Ratt
Headed Toward Platinum Again
Story on Page 11

AFRICAN AID CONCERTS SCHEDULED
BMI, TV COMMITTEE MEET IN COURT
WARNER AMEX SALE ONE STEP CLOSER
CASH BOX CONDUCTS ATLANTA RETAIL/RADIO SEMINAR
LATIN SECTION DEBUTS, PAGE 21
AMERICA'S LOVE AFFAIR
WITH FREDDIE JACKSON
REACHES NEW HEIGHTS.

"ROCK ME TONIGHT" HITS #1.

It's been a long time since we haven't seen a hit in the charts, but last week, Freddie Jackson brought us a new hit, "Rock Me Tonight," which topped the charts and brought a lot of joy to the listeners.

"Rock Me Tonight" is a feel-good song that everyone loves. It's a hit that has been on the charts for more than eight weeks, and it's still going strong. It's a perfect example of how good music can bring joy to everyone.

To celebrate this achievement, Freddie Jackson took to the stage and performed "Rock Me Tonight." The audience was thrilled and the energy was electric.

"Rock Me Tonight" is a perfect example of how music can bring joy to everyone. It's a hit that has been on the charts for more than eight weeks, and it's still going strong. It's a perfect example of how good music can bring joy to everyone.
**Guest Editorial**

Let's Get The Narcs Out Of The Business

By Pete Howard

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

Any of us who deal with the telephone on any kind of a regular basis, and that includes most of us in "the biz," are faced with this certain frustration from time to time. It often comes with the second contact because all but the highest echelon execs usually seem to be willing to take an initial call from a stranger, their curiosity getting the better of them. "Maybe I've just won the Irish Sweepstakes" or "Maybe it's a better job offer" flashes through the mind. The call turns out to be a job offer, alright; but from somebody offering to do a job for you. Or perhaps it's a friendly salesperson calling on you, or an artist pushing a tape or record, or what have you.

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

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2. B/C SINGLE
   - ROCK ME TONIGHT (FOR OLD TIME'S SAKE)
   - Freddie Jackson
   - Capitol

**COUNTRY SINGLE**

1. LITTLE THINGS
   - The Oak Ridge Boys
   - RCA

**COMPACT DISC**

1. NO JACKET REQUIRED
   - Phil Collins
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**TOP POP DEBUTS**

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   - Madonna | Sire
Superstar Concerts In Philadelphia, London Will Benefit African Effort

By Rusty Cutchin

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

Tickets for the Philadelphia show are expected to go for $35, but the telephone portion of the event is the organizers’ main concern. The broadcast will feature special appearances by world leaders in the arts, religion, sports, science, entertainment and government, including Ronald Reagan. According to Geldof, Band Aid is “almost guaranteed to make $10 million.”

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

At the news conference announcing the concerts and held at the MTV studios during a partial live feed to the music (continued on page 42)

MTV, ABC To Carry Live Aid Broadcast

By Gregory Dobrin

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

The concerts, plus a special television, will be uplinked internationally with seven satellites, Mitchell said, reaching a television audience of some 14 nations. Three ABC radio networks are clearing up to 500 affiliates. MTV has donated over 17 hours of airtime, and ABC television will carry three hours of live-time programming, from 8 p.m. to 11 p.m. A rights fee will be paid by each.

“This is a model for every country,” said Mitchell. “We’re mixing all the media in each country, so that it’s just total saturation.”

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

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

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

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

BKI Wins First Round Of New Fight With TV Committee

By David Adelson

LOS ANGELES — Federal judge Edward Weinfeld of the Southern District Court in New York has entered an order to show cause why an injunction requested by BMI against the All Industry Television Committee and five BMI shareholders should not be granted. Round one of this fight belongs to the court action by BMI stems from a document by five BMI shareholders requesting a special shareholders meeting.

Three of the five members happen to be on the Television Committee. The five men are: Dudley S. Taft of Tatt Broadcasting; Joseph T. Loughlin, Tribune Broadcasting; George Willoughby, King Broadcasting; W.C.M. Reynolds, Meredith Broadcasting and Robert D. Fromme, Stautier Communications.

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

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

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

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

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

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

Cash Box/June 22, 1985
EXECUTIVES ON THE MOVE

Gold
Grunblatt
Meltzer
Peterson
Chamberlain
Rhone
Schwarz
Schneider

RCA Promotes Omansky

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

Omansky was most recently director, marketing, a position he had held since joining the company in January 1984. In making the announcement, Ford said, “Michael’s traditional marketing background has been extremely beneficial to RCA. His creative promotional tie-in campaigns, combined with the many recent successes of RCA’s promotion department, have resulted in increased album sales and heightened consumer awareness for our artists.”

