 20 titles available. Upcoming: LPs by the Ross/Levine Band, and the New Jazz Quintet.

IVORY. P.O. Box 194, Balboa Island, CA 92662. (714) 645-5520. **Sandy Owen, president.** "New age" label with six titles available, five by pianist/composer Sandy Owen. Upcoming: LP by Sandy Owen.

JAHARI. 104-12 34th Ave., Corona, NY 11368. (212) 565-8475. **Richard Dunbar, president.** Label with two LPs by french hornist Richard Dunbar available.

JASMINE. 29 Bell St., London, NW1, England. Wide-ranging label with over 125

reissue titles available, from the catalogues of Impulse, Decca, Capitol, and others (John Coltrane, Charles Mingus, Coleman Hawkins).

JAZZ. P.O. Box 23071, Hollis, NY 11423. (718) 523-2872. Label featuring previously-unissued LPs by pianist Lennie Tristano and titles by students of Tristano.

JAZZ AMERICA MARKETING. 1737 DeSales St., NW Washington, DC 20036. (202) 638-3355. **Richard Spring, president.** Dist. by Jem. Label with 22 titles, including a number of fusion and jazz/funk titles, available under the **JAM** imprint. Upcoming: LPs by Les McCann, Phil Upchurch, Gene Harris, and Herman Riley.

JAZZ ARCHIVES. 333 W. 52nd St., New York, NY 10019. (212) 757-3210. **Marvin L. Goldsmith, president.** Swing label with 25 titles available, mostly previously-unissued live material (Teddy Wilson, Lester Young, Henry "Red" Allen). Upcoming: LP of previously-unissued material by Benny Goodman and Tommy Dorsey.

JAZZ ESSENCE. P.O. Box 126, Kew Garden Hills, NY 11367. (212) 263-8287. **Richard Boukas, president.** Label with two titles available by guitarist Richard Boukas.

JCOA. 500 Broadway, New York, NY 10012. (212) 925-2121. **Tim Marquand, president.** Modern label with numerous titles available.

KABELL. 161 High Top Circle, Hamden, CT 06514. (203) 397-1271. **Leo Smith, president.** Modern label with four titles available featuring trumpeter/composer Leo Smith.

KROMEL. P.O. Box 410, New York, NY 10024. (212) 362-7989. **Allan Jaffe, president.** Label features one LP by guitarist Allan Jaffe.

LANDMARK. 70 Parker Ave., San Francisco, CA 94118. (415) 751-6887. **Orrin Keepnews, president.** U.S. distributor: **Fantasy.** Mainstream label with five LPs available. Upcoming: reissues under the **Collection** imprint (Cannonball Adderley, from Capitol); LPs by Jimmy Heath, and Mulgrew Miller.

LEGEND. 3015 Glendale Blvd., Los Angeles, CA 90039. (213) 669-9061. **Wayne**

Knight, president. Mostly historical releases — many previously-unissued and reissued performances from the Swing Era — with over 80 titles available under the **Giants of Jazz, Standing Room Only, Glendale, Sounds, Sounds Great, Sounds Rare, and Boogie-Woogie** imprints. Upcoming: new LP by Ron Este, reissued material by Jack Teagarden, and Benny Goodman.

LEO. 7, Clare Ct., Judd St., London, WC1, England. (01) 833-4117. **Leo Feigin, president.** U.S. distributor: **New Music Dist. Svce.** Modern label, specializing in artists from Eastern Europe, but with a handful of modern American and European artists sprinkled throughout its over-25 LP catalogue. Upcoming: LPs by Marilyn Crispell, Sakis Papadimitriou, and Vladimir Chekasin.

LIVING MUSIC. 65 G. Gate Five Rd., Sausalito, CA 94965. (415) 331-2401. **Paul Winter, president.** Label with five titles by saxophonist/composer Paul Winter available. Upcoming: LP by Paul Winter.

MCA. 70 Universal City Plaza, University City, CA 91608. (213) 508-4000. **Irving Azoff, president.** MCA has available a number of fusion titles (*Spyro Gyra, the Crusaders*), along with over 75 mainstream reissues, many from the Decca catalogue, on the **Jazz Heritage Series** (midline); assorted other reissues; and over 30 LPs in print from the massive **Impulse** catalogue (midline). Upcoming: *Further Impulse* reissues.

METALANGUAGE. 2639 Russell St., Berkeley, CA 94705. (415) 548-1817 **Larry Ochs, president.** Modern label with over 15 titles (*Rova Saxophone Quartet, Henry Kaiser*) available.

MINOR MUSIC. Tannschachstrasse, 7502 Malsch 3, W. Germany, (07) 204-585. **Stephan Meyner, president.** U.S. distributor: **PolyGram Special Imports.** Modern label with three LPs available. Upcoming: LPs by Tim Berne/Bill Frisell, Geri Allen.

MOERS MUSIC. P.O. Box 1612, 4130 Moers 1, W. Germany. (02) 841-7741 **Burkhard Hennen, president.** Mostly



Ella Fitzgerald

modern label with over 35 titles available by contemporary American ("Blood" Ulmer, Anthony Braxton, John Carter) and European artists.

MOSAIC. 1341 Ocean Ave., Santa Monica, CA 90401. (213) 395-8150. **Michael Cuscuna, Charlie Lourie, president.** Mail-order only label has a number of multi-record boxed sets of reissued and previously-unissued material from the catalogues of **Blue Note, Pacific Jazz, and other labels** (Thelonious Monk, Clifford Brown, Tina Brooks). Upcoming: *Thelonious Monk* reissue from the **Black Lion** catalogue.

MUSE/SAVOY JAZZ. 160 W. 71st St., New York, NY 10023. (212) 873-2020. **Joe Fields, president.** *Muse* is a wide-ranging jazz label with over 225 LPs available of every jazz description, though there's a large number of contemporary bebop artists (Woody Shaw, Richie Cole, Sonny Stitt). Upcoming on *Muse*: LPs by *Esther Phillips, Kenny Burrell, Red Garland, and Ricky Ford.* *Savoy Jazz* contains over 110 LPs of reissues from the catalog of *Savoy*, including many seminal recordings (Charlie Parker, Dizzy Gillespie, Lester Young) from the **Bebop Era.** Some *Savoy* LPs are

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Ahmad Jamal

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The Cash Box Guide To Jazz Labels

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reissued at a midline price, under the **Savoy Jazz Classics** imprint. Upcoming on Savoy: reissues of LPs by Charlie Parker, Miles Davis, Fats Navarro, and Dexter Gordon.

MUSE-ART. P.O. Box 628, Dept. G, 20, Hollenbeck Ave., Gt. Barrington, MA 01230. (212) 755-9562. E.W. Chips, president. "New age" label with three titles available. Upcoming: LPs by Tom Schmidt, Larry Chernicoff, and Terry Jenoure.

NARADA/SONIA GAIA. 1845 No. Farwell Ave., Milwaukee, WI 53202. (414) 272-9530. John Morey, president. "New age" label: Narada has six acoustic titles available; Sonia Gaia has 31 acoustic and electric titles available, many on cassette only. Upcoming: titles by Larkin, Michel Genest, and a Narada sampler.

NESSA. P.O. Box 236, 4319 Fruitvale Rd., Montague MI 49437. (616) 894-9063. Chuck Nessa, president. Mostly modern label with over 20 titles available (Roscoe Mitchell, Lester Bowie, Art Ensemble of Chicago).

NEW WORLD. 701 Seventh Ave., New York, NY 10036. (212) 302-0460. Herman Krawitz, president. Not-for-profit American music label with over 10 titles available, some newly-recorded (Cecil Taylor, Ricky Ford) some reissues.

NILVA. 34, Ave. Henri-Golam, CH-1219 Le Lignon, Geneva, Switzerland. (022) 96-32-30. Alvin Queen, president. Contemporary bebop label with 10 LPs available.

NIMBUS. P.O. Box 205, Santa Barbara, CA 93102. (805) 682-6873. Tom Albach, president. Modern label, concentrating on west coast artists (Horace Tapscott, Roberto Miranda), with 23 titles available. Upcoming: LPs by Nate Morgan, Curtis Clark, and Horace Tapscott.

NINE WINDS. 6325 De Soto Ave., Woodland Hills, CA 91367. (818) 473-1518. Vinny Golia, president. Modern label with over 12 LPs available by west coast artists (Vinny Golia, Alex Cline, Nels Cline).

NORTH COAST JAZZ. 3512 Bay Landing Dr., Westlake, OH 44145. (216) 341-5025.

Ernie Krivda, president. Contemporary bebop label with four LPs available, most featuring tenor saxophonist Ernie Krivda.

OMNISOUND. 1 Waring Dr., Delaware Water Gap, PA 18327. (717) 476-0550. Bill Goodwin, president. Mainly contemporary bebop label, with a sprinkling of "new age," with over 15 titles available (Phil Woods, John Coates, Janet Lawson).

OSMOSIS. Utrechtsedwarsstraat 21, 1017 W.B. Amsterdam, Holland. George Coppens, president. Modern label with several LPs available (Albert Ayler).

OUTLINE. 200 W. 70th St., New York, NY 10023. (212) 724-8467. Jane Ira Bloom, president. Label with two titles by saxophonist/composer Jane Ira Bloom available.

OWL. 50 Rue Liancourt, 75014 Paris, France. 327-84-42. Jean-Jacques, Pussiau president. U.S. distributor: PolyGram Special Imports. Modern label, specializing in American and European pianists, with over 30 LPs available. Upcoming: LPs by Ran Blake, Eric Watson, Joachim Kuhn, and Michel Petruccianni.

PALO ALTO/TBA/TALL TREES. 755 Page Mill Rd., Palo Alto, CA 94304. (415) 856-4355. Herb Wong, president. Palo Alto is a wide-ranging jazz label (Elvin Jones, Free Flight, Linda Hopkins) with 64 titles available; Tall Trees has six midline reissues from the Capitol catalogue; TBA has seven fusion titles available. Upcoming: LPs by Richie Cole, George Shaw, and a Christmas LP.



Wynton Marsalis

PASSIN' THRU. 163 Adelphi St., Brooklyn, NY 11205. (718) 875-7558. Oilver Lake, president. Modern label with two LPs available.

PASSPORT JAZZ. 3619 Kennedy Rd., South Plainfield, NJ 07080. (201) 753-6100. Marty Scott, president. Fusion label with three titles available. Upcoming: LPs by the Warmers, and Mike Stern.

PAUL HORN ENTERPRISES. 1775 Old Country Rd., Belmont, CA 94002. (415) 592-4903. Paul Horn, president. Label with eight titles available by saxophonist/composer Paul Horn.

PAUSA. P.O. Box 10069, Glendale, CA 91209. (818) 244-7276. Earl Horwitz, Bill Stillfield, Jack Newman, owners. Eclectic label with 88 LPs available — 48 under the Pausa imprint: mainly contemporary mainstream, fusion, and big band recordings, frequently licensed from various sources; and 40 under the Pausa Jazz Origin imprint: reissues of all sorts of jazz LPs, many from the Capitol catalogue. Upcoming, Pausa: LPs by Dan Siegel, Willie Dixon, Alphonse Mouzon/Larry Coryell. Upcoming, Pausa Jazz Origin Series: reissues of LPs by Nancy Wilson, Mark Murphy, and Peggy Lee.

PHOENIX. 79 Lincoln Ave., Bergenfield, NJ 17621. (201) 385-9342. Bob Porter, president. Mainstream label with 15 titles available.

PM/PLUG, 20 Martha St., Woodcliff Lake, NJ 07675. (201) 391-2486. Gene Perla, president. The two labels share 34 wide-ranging titles, mostly modern jazz, contemporary bebop, and fusion, Upcoming: LPs by David Lahm, Dave Liebman, Gonz, and the Fringe.

POLYGRAM. 810 Seventh Ave., New York, NY 10019. (212) 399-7100. Richard Seldel, head of jazz department. PolyGram Classics has almost 250 reissued and previously-unissued items from the catalogues of Emarcy, Mercury, Limelight, Verve, MPS, London, Polydor, and Philips in a large variety of issues: midline, two-fer, Japanese and European imports, and boxed sets, including many seminal recordings from the '40s, '50s, and '60s (Clifford Brown, Billie Holiday, Charlie

Parker). (PolyGram Special Imports distributes Black Saint/Soul Note, Owl, Red, ECM, Minor Music, and Sound Aspects. PolyGram's pop division has a couple of fusion artists, and distributes Gramavision.) Upcoming, PolyGram Classics: reissues of material by Billy Eckstine, Art Tatum, Ben Webster, and Ella Fitzgerald.

