

# CASHBOX

June 22, 1985

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NEWSPAPER \$3.00



**Ratt**  
Headed Toward Platinum Again  
*Story on Page 11*

AFRICAN AID CONCERTS SCHEDULED  
BMI, TV COMMITTEE MEET IN COURT  
WARNER AMEX SALE ONE STEP CLOSER  
CASH BOX CONDUCTS ATLANTA RETAIL/RADIO SEMINAR  
LATIN SECTION DEBUTS, PAGE 21

AMERICA'S LOVE AFFAIR  
WITH FREDDIE JACKSON  
REACHES NEW HEIGHTS.

"ROCK ME TONIGHT" HITS #1.

It's hard to go when  
you're loved. Freddie Jackson  
knows the first time,  
he said the women of America  
were ready. Were they ever.  
Only after eight weeks  
of being a sensation  
did he realize it. Well,  
it's not every day  
you're loved.

Freddie Jackson  
is the man who can't resist  
to be a lot more than a one  
night stand.

FREDDIE JACKSON

ROCK ME TONIGHT

MORE OF  
THE MAN  
THE WOMEN  
OF AMERICA  
ARE FALLING FOR.

Produced by Paul Laurence/Stone Island  
Produced by Barry Eastwood/Stone Island  
Produced by Robert Aries/Stone Island  
Executive Producers: Bobbi and Y...

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Capitol

# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER 2 — June 22, 1985

## CASH BOX

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## Guest Editorial

### Let's Get The Narcs Out Of The Business

By Pete Howard

It's somebody that we're all aware of, and yet few of us are bold enough to point the finger. Naming names in print is completely out of the question. It's a subject that is not usually brought out of the closet, much less written about in national pages, but plagues each and every one of us at one time or another, either directly or indirectly. The abuse is undoubtedly at its most prominent in the entertainment industry but has affected businesses in every stratum of today's society. The problem we're faced with together is how to rid ourselves of the dreaded NARC, an acronym for that busy executive who Never Answers or Returns Calls.

Any of us who deal with the telephone on any kind of a regular basis, and that includes most of us in "the biz," are faced with this certain frustration from time to time. It often comes with the second contact because all but the highest-echelon executives usually seem to be willing to take an initial call from a stranger, their curiosity getting the better of them. "Maybe I've just won the Irish Sweepstakes" or "Maybe it's a better job offer" flashes through the mind. The call turns out to be a

job offer, alright; but from somebody offering to do a job for you. Or perhaps it's a friendly salesperson calling on you, or an artist pushing a tape or record, or what have you.



Pete Howard is Sr. VP/GM of Jim Brown Productions, Inc., a radio syndication firm based in Santa Monica, CA. He promptly returns all calls, no matter how long it takes.

All we're asking is, when it comes time for the all-important follow-up call, before turning into a NARC, look at the consequences. The case against it is overwhelming: it's an inefficient waste of time, including your company's time. Most of us will stay persistent and sooner or later nab you, so why drive your secretary crazy taking 8-10 messages? She's already on the phone too much. Give us something! Only so that we can move on to the next prospect, tying up our loose ends along the way. These so-called loose ends burn up more mental energy, for both parties involved, than most people are aware of. If the response to us is a negative one, which is usually the case when a NARC appears (or, I should say, disappears), just KISS us off with a popular acronym: Keep It Short & Simple! One minute of your honesty is all that we're after. Don't think for a minute that you're saving time by ignoring our calls; that's just being a NARCISSIST (Never Answers or Returns Calls, Isn't So Successful In Saving Time).

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## TOP POP DEBUTS

<b>SINGLES</b>	47	<b>FREEWAY OF LOVE</b> — Aretha Franklin — Arista
<b>ALBUMS</b>	63	<b>EMPIRE BURLESQUE</b> — Bob Dylan — Columbia

## POP SINGLE

**#1 HEAVEN**  
Bryan Adams  
A&M

## B/C SINGLE

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

## COUNTRY SINGLE

**#1 LITTLE THINGS**  
The Oak Ridge Boys  
MCA

## JAZZ

**#1 MAGIC TOUCH**  
Stanley Jordan  
Blue Note

## COMPACT DISC

**#1 NO JACKET REQUIRED**  
Phil Collins  
Atlantic

## WINNERS CIRCLE

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



## POP ALBUM

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

## B/C ALBUM

**#1 THE NIGHT I FELL IN LOVE**  
Luther Vandross  
Epic

## COUNTRY ALBUM

**#1 40 HOUR WEEK**  
Alabama  
RCA

## MUSIC VIDEO

**#1 EVERYTHING SHE WANTS**  
Wham!  
Columbia

## 12" SINGLE

**#1 ANGEL/INTO THE GROOVE**  
Madonna  
Sire



## Superstar Concerts In Philadelphia, London Will Benefit African Effort

By Rusty Cutchin

NEW YORK — Bob Geldof's Band Aid organization will pull off the concert event of the decade if everything goes as planned for the 24-hour rock concert telethon announced here last Monday (10). Boasting the appeal of the Who's one-time-only reformation, the participation of Mick Jagger and a tentative commitment from Paul McCartney, according to Geldof, the two-city event will be staged July 13 with a supporting cast that includes David Bowie, Eric Clapton, Phil Collins, Duran Duran, Bob Dylan, Hall & Oates, Elton John, Robert Plant, Queen, Paul Simon, Sting, U2 and Wham!, with other acts yet to be announced. The concerts, named "Live Aid," will take place at London's Wembley Stadium and Philadelphia's John F. Kennedy Stadium with the London show beginning at 7 a.m. (EDT) and overlapping with the Philadelphia show, which will begin at noon. The telethon will be broadcast live on television and radio to outlets around the world through Worldwide Sports and Entertainment. Bill Graham is the executive producer.

Tickets for the Philadelphia show are expected to go for \$35, but the telethon portion of the event is the organizers' main

concern. The broadcast will feature special appearances by world leaders in the arts, religion, sports, science, entertainment and government, including Ronald Reagan. According to Geldof, Band Aid is "almost guaranteed to make \$10 million."

Media coverage will include a U.S. radio network to cover the event, a cable carrier to offer the entire concert, a major network to produce a prime time special and an independent network to carry a significant portion of the show. In addition to selling the media rights, Worldwide Sports and Entertainment is conducting a corporate sponsorship campaign for an additional source of funds for the concert. Non profit corporations are being established in all countries requiring this procedure for the collection of donations, according to spokesmen for the broadcast group. Funds will be distributed through the United Nations High Commission for Refugees and the Christian Relief Development Agency in Africa. The accounting firm Horwath and Horwath will prepare a public disclosure of the financial transactions.

At the news conference announcing the concerts and held at the MTV studios during a partial live feed to the music

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**KEENE SIGNING** — Tommy Keene, who has become one of the most in-demand independent label acts of recent years, has left the Dolphin label for a long-term exclusive pact with Geffen Records. Keene begins work on his Geffen debut this month in Montserrat with Geoff Emerick producing. Keene recently journeyed to Los Angeles to sign his Geffen contract. Pictured (l-r): manager Seth Hurwitz; Keene; Warner Bros. Records staff attorney Jeff Fenster; Robert Keene, the artist's attorney (and brother); Geffen A&R staffers Teresa Ensenat and Tom Zutaut.

## BMI Wins First Round Of New Fight With TV Committee

By David Adelson

LOS ANGELES — Federal judge Edward Weinfeld of the Southern District Court in New York has entered an order to show cause why an injunction requested by BMI against the All Industry TV committee and five BMI shareholders should not be granted. Round one of this fight belongs to BMI.

The court action by BMI stems from a

document by five BMI shareholders requesting a special shareholders meeting. Three of the five members happen to be members of the Television Committee. The five men are: Dudley S. Taft of Taft Broadcasting; Joseph T. Loughlin, Tribune Broadcasting; George Willoughby, King Broadcasting; W.C.M. Reynolds, Meredith Broadcasting and Robert D. Fromme, Stauffer Communications.

The request calls for a special shareholders meeting and alterations in BMI bylaws that would reduce the number of directors from 16 to 12 at the next general stockholders meeting in October as well as a requirement that all management decisions regarding licenses be approved by three-fourths of the board members rather than half. In addition the document requested board approval of any management decision to issue any of the approximately 50,000 shares of unissued BMI stock.

The request by BMI for injunction was filed June 11 in Federal Court. It asked the court to declare the action of the Television Committee and the five shareholders improper and to enjoin them from continuing to attempt to force the special meeting and subsequent changes.

The committee counterclaimed asking the judge to order the special meeting. The judge scheduled the injunction hearing for Tuesday (18) and basically laid the burden of proof on the Television Committee.

BMI president Edward Cramer told *Cash Box* that the request for a special shareholders meeting reflected, "the inability on the part of a limited number of self-appointed leaders to acknowledge that they tried a law suit and they lost."

Cramer added, "It is the view of the BMI board of directors that, unless the committee is enjoined, the actions they propose will ultimately work against the best interests of all involved — shareholders, affiliated writers, publishers and broadcast licensees."

A BMI release quoted a BMI board of directors' representative as saying, "the proposed changes were an improper attempt to influence and control the operation of the corporation (BMI) in violation of proper corporate procedures and anti-trust laws."

## MTV, ABC To Carry Live Aid Broadcast

By Gregory Dobrin

LOS ANGELES — Larger than the colossal "Live Aid" concerts scheduled for July 13, is the worldwide television coverage that will accompany them. The air time will be donated largely by ABC Television and MTV Networks, Inc., *Cash Box* was told by "Live Aid" producer Michael Mitchell. An independent network created specially for the event is currently clearing markets city by city. Twelve cities, their names unreleased, have so far been cleared to carry the program from 7 a.m. to 6 p.m., July 13.

The concerts, plus a special telethon, will be uplinked internationally with seven satellites, Mitchell said, reaching a television audience of some 14 nations. Three ABC radio networks are clearing up to 500 affiliates. MTV has donated over 17 hours of airtime, and ABC television will carry three hours of prime-time programming, from eight to 11 p.m. A rights fee will be paid by each.

"This will be a model for each country," said Mitchell. "We're mixing all the media in each country, so that it's just total saturation."

The event has been organized to be as nonprofit as preceding benefits, though Mitchell admitted to certain television production costs which haven't been donated. "Everything that's involved is nonprofit except the television production itself," he told *Cash Box*. "There are a lot of hard costs. We've got satellite costs that we couldn't get donated, production trucks and a number of things. We're trying to have as much of these donated as possible."

Mitchell estimated these costs to run somewhere in the neighborhood of \$1 million to \$2 million.

Funding and revenues will come from four primary sources: rights fees, five corporations (as yet undetermined), gate receipts from the events themselves (plus concessions) and the telethon.

Corporate sponsorship will be patterned after the Olympics, for which Mitchell served last year as senior vice president of planning and control. Fifteen major corporations were approached by Mitchell's company, L.A.-based World-Wide Sports & Entertainment. The five partic-

ipating corporations will be chosen from these initial 15. These companies will also receive "certain" banner rights.

Gate receipts from the two concerts, one at London's Wembley Stadium, the other at Philadelphia's JFK Stadium, will provide an important source of revenue. Ninety-thousand seats are available for the Philadelphia show, selling for \$35 each (special

(continued on page 42)

## Behind The Bullets

### Singles Chart Heats Up For Summer

By Stephen Padgett

The pop singles chart is as hot this week as it has been in a long time. Bullet-heavy singles are shooting it out for the top spots. Radio and retail should reap huge benefits this summer as these singles support hit albums. Many of the artists have confirmed tour plans, which will give additional boost to an already energized market.

In addition to activity on the singles chart, albums by Night Ranger and

Freddie Jackson are also bulleting strongly. "7 Wishes" by Night Ranger, its third LP for MCA Records, jumps 13 this week to 45 bullet. Jackson's debut LP, "Rock Me Tonight," on Capitol Records is exploding on the charts also, jumping 16 to 82 bullet.

#### Hot Summer Singles

Chief among the recently released singles that have albums lurking in the wings are "If You Love Somebody Set

(continued on page 42)

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"Telephone" PBI 4032  
the new Single  
from the Hit Album  
"Swept Away" AFLI 5009

RCA  
Records and Cassettes

Photo © Francis



... **THEIR GOOD NEWS DAY** — Irwin Z. Robinson, president of the Chappell/Intersong Music Group-USA, presents Epic recording group 'til Tuesday with the first copies of the sheet music for the group's debut Top-20 single "Voices Carry." Shown backstage at New York's The Ritz are (from left): 'til Tuesday members Robert Holmes, Michael Hausman, Aimee Mann and Joey Pesce and Irwin Robinson.

## BUSINESS NOTES

### Ticket World Signs With Record World Chain

NEW YORK — Ticket World, the computerized ticketing firm, has signed with the Record World chain to open ticket sales locations in over 20 stores throughout Long Island, Westchester, New Jersey, and lower Connecticut. According to Brian S. Appel, executive vice-president of Ticket World, eight installations are already open with the remainder scheduled to open throughout the summer. Ticket World is the exclusive off-location computerized ticket sales agent for Radio City Music Hall, Madison Square Garden, Nassau Coliseum, the New York Yankees, and many Broadway and off-Broadway theatres, supperclubs, and night clubs. With the addition of Record World stores, it will have approximately 75 sales outlets in New York, New Jersey and Connecticut. In order to offer Record World exclusivity in its field, Ticket World has terminated its arrangement with Sam Goody, closing its seven Goody outlets in the area.

### BMI To Honor Most-Performed Songs

NEW YORK — BMI will honor the writers of the most-performed songs licensed by the performing rights organization in 1984 at a black-tie dinner, June 18, at Los Angeles's Beverly Wilshire Hotel. Awards will be presented by Edward M. Cramer, president of BMI, Frances Preston, senior vice president, Performing Rights, and Ron Anton, vice president, BMI California. Expected to attend are Kool and the Gang, Sting, Cyndi Lauper, Sean Lennon, James Ingram, Yes, Dan Hartman, Deniece Williams, Eric Carmen, Night Ranger, Stevie Nicks, and Stewart Copeland.

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

NEW YORK — The American Federation of Musicians of the U.S. and Canada will have its 86th convention, June 24-27, at the Charleston Civic Center, Charleston, W. VA; activities include presentation of a special award to Willie Nelson . . . "Tango Argentino" will bring 30 of Argentina's leading dancing, singing, and playing exponents of tango to N.Y.'s City Center, June 25-30 . . . The Memphis, TN-based Blues Foundation will hold its 6th annual National Blues Awards Show, Nov. 17, at that City's Orpheum Theatre . . . The Music Educators National Conference (MENC) has just published *Becoming Human Through Music*, a book containing the complete papers presented at the 1984 Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music; it's available from them at 1902 Association Dr., Reston, VA 22091 (\$14.95 for non-members) . . . Affiliate Artists Inc. has just established the Seaver Conducting Awards, which makes \$75,000 available to each of two conductors for a two-year period; the first recipients of the biennial honors are Kent Nagano, music director of the Berkeley Symphony, and Hugh Wolff, associate conductor of the National Symphony . . . Cherry Lane Books has just published *The Mighty Van Halen* by Buzz Morrison (\$4.95), *Ratt: Renegade Angels* by Steve Gett (\$4.95), *Van Halen: Jumpin' For The Dollar* by John Shearlaw (\$7.95), and *Rush: Success Under Pressure* by Steve Gett (\$4.95).

## EXECUTIVES ON THE MOVE



**Gold Upped** — A&M Records has announced the appointment of Jeffrey Gold as executive director of creative services. In his new position, Gold will oversee all aspects of A&M's graphics and creative services department. Gold was previously A&M Records' national director, special projects and A&M films director of music projects. He was also assistant to A&M president Gil Friesen.

**Grunblatt Promoted** — Alan Grunblatt has been appointed to the position of director, product management, RCA Records. Grunblatt will be the product director for the following RCA artists: Eurythmics, Meat Loaf, Grim Reaper, and two developing hard rock bands, Shy and White Wolf.

**RCA Ups Meltzer, Long** — RCA Records has promoted Bruce Meltzer to manager, market research and Trudi Long to administrator, market research. Meltzer reports to Michael Omansky, division vice president, marketing. Meltzer had been administrator, market research since joining the company in 1981. Long, who reports to Meltzer, was named market research specialist last January. Since 1982 she had been coordinator, market research after spending a year as a marketing research assistant.

**New Posts For Peterson, Chamberlain** — Warner Bros. Records has announced the appointment of Roberta Peterson and Felix Chamberlain to new posts with the A&R department. Peterson will be returning to her position as general manager of A&R after a four year absence from the record industry, while Chamberlain has been named associate director of A&R. Peterson came to Warner Bros. Records in 1971 as general manager for the A&R department. Felix Chamberlain joined the A&R staff as a representative in 1979.

**Rhone Named** — Sylvia Rhone has been appointed director of national promotion for the Black Music Division of Atlantic Records, based at the company's New York headquarters. The announcement was made by Hank Caldwell, vice president/general manager of Atlantic Black Music Operations.

**Schwarz Named** — Ann Schwarz has been appointed director of advertising and merchandising for MCA Home Video. The announcement was made by MCA Home Video president Gene Giaquinto. Schwarz comes to MCA from Pacific Arts Video Records where she spent over seven years, most recently in the post of general manager.

**Schneider Promoted** — Mitchell Schneider has been promoted to executive vice president of Michael Levine Public Relations. Schneider will also continue to act as music division director.

### RCA Promotes Omansky

LOS ANGELES — Michael Omansky has been promoted to division vice president, marketing. The announcement was made by John Ford, division vice president, RCA Records — U.S.A. and Canada, to whom he reports.

Omansky was most recently director, marketing, a position he had held since joining the company in January 1984.

In making the announcement, Ford said, "Michael's traditional marketing background has been extremely beneficial to RCA. His creative promotional tie-in campaigns, combined with the many recent successes of RCA's promotion department, have resulted in increased album sales and heightened consumer awareness for our artists."



Michael Omansky

### EMI America Names Guarnieri

LOS ANGELES — EMI America Records has announced the appointment of John Guarnieri to the position of manager, A&R for the label.

Guarnieri comes to EMI from IRS Records where he served as director, A&R from 1980 to the present. In addition to his A&R duties, he also had responsibilities in the sales, marketing and production departments. He was also label liaison with CBS International and was intimately involved in the signings of the Go Go's, Wall of Voodoo and Three O'Clock.



John Guarnieri

# Cash Box Conducts Radio/Retail Seminar In Atlanta

LOS ANGELES — *Cash Box* recently held its second Regional Radio/Retail Seminar, June 8 at the Peachtree Plaza Hotel in Atlanta, Georgia. The first seminar was held March 28 in Ft. Lauderdale, Florida. Attendance in Atlanta was up from the previous gathering and was dominated by retail participation.

The purpose of these seminars is to

provide a forum for open discussion on the ways and means that *Cash Box* can be more responsive to the needs of the radio and retail industries.

A slide presentation was made to illustrate many of the editorial innovations and developments that have been implemented including such features as *The Winners Circle*, *Behind The Bullets*, *Job*

*Mart*, *Programmers Picks* and the expanded review sections.

An in-depth explanation of *Cash Box's* new chart methodology was also presented, exploring in detail the new station reporting systems and the changeover from qualitative to quantitative reports.

Qualitative reports relate a fixed opinion

of sales based on many variable and arbitrary factors while quantitative reports have no opinion and are simply exact piece counts of each record sold.

The next *Cash Box* Regional Radio/Retail Seminar is tentatively scheduled for Minneapolis in the late summer.



**Photo 1:** (l-r): Fred Jacobson and Dr. Ron Stander, president of Soaring Records.



**Photo 2:** (l-r): Mike King, Turtles asst. buyer; Greg Steffen, A&M marketing; Lee Durham, A&M promotions and David Coleman, Turtles singles buyer.



**Photo 3:** (l-r): J.R. Dino, Million Dollar Record Pool Ltd.; Larry Davis, sales representative, Capitol Records; Lisa Scott, Motown; Trupiedo A. Crump, Warner Bros. and Nathaniel Ziegler, Second Act Records.



**Photo 4:** (l-r): Steve Rubin, national marketing, MCA Records; Greg Steffen, A&M marketing and Trilby Berger, Record Bar.



**Photo 5:** (l-r): Julie Ladell, manager Record Bar; Bruce Fussell, district manager, Record Bar and Debbie Baker, manager Record Bar.



**Photo 6:** Spence Berland, vice president, Cash Box.



**Photo 7:** (l-r): Janice Burley, Motown promotion, R&B; Bob Patton, independent promoter; Mike King, asst. singles buyer, Turtles; David Coleman, singles buyer, Turtles.



**Photo 8:** (l-r): Jim Spencer, Octavian Artists Tara; Shawn Byers, Tara Records and Richard Brown, Tara Records.



**Photo 9:** (l-r): Keith Albert, research manager, Cash Box; Joe Anderson, Gemini Distribution; Mark Albert, vice president and general manager, Cash Box; Gene Mahler, Soaring Records and Dr. Ron Stander, president of Soaring Records.

# ALBUM RELEASES

**LITTLE CREATURES** — Talking Heads — Sire — 1-25305 — Producer: Talking Heads — List: 8.98 — Bar Coded

Keeping its standard eclecticism intact, Talking Heads' latest LP is characterized by its relatively simple songwriting. Thematically more down-to-earth and yet still probing as on "Perfect World" and the first single "Road To Nowhere," "Little Creatures" should be a commercial windfall. Look for strong club action on "The Lady Don't Mind" and excellent retail activity out of the box.



**UTFO** — Select 21614 — Producer: Full Force — List: 8.98

To many, rap may have become a limited and novel music, but the reality is that singles such as "Roxanne, Roxanne" and its many knock-offs have brought the style to new commercial heights. Look for UTFO's debut to be a retail winner with crossover airplay on some cuts. "Roxanne, Roxanne," "The Real Roxanne," "Calling Her A Crab" and others.

**AIR SUPPLY** — Air Supply — Arista 8-8283 — Producer: Bob Ezrin - Peter Collins — List: 8.98 — Bar Coded

This highly successful pop group's first studio effort in three years features strong production values and typically palatable pop songwriting. Debuting high on *Cash Box's* album chart this week, look for the group's reputation to spawn extensive airplay and good retail response. Strongest cuts include "The Power Of Love" and "Make It Right."



**FEGMANIA!** — Robyn Hitchcock and The Egyptians — Slash 1-25316 — Producer: Robyn Hitchcock and the Egyptians — List: 8.98 — Bar Coded

Reunited with two of the other original Soft Boys — the other is Kimberly Rew of Katrina and the Waves — Robyn Hitchcock has long been an import favorite and his psychedelically mined songwriting is amazingly varied and provocative. Though not an overt commercial release, the pop skill on "Egyptian Cream," "The Fly" and "My Wife And My Dead Wife" is proof enough that this group has substantial potential.



**CUPID & PSYCHE 85** — Scritti Politti — Producer: Arif Mardin, Green, Gamson, Maher — List 8.98 — Bar Coded

"Wood Beez/Absolute/Hypnotize" are the clearest distilled versions of white hip-hop in recent memory. These three singles have created a storm of critical praise and a dance floor flurry. They are included here in Scritti Politti's first LP since 1982s "Songs To Remember."

**WORLD WIDE LIVE** — Scorpions — Mercury 824 344-1 — Producer: Dieter Dierks — List: 10.98 — Bar Coded

The days when *everyone* released a double-live album are long gone, but this specially priced package captures one of metal's finest acts in sizzling live form.

**SINGLE LIFE** — Cameo — Atlanta Artists 824 546-1 — Producer: Larry Blackmon — List: 8.98 — Bar Coded

With the first single "Attack Me With You Love" already leaping up the B/C singles and dance charts, "Single Life" should continue Cameo's extensive urban success.

**SIMON TOWNSHEND'S MOVING TARGET** — Simon Townshend — Polydor 825 872-1 — Producer: Neil Kernon — List: 8.98 — Bar Coded

This second LP delivers meatier sound to Simon Townshend's distinctive modern pop songwriting, and while CHR radio may pick up on cuts such as "Sorry" and "Frustrated Hearts," this release seems another stepping stone.

**PERFECT** — Original Motion Picture Soundtrack — Arista 9-8278 — Producer: Various — List: 9.98 — Bar Coded

Only a few out of the dozens of recent movie soundtracks will achieve the commercial success of *Beverly Hills Cop* or *Breakin'*, the *Perfect* LP should be among them. With new material from the Pointer Sisters, Berlin, Thompson Twins and others, there simply is not much filler here.

**JUST ONE OF THE GUYS** — Original Motion Picture Soundtrack — Producer: Various — List: 9.98 — Bar Coded

With cuts from Berlin, Shalamar, Midnight Star and Dwight Twilley among others, this teen-oriented film should spawn a number of singles.

**DREAMLAND EXPRESS** — John Denver — RCA AFL1-5458 — Producer: Roger Nichols — List: 8.98 — Bar Coded

Denver steps out with this more pop-oriented effort which features Loggins & Messina-like workouts as well as more typical intimate ballads from the soft rock-country classic.

**TRANSLATE SLOWLY** — Zietgeist — DB 75 — Producer: Johns Croslin — Viehweg — List: 8.98

One of Austin's top groups, Zeitgeist was recently picked up by DB Records, and this debut has an individuality of sound and attack which makes it stand out beyond other bands from the region. Excellent guitar and vocal interplay from John Croslin and Kim Longacre.

**ALL FALL DOWN** — The Seventy-Sevens — A&M 8127 — Producer: Charlie Peacock — List: 8.98

With a strong live reputation preceding this LP, the Seventy Sevens deliver sometimes provocative ("Ba-Ba-Ba-Ba") and sometimes derivative ("Mercy, Mercy") material which reveals good songwriting and a young energy that should prove out the potential of the band.

**MASK** — Original Motion Picture Soundtrack — MCA 6140 — Producer: Various — List: 9.98 — Bar Coded

From the pattern established with *The Big Chill* soundtracks, *Mask* is made up primarily of '70s hits, and while the blend is good (Steely Dan, Grateful Dead, Steppenwolf, Lynyrd Skynyrd), nostalgia has not quite set in enough yet. A nice hit package.

**HUNTING HIGH AND LOW** — A-Ha — Warner Bros. 9 25300-1 — Producer: Tony Mansfield — List: 8.98 — Bar Coded

This album of well-polished modern pop songs hits the mark when stepping out into newer territory as on "The Blue Sky" and "Love Is Reason." Look for good commercial response and club action for the debut from this Danish group.

**COCK ROBIN** — Cock Robin — Columbia BFC 39582 — Producer: Steve Hillage — Bar Coded

Modern rock with a challenging melodic sense from Cock Robin which is highlighted by Anna LaCazio's well-studied pop vocals.

**CODE OF SILENCE** — Original Motion Picture Soundtrack — Easy Street 9900 — Producer: David Frank — List: 8.98

**GREATEST HITS FORM LEADER OF THE PACK** — Original Broadway Cast Recording — Elektra 9 60420-1 — Producer: Bob Crewe-Ellie Greenwich — List: 8.98 — Bar Coded

**SEXY THING** — Tyrone Davis — Future 1001 — Producer: Leo Graham — List: 8.98

**LIVIN' IN THE STREET** — The Innocent — Red Label 73100 — Producer: Gary Lee Jones — The Innocent — List: 8.98 — Bar Coded

**Latest Arrival** — R.J.'s — Atlantic 7 81260-1 — Producer: The Wiz — List: 8.98 — Bar Coded

**In The Groove** — T.C. Waters — MNF MJ 1-1003 — Producer: T.C. Waters — List: 8.98

**ILLUSION** — Illusion — Geffen 24067 — Producer: Jeff Glixman — List: 8.98 — Bar Coded



# SINGLE RELEASES

**ARETHA FRANKLIN** (Arista 1-9354)  
**Freeway Of Love** (3:58) (Gratitude Sky Music-ASCAP/Polo Grounds Music-BMI) (Walden-Cohen) (Producer: Narada Michael Walden)

Accented by Clarence Clemons' booming sax, Aretha Franklin zooms into the '80s with this engaging cut. Franklin's distinctive vocal expertise and a Motown-ish backing are the highlights of "Freeway Of Love" which is shaped by a popular and weighty dance beat. Look for good urban adds and immediate CHR attention.



**MARY JANE GIRLS** (Gordy 1798GF)  
**Wild And Crazy Love** (3:63) (Stone City Music/ASCAP) (James-Hawkins) (Producer: Rick James)

In the wake of their amazing success with "In My House," the Mary Jane Girls utilize the same love theme on this a more uptempo and equally solid cut "Wild And Crazy Love" which should again find crossover attention. Rick James, yes, but with a distinctly female flare.

**HUEY LEWIS AND THE NEWS** (Chrysalis VS4 42876)

**Power Of Love** (3:53) (Hulex Music-Red Admiral Music/BMI) (Hayes-Lewis) (Producer: Huey Lewis and the News)

Taken from the upcoming *Back To The Future* soundtrack, "Power Of Love" is the group's first new music of 1985, and the inimitable charm and drive which made "Sports" such a pop/rock winner is displayed from the first chords. Lighthearted and melodic, this cut rocks with an easily danceable beat and Lewis' lead vocal is right there. Look for immediate CHR airplay.



**PATTI LaBELLE** (MCA 52610)  
**Stir It Up** (3:35) (Unicity Music Inc.-No Pain No Gain-Off Backstreet Music-Streamline Moderne Music/ASCAP, BMI) (A. Willis, D. Sembello) (Producers: K. Forsey, H. Faltermeyer)

Another sizzler from the *Beverly Hills Cop* soundtrack, "Stir It Up" features Patti LaBelle at her vocal best. The excitement in this tune will polish dance floors, and LaBelle's razor sharp vocal leads the way. A nasty saxophone interlude lends musical depth to the bouncy, pop-dance flavor of this charging tune with the tight production expertise of Forsey and Faltermeyer. Sure to keep LaBelle high on the charts where she belongs.

**SADE** (Portrait 37-05408)

**Your Love Is King** (3:28) (Silver Angel Music/ASCAP) (Adu-Matthewman) (Producer: Robin Millar)

This British vocalist's third single from her debut LP is a sweetly melodic effort which again traces its roots to classic pop and jazzy lounge arrangement. Though "Smooth Operator" delivered Sade's strongest punch, this track is an alluring and smoothly sensual track which should do well on CHR and on the wide open A/C market.

**MR. MISTER** (RCA JK-14136)

**Broken Wings** (4:29) (Warner Tamerlane Pub. — Entente Music/BMI) (Page-George-Lang) (Producer: Paul Deviliers-Mr. Mister)

This first cut from Mr. Mister's upcoming "Welcome To The World" LP is a softly textured track which plays off the group's ranging vocal abilities on what is clearly a CHR pick.

**THE SYSTEM** (Mirage 7-99639)

**The Pleasure Seekers** (3:05) (Science Lab Music-Green Star Music/ASCAP) (Murphy-Frank) (Producer: Mic Murphy-David Frank)

The title track from this duo's upcoming LP, "The Pleasure Seekers" sumptuously burbles over with electronics and an effervescent beat. Look for immediate B/C and urban play, and this single could be the one that breaks the System big.

**SKOOL BOYZ** (Columbia 38-04942)

**Superfine (From Behind)** (3:55) (Skool Boyz Music/BMI) (Matthews-Sheppard-Sheppard) (Producer: Skool Boyz)

Currently doing very well on the 12" chart, this urban tune could find some crossover success with its slinky groove.

**STEVE ARRINGTON** (Atlantic 7-89535)

**Dancin' In The Key Of Life** (3:59) (Konglather Pub-BMI/Motoer Music-Cheyenne Music-ASCAP) (Arrington-Arrington) (Producer: Keg Johnson-Wilmer Raglin)

The title track from Arrington's fast moving LP, this joyous workout shows Arrington's songwriting strengths and knack for melodic hooks.

**JULES SHEAR** (EMI America B-8276)

**If She Knew What She Wants** (3:42) (Funzalo Music-Juters Music/BMI) (Shear) (Producer: Bill Drescher-Jules Shear)

Like Greg Kihn, Jules Shear has a unique pop sensibility which shows on cut after cut, and this single from Shear's latest LP is sophisticated yet easily listenable. Given a chance, could do very well on pop radio.

**ERIC CLAPTON** (Duck/Warner Bros. 7-28986)

**See What Love Can Do** (3:59) (Jerry Williams Music/BMI) (Williams) (Producer: Ted Templeman-Kenny Waronker)

This second single from Clapton's "Behind The Sun" LP plays off a reggae/gospel theme — remember "I Shot The Sheriff" was Clapton's biggest single — and provides an excellent showcase for some tasteful guitar playing. Tight background vocals and rhythm section help make this one a prime CHR and rock radio pick.

**STEPHANIE MILLS** (MCA 52617)

**Bit By Bit (Theme From Fletch)** (3:25) (MCA Music-Kilauea Music Rightsong Music, Inc.-Franne Golde Music/ASCAP/BMI) (H. Faltermeyer, F. Golde) (Producer: H. Faltermeyer)

This theme to the motion picture *Fletch* is a powerful dancer, driven by Stephanie Mills' ferocious vocal. Summer dance music ripe for the clubs. CHR airplay a must.

**"WEIRD AL" YANKOVIC** (Rock 'n' Roll ZS4 04937)

**Like A Surgeon** (3:27) (Billy Steinberg Music-Denise Barry Music/ASCAP—Brigitte Baby Pub.-Polifer Pub/BMI) (Steinberg-Kelly-Yankovic) (Producer: Rick Derringer)

You guessed it, Yankovic's latest parody is of Madonna's "Like A Virgin," and this version tells of an inept surgeon looking for patients. Expect CHR to pay this one much heed.

**HUBERT KAH** (Curb/MCA 52608)

**Angel 07** (3:54) (Miau Musikverlag/GEMA) (H. Kemmler-T. Touchton-M. Killer) (Producer: Michael Cretu, Armand Volker)

German band Hubert Kah scores with a sheen-pop outing reminiscent of fellow German, Peter Schilling. A good international feel, a perfect record for summertime CHR.

**LEVERT** (Tempre 5506)

**Dancing With You** (3:43) (We Music—Fencliff Music/BMI) (LeVert) (Producer: Eddie LeVert-Walter Williams-Matt Rose)

**JUICY** (Private I ZS 05422)

**Bad Boy** (American League Music-Trick Track Music/BMI) (Barnes-Barnes) (Producer: Eumir Deodato)

**TYRONE DAVIS** (Future 101)

**Sexy Thing** (4:10) (Toni Walker—BMI/Don Davis—ASCP) (Walker-Davis) (Producer: Leo Graham)

**JOE LAMONT** (Private I ZS4 04940)

**Secrets You Keep** (3:52) (National League Music—Montal Music/ASCAP) (Lamont-Hogan) (Producer: Rick Chudacoff)

**9.9** (RCA JK-14082)

**All Of Me For All Of You** (3:31) (Dikples-Wilson-Sklair) (Producer: Dimples)

**CARLO BIANCHINI** (Futura 002)

**Everybody Needs A Little Love** (3:59) (CAPAC/ASCAP) (Bianchini) (Producer: Carlo Bianchini)

**LISA DANIELLE** (Jersey Connection 92013-A)

**Let Me Down Easy** (4:59) (Bovina Music/April Blackwood Music/ASCAP) (Jasper-O.K. Isley-R. Isley-E. Isley-R. Isley-M. Isley) (Producer: Jersey Connection)

**NATIONAL PASTIME** (Atlantic 7-89548)

**It's All A Game** (3:15) (not listed) (Dale-Sheen) (Producers: Michael Howard-Alice Spring)

**TIME BANDITS** (Columbia 38-05392)

**I'm Only Shooting Love** (3:58) (April Music, Inc./ASCAP) (Hidding) (Producer: Pim Koopman)

**JOE PISCOPO** (Columbia 38-04939)

**Honeymooners Rap** (3:59) (Little Joey Music/Munch-O-Matic Music/Get The Publishing Music/ASCAP) (Producer: Hal Willner)

**EVERYBODY** (G.A.S. 4001)

**The Deep** (3:54) (Hasan Music Co./BMI) (Taylor) (Producer: G.A.S. Productions)

## POINTS WEST

**AFRICAN POP** — People keep saying that reggae and African music can never really make much of an impact in the American market, and with Island's recent dropping of **King Sunny Ade** together with the jailing of **Fela**, the music's most charismatic and provocative components do seem in limbo, but the appearance of Celluloid's **Toure Kunda** at the Palace last weekend was clearly a sign pointing to better times. Hailing from the Casamance region of Senegal in Africa, Toure Kunda has been based in Paris since 1978, slowly becoming France's and Europe's most popular African pop band. New York's Celluloid label, which also handles the group in France, has released four records this year domestically, the most recent being "Natalia," in a product blitz aimed at opening up eyes and ears to the band's infectious and challenging sound. Toure Kunda is led by the three Toure brothers: **Ismaila**, **Sixu Tidiane** and **Ousmane** who lead a 10-piece band and play various African instruments. Incorporating Afro-beat, calypso, salsa and reggae musics, Toure Kunda's blistering dance music is even more exciting live featuring amazing costumes and dancers from the Ivory Coast. Sure the band can attract the typical reggae and African music fans, but the music could be played in the top clubs in America and it would surely offer a bit of variety to the rap/funk laden club lists.



**THE BROTHERS TOURE**—Celluloid's African pop band Toure Kunda is currently on a west coast tour which included a successful show at the Palace last weekend. Seen (r-l) recently are Toure Kunda's Sixu, Material's Bill Laswell, and Toure brothers Ousmane and Ismaila.

