DISTRIBUTION REORGANIZATION BY POLYGRAM
BMI SENDS MESSAGE TO BROADCASTERS
NEW TECHNOLOGY AT SUMMER CES
MAY RIAA CERTIFICATIONS ANNOUNCED
GUEST EDITORIAL: TOM DRAPER
KEEP THE PARTY ALIVE!
Black Music Must Gain A Bigger Share Of Commercial Revenues

By Tom Draper

June is Black Music Month, an appropriate time to celebrate the heritage of Black music, but more importantly, it’s a time to analyze our strengths and develop more aggressive marketing, sales, and merchandising programs that will produce wider exploitation and a bigger share of the marketplace for Black music in the future.

In order to assure that Black music continues its accelerated growth and broadens its appeal, we have to seriously consider attracting major corporate revenues outside of the record industry and leverage new creative partnerships that take advantage of the enormous commercial opportunities available to us. The challenge is to identify these new opportunities.

Anheuser-Busch is not likely to be a path to my door or to your door — it is our job and our responsibility to pursue those new sources of support for our music.

Black recording artists and Black music as a whole have played an integral part in the overall revitalization of contemporary music. Over the past two years the commercial success of superstars like Michael Jackson, Prince, Lionel Richie and Tina Turner, has opened the door to millions of dollars in the areas of promotion, advertising, merchandising and video exposure provided by sources outside the record industry.

Presently, the climate for taking advantage of these sources is better than ever. Although the history-making record sales of an elite group of Black superstars is not that representative of all Black music, there are other strong examples that lend credence to the growing acceptance of Black music in America and around the world.

The Emmy award-winning Motown 25th Anniversary Special and the recent high ratings share of Mutown Returns to the Apollo 50th Anniversary Special, demonstrated that Black music can utilize technology, attract commercial sponsors and retain its identity. Coupled with the expansion of Black Entertainment Television, MTV’s VH-1 Channel and countless regional video programs that Black music needs, it’s obvious that the American public’s appetite for Black music is constantly reaching greater proportions.

In addition, Black radio has always been and continues to be the most musically progressive of the commercial radio formats and often sets the direction for the entire pop music business. As Black musicians explore technology, Black radio provides a forum for artists of all colors who push beyond the apparent limits of sound and technology.

But the evolution of technology had dictated changes in the economics of the music business, and these changes profoundly affect the way music is brought to the public.

For example, many people assumed that compact discs would be slow to enter the marketplace, though it now appears that, just three years after their introduction, CDs will account for 10 percent of all music sales. Right now, Black music is not accounting for its fair share of those sales.

Likewise, in the traditional marketing environment (let’s say circa 1970), an act might cut a record, then tour. The tour, supported by the record company, would be advertised on radio, with albums, posters, T-shirts and trips offered in local contests.

But current economics make touring impossible for many acts. Record companies, faced with shrinking margins, produce videos instead of T-shirts, and the tour support dollars of the ‘70s are insignificant when compared to escalating marketing costs.

Everyone feels the impact of these changes. Bands must rely on television for exposure, though until the advent of BET and others, there were all too few outlets for Black videos. Radio stations must develop alternate sources of revenue when industry advertising dollars diminish.

We can effectively deal with solving some of these problems by maintaining the tasteful presentation and quality of Black music, which in turn will enhance our appeal to corporate subsidiaries. These subsidiaries come in all shapes and sizes — they come to bands in the form of tour support, they come to record companies in the form of cross-promotions, they come to radio stations in the form of merchants eager to associate their products with hit music. Soft-drink manufacturers, breweries, cigarette companies, automobile dealers, electronic firms, clothing manufacturers, all have to be approached aggressively.

As members of the music business, we are in a sophisticated marketing environment, and unless we acknowledge and capitalize upon that fact, we will fail in the responsibility of which we’re reminded this month — the responsibility to preserve the heritage of Black music.

Music — Black music, pop music, all music — is the province of Black musicians, and it is our responsibility to make sure they enjoy every advantage the marketplace affords.
NOW THESE BREAKING STORIES FROM A&M RECORDS:

JESSE JOHNSON PREFERENCES TO BE ON TOP

2nd consecutive single goes to top of charts.

JESSE JOHNSON

"Can You Handle Me" (AN-2758) from JOHNSON'S REVUE

"Here I Go" (AN-2759)

Produced by J. Johnson for A&M Records, Inc.

RED SHOES SEEN CLIMBING BLACK CHARTS

"Freak A-Ristic" shoots Atlantic Starr sky high.

ATLANTIC STARR

"Freak-A-Ristic" (AM-2797)

From AS THE BAND TURNS (SP-1070), Look for

"Cool, Calm, Collected" (AM-2742)

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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
**PolyGram To Consolidate Sales And Distribution Operations**

NEW YORK — PolyGram Records will attempt to "strengthen and streamline" its sales operations by consolidating its present 13 branches into 9 "super branches" reporting directly to corporate headquarters in New York, it was announced Monday by Guenter Henrsky, president and chief executive officer.

"We will continue to run our distribution operations independently and will not pursue a joint venture in this area with another company," Henrsky said. "We are proud of what we have been able to accomplish in the past and with the decision to go forward alone, we have taken steps to further improve our ability to market the music of our artists and the labels we distribute."

The company announced that it will close its warehouses in California and New Jersey, and consolidate all warehouse and shipping operations at its Indianapolis Distribution Center, one of the largest automated record facilities in the U.S. All orders for PolyGram Records pop and classical product will be serviced from Indianapolis. Compact discs have been shipped nationwide from Indianapolis since soon after they were first introduced by PolyGram in 1983. "Extensive tests and actual results have fortified our position that one distribution center in Indianapolis can serve our customers more efficiently than three facilities," Henrsky said.

Henrsky said that the consolidation has required a reduction of 30 to 35 middle management and administrative staff positions in the company's New York headquarters and its branches. "This is the outgrowth of a simplified structure in the organization resulting from warehouse and sales consolidation. This development reflects the reduced manpower needed to support the simplified distribution system," Henrsky said.

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**Attendance Falls Short Of Expectations At Summer CES**

By Gregory Dobrin

CHICAGO — The 19th annual International Consumer Electronics Show (CES), held here June 2-5, got off to a bang with a Sunday morning ribbon-cutting ceremony by President and CEO John C. Jacobs of Chicago's McCormick Place convention center. Attendance, however, did not greatly exceed last year's expectation. An estimated actual net registration fell to roughly 96,000, according to Consumer Electronics Group vice president William E. Boss.

"We're a little short this year," Boss said on Tuesday, the third day of the four-day show. "I saw notices in the paper of a "Chapter 11," and I didn't say anything about that. Don't blame the show."

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**BMI Tells The Television Committee To Come Out Of The Water**

By David Adelson

LOS ANGELES — In a letter sent to television broadcasters across the country, BMI president Edward W. Craver has blasted the TV Music License Committee for inaccurately stating that BMI broke off contract negotiations. Craver wrote of the committee's refusal to continue negotiations on May 21 in San Francisco due to an impending boat ride around San Francisco with a group of network affiliates.

According to the letter, Craver cited a maligned sent to stations by the committee regarding the breakdown in license negotiations. He stated, "it claimed that BMI terminated discussions and then went on to recite a litany of charges that bear very little resemblance to fact."

The letter ran down a list of five "facts:"
1) "BMI was always ready and willing to meet with the committee. The long intervals between meetings were due entirely to the committee's lack of availability."
2) "BMI repeatedly and voluntarily extended its interim TV contract, over a period of seven months, in hopes the committee would somehow find sufficient time to begin meaningful talks."
3) "BMI continually urged the committee, both orally and in writing, to begin full negotiations. Our urgings were generally ignored."
4) "BMI offered, in writing, to have the final fee determination made by an impartial arbitration panel. The offer received no reply from the committee."
5) "BMI, represented by myself and counsel, flew to San Francisco specifically for a May 21 meeting requested by the committee. After one proposal, one counterproposal and an offer on our part to continue negotiating, the committee terminated negotiations when we offered to be driven in a boat ride to take around San Francisco Bay. Our suggestion that the meeting then be resumed the following morning was rejected without explanation and no interest was expressed in any future meeting."

The letter posed the following questions to the broadcasters: "Who was it that really broke off the talks?" and "Was a ride around San Francisco Bay more important than a new TV music license agreement?"

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**Cash Box's Black Music Month Coverage Begins On Page 36**

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**A MAGIC COMBINATION — Pictured above (l-r) is Nile Rodgers joking with Asylum recording artist Teddy Pendergrass during the recording session of "Somewhere I Belong" just outside of Philadelphia. This represents the second solo opera major motion picture Teddy has recorded within the last year.**

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**Behind The Bullets**

Dire Straits, Paul Young Show Strength

By Stephen Paggett

Labels have been pouring their bids for big summer records into the marketplace the past two weeks. Consequently, a band of hot-selling top name acts are competing for placement on the charts. Supertramp, Robert Plant, Night Ranger, John Cafferty and the Beaver Brown Band and Marvin Gaye all have recently released records that are bulleting up the charts. Summer should be hot for retail this year.

Dire Straits has recently released its first studio LP of new material since "Love Over Gold" two years ago. The highly anticipated new project from Mark Knopfler and friends has generated considerable momentum on the pop LP chart this week. Hot on their heels, Paul Young is burning up the chart with his "The Secret Of Association."

"Brothers In Arms" is Dire Straits' sixth LP for Warner Bros. The album takes a 17 point jump this week from 65 to 48.

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**JOHN DENVER SHINES IN A NEW LIGHT...**

with his most
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CHR album ever
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BUSINESS NOTES

CBS Files Petition To Block Turner Takeover Attempt

NEW YORK — CBS Inc. filed a 90-page petition with the FCC June 4, asking the Commission to deny the attempt of Ted Turner to take over the company, claiming that the play would eventually destroy the CBS television network. CBS brought into question the ability of Turner to financially support a television network and to maintain the network’s independence, saying that Turner’s Cable News Network “has chosen not to maintain a strict policy of independence — either from advertisers, corporate management or government.” Under Turner’s takeover plan, according to the petition, CBS would run “a high risk of financial ruin.” Petitions against the takeover were also filed by more than 50 CBS television and radio affiliates, and numerous special interest groups and labor unions — including the National Organization for Women, the United Church of Christ, the Urban League, the Communications Workers of America and the NAACP.

Five Arrested In Bootleg Raid

NEW YORK — Five people were arrested in a May 18 raid on the ARC Record Convention, held at the St. Paul Holiday Inn, and approximately 116 alleged bootleg and pirate videotapes were seized. The following individuals were charged by assistant Ramsey County attorney, John Tuohy, with violating Minnesota’s True Name Address Statute (Minn. Stat. Ann. Section 325E:18): Robert Charles Craig of Oak Park, Ill.; Frederick Awald Matt of Belleire, Tex.; Robert Scott of Houston, Tex.; Randy Jadwin of Villa Hill, Ky.; and Gary Lee Gemstein of Chicago, Ill. Bail was set at $5,000 per individual. The Minnesota statute prohibits the sale or possession for sale of sound recordings that do not bear the actual name and address of the manufacturer in a prominent place on the outside face or package.

TI-C-E-R-T-A-P-E

NEW YORK — Canada’s Sirel Records has assigned its U.S. national distribution to Intercon Music Corp. . . . Wall to Wall Sound and Video (formerly Shulman Record Co.), which operates 79 stores in six states — principally, in the Greater Philadelphia metropolitan area and Delaware Valley — has filed a registration statement with the Securities and Exchange Commission for the initial public offering of 1.7 million shares of Common Stock at $10. For the first nine months of 1979, Intercon Sound reported sales of $36.5 million, a 227% increase over 1978’s $11 million.

EXECUTIVES ON THE MOVE

Auerbach - House - Burenga

Russell - Klein - Greene

Warner Bros. Music Names Two — Warner Bros. Music has announced the appointments of Johnny Stirling to the post of vice president of Warner Bros. Music International and Peter Reichardt as sole manager of Warner Bros. Music Ltd. Stirling, operating from London, will report directly to the Los Angeles home office and will be responsible for international talent acquisition, as well as coordinating activities with affiliates and interrelating the various aspects of the company’s business. Reichardt, based in London, will continue to report to Rob Dickins, chairman of Warner Bros. Music Ltd., while overseeing all aspects of the English company.

Auerbach Named — Arista Records, has announced the promotion of Jess Auerbach to the position of director, production for the label. In this capacity, he will be responsible for pre- and post production of LP, cassette and compact disc configurations. He will also be responsible for Arista’s national inventory levels.

Klein Named — Arista Records has announced the appointment of Ilogg Klein to the position of manager, A&R, west coast for the label. Klein will be involved in the areas of evaluating talent and material for Arista, and will be based in the company’s Los Angeles office.

Greene Appointed — Holly Greene has been appointed to the position of director of east coast professional activities for Jobete Music in New York effective immediately. The announcement was made by Lester Sill, president of the publishing company.

Russell Promoted — CBS Records International has announced the appointment of Paul Russell as managing director, CBS Records International, United Kingdom. In this capacity he will assume the role of chief executive officer responsible for all activities of the CBS United Kingdom subsidiary. He will continue as a vice president of CBS Records International.

Campbell Named — CBS Records International has announced the appointment of Robert J. Campbell as vice president, marketing. In this newly-created position, Campbell will be responsible for the international marketing activities and career development of all artists signed to the Columbia, Epic, Portrait and Associated labels as well as artists signed to labels marketed by CBS Records International and artists signed directly to the division. He will also be responsible for the international marketing efforts on behalf of CBS Masterworks and the development and implementation of international marketing activity on behalf of the division.

House Appointed — John B. House has been appointed director of business affairs for F.M. Music/Records. House will continue to head Razor Productions, the L.A.-based film and video production company.

Changes At Panorama — Panorama Records has announced that Nightstar Entertainment corporation has been hired as creative and financial consultants for the label and that Larry Pinckney has been named director of creative services. His responsibilities will include overseeing of promotion staff, album coordination and the A&R department. Grenetta Briggs has been tapped as director of business affairs. She will oversee all of the accounts receivable and contract payment for the label and artists.

Burenga Named — United Stations Radio Networks has appointed Janis M. Burenga as the networks’ vice president of creative services. Prior to this appointment, Burenga was the principal of The Burenga Agency, Inc., a public relations and promotion firm founded in 1978.

Perillat Joins Ampex — Camille Perillat has joined the Magnetic Tape Division of Ampex Corporation as associate administrator, marketing communications, according to division manager of marketing communications, Win. Bruce Pharr. Perillat acquires the division’s national trade show schedule, Ampex Goldel Reel Award program, direct mail advertising and print production. She reports directly to Pharr.

Sato Named — Mike (Makato) Sato has been named director, telecommunications and accessories, for Sony Consumer Products Company. In his new position, Sato will be responsible for telecommunications and audio/video accessory products.

Bond Named — CBS Records International, has announced the appointment of Peter Bond to the position of regional vice president, Australian/Asian/African Operations. In this position, he will be responsible for all business activities in these territories including direct marketing responsibility for Australia and New Zealand. Bond will be based in Sydney.

Jonsen Named — MCA TV has named Inger Jensen to the post of director, midwest advertising sales. Jensen will operate out of MCA TV’s Chicago office in this newly-created post, with responsibilities for selling national minutes in advertising-supported programs.

Schwartz Joins — Jay Schwartz has joined Jo-Ann Gefen & Associates as an account executive in the Entertainment Division. Schwartz has had his own firm, Jay Schwartz Public Relations, in New York City for the past three years. Prior to that he was with Solters/Rock/in/Friedman and then Burnham-Callaghan Associates.

Goldin Joins — Burt Goldin has been hired to the post as account executive for Urban Rock Records.
In The Face Of Furon, CBS Goes Ahead With Plan To Charge For Videos

By Lee Jeske

NEW YORK — As the June 15 deadline nears — when video programmers have to decide whether or not they’re willing to pay for the use of CBS video clips — CBS is standing firm in its intention to become the first major label to charge across the board for the use of its video clips.

“We have typically been the leader in this area,” said CBS’ Mark Kirkeby. “This is the company that decided first that we couldn’t go through life making incredibly expensive promotional items, and if music video is going to have a future, it is going to be as a form of television programming, which it basically is now, and not as a promotional item strictly to sell some other product — recorded music. And, obviously, a lot of people don’t want to live in that kind of world, it upsets people to think of music videos as real programming instead of just promotional items, and that, to me, is the essence of the conflict. It’s either a television program or it’s a commercial for us.”

Of course, a number of programmers don’t see it that way: they feel that they have as much right to play videos as radio stations have to play records. And some of them intend to deep-six their CBS videos once the June 15 deadline rolls around.

“We’re just not going to carry any CBS material,” says John Melika of Alaska’s Catch-22. “There’s not enough of it to warrant the kind of price tags I’ve heard kicked around. Already, with the MTV exclusivity, we don’t get songs until they’re six months old, so half of their playlist we can’t use until it’s six months old. If you take those away from the current ones we do get, hell, we don’t have enough videos to warrant paying for them. You know, if CBS wants to eliminate that its concentration into Alaska with videos, that’s fine, let ‘em do it. There’s just too much other material available, especially current material. We’re in a unique situation, since we cover half the state and half the state’s population, and control almost all the record buying up here, as far as who sees what on video. Most of the CBS material we’re using is of new artists — that’s what we try to do, we try to push the new artists; you can hear the hits on the radio.”

He says Catch-22’s dropping of CBS material, “would hurt CBS more than it would hurt us.”

Other programmers agree with Melika. Lisa Roach, of Atlanta’s Video Music Channel, was busy “going through our playlist right now . . . scratching all the CBS videos. We’re not going to pay for them. Today I got a memo from my boss saying we should start marking the videos that we are going to pull.”

Roach says that independent companies will benefit from this. “We’ll have less videos to play, but we accept a lot of independent videos, more than most people. We have more videos, really, than we can play now. That’s always been the case.”

(continued on page 32)
THIRD WORLD (Columbia 38-05415)
One To One (3:44) (Worlton/Music/ASCAP) (Clarke) (Producer: Third World)
A sultry and swaying groove from Third World which shows off the group's engaging vocal harmonies and exceptional rhythm feel. Look for strong B/C adds and possible GHR play.
MENUDO (RCA 14087)
Hold Me (3:59) (Publisher Pending) (Rice) (Producer: Howie Rice)
Taking its cue from the amazing success of New Edition, Menudo's latest single "Hold Me" utilizes a relatively adult theme with a perfect CHR dance beat.
NILS LOFGREN (Columbia 38-05406)
Secrets In The Street (3:38) (Hilmer Music/ASCAP) (Lofgren) (Producer: Lance Quinn-Nils Lofgren)
A classic melody and chord progression together with Lofgren's fliick-of-the-wrist guitar may just prove to form Lofgren's first single of weight in some time. AOR should be on this one quickly.
RICK JAMES (Gordy 1796 GF)
Glory (5:40) (Stone City Music/ASCAP) (James) (Producer: Rick James)
The strongest cut from James' latest release, "Glory" is a radiant and stylistically immaculate cut which makes the best use of James' signature production and musical sound.
GEORGE THOROGOOD & THE DESTROYERS (EMI America B-8270)
Willie And The Hand Jive (4:01) (Eldorado Music/BMI) (Otis) (Producer: Terry Manning-the Delaware Destroyers)
Thorogood's rocking treatment of this Johnny Otis classic is perfect for AOR stations. Look for fast adds.
THE GAP BAND (Total Experience 1-2418)
Disrespect (4:26) (Temp. Co./BMI) (Wilson) (Producer: Lonnie Simmons)
Syncopation defined. While "I Found My Baby" played off of the Gap Band's R&B and soul roots, this straight dance number is a guaranteed hit in the clubs. Nice percussion and synths lines stand out.

JEFF BECK And ROD STEWART (Epic 34-05416)
People Get Ready (4:50) (Warner-Tamerlane/BMI) (Mayfield) (Producer: Jeff Beck)
This dynamic duo, which didn't have much luck together on tour last year, are here teams for a sympathetic reading of Curtis Mayfield's classic tune. Chilling slide guitar from Beck highlights the cut, though Stewart's vocals are a clear plus for airplay. Should get an immediate response from AOR which has long championed both of these artists and this gives Beck's solo LP a nice send off.

RENE & ANGELA (Mercury 890 731-1)
Save Your Love For (No) (3:25) (Moore-Winburn) (A La Mode/ASCAP) (Producer: Bobby Watson-Blue Swedien-Rene & Angela)
This rap/R & B tune features a nice dialogue lyric from the two principles as well as a resounding rhythm section groove. Taking off on Cash Box's 12" chart.

WOMACK & WOMACK (Elektra 7-69637)
A moody and sometimes dark single which kicks in with a sultry chorus. Not the standard techno-tunk, this one should catch B/C programmers' ears.

SHOOTING STAR (Geffen 7-28994)
Summer Sun (3:39) (Mad Ted Music/BMI) (West-McLain) (Producer: Greg Ladányi)
A melding of pop hooks and hard rock sound characteristics this release which though somewhat bland, may catch the ear of CHH and AOR programmers.

JAK (Epic 34-04936)
Rick James-influenced pop-funk which is pure dance fodder for a younger demo as well as the legions of clubgoers.

WILTON FELDER (MCA 52559)
Secrets (3:59) (Four Music/Timo Music/BMI) (Felder) (Producer: Wilton Felder-Joe Sampile-Leon Nodugo Chanlel)
A sword player Wilton Felder teams with new MCA signee Bobby Womack on the B-side of this jazz flavored and R&B edged jam which is highlighted by Felder's signature playing.

THE FORCE M.D.'S (Atlantic 7-89555&7)
Taken from the Rappin' soundtrack, this single from Tommy Boy's The Force M.D.'s is the band's trademark melodic rap, edited for urban and CHR.

EVAN ROGERS (RCA-JK-14030)
Hold On (3:58) (Bayjin Beat-MCA-Not Fragile/BMI) (Sturken-Rogers) (Producer: Carl Sturken-Evan Rogers)
WHODINI (Jive/Arista 1-9371)
Escape I Need A Break (3:32) (Zomba Enterprises) (Smith-Hutkins) (Producer: Larry Smith)
IAM SIAM (Columbia 38-04763)
She Went Pop (4:09) (Liedela Music/ASCAP) (Rothschild-Vienna-Sonenberg) (Producer: David Sonenberg-Brian Rothschild-Larry Fast)
HANSON & DAVIES (Fresh 1X)
Tonight (3:56) (Beach House Music/ASCAP) (Hanson-Davies) (Producer: Hanson-Davies)

THE CLINTONS (Coyote 8553)
Drive Me Home (2:45) (Clinton) (Producer: Eric Ambel)
THE NYLONS (Open Air 0012)
That Kind Of Man (3:17) (Abovewater Music/BMI) (Cooper) (Producer: Peter Munn)
WILLIE HUTCH (Motown 1797MF)
Keep On Jamm'n (3:59) (Stone Diamond Music/BMI) (Hutch) (Producer: Willie Hutch)
BJORN SKIFS (RCA-JK-14123)
ALBUM RELEASES

Stepping away from its Southeast home base and the familiarity of producer Mitch Easter, highly touted R.E.M. went to England and producer Joe Boyd to record "Fables Of The Reconstruction," and the result is a more clearly defined and complex work, the best in the band’s chain of challenging albums. With strings and horns filling out some of the songs textures, top tracks include “Life And How To Live.”

Carnes is back with an excellent collection of tunes done in a tasteful manner. Carnes and longtime collaborator Bill Cucuo have combined elements of good song craftsmanship and rich production values to produce her most compelling and satisfying work to date. Highlights on the album are “Rough Edges” with Ry Cooder’s amazing guitar and a spine tingling vocal vamp featuring James Ingram, and “Bon Voyage,” a bitter lament featuring Carnes’ impassioned vocal.

In this era of comet-like pop stars, Bryan Ferry stands out as a class act with a sophisticated and definite musical direction. Danceable and grooving yes, but the tunes on “Boys And Girls” are provocative, textured and thoughtful. A classy LP which should gain further respect and commercial success for the vocalist/songwriter.

After finding immense success in the U.K., Cecil and Linda Womack go after the American market with this grooving and tempestuous LP. Cuts like “Night Rider,” the title track and “Love’s Calling” prove out this duo’s seemingly endless well of talent.

This debut from Rene & Angela marks the entry of yet another tightly produced and sensually delivered urban act. From the group’s current hit “Save Your Love” to the hard and pumping “I’ll Be Good,” this debut is a winner.

Former Dynasty star Al Corely debuts with this Harold Faltermeyer-produced effort which is well polished and commercially oriented but shows hints of true character on cuts such as “Don’t Play With Me” and “Over Me.”

Good-natured girl-group funk from Mai Tai which can be soothing on “History” or freshly pop on “What, Where, When, Who.” B/C response should be good for this indie release.

