LABELS Halt funds for Nat'l. "Gift" Campaign
Jukebox Bill Hearing leaves both sides hopeful
Major labels announce third quarter releases
RCA/Variola merger completed
WHAT A DIFFERENCE A YEAR MAKES (Ed.)
Niecys millions of hard-won fans suddenly have a lot of new company... millions of "Footloose" fans! Let's hear it for the biggest hit of Deniece Williams' hit-rich career! Let's hear it for the hottest album on the street! "Let's Hear It For The Boy." The smash Deniece Williams' album includes the #1 title song and plenty more to cheer about! Produced by George Duke and Deniece Williams. On Columbia Records and Cassettes.

Includes the gold single, "Let's Hear It for the Boy" and the good-as-gold new hit, "Next Love."
EDITORIAL

What A Difference A Year Makes

Here we are at the beginning of another third quarter. At this time last year Michael Jackson's "Thriller" was approaching the five million mark in sales. It was our hope at that time that Thriller's momentum would help the other "hot new product" being released. Last year's "hot new product" included such releases as the Police's "Synchronicity," and Lionel Richie's "Can't Slow Down." At that time we felt, "the potential for a strong quarter becomes obvious." It is one year later and we are happy to say that the music industry realized that potential and utilized all its resources to live up to it.

With the release of this year's "hot new product," it is more apparent than ever that a strong third quarter is at hand. Prince's "Purple Rain" and the Jacksons' "Victory" are just a couple of examples of albums that will continue to bring customers into retail outlets. Last year's cautious optimism has been replaced by a confidence in ourselves as an industry and a challenge for the opportunities at hand.

It was hard to envision a record selling 30 million units last year, but that experience has taught us that again anything is possible in this industry. We look to this quarter as not just another period to maintain our momentum but as an opportunity to exceed this year's expectations. Think back one year ago; with our combined efforts this quarter, anything can happen.

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ON THE COVER

What can we say about Duran Duran? Skyrocketing from underground favorites to national phenomena in just two and a half years, the group has established itself as one of the country's leading pop acts. With the band's Capitol release "Seven And The Ragged Tiger" continuing to garner substantial sales and radio airplay, the band's potential popularity is just beginning to be realized.

Perhaps most important for the band and for the music industry in general, Duran Duran has taken the art of popularizing music videos and perfected it. Their popularity has spread throughout all demographics thanks in part to the combination of strong vocal harmonies and an extremely appealing and charismatic stage and screen presence. As long as Duran Duran keeps supplying its unique brand of top rate music, it will undoubtedly leave fans "Hungry Like The Wolf" for more.

TOP POP DEBUTS

SINGLES

Rock Me Tonight — Billy Squier — Capitol

GOODY CRUEL WORLD — Elvis Costello and the Attractions — Columbia

ALBUMS

Dancing in the Dark — Bruce Springsteen — Columbia

B/C SINGLE

When Doves Cry — Prince — Warner Bros.

COUNTRY SINGLE

Somebody's Needin' Somebody — Conway Twitty — Warner Bros.

JAZZ

Wishful Thinking — Earl Klugh — Capitol

GOSPEL

ROUGH SIDE OF THE MOUNTAIN
F.C. Barnes & Rev. Janice Brown
Atlanta International
AGAIN THIS WEEK . . .
BRUCE SPRINGSTEEN
“BORN IN THE U.S.A.”

THE # 1 ALBUM AND
“DANCING IN THE DARK”

THE # 1 SINGLE

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Recorded by Toby Scott.
Mixed by Bob Clearmountain
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Labels Halt Funds for NARM “Gift” Campaign

by David Adelson

LOS ANGELES — Ending months of speculation, record manufacturers and The National Association of Recording Merchandisers (NARM) have jointly agreed to suspend plans for a nationwide “Gift Of Music” advertising campaign. Labels will cease funding for the campaign effective immediately. NARM officials say the campaign will “definitely” continue with some manufacturers participating in individual projects.

Label funding for a national campaign was an uncertainty up until the announcement. NARM officials had pushed the virtues of the campaign aggressively over the past year hoping to develop a national program as opposed to regional campaigns previously implemented. In early March Joseph A. Cohen, then-executive vice president of the trade association, released the results of the study of a fourth quarter Los Angeles based “Gift” advertising campaign (Study Begins Oct. 28, 1984). The study showed incremental increases in sales at Los Angeles retail outlets compared to the previous year as well as to control stores in other areas that were isolated from the campaign.

Cohen had presented the figures to a meeting of manufacturers on February 28 hoping to secure funding for the national campaign. At the time he noted that some of the label executives acknowledged that, “the first year effort was great and these numbers will get better as we learn from the previous years.” It is now apparent that these executives were not in the majority.

Noel Gimbel, current president of NARM feels the manufacturer’s decision is the result of three factors. He stated, “One, the labels didn’t see any immediate results. Two, certain custodians weren’t disappointed that they weren’t included in the marketing of “The Gift Of Music.” Three, the labels saw that the amount of money to be spent to make the campaign successful was far in excess of what had been allocated for this year.” Gimbel added, “some manufacturers are still going and contributing to the campaign while others are reassessing it on a piece-meal basis.”

The trade association president acknowledged that NARM will continue the in-store “Gift” promotions but at the moment, “we are just finding out what kind of dollars are available so we can go on.” Gimbel sticks by his contention that a national “Gift Of Music” campaign is in the best interests of the music industry. He insists that he believes that givers are a major source of revenue for the music industry and that a national campaign could work.

As it stands now a national “Gift Of Music” campaign of any size will have to be done without the cooperation of the record manufacturers.

RCA/Ariola Merger Completed

by Chrissy Iley

LONDON — The proposed merger between RCA and Ariola was made official last week. A joint announcement was released by the RCA Corporation and German Bertelsmann that they had reached a preliminary agreement to merge their worldwide record and music video businesses. The merger is still subject to a number of conditions, including the approval by both of the companies. RCA and Ariola/Arista staff are hotly debating the matter in London this week.

At the moment there is no definite outline as to the likely form that the company might take. Both companies stressed that the identity of the businesses of each company will continue to exercise “creative control” over their respective operations, while being supported by joint services in the marketing, distribution...

Major Labels Announce Third Quarter Releases

by Peter Holden

LOS ANGELES — With many of the year’s top blockbusters already having hit the streets — Bruce Springsteen “Born In The U.S.A.,” Prince’s “Purple Rain” and the various soundtrack LPs — there are still numerous records that the music industry is eagerly awaiting. Along with The Jacksons’ “Victory” LP due out any day and Frank Sinatra’s first album in three years, the labels are set to release a wide selection of new and compilation albums that should make 1984’s third quarter an especially productive one.

Highlighted A&M albums with street dates in July include a Janet Jackson solo effort and new albums from Y & T and The Brothers Johnson. Also set for release in July are new LPs from Bruce Cockburn, the Hoodoo Gurus, Falco and a set of midline re-releases from Herb Alpert. August will see new vinyl from Billy Rankin, Andy Summers and Robert Fripp, a solo LP from Styx guitarist Dennis DeYoung, a live package from the Animals, a Windham Hill five-record-set and a new disc from Jools Holland. The end of the third quarter should produce A&M records from TheTEXTONES, Jeffrey Osborne and the debut LP from General Public.

Arista

New albums from A Flock Of Seagulls, Al Scott-Heron, Sonny Oosun and Jerry Gordon of Rowe International Inc.

The so-called “jukebox bill” (SB 1734) proposed by Sen. Zorinsky replaces the annual license fee paid by jukebox operators with a one-time-only fee. Instead of the yearly $150 per machine, operators would pay the $50 fee just once for a license to operate a new machine, $25 for used machines. The existing annual $50 fee set by the Copyright Royalty Tribunal three years ago is up from the original $8 fee imposed by Congress when the Copyright Act of 1976 was drafted.

The hearing left proponents of each (continued on page 13)

Jukebox Bill Hearing Leaves Both Sides With Hope

by Gregory Dobrin

LOS ANGELES — Legislation which would aid the jukebox industry by substantially lowering fees has been met by fierce lobbying on behalf of the performing rights organizations. At a hearing June 29 on Capitol Hill members of ASCAP, BMI, SESAC and other interested parties met to oppose the bill written by Senator Edward Zorinsky (D-Neb.). In support of the bill were members of the Amusement and Music Operators Association and manufacturers and distributors of jukeboxes, including Wesley S. Lawson, Lawson Music Co., Don Vani Brackel and Jerry Beck, Limit.

Atlantic is set to put out a host of new music in early July including the second soundtrack LP from Beach Street, Sparks latest effort entitled “Hatful of Rabbits Out Of A Hat,” a new Rolling Stones compilation disc. Also expected new music from Robin Gibb, Bryan Loren and INXS.

Arista

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Since 1975, 33% of all gold and platinum soundtrack albums issued have been on PolyGram Records.

July is PolyGram's blockbuster, "Soundtrack Promotion Month," spotlighting the theme, "Take The Movie With You." To insure high visibility, a variety of merchandising aids will be available, including banners, trims and posters, all displaying the campaign's theme.

For details contact your PolyGram sales representative.
EXECUTIVES ON THE MOVE

Pritchitt Named — Stephen Pritchitt has been named director of international promotion at PolyGram Records. He joins PolyGram from IFS Entertainment where he was vice president and general manager.

RCA Names Wilson — Joan M. Wilson has been appointed manager, talent contracts, business affairs for RCA Records. She joined RCA in 1983 as contract specialist, business affairs after having been a full-time associate with the New York law firm of Silfen and Glasser, P.C.

Nugrohotel Named — John Nugrohotel has announced the appointment of John Rogers as marketing manager, west coast. Previously at Concord Jazz Records, he was responsible for national press/promotion and local sales.

Cardwell Named — James F. Cardwell has been appointed vice president, planning and acquisitions for Warner Bros. Records, Warner Communications company. Cardwell, who joined WHV last year as director of planning and administration, assumes responsibility for the company’s financial planning and administration, as well as overseeing finance on a global basis.

CBS Names Two — Amy Ellen Jenkins has been appointed records counsel based in New York and Marc Diener has been named records counsel based in Los Angeles for the CBS/Records Group. Jenkins comes to CBS from the law firm of Walder & Sheffield and Diener was associated with the law firm of Leeb and Loeb.

RCA Appoints Two — RCA Red Seal Records has announced the appointments of Carol Brown and David Weise, as, respectively, west and east coast managers of Field Sales, Red Seal Division. Brown will be based in San Francisco and Wiese at the label’s headquarters in New York. Prior to joining RCA Records, Brown was with Classical Wax, a record store in Menlo Park, California. Weise has been with RCA Records since 1975, most recently as manager of singles sales for the eastern region.

Garcia Promoted — Millie Garcia has been promoted to facilities supervisor at PolyGram Records. She was previously office supervisor and had been with the company for five years.

Chrysalis Promotes Glasser — Chrysalis Records has promoted Daniel Glass to national promotion director. He joined Chrysalis in 1983 as director, new music marketing, and in January of this year was appointed director, promotion.

Morrison Appointed — Robert F. Morrison has been appointed director of advertising and promotion for WKU-FM. He joined WKU in April of this year as promotion consultant.

Columbia Announces New York Regional Branch has announced the following three promotions in the marketing department. Craig Kamen, formerly a field merchandiser, has been appointed special projects coordinator/singles specialist. Paul McDermott, formerly an inventory representative, has been appointed field merchandiser. Mike Card, formerly a radio service/merchandising representative, has been appointed inventory representative.

Changes At Selcom — Bill Servick has been named vice president/general manager of Selcom Radio’s Atlantic office. He joined Selcom Radio in 1979 as an account executive in their Chicago office covering the Minneapolis region. Prior to joining Selcom, Servick has been named general manager of Selcom Radio’s Philadelphia office. He recently joined Selcom Radio in New York as an account executive after having served as the national sales manager at WHN, New York.

Wood Named — Brian Wood has been appointed vice president, Video Club, Columbia House, CBS/Records Group. Since 1980 he has been director, Video Club Marketing, Columbia House. He joined the Division in 1976 as senior analyst/management sciences.

Hazar Promoted — Pat Hazan, a correspondent for AP Network News, has been promoted to director of station services for the AP Broadcasting Division, in Washington, D.C., replacing David Mathis. Prior to coming to AP he had been news director at KODC in Minneapolis and most recently was assistant news director at the Mutual Broadcasting System and local radio and television stations in New York.

TDK Names Booth — Douglas G. Booth has been named national sales manager of Industrial Products for TDK Electronics Corporation. Booth, who was western regional manager/pro industrial for TDK prior to his appointment, replaces Ed Pesara who recently left the company.

Stone Appointed — S/T Vodocassette Duplication Company has announced the appointment of Douglas Stone as sales representative. He comes to S/T from Avalon Research of Union, N.J.

Miller Appointed — William L. Miller has been appointed chief of Systems Security for Bally’s Video Lottery Division. He is a 38 year veteran of the Chicago Police Department whose most recent position was chief communications officer.

Auerbach Named — Aristar Records has announced the promotion of Jess Auerbach to associate director, promotion. Prior to this appointment, he was Aristar’s comanager, promotion.

ICM Names McCue — ICM has announced that Jim McCue has joined the Los Angeles office as an agent. He was previously an agent with the ICM New York concert department for the past five years.

Jennal Appointed — Jeffrey Jennal has been named managing partner of Tuesday Productions. Jennal, formerly executive vice president, had headed Tuesday Productions’ commercial production division for the past 14 years.

Shaw Named — Robert G. Shaw has been appointed president of International Airlines Management Company, London. He joins the company from W. T. Kearney, Inc., a management consulting firm, where he served in a variety of positions ranging from staff member to client officer.

Doll Appointed — Katy Music, the syndicator of radio programming worldwide, has named John Doll as the company’s new executive vice president and consultant. Besides programming, managing and owning his own stations, he has been active in the RAB, NAB and other radio organizations.

Finch Named — Gramavision Records has named Tom Finch as the production manager for the label. Prior to this he has production manager for Boardwalk Records.

Raffini To Vestrón — Ian Raffini has been named vice president, Vestrón Video/Music. He comes to Vestrón from Alive Video, where he was president.

WEISMAN HONORED — ASCAP member Ben Weisman displays a plaque presented to him in commemoration of the world premiere of his “Concerto for Elvis,” performed by the Los Angeles Pops Orchestra June 1 in Los Angeles. Weisman has composed hundreds of songs, including some 57 performed by Elvis on records and in films. Shown here are (l-r) conductor Carlo Spiga, Weisman and ASCAP vice president Arthur Hamilton.

BUSINESS NOTES

WB, Sony Team For Album/Video Promo

NEW YORK — Warner Brothers Records and Sony Video Software Operations will be testing the effectiveness of cross merchandising album and video product with the release of Devo’s new album, “Shout!” An insert with the album, due in July, will offer fan club merchandise on one side and an offer to purchase the Sony Video release, “We Are the World,” on the other. The offer will urge purchasers to pick up the videocassette at record and video stores.

“We see this type of merchandising information inserted into album product as an extremely effective way to cross reach a particular audience,” said Andrew Schorer, marketing manager of the Sony home video wing. Added Craig Kostich, director of dance and contemporary music product for Warner Brothers Records, “We’re happy to conduct this test with Sony. We see a continuing relationship with the video company, with the possibility of other joint projects not far down the road.”