### LONG BEACH PRESENTS THE BLUES

Produced by **Don Jacobson** and presented by FM88/KLON, the Sixth Annual Blues Festival has announced a partial lineup for its September 14-15 weekend of blues. Already set for the festival are **Albert Collins**, and the **Ice Breakers**, **Eddie "Cleanhead" Vinson**, the **Lee Allen Orchestra** and **Roomful Of Blues** with other acts to be named later. **Bernie Pearl**, the artistic director for the festival will again emcee the two-day blues extravaganza.

**DUSTY & DANNY SPARK NEW CREATIVITY** — When in doubt, try something new. Another old adage that doesn't always work, but always brings about interesting results. In the case of **Danny & Dusty** and the group's debut on A&M, "The Lost Weekend," it is both interesting and successful — on many levels. Featuring members from three L.A. bands **Dream Syndicate**, **Green On Red** and the **Long Ryders**, **Danny & Dusty** exhibits more of the local musicians sense of perspective to roots music. No, this isn't gloom psychedelia or the comically termed country-punk, this is good ol' back-porch-Sunday-afternoon-beer drinking music. One of Danny & Dusty's principles, **Steve Wynn**, recently spoke with *Points West* and explained that much of the album's material was written over six packs watching *Monday Night Football*. "**Danny Stuart** of Green On Red and I would just get together every Monday to watch the game, and we'd write one song in the first half and another during the second, and eventually we had quite a few and decided to record them. It's based on the whole tradition of one-upsmanship; these songs could be written by two guys in a bar trading stories." While the group has only played two shows so far, one at the O.N. Klub and one at the Lingerie last weekend, the album is already getting a solid response at college radio, and look for more live and recorded ventures if the member's scheduling syncs.

**CAN IT BE TRUE-NRBQ?** — The **Blasters-Beat Farmers-Unforgiven** showcase at the Palladium this weekend should be a major draw, but if that sounds too raucous, check out the world-famous **NRBQ** at the Lingerie June 21-22. After getting typical rave reviews during its early '85 swing, the band is back on a full-on west coast tour, and its eclectic blend of country/blues/jazz/rockabilly and pure pop is sure to please. **The New Rhythm & Blues Quintet**, which debuted on Columbia in 1969, is rambunctious and endowed with a hefty sense of humor, but its members are also some of the hottest players around. And while the illusive commercial success has eluded **NRBQ**, *Cash Box* does possess a certified tin record for its "NRBQ At Yankee Stadium" LP, it is still one of the top club bands around.



**NEW FLAG** — SST's **Black Flag** has a new LP out called "Loose Nut," and look for (l-r) **Henry Rollins**, **Greg Ginn**, **Kira** and **Bill Stevenson** to be coming to your town soon.

Look for a late '85 release.

**CLOSE TO THE EDIT** — **Stan Getz** is headlining the Palace — not the upstairs Court, but the main room — on Thursday, June 20. . . **Carla Olson** and the **Textones** are set for a month-long European tour which will be highlighted by a July 9-10 stand in London's Electric Ballroom with the **Blasters** and **Jason and The Scorchers** . . . the **Prime Movers** will be at the Golden Bear on June 19 . . . a daughter **Amanda Elizabeth** was born to **Beth** and **Leroy Sather**, MCA Records regional manager on May 8.

Peter Holden

## NEW FACES TO WATCH

"I wrote my first song when I was 14," **Suzanne Vega** recently remembered, "which I played for my brothers and sisters who weren't overly impressed. But by the third song, I began to feel that maybe I had kind of a knack for it." Vega spent the next six years perfecting a set and hauling herself and a guitar to anyplace that would let her sing. And in spite of those who warned her "folk is dead," she continued writing and singing at folk clubs and festivals in the east. By the time she was 20 she had a following and regularly played Village hangouts like Folk City and The Speakeasy.



### Suzanne Vega

1983 signaled changes for the young artist. In the early part of the year she met **Ron Fierstein** and **Steve Addabbo** who became her managers. She then fell headlong into a grueling schedule that included a day job, an increase in the number of her live performances and work on a demo. When health failed sending her a clear message that the schedule had to change, Vega made some decisions. "Last year it got to the point where I couldn't keep doing my day job and doing the night thing also. Finally, I quit my job in April (1984). I just said 'I'm going to have to take a stand sometime,' and I did," Vega stated.

Fortunately, good reviews of her shows began pouring in from Boston and New York. Fierstein and Addabbo began dueling with the labels armed with this fresh critical acclaim and a stunning demo. When the label wars were finished, A&M Records landed on top, convincing the artist and her management that they could be counted on to stand by an artist of Vega's ilk.

The particulars of Vega's musical style are much more difficult to plot. She writes a music not easily pigeonholed. Certainly, her background in folk has left its lasting mark. Comparisons to **Joni Mitchell** and **Laura Nyro** are not completely unfounded. But "folk" is such a limiting term in its '80s reading. The songs are sophisticated and elegant; simple frames around complex and detailed word pictures. "Someone told me I used a rock vocabulary in a folk

idiom. That made a lot of sense to me. My lyrics cover a similar territory that the rock bands cover," Vega said.

She confesses an admiration for the writing and music of **Morrissey** and **The Smiths**. Yet, she cites **Leonard Cohen** as the sort of artist she would pattern her career after. She seeks an audience composed of a committed core that will follow her growth over the years. "Those are the kind of artists I like. I like Leonard Cohen even though he hasn't been performing for 10 years. I still listen to his music. I still went to see him. I don't care if it would take another 10 years. Whenever he came back I would go see him, because I have that interest in his music regardless of what the times are doing. So I hope that I can be that sort of long lasting artist," Vega confided. In a business that seems only interested in bottom line concerns, how does an artist with no pretensions of mega-hit status survive? "The business needs something with substance, too, something that will last over the long haul. Which is not to say I don't want a hit. I'm curious to see what will happen in the long run, to see whether there will be a hit. I don't think that my music is that esoteric that it is completely inaccessible. I think it could reach a wide span of people. And although I'm serious and committed to my music, I'm not totally deadpan about it. I still feel like I have a sense of humor," said Vega.

## Left Field The Pop Quiz

By Ben Edmonds

### POP QUIZ: VIDEOS THAT WORK

Given the controversy that has surrounded our entry into the video age, we asked people to name a music video that either turned them on to a song they might otherwise have missed, or significantly deepened their appreciation of a song. In other words, music videos that do what music videos are supposed to do.

**DAN CARLISLE** (WNEW to KKCX) "The ones that have made the most impression on me in a positive way are the older clips, like the ones they'll show occasionally from the 60s. The reason they're so effective to me — far more effective than the big, grand Cecil B. DeMille stuff they're doing now — is that the artists didn't pretend to be anything they weren't. These clips really captured the essence of the groups without having to tell me any story. The songs told the story. Like "Stop In The Name Of Love" by the **Supremes**. That didn't require any complex video treatment. When the girls sang 'Stop!' they all put their hands out, remember that? What else did you need to know? The old performance clips were more powerful because they focused on what the groups were: singers and performers. I think that's all that's necessary, but these are modern times. I'm not angry at the modern videos, I'm just not interested in most of 'em."

**HAROLD COSTAN** (management consultant) "The several variations of the **Frankie Goes To Hollywood** song 'Relax' gave the group another dimension in which to express itself if they had a hard time getting records played on American radio, but the awareness level provided by the videos gave it an audience base that prompted the radio play it eventually received. The other example would be the videos from the last **Yes** album, which helped to revitalize their careers. Coming off a long layoff, and with a new audience that probably wasn't aware of who they were, the videos helped create an additional dynamic that complemented the record."

**FRENCHY GAUTHIER** (EMI-America VP of Creative Services & Merchandising) "The 'til Tuesday video definitely did this for me. **Aimee Mann's** image is so much enhanced by the video that it actually helped break the song. But more than that, it helped to give a really strong image to the band. Seeing the video motivated me to go out and get the album. Video may not be breaking as many records as it once did, but it's nice to know that it can still happen. Obviously, the music has to be there, and it was with 'til Tuesday. The whole album is great."

**MATTHEW KING KAUFMAN** (Beserkley Records) "I'd say the **ZZ Top** trilogy of

(continued on page 40)



## Cover Story

# Headed Towards Platinum Again

By Peter Berk

LOS ANGELES — Since the name invites an obligatory pun or two, it could be said that Ratt has managed to claw its way to the top. Once plagued by rejection, this heavy metal band's five members most definitely paid their dues, endured frustrations and overcame obstacles. Nevertheless, on a musical time scale, their lean years were remarkably few and their ascent was decidedly rapid. In many ways, in fact, Ratt's assault on the rock marketplace has been as high-powered and aggressive as its music. Formed only four years ago, Ratt has emerged as an international musical force, and has garnered a loyal following both in heavy metal and pop circles. "Invasion Of Your Privacy," Ratt's newly released second album for Atlantic Records, should only further forge the group's intense, commanding and eruptive musical identity.

Ratt was born, appropriately enough, in a hospital, where lead singer Stephen Pearcy was recuperating from a drag racing accident. Having broken both legs, ordered never to race again and forced to spend a full year in a hospital bed, Pearcy had plenty of time and plenty of reason to set his sights on another career. At first only dreaming of a life in music, he began to formulate a concrete concept for a band. When he was able, he finally set his plans in motion and looked for the right people.

The right people turned out to be two friends from Pearcy's native San Diego, guitarist Warren De Martini and guitarist Robbin Crosby; as well as bass guitarist Juan Croucier and drummer Bobby Blotzer. Moving to Los Angeles, the five shared close quarters and hard times for several months, using their youthful emotionalism as a tool for musical creativity. As the songwriting and practice sessions progressed, so did Ratt's grasp of heavy metal, and its inherent raw energy and sexuality.

Playing local clubs, the group soon starting making headway in the industry and getting attention with the clubgoing

public in Los Angeles. Even though the gigs got better and the audiences got larger, no labels were approaching Ratt, and so its members decided to issue a self-titled EP on their own label, Time Coast Records. While it did well on AOR radio, it wasn't until Atlantic president Doug Morris caught a Ratt performance in Los Angeles in July of 1983 that the band was signed to a major label. Suddenly, the wheels were in motion, and Ratt's speedy race to notoriety was under way.

Ratt's first album for Atlantic was "Out Of The Cellar," and its release coincided with several key concerts with such acts as Black Sabbath, Twisted Sister and ZZ Top. To a large extent, it turned out to be Ratt's video version of the single, "Round and Round," though, which finally made the greatest impact on the public. The video, featuring Milton Berle, soon became an MTV favorite, and was instrumental in propelling "Out Of The Cellar" to its multi-platinum status.

There are several immediately evident attributes of Ratt, namely its firm loyalty to its metal roots, and its careful attention to melodic construction. When asked to describe how Ratt has evolved since its formation, Pearcy told *Cash Box*, "We look different, we got out of that heavy metal clinch that we were stuck in when we first came out. Our music is much more melodic because we want to have longevity. We've progressed, cut off most of the fat."

Regarding the group's image, Pearcy commented, "We're doing exactly what we want to do and the image is getting better. We are what the kids want. Our music is fun, it's party, it's a good time. We don't need to be serious. We don't concentrate on sex as much as people think, it's just part of the lyrical context in which I write. We're not out there to scare anybody, or trip anybody out."

"Invasion Of Your Privacy" again displays Ratt's assertive, biting musical approach. It also again shows the band's flair for writing (Pearcy writes most of the band's music, although the others also contribute material). The songs somehow instrumentally convey the essence of heavy metal, while melodically being poised on the threshold of pop. These performers clearly want to say something in their songs, and a lot of people evidently want to listen. Pearcy considers the new album to be "Ratt's best effort to date," and Atlantic is justifiably optimistic about its commercial viability. The first single, and recently completed video is called "Lay It Down," which was, along with the album's other nine cuts, produced by Beau Hill.

**Cash Box's  
Rock Radio  
Coverage Appears  
on Page  
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## EAST COASTINGS

**LIKE A VIRGIN PROFESSIONAL** — Ol' Madonna had a box, EIEIO. And on this box she built a joke. And a pretty lame joke too. The question facing America of course is if "every lady has a box" and Madonna's box is different because it makes music, what is to be done with all the tone deaf boxes out there. Of course Madonna's box doesn't just make music — it makes money. And it's making money in an unfortunate way that combines a decent amount of talent with an attitude that's not nearly as tongue-in-cheek as Madonna would have you believe. And it's leading her to get trashed, as in the recent *New York Times* review of her Radio City Music Hall performance, for all the wrong reasons. The image Madonna has cultivated is not one that will sit well with those who prefer to see



**NEW WAVES** — Capitol Recording artists Katrina And The Waves rolled in to MTV studios on the way to a recent NY appearance at *The Ritz*. Pictured at MTV are (l-r): MTV-VJ Marc Goodman, Katrina and KATW member Kimberley Rew.

a degree of dedication and musical integrity. Whatever her motivations, her statements and career moves suggest a steamroller more concerned with star status than art, and that outlook won't win many friends, which of course doesn't matter because "the box" is making money. But Madonna's immediate music business problem (if such a word has any relevance given her current success) is that she's green. Her videos (until *Material Girl*) had always been the most amateurish-looking on MTV, her dancing, repeatedly cited as the reason for her initial survival in New York, has always had the look more of a gangly midwestern kid ("Look, Ma, I'm dancin'!) than anything resembling grace or funk energy; and her singing turned from

respectable blue-eyed soul with Reggie Lucas into beach-baby wail with Nile Rodgers. But still she became this year's phenomenon, and one look around Radio City last week would explain why — kids. As with Michael Jackson, young people under 18 are making up a hefty percentage of Madonna's audience. They respect her individuality, her style, her resolve to get what she wants and not be ashamed of it, and they were there in force, dressed up like their idol, standing on the traumatized RCMH seats throughout the show, swinging and swaying and screaming in ecstasy. And to these fans, Madonna's guiding wisdom is "Every lady has a box."

Madonna was trashed for her intonation at the concert. But her singing was generally on the mark, and when she did drop notes, it was usually when she was writhing on the floor, a favorite pastime. She was trashed for dropping her tambourine during one choreographed sequence. This was a cheap shot — too easy considering the number of people waiting for Madonna to screw up and the number of seasoned veterans whose command of stage logistics (and intonation) is consistently poor. In fact, Madonna brought a slick L.A.-produced show to New York featuring a young band of highly competent players and a well-planned concert for a first national tour. The show was the perfect length, aided immeasurably by the singer's incredible run of Top 10 hits. When she hit the stage for her "Like A Virgin" encore, the opening dance sequence actually showed the kind of street fire that her dancing was supposed to have, but never exhibited. Although an anti-climactic "Material Girl" actually closed the show, the pacing of the evening, the abundant hit material, and the energy of the crowd made for a more positive night than might have been anticipated.

Whether Madonna will continue to be "the star you love to hate" depends on her choice of material — visual, aural, musical. Whether you take the posture that



**... AND AWAY WE GO** — ASCAP hosted the press reception for the recent 1985 Tony Awards at *Sardi's*. Congratulating all winners and presenters on behalf of the Society were ASCAP members and Broadway songwriters Jerry Herman and Charles Strouse. Pictured are (l-r): Strouse (Annie, Bye, Bye Birdie) ASCAP member Jackie Gleason Herman (La Cage aux Folles, Hello, Dolly!) and Gloria Messinger, ASCAP's Managing Director.

**BRIEFS** — New RCA group Shy, along with Washburn Guitars and Hot Lixx Musicwear, is sponsoring a "Mr. and Ms. Rock America" contest in conjunction with *Hit Parader* magazine. Grand prize is a pair of Panther guitars. Second prize winners get T-shirts and everyone gets a copy of Shy's debut release "Brave The Storm" . . . RCA acts also did well with *People* readers, who voted Alabama, Hall & Oates and the Pointer Sisters top three favorite groups respectively . . . William B. Williams, host of *WNEW-AM's Make Believe Ballroom*, is off the air for the next few weeks to undergo minor surgery, according to the station. Send cards and letters to the station at 655 Third Avenue, New York, NY 10017 . . . Chicago-based James Cotton will celebrate his 50th birthday at New York's Bottom Line on Monday, July 1 and Tuesday, July 2. Cotton's latest LP is "High Compression" on Alligator . . . The Brooklyn Philharmonic has announced its 11th season of al fresco music in the borough's parks June 30 through July 25. The schedule includes a jazz trumpet concert with Nina Simone. For more info, call (718) 636-4120 . . . REM's "Reconstruction Tour" is scheduled to hit New York August 30 and 31. Venues still to be announced . . . And I.R.S.'s *The Cutting Edge* show on MTV will focus on New York-based artists on the June 30 telecast.

Rusty Cutchin

## MOST ADDED



## STRONG ADDS

People Get Ready — J. Beck and R. Stewart — Epic  
 Into The Groove — Madonna — Sire  
 Stir It Up — P. LaBelle — MCA  
 Go For Soda — K. Mitchell — Bronze/Island

## STATION ADDS

Z100 — New York — Scott Shannon  
 Survivor  
 C. Lauper  
 F. Jackson

WKFM — Syracuse — Steve Becker  
 Tears For Fears  
 T. Petty  
 J. Beck and R. Stewart  
 A. Franklin  
 E. Clapton

Z106 — Philadelphia — Davis/Tiller  
 C. Hart  
 Tears For Fears  
 Dead Or Alive

WGFM — Schenectady — Tom Parker  
 Air Supply  
 Depeche Mode  
 Tears For Fears  
 "Weird Al" Yankovic

WKRZ — Wilkes-Barre — Hallett/Sheridan  
 G. Vannelli  
 Madonna (Groove)  
 Cock Robin  
 G. Thorogood  
 A. Franklin  
 "Weird Al" Yankovic

WNCI — Columbus — Rich Meyer  
 Depeche Mode  
 Heart Hooters

Q104 — Kansas City — Pat McKay  
 R. Plant  
 A. Grant

WMEE — Fort Wayne — Tony Richards  
 C. Lauper  
 Depeche Mode  
 Tears For Fears  
 R. Springfield

WKTl — Milwaukee — Tim Fox  
 Night Ranger  
 The Beach Boys  
 D. Hall & J. Oates  
 Men At Work  
 G. Thorogood

WSPT — Stevens Point — Bouley/Tracy  
 D. Hall & J. Oates  
 Madonna (Groove)  
 G. Thorogood  
 A. Franklin

K107 — Tulsa — Harv Blain  
 Mary Jane Girls  
 P. Young  
 R. Springfield  
 T. Petty

WSKZ — Chattanooga — Chase/Page  
 Depeche Mode  
 Tears For Fears  
 T. Petty

KJYO — Oklahoma City — Bill Cahill  
 Tears For Fears  
 Dead Or Alive  
 Sade  
 "Weird Al" Yankovic

WNVZ — Norfolk — Jeff Morgan  
 Prince  
 J. Fogerty  
 Animation  
 Tears For Fears  
 J. Beck and R. Stewart  
 Madonna (Groove)

KAFM — Dallas — John Shomby  
 R. Plant  
 Animation  
 Tears For Fears

Z98 — Tampa — Kaghan/Clare  
 The Power Station  
 R. Springfield

KUBE — Seattle — Bob Case  
 A. Franklin  
 Sade

KMEL — San Francisco — Nick Bazoo  
 Supertramp  
 R. Springfield  
 Lisa Lisa And Cult Jam With Full Force  
 A. Franklin  
 Sade

KITS — San Francisco — Richard Sands  
 G. Frey  
 DeBarge  
 C. Hart  
 Men At Work  
 The Power Station  
 P. Hardcastle  
 Dead Or Alive

K-PLUS — Seattle — Jeff King  
 A. Grant  
 Talking Heads  
 A. Franklin  
 Sade

## THE JOB MART

WYNZ in Maine is looking for a part time announcer. The station is one of Portland's leaders, T&R to **Dean Rogers**, OM, P.O. Box 1319, Portland, ME 04103 EOE/FM . . . WCOU is seeking an afternoon anchor/reporter for a possible future opening at the station. T&R to **Charles Bullet**, The Lowe Group, P.O. Box 330, Lewiston, ME 04240 EOE/MF . . . WRNU has an immediate opening for a full time newscaster. "Applicant must be strong on gathering," says **Rick Davis**. T&R to Rick Davis, P.O. Box 1000, Hackensack, New Jersey 07840 EOE/MF . . . WSYU stereo is seeking a good nighttime personality. Applicant must possess good production skills. Rush T&R to **Don Patrick**, PD, WSYU Radio, P.O. Box 1240, Millinocket MD 04462 EOE/MF . . . B94 in Pittsburgh is still looking for an aggressive night personality. T&R to **Scott Alexander**, 1715 Grandview Avenue, Pittsburgh, PA 15211 EOE/MF . . . top-rated CHR formatted station **WKMX-FM** has an opening for a midday and all-night jock. Production and face-to-face skills are a must says **B.J. Kelley**, P.O. Box 840, Enterprise, AL 36331. No Calls please EOE/MF . . . Ormond Beach's hot CHR is looking for top air talent. Send T&R to **I-100**, 801 West Granada, Ormond Beach, FL 32074 EOE/MF . . . KIIIZ radio is looking for a copywriter along with an air-talent. "If you're motivated and organized," says **John Hagle**, send T&R to KIIIZ, P.O. Box 880, Killeen, Texas 76540 . . . full-and part-time announcers are wanted at **WLZR**. "This will soon be the dominant CHR in the market," says **Kay Bradley**, PD, T&R to Kay Bradley, WLZR, 2655 Yeager Road, West Lafayette, IN 47906 EOE/MF . . . there is a rare opening at **WYNK-FM**. They need a morning man to entertain, the format is country. T&R to **Phil Williams**, P.O. Box 2541, Baton Rouge, LA 70821 EOE/MF . . . **WEAN, 105-FM** is looking for part-time air personalities. Call PD **Don Hallett** at (401) 277-7900. EOE/MF . . . **WENY** is currently seeking a strong morning drive talent for the station. T&R to GM, P.O. Box 208, Elmira, New York 14902. EOE/MF . . . **WIVY-FM** in Jacksonville, is now accepting resumes for the position of chief engineer. Position requires knowledge/experience in all aspects of radio maintenance and construction. T&R to **GM, WIVY**, 3100 University Bl., South, Jacksonville, Fla. 32216 EOE/MF . . . **WLVO** in Columbus is seeking a strong and experienced production director. Send T&R to **Pat Still**, WLVO Radio, 42 East Gay Street, Columbus, Ohio 43215 . . . after the summer book **WGRD** will be looking for personalities. No card readers or beginners please. T&R to **Jack Swart**, WGRD, 122 Lyon NW, Grand Rapids, MI 49503. . . **KVOC** Wyoming's contemporary country station is seeking a midday jock. Jock must possess excellent production skills with experience. C&R to PD, KVOC Radio, P.O. Box 2090, Casper, Wyoming 82602. EOE/MF . . . **KUUY/KKAZ** needs a street reporter/anchor; send all applications to **Jim Cumberland**, PD, P.O. Box 926, Cheyenne, WY 82003. EOE/MF . . . there are fulltime openings at **KUIK** for production and on-air-announcers. T&R to **Greg Lenny**, PD, P.O. Box 566, Hillsboro, OR 97123 . . . **KMPS AM/FM** is looking for a creative promotions director. Strong air work is definitely a plus, along with programming experience in country radio. Send all responses to **Jay Albright**, PD, KMPS, 1507 Western Ave., #505, Seattle, Washington 98101. EOE/MF . . . **KYOS** in Merced, CA is looking for full- and part-time announcers for upcoming weekend shifts. Beginners are welcome to apply. T&R to **Richard Perry**, P.O. Box 717, Merced, CA 95341. EOE/MF . . . **KRSN** New Mexico's newest FM'er is currently seeking aggressive and experienced professionals for the station. All shifts are current open along with news. T&R to **Gary Marshall**, KRSN Radio, P.O. Box 1176, Los Alamos, New Mexico 87544. No calls please. **WTDY** in Madison is looking for a midday personality. The format of the station is adult information. Applicant must also have some skills in production along with being creative. Call **Mark Voe** at (608) 271-1486 EOE/MF . . . "Looking for fresh air and mountains," says **Chris Alexander**, "we're looking for a qualified CE." **KQSW/KRKK** P.O. Box 2128, Rock Springs, WY 82901 82901 or call at (307) 362-3793 EOE/MF . . . air position are available for qualified jocks. Top pay and benefits in a beautiful city with modern studio facilities. T&R to PD, **WZOE** Radio, Broadcast Center, Princeton, Ill. 61536 EOE/MF.

Darryl Lindsey.

## AIR CHECK

Station: **KKHR**  
 Market: **So. California**  
 P.D.: **Ed Scarborough**

# KKHR

KKHR, "hit radio 93," is a CBS-owned and operated contemporary hit radio station begun in August of 1983. Prior to that, the station was a "mellow rock"-formatted station called KNX FM. The change came when CBS decided to bank on the hit radio format in the Southern California market, with several other CBS stations nationally, such as KHTR St. Louis, WBBM Chicago, WHTT Boston and WCAU Philadelphia.

With 54,000 watts and a cume of more than 1 million, KKHR is one of Southern California's largest hit radio stations. It's target demographic is 12 to 24, with a large young adult listenership.

"The station is a very high energy, up-tempo hit radio format," said music director David Hall, "and hit radio is the Top 40 of the '80s. When you punch up KKHR, you're gonna' hear hits. But even though we have a pretty tight rotation, we do pride ourselves on going early on records that become hits." KKHR was among the first hit radio stations to play tunes by such artists as Cyndi Lauper, Depeche Mode and Dead Or Alive, according to Hall.

Extensive research goes into each KKHR programming decision, though many of those choices are based on basic feelings. "You have to program by the gut," said Hall, "but if you don't use research you're a fool." In terms of music, KKHR surveys 50 or more retail stores per week, which rate a series of records. "I think I have a healthy skepticism," Hall remarked, "but I also think that with the multitude of people that we survey, we get a very good indication of how things are actually selling."

The DJ lineup at KKHR begins with Lou Simon, 5-9 a.m., then moves to Pat Garrett, 9-12: "he Slim One," 12-3; Jack Armstrong, 3-7; and Mark Hanson, 7-12. Overnights are handled by Mark Mendoza; weekends by Todd Parker and Craig Sea.

Hall said KKHR "probably gives away more concert tickets and albums than anyone in town." Promotions are substantial at KKHR.

## POP PROGRAMMER'S PICK

Programmer	Station	Market
Steve Becker	WKFM	Syracuse

Song: "How Could You Love Me"  
 Artist: Benny Mardones  
 Label: B.T. Recording

### Comment:

"Benny has always been big in Syracuse since his days with Polydor. Even when not recording, his live performances in Syracuse have drawn over 10,000 people. The demand for anything on vinyl or tape from him has been so great that this record, within a week and a half, has already sold over 500 pieces. Look for this record to break out."

## Commentary

### Broadcasting At Its Best

By David Adelson

LOS ANGELES — I got a call from my friend in Boston right after the third game of the N.B.A. world championship series. "Johnny Most says Kurt Rambis is a thug," he remarked with that God-forsaken Boston drawl. "Oh yeah," I replied. "Well Chick Hearn thinks Ray Williams is a joke." Johnny Most? Chick Hearn? What kind of names are these for two adults to invoke during a round of transcontinental mud slinging? The answer is evident to anyone who takes basketball as seriously as my Boston counterpart and I obviously do — these guys are the voices of authority. Chick Hearn is the Lakers and Johnny Most is the Celtics.

"Parish fumbled away a sure basket. He was under the basket eating his lunch," said Hearn's voice blaring from at least four apartments in the hallway. "It's funny," I thought to myself as I was dashing towards my apartment hoping not to miss any more of the game. "Listen to how many people have their TVs turned down and are tuned into Chick." Dick Stockton never stood a chance in Los Angeles.

"You should have heard what Johnny said last night," said my die hard Celtic counterpart in Boston. "Here, listen to this," he said shoving the phone receiver against his tape player. "Danny dribbles down court. He fiddles and diddles and daddles and doodles and shoots. He's fouled by Rambis who complains. No, not Kurt Rambis," said Most. "He couldn't of fouled, not Mr. Goody shoes, he's too lovely of a person."

"This is the man who immortalized himself in 1965 with his famous 'Havlicek stole the ball' line," I thought to myself.

"Oh yeah" I said, countering with my best line. "Listen to this." "I know a lady from Aurora, Illinois," said Hearn through



Chick Hearn — KLAC

my cassette player. "She's my mom and she doesn't know basketball from a turnip but she sure can recognize a champion when she sees one." I could hear the hysterical laughter on the other end.

I finally realized that Johnny Most means as much to the fans in Boston as Chick Hearn means to Angelenos. Both men possess that special ability to paint a vivid picture in the minds of the listeners even when the nearest television set is miles away. More importantly, each man has earned the respect and loyalty of his listeners. Regardless of what channel the game might be on, listeners in Boston are tuned to WRKO and Angelenos to KLAC. It's a given.

Maybe it's the decades each man has put in with his team. Both Most and Hearn were yelling "SCORE" before the present day lineups of the Celtics and the Lakers were even born. Maybe it's that they've always been there, even during the bad times, offering words of encouragement to a sometimes dwindling listenership. It is undoubtedly a combination of several factors but there is one element that both men possess that makes them the standard bearers of basketball broadcasting — honesty.

"Kupchak is a good shooter," said Most of one of the Celtics' dreaded opponents during game three. "He should be praised for the effort he's putting in," he added. "The Lakers have to be the weakest team in basketball in the last 15 seconds of a quarter," said Hearn of the team he has virtually lived for since the 1950s. Neither Chick Hearn or Johnny Most are scared to praise the other team or criticize their own. Right or wrong, they call em' like they see em' and because of that very few people in Boston or Los Angeles know what Brent Musberger said during the championship series.

Whether it's the gravel voice of Johnny Most or the animation of Chick Hearn, the 1985 championship series was broadcasting at its best. These are two men who love their profession as much as the teams they serve and both proved that when it comes to radio broadcasting both Boston and Los Angeles are champions.

As Chick Hearn said during almost every game "It's not over until the fat lady sings" and much to the disappointment of the listeners in southern California and Boston the fat lady sang her final song for the 1985 season. It was a great one.

Brian Mullin assisted in the preparation of this story in Boston.



Johnny Most — WRKO

## AIRPLAY

**CHANGES** — Andy Lockridge stays in Dallas to program KTXQ. Lockridge formerly programmed KZEW in Dallas . . . Carl Connor will be the new program director as KKCI changes call letters to KCMG and formats from rock to urban contemporary. Connors comes to the Kansas City outlet from WDIA Memphis and WAOK Atlanta . . . WAAF Worcester has a new program director. She is Cynde Slater, who programmed Portland's KRCK until it switched to a classical format . . . John Frost has been selected as the next program director for KLSI Kansas City. Frost was previously the music director of KHTR St. Louis . . . WTKS Washington has a new format and a new operations manager. The station now broadcasts **Transtar's Format 41** with David Hodgdon as operations manager. Hodgdon was previously music director at WKBR Manchester, NH . . . In the Big Apple general sales manager Marvin Seller is now the vice president and general manager of WPIX New York. Seller has been with WPIX for three years . . . John Gutbrod has been named vice president and general manager of WRTH & KEZK St. Louis. Gutbrod arrives in St. Louis from Cleveland where he held the same position with WWWE & WDOK . . . In Milwaukee Doug Kiel has become the station manager of WMIL & WOKY . . . Bob Scherer is now the station manager at WHAS & WAMZ Louisville . . . WOAI San Antonio's new operations manager is Phil Mueller. He recently worked for Newstar and KMBZ Kansas City . . . there are two changes at San Diego's KBZT. Tim Hahnke is the new general manager and Joe Eick in the new program director . . . Jim Maddox has been promoted from program director to vice president and general manager of KJLH, Los Angeles. Maddox has also been promoted to operations manager at WBMX Chicago and KMJQ Houston . . . Dave Popovich has been promoted to operations manager at WLTF & WRMR Cleveland . . . Judy Taub has been named news director at WTOP Washington . . . Mike Ludlum returns to WCBS New York as director of news and programming . . . Kirk Patrick has been named program director of KLUV Dallas . . . Marvin Lewis is now vice president and general manager of WLSP Scranton . . . Harold Green has been named executive vice president of Wagontrain Enterprises which recently acquired Drake-Chenault. Green will supervise the company's seven radio stations as well as it's TV cable system in Ft. Collins CO. Green previously held the post of executive vice president of Media Central of Chattanooga . . . Richard P. McCauley has been named as vice president business development at Republic Radio . . . Drake-Chenault announces the appointment of Mike Kinoshin as director of syndicated services . . . Robert W. Holmgren, director of business and administration, ABC owned radio stations will retire after a 34-year career with ABC . . .



TALK TO ME — Fiona talks on NBC Radio Entertainment's "Live From The Hard Rock Cafe." Pictured (l-r): Fiona, co-host; producer Rona Elliot and co-host Jay Leno and Paul Shaffer.

**FIRE UNLEASHES** — ABC news will be running a series on the opportunities and dangers of nuclear technology in a 20-part *Special Assignment: Extra* — "The Fire Unleashed." Anchored by Peter Jennings, the series focuses on the three critical aspects of the nuclear age: Nuclear Weaponry and Proliferation, Nuclear Power and Generation, and Nuclear Waste Disposal . . . Also at ABC, news correspondent Mark Scheerer will provide on-the-road coverage of the arrival and distribution of the first shipment of emergency African relief generated by sales from the "We Are The World" recording . . . DIR Broadcasting will be presenting two July 4 specials. One is called "From Britain with Love II" and will highlight 21 years of hits from England. The other is "Music of the 80s" and features Madonna and Sade . . .

**SUPERSTATIONS NO SUPER-THREAT** — "As long as radio stations emphasize local involvement, superstations are no more a threat to radio now than the advent of television was to radio in the 50s, said Denny Adkins, president of Drake-Chenault in an address to the British Columbia Broadcasters Association. The meeting of the BCBA took place recently in Kelowna, British Columbia, approximately 200 miles east of Vancouver. "In the 50s," said Adkins, "Elvis Presley and the transistor radio saved radio as millions of teenagers had radios to their ears. The current threat to radio is perceived to be the superstations, such as MTV, HBO and other broadcast signals. Though these have certainly had an effect on radio, they have not had a major impact. However," Adkins cautioned, "to counteract the intrusion of the superstations, radio stations must emphasize community involvement, local news, weather and personalities. It is imperative that radio stations interact with their audiences in order to compete successfully with distant stations that may offer a slicker sound." . . .



TRIPLE THREAT — Seen recently at Exhibition Stadium in Toronto were Paul Williams and Len Bramson, v.p. and president respectively of Telemedia Broadcast Services, along with Bob Meyrowitz, president of DIR Broadcasting. TBS broadcasts the Blue Jays games and has the rights to DIR's King Biscuit Flour Hour in Canada. Pictured (l-r) Williams, Meyrowitz, and Bramson.

**FM BREAKS THE 70 PERCENT BARRIER** — The spring RADAR report of network listenership shows that FM now captures 71 percent of all radio listening. This is up from last year's figure of 68 percent. In addition 91 percent of all teens listen to FM while only 45 percent of people over 50 listen to FM. The RADAR report indicated that 95 percent of all persons over 12 listen to the radio each week. That is equal to 184 million people . . .

Bob Shulman

## MOST ADDED



**WNYF — Tampa — Ron Diaz**  
**J. PARR — St. Elmo's Fire (Man In Motion)**  
**G. PARKER AND THE SHOT — Wake Up (Next To You)**  
**REO SPEEDWAGON — Gotta Feel More**  
**B. DYLAN — Tight Connection To My Heart (Has Anybody Seen My Love)**

**WQMF — Louisville — Duke Meyer**  
**SURVIVOR — The Search Is Over**  
**R. BALLARD — Fire Still Burning**  
**P. YOUNG — Everytime You Go Away**

**WEBN — Cincinnati — Curt Gary**  
**THE POWER STATION — Get It On (Bang A Gong)**

## STRONG ADDS

**J. Parr — St. Elmo's Fire (Man In Motion)**  
**Bon Jovi — In And Out Of Love**  
**U2 — 3 Sunrises**  
**Dire Straits — Money For Nothing**

**WQFM — Milwaukee — Jerry Gavin**  
**R. PLANT — Sixes And Sevens**  
**B. FERRY — Slave To Love**  
**DIRE STRAITS — Money For Nothing**  
**P. YOUNG — Everytime You Go Away**  
**MEN AT WORK — Maria Roque**  
**MALE — Crazy Motorcycle**  
**B. DYLAN — Trust Yourself**  
**BON JOVI — In And Out Of Love**

## STATION ADDS

**WAAF — Worcester — Russ Motla**  
**REO SPEEDWAGON — Gotta Feel More 12"**  
**R.E.M. — Can't Get There From Here 12"**  
**'TIL TUESDAY — Looking Over My Shoulder**  
**J. BECK AND R. STEWART — People Get Ready 12"**

**WLUP — Chicago — Bill Evans**  
**B. SPRINGSTEEN — Standing In Line**  
**B. ADAMS — Summer Of 69**  
**R. PLANT — Trouble**  
**T. PETTY — Make It Better (Forget About Me)**  
**TALKING HEADS — Road To Nowhere**  
**MEN AT WORK — Everything I Need**  
**J. WALSH — Confusion**

**WDVE — Pittsburgh — Herschel**  
**"WEIRD" AL YANKOVIC — Like A Surgeon**  
**J. PARR — St. Elmo's Fire (Man In Motion)**  
**DIRE STRAITS — Money For Nothing**

**KZOK — Seattle — Larry Sharp**  
**EURYTHMICS — Ball & Chain**

**WIYY — Baltimore — Chris Emery**  
**U2 — 3 Sunrises**  
**C. HART — Never Surrender**  
**HELIX — Deep Cuts The Knife**  
**J. PARR — St. Elmo's Fire (Man In Motion)**

**KUPD — Phoenix — Curtis Johnson**  
**B. ADAMS — Summer Of 69**  
**B. DYLAN — When The Night**  
**BON JOVI — In And Out Of Love**  
**U2 — 3 Sunrises**

**WKDF — Nashville — David Hall**  
**B. DYLAN — Tight Connection To My Heart (Has Anybody Seen My Love)**  
**G. THOROGOOD — Willie And The Hand Jive**  
**H. JONES — Life In One Day**  
**J. PARR — St. Elmo's Fire (Man In Motion)**  
**BON JOVI — In And Out Of Love**  
**KEEL — Easier Said Than Done**

**KFOG — San Francisco — John Rivers**  
**J. FOGERTY — Don't Mess With My Toot Toot**  
**"WEIRD" AL YANKOVIC — Like A Surgeon**  
**P. COLLINS — I Like The Way**  
**B. SPRINGSTEEN — Stand Out**  
**EURYTHMICS — Ball & Chain**

## ROCK PROGRAMMER'S PICK

<u>MD</u>	<u>Station</u>	<u>Market</u>
Ted Edwards	KGB	San Diego

**Song: "3 Sunrises"**  
**Artist: U2**  
**Label: Island**

**Comment:**  
*'It is hard to deny one of the most important bands in the last five years. This song is more than just a filler. It's doing fine here and sales are great.'*

Evening was creeping in as the two ancient men sat together on the rest home's front porch.