MUSICAL FITNESS — Janet & Judy — Family Classics 72053-1 — Producer: Janet and Judy Robinson — List: 8.99
WORDS ‘N MUSIC — Janet & Judy — Family Classics 72052-1 — Producer: Janet and Judy Robinson — List: 8.99
MORE PLACES FOREVER — David Thomas & The Pedestrians — Twin/Tone 8551 — Producer: None Listed — List: 8.99

STRANGE ANIMAL — Gowan — Columbia BFC 40104 — Producer: David Tickle — Bar Coded

After moderately and lesser successful forays into fundamentalist Christian music, “Empire Burlesque” is clearly the singer/songwriter’s most accessible and moving work since “Blood On The Tracks.” With such searing cuts as “Seeing The Real You At Last,” the heartbreaking “I’ll Remember You” and the chilling single “Tight Connection To My Heart,” Dylan is clearly back in form — and for the first time the jacket includes Dylan’s lyrics. Features Mick Taylor and Sly & Robbie among others.

The much heralded return meeting of Sister Sledge and Nile Rodgers is everything it was supposed to be with pop-oriented dance tunes (“Hold Out Pop”) reggae tinged groovers (“Frankie”) and a taste of Rodger’s own steady guitar (“The Boy Most Likely”).

FLIP — Nile & Lofgren — Columbia BFC 39982 — Producer: Lance Quinns-Nils Lofgren — Bar Coded
Traditionally a well-polished guitarist and singer/songwriter from the old school of rock, Lofgren has worked with some of the best and the top songs on this latest solo effort show that stellar background looks for another play on “Straight From The Heart,” “New Holes In Old Shoes” and the rocking “Dreams Die Hard.”

Snap, crackle and pop funk which sparkles with freshness when the Deele play it as on “Material Thangz.” Cuts such as “Let’s Work Tonight” and the title track track feature the sonic of the System with the Deele’s own feel. B/C adds immediately.

Pared down from its collective form of earlier recordings, Paul Weller’s Style Council retains its Memphis soul influence as well as its firm political stance. Musical variety from lounge bossa nova to euro-disco, perfect for alternative radio and modern music fans.

MOFUNGO — Frederick Douglass — Twin/Tone 8555 — Producer: Elliott Sharp — List: 8.99
Eclectic and modern rock from one of New York’s longest running underground bands. Look for a substantial college radio response.


SYSTEMATIC — Billy Griffin — Columbia FC 39907 — Producer: Ted Cochran — Leon Ware — Bar Coded
NEW FACES TO WATCH

Nomos's first album is called "The Great Unknown," and than more aptly sums up any new band's fate. Nevertheless, between the quality of the material on the album, and the extensive experience of the people involved with the group, Nomos seems poised to find a healthy future in the pop music arena. The three-member group consists of singer/ songwriter/ guitarist Tony Bragg, and bassist Eric Nelson Pressly. Not only is Nomos a brand new group, but "The Great Unknown" has been released on a brand new label, AAR (through ATCO and Atlantic), which was formed by veteran producer Richard Rudolph and his partner Brian Avet.

For many years, Bateau has provided a wealth of material for both pop and R&B artists, ranging from Donna Summer to Sergio Mendes to Jeffrey Osborne. His first hit top single was El Vico's Cico's "Tell Her She's Lovely," and it placed him in that elusive inner circle of top contemporary songwriters. During the 80s, Bateau's songs were charted by artists such as Tony Bragg, and it placed him in that elusive inner circle of top contemporary songwriters. During the 80s, Bateau was able to concentrate on his dreams. Bateau set out to put together a band and wound up choosing two musicians with whom both musical and personal ties were in sync with the concept of Nomos. (which was named after a prehistoric ancient amulet.) Bateau said, "I was just writing along, and Dick (Redd) got a hunch of some of the ideas. He started to piece us as an artist, and that was the key to me, because I never planned to concentrate on performing as a solo artist."

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There is currently working out its touring plans, and, of course, awaiting the reaction to "The Great Unknown." The first single from the LP is titled "Ride the Wave," a production cut of which a video version is now airing on MTV. Bateau is greatly enthused by the idea of performing live, and also about Nomos's touring gurbist Mark Christian and crummer John Keen, newly added to the band. Although Nomos's fate is yet to be determined, everyone involved is thoroughly optimistic, and like Bateau, "completely open to the future."

Armatrading Continues Her Growth

By Stephen Padgett

LOS ANGELES — Joan Armatrading has been "the next big thing" for 12 years now. The next big thing" tag has, in fact, been the abstruseness about her, as reported in her new release — all 11 of them. She's been down to the basement and come back up with this "next big thing" prophecies. And while those tidings of joy spread across the land, her reaction is to smile into the hands of her growing audience. And the critics go sour on their predictions and cry "failure" when a prestigious band gains new fans with every new record. "It gets better every time. I mean, the reason I come to America is because it does get better. I don't think I could tour as much and as often if there weren't some measure of success. I've come to expect it, so we obviously couldn't do it if it wasn't working," said Armatrading in a recent interview with Cash Box. Carib-been-born and England-raised, Armatrading is midway through a world tour which has already seen her perform in Britain, Europe, Canada, and the United States. By August she will conclude in Australia.

Armatrading claims that her songs are not autobiographical. Asked if her approach was introspective or journalistic, Armatrading responded, "More journalistic. Most of the songs are written looking at other people. I write about different things I see. Her word surgeries are incisive, they reveal the hidden agenda of the heart. So much so it is tempting to think that her songs must be autobiographical — how else could she know this stuff so intimately?" Herein lies the quality of her craftsmanship — she (continued on page 6)
RITZY TUESDAY — F.M.'s thistuesday was welcomed to New York by ASCAP fast-talking founding father (and also the amazing Bob Orton Jr.; are (1): Robert Holmes; Alene Mann, ASCAP's east coast director-rectory Lisa Schmidt; Michael Hausman.

EAST COASTINGS

VID AWARDS, ROUND II — MTV's ballots for their second annual awards show are out, but of course you may want to research your choices some afternoon when you have a couple of minutes free. There are 700 eligible videos. The awards will again be held at New York's Radio City Music Hall, and of course the presentation even evening so many is, will not be telecast. Whew. Makes your heart flutter, doesn't it? As Cash Box's video editor Greg Dobrin pointed out last week, the awards categories concentrate on the artist rather than the modality of techniques involved in the actual product, a streamlined show, but also keeps music video in a sort of second-class status which many (in the press in particular) have felt justifiably in reaffirming, in light of the controversy over Paul Hardcastle's use of network footage for his 19 video. Despite the errors in judgement which have accompanied the conceptual development of many of these videos, this revolutionary form deserves to be taken seriously, and its creators and sponsors should be exalted. (Not that they are.)

NEW N.Y. PIER-ING — Miller Music on Pier 84 kicks off another summer season. June 25 with Dan Fogelberg and the Chris Hillman Band. It will be the 25th anniversary of Dionne Warwick headlined the first Concert on the Pier on June 25, 1966. The series moved to Pier 84 in 1981 and over the years audiences have been treated to such diverse artists as Jimi Hendrix, Neil Diamond, James Taylor, Elton John, Barry Manilow, Cher, Club and Cyndi Lauper. The shows are presented by Ron Delsener, in cooperation with the NYC Department of Ports and Terminals and WNEW-FM radio. Pier 84 is located at 45th Street and the Hudson River, between the Circle Line pier and the USS Intrepid. Tickets for this year's lineup range from $10 to $12.50 in advance and $11-14 to the day of the show. Tickets and weather information is available at (212) 248-8870. So far the schedule includes: Fogelberg and Hillman, June 25, Animation, June 29, Allman Brothers Band, July 3; Street Fortress, July 10; Happy Together Tour 1985 (Turkys, Grass Roots, Buckinghams, Gary Lewis and the Playboys, Tommy James and the Shondells), July 16; UB 40 and Black Uhuru, July 26; Ashton & Simpson July 27, 28; Squeeze, July 30; Paul Young and the Royal Family, August 2; Graham Parker and the Rumour, August 5; Steve Ray Vaughan and Double Trouble, August 10; Crosby, Stills & Nash, August 12 & 13; Folk City's 25th Anniversary Concert, September 14.

Miller will also be sponsoring shows at Jones Beach this summer. For the third consecutive year. The shows are presented by Delsener with the Long Island State Park and Recreation Commission and WAPP radio. The Jones Beach (Wantagh, Long Island) will be the site of old radio's first ever radio-only event. The Jones Beach series will be at the Museum at相差 after. Additional performers listed at press time include: Power Station and Spandau Ballet, July 2; Leonard Bernstein conducting the National Symphony Orchestra, July 19, 26, Liz Minnelli, July 26; Dick Fox'sgolden Boys of Bandstand (Frankie Avalon, Faron Young, Bobby Rydell, July 26; Tina Turner, August; Don Henley and the Eagles, August 10; Engelbert Humperdinck, August 17; Amy Grant and Russ Taff, August 20; Steve Lawrence and Eydie Gorme, August 24; Men At Work, August 28, Bill Cosby, August 30, and the Pointer Sisters, September 1. For complete concert and weather information, (212) 248-1000.

RADIO AFTER RADIO AFTER — New York's Museum of Broadcasting has recognized radio's importance and will dedicate a branch of the museum in radio's honor this week. The museum will also begin a continuing series of seminars, "Radio After Radio," to be conducted this week and featuring radio personalities, executives and advertisers. A grant from RKO-WOR and John A. Gambling has enabled the museum to expand its radio division and examine the historical and artistic significance of radio. (Rick Sklar has even donated a collection of old radio programs and plans will incorporate this for an opening celebration on Monday June 10. The seminars will include: "Radio in the 21st Century," June 10, 1:00; "The Great Music Radio DJ Reunion," June 11, 12:30 p.m. and "Radio Formats," June 12, 5:30 p.m. Participants will include Rick Sklar, Bruce Morrow, Bill Stakeln of Radio Advertising Bureau, Nancy Widmann of WCBS-FM, John Hrynszyn of WNYU-FM, Lynn McVeigh of Radio Area Institute of Film and TV, NTU; Ron Lundy, Harry Harrison, Rom Lewis, Gary Stevens of Broadcast Pioneers of America, the Radio & Television News Association, Randall Bongarten of WBN, Bob Hosking of CBS Radio, Bob Benson of ABC Radio and Maurice Webster of the New York Radio Broadcasters Association.

COLEMAN IS ON ISLAND — Durrell Coleman, Star Search's Best Male Vocalist of 1984-85, has just signed a recording contract with Island Records. Here at the sign of the sail on July 16th, president, Island Publishing Co.; Coleman, and Sherwin Bash, Coleman's manager.

Cover Story

Defining 'Freak-A-Ristic'

By Peter Holden

LOS ANGELES — When a band changes its sound perceptibly, the transition often results in another positive element to pick up a new following. From the name of its current A&M release, "As The BandTurns," Atlantic Starr is in that period of musical evolution. Yet such a transition has not resulted in a follow-up from the label, "Freak-A-Ristic," recently created Cash Box B/C Top Ten and the album is dueing well on both the pop and B/C album charts. Clearly, "As The BandTurns" is a turn for the better. Up until this release, Atlantic Starr has been known for its smooth and jazzy R&B-like style and the sure-handed production of longtime Motown stalwart James Anthony Carmichael. From its debut LP, "Radiant," to "Defining 'Freak-A-Ristic,'" the vocal variety provided by Sharon Bryant. Since the group's last album turned in 45, Atlantic Starr has left the group and Atlantic Starr has a much more streamlined feel, as well as a more hard- edged funk sound.

Without the help of producer Carmichael, the Lewis Brns. went in and did one of what they felt to be commercially and simply music. "Freak-A-Ristic is something we could have done long time ago," says whose David and myself cut a lot of tunes a long line, but they were never seen or heard for any of the albums because of "freak sound." And while a such a shifting of gears might throw off the fans of Atlantic Starr's older fans, the "we think that they will keep most of the audience while picking up a younger "as well. "It was just never quite right us before," says David Lewis, "but with addition of that kind of a sound, it's bringin' up another element to things that we already do. And its not just the kids are in it — we like it too."

Another plus to the group's new sound is the lead vocalist of the group during its 1981 tour. Weathers says she just kept in touch when the group was looking for a new singer last December, Weathers simply fell in place. Noting, "at that time the band was going through some personnel changes and the timing was just right." Weathers clearly adds a dimension which is essential in the various sounds found on "As The BandTurns."

However, the biggest change has been a stronger production hand in the group's music. While Calvin Harris, Joey Gallo and Wardell Potts all helped out with various tunes on the album, Wayne and David Lewis had a much greater impact on the overall sound. While Carmichael obviously gave the brothers a production style to learn from, it was time to step out. "we worked hand in hand with James for a long time," explains Wayne Lewis, he wrote a lot of things for Atlantic Starr and we learned a lot from him. But it was basically just a matter of time before we got the chance to produce ourselves. We got the chance to organize the rhythms together and arrange the basic tracks, and he would pull together the strings, horns and vocals. The songs were pretty well done by the time he got them, and so with this album I feel we were already."

From the varied material and the clear production values throughout, that they were really a true is. Along with "Freak-A-Ristic, "One Love" is among the album's best cuts, as is the streamy duet with Weathers and David Lewis, "Secret Love."

While the core group has been cut from an original nine members to five, many guest musicians were added to the LP including producers/writers Gallo and Potts. Wayne notes, "we are not only our songs, their songs, we made them together, and that's why we invited them to produce as well as play and write on the album."

To back up the group's fresh image, the quintet will add a weekly new starr to its live performance and visual image which will include a full rhythm section and other guests. The opening tour will be to get together for the best of the old and the new. As a result, "As The BandTurns is not a soap opera of difficulty and drama. It is simply an enhancement of an already very tight and polished band.
THE JOB MART

WTTB in Florida needs very dedicated broadcasters for all air shifts at the station. “Come live on the famous treasure coast in Vero Beach,” says Greg Sherlock, 2015 38th Avenue, Vero Beach, FL 32962… country-formatted station near Houston is looking for an experienced midday announcer with good production skills call Curt Lewis, KNXX Radio, (404) 295-1413 EO/MF… \* KXIP is interested in finding an experienced salesperson. Send T&F to director of sales, WAXX, 450 Cluron, WI 54702. EO/MF… \* KXIS/KIZX in Alabama’s sunbelt is looking for an aggressive Copywriter, a person who is highly motivated and organized. Contact John Hagle, send T&F to KXIS Radio, P.O. Box 880, Killearn, 76361 5456 EO/MF… \* WIOC in Polper Bluff is accepting applications for the country-formatted station. T&F with photo to Terry Hester, P.O. Box 399, Polper Bluff, MO 63001. EO/MF… \* Magic 98-FM is now accepting applications for current and future openings at the station. Various shifts including morning drive are open for the right candidate. T&F to Bill Vancil, VP programming, WMGN/WTDI P.O. Box 2558, Madison, WI 53701 EO/MF… \* WTRM in Michigan is looking for part time announcee for its news/talks combo stations. Some experience is necessary, T&F to Jim Schlicht, WT RJ Radio, P.O. Box 85, Muskegon, MI 49443. EO/MF… \* WATA is seeking an experienced MOR personality. T&F plus salary requirements for Tim Baxter, WATA Radio, P.O. Box 72, Boone, N.D. 96270 EO/MF… \* KVEG in Las Vegas is looking for an overnight jock. The station format is Vegas’ premier country outlet. T&F to Doug Shane, P.O. Box 15223, Las Vegas, NV 89114. EO/MF… \* KARS Radio is looking for a news director. Duties will include gathering, writing and delivering news content. “This is a true radio journalism position,” says management. Send T&F to KARS, P.O. Box 900, Belfen, New Mexico 87027… \* Dennis Goodnight is looking for a news director with production skills for his country AM/FM station. T&F to Dennis Goodnight, P.O. Box 968, Las Cruces, NM 88004. EO/MF… \* KC BG is accepting on-air/news applications for future openings. T&F to Les Roger, P.O. Box 1609, San Diego, CA 92112. EO/MF… \* K-101 290 is seeking an aircheck for weekend openings at the station. The format is an up-tempo, A/C sound. Must be available for any shift. T&F to Bill Gardner, PD, 700 Montgomery, San Francisco, 94111… a Chicago metropolitan station is seeking T&F’s for air shift openings. Candidates must have great talent and production experience. Position—East 8th St. T&F to Jim Holly, 7107, 1000 E Brazilian St, Merrillville, IN 46410 EO/MF… there is a rare opening in Spokane’s top-rated A/C-formatted station, shift that is available is the evening slot. Applicant must be good in production and be a one-on-one communicator. T&F to PD, P.O. Box 141146, Spokane, WA 99214. EO/MF… \* KMSA/KSNI has an immediate opening for an experienced, versatile, creative personality. T&F to Tim Shaw, P.O. Box 1240, Santa Maria, CA 93454. EO/MF… Mike Frewing is seeking for K100. Personality must be strong in production room. The format for the 100kw steno station is country. Contact Mike Frewing, P.O. Box 68, Fridua, CO 81521. EO/MF… \* KFMG in Pittsburgh is seeking an aggressive night time personality. Send all correspondence to Scott Alexander, WBZZ, 1715 Grant Ave, Pittsburgh, PA 15211. EO/MF… \* WCMP is looking for a midday announcer with good production skills, station is located in Virginia Beach, VA 23464… KFMG is still looking for a full time production minder evening roo T&F to Tom Barker, Terminal Building, Lincoln, NE 68508. EO/MF… \* WSUN is looking for a program director with experience. Call or send resume to (813) 576-6909, 9720 Executive Center Drive, #300, St. Petersburg, FL 33702. EO/MF… \* WJZK Radio in Atlanta is looking for personalities to handle several air shift positions that will become available in the future. 10-7 p.m.; 12-5 a.m.; 7-11 a.m. T&F to Neil McGinley, WKXK Radio, 360 Interstate North, #101, Atlanta, GA 30339. EO/MF…

AIR CHECK

Station: K-PLUS
Market: Seattle
P.D.: Jeff King

After recently merging facilities with KBBM-AM, Seattle’s K-PLUS is currently the market’s #1 CHR with a top 50 ranking in the 18-44 demographic. Both stations are owned by Golden West Broadcasting, and K-PLUS’s sending power is 3,000 watts.

With the station a little over five years, P.D. Jeff King has the morning drive time slot and says that they are the closest thing to a CHR on the market. “The most important thing about our playlist is that it is 95 percent current. Our oldest gold is from 1980 and everything else is from 1983 on.” Though Seattle consists of a primarily white audience, King notes, “Urban sells very well up here, and there is a strong desire for the music stations have not been able to make it full time with an urban format.”

With an air lineup consisting of King 6-10 a.m.; Damien 10-7 p.m.; Devon Durant 2-6 p.m.; Ron Harris 6-10 a.m.; and Mark Allen 11 p.m., K-PLUS feels it has some of the best jocks in the area. Station GM is Shannon Swattle.

Especially proud of its #1 rating with teens, King comments, “Our target is 12- 24 primary and 12-34 secondary and the position we take during my slot is simply to play more music than anyone else. We do some character stuff, but mostly it’s music. Our biggest competitor plays about seven records an hour, and we play 11, to that sets us apart and being very contemporary helps too. We do very little out of format stuff; we do a request countdown every night at seven — it is almost a commercial free segment, and on the weekends we have Rick Dees countdown.”

The recent merging of Golden West’s AM and FM stations in Seattle has hardly been a hinderance, allowing for a majority of the market’s music on both bands to come from one building.

THE POPULAR PROGRAMS PICK

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
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<tbody>
<tr>
<td>Bill Sheridan</td>
<td>WKRZ-FM</td>
<td>Wilkes-Barre/Scranton</td>
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Song: “Find A Way”
Artist: Amy Grant
Label: Word/A&M

Comment: “Killer A/C. Sounds great on the radio, getting calls from all demos. Looking forward to seeing it is the Top 10.”
George discovered Renee on behalf of the company. Their company had already become of national importance, and Rockline's vice president, Bob Taft, was appointed to lead the company. Taft's key strengths and weaknesses are being evaluated. 

Drake Chenault Taps Custom Audience Consultants

LOS ANGELES — Custom Audience Consultants (CAC) has been retained by Drake-Chenault to provide exclusive ratings-based quantitative research on behalf of Drake-Chenault and its affiliated stations in their markets, announced Danny Adkins, president of Drake-Chenault and Sam Paley, president of CAC.

"Our quantitative interpretation of the ratings will enhance the capability of Drake-Chenault to set a path for future improvements and innovations," added Adkins.

"In today's competitive radio marketplace, there is no room for guesswork," said Paley. "Drake-Chenault, which is already incredibly successful, as evidenced by the ratings of their consulted stations, is adding a level of evaluation that is necessary in the '80s," he added.

Josephson Sells Two Stations

LOS ANGELES — Josephson International Inc. has announced that it had entered into an agreement with a wholly-owned subsidiary of Price Communications Corp. for the sale of radio stations WNOC AM/FM Dearborn/Detroit. In announcing the sale, Marvin Josephson, chairman of the Josephson Company, said it is part of the normal evolution of our radio group, which we will be strengthening, and to which we hope to be adding, over the next few months.

The Josephson Company said that it would be reporting a gain of approximately $15,000,000 on the sale of these stations, which it purchased in 1977. Completion of the sale is subject to regulatory approvals. Kall & Co. Inc. acted as broker in the transaction.

PLANT ON THE PREMISES — NBC Radio Entertainment launched a new, 60-minute "Live Album Party" with Robert Plant. Pictured (l-r): Danny Buch, associate director national album promotion Atlantic Records/Legendary Night with David Letterman's Paul Shaffer; David Fleischman, associate director national album promotion, Atlantic Records. Robert Plant; Judy Libow, vice president national album promotion, Atlantic Records; Frank Cody, director of programming NBC Radio Entertainment; Roni Elliot, program manager; Dan Meier, host and executive producer of the program and Andy Denmark, program administrator for NBC radio entertainment.

Changes — Bernie Miller is the new program director at WLUM Milwaukee. Miller served in that position on an acting basis for a month. He previously programmed WLPC Chicago and worked at KDAI Dawson, WOL Washington, and WAPE Jacksonville. Brian Thomas leaves Oxnard, CA where he programmed KCAQ to become the new program director of WBWT/WLMF Orlando, FL.

Mr. Merrick, NY has a new program director, Gary Nolan who has been the station's morning man. Nolan has been promoted to operations manager for both AM and FM stations. Robbins worked at WNDU South Bend, IN before joining the New Orleans outlet. The new program director of WNOE-FM will be a regional manager at WYES/WWYO New Orleans.

Secret Sting — Mal Reding, NBC Radio Entertainment's London correspondent, interviewed Sting in England for the program. Secret Sting is a weekly call-in, conducted by Sting. Sting interviewed the program's new assistant producer, Barbara Vardin, who has been promoted to assistant producer of the program.

Drake-Chenault custom audience consultants have been retained by Drake-Chenault to provide exclusive ratings-based research on behalf of Drake-Chenault and its affiliated stations in their markets, announced Danny Adkins, president of Drake-Chenault and Sam Paley, president of CAC.

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Rockin' with John — As part of a recent tour, John Fogerty, Westwood One's Showtime special, Fogerty traveled to Crowley, Louisiana to join Rockin' Sidney Slimen in a version of Rockin' Sidney's "My Foot Too".

Most Added

Get Ready  MENT AT WORK — Man With Two Hearts
KLOS — Los Angeles — Ruth Pinedo THE POWER STATION — Get It On (Bang A Gong)
K.M. & Grace — Go For Soda P. COLLINS HELIX — Deep Cuts The Knife
B. DYLAN — Tight Connection To My Heart (Has Anybody Seen My Love)
KOKB — Phoenix — Nick Sommers TEARS FOR FEARS — Shout J. BECK and R. STEWART — People Get Ready
MEN AT WORK — Everything I Need VAN ZANT — You’ve Got To Believe

Strong Adds

talking Heads — Road To Nowhere — Sire/Warner Bros.
Bryan Adams — Summer Of ’69 — A&M
3 Sunrises — U2 — Island
Tom Petty And The Heartbreakers — Make It Better (Forget About Me) — Tom Petty — MCA

Station Adds

WYSP — Philadelphia — Mark Dida J. BECK and R. STEWART — People Get Ready
WHJY — Providence — Jeff Riccio R. BALLARD — The Fire Still Burns TALKING HEADS — Road To Nowhere
B. DYLAN — Tight Connection To My Heart (Has Anybody Seen My Love) C. HART — Never Surrender
B. FERRY — Slave To Love

WBCN — Boston — Bob Kranes J. BECK and R. STEWART — People Get Ready
RATT — Lay It Down MADONNA — Into The Groove U2 — Wide Awake In America
MEN AT WORK — Everything I Need B. FERRY — Slave To Love SUPERTRAMP — Cinnamonbok
C. HART — Never Surrender TALKING HEADS — Road To Nowhere

KILQ — Colorado Springs — Alan White U2 — 3 Sunrises TALKING HEADS — Road To Nowhere
NIGHT RANGER — 7 Wishes/Four In The Morning J. BECK and R. STEWART — People

Rock Programmer’s Pick

MD Duke Meyer
Station WQMF
Market Louisville

Song: “Never Surrender”
Artist: Corey Hart
Label: EMI America

Comments: Corey Hart’s “Never Surrender” jumped quickly out of the box on CHR. There is no way this rock won’t be a smash hit at AOR. I also believe that Corey Hart deserves to be a star.
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CAROLE KING ON ‘WORLD OF ABDUCTION’ — Carole King is in a new video — co-starring with caribou, mouse and other inhabitants of Idaho’s wilderness. Singer/songwriter Carole King was recently interviewed for the TBS environmental program, World Of ABDUCTION, to discuss her active role in preserving Idaho’s wilderness. King has lived in Idaho for over eight years, and is fighting the building of roads into the wilderness of the state’s national forests to extract timber. King, who grew up in New York, found Idaho’s unpolluted environment “breath-taking.” Pictured (l-r): singer/songwriter Carole King chats with associate producer Mark Wagner and co-producer/co-director William VanDerKoot during her interview for the TBS series, The World Of ABDUCTION.

