SCHOENFELD NEW RIAA GENERAL COUNSEL
EMI INITIATES COREY HART MARKETING CAMPAIGN
AVALON CONTINUES TO BUILD L.A. CONCERT BASE
NEXT STOP ATLANTA (Ed.)
The Plane Truth
KIM CARNES
"BARKING AT AIRPLANES"

Features the first hit single, "Crazy In The Night."
Produced by Bill Cuomo and Kim Carnes.
Available on EMI America Records and High-Quality XDR® Cassettes.
EDITORIAL

Next Stop: Atlanta

We're doing it again. The second in our continuing series of seminars in major markets all over the country is scheduled for June 8th in Atlanta.

These seminars serve two basic purposes. The first is to dramatize the significant changes and innovations that Cash Box has been instituting and developing this year. We want you to know why you can depend on our charts, just to how our new methodology works, how you can use Cash Box to make your business more productive and stay ahead of the competition.

The second and equally important reason is to involve you, the industry, in future changes and innovations. We want you to participate in our growth and development. We need you to tell us what you want and need from a trade publication. We will be responsive. These seminars are just one part of a massive and aggressive effort by Cash Box to involve, not only the manufacturers, but the field, the trenches, where multi-million dollar investments are tested, stars are born and dreams die.

For the benefit of the entire industry we need your feedback, a two-way dialogue and communication.

mutual involvement and cooperation. We welcome your suggestions, comments and complaints are prepared to make further changes and adjustments to better serve you needs.

If your business is selling, promoting or playing records we urge you to attend. The second Cash Box regional radio/retail seminar will be held Saturday, June 8 at the Westin Peachtree Plaza, The English Room, Peach Street and International Boulevard, Atlanta, Georgia. It begins at noon with cocktails, and lunch will be served at 12:30. Lunch will be followed by an exchange of ideas and information on how we can be more responsive to your needs.

To attend you need only R.S.V.P. to Spence Berland, Cash Box Magazine, 6363 Sunset Boulevard, Suite 930, Hollywood, California 90028 (213) 454-8241 or to Lee Durham, A&M Records, 3396 N.E. Express Way, Atlanta, Georgia 30341 (404) 455-7504. No registration or fees are involved.

We look forward to seeing you at this seminar and invite you to watch for announcements of future seminars in the pages of Cash Box.
<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Week(s) On Chart</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>You Spin My Head (Like a Record)</td>
<td>Daddy Yankee ft. Tito Robin &amp; The Wild heartbreakers</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Born To Die</td>
<td>The Weeknd</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>All I Want for Christmas (Is You)</td>
<td>Mariah Carey</td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>Just the Way You Are</td>
<td>Billy Joel</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>The Way You Look Tonight</td>
<td>George Michael &amp; Faith Evans</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>In the Air Tonight</td>
<td>Phil Collins</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Shape of You</td>
<td>Ed Sheeran</td>
<td>18</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Let Her Go</td>
<td>Passenger ft. Wyclef Jean</td>
<td>19</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Perfect</td>
<td>Ed Sheeran</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Stay</td>
<td>Rihanna ft. Future</td>
<td>21</td>
<td>10</td>
</tr>
</tbody>
</table>

**ALPHABETICAL TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

A List of the top 100 songs of the week, including their artists, publishers, and licensees. This list is sorted alphabetically.

**SPECIALS**

*Everybody Wants the World*

*The World Is a Beautiful Place*
MAKE IT BETTER

(FORGET ABOUT ME)

SOUTHERN ACCENTS

1985 TOUR

6/15 Meadowlands, NJ
6/16 Saratoga, NY Performing Arts Center
6/18 Cleveland, OH Blossom Music Hall
6/19 Indianapolis, IN Music Sports Center
6/21 Detroit, MI Pine Knob
6/22 Chicago, IL Plopap Creek
6/23 E. Troy, WI Alpine Valley
6/25 St. Paul, MN Civic Center
6/28 Omaha, NE Civic Arena
6/29 Tulsa, OK Midway Park
7/2 Norman, OK Lloyd Noble Arena
7/3 Austin, TX Frank Irwin Center
7/6 Dallas, TX Union Hall
7/7 Houston, TX The Summit
7/11 Atlanta, GA Omni
7/12 Tampa, FL Sun Dome
7/14 Seattle, WA Coliseum
7/26-7/2 Berkeley, CA Greek Theatre
8/1 - 3 Los Angeles, CA Forum

FROM THE MCA LP

SOUTHERN ACCENTS

TOM PETTY AND THE HEARTBREAKERS

MCA RECORDS
DELIVERING THE MUSIC OF THE 80’S

Management: Tony Dimitriades & Elliot Roberts for Lookout Management
OPENING SOON

CASH BOX AWARD WINNERS

CASH BOX 1985 ANNUAL DIRECTORY & AWARDS ISSUE

Reserve your ad space now!

Issue Date: July 6, 1985  Ad Deadline: June 21, 1985
Meyers Resigns, Schoenfeld New RIAA General Counsel

LOUIS ANGELES — Ernest S. Meyers has resigned as general counsel for the RIAA, the organization that represents recording companies. In announcing Meyers' resignation, Stanley M. Gortikov, president of the RIAA said "Mr. Meyers' devotion has spanned dramatic changes in the industry's profile, personalities and products. Throughout all these, he has been a voice of reason and professionalism. We are grateful for all he has done.

As a member of the Library of Congress Copyright Revision Committee, which was organized in the late 50's, Meyers was responsible for drafting the 1971 Sound Recording Amendment to the 1909 Congress Act which was later incorporated in the 1978 Copyright Act. He was also instrumental in drafting the anti-counterfeiting legislation that became effective in the 1960s.

As member of the U.S. State Department Committee of Experts on protecting intellectual property, Meyers assisted in the negotiation of several international treaties, including the Resigning Rights Treaty, the International Property Confer-

ence, and the Phonogram Convention, which served to deter piracy practices. He was also founder of the RIAA anti-piracy "Where You Bound," and has been a lecturer at numerous business seminars.

In addition, Meyers lectured on current developments in copyright law for the Practicing Law Institute and has been a member of several of the RIAA's litigation committees, the New York State Bar Association; the Federal Bar Association, where he served as president and executive director; and the American Bar Association where he chaired the Copyright section.

Meyers will continue to work as an advisor to the RIAA, and remains an active partner in the law firm of Meyers, Tersigni, Kaufman, Lurie, Feldman and Gray. Looking back on his years as general counsel for the RIAA, Meyers commented, "i have been the law business as an infant grow into a mature and publicly dedicated industry and am confident that I am leaving my responsibilities in the hands of a competent and dedicated team."

LOS ANGELES — Michael Fuchs, chairman and chief executive officer of Home Video, Inc., declared before the Southern California Cable Association on May 21 that the time has come for the cable industry to direct more marketing efforts at new subscribers and former subscribers rather than current subscribers.

"We have increased dramatically the price many current subscribers pay for cable — while at the same time increasing the duplication that exists when overselling similar broad appeal networks," he told the gathering of cable operators and programmers at the Marina del Rey Marriott Inn in Los Angeles. "We have stretched the current user's price value limits while ignoring the efforts to plow new ground or sell former subscribers.

Fuchs' speech emphasized that in the face of dramatically slowed growth through building, current growth must come from marketing. "Mature systems are not all losing subscribers, but the losing systems are characterized by frequent price increases of over $1, competitive pay launches that are (continued on page 42)

TRIUMPH IS GOLDEN — MCA recording artist Triumph was presented recently with gold album certifications for its debut MCA LP, "Thunder Seven," at a special gathering held backstage at New Jersey's Meadowlands. The presentation was made during the Toronto-based band's six month North American tour. Pictured (l-r) are: Rick Emmett and Mike Levine of Triumph; Richard Palmeza, executive vice president of marketing and promotion, MCA Records; Gil Moore of Triumph; manager Joe Owens.

Key Issues Discussed At So. California Cable Association

Let's Hear From You

In the next few issues, Cash Box will be publishing various letters received from people throughout the music industry. Our new "Letters" feature will let your feelings be known. Everyone is invited to write. Correspondence should be submitted to: "Letters," Cash Box, 5363 Sunset Blvd., Hollywood, CA 90028.

EML Taking Hart To A New Audience

Hart Takes A Musical Evolution As Album Prepares To Ship

By David Adelson

AGGRESSIVE MARKETING PUSH TO OLDER DEMOGRAPHIC

LOS ANGELES — When it comes to marketing, EML is an aggressive company. Never was this more evidenced than the dry goods campaign undertaken in sup-

GAUTHIER — "Obviously he's attracted attention with his looks and we played off that on the first album. Now, it's time to establish him again as the artist that he is.

14th Box/June 8, 1985

Carnes' career earlier in the month (that campaign is about to go into its second phase). The label and its vice president of creative services and merchandising, Gilles "Frenchy" Gauthier, have now launched an extensive and far-reaching campaign in support of the new album, "The Boy In The Box.

The single, "Never Surrender," shipped May 22, while the album has a street date of June 11.

The new campaign is designed to expose Hart's ability as a serious songw-

writer and as an older demographic. "He's about to break wide open," Gauthier. "I don't want to turn my back on the teens, they're a very important audience. However, we also want to take him to an older age demo and this..." (continued on page 40)

Behind The Bullets "Survivors" Show Strength

By Stephen Padgett

Venerable rock group Supertramp, minus the services of one-time member Roger Hodgson, are showing they can have success without their former mate. Their latest A&M album, "Brother Where You Bound," and single, "Cannonball" are both doing very well on the charts this week. On the other side of the fence, Glenn Frey, having left his band The Eagles, has come out with a solo album titled "The Allnighter," his second LP, the first for MCA. Under more tragic circumstances, New Order, formerly Joy Division, surviving the death of its leader, Ian Curtis, are experiencing fresh life with its first major-label distributed domestic release, "Low Life." The group's Warner Brothers distributed album takes a healthy 16-point jump this week.

Supertramp is no stranger to the pop charts. The band's career has seen it top the charts time and time again. There was some question about Supertramp's future when it was announced last year that Roger Hodgson, responsible for half the band's songwriting and lead vocals, was splitting to pursue a solo career. "Brother Where You Bound," the first Supertramp release featuring the new line up with Rick Davies assuming all the writing and vocal duties, is an unqualified success. "Brother Where You Bound," jumps 18 points this week from 88 to 70 bullet. The album exhibits a solid national sales base, with... (continued on page 42)

EMI Taking Hart To A New Audience

By David Adelson

LOS ANGELES — When I wrote songs for "First Defense," they were songs written over a period of three or four years, said EML recording artist Corey Hart. "Obviously my outlook was from a far younger perspective."

Thus, a seasoned, less starry eyed young Canadian recording star is embarking on a second round of promotional projects in support of a very impressive second effort, "Boy In The Box."

It is a project that Hart says represents an intellectual and musical evolution. It is a coming of age.

"I am aware of a lot more things now and ideas that weren't important to me a few years ago are more important to me now," said Hart. "I guess I grew up a little..."

Indeed, the Corey Hart who makes the young girls scream and adorns their walls in living color is still there. It's just he has now been joined by an artist who seeks to be recognized as a serious singer/songwriter. One that will endure when the... (continued on page 40)
MARSALIS TO MASTERWORKS — Trumpet virtuoso Wynton Marsalis has signed a long-term, multi-record contract for classical repertory with CBS Masterworks. (For non-classical repertory, Marsalis remains an exclusive Columbia Records artist.) Pictured with Marsalis (seated) at the signing are (l-r) Christine Reed, Masterworks vice president, A&R; Joseph Dash, Masterworks senior vice president & general manager; and Robert Portstein, Masterworks vice president, business affairs.

BUSINESS NOTES

Warner Amex Buy-Out Proposals

LOS ANGELES — According to a story in the May 29 edition of the Los Angeles Times, Warner Amex, the joint venture between Warner Communications and American Express, has received two buy-out offers, but may not yet be willing to sell. The story suggests that Time Inc. is interested in creating a 50-50 partnership with Denver-based Tele-Communications to pay $750 million in cash and assume approximately $600 million in debt to acquire Warner Amex Cable Communications. This would exceed the rumored bid by Viacom, wherein that company would assume the debt and pay $710 million in cash.

Warner Amex, which was formed six years ago, is the nation’s sixth largest cable tv operator and also owns about two-thirds of MTV Networks, Inc. in addition to 19 percent of Showtime/The Movie Channel. Sale of Warner Amex would supposedly generate $375 million or more in cash for Warner Communications, and for that reason many in the industry have speculated on an imminent buy-outs.

Because of possible anti-trust issues due to its ownership of Home Box Office, Time is prepared to sell Warner Amex’s percentage of Showtime/The Movie Channel, according to the Times’ story. Tele-communications is the country’s largest cable tv system company, while Viacom ranks as the nation’s 10th largest cable tv operator and owns 50 percent of Showtime.

American Express is thought to be more interested in selling out than Warner Communications at this time. Both will continue to evaluate Warner Amex’s current status and examine and consider the buy-outs bids received.

BMI Pop Awards Scheduled

LOS ANGELES — Broadcast Music, Inc. (BMI) will honor the writers and publishers of 1984’s most performed pop songs and the creators of scores for television and feature films at back-to-back invitational dinners at the Beverly Wilshire Hotel, Los Angeles, June 18 and June 19.

The two awards ceremonies will single out writers and publishers of the most performed pop songs in the BMI repertoire during the 1984 calendar year. At that time, BMI citations will be presented by Edward M. Cramer, president, assisted by Frances Preston, senior vice president, Performing Rights and Ron Anton, vice president, California.

The highlight of the evening will be the presentation of a glass plaque saluting the creators of the single Most Performed Song of the year. This award and the other citations will be announced for the first time that night.

On June 19, BMI will host a gathering of individuals whose musical creations are heard in television series, specials and feature films.

In announcing the dinners, Edward M. Cramer noted, “In honoring our writers and publishers and those uniquely accomplished people who fashion music for film and TV in these two celebrations, BMI is also honoring Los Angeles as a major center of musical activity.”

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

NEW YORK — Big River, Roger Miller’s hit Broadway musical based on Huckelberry Finn, will have its cast album released on MCA Records... The “Radio ‘85 Management and Programming Convention” will take place Sept. 11-14 at the Dallas Convention Center; it is a joint meeting of the National Radio Broadcasters Assoc. and the National Assoc. of Broadcasters and info can be had from Wendell Wood at the NRBA (202-466-2600) or Bob Hallahan at the NAB (202-429-5556)... Westwood Assocs. has signed Aarrage, the New Jersey rock band, to a personal management contract... Lata Mangeshkar and Kishore Kumar, two of India’s leading pop stars, join forces of a June 22 concert at Madison Square Garden... Public I. Publicity has been retained to represent N.Y.’s WNEW-FM in all press and publicity activities... “Back in His and Our Times” is the name of a tricentennial celebration featuring concerts and lectures, June 22-30, coordinated by Long Island’s SUNY Stony Brook... The Greatest Legal Fake Book Of All Time, crammed with 1225 songs, has just been issued from Warner Bros. Publications ($25.95).

EXECUTIVES ON THE MOVE

Corssack Appointed — Herb Corssack has been appointed executive vice president of the Island Records Group. He has been upped from senior vice president of Island Records and president of Mango/Antilles/4th & Broadway and associated labels Square Records and Rebel Records. Square has been well-favored with industry. Corssack will be involved with all day-to-day activities related to sales and marketing of Island Records.

Lucas Appointed — Gary Lucas has been appointed associate director of copy, advertising and design, CBS Records Division. Lucas will develop and execute creative concepts for TV, radio and print advertising, promotional campaigns and specialized projects for CBS Records as well as assist the copy director in various aspects of the supervision function.

Holdredge Appointed — Roger M. Holdredge has been appointed vice president, marketing, CBS Masterworks. Holdredge will be responsible for the planning and coordination of Masterworks’ worldwide marketing efforts, including product marketing, press information, and artist development. He has been manager, marketing, western region, for CBS Masterworks in Los Angeles since 1963. In his new position, Holdredge will base his operations in New York.

Garber Named — Greg Garber has been named the new R&B national west coast promotion director for A&M Records. Prior to coming to A&M, Garber was the western regional promotion manager at Motown Records for five years. Garber’s background before that included concert promotion, artist relations, radio and retail.

Brennan Appointed — Louise Brennen has been appointed associate director, single sales, CBS Records. Brennen will be responsible for coordinating single sales with radio airplay along with video and club play. This will involve working closely with individual artists, single promotions directors and Epic/Portrait associated labels and national promotion. In addition, she will be working with CBS records operations to ensure adequate plant inventories on both “7” and “12” single product, and will be maintaining and updating various sales department computer programs.

PolyGram New York Branch Promotions — PolyGram has made several key appointments in its New York branch. Judy Furmanek has been appointed to the newly created position of market coordinator for the New York branch. She was previously single sales specialist and was with PolyGram for several years. Berry Fisch moves into the singles specialty position. He was previously New York merchant. Finally, Eddie Mercado has been appointed to the newly created position of special projects coordinator of urban product. He was previously New York urban merchant.

Dodes Promoted — Susan Dodes has been promoted to the position of international repertoire coordinator for Chappell International. Dodes is responsible for acquiring sub-publishing rights worldwide for all of the companies in the Chappell International group either individually or on a group basis, and for coordination of activities between the Chappell companies and North American copyright owners.

Ruiz Named — D’Aldo Romano, vice president, creative operations, Latin American operations, CBS Records International has announced the appointment of Mario Ruiz as associate director, Latin Product, Latin American Operations. In this position, Ruiz will be responsible for the development and implementation of programs to increase the participation of Latin American artists in the overall marketing efforts of CBS Records International including the development of new artists and exposure of the present roster in Latin America, Europe and the United States. In addition Ruiz will continue to supervise the development and marketing efforts of A&M artists in Latin America.

Aldrich Exec VP at Chrysalis

LOS ANGELES — Chris Wright, chairman, Chrysalis International Group of Companies and Jack Craig, president, Chrysalis Records, Inc. Aldrich’s responsibilities will include A&R direction and talent acquisition. He will also participate in the development of company policies and practices for the company.

Wright remarked, “Jeff Aldrich’s role in signing and developing new talent, many of which have become important Chrysalis artists, as well as overall management of Chrysalis Records Inc., will be of paramount importance to solidify Chrysalis’ position as the most successful independent record company on a worldwide basis.”

Chrysalis added, “Jeff has demonstrated an exceptional ability to direct the music creativity of Chrysalis throughout his career at the label. He will continue to excel in this A&R responsibility, and also contribute to the overall career development of our artists and the accelerated growth of our company. His appointment is a major confirmation of our growth plan.”

Aldrich joined Chrysalis Records in 1977, and was most recently senior vice president, A&R.
Avalon Continues To Build Muscle On L.A. Concert Scene
By Peter Holden

LOS ANGELES — The mid-'70s concert scene in Los Angeles was one of intense competition; the biggest shows were either held at the Forum or were multi-artist dates at one of the many stadiums in Southern California. The Greek Theater and the Universal Amphitheatre were good showcases but were only available to artists a few months out of the year. Ten years down the road, the Universal is now indoor, two new outdoor theaters have opened up, and independent concert promoters don't have quite as much product to work with. Yet through it all, Brian Murphy's Attack Attractions has remained the reigning concert feature in the area, and with its recent reunion of the famed Hollywood Palladium as a normally functioning venue, the company has attained a home court in which to work from.

"The competition is still pretty fierce," says Murphy, "but it is very helpful to have an exclusive on a venue, especially one as versatile as the Palladium. At the time we went into the room, the only place that was happening was the Palace, and though I like that room, my feeling was that it really wasn't giving an artist any options the first time they come into town. It seemed to me that there were a lot of good records.

Metal Artists Record Charity Project

LOS ANGELES — Forty of the most prominent artists in heavy metal music gathered at A&M Records Studios in Los Angeles over the course of two days this May to join the fundraising efforts of the music industry to aid the victims of hunger in Africa and other parts of the world. Under the name Hear 'N Aid, the artists recorded "Stars," a song written by Ronnie James Dio, Vivian Campbell and Steve Morse of Dio's band. The release of "Staring at the Sun" was produced by Roth, and also produced a video documentary.

The monies raised by Hear 'N Aid, through the sales of the record, video and merchandise, will be channeled directly through USA for Africa for distribution.

Three-eight of a million of whom flew in especially for the sessions, recorded the chorus portions on Monday night, May 15, and the band was assembled the following evening with an inspiring speech. Additional guitar solos were recorded over the two days, with lead vocal parts recorded on Tuesday, May 16.

Completion of the record is scheduled for early summer with tentative plans for the release to coincide with the Hollywood Palladium's 50th birthday month. Michael Brokaw of Kragen and Company, Hear 'N Aid project coordinator, is currently in negotiations with various record companies to secure a record deal for the project. The following are the artists who contributed: Tommy Aldridge, David Afford (Rough Cutt), Carmen Appice (King Kobra), Vinny Appice (Dio), Jimmy Bain (Dio), Frankie Banali (Quiet Riot), Eric Bloom (Blue Öyster Cult), Rick Brown (Dokken), Vivian Campbell (Dio), Carl Cavazo (Quiet Riot), Amir Derakh (Rough Cutt), Tony DeSimone (Dio), Don Dokken (Dokken), Kevin Dubrow (Quiet Riot), Brad Gillis (Night Ranger), Chris Goldy (Dio), Chris Hagar (Rough Cutt), Rob Halford (Judas Priest), Chris Holmes (WASP), George Lynch (Dokken), Yngwie Malmsteen (Yngwie Malmsteen's Rising Force), Mick Mars (Motley Crue), Michael McKean (Spiral Tap), Dave Meniketti (Y&T), Dave Murray (Iron Maiden). Vince Neil (Motley Crue), Ted Nugent, Eddie Ojeda (Twisted Sister), Jeff Pilson (Dokken), Donald "Buck Dharma" Roeder (Blue Öyster Cult), Rudy Sarzo, Claude Schnell (Dio), Neal Schon (Journey), Harry Shearer (Spiral Tap), Paul Shortino (Rough Cutt), Adrian Smith (Iron Maiden), Extraordinary (ex-Metallica), Gudge (Gudge), Geoff Tate (Queensryche), Matt Thrall (Rough Cutt).

ARETHA & FRIENDS RIDE THE "FREeway" — Aretha Franklin recently shot her first "concert" video for Freeway Of Love, the first single from her upcoming Arista LP "Who's Zoomin' Who?" Joining her in the video were the song's writer-producer Narada Michael Walden and Clarence Clemens of The E Street Band, who does the sax solo on "Freeway." Other highlights on the Franklin LP include duets with Annie Lennox of The Eurythmics and Peter Wolf. Shown on the Detroit set of the Freeway Of Love video are (l-r): Narada Michael Walden, Franklin, the video's director Brian Grant and Clarence Clemens.