PRESCRIPTION. 939 Montegut St., New Orleans, LA 70117. (504) 943-2082 Ramsey McLean, president. Modern label with several LPs available by New Orleans artists.

PRINCIPALLY JAZZ. 111 El Chestnut St., Chicago, IL 60611. (312) 951-6926. Linda Prince, president. Label concentrating on Chicago artists, with two titles available.

QUAVER. P.O. Box 272, Evanston, IL 60204. (312) 984-1270. David A. Baker, president. "New age" label with three titles available.

RCA. 1133 Ave. of the Americas, New York, NY 10036. (212) 930-4000. Robert Summer, president. Eclectic label with a large, but inactive, jazz catalogue; only has a handful of Swing Era Bluebird reissues available.

RED. Via Grossich, 28, Milan, Italy. 259-1700. Alberto Alberti, Sergio Veschi, presidents. U.S. distributor: PolyGram Special Imports. Modern and contemporary bebop label with over 35 LPs available by American and European artists.

REVELATION. P.O. Box 12347, Gainesville, FL 32605. (904) 373-7274. J.W. Hardy, president. U.S. Distributor: North Country. Modern and contemporary bebop label (Clare Fischer, Joe Albany, Warne Marsh) with 45 titles available. Upcoming: LPs by Jerry Coker, and Pete Minger.

RISING SUN. 61 Camino Alto, Mill Valley, CA 94941. (415) 388-2100. John Bernoff, president. "New age" label with nine titles available.

RIZA. 1680 No. Vine St., Hollywood, CA 90028. (213) 469-0563. Chlp Donelson, president. Label with two titles (Azar Lawrence, Billy Higgins) available.

ROUNDER. 1 Camp St., Cambridge, MA

(continued on page 46)



George Benson



JAZZ IS HOT AND SO WAS THE ASCAP LINE UP AT THIS YEAR'S KOOL JAZZ FESTIVAL

Pepper Adams
Walter Bishop, Jr.
John Blake
Terence Blanchard
Lester Bowie
Ruby Braff
Ronnell Bright
John Bunch
Kenny Burrell
Buck Clayton
Jimmy Cobb
Al Cohn
Adegoke Steve Colson
The Commodores
Tom Cora
Chick Corea
Andrew Cyrille

Kal David
Don Davis
Walter Davis
George Duvivier
Harry "Sweets" Edison
Ella Fitzgerald
Joe Ford
Dizzy Gillespie
Stephanie Grappelli*
Milford Graves
Bob Haggart
Scott Hamilton
Craig Harris
Donald Harrison
Jon Hendricks
Woody Herman
Fred Hopkins

Dick Hyman
Bob James
Jane Jarvis
Garry King
Mike Mainieri
Wynton Marsalis
George Masso
Cecil McBee
Marian McPartland
Roscoe Mitchell
Barbara Morrison
Don Moye
David Murray
Milford Nraus
Michel Petrucciani
Bucky Pizzarelli
John Pizzarelli

Ned Rothenberg
Rey Scott
Nina Simone
Derek Smith
Warren Vache
Stevie Ray Vaughan
Terry Waldo
Kirk Whalum
Teddy Wilson

*These are just some of
the ASCAP members
who performed this year
at the Kool Jazz Festival.*

ascap
American Society of Composers, Authors & Publishers

The Cash Box Guide To Jazz Labels



Spyro Gyra

(continued from page 44)

02140. (617) 354-0700. Bill Nolan, Marian Leighton, Ken Irwin, presidents. Mainly folk and country label that has close to 20 "new age" titles available on the *Rounder* and *Varrick* labels (Rob Wasserman, Tony Rice). Upcoming: LP by Tony Trischka.

RS. 484 W. 43rd St., New York, NY 10036. (212) 564-7098. Richard Shulman, president. Label features one LP by Richard Shulman.

RTV. 4375 S.W. 60th Ave., Fort Lauderdale, FL 33314. (305) 581-9050. Bob Schachner, president. RTV owns three mainstream labels: *Who's Who In Jazz*, with 27 titles available (Art Blakey, Lionel Hampton), *Gateway*, with 11 jazz titles available, and *Personal Choice*, with five titles available. Upcoming: LPs by Daryll Dobson, and Jacques Loussier.

SACKVILLE. Dept. CAT, Box 87, Station J, Toronto, Ontario, Canada M4J 4X8. (416) 593-7230. John Norris, Bill Smith, owners. Wide-ranging label, specializing in swing and modern jazz (Art Hodes, Don Pullen, Jay McShann), with over 50 titles available, including two series' devoted to Canadian musicians (avant-garde Canadian titles under the *Onari* imprint). Upcoming: LPs by Buddy Tate, Vic Dickenson, and Sammy Price.

SAHARA. 1143 1st Ave., New York, NY 10021. (212) 688-2568. Errol Parker, president. Modern label with 10 titles available by pianist/drummer/composer Errol Parker.

SEA BREEZE. P.O. Box 690, Bryn Mawr, CA 92318. (714) 796-6110. John Brechler, president. Mostly mainstream label with over 25 titles available (Al Haig, Woody James, Bill Kirchner), including a large percentage of west coast big band LPs.

1750 ARCH. 1750 Arch St., Berkeley, CA 94709. (415) 841-0216. Tom Buckner, president. Mostly contemporary classical label, with several modern titles (Roscoe Mitchell, Denny Zeitlin) available.

SHIAH. 149 Cabot St., Newton, MA 02158. Mainstream label with a number of titles available by New England artists (Bob Winter, Dave McKenna).

SILVER SEVEN. P.O. Box 2578, Northridge, CA 91323. (213) 669-5234. Demetri Pagalidis, president. Label with a handful of titles available by trombonist Demetri Pagalidis, in big band and fusion settings.

SILVETO. P.O. Box 7000-306, Palos Verdes, CA 90274. (213) 377-4660. Horace Silver, president. Label with several titles available of new and previously-unissued material by pianist/composer Horace Silver.

SMITHSONIAN COLLECTION. P.O. Box 10230, Des Moines, IA. (800) 247-5072. J.R. Taylor, manager, recording division. Historical label, a division of the Smithsonian Institution, with 23 traditional, swing, and bebop (Duke Ellington, Louis Armstrong, King Oliver) reissues available.

SONET. Atlasvagen 1, Box 1205, S-18123 Lidingo, Sweden. (08) 767-0150. Label with over 70 jazz titles available, mainly American mainstream artists (Red Rodney, Lee Konitz, Dizzy Gillespie) and diverse Swedish artists.

SOUND ASPECTS. Im Bluetengarten 14, 7150 Backnang, W. Germany. (07191) 8-29-06. Pedro R. de Freitas, president. U.S. distributor: PolyGram Special Imports. Modern label with four LPs available.

SPINMASTER. 3653 So. Federal Highway, Boynton Beach, FL 33435. (305) 278-1587. Caroline W. Leslie, president. Mainstream label has three contemporary bebop titles available (Pete Minger). Upcoming: LPs by Tony Castellano, and Simon Falz.

SPOTLITE. 103 London Rd., Sawbridge-worth, Herts., England. Tony Williams, president. Mostly bebop label with over 80 titles available, including newly-recorded LPs by American and British artists and reissued and previously-unissued material from Dial and other catalogues (Charlie Parker, Red Rodney, Kathy Stobart).

STASH. 611 Broadway, New York, NY 10012. (212) 477-6277. Bernard Brightman, president. Mostly mainstream label with over 70 titles available (Panama Francis, Widespread Jazz Orchestra, various compilations), including a number of historical reissues. Upcoming:

LPs by Maxine Sullivan, Django's Music, and reissues of Eubie Blake.

STEEPLECHASE. Rosenvaengets Alle 5, DK-2100 Copenhagen, Denmark. (01) 26-01-44. Nils Winther, president. Mainly mainstream label, with over 230 LPs, mostly of contemporary American bebop artists (Duke Jordan, Kenny Drew, Dexter Gordon) — some material previously-unissued — but also including a number of modern American artists, and mainstream European artists. U.S. office in Chicago.

STOMP OFF. 549 Fairview Terrace, York, PA 17403. (717) 854-9265. Bob Erdos, president. Label with over 70 contemporary traditional titles available.

SUNNYSIDE. 344 W. 38th St., New York, NY 10018. (212) 563-0773. Francois Zalacain, president. Mainstream label with nine titles available. Upcoming: LPs by Rufus Reid, Meredith D'Ambrosio, James Williams, and Billy Pierce.

SWAGGIE. Box 125, P.O. South Warra, Victoria 3141 Australia. 288-6280. Historical label with over 100 titles of mostly reissued traditional and swing material by American artists (Louis Armstrong, Jelly Roll Morton, Benny Goodman) available.

THERESA. 800 The Arlington, Berkeley, CA 94707. (415) 524-4908. Allen Pittman, B. Kazuko Ishida, owners. Modern and contemporary bebop label with 20 LPs available. Upcoming: LPs by George Coleman, Pharoah Sanders, Nat Adderley, and John Hicks.

TIMELESS. P.O. Box 201, Wageningen, Holland. (08370) 1-34-40/1-34-45. Wim Wigt, president. U.S. distributor: Zebra. Mainly mainstream label with well over 200 LPs available from a large selection of contemporary American bebop performers (Art Blakey, Benny Golson, Cedar Walton), as well as European artists, salsa and swing artists, and a number of contemporary traditional performers (under the *Timeless Traditional* imprint). Upcoming: LPs by George Adams/Don Pullen, Art Blakey, Max Collie, and Lou Donaldson.

TOWN CRIER. 205 W. 89th St., New York, NY 10024. (212) 362-6580. Claudia Marx, president. Cassettes, and eventually CDs, only label has two contemporary swing tapes available. Upcoming: tape by Carol Britto.

UNIT. Baarerstrasse 43, 6300 Zurich, Switzerland. (042) 21-2883. Jurg Solothurnmann, president. Modern label with seven LPs available of contemporary Swiss artists.

UPTOWN. 276 Pearl St., Kingston, NY 12401. (914) 338-0599. Bob Sunenblick, Mark Feldman, Mabel Fraser, presidents. Mainstream label with 21 LPs available from, mainly, contemporary swing and bebop performers. Upcoming: LPs by Maria Muldaur, Kenny Barron, Joe Puma, and Claudio Roditi.

VANGUARD. 71 W. 23rd St., New York, NY 10010. (212) 255-7732. Maynard &

Seymour Solomon, presidents. Eclectic label with 20 jazz LPs (nine by Oregon) available, including several swing reissues. Upcoming: "New age" series.

VJM. 12 Slough Lane, London NW9 England. Steve Lane, president. Mainstream label with numerous reissued and previously-unissued titles available by American traditional and swing artists.

VSOP. Box 50082, Washington, DC 20004. Label specializing in facsimile reissues, with 23 titles available from such catalogues as *Mode*, *Tampa*, and *Dig* (Richie Kamuca, Pepper Adams, Oscar Moore).

WARNER BROS. 3300 Warner Blvd., Burbank, CA 91510. (213) 846-9090. Tommy LiPuma, vice president/A&R. Eclectic label with a number of fusion titles available (David Sanborn, Yellowjackets, John McLaughlin). Distributes some ECM product.

WATT. 500 Broadway, New York, NY 10012. (212) 925-2121. Michael Mantler, president. Modern label with over 15 LPs available by trumpeter/composer Michael Mantler and composer/keyboardist Carla Blev.

WHITE COW. 284 Van Nostrand Ave., Englewood, NJ 07031. (201) 567-7497. Steve Cohn, president. Label with two LPs by flutist/composer Steve Cohn available.

WILLOW ROSE. 1166 Santa Lucia, Pleasant Hill, CA 94523. (415) 689-8680. Spencer Brewer, president. "New age" label with two titles by pianist/composer Spencer Brewer available. Upcoming: LP by Spencer Brewer.

WINDHAM HILL. P.O. Box 9388, Stanford, CA 94305. (415) 329-1647. William Ackerman, chief executive officer. U.S. distributor: A&M. "New age" label, with over 40 Windham Hill titles available (George Winston, Shadowfax, William Ackerman), along with three titles under the *Lost Lake* imprint, two vocal titles under the *Open Air* imprint, and three modern jazz titles under the *Magenta* imprint. Upcoming: LPs by the Nylons, Malcolm Daglish, Phil Aberg, and Ben Sidran.

XANADU. 3242 Irwin Ave., Kingsbridge, NY 10463. (212) 549-3655. Don Schlitten, president. Mainstream label with over 200 titles, most with a heavy bebop emphasis (Barry Harris, Teddy Edwards, Charlie Parker), including a number of reissued and previously-unreleased items. Upcoming: 10th anniversary LP, previously-unissued material from Al Haig, Conte Candoli, and Kenny Dorham.