National Music Publishers Association Holds Annual Meeting In California

LOS ANGELES — The 67-year-old National Music Publishers Association held its annual meeting June 26 at the Beverly Hilton in Beverly Hills. The meeting was the first on the west coast held by the NMBA in its history and included reports on a variety of music industry topics. Speaking at the meeting were NMBA chairman Salvatore T. Chianilla and NMBA president Leonard Feist. Attendance at the meeting was reportedly the largest for any such NMBA gathering and was followed by an open discussion period and a cocktail reception.

ASCAP Announces Workshop

NEW YORK — The ASCAP Foundation will sponsor its sixth season of the ASCAP-MacDermott Glover’s The ASCAP president Hal David announced June 28. Workshop participants will have the opportunity of presenting selections from their original works in progress to panels of well known professionals in musical theatre. Workshop members may also be selected to take part in the Dramatists Guild Development Program. Interested writers may apply by submitting a resume and cassette of four original songs to Bernnice Cohen, Director of Musical Theater Activities, On Lincoln Place, New York, New York 10023. Deadline for entries is August 17.

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

NEW YORK — Rockamerica’s video/music seminar, “which promises to be the possibly the largest gathering of video/music professionals anywhere,” will take place August 10 at NY’s Waldorf-Astoria. At the same gathering, Eastman Kodak will present its award for best video/music cinematography. For details write to Seminar Office, 47 E. 20th St., New York, NY 10010...ShowTech’84, a Trade Fair and Congress for Entertainment Technology and Show Business, will take place in Berlin, Aug. 15-17, Weird to AMK Berlin, P.O. Box 171740, Messedamm 22, D-1000 Berlin 19...The Beach Boys and America will be rocking the Washington Monument Mall, July 4, while the Windy City will play host to a Go-Go freebie on that same day, courtesy of WLS Radio and Budweiser. That’s at Chicago’s Grant Park...William Morrow & Co. has just released The Guitar: The History, The Music, The Players by a number of writers ($24.95, cloth; $12.95, paper)...Bill Conti has just signed to score for The Bear, the movie that will feature Gary Dusey playing “Bear” Bryant...Oliver Lake, Peter Gordon and Ellen Fisher are among the performing artists who will join a number of visual artists and architects for Creative Time’s “Art On The Beach” series of performances, July 7-Sept. 16 at NY’s Battery Park City Landfill...American Screen Accessories has placed Roger Glover’s The Mask video in 15 So. California movie theatres, running it as a selected short subject.
RENOVS

ALBUMS

OUT OF THE BOX

PURPLE RAIN — Original Motion Picture Soundtrack — Prince and the Revolution — Warner Bros, 25110-1 — Producer: Prince — List: 8.98 — Bar Coded

Judge for himself what reviewers are saying about this latest album by marking the contract with his name.


The album comes in as a spectacular combination of the two styles.

NEW AND DEVELOPING

OUT OF THE BOX


The album is a true masterpiece of pop and rock.

FEATURE PICKS


Chops! debut for Atlantic is a pleasant surprise as it works within the dance/funk format but features a pop sensibility and flawless jazz skill. From the opening "Buzz Me Out" to the smooth dance groove of "Your Red Hot Love," Chops offers irresistible funk that is highlighted by some of the hottest horn work since the heyday of Tower of Power. Syncopation is the order of the day on this impressive debut.

JAM ON REVENGE — Newcleus — Sunnyview 4901 — Producers: Joe Webb/Frank Fair — List: 8.98

This is a monster debut LP for Newcleus which has already spawned the funk and dance club staples "Jam On It" and "Jam On Revenge." The group's sound is made distinctive by the streetwise beat box grooves and the Wookie vocal interlude. The LP shows off simple and creative bass playing and rapping lead vocals which make Newcleus a distinctive new sound in a genre rapidly becoming overcrowded.

CARIBBEAN SUNSET — John Cale — Ze IT 8401 — Producer: John Cale — List: 8.98

"Caribbean Sunset" offers a mixture of intriguing and riveting musical pieces which offer bleak and exotic lyrical tales. Throughout the LP, experience with such diverse artists as the Velvet Underground and Squeeze shines through together with Cale's own immediate punkish rock energy. The unlikely textures of such songs as "Model Beinut Recital," "Villa Albani" and the title track help forge this LP of challenging modern pop.


Heavy metal jammers Fastway churn out some rampaging rock with this fiery new LP for Columbia. Guitar riffs and electric vocals swell and soar in the heat of this thoroughly combustible LP. Dave King shows caring power on virtually every cut, giving each tune a full force vibrancy that has become a Fastway specialty. Hard rock stations will find plenty of room for this one on their playlists, as Fastway fans demand more from these British rockers.

WOW — Wendy O. Williams — Passport 6034 — Producer: Gene Simmons — List: 8.98

This album is a combination of Wendy O. William's Platonic sexuality and violence and Kiss bass player Gene Simmons' comic book rock attitude which merge into a heavy metal tour de force. Featuring guitars that sound like accelerating propellers and vocals that capture the rough-and-tumble essence of rock, "WOW" is highlighted by such ponders as "I Love Sex (And Rock And Roll)," "Hum And Grind," which spotlight Ace Frehley on lead guitar, and the symphonie love song "Opus in Cm."
THE OTHER SIDE OF THE MOON — With Pink Floyd in a semi-retired hiatus, two Floydians are striking out on their own with a good measure of success. Roger Waters is currently touring Europe in support of his latest “The Pros And Cons Of Hitchhiking,” with an all-star cast in tow, and guitarist David Gilmour is also in the midst of a tour of his own. Gilmour brought his solo show to L.A. last week for an engagement at the Coliseum. The tour is continuing through September, when he will open the shows with a crowd rousing “Money,” Gilmour et al., including Nicky Ralphs, stuck admirably to solo fare. With his “Blue Light” achieving surprisingly energetic dance coverage and the LP “About Face” recently peaking at #28 on Cash Box’s album chart, Gilmour is obviously not musically straddled without his mates. While this sort of solo success points to an accessibility that even Floyd lack, Gilmour’s ambition to point out his varied roots influences, citing people like Pete Seeger, Leadbelly, Sonny Terry & Brownie McGhee (on up to Jimi Hendrix, Leo Kottke and Eddie Van Halen). “I’ve been influenced throughout my career by a very wide sort of popular music, blues music and folk music. That’s one of the things I’m finding these days, is that there is so little coverage of music like that. On the radio when I was young, there was hardly any popular music; there were far more motorette sorts of things. You heard a wider variety of completely different styles. A lot of the older people in the business had a wider spectrum of influences than some of the young people emerging right now. So many people live entirely and exclusively in the realm of rock’n’roll.” Even with the notoriously wide open charts of the UK, Gilmour believes many of the segments of the music industry are “losing courage. So many people are thinking only about what other people think. They don’t just go for something and say ‘forget what other people think’? Obviously, it is this sort of disregard for outside opinion that helped to shape some of Pink Floyd’s best music, and it is implicit that Gilmour himself adheres to this idea. Is music becoming more homogenized? Possibly, but the crossing over of “Blue Light” to a previously untapped dance market, (for Pink Floyd members anyway) might in fact be signaling a new openness—mindness on both the part of the artists and the audience.

FOLKLORE: AN AMERICAN DREAM — With the re-emergence of Van Dyke Parks on the dressing and dance scan a few months ago, fans of American folklore and musical theatre gained an important touchstone. Parks has been around for years, working with the likes of such truly American songwriters as Randy Newman and Lowell George, and working in the recording medium as well as films and on stage. With his album “Jump” capturing a specific segment of the American and European audience, Parks is now looking to further his influence with a stage treatment of the LP’s music. Parks explained his current project with Points West recently, “I’m working on a project for musical theatre, and necessarily it will be in New York, so I’ve got to go east. With the latest album, I’ve demonstrated my willingness to get involved with musical theatre, and I had a recent conversation with [Points West co-founder] Bill Penzance, etc.) I went to New York a short time ago and played some live shows and spoke with him, and now we’re in the process of finding ‘book’ writers. I’m looking at a collaboration which is based on the tradition of American folklore, but not a revue sort of show, something with a little higher-mindedness. All of this entails something to look at with fear and awe!” And also a dream founded in American tradition. With other names like the National Theatre’s Peter Sellers popping up, Parks is clearly striving for a large scale and quality setting. Something Mark Twain and Uncle Remus would be proud of. Before leaving for the east, Parks also played a benefit show at McCabe’s on June 23. Dedicated his set to the late Lowell George, whose daughter was in the audience, Parks again kept alive his tradition of preserving the unique talents that have helped to shape our musical heritage.

ZAPPA MEETS ET — An unlikely candidate for an Entertainment Tonight spot is Frank Zappa meeting up with Star Wars’ ET here with ET’s Jeanne Wolf, Zappa will be in town for a six night stand at the Palace July 17-22.

SOCIAL SOCIETY BLUES — The Southern California Blues Society is presenting its biennial. “Celebration of the Blues” Saturday, July 7 at the Wiltern Theatre. And the gathering includes Etta James, Big Joe Turner, Percy Mayfield, Santa Barbara’s Tom Ball & Kenny Sultan, Lee Allen and others. For info call 295-1919.

BITS & PIECES — “L.A. Is My Lady” is the title of Frank Sinatra's first LP in three years which is set for July 30 release. The Qwest album was produced by Quincy Jones and includes, along with the Olympic tribute title track, classics such as “Mack The Knife” and “Stormy Weather”... the Minister’s latest on SST is “That’s My Name.” The Wall Nicolette, “The Dime” and includes 49 original on four sides. The LP was produced by Ethan James... saxophonist John Klemmer will open the ninth season of “Arco Concerts in the Sky” on July 9 with a noon to 1 p.m. show on the Bonaventure Hotel pool deck at Fifth and Figueroa in downtown L.A. The show is free.

New Faces to Watch

CALE’S CARRIBEAN TALES — Producer and songwriter John Cale appeared June 29 at the Country Club in support of his latest Island/Ze disc “Caribbean Sunset.” The Welsh recording artist is just off a widely-acclaimed European tour.

Point West

Frank Stallone — with a sizeable musical contribution from Frank Stallone — the cries of “nepotism” reached a fever pitch. You see, the fact that Frank Stallone got his big break, after years of struggling as a musician, when his brother, Sylvester Stallone, helped him get some of the soundtrack for the movie he was directing, Staying Alive, is irrelevant, and not just because, as Frank puts it, “No one gave me anything, I had to submit the songs like everybody else.” But because “Far From Over,” the Frank Stallone single from the soundtrack, sold some three million copies. Now, nobody — no band sells three million copies of anything because of who his brother is. (If you don’t believe that, just go and ask him, his siblings are in the has-been bins of your local record store.)

Okay, let’s get that word out of the way. Nepotism. There — now Frank Stallone can continue talking about his music. "I’m not about the way things are going," says Frank Stallone, during a stop in a promotional tour for his first solo album, “Far From Over,” on Polydor, currently touring Europe and moving around. And I’m starting to feel like that Stallone name is coming back to me a bit. I’m starting to think that Stallon-er, the name became bigger than biology. But it’s all fitting in pretty good right now.

At the age of 34, Frank Stallone is hardly a “new” face. The road to a solo album was, you should pardon the expression, a long one. I started as a young kid, about seven years old, and I was really inspired a great deal by Elvis Presley, Frank Sinatra, the Everly Brothers, the Platters, all the people of that time. Then, of course, the Beatles came along and it’s like a kid who was raised back in the Battle of the Cider, the name became bigger than biology. But it’s all fitting in pretty good right now.

I’m going to get that yen to write some new songs. You’ve got to get a little step ahead of everything. I have lots of songs I’ve written over the years, but they’re out there, they’re just not right for the times.

When asked to sum up he’s currently feeling about things, Frank Stallone says, “Just tell people to listen to the album, give me a fair chance — just give it a good listen, make your opinions, and don’t judge me by my brother, because we’re two different people. I love my brother, we’re very close, but I hope I’ve opened up the door for other kids in the same situation as me, so they won’t be prejudiced against. I’d just like to be known for doing the ‘Far From Over’ song and trying to be a real good entertainer.”

And, who knows? Maybe Frank will write a musical one day and hire his brother to direct it.

“That’s right,” says Frank Stallone. “I’m going to hire him as a grip.”

RIO rock festival Planned

LOUIS ANGELES — An extensive rock festival with a reported budget of $10 million is shaping up in the nation's capital. Scheduled for January 20 of 1985, the festival entitled "Rock In Rio" is being organized by Art Plan Promotions Ltd., headed up by Robert Medina. With South American and international acts lined up, the festival is part of a plan to bring more popular music and increased tourism to the city.
Jukebox Hearing: Both Sides Hopeful

(continued from page 5)

side of the issue feeling secure in their positions. Reactions were positive on both sides, each expressing the feeling that their case was well represented. Hearings are still awaited in the House of Representa-
tives, however, and with the ap-
proaching shutdown of both Senate and House until after the forthcoming elec-
tion, some sources feel that if the bill is to pass at all, it will not likely pass this year. Said Manly Lawson, son of former AMOA president Wesley Lawson and vice president of Lawson Music Co., Inc., that in light of this postponement of litigation, and depending upon developments in the House in the future, it may have to start next year with some new players.”

Meanwhile, each faction is confident in the players already at fixed. Legal council for the AMOA Bob Schuckman said that speaking for the AMOA they were quite confident of their recognition for the merits of the case by the Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks in allowing a hearing on this issue, and hoped, after hearing it by Senator Charles Mathias (R.-Maryland), “Senator Mathias showed a good understanding of the issue not only historically, but of the economic problems that the industry has,” stated Schuckman. “They thought people came away from the hearing with the recognition that the status quo is not satisfactory.”

The largest facet of the issue in the eyes of the AMOA is that of compliance among the jukebox industry in payment of fees. According to Manly Lawson, general feeling has it that the way the current law is being administered, 100 percent compliance will not be “impossible” due to difficulties in its enforcement. Opera-
tors that uphold the current fees are carrying the weight of those who do not, according to Lawson, which puts them at a competitive disadvantage. With the one-
time fee, licensing would be already paid for, a time when it is costing the operators for performance rights society-
eries to uphold the current fees. Lawson felt that the current law is responsible, in fact, for a vast reduction for the number of jukeboxes in operation, resulting in losses of mechanical taxes and record sales from operators for performance rights society-
eries. Jukeboxes numbering up to 30,000 have reportedly been pulled from operation, Lawson said, this year as a result of high licensing costs.

Lawson also stated that the proposed bill would greatly reduce the workload of performance rights organizations in pol-
icizing the licensing of jukeboxes by allowing them to check records of approx-
imately four or five manufacturers to see that they bought copyrights, rather than going out and physically checking each machine.

BMI president Edward Cramer has stat-
ed that “if jukebox operators are suffering, it is not because of the modest copyright right fee mandated under the Copyright Act,” a fee which he feels most operators have never paid. Cramer said that he found it “unconscionable” for those who have broken the copyright law by avoiding payment of fees to be represented by this petition to Congress, a position he held in his presentation before the Senate subcommittee. Cramer also stated that the $50 annual fee set by the Copyright Royalty Tribunal which he said was set after “extensive hearings and careful consideration of the industry’s economic condition” was “modest in comparison to the fees paid in most countries.”