Prince Clips Produced In Secrecy

LOS ANGELES — Two promotional music videos for Prince's controversial Warner Brothers LP, "Around The World In A Day," have gone into production in the Bay Area, sources say.

A veil of secrecy surrounds the clips under orders from the artist and his management, though reports designate the Bay Area Colosseum Complex in northern California, as the development site. The company is known for a string of major production clients, including MTV.

The clips are said to include animation, but further details are studiously avoided by insiders. While the album's single "Raspberry Beret," climbs the pop chart, industry speculation as to the whereabouts of a supporting video has reached fever-pitch, and though it is known that the clips are in production, comment on the exact songs being set to video has been denied.

"I like Cash Box because it reflects what I'm seeing on a retail level. I find the charts to be very accurate and a good guideline to what I should buy. And most importantly, Cash Box shows a genuine concern for my input."

Scott Allan, Buyer
Record Vault — Bethpage, NY

PRince CLIPS PRODUCed IN SecreCy

LOS ANGELES — Two promotional music videos for Prince's controversial Warner Brothers LP, "Around The World In A Day," have gone into production in the Bay Area, sources say.

A veil of secrecy surrounds the clips under orders from the artist and his management, though reports designate the Bay Area Colosseum Complex in northern California, as the development site. The company is known for a string of major production clients, including MTV.

The clips are said to include animation, but further details are studiously avoided by insiders.

While the album's single "Raspberry Beret," climbs the pop chart, industry speculation as to the whereabouts of a supporting video has reached fever-pitch, and though it is known that the clips are in production, comment on the exact songs being set to video has been denied.

"I like Cash Box because it reflects what I'm seeing on a retail level. I find the charts to be very accurate and a good guideline to what I should buy. And most importantly, Cash Box shows a genuine concern for my input."

Scott Allan, Buyer

Record Vault — Bethpage, NY

Prince Clips Produced In Secrecy

LOS ANGELES — Two promotional music videos for Prince's controversial Warner Brothers LP, "Around The World In A Day," have gone into production in the Bay Area, sources say. A veil of secrecy surrounds the clips under orders from the artist and his management, though reports designate the Bay Area Colosseum Complex in northern California, as the development site. The company is known for a string of major production clients, including MTV.

The clips are said to include animation, but further details are studiously avoided by insiders. While the album's single "Raspberry Beret," climbs the pop chart, industry speculation as to the whereabouts of a supporting video has reached fever-pitch, and though it is known that the clips are in production, comment on the exact songs being set to video has been denied.

"I like Cash Box because it reflects what I’m seeing on a retail level. I find the charts to be very accurate and a good guideline to what I should buy. And most importantly, Cash Box shows a genuine concern for my input."

Scott Allan, Buyer

Record Vault — Bethpage, NY

Since Rodgers' last solo effort "Adventures In The Land Of The Good Groove," the former Chic leader has worked with some of the top acts in pop music. And while the guitarist/producer's funk roots are apparent throughout this excellent album, a distinct pop sensibility is featured. From the opening "Piano-9" to the first single "Let's Go Out Tonight," Rodgers melds modern dance mixing techniques and pop melodic hooks to form a multi-format winner.

THE GOONIES — Original Motion Picture Soundtrack — Epic 5E 40067 — Producers: Various — List: 8.98 — Bar Coded

With Cyndi Lauper's "The Goonies 'R' Good Enough" already popular on CHR, this LP is off to a healthy start, and anyone checking out the rest of the album will discover nine other strong cuts. With primarily upbeat and consistently captivating songs from such artists as Teena Marie, REO Speedwagon, Luther Vandross, the Bangles and Philip Bailey, among others, this soundtrack seems as poised for popularity among record buyers as the Steven Spielberg feature does among moviegoers.

FOREVER RUNNING — 8 Movie — Sire 25272-1 — Producer: Stephen Stewart-Short — List: 8.98 — Bar Coded

Working off a lower voltage Billy Idol energy, this well produced LP is highlighted by chiming vocals and accessible dance grooves on many cuts. Strongest cuts are: "My Ship Of Dreams" and "Nowhere Girl!"

FEAR NO EVIL — Grim Reaper — RCA AFL1-5431 — Producer: Darryl Johnston — List: 8.98 — Bar Coded

Straight ahead and pounding metal from a group of veterans. Steve Grimmett's vocals are especially appropriate and guitarist Nick Bowcott ranks highly among head-bangers.

SEEKRET — Kleer — Atlantic 7 81254-1 — Producer: Eumir Deodato — List: 8.98 — Bar Coded

Lushly produced and jazzy R&B which is perfect romancing music. From the sultry murmuring "Lay Ya Down Ez" to the slow dancing "Take Your Heart Away," Kleer and Eumir Deodato have crafted a B/C winner.


Pop flavored funk which would seem set to take off from the crossover success of Klymaxx and others. The Dealers deliver a winning hand of danceable urban tunes set for club and multi-format radio play.


From the label known for their adventurous forays into African and electro-dance music, this release from B-Side is a refreshingly new sounding mix of New York dance music and avant-garde African percussion and rhythms. Look for a big club following for this LP.

LOVE GAMES — Evan Rogers — RCA NFL1-8048 — Producer: Carl Sturken-Evan Rogers-Tony Wells — List: 8.98 — Bar Coded

Sweeency rocking and heavily rhythmic debut from Evan Rogers makes good use of Rogers' versatile vocal capability and B/C slant. Guest vocalists include Siedah Garrett and Evelyn King.


Classic blues influenced vocals and sweet songwriting from Bonnie Lamilore. Lush string orchestration and Muscle Shoals horns highlight this LP.

FIRST VISIT — Rogue Male — Elektra 9 60423-1 — Producer: Steve James — List: 8.98 — Bar Coded

Pumped up energy rock from Rogue Male is best characterized by its bawdy sense of humor and youthful slant on the metal genre. Could be big.

GOTCHA! — Original Motion Picture Soundtrack — MCA 5596 — Producers: Various — List: 8.98 — Bar Coded

This is another skillfully packaged soundtrack, featuring dynamic and melodic cuts from such artist as Guiffria, Nick Kershaw, Bronski Beat, Joan Jett and Theraíza Bazár. With songs that are consistently solid and stylistically diverse, this album is likely to garner interest quickly and fare well at the retail level.

ANTHOLOGY OF BRITISH ROCK: THE PYE YEARS — Complete Collection — Compleat 672011-1 — Producer: various — List: 12.98 — Bar Coded

Taken from the old Pye label's vaults, this installment of Compleat's chronling of the British Invasion features gems ("Stop Your Sobbing" by the Kinks and "In The Summertime" by Mungo Jerry) and misses. Altogether, a solid collection.

WINGS OF TOMORROW — Europe — Epic 40049 — Producer: Leif Mases — List: 8.98 — Bar Coded

ALWAYS ON MY MIND — Elvis Presley — RCA AFL1-5430 — Producer: Various — List: 8.98 — Bar Coded


BACK FROM UNDER — Celia McRee — Mothers Records 1225 — Producer: none listed — List: 6.98

STRANDED ALIVE — Southpaw — USA Records 2001 — Producer: Bob McCracken — List: 8.98 — Bar Coded
SINGLE RELEASES

THE POWER STATION (Capitol B-5479)
Get It On (Bong A Gong) (3:43) (TRO-Essen Music International/ASCAP) (Bolan) (Producer: Bernard Edwards). 80's star grouping The Power Station choose Marc Bolan's old T. Rex chestnut for its second single and the choice should have AOR and CHR howling with joy. Though not as subtly gripping as the original, "Get It On" here displays a modern sheen which makes it ripe for commercial success. Bernard Edwards' production talents, as always, make this cut a pleasure to listen to.

TOM PETTY AND THE HEARTBREAKERS (MCA 52605)
Make It Better (Forget About Me) (4:18) (Goone Gator Music-Blue Network/ASCAP) (Petty-Stewart) (Producer: Tom Petty-David A. Stewart-Jimmy Iovine). Just as "Don't Come Around Here No More" expressed Tom Petty and co-songwriter David Stewart's penchant for the psychedelic sound, "Make It Better" is the duos full-blown shot at R&B. Memphis horns, soulful backing vocals and an irresistible dance beat earmark this track for multi-format airplay.

DAN HARTMAN (MCA-52587)

MELBA MOORE (Capitol B-5484)
When You Love Me Like This (4:00) (Willesden Music./BMI) (K. Diamond) (Producer: K. Diamond). Moore's soaring voice takes full flight in this down tempo, soulful ballad. A foregone B/C add, "When You Love Me Like This" is as seminal as Moore's vocal is powerful.

SHALAMAR (MCA 52934)
Don't Get Stopped In Beverly Hills (3:58) (Overdrive Music — WB Corp. Music — hip hop Travel Music — Lakiva Music — Irving Music — Dark Idol Music/ASCAP, BMI) (Hawk, C. Bassett). This funk rock tune from the Beverly Hills Cop soundtrack is a lively dance cut that will do as well in the clubs as it will on the air. This is certainly crossover fare, with full B/C - CHR potential.

THE BUCKINGHAMS (Red Label PB 71001)

WORLD SITIZENZ (Manhattan 850009)
Lock It Up (4:00) (Sitzizen Music-DJH Pub.—Nymph Music/ASCAP — BMI) (McDaniels-McDaniels-Roy-Duffy) (Producer: David Holman). Debut single from one of Manhattan's first signings is this calypso-tinged pop rock effort. Aside from the melodic complexities, "Lock It Up" has a rare sense of real feeling and dynamic sophistication. An excellent pick.

JAK (Capitol 34-04936)

Nik Kershaw (MCA 53601)
Wide Boy (3:19) (Irving Music/BMI) (N. Kershaw) (Producer: Peter Collins). Kershaw should capture the ears of CHR with this light-hearted up-tempo rocker. Kershaw's tale of overnight success has an ironic ring to it considering his own international stardom and his lack of it in the United States. Could this be his long overdue hit?

Hugh Masekela (Jive Afrika 1-90360)
Lady (3:24) (Zomba Prods., Ltd.) (Fela Anikulapo Kuti) (Producer: Hugh Masekela). Hugh Masekela's brand of powerful African-influenced dance rock is in top form on this Fela tune. Excellent dance material with mesmerizingly layered vocals.

R.J.'S LATEST ARRIVAL (Atlantic 7-89551)
Swing Low (4:11) (Arrival Music/BMI) (The Wiz) (Producer: The Wiz). Bubbling bass line and streamlined keyboard riff accentuate this giddy funk number. With a male and female rap underscoring the groove, "Swing Low" is a perfect B/C jam.

Lisa Lisa and Cult Jam with Full Force (Columbia 38-04986)
I Wonder If I Take You Home (3:57) (Personal Records, Inc.) (Full Force) (Producer: Full Force). Already a major 12" hit, Lisa Lisa's girlish vocals and this cut's sassy groove melody make for a perfect summer crossover selection. Look for more immediate B/C adds with CHR coming on.

THE TRUTH (IRS 52600)
Exception Of Love (3:03) (Warner Bros. Music/ASCAP) (Greaves-Lister) (Producer: Dennis Weinreich). Blistering American debut single which fuses the sunny R&B of the Style Council with the pop power of the Jam. Could be a strong summer single given the chance from mainstream radio.

B.B. King (MCA 52574)

George Benson (Warner Bros. 7-28969)

Alphaville (Atlantic 7-89553)

Denroy Morgan (RCA JK-14116)
MAGIC EDITION — Ralph Tresvant (left), lead singer of MCA Records’ New Edition, chats with Evin “Magic” Johnson of the Los Angeles Lakers (right) as the shooting guard for the Los Angeles Lakers (right) as the shooting guard of the M’s Secret video, the first ever video collaboration between music artists and professional sports.

KEEPING Kool IN SAN DIEGO — The lineup for the Kool Festival at Jack Murphy Stadium in San Diego set for June 7-8 is becoming almost a “who’s who” of B/C and urban performers. On Friday, look for the Gap Band, Jeffrey Osborne, the Dazz Band, Evelyn King and the Commodores while Saturday’s lineup will feature Luther Vandross, Kool & the Gang and the revamped Los Angeles Valley Boys Doo-Wop show. Kravitz is another favorite with the audience. The show shouldn’t have been more of a success. While original members Severs Ramsey (bass), Gary Putman (guitar) and Curt Lichor (drums) are expressive and confident, it is clear that the band’s name changes, band members and the songwriting have moved along with the audience.

THE BAND THAT WORKS HARD-WORKS HARD — When Cash Box profiled Bon Jovi last year in Its New Faces column, lead vocalist and band leader Jon Bon Jovi expressed sure-handed enthusiasm over his group’s imminent success. Well, of course they hadn’t really yet experienced the headaches and fatigue of being on the road nonstop. But, well back in town, after a half of that kind of tour, Jon Bon Jovi is looking back on the May 18-20 show at the LA Forum with mixed feelings. He told the audience that the hard work has paid off. Just back from a highly successful tour of Japan and the U.K., Jon Bon Jovi has every right to be happy as the group’s second Mercury LP “7800 Farewell” is making strong leaps up the album chart. How did the band react to the normally reserved crowd in Japan? Jon Bon Jovi says, “We heard they were very quiet, but at all of our shows it was like Beatle-mania with all the screaming”! With the LP still nestled in Japan’s top 10, the band fast enough to tour throughout Europe — now they’re ready for America. “Yeah, it’s been a lot of work, but I love it, and if I can get the record company to work half as hard as I do at promoting the band and the album, I’ll be happy.”

KEEPING UP WITH THE BASS — While Ticketmaster has become L.A.’s top ticket outlet, in San Francisco it is BASS. Recent exiles in the northern California agency include the Concord Pavilion and the Circulo Star Theatre. Available at any of BASS’ 50 outlets in the city are the two avenues and among 1,500 available from BASS at any one time.

CLOSE TO THE EDIT — Violinist Stephanie Grappelli will be at the S.F. Fairmont Hotel’s Venetian Room June 4-6. American ragtime phenom the Blue Riddim Band has signed with Fast Lane Productions . . . the Minutemen, Resistence, Question, Circles, the Road Mush Chordon Square will all participate in “Give Pizza A Chance” concert held June 1 at the Retail Clerks’ Hall in Santa Monica. The show will feature all the pizza restaurants in the area. Only 12 singles have been released.

NORO HAMANET — When him and recording comedy stars Cheech and Chong went in the studio this February to record an album and soundtrack to their next film, they were faced with a sound need that was outside the scope of technical wizardry and scholarly studies. Producer Jeff Eyrich called in The James Harman Band.

NEW FACES TO WATCH — When Motley Crue and Ratt made big commercial splashes with recorded material and live shows in Los Angeles, major labels scrambled for a reconfiguration of some of their own metal bands. After Slash found a good measure of success with the “country punk” Ranc & File, groups like Rubber Rodeo, Lone Justice and others — bands with a distinctive new twist to the melding of country and rock music — were snapped up very quickly. That same pattern applies to bands railing from the south-east. With a history of duet ballads and boogie rock ‘n’ roll, one of the more promising groups is Dazz, a refreshing, or rather simply an exposure of strong, new rock bands which live in the Georgia/Orange Carolina, Texas area.

When being compared, even peripherally to such bands, Guadaluca Diary obviously finds such comparisons narrow in scope. Lead vocalist and songwriter Murray Atwater, front man for the Marietta, Georgia-based group says, “Besides the fact that we’re from the same general geographic area and the fact that we are a guitar-oriented, sort of rootsy band, there is really nothing else to base the comparison on. Whenever attention is focused on a certain area, it seems like a lot of bands from that area earn a lot of the music is good, and some of it is not. We are around people before people had heard of any of the bands from around there.”

Together four years, Guadaluca Diary takes its name from the Richard Tragos novel also about the real life of the Guadaluca. And while the name was chosen “just because it sounded good,” Tragos’ band’s label, Rambler, carries it from the group’s musician and songwriting, Walls notes, “There are a lot of bands that have style without substance, but we think the band makes up for it with the songs and the musicianship.”

The Mack Attack Is Back

By David Adelson

LONDSIDE — It was back in ’63 that Lonnie Mack picked up his Gibson Flying-V and laid down the instrumental version of Chuck Berry’s “Memphis.” The single, on Fraternity Records, crashed Cash Box’s Top 10 that year and propelled the Indiana-born guitarist into the rock and roll limelight.

A lot has happened to Mack since he emerged as a “source of inspiration” for the southern music scene — not all of it pleasant. According to the guitarist, that’s all the way in now. This 1985, and Mack’s energy is focused on his new album “The Lightning II” which is recently picked up by Elektra — reflect an unpretentious but deep sense of imagery and lyrics. Commenting on the group’s songwriting goals, Walls notes, “There are a lot of bands that have style without substance, but we think the band makes up for it with the songs and the musicianship.”

The band is back to back to back to back to the Chameleons for a recording session for Fraternity Records. At the end of the session Mack and the band recorded “Mambo” which, much to his surprise, became a nationwide hit. He then went back into the studio to record “Wham,” which also broke the charts.

Mack and his band have always been in with “Horny Tonk 65” as well as scoring some regional hits like “Chicken Pickin’ and “Wham” at the Louisiana Hayride. Though this Mack was forging a personalized and unique guitar style, one that would influence many performers, he still benefited from the recognition.

In 1968, Mack moved to Los Angeles and signed to Elektra. He recorded and released three albums and reissued an old...
Cover Story

Paul Young: European Success Story

Hits in U.S.

By Stephen Padgett

Paul Young, a Luton, England-born white soul singer, is the most popular British male vocalist of the last two years. No Parlez" and "The Secret Of Association" were both #1 albums in the U.K., the latter debuting at #1, certified platinum in its first week of release. Paul Young became a household name when his stunning re-interpretation of Marvin Gaye's "Whatcha Gonna Do With My Love" burst onto British airwaves in May, 1983. Fittingly, this first hit was a soul re-make. Young had developed into a first-rate blue-eyed soul vocalist over a 10-year period of performing with several bands. The first band of note was Streetband. This London-based quintet was a purveyor of straight-ahead rock at a time when the spirit of the age was enfused in Sex Pistols punk. Not only was Streetband out of step musically, it was a mis-mash of Young's emerging soul vocal stylings and the band's heavy-handed rock approach. Two diametrically received albums and one minor single success ("Toast," a 1978 novelty hit later, and Streetband tossed in the towel.

From the ashes rose the Q-Tips. Q-Tips was the first bona fide album for Young's soul stirrings. Long a fan of Paul Rodgers and the Otis Redding-Sam Cooke-Stax-Motown school from which the Bad Company singer descended, Young began perfecting the style for which he is now so well known.

It was live that the Q-Tips distinguished themselves. The recorded legacy of the Q-Tips is somewhat underwhelming; its three singles and one studio album never capturing the magic of its live performances. "It was only then that I really found my voice," says Young of his Q-Tips experience. "There's nothing that improves your voice more than hearing it coming back to you night after night over the feedback on a live stage." For three years Q-Tips were on the club circuit, some weeks putting in six shows, logging over 700 performances between 1979 and 1982. The purist and revivalist intentions of the Q-Tips prevented the band from mass success, but it did not hinder the growing opinion that its lead singer was pure talent.

CBS Records, U.K., was not the least of those interested in Young's talent, and at the demise of the Q-Tips in 1982 signed Young to a solo contract. A major label still did not spell instant major success. Young, now surrounded by The Royal Family (some members of which were siphoned off the Q-Tips), released two singles, both of which made little splash and sank undetected to the ocean floor.

When CBS released "Wherever I Lay My Hat" in May, 1983, one frustrating year after signing Young, no one entertained great optimism. But, as fate dictated, this third single put all of Young's powers in perfect alignment, and for once the public connected with him. Almost instantly, Young was on the cover of Britain's pop weeklies, his singlebullied up the charts to number one, followed by the album, "No Parlez" in July, and stardom was assured.

The next logical step, of course, was to expand this wave of success to the United States. However, "Wherever I Lay My Hat" did not stir Yankee ears. Fate at work again! A hastily organized U.S. tour enlisted additional support. Capitalizing on the word-of-mouth created by Young's British success and this tour, Columbia Records released "Come Back And Stay," which entered the singles chart in February, 1984. Top 30 success for this single was still less than Young and Columbia expected. The next single, "Love Of The Common People," peaked at 50 in June, 1984. "No Parlez" peaked at 53 on the album chart that same month.

Midway through the U.S. tour, Young experienced a voice problem that had plagued him before. A very despondent Paul Young retreated to England, having lost his voice and having failed to take America by the storm with which he had continued on page 40

PAGE 13
A part time production person is needed at WIOQ-FM in Philadelphia. Personalities are welcome to apply, send aircheck and resume to WIOQ Radio, P.O. Box 1002, Balca Cynwyd, PA 19004. EOE/AFM. .9-6 in San Antonio, one of Texas' fastest growing CHR formatted stations is looking for someone to handle its evening shift. N.B. Holiday says, "I need a dynamic entertainer who can fill in all radio's duties during his or her air shift". T&R to Neil Hunter, 5430 Fredericksburg Road, #517, San Antonio, TX 78229 EOE/AFM. WAPI is still seeking an engineer, it's a hands-on position at a 55kw AM station in a top 50 market. Applicant must be able to maintain high quality from the studio to the transmitter. Station is ready to offer a good salary and benefits. Send resume and references to Bernie Baker, 2300 1/2 Highland Ave. S., Birmingham, AL 35205. EOE. an evening job is needed at WYBG. The station is on the border between Canada and The U.S. Send T&R to Paul James, WYBG, Massena, New York 13662 EOE/AFM. in Tampa Bay Z-98 is looking for the right personality to do its afternoon drive. "If your currently in major market radio send and aircheck to" says Bob Kaghan, WZNE, P.O. Box 4809, Clearwater, Florida 33759 EOE/AFM. WABB is seeking a news person for the CHR. The station prefers a female who has a smooth delivery for its morning or evening broadcast. T&R to Leslie Flemm, WABB P.O. Box 2174, Mobile, AL. 36602 EOE/AFM. FM 92 in central PA is looking for an AOR type personality. The position on air, part and full time, will be available sometime in the future, no beginners please. T&R to Mike Ondayko, P.O. Box 312D, York, PA 17404 EOE/AFM. AM store stores WJNE on the gulf of Mexico is looking for a morning jock who will double as program director. Jerry O'Neil says, "Good money and good company awaits you". Please call (904) 243-6188. EOE/AFM. KIXY/KOFA needs a reporter/anchor with at least one year of experience. T&R to 115 W. First St., San Angelo, TX 76903 (904) 653-3387 EOE/AFM. Ammarillo’s leader in the market, KJQY/KBUF-FM needs T&R's for future opening positions. Both full and part time are being offered. T&R to Kris Manning, O.M, P.O. Box 5644, Amarillo, TX 79117-5644. EOE/AFM. This new station is seeking tape links to WNUE/ WUGO. Some tapes to Steve Mcnee, P.O. Box 2869, Winchester, VA 22602 are there a rare opening in Texas for a few good men, all positions are open. The station is located near the East coast, with great pay. T&R to Jeff, 1411 Laguna, Corpus Christi, TX 78401 EOE/AFM. an A/C personality is needed in Danbury's full service leader. T&R to Glen O'Brian, P.O. 198 Main Street, Danbury, CT 08110 EOE. T&R WJYX Superhit 100 is seeking jocks that have good-to-great production skills. T&R to Jack Gillen, P.O. WDHL P.O. Box 758, Ocean City, MD 21842. an aggressive north Virginia station is seeking a dynamic account executive. Direct sales experience is helpful, great pay and benefits available. Contact: WAVE, P.O. Box 1290, Leesburg, VA 22075-1290. EOE/AFM. Lincoln's full-time production minded evening rocker. T&R goes to Tom Barker, Terminal Building, Lincoln, NE 68508 KOFM is now accepting T&R's for future openings. T&R to Charlie Cooper, KFVQ 1440/am, 35205 SE Eugene, Oregon City, OR 97045 EOE/AFM. Columbus is looking for an uptempo jock with medium to major market experience. T&R to Adam Cooke, 195 East Broad St, Columbus, Ohio 43215, EOE/AFM. KXKO is looking for someone who is strong in production skills along with being excellent on air. "This is a good chance to get in with a progressive company." Says John Rogers. T&R to John Rogers, KXKO Radio, P.O. Box 669, Poplar Bluff, MO 63901 or call (314) 785-6059 EOE/AFM. WCMF is looking for a midday announcer with production skills. The station is located in Virginia Beach, VA 23454 (757) 427-103. In San Diego is seeking a bright and uptempo jock for its late night show. T&R to Parks & Recreation KS103, P.O. 103, San Diego, CA 92104 EOE/AFM. 