ZEBRA. 17735 Collins St., Encino, CA 91316. (818) 344-3848. Ricky Schultz, president. Fusion label with six LPs available. U.S. distributors of Enja and Timeless. Upcoming: LPs by Perri, Cabo Frio, Wayne Johnson, and David Gisman (part of "New Acoustic" line).

ZIM. P.O. Box 158, Jericho, NY 11753. (516) 681-7102. Arthur Zimmerman, president. Mainly bebop label, with over 10 newly-recorded, previously-unissued, and reissued titles available.



The Crusaders

The famous people listed below are:

- A. Among the greats of Jazz.**
- B. Among the many fine artists who license their music through BMI.**
- C. All of the above.**

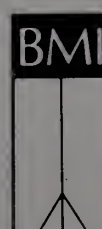
Muhai Richard Abrams
Nat Adderley
Manny Albam
Mose Allison
Gene Ammons
Kenny Barron
Alvin Batiste
George Benson
Carla Bley
Paul Bley
Jane Ira Bloom
Joanne Brackeen
Anthony Braxton
Bob Brookmeyer
Ray Brown
Dave Brubeck
Ron Carter
Leon Ndugu Chancler
Don Cherry
Arnett Cobb
Billy Cobham
John Coltrane
Larry Coryell
Ted Curson
Miles Davis
Jack De Johnette
Paul Desmond

Paquito D'Rivera
Bill Evans
Gil Evans
Jon Faddis
Art Farmer
Wilton Felder
Rodney Franklin
Stan Getz
Jimmy Giuffre
Dexter Gordon
Dave Grusin
Charlie Haden
Lionel Hampton
Herbie Hancock
Barry Harris
Eddie Harris
Jimmy Heath
Percy Heath
Joe Henderson
Wayne Henderson
Stix Hooper
Freddie Hubbard
Milt Jackson
Illinois Jacquet
Keith Jarrett
Budd Johnson
J.J. Johnson

Ryo Kawasaki
Rahsaan Roland Kirk
Lee Konitz
Yusef Lateef
Hubert Laws
John Lewis
Ramsey Lewis
Dave Liebman
Chuck Mangione
Adam Makowicz
Lyle Mays
Jackie McLean
Pat Metheny
Charles Mingus
Thelonious Monk
James Moody
Sy Oliver
Jimmy Owens
Eddie Palmieri
Charlie Parker
Art Pepper
Oscar Peterson
Sun Ra
Max Roach
Red Rodney
Sonny Rollins
Roswell Rudd

George Russell
Joe Sample
Pharoah Sanders
Mongo Santamaria
Shirley X. Scott
George Shearing
Archie Shepp
Wayne Shorter
Jabbo Smith
Lonnie Liston Smith
Sonny Stitt
Ira Sullivan
Cecil Taylor
Clark Terry
Jean "Toots" Thielemans
Charles Tolliver
Brian Torff
Stanley Turrentine
McCoy Tyner
Miroslav Vitous
Cedar Walton
Frank Wess
Ernie Wilkins
George Winston
Phil Woods
Lester Young
Joe Zawinul

Wherever there's music, there's BMI.



JAZZ SOLOISTS

1. GEORGE BENSON • WARNER BROS.
2. DAVID SANBORN • WARNER BROS.
3. WYNTON MARSALIS • COLUMBIA
4. JEAN-LUC PONTY • ATLANTIC
5. EARL KLUGH • WARNER BROS.

JAZZ VOCALISTS

1. GEORGE BENSON • WARNER BROS.
2. AL JARREAU • WARNER BROS.
3. GEORGE DUKE • ELEKTRA
4. TANIA MARIA • CONCORD JAZZ
5. MICHAEL FRANKS • WARNER BROS.



JAZZ AWARDS

JAZZ ALBUMS

TOP 10

- | | |
|---|---|
| 1. GEORGE BENSON • 20/20 • WARNER BROS. | 6. STANLEY JORDAN • THE MAGIC TOUCH • BLUE NOTE/CAPITOL |
| 2. PAT METHENY GROUP • FIRST CIRCLE • ECM/WARNER BROS. | 7. AL JARREAU • HIGH CRIME • WARNER BROS. |
| 3. DAVID SANBORN • STRAIGHT TO THE HEART • WARNER BROS. | 8. GROVER WASHINGTON JR. • INSIDE MOVES • WARNER BROS. |
| 4. WYNTON MARSALIS • HOT HOUSE FLOWERS • COLUMBIA | 9. ANDREAS VOLLENWIEDER • WHITE WINDS • COLUMBIA |
| 5. JEAN LUC PONTY • OPEN MIND • ATLANTIC | 10. YELLOWJACKETS • SAMURAI SAMBA • WARNER BROS. |

JAZZ COMPILATIONS/COLLABORATIONS

1. KENNY BURRELL • GROVER WASHINGTON, JR. • BLUE NOTE/CAPITOL
2. WINDHAM HILL RECORDS SAMPLER '84 • WINDHAM HILL/A&M
3. RAMSEY LEWIS & NANCY WILSON • COLUMBIA

JAZZ GROUPS

1. PAT METHENY GROUP • ECM/WARNER BROS.
2. YELLOWJACKETS • WARNER BROS.
3. SHADOWFAX • WINDHAM HILL/A&M
4. WEATHER REPORT • COLUMBIA
5. THE MANHATTAN TRANSFER • ATLANTIC

NEW JAZZ ARTISTS

1. STANLEY JORDAN • BLUE NOTE/CAPITOL
2. MOKOTO OZONE • COLUMBIA
3. DAVID DIGGS • TBA/PALO ALTO



IN GOOD COMPANY.



#1 NEW JAZZ ARTIST

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

BLUE NOTE is a registered trademark of Capital Records, Inc.



Congratulations, Stanley Jordan and Kenny Burrell and Grover Washington, Jr. for adding the Cashbox Jazz Awards to your accolades.

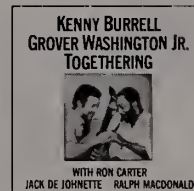
Stanley Jordan was awarded the title of #1 New Jazz Artist, and his album, "Magic Touch" was voted the #6 Best Jazz Album.

Kenny Burrell and Grover Washington, Jr. earned their #1 in the category of Best Collaboration/Compilation of their album, "Togetherring."

We're proud that the first new Blue Note recordings in a decade were recognized in the Jazz Awards. But considering the legendary Jazz giants they've joined, it's no surprise that they're #1. And that they're continuing the tradition of the Finest in Jazz Since 1939.



"MAGIC TOUCH"
Stanley Jordan.



"TOGETHERING"
Kenny Burrell and
Grover Washington, Jr.

ON BLUE NOTE RECORDS AND HIGH QUALITY XDR CASSETTES.

ON JAZZ

PASSING ON — Three fine jazz musicians have died since the beginning of July, and while none of them were ever headliners, they all contributed heartily to any situation they were in.

George Duvivier was one of the strongest of all bass players — he had a firm, distinct tone and he could play in almost any situation; indeed, his bass can be heard on records by **Eric Dolphy**, **Benny Carter**, **Frank Sinatra** and almost everyone in between. In recent years he had been exceptionally busy as a bassist-for-hire: "Duvivier," was the first word mentioned by dozens of musicians looking for a bassist, and he always responded with musicality and taste. He always, when he had the chance for a solo feature, paid tribute to the great bassists who had recently passed on. He died July 11 at the age of 64.



STASH BASH — Stash Record's president **Bernard Brightman** (r) fell by the Village Gate recently to hear **Hilton Ruiz** (c), a Stash recording artist, and **Ray Barretto**, who guests on Hilton's "Cross Currents" LP.

Chris Woods was a firestarter of an alto player who never really got his due. An exceptionally swinging, hard-edged player, Woods played with many leaders — **Sy Oliver**, **Dizzy Gillespie**, **Buddy Rich** — but did his very finest work in the bands of **Clark Terry**. He died July 4 at the age of 59.

Lonnie Hillyer was a good, bebopping trumpeter who will best be remembered for his work with **Charles Mingus** in the '60s, though he continued to work on-and-off with Mingus until the bassist's death and co-lead a band in the '70s with another Mingus alum, **Charles McPherson**. He died July 1 at the age of 45.

COOL JAZZ — At least Wednesday nights should be cool, if you turn the air-conditioning up to high and tune in PBS. *Mayport and All That Jazz II* will unreel July 31 (as always with PBS, though, check those local listings for exact times and dates) with performances, taped at the 1982 festival in Jacksonville, FL, by **Billy Taylor**, **Maynard Ferguson**, and **Della Reese** (*Della Reese??*). *Triple Grand Jazz* airs the following week, featuring ivory ticklers (and pounders, and strokers . . .) **Marian McPartland**, **Adam Makowicz** and **George Shearing** — solo and en masse. And, one week later, *Jacksonville and All That Jazz II* — taped at last year's festival — will offer **Swing Reunion** (**Benny Carter**, **Teddy Wilson**, **Red Norvo**, **Remo Palmier**, **Louie Bellson**, and **George Duvivier**), **Phil Woods**, **Makowicz**, **Woody Herman**, **Freddie Hubbard** and **Spyro Gyra**.

BOXED NOTES — Blue Note has, with impressive alacrity, released four albums of music from its much-publicized February's kick-off concert, both as a boxed set and as individual LPs. The best sets at the concert make for the best music on the albums: "Volume Two," featuring the terrific **McCoy Tyner** set (with some sterling **Jackie McLean** and **Woody Shaw**) and the exhilarating **Cecil Taylor** solo piece — as well as a strong performance by **Bernie Wallace** — is best; "Volume One," with the complete album featuring one set of music (with **Herbie Hancock**, **Freddie Hubbard**, **Joe Henderson**, **Ron Carter**, **Tony Williams**, and **James Newton**) is second best; "Volume Three," with **Art Blakey's** all-star **Jazz Messengers**, **Jimmy Smith** in company with **Stanley Turrentine** and **Lou Donaldson** and **Kenny Burrell** collaborating with **Grover Washington**, comes in third; and "Volume Four," with some fine solo **Stanley Jordan**, but too much tepid **Charles Lloyd**, is least impressive. One thing must be pointed out, however: the albums do not include the entire concert (**Michael Cuscuna** says right on his "Volume One" liner notes that, "Maiden Voyage" was also performed, but is not included here . . .), but the box says "The Entire Blue Note Concert" on the front. An oversight, obviously, but a bad one.

MILES AWAY — Well, **Miles Davis**, after nearly 30 years and nearly 40 albums, has left Columbia for Warner Bros., at least that's what the trumpeter told *New Musical Express'* **Richard Cook** in a delightful recent interview. His CBS swan song will be a double album of **Palle Mikkelborg's** piece for Miles and strings, which the trumpeter recorded in Denmark earlier this year. Columbia has tons of unissued Miles Davis material in the can — material that they've always allowed Miles to oversee. One wonders if this won't open the floodgates, with Columbia polishing off Miles Davis tapes for release throughout the remainder of the century.

BOPPING AROUND — The end of an era will come at the end of July, when a wrecking ball demolishes **Eddie Condon's** 54th St. jazz club. For 50 years — going back to 52nd St.'s heyday — there has been jazz in midtown Manhattan. **Condon's** follows **Jimmy Ryan's**, it's neighbor, to a death-by-skyscraper, though the owners are fervently looking for a new mid-Manhattan spot . . . *Music Against Apartheid II* will bring **Noel Pointer**, **Roy Ayers** and **Abdullah Ibrahim** and **Sathima Bea Benjamin** together at N.Y.'s Hunter College, July 26, for a worthy cause . . . The Sarasota Jazz Club has filmed an anti-drug commercial, featuring **Warren Vache**, for the American Federation of Jazz Societies ("Only a fool thinks drugs are cool," is the message) . . . Monterey, the home of a reknown jazz festival, is also now the home to a perhaps-soon-to-be reknown jazz club — the Monterey Bay Club, in the Sheraton, is presenting seven nights a week of the good sounds . . . Jazz impresario extraordinaire **George Wein** recently received the National Music Council's American Eagle Award for his "contributions to American music" . . .

George Wallington, the recently retired bebop pianist, is attempting to make a record deal for two fine, already-produced sessions of solo piano; write to 4207 S.E. First Place, Cape Coral, FL 33904 if you'd like to talk turkey . . . The Jazz World Society has just made available *The Catalog of Jazz Mailing Lists*, which details all sorts of organized mailing lists available from the Society; write to them at P.O. Box 777, Times Square Sta., New York, NY 10106 for the lowdown . . . **WBGO-FM**, Jazz 88 in the N.Y. area, is airing rare radio programs put together in 1972 by the late saxophone great **Rahsaan Roland Kirk**; *Radio Free Rahsaan* is on the air every Friday at midnight, through Aug. . . . Vocalist **Rosemary Clooney** will make her dramatic television debut with a role in CBS' upcoming movie, *Sister Margaret and the Saturday Night Ladies*; the Concord recording artist plays a husband murderer.