"Talking 'bout my generation . . . Hope I die before I get old," said the shriveled old man in the rocker. It was a dry, cracked voice, one just remembering a tune for the first time in years.

"Well, you didn't die before you got old, Max," snapped his aged companion, "maybe you should have died. Then I wouldn't have to hear you try and sing some old song that's better off forgotten."

"Come on, James, where's your spirit," replied Max, "It makes me feel young again when I remember the songs of our youth. Help me remember the words . . . Let's see . . . 'Why don't you all f-f-fade away!'"

"Will you shut up, Max, I don't want to hear any more of your feeble attempts to be a rock singer. The only rocking you can do these days is in your rocking chair," shrieked James, who's face was turning red with rage.

"James, James, don't be angry. It's just that I don't feel so old and useless when I can remember the music, the attitude, and most of all the feeling that the whole world was ours to enjoy. Please help me remember. What was the name of the group that sang 'My Generation?'"

"Look, Max, I don't care who did that old song. It doesn't matter anymore."

"That's it, James, the **Who**, that's who did it, the **Who!**" Max's wrinkled face broke out into a smile. "I knew that you'd remember. What a great group they were. There was **Led Zeppelin, ZZ Top, the Stones, Talking Heads, the Police, U2** and . . .

"You know James, I think you're right," replied Max slowly coming to life, "it was the worship of the past that killed the Rock Band era. If it wasn't for that damned movie, we'd still be hearing rock music today."

"What movie are you talking about? Max, you must be going soft in the head."

"*The Big Chill*, James, *The Big Chill*. It was the first movie that made our generation feel grown up. It made us experience nostalgia for the first time. We heard **Marvin** singing 'I heard It Through The Grapevine' and we knew the years had passed. That accursed movie ended the longest period of adolescence ever known to humans."

James looked puzzled. "But how did that movie end the Rock Band era?"

"Simple," replied Max who knew that he had his friend's full attention for the first time, "After everyone realized that they were '*The Big Chill* Generation,' those baby boomers wanted to hear the old songs. Album rock stations began reaching into their libraries to play the old songs of the '60s and early '70s. The only new material that they played was by old artists like **John Fogerty, Robert Plant, Jeff Beck and Rod Stewart, and Eric Clapton**. Soon there was no room for new rock artists to get exposure and grow. Then the record companies stopped signing any new rock acts. That's when the Rock Band era came to an end, just like the Big Band era ended before it."

The anger in James' face faded. "You're right, Max *The Big Chill* was to blame. One minute we were rockin' out to our music and the next thing you know there was no new artists to play the music. That's when all of those synthesizers and electronic voices took over. Mechanical voices that sang so perfectly that you hardly ever heard a human voice sing again. I guess hearing you just a few minutes ago was the first real singing that I've heard in years. Maybe we did die before we got old."

"But it's not too late, James. I'll get my old guitar from the storage shed and you get your drums and we'll write a new tune, a real rock and roll song, like we used to play in your folks garage. But right now I want to finish singing 'My Generation.' Will you join me James?"

"You betcha, Max!"

Bob Shulman

## AIR CHECK

Station: **KFOG**  
 Market: **San Francisco**  
 PD: **John Rivers**



KFOG stands out as a rock radio leader in what is perhaps the most competitive market in the country. The main focus of the station is the 18-34 adult with the emphasis placed on 25-34, KFOG is a Superstars II format consulted by Burkhardt/Abrams/Michaels/Douglas and Associates.

"What's unique about KFOG is that you can expect the unexpected," says program director John Rivers. This is a radio station where in the midst of a set of great new music and classic oldies you are liable to hear the theme from *The Beverly Hillbillies* or Rodney Dangerfield saying 'Hi I'm Rodney Dangerfield and you're listening to KFOG and I'm not because I'm in Canada.' We have hundreds of those drop-ins and you never know when they will be used. Our music mix is the best rock and roll that the 'baby boomers' have grown up with. That's not just limited to the second or third **Jethro Tull** track that they heard in high school but also the **Four Tops** tune they remember from junior high. For the current music selection, I look for quality production and a group or artist that is going to relate to the upper end of the 18-49 demo that we are looking for. If a group has a real pop sound that is getting played heavily on the other stations then we will stay away from it. We don't want to overhype our audience with music that is already overexposed. We also don't try and over hype them with our promotions." The airstaff is made up of admitted '50s rock and roll fanatic **M** from 6-10 a.m. He is joined by news director **Scoop Nisker** a KSAN veteran, production whiz **Dave Morey** follows 10-2, **Jon Russell** former KRQR program director, holds down the 2-6 slot, another former program director, (KSAN) **Bonnie Simmons** hits the airwaves from 6-10, **Bill Keffury** 10-1, and **Rosalie** 1-6 a.m. In addition, the weekends are covered by **Mary Holloway, Steve Garland** and promotions director **Trish Robbins**.

KFOG operates with 7,900 watts from 1,450 feet at 104.5 mhz. The station is owned by Susquehanna Broadcasting.

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## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart
<b>1 THE NIGHT I FELL IN LOVE</b> LUTHER VANDROSS (Epic FE 39882)	1 13
<b>2 WHITNEY HOUSTON</b> (Arista AL8-8212)	2 15
<b>3 AROUND THE WORLD IN A DAY</b> ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	3 7
<b>4 ROCK ME TONIGHT</b> FREDDIE JACKSON (Capitol ST 12404)	5 8
<b>5 DIAMOND LIFE</b> SADE (Portrait/CBS 39581)	4 18
<b>6 ONLY FOR YOU</b> MARY JANE GIRLS (Gordy/Motown 6092GL)	6 16
<b>7 JESSE JOHNSON'S REVUE</b> (A&M SP 6-5024)	7 14
<b>8 CAN'T STOP THE LOVE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	8 15
<b>9 AS THE BAND TURNS</b> ATLANTIC STARR (A&M SP-5019)	11 7
<b>10 GLOW</b> RICK JAMES (Gordy/Motown 6135 GL)	13 7
<b>11 RHYTHM OF THE NIGHT</b> DeBARGE (Gordy/Motown 6123GL)	9 14
<b>12 ELECTRIC LADY</b> CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	14 7
<b>13 EMERGENCY</b> ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	12 29
<b>14 SUDDENLY</b> ★■ BILLY OCEAN (Jive/Arista JLB-8213)	16 51
<b>15 DREAM OF A LIFETIME</b> MARVIN GAYE (Columbia FC 39916)	27 4
<b>16 MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529)	10 25
<b>17 KING OF ROCK</b> RUN D.M.C. (Profile PRO-1205)	15 25
<b>18 BEVERLY HILLS COP</b> ■ ORIGINAL SOUNDTRACK (MCA-5547)	17 22
<b>19 NEW EDITION</b> ★■ (MCA 5515)	19 37
<b>20 ALEXANDER O'NEAL</b> (Tabu/CBS FZ 3931)	22 11
<b>21 STARCHILD</b> □ TEENA MARIE (Epic FE 39528)	21 26
<b>22 READY FOR THE WORLD</b> (MCA 5594)	30 5
<b>23 NIGHTSHIFT</b> ★ COMMODORES (Motown 6124 ML)	20 20
<b>24 U.T.F.O.</b> (Select SEL 21614)	33 4
<b>25 WE ARE THE WORLD</b> □ USA FOR AFRICA (Columbia USA 40043) CBS	18 9
<b>26 PRIVATE DANCER</b> ★■ TINA TURNER (Capitol ST-12330)	24 57
<b>27 MAKE IT BIG</b> ★■ WHAM! (Columbia FC 39595)	28 23
<b>28 DANCING IN THE SUN</b> GEORGE HOWARD (TBA/PALO ALTO 205)	29 8
<b>29 WATCHING YOU, WATCHING ME</b> BILL WITHERS (Columbia FC 39887)	32 7
<b>30 GAP BAND VI</b> THE GAP BAND (Total Experience/RCA TEL8-5705)	25 41
<b>31 LIFE</b> GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	26 14
<b>32 A LITTLE SPICE</b> LOOSE ENDS (MCA 5588)	38 6
<b>33 DO YOU WANNA GET AWAY</b> SHANNON (Mirage/Atlantic 90267-1)	36 6
<b>34 GRAVITY</b> KENNY G & G FORCE (Arista AL8-8282)	37 4
<b>35 20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	35 22
<b>36 SECRETS</b> WILTON FELDER (MCA 5510)	23 18
<b>37 RAIN FOREST</b> PAUL HARDCASTLE (Profile PRO-1206)	31 9
<b>38 TRULY FOR YOU</b> ★ THE TEMPTATIONS (Gordy/Motown 6119 GS)	34 12

Title, Artist, Label, Number, Distributor	Weeks On Chart
<b>39 SWEEP AWAY</b> ★□ DIANA ROSS (RCA AFL 1-5009)	39 41
<b>40 READ MY LIPS</b> MELBA MOORE (Capitol ST 12382)	40 11
<b>41 NO JACKET REQUIRED</b> PHIL COLLINS (Atlantic 7 81240-1)	48 5
<b>42 SO GOOD</b> THE WHISPERS (Solar/Elektra 60382-1)	41 31
<b>43 IF LOOKS COULD KILL</b> THE REDDINGS (Polydor/PolyGram 823 324-1)	43 5
<b>44 SODA FOUNTAIN SHUFFLE</b> EARL KLUGH (Warner Bros. 925262-1)	44 5
<b>45 RADIO M.U.S.C. MAN</b> WOMACK & WOMACK (Elektra 60406)	50 2
<b>46 LIKE A VIRGIN</b> ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	46 23
<b>47 DANCIN' IN THE KEY OF LIFE</b> STEVE ARRINGTON (Atlantic 81245-1)	47 11
<b>48 PLANETARY INVASION</b> □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	53 28
<b>49 MATERIAL THANGZ</b> THE DEELE (Solar/Elektra 960410)	— 1
<b>50 SOLID</b> □ ASHFORD & SIMPSON (Capitol ST-12366)	42 34
<b>51 KLIQUE</b> (MCA 5532)	49 5
<b>52 DANGEROUS</b> NATALIE COLE (Modern/Atlantic 90270)	57 2
<b>53 MAGIC</b> FOUR TOPS (Motown 6130 ML)	59 2
<b>54 THIEF IN THE NIGHT</b> GEORGE DUKE (Elektra 60398-1)	60 2
<b>55 STREET CALLED DESIRE</b> RENE & ANGELA (Mercury/PolyGram 824-607-1 M-1)	— 1
<b>56 ESCAPE</b> □ WHODINI (Jive/Arista JLB-8251)	45 34
<b>57 SENSE OF PURPOSE</b> THIRD WORLD (Columbia FC 39877)	51 9
<b>58 TOO HOT TO STOP</b> THE MANHATTANS (Columbia FC 39277)	52 12
<b>59 I GET HOT</b> LEVERT (Tempre 1234)	54 3
<b>60 FINESSE</b> GLENN JONES (RCA AFL 1-6036)	66 39
<b>61 SOME DAY WE'LL ALL BE FREE</b> BOBBY WOMACK (Beverly Glen Music BG 10006)	62 9
<b>62 I FEEL FOR YOU</b> ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	63 30
<b>63 BREAK OUT</b> ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)	61 24
<b>64 BERRY GORDY'S THE LAST DRAGON</b> ORIGINAL SOUNDTRACK (Motown 6128ML)	56 12
<b>65 INTO THE NIGHT</b> VARIOUS ARTIST SOUNDTRACK (MCA 5561)	55 13
<b>66 TURN ON YOUR RADIO</b> CHANGE (Atlantic 81243-1)	58 10
<b>67 CHINESE WALL</b> ★□ PHILIP BAILEY (Columbia BFC 39541)	64 33
<b>68 EGO TRIP</b> KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	65 81
<b>69 THEY SAID IT COULDN'T BE DONE</b> GRANDMASTER FLASH (Elektra 9 60389-1)	70 10
<b>70 CAN'T SLOW DOWN</b> ★■ LIONEL RICHIE (Motown 6059 ML)	67 85
<b>71 IF I ONLY KNEW</b> THE EMOTIONS (Motown 6136 ML)	69 7
<b>72 TOO SHARP</b> PROCESS AND THE DOO RAGS (Columbia BFC 40021)	68 8
<b>73 STEP BY STEP</b> JEFF LORBER (Arista AL8-8269)	71 15
<b>74 CHEMISTRY</b> JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	73 16
<b>75 JUST FOR YOU</b> GWEN GUTHRIE (Island/Atlantic 90252-1)	72 14

## THE RHYTHM SECTION

**BEYOND ROXANNE** — Select Records chief Fred Muneo was uptown at Smokey's last week celebrating the general funk phenomena touched off by his label's **UTFO**. The group behind the Roxanne craze was gearing up for the release of its new video for the tune "Leader of the Pack," which features the car-crushing megavehicle Bigfoot. It's been a big year for rap groups picking up steam in the CHR market. **Full Force**, the musical brains behind the antics of the **Kangol Kid, Dr. Ice** and the **Educated Rapper**, has scored its biggest hit yet with Lisa Lisa's "I Wonder If I Take You Home," picked up by Columbia and destined for success heretofore unknown to purveyors of the new street sound. **UTFO** has been picking up steam itself with appearances on the recent **Hall & Oates** benefit show at the Apollo and the upcoming Fresh Fest II tour, which is already spurring intense activity at ticket outlets around the country. Muneo was clearly pleased about the developments and about his new signing, **Mick Jackson**, whom Muneo expects to be the next surprise star from Select and the one to expand the scope of the label. Muneo also may have a few surprises in store for those who so gleefully jumped on the Roxanne bandwagon. One of those other labels, **Compleat** out of Nashville, recently released "The Complete Story of Roxanne... The Album" by **Dr. J. R. Kool & The Other Roxannes**. The LP is distributed by PolyGram. According to Compleat, the album is the first package to contain every song about Roxanne in one package. But it contains covers of the seven knock-offs currently out in versions presumably put together by J.R. Kool, plus one new original Roxanne song, "Rap Your Own Roxanne (instrumental)." The album is being offered at retail for \$6.98. Compleat notes that three of the Roxanne songs will be featured in a new rap movie due out in summer. To promote the album Compleat and PolyGram are running a contest with various radio stations nationwide based on the one original included on the LP. Contestants will submit their own Roxanne rap to accompany the instrumental track, and the winning rapper will be flown to Philadelphia to record that version to the tracks of "Rap Your Own Roxanne." **Frank Virtue**, producer of the LP, will produce the winner of the contest at his studios, **Virtue Studios**.



**HIS KIND OF TOWN** — Bill Withers visited the windy city in support of his new Columbia album, "Watch You Watching Me." On hand to greet him were (from left) Frank Chaplin, local promotion manager; Charles Sherrel, general manager, **WBEE**; Bill Withers; and Chicago Mayor Harold Washington.

Muneo, who was never comfortable with all the outside capitalization on the Roxanne craze despite the free publicity, is again threatening legal action. "I won't be suing Streetwise," Muneo said last week, stating that the effort, "Roxanne's A Man," was a legitimate deal authorized through Select. But many of the other versions utilized the original tracks straight off the **UTFO** record, according to Muneo, including the most popular knockoff, **Roxanne Shante's** "Roxanne Revenge," on **Pop Art**, which competed with **UTFO's** own follow-up "The Real Roxanne."

**STARS ON 45 WITH REAL STARS** — **Dick Klein's** 21 Records, which is distributed through **Atco/Atlantic** has brought the latest effort from **Stars on 45**, the Dutch copy band organization to domestic outlets. Only this time, instead of mimicking various artists or rerecording **Beatle** hits with sound-alike artists, the production team went for the real thing. This time it's a **Sam & Dave** medley with **Sam & Dave** themselves, making the record a new arrangement instead of an imitation. Included on the medley are "You Don't Know What You Mean To Me," "Soul Sister (You're Brown Sugar)," "I Thank You," "Hold On, I'm Coming" and of course "Soul Man." The new medley was produced and arranged by **Eric Van Tijn** and **Joachim Fluitsma** for **Purple Eye Productions** and recorded and mixed at **Artisound Studios** in Amsterdam. Klein points out that the release is exactly four years after the first "Stars On 45" hit number one on the **Cash Box** charts, and he's banking on a repeat.

**THE CURRIER/CAPITOL CONNECTION** — Producer **Ted Currier**, who moved from the **A&R** department at Capitol to his own production company **Platinum Vibe**, has a couple of projects just hitting the streets for his former employer. Both reflect the multi-musical view of the man who produced **George Clinton's** giant funk smash "Atomic Dog." Currier, who produces fusion ace **Tom Browne** and Warner Bros.' new dance star **Rochelle**, brought two talented and experienced New Yorkers together to form **Sly Fox**, whose first Capitol LP is an intriguing mix of rock, Latin, funk and psychedelia that may make the heads of open-minded listeners turn quickly. The group is made up of singers **Gary Cooper** (**Parliament/Funkadelic, Bootsy, Sly**) and **Michael Camacho**, one of the singers in the famous **Levi 501** Blues commercial who toured Europe with the **Main Ingredient**. Their LP is a melting pot of street styles and hot production. also from **Platinum Vibe** is the **Boogie Boys'** "City Life" The Boys' music, some of it penned by Currier and collaborator **David Spradley**, is a fresh approach to rap, one that keeps the minimalist beat box and open characteristics of genuine street rap in place, while providing judicious music that actually enables the cuts to be called songs. A 12-inch is available with the cuts "City Life" and "A Fly Girl."



**BANDSTAND FINESSE** — **RCA Records** has just released a new remixed single of "Finesse," the title cut from **Glenn Jones'** current album *The young singer, now touring with, "Sing, Mahalia, Sing!"* is shown here on a recent **American Bandstand TV appearance, discussing his career with host Dick Clark.**

**Cooper** (**Parliament/Funkadelic, Bootsy, Sly**) and **Michael Camacho**, one of the singers in the famous **Levi 501** Blues commercial who toured Europe with the **Main Ingredient**. Their LP is a melting pot of street styles and hot production. also from **Platinum Vibe** is the **Boogie Boys'** "City Life" The Boys' music, some of it penned by Currier and collaborator **David Spradley**, is a fresh approach to rap, one that keeps the minimalist beat box and open characteristics of genuine street rap in place, while providing judicious music that actually enables the cuts to be called songs. A 12-inch is available with the cuts "City Life" and "A Fly Girl."

Rusty Cutchin

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





## MOST ADDED



## STRONG ADDS

Glow — Rick James — Gordy/Motown  
 Swing Low — R.J.'s Latest Arrival — Atlantic  
 All Of Me For All Of You — 9.9 — RCA  
 When You Love Me Like This — Melba Moore — Capitol

## STATION ADDS

WBMX — FM — Chicago — Lee Michaels — PD  
 C. Lynn  
 Sister Sledge  
 9.9  
 R. James  
 A. Franklin  
 Trincere

WILD — FM — Boston — Elroy Smith — PD  
 T. Marie  
 A. Franklin  
 9.9  
 D. Train  
 Isley, Jasper, Isley

WPIZ — Richmond — Hardy Jay Lang — PD  
 A. Franklin  
 B. Adams  
 DeBarge  
 M. Jagger  
 T. Marie  
 C. Anderson  
 Womack & Womack  
 Atlantic Starr

KSOL — San Francisco — Marvin Robinson — PD  
 P. Bryson  
 J. Jackson  
 L. Vandross  
 P. Hardcastle  
 Cameo

Sade  
 The Manhattanans

WGCI — Chicago — Graham Armstrong — PD  
 A. Franklin  
 Lisa Lisa And Cult Jam With Full Force  
 Gap Band  
 Midnight Star  
 R.J.'s Latest Arrival  
 Process & Doo Rags  
 W. King  
 D. Diggs

WDIA — Memphis — Bobby O'Jay — PD  
 T. Pendergrass  
 Third World  
 War  
 P. Labelle  
 P. Hardcastle  
 Fat Back  
 9.9  
 Mai Tai

WUSL "Power 99" — Philadelphia — Jeff Wyatt — PD  
 Hall & Oates  
 R.J.'s Latest Arrival  
 R. James  
 M. Moore  
 Womack & Womack

K104 - FM — Dallas — Terri Avery — MD  
 T. Pendergrass  
 A. Franklin  
 R.J.'s Latest Arrival  
 Formula 5  
 The System

WMJM "Magic 108" — St. Louis — Mike Stradford — PD  
 Boogie Boys  
 Commodores  
 D. Train  
 P. Hardcastle  
 Womack & Womack

WRKS — "Kiss 98.7" — New York — Tony Quartertone — PD  
 A. Franklin  
 The System  
 Bad Boys  
 The Aleems

WAMO — Pittsburgh — Allen Harrison — PD  
 Sister Sledge  
 Commodores  
 U.T.F.O.  
 The Deele  
 M. Moore  
 Casiopea

WMYK — Norfolk — Steve Crumbley — PD  
 A. Franklin  
 Supertramp  
 L. Vandross  
 R. James  
 Klique  
 D. Ross



**IT'S THEIR DAY** — Morris Day recently took a break from recording his debut solo album for Warner Bros. Records to drop by station KGFJ in Los Angeles for an on-the-air chat with Rick Nuhn.

G. Guthrie  
 Mai Tai  
 B-Some

WHRK — Memphis — Jimmy Smith — MD  
 A. Franklin  
 D. Train  
 World Citizenz  
 M. Moore  
 9.9  
 C. Lynn

KJLH — Los Angeles — Doug Gilmore — MD  
 A. Franklin  
 The System  
 S. Arrington  
 DeBarge

FM108 — Cleveland — Dean Dean — PD  
 Cameo  
 Hall & Oates  
 H. Jones  
 Sting  
 G. Guthrie  
 The Reddings  
 R.J.'s Latest Arrival

WAOK — Atlanta — Larry Tinsley — PD  
 A. Franklin  
 G. Benson  
 T. Davis  
 Midnight Star  
 R.J.'s Latest Arrival

Lisa Lisa and Cult Jam With Full Force  
 9.9  
 M. Lovesmith

WQMG — Greensboro Doc Foster — PD  
 R. James  
 Cameo  
 N. Thomas  
 Fatback  
 S. Arrington  
 The System  
 G. Clinton  
 A. Franklin  
 Shalamar  
 Hall & Oates

WRBD — FT. Lauderdale — Charles Mitchell — PD  
 S. Arrington  
 Alicia  
 A. Franklin  
 R. James  
 Radianee  
 G. Duke  
 N. Thomas  
 9.9  
 Central Groove

KUKQ — Phoenix — Simon Bungee — MD  
 R. Franklin  
 Cameo  
 J. Jackson  
 DeBarge

## AIR CHECK

Station: **FM 108**  
 Market: **Cleveland**  
 P.D.: **Dean Dean Rufus**

# FM108

"We're pretty much a street-oriented radio station," said Dean Dean Rufus, FM 108's P.D. "We take a strong new music approach." Rufus explained that despite a widespread belief that Cleveland stations rely heavily on their libraries, new music dominates the airwaves. "In Cleveland, music is the number one thing with the kids," he remarked. "And as far as entertainment goes, people do a lot of listening to the radio and we can play a lot of new music."

Beasley-owned FM 108 was playing street music for years. In 1979, when Rufus joined the station, it was Disco 108. Throughout the years it has evolved while still maintaining a street sound. "We kind of evolved from the disco format to a mass appeal type black radio station," said Rufus.

One of the station's recent successes was its sponsorship of the recent Rap Fest. Through on-air promotions and co-op advertising, the event drew a sellout crowd that numbered over 7,000. "One of the things I stress is community involvement," said Rufus. "Letting the people know we're there."

The station has maintained constant overall listening numbers and Rufus noted a higher-than-ever profile in the community. "Yea, we're hot on the street," he said confidently.

The FM 108 air lineup is: **Matt Morgan**, 6-10 a.m.; **Eric Faison** (also the MD), 10-3 p.m.; **Dean Dean Rufus**, 3-7 p.m.; **Lady Skill**, 7-11 and **Mike Valentine**, 11 p.m.-6 a.m.

A special nightly feature on Lady Skill's shift is a two-hour "club mix" where the station invites club and street jocks to come to the station and play the latest mixes.

## URBAN PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Scotty "B"	WWDM	Sumter, SC

**Song: "If You Were Here Tonight"**  
**Artist: Alexander O'Neal**  
**Label: Tabu/CBS**

### Comments:

"If You Were Here Tonight' is a ballad about love and it really fits into the age group that we are reaching at WWDM. We were on the song as an LP cut before it was released and now it's working its way back up the playlist. It's receiving a lot of phone requests and is receiving early retail from our research. Other records that have Top Five potential are Luther Vandross' 'It's Over Now' and Cameo's 'Attack Me With Your Love.'"

## HOT NEW SELLER



## STRONGEST SALES

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

## STORE REPORTS

### The Record And Tape Collector — Baltimore

Prince  
L. Vandross  
W. Houston  
M. Gaye  
J. Johnson's Revue

### Shasada Enterprises — Charlotte

L. Vandross  
W. Houston  
Prince  
Sade  
Mary Jane Girls

### Spec's — Miami

W. Houston  
B. Ocean  
Sade  
L. Vandross  
Kool & The Gang

### Wherehouse Entertainment — Los Angeles

Madonna  
W. Houston  
Beverly Hills Cop  
Mary Jane Girls  
Billy Ocean

### H & W One-Stop — Dallas

F. Jackson  
L. Vandross  
J. Johnson's Revue  
Prince  
D. LaSalle

### Believe In Music — Wyoming, MI

F. Jackson

Kleer  
Tears For Fears  
P. Collins  
W. Houston

### Record Theatre — Cincinnati

M. Gaye  
L. Vandross  
F. Jackson  
Sade  
Wham!

### Gemini II — Chicago

Prince  
L. Vandross  
W. Houston  
J. Cheatum  
Kool & The Gang

### Music Liberated — Baltimore

W. Houston  
L. Vandross  
Mary Jane Girls  
R. James  
Sade

### Delicious Records And Tapes — Los Angeles

L. Vandross  
M. Gaye  
W. Houston  
F. Jackson  
J. Johnson's Revue

### Tower Records — Sacramento

W. Houston  
L. Vandross  
Atlantic Starr  
The Deele  
Sade

### Downtown Records — Chicago

W. Houston  
B. Ocean  
L. Vandross  
F. Jackson  
Prince

### Importes Etc. — Chicago

L. Vandross  
Prince  
Black Ivory  
Fuzz Dance  
New Order

### Record Vault — New York

Prince  
Madonna  
T. Turner  
U2  
D. Lee Roth

### Benson's House Of Records — Los Angeles

Beverly Hills Cop  
W. Houston  
J. Johnson's Revue  
S. Arrington  
L. Vandross

### Barney's One-Stop — Chicago

W. Houston  
F. Jackson  
Con Funk Shun  
Mary Jane Girls  
Prince

### Fletcher's One-Stop — Chicago

M. Gaye

Prince  
L. Vandross  
T. Davis  
W. Houston

### LaGreen's — Detroit

L. Vandross  
Prince  
F. Jackson  
W. Houston  
C. Khan

### Scott's Wholesale — Indianapolis

U.T.F.O.  
L. Vandross  
W. Houston  
F. Jackson  
M. Gaye

### Tara One-Stop — Atlanta

L. Vandross  
W. Houston  
Prince  
F. Jackson  
Con Funk Shun

### Sikhulu's Record Shack — New York

Prince  
L. Vandross  
F. Jackson  
R. James  
W. Houston

### Hill's Stereo — Connecticut

Womack & Womack  
Loose Ends  
Ready For The World  
P. Collins  
Sade

### Skippy White's — Boston

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

### Birdland — Baltimore

M. Gaye  
W. Houston  
F. Jackson  
L. Vandross  
B. Withers

### L & M Sound Center — Lumberton, SC

L. Vandross  
W. Houston  
Kool & The Gang  
Mary Jane Girls  
F. Jackson

### Platter Shack — Orlando

F. Jackson  
Prince  
L. Vandross  
Ready For The World  
Kleer

### Gil's Records And Tapes — Atlanta

Sade  
Womack & Womack  
L. Vandross  
M. Gaye  
W. Houston

### Street Scene — Atlanta

L. Vandross  
W. Houston  
Prince  
F. Jackson  
Con Funk Shun

### Jones & Harris — Richmond, CA

L. Vandross  
Con Funk Shun  
Prince  
M. Gaye  
F. Jackson

### Record Boutique — Winston/Salem

F. Jackson  
M. Gaye  
Maze  
L. Vandross  
Kool & The Gang

### Sure Shot Records — Los Angeles

W. Houston  
Sade  
J. Johnson's Revue  
Con Funk Shun  
F. Jackson

### Webb's Department Store — Philadelphia

L. Vandross  
Mary Jane Girls  
B. Withers  
F. Jackson  
R. James

### Fortune Records — Los Angeles

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

### Westsound — Palo Alto, CA

F. Jackson  
Kool & The Gang  
M. Gaye  
J. Johnson's Revue  
Con Funk Shun



**FELDER FETED** — Wilton Felder, the multi-instrumentalist and co-leader of The Crusaders, was recently the subject of a celebrity-filled luncheon saluting his personal achievements as well as the success of his recent MCA Records solo album "Secrets," at the Universal Premiere hotel in Los Angeles. Pictured above at the luncheon are: (standing l-r): Jheryl Busby, senior vice president, black music, MCA Records; Ndugu Chanler, drummer and former member of The Crusaders; Altreena Grayson; Bobby Womack; Joe Sample of The Crusaders; Lou Cook, president, MCA Records International; Richard Palmese, executive vice president, marketing and promotion, MCA Records; John Burns, senior vice president, MCA Distributing; (seated l-r): recording artist Ronnie Laws and Wilton Felder.

## URBAN RETAILER'S PICK

Retailer

Marc Siegel

Store

Skippy White's

Market

Boston

Single: "Let's Go All The Way Bonus Beats"

Artist: Sly Fox

Label: Capitol

**Comment:**

"We call this single "Einstein 3" and sell it by playing it in-store as a follow-up to "Einstein" by the Beat Boys. This instrumental sells real well to the teenage crossover funk buyer, and with correct promotion it could do well."

## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

	Weeks On Chart		Weeks On Chart
1 <b>MAGIC TOUCH</b> STANLEY JORDAN (Blue Note BT 85101)	6/15	21 <b>STAY TUNED*</b> CHET ATKINS, C.G.P. (Columbia FC 39591)	6/15
2 <b>SODA FOUNTAIN SHUFFLE*</b> EARL KLUGH (Warner Bros. 25262-1)	1 15	22 <b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	18 19
3 <b>YOU'RE UNDER ARREST</b> MILES DAVIS (Columbia FC 40029)	2 9	23 <b>METAL FATIGUE</b> ALLAN HOLDSWORTH with I.O.U. (Enigma 72002)	26 3
4 <b>STRAIGHT TO THE HEART*</b> DAVID SANBORN (Warner Bros. 25150-1)	4 6	24 <b>HARLEQUIN</b> DAVE GRUSIN & LEE RITENOUR (GRP 1015)	22 8
5 <b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	3 21	25 <b>AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)	27 2
6 <b>SPORTIN' LIFE</b> WEATHER REPORT (Columbia FC 39908)	6 8	26 <b>SILENT WITNESS</b> SKYWALK (Zebra ZR 5004)	25 11
7 <b>SAMURAI SAMBA</b> YELLOWJACKETS (Warner Bros. 25204-1)	5 10	27 <b>STANDARDS VOL. 2</b> KEITH JARRETT (ECM 25023-1)	29 2
8 <b>WHITE WINDS*</b> ANDREAS VOLLENWEIDER (CBS FM 39963)	7 15	28 <b>STREETSHADOWS</b> DAVID DIGGS (TBA 207)	30 2
9 <b>20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	8 18	29 <b>THE AFRICAN GAME</b> GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	28 12
GRAVITY KENNY G & G FORCE (Arista AL8-8282)	9 22	30 <b>OPEN MIND*</b> JEAN-LUC PONTY (Atlantic 80185-1)	20 8
11 <b>TOGETHERING</b> KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	13 18	31 <b>HIGH CRIME*</b> AL JARREAU (Warner Bros. 25106-1)	23 34
12 <b>HOT HOUSE FLOWERS*</b> WYNTON MARSALIS (Columbia FC 39530)	10 16	32 <b>THE REAL TANIA MARIA: WILD!</b> TANIA MARIA (Concord Jazz Picante CJP-264)	31 32
13 <b>THIEF IN THE NIGHT</b> GEORGE DUKE (Elektra 60398-1)	12 37	33 <b>MORNING SONG</b> DAVID MURRAY (Black Saint BSR 0075)	33 10
14 <b>STRAIGHT AHEAD</b> STANLEY TURRENTINE (Blue Note BT 85105)	11 11	34 <b>INSIDE MOVES</b> GROVER WASHINGTON JR. (Elektra 60318-1)	32 13
15 <b>FIRST CIRCLE*</b> PAT METHENY GROUP (ECM 25008-1)	14 10	35 <b>NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	34 37
16 <b>SECRETS</b> WILTON FELDER (MCA-5510)	15 38	36 <b>THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	35 37
17 <b>CIELO DE TERRA</b> AL DI MEOLA (Manhattan ST-53002)	16 18	37 <b>DECEMBER*</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	36 33
18 <b>STEP BY STEP*</b> JEFF LORBER (Arista AL8-8269)	21 5	38 <b>AUTUMN*</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	38 34
19 <b>SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)	19 17	39 <b>PUT SUNSHINE IN IT</b> ARTHUR BLYTHE (Columbia FC 39411)	39 15
20 <b>ONE OF A KIND*</b> DAVE GRUSIN (GRP-A-1011)	24 18	40 <b>THE FALCON AND THE SNOWMAN</b> ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	40 21
	17 18		37 15

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

## FEATURE PICKS

**WAITING FOR THE RAIN** — Hugh Masekela — Jive Africa JL8-8382 — Producer: Hugh Masekela — List: 8.98

Another scintillating jazz/Africa blend from Masekela and his African colleagues. The rhythms and the melodies are bubblingly infectious, Masekela's trumpet and flugelhorn have never sounded better, and the whole thing percolates along on an attractive, optimistic mood. Even the leader's singing is effective. A good one!

**EXHILARATION** — Peter Leitch — Uptown UP 27.24 — Producers: Robert Sunenblick, Mark Feldman — List: 8.98

Canadian Leitch is a surprising new face on the American jazz scene; he plays crisp, energetic jazz guitar and, for his debut U.S. LP, he's assembled a crisp, energetic ensemble (Pepper Adams, John Hicks, Ray Drummond and Billy Hart). The six tunes — three by Monk, two by Leitch and one by Berlin — are excellent vehicles for everyone's solos, and the group sounds like a band (not as easy as it sounds).

**DRUM SONG** — Philly Joe Jones — Galaxy GXY 5153 — Producer: Ed Michel — List: 8.98 — Bar Coded

A nice blowing session from 1978 that features excellent solo work from the late trumpeter, Blue Mitchell, trombonist Slide Hampton and pianist Cedar Walton. Saxophonists Harold Land and Charles Bowen, bassist Marc Johnson, and the indefatigable leader also contribute tasty work, and Hampton's slick arrangements keep things hopping.

**HORIZONS** — Fred Hersch — Concord Jazz CJ-267 — Producer: Fred Hersch — List: 8.98

Fred Hersch is one of those guys who just always seems to be "there" — playing in numerous bands, playing in numerous N.Y. piano bars, even running his own recording studio. Amazingly, though, this is Hersch's debut LP as a leader and it's a refined yet full-bodied trio LP in the Bill Evans mode. Bassist Marc Johnson and drummer Joey Baron offer impeccable support and the tune selection is delightful.

## ON JAZZ

**NOTES AND TONES** — "In preparing *Jazzmen* we have had a very definite purpose: to relate the story of jazz as it has unfolded about the men who created it, the musicians themselves."