A BIG SIGNING — Producer/writer James Gadson has signed an exclusive long-term publishing agreement with the Jay Warner Music Group. Gadson’s re-
cent chart outings include the number one hit “Love Has Finally Come At Last” by Bobby Womack and Patti LaBelle and Bobby WOMACK’s current chart single “Tell Me Why.” Purchased are (l-r): Jay Warner, president of the Jay Warner Music Group and James Gadson.
### Music Videos Top 15

| 1 | WHEN DOES CRY | Prince (Warner Bros.) | 1 | 5 |
| 2 | EYES WITHOUT A FACE | Billy Idol (Chrysalis) | 3 | 6 |
| 3 | JUMP (FOR MY LOVE) | Pointer Sisters (Planet/RCA) | 2 | 4 |
| 4 | GHOST BUSTERS | Ray Parker (Arista) | 9 | 3 |
| 5 | SELF CONTROL | Laura Branigan (Atlantic) | 5 | 4 |
| 6 | HEART OF ROCK 'N ROLL | Huey Lewis & The News (Chrysalis) | 6 | 10 |
| 7 | BREAKIN'...THERE'S NO STOPPING US | Ollie & Jerry (Polydor/PolyGram) | 16 | 2 |
| 8 | THE GLAMOROUS LIFE | Shelia E. (Warner Bros.) | 10 | 2 |
| 9 | RHYTHM OF THE STREETS | Patti Austin (Warner Bros.) | 4 | 4 |
| 10 | DOCTOR! DOCTOR! | Thompson Twins (Arista) | — | 1 |
| 11 | IT'S A MIRACLE | Culture Club (Virgin/Epic) | 7 | 4 |
| 12 | MAGIC | Cars (Elektra) | — | 1 |
| 13 | LEGS ZZ Top (Warner Bros.) | 8 | 10 |
| 14 | TONIGHT IS WHAT IT MEANS TO BE YOUNG | Fire Inc. (MCA) | 11 | 5 |
| 15 | LET'S HEAR IT FOR THE BOY | Deniece Williams (Columbia) | 12 | 6 |

### Midlines Top 15

| 1 | THE CARS | (Elektra 64 135) | 1 | 12 |
| 2 | NIGHTWATCH | (Chrysalis 4380) | 2 | 10 |
| 3 | WOMEN AND CHILDREN FIRST | Van Halen (Warner Bros. BSK 3419) | 3 | 23 |
| 4 | THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS | David Bowie (RCA AYL 1-3843) | 4 | 63 |
| 5 | LOOK SHARP | Joe Jackson (A&M SP-4919) | 7 | 94 |
| 6 | GREAT SONGS AND PERFORMANCES | Michael Jackson & The Jackson 5 (Motown 5312M) | 5 | 13 |
| 7 | ABACAB | Genesis (Atlantic SD 19931) | 8 | 15 |
| 8 | ROCK 'N ROLL, VOL. II | The Beach Boys (Capitol SH-16021) | 9 | 20 |
| 9 | WORKING CLASS DOG | Rick Springfield (RCA APL-1-3697) | 6 | 11 |
| 10 | FAIR WARNING | Van Halen (Warner Bros. BSK 3540) | 10 | 14 |
| 11 | ROCK 'N ROLL | John Lennon (Capitol SR-3419) | 12 | 20 |
| 12 | ROCK 'N ROLL, VOLUME I | The Beatles (Capitol SN 16020) | 13 | 23 |
| 13 | THE DOORE | (Elektra EKS 74007) | 14 | 74 |
| 14 | THE PRETENDERS | (Sire SRK 5063) | 11 | 50 |
| 15 | TAPESTRY | Carol King (Epic PE 24946) | 15 | 30 |

### Regional Album Analysis

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

#### Northeast

1. STEVIE RAY VAUGHAN
2. ROD STEWART
3. STEVIE RAY VAUGHAN
4. TEDDY PENDERGRASS
5. LITTLE STEVEN
6. TEDDY PENDERGRASS
7. PEABO BRYSON
8. ELVIS COSTELLO
9. STREETS OF FIRE
10. TWISTED SISTER

#### Southeast

1. TEDDY PENDERGRASS
2. BEAT STREET
3. TINA TURNER
4. ROD STEWART
5. GHOSTBUSTERS
6. ELVIS COSTELLO
7. JEFFERSON STARSHIP
8. STEVIE RAY VAUGHAN
9. ROGER
10. RUN D.M.C

#### Baltimore/Washington

1. STEVIE RAY VAUGHAN
2. ELVIS COSTELLO
3. ROD STEWART
4. TINA TURNER
5. ELVIS COSTELLO
6. PATRICE RUSHEN
7. TEDDY PENDERGRASS
8. TWISTED SISTER
9. JEFFERSON STARSHIP
10. ROGER

#### West

1. ELVIS COSTELLO
2. BEAT STREET
3. ROD STEWART
4. JEFFERSON STARSHIP
5. TINA TURNER
6. STEVIE RAY VAUGHAN
7. PATRICE RUSHEN
8. GHOSTBUSTERS
9. PATRICE RUSHEN
10. STREETS OF FIRE

#### Midwest

1. TINA TURNER
2. ROD STEWART
3. STEVIE RAY VAUGHAN
4. STREETS OF FIRE
5. GHOSTBUSTERS
6. BEAT STREET
7. JEFFERSON STARSHIP
8. PATRICE RUSHEN
9. TEDDY PENDERGRASS
10. ELVIS COSTELLO

#### North Central

1. ROD STEWART
2. BEAT STREET
3. TINA TURNER
4. JEFFERSON STARSHIP
5. STEVIE RAY VAUGHAN
6. GHOSTBUSTERS
7. TWISTED SISTER
8. PATRICE RUSHEN
9. TEDDY PENDERGRASS
10. STREETS OF FIRE

#### Denver/Phoenix

1. BEAT STREET
2. JEFFERSON STARSHIP
3. STEVIE RAY VAUGHAN
4. ELVIS COSTELLO
5. GHOSTBUSTERS
6. TINA TURNER
7. ROD STEWART
8. PATRICE RUSHEN
9. TEDDY PENDERGRASS
10. ROGER

#### South Central

1. BEAT STREET
2. JEFFERSON STARSHIP
3. STEVIE RAY VAUGHAN
4. TINA TURNER
5. JEFFERSON STARSHIP
6. TWISTED SISTER
7. ROD STEWART
8. PATRICE RUSHEN
9. TEDDY PENDERGRASS
10. STREETS OF FIRE
SYNTHEZERS REVOLUTIONIZED — For a change of pace, let’s look at what’s happening in the musical instrument stores. One of the most interesting innovations to occur in recent years is MIDI, the Musical Instrument Digital Interface. Here’s how it works.

Interface is the ability to interconnect two or more electronic instruments in such a way that they will perform or create music together. In the past, synthesizers operated on a non-standard control voltage, and had CV and gate outputs on the unit which would not interface to anything else. But today the MIDI system makes it possible for one keyboard to operate as a MIDI slave at once. By pressing just one key on one synth, MIDI enables up to 16 other synths to play the same note in whatever sounds the user has set for the other synths.

The MIDI system operates as follows: MIDI transmits data whenever a key is pressed. The data, which is a digital character (called a byte) to indicate the note on a second byte shows what the pitch is, and a third indicates the velocity. There is a special code for using the pitch bend on the synth. MIDI outputs are used for pitch changes, key release, after touch pressure, and front panel changes.

One might ask what happens if one keyboard and a different synth? First, let’s see what MIDI transmits: MIDI data is transmitted either locally or system-wide. MIDI outputs are connected to local MIDI inputs. MIDI data is transmitted between devices on the same bus. One device can have many inputs to receive MIDI data.

OUT OF THIS WORLD — Roland’s Jupiter 6 six-voice synthesizer can store up to 99 different patch presets and allows the player to quickly change from one patch to another while playing. The MIDI system is built into this synth, making it a suitable master keyboard.

Another powerful capability of MIDI is its ability to interface to computers. The MIDI system produces a standard code (called a serial code) that can be accepted into almost any home computer. The computer can function as a polyphonic sequencer or a multi-track tape machine. It can also be used to record, edit, store and playback music. And, lastly, a home computer can put the music on paper in real time and print sheet music. Roland will be releasing a MIDI adapter for the Apple II and IBM PC shortly.

Roland’s answer was to begin production of a master keyboard and separate MIDI modules. One of the master keyboards, the MKS-1000, has 88 wooden, weight-action keys and is capable of driving 16 polyphonic synthesizers or other sound sources like electronic pianos or drum machines. The keyboard allows the user to change a wide variety of settings on the sound source of the enjoining synthesizers or modules by just pressing a pedal or a damper pedal. The keyboard responds much like an acoustic piano as it is touch sensitive.

The MIDI modules are also on the way. These modules are the control sections of the synthesizer without the keyboard. One in particular, the MKS-80 Super Jupiter, is worth noting as it seems to combine the best features of the Jupiter 8 and the Jupiter 6. These modules enable a MIDI user to invest in more sound sources for the money, since keyboards and other expensive controlling devices can be eliminated.

Well, that’s the scoop from the musical instrument stores. There are a lot of new and exciting things being invented these days, and they are affecting the sound of music on album as well as live performance. Retail record stores and radio stations will certainly be installing in displaying these new sounds of the future.

LABEL WATCH — From the label that has brought us Anthony Phillips, Mike Rutherford, and Brand X, New Jersey’s Passport Records is in the music with some interesting new releases. Firstly, just out is the solo debut of David Knopfler, former guitarist of Dire Straits. Fans of his past work will be surprised by how much of Dire Straits’ sound Knopfler has captured. Secondly, look for a solo album from Patrick Moraz. Formerly of Yes and now with the Moody Blues, Moraz’ new solo album will be entitled “Time Code,” and is a must for progressive keyboard lovers. Also, Hans-Joachim Roddelius, a member of the German progressive band Cluster, will be making his American debut on Passport, with and LP that is said to rival a German music veteran with 20-plus albums to his credit, has previously recorded with Brain Eno among others. It sounds like this summer is going to be pretty hot.

ron rosenhall
THE LADY IS BACK — There was a long line outside the Beverly Theatre in downtown Beverly Hills, CA, on the evening of Monday, June 26. None of the crowd had bought tickets that day, but they were in fact waiting to see a show. Not only were they willing to wait to see it. Driving past, one might have looked at the growing throngs and wondered what was going on. Tina Turner is what was going on that night at the Beverly Theatre: going on stage, going on video and going like brushfire. "I've got a little power plant happening inside here," said Turner, referring to her own dynamic persona. "People ask me where I get my energy. I tell them, 'General Electric!'" Wherever the energy comes from, it is Tina Turner's seemingly inexhaustible supply that has given her the fortitude to take a day off from her major concert tour (opening for Lionel Richie) to shoot a video. "We came back for one day from Kansas City," said Turner, "and our manager, Roger Danger, said tomorrow we're in Calgary." The clips being shot are Better Be Good To Me and I Might Have Been Queen from Turner's smash "Private Dancer" LP for Capitol Records. The crowd lining up outside will provide a selected handful of fans who will be eligible to buy not only a performance video, and if the rehearsal was any indication, they were in for quite a show. Descending a red staircase to a stage alive with images of outsized wildcat faces set with glowing eyes and ferocious teeth, the lady holds her microphone. She is in a tight black leather, an acid queen with wild, lionine hair and spiked snakeskin heels. The eyes and horns, combined with the fact that there is an audience outside waiting to fill the theatre within the hour while the production team is behind schedule. The chuckle is a confident one however, coming from the director of such clips as Peter Gabriel's Shock the Monkey and Olivia Newton John's Physical. Between run-throughs, critics of "More smoke!" inspire wattts of fog to come billowing from fans at stage's edge as Turner takes a quick break to mop off some sweat and imbibe liquids. As sassy as her stage persona may be, Turner has a quick laugh and a friendly humor off stage. With a schedule like Turner's, a sense of humor would be indispensable. Since her chart success with the "Private Dancer" LP, Turner's life has become the daily sprint of popularity demands. Better Be Good To Me and I Might Have Been Queen clips are not the first that Turner has shot during her current tour. "We broke the tour, went to New York and did one video, What's Love Got To Do With It in two days, continued, and now hit another and I was just got to have for a concert...it's just crazy!" When she finishes the Lionille Richie tour, which is primarily a record promotion venture on her part, Turner will have nine days to get her own show together and take it on the road. Thf Richie tour is great publicity, but it isn't Turner's show, and one that buffeted around at the 57th Street Project, which was part of the rock 'n roll' is enough to tell you that here is a woman who deserves her own space. Making albums and doing shows are what she is known for, but acting is her next goal. Music videos have given Turner what she feels is an opportunity to develop her own techniques of acting before a camera. "Videos are more work than live, because live you just get up on stage and then it's over with. Here it goes hour after hour. That's the only obstacle about it. I Might Have Been Queen and Better Be Good To Me were produced by J.J. Brof, and the one-day mid-tour time frame in which they were shot is typical of Turner's frantic lifestyle, at least until the Richie tour ends in September. "I think in September when all stops, I'll realize what I did...and collapse!" said Turner.

gregory dobrin

MUSIC VIDEO REVIEWS

I DIDN'T MEAN TO TURN YOU ON • CHERRELLE • 3:30 • CBS RECORDS • PETER ALLEN PRODUCTIONS

Epic Records recording artist Cherrelle makes her vid clip debut with this conceptual clip of her smash "I Didn't Mean To Turn You On" single. Featured as a sultry female fatale, Cherrelle leads us from her big city dressing table to a jungle encounter with King Kong. Avoiding Kong's advances, she sets out for her city digs, only to be followed by the oversized primate who predecessors to breakdance on her highrise rooftop. Black and white footage adds an old movie flavor.

SUNGLASSES AT NIGHT • CORY HART • 3:50 • AQUARIUS RECORDS • CHAMPAGNE PICTURES

Rogers Movement is a primary theme to this new video from EMI Records' Cory Hart, who is seen being put through the paces by a strict but beautiful police official. Institutional interiors of thick walls, bars and stylized inmates further a shadowy effect of confinement. The song's lyrical depth expands as sunglasses come to symbolize various forms of social and physical, giving a weight and style of uncommon intelligence.

TINA TURNER — With her top selling "Private Dancer" LP for Capitol, Turner is hotter than ever with new videos and a forthcoming solo tour.

ANNUAL CELEBRATION — New York-based Telgeonics celebrated its first anniversary with a star-studded party at Manhattan's latest video club Private Eyes. Seen here (1 to r) are: Tom Deless, Telgeonics; graphic artist Dean Winkler and Telgeonics president Stephanie Shepherd.

NEW YORK — Omnibus Computer Graphics, Inc., which operates computer animation facilities in Toronto and Los Angeles, has announced that it is opening a major east coast facility in New York City effective July 1. This announcement closely follows record levels of sales for the month of March, with sales of 160,000 units over the same period last year. The company's first motion picture contract for computer graphics for video displays, which contributed to its growth, can currently be seen in theatres with the release of Star Trek III: The Search For Spock.