Darryl Lindsey

AIR CHECK

Station: KRTH
Market: So. California
P.D.: Bob Hamilton

With a weekly cume of over 1 million listeners, Los Angeles-based KRTH (101.1 on the FM dial) is one of Southern California's most heard stations. With Contemporary Hit Radio competition like top-rated KISS FM, as well as major AOR stations such as KMET and KLOS, KRTH is one of L.A.'s largest stations, reaching a wide-ranging audience from Ventura, CA to the north, and San Diego to the south.

Although fundamentally CHR in format, the KKO General-owned station banks on a 50-50 mixture of current hit music with hits from previous decades. KRTH, "K-Earth," as it is known, was one of the first to jump into the nation to the "oldest" format. The station is built on an oldies foundation, with current flair," said operations director/manager Bob Hamilton, "which gives it the variety that it needs to be self-sufficient in this market."

Originally intended as an AOR station when it spun off from KHJ FM in 1972, KRTH now targets a 25- to 49-year-old demographic with its library of some 7,000 oldies and its extensive research of current listening trends. Said Hamilton, "We probably do some of the most extensive research of any station in the market.

The station's air lineup is_list of some of L.A.'s best-known DJs. They include Dean Gos, 6-10 am; Brian Beirne, 10-2 pm; Pat Evans, 2-6 pm; Kim Amronid, 6-10 pm; Rick Scott, 10-2; and Pete Harmon form 2 to 6 am. The station's general manager is Allan Chilowitz. KRTH 101.1 was a semi-automated station until it went totally live in September of 1983. "We were moving into a new facility, and it was commensurate with the move," Hamilton commented. "It was the next logical step." Special live features of KRTH include weekend programming of various oldies formats, such as spotlights on particular decades.

The station's air lineup includes some of L.A.'s best-known DJs. They include Dean Gos, 6-10 am; Brian Beirne, 10-2 pm; Pat Evans, 2-6 pm; Kim Amronid, 6-10 pm; Rick Scott, 10-2; and Pete Harmon form 2 to 6 am. The station's general manager is Allan Chilowitz. KRTH 101.1 was a semi-automated station until it went totally live in September of 1983. "We were moving into a new facility, and it was commensurate with the move," Hamilton commented. "It was the next logical step." Special live features of KRTH include weekend programming of various oldies formats, such as spotlights on particular decades.
WHAT IS REALITY?
PART III
REALITY IS . . . .

COMMUNICATION: Intercourse by words, letters or messages; interchange of thoughts or opinions . .

HELP SHAPE REALITY BY COMMUNICATING

SEMINAR II — 
ATLANTA, GA

You Are Cordially Invited
to attend a Cash Box Radio/Retail Seminar
The Seminar will be held Saturday, June 8 at the
Westin Peachtree Plaza Hotel, The English Room,
Peach Street and International Boulevard, Atlanta, Georgia

Lunch will be served beginning at 12:30 p.m.
and will be followed by a presentation of Cash Box’s newly implemented
chart methodology and editorial changes, and an open discussion
concerning ways Cash Box can be more responsive to your needs.

R.S.V.P.

Spence Berland
Cash Box Magazine
6363 Sunset Boulevard, Suite 930
Hollywood, California 90028
(213) 464-8241

Lee Durham
A & M Records
3393 N.E. Express Way
Atlanta, Georgia 30341
(404) 435-7304

This is the second of many CASH BOX radio/retail seminars to be held all over the country,
watch for announcements of future seminars in the pages of CASH BOX.

CASH BOX
WE TALK TO PEOPLE THAT COUNT
YOU CAN GO HOME AGAIN — "Weird Al" Yankovic, who worked for two years in the Westwood One mailroom, paid a return visit to his former stomping grounds recently but this time to guest on the "Dr. Demento Show" and to present Westwood One Chairman and president Norm Pattiz with a gold record in appreciation of his tenure at the radio network. Yankovic's latest satirical single is titled "Like A Surgeon." Pictured (l-r) are: Yankovic, Dr. Demento; and Pattiz.

Westwood One Ranks As The Top Public Company In Broadcasting

LOS ANGELES — In an analysis of the top publicly-held broadcasting companies that appeared in the May 17 issue of Investor's Daily, Westwood One Inc., the nation's largest producer and distributor of national radio programs, was ranked number one on the combined strength of its earnings per share and relative price strength.

Of the 28 stocks traded in the broadcasting/radio & TV group, which was itself ranked in the top 20 of 196 industry groups, Westwood One established an earnings-per-share (EPS) rating of 98 and a relative price strength of 92 to claim the top position.

Among the other companies ranked in this survey (see accompanying chart) were Capital Cities Communications, American Broadcasting Co., Taft Broadcasting Co., CBS Inc. and Turner Broadcasting System.

Westwood One's number one ranking among this group further underscores the company's outstanding performance on the over-the-counter market since its initial public offering on April 24, 1984, in which Westwood One's common stock was issued at $14.50 per share. Today, Westwood One's stock closed at $30 per share — more than doubling its value in just over 19 months.

Westwood One stock is traded as WON on the NASDAQ national market system.

Clements Named Mutual Pres.

LOS ANGELES — Jack Clements, executive vice president and general manager, Mutual Broadcasting System, has been named president of the company. The announcement was made by Jay Van Andel and Richard Devos, co-founders of the Amway Corp., Mutual's parent company.

Clements, a 17-year Mutual veteran, is responsible for overall management of the Mutual Broadcasting System and its two divisions — Mutual Radio Network and Mutual Satellite Services.

CHANGES — Michael Ellis returns to WKTY New York as music coordinator. He served as music director for the station from 1978-1983. Most recently, Ellis was program director and assistant program director for WKTZ New York.

Jim Marshyshyn is the new marketing and promotions manager for KSHE St. Louis. Tom Carney has been appointed retail sales manager for San Francisco's KMEI.

Jennifer Jones Mabrey becomes the new general manager of Selcom Radio's Houston office. Frank Boehm, a veteran west coast network radio sales manager, has been named to head Satellite Music Network's west coast advertising sales office in Santa Monica. Dick Kelley has been promoted to the position of director/eastern sales for United Stations Programming Network.

Also at United Stations Network, Meg Griffin begins hosting her first network radio series, "Hot Rocks." Griffin was previously at WNEW-FM and WLIR. She currently hosts her own weekly video show, "New Grooves" on the Campus Network. Newsweek Magazine has announced that "Newsweek on the Air" is moving to AP Network News. The program began in April, 1982 as a co-production of Newsweek and the RKO Radio Networks. TM Communications announces the signing of six stations to their new format, Prime-Demo. The stations include: WSU/Columbia, SC; WBIQ/Greensboro, NC; KBOX Little Rock, AR; KBRU Burlington, IA; WJOL Joliet, IL, and WZTN Jamestown, NY.

Burkhart/Abrams/Michaels/Douglas and Associates will now be consulting WHY (1010) in Ft. Lauderdale/Miami, FL and KPOP Sacramento, CA. MJ Broadcasting announced the launching of their newest four hour show, "Rock Today." The program, hosted by Richard Neer and Carla (Raz) Raswych, will consist of the latest breaking rock music, tour information, album premieres, and music news.

TINA TURN-OFF - Westwood One Radio Network and Home Box Office are teaming up to present an exclusive digital stereo simulcast premiere of "Tina Turner: Private Dancer," starring the Grammy-winning singer in a concert which also features duets with guests David Bowie and Bryan Adams. The simulcast performance, to be beamed to more than 130 stations via the Westwood One Satellite Network and to cable, satellite, and video outlets by HBO, was recorded at British, England's National Exhibition Center in late March during the singers' tour of the United Kingdom. Backed by a six-piece band including Jamie West-Oram of the Fixx on guitar, Turner performs "What's Love Got To Do With It," "You Better Be Good To Me," the title track from her multi-platinum Private Dancer album, plus songs spanning her 25 year career. Bowie joins Tina for duets of his hits "Tonight" and "Let's Dance," along with a version of the Chris Montez 1962 classic, "Let's Dance." Adams and Turner perform their "It's Only Love" duet from Adams' Reckless LP.

JUST A PASSING FAD DEPT. — NBC Radio Entertainment celebrates the 30th anniversary of rock with an epic 30-hour programming event, "The Rock Of Your Life," to air July 4-7. "This is the most ambitious program on the air this summer that has undertaken to date," according to Willard Lochridge, NBC Radio Entertainment vice president. "To many listeners, the birth of rock and roll is as important as the birth of a nation. That's why the Rock Of Your Life is the most all-encompassing show ever to deal with the subject."

The program will incorporate the origins of rock and roll with everything that is going on now, tracing the many directions that rock music has taken over the past 30 years.

WOMEN'S CONFERENCE COVERED — The present realities and future dreams of millions of the world's women will be explored in a series of radio documentaries based on this summer's United Nations sponsored "Decade for Women" conference. The series will be produced by Los Angeles based RadioWest Productions. The five half-hour programs are targeted for broadcast on more than 200 public and community radio stations to commemorate International Women's Day. In addition, five eight-minute mini documentaries will air during such news magazine programs as National Public Radio's "Morning Edition," and "All Things Considered." "We are committed that the bulk of the attention will be focused on the U.N. delegates, giving their governments' views as to the conditions of women in their countries," said project director Helene Rosenbluth, "for instance, Jean Kirkpatrick and Maureen Reagan are among the U.S. delegates speaking for women in this country." The radio series plans to present a broader range of opinion than the conference will to make the listeners feel will be reflected by the representatives of any official administration...

LET IT RAIN — The New York area has been suffering from a water emergency lately, so WNYC decided to feature a new rain dance at a New York Mall. Air personality Steve O'Brien hosted the event and is seen here working with Thunderbird American Indian Dancers.

Bob Shulman
FUTUREROCK

It’s no secret that rock radio sounds different today than it did five years ago or even five months ago. One of the major differences has been the shift away from hard-edged rock and roll to softer, more melodic music. Programmers who recently wanted to be known as the “kickin’ radio” because they could get away with playing certain songs now find that rock is a much better term because it gives the music itself a negative image in a lot of people’s minds. They hear the term heavy metal and they will forget to listen to the music. As they said 30 years ago, “rock and roll is here to stay” and people still want to hear this kind of music. It’s a shame to realize that the line of what you will play is a totally arbitrary thing. Every station has to make up its own criteria because I believe it’s simply a matter of taste. This has to do with the lyrical content. You can have a good rock and roll song without talking about disgusting topics. In general American society and radio are trying to give itself a more positive outlook on life.

ROSS MACDONALD, WAQY, SPRINGFIELD, MA — Hard-edged rock and roll, or heavy metal, if you are going to put a label on it, is certainly a part of all rock radio because it’s one of the types of rock and roll that has been associated with the format since its inception. I believe that this current backlash against heavy metal is really unjustified, just as the backlash against punk and “new wave” was. Music is just going in cycles right now. I’ve always liked heavy metal and have been an air guitar player since way back when. You put on a Judas Priest or UFO album and you invariably play air guitar. The music has alot of power. It’s fun to draw on something that you know a lot of great bands did, and that it’s very important to achieve the upper demos, but are blind to the fact that you need to cultivate new listeners all the time. When I was a teenager I had Led Zeppelin, the Who, and Deep Purple.

NEAL MIRSKY, WPLR, NEW HAVEN, CT

Lately, I feel like the only guy in this area playing heavy metal or hard rock. The whole entire world has been avoiding it and skewing for the upper demos, so I’ve been filling in the void. However, I too, am beginning to wonder if I’m hurting myself by playing too much heavy metal. I’ve been cutting back slightly by day, but little later and being a lot more selective. The major criteria is great songs with strong melodies. You draw the line at the quality of the sound and not whether you have just so many slots for a certain type of music. If there are five great hard rock songs available to me, then I will play all five. If there are only two, then I’ll play only two. One of the interesting things I’ve found regarding the way in which we stereotype our listeners and the type of music they like occurs when I get requests. A listener requests something like Quiet Riot and when told the group was recently played will request something like Supertripp or Tears For Fears as their second choice. We therefore have to be careful not to categorize people who like hard rock as disliking other kinds of music.

DAVE LONDON, WEZX, SCRANTON, PA — Heavy metal to me is just noise. I don’t look upon it as music. I know Iron Maiden is selling out shows all over the place but they get little airplay nationally and here none. The same thing is true of Judas Priest and Thin Lizzy. The 300 Club in the paper is not what we are. We are a rock station and care about teens. We are not programming for them. Hard rock is hard to define. You could say Foreigner is hard rock and then again you could say Led Zeppelin is not. The same thing is true with Survivor or Spinal Tap. Hard rock is a misused term. I just like to call it rock and roll. I got an album in the other day from a group called Trash and it’s still in the shrink wrap. If I come on the air and say here’s a song by a group called Trash”, the chances are well blow off some people just by the name of the group. You have to be selective.

Bob Shulman

AIR CHECK

Station: WDVE
Market: Pittsburgh
P.D.: Greg Gillespie

This past December WDVE celebrated its 15th year as a rock station. The station is currently owned by Taft Broadcasting. The station was previously owned by ABC Radio and had a long and successful history. Previous owners included Dwight Douglass, Dave Lange, John McGahn, Howie Castle and Jimmy Roach, who currently holds down the morning shift. The current program director is Greg Gillespie. Recently, Pittsburgh was declared the most desirable city to live in by a Radio McNally survey and the station has capitalized on the renewed civic pride.

“We are involved in a lot of different ways with the city...with our listeners,” says music director Doug Poddell. “We do direct mail and try to get to the city by bus...with our listeners;” says music director Doug Poddell. “We do direct mail and try to get to the city by bus in high-tech city. However, the city still has its roots in hard rock and that’s reflected by the radio station.” He further says that music that has an edge to it, the rhythm and the heavy feel, “Would I Lie To You.” I feel good about that kind of music and don’t hesitate spinning it. Artists like the Psychdelic Furs and Missing Persons do reasonably well here but not as well as they do in contract other markets. Our rock tracks are easy to deal with because we have a 15-year history with those songs.

The staff at WDVE has been very stable. The current lineup is 12-year veteran Jimmy Roach along with Steve Hansen 5:30 AM - 10, Marsy who’s been on since 1976 and 10 years for the station. Mike Galli from 7 – 12 midnight and Jack Maloy from Midnight to 5:30 AM. Part-time includes Tom Koetting and Linda Carucci.
AND THEY SAID IT COULDN'T BE DONE... So positive were they, in fact, that a salesman for a radio station in New Carolina didn't want to take advertising money from his friend, the show's promoter. But true show business fashion, the idea whose time had come sold 7,500 tickets in four hours and the Fresh Fest was born. The hit concert tour which featured a clan of the rap crop group $3.5 million in 27 performances and exposed audiences nationwide (some who couldn't even get a dose of hip hop on the radio) to the New York phenomenon. Now the promoter (who was a received to the radio station's talent agency, Codrick Walker & Associates of Atlanta, has released the schedule of the New York City Fresh Fest II, the second edition that debuted last fall as the follow-up. Watch New York City Fresh Fest Fresh Fest II will play 50 dates across the U.S., including the final two for the time, New York. The dates in the Appleton, August 17 and 18 at Madison Square Garden. Repeating as headliners from last fall's series will be Run-D.M.C., Whodini, the Fat Boys, Kurtis Blow, Jermaine and the Dynamic Breakers.

Joining the tour for the first time will be Grandmaster Flash, Chad and Shabba-Doo and Turbo, the chief breakdancers from the movies Breakin' and Breakin' 2. The stores will offer some-three-and-a-half-hours of continuous entertainment on two stages and will offer LP and 12-inch CD sales at the arenas almost exclu-sive. A few major stops on the tour include Pittsburgh, Philadelphia, (Keil Arena); Chicago, June 15, 16, 17 (The Palace); Detroit, June 29 (Joe Louis Arena); Washington, D.C., July 4 (RFK Stadium); Philadelphia, July 6, 7 (The Spectrum); Miami, July 25 (King Center), and Baltimore, August 9, 10 (Civic Center).

STEVIE AGAINST DRUNK DRIVERS — Stevie Wonder's "Don't Drive Drunk," originally recorded for The Woman In Red soundtrack, has been transformed into a video designed as a public service announcement. The official announcement of the video was made at the Kennedy Center in Washington, D.C. May 23. Some organizations involved in the making of the video include the U.S. Department of Transportation and the National Association of Broadcasters. The video was directed by video and commercial giant Bob Giraldi, and associate producer was Nema Bartlett of the Satin Dolls. Several precious cups and a knot tied out from the video. Wonder, Senator Robert Dole, Secretary of Transportation Elizabeth Dole, Jock Elliot of the Ad Council, TV and radio personality Casey Kasem, John Damone of the Dodge Motor Company and Edward Vities of the NFL are on hand for the announcement.

NEW FACE FOR RCA — Eva Rogers, an one writer/singer/producer whose work is around in various forms has been signed to RCA, and his first album, "Love Games," is ready for the street. In addition to the first single, "Hold On," the LP features a collaboration with Evelyn "Champagne" King, "Full Time Love," and an arrangement of Prince's "Private Joy." Most of the remaining tunes were co-written by Rogers and partner Carl Sturken with whom Rogers coproduced the album, along with Tony Wilks, Faizal at (Atlantic). Rogers is familiar from Dayton's version of the Sly and the Family Stone classic, "Hot Fun in the Summertime." That remix went Top 15 Black and Top 20 pop. Rogers was one of the premier Nashville writers, and before previous work, "Love Games" will show some traditional R&B influence and some contemporary crossover potential. Rogers also served as lead and background singer for Shannon's "Lot The Music Play," Meba Moore's "The Rain of the Rainbow," and Bruce Springsteen's "Dancing In The Dark." He has also written exten-stively for other artists, including King on her "So Romantic." LP.

QUICK SPINNING — According to Spinners manager Buddy Allen, some new twists are in store on the group's next LP. The album utilizes five different producers: Maurice Stedman (two cuts), Harvey Fuqua, Mark Liggett, Chris Barber and George McKinney. From the sound of it the LP will feature some other strong cuts including a remake of the rock-swing classic "I Love You More Today Than Yesterday," and a lyrized version of, cut this, the Cagney and Lacey theme. Fans of the show will catch "The Pageant of Love," the spin-off that "Walking In The Sun," "Give Me Your Love," and "Swept Away On Love."