So begins **Frederick Ramsey, Jr.** and **Charles Edward Smith's *Jazzmen***. That book, which was published in 1939, was one of the first books about jazz that, in the words of Nat Hentoff, who has written a new introduction to the book, "not only was about the music, but had the music in it." It is an essential starting point for jazz scholarship — broken into four headings, "New Orleans," "Chicago," "New York," and "Hot Jazz Today," *Jazzmen* includes essays by the authors and such writers as **William Russell**, **Stephen W. Smith** and **Otis Ferguson** and conveys



**MORE FOR LES** — Les Paul received the first *Django Reinhardt Memorial Award* from the newly-formed *Django Reinhardt Society*. Pictured at the presentation: (l-r) **Joseph Pastore, Jr.**, co-founder; **Mike Peters**, co-founder and co-leader, *Jazz A Cordes*; **Paul**; and **Charles Wizen**, co-leader, *Jazz A Cordes*.

Later in the same letter, Oliver writes, "I may never see New York again in life..." He was dead two months later.

*Jazzmen* has just been republished by New York's **Limelight Editions** (\$9.95, paperback), which has also just republished **A.B. Spellman's *Four Lives in the Bebop Business*** (\$8.95).

Spellman's book, which was first published in 1966, was the first book to deal head-on with the jazz avant-garde, through profiles of **Cecil Taylor**, **Ornette Coleman**, **Herbie Nichols**, and **Jackie McLean**. It, too, is very moving, and it, too, paints its time and place with an accurate brush. As we are moved by the image of the great "King" of New Orleans jazz sweeping up a billiards parlor, we are similarly affected by the stories here of constant rejection and the necessity of taking menial jobs (Taylor working as a dishwasher and messenger) to continue to pursue one's artistic course — and bouts with drugs and as a result, having to serve jail time. The lives of the early jazzmen — as recounted by Ramsey and Smith — are remarkably close, in many respects, to the lives of these four gentlemen. "Herbie Nichols never had a year in his life when he came anywhere near supporting himself by playing either his own lyric and personal, but highly modern, jazz," writes Spellman about the piano original who never saw his 50th birthday, "or any of the sterile forms that club owners and bandleaders required him to play." A short while before he died, Nichols told Spellman, "I'm not making \$60 a week. I'm trying to sell some copyrights, but if you don't have somebody behind you in this country, you die."

Jazz books, like jazz records, come and go. These two studies of different generations of pioneers are welcomed back to print with open arms.

**JAZZ LABELS** — The annual *Cash Box* jazz issue, out in a couple of weeks, will include a guide to record labels that put out jazz product. If that's you, please get in touch with me at our New York office — I'd like to make sure you don't get left out.

**BOPPING AROUND** — Holland's North Sea Jazz Festival has instituted the "Bird Awards," named after **Charlie Parker**, and the first four recipients will receive their **Thea Ijdens**-designed sculptures at this year's festival: they are **Alber Mangelsdorff**, in the "Europe" category; **Miles Davis**, in the "U.S." category; **John Engels**, for "Holland/Main Trend" and **Han Bennink**, for "Holland/The New Improvisation Styles" . . . **Sahib Shihab**, the veteran reedman who has lived in Europe for many years, will make a rare stateside appearance, June 29, at N.Y.'s Jazz Center as part of "The **Jimmy Heath** Sextet Salutes Charlie Parker." Although many of the American musicians in Europe have returned — either permanently, like **Dexter Gordon**, or for frequent appearances, like **Johnny Griffin** — a large number still remain in the Old World and do most of their work there: **Kenny Drew**, **Wilber Little**, **Steve Lacy**, **Alvin Queen**, **Horace Parlan**, **Mike Zwerin**, **Herb Geller**, **Charlie Mariano**, **Ed Thigpen**, the list is long . . . The Presidential Scholars for the Arts — a program that has been around since 1980 — will, for the first time, include a budding jazz musician: **Justin Page**, a high school student and drummer, will receive a Presidential medallion at the White House, June 20; his teacher, **Eddie Locke**, has been designated a Distinguished Teacher as a result — he'll get a Certificate of Excellence at Georgetown University, June 16 . . . The **Les Miserables Brass Band**, described as a band with a repertoire that "includes music from Peru, Brazil, Serbia, Bulgaria, Tibet, Italy, part of Africa and, of course, New Orleans, along with some klezmer material and a few jazz standards," will perform at N.Y.'s Public Theatre, July 1, with notable jazz eclectic **Lester Bowie** sitting in . . . Another band that takes its music from all sorts of diverse sources, **Charlie Haden's Liberation Music Orchestra**, will be performing a rare club gig, June 25-30, at N.Y.'s Sweet Basil . . . And **Annie Ross**, she of the late, lamented **Lambert, Hendricks and Ross**, will make a rare west coast appearance when she checks into Hollywood's Vine St. Bar and Grill, June 26-29, you can bet she will do "Twisted."

Lee Jeske

## RADIO

### MOST ADDED



"Yo Sigo Sienda Aguel" — Raphael  
Discos CBS International

### STRONG ADDS

Atrapada — Angela Carrasco — Ariola  
No discutamos — Lucha Villa — Ariola  
Esta cobardia — Antonio Cortes "El Chiquitete" — Revival  
Que porque te quiero — Carlos Mata — Sonotone

### STATION ADDS

WJIT — NEW YORK — PACO NAVARRO  
A QUE LLORO — Aramis Camilo y la Organizacion Secreta  
SOLA — Jorge Rico  
PICOTEANDO POR AHI — Henry Fiol  
SERE — Fernandito Villalona  
MIGAJAS — Ricardo Padilla

WSKQ — NEW YORK — RAUL ALARCON  
ESTUPIDO — Lolita  
SI TE ENAMORAS OTRA VEZ — Manuel Benito  
NO DISCUTAMOS — Lucha Villa  
PEDACITO DE MI VIDA — Sergio Hernandez  
CARNAVAL — Fernandito Villalona

WKDM — NEW YORK — HECTOR I. RODRIGUEZ  
AMANTE AMIGO — Isadora  
ATRAPADA — Angela Carrasco  
PAYASO — Andy Montanez  
AMANDOTE — Denise de Kalaff  
QUIEN TE HA DICHO — Alejandro Jaen

WQBA — MIAMI — MARIA CRISTINA RUIZ  
QUE POR QUE TE QUIERO — Carlos Mata  
RUMORES — Joan Sebastian  
PERO ELLA — Fernando Uburco  
YO SIGO SIENDO AQUEL — Raphael  
EN LA CARCEL DE TU PIEL — Braulio

WMDO — WASHINGTON, D.C. — TONY AGUILAR  
YO SIGO SIENDO AQUEL — Raphael  
HAY QUE VER — Alberto Cortes  
ATRAPADA — Angela Carrasco  
ELLA Y EL — Antonio Cortes "El Chiquitete"  
AMOR MIO — Los Bukis

KXYZ — HOUSTON — ELEAZAR GARCIA  
? A DONDE VAS? — Los Bukis  
CAMIONERO — Roberto Carlos  
TE AMO — Guadalupe Pineda  
LINDA — Pedrito Fernandez  
LOS MUCHACHOS DE HOY — Luis Miguel

## RETAIL

### HOT SELLER



Innovations — El Gran Combo — Combo Records

### STRONGEST SALES

Reflexiones — Jose Jose — Ariola  
Solo una mujer — Lucia Mendez — Ariola  
15 Exitos — Various Artists — RCA

### STORE REPORTS

Discolandia — Philadelphia, PA  
INNOVATIONS — El Gran Combo  
TODO SE VA A PODER — Ray Barretto  
EL GUSTO DEL PUEBLO — Leonardo Paniagua  
EL SONERO DEL PUEBLO — Marvin

Santiago  
15 EXITOS — Various Artists  
Telstar — Union City, N.J.  
REFLEXIONES — Jose Jose  
15 EXITOS — Various Artistas  
INNOVATIONS — El Gran Combo  
ROBERTO CARLOS '85 — Roberto Carlos  
YO SIGO SIENDO AQUEL — Raphael

Casa Latina — New York City  
REFLEXIONES — Jose Jose  
EMMANUEL — Emmanuel  
COMO TU QUIERES — Jose Feliciano  
INNOVATIONS — El Gran Combo  
EL JARDINERO — Wilfrido Vargas

Florida Latin Distributors — Miami  
15 EXITOS — Various Artists  
YO SIGO SIENDO AQUEL — Raphael  
INNOVATIONS — El Gran Combo  
ALEX LEON Y LOS LEONES DE LA SALSA — Alex Leon Y Los Leones De La Salsa  
HECTOR LAVOE — Hector Lavoe

Discoteca Mexico — Los Angeles  
DE MI RANCHO A TU RANCHO — Vicente Fernandez  
VIKKI CARR — Vikki Carr  
ADIOS — Grupo Indio  
? A DONDE VAS? — Los Bukis  
TU AMANTE O TU ENEMIGO — Miquel Gallardo

Zodiac Records — Washington, D.C.  
TU AMANTE O TU ENEMIGO — Miquel Gallardo  
REFLEXIONES — Jose Jose  
SOLO UNA MUJER — Lucia Mendez  
RECUERDOS II — Juan Gabriel

## MUCHO MAS

**WHY?** — Those who understand don't need a "because." For those who may need an enhancement to this conjunction we will help them get their heads out of the sand, and be aware once and for all that: 1) the United States' Hispanic population, including Puerto Rico, exceeds 25 million persons, with a yearly consumption of over 70 billion dollars, as has been widely documented by several sources; and 2) the music business has acknowledged this burgeoning market, especially multinational record companies, several of which have opened offices in the continental territory during recent years. This has resulted in the creation of hybrid musical exponents, like CBS' Julio Iglesias and RCA's Menudo, who are in full pursuit of the American mainstream market, after unquestionably conquering their own. Hence, keeping pace with changing times, your favorite magazine brings you *MUCHO MAS*, whose Spanish translation, "a whole lot more," is, after all, *Cash Box's* long-standing editorial standard.

Besides the usual flow of news and activities of the industry's personalities MM will make a serious attempt to gauge its business pulse by reporting the airplay activities of radio stations around the nation, regardless of their programming tendencies, as well as the "hot cakes" being sold by major distributors and important retail stores. In this way, our readership can be scientifically informed of the industry's status at any given time. We sincerely hope to earn your undivided loyalty. **SINGING BROTHERS** — Without a doubt, the biggest news event in recent memory had to be *Hermanos*, a gathering of Spanish singers, rivaling in glitz, glamour and purpose its predecessor *U.S.A. For Africa*. In an exclusive interview for MM, Manuel Montoya, director of Latin Affairs for A&M Records, the coordinating entity behind both events, called it "a historical occasion, an endeavor of incredible satisfaction." The stellar roster included international pop stars Jose Luis "El Puma" Rodriguez, Jose Jose, Julio Iglesias, Maria Conchita, Alconso, Emmanuel, Lani Hall, Lucia Mendez and Rocio Jurado, among others; ranchero virtuoso Vicente Fernandez, mythical bastions like octogenerian Pedro Vargas, and non-singers like world-famous comedian Mario Moreno "Cantinflas," and Mr. Corinthian Leather himself Ricardo Montalban. The former Fantasy Island host also provided the narration for a documentary titled *The Making of Hermanos*, produced by Jerry Kramer & Associates, the team behind *The Making of Thriller*.

The single from the *Hermanos* by the likes of Jose Feliciano, Roberto Carlos, Vikki Carr, Rocio Jurado, Iglesias, "El Puma" and Emmanuel, is due at the end of July. According to Montoya, who also had the artistic coordination and publishing clearance responsibilities, CBS Records will handle the worldwide distribution. Sales proceeds will be donated to UNICEF, with 90 percent of the funds earmarked for Latin American relief.

In spite of reports published about certain stars being unhappy after not being awarded solos in the song, various sources present during the recording have assured me that the atmosphere was "cordial, pleasant and reminiscent of a team" (continued on page 38)

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## AUDIO/VIDEO

**UPTOWN VIDEO** — Widening its scope once again with the programming it airs, Cinemax has booked the **Manhattan Transfer** for an *Album Flash* segment, due to air July 20. The show will contain five conceptual videos produced especially by HBO, along with interviews and other segues. The tunes, all of them from Manhattan Transfer's forthcoming "Vocalese" album for Atlantic, feature the lyrics of **Jon Hendricks** and are cut with the tight vocal arrangements for which this act is known. *Audio/Video* caught up with Manhattan Transfer recently at a Hollywood soundstage on the second-to-last day of a grueling eight-day shoot in which each of the five videos was shot. Lounging in the late afternoon sun at one of the rows of folding tables set up during a dinner break, **Alan Paul** gave



**CINEMAX MUSIC** — Atlantic recording artist the Manhattan Transfer is featured beginning July 20 as a Cinemax Album Flash.

insights into the production between bites of steamed zucchini. "It's been a lot of work. Long hours," he said. "But I'm really surprised. It turns out we've got some fans here and they really care about this, which is great. And **Bud Schaeztle** is a fine director." Schaeztle, with numerous music videos under his belt, collaborated with the group in coming up with some striking concepts. The most notable of these has to do with the very soundstage in which it was shot, stage 7 of Van Mar Studios. The clip, *Bleep Blop Blues*, has the group doing Lucy, Ricky, Fred and Ethel (you can cast this one without much thought), and coincidences of coincidences, stage 7 of the Van Mar lot is where the original *I Love Lucy* was shot. "They've been wanting

to do it for a long time," said Schaeztle. "Alan does an amazing **Desi Arnaz** impression, and since **Cheryl** is tall and red-headed and has a great comedienne's face, they really wanted to go for it." It's near-perfect casting all around, of course. Other tunes included in the *Album Flash* are "Killer Joe, To You, Ray's Rock House," and the one being lensed this afternoon, entitled "Night In Tunisia." This clip is probably the most daring of the lot, with animation and the group combined. Before breaking for dinner, in fact, **Tim Hauser** was busy emoting, literally up to his neck in green cardboard for a green matte shot that'll use just his face. Asked if he was having a good time, Hauser replied, "Sometimes yes, sometimes no. Today . . . yes." Eight days, — five videos . . . his lack of conviction was understandable.

**BY THE WAY** — Last week's piece on the video made by child actors had some errors in it which bear setting straight. First of all, the title of the **Neal and Barkan** tune is "Kid Stuff," not "Kid's Stuff." Also, the **Nickelodeon** deal is not finalized, though **HBO** has expressed interest in the clip, but the clip will debut on Radio 1990, June 13, in a special segment on children.

**UNOFFICIALLY OFFICIAL** — It comes as little surprise to those who've seen *The Hollywood Reporter's* box office charts on this title, but **Media Home Entertainment's** *A Nightmare On Elm Street* has apparently shipped platinum (initial sales figures of 110,000 units) on its home video release. This in-house production of Media's (its first) did, after all, hit the #2 box office gross mark recently. The figures, however, come straight from Media, and are still pending RIAA certification. You can bet double platinum isn't too far off, however, and the claim is a believable one.

**EHE FILES SUIT** — **Embassy Home Entertainment** has filed suit in Los Angeles Superior Court against **Herbert F. Margolis** and **Robert Fenton of Marton Productions, Inc.** The suit declares breach of contract, alleging that EHE entered an agreement with Marton in August of last year to acquire worldwide home video rights and certain television syndication rights to *Military University*. The title was supposed to have been released by **Twentieth Century-Fox**, supported by a "substantial" print and advertising campaign. The suit says that EHE paid the first installment of the advance (a mere seven-figures), when it was informed that the project had collapsed. EHE is suing to get its advance back. **Gregory Dobrin**

## The Release Beat

**Walt Disney Home Video** has 10 titles for release this month. Volume One of *Paddington Bear* makes its home video debut. The 50-minute program debuts for a special price of \$29.95 (catalog #754); *Never A Dull Moment*, featuring **Dick Van Dyke**, runs 90 minutes for \$69.95; *Falling For The Stars*, featuring **Robert Duvall**, runs 58 minutes for \$49.95 (stock #721); The third volume of *Bill Cosby's Picture Pages* retails for \$49.95 and runs 55 minutes; Two Pooh Bear tapes are new for June. They include volume 6 of *Five Mile Creek* and volume 4 of *Welcome To Pooh Corner*. Each retails for \$49.95 and runs approximately 100 minutes; Two Disney comedy features are also available. They include *Gus*, featuring **Edward Asner**, and *The Apple Dumpling Gang*, with **Bill Bixby**. Each runs approximately 100 minutes and retails for \$69.95 . . . **Prism Entertainment** has six titles for its June lineup. The street date on these is June 20. They are *Scum*, *Sweet William*, and *Secrets*, dramas which retail for \$59.95. Along with *Budo*, *Fantasy Island* and *Las Vegas Lady*, dramas which retail for \$49.95. All six titles will be released simultaneously in Canada. . . . Five titles are fresh from **Playhouse Video** for June. They include Jules Verne's *Journey To The Center Of The Earth*, featuring **James Mason** and **Arlene Dahl**, two **Doctor Suess** titles, Verne's *Five Weeks In A Balloon* and *The Flim Flam Man*, featuring **George C. Scott**. The Doctor Suess titles, *The Cat In The Hat/Dr. Suess On The Loose* and *The Lorax/The Hooper Bloob Highway*, retail for \$29.98. *Journey To The Center Of The Earth*, *The Flim Flam Man* and *Five Weeks In A Balloon* retail for \$59.98. . . . **MGM/UA Home Video** starts off its June lineup with *Breakin' 2*, *The Electric Boogaloo*, 94 minutes for \$79.95; *Fast Lane Fever*, 94 minutes, \$69.95; *Sheer Madness*, 105 minutes, \$59.95; *Sword Of The Valiant*, 102 minutes, \$69.95; *The House Where Evil Dwells*, 82 minutes, \$59.95; *The Vikings*, 116 minutes, \$69.95; plus two new Diamond Jubilee releases: *The Picture Of Dorian Gray*, featuring **George Sanders**, 111 minutes, \$39.95; and *Babes In Arms*, featuring **Mickey Rooney** and **Judy Garland**, 91 minutes, \$39.95.

## TOP 15 MUSIC VIDEOS

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

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



**A WINNING TEAM** — Warner Brothers recording artist **John Fogerty** recently completed his first-ever television special, *John Fogerty's All Stars*, for *Showtime*. The special includes a new video, *My Toot Toot*, shot in *Crowley, Louisiana* with *Rockin' Sidney*. Pictured during the taping are the clip's musicians (l-r): guitarist **Chip Bacque**; **Fogerty**; drummer **Warren Storm**; **Sidney**; bassman **Mark Miller** and saxophonist **Willie T.**

## Executive Monitor

**Barry Kluger** has been named director of press relations for **MTV Networks, Inc.** His responsibilities include supervision of press information, media services and affiliate and marketing press relations areas, in addition to directing press efforts for the business and operating aspects of MTV Networks, Inc. Kluger comes to MTV from the **USA Network** where he served as director of public relations . . . **MCA Distributing Corporation** has announced the promotion of **Louis A. Feola** to the post of vice president of video distribution. He is upped from the position of director of marketing for **MCA Home Video**. In his new position, Feola will supervise the

distribution of all home video products handled by **MCA Distributing** . . . **MCA Home Video** has named **Ann Schwarz** to the post of director of advertising and merchandising. Schwarz comes to **MCA** from **Pacific Arts Video Records** where she most recently served as general manager . . . **Vidmark Entertainment** has appointed **Soozy Sommers** director of sales and marketing. Sommers previously served as director of sales and administration for **Master Arts Video**. In her new post, Sommers will be in charge of distributor sales and organizing the company's distribution network, plus marketing and advertising campaigns . . .



**THE HART OF ROCK 'N' ROLL** — **EMI America** recording artist **Corey Hart** made a guest appearance recently on **MTV** to discuss his forthcoming album, "*Boy In The Box*," which features the single "Never Surrender." The tune is currently climbing the *Cash Box* Top 100 singles chart. Pictured during the interview are (l-r): **Hart**, and **MTV's Martha Quinn**.

# CASHBOX TOP 100 ALBUMS

June 22, 1985

Title, Artist, Label, Number, Distributor	Weeks On 6/15 Chart	• Indicates Highest Debut	Weeks On 6/15 Chart	Weeks On 6/15 Chart
1 <b>AROUND THE WORLD IN A DAY</b> ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	9.98 1 7			
2 <b>NO JACKET REQUIRED</b> ★■ PHIL COLLINS (Atlantic 7 81240-1) WEA	9.98 2 16			
3 <b>MAKE IT BIG</b> ★■ WHAM! (Columbia FC 39595) CBS	-- 4 20			
4 <b>LIKE A VIRGIN</b> ★■ MADONNA (Sire 9 25157-1) WEA	8.98 6 20			
5 <b>BORN IN THE U.S.A.</b> ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	-- 5 53			
6 <b>DIAMOND LIFE</b> ★■ SADE (Portrait BFR 39581) CBS	8.98 3 17			
7 <b>SONGS FROM THE BIG CHAIR</b> ★□ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8.98 7 13			
8 <b>BEVERLY HILLS COP</b> ★■ ORIGINAL SOUNDTRACK (MCA-5553) MCA	8.98 9 26			
9 <b>RECKLESS</b> ★■ BRYAN ADAMS (A&M SP-5013) RCA	8.98 11 30			
10 <b>WE ARE THE WORLD</b> ■ USA FOR AFRICA (Columbia USA 40043) CBS	-- 8 10			
11 <b>THE POWER STATION 33 1/3</b> □ THE POWER STATION (Capitol SJ-12380) CAP	8.98 10 11			
12 <b>DREAM INTO ACTION</b> ★ HOWARD JONES (Elektra 60390-1) WEA	8.98 13 11			
13 <b>THE NIGHT I FELL IN LOVE</b> ■ LUTHER VANDROSS (Epic FE 39882) CBS	-- 14 13			
14 <b>CENTERFIELD</b> ★■ JOHN FOGERTY (Warner Bros. 25203-1) WEA	8.98 12 22			
15 <b>CRAZY FROM THE HEAT</b> □ DAVID LEE ROTH (Warner Bros. 25222-1 B) WEA	5.99 15 18			
16 <b>SUDDENLY</b> ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	8.98 18 42			
17 <b>BE YOURSELF TONIGHT</b> EURYTHMICS (RCA AJL1-5429) RCA	9.98 24 6			
18 <b>PRIVATE DANCER</b> ★■ TINA TURNER (Capitol ST-12330) CAP	8.98 17 54			
19 <b>SOUTHERN ACCENTS</b> □ TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	5.98 16 11			
20 <b>ONLY FOUR YOU</b> MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	8.98 21 14			
21 <b>BUILDING THE PERFECT BEAST</b> ★■ DON HENLEY (Geffen GHS 24026) WEA	8.98 19 28			
22 <b>EMERGENCY</b> ★□ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	8.98 22 28			
23 <b>HIGH COUNTRY SNOWS</b> DAN FOGELBERG (Full Moon/Epic FE 39616) CBS	-- 23 6			
24 <b>VOICES CARRY</b> 'TIL TUESDAY (Epic BFE 39458) CBS	-- 30 12			
25 <b>RHYTHM OF THE NIGHT</b> ★□ DeBARGE (Gordy/Motown 6123GL) MCA	8.98 25 14			
26 <b>WHITNEY HOUSTON</b> (Arista AL8-8221) RCA	8.98 34 13			
27 <b>THE FIRM</b> ★□ (Atlantic 81239) WEA	8.98 20 14			
28 <b>AGENT PROVOCATEUR</b> ★■ FOREIGNER (Atlantic 81999-1) WEA	9.98 26 25			
29 <b>KATRINA AND THE WAVES</b> (Capitol ST-12400) CAP	8.98 36 10			
30 <b>CHICAGO 17</b> ★■ CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	8.98 27 50			
31 <b>NIGHTSHIFT</b> ★□ COMMODORES (Motown 6124ML) MCA	8.98 31 20			
32 <b>TAO</b> RICK SPRINGFIELD (RCA AJL1-5370) RCA	9.98 32 9			
33 <b>SHE'S THE BOSS</b> ★□ MIC K JAGGER (Columbia FC 39940) CBS	-- 28 20			
34 <b>MAVERICK</b> GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	8.98 35 19			
35 <b>BEHIND THE SUN</b> ★ ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	8.98 33 13			
36 <b>BROTHERS IN ARMS</b> ★ DIRE STRAITS (Warner Bros. 25264-1) WEA	8.98 48 4			
37 <b>SHAKEN 'N' STIRRED</b> ★ ROBERT PLANT (Es Paranza 90265-1) WEA	9.98 53 3			
38 <b>WHEELS ARE TURNIN'</b> ★■ REO SPEEDWAGON (Epic QE 39593) CBS	-- 29 30			
39 <b>VOX HUMANA</b> KENNY LOGGINS (Columbia FC 39174) CBS	-- 38 11			
40 <b>BROTHER WHERE YOU BOUND</b> ★ SUPERTRAMP (A&M SP-5014) RCA	8.98 51 4			
41 <b>THE SECRET OF ASSOCIATION</b> PAUL YOUNG (Columbia BFC 39957) CBS	-- 50 5			
42 <b>VITAL SIGNS</b> ★□ SURVIVOR (Scotti Brothers FZ 39578) CBS	-- 47 34			
43 <b>JESSE JOHNSON'S REVUE</b> (A&M SP 6-5024) RCA	6.98 43 15			
44 <b>7800 FAHRENHEIT</b> BON JOVI (Mercury 422 824) POL	8.98 45 7			
45 <b>7 WISHES</b> NIGHT RANGER (MCA 5593) MCA	8.98 58 3			
46 <b>BREAK OUT</b> ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	9.98 41 82			
47 <b>THE ALLNIGHTER</b> GLENN FREY (MCA-5501) MCA	8.98 57 8			
48 <b>ALF</b> ALISON MOYET (Columbia BFC 39956) CBS	-- 39 11			
49 <b>VISION QUEST</b> ★□ ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	9.98 37 17			
50 <b>THE BREAKFAST CLUB</b> ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	8.98 40 16			
51 <b>GLOW</b> RICK JAMES (Gordy/Motown 6135) MCA	8.98 52 7			
52 <b>TOUGH ALL OVER</b> JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	-- 68 3			
53 <b>LONE JUSTICE</b> (Geffen GHS 24060) WEA	8.98 54 8			
54 <b>VALOTTE</b> ★■ JULIAN LENNON (Atlantic 80184-1) WEA	8.98 42 33			
55 <b>ANIMOTION</b> ★ (Mercury 822 580-1 M-1) POL	8.98 55 18			
56 <b>CAN'T STOP THE LOVE</b> □ MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	8.98 44 14			
57 <b>DREAM OF A LIFETIME</b> MARVIN GAYE (Columbia FC 39916) CBS	-- 70 3			
58 <b>STARCHILD</b> ★□ TEENA MARIE (Epic FE 39528) CBS	-- 46 28			
59 <b>BIG BAM BOOM</b> ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	9.98 59 35			
60 <b>MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529) MCA	8.98 56 15			
61 <b>CAN'T SLOW DOWN</b> ★■ LIONEL RICHIE (Motown 6059ML) MCA	8.98 49 84			
62 <b>KING OF ROCK</b> RUN D.M.C. (Profile PRO-1205) IND	8.98 62 13			
63 <b>EMPIRE BURLESQUE</b> • BOB DYLAN (Columbia FC 40110) CBS	-- -- 1			
64 <b>BEYOND APPEARANCES</b> ★ SANTANA (Columbia FC 39527) CBS	-- 64 14			
65 <b>THE UNFORGETTABLE FIRE</b> U2 (Island 90231-1) WEA	8.98 65 36			
66 <b>SPORTS</b> ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	-- 66 81			
67 <b>WIDE AWAKE IN AMERICA</b> U2 (Island 90219-1-A) WEA	4.98 -- 1			
68 <b>THE CONFESSOR</b> JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA	8.98 75 6			
69 <b>NEW EDITION</b> ★■ (MCA-5515) MCA	8.98 60 35			
70 <b>SIGN IN PLEASE</b> □ AUTOGRAPH (RCA NFL 1-8040) RCA	9.98 61 27			
71 <b>FIVE-O</b> HANK WILLIAMS JR. (Curb/Warner Bros. 25267-1) WEA	8.98 80 6			
72 <b>PURPLE RAIN</b> ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98 63 51			
73 <b>CHESS</b> ★ ANDERSON, RICE, ULVAEUS (RCA CPL 2-5340) RCA	12.98 71 15			
74 <b>ICE CREAM CASTLES</b> ★■ THE TIME (Warner Bros. 25109-1) WEA	8.98 67 47			
75 <b>MADONNA</b> ★■ (Sire 23867-1) WEA	8.98 76 92			
76 <b>40 HOUR WEEK</b> ★■ ALABAMA (RCA AHL 1-5339) RCA	8.98 69 18			
77 <b>HOW WILL THE WOLF SURVIVE?</b> LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	8.98 73 23			
78 <b>SWEPT AWAY</b> ★□ DIANA ROSS (RCA AFL 1-5009) RCA	8.98 72 60			
79 <b>20/20</b> GEORGE BENSON (Warner Bros. 25178-1) WEA	8.98 79 21			
80 <b>INVASION OF YOUR PRIVACY</b> RATT (Atlantic 81257-1) WEA	8.98 -- 1			
81 <b>DON'T SUPPOSE . . .</b> LIMAHL (EMI America ST-17142) CAP	8.98 81 8			
82 <b>ROCK ME TONIGHT</b> FREDDIE JACKSON (Capitol ST 12404) CAP	8.98 98 6			
83 <b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39063) CBS	-- 84 18			
84 <b>SHE'S SO UNUSUAL</b> ★■ CYNDI LAUPER (Portrait BFR 38930) CBS	-- 74 78			
85 <b>ELECTRIC LADY</b> CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) POL	8.98 96 6			
86 <b>STEADY NERVES</b> GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	8.98 86 11			
87 <b>SOME GREAT REWARD</b> DEPECHE MODE (Sire 25194) WEA	8.98 88 16			
88 <b>WELCOME TO THE PLEASUREDOME</b> □ FRANKIE GOES TO HOLLYWOOD (ZTT/Island 90232-1-H) WEA	12.98 77 32			
89 <b>TWO HEARTS</b> MEN AT WORK (Columbia FC 40078) CBS	-- -- 1			
90 <b>SECRET SECRETS</b> ★ JOAN ARMATRADING (A&M SP 5040) RCA	8.98 90 13			
91 <b>AMADEUS</b> ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	19.98 78 33			
92 <b>AN INNOCENT MAN</b> ★■ BILLY JOEL (Columbia QC 38873) CBS	-- 82 98			
93 <b>MEAT IS MURDER</b> THE SMITHS (Sire 25269) WEA	8.98 87 17			
94 <b>LOW LIFE</b> NEW ORDER (Qwest/Warner Bros. 25289-1) WEA	8.98 108 4			
95 <b>UNGUARDED</b> AMY GRANT (A&M SP5060) RCA	8.98 119 2			
96 <b>RISING FORCE</b> ★ YNGWIE MALMSTEEN (Polydor 825 324-1) POL	8.98 110 6			
97 <b>NERVOUS NIGHT</b> HOOTERS (Columbia BFC 39912) CBS	-- 116 6			
98 <b>CHINESE WALL</b> ★□ PHILIP BAILEY (Columbia BFC 39542) CBS	-- 83 32			
99 <b>YOU'RE UNDER ARREST</b> MILES DAVIS (Columbia FC 40029) CBS	-- 109 5			
100 <b>AS THE BAND TURNS</b> ATLANTIC STARR (A&M SP-5019) RCA	8.98 111 5			





## HOT NEW SELLER



## STRONGEST SALES

P. Collins — Atlantic  
Wham! — Columbia  
Madonna — Sire/Warner Brothers  
Beverly Hills Cop — MCA

## STORE REPORTS

### Tower Records — Sacramento

W. Houston  
L. Vandross  
Sade  
Madonna  
P. Collins

### Hitown One-Stop — New York

L. Vandross  
Prince  
DeBarge  
B. Adams  
R. Springfield

### Mainstream Records — Milwaukee

Supertramp  
G. Thorogood  
Prince  
J. Walsh  
R. Plant

### Downtown Records — Chicago

Wham!  
P. Collins  
W. Houston  
B. Ocean  
Hall & Oates

### The Harvard Coop — Boston

B. Dylan  
B. Ferry  
New Order  
P. Collins  
U2

### Benson Records — Los Angeles

Beverly Hills Cop  
J. Fogerty

The Firm  
F. Jackson  
Depeche Mode

### Tower Records — San Diego

Ratt  
B. Dylan  
Tears For Fears  
P. Collins  
H. Jones

### Peaches — Kansas City

Dire Straits  
P. Collins  
Supertramp  
B. Dylan  
Ratt

### Spec's — Florida

Madonna  
Tears For Fears  
Wham!  
Prince  
Sade

### Wherehouse Entertainment — Los Angeles

Madonna  
P. Collins  
Depeche Mode  
B. Adams  
Wham!

### Gary's — Virginia

B. Springsteen  
Madonna  
Wham!  
Prince  
B. Dylan

### Western Merchandisers — Dallas

Prince  
P. Collins  
Madonna  
Night Ranger  
Ratt

### Peaches — Indianapolis

W. Houston  
H. Jones  
USA For Africa  
J. Walsh  
P. Collins

### Strawberries — Boston

B. Dylan  
Dire  
Straits  
U2  
P. Collins  
Madonna

### Round Up Records — Seattle

USA For Africa  
B. Springsteen  
Madonna  
Wham!  
Prince

## SHOP TALK

**TOWER RECORDS, LOS ANGELES** — Polydor Records artist Yngwie Malmsteen was recently in store to sign copies of his "Rising Force" LP. The former Alcatraz guitarist attracted 150 fans to the Sunset Blvd. location, Thurs., June 6. Also, Bob Delaney, manager of the store, announces the beginning of the Top Down sale which involves all RCA, A&M, Arista and Associated Labels titles. In connection with the sale, a contest will award the winner a Chevy Cavalier convertible.

**PEACHES, KANSAS CITY** — Manager Mark Ingersoll reports that CDs are increasing in sales at an unbelievable rate. His Kansas City store is the best in a 25-store chain in CD sales. Jazz and classical catalog seem to move the best. In response to this increased interest in CDs, Peaches and PolyGram are conducting a "Red Tag" sale in which all titles are on sale and located in special bins in the front of the store.

**TURTLES, ATLANTA** — Turtles Records is proud to announce the opening of its 46th store in Savannah. The new store signals changes in architecture for the chain, which boasts a newer, high-tech look. Also, the Savannah store becomes the most fully stocked movie rental outlet in the chain.

**ROSE RECORDS, CHICAGO** — Chicago was host to a blues festival over the June 7-9 weekend. Fifty thousand blues enthusiasts showed up for each of the three nights at the Petrillo Band Shell in Grant Park. Rose Records experienced an enormous influx of traffic as a result. The store capitalized on the event with a successful blues sale and a giveaway of the official poster, donated by the city.

**CHRYSALIS RECORDS** — Chrysalis Records and Radio International join together to sponsor a point-of-purchase campaign in U.S.'s top 50 markets. The venture is part of Chrysalis' American marketing plan for the successful British duo, Go West, and its new single "Call Me." The promotion runs June 9-30. A contest will award winners a round trip to Los Angeles, Pioneer CD players, Go West CDs, records and concert tickets and a phone call from the band. The in-store displays will have the RIAA affiliate pre-printed along with the "Go West With GO WEST" contest theme.

Stephen Padgett

## RETAILER PROFILE

Store: **Moby Disc Records**

Market: **Los Angeles and Maui**

Vice president: **Bob Say**

Moby Disc occupies a unique middle ground between chain and neighborhood store. Five stores in California and Hawaii certify Moby Disc as a *bona fide* chain, yet each store is run under the autonomy of that store's manager. Decisions as to merchandising and displays are left to the manager's prerogative.

In 12 years Moby Disc has grown from a single location in Sherman Oaks to locations in Canoga Park, Pasadena and two on Maui. "Moby Disc is known for import records, which is one of our primary thrusts, a large selection of independent records, a fairly decent back catalog of rock music and we have a large selection of used records. These are the primary features of Moby Disc. That's why we are different from other stores," suggested Bob Say, vice president of the chain.

Moby Disc has distinguished itself as a trendsetter. "We have a specific attitude toward the lesser known groups, the hipper groups," commented Say. "We're more in touch directly with the kids who are hearing what they think is the hot new thing. We are instantly able to go with whatever new record or new artist or new style of music that is happening. The bigger chains just can't react that quickly." To this end, Moby Disc pays particular attention to import records and domestic releases from independent labels.

This is not to say Moby Disc doesn't move appreciable quantities of major label product. "I think we've proved our value to the major labels," stated Say, "For instance, when the new Tears For Fears record came out, we sold 800 copies of it in the first three weeks. That's good considering the fact that now it's selling big numbers, but when it first came out it wasn't. The next record that we're going to do something like that with is this new R.E.M. record. It's going to be just as big the first few weeks for us and I think MCA will find that this particular record is something that Moby Disc can really move; we can give them a good shot in the arm on an initial shipment," said Say.

The growing importance of CDs has significantly impacted retailing in America. The effect is no less significant at Moby Disc. From the earliest days when imported CDs began trickling into this country, Moby Disc has fully thrown its support to the new technology. "CDs have virtually wiped out the audiophile record market. A lot of people who own audiophile albums are trading them in to buy CDs. And that is indicative of the fact that the CD thing is catching on phenomenally. I figure the next step is cheaper players and a lower cost on CDs and then you're going to see even more sales," stated Say.