Executive Monitor

Vestron Video has announced the appointment of Richard Pinson to the newly created position of national sales manager. In his new position, Pinson will be responsible for developing and implementing sales and coop advertising programs. He will also be responsible for exploring alternative retail outlets for Vestron’s varied product line. Pinson joined Vestron in 1985, and most recently served as west coast regional sales director for the company. Before joining Vestron Video, Pinson was sales representative for the WEVA Video Products Division. Prior to that he held various sales and marketing positions with MCA Records and Music City Record Distributors. Primm Entertainment has appointed Sue Cunningham to the post of midwestern sales manager. She will be responsible for Primm’s sales activities in a total of 19 midwestern states. Cunningham comes to Primm from MCA Distributing Corporation where she served as video account executive. She will be based in Chicago.

AUDI/OVIDEO

A SHOW OF SHOWS — If you happened to be in Chicago June 2-5 and couldn’t get a hotel room, you should have known better than to travel. You would have known that spring is consumer electronics season in Chicago, and trips to "Chi Town" must be carefully prearranged. Much of the free world converges on the city by the lake during this time. Rooms in Milwaukee are hard to come by too. But if you were in Chicago, and you had a place to stay, and you happened to attend the Consumer Electronics Show, you were privy to the latest technology going. Consumer Electronics Show is fortunate if international relations can be negotiated with a display as high-tech as the merchandise it showcased. Though a smattering of software dealers did show up, the show concentrated on hardware, and video took the spotlight once again. Some of the tech on display included fully integrated audio/video systems, which retailers were urged (in at least one seminar) to take a more aggressive stance toward selling. Countless models, sizzling with charge of newness, could be viewed from one end of the massive halls of Chicago’s McCormick Place to the other. Wending through the maze of humanity there, the latest video cameras were available for testing, to say nothing of a myriad of cutting-edge monitors, VCRs, TVs, tuners, and video-systems. To be overwhelmed by the Consumer Electronics Show is to be of sound mind and body. But did this tech spectacle take up all three floors of the outlandish huge (761,000 square feet) McCormick Place, it spread to another center in the complex, McCormick Place West (three floors) and several floors each of at least three downtown Chicago hotels. The electronics on display were too diverse and too numerous to mention, but if it depends on electricity for its existence, you can bet it was represented. Several large seminars on self-therapeutic titles, with a panel that included James Cooper of National Video, Gary Messenger of North American Video and Al Kaplan of Applause Video. Video was, all in all (and besides compact discs), a key discussion topic. VIDEO RELIEF — Seems like years since that fateful night when some 40 recording celebrities got together for Ethiopia. The single “We Are The World” having topped the charts for many weeks and the video in high rotation on every video outlet imaginable helped make the project an endearing and omnipresent part of the entertainment — and news — media for several months. The month of May saw an hour-long HBO special chronicling the glittering recording session and now, you folks, the release date for the home video is upon us. The 30-minute tape will be delivered to retail shelves by June 19. RCA/Columbia Pictures Home Video, the tape’s distributor, receives nothing from this title, of course, with all proceeds from the $14.95 tape going to the famine victims.

THE HEAT IS ON — Through the maze of television, actors Kent McCord and Martin Milner have become symbols of law enforcement (although, that is) since their performances on the television show, Adam-12. A company called Levinson Evi, headed by producer-director Robert Levinson and in association with McCord and Milner and producer writer (T.J. Hooker) Stephen Downey, has come up with the idea of marketing a series of educational and training videos for the law enforcement community. Milner and McCord are featured in each dramatization and review of some 20 minutes in length.

Gregory Dobrin

The Release Beat

Producers for Pacific Arts Video Records’ Television Parts ends June 13. The title, which ships June 27, features FAVR company head and show biz veteran Michael Nesmith, runs 40 minutes in length and retails for $29.95. Watch for it...Monterey Home Video has four listings for June. They include Blood, Voyage, Games Girl Play, Mistress Of The Apes and The Ruthless Four. Each retails for $29.95, each in Beta Hi-Fi/FIVSH Stéréo...U.S.A. Home Video has seven releases for June, led by a release called Garage Orwell (catalog 215-575). A collection of garage-age films (catalog 215-558); Pleasure Palace (catalog 213-560); The Unkown Comedy Show (catalog 212-454); Young Love, First Love (catalog 215-565); Likely Stories, Vol. 1 (catalog 211-581); and That’s What I Call World, Vol. 1 (catalog 213-557). Pacific Home Video spearheads its June lineup with a new title from comedian Gallagher. Melon Crazy, the third in an ongoing series of Gallagher made-for-cable comedy specials, retailing for $29.95 with a June 19 delivery date. Hot News Home Video has four titles for June. They include Perfect Strangers (catalog 7571), 90 minutes for $79.95; Blue Fin (catalog 9010), 90 minutes for $59.95, Alice Through The Looking Glass (catalog 7591), 72 minutes for $29.95, and The Enlargement (catalog 7594), 90 minutes for $29.95. RCA/Columbia Pictures Home Video’s MusicVision line has three titles ready for June. The best of Spike Jones is on VHS...Please send me Video Tapes of The Best of Spike Jones Video for $39.95 + $2.95 shipping & handling...BETA = VHS Enclosed is my check or M.O. for $...A resident and $2.95 sales tax payable after 4 weeks for delivery. Make checks payable and address to: The Best of Spike Jones Video 8033 Sunset Blvd. Suite #799 L.A., CA 90066...Please charge my M/C or Visa Exp. Date: Signature: Ship to: City/State/Zip...

Cash Box/June 15, 1987
Epic Anticipates Hot Summer
For Goonies Soundtrack

By Peter Berk

LOS ANGELES — Another promising soundtrack is upon us, another movie score feat. Petz, who's worked with various pop artists. However, the Epic soundtrack to the new film The Goonies has more than a few things going for it which suggest that it might be worth a listen for anyone who enjoys the works of Petz.

Although he's not involved in the making of the soundtrack, the news of the upcoming film has been met with enthusiasm by fans of Petz and his music. The Goonies is a classic film, and its soundtrack has been a staple of pop music for decades. Petz is known for his work with various artists, and his music has been featured in many films and TV shows over the years.

Petz has worked with a number of artists on the soundtrack, including some of his close friends and collaborators. He's excited about the project and believes that it has the potential to be a huge hit. The film itself is a classic, and its soundtrack has been a favorite of fans for many years. Petz feels that his music will fit well with the film's theme and atmosphere.

The soundtrack is set to be released in late summer, just in time for the warm weather and the go-getter spirit of the Goonies. Petz is looking forward to seeing the film and hearing his music in a new light. He's confident that it will be a success and hopes that fans will enjoy it as much as he does.

In the meantime, Petz is hard at work on his next project, which he's keeping under wraps for the time being. He's excited about it and plans to release it later this year. For now, he's focusing on the Goonies soundtrack and is looking forward to the summer and the release of his music.
**HOT SELLER**

Tower Records — Campbell, CA
- P. Collins — Prince
- Beverly Hills Cop
- U2
- Tears For Fears

World Of Records — Los Angeles
- P. Collins — Prince
- USA For Africa
- Tears For Fears
- Madonna

Calder — Connecticut
- B. Springsteen
- P. Collins
- Prince
- Madonna
- Sade

Cavages — Buffalo
- Madonna
- P. Collins
- Tears For Fears
- K. Mitchell
- Prince

The Record Bar — Durham, NC
- Wham!
- USA For Africa
- P. Collins
- L. Vandross

Scott’s Wholesale — Indianapolis
- Prince
- Beverly Hills Cop
- P. Collins
- L. Vandross
- Tears For Fears

Sound Video Unlimited — Chicago
- W. Houston
- Beverly Hills Cop
- M. Gaye
- Sade
- T. Petty

N.R.M. — Pittsburgh
- Beverly Hills Cop
- Wham!
- Madonna
- P. Collins
- B. Springsteen

CML One-Stop — St. Louis
- J. Fogerty
- B. Adams
- Tears For Fears
- Beverly Hills Cop
- The Firm

Musical Sales — Baltimore
- P. Collins
- B. Springsteen
- Sade
- Madonna
- Wham!

**STORE REPORTS**

Tower Records — Fresno
- Supertramp
- Wham!
- Prince
- H. Jones
- Tears For Fears

Radio Doctor — Milwaukee
- Beverly Hills Cop
- Sade
- Wham!
- Prince
- Tears For Fears

City One-Stop — Los Angeles
- L. Vandross
- P. Collins
- Madonna
- B. Springsteen
- Tel Tuesday

DLM — Denver
- Prince
- Tears For Fears
- P. Collins
- Sade
- Con Funk Shun

Record Theatre — Cincinnati
- Prince
- L. Vandross
- M. Gaye
- Beverly Hills Cop
- Tear For Fears

Tower Records — Philadelphia
- P. Collins
- B. Springsteen
- Wham!
- Madonna
- Beverly Hills Cop

Richman Brothers — Philadelphia
- P. Collins
- B. Springsteen
- Wham!
- Madonna
- Beverly Hills Cop

Turtles — Atlanta
- L. Gizard
- Prince
- P. Collins
- M. Gaye
- W. Houston

**SHOP TALK**

**NATIONAL RETAIL WORKSHOPS** — Harry J. Friedman, president of NRW, announces the release of a series of cassette tapes on the topic of selling more effectively. For more info, contact Fran Coleman, 213-646-5692.

**VIDEO SHACK, NEW YORK** — James Doohan, a.k.a. “Scotty” of Star Trek, will make a visit to earth at the Broadway and 49th Street Video Shack location. The in-store is to promote the release of Star Trek movies and the many television episodes that are available on video. Touchdown is scheduled for June 8. Also, Elvira, “Mistress Of The Dark,” will sign autographs there June 19.

**TRANSWORLD MUSIC, ALBANY, NEW YORK** — TransWorld Music Corp. has agreed to a deal to acquire the Recordland retail chain. The Cleveland-based Recordland is a dominant retail force in the midwest and will greatly improve TransWorld’s penetration into that market. TransWorld does business primarily as Record Town and has been acquiring other midwest properties, most recently the five Chicago Peaches stores.

**THE RECORD BAR, ATLANTA** — Kevin Young, manager of Record Bar #15 in Atlanta, announces the next success of a rare rental video Star Trek movies. After noticing the tremendous effect a local jazz radio show was having on interest in jazz product, Young contacted WQX1(94Q) program director Jim Morrison to discuss details of a possible promotion. Labels kicked in co-op ad money, and 10 spots a night ran on the six-weeks-a-week show. During the promotion, all jazz titles were on sale ($9.99 list at $6.99). Also, different titles were picked as featured items, and they were on sale at $6.99. Young stated, “This has been the most successful promotion I’ve ever been involved with.” Between 4,000 and 5,000 pieces were sold in the Atlanta region as a direct result of the radio tie-in. The artists benefiting most from the campaign were Sade, Andreas Vollenweider, Yellowjackets and David Sanborn.

**THE POWER STATION GOES GOLD** — Capitol Records announces that Power Station’s first album has been certified gold. A 35-date tour begins in Hartford on June 30 and should contribute to continued sales of the album through summer. For further info on tour dates, etc., contact Lisa Vega at (213) 469-6252, ext. 276.

**RETAILER PROFILE**

**Store:** Strawberries Records, Tapes, Videos

**Market:** New England

**Director Of Operations:** Mark Briggs

Strawberries is a 50-store chain of highly successful record retail outlets covering an area of New England east of the Hudson River and south of Portland, Maine. The highest concentration of stores is in the Greater Boston area. The key to Strawberries’ success, according to Mark Briggs, director of operations, is its philosophy of clustering stores in the marketplace. In addition, the other major feature is the ongoing policy of discounting.

Each Strawberries store is placed strategically to gain it high visibility and a high profile. “By high visibility,” stated Briggs, “I mean we can be seen from the street. And by high profile I mean we are placed alongside good tenants which provides a good mix of business and creates good traffic.” The policy of clustering the stores is done so that advertising can become more effective. The stores are usually grouped together in sixes. When six or seven stores fall under an advertising umbrella, it makes the campaign more cost effective.

Stores are never placed in malls, but are often next to them or along the major roads leading to them. The stores are usually in sectional centers, avoiding strip malls also. “We do well here,” observed Briggs. “We serve a larger community without being in a mall.” The chain owns 25 percent of the real estate they occupy.

Strawberries is known as a “deep discounter.” In most industry surveys on the subject, Strawberries is always in the top 10 of national retailers offering the lowest overall prices. This makes them very cost-conscious. “We’ve got to watch our expenses, since our margins aren’t as wide,” Briggs stated.

As a chain, Strawberries is very promotion oriented. Something is always going on. In-store appearances work very well. At any given time, various label-sponsored specials are run. This fits Strawberries’ image as a family store with a full line, full service, deep catalog. “We want to be known as a place where a family can satisfy its entire entertainment needs. People don’t need to go to the mall, park a mile away and walk inside. Here in one stop, they get everything they need,” said Briggs.

Inventory levels are handled through a computer at the main office. Once sold, a piece of product can instantly be reordered. In this way, high levels of deep catalog are maintained efficiently.

CDs, which have really come into their own nationally, are selling well ahead of expectations. The Albany area Strawberries reports 20 percent of total business in the new configuration. “CDs are a bona fide new and revolutionary configuration,” Briggs said. “They’re bringing new people into the marketplace. Our average customer is 29 years old. But CDs are bringing in the 50-year-old person who wants and needs live music and he has never heard Beethoven before.”

Finally, movies have added a new and interesting aspect to the business of record retailing. Many of the Strawberries locations are being retro-fitted to accomodate movie rental. Music videos are for sale. “Movies are good for business. They’re making work fun in the business of providing people with their entertainment needs,” commented Briggs.

**RETAILER’S PICK**

**Retailer:** Bob Say

**Store:** Moby Disc Records

**Market:** Los Angeles

**Album:** "Fables Of The Reconstruction"

**Artist:** R.E.M.

**Label:** I.R.S.

**Comment:**
"I think this record is their most adventurous, yet commercial record to date. It has their best songs with a more diversified sound that utilizes new instrumentation. The lyrics are clearer and easier to hear, which I think is important. The song, "Can’t Get There From Here," is a great song with a Starr/R&B sound with a pop vocal which is an interesting mix."
The 1984 NARM Survey

LOS ANGELES — The following is a report on the business operations of the regular members of the National Association Of Recording Merchandisers. This survey is for the entire year of 1984.

Percentage of Gross Dollar Volume Done By NARM Members As:
Retailer ............................................. 68.4%
Rack Jobber ........................................ 18.8%
Independent Distributor ................. 1.0%
One Stop .......................................... 11.0%
Other .................................................. 0.8%

100. %

RETAILERS REPORT
Percentage of Sales By Product Line
Records (LPs and Single) ............. 37.9%
Prerecorded Audio Cassettes .... 36.7%
Compact Discs ............................. 3.3%
Prerecorded Video Software ....... 2.9%
Blank Audio and Video Tapes ..... 6.2%
Accessories ................................. 6.6%
Audio/Video Hardware ............... 4.2%
Other ........................................... 2.2%

100. %

Percentage of Sales Volume in Prerecorded Music by Category
Rock/Pop ................................... 52.5%
Country ...................................... 9.0%
Soul ........................................... 12.0%
Middle of the Road ................. 5.6%
Classical .................................. 6.8%
Jazz ........................................... 3.7%
Children’s .................................. 2.3%
Gospel ....................................... 1.2%
Other (includes Comedy, Spoken
Word, Language and Ethnic) .... 6.9%

100. %

Percentage of Sales Volume in Prerecorded Music by Configuration
LPs ........................................... 39.3%
Singles (45s) ............................. 5.6%
Singles (12"s) ......................... 1.9%
Cassettes ................................. 49.2%
Compact Discs ......................... 4.0%

100. %

VIDEO
Percentage of Video Sales Volume by Category
Prerecorded VHS Cassette .... 51.1%
Prerecorded BETA Cassette ... 8.9%
Blank Cassette ......................... 34.2%
Discs ......................................... 5.2%

100. %

Percentage of Prerecorded Video Sales Volume Done in:
Sales ........................................... 66.2%
Rentals ...................................... 33.8%

100. %

Percentage of Stores Renting Video Hardware ................. 18.5%

General Retail Business Operations
Average Number of Full-Time Employees Per Store .......... 7.3
Average Number of Part-Time Employees Per Store ........... 3.7
The Average Transaction Involves ................................... 1.9 units
and .............................................. $14.00
or ............................................... $ 7.37 per unit
Average Number of Titles Per Store ................. 12,233
Average Number of Inventory Units Per Store ............... 55,565
Average Number of Inventory Turns Per Store .............. 3.2
Average Value of Inventory Per Store ................ $247,892
Stores Having a Gift Certificate Program ................. 92.6%
Stores Having a Customized Gift Certificate Program .... 88.9%
Estimated Shrinkage/Theft ........................ 1.4%

RACK JOBBERS REPORT
Percentage of Sales Volume by Product Line
Records (LPs and Singles) .... 18.5%
Prerecorded Audio Cassettes ... 63.4%
Compact Discs ..................... 3.2%
Prerecorded Video Software .... 7.7%
Blank Audio and Video Tapes ... 2.7%
Accessories .......................... 1.3%
Audio/Video Hardware ......... 1.4%
Other ....................................... 1.8%

100. %

Percentage of Sales Volume in Prerecorded Music by Category
Rock/Pop ................................... 54.8%
Country ...................................... 20.7%
Soul ........................................... 9.4%
Middle of the Road ................. 5.6%
Classical .................................. 1.0
Jazz ........................................... 1.1
Children’s .................................. 5.3%
Gospel ....................................... 1.1%
Other (includes Comedy, Spoken
Word, Language and Ethnic) .... 1.0%

100. %

Percentage of Sales Volume in Prerecorded Music by Configuration
LPs ........................................... 20.0%
Singles (45s) ............................. 4.6%
Singles (12"s) ......................... 0.8%
Cassettes ................................. 70.4%
Compact Discs ......................... 4.2%

100. %

Percentage of Sales Volume by Type of Retail Outlet Serviced
Traditional Department Stores .... 8.3%
Discount Department Stores .... 71.9%
Variety Stores ............................ 0.6%
Convenience Stores .............. 0.1%
Retail Stores ............................ 0.6%
Drug Stores ............................ 3.4%
Supermarkets ......................... 8.3%
Service PX’S .............................. 3.7%
Catalog Showrooms .............. 1.1%
Miscellaneous ......................... 2.0%

100. %
Sanyo Introduces Video Innovations

LOS ANGELES — Currently number one in Beta format VCR sales, Sanyo is introducing the innovative Super Beta format. It will deliver up to a 20 percent gain in picture resolution as a result of the Super Beta system that “shifts” the carrier’s signal frequency higher by 800kHz, resulting in a wider luminance bandwidth. The improved picture quality, coupled with Beta Hi-Fi sound which has a dynamic range of about 80dB, means that the viewer will receive picture and sound virtually unmatched by any other type of system.

Super Beta will be available in the VCR 7250 ($679.95), a Beta Hi-Fi unit that provides excellent sound quality, 14-day/8-event programmable recording, a 105-channel cable-compatible tuner and Betascan picture search. Other features include a pause/still frame control, infrared remote control and auto rewind.

Complementing Sanyo’s Super Beta VCR7250 is the VRC500 ($1599.95), a Betamovie camcorder with auto focus and CCD image device that is capable of taking regular Beta and Super Beta videos. Additionally, an advanced CCD-type solid state image device consistently reproduces exactly the colors viewed through the lens, eliminating image lag and burning and creating warm flesh tones and brilliant colors even in low-light conditions.

MCA MUSCLE — Body builder Jake Steinfield, of MCA Home Video’s Body By Jake, Don’t Quit, made a recent in-store appearance at 20/20 Video in Santa Monica, CA, in support of the title. He was joined by two other Steinfield musclemen, brothers Andy and Peter. Pictured during the in-store promotion are (l-r) Andy Steinfield, Steinfield, MCA Video sales representative Barbara Burger, Peter Steinfield, and 20/20 Video Santa Monica owner, Abraham Beroohkim.

“I like the Points West column and the way Cash Box reviews LPs, which is very important in making buying decisions for CML.”

Tim Coggeshall, Album Buyer CML One Stop — St. Louis, MO

WE TALK TO PEOPLE THAT COUNT

WHAT'S IN-STORE

KURZWEIL KEYS — Nearly all of the existing customers of the Kurzwell 250 sampling synthesizer have been provided with a free upgrade of the machine’s operating system, making it easier to use and enhancing its programmability. According to Kurzwell Music Systems, manufacturer of the instrument, kits for installing the new software in 90 percent of the units already sold have been shipped to dealers and service centers worldwide. The new software was developed to give Kurzwell 250 users an even more powerful tool for creating music,” said Rochelle Weichman, product manager. The company incorporated the feedback of customers to make the instrument easier to use and to streamline the process of getting access to its extensive sound modification features.” According to the company, the early response of Kurzwell 250 users to the new software has been extremely positive. Contact Robert C. Hoover at (212) 354-2100 for more info.

CLASSICAL NEWS — Recently re-established on CBS Masterworks, The Horowitz Years, 1962 - 1973 — The Great CBS Masterworks Recordings contains some of pianist Vladimir Horowitz’s best performances. Available in an attractive boxed set (M3 37895), the collection includes works by Chopin, Schumann, Scriabin, and Rachmaninoff. Horowitz’s worldwide reputation for masterful piano work should make this collection a favorite of many.

NAMM SESSION — The Music Distributors Association (MDA) will unveil their new Music Ad Planner for retailers at a special educational session during NAMM Expo ’85, Sunday, June 23, 4-5 p.m. at the Rivergate Expo Center. The session will be led by creative consultant Glen Ingles who wrote and developed the practical easy-to-read manual on music advertising. “The MDA Music Ad Planner is designed to help the music dealer better understand the mechanics of advertising and gain greater control over his ad budget,” said Ingles. “The average consumer is bombarded with more than 1,000 ads every day. With a firm grounding in ad basics, you can make your advertising effective against the competition.” The Music Ad Planner shows you, step by step, how to build an ad and how to write effective ad copy. It explains the use of photographs, screen tints and other visual aids. As a bonus, the ad planner includes promotional ideas, “thought-starters, and original artwork for dealer use. The Music Ad Planner is available directly from MDA, 136 W. 29th St., New York, NY 10001, or from any MDA member distributor. It will also be available at the Expo seminar on Sunday. Special introductory price is $10 (regularly $14.95).

DUAL DECKS — Sony Consumer Products Company has introduced its first full line of dual cassette decks designed for complete taping and playback versatility. The three new high-speed decks permit continuous recording for 180 minutes with two 90-minute cassettes. In addition, it is possible to play music on one side of the deck while recording on the other for non-stop musical enjoyment. Ranging in suggested retail prices from $200 to $470, the new dual cassette decks fill a wide range of taping needs. Contact Sony at (213) 930-6432 for more info.

SCOTCH TAPE — Four new Scotch videocassettes which offer “unsurpassed color performance over time” were recently introduced. Each videocassette is designed for a specific consumer use. The new Scotch EXG “family” features an advanced new propriety tape formulation. In addition, the EXG “family” offers exclusive Scotch videocassette features such as Static Barrier™, backcoating, 3M’s patented “time left” recording gauge and 100 percent laser scan inspection for consistency of quality. The EXG videocassettes are available in VHS and Beta formats. “Innovations in 3M process and manufacturing technology in research and development have enabled us to create a line of extra high-quality videocassettes,” said Bob Burnett, marketing director for the Magnetic Audio/Video Products Division (Consumer) of 3M. “Our current Scotch videocassettes are the industry standard, but 3M has always been a leader in tape development. We are aiming to create the industry standard of tomorrow.”

Ron Rosenthal
100 DIFFERENT DAYS

The cover story of the current issue is "100 Different Days," which features the story of the band 100 Different Days. The band is profiled in depth, discussing their formation, their music, and their journey. The article includes interviews with band members, as well as reviews of their performances and albums. The story is accompanied by high-quality photos and artwork, making it a visually engaging read for fans of the band and music lovers alike. The article also includes a look at the band's future plans and upcoming projects.

The issue also features a cover story on the band My Chemical Romance, who are currently on tour and releasing new material. The article explores the band's musical style, their influences, and their role in the emo/punk scene. The story is written by an experienced music journalist and includes interviews with band members and industry insiders.

Additionally, there's a comprehensive review section that covers all the latest releases from a variety of genres. The reviews are written by experts in their respective fields, providing readers with insightful commentary and recommendations. The section includes reviews of new albums, EPs, and singles from well-known and up-and-coming artists.