EMI America Names Guarnieri

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

Guarnieri comes to EMI from IRS Records where he served as director, A&R from 1983 to the present. In addition to his A&R duties, he also had responsibilities in the sales, marketing and production departments. He was also label liaison with CBS International and was intimately involved in the signings of the Go Go’s, Wall of Voodoo and Three O’Clock.

BUSINESS NOTES

Ticket World Signs With Record World Chain

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

BMI To Honor Most-Performed Songs

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

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

NEW YORK — The American Federation of Musicians of the U.S. and Canada will have its 86th convention, June 24-27, at the Charleston Civic Center, Charleston, W. VA; activities include presentation of a special award to Willie Nelson … “Tango Argentino” will bring 30 of Argentina’s leading dancing, singing, and playing exponents of tango to N.Y.’s City Center, June 25-30 … The Memphis, TN-based Blues Foundation will hold its 8th annual National Blues Awards Show, Nov. 17, at that City’s Orpheum Theatre … The Music Educators National Conference (MENC) has just published Becoming Human Through Music, a book containing the complete proposals presented at the 1984 Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music; it’s available from them at 1902 Association Dr., Reston, VA 22091 ($14.95 for non-members) … Affiliate Artists Inc. has just established the Seaver Conducting Awards, which makes $75,000 available to each of two conductors for a two-year period; the first recipients of the biennial honors are Kent Nagano, music director of the Berkeley Symphony, and Hugh Wolff, associate conductor of the National Symphony … Cherry Lane Books has just published The Mighty Van Halen by Buzz Morrison ($4.95), Ratt: Renegade Angels by Steve Gott ($4.95), Van Halen: Jumpin’ For The Dollar by John Sheehan ($7.95), and Rush: Success Under Pressure by Steve Gott ($4.95).
Cash Box Conducts Radio/Retail Seminar In Atlanta

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

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

A slide presentation was made to illustrate many of the editorial innovations and developments that have been implemented including such features as The Winners Circle, Behind The Bullets, Bob Job Mart, Programmers Picks and the expanded review sections.

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

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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CUT CODES — Select 21614 — Producer: Full Force — List: 8.98

To many, rap may have become a limited and novel music, but the reality is that singles such as "Roxanne, Roxanne" and its many knock-offs have brought the style to new commercial heights. Look for UTO's debut to be a retail winner with crossover airplay on some cuts. "Roxanne, Roxanne," "The Real Roxanne," "Calling Her A Crab" and others.
ARETHA FRANKLIN (Arista 1-9354)

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

HUEY LEWIS AND THE NEWS (Chrysalis VSA 42876)

Taken from the upcoming Back To The Future soundtrack, “Power Of Love” is the group’s first new music since 1986, and the inimitable charm and drive which made “Sports” such a pop/rock winner is displayed from the first chords. Light-hearted and melodic, this cut rocks with an easily danceable beat and Lewis’ lead vocal is right there. Look for immediate CHR airplay.

SADE (Portrait 37-05408)

The second track from this single’s upcoming LP is a sweetly melodic effort which again traces its roots to classic pop and jazzzy arrangement. Although “Smooth Operator” delivered Sade’s strongest punch, this track is an alluring and smooth sounding track which should do well on CHR and on the wide open AC market.

MR. MISTER (RCA-JK-14136)

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

THE SYSTEM (Mirage 7-99639)
The Pleasure Seekers (3:05) (Science Lab Music-Green Star Music/ASCAP) (Murphy-Frank) (Producer: Mic Murphy-David Frank)

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

SKOOL BOY (Columbus 38-04942)
Superfine (From Behind) (3:55) (Skool Boyz Music/BMI) (Mathews-Sheppard-Kader) (Producer: Skool Boyz)

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

STEVE A R R I N G T O N (Atlantic 7-95035)
Dancin’ In The Key Of Life (3:59) (Konglatter Pub-BMI/Motor Music-Cheynnne Music—ASCAP) (Arrington-Arrington) (Producer: Ker Johnson-Wilmer Raglin)

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

LEVERT (Tempe 5506)
Dancing With You (3:43) (We Music—Fernoff Music/ASCAP) (LeVert) (Producer: Eddie LeVert-Walter Williams-Matt Rose)