The Canoga Park location has recently been retrofitted to accommodate Moby Disc's first venture into video rental. The experiment is not intended to compete with other larger video rental companies, but to offer Moby Disc customers an additional service. If the experiment is successful, the other stores will soon be fitted with video rental capability.

Moby Disc has the reputation for being a record connoisseur's haven. This is made possible by hiring a knowledgeable staff. "We make a real effort to find people to work in the stores that know what they're doing. Everybody that works in our stores is really into records. The collect records, they like to sell them to people, and they like turning people on to new things," said Say. A typical buyer can come to trust an employee's recommendation because he becomes assured of that person's taste. Whether someone is into independent bands like The Minutemen, Husker Du, The Meat Puppets or The Long Ryders, or old back catalog from Hendrix, Cream or Creedence, Moby Disc can satisfy that customer. With the changes taking place in the video realm, Moby Disc is poised to continue its excellent track record of providing northern Los Angeles and Maui with their most complete and progressive source for music and home entertainment."

## RETAILER'S PICK

Retailer  
**Larry Jordan**

Store  
**Peaches**

Market  
**Indianapolis**

Album: **"Tough All Over"**

Artist: **John Cafferty And The Beaver Brown Band**

Label: **Scotti Bros./CBS**

### Comments:

"The record is doing really great. The first single is getting the right kind of airplay, but not enough people know who John Cafferty is yet. They're not sure they want to take a chance on the whole album. But I'm personally guaranteeing the album, and so far no one has returned it. Cafferty is finally getting the long overdue attention he has deserved."

## WHAT'S IN-STORE

**BABY BOOMER CLASSICS** — Endeavoring to fill the demand that retailers have made for high quality mid-line product, JCI recently announced the release of its newest line, the "Baby Boomer Classics". The first 10 in a continuing series of new album releases feature original artists on premium chrome tape and record, offering value and quality for the selective consumer. JCI is targeting its new line's audience appeal to the "baby boom" generation of roughly 60 million Americans born between 1946 and 1964, a group of consumers with a large amount of income but very selective in taste. The initial 10 albums feature a decade of '60s music from rock to soul and mellow to dance, all offered at \$5.98. "This is the first time we have seen total acceptance from both retailers and rack jobbers. "Our new line seems to be the answer for everyone," said JCI president **David Catlin**. For more information contact **Paladino & Associates** at (213) 271-5131.



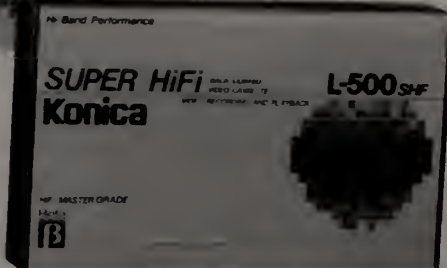
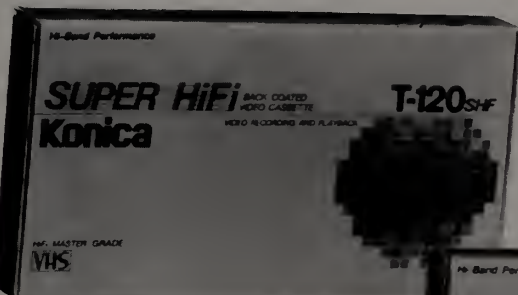
**DRUM MACHINE** — Oberheim Electronics, Inc. has completed development of the DX Stretch, an add-on to the DX Drum Machine. The Stretch provides space for an additional four rows of three drum voices each.

**THE RECORD RACK** — New from The Accessory is "The Record Rack," a modular record storage system which is designed for security and style. Quality crafted from solid hardwoods, and finished in a beautiful birch veneer, the racks come in a variety of sizes and colors. Stress tested to upwards of 100 lbs., The Record Rack can be used as a speaker stand, an end table, or for another practical use, and is perfect for keeping records from warping. Carrying suggested retail prices of \$29.95 and \$49.95, more info about The Record Rack can be obtained by contacting **John W. Bugos**, president — The Accessory, at (216) 289-1294.

**KONICA TAPE** — The Konica Audio-Video Division of **Konica U.S.A. Inc.** recently unveiled three new video tape lines at the 1985 Summer Consumer Electronics Show. The tapes include 8mm, Super Pro and Super Hi-Fi. The Konica 8mm video tape will be produced in a metal particle formulation. "The timing of this product introduction is perfect," said **Mitch Ravitz**, division national sales manager. "Since a number of companies are introducing 8mm hardware systems at this CES, there will soon be a demand at retail for quality 8mm video tape. Konica will satisfy that demand." The Konica 8mm video tape will be available in the fall in two lengths, 60 and 90 minutes. A 120 minute length will be on the market at a later date. Both the Konica Super Pro and Super Hi-Fi (see picture) tapes feature hi-band oxide particle formulations, and both will be marketed in VHS and Beta formats. The tapes will be available this fall in T-120 and L-750 lengths.

**NEW FROM AT** — **Audio-Technica**, heretofore identified as an analog audio manufacturer, now has a foot in two doors. Its first digital Compact Disc Player, the **AT-CD10**, was demonstrated at the Summer Electronics Show, with features that include triple-beam laser tracking, double-resolution digital filtering, programmable random access playback, and a multi-function indicator. The unit will carry a recommended list price of \$399.95. "Although we recognize the dramatic aspect of our new involvement in digital electronics," said AT president **Jon R. Kelly**, "we don't want to convey the impression that this will diminish our involvement in analog technology. The new move should be seen as a firm commitment to both methods of sound reproduction." The heart of the AT-CD10 is its use of two Large-Scale Integrated (LSI) circuits which do the work of many complex IC chips and discreet components. As a result, the player offers a surprising number of user conveniences and unusual compactness — at a moderate price level, Kelly says. Through its triple-beam laser tracking, the AT-CD10 is said to offer high tracking precision that eliminates distortion caused by pickup of spurious data. A double-resolution digital filter uses a sampling rate of 88.2 KHz — twice the rate of conventional players. In addition to the new CD player, Audio-Technica manufactures and markets phono cartridges, stereophones, audio and video accessories, loudspeaker systems, microphones, and audio recorder/mixers for professional use.

Ron Rosenthal



**NEW VIDEOTAPE** — Konica Super Hi-Fi videotape features hi-band oxide particle formulation for use with technologically advanced videocassette recorders, and provides improved performance with current videocassette players. The tape is available in both VHS and Beta formats.



**TAPE REBATE** — TDK's \$1 Video Rebate runs from April 30, 1985 to July 31, 1985. The rebate is good on individual purchases of Standard Super Avilyn, High Standard (HS), and E-HG videocassettes. For further information contact **Cindy Morgan**, The Philip Stogel Company, at (212) 682-7600

"I prefer using the **Cash Box Dance** chart instead of the rest because I feel they are more accurate and parallel to our sales. Also, I find this true for all of **Cash Box's** charts."

Daira Stewart, Buyer  
World of Records — Los Angeles, CA

## DANCE

**TOP 75 12" SINGLES**

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

**12" REVIEWS**

**1** TOM PETTY AND THE HEARTBREAKERS (MCA 72666) (Cont'd from Music Blue) **12** JAMES TAYLOR (Capitol) (Cont'd from Music Blue)

**2** MARY J. BLIGE (A&M) (Cont'd from Music Blue)

**3** JAY-Z (RCA) (Cont'd from Music Blue)

**4** ...

**MOST ACTIVE**

**CLUB PICK**

**RETAILER'S PICK**

**STRONG ACTIVITY**

**CASH BOX**

## American Express Ready To Sell Its Half Of Warner Amex

LOS ANGELES — American Express has agreed to an improved offer from Time Inc.'s American Television & Communications. Warner Amex is a jointly owned venture with Warner Communications. Warner, thus far has made no moves to sell its half of the cable company, which owns 19 percent of Showtime/The Movie Channel, and two-thirds of MTV Networks.

Time and Tele-Communications have offered \$850 million in cash and assumption of \$500 million in debt for the purchase of Warner Amex. Their previous offer, cemented on May 23, was for \$750 million in cash and the assumption of \$550 million in debt. American Express, which acquired its 50 percent stake in Warner Amex in December of 1979, was considered to be greatly interested in the offer then. As in the present situation, however, Warner offered no response.

Under last week's signed agreement between American Express and the Time/Tele-Communications combined, the sale of Warner Amex is contingent on Warner Communications' acceptance of the offer. American Express hasn't, as yet, shown signs of triggering a buy-sell agreement, wherein Warner would be forced to accept the offer or buy our American Express interest. In the agreement, American Express has promised not to negotiate

with other parties for 90 days, according to a story in the *Los Angeles Times*.

Time and Tele-Communications have also promised to share the profits with American Express and Warner if revenue from the sale of several Warner Amex assets exceeds an undisclosed amount. Time and Tele-Communications have told American Express that they would keep only the Warner Amex cable businesses, and sell off the Showtime and probably the MTV interests. This is particularly due to the anti-trust problems involved, since Time owns HBO/Cinemax. Experts value Showtime holdings at about \$75 million, and MTV Network holdings at near \$260 million.

The \$50 million increase in the price offered for the purchase of Warner Amex has caused speculation that other parties may also be interested in the cable company. The most likely candidate is Viacom International, which is known to have made an original bid of \$700 million and assumption of debt.

Stephen Ross, who co-founded Warner 24 years ago, has often expressed his faith in Warner Amex. Reports have confirmed that Warner Communications' board members held a meeting last week to discuss the offer for Warner Amex, but as yet, the result of that meeting hasn't been revealed.

## VPA Monitor Awards To Cars Joel, Mangione Videos

By Rusty Cutchin

NEW YORK — The Videotape Production Association held its annual Monitor Awards Presentation ceremony June 10 at Lincoln Center. The much-heralded Cars video "You Might Think" took top honors in the music video category for producers Charles Levy and Alex Weil of Charlex, which also dominated the evening in non-music-related categories for its Bubble Yum commercial, its promo spot for station WCVB-TV, Boston and its opening graphics sequence went to Zbigniew Rybczynski, best director for Chuck Mangione's *Diana D*, Danny Rosenberg and Bill Weber of Charlex, best editors for *You Might Think*, Jim Tetlow of Imero Fiorentino Associates, Inc., best lighting director for Jim Henson's Muppet Babies' *I'm Gonna Always Love You*, Danny Ducovny of Charlex and Barry

Rebo of Rebo Associates in a tie for best camera for *You Might Think* and Will Power's *Opportunity* respectively, Danny Rosenberg and Bill Weber of Charlex, best engineers for *You Might Think*, and Ken Hahn of Sync Sound, best sound mixer for Billy Joel's *Keeping The Faith*.

Broadway Video shared some of the limelight which Charlex in the special effects category. Broadway's Roger Tyrrell took the award for best editor in special effects for his work on Paul Simon's *Rene and Georgette Magritte With Their Dog After The War*. Joan Logue of Broadway took best technical graphics designer in special effects for the Simon video in a tie with Charlex's Malcolm McNeill for the *Saturday Night Live* sequence, which also took best achievement in special effects for producers

(continued on page 40)



**HALL OF FAMERS** — Famed songwriters, producers and publishers Jerry Leiber and Mike Stoller were recently inducted into the Songwriters Hall Of Fame for penning such modern-day pop classics as "Hound Dog," "Stand By Me" and "Jailhouse Rock," to name a few. Seen congratulating Jerry Leiber (second from right) and Mike Stoller (left) are Warner Bros. music chairman of the board Chuck Kaye (second from left) and Frank Military, executive vice president of Warner Bros. Publications, Inc.



**QWEST WELCOMES NEW ORDER** — Qwest Records president Harold Childs, along with Warner Bros. chairman Mo Ostin, welcomed members of New Order to Los Angeles at a reception held at Warners Burbank headquarters. The Qwest Recording artists were in the U.S. briefly for a round of media interviews and promotional appearances to kick off the releases of their "Low-Life" album and their "Perfect Kiss" single. Pictured (l-r): Mo Ostin, chairman of Warner Bros. Records; Gillian Gilbert, New Order; Harold Childs, president of Qwest Records; Bernard Summer, Peter Hook and Stephen Morris, all of New Order.

## L.A. Symposium To Address The Business Of Art

By David Adelson

LOS ANGELES — "I think in the business of art you need to have a dialogue because art represents such a vital role in our society." This altruistic opinion belongs to William Gladstone, president of William Gladstone Management and organizer of the first Los Angeles Music Business Symposium, a 10-week series of seminars held Thursday nights beginning June 20.

"At this point we have 70 leaders in the music industry sitting on different panels," said Gladstone. Among the participants are representatives from the labels (Harold Childs, Bob Biggs, Tom Draper, Gary Gersh, and Ron Fair among others); radio (Alonzo Miller, Kevin Fleming, Jim Maddox, Gene Sandbloom among others); publishing; management; video; promotion; television and trade press.

Some of the panels scheduled are an A&R panel on June 27; a songwriters panel on July 11; a black music panel on July 18 and a radio promotion panel on August 8. The current line-up of speakers is expanding but each panel is packed with heavyweights.

"Right now I feel like I have a pretty

strong endorsement from the industry," said Gladstone. "Now let's see if the community itself is going to come out."

The cost for all ten evenings is \$120 (that includes 18 seminars) or \$15 for any individual evening. The seminars will be held at the Merlin Inn, 2005 N. Highland Ave. in Hollywood with the first seminar beginning at 7 p.m. and the second one at 8:30.

"I tried to make it extremely inexpensive," said Gladstone. "Because the first year you're dealing with all those problems of credibility. This is an experiment. Rather than make it three solid days and deal with the problem of getting off a job, I decided to make it 10 weeks and people can come every Thursday night."

The seminars are being sponsored by the National Academy of Songwriters, 6772 Hollywood Blvd. (213) 463-7178 and all registration and information inquiries should be directed there.

Gladstone concluded, "Our focus will be for professionals already working within the industry and new comers who have a serious interest in developing a career."

## Combined Partnership Strengthens Leading Management Firms

By Peter Holden

LOS ANGELES — The recent formation of a combined partnership between the CPA and business management firms of Parks, Palmer, Turner & Yemenidjian and Siegel and Feldstein has resulted in the opening of their New York offices as well as increased strength for the two firms. Though the partnership has been in effect since the beginning of 1985, the firms both note that the linking has already brought positive results.

Though business management is not the high profile aspect of the music industry that personal management is, firms such as Siegel and Feldstein — who handle Santana, Eddie Money, Yes, Air Supply and Michael Nesmith's Pacific Arts Video among others — and Parks, Palmer, Turner & Yemenidjian, who handle Spencer Proffer's Pasha Records and Mick Fleetwood, have an active hand in the money end of label negotiations, touring budgets and the artist's investment and tax dealings. The merger between the two companies is basically a complementing of strengths to the overall gain of the firms involved and their respective clients.

In speaking with *Cash Box*, Barry Siegel commented, "The first result of the partnership has been that we have been able to immediately open our New York office. The second effect has been on the overall investment capabilities of all of our clients. I think we are able to bring an entertainment expertise to Parks, Palmer which they really needed, they only have a few entertainment industry clients as they are more actively involved with corporate and commercial industry. But one of the most important things is that Parks, Palmer has a very extensive international tax department which will be extremely helpful to us in handling our many foreign artists; people who have specific tax problems which can be better addressed with the firm's expertise. The partnership has already proven to us that one and one can equal four."

Explaining that, "on an overall level, our job is to make sure that the artist who is maybe no longer making top dollar can retain that level of living," Siegel also placed great emphasis on investment and tax planning. "As a company policy, we

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COPLAND HONORED -- Three works in honor of Aaron Copland, commissioned by the ASCAP Foundation/Meet The Composer Commission Program, were premiered by the Brooklyn Philharmonic, Lukas Foss conducting, as part of a tribute to Copland on May 10, 1985, in Cooper Union's Great Hall and on May 11 in Peekskill, New York. Copland, who lives in Peekskill, attended the May 11 concert at the Paramount Center for the Arts. The ASCAP/Meet The Composer commissionees were Michele Rosewoman in jazz, Tomas Svoboda in chamber and Michael Torke in symphonic. The tribute also included compositions by Copland and Morton Gould. Pictured (l-r): Morton Gould, chamber commissionee Tomas Svoboda, jazz commissionee Michele Rosewoman, ASCAP managing director Gloria Messenger, symphonic commissionee Michael Torke, and president of Meet the Composer John Duffy.

# And The Beat Goes On: Mr. Magic Goes National

By Rusty Cutchin

NEW YORK - The number of cult figures who have outgrown cult status in the rap domain has been a hefty one in the street music scene of the past couple of years. Now that number has once again increased with the announcement last week by Rush Productions, the premier management organization of the genre, of the availability for syndication of *Mr. Magic's New York City Rap Attack*.

A weekly hour-long program, the show kicked off its first 12-week series on June 1. It is also offered in a 16-week block for stations wishing to rate the show's performance over the full quarter beginning July 1. Each show is prerecorded on cassette and airtailed in advance to affiliates on a weekly basis.

The show is hosted by Mr. Magic, one of the pioneers of rap programming in the New York area and a legendary figure among devotees. Producing the program is Rush Productions, the management company of such popular rap groups as Run-DMC, Whodini, Kurtis Blow, Dr. Jekyll & Mr. Hyde and the Beastie Boys, currently opening for Madonna on her national tour. Besides providing acts for Magic's show and the upcoming Fresh Fest II national tour (see *Rhythm Section* pg. 36), the firm is co-producing Michael Schultz's *Rap Attack*, a movie due to be released this August.

At 29, Magic has been on the rap scene for 10 years, before almost anyone knew there was a rap scene. Born in Brooklyn, he first made a name for himself as a "mobile DJ" for local street parties and

in local clubs and discos. In April of 1979 he debuted Mr. Magic's *Rap Attack* on Newark's WHBI, where programmers bought their own airtime. Magic's blend of the hottest new rap records and interviews with the emerging rap stars quickly proved to be a successful formula. The show aired Thursday through Sunday mornings 2 a.m. to 5 a.m. and gained a wide youth following despite its late hours. In June of 1982 New York urban contemporary leader WBSL hired Magic, who replaced Frankie Crocker's *Quiet Hour* on Friday nights, and ran on Saturday also. Magic retained sole control over the show's programming, and the show helped WBSL keep its number one spot in the torrid New York market.

Magic's show was one of the main sources of the positive messages associated with rap. His goal was to "set a good example for my listeners. I tell them they should dig the music but forget about the drugs. I also tell them that it's important to stay in school. Finally, I tell them that to make it you should never let your first failure change your mind, because persistence overcomes resistance."

So popular was Magic that Whodini's first record was a tribute to the DJ, "Magic's Wand." The group has been a staple of the B/C charts ever since.

Like other major figures emerging from the street scene, Magic moved into producing, helming (with Kurtis Blow) Dr. Jekyll and Mr. Hyde's "Fast Life" for Profile and the Fearless Four's "Problems" (continued on page 40)

# "Expansion" Is The Key Word For Dick James Organization

By David Adelson

LOS ANGELES -- Arthur Braun's Los Angeles office is still not fully decorated and the Hollywood Center Film Studios where he is now located still seems a bit unfamiliar. However, the general manager, U.S. operations of Dick James Publishing, record production, American arm, knows he's at home now and knows what he has to do. With the same aggressiveness and enthusiasm that the company used to rise from virtual obscurity to a publishing leader in Nashville, Dick James Music is now taking on the city of Los Angeles.

"We haven't moved the company," said Braun. "This is an expansion." What Braun and company seek to do in Los Angeles is achieve the same success as it did in Nashville, where it entered the market a few years back with one song in its catalog and steadily built its way to prominence.

"In Nashville, we approach the business as Tin Pan Alley music publisher," Braun remarked. "We sign writers individually, develop their material and go out and seek covers. That will not change in Los Angeles."

Braun explained the company is actively expanding its theatrical department and intends to develop into a major force for film music. "We came here for a reason," said Braun. "We wanted to be right in the main line with the motion picture industry. We are going to try to increase activity with our standards and we're going to try to get our composers involved with

projects from day one." Braun is actively seeking a strong roster of west coast talent. "We are going to sign some writers who are strictly songwriters and not performing artists," he said. "We want to have a few of those to build the catalog and supply material for artists in this area that do not write. We are also going to be looking for writers and groups that we can develop the early stages of their careers and of course, we'll be involved in negotiating for the major acts. That is a must in today's publishing."

Another "must," Braun cited, is the use of technology in the administration of catalog. "We are fully computerized," he remarked. "One of the unique things about our organization is that we do all our administration. We can punch into the computer just about every variation you can think of."

Braun summarized the philosophy of the company and remarked it is the reason for its giant strides. "We always believe that the song is the key for any act. We're going to help writers develop their craft and try to get something that can be presented to the record company and producers."

As for the over all success of the company, Braun remarked, "I'd say we have gotten more aggressive since the move to Nashville. We went in there cold with one country song and we've had hit after hit. That's what has brought us to this point of wanting to expand now. That shows aggressiveness."

# Mobile Fidelity Sound Lab Launches Cafe Records

By Peter Holden

LOS ANGELES -- Mobile Fidelity Sound Lab, best known for its half-speed-mastered and high-quality-packaged versions of rock classics is set to debut its own label later this month, called Cafe Records. Hoping to tap a market similar to the one which Windham Hill and others have found so lucrative in the past few years, Cafe will offer a variety of jazz, classical and various blends of contemporary music in hopes of filling some of the holes left in the music marketplace by the major labels.

Citing a recent trade article which detailed the drop off of titles produced from 5,000 in 1978 to 1,600 in 1984, Mobile Fidelity president Herb Belkin explained,

"It made me realize that there is a whole population of artists out there who are not able to get their product out and a whole market which would be interested in the music. The major labels are finding themselves in a position where in order to make a profit, everything they put out has to sell a significant tonnage. The cost associated with putting out a contemporary release is so enormous that they really can't afford to direct their energies to some of the less obviously popular areas of music. As a result, you see the number of titles being produced yearly dropping significantly, and I think that non-pop contemporary music is suffering the greatest."

Mobile Fidelity's quality packaging (continued on page 40)

"I like the reviews. Your magazine spotlights the LP and singles more than the other trade. Also, the cover spotlights an artist, versus just having news on the cover."

Larry Trent, Singles Buyer Tower — San Francisco, CA

**CASHBOX**

**SINGLE RELEASES**

**OUT OF THE BOX**

**TALKING HEADS** (Capitol) 1985  
 "Talking Heads" (Capitol) 1985  
 "Talking Heads" (Capitol) 1985

**BECK AND STEWART** (Capitol) 1985  
 "Beck and Stewart" (Capitol) 1985

**TEDDY PENDERGRASS** (Capitol) 1985  
 "Teddy Pendergrass" (Capitol) 1985

**OUT OF THE BOX**

**RICK SPRINGFIELD** (Capitol) 1985  
 "Rick Springfield" (Capitol) 1985

**THIRD WORLD** (Capitol) 1985  
 "Third World" (Capitol) 1985

**MENUDO** (Capitol) 1985  
 "Menudo" (Capitol) 1985

**MILLS LOUGHRAN** (Capitol) 1985  
 "Mills Loughran" (Capitol) 1985

**RICK JAMES** (Capitol) 1985  
 "Rick James" (Capitol) 1985

**GEORGE THOROGOOD & THE DESTROYERS** (Capitol) 1985  
 "George Thorogood & The Destroyers" (Capitol) 1985

**THE CLINTONS** (Capitol) 1985  
 "The Clintons" (Capitol) 1985

**THE WILDONES** (Capitol) 1985  
 "The Wildones" (Capitol) 1985

**WILTON PAULY** (Capitol) 1985  
 "Wilton Pauly" (Capitol) 1985

**THE FORCE 10** (Capitol) 1985  
 "The Force 10" (Capitol) 1985

**RECORDS TO WATCH**

**EVAN ROSSER** (Capitol) 1985  
 "Evan Rosser" (Capitol) 1985

**WHODINI** (Capitol) 1985  
 "Whodini" (Capitol) 1985

**IAN SAMP** (Capitol) 1985  
 "Ian Samp" (Capitol) 1985

**HAROLD DAVIES** (Capitol) 1985  
 "Harold Davies" (Capitol) 1985

**WE TALK TO PEOPLE THAT COUNT**

TOP 75 ALBUMS

Table listing 75 country albums with their rank, title, artist, and label. Includes albums like '40 Hour Week' by Alabama, 'Me and Paul' by Willie Nelson, and 'High Country Snows' by Dan Fogelberg.

Ronnie Milsap Foundation Established

By Bill Fisher

NASHVILLE — Following several years of planning, the Ronnie Milsap Foundation has become operational and has held its first official board meeting.

Milsap made the official announcement of the establishment of the Foundation at a press conference on June 10, after talks with some of the officers and trustees of the new charitable organization. The three primary aims of the Foundation were expressed in these terms:

Milsap's comments at the press meeting began with the declaration, "I have had a dream, I guess all my life . . . and finally today that dream has come true." Milsap cited the assistance and expertise of the new Foundation's board members, its president and his staff as the driving forces behind the establishment of the organization, which is headquartered on Music Circle in Nashville along with Milsap's business enterprises.

After introducing members of the Foundation's board of trustees who attended the initial meeting, Milsap gave the floor to Gary Spicer of the law firm of Spicer and Littman, who will serve as the Foundation's president.

Both Milsap and Spicer referred to the high unemployment rate for blind and visually impaired persons and the lack of a "system whereby a talented and indus-

trious blind student can be recognized and receive assistance." Said Milsap, "We're not only interested in the musically talented . . . our concern is in locating those people with the talents, initiative and the desire to succeed in all fields . . . If the students have the talent and the desire to succeed, the Foundation will be there to provide the direction and the financial aid."

The administration of the Foundation will be handled by a 35-member board of trustees with Milsap serving as chairman. Sarah Koval of Detroit has been appointed executive director of the Foundation. Koval has had extensive experience working with volunteer organizations such as the Christ Church Society and the Ronald McDonald House.

A significant part of the Foundation's work will be in the area of eye research, according to Milsap and Spicer. Dr. Bruce Shields of the Duke University Eye Center and Dr. Robert Jampel, director of the Kresge Eye Institute, will serve as special advisors for the eye research division of the Foundation.

Carroll Jackson, director of the Greater Detroit Society for the Blind, Dr. James Fowler and William Chandler, two past presidents of the International Association of Lion's Clubs, will be special advisors for the career development wing of the Foundation.

Spicer explained the methods planned for raising funds for the organization. "In addition to the trustees' contributions and government requests," he said, "we plan to use music projects — albums and concerts — as a method of raising money."

(continued on page 34)

Statlers Continue Domination of Awards

NASHVILLE — The Statlers won almost half of all the awards presented at the nineteenth annual Music City News Country Awards show June 10 at the Opryhouse. Perennial favorites of the fan-voted awards, the quartet also hosted the nationally televised live broadcast of the ceremonies along with Roy Clark, Mel Tillis, John Schneider and Marie Osmond.

Between performances by other well known country stars, The Statlers accepted awards for favorite Country Television Special (*Another Evening with The Statler Brothers: Heroes, Legends and Friends*), Album of the Year (*"Atlanta Blue"*), Comedy Act, Country Video of the Year (*Elizabeth*), Vocal Group and Entertainer of the Year. The group now has 29 MCN awards, more than any other act.

Other winners were Lee Greenwood, Male Vocalist; Reba McEntire, Female Vocalist; The Judds, Star of Tomorrow and Duet of the Year; the Hee Haw Gospel

Quartet, Gospel Act; "God Bless The U.S.A.," by Lee Greenwood, Single Record of the Year; *Nashville Now*, Country Music TV Series, and Barbara Mandrell, who was named the recipient of The Living Legend Award.

Performing for the full house, made up primarily of visitors in Nashville for Fan Fair, were Greenwood, Mandrell, The Judds, Ricky Skaggs, the Oak Ridge Boys, Dan Seals, Conway Twitty, Irlene Mandrell (who did a comedic skit in explanation of the voting rules), and each of the show's hosts.

Presenters included country music veterans and relative newcomers including Loretta Lynn, Gary Morris, Charley Pride, Minnie Pearl, Sawyer Brown, Johnny Lee and others.

The show was produced by Jim Owens Entertainment and Multimedia Entertainment; executive producers were Richard C. Thrall and Steve A. Womack.



TAMMY THANKS ATLANTA — Tammy Wynette thanked the CBS Atlanta branch in person recently for its efforts on her behalf. Pictured above following the branch meeting are (l-r): John Tupper, director, sales and artist development; John Warner, Epic product management; Wynette; Barry Mog, Atlantic sales manager; Dan Miller, Epic pop promotion, Atlanta; Tim Pritchett, regional country marketing manager, Southwest; Roger Metting, Atlanta branch manager.



## Country Album Reviews



**TOYKO, OKLAHOMA** — John Anderson — Warner Bros. 1-25211 — Producers: John Anderson, Lou Bradley, Jim Ed Norman

John Anderson makes it difficult to imagine anyone else singing whatever he elects to perform. "Tokyo, Oklahoma" is a triumphant mix of sad ballads, hard country blues and nonsense that makes perfect sense. The best songwriting talent in Nashville is represented, and more potential hits abound while "It's All Over Now" closes in on the Top Ten. The title cut, written by Mack Vickery, is an international romance with "Oriental" fiddle.

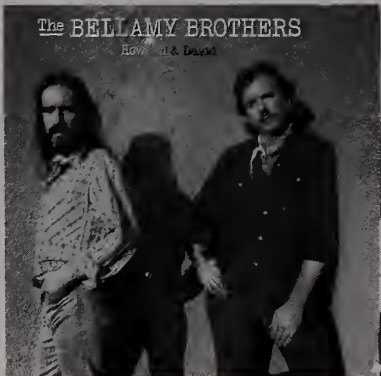
**HAVE I GOT A DEAL FOR YOU** — Reba McEntire — MCA-5585 — Producers: Jimmy Bowen, Reba McEntire

McEntire's genuinely progressive country singing, nonetheless firmly rooted in traditional idioms, is rapidly making her the most-talked-about woman in her field. She is tremendously popular with a wide range of country buyers, and with each new success her fans grow in number and fervency. This album, which she coproduced, is full of free-flowing, authentic country singing and lots of good songs. Sales will be strong out of the box.



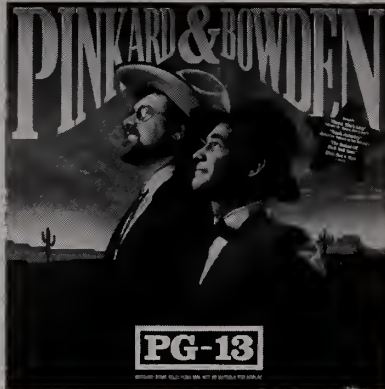
**HOWARD AND DAVID** — The Bellamy Brothers — MCA/Curb-5586 — Producers: Emory Gordy, Jr. and Jimmy Bowen

The Bellamy Brothers are part of an ever-dwindling class of country entertainers who treat a good country song right. There's not a lot of flash on this LP, just good country songs written by good country songwriters. Some of the 10 excellent songs included on the album are David Bellamy's "The Single Man And His Wife," "Everybody's Somebody's Darlin'" written by Bob McDill and Dickey Lee, and "I'm Gonna Hurt Her On The Radio" by Tom Brasfield and Mac MacAnally.



**P.G. 13** — Pinkard & Bowden — Warner Bros. 1-25299 — Producers: Pinkard & Bowden, Jim Ed Norman

This comedy team's material is dangerously funny—from the parodies of country smashes ("Mama She's Lazy" and "Music Industry") right down to the special thanks on the inner sleeve for their patient keepers at Warner Bros./Nashville. If they can keep on coming up with fresh stuff that's as good as what's on this record (and if someone doesn't put their lights out for the hilarious "Elvis Was A Narc"), Pinkard & Bowden will quickly secure a permanent place in the long tradition of country comedy.



**SOUTHERN PACIFIC** — Southern Pacific — Warner Bros. 1-25206 — Producers: Jim Ed Norman, Southern Pacific, Brad Hartman

The credentials are impressive, the playing is as tight live as it is on record and the material is more than fine. Good things are in store for Southern Pacific, judging by this first album — Chuck Pyle's "First One To Go" is revved up with a rock beat; Emmylou duets on a Tom Petty song ("Thing About You"); there's a Bill Haley sound to "Reno Bound" and Rodney Crowell's "Bluebird Wine" is a radar rodeo delight. An energetic debut.



## SINGLES REVIEWS

### OUT OF THE BOX



**CONWAY TWITTY** (Warner Bros. 7-28966)

**Between Blue Eyes And Jeans** (2:59) (Hall-Clement/Lionel Delmore/Welk—BMI) (K. McDuffie) (Producers: Conway Twitty, Dee Henry, Ron Treat)

Straight country lyrics and instrumentation frame Twitty's singing on this latest single from the "Don't Call Him A Cowboy" album. Twitty's career continues to move like a Caddy on automatic cruise, and this song will be riding shotgun for a while, at least until the next single. Twitty can't miss; phones and sales will be strong.

**CHARLY McCLAIN** (Epic 34-05398)  
**With Just One Look In Your Eyes** (3:20) (Tapadero/Little Shop of Morgan-songs—BMI) (S. Davis, D. Morgan) (Producers: Norro Wilson, The Sneed Brothers)

This is one of the duets McClain recorded with her husband Wayne Massey for her current "Radio Heart" album. A mid-tempo country love song, this tune features good harmony, a tasteful lead guitar and calypso-style drum fills. Coming off her recent number one single, McClain should have another success with this song, while helping to give Massey possibly his greatest exposure yet on country radio.



### FEATURE PICKS

**THE FORESTER SISTERS** (Warner Bros. 7-28988)  
**I Fell In Love Again Last Night** (3:13) (Writers Group/Scarlet Moon—BMI) (P. Overstreet, T. Schuyler) (Producers: J. L. Wallace, T. Skinner)

A mid-tempo tune showcasing the quartet's flowing harmonies and soothing lead vocal. A strong second single.

**CON HUNLEY** (Capitol B-5485)  
**Nobody Ever Gets Enough Love** (3:45) (Tom Collins/Tapadero—BMI) (D. Morgan, S. A. Davis) (Producer: Kyle Lehning)

Hunley comes through with a killer song done in his distinctive style. This could be the one to put this artist near the top.

**JOE STAMPLEY** (Epic 34-05405)  
**When Something Is Wrong With My Baby** (2:43) (Irving/Pronto—BMI) (I. Hayes, D. Porter) (Producers: Jerry Kennedy, Joe Stampley)

A country version of the old Sam & Dave standard is a soulful love ballad when expressed with Stampley's tender vocal and crystal clear production.

**ROBIN LEE AND LOBO** (Evergreen EV-1033)  
**Paint The Town Blue** (2:47) (Lynn Shawn/Guyasuta—BMI) (R. LaVoie) (Producer: Johnny Morris)

This is a solid pairing of voices that create a rather memorable sound together.



**SIXTH PLATINUM FOR ALABAMA** — Following the ACM awards in Los Angeles, RCA group Alabama picked up its platinum honors for its "40 Hour Week" album. All six of the band's RCA discs now exceed platinum status. Pictured above (l-r): Jose Menendez, division executive vice president operations, RCA; John Ford, division vice president, RCA, USA and Canada; Alabama members Jeff Cook, Teddy Gentry, Mark Herndon and Randy Owen; Joe Galante, division vice president, RCA/Nashville.



## MOST ADDED



**KFGO — Don Roberts — Fargo**  
 W. Jennings  
 B. Hobbs  
 S. West  
 P. Tillis  
 L. Blanton  
 Double Gage  
 R. Chaney  
 B. Baker  
 S. Smith  
 J. Buffett  
 C. Baker

**KAKA — Larry Dean — Monticello, AR**  
 R. McEntire  
 W. Jennings  
 F. Hart  
 Whites  
 Double Gage  
 V. Lee  
 G. Watson

**WTVR — Mike Allen — Richmond**  
 R. McEntire  
 B. Baker  
 W. Jennings  
 Atlanta  
 Osmond Brothers  
 V. Lee

**WNWN — Denny Bice — Kalamazoo**  
 W. Jennings  
 Atlanta  
 K. Stegall  
 Nitty Gritty Dirt Band  
 Juds  
 R. McEntire

**KRZY — Jerry Hardin — Albuquerque**  
 L. Mandrell  
 W. Jennings  
 B. Hobbs  
 F. Hart  
 M. Haggard

**KYKX — Bob Shannon — Longview, TX**  
 R. McEntire  
 W. Jennings  
 Nitty Gritty Dirt Band  
 G. Davies

**KRPM — Johnny Clark — Tacoma**  
 S. West  
 V. Lee  
 W. Jennings  
 L. J. Dalton  
 Double Gage  
 Atlanta  
 G. Watson

**KVEG — Andy Carr — Las Vegas**  
 Nitty Gritty Dirt Band  
 R. Cash  
 G. Watson  
 M. Haggard

**WCAO — Johnny Dark — Baltimore**  
 R. Sydney  
 G. Watson  
 B. Lewis  
 F. Hart  
 L. J. Dalton  
 Carlette  
 Heart Of Nashville

## STRONG ADDS

Have I Got A Deal For You — Reba McEntire — MCA  
 Why Not Tonight — Atlanta — MDJ/MCA  
 Cry-Cry — Vicki Lee — Rustic  
 Cold Summer Day In Georgia — Gene Watson — Epic  
 Make-up And Faded Blue Jeans — Merle Haggard — Epic

## STATION ADDS

**WHIM — Jim O'Brien — Providence**  
 K. Stegall  
 Whites  
 G. Watson  
 L. Everette  
 Atlanta  
 F. Hart  
 G. Davies  
 P. Tillis

**KTTS — Rob Hough — Springfield, MO**  
 S. Smith  
 W. Jennings  
 R. McEntire  
 B. Hobbs  
 Atlanta  
 G. Watson  
 V. Shaw  
 R. Sydney

**KKYX — Jerry King — San Antonio**  
 W. Jennings  
 J. Buffett  
 M. Smith  
 M. Haggard  
 C. Baker

**WJLM — David Hurst — Roanoke**  
 C. Baker  
 P. Tillis  
 D. Rae  
 R. McEntire



**DOWNTOWN HOEDOWN** — Ronnie McDowell and his band, shown above with WWWW staff members, were part of the recent Budweiser Downtown Hoedown in Detroit (see story in The Country Mike, below).