Lee Jeske

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

		Weeks On 7/20 Chart	Weeks On 7/20 Chart
1	DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	3	13
2	MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	2	20
3	SODA FOUNTAIN SHUFFLE* EARL KLUGH (Warner Bros. 25262-1)	1	14
4	YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	4	10
5	GRAVITY KENNY G & G FORCE (Arista AL8-8282)	5	11
6	SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	6	23
7	SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	7	8
8	HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015)	10	7
9	WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	8	23
10	ALTERNATING CURRENTS SPYRO GYRA (MCA 5606)	13	5
11	STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	9	26
12	HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	11	42
13	20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	14	27
14	CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	12	10
15	FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	18	4
16	SILENT WITNESS SKYWALK (Zebra ZR 5004)	15	7
17	JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	19	4
18	TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	17	21
19	SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	16	15
20	MUSICIAN ERNIE WATTS (Qwest/Warner Bros. 25283)	24	2
21	AMERICAN EYES RARE SILK (Palo Alto PA 8086)	21	16
22	SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	20	20
23	FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	22	43
24	MAISHA SADAO WATANABE (Elektra 60431-1)	29	3
25	THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	23	16
26	MODERN MANNERS* SPECIAL EFX (GRP 1021)	31	2
27	LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	28	4
28	WAITING FOR THE RAIN HUGH MASEKELA (Jive Africa JLB- 8382)	25	4
29	NEW FACES* DIZZY GILLESPIE (GRP 1012)	35	2
30	STREETSHADOWS DAVID DIGGS (TBA 207)	26	17
31	MONK SUITE KRONOS QUARTET (LANDMARK LLP-1505)	27	5
32	STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	32	15
33	SECRETS WILTON FELDER (MCA-5510)	38	23
34	STEP BY STEP* JEFF LORBER (Arista AL8-8269)	30	22
35	DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	36	39
36	ONE OF A KIND* DAVE GRUSIN (GRP-A-1011)	33	23
37	AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	37	20
38	HIGH CRIME* AL JARREAU (Warner Bros. 25106)	39	2
39	STAY TUNED* CHET ATKINS, C.G.P. (Columbia FC 39591)	34	24
40	THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	40	14

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

FEATURE PICKS

JUST FEELIN' — McCoy Tyner — Palo Alto PA 8083 — Producer: Herb Wong — List: 8.98 — Bar Coded

The man with the bionic digits in a rare trio set: Tyner's crashing fourths are rarefied and focused and there's some gentleness here too. Bassist Avery Sharpe and traps veteran Louis Hayes provide the support, but it's the pianist who provides the propulsion. Especially delightful is the treatment of four standards, and Tyner's "Blues for Basie" is a standout.

VERTICAL'S CURRENCY — Kip Hanrahan — American Clave 1010 (Dist. by New Music Dis. Svce) — Producer: Kip Hanrahan — List: 8.98

Another fascinating Hanrahan amalgam of pop (Jack Bruce, Arto Lindsay), jazz (David Murray, Steve Swallow), Latin (Milton Cardona, Puntilla Orlando Rios) and who-knows-what-else. This is a cool, sensual album on the surface, but the thing burns red-hot in its belly. The songs, as usual, are wily and witty and completely uncategorizable.

YOU DON'T KNOW ME — Kenny Pore — Passport Jazz PJ 88002 — Producer: Kenny Pore — List: 8.98

You may not know him now, but fusion fans are going to be very quick to pick up on Kenny Pore — an impressive composer of funky jazz/rock/r'n'b ditties and an impressive leader of men (especially when those men include vocalist Rick Riso, keyboardist Pat Coil, saxophonists Bob Sheppard and Brandon Fields, drummer Harvey Mason, and the like).

ALONE TOGETHER — John La Porta/Bob Winter — Powerhouse JLP 111 (Dist. by North Country Dist., Cadence Bldg., Redwood, NY 13679) — Producer: Bob Rose — List: 8.98

A pair of New England's finest — veteran clarinetist La Porta and pianist Bob Winter — in a brainy, often beautiful set of duets, recorded live in '81. La Porta's clarinet tone is rich and creamy and Winter's piano is floating and spatial — they make a fine team, whether on originals, standards, or an "Improvisation on a Theme by Bach."



KOOL AWARD — De-Lite/PolyGram recording artists Kool and the Gang, their producers, and recording studio engineers, recently received Ampex Golden Reel Awards from the Ampex Magnetic Tape Division in honor of their hit album "In The Heart," certified Gold by the RIAA, and recorded entirely on Ampex 406 2" and 1/4" professional audio mastering tape. Pictured are (l-r): Kool and the Gang member James Taylor, Ampex sales representative Diane Dinucci, Kool's Robert Kool Bell and Curtis Williams, and Ampex northwest regional manager John Leli.

Live Aid Revenues Still Being Tabulated

(continued from page 7)

been presumed that ticket sales and corporate sponsorship covered the estimated \$4 million cost of staging the concerts. It was on this assumption that event organizer Bob Geldof announced that money pledged in the telethon would go directly toward the purchase of food, medical supplies and farming equipment for the stricken continent.

Kevin Jenden, project director of the Band Aid Trust, the company Geldof organized to administrate the fundraising efforts of Live Aid and its predecessor, the Band Aid single "Do They Know It's Christmas," had announced that the worldwide total of money pledged during the concert's 16 televised hours was close to \$50 million. The show was beamed by satellite to 152 countries and featured the first live telecast of a rock group from the Soviet Union. But it was unclear late last week how closely actual receipts approached that figure.

The number of pledges tallied was no surprise, considering the scope of the event and the interest generated by an abundance of rumors, perpetuated by the national media, about who would show up for the event. (Although a spokesman for Atlantic Records told *Cash Box* the day before the event that there was no chance of Julian Lennon performing with any ex-Beatles, reports of the possible reunion persisted on national news reports up until the actual event.) The teamings that were scheduled and rehearsed made for monumental television, if not musical excellence. Led Zeppelin and the Who effectively recaptured their

fans, Crosby, Stills, Nash & Young and Bob Dylan tried gamely, but couldn't keep up with the performances of stage animals like Tina Turner and Mick Jagger, who tore up the Philadelphia segment shortly before the conclusion of the telethon. Participants and observers generally acknowledged a return-to-Woodstock-type unity and single-mindedness in pulling off the event with little or none of the disorganization and mishaps that spotted those earlier celebrations of peace and love.

Although Live Aid perhaps signals the final large-scale event among this year's famine efforts by major stars, the continuing African relief cause will continue for some time in the entertainment industry. USA For Africa director Ken Kragen has stated that organization's commitment to the long term redevelopment of Africa, and to date Columbia Records has made only the initial installment in payments to the organization from sales of the "We Are The World" single and LP, which are still among the Top 50 albums and Top 100 singles nationally. Although the 800 phone number designated for use by Live Aid was only in service throughout the night of the concerts, pledges were reported to still be coming in throughout the week. And for catalyst Geldof, who has voiced his desire to return to less altruistic endeavors at the conclusion of Live Aid, it is unlikely that his name will become disassociated from charity fundraising for some time to come, despite the visibility of his own group, the Boomtown Rats, during the early segments of the London telecast.

Fake Licenses Sent

(continued from page 7)

performing rights society.

"These guys went through some trouble," said Weinschel, "They sent out some very detailed agreements. I think they're trying to take advantage of the fact that a lot of stations aren't as aware as they should be of what they pay and who they pay."

"I'm not sure I can say with any assurance that any radio station has paid," Weinschel added. "We have received no word from any station that has already paid."

Weinschel noted that both the Committee and ASCAP have requested the U.S. Postal Service to investigate the matter for possible mail fraud violations.

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

Scott Allan, Buyer
Record Vault — Bethpage, NY

CASH BOX

WE TALK TO PEOPLE THAT COUNT

Network Heralds Broadcast

(continued from page 7)

was ABC vice president, senior executive, Bob Benson. "Bob ended up doing the technical direction of the broadcast," said Hedges. "As with everything else, it evolved into place. Everyone felt very comfortable working together and it clicked."

Affiliate reaction to the broadcast has been overwhelmingly favorable. Dave Crowl of Portland, Oregon's KKRZ noted, "the network coverage of the Live Aid coverage was every bit as dynamic as the event itself. ABC gave us the opportunity to bring Portland so much closer to this historic event."

One programmer told *Cash Box* that many stations made aggressive campaigns for listeners who would otherwise not have tuned in to that particular station. "I would venture to say, a listener heard

more than the normal amount of station plugs," he noted. "I would think there has to be some listener spillover from a broadcast of this magnitude."

A lot of stations are continuing to tout their participation in the Live Aid broadcast, many of them with elaborate spots featuring moments from the concert. KLOS in Los Angeles is regularly broadcasting its role in "the greatest concert since the beginning of time."

Many stations who carried the broadcast report continued heavy phone activity for donations.

Overall, Hedges termed the broadcast a major victory, adding, "when you think of the number of acts, the number of locations and the distances involved, there were very, very few technical problems and once they did arrive, they were quickly solved."

Stewart Signed To U.K. Festival

LONDON — The promoters of a "Peace Festival" in Japan, which marks the 40th anniversary of the dropping of an atomic bomb on Hiroshima, say they have signed Rod Stewart to headline the show in Tokyo on August 21 and in Hiroshima on August 24.

The full artist roster is yet to be

announced. Various investors, who have each put several thousand pounds into the event, had recently been concerned at the lack of information coming from the organizers' post primitive office — and then they realized the office had closed down. The show, however, is still planned to go ahead.

Publishing Companies Merge

LONDON — Two existing companies have joined together to form a major new music publishing setup. "Great Enterprise Starts" (G.E.S.) music has been put together by Alan Edwards and Ian Grant of Grant Edwards Management and Derek Savage of Albion Music. The company will be setting up in new offices soon and plans to publish the best of up-and-coming talent as well as some established names.

Grant Edwards Management looks after

a number of artists, including Big Country, The Cult and Smiley Culture. The publicity company run by Grant and Edwards and Roland Hyams — Modern Publicity — handles such artists as The Rolling Stones, Bryan Ferry and Hall and Oates.

Derek Savage ran a string of venues in the '70s which were responsible for presenting new talent, like The Police, The Jam and Elvis Costello.

Palo Alto/TBA Signs Foreign Pacts For Canada, Mexico, Japan, the Philippines

LOS ANGELES — In four major foreign licensing agreements, Palo Alto/TBA Records has signed exclusive distribution deals for Canada, Mexico and the Philippines while renewing its association in Japan.

In announcing the agreements, Don Mupo, the label's sales director, said they are part of an aggressive program to strengthen international distribution this year based on the company's sales performance with albums by George Howard, Maynard Ferguson, Rare Silk, David Diggs, McCoy Tyner and Victor Feldman's Generation Band.

All the licensing deals were arranged by Palo Alto's exclusive international representative, Bobby Weiss and his One World of Music company.

The new Canadian distributor, effective Aug. 1, is A&M Records of Canada, Ltd. Its president, Gerry LaCoursiere, signed the manufacturing and distribution pact for albums, cassettes and compact discs

when they become available later this year.

Also taking effect Aug. 1 is the renewal of a manufacturing and distribution arrangement with Victor Musical Industries, a division of Japan Victor Co. Yoshihisa Honda, its international manager and director, signed that agreement for total distribution of all configurations.

The two other licensing deals which have just gone into effect are with Discos Real in Mexico and Ivory Records Corp. in the Philippines. Signing the Mexican pact was Carlos Lamacho, Disco Real's president, while Tony Ocampo of Ivory, sealed his firm's arrangement. The deals for Canada and Mexico mark first-time arrangements with record companies in those territories.

Palo Alto's international licensing network currently covers: Singapore, Hong Kong, New Zealand, Australia, Manila, Malaysia, Thailand, England and Europe.



DAY FOR A KING — Executives of Epic/Portrait/Associated Labels and CBS Records International hosted a luncheon in honor of Epic artist King following his sold-out performance at the Odeon in London recently. Pictured at the luncheon are (l-r): Cliff O'Sullivan, E/P/A product manager, west coast; Joe Senkiewicz, vp, artist development, CRI; Paul King of King; Andy Stephens, director of international A&R licensing, CRI; LaVerne Perry, manager, east coast publicity, E/P/A; and Dan DeNigris, director, national promotion, E/P/A.