Overall, the issue is a must-read for music fans looking for in-depth analysis and coverage of the latest releases and trends in the industry.
**JAZZ**

**TOPL 40 ALBUMS**

**ON JAZZ**

-JAZZIN’ FOR BLUE NOTE — Manhattan Records’ Blue Note reissue bountiful continues, with 20 newly pressed (with Direct Metal Mastering, digitally remastered, on audiophile polymer pressed in Europe, and in a heavy cardboard LPs. There isn’t a blink in the lot, in fact, there is a high percentage of acknowledged jazz masterpieces. The 20 albums are “A Night in Birdland, Volume II.” Al Blakey’s “Memorial Album,” Corea’s “Emanation,” Brown Band; Byrd “in Hand,” Donald Byrd; “Miles Davis Volume II,” “Blue Walk,” Lou Donaldson; “Introducing Johnny Griffin; “Speak Like a Child,” Herbie Hancock; “Total Eclipse,” Bobby Hutcherson; “Jackie’s Big,” Jackie McLean; “Thrillous Monk Volume II,” “The Sidewinder,” Lee Morgan; “Fats Navarro Volume II,” “Bud Powell Volume II,” “The Nat “King” Cole Reissue Volume II,” “Horse Silver and the Jazz Messengers;” “House Party,” Jimmy Smith; “Tender Momenta,” McCrae; “Ginger Comin’ Up,” Tony Williams. All the LPs carry an $8.98 list, despite the fact that they’re “audiophile editions.” I am glad to see that Blue Note is issuing multi-volume albums (the Bud Powell, for example, runs to five) in order, every jazz collector has been faced with issues of “Volume I” without ever seeing an issue of “Volume II.” One last note (a Blue Note flotsam) the flotsam album has the cover that Joe Jackson ripped off for his “Body and Soul” cover..."

-FITS SO GOOD — Jazz artist Chuck Mangione recently donated one of his hats as well as a signed score of “Hall Where The Lord Hides” to the BMI/Conover Haverlin Archives. Show here making the presentation is Mangione (I) with BMI’s vice-president, Forming Rights, New York, Stan Cartron.

-capital of Holland, the Hague. Although it’s only a weekend affair (July 12-14), the North Sea Festival has the longest and most eclectic roster of any such event. This year, the Jazz Project, the festival’s main stage, will host nearly 800 — 800!! — musicians, including Miles Davis, the MJQ, David Murray, Oscar Peterson, Fats Domino, James Brown, Sun Ra, Ella Fitzgerald, Keith Jarrett, B.B. King, Ray Charles, Eddie Palmieri, Lee Ritenour, Dizzy Gillespie and scads more.

-Three other European festivals of note (though considerably fewer notes than North Sea) are the Copenhagen Jazz Festival, July 5-14; Amsterdam’s Camel Jazz Festival, July 15-27; and Spain’s San Sebastian Festival, July 17-21.

-MINNESOTA FETES — "The Party" is the simple name for the swapfest that will get Minneapolis cupping, Sept. 14-16. The gala — which is being "hosted" by John and Joan Stephens and Reed and Jane Mackenzie — will be set up so that 25 members play some 26 sets (17 or so hours of music will be heard in all). Tickets are a hefty $125 for the whole shebang, but the roster is an impressive one: including Red Norvo, Dave McKenna, Dick Hyman, Clark Terry, Milt Hinton, Al Cohn, Marshall Royal, Al Grey, Ralph Sutton, Herb Ellis, Bob Wilber, Kenny Davern, and others. Minnesota hasn’t seen such swinging since Harmonie Killebrew hung up his cleats. Further details are available from Joanne Stephens (612-935-5150) or Helen Larson (612-546-5104).

-FAIR AMOUNT OF ACTIVITY — The Fairmont Hotel chain runs supper clubs in four of its hotels, and there’ll be some jazz activity here and there. The Old Colony Plaza in Chicago (6/19-20), the Holiday Inn in New York (7/9-9), Charlie Byrd (7/7-23), Mose Allison (7/3-24) and Rare Silk (6/21-93), the Denver Moulin Rouge will offer the Calloways (through 6/18) and Carmen McRae (6/19-20), the New Orleans Blue Room will feature Bud Powell and the MJQ (6/10-16), Jean Carm (7/17-30) Allison (8/7-20) and Rare Silk (8/7-20), and San Francisco’s Venetian room will present Kenny Rankin (7/16-8/4).

-BOUXHOUND JAZZ FESTIVAL — The "Hollywood Jazz bw" is the Tommy Morano Quintet, Ken Guene and his quintet, and 7th Avenue; they’ll be fighting it out at the L.A. Playboy Club June 13 for a spot on the Playboy Jazz Festival, June 16, on a bill featuring Spyro Gyra, Sarah Vaughan, Bobby McFerrin, Buddy Rich and Horace Silver. . . . Pianist Makoto Ozone’s current solo piano tour takes him to that same Playboy Jazz Festival (6/15), the Toronto Jazz Festival (6/20), the Kool/N.Y. Jazz Festival (6/25), the Montreal Jazz Festival (6/29), the Unitarian Church in Marblehead, Mass. (7/7), the Minneapolis Jazz Festival (7/15), and the DeCordova Museum in Lincoln, Mass. (8/15). Ozone’ll also be doing dates in his position as pianist in the Gary Burton Quartet in an around the solo tour . . . N.Y.’s Burgundy Cafe (Alfred Street Ave.) will display the works of three of jazz’s finest photographers — William Gottlieb, Chuck Stewart and Bob Parent — through June . . . Wesleyan University conferred an honorary doctorate on Max Roach recently (the same day Cleo Tyson — Ms. Miles Davis, you’ll recall — picked up one too). Zebra Records is about to launch a series of "Jazz in the Park" albums, each featuring a different band, with mandolin maven David Grisman is the first signee . . . Maxine Sullivan has just waxed a Stitch LP of the songs of Burton Lane . . . Alex Elin of the Berklee College of Music faculty has been awarded a $500 fellowship for the Humanities and Arts to record a solo LP as pianist and saxophonist . . . "Speak of the Sun" is a new cassette from the David Sidman quintet, available from Global Village Music (P.O. Box 2051, Cathedral Station, New York, N.Y. 10005).

-Skeeter Best, the jazz guitarist who, over the years, worked with Earl Hines, Oscar Pettiford, Ray Charles, Miles Jackson, Nellie Luton and others. N.Y., N.Y. May 28 at the age of 70 . . . Miles Davis has replaced the last member of his comeback band of a few years ago and his drummer for over a decade, A Foster, with Vince Wilbur, the drumming nephew of the trumpeter. . . .

...Lee Jeske

**FEATURE PICKS**

-HARLEUDIN — Dave Grusin/Lee Ritenour — GRP A-1015 — Producers; Dave Grusin, Lee Ritenour — List: 8.98 Perennial chart-toppers Grusin and Ritenour team up here for a breezy set swiped with Brazilian rhythms and featuring two numbers written and sung (in Portuguese) by Brazilian Ivan Lins. This is polished Latin fusion that should appeal to fans of both leaders and to devotees of Brazilian jazz.

-HORIZONS — Harry Tiatian & Gravity — Leo LR 124 — Producer: Leo Feiglin — List: 9.98 Leo, the small English label that distributes jazz from east European, has come up with another winner. Pianist Tiatian’s ensemble is certainly creative (both versions — side one features violinist George Menasci, side two offers alto saxophonist Alexander lanos); the music is an adventurous melding of jazz and folk music (there’s an excellent treatment of a Romanian wedding song). Fine playing all around.

-BERNIE’S TUNES: SAL SALVADOR PLAYS GERRY MULLIGAN — Sal Salvador — Slash ST 251 — Producer: Bernard Brightman — List: 8.98 An excellent date highlighting Gerry Mulligan’s sonorous trumpet. Guitarist Salvador augments his quartet (Paul Johnson, vibes, Gary Mazzaroppi, bass; Butch Miles, drums) with trumpeter Randy Brecker and/or vartission Nick Brignola for half this album. Sal Salvador gets under the "covers," in one case, Mulligan favorites as "Walkin’ Shoes," "Time for Lynes," and the title track (a nod to producer Brightman; Great ’50s-style cover art, too.

-SONGS WITHOUT WORDS — Tom Spitt — Ivory Records IR 9186 — Producers: Tom Spitt, Bill Bradley — List: 8.98 A swirling, whispering-swing pianist who works up a convivial Jarretting lather and produces some pretty music. There’s some music, here, however, and a few effective pieces in a tenor-plus-rhythm setting. This should appeal to followers of new acoustic music, or whatever else it’s called.
To further assist the many thousands who depend on The Cash Box Top 100’s wealth of information, The Cash Box this week introduces the RED BULLET feature—a feature designed to call to the readers’ attention in one swift glance, the single records which show the strongest upward movement each week. The RED BULLET will be superimposed upon a song’s current chart standing indicating that the given selection has shown a sharp jump from the position it held last week.

Dealers, ops, dee jays and jobbers are urged to check the RED BULLET records every week since these numbers deserve immediate attention due to their rapid climb.

The RED BULLET feature is another important addition to The Cash Box Top 100—a chart which is regarded by our industry as the most accurate and authentic Best Seller list in the business.
. . . The Tradition Continues

More To Come

CASH BOX

We Talk To People That Count
**WB Record Group Outlines Visual Compact Discs At CES**

By Gregory Dobrin

CHICAGO — In a presentation made here before leaders in the electronics industry, Warner Brothers Record Group executive Stan Coryn debuted results from Warner's research on visual CD, which was released last week.

Coryn said at the JWP World Congress that the visual CD, while currently in the research stage, is a significant technological advance over today's audio-only CDs.

The visual CD is a combination of audio and video, and it is designed to offer a wide variety of uses, including music, movies, and television programs.

The visual CD contains a single compact disc that can hold both audio and video information. The audio information is encoded in the traditional manner, while the video information is encoded using a new technology that allows for high-quality images.

The visual CD is designed to be played on a special player that can switch between the audio and video modes. The player can also be used to view the video information on a television screen.

The visual CD is expected to be available in the near future, and it is likely to be used primarily for entertainment purposes such as music and movies.
GUITARIST ULI JON ROTH HEATS UP THE COUNTRY CLUB — Capitol exeka
recently greeted guitar virtuoso Steve Vai of Alcatraz and Uli Jon Roth, former
guitarist for the Scorpions, following Roth's sold-out performance at the Raseda
Country Club, 6174 W. Adams Blvd. This focuses on the premier single and video
“The Night The Master Comes.” Alcatraz, who recently received MADD'S (Mothers Against Drunk Driving) endorsement for the single “Will You Be Home Tonight,” will begin a 40-date tour with Uli Jon Roth in late June. Pictures (l-r) are: Dave Corke, Roth's manager; Bob Osbourn, Los Angeles AP promo;
Ray Tusden, vice president, A&B Rock; Steve Vai; Uli Jon Roth; Don Grifin,
vice president, A&B; and Dwayne Welch, marketing manager, International
div., EMI U.K.

STEVEN H. KOCHER

GARTH BROWN

POLLING RELIEF R.E.M. — I.R.S. band R.E.M. lends its support to the North Carolina African Relief Concert. In an all-day event featuring many one-of-a-kind talents, R.E.M. played before an enthusiastic audience. The event raised over $20,000, which was donated to USA For Africa.

SPEAKING RELIEF R.E.M. — I.R.S. band R.E.M. lends its support to the North Carolina African Relief Concert. In an all-day event featuring many one-of-a-kind talents, R.E.M. played before an enthusiastic audience. The event raised over $20,000, which was donated to USA For Africa.
GEORGE BENSON
ROBERTA FLACK

RADIO CITY MUSIC HALL, N.Y.C. — Step right up, folks, for the show that offers everything! Blazing curtains, dancing girls, fiddling baritones, blaring sonic cliches, impressions of famous people and music into the wee, wee hours of the morning. Amazingly, not even the presence of such unilluminated features, which by nature tends to undermine the class of these two veterans, who stoked it out for one of the most interesting and surprising shows of the season.

After a bout with an incendiary curtain, which sent patrons dashing for the exits with visions of soccer fans in their heads, and which delayed the show for some 45 minutes, technicians on the Great Stage were able to clear the way for Roberta Flack, whose smartly arranged and theatrically-oriented but characteristically mellow set enraged much of the delay's frustration. Flack opened with Michael McDonald's "I Keep Forgetting," and glided into "Killing Me Softly," slowly inserting music of yet another, folkish nature along the way - music which harkened back to the thoughtful style of Joni Mitchell and to which a choice dance duo gracefully took center stage. Although plagued by sound problems, which even prompted Flack to comment on the trials of being an opening act, her efficient use of backdrops, lighting and the hall's rising pit made for a captivating cocoon in which to present her music, characterized by the energy, depth, vocal purity and controlled energy. The hit which most epitomizes Flack's style and which must be the slowest pop song ever written, "The First Time Ever I Saw Your Face," was upped in tempo for the show, and retained its hypnotic statelessness. By far the most impressive moment of the show was Flack's extended version of the ballad "All The Sad Young Men," accompanied by a student of her piano, who at first seemed simply to be props

JOSE JOSE

GOLDEN BEAR, HUNTINGTON BEACH, CA. — Off a breezy Southern California coast, the Golden Bear in Huntington Beach welcomed Bonnie Raitt with three sold-out shows. Raitt's backup band of the last year, Padlock, played a set of funk, R&B and rock 'n roll with Ivan Neville (keyboards), Marty Grebb (guitar, bass) and Johnny Lee Scheill (guitar) taking turns with original material and vocals. When Bonnie Raitt joined them for the next two-and-a-half-hour set, Padlock's sound fixed on the sensitive bluesy material that established Raitt as one of the few modern female vocalist/guitarists working in the blues idiom.

Raitt side-stepped the funkier sounds with numbers such as "Can't Get Enough," "Sugar Mama" and Marvin Gaye's " Ain't That Peculiar." The obvious control Raitt had over her ensemble combined with the symphonic respect they indicated as their tender musical responses created a dynamically good show. Raitt effortlessly offered sweet slide-plates on numbers such as "oceans of heartaches, rivers of tears ..." singing her heart out about the pains of love. Acoustic guitar and vocals highlighted the next three-song interlude Scheill accompanied Raitt, harmonizing on a country/southern ballad about Mississippi and a song titled, "Woman Be Wise" by Sippie Wallace, a classic blues singer now in her late 80s.

 Joined again by Padlock for "Something's Been Sleepin' In My Bed" with Neville delivering some low and funky vocals, Raitt appeased the audience with familiar songs such as "Tell Me Something Good" and "Runaway." From her "Grow" album she belted out "Wild For You Baby," with Grebb performing some stunning sax.

Raitt exited the Warner Bros. roster (along with many other artists in 1984) but true to her empathy, "use it or lose it," Bonnie Raitt definitely hasn't lost it.

MILLE STROM

JAMES BALLARD

OSBORNE ON WESTWOOD ONE — Westwood One's mobile studios recently recorded singer Jeffrey Osborne in concert in Merriville, Indiana exclusively for "The Concert Hour." Pictured during a visit to Westwood One's west coast headquarters after Osborne supervised the concert's midtown are (+) Jim Frangipane, Westwood One regional station sales manager, Steve Jenkins, national station sales manager, Osborne and Richard Kimball, vice president/artist relations.
Showtime Set To Launch Pay-Per-View Cable Service

By Peter Berk

LOS ANGELES — Anticipating a blossoming future market, Showtime/The Movie Channel will offer, by September, a new nationwide pay television service which will make available recent motion pictures to subscribers on a pay-per-view basis. The new, as-yet-unnamed service is among the first of its kind, although special events programs have been offered for additional fees to pay-TV subscribers in the past.

Showtime/The Movie Channel, second only to Home Box Office among the nation’s pay-TV networks, has also the first to launch a full scale pay-per-view service. Reactions to the concept have been mixed in the industry, with the most vehement objections stemming from the home video community. The new Showtime service will, in fact, be offering films at the same time as they become available on videocassette and approximately six to nine months before they will be broadcast on regular pay-TV.

In order to fully clarify the new system, a key spokesperson for Showtime/The Movie Channel said, “It’s been done on an irregular basis, but we’re talking about a regular basis. It will work very much like cable television presently works. The cable affiliates will have a blank channel or two or three, whatever they want, and we will broadcast the movies from satellites to the cable head-end, which will then put them on the line if you’ve requested them.”

In order to do this, he mentioned, “You need an addressable system, that’s a converter box that allows the cable company to turn the channel on and off in your home.” When the service is launched this August or September, it will have a potential audience of about 5.2 million homes nationwide. Presently, about 350,000 homes already subscribe to Showtime’s pay-per-view service because they are located in areas which have modern cable systems presently able to handle the system.

When asked why Showtime has decided to go ahead with a pay-per-view system right now, the company’s spokesman said, “We’ve been investigating pay-per-view for a number of months, looking at the marketplace and where cable is in general and at the feasibility and technology involved. We feel it’s a good business to be in because it’s only going to grow. Some people don’t think it’s a good idea, and don’t think it’s going to be a viable business. They’re entitled to their opinion.”

One of the key aspects of the new service is that it will actually be separate from the existing Showtime and Movie Channel pay-TV networks. “Only the name is the same,” the spokesman mentioned. “You won’t have to be a Showtime or Movie Channel subscriber.” For those interested in the pay-per-view service, it will be possible to subscribe to it solely or in conjunction with standard pay-TV cable. Showtime anticipates offering its feature films at about $4.50. and plans to have up to four titles available.

CBS Maintains Stance On Videos

(continued on page 3)

Not every programmer, however, is ready to axe the Springsteens and Laupers in the face of a financial burden. Several said, off the record, that they were busily negotiating with CBS — looking for ways to make the burden bearable.

Unfortunately, a number of video programs are barely turning a profit as is, and it’s those who will be hurt the most if videos become something that must be paid for in all cases. Music Video Services, a Georgia-based company that services video programs and distributes Pay for videos IQ, a new pay-per-view concept, sent a detailed survey on the subject to 125 video programmers, with nearly half of those responding.

When asked whether their programs would be able to pay for all music videos, 91 percent of the respondents said that they definitely or probably would not be able to pay for all the videos used on their shows. When asked whether they could pay for pay-per-view shows, 86 percent of the respondents indicated that their programs would definitely or probably not be able to pay for clips. In fact, 61 percent of the respondents said that their programs would probably or definitely not be able to continue if some of the labels charged for video clips, with 67 percent responding that their shows would definitely or probably go under if all labels charged for clips.

Another outcome of the survey — and something reflected in Lisa Roach’s comments — was how much new acts would be hurt if companies set up a pay-per-view charge. 97 percent of the respondents said they would not pay for videos by lesser-known acts, and 100 percent said they would not pay for videos by unknown acts.

“Certainly new artists really get the shaft,” said Mike Cooper of Music Video Services, who compiled the survey.

CBS, however, is offering a blanket monthly charge for the use of any and all its video clips.

“What I’d really like to see happen with Columbia charging,” says Cooper, “is, yeah, nobody’s going to play their videos, and their videos will drop off the charts, and other labels will do better, and they’ll realize that they’re going to screw themselves if they start trying to charge.”

There are several dissenting voices in the land. Rick Kurkjian, of San Francisco’s California Music Channel, says, “Everything is as fine as we’re concerned. We enjoy working with CBS and we value their material. It’s ridiculous to think that they’re not necessarily black and white and that you can work things out, and that’s kind of what we’re doing. We’ll continue to pay CBS videos. I look at my alternative forms of programming — and we’re here in the fifth largest market in the country and they’re going to cost me money too. So I think we still have a pretty good deal, actually.”

I think we’ll all be curious to see over the next few weeks how Disney and the other networks react to this, and how many programs actually do go off the air,” says Mark Kerkeby, “and how many programmers actually pay the fees. I think this is really an open question — I don’t know how people are really going to respond to a business model once all the yelling and the screaming dies down. I hope that sooner or later one of these programs is going to make a business decision, the same as you make a business decision as to whether to sign up for another year of I Love Lucy. This is an evolutionary step and I suspect that the noise will blow over, but we’ll see.”

Jukebox Royalty Ruling

(continued from page 39)

as a performing rights society, charge fees for the records from the Tribunal proceedings.

The court noted that assuming the publishers were a performing rights society, there was a procedural error in eventually distributing the original 19 percent that was set aside.

What the appeals court has said is that the Tribunal must render its judgement under procedural accordance with the law. It appears that the matter that must be addressed by the Tribunal is whether or not the publishers do in fact constitute a performing rights society. If the Tribunal rules they do not the case would virtually be decided and the original decision would be upheld.

ASCAP general counsel Bernard Korman told Cash Box, “what’s going to happen is that it goes back to the court. People will say things and the Tribunal will write a different decision taking into account what has been said by the court to be sure that it is in accordance with the law. It doesn’t necessarily mean the result will be any different.”

WE TALK TO PEOPLE THAT COUNT
Ashford & Simpson Sign International Publishing Deal

By Chrissy Iley

LONDON — In what is believed to be a unique deal in music publishing, songwriters Ashford and Simpson have signed to control and administer their publishing catalog under the umbrella of Island Music International, a new division of Island Records.

In a joint arrangement the writers of "Solid," Chaka Khan’s "I’m Every Woman" and "Ain’t Nobody" have signed with Island Music, Melodie del Welt, Ricordi, Island Panache, Festival, Taiyo, Hans Kustlers and Sonet.

Van der Ree says that it is Island Music's intention to continue to compete for deals of this nature on behalf of the same team of writers who have had long business associations with Island.

The contract is long-term and exclusive. It covers the world excluding Japan.

Forbes&Summers’s NickQ-Vil catalog was at one time with Warner Bros. Music, but for the past two years they have had no deal outside the U.S. and their songs have been in Copyright-free.

Radio Cidade Controls Airwaves in Brazil

By Christopher Pickard

RIO DE JANEIRO — While the Globo network has the undisputed lead in terms of Brazilian television, its rival newspaper, Jornal do Brasil, recently acquired a fledgling station which controls the radio airwaves, especially on the AM band. Jornal do Brasil at present operates under the noses of Globo’s Radio Jornal do Brasil (FM and AM), Jovem Rio (FM), and Radio Cidade (FM). Radio Cidade, which has just celebrated its eighth anniversary in Rio, controls a story with nine FM stations operating in Brazil’s main urban areas. In virtually every area Cidade holds the number one ranking, although in Rio it recently slipped to number two, a situation that should be rectified in the near future.

The importance of Cidade to the record companies, even if it did not top the rankings, is that it is undisputably one of Brazil’s most popular stations, playing to an audience of record buyers, a species which is becoming increasingly more difficult to find in Brazil with the country’s current economic problems.

Nelson Baptista Neto, general manager of Jornal do Brasil’s radio network, told Cash Box that due to the economic situation the Brazilian public was becoming more selective with its purchases, which has lead to the fact that several artists have had enormous airplay hits which have stubbornly refused to translate into record sales.

Two artists obviously suffering from this situation are Lulu Santos and the group Kid Abelha. Both have had heavy airplay for five cuts from their latest albums, but record sales today are disappointing. On the other side of the coin, a number of artists — Chico Buarque and Gal Costa stand out — have reaped their following with healthy album sales despite limited airplay.

Neto notes that since 1980 Radio Cidade has increased its airplay ratio from 60 percent international and 40 percent national to 60 percent international and 40 percent national; the station today reflects the hits of the moment, the loyalty in Brazil being for hits and not for the airplay that the station generates.

There is no music on the station which plays "Rock in Rio" in January including Queen, Rod Stewart, James Taylor, B-52’s, Scorpions and the Go-Go’s, all of whom have had excellent airplay for a number of album tracks.

Neto is now looking for new international material for Cidade and is interested in playing more records from Europe, especially now that most of the other FM stations have copied Cidade’s format and are more interested in the international side, revolves around the American charts.

The most requested record on the Cidade network for the past six weeks has been USA For Africa’s "We Are The World," and happily on this occasion airplay has turned into sales, and album sales at that.

Argentina

BUENOS AIRES — RCA has inked Uruguayan songwriter and charter Leo Matallia, an artist with a presence among the middle-class circles in Buenos Aires and Rosario. His recordings will be produced by Litto Nebbia, who is a soloist, and has written and the soundtrack of the movie Hot Moon. RCA has been also busy promoting the recordings of Brazilian star Gaio Costa, which visited Argentina two weeks ago and obtained strong bookings at the Gran Rex theatre.

Interdisc is again promoting the "Plano Bar" album, cut by Charly Garcia, and the new Facundo Cabral LP, "Cabralizando." Both artists have been appearing at the Luna Park stadium, Garcia with a music-dance show designed by Renata Schuss, Mathurin and Cubal, one week later, unveiling the music of the new album.

CBS, in spite of the recessive state of the market, is obtaining good sales for the new Wham! album, which has been very well received by the local deejays and is being advertised on TV. As we reported last week, the disc has another strong item in the "USA for Africa" LP, which is being prominently shown via the video clip on several TV channels. The Maria Martha Serra Lima new album is also a Cash Box attraction, backed by the appearances of the chanteuse at the Michelangelo oilery and a video clip of one of the tunes. Siccama's president Nestor Sellesco reports that his discography has signed pop chaster and composer Caio Castano to a recording contract. Castana is been responsible for several big hits and is well known for his outspoken style, much like the singer of the Beatles, John Lennon. An album recording for the label is Candelaria, member of a pop female duet very popular some years ago and, "Starting a Car," as a soloist; her first album for the MH label is already in the market.