JUICY (Private 1 ZS 05422)
Bad Boy (American League Music-Trick Track Music/BMI) (Barnes-Barnes) (Producer: Eumir Deodato)

TYRONE DAVIS (Future 101)
Sexy Satin (4:10) (Ton Walker—BMI/Don Davis—ASCAP) (Walker-Davis) (Producer: Leo Graham)

JOE LAMONT (Private 1 ZS 04940)

9.9 (RCA JK-14083)
All Of Me All Of You (3:31) (Dikples-Wilson-Sklair) (Producer: Dimples)

CARLO BIANCHINI (Future 002)
Everybody Needs A Little Love (3:59) (CAPAC/ASCAP) (Bianchini) (Producer: Carlo Bianchini)

LISA DANIELLE (Jersery Connection 90013-A)

NATIONAL PASTIME (Atlantic 7-86548)
It’s All A Game (3:15) (not listed) (Dale-Sheen) (Producers: Michael Howard-Alice Spring)

TIME BANDITS (Columbia 36-05932)
I’m Only Shooting Love (3:58) (April Music, Inc./ASCAP) (Hidding) (Producer: Phil Koppman)

JOE PISCOPPO (Columbia 38-04939)

EVE ROYALTY (Columbia 36-08397)
Everybody Needs A Little Love (3:59) (CAPAC/ASCAP) (Bianchini) (Producer: Carlo Bianchini)

MARY JANE GIRLS (Gordy 17986F)
Wild And Crazy Love (3:63) (Stone City Music/ASCAP) (James-Hawkins) (Producers: Rick James)

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

JULES SHEAR (EMI America B-8276)
If She Knew What She Wants (3:42) (Funzalo Music-Jutters Music/BMI) (Shear) (Producer: Bill Drescher-Jules Shear)

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

ERIC CLAPTON (Duck/Warner Bros. 7-28966)
See What Love Can Do (3:59) (Jerry Williams Music/BMI) (Williams) (Producer: Teo Templeman-Kenny Waronker)

This second single from Clapton’s “Behind The Sun” LP plays off a reggae/ gospel theme — remember “I Shot The Sheriff” was Clapton’s biggest single — and provides an excellent showcase for zony/F. Faltermeyer. Tight background vocals and rhythm section help make this one a prime CHR and rock radio pick.

STEPHANIE MILLS (MCA 52617)

This theme to the motion picture Fletcher is a powerful dancer, driven by Stephanie Mills’ fervorous vocal. Summer dance music ripe for the clubs. CHR airplay must a.

“WEIRD AL” YANKOVIC (Rock ’n Roll) ZS4 04937
Like A Surgeon (3:27) (Billy Steinberg Music-Denise Barry Music/ASCAP—Brigitte Baby Pub.—Podifer Pub/BMI) (Steinberg-Kelly-Yankovic) (Producer: Rick Derringer)

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

HUBERT KAH (Curb/MCA 52088)
Angel 07 (3:54) (Maiu Musikverlag/GEMA) (H. Kemmler-T. Touchton-M. Killer) (Producer: Michael Cretu, Armand Volker)

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

PATTI LaBELLE (MCA 52610)

Another sizzler from the Beverly Hills Cop soundtrack, “Stir It Up” features Patti LaBelle at her vocal best. The excitement in this tune will polish dance floors, and LaBelle’s razor sharp vocal leads the way. A natty saxophone interlude lends musical depth to the bounce, pop-dance flavor of this charging tune with the tight production expertise of Forsey and Faltermeyer. Sure to keep LaBelle high on the charts where she belongs.
AFRICAN POP — People keep saying that reggae and African music can never really make much of an impact in the States, but the main reason for the dropping of King Sunny Ade together with the jailing of Fela, the music’s most charismatic and provocative components do seem to loom, but the appearance of Celluloid’s Toure Kunda at the Palace last weekend was clearly a sign pointing to better times. Hailing from the Casamance region of Senegal, 22-year old Toure Kunda has been based in Paris since 1976, slowly becoming France’s and Europe’s most popular African pop band. New York’s Celluloid label, which also handles the group, released four records this year domestically, the most recent being “Natalia,” in a product blitz aimed at opening up eyes and ears to the band’s infectious and challenging sound. Toure Kunda is led by the three Toure brothers — Ali, N’Dea, and Ousmane who lead a 10-piece band and play various African instruments, including the mandolin, so, salsa and reggae music, Toure Kunda’s blistering dance music is even more exciting live featuring amazing costumers and dancers from the Ivory Coast. Sure the band can attract the typical reggae and African music fans, but the music could be played in the top clubs in America and it would surely offer a bit of variety to the rap/ funk laden club list.