**KVOO — Billy Parker — Tulsa**  
 H. Dunn  
 R. McEntire  
 S. Smith  
 W. Kemp  
 B. Hobbs  
 M. Haggard  
 Atlanta

**KRAK — Rick Stewart — Sacramento**  
 C. Jackson  
 W. Jennings  
 Nitty Gritty Dirt Band  
 L. Brody

**KWOC — Dennis Casey — Poplar Bluff, MO**  
 H. Dunn  
 Sawyer Brown  
 F. Hart  
 L. Everette  
 B. Baker  
 G. Strait  
 J. Greene  
 A. Frizzell  
 R. Charles

## THE COUNTRY MIKE

**HOEDOWN IN MOTOWN** — WWWW/Detroit hosted the Third Annual Budweiser Downtown Hoedown May 10, 11, 12. The event drew an estimated audience of 610,000 during the three-day run, making it the world's largest free country music concert. The City of Detroit, WWWW, Budweiser, Pepsi, and Ford sponsored the music festival which was highlighted by such country luminaries as **Charlie Pride, Earl Thomas Conley, Ronnie McDowell, Shelly West, Glen Campbell, Reba McEntire, John Anderson, Pinkard and Bowden, and The Marshall Tucker Band.** WWWW provided a remote with all of the performing artists acting as guest DJs for half-hour shifts. During his performance, **Ronnie McDowell** and the WWWW staff led the crowd in a sing-along of "One Big Family," the country famine relief song recorded by Heart of Nashville.

Ten thousand copies of the lyrics were distributed throughout the audience. Plans for next year's Hoedown are already in the making.

**MCRN TAPES BENEFIT SHOWS** — The Music Country Radio Network (MCRN) taped two special shows during the week of Fan Fair, one featuring some of today's top country performers, the other showcasing some of the pioneers who provided the foundation for contemporary country music. MCRN's Second Annual Superstar Spectacular, taped June 12, gave Nashville's Grand Ole Opry House audience the opportunity to enjoy performances by more than a dozen acts, including **Gary Morris, Lee Greenwood, Vern Gosdin, Charlie Pride, Dan Seals, and The Forester Sisters.** The Superstar Spectacular was delay-broadcast on MCRN June 13. The Country Music Legends show, taped June 13 and scheduled for a July 4 air date, will spotlight artists such as **Jack Greene, The Osborne Brothers, Webb Pierce, Jeannie Pruett, Jim Ed and the Browns, Freddy Hart, Jean Sheppard, Little Jimmy Dickens, Pee Wee King, Ferlin Husky and George Hamilton IV.** The Country Music Legends show will also salute the music of **Jimmie Rogers, Bob Wills, Ernest Tubbs and Patsy Cline** with performances by **Jan Howard, Van Williams and Joe Bob Barnhill** and the **Music Country All Star Band.** Proceeds from both shows are to benefit the Opry Trust Fund, which assists members of the country music community who have needs of financial and other types of assistance.

**BALABAN NAMES WMZQ PD** — **Gary Balaban** has been named program director for **WMZQ-AM/Washington, D.C.** Balaban is a 14-year veteran of radio in the Washington, D. C. market. Prior to his arrival at WMZQ in 1984, he was program director for **WLTT-FM/Washington, D.C.** WMZQ vice president/general manager **Frank Byrne**, commenting on the appointment, said, "Gary's reputation and dedication to WMZQ has enlightened our decision to create this position. Our commitment to WMZQ-AM will be enhanced further with Balaban's talents as we continue to concentrate our energies toward the AM country market and solidify WMZQ-FM's position in the Washington market. WMZQ is owned and operated by Viacom Broadcasting.

Byron Wynkoop

## COUNTRY PROGRAMMER'S PICK

Programmer  
**Dave Hensley**

Station  
**WMTZ**

Market  
**Augusta**

**Song: "Rockin' In A Brand New Cradle"**  
**Artist: Terri Gibbs**  
**Label: Warner Bros.**

**Comments:**

"Initial response is very good . . . lots of phones. We expect her to do great things with this record . . . Terrific new single. The people in this area love it."

## COUNTRY COLUMN

**COUNTRY ENLISTS FOR RADIO HITCH** — At a recent reception and press conference co-hosted by BMI and the National Entertainment Journalists Association, Major General **Charles D. Bussey**, Army chief of public affairs, announced the establishment of a new radio show featuring interviews with country artists. The program, "Hallmarks of Country Music," will be produced by the Army Information Radio Service in Washington, D.C. and will be aired in the U.S. and overseas on Army radio stations. Each show will feature a particular entertainer's music along with an interview, mixed with "information on new Army policies and changes." Interviews for the program will be done in Nashville twice a year — during Fan Fair and the D.J. convention.



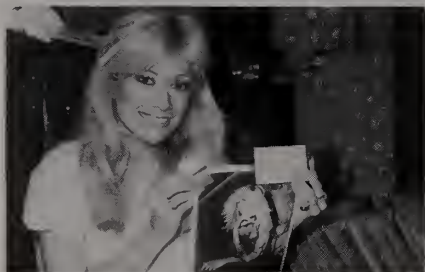
**IN THE ARMY NOW** — Minnie Pearl tries on a different hat at the recent announcement of a new Army country music radio show. At right, General Charles D. Bussey.

**BUYERS CONVENE** — The International Country Music Buyers Association spent two days in Nashville last week, conducting business and holding discussions on the state of its endeavors. Its keynote speaker at the first day's meeting was **Irby Mandrell** of Mandrell Management. His remarks included answers to questions from the buyers on a range of topics. He commented negatively on the type of record label executives who are currently in charge of the Nashville divisions of the major labels, saying that the big problem is that said execs are not really "country music fans." He also bemoaned the demise of country music package shows with five or six acts on tour, and cited the importance of a carefully planned live performance schedule in the development of artists' careers, making specific reference to the success of his daughter **Barbara Mandrell**. Irby indicated displeasure with the growing trend toward made-in-the-studio acts which have little or no experience on the road, the traditional breaking ground for country performers.

**ON THE MOVE** — **Joe Galante**, division vice president, RCA Records, Nashville, has appointed **Mary Martin** to the post of A&R talent manager for the division. She will be responsible for signing and developing artists, working with the existing roster, screening material, working with producers and acting as a liaison between artists and the label regarding music. Martin's background is in artist management and career development; she has managed **Van Morrison**, **Leonard Cohen**, **Rodney Crowell** and **Vince Gill**; she was also director of A&R for Warner Bros./New York from 1972-79. . . also at RCA, **Erin Morris** and **Brenna Davenport-Leigh** have been appointed administrators of media relations, and we hereby officially congratulate them on their administrativeness, which is certainly some of the best we've ever had. . . **Jim Halsey** has appointed three new vice presidents for his booking firm based in Tulsa. They are: **Steve Dahl**, artist relations/creative director; **Herb Gronauer**, midwest territory operations and casinos and **Joe Hupp**, northeast territory operations.

**SOUTHERN PACIFIC** — Our country charts manager **Byron Wynkoop** recently heard Warner Bros. new country/rock act Southern Pacific at The Cannery in Nashville. He reports that the band, which is now comprised of **John McFee**, **Keith Knudsen**, **Tim Goodman** and **Stu Cook**, turned in a hour of very tight playing. Said Byron, "Gosh, they were good, but then they oughta be . . ." referring to the band's vast, collective performing and recording experience. Guitarist/fiddler/dobro-player McFee and drummer Knudsen were both members of **The Doobie Brothers**; Lead vocalist Goodman has had a solo album produced by McFee and the two of them along with Knudsen have done a lot of session work together. Cook was the bassist for the legendary **Creedence Clearwater Revival**. **Curt Howe**, a member of **Crystal Gayle's** road band, is the current "guest" keyboardist for the group. The band's new album, "Southern Pacific," recorded at McFee's California studio, has just been released, and it is an auspicious beginning. Well-known keys player **Glenn Hardin** and former **Elvis Presley** bassist **Jerry Scheff**, members of the original lineup who have since departed, add their considerable talents to the LP. One of the record's best songs is the current single, "Someone's Gonna Love Me Tonight," and Byron says the tune was received very enthusiastically at the recent showcase. Byron also says that the band is "at the leading edge of a blurring of musical idioms" which may bring some fresh, original sounds to country radio. See, he can philosophize too.

**ACUFF-ROSE PURCHASE COMPLETED** — Opryland USA Inc. has announced the completion of its purchase of the Acuff-Rose publishing companies and Hickory Records. The proposed sale was first announced in March by **E.W. Wendell**, Opryland's CEO, and Acuff-Rose co-owners **Roy Acuff** and **Wesley Rose**. Wendell commented, "We are going to maintain and aggressively enhance the longstanding prominence of Acuff-Rose, both in Nashville and around the world." In another announcement, Opryland officials revealed that a lawsuit filed by **Roy Orbison** against Acuff-Rose has been dismissed. Said Wendell, "We have a new relationship with Roy Orbison that involves works currently in the Acuff-Rose catalog as well as future writing."



**PROMO PACKAGES** — EMI America artist **Lane Brody** recently prepared over 300 special radio packets for country stations. Along with the single "He Burns Me Up," each package contained an autographed photo, an advance cassette of Brody's new album and a "He Burns Me Up" matchbox with the artists' signature.

Bill Fisher

## NEW FACES TO WATCH

Pam Tillis says her father once told her, "Back in my heyday we didn't get anywhere by doing what other people were doing." Mel's daughter took those words so much to heart that she virtually tried everything — her curiosity and eclectic taste leading her through a variety of bands and styles only to bring her back home to Nashville. She said, "I've sung a lot of different styles. I haven't sung country in 10 years, and I feel like I'm developing my own style, which sounds funny for someone who came from it to say." Actually, she may have found her voice already in the work she has done recently for Warner Bros. Her new single, "One Of Those Things," is a soaring country song that puts Pam Tillis' voice in a setting that seems as natural for her as the deliberate explorations of her early years were back then.



Pam Tillis

After singing in her first bands while in college, Tillis came back to Nashville and had success as a songwriter for her dad's publishing company. (She co-wrote her new single, and she names **Rick and Janis Carnes**, **Pam Rose** and **Mary Ann Kennedy** as some of her favorite co-writers).

"I went through a lot of different phases," she said, "blue-eyed soul, new wave. . . I worked in Top 40 bands to pay the rent. . . sang a lot of demos to make a living. . . I was pretty unclear about my recording direction." Things are quite different now, and she pointed out that the change came with a change in her attitude. "I felt so overshadowed. . . people always wanted to know about my father, really overlooking what I was trying to do. . . now I feel strong enough to stand up and be counted." She continued, "The people I admire are the people who have gained their artistic freedom and

who don't really let musical boundaries infringe on what they do — people like **Dolly** or like **Olivia Newton-John** — she started in country, now she's doing rock 'n' roll."

Tillis maintains "In the category of country music, like any kind of music, there are different subheadings, and I want to play with all of them. Any time I use a label I don't mean to represent any genre . . . those labels, they just don't count, and I don't want them to figure in heavily with what I'm doing."

Tillis will be returning to the studio with producers **Steve Buckingham** and **Barry Beckett** at the end of June, following a ten day tour in support of her single. She recently performed for an audience made up of mainly older country fans at the Warner Bros. Fan Fair show, and she was clearly a favorite. "Knowing what your roots are but trying to build from there" is the important factor in building a career, according to Tillis. "I'm happy to take my time," she said, "you only learn as you go along, and there's a lot to be learned."

## Milsap Foundation Established

(continued from page 30)

With the help of Dr. James Fowler and Mr. William Chandler, we've arranged for a special pressing of **Ronnie's** "Greatest Hits, Vol. 2" album to be sold through the clubs in Little Rock, Arkansas and Montgomery, Alabama, with the proceeds being divided between those Lion's Clubs and the Foundation. We also have some special plans for an entertainment event to occur this fall." Spicer also referred to special fundraising projects in the works which will involve the Nashville Network and RCA Records, the label for which

Milsap records. Milsap indicated that the Foundation's long range plans call for work on the international level, possibly directed toward bringing foreign blind students to America for education, funding eye research in other countries or helping in emergency situations.

Foundation requests will be received and reviewed semi-annually, July 1-20 and November 1-20. Requests from students should be made by letter to the Board of Trustees, **Ronnie Milsap Foundation**, 12 Music Circle South, Nashville, TN 37203. Recipients of scholarships will be known as **Ronnie Milsap Fellows**.



**CONWAY'S NUMBER ONES** — Warner Bros. artist **Conway Twitty** now has 50 number one country singles, a fact celebrated recently at the label's Nashville offices. Twitty is seen here with the writers of "Don't Call Him A Cowboy," (l-r): **Johnny McRae**, **Bob Morrison**, **Debbie Hupp** and manager **Dee Henry**.

## TOP 30 ALBUMS

### Spiritual

Weeks On  
6/15 Chart

- 1 NO TIME TO LOSE**  
ANDRAE CROUCH (Light LS 5863)  
"Right Now" 1 40
- 2 LOVE ALIVE III**  
WALTER HAWKINS (Light LS 5857)  
"Battle's Over" 2 18
- 3 TOMORROW**  
THE WINANS (Light 5857)  
"Secret Place" 3 22
- 4 SAILIN'**  
SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1)  
Open 4 48
- 5 WHAT HE'S DONE FOR ME**  
REV. CLAY EVANS (Savoy SL 14762)  
"God Said He Would" 5 36
- 6 CHOSEN**  
VANESSA BELL ARMSTRONG (Onyx 3825)  
"What He's Done" 6 28
- 7 ANGELS WILL BE SINGING**  
EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045)  
Open 10 36
- 8 WE SING PRAISES**  
SANDRA CROUCH (Light-5825)  
Open 9 88
- 9 BLESSED**  
THE WILLIAMS BROTHERS (Malaco 4400)  
19 7
- 10 PERFECT PEACE**  
KEITH PRINGLE (Onyx RO 3784)  
Open 8 22
- 11 MADE IN MISSISSIPPI**  
JACKSON SOUTHERNAIRES (Malaco 4372)  
"No Tears In Heaven" 12 36
- 12 ROUGH SIDE OF THE MOUNTAIN**  
REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)  
Open 11 112
- 13 TRUST IN GOD**  
AL GREEN (Myrrh SPCN 7-01-678306-5)  
Open 7 32
- 14 DELEON**  
DELEON RICHARDS (Word 7-01-680406-2)  
15 12
- 15 LORD LIFT US UP**  
BEBE & CEDE WINANS (PTL 1843)  
16 12
- 16 THE WONDERS OF HIS LOVE**  
PHILIP BAILEY (Myrrh 701679606-X)  
17 12
- 17 NO TEARS IN GLORY**  
REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077)  
Open 13 46
- 18 THE IMPOSSIBLE DREAM**  
ALBERTINA WALKER (Savoy 12)  
18 12
- 19 I'M GONNA HOLD OUT**  
THE GEORGIA MASS CHOIR (Savoy 7088)  
Open 14 18
- 20 HUMBLE THYSELF**  
MATTIE MOSS CLARK (DME 7772)  
20 12
- 21 PSALMS**  
RICHARD SMALLWOOD SINGERS (Onyx 3833)  
Open 21 40
- 22 MIRACLE "LIVE"**  
REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6763)  
23 12
- 23 HEAVY LOAD**  
REV. MARVIN YANCY (Nashboro NA 8656)  
22 12
- 24 LORD LIFT ME UP**  
BISHOP JEFF BANKS (Savoy 14749)  
24 12
- 25 SOMETHING OLD, SOMETHING NEW**  
BILL SAWYER (Tyscot ELP 1030JT)  
25 12
- 26 HE CARES**  
LUTHER BARNES & THE RED BUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.)  
26 12
- 27 MY SOUL IS FREE**  
PAUL BEASLEY (Myrrh 6749)  
28 12
- 28 JESUS SAVES**  
LITTLE CEDRICK AND THE HAILLEY SINGERS (Gospearl 16019)  
27 12
- 29 HALLELUJAH ANYHOW**  
THOMAS WHITFIELD & CO. (Sound Of Gospel 140)  
30 12
- 30 I'M GOING AWAY**  
SUNSET JUBILAIRE (Air 10076)  
29 13

### Inspirational

Weeks On  
6/15 Chart

- 1 SONGS FROM THE HEART**  
SANDI PATTI (Impact RO3884)  
None 1 28
- 2 KINGDOM OF LOVE**  
SCOTT WESLEY BROWN (Sparrow 1081)  
Open 2 32
- 3 MICHAEL W. SMITH 2**  
MICHAEL W. SMITH (Reunion 000412-9)  
"Hosanna" 3 62
- 4 UNGUARDED**  
AMY GRANT (Myrrh 7-01-680606-5)  
Open 16 2
- 5 LOOK WHO LOVES YOU NOW**  
MICHELLE PILLAR (Sparrow SPR 1095)  
Title Cut 5 18
- 6 THE SKY'S THE LIMIT**  
LEON PATILLO (Word 677106-7)  
"I've Heard The Thunder" 6 62
- 7 BEAT THE SYSTEM**  
PETRA (Starsong 7012057881)  
8 12
- 8 THE WONDERS OF HIS LOVE**  
PHILIP BAILEY (Myrrh SPCN 7-01-679609-X)  
"No Wise Cast You" 9 18
- 9 STRAIGHT AHEAD**  
AMY GRANT (Myrrh 675706-4)  
"Angels" 4 68
- 10 HEART & SOUL**  
KATHY TROCCOLI (Reunion SPCN 7-01-000512-5)  
Open 7 38
- 11 TENDER HEART**  
MICHAEL JAMES MURPHY (Milk and Honey MH 1055)  
"Believers" 10 18
- 12 CHOOSE LIFE**  
DEBBIE BOONE (Lamb And Lion LLR 3008)  
19 7
- 13 COMMUNICATION**  
DEGAMO AND KEY (Benson 01073)  
14 12
- 14 THE WARRIOR IS A CHILD**  
TWILLA PARIS (Milk & Honey MH 1048)  
Title Cut 11 54
- 15 PERSON TO PERSON**  
LENNY LeBLANC (Hartland HR 38653)  
"He Is The One" 12 22
- 16 DANCING WITH DANGER**  
LESLIE PHILLIPS (Myrrh SPCN 701680206-X)  
15 12
- 17 LET THE WIND BLOW**  
THE IMPERIALS (Myrrh 7-01-682006-8)  
13 12
- 18 MORE THAN WONDERFUL**  
SANDI PATTI (Impact R3818)  
Open 17 104
- 19 MAN IN THE MIDDLE**  
WAYNE WATSON (Milk And Honey MH 1049)  
Open 18 58
- 20 COMING ON STRONG**  
CARMAN (Myrrh 7016807061)  
20 12
- 21 CHOICES**  
FARRELL & FARRELL (StarSong SPCN 7-10-205386-X)  
"Give Me Thy Words" 21 54
- 22 NEW POINT OF VIEW**  
THE NEW GAITHER VOCAL BAND (Dayspring 7014127012)  
22 12
- 23 WHAT A WAY TO GO**  
BILLY SPRAGUE (Reunion SPCN 701008124)  
23 12
- 24 LIGHT MANUEVERS**  
SERVANT (Myrrh 7016799062)  
25 12
- 25 CARRIER**  
BILLY CROCKET (Dayspring SPCN 7014126016)  
26 12
- 26 BETWEEN THE ANSWERS**  
JOHN FISHER (Myrrh SPCN 7016788067)  
24 12
- 27 SUPPLY AND DEMAND**  
PAM MARK HALL (Reunion SPCN 701007128)  
27 12
- 28 KEEP NO SECRETS**  
MORGAN CRYER (Starsong SPCN 710205486-6)  
28 12
- 29 CHILD OF THE HEAVENLY**  
PETE CARLSON (Dayspring SPCN 7-01-412201-0)  
29 12
- 30 CIRCLE OF TWO**  
STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055862)  
30 12

### GOSPEL PICKS

- KINGDOM IN THE STREETS** — Dion — Myrrh SPCN 7-01-682106-4 — Producers: Dion DiMucci, Eric Schilling, Paul Harris
- 40 YEARS** — The Angelic Gospel Singers — Malaco 4398 — Producer: Frank Williams
- LIVIN' FOR THE LIGHT** — Tony Pilcher — Voice Box VBR 4010 — Producer: Mark Blackwood

### GOSPEL COLUMN

**SIGNINGS** — Neal Joseph, executive director of Day Spring Records, has announced the signing of the award-winning Dallas Holm . . . Word announces the signing of Ann Ballard to an exclusive songwriting agreement . . . on the executive side at Word, the post of executive vice president, record and music division, vacated by Stan Moser, has been filled by Roland Lundy. Lundy has been with the company since 1973, working up from telephone sales to vice president of sales in 1978 . . . Milk & Honey artist Brent Lamb has signed an exclusive management contract with Silverwings Productions, a new Fort Worth-based company . . . and Milk & Honey Records has signed the group Glad to an exclusive recording and distribution agreement. Glad is the first band the label has ever signed . . . Sparrow Records has signed Rick Cua to a long-term, worldwide recording contract. Cua's new album, "You're My Road," is just out, and plans are being made for a fall tour.

**NEW IMPERIAL** — Joining The Imperials on stage for the first time in Amarillo on June 6 was new member Danny Ward. Ward has taken the spot formerly held by lead singer Paul Smith, who is beginning a solo career. Ward spent the past seven years touring and singing with a group from the midwest called Hosanna. He was reportedly a candidate in The Imperials lead vocal search four years ago, when Russ Taff left the group. Smith made his final appearance as an Imperial on May 18 in Jackson, N.J., and has been signed to Day Spring Records. His first solo LP for that label is scheduled for a November release. Smith plans to tour about 75 dates per year.

Bill Fisher

### Gospel Album Reviews

*The Nelons*



**IN ONE ACCORD** — The Nelons — Canaan 7-01-992013-6 — Producer: Ken Harding

The recent Dove winners exhibit their rock solid traditional vocal arrangements on these songs, and they include plenty of outstanding solo exercises too, revealing again the tremendous depth of talent in the ensemble. A version of Claude Ely's "There Ain't No Grave Gonna Hold My Body Down" begins as a haunting, slow blues and kicks into the revival mode for an extended chorus to the end. The album includes a cover of Lee Greenwood's "God Bless The U.S.A." and two songs co-written by the renowned Niles Borop.

**MADE IN MISSISSIPPI** — The Jackson Southernaires — Malaco MAL 4392 — Producers: Franklin Williams, The Jackson Southernaires

The Jackson Southernaires continue their illustrious tradition on this LP with Franklin Williams contributing a large part of the writing in addition to his production chores. His songs "Don't You Give Up" and "Keep The Faith Each Day" are fine songs of encouragement. Most of the upbeat material is on side two, including a long, wonderful medley with segments as diverse as "When The Saints Go Marching In" and "Up Where We Belong." The prime attractions, as ever, are the group's great blend and its innovative vocal arrangements.

*MADE IN MISSISSIPPI*



**CD DELIVERED** — James High (l), regional sales manager for the Word Group, presents copies of the label's Messiah compact disc to Dot and Delbert Fields, owners of Deeper Life Christian Bookstore, Dallas, TX. Messiah is the first CD produced by a Christian record company to be available for sale.

# TALENT ON STAGE

## Patti LaBelle

**THE GREEK THEATRE, L.A.** — It was the surprise duet of the season, and maybe its most audacious publicity stunt, but when Cyndi Lauper joined MCA recording artist Patti LaBelle for a recent show here, the singers were caught more off guard than the audience.

Or so it seemed, especially when a lyric sheet was discarded in frustration and certain gospel arias didn't gel. Lauper, vastly toned-down in black pants and shirt and only the slightest cacophony of metallic jewelry, was otherwise unprepared for her role in LaBelle's show, which lasted the bulk of LaBelle's one-hour concert.

It was an awkward setup. Once LaBelle had led Lauper on stage for a joyous, if underrehearsed, rendition of "Lady Marmelade," she didn't seem to know what to do with her. The solution was to stick her among the band as a distracting fourth to LaBelle's three female backup vocalists. But try as she might to blend with the other girls, Lauper was powerless against her own celebrity, LaBelle was badly upstaged.

The upstaging was a regrettable and unnecessary aspect of an altogether thrilling vocal performance. Though heavy on the glitz and fanfare, LaBelle's soulful stylization made an old standard like "Over The Rainbow" as exhilarating as a ride on a bible-belt roller coaster. The singer's dynamic range competes with the loftiest in the business. Some of LaBelle's more startling vocal altitudes might have been better saved for later in the show — she gave it all away from the beginning — but the voice is nonetheless an exciting thing to behold whatever the performance context.

Meanwhile, onlookers couldn't help but be concerned about whether or not Lauper would ever figure out the backup singers' unison gestures and catch sync with them.

LaBelle's band was a further detriment with its overamplified bass that helped muddy her six-song playlist. The Greek Theatre, with its amphitheatre sound qualities, is no match for bad miking, and when a full gospel chorus joined the singer on stage for her gutsy version of the Rogers and Hammerstein classic "You'll Never Walk Alone," the sound was tinny.

Bob Dylan's anthemic "Forever Young" was a highlight of LaBelle's show, which

she took to new heights of emotional impact with her spiritual fervor.

Were it not for her sensational voice, Patti LaBelle could carry a show on energy alone. Making use of every available inch of stage, LaBelle worked the Greek Theatre with campy ebullience. Despite the awkward loss of focus which is the natural result of adding another headliner to most of the set, LaBelle was the consummate crowd pleaser.

Gregory Dobrin

## Paul Young

**WILTERN THEATRE, LOS ANGELES** — Paul Young first visited the states a little over a year ago. It was during this first visit that his much publicized voice problems began. These sidelined the singer for many months and postponed the completion of a follow up album to his hugely successful "No Parlez." It was thus with great anticipation that his fans packed the Wiltern Theatre here June 12.

And what they discovered was a Paul Young not only fully recovered, but stronger than ever. As the lights fell to the strains of Gene Kelly's "Singing In The Rain," Young's voice could be heard singing along. There was electricity in the air. The next two hours were packed with high-energy, soul-tinged versions of songs from both "No Parlez" and Young's new Columbia LP, "The Secret Of Association."

The curtain rose to reveal an elaborate stage set of chrome scaffolding and high-tech lighting — the obvious effects of Young's growing popularity in this country. This concert signaled many changes from last year's, most noticeable the throngs of adoring young girls. From the down-beat of the Motown-flavored "Tomb Of Memories," the crowd was on its feet.

Another key difference this year was the absence of the Fabulous Wealthy Tarts, Young's endearing girl backing singers. They were replaced by three black men who added a wonderful Temptations-esque authenticity to Young's music. At one point during "Love Of The Common People," the three even broke into some Temptations dance steps. The nod to Motown was even more intentional as Young sang a few bars of the Commodores' "Nightshift" before launching into his own version Marvin Gaye's "Wherever



**GIRLS HAVING FUN** — Cyndi Lauper joined Patti LaBelle on stage, June 7, at the Greek Theatre in Los Angeles for version of "Lady Marmelade," the LaBelle classic. Also on hand to celebrate La Belle's sold-out show were Michael Jackson, Bette Midler, June Pointer, Sammy Davis, Jr., Stevie Wonder, Marilyn McCoo, Morgan Fairchild and Stephanie Mills.

I Lay My Hat." In another show of Young's recognition of his soul roots, he and the three singers performed a captivating doo-wop a cappella version of "Cupid."

Young's band, which featured long-time partners Ian Kewley on keyboards and Pino Palladino on bass, was very tight and hard driving. During a cover of "Tear Your Playhouse Down," one could not escape the power of the rhythm section's forcefulness. Several times during the show the auditorium shook from Palladino's punchy bass.

"Sex," Young's humorous paean to everyone's favorite, was made even funnier with the inclusion of a vamp from Frankie Goes To Hollywood's "Relax." This lightheartedness, in fact, was in evidence throughout, as the British blue-eyed soul singer acknowledged his many adoring female fans by accepting their flowers (and stuffed animals?). At one point, Young mounted the top of the scaffolding and performed a whirling dirvish dance routine before catapulting to the floor to finish "Come Back And Stay."

The concert concluded with the stirring "Broken Man," perhaps Young's signature piece, and "Everytime You Go Away," his current smash single. Paul Young demonstrated not only his ability to sing, but also his ability to perform live. He bristled with confidence. He proved what a workhorse he is, possibly even to the detriment of his voice, as he gave himself to every song. Sweat showered off his face during his kinetic dance spins. And all this to the roaring approval of his audience. And if Wednesday night is any indication, his audience in America is finally catching up with the rest of the world that has already made Paul Young a multi-platinum artist.

Stephen Padgett

## Charles Aznavour

**CARNEGIE HALL, N.Y.C.** — So simple, so casual, so relaxed, yet so elegant, so classic, so moving — a Charles Aznavour performance recalls earlier eras: of great French chanteurs, of European music hall performers, of singer/actors who can turn every song into a self-contained dramatic vignette. Aznavour's formica-smooth professionalism is so natural, so unassuming, that the audience very slowly becomes enthralled in the performance

without realizing it. There aren't many performers these days who can cast such a spell — audiences are too hip, too blasé, but Charles Aznavour, on opening night of a five-night engagement at Carnegie hall, managed to do just that with his bittersweet songs, his formidable pop baritone and his actor's sense of drama and movement.

Backed by a small, yet serviceable, pop band (two synthesizers provided the strings and woodwinds), Aznavour sang his songs both in English and French. In many ways, the French songs were more effective: Aznavour ran down the songs' tales — about a waiter's love for a beautiful patron in "La Salle et la Terrasse," about a love affair between a mute woman and a man who could hear in "Monemouvant Amour," about parasitic friends in "Mon Ami Mon Judas," etc.—and then enacted them in performance, removing any language barrier. Still, many of the English translations (and about three-quarters of the concert was sung in English, with a song in Spanish thrown in for good measure) were quite effective in getting across the narrator's sense of longing or regret. Most of Aznavour's oeuvre — and he is said to have written some 1,000 songs — concerns the passage of time, of aging without regret. "Happy Anniversary," a lovely song about a 20th wedding anniversary celebration that melts from disaster into romance, "The Old-Fashioned Way," about romance on the dance floor, "To My Daughter," a poignant, father's statement, and "Yesterday When I Was Young," Aznavour's most famous song in America and one that was recast so it seemed to be just tossed off, which made it all the more moving, all manage to avoid schmaltziness, and to touch deeply. Aznavour's accoutrements were few — a tall, black director's chair in which he managed to flop with the utmost elegance, a simple black suit over a black sports shirt, excellent use of a hand mike — but he built a whole world with his large round eyes, malleable expression, diminutive dancer's body, and his persona of vulnerable sangfroid. The idea of the performer making a concert hall seem warm and cozy and intimate is a cliché: in this case, it was fact.

Charles Aznavour's songs of romance and the bittersweet march of time, and his elegant method of performing them, are timeless and universal.

Lee Jeske



**ON TO THE BOTTOM LINE** — A&M artist Suzanne Vega recently sold out four nights at New York's Bottom Line in support of her highly-acclaimed self titled LP. A stellar audience including Phillip Glass, Joe Jackson, Martin Briley, Lenny Kaye, Kate Pearson of the B-52's and Jerry Harrison, Chris Franz and Tina Weymouth of the Talking Heads were in the audience opening night. Vega is pictured backstage at the Greenwich Village club with (l-r): Ron Fierstein, Suzanne Vega's manager; Michael Leon, v.p. east coast operations, A&M Records; Gil Friesen, president A&M Records; Suzanne Vega; Steve Addabbo, Suzanne's manager; and Jerry Moss, chairman of the board, A&M Records.

## Dean Holt, New Man, The Three O'Clock

THE RITZ, N.Y.C. — This show was like an oreo cookie — the outsides were palatable, but without the cream in the middle, it wouldn't have been satisfying. Of the three bands that played, the first and last were competent, but it was the middle act that gave the show its oomph.

The first part of this metaphorical cookie was Dean Holt, a six-piece group from the hoarse voice, heavy drums, raunchy guitar school. A last-minute addition that might have been better subtracted, Holt played a set of passable but pedestrian rock and roll. With a set most distinguished by the guitarist's cherry-red, bandanna-wrapped sneakers, these guys might want to consider an alternate career in footwear.

Part three of the cookie sandwich was IRS act The Three O'Clock. Full of Herman's Hermits-type harmonies and upbeat melodies, The Three O'Clock's set was a return to the psychedelic 60's. Though the lava lamps and acid-trip pictures were physically absent, they were there in spirit, embodied in slick, though sterile, tunes like "Her Head's Revolving," "Another World" and "Spun Gold." Fronting this display of psychedelic popmanship was Michael Quercio — a demonic choirboy whose reedy voice and shark-like grin (of very sharp pearly whites) contrasted oddly with the band's airy tunes. Unfortunately, Quercio's maniacal expressions were the only visual stimulation in the band's performance. The one act of the evening with a record deal, The Three O'Clock failed to live up to its professional stature, showing instead a remarkable lack of energy. This may have been due to the ungodly hour at which the band took the stage, but that was no excuse. An audience needs momentum to keep it going — especially in those wee hours of the morning — and The Three O'Clock just didn't deliver.

The band that did deliver was New Man, a Boston quintet who've been making waves from WBCN's local top three to MTV's Basement Tapes finals. Originally a jazz/fusion outfit called Fly By Night, New Man has forged its Berklee training, rock and funk leanings into a tight unit that *moves*. With funk-ed-out updates-of

Motown choreography -- cross-legged jumping jacks and synchronized knee sways — a rock and roll Matt Dillion for a lead singer, and smoking fusion instrumentations, New Man combines disparate musical elements into a cross-over sound that is emotional as well as danceable. Though "Bad Boys" verged on the sophomore ending philandering boyfriend to hell for his sin), and the rap numbers seemed a little forced, the polished urgency of "Over You" and "Way Over There" proved these charismatic street brats have serious musicians' chops. As far as groundwork from which to build, this band has one *solid* foundation.

Robin j. Schwartz

## Gilberto Gil

CARNEGIE HALL, N.Y.C. — Gilberto Gil is one of Brazil's enduring superstars. A co-founder of the popular "Tropicália" movement in the '60s — and a leading musical critic of the then-military government — Gil's music not only endures, it grows. Musically, Gilberto Gil is a sponge; the Tropicistas managed to blend the sound of sambas and bossa novas with elements of American and British rock and roll, changing the face of Brazilian music, and Gil has continued over the years to allow musical trends that catch his ear to stick to his own sound like barnacles to a dinghy. The fascinating olio that is the current Gilberto Gil — with reggae playing a large role and African pop music a smaller one — caused a nearly sold-out house at Carnegie Hall to rock the old hall's foundation, much to the consternation of grim-faced security guards.

Gil opened the show with an English version of "Human Race" ("Raca Humana"), the title track from his latest WEA LP, his sweet baritone overcoming some acoustical problems and his crackerjack band — drummer Teofilo Pereira de Lima, guitarist Celso da Fonseca, keyboardist Jorge Waldir Barreto, bassist Rubens Sabino daSilva, reed player Raul Mascarenhas Pereira, Jr. and, particularly, ebullient percussionist Givaldo Jose dos Santos — providing tight, yet kaleidoscopic, support (the moods changed easily from jazz to rock to reggae to bossa nova, etc.). For most of the concert, Gil sang



**L.A. IS SECOND NATURE** — Dan Hartman recently celebrated backstage following his debut Los Angeles appearance at The Palace during his spring U.S. tour. Shown backstage from left: Billy Brill; west coast regional promotion director, MCA Records; Richard Palmese, executive vice president of marketing and promotion, MCA Records; Dan Hartman; Thom Trumbo, vice president of A&R, MCA Records; Sandy Thompson, associate director national singles promotion, MCA Records; John Schoenberger, vice president of AOR promotion, MCA Records.

in Portuguese — yet he introduced songs and chatted amicably with the audience in English (learned while he was in exile in England). Highlights were numerous — Gil's magical singing and clear, pinpoint falsetto doing beautiful justice to a solo bossa novaish piece; razor-sharp Kingston/Rio versions of Bob Marley's "Woman, No Cry" and "Stir It Up," and Gil's own riveting "Vamos Fugir" (which he recorded, on the new album, with the Wailers); good-natured nonsense syllable sing-alongs that caused Gil to come across as a Brazilian cross between Pete Seeger and Cab Calloway; and surging, swinging versions of Gil compositions past and present ("Sarara," "Extra," "A Mac da Limpeza.")

A year or so ago, Gilberto Gil mentioned at a press conference that he was too old to become an international superstar — he's in his '40s — that the first Brazilian pop star to break across America would have to be someone else. Judging by the response at Carnegie Hall — women rushing the stage, people of all ages and genders attempting to dance in the aisles, recognition applause before many of the songs — Gilberto Gil, who was dressed in a flowing white suit and sported a triangle cut into the side of his hair and a dangling earring, may have spoken too soon. This was his third New York appearance in two years, but it was clear that New Yorkers have far from gotten their fill of Gilberto Gil.