Producer Ricardo Kleinman reports that the new LP by Sandra Mihanovich, recently inked by RCA, will be recorded in New York; the idea is the "we" is capable of staging a tour of the international market and that it will help to record in the States; she has been one of the top artists in this country for several years and speaks English very well, coming from a jazz background.

Microfon has signed a deal with Mexican label Orfeon that makes available to the company headed by Mario Kaminsky the 1800-plus catalog of tapes of Orfeon, which includes many of the most important artists in the Latin countries. Kaminsky is also negotiating a deal with several Italian singers for world rights to their recordings, excluding Italy, and has also signed several local artists, some of them coming from regional markets.

Miguel Smirnoff

Japan

TOKYO — The sales during the so-called "Golden Week" — the seven-day holidays ending on May 6, 1985 — in Japan showed neither better nor worse in comparison with the company performance in 1984, according to the survey conducted by Cash Box’s Tokyo office. Reports from the main dealers of Tokyo metropolitan district said that sales for the week were almost equal — including new media (CDs and videocassettes) in the comparison with the comparable period of the prior year. Breaking them down according to configuration, records and videocassettes indicated no increase, and, on the contrary, CDs showed considerable growth as was expected. Consequently, the loss in both records and videocassettes was offset by CD and videocassettes (LD and VHD). A few smash sales during the holidays were "We Are The World," Phil Collins, Collins, Chisholm, Yoshiyuki Oossawa and Miyagi Nakajama.

Kozo Otsuka

INTERNATIONAL BESTSELLERS

For further details, please see next week's issue. 

Italy

TOP TEN 45s
1. 1 — Diman & Emil — "Mariana"
2. 2 — Beppe e Titti — "Carabba"
3. 3 — Umberto Tozzi — "Farfalla"
4. 4 — Gianna Nannini — "Tramonto"
5. 5 — Sonia — "Sanremo"
6. 6 — La Rondine — "Il Giardino"
7. 7 — Cinzia — "Ciao"
8. 8 — Sabrina — "La Luna"
9. 9 — Giorgio &la; — "Il Ponte"
10. 10 — Ennio Morricone — "Lo Stato"

TOP TEN LPs
1. 1 — Gianna Nannini — "Bello Sogno"
2. 2 — Umberto Tozzi — "Il Giardino"
3. 3 — Beppe e Titti — "Carabba"
4. 4 — Gianna Nannini — "Tramonto"
5. 5 — Sonia — "Sanremo"
6. 6 — La Rondine — "Il Giardino"
7. 7 — Cinzia — "Ciao"
8. 8 — Sabrina — "La Luna"
9. 9 — Giorgio &la; — "Il Ponte"
10. 10 — Ennio Morricone — "Lo Stato"

United Kingdom

TOP TEN 45s
1. 1 — Alex Harvey — "Chrysalis"
2. 2 — A View To A Kill — "Duran Duran — "EMI"
3. 3 — Kdyleigh — "Maritime — "EMI"
4. 4 — James Honey & Kenyan Midnight — "Virgin"
5. 5 — Nicky Winter — "Warner Bros. Music"
6. 6 — Walking On Sunshine — "Katrina & The Waves — "Capitol"
7. 7 — Out In The Fields — "Gary Moore & Phil Lynott rhythmic — "EMI"
8. 8 — Be Yourself — "Eurythmics — "RCA"
9. 9 — No Jackal — "Virgin"
10. 10 — Songs From The Big Chair — "PolyGram — "Virgin"

TOP TEN LPs
1. 1 — Brian Wilson — "Smile"
2. 2 — The Byrds — "Sweetheart Of The Rodeo"
3. 3 — The Byrds — "Sweetheart Of The Rodeo"
4. 4 — The Byrds — "Sweetheart Of The Rodeo"
5. 5 — The Byrds — "Sweetheart Of The Rodeo"
6. 6 — The Byrds — "Sweetheart Of The Rodeo"
7. 7 — The Byrds — "Sweetheart Of The Rodeo"
8. 8 — The Byrds — "Sweetheart Of The Rodeo"
9. 9 — The Byrds — "Sweetheart Of The Rodeo"
10. 10 — The Byrds — "Sweetheart Of The Rodeo"

Argentina

TOP TEN 45s
1. 1 — No More Lonely Nights — Paul McCartney — "EMI"
2. 2 — Soft Control — Laura Branigan — "WEA"
3. 3 — Small Town Boy — Bronski Beat — "PolyGram"
4. 4 — Palabra De Honor — Luis Miguel — "EMI"
5. 5 — Do They Know It’s Christmas — Band Aid — "PolyGram"
6. 6 — Vangelis — "Miran — "EMI"
7. 7 — Quero Rock — "Twisted Sister — "WEA"
8. 8 — Supernatural Love — Donna Summer — "WEA"
9. 9 — Some Guys Have All The Luck — Rod Stewart — "WEA"
10. 10 — Abra Decides — "Pimpinela — "WEA"

TOP TEN LPs
1. 1 — FM USA Vol. 3 — Various Artists — "Music Hall"
2. 2 — 17 Hot Winomes — Various Artists — "Rawlins"
3. 3 — Faces — "Ocho Contreras — "PolyGram"
4. 4 — Faces — "Ocho Contreras — "PolyGram"
5. 5 — Faces — "Ocho Contreras — "PolyGram"
6. 6 — Faces — "Ocho Contreras — "PolyGram"
7. 7 — Faces — "Ocho Contreras — "PolyGram"
8. 8 — Faces — "Ocho Contreras — "PolyGram"
9. 9 — Faces — "Ocho Contreras — "PolyGram"
10. 10 — Faces — "Ocho Contreras — "PolyGram"
Talking Heads

LITTLE CREATURES
THE RHYTHM SECTION

NEW EDITION GOES TO THE HOOP — Basketball fans know that the NsA play-offs have featured New Edition’s video, which features DJ MC Bob McAdoo and other famous roundballers in the first music video shot with completely new sports footage. The song is “My Secret,” from the group’s platinum debut LP for MCA. “This is the first time any major professional sport is involved with a music video from its inception,” said Bob, who is one of the team’s players. He is not only a player but also a DJ, and he was able to scout film footage and stock against existing footage. This is completely new, with all original film footage.” Apparently, the N.S.A. is happy with the production. Paul Gilbert, the N.S.A.’s musical coordinator, said, “I think the basketball fans will be exposed to New Edition music and video will be expanded to the N.B.A.” Not since “Basketball Jones” has there been such a resurgence in interest in basketball among fans. Like Paul, the basketball players will be able to select their music and video producers for the next 12 months. “Basketball,” gain a big following. Although the New Edition, who may become just the Edition in light of Streetside’s recent victory in their name ownership suit, are Celtic fans, the group’s Ralph Tresvant still managed some key words for Michael Jackson. “The Magic Man is something else,” gushed Ralph. “He’s from New Edition, for those who have been hibernating during the playoffs, involves a young man who fantasizes about becoming an NBA player and scoring a winning basket.”

LEFTOVER QUOTES — Deniece Williams, who has a strong Gospel heritage and generally includes a contemporary Christian song on each album, will be taking time off from secular projects to record her first all-Gospel LP for her own production company. The singer, who has been aware of the Grammy and vied for the Grammy award for one year with her passionate and awesome delivery, will produce the project for her own company. Gateway Music House. “I’m gonna be the first artist,” she said recently, “and we have one other artist that’s signed and another that’s talking to now. So at this moment I’m just looking at the best of us. A lot of the artists who is one of the artists, will be out this year, along with myself and the other young lady. Brenda Coot, will probably come out the first of the year.” Does this new type of crossover entertainers feel that they are drifting away from the popular music? “I’ve seen a lot of entertainers who are Christians or who feel the need to not do secular music anymore, not to do R&B or pop or rock and roll. I don’t feel that. I’m kind of the one who also has a Gospel album out right now, alongside ‘Chinese Wall.’ I don’t feel that the Lord is telling me not to sing music that He’s given to me. I think that has been placed upon my heart is to be even more conscious of what I say. But I feel like I’ve been, you know, to be a little bit more conscious of what I sing. Some of the things that I didn’t want to sing, because of the... popularity that I have with the young kids and the young adults, the image that has been projected to them and the way they look up to me, and their thinking that they idolize me on a lot of occasions, so I’ve always tried to be careful about what I’ve said to them... A lot of people have said, ‘Now that you have the Christian production, does that mean you’re not going to sing the other music anymore?’ No. I don’t feel that I’ve been told not to.” Rusty Cutch
**MOST ADDED**

WGIV - Charlotte - Wallace Coleman - PD
   R. James
   Shalamar
   Majesty
   9.9

XHMR-FM - San Diego - PD Duff
   Lindsey
   S. Clarke Band
   Sting
   P. Hardcastle
   Whispers
   Jermaine Jackson
   T. Marie

WDIA - Memphis - PD Bobby O'Jay
   S. Clarke
   Ouchi
   J. Jackson
   R. J.'s Latest Arrival
   R. James
   Kleeer
   J. Blackfoot
   Womack & Womack
   G. Anderson
   Four Tops

WDJO - Dayton - Lankford Stephens - PD
   Vandross
   T. Marie
   B.B. King
   T. Davis
   Ready For The World
   War
   S. Brown
   Voynur
   Smoke City

WDWM - Sumter - Scotty "B" - MD
   Shively
   L. Graham
   P. Bryson
   G. Hardcastle
   G. D. Brown
   Jermaine Jackson
   The Four Tops

WEDR - Miami - George Jones - PD
   Smoke City
   S. Brown
   Lili Ling and the Cult Jam with Full Force
   T. Jordan
   Womack & Womack
   Shively
   C. Sharp
   Sister Sledge
   Fat Man Robin Section
   Latimore

WLOU - Louisville - Bill Price - MD
   Voyeur
   Melinda
   The Dealers
   P. Hardcastle
   Trinity
   J. Lorber
   Ivy

FM108 - Cleveland - Dean Dean - MD
   Ivy
   P. Young
   M. Moore
   Kleeer
   Miz

WDJY - Washington D.C. - Dan O'Neal - PD
   DeBarge
   D. Ross
   Sister Sledge
   Cameo
   Run D.M.C.
   K. Winans
   Hall & Oates
   G. Clinton

WXVY - Baltimore - Mark Williams - MD
   Madonna
   Levert
   P. Hardcastle
   Sister Sledge
   The Guesses Family
   G. Guthrie
   P. Bryson
   D. Train
   Boogie Boys
   G. Bare
   Jermaine Jackson
   Trinere
   War
   B. Griffin

K104-FM - Dallas - Terri Avery - MD
   S. Clarke Band
   DeBarge
   Rock Master Scott & The Dynamic 3
   Shalamar
   L. Vandross

KOKA - Shreveport - B.B. Davis - PD
   Shalamar
   G. Clinton
   Commodores

Station: WRKS
Market: New York
P.D.: Tony Quartermore

WRKS-FM, 98.7, was born on August 1, 1981. It went from WXLO, 99 FM, which had, according to PD, Tony Q, "no success in the urban contemporary format," to KISS-FM, which debuted with a 3.3 rating. "We doubled the numbers with the same format," says Tony Q. This past April, the station, which has long been New York's number one radio station (with New Jersey-based WHIZ, Z-100, giving it a run for its money in the entire metropolitan area) became New York's "overall" number one radio station, going from a 5.3 to a 6.0 rating. This is the first time in the four years we've been on the air that we've had a 6.0, which I'm pretty proud of," says Tony Q.

Tony Q attributes KISS-FM's success to the fact that "we're a very street-minded radio station. We're not afraid to go out on a limb on certain records. We don't wait — if the record sounds good, we play it right away." Among the current hits Tony Q says broke on WRKS are Whitney Houston's "You Give Me Love," Billy Ocean's "Suddenly," Third World's "Sense of Purpose," Freddie Jackson's "Rock Me Tonight," DeBarge's "Rhythm of the Night," Menudo's "Hold Me" and The Commodores' "Night Shift," we were the first ones in the country to play that and Sade's "Smooth Operator," we played that as an album cut. I like to play album cuts, "cause I like to make the next single."

The current KISS-FM lineup consists of Chuck Leonard, 5:30-10 a.m.; Chris Welch, 10-2 p.m.; Carol Ford, 2-6 p.m.; Fred Buggs, 6-10 p.m.; Yvonne Mobley, 10-2 a.m.; and Jeri Young, 2-5:30 a.m. Weekend duty is provided by G. Keith Alexander, Sunday 6-10 a.m.; Tony Q, Sunday 9-1 p.m.; and Mike Wade, Saturday 6-10 a.m. The general manager of WRKS-FM is Barry Mayo.
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<th>Week on S/C</th>
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### Track 1: "I Want to Take You Home" by Madonna
- **Chart Position**: 1
- **Duration**: 2 weeks

### Track 2: "Like a Virgin" by Madonna
- **Chart Position**: 2
- **Duration**: 1 week

### Track 3: "Open Your Eyes" by Duran Duran
- **Chart Position**: 3
- **Duration**: 1 week

### Track 4: "Like a Prayer" by Madonna
- **Chart Position**: 4
- **Duration**: 1 week

### Track 5: "I Will Remember You" by Whitney Houston
- **Chart Position**: 5
- **Duration**: 1 week

### Track 6: "Who's That Girl?" by Madonna
- **Chart Position**: 6
- **Duration**: 1 week

### Track 7: "Like a Prayer" by Madonna
- **Chart Position**: 7
- **Duration**: 1 week

### Track 8: "What a Feeling" by Queen
- **Chart Position**: 8
- **Duration**: 1 week

### Track 9: "I’ll Be There" by Whitney Houston
- **Chart Position**: 9
- **Duration**: 1 week

### Track 10: "I’ll Be There" by Whitney Houston
- **Chart Position**: 10
- **Duration**: 1 week
MCA SALUTES BLACK MUSIC MONTH

Winston Reid
Randy Hall
Debbie Allen
Cheyne
Collage*
The Controllers
The Crusaders
East Coast Offering
Wilton Felder

Grady Harrell*
Dan Hartman
Thelma Houston
Norma Jean
The Jets
B.B. King
Klique

Patti LaBelle
Loose Ends*
Carrie Lucas*

Bobby Womack
Wilton Felder

Musical Youth
Alicia Myers

Jimi Tunnell
Voyeur*

New Edition
One Way
Ready for the World
Rockie Robbins

Johnny Nash
Second Image
Spyro Gyra

MCA RECORDS

Virgin
store
U.T.F.O
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Sade
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MILES DAVIS
YOU'RE UNDER ARREST
Includes:
Time After Time

even After
Swingin' Out
Jazz
You're Under Arrest

THIRD WORLD
SENSE OF PURPOSE
Includes:
Some of Us
Don't Be Down
One More....

THE MANHATTANS
TOO HOT TO STOP IT
Includes:
You're Gonna Miss Me
Don't Say No
When We Are Two

GLADYS KNIGHT
AND THE PIPS
LIFE
Includes:
Every Superstar
Me And My Love
Till I See You Again

BILL WITHERS
WATCHING YOU WATCHING ME
Includes:
One More All Time
That Time You're
Dance
Me Now

WEATHER REPORT
SPORTIN' LIFE
Includes:
Sunflower
Pinetop

JOHNNY MATHIS
RIGHT FROM THE HEART
Includes:
I'm Gonna Make You
Feel Like
On The Run

BRIGHTFLOWERS
HOT HOUSE FLOWERS
Includes:
Satisfied
Lover's Apprentice
When It Snows

REbbie JACKSON
CENTIPEDE
Includes:
Centipede/Come After This Saturday
Play Me I'm A Jukebox

PHILIP BAILEY
CHINESE WALL
Includes:
Easy Lover
If I Met You

RODNEY FRANKLIN
SKYDANCE
Includes:
Fanciful

THE GREAT HIT SOUNDS OF BLACK MUSIC MONTH. ON COLUMBIA RECORDS AND CASSETTES.
Available soon on Compact Disc.
Available now on Compact Disc.
Optimism, Confidence Reign At Black Music Divisions

By Rusty Cutchin

NEW YORK — As this year's Cash Box Black Music Special goes to press, eight of the Top 10 albums (Top 10, not top black) feature material by black artists or artists closely associated with black music. From Prince to Phil Collins to Sade to Madonna to the Power Station to Luther Vandross to the combined efforts of USA For Africa, at no time in the 60's have black and black-influenced artists so dominated the pop charts. What is even more amazing is that the current charts don't even reflect (for the moment) the work of the superstars — Michael Jackson, Lionel Richie, the Pointer Sisters — who initiated the current surge in 1984 and before.

What is most encouraging is the number of talented, serious-minded black artists, the general sophistication of the music itself, the improved economic climate spurring growth, and the general feeling that the increased presence of black artists is a condition that is here to stay, that the record-buying public has caught up to the source of its most valued music.

In a spot survey of black music executives at major labels, Cash Box has found the mood to be ebullient, the outlook positive and the ranks closed for a summer of hot product that will very likely set the positive trends in place. With a bevy of young artists emerging, new music due from Stevie Wonder and the others, the 60's have Month could be the start of the biggest period yet for black music.

"I just think that America is being a little more open-minded about music," is the way PolyGram's A&R chief Jerome Giapisce puts it. "I don't think it has anything to do with the acts' potential in terms of artists; I think the industry — the record company executives are being a little more open-minded about the reality and the bottom line — dollars. The artists are gonna do creatively what motivates them, and what turns them on...the companies are being more realistic about what they have, and the bottom line is music is music."

Music is music — it's a phrase that was echoed several times by executives at several labels and which in its simplicity cuts across several generations of struggle for black music in reaching the popularity and economic power it enjoys today. "I think that music is truly alive and well," says Atlantic's Hank Caldwell, "Creatively speaking, obviously it is finally getting what I call its just desserts, in that it is being accepted universally. I look at the Grammys for the last four years and you can see the increase not only of black artists getting recognition (in the pop area), but also the acknowledgment of those pop artists...paying due respect to the fact that the black creative form was the influence."

Atlantic is expecting a hot summer with product on the shelves or due from Sister Sledge, Natalie Cole, Stacy Lattisaw, Johnny Gill, Shannon, R.J.'s Latest Arrival and Steve Arrington, "who I personally have dubbed the 'message.'" Caldwell says. Caldwell is also philosophic about the blurring of lines between pop and black music, "I think that the idea of black music versus pop music in the industry is strictly a term as a tool. There are always going to be certain pieces of black music that are solely black music. I think that stores in the future from a retail standpoint are going to be smarter in that you'll find good black artists among your rock acts because it's a fact known nowadays that you have a larger white population that is getting into the blues...I think that the white/black situation is really just a tool for identification in the industry and we tend to blow it out of proportion."

At Epic cross-promotion of an act that has been so successful that "formats are really starting to mean that much," ventures the company's vice president of promotion, T.C. Thompsons. "Right now most of our hottest product is product from an urban format. Teena Marie, Sade and Thompson's second platinum albums this year. We've had good cross success with all three. So it's that kind of music that's really breaking through this year...We've been crossing them back the other way with Culture Club and Cyndi Lauper's getting black airplay now with 'She's Not Really a Lady.' And even this one from the 'Gonies,' a song we've enjoyed enormous success with crossover both ways." Thompsons cited Tomita's "Hot Summer Days" that is the Ghoul Squad and the European group Fox as new label acts with chartbusting potential.

At Warner Bros., Cortez Thompson sees crossover as the premier development in the evolution of black music. "It's something that I know all black artists have strived for, and it seems to be coming about. Country music had it for a while after 'Urban Cowboy,' and apparently, it's black music's turn, and it's happening. It looks like music is the message...You have had influence from the clubs. That also is having some impact. As a matter of fact that's how Madonna got started. I'm pleased with what's happening, but it is important to maintain our identity in terms of black music as well as black radio and black retail. All the crossover is wonderful. It certainly adds to the total sales picture — you open yourself to a whole new market when you do crossover — but at the same time, a lot of these acts do have to start at black radio and I think it's important that black radio maintain that foundation, because everybody doesn't start off crossing over...Things do go in cycles and apparently it's our turn, because I tell you in the '80s, there was no problem getting the Chantels played or the Shirelles or Jackie Wilson at what they called Top 40 radio then. Now it seems like it's our turn again. Disco came in, country came in; it's a blend of all of that. But right now it's certainly about black crossover." Warner's summer also looks big with new product from Sheila E., The Family (made up of 6ix-17 time members), Morris Day and Patti Austin, produced by Jimmy Jam and Terry Lewis.

The last time black music played such a prominent role in the pop music of the day, there was one label responsible for it: Motown today, a result of marketing Miller Londoyn says, "Unlike a lot of other labels, Motown's always been in the pop business, so it relates to our crossover product. It's nothing different for us. The only thing different is that we've developed some newer acts this crossover product, and they've been nothing different for us. And the way they go after getting records." Jones finds the climate changing "In a very positive sense. People, as I'm seeing on a daily basis, are coming to the real world, and that, is music is music. Music is not colorized."

RCA's head of black A&R Tony Wells re-emphasizes the importance of grass roots black radio in tandem with the accessibility of CHR stations to black music. "We try to look for something that's going to cater to both markets, but we also..." (continued on page 54)

Chaka Khan — Warner Bros.

Jesse Johnson — A&M

Freddie Jackson — Capitol

Good for the business. It's good for the people...Take for instance the Sting situation. Sting came in extremely good. (The new single) was a one-week breaker. Sting was done to the point where — there was not a lot of black play on the Police record, but his music was in the pocket to the point where it was readily acceptable, the same way it was with Madonna, Cyndi Lauper, Sheena Easton and Howard Jones, same thing. It makes things better for everybody. Music is universal.

Capitol is currently enjoying success with Freddie Jackson, Maze, Melba Moore and Ashford and Simpson and is looking forward to product from Jimmy Gibbs, The Isley Boys and G. Bellow. The company's head of A&R promotion, Ronnie Jones, says, "I think Capitol will be one of the forefront companies because the product we have for the future fits in that crossover vein. We want Capitol to be a total record company, so that when a record fits in multi-formats we go after it, regardless of the color of the artist. That's the type of impression that we would like the industry to believe is Capitol's thinking and the way that they go after getting records." Jones finds the climate changing "In a very positive sense. People, as I'm seeing on a daily basis, are coming to the real world, and that, is music is music. Music is not colorized."

RCA's head of black A&R Tony Wells re-emphasizes the importance of grass roots black radio in tandem with the accessibility of CHR stations to black music. "We try to look for something that's going to cater to both markets, but we..." (continued on page 54)
PolyGram’s Blowing Hot and Kool.

When Polygram turns on its sounds of the city, the summer really heats up. Rene and Angela. Cameo. ConFunkShun. The Reddings. Kurtis Blow. In fact, we’re so hot, we’re Kool. And the Gang.

Turn to Polygram for the most in Urban Contemporary Music. And turn up the heat in your city.

With such artists as Bar-Kays, Kurtis Blow, Cameo, Carl Carlton, Cashflow, Con Funk Shun, Juice, Kool & The Gang, Kwix, Ralph Mac Donald, Monical Neal, Rare Essence, The Reddings, Rene & Angela, The Ritz, Sizzle, Carol Lynn Townes, Jeff Tyzik, Junior, Shakatak.
impossible for me to stay independent, mainly due to my independent distributors.

But, as evidenced by Kolsky’s sentiments, a ray of hope has begun to shine. Even Kidd, who said, “There’s a lot of room out here for independents” admits the situation is looking good and that he will be going to be independent. “The independent distributor has got to make up his mind now to do what he wants to do,” Kidd said. “This is the time to start investing in and building potential monster independent labels. The labels are going to have to come up with a coalition that can string up some kind of distribution network across the country and the world…and like the saying goes, when the dog gets tough, these labs wim.”

Adam Levy, national promotion director for Buddha, is very optimistic on the state of the industry. “The independent label is the parent company of the Sunnysky, Streetwise, Sutra and Black labels, has experienced tremendous growth in the past year,” Levy said.

In comparison with two years ago, business is phenomenal. For the first time there are more independents than majors and the majors buy all the independent companies, for a while there’s no independent product and the distributors do very poorly. But the problem is, the majors don’t try anything new and innovative with music. They turn down all the groups. It’s a struggle that most independent labels have, hope to generate huge dollars, have to find ways of penetrating the market on a budget. The majors are big, with the capital usually required to do so. A new breed of independent distributor has emerged to meet the needs of the smaller independent labels today. “The independent distributors are getting stronger. The ones that are still out there and are expanding their business,” said Kidd. They’re doing a larger volume. And that makes them stronger,” said Joe Kolsky, president of Pandic Records. He added, “By having fewer distributors covering a wider territory, it’s also good for the independent manufacturer because they now have access to the major label’s warehouse and he can control his inventory better.” “The responsibility for the distributor is not only to distribute the product, but that business should fall to the distributors,” claimed Max Kidd of T.T.E.D. Records.

And right now I don’t think the distributors are done. We’ll still be there tomorrow. We’re one of the independent all the way. But it was almost

Distribution

Quality distribution is one of the greatest problems all Indies face. Independent labels, when asked how their labels were getting into the market, were often mystified as to what major distributors were doing to promote their artists. "Why are they not getting anywhere?" one independent said. A few among them are actually flourishing.