BLACK CONTEMPORARY

THE RHYTHM SECTION

TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Available on Compact Disc</th>
<th>Platinum (RIAA Certified)</th>
<th>Gold (RIAA Certified)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE NIGHT I FELL IN LOVE</td>
<td>LUTHER VANDROSS (Epic FE 3568)</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>DIAMOND LIFE</td>
<td>GRAYSON JONES &amp; THE OGSTERS (EMI 09000)</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>WHITNEY HOUSTON</td>
<td>WHITNEY HOUSTON (RCA 5515)</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>AROUND THE WORLD IN A DAY</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros. E2-7627)</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>CAN'T STOP THE MUSIC</td>
<td>MAZIE (Funkadelic/Reprise) (RFK CENTER)</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>ONLY FOR YOU</td>
<td>OSCAR JONES (Jordan/Fontana) (Gordy/Motown 9448)</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>THE NIGHT OF THE OWLS</td>
<td>STEVIE WONDER (Motown 1015)</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>ROCK ME TONIGHT</td>
<td>TINA TURNER &amp; JOHN LEE HOOKER (MCA 5513)</td>
<td>18</td>
</tr>
<tr>
<td>9</td>
<td>RHYTHM OF THE NIGHT</td>
<td>LADY INN (Columbia/Motown 33039)</td>
<td>19</td>
</tr>
<tr>
<td>10</td>
<td>IN THE LADIES ROOM</td>
<td>CHAKA KHAN (Columbia/Motown 33039)</td>
<td>20</td>
</tr>
<tr>
<td>11</td>
<td>THE WEIRD MOTHER TRUSS</td>
<td>MOREHOUSE (MCA 5513)</td>
<td>21</td>
</tr>
<tr>
<td>12</td>
<td>EMERGENCY</td>
<td>KOOL &amp; THE GANG (Capitol FE 3599)</td>
<td>22</td>
</tr>
<tr>
<td>13</td>
<td>AS THE BAND TURNS</td>
<td>CHAKA KHAN &amp; THE RAISED FIST (MCA 5513)</td>
<td>23</td>
</tr>
<tr>
<td>14</td>
<td>KING OF ROCK</td>
<td>GEORGE BUSH (Motown 1015)</td>
<td>24</td>
</tr>
<tr>
<td>15</td>
<td>GLOW</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>25</td>
</tr>
<tr>
<td>16</td>
<td>ELECTRIC LADY</td>
<td>QUEEN WARREN (Warner Bros. E2-7627)</td>
<td>26</td>
</tr>
<tr>
<td>17</td>
<td>REVERE THE CHUMPS</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>27</td>
</tr>
<tr>
<td>18</td>
<td>SUNDAY...</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>28</td>
</tr>
<tr>
<td>19</td>
<td>NIGHTSHIFT</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>29</td>
</tr>
<tr>
<td>20</td>
<td>NEW EDITION</td>
<td>NEW EDITION (MCA 5513)</td>
<td>30</td>
</tr>
<tr>
<td>21</td>
<td>STARCHILD</td>
<td>TEXAS TEA (Atlantic) (Motown)</td>
<td>31</td>
</tr>
<tr>
<td>22</td>
<td>ALEXANDER O'NEAL</td>
<td>ALEXANDER O'NEAL (Warner Bros. E2-7627)</td>
<td>32</td>
</tr>
<tr>
<td>23</td>
<td>PRIVATE DANCER</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>33</td>
</tr>
<tr>
<td>24</td>
<td>GAB PARADISE</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>34</td>
</tr>
<tr>
<td>25</td>
<td>TRUE FOR YOU</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>35</td>
</tr>
<tr>
<td>26</td>
<td>LIFE</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>36</td>
</tr>
<tr>
<td>27</td>
<td>SO GOOD</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>37</td>
</tr>
<tr>
<td>28</td>
<td>MAKE IT BIG</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>38</td>
</tr>
<tr>
<td>29</td>
<td>SOLID</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>39</td>
</tr>
<tr>
<td>30</td>
<td>EXIT IN THE SUN</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>40</td>
</tr>
<tr>
<td>31</td>
<td>SWEEPED AWAY</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>41</td>
</tr>
<tr>
<td>32</td>
<td>GRANDMASTER FLASH</td>
<td>GRANDMASTER FLASH (3000)</td>
<td>42</td>
</tr>
<tr>
<td>33</td>
<td>GEORGE BENSON</td>
<td>GEORGE BENSON (EMI 09000)</td>
<td>43</td>
</tr>
<tr>
<td>34</td>
<td>THE FUNKY PREACHER</td>
<td>JERRY WILHAMS (Columbia FC 3599)</td>
<td>44</td>
</tr>
<tr>
<td>35</td>
<td>I TO F</td>
<td>SELECT SE 2164</td>
<td>45</td>
</tr>
<tr>
<td>36</td>
<td>READ MY LIPS</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>46</td>
</tr>
<tr>
<td>37</td>
<td>READY FOR THE WORLD</td>
<td>BILLY JOEL (Sony/Columbia ST 4763)</td>
<td>47</td>
</tr>
</tbody>
</table>

Black Box June 8, 1985
MOST ADDED

Kleer
Kluxe
B. Womack
Skippword & Turner

WENN — Birmingham — Mychal
Starr PD
C. Lynn
Sister Sledge
Cameo
DeBarge
Midnight Star
S. Clarke Band
Womack & Womack

KRNK — Memphis — Jerry Mason PD
Divine Sounds
J. Jackson
Sting
Snooz Boyt
J. Moore
The Boogie Boys

WJLB-FM — Cadillac
C. Lynn

WUSL "Power 99" — Philadelphia
Jeft Wyatt PD
Sister Sledge
G. Guthrie
U. T. F. O.

XHRM-FM — San Diego — Duff
Lindsey PD
Lisa Lisa and Cult Jam with Full
Force
DeBarge
Force MD's
C. Lynn
N. Thomas
One Way
B. Griffin
Four Tops

WAMO — Pittsburgh — Allen
Harrison PD
J. Knight
Miz
Cybrion
Trenier
Womack

WEDR — Miami — George Jonos PD
Malta
P. Bryson
S. Moon
P. Hardcastle
Miz
C. Lynn
DeBarge
J. Gardner
Rock Master Scott & the Dynamic 3
Trixx
Four Tops
York
C. Anderson
N. Cole

Loose Ends
War

KGJF AM 1230 — Los Angeles
Kevin Fleming PD
One Way
Rock Squad
N. Rogers
The Givens Family
D. Ross
P. Hardcastle
Cameo
Womack & Womack
C. Lynn
Sling
Boogie Boys
Biggie T. Flick

WOKB — Orlando — Rodney
Baltimore MD
DeBarge
Commodores
Sister Sledge
Isley, Jasper, Isley

KNJL — St. Louis — Mike Stratford
PD
DeBarge
Cameo
Lisa Lisa & The Cult Jam with Full
Force
T. Green
N. Thomas
Malta
Shanteille
R.J.'s Latest Arrival

WRBD — Ft. Lauderdale — Charles
Mitchell PD
P. Hardcastle
Klezar
The Givens Family
D. Ross
M. Moore
DeBarge
E. Wills
Malta
S. Moon
Classy 3

AIR CHECK

Station: WAOK
Market: Atlanta
P.D.: Larry Tinsley
For nearly 32 years, since 1954, WAOK-AM has been a broadcast institution in the Atlanta market providing the best possible service it can to the city's black community. Owned by New Systems Group, Inc., headed by Ragan A. Henry, the station's philosophy is simple — "a black radio format requires a conscious commitment to programming which has direct relation to the black community."

According to recent Census information provided by WAOK, Atlanta is the fastest growing black city in America. While the city was 51 percent black in 1970, the 1980 census shows Atlanta to be 67 percent black, second among major U.S. cities to Washington, D.C.

Whether its music or other programming facets like news, entertainment, sports, etc., program director Larry Tinsley proudly refers to WAOK as the voice of black Atlanta.

"Anything happening nationally or in the world that effects the black community we will deal with here at WAOK," he said. "We are heavy on news and information, particularly from 3-7 p.m. during Dr. Feelgood's show." Tinsley noted that the news aspects were given a very local perspective, a programming element he strongly endorses as a key to their success.

Tinsley, who has been with WAOK for 14 years, maintains a strong conviction in meeting the needs of the community.

"We're here in the bible belt and these people are deeply religious. A very significant part of what we do is devoted to Gospel programming."

In fact, Gospel programming has become the station's most successful daypart from 7 a.m. - noon, Monday through Friday. Actually, the mornings begin at 5 a.m. with Brother Edmond Patterson who has been a fixture at WAOK for 22 years and in the Atlanta market for 29. Michael Gamble then hosts a show from 7-9 a.m. and Patterson resumes with "The Gospel Train" from 9 a.m. - noon.

From noon - 3 p.m. its "Midday Madness" with Keith Pollard. The show features a steady diet of R&B music, entertainment features and informative stories about today's stars. Dr. Feelgood's show is next. Another mainstay at WAOK, the "Doctor" has been there for 12 years and large doses of news and information round out the R&B music format.

WAOK shifts gears after 7 p.m. when Pollard hosts "Live At The Sans Souci," a local night club, from 7-10 p.m. Tinsley explained that these hours are geared for the teens and it is strictly party music. This particular show is also the second most successful for AOK. The "Reggie Reg Show" (live from WAOK) follows with more party music until midnight when "Golden Girl Cheryl" takes over with her oldies program until 5 a.m.

The vice president and general manager of WAOK is Richard Greener.
1. You Give Love a Bad Name (Whitesnake) 67
2. Bad Medicine (Bon Jovi) 66
3. Headlong (Van Halen) 63
4. American Girl (Tom Petty) 62
5. You Got the Love (Sparks) 59
6. Room at the Top (The Hollies) 58
7. The Way You Look Tonight (Kenny G) 57
8. She Drives Me Crazy (Orchestral Manoeuvres in the Dark) 56
9.//-----------------------------------------------------------------------------
10. Would You Still Be Mine? (Steve Winwood) 55
11. Turn the Page (Neil Diamond) 54
12. Incoherent Hotel (Tom Petty) 53
13. If You Leave (Hall & Oates) 52
14. Uptight (The Isley Brothers) 51
15. I Barred (The Stompin' Alligators) 50
16. A Song in the Modern Style (Duke Ellington) 49
17. The Old Man (The Rolling Stones) 48
18. Green River (Green River) 47
19. Jerusalem (Grandaddy) 46
20. You Can't Do That on Your Own (The Isley Brothers) 45
21. I Can't Help Myself (The Four Tops) 44
22. Call Me (The Bangles) 43
23. Is This Love (Bob Marley & The Wailers) 42
24. Girls Just Want to Have Fun (Cyndi Lauper) 41
25. Baby Come Back (Huey Lewis & The News) 40
26. You Can't Fool Me Any Longer (The Isley Brothers) 39
27. Stand by Your Man (Pamela & The Midnighters) 38
28. In The Still of the Night (The Moody Blues) 37
29. Out of the Blue (The Moody Blues) 36
30. Jumpin' Jack Flash (The Rolling Stones) 35
31. I Can't Help Myself (The Four Tops) 34
32. Can't Turn You Loose (The Isley Brothers) 33
33. Runnin' Too Fast (The Isley Brothers) 32
34. Can't Help Myself (The Four Tops) 31
35. What Am I Gonna Do With You? (Pamela & The Midnighters) 30
36. You Can't Fool Me Any Longer (The Isley Brothers) 29
37. In the Still of the Night (The Moody Blues) 28
38. Out of the Blue (The Moody Blues) 27
39. Jumpin' Jack Flash (The Rolling Stones) 26
40. I Can't Help Myself (The Four Tops) 25
41. Can't Turn You Loose (The Isley Brothers) 24
42. Runnin' Too Fast (The Isley Brothers) 23
43. Can't Help Myself (The Four Tops) 22
44. What Am I Gonna Do With You? (Pamela & The Midnighters) 21
45. You Can't Fool Me Any Longer (The Isley Brothers) 20
46. In the Still of the Night (The Moody Blues) 19
47. Out of the Blue (The Moody Blues) 18
48. Jumpin' Jack Flash (The Rolling Stones) 17
49. I Can't Help Myself (The Four Tops) 16
50. Can't Turn You Loose (The Isley Brothers) 15
51. Runnin' Too Fast (The Isley Brothers) 14
52. Can't Help Myself (The Four Tops) 13
53. What Am I Gonna Do With You? (Pamela & The Midnighters) 12
54. You Can't Fool Me Any Longer (The Isley Brothers) 11
55. In the Still of the Night (The Moody Blues) 10
56. Out of the Blue (The Moody Blues) 9
57. Jumpin' Jack Flash (The Rolling Stones) 8
58. I Can't Help Myself (The Four Tops) 7
59. Can't Turn You Loose (The Isley Brothers) 6
60. Runnin' Too Fast (The Isley Brothers) 5
61. Can't Help Myself (The Four Tops) 4
62. What Am I Gonna Do With You? (Pamela & The Midnighters) 3
63. You Can't Fool Me Any Longer (The Isley Brothers) 2
64. In the Still of the Night (The Moody Blues) 1
HOT SELLER

Con Funk Shun
Atlantic Starr

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

Sikulu's Record Shack — New York
Lowri
Midnight Star
W. Houston
R. James
E. Jordan

Fortune Records — Los Angeles
L. Vandross
W. Houston
Kool & The Gang
Prince
J. Johnson's Revue

Churchill's — Virginia
F. Jackson
Mary Jane Girls
W. Houston
Klymaxx
New Edition

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

Mid-City Records — Los Angeles
J. Johnson's Revue
Sade
B. Withers
E. Klahg
S. Jordan

Scott's Wholesale — Indianapolis
L. Vandross
Prince
U.T.F.O.
W. Houston

Tower Records — Sacramento
Sade
Kenny G
Mary Jane Girls
Madonna

Benson's House of Records — Los Angeles
W. Houston
Sade
L. Vandross
Berry Gordy's The Last Dragon
J. Johnson's Revue

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

Barney's One-Stop — Chicago
L. Vandross
Maze
Prince
USA For Africa
W. Houston

FOOT BALL SELLER

W. Houston — Arista
Prince — Paisley Park/Warner Bros.
Sade — Portrait
Mary Jane Girls — Motown

STORE REPORTS

Record Factory — San Francisco
Sade
L. Vandross
Mary Jane Girls
Madonna
W. Houston

Street Scene — Atlanta
Prince
Run DMC
M. Gaye
L. Vandross
F. Jackson

Gils Records And Tapes — Atlanta
M. Gaye
H. James
Maze
Atlantic Starr
Mary Jane Girls

Street Scene — Atlanta
Prince
Run DMC
M. Gaye
L. Vandross
F. Jackson

Karma Enterprises — Indianapolis
L. Vandross
Prince
F. Jackson
U.T.F.O.
W. Houston

Karma Enterprises — Indianapolis
L. Vandross
Prince
F. Jackson
U.T.F.O.
W. Houston

Penny Lane Records — Tacoma
W. Houston
L. Vandross
Kenny G

Record And Tape Collectors — Baltimore
Prince
Sade
L. Vandross
W. Houston
Beverly Hills Cop

Webb's Department Store — Philadelphia
L. Vandross
W. Felder
Mary Jane Girls
Sade
USA For Africa

Greensboro Record Center — Greensboro, NC
Prince
M. Gaye
L. Vandross
J. Johnson's Revue
U.T.F.O.

Wherehouse Enterprises — Los Angeles
W. Houston
L. Vandross
Prince
J. Johnson's Revue
USA For Africa

Delicious Records And Tapes — Los Angeles
W. Houston
L. Vandross
Maze
Prince

MISSING SELLER

F. Jackson
J. Johnson's Revue

Tara One-Stop — Atlanta
L. Vandross
Prince
W. Houston
J. Johnson's Revue
Mary Jane Girls

L&M Sound Center — Lumberton, SC
L. Vandross
Kool & The Gang
W. Houston
R. James

Platter Shack — Orlando
Prince
L. Vandross
Maze
R. James
Mary Jane Girls

Hudson's Embassy — St. Louis
L. Vandross
F. Jackson
S. Brown
Klymaxx
Mary Jane Girls

Crazy Eddies — New York
P. Collins
USA For Africa
Prince
Madonna
Sade

URBAN RETAILER'S PICK

Retailer
John Chism

Store
V.I.P. Records

Market
Inglewood, CA

Album: "Rock Me Tonight"
Artist: Freddie Jackson
Label: Capitol

Comments:

"This LP received immediate sales when shipped, Capitol Records has a good vibe happening with house productions which is Jackson's management. All that I have to do is play LP cuts like, 'Love Is Just A Touch Away,' 'You Are My Lady,' and 'Call Me' in-store and several covers will be moved."
CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

ISSUE DATE: JUNE 15, 1985  ■  AD CLOSING: JUNE 5, 1985

TO RESERVE SPACE CONTACT:
SPENCE BERLAND  •  6363 SUNSET BLVD.  •  SUITE 930  •  LOS ANGELES, CA 90028  •  213  •  464-8241
J.B. CARMICLE  •  330 W. 58th ST.  •  SUITE 5D  •  NEW YORK, NY 10019  •  212  •  586-2640
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On</th>
<th>Weeks In</th>
<th>Weeks Debut</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 AROUND THE WORLD IN A DAY</strong></td>
<td>The Police (The Police)</td>
<td>Epic</td>
<td>33</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td><strong>2 NO JACKET REQUIRED</strong></td>
<td>Phil Collins (Phil Collins)</td>
<td>Atlantic</td>
<td>2</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td><strong>3 DIAMOND LIFE / BADE</strong></td>
<td>Janet (Janet)</td>
<td>Columbia</td>
<td>3</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td><strong>4 WE ARE THE WORLD</strong></td>
<td>USA For Africa (Columbia USA 4004)</td>
<td>RCA</td>
<td>4</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td><strong>5 BORN IN THE U.S.A.</strong></td>
<td>Bruce Springsteen (Bruce Springsteen)</td>
<td>Columbia</td>
<td>5</td>
<td>51</td>
<td>14</td>
</tr>
<tr>
<td><strong>6 MAKE IT BIG</strong></td>
<td>Whitney Houston (Whitney Houston)</td>
<td>Arista</td>
<td>7</td>
<td>18</td>
<td>49</td>
</tr>
<tr>
<td><strong>7 LIKE A VIRGIN</strong></td>
<td>Madonna (Sire 25157-1)</td>
<td>RCA</td>
<td>7</td>
<td>18</td>
<td>31</td>
</tr>
<tr>
<td><strong>8 SONGS FROM THE BIG CHAIR</strong></td>
<td>Nine Inch Nails (Fiction Records)</td>
<td>Reprise (WEA)</td>
<td>8</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td><strong>9 BEVERLY MILLS COP</strong></td>
<td>Original Soundtrack (MCA-5553)</td>
<td>MCA</td>
<td>9</td>
<td>24</td>
<td>6</td>
</tr>
<tr>
<td><strong>10 THE POWER STATION</strong></td>
<td>The Power Station (Capitol SP-12600-1)</td>
<td>Capitol</td>
<td>10</td>
<td>9</td>
<td>31</td>
</tr>
<tr>
<td><strong>11 THE NIGHT I FELL IN LOVE</strong></td>
<td>Luther Vandross (Epitaph Records)</td>
<td>Epic</td>
<td>11</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td><strong>12 CENTERFIELD</strong></td>
<td>John Fogerty (Warner Bros. 25303-1)</td>
<td>WEA</td>
<td>13</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td><strong>13 RECKLESS</strong></td>
<td>Bryan Adams (A&amp;M SP-5013)</td>
<td>RCA</td>
<td>16</td>
<td>28</td>
<td>4</td>
</tr>
<tr>
<td><strong>14 SOUTHERN ACCENTS</strong></td>
<td>Tom Petty &amp; the Heartbreakers (MCA-5499)</td>
<td>MCA</td>
<td>12</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td><strong>15 DREAM INTO ACTION</strong></td>
<td>Howard Jones (Elektra 60380-1)</td>
<td>WEA</td>
<td>17</td>
<td>9</td>
<td>94</td>
</tr>
<tr>
<td><strong>16 CRAZY FROM THE HEAT</strong></td>
<td>David Lee Roth (Warner Bros. 25322-1)</td>
<td>Capitol</td>
<td>18</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td><strong>17 PRIVATE DANCER</strong></td>
<td>Tina Turner (Capitol ST-13320)</td>
<td>CAP</td>
<td>14</td>
<td>52</td>
<td>13</td>
</tr>
<tr>
<td><strong>18 THE FIRM</strong></td>
<td>(Atlantic 81299)</td>
<td>CBS</td>
<td>15</td>
<td>15</td>
<td>89</td>
</tr>
<tr>
<td><strong>19 BUILDING THE PERFECT BEAST</strong></td>
<td>John Hendley (Getoff GHS 2426)</td>
<td>RCA</td>
<td>19</td>
<td>26</td>
<td>7</td>
</tr>
<tr>
<td><strong>20 SUDDENLY</strong></td>
<td>Billy Ocean (Jive/Arista JLB-6121)</td>
<td>RCA</td>
<td>22</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td><strong>21 AGENT PROVOCATEUR</strong></td>
<td>Foreigner (Atlantic 8191-9)</td>
<td>WEA</td>
<td>20</td>
<td>23</td>
<td>49</td>
</tr>
<tr>
<td><strong>22 CHICAGO</strong></td>
<td>Chicago (Full Moon/Warner Bros. 25600-1)</td>
<td>WEA</td>
<td>21</td>
<td>48</td>
<td>14</td>
</tr>
<tr>
<td><strong>23 RHYTHM OF THE NIGHT</strong></td>
<td>DeBarge (Gordy/Motown 61251L)</td>
<td>MCA</td>
<td>23</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td><strong>24 ONLY FOUR YOU</strong></td>
<td>Mary Jane Girls (Gordy/Motown 60959)</td>
<td>MCA</td>
<td>27</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td><strong>25 EMERGENCY</strong></td>
<td>KOOL &amp; THE GANG (De-Lite RR 943-M-1-1)</td>
<td>POL</td>
<td>29</td>
<td>76</td>
<td>9</td>
</tr>
<tr>
<td><strong>26 HIGH COUNTRY SNOWS</strong></td>
<td>Dan Fogelberg (Full Moon/Epic FE 3961)</td>
<td>CBS</td>
<td>31</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td><strong>27 SHE'S THE BOSS</strong></td>
<td>Mick Jagger (Columbia FC 3940)</td>
<td>CBS</td>
<td>25</td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td><strong>28 WHEELS ARE TURNIN'</strong></td>
<td>Red Speedwagon (Epic 39539)</td>
<td>CBS</td>
<td>24</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td><strong>29 VISION QUEST</strong></td>
<td>Original Soundtrack (Getoff GHS 24063)</td>
<td>WEA</td>
<td>26</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td><strong>30 NIGHTSHADE</strong></td>
<td>Commodores (Motown 6124LX)</td>
<td>MCA</td>
<td>30</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td><strong>31 THE BREAKFAST CLUB</strong></td>
<td>Original Soundtrack (RCA SP-5045)</td>
<td>RCA</td>
<td>32</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
<td><strong>32 BE YOURSELF TONIGHT</strong></td>
<td>Eurythmics (RCA AJL-1-5429)</td>
<td>RCA</td>
<td>40</td>
<td>4</td>
<td>9</td>
</tr>
</tbody>
</table>

* Indicates Highest Debut
DOC OF THE DAY — Trumpeter Doc Cheatham will celebrate his 89th birthday June 13, but not before he plays a June 4-9 gig at N.Y.'s Sweet Basil that will feature numerous guests falling by for a pre-birthday blow.

DON'T STOP THE FESTIVALS — As you read this, Walt Disney World's Epcot Center will be in the midst of the All-American College Jazz Festival, being held through June 9. Bands, which were chosen by a joint Walt Disney World/National Association of the Schools of the Arts panel, will be present from Boston's Berklee College, Central Washington U., New York's Fdredonia State, California's Fullerton College, Miami Dade Community College, U. of Northern Colorado, and Tennessee State U. College never sounded so good.

N.Y.'s Universal Jazz Coalition will preside over its eighth annual Women's Jazz Festival, June 9-18, with a bevy of female — and a representative or two from the other gender — artists holding forth at that organization's splendid Jazz Center (380 Lafayette St.).

STANDING PAT — Pat Metheny will be touring North America this summer, and he'll be at the Montreal Festival (7/1-2). He'll also manage to make it to Concord, NH (6/27), Kingston, NY (6/28); Rochester, NY (6/29); Syracuse, NY (6/30); Lewiston, NY (7/3); Toronto (7/5); Ottawa (7/6); New Haven (7/7); Hartford (7/9); Boston (7/10); N.Y.C.'s Pier 84 (7/12); Philadelphia (7/13); Vienna, VA (7/14); Buffalo (7/15); Detroit (7/17); Boston (7/18); Chicago (7/19); Denver (7/21); Santa Fe (7/22); Tucson (7/23); Phoenix (7/24); Santa Barbara (7/26); Laguna Hills, CA (7/27); La Jolla, CA (7/28-29); L.A.'s Greek Theatre (7/30); Sacramento (6/1); and Berkeley (6/2). Sounds like fat pickings.