NEW LANGUAGE PRESENTS THE BLUES — Produced by Don Jacobson and presented by FM80/KLCN, the Sunset Strip’s Sunset Strip announce a partial lineup for its September 14-15 weekend of blues. Already set for the festival are Albert Collins, the Ice Breakers, Eddie “Cleanhead” Vinson, the Texas Flood, and the Peanut Butter. Bernie Pearl, the artistic director for the festival will again emcee the two-day blues extravaganza.

DUSTY & DANNY SPARK NEW CREATIVEITY — When in doubt, try something new. Another old adage that doesn’t always work, but always brings about interesting results. In the case of Danny & Dusty and the group’s debut on A&M, “The Lost Weekend,” it is both interesting and successful — on many levels. Featuring nine songs during their three L.A. barns, the band has been to date, the Long Ryders, Danny & Dusty exhibit more of the local musicians sense of perspective to roots music. No, this isn’t gloom and melancholy or the combly tarted country, it’s good of back-porch-Sunday-afternoon-beer drinking music. One of Danny & Dusty’s principles, Steve Stopp, recently spoke with Points West and explained that much of the album’s material was written over six packs watching Danny Stuart of Green On Red and I would just get together every Monday to watch the game, and we’d write one song in the first half and another during the second, and eventually we had quite a few and decided to record them. It’s based on the whole tradition of one-upmanship; those songs could be written by two guys in a bar trading stories.” While the group has only played two shows so far, one at the O.N. Club and one at the Lingerie last weekend, the album is already getting a solid response at college radio, and look for more live shows these boys are bound.

CAN IT BE TRUE-RNBQ? — The Blaster-Beat Farmers-Unforgiven showcase at the Palladium this weekend should be a major draw, but if that sounds too raucous, check out the world-famous NRBQ at the Lingerie June 21-22. After getting typical rave reviews during their three L.A. barns, the band has been to date, the Long Ryders, and its eclectic blend of country/blues/jazz/rockabilly and pop pure is sure to please. The New Rythm & Blues Quintet, which debuted on Columbia in 1969, is rambunctious and endowed with a hearty sense of humor.

NEW FLAG — SST’s Black Flag has a new LP out called “Loose Nut,” and look for (h) Henry Rollins, Greg Ginn, Kira and Bill Stevenson to be coming to your town soon.

Look for a late ’85 release.

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

Peter Holden

BROTHERS TOURE — Celluloid’s African pop band Toure Kunda is currently on a west coast tour which included a successful stop at the Palace last weekend. Seen (l-r) recently are Toure Kunda’s Toure brothers Ousmane and Ismaila.

Toure Kunda is led by the three Toure brothers — Ali, N’Dea, and Ousmane who lead a 10-piece band and play various African instruments, including the mandolin, so, salsa and reggae music, Toure Kunda’s blistering dance music is even more exciting live featuring amazing costumers and dancers from the Ivory Coast. Sure the band can attract the typical reggae and African music fans, but the music could be played in the top clubs in America and it would surely offer a bit of variety to the rap/ funk laden club list.

THE NEW FACES TO WATCH

Suzanne Vega

idiom. That made a lot of sense to me. My lyrics cover a similar territory that the rock bands cover.”

She confesses for an admiration of the writing and music of Morissey and The Smiths. Yet, she cites Leonard Cohen and the sort of artist she would pattern her career after. She seeks an audience composed of a committed core that will follow her growth over the years. “These are the kind of artists I like. I like Leonard Cohen even though he hasn’t been performing for 10 years. I still listen to his music. I still want to see him. I don’t care if it would take another 10 years. Whenever he came back I would go see him, because I have that interest in his music regardless of what the times are and what is going on. So I hope that I can be that sort of long lasting artist,” Vega confided.

In a business that seems only interested in bottom line concerns, how does an artist sustain a career without an audience? “The business needs something with substance, too,” something that will last more than the current trend. “I don’t say I want a hit, but I’m curious to see what will happen in the long run, to see whether this will be an artist that I can continue to respect. I think that my music is that esoteric that it is completely inaccessible. I think it could reach a wide span of people. And although I am serious and committed to my music, I am not totally deadabout at all. I still feel like I have a sense of humor,” said Vega.