The taking the lead in this independent scramble are a tough-minded, disciplined group of entrepreneurs gearing their projects toward the lucrative big city urban market. These are the labels that are doing it right. Some of these labels are doing it right because the labels do not generate enough income, in some cases not even covering costs, making it extremely difficult for the company to keep up with the current costs of advertising, promotion and handling, and a vicious cycle ensues.

But, the solution is not to lay off one’s employees. A ray of hope has begun to shine. Even Kidd, who said, “There’s a lot of room out here for independents” admits the situation is looking good and that he will be going to be independent. “The independent distributor has got to make up his mind now to do what he wants to do,” Kidd said. “This is the time to start investing in and building potential monster independent labels. The labels are going to have to come up with a coalition that can string up some kind of distribution network across the country and the world…and like the saying goes, when the dog gets tough, these labs wim.”

Adam Levy, national promotion director for Buddha, is very optimistic on the state of the industry. “The independent label is the parent company of the Sunnysky, Streetwise, Sutra and Black labels, has experienced tremendous growth in the past year.”

In comparison with two years ago, business is phenomenal. For the first time there are more independents than majors and the majors buy all the independent companies, for a while there’s no independent product and the distributors do very poorly. But the problem is, the majors don’t try anything new and innovative with music. They turn down all the groups. It’s a struggle that most independent labels have, hope to generate huge dollars, have to find ways of penetrating the market on a budget. The majors are big, with the capital usually required to do so. A new breed of independent distributor has emerged to meet the needs of the smaller independent labels today. “The independent distributors are getting stronger. The ones that are still out there and are expanding their business,” said Kidd. They’re doing a larger volume. And that makes them stronger,” said Joe Kolsky, president of Pandic Records. He added, “By having fewer distributors covering a wider territory, it’s also good for the independent manufacturer because they now have access to the major label’s warehouse and he can control his inventory better.” “The responsibility for the distributor is not only to distribute the product, but that business should fall to the distributors,” claimed Max Kidd of T.T.E.D. Records.

And right now I don’t think the distributors are done. We’ll still be there tomorrow. We’re one of the independent all the way. But it was almost
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Wherever there's music, there's BMI.
By David Adelson

LOS ANGELES — The role of a black contemporary/urban radio outlet goes far beyond just entertaining its listening audience. The very nature of the community services warrants a special involvement by an outlet in activities that affect the well-being of the listener. Today’s BC/urban outlet keeps an ear to the street and the highest profile possible in the community. While CHR outlets focus their energies on big money promotions and advertising, black radio has maintained its role of community involvement as a means of exposure. Black radio truly serves its listening audience.

"Traditionally black radio is different to its listeners than pop radio is to its listeners," said Lynn Tolliver, PD at Cleveland's WZAK. "Our audience feels like the station belongs to them." Tolliver cited the needs of his audience and that the subsequent role his station must play. "Black radio is the only format for our community," he said. "The white listener has an assortment of formats — CHR, AC, AOR. With the black community it's all balled up into one. So, not only do we entertain but we also provide an important service."

According to Tolliver, hit radio stations don't need to place as high of an emphasis on community involvement in their quest for higher ratings and profits. He stated, the exact opposite is true with the BC/urban genre. "Hit radio stations try to make a real impact, it has to be involved in the community," he said. "It has to have its face out in the public. There's no other way you can get around it."

Tolliver pointed out that community service and involvement are an integral part of any BC/urban outlet's push for a greater audience share.

Among the recent activities by the station, partisanship in a "perfect attendance" contest where high school students with perfect attendance would receive from the station. In conjunction with Coca-Cola and an important concert. In addition, Tolliver pointed out the participation of many air personalities in various "career days." "The jocks will go around with members of the Cleveland Browns to emphasize how important school was in their lives prior to their careers," said Tolliver. "We've done that for the past three years. The jocks really serve as role models for the community."

"In order to be a successful black radio station there has to be a greater community involvement. All the other stations can really get by playing the hits," said Doc Hollidae, PD at Raleigh, N.C.'s WLLE. "The black community is different because they look to black radio for information, news, as well as entertainment. We are like the heartthrobs of the black community."

"We try to give as much information as possible," said Hollidae. "We're involved to the point where we sponsor blood drives and help needy families. Anything that we can do to let the community know we're its radio station and let the people know we are with them."

This month WLLE will be sponsoring a family day in the park in honor of black music month and will continue to sponsor blood drives. The station's regular programming features a "Job Watch" which spotlights employment opportunities in the city.

"That's the way radio should be," said Hollidae. "It is radio's role to be involved in the community. Unfortunately, when some station's thinking about dollar bills you get such astronomical promotions on several stations in this market. That's all well and good but the involvement is not there. They're more like buying an audience than serving an audience."

Hollidae concluded, "hopefully our listeners know every voice they hear at the station. They feel some kind of connection. With other formats you hear some voice and all you do is connect it to the music. Hopefully, we help people besides entertaining them."

"Community involvement is definitely a major emphasis at our station and I feel it's a necessary component for any station with a black/urban format," said WJLB Detroit's James Alexander. "Today, a lot of the music is the same and a lot of promotions are the same but it is a niche that we have and I guess CHRs can't move in on that."

"The black audience is close to radio. It identifies with its radio station. And if the station is smart it will in turn identify with its audience," said Alexander. "Come it's the only way to survive."

Among the successful promotions the station has run is its annual "Cats For Kids" drive during Christmas as well as "The Christmas Wish" promotion. "We try to grant as many wishes as possible," said Alexander. The PD pointed out numerous voter registration drives by the station and noted several of the station's employees have become deputy registrars.

Among the daily features on the station is "Survival 98" which is basic information for the audience. "It's basically survival information," said Alexander. The program spoke of an upcoming Fathers Day promotion where the station will send a person and his father anywhere in the U.S. or send a person to wherever their father may be. According to Alexander, the promotion carries an important message for the community.

According to KDKO Denver's Jay Johnson, "a lot of CHR stations have big budgets and are looking to buy their audiences. With us there is an emotional factor involved."

"Our listeners are very emotional people," said Johnson. "And they're very personal people. BC/urban stations are a reflection of that and when you blend those two elements together, you have something very special."

Among the station's recent activities is participation in a career fair as well as a Cinco de Mayo celebration. "I've found that with this format the audience is very receptive of your efforts," said Johnson. "The people like the personal touch. People listen to you and they develop loyalties. It's unbelievable, you have to witness it yourself."

According to Johnson, the role of his station is "to serve, inform and entertain the audience — alert them to what is happening. I think a radio station should realize and execute that role."

"We are after a specific group and therefore we have to do what I call servicing the audience," said KUKG Phoenix's Ed Hamlin.

The station recently concluded a community clean-up project as well as a promotion that included a giveaway of several solar hot water heaters.

"We have to make our involvement," said Hamlin. "And because of that effort we really feel like we're a more responsible station."

DeBarge — Motown

Jeffrey Osborne — A&M

Cash Box/June 15, 1985
The Legacy of Black Music Lives...

...On Warner Bros. Records

ON WARNER BROS. RECORDS, CASSETTES AND COMPACT DISCS
CHR Redefines The Meaning Of “Pop”

By Peter Holden

LOS ANGELES — The explosion in the past few years of artists such as Prince, Michael Jackson, Billy Ocean, and many others in the airwaves of CHR stations around the country, has signified a major change in the attitudes of both radio programmers and the record buying public. The lines between what is B/C or urban music and what is pop music have become blurred as never before. And some of the records we have tried to cross haven’t done as well as we expected. I think in many cases it just depends on the song. For instance we didn’t play “Roxanne,” but we did play “Rapper’s Delight,” and that decision was a function of what we thought our audience’s acceptance of the song would be.” A P.D. in a very trend-oriented market, KMEL’s Joe Bazzo in San Francisco notes, “I would say that right now we pay as much attention to the urban charts as we do to the pop charts. I think we are coming out of the box faster on things like the Mary Jane Girls and others than in the past. In my opinion, Prince is the artist that did it, he and Steve Wonder helped to really break the color barrier in the minds of many program directors. Now people judge music more on its own merit, not on the color of the artist. We are going to play the hits, regardless of whether they are black or white.”

In many cases, P.D.s say that after being exposed to Prince, Vandross, Billy Ocean or one of the many crossover successes of the last two years, they have discovered a wealth of music that was formerly only heard on B/C stations. Tom Sass, K-PLUS in Winston-Salem remarks, “There is so much crossover right now, that if you aren’t aware of what is coming out on the black charts, you are in big trouble. I think, in part, that it is a result of people looking for music alternatives; there is simply more of an overlap between the two. “I remember in CHR there seemed to be some real concerns about jumping on a Con Funk Shun or anything like that, but I tried Prince and the Time and others and really helped to dispel a lot of fears. They definitely opened doors.”

Steve Becke credits veterans such as Jackson and even Phil Collins — his Prince-like “Busdriver” got dance music onto AOR — as contributing to the new awareness of black artists on CHR radio. “I look at Michael Jackson as the one who broke out of that urban mold and turned it into pop music, and I look at Collins as the one who broke out of the AOR base. Now it’s ok for an AOR to play Prince or the Time. That same thing happened at CHR. Obviously each station has to look at their own demo and market, but black music is clearly becoming more popularized right now. Though I think that when you get into rap, you go into more strictly urban radio, more and more I think the emphasis is on the song itself.”

Many stations can attribute their successes to this surge in the popularity in dance-oriented and black music. Y106’s Stacey explains, “Our success in the market is due to urban and black music. We came on very urban intentionally and it has worked tremendously. It is definitely the trend for our market, and Orlando had never even had anything like an urban station. When we got here two years ago, something like the Mary Jane Girls wouldn’t have even gotten played here. I think we totally opened up the market to black music.” But what has caused this great surge in acceptance of artists and styles that have been around for years? “I think what has happened is that the men in the audience have changed. The women always liked black music, but now black music is more acceptable to men.”

The wave of dance music, remixes and 12” dance singles have also given a great effect on the overall music scene. KMEL’s Bazzo notes, “When you get into markets like San Francisco, you can’t ignore the clubs and the records that the clubs are breaking. When you are fooling with ratings and all that as a programmer, there isn’t too much room for experimentation, and the clubs really serve as a good barometer for new music. You can take a gamble based on what is happening there — once you see a record happening in 20 clubs, then you know that you are on to something. Things like Klymaxx, Murray Head, and right now it’s Freddie Jackson, thees have all been broken in the clubs and they have to be given credit for that.” Keith Isley, P.D. for Miami’s progressive and urban CHR 195, agrees: “There has been a lot of crossover both ways recently, because white artists are doing a lot of dance music too. Basically, here the black hits are the pop hits, and we stay in close check with the clubs. Often time, records will break out of the clubs before they are ever worked pop. On the air we play remixes if the 12” is a better record, and we will also edit and make our own versions. CHR is supposed to be very mass appeal radio, and if your market reflects a heavy ethnic population, then a good portion of your playlist should be from B/C and urban artists.”

But more and more CHRs in markets which are not influenced by an ethnic segment of the population are including substantially more black music on their playlists. Though some start slow, one P.D. says he adds a rap song once a week, then three times a week, then daily until it becomes a hot record. Given the chance, things like Lisa Lisa’s current single or Rene & Angel’s “Save Your Love” which are clearly urban-based but pop enough for most CHRs would take off even in middle America. And according to one producer, now is the right time. “Compared to the other stations in Seattle,” says KPLUS’s Jeff King, “we definitely pick up on urban and B/C things faster, and for us, it seems to depend on the time of year. We get things crossing over from AOR in the winter, and right now we have a greater number of things crossing from B/C.” But that, of course, is not the bottom line.

The final word is the song, and the reality of the music scene currently is that much of the best music out today is from black artists — as has been the case throughout the history of modern music. And now that dance is the reigning commercial ace, look for more and more crossovers and a more open minded and open eared style of pop radio.
Lionel Wins All Night Long...

...At the ASCAP Pop Awards
By Lee Jeske

NEW YORK — According to Webster’s New World Dictionary, “fusion” is the union of different things by or as if by melting, blending, coalition. In other words, music is usually a fusion — a fusion of notes, a fusion of instruments, a fusion of player and listener.

Well, the jazz today is filled with fusions. Yet, the term “fusion” refers to somebody’s idea of a union between jazz and rock.

“It’s become such a meaningless term,” said Jay Beckenstein, the leader of Spyro Gyra — certainly one of the most successful of “fusion” bands — in these pages a couple of weeks ago. “I don’t believe it says a darn thing. The term has, in fact, been applied to such a diversity of artists — sincere, insincere, jazz, non-jazz, improvised, non-improvised — that I don’t see it. How can you call George Benson and Weather Report the same kind of thing?”

And, of course, you can’t. Or you can.

Are they both jazz? Are they both rock? Are Louis Armstrong and Ornette Coleman the same kind of thing? Are they both jazz?

The term fusion became popular sometime in the late 60s, around the time Miles Davis was electrifying his bands and playing venues like the Fillmore East. A large number of Miles Davis alumni (Tony Williams, Wayne Shorter, Herbie Hancock, John McLaughlin, Chick Corea) joined albums by labels like Columbia, Elektra, and CTI, were finding that various elements of jazz — improvisation and that elusive butterfly “swing” — appealed to larger and larger audiences when fused with such rock equipment as synthesizers and wah-wah pedals. “Fusion” was born, a birth that was not that easy. As thousands of listeners filed in to concert halls — a change right there, since most jazz bands were drawing, at best, hundreds of listeners to clubs — to hear Return to Forever, Herbie Hancock and Headhunters, the Mahavishnu Orchestra, Tony Williams Lifetime, Donald Byrd and the Blackbyrds, the Crusaders (formerly the Jazz Crusaders), Weather Report, and others, dozens of critics scratched such terms as “sellout” onto their pads. Yet jazz/rock was nothing new, really. “I invented fusion,” Herbie Mann once told me, referring to his “Memphis Underground” days. Sure, and even before then, jazz and rock were occasional bedfellows.

Well, fusion is running rampant through the jazz world today. Fusion of jazz with classical music, with folk music, with country music, with third world music, and, yes, with rock. In fact, the jazz world has never seen so much fusion.

Let’s go back to those fusions of 10 and 15 years ago. Chick Corea continues to lead a jazz-rock band every other year or so, but he also plays classical concerts, tours with an acoustic jazz trio, and does duets with Gary Burton, to mention a few of his activities. Weather Report is, amazingly, still in business—though its current music bears little resemblance to its early records: their sound has become richer and they’ve fused other elements to it. Grover Washington has continued to lead successful fusion bands, and has also participated in straight-ahead projects with the likes of Kenny Burrell, Dexter Gordon and Sonny Rollins. Michael Urbaniak has two musical lives: he records, and performs, standards with a jazz quartet, but he leads an electrified band that features his “talking violin.”

Herbie Hancock leads Rockit, a fusion of dance music with everything else, and still takes the odd acoustic tour with some of his VSOP (which always includes bassist Ron Carter and drummer Tony Williams, and has also included Freddie Hubbard, who long ago abandoned fusion, Wayne Shorter, who continues Weather Report, and Wynton and Branford Marsalis). John McLaughlin, after years of acoustic playing, rushed off his electric guitar last year and formed a new version of his Mahavishnu Orchestra. In other words, many of these players found that they could have their cakes and eat them too: that they could mix in some straight-ahead work with their jazz-rock work. That they could play whatever they wanted to. And, in many cases, what they wanted to play was fusion, (it’s all Miles Davis wants to play.)

And, like Beckenstein says, how can you compare Weather Report with George Benson? Benson, in fact, doesn’t even play fusion — he plays pop music, pure and simple. He is a romantic crooner, yet he’s still one of the best jazz guitarists around. So, every so often, Benson pops into the studio to play sideman to Jimmy Smith, or participates in a jazz show — such as the coming Kool/N.Y. Jazz Festival salute to Benson’s mentor, Wes Montgomery.

In the original sense of the term fusion, then, who plays fusion? In addition to those already mentioned, Bob James, Dave Grusin, the Yellow Jackets, Kool & the Gang, Wilton Felder, George Duke, Jeff Lorber, Tom Grant, Skywalk, Chuck Mangione, David Sanborn (who can also be found in the Gil Evans Orchestra horn section), George Howard, Kenny G., Indra Losman, Lee Ritenour, Arnie Lawrence, Cabo Frio, Special EFX, Kazumi Watanabe, John Scofield, Pat Metheny and hundreds of others still play jazz/rock, though no two of them sound alike (soma, like Kenny G. and Howard, lean more towards r’n’b than jazz). Arthur Blythe, a noted avant-garde alto saxophonist, just made a fusion album. Players of “harmonic modal” music — Ornette Coleman and Prima Time, Ronald Shannon Jackson and the Decoding Society, Jamaaladeen Tacuma, and James “Blood” Ulmer — play jazz/rock, but they don’t play fusion. Avant-garde violinist Billy Bang has just formed a funk band. Jazz/rock is ubiquitous but it certainly isn’t all fusion. Perhaps the ultimate jazz/rock fusion is the meeting of Sting, and his English rock sensibility, with Branford Marsalis, Kenny Kirkland, Darryl Jones and Omar Hakim and their jazz sensibilities.

But what about all the other fusions in jazz. The fusion of jazz and classical music has produced Free Flight, Claude Bolling, and Sky; has led to such interesting albums as the Kronos String Quartet playing Thelonious Monk, the Vivaldi Art Orchestra playing Erik Satie, Giorgio Gaslini playing Robert Schumann, and John Lewis playing Bach; has caused such jazz players as Herbie Hancock, Bob James, Ramsey Lewis and Branford Marsalis to consider recording for the Masterworks side of CBS. In addition to

The Crusaders — MCA

Miles Davis — Columbia

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(continued on page 54)
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The Tunes That Shaped American Music — They Call It The Blues

By Sharon Ralfeod Crews

Editors Note — Sharon Raiford Crews is a freelance journalist who has spent four years researching the history of black music. Although pertinent information on specific artists and records best is learned from the pioneers of black music and those of all nationalities who are keeping it a vibrant part of American culture. She takes us back to blues music's beginnings, and explores the direction it's taking — nearly 100 years later.

MEMPHIS — In the September, 1923, issue of the Boston, Massachusetts-based Metronome, one of the nation's first music trade publications (defunct in 1925), an unsigned article was written about a curious and socially-tabooed style of music. The form, termed “natie,” spoke of issues only mentioned behind closed doors. Like a dormant volcano, that kind of behavior (as it was often described), exploded with an enormous eruption that was to change the course of American music. “The craze for blues is now at its height. The end is not yet. Mechanical companies are tumbling over each other in their eagerness to discover real blues.”

The report was printed three years after Paulita Mamie Smith (1883-1946) became the world's first blues recording artist. Her record, “Crazy Blues,” sold 75,000 copies in a month. Although brilliant composer W.C. Handy (1873-1958), known as the “father of the blues,” is credited with institutionalizing the music form by publishing “Memphis Blues” in 1912, there still was not an open market for it for years later.

Until 1920, black music was simply considered vulgar because it contained no pretense. It was rather unlike the turn-into-the-century steady opera of and classical music. Smith's commercial success made believers of the record industry.

In 1921, 50 race records (recordings by and for blacks) were made. By 1925, 250 blues and gospel records were cut. Black music had become palatable to those who had previously shunned it. There was no denying black music was a hot item.

The basic nature of the black man's existence in America had traditionally been documented in his music ever since the first slaves were brought to this country. That's why music, particularly blues, is regarded as one of the black race's most highly-developed art forms. As the oldsters put it, "If you really want to find out what America was like, listen to her music. Listen to the blues."

Blues, in less than 15 years of its 1890 emergence, went through quite a few developments. Following its field-hollerin' form, downhome blues evolved. Performance Gertrude "Ma" Rainey (1886-1939) and Bessie Smith (1898-1937) revolutionized vaudeville blues on the black nightclub circuit. On sheet music, Handy introduced his version of sophistication downhome blues to white America.

During World War I, the blues phenomenon wilted, but quickly regained its vitality as it made its way into the recording studio. The early 1930s nurtured yet another legacy — the combination of blues shouters and the music of such jazz composers as William "Count" Basie (1904-1984). This widely-accepted innovation was the prototype of urban blues, which subsequently produced rhythm & blues. Today, in spite of predictions of an impending death, blues music, in its many transitional modes, continues to flourish.

Blues is often weighed by the direction it chooses to take. Guitarist B.B. King's latest hit, "Into the Night," is what's viewed as new or fusion blues because of an obvious incorporation of jazz and pop. The song, recorded for a motion picture of the same name, previously thwarted the famed bluesman into the lucrative movie market. A contemporary blues shouter, has done what is professionally necessary to stay on top of a competitive heap. He's stayed in the groove of modern times while keeping in tune with the era that propelled his career.

Young blues musicians and recording artists like Stevie Ray Vaughan ("Flood Down In Texas"), Robert Cray ("Bad Influence") and trumpeter Kenneth Jackson are reaching new heights by following in King's experienced footsteps. "Traditional blues is, just a shade, a part of history," says Smyth. "But within the National Blues Connection, a Memphis-based blues information source, "in order for the art to thrive, performers of the new blues have to become musical chameleons, able to adapt to ever-changing times."

Versatile Kenneth Jackson plays what's being dubbed transitional blues, the trend of the '80s. Due to his unique talent of appealing to young and older audiences of all races, the entertainer has been chosen to perform during the Sixth Annual National Blues Music Awards in November, sharing the limelight with many of the pioneers of black music in Frome Village today. An array of artists, including Prince, Madonna, Cyndi Lauper and the like. They don't know who Muddy Waters or John Lee Hooker is," opines Jackson. "So, I play what they're currently dancing to. While they're tuned in, I slip in some blues. They say, 'Hey, that's cool.' What they're really getting is a sublime course on their musical and cultural heritage."

While the younger performers introduce the trend and is hailed as the only one who can compete with the men when it comes to singin' the blues, what is it I've been doing for 20 years and I haven't got tired yet.

"We lost a lot of good ones [Ma Rainey, Bessie Smith, Lizzie "Memphis Minnie" Douglas, 1897-1983, and Willie Mae "Big Mama" Thornton 1926-1981], and I'm gonna go, too, someday. I want to see some young people come along and take our place. I want to be remembered."

Not since the first recordings of blues music has there seemingly been such a broad development of renewed aspirations. An excellent indicator is measured by the growing number of folk and blues festivals held worldwide every year. Just a few of them include the Chicago Blues Festival, Mississippi Delta Blues Festival at Clarksdale, Mississippi, the European Folk and Blues Festival and Memphis' Beale Street Music Festival. In Elkins, W. Virginia, a folk festival will be held August 15-17 by the Augusta Heritage Arts Workshop salutes black music, with classes taught by the likes of Bowling Green John Cephas and Harmonica Phil W德尔.

A Blues Archive recently opened on the campus of the University of Mississippi at Oxford. It is one of the few local institutions of its kind in the world. It houses more than 10,000 books on black music, 30,000 phonograph records and other materials.

Included in the archive's invaluable are the Kenneth S. Goldstein Folklore Collection of Afro-American documents, the B.B. King Collection of historic albums, 78s and 45s, along with King's personal record collection; and a section of rare anthologies.

"Our collections are complementary in their coverage of blues topics ranging from blues music's beginnings, to the folk revival of the '60s, through the contemporary international blues scene, to the influences and interchanges among blacks, jazz and popular music," describes archivist Suzanne Steele. "As news of our existence spread, other additions have come in, including a collection of priceless documents and records on gospel music. We're now being recognized as the world's nucleus of information on black music."

In order to handle global inquiries, some of the archive's employees are fluent in a number of foreign languages. "Interest in blues music is very much alive more so in the other countries in the world. There are many international musicians who have reached fame by adopting the black style," adds Steele.

As former archivist Walter Linger has helped perpetuate blues music throughout the world. He's spent the last decade researching its roots. "Black music, in its early forms, has become such a collector's item. Nor not just the record as an artifact, but the music itself. I admire the work of Muddy Waters because of his style. In my opinion, the one to watch now is Robert Cray," says Linger.

Other international blues musicians feel the place for traditional blues is on the recording studio. Our (his and Beeceoff's) form is to capture some of the early '50s-style of Chicago electric blues. That's what we think is going to make it. You have to give your paying audience what it wants."

In the past year, Beeceoff and Ring have taken Australia by storm. Beeceoff has been recognized as one of Tasmania's stalwarts of black music. Now performing regularly in Sydney, Ring is considered one of the best blues musicians to come out of Australia.

AN ENTIRE YEAR OF BLACK MUSIC MONTHS.