Argentina

BUENOS AIRES — Facundo Cabral, Litto Nebbia, Maria Martha Serra Lima, Sandro, Juan Carlos Baglietto, Marilina Ross, Piero and Luis Landriscina are some of the 27 local artists that took part at the recording to benefit the homeless people as result of the flood caused by heavy rains at the end of May. The waxing, already mentioned in this column, will be distributed by RCA and will meet the market in a few days; all the local companies have contributed with their artists to the project.

Juan Carlos Baglietto and Fito Paez won standing ovations at their recent stints at the Obras Stadium, where Baglietto unveiled his latest album, "Modelo Para Armar." Baglietto is considered one of the best local rock artists of the moment; Paez has recorded two albums and is one of the musicians of Baglietto's band since its start; both are EMI artists.

RCA is enjoying long deserved success with the Miguel Angel Robles album, "El Juzgado 23," which has started to sell well in several cities of the interior after many months of promotion. Robles is well known in the pop/folk field and has had some regional hits in the past, but this album is the first one with chances of breaking nationally.

CBS is releasing a new album by chanteuse and cafe-concert star Nacha Guevara, who has been attracting crowds recently at a downtown theatre in Buenos

Aires. The LP has been cut in Mexico and is expected to sell well. For the rock and pop fans, CBS has good news: an album by Freddie Mercury, another one by Supertramp (to be released 7/15), the soundtrack of the movie *Heavenly Bodies* and the latest recording of Flash and the Pan.

Ruben Aprile of Interdisc sends word about the release of an album by Modern Talking, a German duet recording in that country for Hansa and having sold well in several countries; the label has also contracted the representation of Telefunken in Argentina and U.S. labels Personal Records and New York Music Company, among others.

Leo Bentivoglio of PolyGram reports sustained action in behalf of folk artists Los Carabajal and Maria Ofelia. Los Carabajal is from the province of Santiago del Estero, while Maria Ofelia is one of 10 stars of the "bailanta" circle, regional dance parties held regularly in towns near Buenos Aires. The latest album by these artists was recently unveiled at a creole party in one of the local niteries.

PolyGram also reports good reaction for the new Horacio Guarany album, recorded live at the Luna Park stadium, and is preparing the launching of a mid-priced series of cassettes with international artists.

Miguel Smirnoff

United Kingdom

LONDON — RCA held a press conference for Kenny Rogers at London's Churchill Hotel last week. Rogers is making a rare visit to England on his way to Paris where he is completing work on his new studio album with legendary producer George Martin. He has no plans for any UK concerts at the moment because he is currently taking time off from an extensive tour of the USA and Canada — a tour which has already raised hundreds of tons of food for his personal campaign to relieve world hunger. Rogers claimed he was not looking for any particular publicity on this campaign for fear it "would lose impact." He went on to say of Band Aid, "There can never be another single — it would overdo it — there needs to be a new creative force. Besides people can't feed people — people can only move governments to do so."

In addition to his recording and live work Rogers has been continuing his acting career. He is currently involved in filming a "Movie Of The Week" production for CBS TV in which he will co star with Pam Dawber of *Mork And Mindy* fame.

Odyssey has just signed a new record deal with a new independent record label — Mirror Records. They are currently on a world tour, but are due back in the UK soon to promote their first single with Mirror, "Joy I Know It."

Chrissy Iley

Artist Showcases At MUSEXPO '85

LOS ANGELES — MUSEXPO chairman Roddy S. Shashoua has announced that a series of artist showcases will take place as part of this year's MUSEXPO '85 - 10th International Record and Music Industry Market - which will be held October 16-18 1985 in London.

Over a dozen venues, from the Hammersmith Odeon to other clubs including the Hammersmith Palais, Camden Palace, Heaven, the Gardens, Brixton Academy and the Marquee, have already been reserved for live artist showcases in London during the convention.

Coordinating the technical and logistical arrangements for record labels and managers whose artists are being selected is Harvey Goldsmith, one of London's leading concert promoters.

Special emphasis in selection will be made for new artists and groups who are trendsetters in today's new music, in keeping with London's current role as a top artistic and creative center.

Companies and managers interested in showcasing their artists may immediately contact MUSEXPO London headquarters office, 553-579 Harrow Road, London W10, UK. Tel: (01) 968-4567, Telex: 296023.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 *A View To A Kill* — Duran Duran — EMI/Parlophone
- 2 *We Are The World* — USA For Africa — CBS
- 3 *You Spln Me Round* — Dead Or Alive — CBS/Epic
- 4 *Se Nasca Un 'Altra Volta* — Pooh — CGD
- 5 *19* — Paul Hardcastle — RCA/Chrysalis
- 6 *Camel By Camel* — Sandy Marton — CBS
- 7 *Duel* — Propaganda — Ricordi/ZTT
- 8 *Don't You* — Simple Minds — Virgin
- 9 *We Close Our Eyes* — Go West — RCA/Chrysalis
- 10 *Samurai* — Michael Cretu — Virgin

TOP TEN LP's

- 1 *La Vita E' Adesso* — Claudio Baglioni — CBS
- 2 *Cosa Succede In Citta* — Vasco Rossi — Carosello
- 3 *Quelli Della Notte* — Renzo Arbore — Fonit Cetra
- 4 *Born In The U.S.A.* — Bruce Springsteen — CBS
- 5 *We Are The World* — USA For Africa — CBS
- 6 *Mixage (5)* — Various Artists — Baby
- 7 *105 Estate* — Various Artists — PolyGram
- 8 *DJ Time Colour* — Various Artists — EMI
- 9 *Brothers In Arms* — Dire Straits — PolyGram/Vertigo
- 10 *Our Favourite Shop* — Style Council — PolyGram/Polydor

Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 *Axel F* — Harold Faltermeyer — MCA
- 2 *Frankie* — Sister Sledge — Atlantic
- 3 *Crazy For You* — Madonna — Geffen
- 4 *Cherish* — Kool & The Gang — Delite
- 5 *My Toot Toot* — Denise Lassalle — Epic
- 6 *There Must Be An Angel (Playing With My Heart)* — Eurythmics — RCA
- 7 *I'm On Fire/Born In The USA* — Bruce Springsteen — CBS
- 8 *Johnny Come Home* — Fine Young Cannibals — London
- 9 *Live Is Life* — Opus — Polydor
- 10 *Ben* — Marti Webb — Starblend

TOP TEN LP's

- 1 *Born In The USA* — Bruce Springsteen — CBS
- 2 *Misplaced Childhood* — Marillion — EMI
- 3 *The Dream Of The Blue Turtles* — Sting — A&M
- 4 *Brothers In Arms* — Dire Straits — Vertigo
- 5 *Boys And Girls* — Bryan Ferry — EG
- 6 *Fly On The Wall* — AC/DC — Atlantic
- 7 *Cupid And Psyche '85* — Scritti Politti — Virgin
- 8 *Our Favorite Shop* — The Style Council — Polydor
- 9 *Little Creatures* — Talking Heads — EMI
- 10 *Secret Wish* — Propaganda — ZTT

Melody Maker

Argentina

TOP TEN 45s

- 1 *Do They Know It's Christmas?* — Band Aid — PolyGram
- 2 *No More Lonely Nights* — Paul McCartney — EMI
- 3 *Small Town Boy* — Bronski Beat — PolyGram
- 4 *Chicas De Rock 'n Roll* — John Fogerty — WEA
- 5 *Chica Material* — Madonna — WEA
- 6 *Self Control* — Laura Branigan — WEA
- 7 *Diario De Una Mujer* — Mari Trini — Music Hall
- 8 *Some Guys Have All The Luck* — Rod Stewart — WEA
- 9 *Supernatural Love* — Donna Summer — WEA
- 10 *Palabra De Honor* — Luis Miguel — EMI

TOP TEN LP's

- 1 *USA For Africa* — Various Artists — CBS
- 2 *17 Hot Winners* — Various Artists — EMI
- 3 *Cabraigando* — Facundo Cabral — Interdisc
- 4 *Flebre De Amor* — Luis Miguel — EMI
- 5 *Concierto* — Alejandro Lerner — Interdisc
- 6 *Make It Big* — Wham! — CBS
- 7 *Plenamente* — Maria Martha Serra Lima — CBS
- 8 *Give My Regards To Broad Street* — Paul McCartney — EMI
- 9 *Woman In Red* — Soundtrack — Motown/RCA
- 10 *Soundance* — Various Artists — PolyGram

Prensario



YOU'VE GOT GOLD COMIN' — Lee Greenwood was presented recently with a gold record for his LP, "You've Got A Good Love Comin'" by his publisher, MCA Music. Pictured (l-r) are: Leeds Levy, president, MCA Music; Larry McFaden, Greenwood's manager; Greenwood; and Jerry Crutchfield, sr. vice president, MCA Music and producer of the LP.

Simone Named MD At Phonogram

By Chrissy Iley

LONDON — David Simone has been named the new managing director of Phonogram Records; he will be leaving his post at Arista after four years.

London-born Simone is a former solicitor who entered the music business as a managing director of Gem Records and then moved on to become business affairs director of Arista before winning the promotion to managing director.

Simone joins Phonogram on August 5; he was appointed by PolyGram's new chairman Maurice Oberstein.

Simone comments, "Phonogram has an

excellent roster of artists but in some ways it is a sleeping giant — waking it up is an exciting proposition. But I am sad to be leaving Arista. I've given it my heart and soul over the past four years."

Marketing director Brian Yates takes over as the new "acting managing director" — promoting speculation over how the top management of the proposed joint RCA/Arista company will be structured. No date has as yet been fixed for the merger — details are currently being finalized in various territories around the world.

The Wizard At Warner Bros.

(continued from page 12)

were not any good."

This sort of experimentation ahead of its time, the anticipation of trends, is a standard feature of Rundgren's professional career. It is also, perhaps, the reason Rundgren has always missed the mass acclaim he so deserves. He is out of step with the Zeitgeist, usually light years ahead of it. "If there's a lot of something happening, then I've had enough of it and put my attentions on something else," said Rundgren. He added, "All my records are experimental in a certain sense. I don't think I could comfortably go in and make a record that was simply an exercise in things I already knew."

Yet, he eschews being regarded as an influence on pop music. Though countless artists are indebted to Rundgren's innovations — recording records completely unassisted (see Prince's first records), pioneering music video a decade before MTV, and now doing a record with only voices — he refuses to see himself as guru to later revisionists. "I don't like to be pigeonholed," confessed Rundgren, "even if it's good. Because, then people get expectations and you have to keep repeating yourself over and over again . . . I think a lot of the things that I have done, rather than having any direct impact, have more or less contributed to a general atmosphere."

Rundgren's new deal with Warner Bros. calls for at least three more albums beyond "A Cappella." Asked about rumors of Utopia breaking up, Rundgren responded, "We're not disbanding. We are going into a coma (Laughs). Actually, everybody individually has things they

have to take care of." And will he tour to support "A Cappella?" "I may. If I go out on tour it will probably be with about eight or 10 singers," he said. And how about the next record, since "A Cappella" is over a year old? "I've been sort of tiptoeing around it . . . I have some ideas musically of what I'd like it to be about. The theme, if there is one, and I haven't decided whether there is one or not . . . I haven't figured out what it is." Then Rundgren said, half jokingly, "I wouldn't tell you if I had. It was bad enough that I was petrified for the past year that somebody would come out with an a cappella record before mine."

What motivates a 37-year-old rock veteran after two decades of accomplishment? A conversation with Rundgren reveals a man with an indefatigable curiosity, a thirst for experimentation; a man with the temperament of a scientist. Around the time he recorded "Something/Anything?" in 1972, Rundgren's motivation began to change. "Before that I did it partly to be experimental, to satisfy myself, but at the same time I was following formulas. After that I realized . . . I couldn't write about the same lyrical things . . . 'Baby I love you/Why don't you love me?', just the same old tripe . . . I started writing about things that I was at least interested in or put some thought into . . ." said Rundgren, who then quipped, "And that of course is what people in the record business generally consider to be my downfall." Few if any of Rundgren's legion faithful agree with that assessment. And all, be assured, anticipate the Warner Bros. release of "A Cappella," Rundgren's 22nd LP.

Antone's Tenth Anniversary

(continued from page 9)

injustices he sees. To Clifford Antone, the past 10 years have been a labor of love. These people are his heroes. More importantly they're his friends.

"I hope this video shows the world what the real American music is," said Antone. "These guys are geniuses. It might take people a long time to realize that but they will." The long form video is currently in post production in Los Angeles under the supervision of House, with broadcast and home video agreements forthcoming.