Omnibus' New York facility will offer computer animation and special effects production services to the advertising, broadcast and film industries. Several systems are combined in the 11341 17th Street studios, including Picture Elements computer which will allow instantaneous rendering and playback in digital, NTSC, SECAM or PAL of the images produced on Digital Equipment Vax mainframe computer. In combination with other license arrangements, Omnibus will operate its 3-D imaging software which it developed in conjunction with a major American university.

STILL BEATING THE STREET — Harry Belafonte stopped by N.Y. Hot Tracks recently, during his Beat Street promotional tour. Pictured at the taping are (l-r): Perry Cooper, vp, artist relations & promotions; Joe Turner, artist relations & promotions; Ellen Davis, Hot Tracks associate producer; Dona Kreiss, associate director, artist relations; TV/video, Atlantic.
WAVE OF THE FUTURE? - To some in rock radio land, "New Wave" has become a dirty word and "Heavy Metal" is in. But according to a survey conducted by record industry market researchers The Street Pulse Group, radio's moguls are on the wrong track. Public interest in New Wave - according to the Street Pulse report - is skyrocketing, while fervor over Heavy Metal is actually in a slight decline. Street Pulse data from August, 1983, showed that only 20.8 percent of record buyers said New Wave was their favorite form of music. By April, 1984, the New Wave format had rocketed to second place, behind Heavy Metal since last summer? It's jumped from 19.3 to 17.5 percent. Who benefits from these trends? Says Street Pulse Group president Michael Shatlett, "parents who used to fudge through the living room wearing ear plugs and hair一世s that specialize in three-tone music."

WHAT'S NEW AT THE ZOO - KZEW's Zoo World, one of the largest radio events of its kind of the country, rocked Dallas-Fort Worth for the seventh consecutive year, with over 100,000 people attending free of charge over the Memorial Day Weekend at the Dallas Convention Center. The Goos Rock Concert Series, highlighted the three-day event, featuring free performances inside the convention center by Night Ranger, Golden Earring, Danny Spanos, Dwight Twilley, Joe Carrasco and various local bands. Zoo World VII covered over 206,000 square feet in the newly expanded Dallas Convention Center. Visitors enjoyed exhibits, displays, entertainment and information from over 50 retailers of such products as soft drinks, stereo, automobiles, electronics and public service groups as well as a child fingerprinting booth benefiting Cystic Fibrosis and a dunking booth for Muscular Dystrophy. The last two stages offered almost continuous entertainment. The main stage held the national acts, while the variety stage offered local talent including impersonators, breakdancers, aerobic demonstration and fashion shows.

ID CHECK - Gary Remal and Michael Boyd of the music production company Remal Music Design have just finished work on a complete ID package for San Francisco radio station KI01, featuring saxophonist Charles DeChant of Hall & Oates. In choosing the right feel for the ID package, Remal and Boyd searched for the perfect blend of styles representative of the KI01 sound. Saxophonist De Chant meshed well with synthesizer Charles Judge in achieving the pop blend identified with the station. In addition to short IDs, news, traffic elements and promotional music tracks, Remal and Boyd created a number of image spots with assistance of lyricist Jeffrey Cohen. The package featured lead vocalist Joe Pizzula along with three additional session singers, rhythm section, synthesizers and percussion to achieve an album concept for this radio ID package.

POINTER FROM ABC - The Pointer Sisters will be the special guest stars of City Rhythms, airing Sunday, July 15 on the ABC Youth Radio Networks. The special will be produced, hosted by Frankie Crocker, in the fourth in a series of six urban contemporary music/interest specials presented by Inner City Broadcasting. That edition of City Rhythms will feature "Yes We Can Can," "Fire," "Happiness," "Slow Hand," "Jump," "Automatic" and more by the Pointer Sisters. In addition, the program will air a special mix of The Jacksons "State Of Shock" (featuring vocals by Michael Jackson and Mick Jagger) and Jermaine Jackson's "Tell Me I'm Not Dreaming" (with vocals by Michael Jackson). Also featured will be "Baby Don't Break Your Baby's Heart" by Kashif, "Feels So Real" by Patrice Rushen, "Breakin'" by Ollie & Jerry and comments from Boy George.

ASK THE MAYOR - If you've ever wanted the chance to "Tell it to City Hall" now's the time. WBAL Radio Baltimore will offer its listeners the opportunity to air their gripes and suggestions directly to the Mayor of Baltimore himself. Every Friday from 12:45 p.m. to 1 p.m., the station will broadcast "Martinis to the Mayor" and during the 15-minute program Mayor William Donald Schaefer will report on the latest developments in the city and answer questions presented to him live by the listeners.

AND SPEAKING OF BALTIMORE - WCBM, Baltimore's NewsTalk radio station, has been selected as the winner in the special categories presented annually by the Chesapeake Associated Press Broadcasters Association. The award for Outstanding Spot News Reporting was presented to WCBM in recognition of the station's coverage of an area fire at the downtown Baltimore Hochstuhl Kohn Building in February of 1983. The Outstanding In-Depth Reporting Award was won by WCBM reporter Sue Kopen's investigative news series, "Fighting Back." The stories examined the growing efforts of crime victims to establish and protect their rights as victims. WCBM received the award for Outstanding Sports Reporting in recognition of the station's demonstrated excellence in year-round local sports coverage by reporters Tom Davis, Phil Wood, Jerry Daniels and Neal Eskridge.

His programming attracted the largest audience in radio history, and changed the sound of radio in America forever. His book will tell you how he did it.

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-Radio & Records

In the decade of its supremacy, WABC was the most profitable, most popular, and most influential radio station in the country. Now, Rick Sklar, the man whose name was synonymous with "Top 40" radio recalls those chart topping years at WABC, and the development of Contemporary Hit Radio.

Rick Sklar is a vice-president of ABC Radio and is a consultant for ABC-TV's music video programs. He has been program director of radio stations in New York, Chicago, Washington, DC, Los Angeles, Las Vegas and Boston, and has hosted several ABC-TV specials.

His book is published by Random House and is available at your local bookstore for $13.95. Hardcover.

KLEIN'S CLOID - Husband & comedy team of Jerry Stiller and Anne Meara present L.A. Max president Joe Klein with the Cloi Award for the best record radio spot of 1984. The winning spot was for L.A. Max's "Rockin' New York At Night" album on EMI America. The award was announced at New York's Sheraton Center.

Please send me_ copies of ROCKING AMERICA ($15.50 each includes postage). Name_ Address_ City_ State_ Zip_ Payment must accompany order. Return coupon to: Casablanca, 6393 Sunset Blvd, Ste 990, Hollywood, CA 90028.
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   EARL KIXUS 1 18
   (Capitol ST-12323) 1 18
   2 STEPPIN' OUT 6/30 Chart
   GEORGE HARRISON (TB TB 201-N) 2 2
   (United Artists 90349-1) 2 2
   3 REJOINING 6/30 Chart
   PAT METHENY with CHARLES HADEN 3 3
   & BILLY HOLIDAY (ECM 26000-1) 3 10
   4 TIME EXPOSURE 6/30 Chart
   STANLEY CLARK (Epix FE 3688B) 4 12
   5 GHETTO BLASTER 6/30 Chart
   GRANDدارة (MCA 4542) 5 5
   6 BACKSTREET 6/30 Chart
   DAVID SANBORN (Warner Bros. SP-4984) 6 34
   7 DECOY 6/30 Chart
   MILES DAVIS (Columbia FC 38991) 7 8
   8 BANDED TOGETHER 6/30 Chart
   LEE RITIENOUR (Extra 62601-1) 8 4
   9 G FORCE 6/30 Chart
   KENNY G (Arista ALB-1912) 9 72
   10 THAT'S THE WAY I FEEL 6/30 Chart
   NOW (A TRIBUTE TO THELONIOUS MONK 10 54
   (A&M SP-6690)
   11 LUCIFER'S TAIL ORCHESTRA 6/30 Chart
   JIMMY REED (MCA 2-6893) 11 17
   12 MIRACLE MAN 6/30 Chart
   TRAFFIC (MCA 2-4973) 12 2
   13 PASSION 6/30 Chart
   RODGERS (MCA 2-6893) 13 17
   14 MODERN TIMES 6/30 Chart
   THE WEATHER REPORT (Columbia FC 9147) 14 12
   15 DOMINO THEORY 6/30 Chart
   WEATHER REPORT (Columbia FC 9147) 15 12

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   KOURING OUT — Herewith, a day-by-day account of the four days of this 18
   year's Kool/NY extravaganza (look for the rest of it next week).
   FRIDAY — One of the nicer traditions of Kool/NY is the one hour piano recital
   held at Carnegie Recital Hall at 5 pm. There is also an inherent problem in these
   recitals: the Recital Hall exudes a recitalist atmosphere. Most pianists end up
   putting on the kid gloves and have trouble relaxing. Kenny Barron was no exception.
   His six-song set featured a lot of rolling thunder in the bass and zip-zap runs in
   range of octaves — there was no sense of ease. However, there were moments, such as on
   Thelonious Monk's "Mysticoreo" — played as a slow, mossy blues — when Barron spun his usual silken web of improvisation. "A Salute
   To Django Reinhardt" at Carnegie's main hall followed — and there were moments that evoked the great
gypsy guitarist, the evening never really captured the feel of the man. The "Great Guitars" — Charlie
   Byrd, Barney Kessel and Herb Ellis — opened with a predictable hour (the latter two gent are Chris
   tian men and the Djangoism were kept to a minimum). Next up was Ste
   phane Grappelli and his quartet: the great violinist, and Django's other half
   in the tandem of the Hot Club of France, performing magnificently, spurred on by guitarists Martin Taylor
   and Marc Frost and bassist Brian Torth. Certainly, to be Grappelli's only appearance in the program. The second half of the con
   cert began with Django's Music, a band led by guitarist Mike Peters that plays Rhythm & Blues. Nothing in a set, somewhat a saxophone giant who recorded with Django and Grappelli, was added for a couple of
   numbers and managed to bring some class to the festivities. The concert was
   highlighted by its closing set — the legendary, "Pierrot Luni
   e," a 17 year-old guitarist who has absorbed Django's style, but has updated it
   considerably (Lagrene sounded not-unaware of John McLaughlin, in fact).

   Horning In — At a recent tribute to trumpeter great Nat "King" Cole (TBA 60358-1)
   in the New York City, there was not a great Blue Note, there were (1-7) Ray Barretto, Dizzy Gil
   lsap, Dick Katz, Jon Faddis and "Little Jazz" himself.

   Saturday — The recitalist and the hour show (both at the Carnegie Hall),
   Vivian Williams, traded off on some glistening runs over his simple bass-guitar accompaniment (the
   rhythm guitarist, by the way, was Diz Dixiey, another Django adherent). So, while the con
   cert came to life most vibrantly toward the end, it was clear that a great opportunity was lost: the recreation of the Hot Club of France
   with Grappelli in his original slot, Lagrene in Django's chair, Dixiey and Peters doing the rhythm
guitar work, and, say, Torff bringing up the bass end. It would have been a natural
   but, alas, wasn't to be. The late night event, at Avery Fisher Hall, for the first time
gott with Gil Evans' Orchestra, though in separate sets. Davis, in a 90-minute set,
   performed brilliantly — frequently standing flat-footed and blowing long, piercing
   passages that built up to feverish climaxes. The trum
   petor and his band have not sounded better since Davis' return to the scene (credit must be given to the band
   — guitarist John Scofield, given a lot of well-deserved solo space; saxophonist
   Bob Berg, keyboardist Roger Lipper, drummer Al Foster, and percussionist Steve
   Thornon).

   Sunday — Walter Davis Jr. had the recitalist's slot and he played an hour
   of bebop on the hoof — literally pounding out 10 quick numbers. The pieces
   seemed overlaid with the most "rock" — and the most "spare" — in the set.
   The Fleet, trademark pop runs of Davis were there, they were just hidden under a lot of
   extra mixing. The main event offered a set each of Joe Williams and Sarah Vaughan,
   preceded by an enchanting hour half by pianist Michel Petrucciani. Joe Williams, up first, was divine: mixing in wis
ty and witty blues, sweet and lovely
   ballads, warm and elegant standards. Vaughan, closing the show, was not at her
   sharpest. She's put together a band, but she does not know how to give her
   fastball humungous. Still, her off-speed stuff is considerable and the concert, ending
   with some good-natured Williams/Vaughan duets, was a good one.

   There was a pianist Johnny O'Neal kicked things off at the Recital Hall — he's a
   resourceful young player with a healthy dose of gospel music in his style.
   He too tended to become turgid, but there were more than enough passages of ro
   and good smoky tone to work out for the moments of bovity. Then headed over to Aver
   Fisher Hall for the U.S. debut of Dijvan,
   a jaunty Brazilian pop star with a killer of a falsetto — a sunny, sexy, spirited
   set, backed by a nifty nine-piece Brazilian band. Then, after staying for two
   excellent numbers by Stan Getz (Tania Maria was to close the show), I raced to Carnegie Hall for a solo performance by Cecil Taylor,
   which followed a trio set by Oscar Peterso
   n. A bizarre double-bill by any standard: though the two men may be close in temperament (they are both stubbornly
   (musical stalwarts) they are poles apart musically. And, though Taylor played a typically
   riving set — dense, percussive and cyclic — Peterson's fans walked out in droves (some booping on their way up the aisle). Whoever came up with this idea
   probably thinks Walter Mondaie should choose Jesse Helmet as his musical mate.

   Monday — Denny Zeitlin is a practicing psychiatrist; perhaps it's why he seemed
   un Hinted at Carnegie Hall. He turned in a varied set — quiet, evocative
   ballads and intricate standards, with original chord and original, with pipes and
   strings. "An Evening of the Music of Harold Arlen" filled Carnegie Hall later, with 23
   musicians performing 42 of that great composer's songs ("Over the Rainbow, "Blue in the Night," "It's Only a Paper Moon" — you get the idea)
   Unfortunately, host Bobby Short cast the show in his own image: Jane White,
   Josephine Premice, Jimmie Daniels and Julie Wilson are cabaret acts — a lot
   of style, but not much vocal substance. Better, vocally, were Mel Torre, and, if you like that kind of thing, Jackie and Roy, but the highlighted moments
   were instrumental: Stan Getz's gorgeous — gorgeous — tenor, Dick Hyman and Joe
   Bushkin's duet piano medley of "I've Got The World On A String" and "Get Happy," and
   Honi Cole's rhythmic shoes on "Let's Fall In Love."
The famous people listed below are:

☐ A. Among the greats of Jazz.

☐ B. Among the many fine artists who license their music through BMI.

☑ C. All of the above.