TANIA MARIA

ERIC MERCURY • THELONIOUS MONK III
STA’LEY JORDAN • WORLD SITIZENZ

GROVER WASHINGTON, JR. • KENNY BURRELL

STANLEY TURRENTINE • ICEE HOTT • PIECES OF A DREAM

GRACE JONES • BERNARD WRIGHT

MA RAINERY’S BLACK BOTTOM • JAMES NEWTON

CHARLES LLOYD • GEORGE RUSSELL

MCCOY TYNER • BOBBY MCFERRIN • TONY WILLIAMS

THE ARTISTS OF BLUE NOTE

One month is not enough.
On Manhattan/Blue Note Records and cassettes.
Optimism At The Majors

(continued from page 42)

don't want to move away too strongly or alienate ourselves from the R&B market, because that's where the majority of my artists are really going to win their bread — I still see for the most part R&B radio playing R&B stuff with some of the urban contemporary or pop crossover overtones that have already happened well at pop radio and pop doing the same thing. They're not going to be as quick to jump on a brand new unknown black artist just because it sounds like something that'll fit their formats. They're going to wait to see if it does well at the R&B format and/or dance format before they take a gamble on it. Besides new long awaited Pointer Sisters material, Wells cites new acts 9.9 and Evan Rogers as hot prospects for the label.

PolyGram's LeRoy Little predicts more success for the label whose pomicessing act, Kool & The Gang has been the most successful in this other wave of the group. New music from Rene and Angela and Con Funk Shun. "I've seen crossover defying as much more volume, if you cross it at that other level. I feel good here at PolyGram, because we definitely have that vehicle. We will be able to cross records (pop), and vice versa, with records that are happening on the pop side that we feel good about we will be able to move on them here on the black side. Of the labels contacted, all voiced a level of satisfaction at the climate for black music in today's marketplace. The acclamation of the last two years the being capitalized on at every label's promotion and A&R departments and all signs point to a continued high penetration of the pop market by established and breaking acts. As PolyGram's Gaspar says, "The few companies that are smarter are now looking at the "urban" music — you know, R&B or black or racial; we're at "urban" now and God only knows where the next phase is going to take us — but basically R&B has broadened its base with the record companies. Michael Jackson just blew it out the box, . . . And record companies are realizing that these quote black acts have the potential, and they're looking at those numbers and record companies are now being more open-minded about urban acts."

Fusion's Popularity

(continued from page 50)

of Jelly Roll Morton, is fused to jazz by Paquito D'Rivera, Dave Valentín, Hilton Ruiz, Tito Puente's Latin Jazz Ensemble, Poncho Sanchez and dozens of others. Jazz and Indian music can be heard blending in the music of Shankar and his brother, L. Subramaniam (the meeting of the two improvisatory music goes back much further than that — to Ravi Shanker's meetings with jazz players in the 50s and John Coltrane's work in the 60s). Jazz and African music gets fused in the work of Hugh Masekela, Fela, Manu Dibango and Abdullah Ibrahim.

And what about the fusion of jazz and blues? (continued from page 44)

Indie Labels Roll On

(continued from page 4)

tion he did with Chuck Brown And The Soul Searchers record, "We Need Some Money." "I went into the state lottery boards and gambling arenas, and I said, 'Hey, you want to draw in the black audience? Let's do a co-op thing', and they would say, 'We need a 1,000 free copies.' I'll say 'sure' so long as I know we're getting the exposure,'" Kidd said.

Relations With The Majors

A bold new confidence has surfaced among independent record companies as they face-off with the major labels for market share. Many staunchly defend independent music, which is seen as giving to take risks. Many maintain their corporate identities while looking to major labels for distribution. What is true beyond question is that the two coexist, if somewhat in tension, out of mutual necessity. The huge worldwide marketplace for recorded music is sustained, in large part, by the multi-national, megabuck recording companies. But, the companies themselves just depend on the continued flow of new talent, creative ideas and innovative business. This is the model that was nurtured on the street level by independent record labels.

Indepedents across the country are saying "Farewell' to the labels. And not a few of them are choosing to add the clout and penetration of major label distribution. Independent P&D deals like Philadelphia-based Philly World's pact with Atlantic Records, while they are not signed, are like Private F's Epic Records agreement.

In the high-risk rough-and-tumble of breaking new artists, major labels welcome independent signings. "It's a win-win situation," said Greenberg, "and a 'natural' thing given the state of the music business today, the same with independent distributors I was using, I still deal with six of them today as major stops. A major retail outlet, or one-stop-seller, is dealing with me and your label when the company is independent. Whereas, if they know the distributor, they'll take it in 100 or 150 pieces knowing they can get it back in a return." This has helped gain exposure for Wilde, Philly World's most successful artist. "Now Philly World is getting a name for itself, with three or four pieces on the chart. I think its like anything else, if you have a record and you have an organization and an administration behind the company, as we've proven, you can take it if you want to!"

Bill Craig, vice-chairman of Private I voiced some of the caution of being linked with a major. Private I has a distribution deal with Epic Records. Craig warned, "When you're with a big company, a lot of times they have a tendency to wait for massive orders to come in before they fill the demand. Whereas, with a smaller company, as far as distribution goes, you can be on top of it a little bit more because that's where their livelihood is. Private I controls its own promotion and Epic, as Craig described it, "polaics the situation." Private I's roster includes LaToya Jackson, Juicy, Legacy and Hero The K.

Summary

The future of the independent label would seem to be on sure ground. No one can predict with any accuracy what success will be等待 near future independents will be healthy and playing an increasingly important role in the record business. Large companies will necessarily have to play it safe — it is in their own best interest to do so. In this climate, the fresh-thinking, entrepreneurial spirits of the independent labels thrive. The Fat Boys, Newcleus, Run DMC and others are breaking ground the majors could not. And in the end, everyone benefits from independence — the independent label and the independent spirit are alive and well!
Artists And Producers
For Veterans And Rising Stars, Crossover Is the Key To Success

By Rusty Cutchin

NEW YORK — Enough can’t be said about the increased visibility of black music artists in the past two years. Whether one traces its occurrence to Michael Jackson’s success, the rebirth of dance clubs or the gradual acceptance by musicians and writers of the source of pop music’s greatness, the event has implications far beyond the question of what to put on record. And although it’s not likely that styles would grow similar to those of the universal “music” chart can encompass the Mary Jane Girls and Mo’ Money on the same day, those acts that go gravitate toward the center are representing collaborating black pop artists with street producers, “art” groups employing black rhythms and the like. The Pointer Sisters with Michael Perry, Madonna and David Bowie with Nile Rodgers, Bob Dylan and Hall & Oates with Arthur Baker, Phillip Bailey with Phil Collins, The Average White Band with Bernard Edwards, Knoll & The Gang with Jim Bonfond, Natalie Cole with Skardina and Sharon, Not to mention the crossover exploits of Culture Club, Harold Faltermeyer, Billy Ocean, Sade, Whitney Houston, Teena Marie and Tina Turner and the ARMS.

For Cash Box’s annual Black Music special, Cash Box spoke to three acts and their producers, Black backgrounds and black street styles and the wide open climate for black music currently are enjoying in the CHR ranks.

Deniece Williams/Greg Matheson

Deniece Williams has attempted just about everything: a voice can be at least remain and within the popular music realm. She was widely recognized as one of the six vocal singing/white music business long before her debut with Johnny Mathis, “Too Much, Too Little, Too Late,” brought her squarely into the forefront of the black music world. The Boyz, her new band, from last year’s Footloose soundtrack that vaulted her into the ranks of pop music black artists for many. Nevertheless, her albums have been consistently strong writing and production, and singing seemingly lifted from the mouths of angels, with a more accessible of the fastest controlled triplets or bluesiest improv.

After two successful albums with George Duke (following two LPs of Philly soul with Thom Bell, an LP with David Foster and Ray Parker, Jr., and two albums with Maurice White that stand as two of the best examples of ‘70s funk), Williams is again changing producers, and the bet is that the veteran singer has made the right move. In charge this time is Greg Matheson, who (with small contribution from Prince) transformed Sheena Easton from an MOR ingenuous to an AOR sex kitten, musically that is. Although Williams needs no such image tampering. Matheson’s musical gifts (he arranged Donna Summer’s disco Arthur Park) and among other things may result in a more fiery style for the singer, if Easton’s “A Private Heaven” is any clue.

Shannon

(“Matheson” did “I Got The Next Dance,” (from Williams: “When Love Comes Calling” LP) which turned out to be a real fun tune, a real up tune for us with album . . . and over the years we’ve been bouncing into another coming in and out of studios and in and out of restaurants, now a relationship that’s been continued . . . so it seemed quite natural that sooner or later we would end up doing something together. But Williams takes a laid back and confident approach to her choice of producers. Why a change now after her big success with Duke? “There hasn’t really been a real pattern with that,” Williams says, “I was asked that question when I left Thom Bell and went with George Duke. It just felt like the thing to do. So I really have no deep philosophical explanation as to why I’m not with George and why I’m working with Greg Matheson. I just bounced into Greg one day and he was on my mind — it felt like the right thing to do.”

She’s wonderful,” Matheson says of the 24-year-old “She’s quick. She’s probably one of the fastest singers I’ve worked with and I like that about her. I’m not just working with her as a singer. Writing with her is a joy, because when you write with her she comes up with melody and lyrics at the same time, which freaks me out to hear it. Usually we can come up with a nice little melody, but to come up with a lyric at the same time is totally amazing to me.”

Matheson backs up the notion that although the merging of black and white styles may be new to the public, working together has always been an essential part of the musical experience for players of all backgrounds. “To me music is like I draw a picture in black and white. And especially with dance music. I mean dance music — what that is. And I do it that way, it’s the selling of it that makes it segregated. It’s not the public and it’s not the musicians that are doing it.

Williams herself recognizes the positive climate of artists of different musical heritage showing up on both charts. “There are a lot of black artists saying, ‘Listen, our music belongs on the pop charts as well,’ so we can’t say, now that we’ve been talking that way and it finally happened, ‘White acts don’t belong on black radio.’ Because there are a lot of pop acts that I love and respect such as Michael McDonald. So I would hope that music would just be able to stand on its own, and it wouldn’t be a black or white issue. I really do believe that what Michael did two years ago and what some artists had done prior to that we’ve encompassed the fact that music is colorless.”

Williams and Matheson will be combining their various talents throughout the summer and fall with a full-scale tour, “Let The Heart,” is due this fall. Williams will also be busy with her own gospel production. In addition to which both artists are already signed in addition to Williams herself, who will record a Christian LP for the company. There are also hints that the versatile singer may attempt a jazz album sometime in the future. If some of her weave fans have anything to say about it, I’ll have the answer to that.”

Shannon/Liggert & Barbosa

A year ago Shannon was reeling from the instant success of her smash “Let The Music Play,” and coping with the adjustment from struggling singer and daytime offer to a full-time recording star. Her producers were likewise collaborating their first collaboration and success as a production team for Sergio Cossa’s “Every Day,” Ike and Tina Turner’s “Don’t Say Goodbye” and Greg and Chris Barbosa are producing the Spinners and about to launch their first rock act after a year that has seen the production of singles for Robin Gibb, Nolan Thomas and Shannon’s second LP, which is well on its way to being a smash, largely on the strength of the title track first single, “Do You Want To Get Away.” Shannon herself today comes off like a heartland girl.

“I just got back from doing American Bandstand, Soul Train and Solid Gold. I’m a little tired,” Shannon, unlike most other breakout dance artists, is not struggling steadily with a live band since the debut of her first single. “We’re still in negotiations now. And we’re doing a lot of promo dates and I’ve done a lot of tours. So I’ve just finished with Disney World and Disneyland. The story of Shannon becoming “Let The Music Play” is one of those great New York tales of sudden success. Someone introduced me to Michael Liggert and Greg Barbosa, and I did a lot of other singers, and I really didn’t know this person beforehand. I met him in the studio, he called me up on the phone and he called me up, and I said, ‘I can’t come up’ because it was so late that night. I said no way I could make it. So he says, ‘Well you gotta make it tomorrow night for the next day, and I met Mark, and Mark gave me a different song to sing that was out already. They were looking for a vocalist to cover this tune here. He liked the way I sing, but he said, ‘I’ve got this other tune, suit you very. Try it, and let me see how you sound.” I didn’t try it, and that was “Let The Music Play.”

Liggert and Barbosa teamed up for their dance conquests in Manhattan, Barbosa via the mobile DJ route in the Bronx and Liggert via a circuitous odyssey that brought him to New York as a tennis instructor. “I was the guy that got up the bands, and then they kicked me out ‘cause I was the worst player,” Liggert jokes of his odyssey. “I sure was — and the talent as an organiser led him to start his own company after years of trying to peddle demos with little success. Barbosa brought the street music sense to the collaboration which made “Let The Music Play” one of the most imitated cuts of 1984 and has the potential for extensive musical training beliefs the fact that they are responsible for some of the most exciting new sounds to emerge from the club scene. Both fully credit synthesist Robbie Kilgore for immeasurable contributions to the “Shannon sound,” manifested in the initial hit, it’s follow-up “Give Me Tonight” and the current single, which with its powerful hook and techno-pop break is storming the R&B and pop charts after dominating dance lists in recent weeks. Although Liggert and Barbosa have been accused of making similar sounding records, a careful listen to Shannon’s material next to Gibb’s record or Thomas’ “One Bad Apple” illustrates the duo’s versatility. For Shannon, this versatility has resulted in a presence on the pop charts that many veteran R&B singers have struggled years for. Shannon feels its due time for the opportunities awaiting black performers. “I look at it the way Leonard Bernstein said — that music is music and we should all come together.”

The System

David Frank and Mic Murphy represent the best of both worlds in terms of fire and control. As the System, the two are both artist and producer of their own material as well as other artists. Their most recent songs to Chaka Khan’s “I Feel You” hit LP. They have a number of tunes on Siedah Garrett’s upcoming LP and they’re remixing the latest single from British pop

McMurphy of The System

dance band Go West, called “Eye To Eye.” But their priority at the moment is the System’s new single, “Take a Pleasure Seeker.” Its just been released. One interesting aspect of their development is that Murphy, who is black, grew up steeped in the rock and roll traditions of Jimi Hendrix and Sly Stone in Jamaica, Queens, while Frank, who is white and who, along with Nolan Thomas, represents the two white performers on Atlantic’s black roster, played in funk groups. “If you listen to the single, Murphy says, “It’s sort of a funk tune, but it has heavy, hard rock overtones — heavy metal almost. I think that says something about our ancestry, you know. ‘I’m You in My System’ (the group’s first hit single), that has its rock and roll overtones, and it definitely has its funk base. So I think we’ll always have that — not to say that it comes from one side or the other, but just to say that we do have that sort of cross-pollination of funk and rock happening, and I think that’s going to work out to our advantage.”

“We kind of look at ourselves as being very versatile musicians,” Frank adds, “and we like to think that we do all of them fairly well. We want to be able to concentrate on one thing, but the other hand (the outside work) is very
Noble Vision Signs Production Distribution Deal With MCA

By Bill Fisher

NASHVILLE — Noble Vision Records of Atlanta and MCA Records have joined in an agreement which provides for the production, marketing and promotion of Noble Vision product by MCA. Don Tolle, president of Noble Vision, and Jimmy Bowen, president of MCA Records, Nashville, jointly announced the signing of the agreement, which extends for an initial three years, according to Tolle.

Under the new agreement, said Tolle, "I retain all the creative decisions and pick the material, and choose all the singles I originate all the artwork — all the things I did before, except that MCA has relieved me of all the day-to-day running of a record company." Tolle will be the "approved producer" on all MCA/Noble Vision releases. Tolle also said that the new agreement will allow Noble Vision's roster of artists to grow "tremendously," they obviously respect my ability to hear talent and to develop talent, and that's a big part of the deal," Tolle commented further, "I think the timing was right, and I think Jimmy Bowen said all the right things ... the thing that impressed me most about Jimmy Bowen is that he always talked to me about the music."

When Jim Glaser's Noble Vision single, "You're Gettin' To Me Again," reached number one on the country chart of Sept. 15, 1984, it became the first number one single for an independent label without national distribution since 1976's 'I Don't Feel Like Sippin'. To Me" by The Kendalls on Tunes. More hits by Glaser moved the company — started in 1982 by Tolle and his partner Hal Borden — to the forefront of independent labels.

The first single release under the agreement is Glaser's "I'll Be Your Fool Tonight," from the first album under the new deal, "Past The Point Of No Return," which is set to ship July 2. MCA will also assume distribution of Glaser's "The Man In The Mirror." LP. Tony Arata, who wrote much of Glaser's material including the new single, will be the artist on the first album produced under the new agreement. Tolle said that he expects to begin work on that project "sometime this summer — July or August."

TNN Schedules July Specials

NASHVILLE — The Nashville Network has announced the airing of two specials during the month of July — one originating from Nashville, D.C., the other from New York City.

The Washington show, Washington Celebrates Country Style, was taped on July 4, 1984 and has a patriotic theme. Artists appearing on the show are Roy Clark, Rezzy Bailey, B.J. Thomas, Mel Tillis and Janie Fricke. The air date is Sunday, July 7 at 12:30 p.m (EST) with repeats at 9:30 and 11.

Six Added To CMF Walkway Of Stars

NASHVILLE — Public ceremonies inducting six country music performers into the Country Music Foundation's Walkway of Stars will be held during the 10 Fair week, June 10-14. The inductees, who were elected by the CMF board of trustees, are Gary Morris, Warner Bros., Ricky Skaggs, CBS/Epic, The Kendalls, Mercury/PolyGram, Mel McDaniels, Capitol/EMI America, David Allan Coe, CBS/ Columbia, and the late Grover C. "Shorty" Lavender. Candidates for the Walkway must be performers of national reputation who have recordings available through national distribution or who, in the CMF board's opinion, have achieved significant national recognition in the performance of country music. A majority vote of the board is required for election.

During their respective ceremonies, the Kendalls, Coe, McDaniels and Morris will donate costumes and other professional memorabilia to the Country Music Hall of Fame and Museum. All ceremonies will be conducted at the Walkway of Stars in the main entrance lobby of the Museum at 4 Music Square in Nashville.

NARM Survey Shows Country Sales Volume Decline

By Bill Fisher

NASHVILLE — The results of the 1984 survey by the National Association of Recording Merchandisers (NARM) of its regular members was released May 21, and although the report shows a higher percentage of sales for country sales of country product in two membership categories, the total percentage of country sales by reporting NARM members has returned to the levels of the late 70s.

A comparison of the recent report with the results of the last NARM survey of business operations, conducted in 1981, shows that rack jobbers and independent distributors are the two types of NARM members who increased their percentage of prerecorded country music sales. In the 1981 survey, rack jobbers reported that 16.9 percent of their sales volume was country; the new survey shows a figure of 20.7 percent in the same category. The percentage of country sales for independent distributors more than tripled — up from 2.8 percent in 1981 to 9.8 percent in 1984 — but independent distributors are responsible for only 1.0 percent of the gross dollar volume done by NARM members in all categories of recording merchandise, according to the latest survey. The highest market share for country among NARM members continues to be reported by rack jobbers. Out of the total gross dollar volume of NARM members, rack jobbers claim 18.8 percent, second to the retailers' percentage of 64.2.

In the other two categories of NARM membership — retailers and one stop — the percentage of sales volume of country music has returned to the levels of the late 70s.

The Complete NARM Survey Appears On Page 21

Capitol/EMI America Inks Bare, Brown

By Bill Fisher

NASHVILLE — Two talented singer/songwriters were signed to recording contracts recently by Capitol/EMI America — one a seasoned veteran, one a relative newcomer.

Jim Fogleson, president of the label's Nashville division, announced the first week of June that Bobby Bare has been added to the roster of EMI America artists. Bare has been in the business more than 25 years and is known as one of country's most memorable songwriters. He is also a performer of distinction, with over 40 career albums and more than a dozen Top 10 singles. He is widely known by his fans circles as a "friend of the songwriter," and his performance/interview show on The Music Network, Born To Be Country, Friends, is a writer's forum and showcase that has proven to be one of the most popular shows on TNN. In making the announcement of Bare's addition to the label, Fogleson said, "We are extremely excited. He has succeeded in maintaining his uniqueness and timeliness."

With Randy Scruggs producing, we can expect to hear classic Bobby Bare performances for many more years." Bare's first single for EMI America should be released late this summer.

Signed to the Capitol label is T. Graham Brown, a songwriter who moved to Nashville in 1982 and began writing for CBS Songs and Ides Of March Music. Brown has also done extensive demo and single work. National single accounts he has recorded for include McDonald's and Hardee's restaurants, Miller beer, Budweiser beer and Disneyland.

I WILL DUET WITH YOU — Warner Bros. artist Karen Brooks (!) puts the finishing touches on her new single, "I Will Duet With You," a duet with Johnny Cash. The album of the same name will be out June 24.
SINGLES REVIEWS

OUT OF THE BOX

SYLVIA (RCA PB-14107)
Cry Just A Little Bit (2:58) (EMI/Colgems—ASCAP) (B. Heattie) (Pro-ducer: Brent Mahler)
The follow-up to Sylvia's number one hit "Fallin' In Love" is a song styled after the call-and-answer material favored by early '60s soul vocal groups. That usually means emotion, a snappy groove and memorable lyrics, and, sure enough, it's all here. Expect the quick and heavy phones typically following a Sylvia release.

THE WHITES (MCA/Curb-52615)
The second single from The Whites' "Whole New World" album is a song in which a woman confronts her husband with the "small town news" she has heard concerning his wavering fidelity. Sharon White's plaintive lead vocal is backed by sister Cheryl's harmony and instrumental tracks highlighted by the steel guitar of Lloyd Green. Co-written by Gail Davies and Richard Allen, "Hometown Gossip" is in country through and through.

JIM GLASER (MCA-52619)
I'll Be Your Fool Tonight (3:26) (Grandison/Hacienda—ASCAP) (T. Arata) (Producer: Don Tolle)
This song is from the Noble Vision team of artist Jim Glaser and writer Tony Arata. As the first release under the new Noble Vision/MCA deal, a hard national push for the song can be expected, and deservedly so. Glaser sings beautifully and producer Don Tolle is right when he says of Arata, "the music just flows from this man like water from a waterfall." Should break out very quickly.

LANE BRODY — Lane Brody — EMI America ST-17160 — Producer: Harold Shedd

This is Lane Brody's first album, and she reveals a far broader talent than was evident on her most successful previous effort, "The Yellow Rose" with Johnny Lee. Her range is excellently demonstrated on the cuts "Dance Away" and "Stay With Me" in particular — and she is also the writer of two songs on this LP. The best of them is "Baby's Eyes," a touching ballad with heartfelt lyrics. Brody's unassuming style is well treated by producer Shedd.

REVIEWS

RHYTHM AND ROMANCE — Rosanne Cash — Columbia FC 39463 — Producer: David Malloy
After a long respite from recording, Rosanne Cash has made an album with enough rhythm for the hardest rocker and more than enough romance for country. She also reminds us of her formidable songwriting talent, especially on the most romantic numbers "Closing Time," "Halfway House" and "Second To No One." The jacket and inner sleeve are dominated visually by an arresting hot pink, eye-catching product from an artist with proven across-the-board appeal.

TILL I MADE IT WITH YOU — Mac Davis — MCA-5959 — Producer: Jimmy Bowen
Mac Davis has always been one of country's best interpreters of song, and 10 of his best interpretations are found on this album. Davis is still writing and performing his brand of good-time, light country music: his loyal fans should be more than pleased with this album, and many new fans should be attracted. The Bob McDill song (from which the album title is taken) bullets from 74 to 67 this week; the best of the other cuts are "Regrets" and "Save That Dress!"
COUNTRY RADIO

COUNTRY PROGRAMMER'S PICK

Mark Andrews

Song: "Used To Blue"
Artist: Sawyer Brown
Label: Capitol

Comments:
"This is a nice, easygoing, sensitive tune that will probably make their career. They're just beginning to explore their capabilities and I look forward to hearing more from them in the future."

COUNTRY RADIO

MOST ADDED

KWHH — Kitty Ledbetter — Shreveport
R. McEntire
L. J. Dalton
J. & M. Younger
B. Hobbs
G. Watson
G. Davies

WOW — John Dixon — Omaha
Heart Of Nashville
G. Campbell
Sawyer Brown
M. Haggard
L. J. Dalton
Carlotta

WWA — Bill Berg — Wheeling
R. Cash
C. Jackson
Nitty Gritty Dirt Band
R. McEntire
Exile
M. Tillis
S. Croft
D. Bryant
L. Everett
D. West

STATION ADDS

KCKN — Tim Mack — Roswell, NM
L. J. Dalton
R. Cash
Judus

WLI — Greg Mazino — Montgomery
S. West
Sawyer Brown
Judus
R. McEntire
L. Everett
L. J. Dalton
G. Josey

KROW — Jim Crow — Reno
K. Stegall
Exile
M. M. Murphey
G. Strait

KFEQ — Bob Orf — St. Joseph
G. Watson
B. Hobbs
M. Haggard
J. Greene
G. Strait
G. Josey
Judus

THE COUNTRY MIKE

STATION PROFILE — WMML/Mobile offers southern Alabama, southern Mississippi and northwestern Florida a blend of traditional and contemporary country, featuring such country greats as Hank Williams and Patsy Cline along with today's finest country artists. "Mobile's Real Country" AM 1410 reaches a coverage area which includes not only the Mobile area but the Biloxi, Mississippi and Pensacola, Florida, markets as well. The station is staffed by operations manager Bill Black, music director Joe Davis and general manager Richard Haines. Air shifts feature Bill Black from 6 a.m. to 10 a.m., Kathy Richardson from 10 a.m. to 2 p.m., Ricky Barnes from 2 p.m. to 6 p.m., Gary Valley from 6 p.m. to midnight and Denny Williams from midnight to 6 a.m. One of WMML's features is "Girl Talk," a phone-in show hosted by midday personality Richardson. "Girl Talk" provides a forum for subjects of topical interest within a country music format. WMML has the distinction of being owned by Mel Tillis and Tillis Communications.