"Clifford is very important to Austin," said bassist Sarah Brown. "He's given the younger players like myself an opportunity to play. He's given us a home." Brown is a Boston transplant who moved to Austin because of the flourishing music scene. Besides being in the Lou Ann Barton Band (another young, hot blues combo) she is a member of the Antones, the house band at the club. Along with George Rains, Denny Freeman, Derek O'Brien, Joe Sublett and Mark Kazanoff, the Antones play their hearts out. Clubs would kill to have a house band like the Antones.

Antones has long been renowned for its support of young blues artists. Jimmie Vaughan and the Fabulous Thunderbirds, Stevie Ray Vaughan (with the Cobras, Triple Threat and Double Trouble) and now Charlie and Will Sexton have earned the title of "regular" from their many evenings jamming at Antones. These artists have been given the opportunity to play with the masters and it is genuinely reflected in their own work.

"We just wanted a place where we could all play," said Bill Campbell, a young Texas guitarist who now resides in Los Angeles. Campbell helped Antone build his original club on Sixth Street, (it then made a short stop at a second location before finding its current home on Guad-



BACKSTAGE — Pictured during a break in the action at Antones are (l-r): Drummer George Rains, Jimmy Rogers, Clifford Antone, James Cotton.

alupe Street) and is responsible for bringing many blues artists to Austin who never thought there was a place for them to play. "We all took a chance because we believed in the music and still believe in the music. Nobody has worked harder than Clifford."

Clifford's sister, Susan Antone, has compiled a book entitled, *Antones — The First Ten Years*. It is a pictorial history of some of the greatest moments of a club that has had more than its share of greatest moments. Muddy Waters, B.B. King, James Cotton, Albert Collins and countless others are captured in a stirring collection of personal photographs. The book is the definitive pictorial history of Antones.

So is there another 10 years for Antones? "I hope I'm that lucky," replied Clifford Antone. "This is not a job, it's a privilege," he added. "And I hope to get the privilege to keep on doing this. It's an honor to be around these people. They've taught me a lot of things about the music but more importantly, they've taught me a lot about being a human. I love them."

The Siege Company

(continued from page 9)

bureaucratic network The Siege Company strives to circumvent. "I don't like the corporate world and neither does Cornelius," Robinson explained, "and we felt that if we started our own company, we could creatively approach all of the things a corporation can't. Corporations do things by committee. We do things instantly and get them done. Corporations are big bastions of non-effectiveness and they're under siege by us."

The Siege Company's battle cry includes two interview — show pilots currently in negotiation for French television, video press kits, music ad spots and demo videos for new acts. A current artist roster of three (two bands, one solo artist) nears the partner's commitment to limiting their management list to five (lest they should become too corporate). Meanwhile, the company produces its VH-1 interview segments, for which Robinson, former music editor for *The Hollywood Reporter*, puts her interviewing skills to work and Grant handles the crew. Occasionally, news events are covered for MTV, for whom Robinson once served as senior producer, the channel's first production person on the west coast.

"MTV is proof-positive that anything entrepreneurial can work" remarked Robinson. "What we have is an entrepreneurial attitude and video is young enough now to do that. The record business as we know it has grown up. It's 30 years old!" Robinson names MCA Records head Irving Azoff as a personal hero in the entrepreneurial area. Grant, a songwriter with first-hand knowledge of the evolution of the recording industry through his unique association with Motown (serving as guitarist for Mary

Wells, and Martha and the Vandellas, conductor for Marvin Gaye and 15 years in various capacities with the Temptations), finds inspiration in Barry Gordy.

It is an understanding of music and artists through their long association with the music industry that brought Robinson and Grant together and it effects everything they do. In the area of ad spots, The Siege Company plans to take music advertising to new levels. "We don't want music people going to advertising companies who don't know anything about music or what the music means, to do an ad spot on a group they've never heard or don't understand," commented Robinson.

The Siege Company focuses on artists. Communication is its backbone. And as the partners realize their vision in building their company, there is one thing for certain that will never be built: there will be no ivory towers.



PRAISING CANE — Frank Mancuso, chairman of the board of Paramount Pictures, (l) congratulates Marvin Cane, president and chief operating officer of Ensign Music, which was the recipient of BMI's Pop Publisher of the Year Award 1984. Ensign Music is an affiliate of the Famous Music Publishing Company, a division of Paramount Pictures.

American Express Makes Offer For Warner's Half

LOS ANGELES — Warner Communications has been approached by American Express with an offer of \$450 million in cash to buy Warner's half of their joint cable television venture. Warner has 20 business days (until Aug. 14) to arrive at a decision, due to terms of an agreement that formed the Warner Amex Cable Communications six years ago. The

agreement states that Warner must either accept the American Express offer or match it. American Express has stated that should Warner decide to sell, the company will then sell all the Warner Amex assets to Time Inc. and Tele-Communications, the nation's largest cable operator, for a sum of \$900 million.

The Consistent Productivity Of George Duke

By Peter Berk

LOS ANGELES — From his dual vantage point as both a producer and a performer, George Duke sees music as a limitless art form. For him, the goal is to avoid repetition and trendiness and concentrate on uncovering new and unique approaches toward his work. Though musically based on a foundation of jazz, Duke over the years has amply evidenced his ability to transcend that genre in his collaborations with such artists as Deniece Williams, Frank Zappa, Jeffrey Osborne, Sister Sledge and Philip Bailey. Within the realm of jazz, Duke has served as a keyboardist for dozens of performers, including Jean-Luc Ponty, Stanley Clarke, Quincy Jones and Cannonball Adderley. With material ranging from straightforward rock to hardcore funk to light pop to spacey jazz, Duke has not only played and produced for other musicians, but has turned out many solo efforts as well. The latest of these, and his first album on the Elektra label, is called "Thief In The Night." In a recent interview, Duke discussed the facets of his multi-faceted career which are the most important to him personally and creatively.

Duke's gradual emergence on the music scene was forged in part by some key advice from some of the music world's finest talents. According to Duke, it was people like Adderley who understood more than just one kind of music and played the most significant part in teaching him his craft. "With the people I had a chance to work with early on in my career," Duke said, "it was only natural that I was pushed into several musical directions. I knew variety would be the only way to go for me."

In describing his own style as a producer, Duke commented, "Actually, I don't think I have a trademark style. Contrary to many other producers out there, I don't really produce in any one set way. I try to be diverse, and for that reason I work with different kinds of artists

and different kinds of music. That keeps me fresh and keeps me interested."

Although Duke's productions reflect his mastery over state of the art technology, he has mixed feelings about the creation of overly synthesized tracks. "It's definitely tempting because there's so much available now," Duke commented. "You've really got to watch out for that as a producer, though, or your work will become too slick and the artist will become lost in the middle somewhere. The production can't overshadow the single. I try to always make sure the tracks are secondary to the vocals."

Recently, Duke undertook a new challenge, working on a film soundtrack as music supervisor. His most famous previous film project was Deniece Williams' "Let's Hear It For The Boy," for *Footloose*, which he produced and which accounts for the triple platinum award hanging on the walls of his recording studio in Los Angeles. Nevertheless, for the new film *Heavenly Kid*, Duke found himself in the unenviable position of having to produce (and in some cases perform and write) over a dozen songs. Such artists as Howard Hewitt of Shalamar, Chris Farren, Neko-Meka and Jamie Bond contributed cuts for the soundtrack, which is being released on Elektra/Asylum.

With only four weeks to complete his work for the film, Duke found the experience exhausting but highly rewarding. "It was unbelievable . . . a real tall order, but somehow I really enjoyed it," he said. Duke also indicated a desire to continue working in the film music arena, particularly since it represents one of the best opportunities for the sort of variety he enjoys most.

Currently, Duke is producing tracks for Angela Bofill and Teddy Pendergrass; Stephanie Mills; and Barry Manilow. By October, he will have completed his work as producer for Irene Cara and Jeffrey Osborne's next respective albums. In other words, George Duke is, as usual, constantly busy and definitely unpredictable.



NOBODY'S FOOLS — Celebrating the release of their first single, "If You Want To Make A Fool Of Somebody," Bench Records premiere recording act Black Tie was honored at a recent bash thrown at L.A.'s La Serre Restaurant. Pictured at the party (l-r) are: Bench Records president Reggie Fisher; Kris Kristofferson; and Black Tie members Jimmy Griffen and Randy Meisner.

'Vocalese' A High Water Mark For Manhattan Transfer

By Peter Holden

LOS ANGELES — With the release of its 10th album, "Vocalese," Manhattan Transfer has reached a high water mark for itself — no easy task — and for the art which is the title of the Atlantic LP. *Vocalese* is essentially the setting of lyrics to what were improvised solos captured on record. Ostensibly originated by the late singer Eddie Jefferson who in 1941 wrote words to tenor saxophonist Coleman Hawkins' classic version of Johnny Green's "Body & Soul," vocalese has been dealt with many times before by the group, but this time the material is marked by the exclusive use of lyrics penned by Jon Hendricks.

Currently on the road in support of "Vocalese," Cheryl Bentyne of Manhattan Transfer explained to *Cash Box*, "We had wanted to do this album for a long, long time and it just took some time to work up to it." The group had worked with Hendricks before — collaborating on its 1981 Grammy winner "Birdland" among other things, and Bentyne said, "We all have obviously been big fans of Lambert, Hendricks & Ross and working with Jon for this album was a thrill."

"Vocalese" includes such classic jazz compositions as Dizzy Gillespie's "A Night In Tunisia," Sonny Rollins' "Airegin" and Count Basie's "Blee Blop Blues." Two of the album's highlights are contemporary versions of Ray Charles' "Rockhouse" (recently released as the album's first single) and Benny Golson's "Killer Joe." Bentyne comments, "Tim (Hauser, one of the group's founding members together with Janis Siegel) worked especially hard on those two songs, to make them commercially accessible without sacrificing our vocals. I think that there is a whole young audience out there that will be able to relate to some of this material for the first time with the way we've produced this album." Bentyne, Hauser, Siegel and the fourth Manhattan Transfer member Allan Paul all look on this album as a real challenge to perform on stage, but feel



Manhattan Transfer

it can only improve the band.

Another aspect of the latest project which shows Manhattan Transfer's contemporary vision, is its HBO/Cinemax special of the same name. Debuting July 20, *Vocalese* co-stars lyricist/vocalist Hendricks and features the group performing five cuts from the LP, and is also highlighted by a cameo with the Four Freshmen on "To You," and a transformation of the four members into the original *I Love Lucy* cast members for "Blee Blop Blues."

Commenting that the video is "a test of our appeal to more than just jazz audiences," Bentyne says that working on the project was arduous, but rewarding. "We had talked about doing this for a long time also, and working together with Bob Hart and Bug Schetzel really helped us. We initiated the project, though Atlantic followed suit, but I think that it places our music in a setting that can get to different people."

While Manhattan Transfer still plays smaller clubs — a recent stint at the Vine St. Bar & Grill in Hollywood helped warm up the group for its national tour — the band particularly shines in large venues. "We have broken the show down into three different sections: in one we create a smokey club atmosphere with acoustic instruments, in the second we do a street setting and do-wop material, and we finish with our 'hits,'" says the singer. With so much energy and creativity being placed in the "Vocalese" project, Manhattan Transfer can't help but enjoy the fruits of an artful success.

ASCAP's Peggy Jory Dies

NEW YORK — Peggy Jory, director of ASCAP's Symphonic and Concert Department, died July 9. Her chief responsibility was to serve as liaison with members of the concert music community. Her functions also included the administration of several ASCAP programs, including: ASCAP Grants to Young Composers, the ASCAP-Nissim

Competition for ASCAP composers, and the ASCAP Orchestra Awards for Adventurous Programming.

ASCAP president Hal David said, "Peggy's death is a great shock to us all. She was bright and energetic — a devoted member of the ASCAP staff. She was utterly sincere in her commitment to composers, and she worked tirelessly on their behalf."



CRAZY IN THE DAY — Kim Carnes recently visited radio station WHTZ in New York. Pictured (l-r) are: Howard Bernstein, EMI America promotion; Ross Brittan, Z100; Scott Shannon, program director, Z100; Kim Carnes and Jack Satter, EMI America promotion.

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BMI, TV Committee Agreement

(continued from page 7)

complete victory," he remarked. "Overall it's a satisfactory deal."

Cramer remarked a special shareholders meeting scheduled for July 25 will go ahead as scheduled though will limit discussion to a motion by a group of shareholders to reduce the number of BMI directors from 16 to 12.

Bruce Rich, an attorney for the Television Committee told *Cash Box* that a motion requesting board approval of any management decision to issue 50,000 shares of unissued BMI stock will also be discussed at the meeting.

Rich said the Committee was also

satisfied with the agreement, but refused to categorize it as either a victory or defeat.

Cramer remarked, "a settlement means that both sides are going to grumble a little bit and both sides are going to like it a little bit. Neither side can come away feeling it's a victory."