BOPPING AROUND — George Russell shepherded his Living Time Orchestra down to the Bottom Line a couple of weeks back, for a lively run-through of his extended work, "The African Game" (Blue Note), along with other bits of vintage Russell. The arranger, composer, theoretician and bandleader will return to N.Y. in July for a Sweet Basil engagement. Jimmy Heath, the tenor sax great, was on hand in Wilmington, N.C. — he attended high school there — for "Jimmy Heath Day," May 25. And still flush with that excitement, Heath journeys to Sojourner-Douglass College in Baltimore, July 7, where he will be made an honorary Doctor of Music. In between, he will wax his first LP for landmark Records . . . Fantasy Records, which has been reissuing items from the Contemporary Records catalog, will soon issue never-before-released live contemporary recordings of Miles Davis, Ben Webster and Count Basie (the Davis session has been rumored for 30 years now), all transferred to digital with the Barcus-Berry BBE . . . KKAR-AM (S04), which was supposed to be an all-news station, will instead cover the L.A. area with the sounds of the bands; they have the same owners (Mt. Wilson Broadcasters) as KKKO-FM, "The Only Way To Get Jazz'd in Los Angeles" . . . Principally Jazz, the new Chicago label that kicked off with LPs by Bud Freeman and Hal Russell and the all-white ensemble of Karl Ackermann and the same two albums on CD, but the CDs will contain more of the sessions: with 60 minutes of music available on each . . . Jimel Moondo's Jus Grow Orchestra will be playing every Thursday night in June at Neither/Nor, on N.Y.'s Lower East Side.
### STRONGEST SALES

<table>
<thead>
<tr>
<th>Store</th>
<th>Artist/Album</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benson's — Los Angeles</td>
<td>Whitney Houston</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>Sade</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Beverly Hills Cop</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Madonna</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Wham!</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Tower Records — Seattle</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>Prince</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Dan Jay Records — Denver</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>Prince</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Round-Up Records — Seattle</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>B. Springsteen</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Dan Jay Records — Denver</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>Prince</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Elroy's — New York</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>R. Plant</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>P. Collins</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Night Ranger</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
</tbody>
</table>

### HARMONY HOUSE, DETROIT

In-store appearances by Roger Whittaker (at the Troy, MI location) and Crystal Gayle (at the Hazel Park, MI location) were heavily attended and highly successful. Both occurred on Saturday, May 18 in conjunction with Whittaker's concert dates at the Ford Theatre and Gayle's concert dates at the Premier Center.

### CELULOID RECORDS

- African music is experiencing an enormous surge of popularity in the United States. At the forefront of this movement is independent label Celuloid Records. The label is distributed in the west by California Record Distributors, in the midwest by Navarre, and in the east by Great Bay Distributors. Very successful promotions are in progress in New York City at Crazy Edies, Disc Jockey, and at Sam Goody's. At Sam Goody's, all of the Sixth Ave. windows are given over to Celuloid displays. Beginning June 6 in Los Angeles, a campaign involving Licorice Pizza, Arons Records and Tower Records gets under way with full-page ads in Reader and the Los Angeles Weekly.

---

**STRONGEST SALES**

<table>
<thead>
<tr>
<th>Store</th>
<th>Artist/Album</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benson's — Los Angeles</td>
<td>Whitney Houston</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>Sade</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Beverly Hills Cop</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Madonna</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Wham!</td>
<td>USA For Africa</td>
<td>USA For Africa</td>
</tr>
<tr>
<td>Tower Records — Seattle</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>Prince</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Dan Jay Records — Denver</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>Prince</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Round-Up Records — Seattle</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>B. Springsteen</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Dan Jay Records — Denver</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>Prince</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Elroy's — New York</td>
<td>Whitney Houston</td>
<td>New York</td>
</tr>
<tr>
<td>R. Plant</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>P. Collins</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
<tr>
<td>Night Ranger</td>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
</tr>
</tbody>
</table>

**RETAILER PROFILE**

**Store:** Camelot Records  
**Market:** Winston-Salem, N.C.  
**Manager:** Tom Knight

Camelot Records' Winston-Salem N.C. outlet is located in the 125-store Harnos Mall. Mall locations provide a constant source of traffic, and capitalizing on that traffic is the difference between a successful retail operation and a failure. The 170-strong Camelot chain has excelled in this task. The Winston-Salem-area store, in particular, has distinguished itself among Camelot stores for outstanding performance.

Tom Knight, manager of the store, emphasized that service and salesmanship are largely responsible for his store's success. Knight said, "One reason why this store does as well as it does, is that we do carry a good selection of everything. We're not just a hits-oriented store. We do have a deep catalog selection...also, a big emphasis here in the store, and for the company as a whole, is on service and salesmanship. That's one thing that has made Camelot and this store, what they are." In addition, ongoing aggressive merchandising, a chainwide trademark, is effective in increasing business. "We really try to make the store an exciting place to shop. About every month something changes in the store, so there's always something new going on," added Knight.

Compact discs have become a very bright feature of the retail landscape. This is true of Camelot as well. "Close to 10 percent of our record volume is in compact discs," claimed Knight, adding, "we're selling just about all we can get in, and would do more if we could get more." Asked if his store offered specials on CDs, Knight responded, "We've added CDs into all of our sales, as of our print ads, and radio ads. If there is a CD available, and we have it, we put it on sale along with the record and cassette." Also, occasionally, Camelot will run a $2 off sale on the entire inventory of CDs.

"Camelot is real bullsh-t on video," stated Knight, introducing the very important subject of video in today's retailing picture. "Camelot has really taken a lead in video, especially considering our type of retailing—a large chain in mall locations," said Knight. The rental versus sale dichotomy, over which many retailers are still fretting, has been decided in the affirmative for retail. Music videos, which are sale-only items, are stocked with and sold as a part of the pre-recorded music inventory in the front of the store. The movie department is housed in the rear of the store. In the two years since its introduction, the movie department has grown to account for 15 percent of total business, while contributing to 25 percent of the store's traffic. This increase in traffic has affected positively the other departments in the store, most notably the "newsy" compact disc department.

"We've tried to create a store that is not just a place to come and rent movies, or not just a place to come and buy a record. You can pick up everything you want here," said Knight.

One hundred and seventy stores all going strong are proof enough that the Camelot method of record retailing is working. When it comes to the hits, whether they are records or movies, one would be hard pressed to find a chain out doing Camelot. And Tom Knight and his staff in Winston-Salem are among the chain's most successful practitioners.
WHAT'S IN-STORE

TWO CLASSICS — London Records has recently released two albums of classical music's most dramatic works. First, Igor Stravinsky's polychrhythmic "Le Sacre du Printemps" ("The Rite of Spring") is performed brilliantly by the Orchestre Symphonique De Montreal under the direction of Charles Dutoit (414 202-1). Recorded in the St. Eustache Church, Montreal, this recording is extremely clean and is available on compact disc as well as cassette. Second, Tchaikovsky's powerful "Romeo & Juliet" is performed with great feeling by Riccardo Chailly and the Cleveland Orchestra (414 159-3). Also on CD, this musical fantasy is accompanied by another masterpiece, the symphonic fantasy "Francisco da Rimini." Both LPs for easy and recommended for in-store play.

NADY CORDLESS HEADPHONES — Nady Systems, Inc.'s infrared cordless stereo headphone system allows studio musicians to monitor through a high-fidelity headphone without the restriction of headphone cords. The system works with any audio source, and has a range of about 35 feet. Consisting of an infrared transmitter, model IRT-200, and an infrared headphone/receiver model IRH-210, the system retails for about $150. For more information contact Nady Systems, Inc. at (415) 652-2411.

NAMM PARTY — NAMM will host a party for all Expo attendees on Friday night, June 21, beginning at 9 p.m. in scenic Louis Armstrong Park, New Orleans. The party will feature live entertainment, with plenty of food, free soft drinks, beer and wine. "The NAMM Opening Night Party is always a lot of fun, with everybody greeting old friends and getting drunk," said NAMM executive vice president Larry Linkin. "Our people will really enjoy what we have planned for them this year in New Orleans. Besides a variety of hot New Orleans musical talent, partygoers will be entertained by wandering jugglers, magicians and mimes. Expo attendees who have preregistered should wear their official show badges for easy access to the party. All other attendees should bring personal I.D. and a business card proving employment in a retail music store, manufacturer or supplier firm.

LABEL WATCH — Mahavishnu Orchestra keyboardist Michieh Forman has recently released an amazing album of acoustic and electronic jazz on Magneta Records, a division of Windham Hill Productions Inc. This record, "Train of Thought," is a tremendous showing from jazz greats Forman (keyb), Peter Erskine (drums), Marc Johnson (acoustic bass), Tom Barney (electric bass) and Michael Brecker (sax). Forman wrote all of the material which, ranging from fantastic to incredible. If your market does well with jazz-rock, pick up a box (Magenta MA-0201). In-store play is highly recommended.

VIDEO CONVENTION — The excitement preceding the fourth annual Convention of the Video Software Dealers Association continues to build with the mailing today of registration forms to all paid up regular and associate members. The industry gathering will take place from August 25 to 29 in Washington D.C. at the Sheraton Washington and Shoreham hotels. The convention's "Synchronization theme" reflects the growing maturity of our industry and the challenge we must address to sustain our continued growth," said convention chairman Steve Goodman of Video Warehouse, Atlanta. The VSDA board of directors and convention committee expect a full house of more than 3,000 dealers and 1,000 registrants from the manufacturing community.

KEEPING TIME — All Metone Electronic Metronomes utilize advanced solid state circuitry to offer accuracy to any tempo setting from 40 to 240 beats per minute. Metronome Models 23 and 23b are low in price, and combined with fine accuracy and the units' compact size are built for every day use by musicians, students and music teachers. For more info write to Metome, 1210 County Rd., Pomonca, CA 91766.

Ron Rosenthal

R.E.M. And The Record Bar Aid World Hunger

LOG ANGELES — In a show of concern for the world's hungry, R.E.M. and a host of Raleigh's local talent banded together for a benefit concert on Memorial Day, May 27. The all-day event was sponsored by The Record Bar retail chain and was attended by nearly 3,000.

Dubbed the "North Carolina African Relief Concert," $21,000 was raised which was donated to USA for Africa. The Record Bar-sponsored event was handled by Pro-Motions, a concert promotion firm. Local radio stations supported the concert with free advertising. The Raleigh Hilton donated accommodations for out-of-town participants.

R.E.M. headlined the show and donated their services. This was their only performance prior to an extensive world tour which takes them first to Britain where they will be supporting U2. Michael Stipe of R.E.M. stated, "We do benefit like this maybe once a year. We've done some political and environmental ones in Georgia. This one sounded like a fun thing to do so that's why we came. It's not as easy as it once was. It's not just four guys in a band anymore...now we've got 30 people dependent on us." Other acts on the bill included Pressure Boys, Connell, Bill Lyly Band, PKM, Me And Dixon and Xenon, all of whom donated their services to the cause. Radio station DJs served as MCs for the event.

"Everything came off very smoothly," according to The Record Bar's Jamie Knapp, "especially when you consider the whole thing was put together in six days." Knapp, "especially when you consider the whole thing was put together in six days," contributing to the success of the event. "Everyone was very generous. The feeling among the participants was really beautiful."

AUTOGRA..SIGNS IN — RCA recording act Autographs lives up to its name signing autographs for fans at EMI's Records and Tapes in Salt Lake City on a recent promotional stop. An estimated 1,000 showed up for the event, an EMI's record. Pictured (LtoR): Kenny Richards, Steve Ishan, Randy Rand, Steve Plunkett and Steve Lynch.

"The new format that you have for the Black/Urban page (Strong Adds, Most Added, Black/Urban Retail) is easier to look at. Even though it seems like less, it's more valuable to radio."

Cecilia R Whitmore, Music Director WJLB Radio, Detroit, MI

"Black/Urban Retail"

JVC METAL TAPE — In its quest to offer the best in audio reproduction, JVC has introduced the new ME-PRO II (Metal Excellence New Professional Series — 60 or 90 minutes). "JVC's advanced tape technology has achieved a greater density of magnetic particles on tape, this new metal-bias tape meets the requirements of today's professionals in sensitivity and dynamic range, making it perfect for mistrusting and first-generation dubs.

Cash Box June 8, 1985
EVERYTHING INTO DON'T M790.
RCA 5

MTV VOTES — It's that time of year again. The time of year when those in the trade must sift through hazy recollections of the thousand or so clips they've scanned over the past year and try to come up with some credible judgements. Yes, it's MTV Video Music Awards nominee balloting time. We must now pick and choose, by ballot, the best clips that encapsulated the music video industry this past year.

1. EVERYTHING INTO DON'T M790. (RCA)
2. EVERYTHING INTO DON'T M790. (RCA)
3. INTO THE GROOVE Madonna (Sire)
4. SUSSUDIO Phil Collins (Atlantic)
5. VOICES CARRY 'Til Tuesday (Epic)
6. SOME LIKE IT HOT The Power Station (Capitol)
7. A VIEW TO A KILL Duran Duran (Capitol)
8. HEAVEN Bryan Adams (A&M)
9. CELEBRATE YOUTH Rick Springfield (RCA)
10. THINGS CAN ONLY GET BETTER Howard Jones (Elektra)
11. DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)
12. SUDDENLY! Billy Ocean (Jive/Arista)
13. JUST A GIGOLO I AIN'T GOT NOBODY David Lee Roth (VH-1)
14. ROCK AND ROLL GIRLS John Fogerty (Warner Bros.)
15. I'M ON FIRE Bruce Springsteen (Columbia)

Executive Monitor

MTV Networks Inc. has announced the appointment of Michael Ciraldo to the post of account manager of MTV and VH1 advertising sales. Ciraldo formerly served as sales account executive with Turner Broadcasting Systems for CNN and CNN Headline News. Prior to that, he was district sales manager for Jewelers' Circular Keystone Magazine and account executive at Hicks and Grist Advertising Agency. Ciraldo is a graduate of Niagara University in New York.

Home Box Office, Inc. has announced west coast finance department promotions. Patrick Murray, formerly director of finance, west coast for Home Box Office, Inc. becomes vice president and assistant controller, west coast. Murray is responsible for overseeing finance for HBO Premiere Films and HBO's west coast original programming areas, as well as information services. Reporting to Murray is Richard Battaglia, who becomes director of programming finance, west coast. Battaglia will have responsibility for the day-to-day analysis and control of programming expenses for HBO's west coast original programming and HBO Premiere Films. His previous position was manager of financial control, west coast. Kathy Pineda, previously assistant manager of finance, west coast, becomes manager of general management finance, west coast. In her new capacity, Pineda will handle budgets for staff and occupancy, west coast expenses, capital budgeting, coordination of financial policies and operations and the accounts payable processes.

RABBIT RELEASE — Having recently signed a manufacture/distribution agreement, heads of Playboy Video and Karl Lorimar Home Video celebrated following a recent press conference announcing the new venture, held at Playboy Mansion West. Pictures for the TV and VHS tape releases, in development at the studio, were planned by producer/director John Saxon and executive producer George Beckley. Catalog No. is M790. Running time is 92 mins. with a retail tag of $79.95.

TIMES SQUARE GUIDE Video is the first video guide of its kind to cover the Times Square anti-piracy device. The first in a new line of Times Square Guide videos, the guide will be distributed to video retailers in Manhattan, as a service to retailers and the public.

KEEPING TIME — I.R.S. recording artist The Three O'Clock recently completed a video from its debut LP, "Arrive Without Travelling." The video is called Her Head's Revolution, shot on location at L.A.'s Stardust Ballroom, and directed by Graeme Whitle for L.A.-based Exposure Productions. Pictured during the shoot are (l-r) Whitle and Michael Querio of The Three O'Clock.

MTV VOTES — It's that time of year again. The time of year when those in the trade must sift through hazy recollections of the thousand or so clips they've scanned over the past year and try to come up with some credible judgements. Yes, it's MTV Video Music Awards nominee balloting time. We must now pick and choose, by ballot, the best clips that encapsulated the music video industry this past year.

1. EVERYTHING INTO DON'T M790. (RCA)
2. EVERYTHING INTO DON'T M790. (RCA)
3. INTO THE GROOVE Madonna (Sire)
4. SUSSUDIO Phil Collins (Atlantic)
5. VOICES CARRY 'Til Tuesday (Epic)
6. SOME LIKE IT HOT The Power Station (Capitol)
7. A VIEW TO A KILL Duran Duran (Capitol)
8. HEAVEN Bryan Adams (A&M)
9. CELEBRATE YOUTH Rick Springfield (RCA)
10. THINGS CAN ONLY GET BETTER Howard Jones (Elektra)
11. DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)
12. SUDDENLY! Billy Ocean (Jive/Arista)
13. JUST A GIGOLO I AIN'T GOT NOBODY David Lee Roth (VH-1)
14. ROCK AND ROLL GIRLS John Fogerty (Warner Bros.)
15. I'M ON FIRE Bruce Springsteen (Columbia)

Executive Monitor

MTV Networks Inc. has announced the appointment of Michael Ciraldo to the post of account manager of MTV and VH1 advertising sales. Ciraldo formerly served as sales account executive with Turner Broadcasting Systems for CNN and CNN Headline News. Prior to that, he was district sales manager for Jewelers' Circular Keystone Magazine and account executive at Hicks and Grist Advertising Agency. Ciraldo is a graduate of Niagara University in New York.

Home Box Office, Inc. has announced west coast finance department promotions. Patrick Murray, formerly director of finance, west coast for Home Box Office, Inc. becomes vice president and assistant controller, west coast. Murray is responsible for overseeing finance for HBO Premiere Films and HBO's west coast original programming areas, as well as information services. Reporting to Murray is Richard Battaglia, who becomes director of programming finance, west coast. Battaglia will have responsibility for the day-to-day analysis and control of programming expenses for HBO's west coast original programming and HBO Premiere Films. His previous position was manager of financial control, west coast. Kathy Pineda, previously assistant manager of finance, west coast, becomes manager of general management finance, west coast. In her new capacity, Pineda will handle budgets for staff and occupancy, west coast expenses, capital budgeting, coordination of financial policies and operations and the accounts payable processes.

RABBIT RELEASE — Having recently signed a manufacture/distribution agreement, heads of Playboy Video and Karl Lorimar Home Video celebrated following a recent press conference announcing the new venture, held at Playboy Mansion West. Pictures for the TV and VHS tape releases, in development at the studio, were planned by producer/director John Saxon and executive producer George Beckley. Catalog No. is M790. Running time is 92 mins. with a retail tag of $79.95. Seven titles are due from Lightning Video for June. They include The Party Animal (VHS: LAS9011, Beta: LB9010, 90 mins.); Spin the Bottle (VHS: AGC 85019, Beta: LB9550, 85 mins.); The Last Executive (VHS: LB9550, Beta: LB9550, 80 mins.); Welcome To Blood City, featuring Jack Palance (VHS: LB9510, Beta: LB9510, 90 mins.); and The Long Voyage Home, featuring John Wayne (VHS: LAS9007, Beta: LB9007, 90 mins.). CBS/Fox Video has five for June. Leading the pack is Garbo Talks, with Anne Bancroft and Carrie Fisher. The film runs 104 mins. with a suggested retail price of $79.95. Hi-Fi sound in VHS and Beta. Also from CBS/Fox this month: Johnny Dangerously, $79.95, 90 mins.; Night at the Comet, $79.95, 90 mins.; Prime Cuts - Jazz And Beyond, $19.95, 35 mins.; and The Killing Hour, $79.95, 97 mins. Each are available in Hi-Fi, both VHS and Beta. .. RCA Columbia Pictures Home Video is offering a specially reduced price on four titles, evening the price of two, with a prebook at $79.95. The titles, with an on-air date of June 1, the promotion, entitled Six Super Sellers, ends August 30. Until then, six titles previously listed from $79.95 to $89.95 will retail for $29.95. The titles are: Tootsie, Kramer vs. Kramer, Close Encounters Of The Third Kind - The Special Edition, Stripes, Annie and Blue Thunder. .. Active Home Video announces four titles with a prebook date of June 21. Street date is July 2. The line includes Death Cruise, featuring Celeste Holm and Kate Jackson, 74 mins., $59.95, Catalog #4A15; Victims Fight Back (Documentary), 55 mins., $39.95, Catalog #4A25; The Greenstone, a family film that runs 48 mins. for $19.95, Catalog #4A60; and The Best Of Everything Goes, a comedy that runs 66 mins. and retails for $39.95.

The Release Beat

A Nightmare on Elm Street comes to the video home market from Media Home Entertainment this month, following a #2 box office gross theatrical run. This in-house production (NHE's first) is a horror-fantasy, featuring John Saxon and Ronee Blakley, Catalog No. is M790. Running time is 92 mins. with a retail tag of $79.95. Seven titles are due from Lightning Video for June. They include The Party Animal (VHS: LAS9004, Beta: LB9004, 70 mins.); Spin the Bottle (VHS: AGC 85019, Beta: LB9550, 85 mins.); The Last Executive (VHS: LB9550, Beta: LB9550, 80 mins.); Welcome To Blood City, featuring Jack Palance (VHS: LB9510, Beta: LB9510, 90 mins.); and The Long Voyage Home, featuring John Wayne (VHS: LAS9007, Beta: LB9007, 90 mins.). CBS/Fox Video has five for June. Leading the pack is Garbo Talks, with Anne Bancroft and Carrie Fisher. The film runs 104 mins. with a suggested retail price of $79.95. Hi-Fi sound in VHS and Beta. Also from CBS/Fox this month: Johnny Dangerously, $79.95, 90 mins.; Night at the Comet, $79.95, 90 mins.; Prime Cuts - Jazz And Beyond, $19.95, 35 mins.; and The Killing Hour, $79.95, 97 mins. Each are available in Hi-Fi, both VHS and Beta. .. RCA Columbia Pictures Home Video is offering a specially reduced price on four titles, evening the price of two, with a prebook at $79.95. The titles, with an on-air date of June 1, the promotion, entitled Six Super Sellers, ends August 30. Until then, six titles previously listed from $79.95 to $89.95 will retail for $29.95. The titles are: Tootsie, Kramer vs. Kramer, Close Encounters Of The Third Kind - The Special Edition, Stripes, Annie and Blue Thunder. .. Active Home Video announces four titles with a prebook date of June 21. Street date is July 2. The line includes Death Cruise, featuring Celeste Holm and Kate Jackson, 74 mins., $59.95, Catalog #4A15; Victims Fight Back (Documentary), 55 mins., $39.95, Catalog #4A25; The Greenstone, a family film that runs 48 mins. for $19.95, Catalog #4A60; and The Best Of Everything Goes, a comedy that runs 66 mins. and retails for $39.95.
CMF Elects New Officers, Plans New Hall Of Fame Exhibit

By Bill Fisher

NASHVILLE — At their quarterly meeting on May 13, the Country Music Foundation Board of Officers and Trustees elected new members and created a new category of board participation. A new category of the over plans for a new exhibit at the Country Music Hall of Fame and Museum.