Muhal Richard Abrams  Paul Desmond  Lee Konitz  Pharoah Sanders
Nat Adderley  Paquito D’Rivera  Yusef Lateef  Mongo Santamaria
Manny Albam  Bill Evans  Hubert Laws  Shirley X. Scott
Mose Allison  Gil Evans  John Lewis  George Shearing
Gene Ammons  Jon Faddis  Ramsey Lewis  Archie Shepp
Kenny Barron  Art Farmer  Dave Liebman  Wayne Shorter
Alvin Batiste  Stan Getz  Chuck Mangione  Jabbo Smith
George Benson  Jimmy Giuffre  Adam Makowicz  Lonnie Liston Smith
Carla Bley  Dexter Gordon  Jackie McLean  Sonny Stitt
Paul Bley  Charlie Haden  Pat Metheny  Ira Sullivan
Jane Ira Bloom  Lionel Hampton  Charles Mingus  Cecil Taylor
Joanne Brackeen  Herbie Hancock  Thelonious Monk  Clark Terry
Anthony Braxton  Barry Harris  James Moody  Jean “Toots” Thielemans
Bob Brookmeyer  Eddie Harris  Sy Oliver  Charles Tolliver
Ray Brown  Jimmy Heath  Jimmy Owens  Stanley Turrentine
Dave Brubeck  Percy Heath  Eddie Palmieri  McCoy Tyner
Ron Carter  Joe Henderson  Charlie Parker  Miroslav Vitous
Don Cherry  Freddie Hubbard  Art Pepper  Cedar Walton
Bill Cherry  Milt Jackson  Oscar Peterson  Frank Wess
Bob Coltrane  Illinois Jacquet  Sun Ra  Ernie Wilkins
Larry Coryell  Keith Jarrett  Max Roach  George Winston
Ted Curson  Budd Johnson  Red Rodney  Phil Woods
Miles Davis  J.J. Johnson  Sonny Rollins  Lester Young
Jack De Johnette  Ryo Kawasaki  Roswell Rudd  Joe Zawinul
Rahsaan Roland Kirk

Wherever there’s music, there’s BMI.
Jazzing Up Sales

by Lee Jeske

In response to the question, "What advice can you give to retailers to help them boost jazz product?", Cash Box received a paucity of responses from the record company executives contacted. Better displays, more knowledgeable sales personnel, more in-store play, closer cooperation with local radio stations, and keeping the records in stock, were some of the common themes sounded.

"You go into some stores and the folk music and jazz is way in the back," said Jeff Heiman, Windham Hill's director of promotions. "It's like nobody ever gets the chance to look at a record, to just look at the personnel and get excited about it from the cover and critics' responses and whatever.

"We always tried to make sure that records look visually good, and that has definitely helped to sell, because record stores want their stores to look good and have things that'll draw people's attention to certain sections. If Oscar Peterson has a lousy album jacket, that's going to draw people away from the thing."

GRP's co-president, Larry Rosen, agreed. "What we're going for is a label image, so we can promote and sell, on a merchandising level, multiple artists at one time. I think that really vital in selling jazz, I want to have a bin with our records, so when people go to find a new artist, they don't have to look under 'Miscellaneous Instruments'.

"The small independents can do something in the way of in-store publicity," said Uptown Records co-owner Mark Feldman, taking some of the responsibility for the display problem. "We can offer posters and say, 'Look, we'll give you this, how about doing a special?' And promotional gadgets — posters, pictures of musicians — if sent, should be displayed in the store."

"It's actually the manufacturer that helps sell the records," said Kirk Roberts, national sales director, Fantasy/Milestone, "with brochures, up-to-date catalogs, information about the artist. We have our Original Jazz Classics series, with every release we have a brochure with minis and information on personnel. And we give enough to the key stores so they can give them to their customers.

"Another important thing is in-store play copies. I had an incident recently where Tower in San Francisco played the Quincy Jones reissue from our OJC series — and that's really an off-the-wall collectors release — and they sold five within the hour. None of our competitors were playing it. That's the best thing I can tell a retailer, to help them sell jazz product," agreed Doc Remer, national promotional and publicity director, Mirus Music Inc. (distributors of Lakeside), "To play it in-store when there is a majority of adults that would purchase an album by somebody they didn't know. And display the album cover with some kind of sign pointing out that that's what's being played now. Possibly they should even have a sale during those hours.

"Past that, the store has to make people aware of the artist. Years ago, if you knew classical music, for example — and didn't have to go to a Schwann catalog — you'd have a job in a second in a retail store that sold classical. Same thing with jazz. It's too hard today, with money the way it is, to have any specialized person."

"You've got to have people in the store that understand the product," said Carl Jeske, president, Concord Jazz. "I like to talk to clerks of any consumer products who understand their product. And I find that the prepromotions and the displays — people don't know anything about their product at all — and jazz is a sophisticated area of music. I also think it would be helpful for them to know bad quality product from good quality product — in terms of recycled vinyl and crappy inner sleeves, things like that."

Sonny Kirshen, director, pop A&R and national sales, Moss Music (which distributes Storyville) said, "If you throw the name of George Kawasuchi (the Japanese drummer) and the guy behind the counter says, 'Does he play second base with the Dodgers?', that's a problem. The knowledge of the person that's behind the counter is a very, very important first step. Retailers are as intimidated as jazz by the consumer. People are intimidated by the word 'jazz' and intimidated by the word 'classics'. It's the same bauble game — it's just a matter of the clerk filing it under the right name and finding it when they get the request."

"I went into a store to find a record of Mel Torme," said Albert Marx, president, Discovery/Trend/Musical, "and the guy says, 'What does he play? What does he do?' Now that's how bad it is. The guys just don't know what they've got in the store — and it's there because they can't even direct the buyer to the bin. They're really lacking in knowledge, but they're lacking in a lot of things. If you ever saw now some of these cats dress, the way they look. I'm not one who says that somebody has to dress with a tie and shirt and all that, but some of those guys just look like slobs."

Muse Records president Joe Fields sees the lack of knowledgeable personnel extending beyond the stores: "Most of your product is moved through chains, where some guy sits there with a computer and looks at the orders and sees —"

(continued on page J-6)
"THAT’S THE WAY I FEEL NOW"

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A TRIBUTE TO THELONIOUS MONK

2 Record Set Produced by Hal Willner for Deep Creek Productions Ltd. ON A&M RECORDS AND BASF CHROME CASSETTES.

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Miles Davis Speaks Out

(continued from page 2)

"A lot of it is just love and black. If a white guy goes to a major record company and says, 'I'm handling Miles, so give me his money,' they'll do it. But I can't go up and say, 'I'm handling Paul McCartney, give me his money.' They wouldn't do that. It's terrible that way, you know. See, during those times my hip was bothering me, and the thieves, that's enough to drive you nuts. I had a lot of pain, but I can live with that. I just can't live with the attitude of people that handle your business and steal.

"But the feeling for music is greater than the messed-up business part of it, so it will bring you back.'"

In 1981, Miles Davis came back with a vengeance. He's made four albums since then ("Dooey," Columbia is the newest); he's toured Europe, Japan, and the United States several times each; he married actress Cicely Tyson; and, recently, he had a hip replacement. Musically, emotionally, physically — Miles Davis at age 58 seems in tip-top shape.

My chops are in very good shape," says Miles Davis, "and the music has been giving me a rush; I mean a rush, like a woman that you like. When that happens, it's usually all right."

His band has changed since his return — there's a synthesizer player, Robert Irving.

"You know keyboard players usually get in the way," says Davis. "This is the I'm teaching, like I did with all my other keyboard players — like Herbie and Chick. Because it's not like playing behind a vocal — when you play with musicians who are creating on the spot, with a framework, you have to know when to stop creating and let somebody else do it. You see, you have the root of a chord, then you have the notes that change to make the chord nameable — are an augmented, or minor seventh, or minor seventh with an eleventh, or plus four or six, or major or dominant. All those notes a creative person will use, so you don't have to play those notes — leave those for somebody else. He told me, 'You know, I don't know what to play.' I said, 'Then don't play anything — that's when you stop.'"

"I also have a new saxophonist — Bob Berg. My drummer, Al Foster, likes him, and I hired him. Cause that's the way you form a good band — you ask the rhythm section. If they like a guy, they'll play for him; but if they don't, there's nothing there. So Al told me to get him."

Guitarist John Scofield, percussionist Steve Thornton, and electric bassist Daryl Jones round out the band.

One thing Miles Davis has never done in his career is sit still. Musically. "It's a thing. — I get an itch," he says. "Something comes over me and I just can't play the same thing. It's like when you eat til you're full and your stomach says, 'We don't want any more of this down our throat.' I just have to play something different. But what I always like is different. When I go buy clothes, it's always expensive, whatever I drive, it's always expensive; and what I pick to play is always hard, but beautiful. I love composing and thinking of things to do musically. And now I love to paint. All this stuff runs together, one bounces off the other.

"When you do things that please you, you keep on doing them. I could sit down and write a pop song. But I can't do it, because it's like rubbing fingers on a blackboard to me. You know what I mean? And I'd make lots of instant money. If it comes easy, or if it comes out of me, great. Cause I'm full of melodies. Maybe I'll do that one day.

"You know, Mick Jagger asked me to do something with him. But he didn't want to pay me. He started by saying, 'Well, we're just artists... The hell with that, man, if I'm going to put my soul on tape, I want to get paid for it. You know, I don't do things like that. And I don't want people to play me cheap. I love music and it's only because of my love for music that I play. But when somebody asks me to do something with them, it's a different Selling Jazz

(continued from page 2)

what's on the chart and what he's turning over. Nobody would expect that buyer to know the nuances of the various types of jazz. They have to find the right individuals, and there are distributors that have that knowledge or can develop the knowledge for them. Rather than have the bare salesman who walks in and says, 'Hey, I've got a new Music release.'

"I've been in so many record stores where a guy comes in and says, 'What's new this week?' And, before you know it, he's walking out with three or four records. But these people won't dare go to a chain store, because it's sterile, it's dry, there's nothing there for them. And if it costs too much to have knowledgeable personnel, at least then let the knowledgeable personnel put the product into that store, so that the goods are there. And before you know it, people go in to that store will know the goods are there."

Francois Zalacain, president, Sunny-Side, sees difficulty in the distribution end. "I think distribution is one of the main problems, not only in the record business, but in all business. I think the major problem we have today is not with the retailers, but with the distributors. The distributors who handle independent labels will not do for me what they do for the majors, they're trying to make a dollar in every case, not qualified to run a good business, because they are so small and doing so poorly against the four or six giants. And the country is not unified in terms of marketing. It's so big that, except for the majors, everything is at the regional level. So you have entire regions that are going to be left out — the south, the north. I think a cartel of independent distributors would help a lot. If the distributors aren't aggressive, the retailers cannot be aggressive at all."

Herb Wong, president, Palo Alto, agrees that the distributors, in some cases, hurt. "We often just zero in on the retailer, forgetting about the linkage system. I really feel there is an obligation by the wholesaler. Because it's very easy for the marketing director and sales people or the distributor to influence the buyer. But reasonably or not at all. Say, 'Here, take one, two, buy!' You're going to be carrying so many anyway, well take a little risk. There should be some trust there, and if it's successful, you're going to make it."

"In the sales and promotion staff meetings they should give the jazz product equal time and billing — because there are people looking for it. But they have preconceived values about it, that they're not going to do very well. They're putting the nail in the coffin before they've done anything about it."

ECM's Meredith Breithbart had the most succinct response to our survey: "Make sure that once the record is sold it gets replaced."

The question of keeping the product in stock was the primary concern, also, of Earl Morowitz, president, Pausa. "Put the damn thing in stock! The majority of retailers and I say the majority of retailers, don't carry jazz catalog and they usually won't help a small company with getting new artists started. They are very, very limited in their jazz selections in the store. We get good airplay in certain spots, but they can't find the record because the retailer can't stock it. I think that's all there is to say.

"Retailers obviously can't improve beyond the small percentage of their customers who listen to jazz," said Ted Wolff, national director, marketing and sales, DRG. "What they can do is see that they carry jazz so that they can get their percentage of the market. Because a lot of people who may be looking for jazz walk into a store and if they feel the store doesn't carry jazz, they'll walk out again and look for a store that does. What they have to do is exploit the fact that they do carry jazz and make sure that the customers are aware that they do."

"I insert a card with my pressing asking the retailer to order or stock our product," said Bernard Brightman, president, Stash. "And the biggest complaint is, 'Your records are too hard to find.' Now, I'm saying that, a retailer should keep inventory when he's going to sell one copy every six months, but somehow or other, in this age of computers, the retailer has to have the ability to punch in and say, 'Yeah, I've heard of Bucky Pizzarelli, and I can get it for you in a couple of weeks.' They're not taking advantage of the age of computers and the availability of catalog for people who want it.

"The jazz consumer is probably one of the most knowledgeable of all consumers," said Vernon Slaughter, vp, black music/jazz promotion, Columbia, "but he needs help from the retailer. Number one, he needs to know what new releases are out; so a retailer should have a new release section and make sure it's stocked regularly and replenished.

"Number two, the jazz retailer has to remember that jazz traditionally has a longer shelf-life than other product. So he has to be able to have patience and remember to reorder when he runs out of an item — 'cause catalog is a very key aspect of jazz."

"And, number three, is that someone in..." (continued on page 2)
Jazzing Up Sales

Ricky Schultz, president, Zebra, agrees, saying, “Cross-promoting with radio is very important. If the radio stations and their stores are in closer communication and the jazz buyers know what the new hot releases are, the things that are really getting a lot of attention at the station, I think — tied in with display — that’s something that really works. It’s important for that retailer and those radio stations to be in closer communication and one good way to get the ball rolling is by narrowing the focus down to just one or two records and then opening it up from there.”

When asked once what jazz was, Louis Armstrong said something to the effect of, “If you have to ask, you’ll never know.” If retailers want to know how best to sell jazz product, Cash Box found out that all they have to do is ask.

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GREAT JAZZ
AND JAZZ GREATS
ON COLUMBIA RECORDS

*DEBUTING SOON.
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**Public Theatre Sets July Jazz Schedule**

NEW YORK — The Public Theater’s “New Jazz At The Public” series will present the Kip Hanahan/Jack Bruce Band (7/2), “Clarinet Summit” — Alvin Batiste, John Carter, Jimmy Hamilton, Hamlet Buitell (7/7); Donald Sanders/Henry Threadgill’s “33 Scenes On The Possibility Of Human Happiness” (7/12-14); “New Jazz From New Orleans” — Patrice Fisher & Jacksonville; Allen Toussaint, Jimmy Valentine, Garry Woolf & Woon & Worouch (7/20), Ramsey McClure & The Benders, Toussaint (7/21); and Hamlet Buitell’s “Paperworks” (7/27) & (8/2). Call (212) 988-7100 for info.

**HANCOCK ROCK(IT)S ROXY** — Herbie Hancock kicked off a 31-city promotional tour on behalf of his new video, “Herbie Hancock and the Rockit Band” at the Roxy in New York June 8. The video features a live performance taped in London plus the complete videos of “Rockit” and “AutoDrive.” Shown at the party (+1): Todd Leavitt, CBS/FOX Video, Hancock MTV DJ Alan Hunter; and Ken Ross, CBS/FOX Video.

**WORLDLY JAZZ** — The “World Jazz” show of the day at the Walt Disney World Center brought together some of the top jazz musicians from around the globe including Joe Pass and Wynton Marsalis. Seen here with the Walt Disney World Center Space Earth as backdrop are (+4): Lionel Hampton, Buddy Rich, Pete Fountain and Benny Carter.