Cramer also expressed hope that the settlement, "will help people calm down" in time for the regular shareholders meeting in October. "We're hopeful that both sides would have cooled off and things will have gotten back to whatever normal is," he said.

John Lewis' Eclectic Styles

(continued from page 13)

melodic lines by themselves — each line — and, at the same time, they make a wonderful vertical, harmonic experience. You can't hear this if you hear instruments that all have the same color — you don't know where the lines cross and so forth. And I really wanted myself and people to enjoy and appreciate what these lines are doing. All these voices have different colorings, so you can shut off any of the other instruments and listen to one voice if you want."

While Lewis has plenty of room to improvise, the other four musicians are playing parts completely written out. So the LP becomes, very much, an equal blending of Bach and Lewis — the jazz improvisations seem very Bach-ish, the Bach seems very jazzy. John Lewis' unique piano style — it's a cool, spare style, though it's got its roots in the flamboyance of bebop — manages to make the dividing line disappear.

"Playing many notes comes from the European virtuoso tradition," says Lewis about his own approach, "which is primarily for pianists, violinists and somewhat for the other strings. Virtuosity, though, is like a show. For me, the show wears off if there isn't something in the playing that I want to hear again. I'm not really interested in hearing strings of

notes which don't have to end, which you can cut off like you can cut off pieces of salami, not missing any part. I'm more interested in something that you can't cut off, if you cut it up then you destroy it."

In discussing the music of Bach, and such jazz masters as Coleman Hawkins, and Art Tatum, John Lewis says, "You get trapped into conventions. The convention is 'something must be new.' Being new doesn't mean being great or worth anything, it could be worthless and new. The Imperial Palace in Kyoto is exactly the same way it was five, six, seven, eight hundred years ago. But every 25 years they replace it exactly the way it was. The form and so forth has been done — there it is, they can't do better than that. Therefore, since the material is going to disintegrate, they replace it."

Although John Lewis says he won't be following up the Bach albums with LPs of similar treatments of, say, Mozart or Chopin, and he insists that the MJQ is now, once again, a full-time operation, he doesn't rule out the possibility that the insidious arm-twisters may wangle him some other, as-yet-unforeseen project. "If I can't avoid them, get away from them, when they twist my arm," he says with a grin.

Tina Turner's New Career

(continued from page 23)

the basics. It usually takes actors a few weeks before they hit their stride." Despite the lack of a screen test or lengthy rehearsal opportunities, Turner "got over her initial hesitations... any sensible person would be nervous under the circumstances, and after a half hour of shooting was calm and having a great time. With her warmth, vigor and humor, she developed terrific relationships with and won the complete support of the other actors and the crew. She was constantly able to make the very best of whatever situation came about. She was just as you'd imagine her to be."

As was the case with the casting of Madonna in *Desperately Seeking Susan*, Turner was cast, contrary to what many believe, before her recent resurgence in

the music world. In fact, production had already begun, Miller asserted, when "Private Dancer" first started ascending the LP charts. Naturally, the timing has proven beneficial at the box office, yet nevertheless, Miller was opposed to capitalizing on the commercial benefits of Turner's role by filling the film's soundtrack with her songs. Instead, only two songs were selected and Maurice Jarre was commissioned to compose an orchestral score which would musically capture the movie's futuristic identity.

For the film, Turner performed the chart climbing single, "We Don't Need Another Hero," and a song entitled "One Of The Living," which are released on Capitol Records. Marking his first such directorial venture, Miller recently was at the helm for the shooting of the "We Don't Need Another Hero" video. "I enjoyed that very, very much," he remarked. "I always wanted to tackle video, but never really had the time before. Actually, we only had the time to do the one song, but depending on my schedule and of course on Tina's, we'll try to do the other song next month." For now, Miller can enjoy the positive response from the public to his film, and Tina Turner can seemingly look forward to a rewarding and productive second career.

Behind The Bullets

(continued from page 7)

Lewis and radio get along well. "Power Of Love" is top 10 in the survey at Z106, WGFM, WKRZ, Q106, WAVA, B94, WHTX, WPXY, Q92, 92X, KWK, WLS, WBBM, KKRD, KMBQ, WSKZ, WNVZ, KAFM, WRNO, WBLY, KOFM, WANS, I-95, B97, KMJK, KLUC, FM102, KKXX, KUBE and KF95.

CASH BOX

Anything Else Is A Compromise

Around The Route

By Camille Compasio

What's this about July being a dull month in coinbiz! Not so this year. The trade saw two major industry developments in the opening weeks of July — namely, AMOA's decision to appoint a management firm (Smith, Bucklin & Associates) to take on the administrative responsibilities of the association's previous headquarters office in Oak Brook, Illinois, which will be closed at the end of July; and the sale of Deutsche Wurlitzer by The Wurlitzer Company to the Nelson Group of Companies, based in Australia. With regard to the AMOA move, association president **John Estridge** advised that the "change was made with careful consideration" by the executive committee after "extensive interviews with several management firms and individuals." Smith Bucklin can provide expanded services at the federal government level through their Washington office. **Michael Payne** will serve as the new government relations representative for AMOA in Washington. Additionally, the management firm has considerable expertise in the area of conventions and trade shows, which is another plus factor. As Estridge

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Deutsche Wurlitzer Sold To Nelson Group Of Australia

CHICAGO — The Wurlitzer Company announced that it has sold its wholly owned subsidiary, Deutsche Wurlitzer GmbH (of Germany) to the Nelson Group of companies of Australia. Deutsche Wurlitzer will continue to manufacture and sell, under the Wurlitzer brand, vending equipment and other similar products via an exclusive trademark license agreement with The Wurlitzer Company. The Wurlitzer Company and its former subsidiary have also entered into a supply agreement for Deutsche Wurlitzer to supply its former parent with video disc changer components in the future.

The Nelson Group of Companies is a privately owned Australian business with operations that include wholesale distribution and operations, sporting goods retailing, and a chain of dry cleaning and laundry stores. One of the companies within the Nelson Group has been an exclusive distributor of Wurlitzer vending equipment since 1968.

The Wurlitzer Company is one of the leading manufacturers of pianos and electron-

ic musical instruments. It produces these products in manufacturing facilities in Corinth and Holly Springs, Mississippi, for worldwide distribution.

Commenting on the acquisition, Arthur Nelson said, "After more than 17 years of supplying quality Wurlitzer vending products to the Australian market, I welcome this opportunity to work with the management, employees and distributors of Deutsche Wurlitzer in marketing its fine products worldwide, while providing for the opportunity for future business relationships with The Wurlitzer Company."

George B. Howell, president and CEO of The Wurlitzer Company stated, "The acquisition of Deutsche Wurlitzer by the Nelson Group of Companies will afford the dedicated employees of Deutsche Wurlitzer with a parent organization knowledgeable in the vending business as well as the basis for continuing their strong leadership in the vending equipment marketplace."

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COIN MACHINE

THE JUKEBOX PROGRAMMER

*indicates new entry

July 27, 1981

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- 3 **WOULD I LIE TO YOU?**
EURYTHMICS (RCA PB-14078)
- 4 **A VIEW TO A KILL**
DURAN DURAN (Capitol B-5475)
- 5 **EVERYTIME YOU GO AWAY**
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- 22 **MAYBE MY BABY**
LOUISE MANDRELL (RCA PB-14039)
- 23 **I FELL IN LOVE AGAIN LAST NIGHT***
THE FORESTER SISTERS (Warner Bros. 7-28988)
- 24 **I WANT EVERYONE TO CRY***
RESTLESS HEART (RCA PB-14086)
- 25 **USED TO BLUE***
SAWYER BROWN (Capitol B-5477)
- 26 **IF YOU BREAK MY HEART***
THE KENDALLS (Mercury 880-826-7)
- 27 **MODERN DAY ROMANCE***
NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)
- 28 **IT'S ALL OVER NOW**
JOHN ANDERSON (Warner Bros. 7-29002)
- 29 **HEART TROUBLE**
STEVE WARNER (MCA 52562)
- 30 **OPERATOR, OPERATOR**
EDDY RAVEN (RCA PB-14044)

BLACK CONTEMPORARY

- 1 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 2 **ROCK ME TONIGHT (FOR OLD TIMES' SAKE)**
FREDDIE JACKSON (Capitol B 5459)
- 3 **SAVE YOUR LOVE (FOR #1)**
RENE & ANGELA (Mercury/PolyGram 880 731-7)
- 4 **HANGIN' ON A STRING (Contemplating)**
LOOSE ENDS (MCA 52570)
- 5 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-04861)
- 6 **I WONDER IF I TAKE YOU HOME**
LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04886)
- 7 **TOO MANY GAMES**
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 8 **CAN YOU HELP ME**
JESSE JOHNSON REVUE (A&M 2730)
- 9 **ATTACK ME WITH YOUR LOVE**
CAMEO (Atlanta Artist/PolyGram 880 744-7)
- 10 **19**
PAUL HARDCASTEL (Chrysalis VS4-42860)
- 11 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 12 **TELEPHONE**
DIANA ROSS (RCA PB 14032)
- 13 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 14 **WHO'S HOLDING DONNA NOW**
DeBARGE (Gordy/Motown 1793GF)
- 15 **DEEP INSIDE YOUR LOVE**
READY FOR THE WORLD (MCA 52561)
- 16 **THINKING ABOUT YOUR LOVE**
SKIPWORTH & TURNER (4th B'way/Island Pro 414)
- 17 **ELECTRIC LADY**
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 18 **IT'S OVER NOW**
LUTHER VANDROSS (Epic 34-04944)
- 19 **MATERIAL THANGZ**
THE DEELE (Solar/Elektra 7-69644)
- 20 **ITCHIN' FOR A SCRATCH***
FORCE MD's (Atlantic 7-89557)
- 21 **GLOW***
RICK JAMES (Gordy/Motown 1796GF)
- 22 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 23 **SAVING ALL MY LOVE FOR YOU***
WHITNEY HOUSTON (Arista ASI-9381)
- 24 **IF YOU LOVE SOMEBODY SET THEM FREE***
STING (A&M 2738)
- 25 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 26 **STIR IT UP***
PATTI LaBELLE (MCA 52517)
- 27 **SEXY WAYS***
FOUR TOPS (Motown 1790MF)
- 28 **SUDDENLY**
BILLY OCEAN (Jive/Arista JSI-9323)
- 29 **FIDELITY***
CHERYL LYNN (Columbia 38-04832)
- 30 **YOU TALK TOO MUCH**
RUN D.M.C. (Profile PRO-5069)

RECORDS TO WATCH

PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)
 SUMMER OF '69 — Bryan Adams (A&M)
 BODY SNATCHERS — Midnight Star (Solar)
 INVINCABLE — Pat Benatar (Chrysalis)
 HAVE I GOT A DEAL FOR YOU — Reba McEntire (MCA)
 DRINKIN' AND DREAMIN' — Waylon Jennings (RCA)
 I FELL IN LOVE AGAIN LAST NIGHT — The Forester Sisters (Warner Bros.)

MY TOOT-TOOT — Rockin' Sidney (Epic)
 COLD SUMMER DAY IN GEORGIA — Gene Watson (Epic)
 DON'T LOSE MY NUMBER — Phil Collins (Atlantic)
 DARE ME — Pointer Sisters (RCA)
 YOU'RE ONLY HUMAN — Billy Joel (Columbia)
 MONEY FOR NOTHING — Dire Straits (Warner Bros.)
 CHERISH — Kool & The Gang (De-Lite/PolyGram)

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AROUND THE ROUTE

(continued from page 55)

stressed, there will be no interruption in continuity with respect to the upcoming AMOA 1985 exposition. "A growing awareness among AMOA for an expanded government relations position in Washington, D.C. was an important factor in our decision," stated Estridge. "We are confident that we have made an outstanding choice in selecting Smith Bucklin and feel that AMOA members and the industry will benefit from our new management team." As previously reported in *Cash Box* (7/20/85) William W. Carpenter, president of Smith Bucklin has replaced Leo Droste as AMOA's executive vice president. The current association staff will shortly be moving into the Smith Bucklin offices which are located at One Illinois Center, 111 E. Wacker Drive in Chicago -- which is adjacent to the Hyatt Regency Hotel, site of the Oct. 31-Nov. 2 AMOA Expo '85. . . Full details regarding the sale of Deutsche Wurlitzer are contained elsewhere in this issue.

Retiring, Andy Ducay, technical service manager at Bally Midway, announced his retirement on July 12, after

38 years in coinbiz. Future plans include a European trip with his wife, and then back home to suburban Chicago for a little more relaxation. He does, however, hope to remain involved in the coin machine industry on a part-time basis. During his lengthy tenure at Bally Midway, Andy directed the factory's service school program, which was very extensive, and he is well known both here and abroad as one of the trade's most respected instructors. Following each Ducay-conducted class there were always comments that "when Andy conducted a service school he spoke in a language we could all understand" which made his sessions most productive! We wish him well in his future endeavors.