MCRN-GOSDIN CONTEST — Complete artist Vern Gosdin and his current single "Dim Lights, Thick Smoke (And Loud, Loud Music)" were the focus of a contest promotion conducted by the Music Country Radio Network recently. The contest drew to a close May 28 with a visit by Gosdin on the nationally-syndicated show. Winners were selected by random drawing, with Gosdin's "Time Stood Still" LP being awarded to 230 contestants. The grand prize was an all-expense-paid trip to see Gosdin's July 5 performance at Fort Worth's Billy Bob's nightclub. Transportation was provided by American Airlines, along with accommodations and ground transportation being provided in coordination with The Gary Group, which assisted in the acquisition of the prizes.

STATION CHANGES — Several stations have appointed new music directors recently. Kitty Ledbetter has accepted the music director position at KWWH/Shreveport ... Denny Rice is the new program/music director for WMML/Kalamazoo ... and KZUN/Modesto has named J. W. Ford as its new music director.

BYRON WYNKOOP

Cash Box/June 15, 1985

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### COUNTRY ALBUMS

#### Top 75 Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist</th>
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<tr>
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<td>Atlantic Blue</td>
<td>The Statler Brothers</td>
<td>6/8 Chart</td>
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<td>2</td>
<td>The Best of Reba Mcentire</td>
<td>Reba Mcentire</td>
<td>6/8 Chart</td>
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<td>3</td>
<td>Say When</td>
<td>Nicolette Larson</td>
<td>6/8 Chart</td>
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<td>4</td>
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<td>Dan Fogleberg</td>
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<td>6</td>
<td>Let It Roll</td>
<td>Mickey Gilley</td>
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<td>7</td>
<td>Greatest Hits Vol 2</td>
<td>Mickey Gilley</td>
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<td>8</td>
<td>Country Boy</td>
<td>Ricky Skaggs</td>
<td>6/8 Chart</td>
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<td>9</td>
<td>Someone To Fall In Love</td>
<td>Carlene Carter</td>
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<td>10</td>
<td>My Country Kind Of Woman</td>
<td>Jeannie Seely</td>
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<td>John Conlee</td>
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<td>John Conlee</td>
<td>6/8 Chart</td>
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<td>Centerfield</td>
<td>John Conlee</td>
<td>6/8 Chart</td>
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<tr>
<td>36</td>
<td>Whole New World</td>
<td>John Conlee</td>
<td>6/8 Chart</td>
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### COUNTRY COLUMN

**GRAND OLE ANNIVERSARY** — The 16th anniversary of the Grand Ole Opry will be celebrated this November with a two-hour CBS television special from the radio show's home in Opryland. The list of performers already scheduled for the show is extraordinary, even beyond the standards. Performers appearing include Roy Acuff, Minnie Pearl, Loretta Lynn, Johnny Cash, June Carter, Barbara Mandrell, The Oak Ridge Boys, Willie Nelson, Ricky Skaggs, Tom T. Hall, Bill Anderson, Bill Monroe, Larry Gatlin, Porter Wagoner and Jim Ed Brown. The show will air in December.

**BARBRA'S BACK** — This week Barbara Mandrell will appear for her fans for the first time since her auto accident last year. She will hold an autograph party with guest performers at Opryland Hotel, and will present her first new material since the accident. The album is scheduled for a fall release.

### NEW SINGLE

**MCA/Curb recording artist Diana Rae listens with her manager Larry Gregson (middle) and her new producer Randy Skaggs in the studio at Curb Records.**

**NEW SINGLE** — MCA/Curb recording artist Diana Rae has announced the release of her new single, "My Heart's Hearin' Feetsteps," which she wrote and produced with Randy Skaggs. The song is the title track from her upcoming album, "My Heart's Hearin' Feetsteps," and is scheduled to be released on July 16.

**RICKY SKAGGS**

Ricky Skaggs, who recently signed with MCA Records, will release his new album, "Three Pieces," on July 16. The album features the title track, "Three Pieces," and several other country hits.

**REBA McENTIRE**

Reba McEntire has signed a new recording contract with Capitol Records, and will release her new album, "The Distance," later this year. The album will feature the title track, "The Distance," and several other country hits.

**JOHNNY CASH**

Johnny Cash has signed with Columbia Records, and will release his new album, "Johnny Cash's Greatest Hits," later this year. The album will feature the title track, "Johnny Cash's Greatest Hits," and several other country hits.

**THE OAK RIDGE BOYS**

The Oak Ridge Boys have signed with MCA Records, and will release their new album, "The Best Of The Oak Ridge Boys," later this year. The album will feature the title track, "The Best Of The Oak Ridge Boys," and several other country hits.

**BRENDA LEE**

Brenda Lee has signed with MCA Records, and will release her new album, "Brenda Lee's Greatest Hits," later this year. The album will feature the title track, "Brenda Lee's Greatest Hits," and several other country hits.

**JOEY BISHOP & GEORGE SEGAL**

Joey Bishop & George Segal have signed with MCA Records, and will release their new album, "Joey Bishop & George Segal's Greatest Hits," later this year. The album will feature the title track, "Joey Bishop & George Segal's Greatest Hits," and several other country hits.

**BONNIE Raitt**

Bonnie Raitt has signed with MCA Records, and will release her new album, "Bonnie Raitt's Greatest Hits," later this year. The album will feature the title track, "Bonnie Raitt's Greatest Hits," and several other country hits.

**LEON RUSSELL**

Leon Russell has signed with MCA Records, and will release his new album, "Leon Russell's Greatest Hits," later this year. The album will feature the title track, "Leon Russell's Greatest Hits," and several other country hits.
HME Looks To Continue Chart Success Through 'New Concepts'

By David Adelson

LOS ANGELES — Industry veteran Chuck Gregory is riding high on the success of his CBS-distributed HME records — particularly on the chart success of Gino Vannelli's "Back on Track." The album, which debuts on Cash Box's Pop LP chart at #17 while bill with the single of the same name, also ascends the Pop Singles chart at #47.

"Vannelli's really cooking for us," said Gregory. "I think everybody else turned him down.

That's the kind of story Gregory wants to relate as he continues to look for new artists and recording artists whose debut LPs could be major hits. He is looking for "something on our roster. "What we're trying to do is balance A&R," said Gregory. "In other words there are only so many labels around and only so many pockets to put the artists in."

Gregory has been successful in his efforts. His father, Sarlo (the Celluloid's original owner) run Celluloid's London-based subsidiary, and Celluloid's president, Bill Lewall, the loosely tied group of musicians known as Material. With initial success, they have expanded their reach to a wider audience.

Currently, we have five records out, produced by Herbie Hancock, Laurie Anderson, Yellowman, part of the current Mick Jagger solo effort and others, and they are all doing well. The company has a new distribution deal with CBS and maintains an active promotion, marketing and A&R staff. Among the label's first releases was "I Don't Want to Be Here" and a sizzling LP from John Palumbo that features the single "Blowing Up Detroit." Gregory expects a second single from the band, "Simulacra," to be released in the next few weeks.

Gregory's goal is to create a "full spectrum" of music, one that is "eclectic," as Matricina's "Simply the Best." The label has been successful in its attempts, and the marketing strategy is to be known as eclectic:

So far, a non-classification is considered good strategy when the music is African-based. Always championed by a minority of more open-minded listeners and shunned by the general public, African music is in many ways one of the most difficult music to sell in America. "We consider African music to be the next pop music," says Karaoke. "It is simply a question of presentation to the media and to the marketplace. Currently we have five records out, all produced by Material, and we think that because they all feature the highest production quality, we will be displayed in many stores with the other pop records, that we can avoid being stuck in the international race. I have had a tough time persuading retailers that these are pop records, but we have been successful in this."

Gregory also brings a field of "new artists" to the market. The label has a new LP from Tom Lindsey, "The Fabulous Thunderbirds," and a new LP from Louie Silas, "The Latche." The label is also releasing a new LP from "Black Ice," a band that is doing well in the USA.

The label also released a new single from "The Beach Boys," "Good Time Charlie's Got the Bag." The single is currently doing well on the charts.

In the Studio

West Coast: Atlantic Records' John "Jellybean" Bonet is currently remixing A&M recording artist Sting's current release, "If You Love Somebody Set Them Free," the first single from his forthcoming LP. At Group IV recording engineer Danjo Collins, assisted by Andy D'Addario, is working with band's latest release, "Romantic," for which the pressing was done by Louie Silas, Jr. The song is from the motion picture "Fletch." Patti Labelle's new single from the Beverly Hills Cop sound track was recorded at Atlantic along with the other tracks from her debut release on the RCA label, all sessions were recorded in Los Angeles.

Pete Drake; Charley Pride's new single is "The Pay-by-view Come In" produced by Blake Mevis for RCA.

East Coast: Producer Joel Diamond is on Atlantic's Sigma Sound studio working on Silver Blue/CBS's Robey on tracks for her debut LP, set for release in mid-June. Engineering will be handled by Don Sinic and Greg Blackwell, who spins at Private Eyes, a mixed faction of Skidmore and Turners "Thinking About Your Love." The recordings took place at Coco Sound studios. Blackwell also doubled as engi neer on the sessions...Atlantic recording artist Rava has recently completed its "Stay Hard" LP at Pyramid studios, with engineering by Tony Incigrone and Raven. Engineering was handled by Norman Dunn and Alex Porlias with Peter Bomba assisting. Mixing was handled by William Wagner at the studio.

Elektra Records reports that producer Nile Rodgers is in with artist Teddy Pongpichat working on the title song to the soon-to-be-released movie D.A.R.Y.L. The first single to be released is "Some Like It Hot," Patti Labelle's new single is a throwback to her early days at A&M, with producers Jimmy "Jamm" Harris and Terry Lewis for Qwest Records. Basic tracking on the album is taking place at Creation Audio in Minneapolis. Producers Vic Trigger and Dave Donnelly are in the Amigo and EMI Studios working with Jennifer James. Engineering is Jim Bowlerlin.

Darryl Lindsey

Showtime's Pay For Play

By Darryl Lindsey

Showtime is currently under way at Disc Mastering, the following projects, handling all mastering work is Randal King, B.J. Thomas is in for CBS being produced by

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Showtime's Pay For Play

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per month. Each film will run for a week, and subscribers will contact Showtime into the pay-per-view cable business, it was also announced at the recent National Cable Television Assn. convention in Las Vegas, that several other companies are also venturing into that arena. Most notably, Playboy Enterprises said it will offer a weekly package of original programming as well as an adult film on the pay-per-view basis. Titled the Playboy Private Ticket, the service, at a suggested retail price of $13-$14 will commence in July in a few cities around the country.

Also, the Exchange has Galaxy I and Satellite Communications slated for a September pay-per-view service, Choice Channel will launch its service in November, and The Pay Per Movie Network has also announced plans to compete in the pay-per-view market.
CROSSOVER SUCCESS

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tempering because we're both sort of curmudgeons and try to make our projects that we work on, outside of our own project, really have an identity of their own.

Murphy and Frank, like virtually all observers of the music business, are pleased with the success of black music in general and black artists in particular. "Both of us think it's very healthy," Murphy says. "We had a period in the '60s with some things going on in terms of the cross-collaboration of music, with the Beatles and the Motown sound and the Stax Sound. We thinking back to what USA For Africa has done, and I see that as the greatest cross-pollination of black and white artists ever, and I think that the artists of today are building on that, and I think it's great because radio is now opening up. Outthere (Los Angeles), I used to come out and listen to KISS, and they never played the records that they're playing now. I mean they're playing like Lisa Lisa."

The System represents symbolically the struggle and success in black music over the past two years. Their roster of black and white forms to produce a new kind of contemporary popular music, one that takes black artists out of the back-ground to be accepted by a more sophisticated public which more and more is able to take their symphony concerts without waiting for translators like Elvis or the Beatles. While utilizing distinctive white-assistant elements (the power of rock and the rich melodies of country music), the new contemporary music represents a new harmony in the business of making records. It is a style that is being copied and sold, and the best music available at the first opportunity.

Behind The Bullets

(continued from page 7)

Dire Straits has yet to chart a single from this album, which only serves to underscore the phenomenon of popular music this group. In three weeks the band has climbed to the Top 50 of AOR and college radio play are no doubt largely responsible for spreading the word on new Dire Straits albums. Knopfler's reputation as a genius guitarist has endeared him to that instrument for faith. Along with his many Strats projects, which have included penning and playing on Tina Turner's smash single, "Private Dancer."

Retail action this week was heavy for "Brothers in Arms." Top 20 retail reports were received from stores in Los Angeles, Tower Records in Fresno, Scott's Wholesale in Indianapolis and Radio Doctor in Milwaukee. In addition to these, Top 10 reports came in from D.M. in Denver, The Record Theatre in Cincinnati, Mainstream Records in Milwaukee, Straw-berry chain based in Boston, Tower Records San Francisco, Tower Records in Campbell, Ca. and Tower Records in San Diego.

Paul Young

Paul Young is enjoying his first real strong commercial success in the United States. A star of numerous proportions in his homeland of Britain, stardom on that scale has eluded Young until perhaps now. "I am overjoyed," says his record LP for Columbia Records, jumps 14 this week to 50 bullet single. The first single, "Everytime You Go Away," at 26 bullet, jumps to the edge of an assault on the Top 20.

The album has been on the charts four weeks. It has been taking very large jumps each week on the basis of a growing retail response, especially in the West and East. Paul Young's live show are drawing big crowds. The record LP for Columbia Records, jumps 14 this week to 50 bullet single. The first single, "Everytime You Go Away," at 26 bullet, jumps to the edge of an assault on the Top 20.

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AROUND THE ROUTE
by Camille Compasio

The recent agreement on jukebox license fees reached between AMOA and the performing rights societies (Cash Box, 5/25) has brought a fairly positive reaction, according to AMOA's executive vice president Leo Droste. This move is the culmination of many years of deliberation among the parties involved and certainly seems to be a step in the right direction, so it is time to at least breathe a small sigh of relief and loudly applaud AMOA for leading the battle and persistently representing the operators' cause. One of the main concerns at present is the ability (or lack of) to accurately interpret the provisions. First of all, the $50 per jukebox annual fee remains the same—it's the law and it must be adhered to by all jukebox owners; however, the proposed rebate system which will be established by the performing rights societies provides some leverage in that ops who have complied with the copyright law (registered their jukeboxes by June 15, 1985) will be eligible to apply for a $10-per-box rebate for this year. They will not, though, be reimbursed until late in 1986, after the monies collected have been properly distributed. Details on re-

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A GATHERING OF PRINCIPALS — Shortly after the signing of the jukebox copyright agreement, both signers and supporters showed off the document to a gathering of media representatives. Pictured (l-r) are: Senator Edward Zorinsky (D-NE), who in 1983 introduced key legislation to protect the jukebox industry; Rep. Robert M. Kastenmeier, chairman of the House Judiciary Subcommittee dealing with copyrights; Hal David, president of ASCAP; John Estridge, president of AMOA; Bette Lockhart, executive vice president of Rock-Ola Manufacturing Corp.; Edward M. Cramer, president of BMI; Rep. Carlos J. Moorhead (R-CA) and Vincent Candilore, executive vice president of SESAC, at the post-signing press conference in Washington.
bale offerings for subsequent years (through 1988) are contained elsewhere in this issue. Ops must bear in mind that full compliance with the copyright law is a basic requirement, since the base structure in 1967 and 1987 hinges on a specified number of registered jukeboxes (at least 110,000 in ’87 and a minimum of 115,000 in ’88). Another very important provision of the agreement is the “transfer” allowance, which applies to jukeboxes that are temporarily to permanently not in use. As such, as long as the license fee is paid it can be transferred from an existing box which might be out of service or not in use to a replacement model, thus eliminating the payment of an additional fee. The key word, of course, is “transfer,” but it can translate into dollars, as AMOA’s Drote pointed out. He had just returned from attending the Texas state convention when Cash Box contacted him and, while there, he picked up some positive feedback regarding the license agreement and touched on some of the provisions including the rebate and transfer aspects, with Texas ops. Drote told us that an Advisory Committee, composed of three representatives of the performing rights organizations and three from AMOA (namely Dock Ringo, John Estridge and Bob Nims) had established to work out further details of the agreement. Two meetings have already been held by the group — the most recent on June 4 in Chicago. As for AMOA Expo ’85 — it’s looking mighty good, with 90 percent of the exhibit space assigned as of this writing. AMOA is currently addressing the waiting list of 33 companies which are most anxious to participate!

Dateline Los Angeles, home of C.A. Robinson & Co., who recently added the Williams line to their product roster and is now an official distributor of Williams equipment in southern California.

New AAMA officers. Following the 1985 annual membership meeting (full coverage in next week’s Cash Box) the newly elected board of directors of AAMA met to elect the 1985 slate of officers. Those elected for a one-year term were Robert Lloyd of Data East, president; Paul Moriaty of Taito America, vice president; and Norman Goldstein of Monroe Manufacturing/Distributing, secretary/treasurer. Glenn Braasch was also elected to serve as executive director for another one year term.

"English Mark Darts’ Championship Is Held in Seattle

CHICAGO — The Associated Dart Operations of the Northwest held their annual statewide "English Mark Darts" League Championship tournament on April 13 and 14 in Seattle. Washington. Metalist Marketing Corp. (Seattle) hosted this playoff which involved 247 teams in eight different divisions. In all, over 1,000 shooters participated.

Leagues operated in Seattle, Kent, Tacoma, Sumner, Aberdeen, Black Diamond, Renton, Olympia, Puyallup and several other cities across the state of Washington were involved in this huge playoff.

Saturday’s competition was held at three locations in Seattle; the Ebbtide Restaurant & Lounge, Meekers Landing and Rich’s Pizza. "Chillie Salt” of Sumner took first place in A Flight Mixed division, with "Ron Dee Voo" from Renton coming in first in B Flight Mixed. "Frank and Mike’s" of Tacoma won first in Standard D division and the Unlimited Flight division was won by "Ganniness of Buren."

On Sunday, the action moved to the SeaTac Marriott Hotel for the final four events. The Mens Flight was won by "Rich’s Pizza” of Kent and "Timber Tavern Topper" of Orting won the Womens Flight division. Novice Flight was won by "Bowlero Bowl” of Tacoma and the final event, Standard A was won by "Boot’s Tavern” of Black Diamond.

Sunday’s competition was attended by approximately 1,200 shooters and spectators. The event was so large that three separate ballrooms and 40 English Mark Darts boards were needed.

The accompanying photos depict Sunday’s action (photo 1) which drew some 1,200 participants and spectators; and one of the winning teams (photo 2). Granae’s F.W. Masters, composed of Jeff Peterson, Pam Goolsby, Mike Mecham, Jim Orr, Art Peterson, Kevin Higginbottom and Dave Peterson who were the Unlimited Flight champs.

Cash Box/June 15, 1985
**TOP COUNTRY SONGS**

1. COUNTRY BOY - RICKY SKAGGS (Epic 34-04831)
2. LITTLE THINGS - THE OAK RIDGE BOYS (MCA 52556)
3. LET IT ROLL - MEL MCDANIEL (RCA PB-14034)
4. SHE KEEPS THE HOMEFIRES BURNING - RONNIE MILSAP (RCA PB-14034)
5. NATURAL HIGH - MERLE HAGGARD (Epic 34-04830)
6. NOBODY WANTS TO BE ALONE - CRYSTAL GAYLE (Warner Bros. 7-29050)
7. MY OLD YELLOW CAR - DAN SEALS (Emi-America B-8261)
8. FORGIVING YOU WAS EASY - WILLIE NELSON (Columbia 38-04847)
9. SHE'S A MIRACLE - EXILE (Epic 34-04864)
10. MAYBE MY BABY - LOUISE MANDRILL (RCA PB-14039)

**BLACK CONTEMPORARY**

1. SACRIFICED LADY - MARVIN GAYE (Columbia 38-04861)
2. ROCK ME TONIGHT (FOR OLD TIMES SAKE) - FREDDIE JACKSON (Capitol B 5459)
3. YOU GIVE GOOD LOVE - WHITNEY HOUSTON (Arista AS-1-9864)
4. SUDDENLY - BILLY OCEAN (Arista J-9323)
5. FREAK-A-RISTIC - ATLANTIC STARR (A&M 2718)
6. ELECTRIC LADY - CON FUNK SHUN (Mercury-PolyGram 880 636-7)

**CASH BOX**

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☐ DISC JOCKEY

☐ JUKEBOXES

☐ AMUSEMENT GAMES

☐ VENDING MACHINES

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*indicates new entry

June 15, 1985

**RECORDS TO WATCH**

LITTLE BY LITTLE — Robert Plant (Es Paranza/Atlantic)

THE NEVER ENDING STORY — Linmih (EMI America)

DOWN ON THE FARM — Charlie Pride (RCA)

DOUBLE OH-OH — George Clinton (Capitol)

LET'S GO OUT TONIGHT — Nile Rodgers (Warner Bros.)

NUDE SURRENDER — Corey Hart (EMI America)

WHAT ABOUT LOVE — Heart (Capitol)

ALL YOU ZOMBIES — Hooters (Capitol)

IT AIN'T GONNA WORRY MY MIND — Ray Charles (with Mickey Gilley) (Columbia)

OLD HIPPIE — The Bellamy Brothers (MCA/Curb)

HIGHWAYMAN — Nelson, Kristofferson, Cash, Jennings (Columbia)

SHE'S SINGLE AGAIN — Janie Fricke (Columbia)

I DON'T THINK I'M READY FOR YOU YET — Anne Murray (Capitol)

PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)

SHOUT — Tears For Fears (Mercury)

CANNONBALL — Supertramp (A&M)

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LITTLE BY LITTLE — Robert Plant (Es Paranza/Atlantic)

THE NEVER ENDING STORY — Linmih (EMI America)

DOWN ON THE FARM — Charlie Pride (RCA)

DOUBLE OH-OH — George Clinton (Capitol)

LET'S GO OUT TONIGHT — Nile Rodgers (Warner Bros.)

NUDE SURRENDER — Corey Hart (EMI America)

WHAT ABOUT LOVE — Heart (Capitol)

ALL YOU ZOMBIES — Hooters (Capitol)

IT AIN'T GONNA WORRY MY MIND — Ray Charles (with Mickey Gilley) (Columbia)

OLD HIPPIE — The Bellamy Brothers (MCA/Curb)

HIGHWAYMAN — Nelson, Kristofferson, Cash, Jennings (Columbia)

SHE'S SINGLE AGAIN — Janie Fricke (Columbia)

I DON'T THINK I'M READY FOR YOU YET — Anne Murray (Capitol)

PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)

SHOUT — Tears For Fears (Mercury)

CANNONBALL — Supertramp (A&M)
Technics Unveils The World's Smallest Portable CDPlayer At Summer CES

CHICAGO — Technics unveiled the world's smallest portable CD player at the summer CES. The new SL-XP7 fits in the palm of a hand and incorporates an all-new laser pick-up system as well as 15-step random access programmability.

The new unit measures 4.96" (W) x 1.26" (H) x 4.96" (D). Its aluminum die-cast body is sculpted in a sleek design with a large smoked window allowing disc visibility. According to the company, as small as the SL-XP7 may be, it still features many features designed for high quality sound reproduction and incredibly easy use.

The FFI uses an original Accu-Servo System for tracking error detection capability. Previous single beam systems could suffer from crossstalk problems because the focus error signal and tracking error signal came from the same laser beam. This crossstalk problem has been overcome because Technics brought a digital phase comparison system together with a new digital noise canceller, digital phase limiter and drop-out protection circuits.

Further, engineers have incorporated a friction-free four-wire suspension system to support the focus lens. This free-floating system is designed to be especially resistant to physical shock. In addition, a spring-loaded mechanism is used to smooth movement of the laser on its guide rail.

The complete optical disc has been isolated by a floating suspension made up of coil springs and dampers. To ensure precise operation, a microcomputer-based trilatitudinal servo has been designed to compensate for changes in position during portable use.

The XP7 features 15-step random access programmability. This means users can listen to up to 15 programmed selections in any order they desire. Programming is performed

by using the flip key to select tracks and a memory key to specify input. A Program Recall function can display program contents on a multi-function LCD when activated during programmed play.

Versatile use of this unit is highlighted by AC/DC operation. The SL-XP7 comes with a compact AC adaptor and the required cable for connection to a stereo amplifier or receiver. This means no additional equipment is needed to hook the XP7 to an existing hi-fi stereo system. An optional portable carrying case with a built-in rechargeable battery (SIA-CDAT) is also available. The supplied AC adaptor can recharge the battery in eight hours to provide up to three hours of continuous operation. The XP7 can also be operated while recharging the battery.

A multi-function LCD shows track in play, elapsed playing time, remaining playing time, programmed track number, battery charge, repeat and memory recall.

The SL-XP7 also incorporates a trek stop control switch (high cut filter), headphone jack with volume control, as well as a ski function, two-speed search with cueing sound and a repeat function.
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