**HANNONC ROCK(IT)S ROXY** — Herbie Hancock kicked off a 31-city promotional tour on behalf of his new video, “Herbie Hancock and the Rockit Band” at the Roxy in New York June 8. The video features a live performance taped in London plus the complete videos of “Rockit” and “AutoDrive.” Shown at the party (+1): Todd Leavitt, CBS/FOX Video, Hancock MTV DJ Alan Hunter; and Ken Ross, CBS/FOX Video.

**BRYAN LOREN'S DEBUT LP,** "BRYAN LOREN" 90183-1

Available on LP and Cassette, contains his hit single “Lollipop Luxx” and his current single “Do You Really Love Me”.

**LP'S COMING SOON**

Harold Melvin & The Blue Notes and Terri Wells

Mfg. by Phily World Records Dist. by Atlantic Recording Corp. A Warner Communications Co.
ONE WAY
"MR. GROOVE" from the hit LP "LADY"
MCA-52409

THE CRUSADERS
"DEAD END" from the hit LP "GHETTO BLASTER"
MCA-52398

WINDJAMMER
"ANXIOUSLY WAITING" from the hit LP "WINDJAMMER II"
MCA-52422

SPYROGYRA
"ACCESS ALL AREAS"

EAST COAST OFFERING
"EAST COAST OFFERING" featuring "DON'T TAKE YOUR LOVE AWAY"

HOT NEW SINGLE RELEASES:

RANDY HALL
“I've Been Watching You (Jamie's Girl)”

TEMPER
“No Favors”

ALICIA MEYERS
“You Get The Best (Say, Say, Say)”

JIMI TUNNELL
“U-Turn”

WE'RE MCA
DELIVERING THE MUSIC OF THE 80'S
1. YOU KEEP ME COMING BACK — THE BROTHERS JOHNSON — A&M 
2. TURN ON THE Watt — TONYAN — VIPS, KQRS, KDAY, KGFJ, WJZQ, WHUR, WXYW, WPAL, KOKA, WPEG, WAO, WRAP, WILD, WATF, WZAK, WBNX, WDQO, WNOV, WUFO KJMG, WJAZ

2. SHEILA E. — DIONNE WARWICK — WLUX, WYFI, WOKE, WSGD, KMJQ, KOKA, WWDM, WILH, WHRU, WJAZ, WLOI, WDJR, WCIN, WOJO, WDJR, WCN

3. STUCK ON YOU — LIONEL RICHIE — MOTOWN

4. GHOSTBUSTERS — RAY PARKER, JR. — ARISTA

5. ME, YOU AND ME — MTUME — EPIC

6. WUFO — WYFI, WSGD, KMJQ, WILH, WHRU, WJAZ, WLOI, WDJR, WCIN, WOJO, WDJR, WCN

7. TALKIN' OUT THE SIDE OF YOUR NECK — CAMEO — ATLANTA ARTISTS/ POLYGRAM

8. THE GLAMOROUS LIFE — SHEILA E. — WARNER BROS.

9. AND I DON'T LOVE YOU — MOKEY ROBINSON — TAMLAMOTOWN

10. FAREWELL MY SUMMER LOVE — MICHAEL JACKSON — MOTOWN

11. BABY DON'T BREAK YOUR BABY'S HEART — KASHIF — ARISTA

12. CLOSE (TO THE EDIT) — ART OF NOISE — ISLAND

13. OUTRAGEOUS — LAKESIDE — SOLAR

14. ICE CREAM CASTLES — THE TIME — WARNER BROS.

BLAIC RADIO HIGHLIGHTS

WAO — ATLANTA — LA RRY TINELY, PD — 11 PR

WATV — BIRMINGHAM — BONNIE JUAN, PD — 11 PR

WDFN — DETROIT — JORDON, PD — 11 PR

WLFY — BOSTON — ELROY SMITH, PD — 11 J. BROWN

WFOO — TAMPA — JIM STUART, PD — 11 PR

WJSB — COLUMBUS — JIM JACQUES, PD — 11 PR

WJUI — CHICAGO — JOE GREENE, PD — 11 PR

WGBX — CLEVELAND — LINDY BAKER, PD — 11 PR

WJVN — DALLAS — LARRY GRAHAM, PD — 11 J. BROWN

WGWG — DALLAS — JIM STUART, PD — 11 PR

WRBQ — TAMPA — JIM STUART, PD — 11 PR

WJDL — DAYTON — LAWRENCE STEPHENS, PD

WDRD — DREXCEL — DON LARIOS, PD — 11 PR

WMGM — GREENSBORO — SHELLY BYNUM, PD

WJSW — JAULS— JIM STUART, PD — 11 PR

KJAY — LOS ANGELES — GREG MACK, PD — 11 PR

KJWV — PHOENIX — ROY, PD — 11 J. BROWN

KUJO — MINNEAPOLIS — LINDSAY, PD — 11 PR

KWLJ — CHICAGO — LARRY GRAHAM, PD — 11 J. BROWN

KTYC — TAMPA — JIM STUART, PD — 11 PR

KFFA — FAYETTEVILLE — RON, PD — 11 J. BROWN

KZST — MILWAUKEE — BOB BELOF, PD — 11 PR

WEMI — DETROIT — JIM STUART, PD — 11 PR

WAFB — BIRMINGHAM — JIM STUART, PD — 11 PR

WORX — DELRAN — JIM STUART, PD — 11 PR

WCON — CONCORD — JIM STUART, PD — 11 J. BROWN

WADC — DAYTON — LARRY WYATT, PD

WNNX — ALBANY — LARRY WYATT, PD

WZST — CHICAGO — JIM STUART, PD — 11 PR

KYYX — LOS ANGELES — LARRY TINELY, PD — 11 PR

KLAI — LOS ANGELES — JIM STUART, PD — 11 J. BROWN

KREM — SPOKANE — JIM STUART, PD — 11 PR

KJON — MINNEAPOLIS — JIM STUART, PD — 11 PR

KJCA — LOS ANGELES — JIM STUART, PD — 11 PR

KQCR — GRAND FORKS — JIM STUART, PD — 11 J. BROWN

WONG — WASHINGTON — JIM STUART, PD — 11 PR

KQCA — SACRAMENTO — JIM STUART, PD — 11 J. BROWN

KWMR — MINNEAPOLIS — JIM STUART, PD — 11 PR

WOWG — MEMPHIS — JIM STUART, PD — 11 J. BROWN

WBBW — BIRMINGHAM — JIM STUART, PD — 11 J. BROWN

WEGE — EL PASO — JIM STUART, PD — 11 J. BROWN

WUJC — NEW ORLEANS — JIM STUART, PD — 11 J. BROWN

WCHR — CHICAGO — JIM STUART, PD — 11 J. BROWN

WZOK — ATLANTA — LARRY TINELY, PD — 11 PR

WSUM — MILWAUKEE — JIM STUART, PD — 11 J. BROWN

WQAM — TAMPA — JIM STUART, PD — 11 J. BROWN

WGRU — ROCHESTER — JIM STUART, PD — 11 J. BROWN

WYLP — VIRGINIA BEACH — JIM STUART, PD — 11 J. BROWN

WXJZ — TAMPA — JIM STUART, PD — 11 J. BROWN

WXED — HAMPTON — JIM STUART, PD — 11 J. BROWN

WLCI — NEW ORLEANS — JIM STUART, PD — 11 J. BROWN

WNVY — OKLAHOMA CITY — JIM STUART, PD — 11 PR

WMRL — MEMPHIS — JIM STUART, PD — 11 J. BROWN

WFEA — FORT WORTH — JIM STUART, PD — 11 PR

WASV — CHICAGO — JIM STUART, PD — 11 J. BROWN

WLIM — MONTGOMERY — JIM STUART, PD — 11 J. BROWN

WQWG — CHICAGO — JIM STUART, PD — 11 J. BROWN

WNYL — NEW YORK — JIM STUART, PD — 11 J. BROWN

WRHP — KANSAS CITY — JIM STUART, PD — 11 J. BROWN

WORU — OGDEN — JIM STUART, PD — 11 J. BROWN

WXOJ — CHICAGO — JIM STUART, PD — 11 J. BROWN

WDRU — DETROIT — JIM STUART, PD — 11 J. BROWN

WUAM — HOUSTON — JIM STUART, PD — 11 PR

WGOO — MEMPHIS — JIM STUART, PD — 11 J. BROWN

WZST — CLEVELAND — JIM STUART, PD — 11 PR

WHRD — DALLAS — JIM STUART, PD — 11 J. BROWN

WJOT — NASHVILLE — JIM STUART, PD — 11 J. BROWN

WJLD — LAKEWOOD — JIM STUART, PD — 11 J. BROWN

WQTY — ANN ARBOR — JIM STUART, PD — 11 J. BROWN

WECU — CINCINNATI — JIM STUART, PD — 11 J. BROWN

WJPN — ATLANTA — JIM STUART, PD — 11 J. BROWN

WPPS — PHILADELPHIA — JIM STUART, PD — 11 J. BROWN

WJZT — ALBUQUERQUE — JIM STUART, PD — 11 J. BROWN

WJUE — JASPER — JIM STUART, PD — 11 J. BROWN

WJRT — JASPER — JIM STUART, PD — 11 J. BROWN

WJVL — NASHVILLE — JIM STUART, PD — 11 J. BROWN

WFLI — CHICAGO — JIM STUART, PD — 11 J. BROWN

WJRB — TULSA — JIM STUART, PD — 11 J. BROWN

WZVE — NASHVILLE — JIM STUART, PD — 11 J. BROWN

WJSU — JASPER — JIM STUART, PD — 11 J. BROWN

WJUA — JASPER — JIM STUART, PD — 11 J. BROWN

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WJVL — NASHVILLE — JIM STUART, PD — 11 J. BROWN

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WJUL — JASPER — JIM STUART, PD — 11 J. BROWN

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WJUL — JASPER — JIM STUART, PD — 11 J. BROWN

WJUE — JASPER — JIM STUART, PD — 11 J. BROWN

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Cash Box|July 7, 1984
Labels Announce Summer Releases

Elektra

Elektra's summer releases include Lakeside's "Outrageous," the Dub Set's "Flesh Made Word," P.J.L.'s latest "This Is What You Want, This Is What You Get," and new discs from Robert Gori and Sadako Watanabe. Three jazz records on the Musician label should be expected in August including a solo LP from the Dixie Dregs' guitarist Steve Morse, album from Chico Friedman and a duo disc with Stan Getz and Albert Dailey. Also set for August release is a compilation LP of Texas groups called "Herd It Through The Grapevine."

EMI/America

EMI's July schedule includes Naked Eyes' "Fuel For The Fire," Peter Wolf's first solo effort "Lights Out," and a new LP from Hall. August will see White Sister's latest, "Jellybean" Benitez's "Wotupski?!" the debut disc from The Red Hot Chili Peppers on Enigma/EMI, the soundtrack from the film Body Rock and new music from Dan Fields and the J. Geils Band.

Island

Island Records is releasing new music from King Sunny Ade and Black Uhuru in conjunction with the two groups' summer tour, as well as a new LP from the Water Boys. Also in August is the tentative release of Frankie Goes To Hollywood's "Two Tribes" which debuted at #1 on the British pop charts three weeks ago.

MCA

MCA's July release schedule includes new albums from Chilliwack, a Steve Lukather produced Stephen Crane disc, a Passion Puppets LP on the Stiff moniker, the Savage Streets soundtrack which will feature John Farnham from the Little River Band and Real Life, and the debut from the Secret Hearts, formerly the Rockats. August will see new music from Joan Jett, Lee Greenwood and Barbara Mandrell duet disc, the latest from Bobby Bland, Angel City. The Fixx, Barry Gibb, solo efforts from Oingo Boingo's Danny Elfman and the Crusaders' Wilson Fielder and LP's from New Edition, Jimmy Buffet and John Conlee.

PolyGram

PolyGram's July releases include albums from Spirit, Ian Thomas, the soundtrack from the Broadway show The Pink, and a Bachman-Turner Overdrive reunion disc. August should see LPs from Kurtis Blow, Dragon, Ralph MacDonald, Martin Briley, The Vels and The Everly Brothers reunion LP produced by Dave Edmunds. Tentatively set for September are albums from Stephanie Mills, Animation, Tears For Fears, Big Country, Visage and Kiss.

RCA

RCA is releasing new albums from Grim Reaper, Joy Rider and Mike Post along with new CD selections from Stxs, David Bowie and the soundtrack from the Sound Of Music. RCA's August release schedule also notes LPs from Diana Ross, Kenny Rogers, Baxter Hoover, Jerry Heed, The Nails and international product from Juan Gabriel, Tito Puente and Daniel Santos.

Warner Bros.

Warner Bros. and its associated labels have a good selection of diverse music arriving this summer, the highlights of which are new albums from Depeche Mode on Sire, a new disc from Dio, The Time's "Ice Cream Castle," new LPs from J.D. Souther, Sammy Haggar, Dave's "Shout" LP and Sinatra's "L.A. Is My Lady." The August lineup includes Rickie Lee Jones "The Magazine," The Best of Emmylou Harris, the DB's latest on Bears- ville, the Talking Heads live soundtrack from the film Stop Making Sense, and a compilation of Jimi Hendrix material called "Kiss The Sky." New discs are also expected from Keith Jarrett on the ECM label and Donna Summer's next on Geffen.

Famous Resigns Pride

NEW YORK — Famous Music, an affiliate of Paramount Pictures, has renewed its foreign sub-publishing administration agreements with Charlie Price for the world; excluding the U.S., Canada, U.K., Eire, New Zealand and Australia, and with Alabama for the world; excluding the U.S., Canada, U.K. and Eire. It was announced by Sid Herman, executive vice president of finance and administration for Famous Music.

GET A LOAD OF THAT HAIR! — Twisted Sister's Dee Snider is an obvious standout among this group of music executives who gathered during the Twisted Sister "Stay Hungry" listening party in Los Angeles. Shown (l-r): are Atlantic local/San Francisco promotion rep rock, Alton Dibble; KZAP/Sacramento program director Chris Miller; Twisted Sister's Dee Snider; KRCK/Portland promotions director Cynde Slater; KHQR/ San Francisco program director John Russell; and Atlantic director of national album promotion Judy Libow.

EPIC

MICHAEL JACKSON
THE JACKSONS
LUTHER VANDROSS
STANLEY CLARKE
MTUME
LOU RAWLS
NATALIE COLE

GEORGE DUKE
TEENA MARIE
KRYSTOL
HIROSHIMA
TAWATHA AGE
Q.T. HUSH
BMT
CARL ANDERSON
JACK BAILEY

PORTRAIT

EDDY GRANT
THE RUSSELL BROS.

ANGELA CLEMMONS
HAYWOODE
SADE

ASSOCIATED LABELS

ISLEY BROTHERS
GOS BAND
TYRONE BRUNSON
BLOODSTONE
CHERRELLE
YVONNE GAGE
LATOYA JACKSON
CHI-LITES
THE DELLS

THE O'JAYS
PATI LABELLE
THE STAPLE SINGERS
DAVY DEX
THE COLD CRUSH BROS.
P-FUNK ALLSTARS
GLORIA GAYNOR
ELEANOR GRANT
KIDS AT WORK
BONNIE POINTER
Argentina
BUENOS AIRES — After three years of being distributed by RCA, Microfon has returned to full distribution, following amicable negotiations with the company and consideration of the changing environment of the market.