Attention jukebox ops. Songstress Dakota Staton, who rose to stardom some years back with her "Late Late Show" album on Capitol, has a new single in release called "No Man Is Going To Change Me" on the GP Records label. We understand it's been getting some good airplay in the east. Ops may obtain jukebox promo copies by contacting Ben Arrigo at Glenn Productions, 157 W. 57th St., New York City 10019.

New Equipment

Drive It

CHICAGO — "Stocker has all the elements of a great driving game," said Bob Lundquist, president of Bally Sente, Inc., in announcing the firm's new release. "This video game boasts a wide range of visuals, realistic and lively audio, and exciting game format and a lot of options for game conclusions — something that keeps the players coming back."

"Stocker," released in March, is the eighth addition to the Sente Library of video games for its Sente System. It is being tested at San Francisco's wharfside entertainment center, Pier 39. "Stocker consistently ranks in the top three games. . . we've been extremely pleased with the daily game earnings in our location," commented Topper Johnson, games manager of Pier 39. He also noted that Stocker's earnings surpass those of two other driving-format games at Pier 39.

According to director of software engineering Dennis Koble, Stocker's success story begins with its ambiance. "It emulates the 'good olde boy,' southeastern U.S. theme so successful in many current movies and TV series," said Koble. "This makes the usual chase game a little more contemporary." He went on to explain the game play.

The object of Stocker is to drive across the southern United States from Florida to California. The player operates a bright orange stock car via a steering wheel and a high/low gear shifter. Game time is determined by the "fuel" in the player's gas tank as represented by the fuel gauge on the right side of the screen. Fuel can be replenished by pulling into gas stations which are located along the route.

The score is determined by a combination of factors including: 1) maintaining a high average speed; 2) crossing state lines which are good for 5000 points and 3) getting as few tickets as possible from pursuing police cars. Typical violations are running off the roadway, hitting another vehicle or stationary object, or hitting a non-pursuing police car. Crossing a state line frees the player from pursuit until there is a violation in the next state.

The player "wins" the game by making it all the way to California. When this happens, the player receives 500 bonus points and also

earns extra points if there is remaining fuel. Added options for game solutions are possible through a feature which provides alternate routes at any point in the game. These are designated by a question mark which allows the player to determine the optimum route through the game. The player's progress or score is recorded on the top of the screen while the instrument panel on the right side gives speedometer readings, ticket count, bonuses earned, and a miniature map of the current state in which the player is traveling. The game ends when a player runs out of fuel or when a player receives three tickets.

Thirty-five different screens appear throughout the game play. Each depicts a unique highway configuration set in a variety of landscapes ranging from the lush, green marshlands of the southeast to the dry, arid and parched terrain of the southwest. Atmospheric changes were added by graphic designer Gary Johnson to add challenge and realism.



Levenberg To Head Special Projects At Bally Sente

CHICAGO — Gary Levenberg was recently assigned additional responsibilities as manager-special projects for Bally Sente, Inc. As sound/laser manager, he continues to oversee development of music and sound effect systems and he is credited with developing Bally Sente's innovative game music system. He additionally manages research projects where he can use his 10-plus years of experience and education in music, laser and optical technology, holography, animation and computer sound generation. Bally Sente, a video game subsidiary of Bally Manufacturing Corp., designs and markets the SAC I interchangeable software video game system with nine different game play formats available for both upright and cocktail table cabinets.

Levenberg's technical expertise will be more fully utilized in this expanded role. His first and immediate project is providing creative support to Six Flags Corporation, Bally's theme park and attraction subsidiary. As part of a long-term development and growth strategy team which includes an innovative ride rotation program, Levenberg is helping to redesign and visually enhance existing ride equipment. He will also provide input when new ride and attraction development begins.

"This sharing of Gary's exceptional abilities reflects Bally's traditional philosophy to fully use existing resources before further capital investment," commented Bob Lundquist, Bally Sente's president. "This kind of action usually improves results and promotes customer satisfaction. He also noted that other special projects are in the offing for Levenberg and other members of the Bally



Gary Levenberg

Sente team.

Levenberg, 33, has been sound/laser manager for Bally Sente since August, 1984. He had been software engineering supervisor before that, and was hired as a sound designer in May, 1983. Before joining the company, he was general manager of Laservision Pty, Ltd. (Melbourne, Australia) where he designed and developed laser displays for trade shows, television, film and large-scale projection.

A native of Munster, Indiana, Levenberg earned an M.S. degree in computer science/music at Indiana University in Bloomington, where he also earned a B.A. in sociology. He and his wife, Karin, currently reside in San Francisco.

New Equipment

Bally Sente's Cocktail Table

CHICAGO — Bally Sente, Inc. achieved an industry "first" when it recently began production of SAC I cocktail table, which provides housing for selected games within the Sente Library of Video Games. Bernie Powers, director of marketing and sales, pointed out that "it is the first cocktail-type cabinet with interchangeable software." Bally Sente already has six games available for this format. After a necessary redesign of control panel configurations and graphics, the firm is able to offer its successful hockey game "Hat Trick" and its five-edition series of "Trivial Pursuit" for the new cocktail table.

A durable 3/4" frame protects the self-contained unit that holds the SAC I cocktail table power supply, sound board, CPU board, game cartridge and a fan which cools the electronic chassis. The monitor, bolted into the cabinet, can be switched from horizontal to vertical play and the 3/16" tempered glass and 3/4" top can be easily unlatched and tilted for service.

The cabinet exterior is woodgrain formica with black trim, and attractive top graphics add to the visual appeal. Soft, but effective lights are positioned over each player's control panels and Sente quality has been maintained in the table's sound system.

The Sente cocktail table is 24" wide by 34" deep. It is 29 1/2" high but available leg extensions can be added to reach counter height of approximately 36".

"Like the SAC I upright, the cocktail table is totally operator oriented — separate cash and coin ejector doors, front maintenance on the upright, and lift-up top on the cocktail,"

Powers said. "The SAC I cocktail cabinet is a 10-minute, on-location game change as in the SAC I upright."



Future additions to the Bally Sente Library of Games will also be offered in cocktail table format and pricing is the same as for the company's SAC I upright cabinet.

COMPACT DISC

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On 7/20 Chart	Weeks On 7/20 Chart
1 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	1	9
2 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	2	12
3 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	—	4	15
4 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	5	46
5 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	3	46
6 A DECADE OF STEELY DAN (MCA MCAD-5570) MCA	—	7	7
7 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	6	35
8 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	8	12
9 DIAMOND LIFE SADE (Portrait RK 39561) CBS	—	9	13
10 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	—	10	6
11 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	11	26
12 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	12	23
13 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	13	13
14 SHAKEN 'N STIRRED ROBERT PLANT (Es Paranza 2-90265) WEA	15.98	15	6
15 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	17	25
16 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	19	6
17 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	—	14	9
18 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	18	46
19 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	20	10
20 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	16	38
21 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	21	24
22 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	22	43
23 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	—	23	5
24 BOYS AND GIRLS BRYAN FERRY (Warner Bros. 25082-2) WEA	15.98	25	4
25 SOUTHERN ACCENTS TOM PETTY AND THE HEARTBREAKERS (MCAD 5486) MCA	—	27	5
26 HOUSES OF THE HOLY LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	24	6
27 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	—	26	10
28 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	32	22
29 BE YOURSELF TONIGHT EURYTHMICS (RCA PCD1-5429) RCA	15.98	—	1
30 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	31	22
31 VOLUME ONE THE HONEYDRIPPERS (Es Paranza 2-90220) WEA	—	28	7
32 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	—	30	10
33 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	33	40
34 THE CONFESSOR JOE WALSH (Warner Bros. 25281) WEA	15.98	36	2
35 WEST SIDE STORY LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL	—	29	7
36 QUADROPHENIA THE WHO (MCA D2 6895) MCA	—	34	9
37 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	37	9
38 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	—	35	21
39 THE FIRM (Atlantic 81239-2) WEA	15.98	38	12
40 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	39	21

THE COMPACT DISC COLUMN

Mail order purchasing has occupied a significant place on the American landscape virtually as far back as the earliest days of the U.S. Post Office. Despite its short lifetime, the compact disc has proven to be a particularly promising medium for mail order companies. Leaders in this field include All Disc Music, Inc. (Monroe, CN), the Compact Disc Centre (Clifton Park, N.Y.), Laury's Records (Des Plaines, IL) and Oz Records (Stone Mountain, GA).

The Oz Records story typifies in many ways the growth of the mail order business. Oz began as a retail outlet for records, tapes and accessories in December 1981. The organization steadily expanded to include six retail outlets located in various southeastern states. Owner Steve Mills notes that the challenges of competing with large, established record store chains led him to consider developing a mail order business devoted exclusively to CDs.

Headquartered only 15 miles from downtown Atlanta, itself a major link in international communications and travel, Mills saw many arguments in favor of such a move — a move made by Oz in the spring of 1984. Mass CD sales (a strong likelihood given nationwide distribution and the problems the industry has had in meeting demand) would enable him to offer highly competitive price discounts. This large turnover in inventory combined with the centralization of operations was primarily responsible for Oz's ability to offer the widest possible selection of CDs, many of which were imports and other hard-to-obtain titles. The company has striven to have as many of these titles on hand as possible in order to minimize the time lapse between the ordering and receipt of product (generally three to seven days), one of the few inherent disadvantages of the mail order process in the minds of urban area customers.

Mills admits that the predominantly rural patronage he'd envisioned has not materialized. City customers appreciate the convenience and flexibility (Oz accepts virtually all forms of payment and has made available a toll free number since December 1984) in placing orders as well as CD accessories and a free catalog which in essence amounts to a complete listing of all available releases. Minimal shipping charges are more than offset by the absence of a sales tax to all customers other than those residing in Alabama, Georgia and Tennessee. Oz has also tapped more specialized patron groups such as military personnel (at home and abroad) and the handicapped. For all customers, the durability and portability of CDs renders them ideal for safe and efficient transport over long distances.

Another factor in the mail order success story has been the automation revolution of recent years. A self-professed home computer buff, Mills found that a micro-computer could be utilized to drastically lower costs relating to inventory maintenance, the processing of invoices and back orders and many other time consuming tasks. As a result, his operation possesses relatively low overhead cost, requiring a modest (albeit functional) physical plant and only four full-time equivalency staff to handle over 13,000 regular customers (up from a total of 2,000 as of September 1984). The burgeoning customer list, large increases in unit sales and constant word-of-mouth referrals (i.e. customers attempting to place orders using stock catalogs borrowed from friends) all attest to the viability of the Oz enterprise. As long as the current market conditions remain in force, the mail order outlets are likely to experience continued growth and success.

Frank Hoffmann

Pioneer Expands With Top-Of-The-Line CD Player

LOS ANGELES — Pioneer Electronics (U.S.A.) Inc. has expanded its premier "Elite Series" of hi-fidelity components with the top-of-the-line PD-9010X front drawer loading compact disc player and two sets of digital-ready speakers.

Matching superior performance with computer-age ease of operation, the state-of-the-art PD-9010X is Pioneer's most sophisticated compact disc player.

It incorporates all of Pioneer's laser and digital technology including the Linear Servo System for disc tracking, Disc Stabilizer, digital filter, two-times over sampling digital-to-analog conversion, and hand-selected parts. Two additional features, Focus Parallel Drive and Cross Parallel Suspension assure better information retrieval and stable, accurate tracking of even warped or off-centered discs.

Unique to the PD-9010X is a double isolation system that keeps the laser pick-up free from external vibrations. The isolation system consists of special insulating feet and a floating sub-chassis for the optical pick-up and drive mechanism.

The PD-9010X offers a host of functions including random-access programmability of up to 32 tracks, 2-speed audible scan (forward & reverse), track search and a wireless remote control with numeric keypad for direct track access. A convenient fluorescent multi-function display shows the track in play, its elapsed play time, accumulated play time of all the programmed tracks and other vital information.

Available in a black finish, the PD-9010X will retail at the suggested price of \$539.95.

Also joining the "Elite" line are two digital-ready speaker systems, the DSS-E10 and the DSS-E6. Designed specifically to handle the wide dynamic range of digital program material, these speaker systems feature the latest in digital-ready technology including Linear Magnetic Drive Circuit (LMDC) and Dynamic Response Suspension. The speakers also utilize Pioneer's exclusive Electronic Bass Drive (EBD) for extended low-frequency output and curved baffle edges for diffraction-free sound.



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