Lee Jeske

## John Hiatt

BARRYMORE'S, OTTAWA—Barrymore's is one of the few venues for live music left in Ottawa's bar scene. A renovated playhouse with tiered seating for close to 400 provides a clear view for all patrons. The acoustics are sufficient for a solid-sounding concert. It serves up a variety of musical tastes from Pat Travers to Junior Walker and the Allstars.

John Hiatt and his four-member band performed for an initially unresponsive crowd. Playing rock and roll with a heavy dose of rhythm and blues he led the band through tracks off of his five albums; concentrating on the "Warming Up To The Ice Age" LP.

No fancy staging or theatrics, just pure motion from the guitar player, whose facial expressions exuded an excitement derived from the synergy of the group's playing. The dexterity of the left-handed bassist, Jesse Boyce, shone throughout the show, but he awed the crowd most on "I Gotta Gun" and "The Usual." The rest of the band took no real leads as did Boyce, but rounded out the sound which brought some people dancing in the lower aisles on the likes of "The Crush" and an old Spinners' song "Living A Little, Laughing A Little." They played with a confidence that induced a laid back feeling; a strong contrast when compared to the few ballads or easy going blues tunes actually performed.

The Geffen recording artist played one solo on the keyboards, a song dedicated to his year-old daughter. The tune, "Ring A Bell," was sung with conviction and epitomized a father's wish for his daughter's happiness, yet the audience rudely chatted throughout the personal piece. The next of the two-song encore was "Riding With The King."

Hiatt closed the concert with the Stevie Wonder song "Heaven Help Us All," trying to involve the crowd in the singing of the chorus. A warm ending when compared to the harsh sound of the opening band, The Fenton Brothers.

Grant Lawrence



**LET ME TAKE YOU HIATT** — Appearing recently in Ottawa, Canada, John Hiatt proved his reputation as a scintillating songwriter and a talented singer/guitarist.



**KIND OF A BASH** — The Buckingham's were visited backstage at a stop on the "Happy Together" tour by representatives of Red Label Records, who will be releasing the band's new single, "Veronica," and LP, "A Matter of Time." Pictured (l-r) are: Richard Girod, Red Label national sales/promotion director; Mitch Berk, Red Label v.p. marketing; Chris Kain, Red Label controller; Tom Scheckel, The Buckingham's; Carl Giammaresse, The Buckingham's; Paul Allodi, Red Label marketing; Kathy Knapp, Red Label national production/distribution director; Laurie Beebe, The Buckingham's; Richard Milasky, Red Label national A&R director; John Cammelot, The Buckingham's; and Nick Fortuna, The Buckingham's.

## Importers Turn To Indies As Majors Crack Down

By Stephen Padgett

LOS ANGELES — The tense relationship that existed between domestic record companies and record importers over the past two years seems to have relaxed into a benign and healthy stand-off. The situation, which was considered urgent months ago by most major U.S. labels, has been eased through a number of legal decisions, and economic and market realities.

Laws exist which protect domestic record companies. These laws prohibit parallel importation; the importation to the U.S. of products for which a U.S. company has copyright. This includes material owned by a label not yet released in this country.

CBS was among the first to voice threats to importers. Nearly 18 months ago CBS Records, in a series of highly visible actions, circulated cease and desist orders to those engaged in importing their product into the United States. Other labels followed suit and the result has been a radical alteration of the face of importing. Several importers and major labels were contacted in an effort to see where the industry stood now on the subject of parallel importation.

In a recent decision, a U.S. District Judge in Pittsburgh upheld a December, 1984 ruling that assessed \$95,000 in damages and costs to a retailer illegally importing Canadian records to the U.S. In this case, the retailer had legitimate product on display, but would exchange these for Canadian versions when the customer brought them to the counter. Blatantly illegal activities such as these, with potentially great economic impact on domestic business, form the center of U.S. labels' concerns.

This and similar decisions have given teeth to record company threats against importers. Asked if the problem seemed to be on the decline, Bob Altshuler, vice president press and public affairs, CBS Records Group replied, "The law certainly has helped discourage people..." The strong dollar has created a tempting environment in which to engage in illegal importing, but the aggressive administration of the law has limited its appeal.

Smaller importers, whose net impact on domestic sales is slight, have been forced to change their methods of doing business. Unanimously, importers such as Important or Caroline, report that they no longer bring into the U.S. records for which U.S.

companies have copyright. To pick up the slack created by this void, these and other companies are increasingly turning to independent U.K. labels to distribute. Also, the burgeoning independent scene here in the U.S. has created new markets and made U.S. importers less dependent on foreign product for their survival.

"We do have to pay attention to the restrictions the major labels are putting on us. We watch out for that," commented Bob McDonald of Caroline Records. McDonald, whose company is a subsidiary of Virgin Records of the U.K., explained that now the emphasis in importing has shifted to independent labels. Also, Caroline's tie with Virgin makes it possible for them to distribute Virgin's extensive catalog. Asked if restrictions have negatively affected his business, McDonald stated, "There's always enough product out there for us to bring in. We have actually been unable to keep up with demand."

Echoing a similar view, Howie Gabriel of Important Records confirmed that the tougher stance of U.S. labels to importing has radically altered his business. "Our company profile has drastically changed in the last two and a half years. At one time we were 99 percent import. Now we are 70 percent domestic." Important Records now concentrates on distributing their own labels, which include Megaforce, Combat, Relativity and Important, and also the many independent labels in the U.S. that need distribution. "We have taken a different direction because, finally, some of the major labels realized that there was hot music in Europe and have been putting out the European stuff. The importing that we do is independent imports, for instance 4AD, Beggars Banquet and Music For Nations." Important's business has changed and Gabriel reports that it is growing. "When we were importing heavily, the whole European scene was happening. I feel that the American scene is happening now. There are so many independents out there that need distribution that have good records. Husker Du and The Replacements are two examples of artists on independent labels who have done incredibly well, and have now moved on to major labels. As there were lots of independents in Europe so are there now lots of independents in America that need distribution, and that's what we do best," stated Gabriel. The effect of the crackdown on importing has

thus served to support the development of a new and growing American music scene.

Another big voice in importing is JEM Records, perhaps the largest and most influential of the importers. Bob Carlton, branch manager JEM Records West, confirms the general view that importers have had to shift their focus to independent distributing. The picture at JEM, however is slightly different. By virtue of their size, JEM is able to maintain a deep import catalog of budget lines, MOR titles and older rock product. JEM has also successfully licensed import product for exclusive distribution in this country, for example Editions EG, the label under which King Crimson's catalog is released. Tones On Tail's "Pop" and Nico's "Camera Obscura" are other examples of JEM licensing agreements.

JEM's own labels, Passport and PVC, are important features of the new concentration on domestic releases. Albums by Willie And The Poor Boys (JEM's largest seller in recent memory) and Leonard Cohen are helping establish JEM's legitimacy in the marketplace as a label. Beside these two labels, JEM also has distribution agreements with several independent domestic labels. Labels like Vanguard, Tacoma and Enigma and

various rerelease, budget, dance and exercise labels provide a steady sales base.

Compact discs remain the single best source of import product for JEM, according to Carlton. The depressed British pound and the proliferation of good unrestricted product has combined with an American boom in the CD configuration to produce a very attractive market for importation of foreign CDs. Carlton reports that he can't keep enough CD product stocked. The tremendous cost of maintaining an extensive CD inventory is offset by the almost guaranteed sale of the new configuration.

So as the dust of litigation settles and an evolving marketplace defines new frontiers, the face of record importation in America changes from one of distrust and anger, to one of cooperation and adjustment. Bob Altshuler, citing the Pittsburgh case, commented, "The overwhelming percentage of retailers abide by the existing laws. It's unfair to those to allow the few retailers who engage in this practice to get away with it. They're sapping business away from the legitimate retailer who is observing the rules and living in accordance with them." The current situation among importers and retailers seems to reflect compliance.

## MUCHO MAS

(continued from page 21)

working toward a common goal." One *garganta profunda* told me that the most heart-warming scene was "El Puma" and Lucia Mendez hugging and kissing like two long lost relatives. Only last year, Rodriguez had walked off the production of the soap opera *Tu o Nadie*, after the producer supposedly rewrote the initial chapters to accommodate his demands, allegedly due to a) his reduced role in the *novela*; or b) most songs featured in it were geared for Mendez. (More on the inherent music business created by these tear jerkers in future issues). Montoya further defends the communal spirit of the project by claiming that other important stars like **Palito Ortega**, one of Argentina's best known singers and **Celia Cruz**, the Queen of Salsa, did not have solos, and never complained about it. Furthermore, Menudo did background vocals without a whimper of disapproval.

By far, the most intriguing duet was that of **Irene Cara** of *Fame* fame (real name **Irene Escalera**, as Latina as *tostones*) with operatic divo **Placido Domingo**.

Special kudos must be bestowed on the remaining members of the *Hermanos* committee: producers **Jose Quintana**, **Albert Hammond** and **Humberto Gatica**; **Peter Lopez**, lawyer for the project; UNICEF's **Peter Hansen**; **Luis Medina**, who did the press relations along with Jose Bejar (Jose recently assumed another executive position with CBS in Los Angeles — *Suertel!*) as well as the versatile **Patty Freiser**.

**SEE JOHNNY SUE** — The hottest source of speculation in *la avenida* has as focal point the popular ex-Menudo **Johnny Lozada**, regarding the validity of the contract between his production company, JLC Productions, and Menudo's managing entity, Padosa. As explained by a spokesman from JLC, they deem the agreement invalid because Padosa did not exercise a renewal option during a 30-day grace period following the termination of the contract. According to the information received, when this contract was originally signed, it was based on three aspects: one was related to Johnny Lozada "the recording artist," which Padosa, in turn, subcontracted to RCA International; another phase dealt with Johnny Lozada "the performing artist," subcontracted to **Raul Velasco** who until recently acted as Johnny's manager. The remaining portion, merchandising, was kept under Padosa's management.

Since Padosa contends — naturally — that the agreement is still valid, JLC Productions has taken its case to the Puerto Rican tribunals, seeking a clearing decree confirming the contract as invalid. **Tito Bonilla**, Johnny's newly-named manager, informed us that they are presently considering offers from various major record companies, and "would still be happy to negotiate with RCA, as long as these negotiations are carried directly with JLC Productions." As of closing time, Padosa had not returned our calls.

In the meantime, Johnny continues a hectic travel schedule in Mexico that has taken him to the Plaza de Toros in Mexico City on May 25, a *Siempre en Domingo* production in front of 67,000 persons, and Guadalajara on May 29, with equally enormous crowds. After a short respite, during which he flew to New York to appear in the Puerto Rican Day Parade, is back to *Mexico Lindo* for another 51 days of performing. According to Bonilla, it is expected that more than 1.5 million persons will see Johnny's "Fantastic Reunion" tour. We also hope that the legal complications affecting Johnny — one of the nicest, hardest-working, and honest-to-goodness human beings in the business — are resolved so he can continue in the path toward the superstardom he deserves.

**MUCHITOS Y MUCHITAS** — In our next edition, we will highlight another multinational opening in the United States, and Miami artists' own fight against cancer. *Hasta Luego!*

Any information relevant to this column, please send to *Cash Box Magazine*, 330 West 58th Street — Suite 5D, New York, N.Y. 10019, in care of **Tony Sabournin** or **MUCHO MAS**.

Tony Sabournin



**ANIMATION COMMOTION** — Animotion hanging out in L.A. with members of Famous Music, who publish the group's music worldwide. Pictured are (l-r, standing) Alan Melina, creative director, Famous Music; Bill Wadhams, Animotion; Larry Ross, Johnson-Ross Management; Greg Smith, Animotion; John Johnson, Johnson-Ross Management; Lindsey Feldman, attorney; and Wally Schuster, creative director, Famous Music; (l-r, seated) Animotion's Don Kirkpatrick, Frenchy O'Brien, Astrid Plane, and Charles Ottavio.

## UK Manufacturing Drops While Artists Chart Intl. Success

By Chrissy Iley

**LONDON** — While British performers dominate the US charts in the biggest pop conquest since The Beatles, a recent survey of the British Record Industry reveals that the manufacturing side of things is in sad decline.

With the closing of four factories over the past four years, more than one third of the record manufacturing and distribution jobs in the UK have been lost. The total work force is now reduced to just over 4,000.

Britain, which exported 20 million albums in 1978, now imports the products of its own best-selling singers. These days over one third of Britain's product is made overseas.

The survey was conducted by the British Phonographic Industry which also claims that further jobs are at risk. Sixty five thousand workers are involved - 40,000 musicians and 20,000 retailing staff and further numbers employed in music publishing.

The cause of the decline is a failure to invest in new technology or even to update existing plants. Only one compact disc factory has been established in the UK - compared with seven in Japan. PolyGram has invested 100 million in its compact disc plant in Hanover, West Germany, which supplies 60 percent of the world's annual output of CDs.

Other UK companies such as EMI also press many of their LPs in high grade factories in Germany.

BPI managing director Peter Scaping blames the manufacturing collapse on home taping, which he claims is more widespread in Britain than in competing countries. "Six out of seven records bought in this country are illegally copied. Profit margins fell from 12 percent in 1977 down to zero two years later; they have only just crept back up again to 4 percent. There simply has been no spare money for investment."

The decline is not really apparent to record buyers, because of the vagaries of supply and demand. A typical pop LP might go on sale in the UK at first in a foreign pressing. If it reaches the Top 10, pressing is immediately transferred to this country to meet the demand. If it hits number one, British capacity may well be overstretched and pressing may have to be transferred again abroad.

Yet, in the past year, Britain earned \$500 million in royalties from the international successes of its pop stars. That figure would have been much greater if the hit records had been manufactured at home.

Of 1984's Top 20 US singles, the UK contributed no fewer than seven; five of them million sellers. Twelve UK albums by the likes of Wham! Yes and Duran Duran received U.S. platinum discs for sales of more than one million copies. This year the surge is still being sustained - with three U.S.-chart-topping UK Artists.



**WESTWOOD ONE HOSTS CHINESE SCHOLARS** — The Westwood One Radio Networks hosted a visit by three cultural officials from the People's Republic of China, as they toured the United States recently to gather information about popular American culture. The visit was made under the auspices of the United States Information Agency. Pictured outside Westwood One's Culver City headquarters are (from left): Zhang Yuanyi, CTPC editor/reviser; Lynnsey Guerrero, Westwood One's producer; Shen Guofen, CTPC deputy managing director and editor of the Chinese edition of UNESCO's Courier magazine; Stephen Peebles, Westwood One director of studio operations; Xu Jihong; Kent Moorehead, U.S. Department of State escort/interpreter; and Phil Hendrie, Westwood One air personality.

### Italy

**MILAN** — SIAE and VAAP signed in Rome, at the beginning of May, an agreement on the mutual protection of the authors and publishers rights in Italy and U.S.S.R. The VAAP representatives were Serguei Fedotov and Aleksej Orlov.

Effective July 1, Marco Antonio Bignotti will be the new managing director and general manager at WEA Italiana — replacing respectively Siegfried Loch (who had this position besides his post of president of WEA Europe Inc.) and Luigi Calabrese. Bignotti was formerly managing director and general manager at PolyGram Dischi. He will be replaced at PolyGram by Gianfranco Rebutta, previously president at PolyGram Classics Inc. in New York.

EMI Italiana has announced the distribution of videocassettes (oriented in the music field) from the Picture Music International and the Virgin catalogs. First releases, including artists like David Bowie, Tina Turner, Culture Club and others — are out on the Italian market now.

Giuseppe Ornato was named president of RCA Italy . . . Timmy Treu was named manager of Warner Home Video for the Italian market . . . Claudio Bertoli created in Milan the AB Video Company, oriented in the distribution of videocassettes . . . Antonio Coni is the new manager of the RCA office in Milan.

AFI and Federmusica have organized in Rome, on June 13, a congress on new laws in the recorded music, with the presence of many representatives of the Italian government. The congress will be conducted by Guido Rignano, president of AFI (The Association of the Phonographic Industry in Italy) and Federmusica (Italian Federation of Music).

Christopher Pickard

Mario De Luigi

### Argentina

**BUENOS AIRES**. — Local teen group Tremendo has traveled to Brazil for two weeks of promotional appearances on TV, following an agreement between record producer Ricardo Kleinman and Brazilian label RGE Discos which is releasing the first LP sung in Portuguese by the artists. Tremendo has also recorded two tunes in English, and U.S. producer Jerry Masucci is flying from New York to Rio to see them in action and study the possibilities of launching them in the Latin market in the States. The TV stints are scheduled on Rede Globo, the powerful network that covers most of the country and gets ratings of up to 80 percent; *Fantastico* and *The Chacinha Show* are two of the slots arranged. In Argentina, the group has already finished its second LP, to be released by Microfon; the first one sold around 70,000 units.

RCA and impresario Felix Marin hosted a party and press conference to celebrate the arrival of Brazilian chanteuse Gal Costa. The artist has been recently inked by the label and has just recorded her first album; in Buenos Aires, she commanded five shows at the Gran Rex theatre with SRO attendance; the taping of a TV program has been also okayed.

CBS is working hard on the promotion of the Wham! album, released here a couple of weeks ago, and the USA for Africa LP. Norberto Tejero, creative director of the company, told *Cash Box* that the label will work on the development of several new groups in the local rock field. The new artists are Cosmetics and Sumo; the latter has been playing the underground market during three years and its first LP was unveiled last month.

Miguel Smirnoff

### Brazil

**RIO DE JANEIRO** — Released only in album form in Brazil by CBS, "We Are the World" entered the Brazilian album charts at number one and has held that position ever since, selling close to 500,000 units in the process. The video of *USA For Africa* has been aired on numerous occasions on all the Brazilian TV networks including Globo and Manchete, and on April 26 at 3:15 p.m. CBS persuaded every radio station, both FM and AM, to play the single of "We Are the World" at the same time.

One of the first repercussions from the success of "We Are the World" has been to introduce Bruce Springsteen to the Brazilian public. Springsteen, previously unknown in Brazil, should see new interest in "Born in the USA" because beside the video screenings of "We Are the World" the television stations have picked up on "I'm On Fire" and "Dancing in the Dark."

Brazil has also put together its own benefit single, although in the case of "Chega de Magoa" (Enough of Disappointment) the money is not destined for Africa but the impoverished Northwest of Brazil.

"Chega de Magoa" is a Gilberto Gil composition with lyrics by Chico Buarque, Caetano Veloso, Vinicius Cantuaria, Roberto and Erasmo Carlos, Fausto Nilo, Fagner and Gil, with Gil, Buarque, and Veloso acting as musical directors.

"Chega de Magoa" was recorded at Multi Studio in Rio de Janeiro and features solos by some of the top names in Brazilian music, including Djavan, Gonzaguinha, Roberto Carlos, Chico Buarque, Gilberto Gil, Caetano Veloso, Fagner, Roger, and Tim Maia amongst the men, and Maria Bethania, Gal Costa, Rita Lee, Simone, Elba Ramalho, Fafa da Balem and Paula Toller among the women.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 No More Lonely Nights — Paul McCartney — EMI
- 2 Self Control — Laura Branigan — WEA
- 3 Small Town Boy — Bronski Beat — PolyGram
- 4 Palabra De Honor — Luis Miguel — EMI
- 5 Do They Know It's Christmas? — Band Aid — PolyGram
- 6 Vagabundo — Juan Ramon — Microfon
- 7 Quiero Rock — Twisted Sister — WEA
- 8 Supernatural Love — Donna Summer — WEA
- 9 Some Guys Have All The Luck — Rod Stewart — WEA
- 10 Ahora Decide — Pimpinela — CBS

#### TOP TEN LPs

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

— Prensario

### United Kingdom

#### TOP TEN 45s

- 1 You'll Never Walk Alone — The Crowd — Spartan
- 2 19 — Paul Hardcastle — Chrysalis
- 3 A View To A Kill — Duran Duran — EMI
- 4 Kayleigh — Marillion — EMI
- 5 Obsession — Animotion — Mercury
- 6 Out In The Fields — Gary Moore & Phil Lynott — 10 Records
- 7 Walking On Sunshine — Katrina & The Waves — Capitol
- 8 The Word Girl — Scritti Politti — Virgin
- 9 Suddenly — Billy Ocean — Jive
- 10 History — Mai Tai — Hot Mel/Virgin

#### TOP TEN LPs

- 1 Our Favorite Shop — The Style Council — Polydor
- 2 Brothers In Arms — Dire Straits — Vertigo
- 3 Out Now — Various — Chrysalis/MCA
- 4 Low Life — New Order — Factory
- 5 Be Yourself Tonight — Eurythmics — RCA
- 6 Songs From The Big Chair — Tears For Fears — Mercury
- 7 Now Dance — The 12" Mixes — Various — Virgin/EMI
- 8 No Jacket Required — Phil Collins — Virgin
- 9 Boys and Girls — Bryan Ferry — EG
- 10 Born In The USA — Bruce Springsteen — CBS

—Melody Maker

### Italy

#### TOP TEN 45s

- 1 We Are The World — USA For Africa — CBS
- 2 A View To A Kill — Duran Duran — EMI/Parlophone
- 3 You Spin Me Round — Dead Or Alive — CBS/Epic
- 4 Volare — Musicitalia Per L'Etiopia — Ricordi
- 5 Don't You — Simple Minds — Virgin
- 6 This Is Not America — D. Bowie & P. Metheny — EMI
- 7 Shout — Tears For Fears — PolyGram/Mercury
- 8 Every Time You Go Away — Paul Young — CBS
- 9 Look Mama — Howard Jones — WEA
- 10 I'll Fly For You — Spandau Ballet — RCA/Chrysalis

#### TOP TEN LPs

- 1 We Are The World — USA For Africa — CBS
- 2 Parade — Spandau Ballet — RCA/Chrysalis
- 3 Vanoni/Paoli . . . Insieme — O Vanoni & G. Paoli — CGD
- 4 No Jacket Required — Phil Collins — WEA/Atlantic
- 5 Arena — Duran Duran — EMI/Parlophone
- 6 Mondl Lontanissimi — Franco Battiato — EMI
- 7 DJ Color — Various Artists — EMI
- 8 The Secret Of Association — Paul Young — CBS
- 9 Mixing — Duran Duran — EMI/Parlophone
- 10 The Best Of Lucio Dalla — Lucio Dalla — RCA

—Musica e Dischi

## Non-profit Love Foundation To Promote Peace Through Festivals

**NEW YORK** — The Love Foundation for American Music Entertainment and Art, a non-profit organization, has been created by Mike Love, lead singer of The Beach Boys, to promote "world peace and harmony through festivals and celebrations," it has been announced by Love and Joseph A. Strauss, chief executive officer.

The first of these celebrations — a nationwide series of free concerts to be held on the 4th of July weekend to benefit restoration of the Statue of Liberty as well as world hunger efforts — will be sponsored by American Airlines. Designated the "Sea-to-Shining-Sea Concert Tour," it will feature four concerts to be held in Philadelphia, Washington, D.C., Dallas/Fort Worth and Northern California during a 48-hour period from July 4-6. The quartet of events is expected to attract a total audience exceeding 2.5 million persons.

The tour begins on the afternoon of July 4 at Philadelphia's Art Museum, and then will move to the Mall in the nation's capitol



**FOREIGN COUNTRY BOY** — Epic recording artist Ricky Skaggs recently completed his first-ever concert tour of Europe with two SRO performances at London's Dominion Theatre. After the shows, Ricky was congratulated by a number of CBS Records executives. Pictured are (l-r): Paul Russell, managing director, CBS Records U.K.; Rick Blackburn, vice president and general manager, CBS Records Nashville; and Ricky Skaggs.

## Ben Edmonds

### Left Field

(continued from page 10)

videos. In a way, my response was purely from an industry point of view. For the first time these clips allowed me to see where ZZ Top's total appeal is. I had always liked the music, but I had never found the group particularly appealing. But these videos were so clever and personable that it made the group very accessible to me. I think the best videos provide this kind of accessibility, creating a point of relationship."

**HOWIE KLEIN** (415 Records) "In general I feel that videos are tending to overexpose artists and damage their long-range career prospects. However, there are definitely cases where you see a video on an artist that you normally might not have paid attention to. For me, a perfect example of that is **Tom Petty**. I'm an old Petty fan from his first album, but I lost track of him as he got more sort of corporate. But I saw the video of *Don't Come Around Here No More* on a local video show here in San Francisco called *Night Music*, and I thought it was one of the best videos I'd seen. It got me into the song, and made me want to go out and get the album. I put the record on because of the video, and I loved it; it's going to turn out to be one of my favorite records of the year. But this is certainly an exception rather than the rule."

**BILL LEVINSON** (PolyGram A&R) "Two come to mind: *Boys Of Summer* by **Don Henley** and *Would I Lie To You* by **Eurythmics**. They are very different types of videos, but both enhance the songs. We all agree that videos are somewhat prerequisite for promoting records nowadays, and in both of these cases they were good songs that for me became even

for an evening concert. The next day, July 5, the tour continues at Valley Ranch near Dallas/Fort Worth and concludes in the Northern California area on Saturday, July 6.

Funds for both American Airlines' Statue of Liberty/Ellis Island project and the Love Foundation's world hunger efforts will be raised through the sale of event T-shirts, beach towels and other concessions.

Headlining the epic event will be The Beach Boys, who are scheduled to appear in Philadelphia, Washington, D.C., and Northern California. Also confirmed are Katrina and the Waves, Jimmy Page, The Four Tops, Frank Stallone, Joan Jett, Southern Pacific, Joe Ely, Eddie Raven and John Schneider. Continuing announcements of additional performers who will participate in the tour at one or more of the cities will be made up to the start of the series.

In describing the holiday event, Mike Love said, "This will be our nation's largest concert event ever, and the biggest 'beach party' we've ever played, but it's just the beginning of our collective efforts to solve some human problems while spreading a message of freedom around the world."

According to the Foundation's Joseph Strauss, a Washington, D.C., businessman, "This undertaking represents the collective efforts of American entertainers, four patriotic areas and some of our country's best known corporations to spread the American spirit from sea-to-shining-sea."

The Board of Directors of the Love Foundation consists of: William W. Nicholson, chairman of strategic planning, Amway Corporation; Peter Cartmell (president, Brookside Savings & Loan), and Robert Kory, Esq. (Gibson, Dunn & Crutcher), in addition to Mike Love.

better because they had good videos. One plus one equals three."

**MARK PARENTEAU** (WBCN) "Five or six years ago I was doing a video show on TV 68 in Boston, predating MTV, and we showed a clip of *Media Man* by **Flash & the Pan**. I never really thought much of the song until I saw the video, but I was blown away by it. I would have missed it completely. More recently, I was watching the *MTV Basement Tapes* show one Sunday night and I saw this band **New Man**, and I didn't even know they were from Boston. Turns out they'd actually been around for a while and had changed their name. 'Bad Boys' was the song. I got turned on to a group that was right under my nose, filmed in my own city. A very pleasant surprise."

**SUZIE PETERSON** (MCA Home Video) "Van Halen's *Jump* turned me on not only to the song, but to the whole group. I'd never really liked them before that. It was such a dynamic performance, and it reflected a degree of energy and humor in the group that I hadn't been aware of before. And as far as deepening my understanding, **Eurythmics' Sweet Dreams** definitely featured the best symbolic use of cows. My all-time favorite. Neither of these videos are recent, which probably says something."

**BRIAN SHEPHERD** (Managing Director, A&M Records U.K.) "First, I cannot think of a video that has created a hit, that has shown me that a flop was a hit. A song is a hit because the song is a hit. But videos can help bring good songs to life, as we've seen with **ZZ Top**. I was a fan of the band before, but the visual element of these clips gave me much more to connect with."



**SIGNING SINGLETON** — Arista Records has signed Charlie Singleton, formerly of the group Cameo, to an exclusive recording contract. As a member of Cameo, Singleton was a writer-singer-instrumentalist-arranger of such songs as last year's number one hit "She's Strange," and "Alligator Woman." The Atlanta-based artist is currently recording his self-produced Arista solo debut, "Modern Man," scheduled for release this summer. Shown at the signing in the Arista office are (l-r): David Franklin, Singleton's manager; Clive Davis, president, Arista; Charlie Singleton; and Ed Eckstine, vice president, A&R, Arista.

## Mobile Fidelity Sound Labs

(continued from page 29)

lends itself to a market of consumers which is buying Windham Hill and other like labels' product in significant amounts, and while half-speed mastered discs of Pink Floyd's "Dark Side Of The Moon" or boxed sets of the Beatles or Rolling Stones require different retail attention, the distribution is the same. Thus, two of an independent label's problems are automatically resolved. Belkin comments, "We will be doing the promotion of Cafe's product in-house, and basically will be using radio spots on the more than 400 jazz stations around the country to help with exposure as well as the traditional print methods." The label's first release will be Dwayne Smith and Art Johnson's "Heartbound" with other LPs from Buddy Rich and Robbie Krieger among others coming.

Currently a licensing company for product already owned by other labels, Mobile Fidelity's Cafe Records label will continue that method initially. Belkin commented that when first thinking of starting such a label, the company found, "there was already well-produced, finished product out there and artists who were willing to go into the studio and produce

the records themselves, handing us the finished masters. We have never had to undertake the expense of developing the product, and thus we can take that money and put it into the quality of the product." The first releases will be handled in the same manner, with Cafe simply licensing the material and as a result the artists receive greater royalties starting from the first album sold.

Belkin says that Cafe's future is flexible, leaving the way open for actual signings to the label, a distinctly new direction for the company. As of June 17 Mobile Fidelity will be open at its new facility in Petaluma, Cal.

## Mr. Magic

(continued from page 29)

of the World Today" for Elektra. He also produced the Force MD's "Forgive Me Girl" and "Let Me Love You" for Tommy Boy. But his most notable recent success of late has been his discovery of Roxanne Shante, who touched off an avalanche of knock-off records in response to UTFO's rap hit "Roxanne Roxanne." Magic and Shante now perform together in concert.

## Business Management Firms

(continued from page 28)

let all of our clients know exactly what kind of things their money can go into, the risks, and the possible profits, and this allows them to have an active role in the process."

This sort of business management has long been a part of other industries, yet the music industry's maturation over the past three decades has seen more and more emphasis go into long-term business and investment planning.

## Monitor Awards

(continued from page 28)

Barbara Lieberman of NBC and SNL and Levi, McNeill and Weil of Charlex.

Broadway Video also scored with Bette Midler's unique concert video *Bette Midler - Art or Bust*, which took honors for its editor John Fortenberry.

In the non-broadcast category Tape-power garnered awards in the video engineer technical graphics designer divisions (John Mania and Joe Bergen with Gerald Ranson of Jim San'Andrea, Inc.) for *Sony Theater Presentation - NAB '84*.

The Monitor awards are presented to

In the partnership, both companies will retain their corporate identities. Parks Palmer, Turner & Yemendjian is best known for its financial services-tax and business management, accounting, auditing and management advisory, and Siegel and Feldstein is best known for its entertainment business management services. The partnership's New York offices will be headed by Bruce Kolbrener and are located at 509 Madison Ave. New York, NY 10022.

productions utilizing videotape during actual shooting or in post production. Eighty-six awards were presented in 18 categories including cable entertainment/original, cable entertainment/adapted, broadcast entertainment/general and adapted, music video, computer animation, national, local and test commercials, special effects, non-broadcast - internal and external communications, news/documentaries, video disc, classics, sports and children's programming.

Other nominees in the best achievement in music video category included *Diana D, Keep the Faith, I'm Gonna Always Love You*, and Joel's *The Longest Time*.



## Bill Withers: Going Solo Again With New Columbia LP

By Peter Berk

LOS ANGELES — He's the first to acknowledge that he's never been among the most visible personalities in the music industry. Nevertheless he's still carved himself one of the loftiest niches in contemporary music, and has been one of its most reliable and talented contributors. He refuses to be trendy, and while that may have limited his chances at a wider audience over his 15 years in the business, he remains determined to maintain his musical identity. Very simply, Bill Withers can't imagine compromising his musical convictions just to sell records. Of course, he has sold millions of records, and shares with his label, Columbia, a great optimism about his first solo venture in seven years, an album titled, "Watching You, Watching Me," which was just released this month.

With such soulful, personal and tender classics as "Ain't No Sunshine," "Lean On Me," "Grandma's Hands," "Lovely Day," and his recent duo with Grover Washington, Jr., "Just The Two Of Us," Withers has repeatedly captured the essence of romanticism. His music, past and present, is sincere and involving, warm and welcoming. As he puts it, "I write from the heart."

Withers grew up in the small coal-mining town of Slab Fork, West Virginia, the son of a mine workers union treasurer, the grandson of a former slave. Singing in church every week, the shy, stuttering young Withers hardly imagined ever having a career oriented toward performing in public. The music, however, was gradually and increasingly being absorbed, both consciously and subliminally. Regarding his gospel roots, Withers recently commented, "Most black musicians come from that basic source. Look at Ray Charles, Sam Cooke, Aretha Franklin, Lou Rawls . . . The Black church is probably, to some degree, at the root of most contemporary music."

It wasn't until he was 29, after a nine-year stint in the navy, that Withers decided to try making a living out of his songwriting, singing and guitar playing talents. As much as he loved music, though, he also knew he would have to establish a clear set of priorities in his life up front. "I had read too many times about the shattered lives music had produced," Withers said. "My heroes were people who kept neat yards and raised nice kids, not dope addicts who killed themselves. I never wanted to or felt any need to alter myself."

For the following four years, Withers made the rounds, writing songs and recording demos. His patience and persistence paid off in 1971, when Sussex Records signed him, and soon after released his debut album, "Just As I Am." What followed was, in many ways, the music industry equivalent to "Rocky," for Withers was propelled very quickly from obscurity to the forefront of the American Black and pop music world. "Ain't No Sunshine" wound up a gold single, and



to this day remains Withers' best known and most loved song. In 1972, Withers signed on to Columbia Records, and for several more years he continued recording solo albums.

In the late '70s, however, Withers apparently became a victim of the 'What have you done lately?' syndrome, and his solo recording career came to a standstill. "I had some of the most educational years of my life recently," he mentioned. "I had to find a way not to be intense and angry, but instead to keep my life together. People give up on you sometimes." During the last few years, Withers worked with other artists, singing with the Crusaders and working with Grover Washington, Jr. most notably. "Just The Two Of Us," in fact, earned Withers a Grammy in 1981 as best R&B song. Still, the absence from a solo career was difficult and frustrating. To keep a handle on the bitterness, Withers followed his father's advice, which was basically not to waste precious time "sitting around whining about things you can't do anything about."

When asked to describe his own music, Withers remarked, "I just write whatever occurs to me. It's hard to be objective. I'm not some kind of moralist, but I have certain values and a basic sense of responsibility in terms of my songs. I'm probably a lot more sensual than I come off musically, but there's no challenge in being explicit. I provide a balance to the high-tech music of today. I don't think guys like me will ever become immensely popular, but we do offer some variety."

Bill Withers has never really been away so "Watching You, Watching Me" can't truly be called a comeback album. Still in all, if the public responds to it and the first single (and video) "Oh, Yeah," it will, of course, be yet another high point in his already substantial career. In any case, Withers has certainly learned to ride out the changing tides, and his philosophy remains plain and simple and firmly entrenched in his public and private personae . . . "hang with it and you'll stay around."

## Zaentz and Furst Keynoters at VSDA

LOS ANGELES — Saul Zaentz, producer of the movie *Amadeus*, and Austin Furst, chairman of Vestron Video, one of the industry's most successful independent companies, will serve as co-keynoters at the fourth annual Video Software Dealers Association Convention, which convenes Aug. 25 in Washington, DC. Zaentz represents the creative community, and

Furst the executive decision makers. According to the VSDA the combination of the two will give members a broad spectrum of insights into problems and opportunities facing the home entertainment industry from the viewpoints of both segments, which vitally affect the ultimate success of the home video software dealers and distributors.



**THE YOUNG AND THE RESTLESS** — Thirteen young composers share in the 33rd annual BMI Awards to Student Composers sponsored by Broadcast Music, Inc. (BMI), held May 16 at the St. Regis-Sheraton Hotel in New York. Pictured are: seated (l-r) Sharon L. Hershey, Michael Torke, Dalit Paz Warshaw, Justine F. Chen, Ruth Meyer and Wendy F. Chen and standing (l-r) Brian Pezzone, Stanley M. Hoffman, Stephen David Beck, Chambliss Giobbi, Anthony Aibel, Daron Aric Hagen, Scott Pender and William Susman. Not pictured: James Legg and Michael Friday.

## Executive Changes Sweep U.K. Record Industry

By Chrissy Iley

LONDON — Maurice Oberstein, longtime chairman of CBS UK, recently announced his plans to retire from CBS. The existing managing director, Paul Russell, is to take his place effective this month. Russell is to receive a new title, chief executive officer.

Russell is to report to CBS Records International president Allen Davis and continues as vice president of CRI. Russell, a graduate of the college of Law in London and a solicitor of the Supreme Court, joined CBS in 1973 as director of business affairs and then went on to hold the post of MD for CBS in Australia.

There is currently much speculation within CBS UK as it is anticipated that Russell's promotion will trigger other moves among the senior executives at CBS UK. It is expected that these will be announced later this month.

Other executive moves include EMI's Brian Southhall, who has been appointed public relations director, EMI Music Europe and International, effective immediately. He will report directly to Ken East,

president and chief operating officer, EMI Music, Europe and International.