Mario Kakegawa, president of Microfon, told Cashbox that RCA has been extremely helpful to his label during the three-year period of the arrangement — the second in history, as RCA had distributed Microfon in the ’60s — and that his idea now is to develop a more forceful way, appointing real distributors (who currently are more like one-stops and don’t carry their own stock as a buffer between supply and demand) and handling between 50 and 60 accounts in all.

The catalog will be slashed to about 80 titles and distributors will pay cash for the records and tapes they buy. Regular dealers will be oriented to them for business, although the promo force will also work in Buenos Aires and several cities of the interior. It is the first time that a fully operating label will rely on such a system.

A full-fledged campaign in behalf of two local CBS veteran artists has been reported to CBS in New York by Norberto Tejero. One of them is Cuarteto Imperial, a group that has sold nearly seven million copies in Argentina. In the 70s; the other is El Chigante Nieto, a folk chantor born in Salta and living in the city of La Plata, he is a biologist, and also with the group Las Voces de Orán.

In the international field, the label expects good results from Footloose, the movie whose soundtrack is going to be released soon while the film seems to be a sure box office smash. EMI commercial director Alberto Calileiro informs us that “Pipes Of Peace” is already the all-time bestselling album by Paul McCartney, surpassing the level of “Band On The Run.” The company is now working on the promotion of the first album by Roque Naranjo, on the label’s second tour on a tour of Latin America and will arrive in Buenos Aires soon. EMI hosted a dinner last week to celebrate the first year of association between both labels: EMI distributes International and PolyGram hosted a cocktail party at the Michelangelo’s niteclub to unveil the “Canto a la Poesía” album, a two-LP set recorded by four of his groups, lead by the Abuelos de la Rumba. César Ieiglia, who sang six of the tunes included in the production, based on songs made with pooms written by María Elena Walsh, Jose Pedrani and Pedro Nenuda. On the teen side, the company has a new hit with the “Laid Back” album, a fast moving item on the sales charts.

E. Smirnoff.

Italy
MILAN — Marino Marinii, new head of jazz promotion at Fonit Cetra, announced many new programs in this section for next month: a 20-LP box dedicated to Thelonious Monk, a jazz compilation including releases by various top artists, and a new series specially conceived for jazz clubs, called “Incontri Roccovincente.”

The jazz-oriented Dire label, formerly distributed by Panarcord, signed a new distribution agreement with Decca Dischi. A new label has been born, called MAC, 2000, tied to Cam group: its first single, “Zucchero Zucchero,” by Cristina Motta, is distributed by PolyGram. — Novo company, importer of Denon catalog in Italy, has signed a distribution agreement with Dischi Ricordi. Novo was previously distributed by Decca Dischi.

Carla Fontana from his post of managing director at Dire, will manage the Opera Theatre in Bologna. — Roméo Frumento has left the Southern group to create his own company — Piper Tascini is now managing director at Dire: formerly he was responsible for Panamusic, the music publishing company affiliated with Panarcord.

RCA/Ariola Merger
(Redacted from page 7)

RCA UK is still without a managing director following the departure of David Biddleger. There has also been speculation that a joint MD would be appointed. Ariola/Arista managing director is David Simorne. He declined to comment on the merger, except that he said the company would continue “aggressively in the UK marketplace.” He said he was ready to move on to the announcement of a major new signing.

RCA European Vice President Jack Davies, who is acting MD for the UK record company, also declined to comment on the official statement. He did reveal that the search to fill the MD position at RCA UK was continuing, although many candidates had been seen and rejected.

The merger statement added that Arista Records, which is already jointly owned by RCA and Bertelsmann, will become part of the new joint venture and will continue to operate under the existing arrangements. The structure of the merger deal is likely to vary from country to country, according to market share and local conditions. Ariola has wholly-owned subsidiaries in the UK, France, Benelux, Spain, Austria and Switzerland. Mexico.

In the UK a joint venture RCA/Ariola/ Arika company would have had a 13.5 percent single market share in the first quarter of 1984. This makes it second to CBS. Similarly the new joint company would have been second in albums in the first quarter of the year.

INTERNATIONAL BESTSELLERS
United Kingdom

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<td>3. Kanashita Kuida - Chikutsu - Carrou</td>
<td>3. Footloose (Soundtrack) - CBS Sony</td>
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Argentina

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<td>1. Caminando Al Sol II - L. Bick - PolyGram</td>
<td>1. Live In Argentina - Silvio Rodriguez/Pablo Milanes - PolyGram</td>
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<td>5. Pies De Plata - Paul McCartney - EMI</td>
<td>5. Pipes Of Peace - Paul McCartney - EMI</td>
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<tr>
<td>10. Footloose - (Soundtrack) - CBS Sony</td>
<td>10. Malo Maker</td>
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Medley Finds New Career In Nashville A “Righteous” One

by David Adelson

LOS ANGELES — “It was like starting all over,” said Bill Medley explaining his transition from pop to country music. “I just cut everything loose and went down to Nashville and said here I am. I met the producer with RCA Nashville and ever since it’s just been wonderful.”

If Bill Medley sounds happy he has good reason to be. His RCA debut mini-LP “I Still Do” has yielded two Top 20 singles and has met with outstanding critical and commercial success. “But more importantly, I’ve been able to grow up emotionally and musically in the most natural way I’ve felt for 15 years.”

Bill Medley’s career has spanned many years and encompassed many different styles of music. He began in Orange County, California with a quintet named The Parmenous. It was through that group that he met Bobby Hatfield and The Righteous Brothers were formed. Racking up such hits as “You’ve Lost That Loving Feeling,” “Soul and Inspiration” and “Just Once In My Life,” the duo achieved great success and prominence in the mid-1960s. The duo broke up in 1969, regrouping again in 1972 for two years and most recently touring with Kenny Rogers as part of the 20th anniversary celebration of the Righteous Brothers.

Throughout the years Medley participated in various solo projects but acknowledged that he never really felt comfortable with the material. “I just felt like I was trying to fit in,” he claimed, “I felt like I had to be squeezed into some of the music.” Now, he said, thanks in part to the encouragement and help of Kenny Rogers, he has found a musical home in Nashville.

Medley had made several indirect attempts at a country record in the past but most were stopped by his old record company, who felt another direction was more appropriate. He remarked, “Finally, I decided that I couldn’t get to Nashville through L.A. and headed directly there.”

Medley sees country as a perfect type of music for him, he stated, “I think the early ’60s is where a lot of country radio and country artists are right now. And I think it was bound to happen because more country athletes under the age of 40 were raised with rock and roll so it creeps into the writing and into the singing. The songs feel real natural.”

RCA Sponsors The Judds And Vince Gill Showcases

by Anita M. Wilson

NASHVILLE — The Judds and Vince Gill performed last week at three label-sponsored showcases in Atlanta, Memphis and Dallas for various radio, retail and press representatives from throughout the country. Radio and retail members from the eastern half of the country attended the shows on May 31 and June 1 at Moonshadows in Atlanta and at the Cotton Carnival in Memphis while western representatives attended the Dallas show at the Anatole Hotel.

A mother/daughter duet, The Judds performed a variety of tunes from their current self-titled album, as well as a few others such as “Rough and Rocky” and “Rip It Up.” Naomi and Wynonna also performed their first release “Had A Dream” and the current single “Mama He’s Crazy” as well as “Blue Nun Cafe,” “John Deere Tractor,” “Isn’t He Strange One” and Naomi’s self-penned tune, only the 14th time the duo has ever performed in front of an audience.

Former Pure Prairie League lead singer Vince Gill followed with an hour-long show which included some former PPL tunes, slow ballads and some pop tunes. The show featured the previously released “Victim of Life’s Circumstances,” the current “Oh Carolina,” as well as the title track on his current mini-LP, “Turn Me Loose.” Gill also played a song he and Roseanne Cash wrote, “If It Wasn’t For Him,” the Pure Prairie League song “I’m Almost Ready” and a gospel tune “Drifting Too Far From The Shore,” and the songs, “I’ve Got To Stop Living The Way I Do” and “Till The Best Comes Along.”

Paradise Records To Re-Open

NASHVILLE — The activation of Paradise Records and a national distribution agreement with OUE, a division of MS Distributing in Chicago, was announced by Leon Russell, chairman, and Bobby Roberts, president of the Paradise label.

Paradise Records, originally formed in 1976 and distributed by Warner Bros., has been inactive since 1981 when Russell moved his operations to the Nashville area.

“Paradise Records will be a total independent operation,” Bobby Roberts stated. “We will be utilizing the services of independent marketing, promotion, and public relation companies, with the label releasing a variety of product including rock, adult and country.”

The new Leon Russell single “Good Time Charlie’s Got The Blues” is the first product released by Paradise and will soon be followed with an album, produced by Russell and Doug Snider.

Paint Me Blue

Produced by Patty Parker

70

COM-1746

BILL HERSH

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AN HISTORICAL MOMENT—Country music’s first million-selling female artist, Patsy Montana and Jimmy Dickens, recent inductee into The Country Music Hall of Fame, recently reunited for the album artwork for their Columbia Historic Edition releases. Dickens’ collection kicked off the second series in May and Montanas is expected to be released next month. Pictured with the artwork are (L-R): Patsy Montana, Jack McKeen, art production, CBS Records/Nashville; Bob Pinson, Country Music Foundation; Jimmy Dickens; Jim Carlson, Columbia product manager; CBS Records/Nashville; and Bill Johnson, art director, CBS Records/Nashville.
This summer's sensation is “RHINESTONE,” and Dolly’s current hit single, and the theme from the movie, “Tennessee Homesick Blues”...Pure Dolly at her sparkling best!

Juice is back...with more than a “Little Love”...the first Country/AC/CHR release from her new album “CAN'T WAIT ALL NIGHT”!


Deborah’s first release, “Baby, I Lied” was a Country/AC/CHR Smash!, followed by her #1 single “I've Been Wrong Before”...and her newest single from the "CHEAT THE NIGHT” Mini LP is “I Hurt For You.”

Louise is making waves at radio and retail with her new album "I'M NOT THROUGH LOVING YOU YET"—featuring the hit title single and her newest release, “This Bed's Not Big Enough.”

Wynonna and Naomi, are the most unique and exciting duet in country music for the last 40 years! The crystal clear harmony evident with the first single “Had A Dream,” continues with their hit-bound single “Mama, He's Crazy” from their Mini LP, "THE JUDDS, WYNONNA AND NAOMI."

Just voted "NEW FEMALE ARTIST OF THE YEAR" by the Academy of Country Music, Gus's current single is "How Are You Spending My Nights." Strong country chart material from her newest LP—“FALLEN ANGEL.”

DEBORAH ALLEN
LOUISE MANDRELL
THE JUDDS
GUS HARDIN

RCA...WHERE THE WINNERS ARE!
MUST ADDED COUNTRY SINGLES

1. TURNING AWAY — Crystal Gayle — Warner Bros. — 24 Adds
2. SHOT IN THE DARK — Leon Everette — RCA — 24 Adds
3. I'M GONNA WIN OLD DOG — Rio — 19 Adds
4. EVENING STAR — Kenny Rogers — RCA — 18 Adds
5. DREAM ON — TEXAS LADIES — Rex Allen Jr. — Moonshine — 15 Adds

MOST ACTIVE COUNTRY SINGLES

1. THAT'S THE THING ABOUT LOVE — Don Williams — MCA — 67 Reports
2. ANGEL IN DISGUISE — Earl Thomas Conley — RCA — 68 Reports
3. B-B-B-BURNIN' UP WITH LOVE — Eddie Rabbit — Warner Bros. — 63 Reports
4. JUST ANOTHER WINDY NIGHT — Anne Murray — Capitol — 62 Reports
5. GOD BLESS THE U.S.A. — Lee Greenwood — MCA — 61 Reports

COUNTRY MUSIC IN SPACE!!! — Jim London (1) and Mary Bell (1), air personalities at WMZQ/Washington, were special guests at a party celebrating the successfully completed flight of the space shuttle "Columbia" at the Goddard Space Center, London and Bell were the invited guests of Robert Crippen (2), captain of the space shuttle "Columbia." The event was sponsored by the National Aeronautics and Space Administration (NASA) and the American Society of Composers, Authors and Publishers (ASCAP).

PROGRAMMERS PICKS

Jim Stricklan KBRO/Denver 1984 — Craig Dillingham — MCA
Dick Deno WCCN/Nashville Little By Little — Gene Watson — MCA
Randy Stanley CHOW/Welland Evening Star — Kenny Rogers — RCA
Nikki Courtney WUSN/Chicago The Chicken In Black — Johnny Cash — Columbia
Roy Gene KORA/Bryan Shot In The Dark — Leon Everette — RCA
Willis Williams WLAS/Jacksonville Turning Away — Crystal Gayle — Warner Bros.
Jay Davis KJIB/Minot Little Love — Juice Newton — RCA
Pete Adlam WDSD/Dover Luther — Boxcar Willie — Mainstreet
Nina Ryder WDLY/Boston Turning Away — Crystal Gayle — Warner Bros.

SINGLES REVIEWS

OUT OF THE BOX

MERLE HAGGARD (Epic 34-04512)
Let's Chase Each Other Around The Room (2:48)
(Mount Shasta-BMI) (M. Haggard, F. Powers, S. Hendgers) (Producers: M. Haggard, R. Baker)
"Let's Chase Each Other Around The Room," the first single release from Haggard's "It's All In The Game" LP, is just as much fun as the title suggests. Haggard's rousing vocal and inventive phrasing lead the lyrics of recaptured love through a bouncy two-step, complete with lilting bass and the weaving accompaniment of steel guitar and fiddle. Should make a quick and spirited climb up the charts.

NEW AND DEVELOPING

MIKE MARTIN (Complet CP 125)
Holding A Woman In Love (3:19) (Terrace/Compleat/ASCAP) (M. Martin, M. Johnson) (Producer: Blake Mevis)
Complet Records introduces its new singer/songwriter Mike Martin with the single "Holding A Woman In Love," co-written by Martin and Mitch Johnson and produced by Blake Mevis. Martin's rich vocals and polished delivery make this one shining through in this smooth, upbeat love song, which will bring quick attention to this new talent.

ALUM REVIEWs

ALIVE & WELL — Moe Bandy & Joe Stampley — Columbia FC 39428 — Producer: Blake Mevis — List: None — Bar Coded
The Good Ol' Boys are back "Alive & Well" and better than ever with an LP full of good time, rib-poking, honky tonk music. The Blake Mevis-produced disc rolls from the irresistibly funny "Where's The Dress," (4:20 and on the Cash Box charts) and follows through with high shoppin' tunes like "He's Back In Texas" and "The Boys' Night Out," the fine, bittersweet lyrics of "Still On A Roll!" and "Daddy's Honky Tonk," a story song with a great twist. Just as their inevitable version of "We've Got Our Joe-Joe Workin'" states, their "Moe-Joe" is working and, indeed, it works quite well.