Re-elected as chair of the board of trustees was BMI senior VP Frances Preston; Jerry Bradley, president of Bradley Productions, was elected president; Jim Ed Norman, Warner Bros./ Nashville executive VP, became a vice president, and Warner Bros. recording artist Emmylou Harris was named a trustee and executive vice president.

Other officers for 1986-87 are first vice president Irving Waugh; vice presidents Bob Kirsch, Brenda Leo, Frank "Pee Wee" King, Ralph Emery, Joe Galante and Lynn Shults; secretary Rick Blackburn and Joe Talbot, treasurer. In addition to Harris, Talbot and Preston, the board of trustees includes J. William Duren, Frances Jones, Richard Frank, Jim Flegelson, Grelun Landon and Wesley Rose.

The category of trustee emeritus was created at the meeting "to honor those individuals who have made significant contributions to the Foundation over a long period of time," according to CMF director Bill Ivey. The first three trustees honored were named by the board: Connie Gay, Roy Horton and Brad McKeen.

The board also reviewed plans for a new Hall of Fame exhibit CMF to replace the Dolly Parton salute which opened in June, 1984. The new display, scheduled to open in October, will be a presentation on the life and career of Willie Nelson.

CMA Meetings Produce Intl. Plans, Award Changes, New Officers

By Bill Fisher

NASHVILLE — The second quarterly meeting of the Country Music Association Board of Directors, held in Australia and New Zealand April 15-23, included extensive discussions on the future of the country music industry in Australasia, the creation of a CMA video award, planning for the annual meetings of the CMA and the potential for the development of the country music market in Australasia. The week's events included an address by the Australian Minister of Tourism during a seminar hosted by the Australian Performing Rights Association (APRA) on April 16, a luncheon held at the Recordings Association of New Zealand (April 19), and a seminar in Sydney sponsored by APRA, the Australian Recording Industry Association and the Australian Music Publishers Association (April 22). About 200 people attended the latter event, where presented CMA board members Al Greenfield, Ralph Peer of Peer-Southern, Roy Wunsch of CBS and CMA associate executive director Ed Benson on a panel hosted by Ian Skippen of radio station 4KO in Brisbane, Australia.

The board members compared the potential for growth in the country music industry in Australia to similar conditions in Great Britain, where the CMA maintains its European office.

Benson commented, "The situations affecting country music in England and those which exist in Australia are similar in many ways. There is a need for better coordination, more media exposure and a more aggressive marketing of country product."

CMA executive director Jo Walker-Meador and Benson also met in Sydney with the managing directors of major record labels to discuss the potential for the development of a central organizing body.

The creation of a CMA award for the country video medium is the first establishment of a new category since the Horizon award in 1981. The executive committee was scheduled to approve the wording of the award criteria by June 1. The first presentation of the video award will take place on the 1985 awards show telecast, scheduled for Oct. 14.

Two point-of-purchase kits (one for rack jobbers, one for retailers) will be made for this year's CMA/NARM campaign to promote the CMA Awards. Kraft will again be involved in the program, and there will be display contests for both rack and retail. Major record labels will also participate in the campaign. Projected shipping dates for the displays are Sept. 9 (rack) and Sept. 15 (retail).

The Talent Buyers' Entertainment Marketplace will be held at the Hyatt Regency in Nashville, Oct. 11-13, and will include educational panels, opportunities for business transactions, performance showcases, and the recognition of outstanding buyers and promoters.

Two resignations of board members were filled by election of new officers: Bill Sherrad of WPXK in Washington, D.C. will serve the unexpired vice-presidential term of Dan L. Parton, and Dan Olsen, and Charles Och of KJAJ, Phoenix, will replace Bill Anderson as assistant secretary.

CELEBRATING WINS — The Judds (Top Vocal Duet), Randy Owen of Alabama (Entertainer of the Year and Top Vocal Group), and Vince Gill (Top New Male Vocalist) were among the winners attending a post-show event held at RCA execs May 6. Pictured (l-r) Joe Galante, division VP RCA Nashville; Wynonna Judd; Owen; Naomi Judd; Dave Wheeler, director of marketing, RCA Nashville; Gill.
| A Good Love (Blackwood/White/BMI) | 83 |
| A Bar With No Beer (Hal-David/BMI) | 81 |
| Ain't No Woman (Kenny/Heyer/Songmasters—BMI) | 81 |
| A Place In The Sun (Lotets—ASCAP) | 56 |
| All Do (Gussie Mankin/ASCAP) | 52 |
| Any Time (Righteous—BMI) | 62 |
| California (Jimmie Davis/ASCAP) | 54 |
| Steal—BMI) | 52 |
| Dim Lights, Thick Smoke (The Kendalls—BMI) | 53 |
| I'm For Love (Billie Jo Spears/BMI) | 56 |
| I Ain't Gonna Worry My Mind Over You (Mickey Gilley) | 48 |

**ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)**

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Good Love (Blackwood/White/BMI)</td>
<td>83</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Bar With No Beer (Hal-David/BMI)</td>
<td>81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ain't No Woman (Kenny/Heyer/Songmasters—BMI)</td>
<td>81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Place In The Sun (Lotets—ASCAP)</td>
<td>56</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Do (Gussie Mankin/ASCAP)</td>
<td>52</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any Time (Righteous—BMI)</td>
<td>62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>California (Jimmie Davis/ASCAP)</td>
<td>54</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steal—BMI)</td>
<td>52</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dim Lights, Thick Smoke (The Kendalls—BMI)</td>
<td>53</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'm For Love (Billie Jo Spears/BMI)</td>
<td>56</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Ain't Gonna Worry My Mind Over You (Mickey Gilley)</td>
<td>48</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**SINGLES REVIEWS**

**OUT OF THE BOX**

**REBA McENTIRE (MCA-52604)**
Have I Got A Deal For You (2:44) (Song Media/ Friday Night—BMI) (M.P. Heaney, J. Leap) (Producers: Jimmy Bowen, Reba McEntire) Reba McEntire reveals her sheer enjoyment of pure country music with every record she makes. “Have I Got A Deal For You” is a classic come-on from the lonely side of town, and Reba wrings every drop of blues from the melody. This is the title song from McEntire’s upcoming LP, which she co-produced. A very strong single.

**WAYLON JENNINGS (RCA PB-14094)**
Drinkin’ And Dreamin’ (3:00) (Warner Bros./Two Sons—ASCAP/Blue Lake—BMI) (T. Seals, M.D. Barnes) (Producers: Jerry Bridges, Gary Scruggs) Waylon Jennings’ new release is from his “Turn The Page” LP, which should be coming out this month. “Drinkin’ And Dreamin’” is about a man who dreams of leaving his problems behind. He realizes that the only escape possible is inward, but he needs strong drink to help him on his way. Waylon’s delivery matches the lyric’s desperate intensity, and the record has definite Top 10 potential.

**GENE WATSON (Epic 34-05407)**

**GAIL DAVIES (RCA PB-14096)**

**PAM TILLIS (Warner Bros. 7-28984)**

**JIMMY BUFFETT (MCA-52607)**
Gypsies In The Palace (5:07) (Coral Reeler/Willin’ David/Blue Sky Rider/Red Cloud—BMI/ASCAP) (J. Buffett, G. Frey, W. Jennings) (Producers: Jimmy Bowen, Michael Utley, Tony Brown) Cajun-hollerin’ party music that is also Buffet’s most country-sounding single to date.

**DIANA RAE (MCA-52614)**

**BUTCH BAKER (Mercury 880 836-7)**

**NEW AND DEVELOPING**

**DENISE DRAPER (Warner Bros. 7-29074)**
Baby I Would (3:15) (MCA/Diamond House/Cross Keys/Orca—ASCAP) (S. Diamond, R. Feldman) (Producer: Paul Worley) Denise Draper is a songwriter who has had cuts by The Whites and The Kendalls; she has also sung background vocals for a number of artists, including Neil Young. Her latest Warner Bros. release is a woman’s pledge of love and forgiveness for her man. “Baby I Would” shows off Draper’s strong soprano voice and her fluttering vibrato, which she uses with great effect at the ends of phrases.

---

**Country Album Reviews**

**LIVIN’ ON THE EDGE — T. G. Sheppard — Columbia FC 40007 — Producer: Rick Hall**
Sheppard’s first Columbia release offers a liberal dose of contemporary country with great A/C crossover potential. This contemporary feel is conveyed by tunes like the cover “Fooled Around and Fell In Love” and “You’re Mine Tonight.” Country hasn’t been totally forsaken, however, as evidenced by such likely hits as “Hunger For You” and “A Great Work Of Art.” Producer Rick Hall does a superb job of balancing vocals and instrumentals to create a collection full of fuel for airplay and sales.

This compilation of rare demo recordings is fascinating because the listener hears the raw artistry of Williams without a band and slightly different arrangements of some of his familiar tunes, such as “Jambalaya,” “Your Cheatin’ Heart” and “Honky Tonk Blues.” This record also contains a previously unpublished, unreleased song, “Heaven Holds All My Treasures.” For information or direct orders ($8.98 plus $2.00 handling), write to Country Music Foundation Records, 4 Music Square East, Nashville, TN 37203.

**ANTHONY & LACE**

Thanks To All The Cash Box Reporters Who Helped Us Chart Our Very First Single! “Don’t Give Up On Us Now,” GBS #723

88

Distributed By:

GEK RECORDS

Tommy (Dee) Donaldson

TNT PROMOTES

38 Music Square East
Nashville, TN 37203

(615) 242-6001

Promotion

Office: (615) 355-9725

Home: 227-3602

Bill Wience (615) 776-2060

Ernie Bivens (615) 242-5001

Startrack Booking Agency

Nashville (615) 654-3825

Cash Box, June 8, 1985
I Don’t Know Why You Don’t Want Me — Rosanne Cash — Columbia
Modern Day Romance — Nitty Gritty Dirt Band — Warner Bros.
Used To Be — Sawyer Brown — Capitol
You Done Me Wrong — Mel Tillis — RCA
I Never Made Love — Mac Davis — MCA

KASE — Austin — Steve Gary
Judds
Nitty Gritty Dirt Band
Kendalls
R. Cash
G. Campbell
Restless Heart
G. Strait

KUGN — Eugene — Tom Edwards
Kendalls
Sawyer Brown
Restless Heart
-Judds
Nitty Gritty Dirt Band
L.J. Dalton
M. Davis

WFSM — Indianapolis — J.D. Cannon
E. Bruce
Judds
R. Cash
G. Campbell
Restless Heart
G. Strait

KYSY — Brownwood, TX — Craig Lewis
G. Strait
Sawyer Brown
J. Schneider
J. Frick
M. M. Murphy

KROW — Reno — Jim Crowe
G. Morris
Restless Heart
Kendalls
J. Fields
R. Cash
Judds
Nitty Gritty Dirt Band
Sawyer Brown
Southern Pacific

WJLM — Roanoke — David Hurst
Heart Of Nashville
Nitty Gritty Dirt Band
S. West
M. Tillis
E. Presley
E. Everette
Sawyer Brown
Restless Heart
K. Stegall
R. Cash
G. Strait

KRZY — Albuquerque — Jerry Hardin
Heart Of Nashville
S. Smith
C. Jackson

STATION PROFILE — KBRO/Denver provides the Denver market with its only AM/FM country combo, providing the central Colorado area with 100,000 watts of FM contemporary hit country and 5,000 watts of variety country on the AM side. KBRO reaches not only the metro Denver area, but also Pueblo, Colorado Springs, Boulder and Cheyenne markets as well. The station is staffed by general manager Frank Gunn, program manager Jon Lawrence and music director Jim Strickland. KBRO is currently involved in a unique situation with regard to its morning shift which is simulcast from 6-10 a.m. During the next several weeks, the station will be inviting country artists and industry personnel to serve as guest DJs during the morning drive. Other FM airstrips are manned by Roger Mundy from 10 a.m.-noon; Scotty Benson, noon-3 p.m.; Jim Strickland, 3-6 p.m.; Mark McColl, 6-10 p.m. and the Music Country Radio Network from 10 p.m.-6 a.m. The AM side is manned by J.Z. Russell, 10 a.m.-2 p.m.; Jon Lawrence, 2-6 p.m.; Green Daniel, 6-11 p.m.; Solid Gold Country 11 p.m.-midnight; and Mickey Sanders, midnight-6 a.m. KBRO is very active within the Denver community as well as the entire state of Colorado, and as such was recently named Country And Western Station of the Year by the Country Music Foundation of Colorado (for the second consecutive year). Both Strickland and Lawrence have been named to the Colorado Country Music Hall of Fame. The Great Empire Broadcasting station hosted its fourth annual anniversary party June 2 at the Lakeside Amusement Park. The celebration featured country artist Johnny Paycheck as well as a host of local and regional country and bluegrass bands and the Longriders Stunt Assn. The Wrangler Country Showdown finals were also conducted during the anniversary festivities.

Byron Wynkoop
Sparrow Corporation Moves Hqtrs.

By Bill Fisher

NASHVILLE — The Sparrow Corporation, formerly of Canoga Park, CA, has completed the move to its new headquarters in nearby Charlotte. The announcement was made in May by Sparrow president Billy Ray Hearn.

Hearn said that expanded business had forced some departments at the old location to work from separate buildings in the area, the new facility consolidates all Sparrow southern California operations under one roof.

Bill Hearn, senior VP, said that the new location provides 36,000-square-feet of space, allowing for a bookstore order fulfillment area which is three times the size of the former facility. He noted that the number of pulling, checking and wrapping stations has been increased, a situation "which appreciably reduces our turnaround time from receipt of order to shipment to bookstores."

The company's new address is 9255 Deering Avenue, Charlotte, NC 28211. The new phone number is (818) 709-6900.

Gospel Album Reviews

ON THE FRITZ — Steve Taylor — Sparrow SPR 1105 — Producers: Ian McDonald, Steve Taylor

Taylor's high-energy approach to the recent, nationally televised Dove Awards will no doubt add buyers to the substantial following he has among Christian rock fans. "On The Fritz" demonstrates again that Taylor is one of the most engaging and thought-provoking artists in modern music. The level of black humor achieved by Taylor in songs such as "Lifeboat" and "This Disco (Used To Be A Cute Cathedral)" has rarely been matched in recent years, except perhaps in the songs of Randy Newman, Elvis Costello or Fee Waybill of The Tubes.

ART OF THE STATE — AD — Kerygma

KRR-5401 — Producer: Kerry Livingston
Produced by Kerry Livingston, formerly of Kansas, the music on this record reflects his years in the "art rock" world with its sometimes-spacey, sometimes-furious sound. Fortunately the songs make a lot more sense lyrically than a lot of AOAR fare. AD is supporting "Art Of The State" with a national tour of over 100 concerts continuing through the end of the year.
Reference Tools for the Industry

Years of Charts at Your Fingertips

Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both volumes are valuable resources to anyone whose business is the music business.

15% savings off list price for CASH BOX subscribers

Country Singles Charts

Only $37.50

Singles Charts

Only $41.50 List Price $49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the “Top Ten” records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

Scarecrow Press, Inc.
52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me

___ copy/copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of $41.50 each + $2.00 postage and handling.

___ copy/copies of THE CASH BOX COUNTRY SINGLES CHARTS, 1958-1982 at the special price of $37.50 each + $2.00 postage and handling.

Enclosed is my check or money order payable to Scarecrow Press.

Name
Address
City State Zip

N.J. residents please add 6% state sales tax.
Tony Martell receives Martell Foundation Award — Tony Martell, founder and president of the T.J. Martell Foundation for Leukemia and Cancer Research, was honored as 1985 recipient of the Foundation's Humanitarian Award at the Foundation's 10th Anniversary Dinner at the Waldorf Astoria in N.Y. Last year's fund drive raised a record $3.6 million for the Foundation's research efforts in New York and Los Angeles. Pictured (l-r): Photo 1: Tony Martell receives the award from last year's honoree, CBS/Records group president Walter Yetnikoff. Photo 2: Philip Bailey, Cyndi Lauper, Carl Wilson and Joan Jett join Don Dimpsey, senior vice president and general manager, Epic/Portrait/Associated Labels. Photo 3: Cyndi Lauper also joined the Beach Boys, the evening's featured entertainers, for an impromptu encore. Pictured are Mike Love and Alan Jardine of the Beach Boys and Cyndi Lauper.

Summer PBS Series To Present Anderson, Byrne Videos

By Gregory Dobrin

LOS ANGELES — The Public Broadcasting Service (PBS) will showcase leading performing and video artists in a special summer series developed by KTCA-TV, Minneapolis/St. Paul debuting July 1.

The eight-part series is called Alive From Off Center, and will feature the work of a gamut of artists, from recording artists to Talking Heads and Laurie Anderson to dance innovator Rudy Perez.

The show is hosted by Susan Stamberg, who won awards for her hosting of National Public Radio's All Things Considered. Theme music for the half-hour show is provided by Sire recording artist David Byrne of Talking Heads. Alive From Off Center marks PBS' most aggressive move into the area of contemporary music and performance art to date, coproduced by the Walker Art Center, along with KTCA. The show will feature music videos in several segments, and will spotlight, among others, the progressive, art rock music of Britain's The Flying Lizards and Philip Glass.

Among the recording artists featured in the summer series, the multi-media performance artists Laurie Anderson and Warnor Brothers recording artist Laurie Anderson serves as the series opener. Her music video, which will be featured on July 8, will be among a show that also features the work of music video director Zbigniew Rybczynski, video artist Michael Schwartz, photographer/video artist William Wegman and Japan's Butoh dance group.

A closing show for the series, slated to air August 19, will feature an "off beat" perspective to music videos. An early version of the Talking Head's Once In A Lifetime video will be shown, a version directed by lead singer David Byrne. Also seen in the closing segment will be a music video of music composed by Philip Glass. Entitled Act II, the video was directed by John Sanborn and Dean Winkler and has been acclaimed for its computer graphics and abstract video imagery.

The series is produced by Tom Adair, with executive producer Melinda Ward and Gerald Richman, executive in charge of the series and director of program production for KTCA-TV.

Attorney Fee Awarded Against Archdiocese of Chicago

LOS ANGELES — One of the largest awards of attorneys' fees reported in a copyright infringement action was awarded to F.E.L. Publications, Ltd., a publisher of sacred music, against the Archdiocese of Chicago by Judge Thomas R. McMillen of the U.S. District Court for the Northern District of Illinois, Eastern Division.

The Catholic Bishop of Chicago must pay the three law firms that represented F.E.L. $1,235,000 in attorneys' fees, plus $1,235,000 in court costs.

The 1984 suit alleged that the Archdiocese had infringed F.E.L.'s copyrights by making and distributing a series of recordings containing arrangements and transcriptions of the composer's music. The Archdiocese had spent $3.7 million on the project.

F.E.L., which is based in Nashville, claimed that the Archdiocese infringed its copyright when it printed 12,200 copies of its music without permission and sold them for $3.7 million.

The suit was brought by F.E.L. against the Archdiocese of Chicago, its new media group, and Dan Sunshine, who was the Archdiocese's director of promotions at the time.

In addition, the Archdiocese agreed to pay $6 million to F.E.L. for damages in its suit. The settlement was in addition to $1.2 million that F.E.L. received from the Archdiocese in 1984.

The Archdiocese had claimed that the suit was brought in bad faith and that F.E.L. was not really harmed.

The Archdiocese also claimed that F.E.L.'s claims were based on a misinterpretation of the legal standards and that the Archdiocese had acted in good faith.

In making the award Judge McMillen ruled that F.E.L. could recover fees it incurred up to January 13, 1984 when the Archdiocese made a settlement offer of $250,000, excluding attorney fees, that F.E.L. declined. Since F.E.L. received $108,330 in attorneys' fees and costs as expenses, F.E.L. is appealing the reversal of its $3 million award to the U.S. Supreme Court.

The Archdiocese and the Archdiocese's insurance company have filed a motion to review the case and there is a second federal jury trial to determine the amount of national damages F.E.L. suffered outside of the Archdiocese of Chicago due to the publication of the music.
DOMINGO EN EL JARDIN: Placido Domingo (c) will be singing at Madison Square Garden, Aug. 7 & 8, with Spain's Antologfa de la Zarzuela, as part of National Westminster Bank's "NatWest Arts in the Garden" series. Here with the torrid tenor are (l-r) Robert A. Franklin, Garden vice president of booking; John Tamayo, creator-director of Antologfa de la Zarzuela; Mel Howard, producer and Martin Bookspan, consultant to the series.

Whitney Houston

THE ROXY, L.A. — Bookended by dramatic readings of Michael Masser's soaring "The Greatest Love Of All," Whitney Houston's west coast debut was all that had been promised and much, much more. With a family background grounded in singing and gospel music in particular, Houston, on her self-titled solo debut for Arista gave notice of a rich and versatile voice which was only given a modicum of material to work with. It did not hint at the electrifying dynamics and stage presence which she showed this night.

As her L.A. industry showcase, the show was attended by both Arista president Clive Davis and Masser who were acknowledged by the singer, and the performance was an exercise in the ambition and exuberance of youth. Though singing has been part of her life for years, this show was one in which she has ever had a chance to show it off in front of people. From the opening "The Greatest Love..." to the pop-rock "Love Will Find A Way" and throughout the hour-long set, Houston's range and dynamic blast was truly astonishing. Bent over in a grinning and whole-voiced Aretha Franklin scream or softly cooing a whispered Dionne Warwick phrase, Houston showed a vocal control that is astounding for her twenty-one years.

After the first five tunes, three from her LP, it seemed the singer had already pulled out all the stops, yet a medley of duets with her brother and back up singer Gary Garland brought out textures and nuances which gave the show new flavor. "Hold Me," originally performed with Teddy Pendergrass provided the packed audience with a number of spine-tingling harmonies and working into "Take Care Of My Heart" proved out that Garland was a formidable vocalist on his own right.

The latter half of the show was a slice of Houston's own life when she told the audience, "tonight, you have all of me," she meant it. With a cathartic "I'm Changing" taken from the Dreamgirls show, the singer exposed a real life drama which she is indeed going through herself, as her singing career begins to fall off in large proportions. Followed by a tender and heartfelt version of the gospel classic "Tomorrow," this pair of songs together formed a moving insight into the life and artistry of Whitney Houston.

While "Whitney Houston" doesn't have too many potential dance rock hits, relying mainly on slower-tempo ballads, the single "You Give Me Love," which has already become a strong crossover hit for the singer, finally brought the house down and the audience for another sold-out show later that night. The line already was down the block, it was clear that here was a package to continue to amaze and astound for years to come.