Southall, currently general manager, public relations EMI Records UK, will be responsible for coordinating EMI Music's worldwide PR activity, and will act as the principal link with the Thorn/EMI Corporate PR Division. He will work closely with Bhasker Menon, chairman and chief executive, EMI Music Worldwide. The promotion comes after 11 years at EMI Records. Southall will continue to be based at the Manchester Square offices of EMI Recording UK.

At Polydor, Tim Read has been appointed to the post of marketing director. Read, formerly marketing manager succeeds John Preston who recently became Polydor's new MD.

Read comments, "This is probably the most exciting time we have had at Polydor in the last couple of years, with the Style Council and Bryan Ferry releasing new albums. Underlying this is the importance of our program to develop new acts, such as Lloyd Cole and Two People. I am delighted to be heading an excellent team."



**BROTHERS BOUND FOR PLATINUM** — A&M recording artists Supertramp toured Canada to promote the release of the new "Brother Where You Bound" album. Members of what remains the nation's bestselling band (they are the only group with two Diamond Awards for sales over 1,000,000 units) visited Montreal, Calgary, Edmonton, Vancouver and Toronto, where they were presented with Gold record awards for the new disc which shipped over 75,000 copies. Pictured here (from left to right): Bob Siebenger, Rick Davies, Gerry Lacoursiere (president, A&M Canada), Dougie Thomson, Joe Summers (senior vice president, general manager, A&M Canada), John A. Helliwell.

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## Classified Ads Close TUESDAY

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## Behind The Bullets

(continued from page 15)

Them Free" by Sting (26 bullet), "Never Surrender" by Corey Hart (39 bullet), "19" by Paul Hardcastle (48 bullet), "What About Love?" by Heart (49 bullet) and "You Spin Me Round (Like A Record)" by Dead Or Alive (57 bullet).

Depeche Mode scores its first Top 40 single with "People Are People." This British band has long been a critical and cult favorite. Sire Records has released five albums here, beginning with 1981's "Speak And Spell." "People Are People" is taken from a U.S. greatest hits package of the same title, and also the band's most recent LP, "Some Great Reward." The single jumps six points this week as pop radio gets behind it with a fresh blast of new adds, including stations Z93, 94Q, BJ105, WSKZ, KEGL, WBBQ, K98, KOFM, Z93, KNMQ, KCPX, KRQ, Q103, KPKE, WGFM, WMKR, WFLY, WCIR, WKDD, KEYN, KDWB, 92X, WGCL, ZZ99, WNCI and WMEE.

Three very solid second singles are scoring big gains this week. They are: "Get It On (Bang A Gong)" at 42 bullet, Power Station's driving remake of the T-Rex classic, Tears For Fears "Shout" (44 bullet, a 20 point jump) and "State Of The Heart" by Rick Springfield (58 bullet).

The excitement in singles is not limited to just the pop singles chart. On the 12" singles chart there is a showdown between Madonna and Paul Hardcastle, who are #1 and #2 respectively. This represents a rapid ascent for both records. "Angel," by Madonna has the added bonus of a popular B-side. "Into The Groove" has become very popular due to its effective use in the motion picture *Desperately Seeking Susan*. Paul Hardcastle is already experiencing international success with "19." The controversial song about Vietnam has topped the British charts. Both records debuted on the 12" singles chart a mere three weeks ago, a phenomenal feat indeed!

### Night Ranger

"7 Wishes" is strong nationally, but shows tremendous strength in the west. Top five retail reports were received from Western Merchandisers in Dallas, Dan Jay in Denver and Believe In Music in Wyom-

ing, MI. Top 15 reports: The Record Bar, Durham, NC, Sound Video Unlimited in Chicago, Musical Sales in Baltimore and Round Up Records in Seattle. Top 40 reports: Turtles Records in Atlanta, Scott's Wholesale in Indianapolis, Mainstream Records in Milwaukee, Strawberries in Boston, Tower in Fresno, Tower Records in Sacramento and Tower Records in Campbell, CA.

The first single is "Sentimental Street," which breaks the Top 30 this week, jumping from 31 to 27 bullet. The single received Top 30 or better sales reports from Sound Video Unlimited, Scott's Wholesale, CML One-Stop in St. Louis, Turtles Records in Atlanta, Western Merchandisers in Dallas, Dan Jay in Denver, Tower Records in Sacramento, World Of Records in Los Angeles, Cavages in Buffalo, Kemp Mill in Washington, D.C. and Richman Brothers in Philadelphia. This heavy retail action is being spurred on by Top 20 radio reports. The following stations show "Sentimental Street" in their top 20: KSET, WOKI, KMBQ, WTYX, WSKZ, KJYO, KEGL, Q101, B95, WZLD, WANS, WWKX, B97, KITV, Q105, Z93, WJZR, KMEL, KF95, WCIR, WNYS, WPRO, Q92, WHOT, WKDD, WLLO, WGCL, KWK, KQKQ, KHTR, KKRD and WCRO.

### Freddie Jackson

Newcomer Freddie Jackson is experiencing phenomenal success with his Capitol debut, "Rock Me Tonight" and single of the same title. The album and its single are crossing over from the B/C charts. On the B/C LP chart Jackson is #4. On the B/C singles chart he has hit the peak, #1. The single has been on the B/C chart for 13 weeks, while it entered the pop side only three weeks ago.

"Rock Me Tonight" at 82 bullet, is growing on an impressive retail showing. The album received Top five reports from Believe In Music in Wyoming, MI and The Record Theatre in Cincinnati. Top 40 reports poured in from The Record Bar in Durham, NC, Turtles Records in Atlanta, N.R.M. in Pittsburgh, Scott's Wholesale in Indianapolis and Richman Brothers in Philadelphia.

## Handleman Announces Earnings

LOS ANGELES — Handleman Company (NYSE symbol HDL) has announced record sales for the year ended April 27, 1985 of \$401.4 million compared with \$300.7 million for the fiscal year ended April 28, 1984, an increase of \$100.7 million of 34 percent. Net income, also a record, increased 52 percent to \$23.7 million of \$1.73 per share, compared with \$15.6 million or \$1.15 per share for the prior year.

Music sales increased \$79.7 million, of which \$46.0 million resulted from additional music customer retail outlets services. In addition, home computer software division sales increased by \$17.6 million and book division sales increased \$3.4 million from a year ago.

For the fourth quarter of fiscal year 1985, Handleman's net sales were \$103.7 million compared with \$86.7 million for the same quarter last year, an increase of 19 percent. Net income for the fourth quarter was \$6.8 million or \$.49 per share, compared with \$5.2 million or \$.38 per share for the comparable period last year, an increase of 29 percent.

## Africa Relief Concerts

(continued from page 5)

seating will run \$50). "We're looking at \$3½ million revenue, plus concessions all day, for each of the two stadiums. So that's maybe \$5 million there," Mitchell said.

The largest source of revenue is the telethon, which is expected to produce anywhere from \$25 to \$50 million. "It's hard to put a size on this," Mitchell remarked, "but it's certainly the biggest day in fundraising for any single event in history."

The telethon is an international consolidated effort involving over 100 corporations. AT&T, a sponsor of the event, will be responsible for arranging the 6,000-line telephone system needed, which is already being called the largest single telephone network ever done. "They said

it'll make Mother's Day look like a piker," Mitchell added.

The concerts will run from morning until night. The music will be divided into 22-minute segments, with eight-minute stage changes between each performer. During each stage change, side shows such as some of the world's greatest athletes in an historic gathering, will be presented. Special PSA's will occur each half-hour.

The entire effort has been coordinated in just 10 weeks, according to Mitchell. "We're producing a show that is perhaps five to 10 times bigger than anything that's ever been thought about," Mitchell commented. "It's a peak, and we're doing this purposely to demonstrate the strength of the media at its very best."

## Live Concert Broadcasts

(continued from page 5)

network, World Wide executives Harvey Schiller and Hal Uplinger outlined plans for the broadcast, which will involve satellite feeds to major markets worldwide, including eastern European countries and Japan. Geldof, whose organizational leadership on the Band Aid single "Do They Know It's Christmas" led to the spurt of charitable activities to benefit Africa, announced through a London telephone hookup that the London portion of the show was practically sold out before the end of the U.S. news conference. In describing details of the event, Geldof described one set of plans by show organizers that would have one act or set of performers appearing in the London show, then flying via Concorde to New York and being transported to Philadelphia

for appearances before the end of the American segment.

At press time organizers were still waiting on confirmation from numerous acts expressing interest in participating and trying to clear their schedules. In addition to those performers named already confirmed for the concerts were Bryan Adams, Adam Ant, Boomtown Rats, the Cars, Elvis Costello, Dire Straits, Bryan Ferry, Howard Jones, Judas Priest, Nik Kershaw, Kris Kristofferson, Hue Lewis and the News, Alison Moyet, Bill Ocean, Robert Plant, the Power Station, the Pretenders, Sade, Santana, Simple Minds, Spandau Ballet, Status Quo, Style Council, Tears For Fears, Thompson Twins, Ultravox, Paul Young and Neil Young.

## AROUND THE ROUTE

by Camille Compasio

As we were gathering news for this week's column, open house festivities were being held at Atlas Distributing in Chicago, hosted by the firm's new owners Jerry Marcus and Ed Pellegrini — and staff. As a climax to the week-long event, cocktails and dinner were served at the popular Zum Deutschen Eck restaurant for factory reps, ops, guests, et al; and an assortment of fantastic door prizes were given away, including an Atari Pack Rat Upright, Valley Lynx pool table, Williams Strike Zone shuffle alley, (Kitcorp) Chinese Hero Upright, to name a few. Distrib has just about finalized its product lineup and the list reads like a 'who's who' in coin-biz. The Atlas music line is Rock-Ola. *Cash Box* extends felicitations to Jerry and Ed for much success in their new endeavor!

Welcome aboard! John Scavarda, formerly of Circle Int's. recently joined Betson Pacific in L.A. as a sales rep. Good luck in your new post, John . . . Prexy Peter Betti notes that the distrib is doing just beautifully with the Rowe V/MEC video jukebox — to the tune of increased income being reported by ops who have the new models — 50-150 per-  
*(continued on page 45)*

## Seeburg Goes OTC

CHICAGO — Shortly after celebrating its first anniversary, the new Seeburg Phonograph Corporation is now listed on the NASDAQ under the trading symbol SBRG.

Seeburg's sale of 5,338,749 Common Shares on May 22, 1985, pursuant to its prospectus, concluded its public offering. As a result of their public offering and a 5 to 1 reverse split of insider stock, 11,265,283 common shares are now outstanding.

The company manufactures the Seeburg "Prelude" coin-operated phonograph and its distribution network encompasses the United States, Europe, the Orient, Australia and New Zealand.

"For over 80 years, the Seeburg name has been associated with leadership in the coin operated industry," commented company president Edgar C. (Ed) Blankenbeckler.

"We have every intention of maintaining that reputation. For over a year now, we have engaged in research and development, with Sony Corporation in particular, into compact disc technology and fully expect to be the first manufacturer in the industry to introduce a compact disc phonograph in 1986."

Seeburg's brokers include: Norwood Securities of Chicago; Creative Securities Corp. and Norbay Securities, Inc. of New York; and R.H. Stewart & Co., Inc. of Apopka, Florida.

## Coin-Op Promo Company Formed

CHICAGO — Kirk McKennon, former sales and promotion manager of Hanson Distributing Co. (Bloomington, Minnesota) has formed Custom Events International, a company designed exclusively for the promotion of coin-operated games. New firm is based in Bloomington, Minnesota.

For the past 11 years, McKennon has been in charge of football, pinball, pool and electronic dart events. Through his efforts, Hanson Distributing has become known in the industry as a "promoting" distributor.

"There are no secrets surrounding coin-op promotions," observed McKennon, "but there are right and wrong ways to run leagues and tournaments. Our objective is to get right to the heart of it — promoting the operator's games on the street so that results show up where it counts — in the cash box."

Custom is currently working with IDEA

of Sycamore, Illinois, promoting its All American and Century Darts lines and has also signed with Hanson Distributing to run its upcoming \$15,000 Dart Shootout, to be held in St. Paul in October of this year.

Kirk McKennon is pictured, at work during one of the recent Hanson events.



Jukebox Programmer ..... 44  
Industry News ..... 45

# COIN MACHINE

# THE JUKEBOX PROGRAMMER

June 22, 1984

\*indicates new entry

## POP

- 1 HEAVEN  
BRYAN ADAMS (A&M 2729)
- 2 THINGS CAN ONLY GET BETTER  
HOWARD JONES (Elektra 7-69651)
- 3 AXEL F  
HAROLD FALTERMEYER (MCA-52536)
- 4 SUSSUDIO  
PHIL COLLINS (Atlantic 7-89560)
- 5 WALKING ON SUNSHINE  
KATRINA & THE WAVES (Capitol B-5466)
- 6 EVERYBODY WANTS TO RULE THE WORLD  
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 7 SUDDENLY  
BILLY OCEAN (Jive/Arista JSI-9323)
- 8 IN MY HOUSE  
MARY JANE GIRLS (Motown 1741GF)
- 9 WOULD I LIE TO YOU?  
EURYTHMICS (RCA PB-14078)
- 10 ANGEL  
MADONNA (Sire 7-29008)
- 11 RASPBERRY BERET  
PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)
- 12 SMUGGLER'S BLUES  
GLENN FREY (MCA 52546)
- 13 EVERYTHING SHE WANTS  
WHAM! (Columbia 38-04840)
- 14 A VIEW TO A KILL  
DURAN DURAN (Capitol B-5475)
- 15 VOICES CARRY  
'TIL TUESDAY (Epic 34-04795)
- 16 THE GOONIES 'R' GOOD ENOUGH  
CYNDI LAUPER (Portrait/CBS 34-04918)
- 17 DON'T YOU (FORGET ABOUT ME)  
SIMPLE MINDS (A&M 2703)
- 18 EVERYTIME YOU GO AWAY  
PAUL YOUNG (Columbia 38-04867)
- 19 TOUGH ALL OVER  
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZSA 04891)
- 20 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)  
KIM CARNES (EMI America B-8267)
- 21 FRESH  
KOOL & THE GANG (De-Lite/PolyGram 880 623-7)
- 22 SENTIMENTAL STREET  
NIGHT RANGER (Cameo/MCA 52591)
- 23 GETCHA BACK  
THE BEACH BOYS (Caribou/CBS ZS4 04913)
- 24 CRAZY FOR YOU  
MADONNA (Geffen/Warner Bros. 7-29051)
- 25 THE SEARCH IS OVER  
SURVIVOR (Scotti Bros./CBS ZS4 04871)
- 26 IF YOU LOVE SOMEBODY SET THEM FREE  
STING (A&M AM-2738)
- 27 GLORY DAYS\*  
BRUCE SPRINGSTEEN (Columbia 38-04924)
- 28 YOU GIVE GOOD LOVE\*  
WHITNEY HOUSTON (Arista AS 1-9264)
- 29 CANNONBALL\*  
SUPERTRAMP (A&M AM-2731)
- 30 SHOUT\*  
TEARS FOR FEARS (Mercury 880 294-7)

## COUNTRY

- 1 LITTLE THINGS  
THE OAK RIDGE BOYS (MCA 52556)
- 2 SHE KEEPS THE HOMEFIRES BURNING  
RONNIE MILSAP (RCA PB-14034)
- 3 LET IT ROLL  
MEL McDANIEL BOYS (MCA 52556)
- 4 NOBODY WANTS TO BE ALONE  
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 5 FORGIVING YOU WAS EASY  
WILLIE NELSON (Columbia 38-04847)
- 6 SHE'S A MIRACLE  
EXILE (Epic 34-04864)
- 7 MAYBE MY BABY  
LOUISE MANDRELL (RCA PB-14039)
- 8 DIXIE ROAD  
LEE GREENWOOD (MCA 52564)
- 9 IT'S ALL OVER NOW  
JOHN ANDERSON (Warner Bros. 7-29002)
- 10 HELLO MARY LOU  
THE STATLER BROTHERS (Mercury 880 685 7)
- 11 HEART TROUBLE  
STEVE WARINER (MCA 52562)
- 12 COUNTRY BOY  
RICKY SKAGGS (Epic 34-04831)
- 13 NATURAL HIGH  
MERLE HAGGARD (Epic 34-04830)
- 14 OPERATOR, OPERATOR  
EDDY RAVEN (RCA PB-14044)
- 15 IT'S A SHORT WALK FROM HEAVEN TO HELL  
JOHN SCHNEIDER (MCA-52567)
- 16 THERE'S NO LOVE IN TENNESSEE  
BARBARA MANDRELL (MCA 52537)
- 17 LASSO THE MOON  
GARY MORRIS (Warner Bros. 7-29028)
- 18 LOVE DON'T CARE  
EARL THOMAS CONLEY (RCA PB-14060)
- 19 FORTY HOUR WEEK (FOR A LIVIN')\*  
ALABAMA (RCA PB-14085)
- 20 I'M FOR LOVE  
HANK WILLIAMS, JR. (Warner Brox. 7-29022)
- 21 MY OLD YELLOW CAR  
DAN SEALS (EMI-America B-8261)
- 22 DON'T CALL IT LOVE  
DOLLY PARTON (RCA PB-13987)
- 23 DON'T CALL HIM A COWBOY  
CONWAY TWITTY (Warner Bros. 7-29057)
- 24 FALLIN' IN LOVE  
SYLVIA (RCA PB-13997)
- 25 IT AIN'T GONNA WORRY MY MIND\*  
RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)
- 26 OLD HIPPIE\*  
THE BELLAMY BROTHERS (MCA/Curb MCA-52579)
- 27 HIGHWAY\*  
NELSON, KRISTOFFERSON, CASH, JENNINGS (Columbia 38-04881)
- 28 SHE'S SINGLE AGAIN\*  
JANIE FRICKE (Columbia 38-04896)
- 29 WHITE LINE  
EMMYLOU HARRIS (Warner Bros. 7-29041)
- 30 RADIO HEART  
CHARLY McCLAIN (Epic 34-04777)

## BLACK CONTEMPORARY

- 1 ROCK ME TONIGHT (FOR OLD TIMES' SAKE)  
FREDDIE JACKSON (Capitol B 5459)
- 2 SANCTIFIED LADY  
MARVIN GAYE (Columbia 38-04861)
- 3 DEEP INSIDE YOUR LOVE  
READY FOR THE WORLD (MCA 52561)
- 4 FREAK-A-RISTIC  
ATLANTIC STARR (A&M 2718)
- 5 ELECTRIC LADY  
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 6 YOU GIVE GOOD LOVE  
WHITNEY HOUSTON (Arista AS 1-9264)
- 7 SUDDENLY  
BILLY OCEAN (Jive/Arista JSI-9323)
- 8 CAN YOU HELP ME  
JESSE JOHNSONS' REVUE (A&M 2730)
- 9 DO YOU WANNA GET AWAY  
SHANNON (Mirage/Emergency 7-99655)
- 10 FRESH  
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 11 RASPBERRY BERET  
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 12 THROUGH THE FIRE  
CHAKA KHAN (Warner Bros. 7-29025)
- 13 AXEL F  
HAROLD FALTERMEYER (MCA 52536)
- 14 BABY COME AND GET IT  
POINTER SISTERS (Planet/RCA YB-14041)
- 15 TOO MANY GAMES  
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 16 MATERIAL THANGZ  
THE DEELE (Solar/Elektra 7-69644)
- 17 HANGIN' ON A STRING (Contemplating)  
LOOSE ENDS (MCA 52570)
- 18 WE ARE THE WORLD  
U.S.A. FOR AFRICA (Columbia US7-04839)
- 19 SAVE YOUR LOVE (FOR #1)\*  
RICK JAMES (Gordy/Motown 1776GF)
- 20 DANGEROUS  
NATALIE COLE (Modern/Atlantic 7-99648)
- 21 SUSSUDIO  
PHIL COLLINS (Atlantic 7-89560)
- 22 EVERYTHING SHE WANTS  
WHAM! (Columbia 38-048400)
- 23 I WONDER IF I TAKE YOU HOME  
LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04486)
- 24 YOU TALK TOO MUCH\*  
RUN D.M.C. (Profile PRO-5069)
- 25 MEETING IN THE LADIES ROOM  
KLYMAXX (Constellation/MCA 52545)
- 26 A WOMAN, A LOVER, A FRIEND\*  
KLIQUE (MCA 52566)
- 27 IN MY HOUSE  
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 28 TELEPHONE\*  
DIANA ROSS (RCA PB 14032)
- 29 SMOOTH OPERATOR  
SADE (Portrait/CBS 37-04807)
- 30 ATTACK ME WITH YOUR LOVE\*  
CAMEO (Atlanta Artist/PolyGram 880 744-7)

## RECORDS TO WATCH

LITTLE BY LITTLE — Robert Plant (Es Peranza/Atlantic)  
THE NEVER ENDING STORY — Limahl (EMI America)  
DOWN ON THE FARM — Charlie Pride (RCA)  
DOUBLE OH-OH — George Clinton (Capitol)  
LET'S GO OUT TONIGHT — Nile Rodgers (Warner Bros.)  
NEVER SURRENDER — Corey Hart (EMI America)  
WHAT ABOUT LOVE — Heart (Capitol)  
ALL YOU ZOMBIES — Hooters (Columbia)

I DON'T THINK I'M READY FOR YOU YET — Anne Murray (Capitol)  
PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)  
REAL LOVE — Dolly Parton (duet with Kenny Rogers) (RCA)  
SAVE THE LAST CHANCE — Johnny Lee (Warner Bros.)  
LETTER TO HOME — Glen Campbell (Atlantic-America)  
THE FIREMAN — George Strait (MCA)  
GET IT ON (BANG A GONG) — The Power Station (Capitol)  
19 — Paul Hardcastle (Chrysalis)

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- OTHER \_\_\_\_\_

## AROUND THE ROUTE

(continued from page 43)

cent in some cases! Thus, Betson's sales of this Rowe machine are getting stronger by the minute. In the games department, Peter had much praise for the Data East "Commando," which ops are going for in a big way; "Paper Boy," the Nintendo VS System ("Hogan's Alley" and Duck Hunt) — and business at Betson is doin' just fine, thank you!

Also on the subject of music — World Wide Dist. prexy Fred Skor notes that jukebox sales are on the rise in his market. The Chicago-based distrib carries both the NSM and Seeburg phone lines. Overall business, at this stage of '85, is better than it was last year, Fred added. We hope that's a good sign . . . Actually, in conversing with various distribbers over this past couple of weeks, we heard some complaints about business and apprehension over what the summer months will bring. But, on the other hand, there were positive vibes as well. So, we'll just have to wait and see what transpires between now and this Fall . . . and what the manufacturers have in store for the market-place.

AMOA Expo '85 update. More than 130 companies will be exhibiting at this year's AMOA exposition, scheduled for October 31 thru November 2 at the Hyatt Regency in downtown Chicago. "Over 88 percent of the exhibit space has been reserved," stated AMOA executive vice president Leo Droste. (This figure was reported on May 30 and has since risen to 90 percent). "We have over 30 companies on our waiting lists and we have started to contact them for space assignments," he added. "Also, we are receiving a number of telephone calls from companies who are interested in our exposition and want additional information." This year's convention exhibits will be located on two levels in Wacker Hall, Columbian Room and the International Ballroom at the Hyatt Regency Hotel and a number of new exhibitors will be present as well as several companies that have not exhibited their products for

## IDEA Appoints Promo Manager

CHICAGO — IDEA (Industrial Design Electronic Associates, Inc.) announced the appointment of Robert Corrigan as manager of promotions. The Sycamore, Illinois-based firm manufactures a complete line of dart game products including Century Darts, Royal Darts, All-American Darts, Century Squire and All-American Sergeant.

In his new position, Corrigan is responsible for the Royal Dart League which has weekly competition in eight locations throughout the county in Illinois. IDEA founded the league to foster interest in the electronically scored game of darts and to assure that the competition is appropriately structured and supervised.

### International Competition

In line with its newly inaugurated program, IDEA has plans for local, regional, national and international dart tournaments.

Since his appointment as vice president of marketing, Paul Calamari has been setting up distribution and discussing distributor participation in the promotion of IDEA electronic scoring darts. "As soon as we have our international distributor network firmly in

the last few years, according to Droste. Registration material will be distributed to AMOA members and nonmembers in July and August and it is anticipated that there will be a large attendance of operators and distributors at this year's Expo.

"Hands-on" workshop. As part of its recently announced International Tournament program, IDEA of Sycamore, Illinois is sponsoring a special school focusing on all of the particulars of running a dart tournament. Session is open exclusively to distributor personnel and the course is being coordinated by IDEA and its Minnesota distributor, Hanson Distg. of Bloomington. "We are urging all of our distributors to send their promotional representatives to this no-charge workshop so they can get the feel of running a tournament firsthand," said IDEA prexy Don DeVale. For reservations and further info contact the firm's Paul Calamari or Jim Tondelli at (815) 895-8188.

New from AAMA. The American Amusement Machine Charitable Foundation elected its 1985 board members and officers at its recent meeting (5/17) in San Francisco. At this meeting (which was held in conjunction with AAMA's annual meeting) a report was given on the results of this year's dinner, which was held prior to the ASI '85 convention in Chicago and a decision was reached where by a charitable contribution in honor of the late Michael Kogan of Taito-Japan (the '85 honoree) would be made to a charity selected by Kogan's widow and the officers of the Foundation. New members of the board are Ira Bettelman of C.A. Robinson & Co.; Jon Britz of Bally; Joe Dillon of Williams, Paul Moriarity of Taito-America, Joe Robbins of Kitcorp, Ron Judy of Nintendo and Hideyuki Nakajima of Atari. This board elected the following officers of the Foundation: Paul Moriarity, president; Joe Robbins, vice president; Ira Bettelman, secretary/treasurer and Glenn Braswell was elected to an additional one-year term as executive director and assistant secretary.

place, final detailed plans will be released," he said. "Each distributor we have spoken with has been very enthusiastic about our marketing approach. We not only have the best working machine available, we also have the best promotional plans for all levels of the business — distributor, operator, location and player."



Robert Corrigan

## AAMA Annual Meeting Is Held In S.F.

CHICAGO — The 1985 annual membership meeting of the American Amusement Machine Association was held in the Fairmont Hotel in San Francisco on Friday, May 17. The agenda encompassed the normal housekeeping items (approval of minutes, treasurer's report, et al), included status reports on the association's various projects and programs of the prior year and also focused on plans for the coming year.

The activities of the association had centered around four basic programs: governmental relations, public relations, copyright activities and technical services.

In the governmental relations area, attending members received reports indicating the decrease in the governmental pressures for state regulatory control over the coin-operated entertainment industry as compared to two years ago. Association members learned that increased governmental activities had been generated due to the assistance required of federal authorities in the copyright protection program.

The public relations report included the general communication programs to the members *per se*, in addition to the communication channels that had been established for the public. Of special interest was the programs of newfeed that had been successfully aired on CNN, CBS and American Airlines. The highlight of the PR presentation was the description and results of the satellite feeds originating at the 1985 Amusement Showcase International convention.

The copyright activities program was described as the most successful effort to date, by the industry, to eliminate pirates. Through customs enforcement and FBI activities, the members learned that there had been a variety of raids and arrests and that current investigations are underway resulting from the business records seized in the earlier activities.

In the technical services area, the members were told of the current status of the FCC Class A license discussion which had been falsely reported in a private newsletter. It was correctly reported that the Class A Standard is in place and is not subject to change of plans by the FCC. Secondly, members were informed that the Underwriters Laboratory Standards, which are being drafted for amusement machines, were in their final stages of promulgation and that new standards would hopefully be ready in the next few months. In the mean time, it was recognized that this drafting and revision process of the UL Standards had given the industry a great deal of relief from the enforcement efforts of certain local electrical officials which began in the summer of '83. It was also noted that these standards would not apply to pinball machines nor jukeboxes. Subsequent standards

would be required for these two products.

The highlight of the annual meeting, however, was the election of board of directors members. This year there was an unusual amount of vacancies. Under the rotating term, a normal slate of three vacancies would be voted upon each annual meeting. However, in 1985 there were three vacancies by the natural expiration of terms, plus three additional vacancies which occurred by a variety of other reasons. The three board members currently serving unexpired terms are Joseph Robbins of Kitcorp, whose term expires in 1987; Robert Lloyd of Data East, whose term expires in 1986 and Ron Judy of Nintendo, whose term expires in 1986.

Members elected to the AAMA board of directors for a three-year term expiring in 1987 were: Jon Britz (Bally Mfg.); Hideyuki Nakajima (Atari Games Inc.), Ira Bettelman (C.A. Robinson & Co.). Elected to the board for a two-year term expiring in 1987 were Joe Dillon (Williams Electronics) and Norman Goldstein (Monroe Distg.). Elected to the board for a term of one year expiring in 1986 was Paul Moriarity of Taito America. All members elected agreed to serve until their replacement had been appointed or elected at a subsequent meeting following the expiration of their terms.

### New Officers

Following the annual meeting the board convened to elect the 1985 slate of officers for AAMA. Those elected, to serve for a one-year term were Robert Lloyd of Data East, president; Paul Moriarity of Taito America, vice president; and Norman Goldstein of Monroe Manufacturing/Distributing, secretary-treasurer. AAMA executive directors Glenn Braswell was re-elected to serve for another one-year term.

### Norm Goldstein Honored

Preceding the annual meeting, was the 1985 annual AAMA Awards Dinner (5/16), a highlight of which was the presentation of the Joseph Robbins Coin-Op Award to the individual who has contributed the most to the coin-operated amusement industry for the previous year. This year's recipient was Norman Goldstein, who was singled out for his contributions to the industry as a distributor and his efforts during recent economic "downturns" to keep the faith.

This award, named after Joseph Robbins, one of the association's original founders and its first president, was established in 1982. Each year's recipient is allowed to retain possession of the plaque for the year following receipt. Last year's honoree was the late Donald Osborne of Atari, who was honored posthumously. His wife, Patty, was present to pass along the award.

## Hanson Plans \$15,000 Dart Shootout

CHICAGO — Plans for a \$15,000 Dart Shootout, to be held in St. Paul, Minnesota in October, 1985, have been announced by Hanson Distributing Co. of Bloomington, Minnesota.

"After the tremendous success of our \$10,000 Dart Shootout in January, we have been pushed by our customers and the players to get another program rolling," declared David Gabrielli, Hanson's promotions manager. "All of the qualifier kits have been spoken for, so we are looking forward to an even more successful event than the last."

The January, 1985 Dart Shootout was the largest electronic dart tournament that had been held up to that point and Hanson is out to establish another record, opening the five-event program (Men's Doubles, Men's Singles, Mixed Doubles, Women's Singles and Women's Doubles) to 128 teams/players per event.

The Shootout concept allows only players who qualified in a location tournament (run by operators and their location owners) into the finals. Trophies and prizes are given out

at the location level, however to get "in the money" a player must compete in the finals.

"At our last Shootout," said Gabrielli, "the most money that could be won in an event was \$350. We believe in paying as many places as possible instead of allowing first place to take it all home. By doing this, more players can offset their expenses, making it a more enjoyable weekend for all."

The official machine for the October, 1985 Shootout will be IDEA's All-American dart line and players in the "winners bracket" at the finals will be playing the "Masters Out 301" (a standard 25 cent game on the All-American machine) a game that is very popular with the skillful Minnesota shooters.



## TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On 6/15 Chart	Weeks On 6/15 Chart
1 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	1	7
2 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	2	30
3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	4	41
4 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	3	41
5 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	5	7
6 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	6	33
7 DIAMOND LIFE SADE (Portrait RK 39581) CBS	—	8	8
8 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	—	9	10
9 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	7	19
10 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	10	18
11 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	11	41
12 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	12	21
13 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	13	38
14 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	14	35
15 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	16	8
16 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	24	4
17 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	17	5
18 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	—	20	4
19 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	15	20
20 A DECADE OF STEELY DAN (MCA MCAD-5570) MCA	—	25	2
21 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	—	21	5
22 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	—	22	5
23 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	12.98	18	16
24 VOLUME ONE THE HONEYDRIPPERS (Es Paranza 2-90220) WEA	—	28	2
25 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	—	—	1
26 WEST SIDE STORY LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL	15.98	30	2
27 SHAKEN 'N STIRRED ROBERT PLANT (Es Paranza 2-90265) WEA	15.98	—	1
28 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	—	29	4
29 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	19	16
30 QUADROPHENIA THE WHO (MCA D2 6895) MCA	—	31	4
31 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	23	41
32 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	32	17
33 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	—	1
34 THE FIRM (Atlantic 81239-2) WEA	15.98	26	7
35 HOUSES OF THE HOLY LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	—	1
36 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	27	17
37 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	—	36	17
38 THE RIVER BRUCE SPRINGSTEEN (Columbia C2K 36854) CBS	—	39	4
39 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	—	38	4
40 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	—	33	14

### THE COMPACT DISC COLUMN

Three new compact disc offerings by the WEA group represent early manifestations of a growing industry wide commitment to a simultaneous (with vinyl records and cassettes) release strategy, while raising a number of other interesting musical — and extramusical — issues. For two acts, **Dire Straits** and **Graham Parker**, the releases represent a comeback of sorts, where as **Prince's** newest serves merely to confirm that he is still riding high both in a commercial and aesthetic sense.

Dire Straits' "**Brothers In Arms**" has Warner Brothers pulling out all the stops. In the process of recording the album, the band was able to utilize state-of-the-art digital technology — and it shows, particularly on the CD configuration. While the vinyl format can boast of excellent sound quality, the compact disc is little short of miraculous, displaying the meticulous arrangements and **Mark Knopfler's** fluid guitar work to maximum advantage. It has been several years since Dire Straits released an album of new studio recordings — in the interim we have had to get by with a solid, if uninspired, double-disc live set from the group and some interesting eclectic soundtrack work by Knopfler. Unfortunately, the material comprising "**Brothers In Arms**" is somewhat spotty (e.g. "Money For Nothing" is a clever three-minute song expanded to a needlessly repetitive eight-minute) and Knopfler's idiosyncratic vocals tend to wear thin over the long haul. So, in the balance, we are left with a flawed *tour-de-force* of studio production, certainly worth repeated listenings. "**Brothers In Arms**" also features the first picture label I've seen, displaying the face of an acoustic guitar on the front side of the CD; I suppose it was inevitable that this format would eventually possess its own collectible titles.

**Graham Parker's** "**Steady Nerves**" (**Elektra**) also employs a device calculated to enhance CD sales, that is, the inclusion of an additional track ("Too Much Time To Think") not available in the traditional record/tape configurations. (This approach has been successfully used in stimulating cassette sales and there is no reason why it shouldn't help in justifying the outlay of more money for the CD version of a desired recording.) "**Steady Nerves**" finds Parker totally in sync with his new band, **The Shot**, an aggregate every bit as competent as his earlier crew, **The Rumour**. This album compares well with Parker's acknowledged masterpiece, "**Squeezing Out Sparks**" (1979). With such excellent material being put across with a genuine sense of conviction and virtuosity, it is hard to believe that Parker has yet to really achieve notable mainstream acceptance here in the U.S. With the video furor initially inspired by **MTV** subsiding somewhat, Parker may be on the verge of breaking out in a big way. "**Steady Nerves**" features a stripped-down sound (guitar-keyboard-drums in most cuts) with the percussion placed prominently in the foreground. The CD version of the release displays a wonderfully sharp-edged clarity in the mix and bristling spontaneity of the performance sure to win new fans.

What more can be said about Prince? It would have been news just to report that his latest LP "**Around The World In A Day**" (Warner Brothers) has avoided recapitulating previous successes. "World" has dampened down the funk burners a bit and resurrected such psychedelic cliches as stream-of-consciousness lyrics (complete with repeated mantras and flower power imagery), exotic instrumentation and mind-blowing arrangements.

Frank Hoffmann

### Magnavox Intros. CD Combination Stereo Radio Cassette Recorder

LOS ANGELES — A new compact disc combination portable stereo radio cassette recorder (CD-555) will be introduced soon by Magnavox.

"Our new CD Sound Machine is part of our continued commitment to utilize the resources of N.V. Philips and to establish Magnavox as a recognized leader in the audio industry," Donald F. Johnstone, president and chief executive officer of N.A.P. Consumer Electronics Corp., said. "As CD plays a greater role in audio, consumers will more easily see the advantages offered by this state-of-the-art system."

The new Magnavox CD Sound Machine combines a built-in CD player with a Hi-Fi auto-reverse Dolby cassette deck, two-band radio tuner, 16-watts-per-channel amplifier with five-band graphic equalizer and two-way detachable loudspeakers.

The player features a carrying handle and can be powered from any AC-DC source, a 12-volt car battery or by an optional add-on battery pack.

The unit's technical highlights include CD synchro and auto recording modes to match cassette deck operation to the CD player. Additional cassette control

functions include auto-reverse, previous and next, grouped in the same layout as the CD player.

The cassette deck also features soft-touch IC logic drive controls, Dolby B noise reduction, an automatic level control and full tape selection including chrome and metal. Twin illuminated LCD read-outs indicate play status and selected tracks on both CD player and cassette deck.

In addition, the Magnavox CD Sound Machine features a microphone mix slider for fade-in microphone amplification, and a five-band graphic equalizer in the 16-watts-per-channel amplifier.

Rounding the Magnavox CD Sound Machine is a pair of two-way detachable loudspeakers and a two-band stereo tuner. An external stereo can also be connected to the unit.

The dimensions of this player are 12.6" wide by 8.7" high without the 5.9" wide speakers.

The player will be available in the fourth quarter of 1985. Suggested retail is \$499.

The Magnavox CD Sound Machine will be manufactured by N.V. Philips of the Netherlands.



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