NEVER COULD TOE THE MARK — Waylon Jennings — RCA AHL-5017 — Producer: Waylon Jennings, Alan, Brent & Don Carte — List: 8:36 — Bar Coded
Waylon's "Jennings" newest album "Never Could Toe The Mark," with his current single being the title cut, is full of the Pearl-handled sounds — polished and powerful — that he does so well. "Never Could Toe The Mark" and "The Gomlin Song," which Jennings wrote as well as two others on the LP, show him strong side up in his writing and delivery. Other tunes on the Jennings-Carte production are a smooth rolling version of Bob McDill's "Whatever Gets You Through The Night," the bluesy "If She'll Leave Her Mama," and a spirited "tell 'em how it is" country rendition of Billy Joe's "The Entertainer."
CAMEO

BEVERLY THEATER—L.A.—Poly-Gram recording artist Cameo is definitely a band of the '80s. From the very moment it took the stage a hypnotic feeling captured the audience. Dressed in various glittering white satins with Tom Jenkins on vocals, Nathan LeFellent on trumpet, Charlie Singleton on guitars and Larry Blackmore on drums, Cameo used all it had to entertain and won the audience. From the first song of the set "Alligator Woman" to "Flirt" and the smash by Tom Jenkins, the group was in top form and the quality and energy of this show, it's no wonder "She's Strange" has already gone gold.

Many songs off the current LP were performed, such as "Hangin' Downtown" and the follow-up to "She's Strange," "Talkin' Out The Side Of Your Neck," on which guitarist Charlie Singleton displayed his powerful AOR rifting. Along with a screen of powerful light show, the audience was treated to "Cameo individual," a fantastic light show bedazzled the crowd. Cameo also tastefully and intelligently used the current trend of rapping in "She's Strange" which enraptured everyone in attendance.

Later, the many-sided talents of the band were showcased when alto sax player Melvin Wells played a jazzy solo on "Love You Away," which was a colorful blend of full-fledged contemporary jazz. As Cameo left the stage, the audience shouted for more, so Cameo returned to finish off the concert with its grand finale "I Just Want To Be." This song was one of the best hits early in Cameo's career which will turn to the attention of the fans and augment the group's unique sound into what it is today.

In the past, Cameo has achieved the status of five gold albums and one inevitable platinum disc "Shoood." Cameo surely has its work cut out for it after such a sophisticated album and live show, but after all it anyone can top it, Cameo can.

darryl lindsey
Jukebox Hearing: Both Sides Hopeful

(continued from page 12)

Heavyweights in opposition to the bill included the American Bar Association and Senators Alfonso D’Amato (R-New York) and Jim Slazer (D-Tennessee). ASCAP president Hal David felt confident about the presentation in opposition, also stating that subcommittee chairman Mathias ran “a good, fair hearing” and was in favor of the bill for both sides. “It would seem to me that the preponderance of the testimony would be for the bill and for your personal satisfaction, and the justice for the bill,” said David.

A day prior to the June 20 Senate subcommittee hearing, David presented a speech before the members of the Congressional Arts Caucus and the Rural Caucus which denounce the Zorinsky bill. David was accompanied by country music recording artists Ray Stevens and Sylvia, who performed some of their hits for the assembly.

As the dispute over the proposed bill continues, members from each camp are working to develop common ground to aid in reaching an agreement that satisfies both parties. Sources say that Congressman Robert W. Kastenmeier (D-Wis.) from the House has held several meetings for the opposing factions and plans to hold at least one more meeting, to give each group a forum of open discussion.

An evaluation regarding the bill by SESAC executive vice president Vincent Candelora at the June 20 hearing was the notion of rolling back the licenses fee to an annual $25 and allowing the jukebox industry two years in which to raise the level of compliance. The idea was offered purely as food for thought, however, and not as an earnest proposal. “It was certainly something that we would be willing to consider,” said AMOA attorney Robert Stockman, “but it was not advanced as a serious compromise.” Meanwhile, nothing concrete has developed as further hearings are awaited.

The Rhythm Section

(continued from page 19)

street sounds. “I grew up with Miles Davis in one ear and the Beatles in the other. I never felt that you should limit yourself. It’s everybody else who puts the labels on and says, ‘you’re a jazz guy, you can’t do this,’ or ‘you’re a fusion guy, you’re not a jazz guy.’ My thing was like no more walls, like let’s do whatever we think is right. But if you’re gonna do that, every bag that you do has gotta have a flavor of your own taste with flying colors.”

OFF THE BEATEN PATH DEPT. — Tyriz may be jammin’ in Manhattan, but many New York insiders are makin’ the scene in Queens. The Phase II Video Dance Club is packing them in regularly with such headliners as Pati Austin, who knocked out a couple of shows there recently. Next up for the club is a Tabu artist Cherelle, who is making a big chart splash with “I Didn’t Know To Turn You On.” The ex-Michael Henderson veteran will perform at the club July 7.

NEW FROM CELLULOID — Celluloid Records has come up with two attention-getting releases for the summer hip-hopping crowd. One is “Odeon” featuring Bernard Fowler, formerly of the NYC Peep Boys, who has worked with Material and Herbie Hancock and who can be seen performing the finale in the movie Beat Street. The French vocals, which take the boy-meets-girl story to a French suburban, are heard in a female rapper-starring low key for the cut hit “Change The Beat.” B-Side, a member of the group Timezone, is also at work on an LP. “Odeon” is produced by Afrika Bambaataa. The other release is of interest for rockers, funksters, and R and B fans. Bottom line of the 1986 recording starring Jimi Hendrix, Buddy Miles and the original rapper, Lighthouse. It was Hendrix’s session, the story goes, when he arrived late and heard Rod “goddamn’ round the corner” and rapped the verse to the song. The result has been recovered by Celluloid and remixed by Material’s Bill Laswell, “to demonstrate a merging of music, an early mixture of funk, rock, rap and jazz.”

Chances are, we’ll check it out.

WHO WAS THAT MASKED MAN? — Supposedly, when Kool & The Gang rocked Radio City Music Hall a few weeks back, a thin bearded man wearing a hat pulled down over his face began shinking up the aisle toward the end of Kool’s final “Celebration” encore. This unidentified man’s wardrobe consists of 6,000 pairs of white socks, 97 marching band tunics and 137 sequined gloves, left hand only, please. He might have pulled it off, too, but for the six large men muscleing their way up the aisle in a flying wedge regarding him. All I know is, I was there. I didn’t see any bearded man. I didn’t see any musicians. Waaaaa I want my money back.

HIP HOP IN THE ROCKIES — A crowd estimated at anywhere from 10 to 20,000 people showed up at Denver’s Center For The Performing Arts Galleria to witness a breakdancing competition in the Break For Summer promotion. Hundreds of spectators, hanging off the rails of the multi-tiered Galleria, were left to stay behind the horde of people scanning for a vista "beyond the clouds" to some real breakin’ — of the bones variety. Beat Street’s Rock City Crew dancers performed after the competition, which was won by Dancers Unique. One woman, who lost her 12-year-old in the crowd, held up a T-shirt and one of those hats with the flaps” — as were 5,000 other kids. Later, rusty cutchin

Fine, Koron Form Management Company

NEW YORK — Stu Fine and Stan Koron have formed Sounds Good & Company, a rock and roll management firm. Fine was most recently senior A&R director of PolyGram Records, where he worked with Vangelis, Def Leppard and others. Koron previously managed Polydor recording artists Missouri and was responsible for marketing and promotion for Chris Fritz Concert Promotions, Kansas City. Sounds Good & Co. will be headed out of New York and Kansas City.
ICMOA Addresses Lottery Issue

CHICAGO — Some 300 video lottery machines are scheduled for test operation in four areas throughout the state of Illinois, on August 1, 1984, and these areas include Champaign, Palatine, Arlington Heights and Northwest Chicago. During the six-month test period the machines can be placed in state-licensed bars, taverns and the like (since they are prohibited to persons under 18), the very establishments that house coin-operated amusement machines, which poses a serious threat to operators. The lottery games can pay up to $300 on the spot and as much as $5,000 for redemption at one of the various lottery outlets.

The video lottery game and the proposed Illinois test was a main topic of discussion at the June 15-17 annual ICMOA state convention, at Nordic Hills Country Club in Itasca, Illinois, which saw a full turnout of members and a special panel of operators who provided a thorough analysis of the subject at a special session and open forum on Saturday (June 16).

Operators in attendance unabashedly expressed their views, a major contention being that it is very difficult, if not impossible, for an amusement game, geared for entertainment and skill, to compete with a machine that will pay as much as $5,000.

Another argument expressed by operators was the "nite too" syndrome the lottery game will generate on the part of locations who will want the machine simply because the "competition has them." The lure of monetary payout is in itself stiff competition, besides which the location will reportedly realize five percent of the gross income, and this could be a very attractive figure especially at the outset when the novelty of the idea will be at its highest level.

Illinois operator Tom Fredler, who was on the panel, likened the lottery games to "slot machines" in that they perform in a similar manner, even though they don't look like slots. They are "unfair competition," he said, because operators cannot pay off on their amusement machines while the state can pay off with the video lottery games. Another point of concern is the fact that the machines will win the 18-34 year-old player, the video market's "bread and butter" account. Fredler urged operators to continue their efforts in opposition to the lottery, even though there remained only a couple of weeks before the legislature would be breaking in preparation for the coming election.

As reported by Rep. Zeke Giorgi, who also addressed the assembly, a bill to ban the test was currently pending in Springfield. The congressman, a longtime supporter of operator causes, is held in high esteem by ICMOA and at the conclusion of his remarks, was presented with a special plaque from the association in commemoration of his dedication, service and loyalty.

Nebraska operator Ted Nichols, a past president of AMOA, has made frequent appearances across the country to help enlighten operators on the lottery issue and share the experience of Nebraska operators who were faced with a similar problem. A bill has been passed to ban video lottery games in

Two Valley Distibs Are Honored For Achievement

CHICAGO — Franco Distributing Company of Montgomery, Alabama and Rowe/Moss Distributing Co. of Des Moines, Iowa have been named "Distributors of the Year" by The Valley Company for "outstanding performance during 1983."

In announcing the honors, Charles P. Milhem, president of the Bay City, Michigan-based manufacturer of coin-operated pool tables, said "These two distributors have done an exceptional job for us over the years, helping us to become the world's largest manufacturer of coin-operated pool tables. They have supported Valley and the coin machine industry in a positive way, and these awards are recognition of that long-term cooperation as they are for 1983 performance alone." Franco Distributing was recognized as the number one Valley distributor in terms of total sales volume in 1983, while Rowe/Moss was cited for the largest increase in Valley purchases in 1983 as compared to 1982.

New Rock-Ola Distrib

CHICAGO — Rock-Ola Manufacturing Corp. announced the appointment of Bally Midwest Dist. of St. Louis to handle its line of can soft drink and juice vending. The distributorship is located at 2079 Congresional Drive, St. Louis, Missouri 63144.

The Bally Midwest St. Louis office will be a "valuable addition to Rock-Ola's distribution network," noted Jim Phillips, national sales and marketing manager at Rock-Ola, in commenting on the new appointment.
ICMOA Convention Addresses Lottery Issue

The climate at the meeting was one of frustrations over the time element involved and grave concern at the threat to the operators' livelihood that the lottery games present. There was a great deal of heated discussion from the floor and a number of operators expressed their intent to continue a campaign of opposition. Art Velasquez, a patriarch among Chicago operators, stood to make his pitch when he rose from his seat and presented a brief, but eloquently put anecdote. He advised the operators to vigorously pursue every avenue open to them for conveying their message to the legislature.

ICMOA recently initiated a "Stop Video Lottery Gambling in Illinois" campaign which has been garnering support from manufacturers, suppliers and distributors. There were a number of manufacturers and distributor representatives present at the meeting.

New Equipment

'Treasure Cove,' A First For Wico

CHICAGO — Wico Corporation of Niles, Illinois recently signed a licensing agreement with Stanley Levin & Associates to manufacture and market a newly developed enclosed mechanical pin game called "Treasure Cove." This is the firm's first in-house manufactured game for the coin-op industry and it is scheduled for distribution in mid-July.

The game utilizes a new electronics hardware system and a new sighting mechanism engineered by Wico. As noted by Ben Rochetti, director of marketing/sales, "The success of the 'Champion Baseball' and 'Roller' conversion kits was phenomenal. Hence, we're extremely excited about selling a proven category of games at a price that is affordable to the operator."

'Treasure Cove' features colorful, blacklighted graphics and special sound effects to enhance play. The game offers moving targets such as pirates, seahulls and the ship cat, for the player to shoot at and, as an added challenge, the target speeds accelerate as play progresses.

Wico has long been noted as a designer, manufacturer and distributor of parts, supplies and the bookkeeping and billing system for the coin-op industry. The firm was founded by Max Wizzer in 1940 and currently operates sales and distribution centers in Niles, Illinois (corporate headquarters), California, New Jersey, Georgia, Nevada and Texas, as well as international offices in Taiwan and Japan.

Further information about the new product may be obtained by contacting Wico Corp., 6800 W. Green Point Road, Niles, Illinois 60648.

‘Midnight Marauders’

"Midnight Marauders," the latest coin-op video game from Bally Midway, delves into the limits of the galaxy where a video invasion of a "mother" ship and her 34 alien accomplices is in progress. To protect each of their three bases, the players must shoot the aliens when they are on the screen or destroy their attacking tank. A direct hit on the mother ship freezes the invaders and opens the rapid-fire trigger feature for additional point accumulation.

"Defend your bases to survive" is the players' objective and the mounted weapon can be maneuvered to accomplish this goal while providing challenge and excitement in the process.

Operator select options include multiple coin capabilities and adjustable levels for bonus scores, extra base awards and special awards.

In the play process, the player is called upon to exercise skill and maneuverability to advance scores.

The game's design is specific to the game board system for Midnight Marauders displays high score, bonus points, collected bonuses, extra bases and collected and more.

Also important to operators are the diagnostic features for testing playfield lights, playfield switches and other functional

switches, all solenoids, motors, etc. and score readouts.

Midnight Marauders will be available through factory distributors and further information may be obtained by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, IL 60131 or phoning the factory at 312-451-9200.

‘Black Pyramid’

The latest pinball machine from Bally Midway offers all of the exciting challenge and skill shots of pinball that will appeal to the seasoned player as well as the new generation of pinball enthusiasts. The secrets of the mystical 'Black Pyramid' pinball expedition are revealed to the players when the ball lands in the top saucer and the lighted bonus arrow determines the points collected on the letters B-L-A-C-K. Bumpers score 100 points until, 1000 points hit and 3000 when flashing, while drop targets score 3000 on the 5-in-line feature and light the 2X3X2X lamps. Swinger targets offer 200,000 additional points, as well as the opportunity for the player to double and triple points for an automatic replay.

Black Pyramid's diagnostic package tests all playfield lights and switches, all other functional switches, all bumper switches, etc., score readouts and a bookkeeping system that displays high score totals, coins collected, bonus values reached, extra balls awarded and more.

Additional information may be obtained through factory distributors or by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.
And Then Came The Rain...

Purple Rain
Prince and the Revolution

Management: Cavallo, Ruffalo & Fargnoli

The Album | The Movie
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