Peter Holden

Suzanne Vega

THE BOTTOM LINE, NYC — She is an exercise in contrasts. Wilowy, with the face of a child, she looks like a wall. But there is cold knowledge in her eyes, in her voice and the songs she wrote. Suzanne Vega is a street poet. An impressionist folk-singer who sketches sharp-edged mood-pieces. A performer with the uncanny ability to command a stage even as she seems dwarfed by its black-scrimmed emptiness. Her voice is alternately breathy and razor-edged, singing through the words or biting them, as the mood demands. Her melodies (highlighted by Jon Gordon's electric and her acoustic guitar, Mike Visceglia's bass and Peter Zale's keyboards) range from the hypnagogic to the angular. It's a striking combination, full of tension and quiet strength.

A diminutive presence onstage, Vega has the power to totally silence a room and draw it in to the pictures she's painting. And what strange pictures they are. Take, for example "The Queen And The Soldier," "a chilling tale of a woman's loneliness and the frightening way she cuts off life by her fear. Or "Marlene On The Wall," a weird tribute to the worldly-wise Dietrich, whose photo oversees the passage of lovers through Vega's room.

But the stories aren't always bleak or tilted. "Some Journey" is a wistful piece in which Vega casts her city lover in alternate romantic roles. And "Gypsy" is a painfully beautiful tale of passing strangers involved in a fated affair. With her unusual images, Vega cuts to the quick of emotion, phrasing her lines to you to feel every twinge of the story. Simply put, anyone who tips folk music no longer has a place in today's contemporary scene hasn't heard Suzanne Vega. Any doubters have only to see her, or listen to her self-titled A&M album. After that... well, chances are good they'll be converted.

Robin J. Schwartz

BOGUE'S ABLAZE — The stage at Nashville nightspot Bogue's was ablaze when Robin Nugent jams with Webb Wilder and the Beanecks, one of the hottest rock bands in the Southeast right now. The four-member group, headed by "the last of the full-grown men," Webb Wilder, doesn't just come in to tag its music, but when pressed, will fondly refer to it as modifiable, or unexciting. Picture jamming backstage (l-r): songwriter Danny Tate, Webb Wilder, Big Al, Beaneck Donny Roberts and Jay Orr of the Country Music Foundation.
Daryl Hall & John Oates

APOLLO THEATER, N.Y.C. — In stark contrast to their recent "Big Bam Boom" tour and obviously tuned in by their surroundings, Daryl Hall and John Oates landed at the Apollo Theater for a night of pure energy and visual excitement, some might say the presence of a horse of high school students in the auditorium and the Apollo's contemporary status as venue-cum-V-studio.

Regardless of motivation, the stars, headlining the first single-show tour (UTFO) this year, are performing, showed that their reputation as the leading blue-eyed soul searchers was deserved and the evening's mission a labor of love. A quickly paced set, featuring the two songs, "Sara Smile" and "She's Gone," cast off from Hall & Oates shows in recent years, set the stage for the real fireworks, which were ignited by the appearance of ex-Temptations great Eddie Kendricks and David Ruffin. The two-tux-clad veterans added a novel (if a tad disconcerting) touch of class, launching into their classic hits with the vogue of 30-year-olds, and lining up with the younger duo for a fest of Temps'-style choreography. With Hall & Oates supplying the core, "You Ready" and "My Girl" sprang to life, as the stars fulfilled their goal of honoring their Philadelphia soul roots at the show, a benefit for the National Negro College Fund. As an added surprise, the band offered a blazing version of Diana Ross' "Sway Away" as a third encore.

As for Hall & Oates own material, the inclusion of the early hits gave an added edge to their show, which suffers on larger stages for its lack of visual orientation. In this setting, however, noticeable improvement was the order of the day. Hall's empathy with the younger members of the crowd, the bustling studio atmosphere of the theater (which resulted in echoes rather than applause), and the general return-to-roots atmosphere of the show made for a far more satisfying outing than was offered at Madison Square Garden. Most interesting aspect: John Oates proving once again that he knows how to sing lead.

Rusty Cutchin

Anita O'Day

CARNEGIE HALL, N.Y.C. — Anita O'Day is one of the most influential of all jazz vocalists. Her dry, stair-step phrasing has left an indelible mark on dozens of singers, yet Anita O'Day has been, since her second days with Gene Krupa and Stan Kenton, very much taken for granted. She never made the step up to the "diva" stature of other female singers — she has, for the past 30 years, pluggingly away, frequently doing battle with local pianists and bassists (she has her own drummer, John Poole, since 1952). Occasionally her career would receive a boost, like in the late-1970s when the documentary Jazz On A Summer's Day, practically stolen by Anita O'Day's galvanizing performances of "Two For Two" and "Sweet Georgia Brown," turned out, for the most part, Anita O'Day has been a journeyman vocalist. (There is much talk of a trip with her niece, a battle with drugs — renotated in her autobiography, High Times, Hard Times). One thing Anita O'Day has done is go her own way — she even produces her own records on her Emily label — so it should be no surprise that, when she realized that it was her 50th anniversary as a vocalist, Anita O'Day arranged for a celebration concert at Carnegie Hall.

The concert was broken down into two distinct parts: first a 10-song set featuring O'Day with a blue-chip rhythm section (Harlan Leonard, Jay Leonhart, Leon Welsh [substitute for Poole] and Richie Cole added for a couple of numbers, followed by O'Day in a rare big band setting. The big band set was "The Time," though the sound system (the piano and drums were unmixed) was somewhat muddy. It took a while of the evening to the singer to relax — after 30 years with pianists and bassists, one comes out wary — but beginning with a medley of "Falling In Love With Love" and "Love For Sale," everything began to fall into place. O'Day was in good voice — her phrasing deeply respects the delicate trouble runs — she was then on ballads, with Richie Cole adding some nice touches. At one point, the singer sang "Little Funny Valentine," and on such singers as her still-enchancing arrangement of "The Girl From Ipanema."

The big band set, however, that made the evening. Digging back into her Stan Kenton days with "And Her Tears Flowed Like Wine," and "Bluesette," and "I Walk with Music" for the smash "Let Me Off Uptown" (with Roy Eldridge on tenor to deliver his vocal parts), it took a while for the tenor, once the big band section. With Eldridge, a retired trumpeter — much favored — to Virgil Jones took the spot, followed by her Yve Days for such charts as "Honeysuckle Rose," and Anita O'Day luxuriated in the orchestral lushness. The voice was the character with the long silence (and run, "coda" was lost for the most part, with O'Day's voice being too high for the orchestra). But though Urbie Green managed to sneak in a note of trumps on "Boogie Blues," it was a singer's night. And though the sound system never did quite come around (the band, too, was unamplified — the problems were in the vocal mix), the singer triumphed, proving what not enough people know: that Anita O'Day is still, in her low-key way, an enchanting and original singer.

Lee Jeske

ARTISTS & MOTHERS FOR AFRICA — Melba Moore, Cicely Tyson and Roberta Flack performed a benefit concert recently at the United Nations. Presented as The Internet's hottest performing event, concert, all proceeds were turned over to The United Nations African Mothers For The Crisis (UNAMC) raised close to $100,000 to benefit the victims of the drought now plaguing the continent. Pictured (l-r) are: Mrs. Rhoda Leggwaqui, Mrs. Mary de Almeida, Melba Moore, Ambassador Youssoufou, Roberta Flack, Mrs. Ruth Bamea Engo, Tony Russell, Lika Sylla and Winifred Kagwa.

Steve Vai

THE MUSIC MACHINE, L.A. — Booking Steve Vai into a small club almost guarantees a full house. Wherever the young guitarist goes, an enthusiastic crowd follows. Steve Vai is a star in the making.

Some may have come to see Vai because he is the new guitarist and writer for Capolett's Alcatraz. A one-time group of head honchos who have taken on a more mellow vibe, there are some who come to hear cuts off Vai's self made LP and EP, "Finessible" and "Finessible" Leftovers."

Regardless of the reason or band that might have been in the audience's mind when they came to the Music Machine last week, there was one linking factor that joined them into one enthusiast, vocal crowd — Steve Vai is an amazing guitarist. Backed by Shu Ham on bass and Chris Frazier on drums, Vai blended elements of classical, pop, jazz and progressive rock to deliver a set of intricate, often blistering guitar solos that proved why many have claimed he is setting the avant-garde guitar standard.

A unique guitar technique that he invokes on heavily arranged melodic instruments such as his crew pleasing "Attitude Song," and "Call It Sleep" from his LP. Vai is a musician's musician and these songs demonstrated a meticulous effort at working every detail of a song's presentation.

There are many who don't have a taste for Steve Vai's brand of music and many others that would gladly use an Alcraz album as a frisbee. But there are few, if any, that would not extend Steve Vai the respect and acknowledgement that he deserves as a master guitar player. Vai is a guitarist to watch. He'll be around for a long time to come.

David Adelson

The Nails

THE BOTTOM LINE, N.Y.C. — Jim Morrison lived with great style. With his shaggy hair, tight jeans and black leather vest, his lascivious growl and brooding sensuality, The Nails lead singer Mark Campbell seems unsettlingly like a resurrection of the Lizard King. The similarity may not be entirely by design, but during their Bottom Line set, Campbell and The Nails mined it to its fullest advantage, evoking eerie recollections of The Doors and John Lennon. The band's urgency and oblique cinematic images set over a thrumming rhythm section, other-worldly keyboards and a raucous, wailing sax. With Campbell's rebellious posturing and the band's ominous tones, "Every Time I Touch You," "Dark Brown" and "Phantom Heart" created the kind of ceremonial suggestiveness that made The Doors so difficult to ignore. Love it or hate it, you're bound to have a strong reaction one way or the other. The Doors' connection aside (and it is difficult to put it aside), The Nails are bad boys with soul and a sense of humor, willing to take a stab at any target ripe for barbed commentary. They took a savage bite at American society with "Home Of The Brave," a spaghet- tish western tune that lost some of its sheen, but the song that accompanied it, "88 Lines About 44 Women" practically dripped with mockery. With lyrics like "Gina was the perfect lady, always kept her stockings straight, Jackie was a rich punk rocker/silver spoon and a paper plate," it may be one of the most sarcastic loves' reminiscences ever written. The Nails even turned the knife on Jim Morrison, adding the balafle chant "Dance to the music of the Lizard King, and hope to God you don't die in France" to its "Doors tribute" "Riders On The Storm."

For The Nails, there are no sacred cows. Because of its dry wit, this RCA act is more likely to elicit raised eyebrows and sly smiles than raised fists. Though The Nails read better on vinyl, where Campbell's speak-singing seems less monotonous and urban-eclectic, this crowd, at least, seemed perfectly attuned to the band's entire output and edgy sarcasm. But, as urban cynics following a local under-ground favorite, the audience may have been slightly prejudiced. How would The Nails fare in the wilds of Middle America? Suffice it to say, it wouldn't be a boring evening.

Robin J. Schwartz

WINNERS — Marti Sharron is shown trading song writing secrets with Rockwell at a recent A.S.C.A.P. dinner in Los Angeles honoring the most performed songs of 1984. Sharron was awarded for the song "In The Painter's Sisters' Jump." Rockwell accepted an award for "Somebody's Watching Me."
Behind The Bullets (continued from page 7)

particularly strong action in the east and midwest. Top 30 sales reports were received from Central One-Stop in Connecticut, Q.A.M. in Minneapolis, Homer's in Omaha, The Harvard Coop in Boston, Cavaiges in Buffalo, Strawberries in Baltimore, Ely Mustard in New York, Tower Records in Campbell, Tower Records in Los Angeles, Tower Records in Sacramento, Pent Music in Denver, Donny in Orlando, Donny in Miami, City One-Stop in Los Angeles and L.I.C. in New York. In addition, Top 5 reports came in from Peaches in Kansas City, Mainstream Records in Milwaukee and Tower Records in Fresno.

The first single from "Brother Where You Bound" is "Cannonball." It entered the singles chart three weeks ago at 85. In its second week it took a phenomenal leap to 58, a 23 point jump! It continues to show successful trend this week with an 11 point jump to 47 bullet.

Radio has really responded to this single. Indicative of the record's appeal are the extensive survey debuts this week, among them, Z106, WGFM, WKRZ, WMKR, KEYN, WZUJ, WOKI, WRVX, WMYT, WZLG, WANS. In March WJZR, Also, many CHR stations are still adding "Cannonball." WRQX, BJ105, Q4, Q101, KKBQ, KKRZ, KNBO, Q103, KITS, WWSW, WPXJ, WGL, KWK, WMEE, KHTG and WGRD.

Glenn Frey was struggling with his second solo LP, "The Allnighter." Suddenly, his luck changed. First, the success of "The Heat Is On" from the film, Beverly Hills Cop II, while not on "The Allnighter," rekindled interest in Frey's music. Second, and perhaps more importantly, the release of "Smuggling Blues," a song from the album, in the hit TV series, Miami Vice. This song spawned an episode of Miami Vice and eventually landed Frey a co-starring role in the series.

"It's the worst," Paul Frey has some heavy sales reports backing up its 21-point jump this week. Top 25 retail reports came in from Richman Brothers in Philadelphia, Scott's Wholesale in Indianapolis, Tower Records in Sacramento, Tower Records in Fresno, Centro in Columbus OH and G.A.M. in Minneapolis.

The single jumps from 29 to 25 bullet. "Smuggling Blues," in addition to the push from Miami Vice, is showing strong radio which is translating into sales for both the single and the album. Top 15 sales reports on "Smuggling's Blues" poured in from Cavaiges in Buffalo, Crazy Eddie's in New York, Mobile One-Stop in Pittsburgh, Radio Doctor in Milwaukee, M.C. in St. Louis, Peaches in Kansas City, Central One-Stop in Nashville, Dan Jay in Denver, Tower Records in Campbell and Tower Records in Sacramento. Among the many stations where the single is already top 15 are WKRZ, WHVT, WWKS, WDDX, WSPT, WGRD, WOKI, KBVR, WSVR, BJ105, WSKZ, KQJO, WZKS, B96, WWXZ, Z102, Z93, KHTX, KSDK, KINQ and K5103.

Paul Young's U.S. Success (continued from page 13)

and rest shored up Young's voice, and after several months off, work began on Young's follow-up to "No Parlez," "The Secret Of Association".

The much publicized throat illness created great anticipation for Young's return. A string of sold-out concerts and the phenomenal success of the singles, "I'm Gonna Tear Your Playhouse Down," "One More Chance," and "You Go Away," insured that, first, Young's voice was fine, and second, he had not lost his magic. Young's participation in Britain's Band-Aid project furthered the singer's comeback. This success was cemented, when in March this year, "The Secret Of Association," his second CBS LP, entered the British charts at #1.

While nothing in Young's topsy turvy career can be predicted with any certainty, one thing is sure—his effect on the American charts is greater now than at any other time. In only five weeks, "Everytime You Go Away" has jumped to 31 bullet and shows no sign of slowing. Similarly, "The Secret Of Association," bulleted to 64, shows enormous momentum in this third week on the chart. It would seem, for the present, that fate has decided to smile again upon Paul Young. On the eve of a major United States tour, with both album and single shooting up the charts, his fans worldwide can breathe a collective sigh of relief—and smile along.

EMI's Marketing Push (continued from page 7)

campaign is geared toward that. The packaging aspect of the campaign includes a four-color poster sleeve on the single. The album is a four-color jacket with a one-color inner sleeve including lyrics, photos, cutouts, a poster of both television color, fold out poster included in the first 100,000 copies of the album (this figure may be extended).

Retail will receive 1 x 1 prints on both sides; 24 x 36 posters (different than both the LP and single insert) and single die cut counter displays.

One of the most interesting facets of the campaign is the use of both television and radio spots. The television spots are currently scheduled to be shot in Canada later this month and feature the voice of actors Jim Carrey and Martin Sheen. "Scott's handling in that Martin Sheen adds credibility," said Gauthier, who cites his familiarity with the older demo.

The television and radio campaigns are being patterned after a massive consumer print campaign. A photo session was shot at a Montreal railroad yard specifically for the 16- and 18-page spreads that will run in various consumer publications.

Gauthier emphasized both the television, radio, and print campaigns would be aiming toward the older demographic while not sacrificing the loyalty of the teen. "Obviously, he's attracted attention with his looks and we played off that on the first album. Now it's time to establish Cory again as the artist that he is." In addition to several scheduled television appearances (American Bandstand, Solid Gold, Friday Night Videos and MTV) Hart has done approximately 500 IDs for pop and rock radio outlets.

EMI has scheduled a large number of interviews for Hart, beginning with the upcoming interview with Gauthier, "He's a very intelligent, articulate young man and during interviews we're going to get to know him, which is a lot different than what Martin Sheen adds credibility," said Gauthier, who cites his familiarity with the older demo.

The television and radio campaigns are being patterned after a massive consumer print campaign. A photo session was shot at a Montreal railroad yard specifically for the 16- and 18-page spreads that will run in various consumer publications.

Gauthier emphasized both the television, radio, and print campaigns would be aiming toward the older demographic while not sacrificing the loyalty of the teen. "Obviously, he's attracted attention with his looks and we played off that on the first album. Now it's time to establish Cory again as the artist that he is."
Total Control Blues In Pouncing UK Dance Market

By Chrissy Iley

LONDON — According to a connoisseur, dance music is currently enjoying its biggest boom ever. In fact, some 50 percent of the Top 20 singles are dance or club oriented, and more than one quarter of the megasingles are "crossing over" — the massive sales being achieved by the likes of Steve Amington, Phyllis Nelson, DeBarge, The Rah Band and Paul Hardcarse.

The sales boom is attributable to several factors. Still Total Control label has just signed a licensing deal with EMI, comments, "The dance music market is now wider than ever before. One of the reasons for this growth in popularity is that the music is not just to be found in clubs — there is a growing awareness of the music in the radio and TV stations."

Steve Walsh is one of the UK's most flamboyant characters — he is truly larger than life. The Total Control record label is a new venture for him, while he is still keeping up his DJ activities for clubs and Radio London. Walsh has taken this step at the time because he wanted to help out all the young UK talent that has met through his soul shows and various music business links.

Total Control was first formed when Walsh re-met his old school friend, Paul Hardcarse, who was the lead vocalist with The Untouchables. At this point the label was distributed by IDS, who soon went bankrupt. So Walsh took his ideas to EMI and was duly signed up. Walsh's roster is to be varied and extensive. (The debut signing is Mark Fisher, who releases his first single "You're Always In My Heart," next week.)

EMI's David Munns, director of artist development, has complete faith in the disc/dance direction: "People love dance and there's more awareness. If the music is good it will happen — you've only got to look at Phyllis Nelson as an example. That was a great single that won through in the end."

Incidentally, Phyllis Nelson becomes the second woman ever to reach the number one position in the UK chart performing a self-penned song (the first was Kate Bush with "Wuthering Heights" in February, 1978). Princess Diana's brother Lord Charles Althorpe is such a committed fan of Phyllis' he wanted her to play at his birthday party. As she is currently in L.A. recording her new album, a satellite link had to be set up by Carrere Records. So she was beamed live by the Vesuvius Nights to New York — and to a studio in Burbank to the party in London.

"Beaming her live was the next best thing to appearing on the number one position in the UK chart performing a self-penned song," said Carrere's Freddy Cannon.

United Kingdom

Dury is now reunited with the original Blockheads and in the Seychelles working on the new Roman Polanski movie, Pirates.

Chrysalis is releasing a new mix of the current number one — Paul Hardcarse's "19." The new version is called "19 — The Final Story." There is perhaps a feeling Frankie Goes To Hollywood has been there before? "19" became the theme song for a New York parade that took place to celebrate the anniversary of the end of the Vietnam War. Parts of the video for the record are being banned by NBC because they are considered "too harrassing."

This week sees the release of the new Status Quo album, "Our Favorite Shop." The record contains 14 tracks, eight of them Paul Weller compositions, the rest of them jointly worked on by the whole group. There are fewer guest musicians this time, though there are guest appearances from Lenny Henry on one track, and from Billy Chapman and Camille Hinds on another.

Weller commented, "We wanted to get more of a 'real' group sound than the studio band. It's like me, Mick, Steve, Billy, John, drums, and D.C. Lee helping out on vocals." He added, "We wanted to make the greatest album of the '80s and this is what we have done."

Chrissy Iley

Argentina

BUENOS AIRES — The purchase of Spanish discos Hispano by EMI will undoubtedly reestablish the Latin American market in the future, with Hispano product coming through the EMI affiliates, as well as the current contracts expire. In Argentina, part of the Hispano product has been channeled in the mid-three past by Sacemaristanica, while RCA has been releasing other artists. According to news reaching Buenos Aires the group is under the management of the current manager of the EMI, Hispano and a newly formed distribution company that will handle sales (for both) with Luis Agudo, formerly EMI's MD, heading it. Rafael Gil, who previously held the Latin American coordination, will manage the EMI branch.

Miguel Smiroff
CLASSIFIED AD RATE 35 CENTS PER WORD

CLASSIFIED ADS CLOSING TUESDAY

STAMPA CHARTER

DYNALO TABLES: Available w/ 1000 each: 1/2" support $50 each. 1/10 support $100. Contact: 717-553-2000. Machines in good condition. Henry Adams Appliance Co. 114 South 10th, Box 3664, Temple, TX 76502.

COIN MACHINES

PAR 3 - Late Model Novelties $150.00 (1 x 4 pieces) $110.00 (3 x 4 pieces) $100.00 (lots of 10). Mark-Drazer King Pins $100.00. Mini-Drazer Novelties $100.00. No-prize only on set which has won in a recent show. Note, however, clearly dominates in all regards.

Old TV Shows On Video

We've released we think are very high quality programs with very strong audience appeal. We've tried to put out ads, but we've also put out shows that didn't have as successful a TV run as we would have liked, but were as strong in a way, One show after another, clearly dominates in all regards.

Space. The final frontier. Those opening words to Star Trek are truly as familiar to audiences as any ever uttered on television. Although the Enterprise may have left the air after three network seasons and three feature films, the starship has now soared for almost two decades. While the 79 TV episodes are entirely syndicated, for Star Trek's countless fans, renting or buying one more is the only logical conclusion.

"Star Trek episodes are top quality shows with a much broader base," commented Doctorow. "They're classics. Old TV shows that have almost as wide an audience as you can find. People are anxious to look for and own these tapes because of the original episodes for several good reasons. First of all, we're duplicating them off of high quality prints. Second of all, they're the original, and third of all, they're classic episodes. He mentioned that Cable Free TV

Cable Free TV (continued from page 7)

accompanied by simultaneous remarketing and, most importantly, sporadic or no marketing activity. System, which raised prices but did not lose subscribers are those which had an ongoing leveraging marketing activity, which included periods of increased promotional activity such as previews, effective communications, and point of view marketing. This means more movies and more volume.

audiences are more than glad to welcome back the four or five minutes usually taken during ad breaks. This is particularly evident when the episodes are run on local stations. Additionally, Doctorow stressed how far superior the sound quality of the various generations is. "For a Star Trek fan, having the genuine show is very important." Twenty Star Trek episodes that have been released for great success, and the 50 others will eventually be made available.

Other TV titles at Paramount Home Video include Shogun, a Gallavon show time special, A Woman Called Golda, and possibly the two-hour pilot of Call To Glory. "The goal," Doctorow said, "is to predict what sales you will achieve. When a show has potential, we'll try and price sales that -- but not just for, maybe, it's the only one we've ever sold, and the other 50 will eventually be made available.

Other TV titles at Paramount Home Video include Shogun, a Gallavon show time special, A Woman Called Golda, and possibly the two-hour pilot of Call To Glory. "The goal," Doctorow said, "is to predict what sales you will achieve. When a show has potential, we'll try and price sales that -- but not just for, maybe, it's the only one we've ever sold, and the other 50 will eventually be made available.

In addition, he added the duties of associate general counsel in 1983, and became involved in all areas of trade association activities. In his current capacity as general counsel and director of anti-piracy operations, Schoenfeld will be overseeing a staff of attorneys and a nationwide team of investigators who will aggressively pursue those engaged in the illegal recording industry. This will include the recording industry and federal, state and local prosecutors and law enforcement agencies across the country.

O Schoenfeld, Gortikov, "His distinguished career with the RIAA during the past eight years is evidence of his exceptional competence and the exceptional cooperation of our member companies in his professional expertise."

Changes At The RIAA

(continued from page 7)

general counsel.

Joel Schoenfeld joined RIAA as assistant to the special counsel in 1976, shortly after graduating from New York University School of Law with a J.D. degree. In 1977, he was named assistant general counsel, after which he was named general counsel in 1980. Two years later, Schoenfeld was appointed special counsel and director of anti-piracy operations. In addition, he added the duties of associate general counsel in 1983, and became involved in all areas of trade association activities. In his current capacity as general counsel and director of anti-piracy operations, Schoenfeld will be overseeing a staff of attorneys and a nationwide team of investigators who will aggressively pursue those engaged in the illegal recording industry. This will include the recording industry and federal, state and local prosecutors and law enforcement agencies across the country.

O Schoenfeld, Gortikov, "His distinguished career with the RIAA during the past eight years is evidence of his exceptional competence and the exceptional cooperation of our member companies in his professional expertise."

The Lonnie Mack Attack

(continued from page 12)

Fraternity collection under the Elektra label. The Wrecking Crewts formed this band that Mack made his mark as a session musician, backing such artists as James Brown and Freddie King. Mack was signed to the Elektra label in 1964, on King's "Kansas City," as well as the Doors' "Roadhouse Blues."

Mack also worked as a R&R staffer and producer for Elektra, but according to the guitarist, "I was getting too far away from actually playing music. I was getting too involved in the business end and I'm not a businessman. I knew it was time for me to get back out and start playing again."

Despite the folk music boom, Mack met with "Friendship Music Park." "That was great," said Mack. "It was like getting my roots and playing exactly what you wanted to play with no hassles. We'd just roar until we couldn't stand any longer."

Some may remember a single Mack recorded for the AMG label called "Cincinnati Jail." The song was written about the time the guitarist was walking down a Cincinnati street carrying his knife collection to his drummer's house. An off-duty police captain who happened to see him decided to give the long-haired, bearded stranger a scare and swerved Mack with his car. "So I just chopped his trunk with a big corn knife," said Mack. "I was instinct." The detective jumped out and put a bullet through both of Mack's knees. Just another day for Lonnie Mack.

It was 1976 and Lonnie Mack and Co. hit the road. Mack and his band were out on the open road playing clubs and bars, and Mack was the one man band. He made some singles, but the majors passed on him. As a young guitarist, Mack never wanted to get away from the music business. "I used to be this kid who was like, 18. I was just so hot and excited by music. I just wanted to play and never did die."

A quick trip to Canada and some work with Ronnie Milsap's band brought Mack to Los Angeles. Then the guitarist returned to Indiana to play the local scene with his brother. It was then that he was contacted by Alligator Records and Bruce Iglauer.

"I took two years for us to pull the album off," said Mack. Failing health and a lack of funds, the band broke up. Texas delayed the Alligator project. Iglauer enlisted the help of Stevie Ray Vaughan, who would eventually produce and play on the album. Mack's health improved and the record was finally cut.

The album is currently on the road promoting "Strike Like Lightning" and feeling young as ever. The excitement is definitely there. "It looks like we're going to get us one with this," he said.
Bally Sente Announces Full Line Of
'Trivial Pursuit' Video Games

CHICAGO — Although we live in an era when entertainment tastes and trends are as variable and unpredictable as the weather, "Trivial Pursuit" continues to maintain a leading edge as everyone's favorite at-home pastime. The trivia board game which first took the country by storm about two and a half years ago spearheaded the nation's current interest in nostalgia and generated a deluge of related activities such as trivia parties, TV game shows and regional TV contests.

In December of 1984, Bally Sente, Inc. released "Trivial Pursuit Arcade," a video game based on the board game. As an exclusive licensor, Bally Sente translated Trivial Pursuit to video and it now manufactures five game editions in that format:

Genius I and II, Baby Boomers, Young Players and All-Star Sports.

Trivial Pursuit Arcade features more than a basic question and answer format. It provides enjoyable game play featuring animated characters, the roll of the die, a choice of responses and enjoyable music and fanfare.

Bernard Powers, Bally Sente's director of marketing and sales, attributes the video game's successful earnings to having license to the questions used in the original (and subsequent editions) of the board game. "The 'Trivial Pursuit' people did a thorough job of developing mind-tickling, humorous questions. Typically, even if a player doesn't know the answer, he or she is almost always...

(continued on page 44)
Around the Route (continued from page 43)

Bennie Powers was in attendance to assist the hosts — namely, John Gates, Tom S. and David Patterson. And to top it all off, Chatten’s semi-main event was the Tom’s Smokehouse Barbeque, which provided plenty of food, drink and all the fixings for everyone’s attendance! As an aside, Patterson put in a big plug for the new Bally Midway “Cybernaut” pinball which he feels will do much to further the region’s interest in pinball machines!

John Barone has departed his post at Eady to join Data East, where he will be covering the west coast area for the firm. Barone is good people and we wish him well in his new post.

A TeleStrategy Conference, focusing on coin-operated games, has been scheduled for June 3-5 in Washington, D.C. The seminar program will deal with all aspects of operating and marketing pay phones, over the three-day period, and there will be an exhibition showcase as well, featuring such exhibitors as New Technology Computer Inventions, Inc., Summa Four, Philips & Brooks, Inc., Tonk-A-Phone and TTT Telecommunications.

The Hyatt Regency Crystal City (Arlington, Virginia) is the conference attendees. Full information regarding the exhibition and exhibition may be obtained by contacting TeleStrategy Inc., 1355 Beverly Road, McLean, Virginia 22101 or phoning 703-734-7050.

Related birthday wishes to Mellee’s sales director Paul Jacobus, who celebrated the big 40 on May 11, with a birthday party and everything! Can’t believe it, Paul, you don’t look a day over 30! Initial reports on Mellee’s “Target Ace,” by the way, have been strong. This is the firm’s street location piece . . . it’s a tagette shuffle game, comparable in size to a shuffle alley. Earnings reports are good and solid . . . and Mellee is pleased!

State Association News. ICMOA, the Illinois state ops association, has scheduled its annual convention for June 21-23 at the Holiday Inn in Springfield and a full agenda is planned. Guest speakers will include AMOA prez John Estridge, who will discuss the results of the recent AMOA/Performing Rights Societies decision (Cash Box, 5/25) and AMOA executive veep Leo Droste whose presentation will focus on “A Positive Force For Operators.” The program will encompass a wide range of pertinent issues with a good deal of emphasis on legislation and the political arena. While Illinois ops hailed the demise of the video lottery test, they are not letting down their guard for one moment and, in this regard, Ken Thom, chairman of the Stop The Video Lottery Committee, will deliver an update on the situation. There’ll be a lot of emphasis on business — but also a good number of social and recreational activities as well, including the annual Guys & Gals Golf Tournament, the President’s Reception hosted by ICMOA prez David Marik, and a special Spouse Luncheon and program for the ladies.

New Equipment
Extra, Extra . . .

With the release of “Paper Boy,” a multi-level interactive game, Atari Games, Inc. is launching yet another System II Expansion System, which features high resolution video graphics.

The game of the game is the play theme and it offers non-stop fun for all types of players. Just grab the realistic handlebar controller, which looks and feels like a real bike and you’re ready to go. The amazing detail and animation of Paperboy’s high resolution monitor actually makes players feel like they’re controlling a cartoon. Every game is different. Outcomes and scenarios are constantly changing, depending on how players are progressing and what they have accomplished.

The object is simple, the outcomes are hilarious. The player uses the “throttle” button to deliver papers to houses on his subscription route as he rides his bicycle through the streets of a zany, animated neighborhood. Points are awarded for delivery of papers (extra for hitting mailboxes) and for hitting various other target objects along the route. Additionally, comical damage can be inflicted upon nonsubscriber houses by tossing papers or maneuvering the bike across lawns.

The game is action by selecting “Easy Street,” “Middle Road,” or “Hard Way,” which sets the stage for the fun and challenge to come. Each game consists of one week starting with Monday. At the end of every completed day, the “Paperboy Training Center” moves round in the game, and players ride through a timed BMX-style obstacle course which tests skills in both bicycle control and accuracy.

In commenting on the new release, Shane Breaks, vice president of sales, said “Paperboy is the first in a series of games designed specifically for this new system. These are games that offer play-action features so unique they cannot be done on other conversion systems — not even on our incredible System I and System II games.”

Atari System II is completely different hardware. Main features include a new high resolution monitor and appropriately 15 times the memory capacity of other systems. The result is that game designs can put more than twice the graphics and animation on the screen than on a standard ringer for more play action and more realistic detail. There exclusive features make System II games almost as much fun to watch as they are to play.

Other System II features include a custom base unit cabinet with easy-access electronics and horizontal and vertical monitor rotation capability. It is also designed to accept a wide variety of game configurations. All games will include important statistical data in the self-test mode for easy operator options settings.

Coin Machine — New Video Vendor Rents & Returns Video Tapes

CHICAGO — Video Vendor, Inc. of Chicago has introduced a new video cassette movie rental vending machine called the “Video Vendor.” The machine is designed primarily to take cash, either $1 bills, $5 bills, or quarters; and the prices of the movies being rented can be varied in 25-cent increments.

The vending machine’s built-in electronics system keeps accurate records of all transactions including extra day fees, total rentals in months, and numbers of units, and all outstanding balances plus many other functions for bookkeeping and tax purposes. No phone lines, central computers, or credit card validators are required, though they can be included if specifically desired.

A several month test at a “Eleven Food Mart in Glenview, Illinois has proven the successful abilities of this new vending machine. According to Video Vendor president Barry Shore, hundreds of customers are already using the machine and increases in new customers are expected to continue at the rate of over 30 new users per week. Rental income is expected to exceed $600 per week.

To rent a movie the customer uses the Video Vendor key to enter the account number and the number of the movie to be rented; then deposits the amount of money based on the movie’s rental charge, in less than 25 seconds the movie is released. To return a movie the customer just enters the account number and places the movie into a slot in the machine and the machine’s automatic. Movies are automatically returned to their original rental position so that they may be immediately re-rented. There are receipts for all transactions and if a movie is returned within 15 minutes the account is credited in full.

Extra-day charges are kept track of by Video Vendor and customers are allowed to pay those charges at any time prior to renting additional movies.

The machine is designed to provide fast, efficient service. Each Video Vendor customer fills out an application listing a valid credit card, or pays an appropriate refundable deposit. The application includes a statement that unrented or damaged movies, or unpaid extra-day fees will be charged to the credit card or taken from the deposit. The (the) machine is leased for one month containing the secret account number and a pamphlet explaining the various features of the machine. Shore believes that within the next 10 years over 100,000 video movie rental machines will be in use in convenience stores, drug stores, supermarkets, discount stores, office and equipment buildings and video stores.

There are currently nearly 20,000 locations that rent video movies and each one is ideal for Video Vendor, he pointed out. Exclusive dealerships and distributors are now available with protected territories and guaranteed Video Vendor locations.

Further information may be obtained by contacting Barry Shore, Video Vendor, Inc., 5210 W. Touhy Ave., Chicago, IL 60646 or Gary Stern at 312-266-7971, who is associated with the company.

Bally Sente Intro’s New Line

(continued from page 43)

Pursuit” video game editions will follow since the board game’s developers provided for over 30,000+ questions. Adam, a definite nut-and-bolts programmer “type,” feels the project has proven personally expansive. “Naturally, you can’t help but to assimilate a little information with those facts flying all around your head. But, what I found most enlightening was how the game appeals to the younger generation. Before this project, I’d thought of trivia competition as strictly for adults. You should see how eagerly the adolescents participate!”

The “Trivial Pursuit” Arcade game is a natural for Bally Sente’s interchangeable game process which enables coin-operated video games to be converted from one to another by swapping hand-sized software cartridges, control panels and graphics. Bally Sente’s Library of Games now offers eight SAC PACs (the game can be changed interchangeably in parts). As noted by Bernie Powers, “If interest in one edition of ‘Trivial Pursuit’ should seem to be slipping, an operator simply takes it to 15 minutes to change the appropriate part and there’s a new game!” Host hardware for the game library can be either an upright cabinet, or the newly released cocktail cabinet at which players sit to play a game.

Anything Else Is A Compromise

Cash Box/June 8, 1988
## Top 40 Compact Discs

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 6/1 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIKE BORN 1 ~ 29 31 _ 32 ARROUND — 15.98 has 2 6 25 — 9 &gt; 13 —</td>
<td>29 9</td>
</tr>
<tr>
<td>THE SONGS FROM THE BIG CHAIR TARS FOR FEARS (Mercury 513 382-2) POL 18</td>
<td>29 9</td>
</tr>
<tr>
<td>10 CENTERFIELD JOHN FOGERTY (Wamiz Bros. 3503-9) WEA 12</td>
<td>18 9</td>
</tr>
<tr>
<td>11 CANT SLOW DOWN POINTER SISTERS (Planet FCD-47208) RCA 12 23</td>
<td>18 9</td>
</tr>
<tr>
<td>12 BUILDING THE PERFECT BEAST LIONEL RICHIE (Motown 093594) MCA 11 39</td>
<td>18 9</td>
</tr>
<tr>
<td>13 BREAK OUT DON HENLEY (Capitol 0249-2) WEA 12 19</td>
<td>17 9</td>
</tr>
<tr>
<td>14 PRIVATE DANCER TINA TURNER (Capitol 40419) CAP 14 40</td>
<td>17 9</td>
</tr>
<tr>
<td>15 RECKLESS MICK JAGGER (Columbia 6490) CBS 15 14</td>
<td>17 9</td>
</tr>
<tr>
<td>16 SHE'S THE BOSS BRYAN ADAMS (A&amp;M CD-617) RCA 16 19</td>
<td>17 9</td>
</tr>
<tr>
<td>17 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA-MCAD-0183) MCA 10 6</td>
<td>17 9</td>
</tr>
<tr>
<td>18 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25110-2) WEA 20 3</td>
<td>17 9</td>
</tr>
<tr>
<td>19 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA 17 14</td>
<td>17 9</td>
</tr>
<tr>
<td>20 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 21106-2) WEA 19 39</td>
<td>17 9</td>
</tr>
</tbody>
</table>

## New Package Enhances D-5 Portable CD Player From Sony

LOS ANGELES — One of the most sought after consumer electronics products currently on the market, the portable D-5 compact disc player, is now available in two new packages, the D-5 Deluxe and D-5S.

Measuring 5 x 5 x 1-inches, the Sony D-5 has been one of the most popular products in the compact disc revolution since its introduction last fall. It offers a miniature digital CD player that can be listened to anywhere.

“In the short time it has been on the market, the D-5 has met with phenomenal success. It has opened up the world of compact disc to an entirely new group of retailers and consumers alike,” said John players. Distortion. Sony Consumer Audio Products Division.

To expand the D-5’s versatility, Sony is offering two additional packages for the D-5, plus a special free compact disc promotion offer.

D-5 Deluxe

Sony’s D-5 Deluxe offers a redesigned AC power adaptor that makes it easier to detach the D-5 from its AC cord for use as a portable player. Supplied with patchcords, the D-5 Deluxe will be available this month at a suggested retail price of $299.95. Also this month Sony offers a complete accessory system for the D-5 including battery pack/carrying case, MDR-M50 stereo headphones, patchcords and AC power adaptor. At a suggested retail price of $415, the D-5S allows consumers to enjoy compact disc sound, either at home or in portable use.

Advanced Digital Sound

According to the company, the “heart” of both new packages, the Sony D-5S, boasts the same range and minimal distortion found in more expensive home CD players. Distortion is typically 0.008 percent, while dynamic range measures better than 90 dBs. In addition, surface noise and wow and flutter are all but eliminated in favor of superb music reproduction.

This performance is realized through Sony’s advanced VLSI digital circuitry, combined with a miniature laser optic pick-up and precision ‘three spot’ laser servo system.

Features of the D-5 also include the Automatic Music Sensor (AMS) feature for quick access to each song, audible Music Search in fast forward or reverse and LCD display for track and time information.

Digital Discovery Offer

Beginning this month, Sony will supply a free CD sampler disc coupon with specially marked versions of the new D-5S and D-5 Deluxe packages. Entitled “Digital Discovery,” the disc is dominated by Warner Bros. Records and Sony. It includes selections from such popular performers as Madonna, Eric Clapton, Chaka Khan and eight other artists.

This disc will be an exclusive offer available only to Sony D-5S/D-5 Deluxe customers.

## The Compact Disc Takedown

The projected release of the inaugural titles of a new series by PolyGram, entitled the “Popular Price Collection,” offers new evidence of the potential for variable price structuring and greater diversification of titles within the compact disc medium. Harry Lusk, senior vice president for CD marketing with PolyGram, noted that the Popular Price Collection will enable retailers to offer the CDs at a price under $10. The lower-than-usual price should attract additional interest in the new configuration on the part of consumers.

The series, to be issued on the London label, will initially include the following titles: “Great Film Themes” (featuring songs such as “The Magnificent Seven,” “Laurel’s Theme,” “2001 - A Space Odyssey,” and “High Noon” performed by Stanley Black & the London Festival Orchestra, Mantovans and Ronnie Aldrich), “The Golden Trumpet of Harry James,” “Great Melodies of the Classics,” “Viennese Bon-Bons,” “Hits of the Sixties” (e.g. “Love in L.A.,” “A Whiter Shade of Pale,” “Hey Jude” and “Michelle”), “Swing Time,” “Echoes of Italy,” “Great Melodies From The Opry,” “America On The March” (featuring Bob Sharpless), “Fever” with Ted Heath and His Music, and “Benny Goodman and Friends.” The titles feature material culled from the Decca and London Phase Four catalogs. While the recordings of the songs included in these titles are often not the original hit versions, the artists are highly respected within the MOR genre, an area not particularly well-represented at present on the CD format. PolyGram has endeavored to maintain the highest possible standards of quality in the production transfer process, having established the availability of the original master tapes as a key criterion in the choice of selections appearing on each disc.

Lusk noted that there are plans to release subsequent groups of titles as part of this series. The easy listening and jazz material originally issued on the Polydor and Mercury labels is likely to be represented in future releases.

**NEWS BRIEF** — The Compact Disc Group reports that four companies have just been added to its membership list. These are Discwasher, Reader’s Digest Association Inc., Sharp Inc. and Modern Album of California. The nonprofit consortium, which split off from the RIAA in early 1984, includes those hardware, software and accessory firms concerned in some manner with the growth and development of the CD configuration.

Frank Hoffmann

---

**SOLID GOLD** — Capitol recording artists Valerie Simpson and Nickolas Ashford recently received gold records in commemoration of sales of excess of 500,000 units for their Capitol LP, “Solid.” Ashford and Simpson’s third LP for the label “Solid” spawned a No. One R&B hit, "the little cut, which also jumped into the pop chart’s Top 15 as well."
CASH BOX:

ACCURATE • DEPENDABLE • READABLE!

The most accurate research.
The most dependable & concise news & information—
IN THE MOST READABLE FORMAT.

Information at a glance & at your fingertips.
The most uncompromising standards of
quality, integrity, efficiency & professionalism.

If your business is music—
YOU NEED CASH BOX.

SUBSCRIBE NOW

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME

COMPANY

TITLE

ADDRESS ☐ BUSINESS ☐ HOME ☐ APT. NO.

CITY

STATE/PROVINCE/COUNTRY ZIP

NATURE OF BUSINESS ☐ PAYMENT ENCLOSED

SIGNATURE

DATE

USA

☐ 1 YEAR (52 ISSUES) $125.00
☐ 6 MONTHS (26 ISSUES) $75.00
☐ 1 YEAR FIRST CLASS/AIRMAIL $180.00

(Including Canada & Mexico)

OUTSIDE USA FOR 1 YEAR

☐ AIRMIAL $195.00

PLEASE CHECK CLASSIFICATION:

☐ RETAILER
☐ VIDEO
☐ DEALER
☐ ONE-STOP
☐ DISTRIBUTOR
☐ RACK JOBBER
☐ PUBLISHER
☐ RECORD COMPANY
☐ RADIO
☐ ARTIST
☐ JUKEBOXES
☐ AMUSEMENT GAMES
☐ VENDING MACHINES
☐ RADIO SYNDICATOR
☐ RADIO CONSULTANT
☐ INDEPENDENT PROMOTION
☐ INDEPENDENT MARKETING
☐ OTHER:

CASH BOX

330 WEST 58TH STREET • NEW YORK, NEW YORK 10019
212 • 586-2640
NILE RODGERS:
B-MOVIE
MATT'INEE

featuring the single
LETS GO OUT TONIGHT
b/w
Doll Squad

A SOLO ALBUM FROM
THE FOUNDING MEMBER OF CHIC,
THE PRODUCER OF DAVID BOWIE'S "LET'S DANCE",
DURAN DURAN'S "THE REFLEX" AND "WILD BOYS"
MICK JAGGER'S "SHE'S THE BOSS"
and
MADONNA'S "LIKE A VIRGIN"

Produced by Nile Rodgers and Tommy "Rock" Jymi

On Warner Bros. Records, Cassettes and Compact Discs
© 1985 Warner Bros. Records Inc.