The Pop Quiz

By Ben Edmonds

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

DAN CARLISLE (WNEW to KCKX) “The ones that have made the most impression on me in a positive way are the older clips, like the ones they’ll show occasionally on MTV. Compare to ones done by Joni Mitchell and Laura Nyro are not completely unfounded. But ‘folk’ is such a limiting term in its Bis reading. The songs are sophisticated and elegant; simple listeners can get caught up and confused and detailed worlds pictures. "Someone told me I used a rock vocabulary in a folk style that is completely foreign to me."

Lil’ Field — The Pop Quiz

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HAROLD COSTAN (management consultant) “The several variations of the Frankie Goes To Hollywood song ‘Relax’ gave me the idea of giving the artist a chance to express itself if they had a hard time getting records played on American radio, but the awareness level prevailed that the videos gave it an audience base that prompted the radio play it eventually received. The other example would be the videos from the last Yes album, which helped to revitalize their careers. Coming off a long layoff, and with a new audience that probably wasn’t aware of who they were, the videos helped create an additional dynamic that complemented the music and the performance.”

FRENCHY GAUTHERI (EMI America VP of Creative Services & Merchandising) “The ‘till Tuesday video definitely did this for me. Alene Malin’s image is so much enhanced by the video that it actually helped break the song. More than that, it helped to give a really strong image to the band. Seeing the video motivated me to go out and get the album. Video may not be breaking as many records as it once did, but it’s nice to know that it can still happen. Obviously, the music has to be there, and it was with till Tuesday. The video was very powerful.”

MATTHEW KING KAUFMAN (Berserkley Records) “I’d say the ZZ Top trilogy of...” (continued on page 40)
LIKE A VIRGIN PROFESSIONAL — Of Madonna has a box. E180. And on this box she built a joke. And a pretty lame joke too. The question facing Americas is of course is if “every lady has a box” and Madonnas box is different because it makes music, is what to be done with all the tone deal boxes out there. Of course Madonnas box doesnt just make music and money in an unfortunate way that combines a decent amount of talent with an attitude that is not nearly as tongue-in-cheek as Madonnas box would have you believe. And thats why, in RCA boxes did trashed her Radio City Music Hall performance, for all the wrong reasons. The image Madonnas has cultivated is not one that will sit well with those who prefer to see a strong connection of imagination and integrity. Whatever her motivations, her statements and career moves suggest a strategy more concerned with star status than art and that outlook won’t win many friends, which of course doesn’t matter because the “war is” money making. But Madonnas immediate music business problem (if such a word has any relevance given her current success) is that she’s green. Her videos (until Material Girl had always been the most adventurous looking on MTV, her dancing, repeatedly cited as the reason for her initial survival in New York, has always had the look more of a gangly midwestern kid than anything resembling grace or funk energy, and her singing turned from approach, and well-planned concert for a first national tour. The show was the perfect length and aided immeasurably by the singers incredible run of Top 10 hits. When she hit the stage for her “Like A Virgin” encore, the opening dance sequence actually showed the kind of street fire that her dancing was supposed to have, but never exhibited. Although an anti-climactic “Material Girl” actually closed the show, the pacing of the evening, the abundant hit material, and the energy of the crowd made for a more positive night than might have been anticipated. When Madonna will continue to be the star you look for. The whole incident simply points out Madonnas inexperience and the growing potential of her new risma rather than seasoning. There is no question that Madonna is talented and gifted — in a material sort of way. But only time will enable Americas newest star to be consistently right on, whether in choosing choreographers, joke writers or opening acts. (Did anyone really show up for the Beatle Boys?)

NEW WAVES — New RCA group Shy, along with Washburn Guitars and Hot Lux Musicwear, is sponsoring a “Mr. and Ms. Rock America” contest in conjunction with ASCAPs new music license for radio. The grand prize is a panter of Panther guitars.

Second prize winners get T-shirts and everyone gets a copy of Shys debut release “Teenage Rebel” on RCA. The Brooklyn Museum of Art, the Alabama, Hall & Oates and the Pointer Sisters top three favorite groups respectively...

William B. Williams, host of WNEW-Ams Make Believe Ballroom, is off the air. The station has been away from air for the next few weeks to undergo a remodel. Grand Send cards and letters to the station at 655 Third Avenue, New York, NY 10017.

Chicago-based James Cotton will celebrate his 50th birthday at New Yorks Bottom Line on Monday, July 1 and Tuesday, July 2. Cottons latest LP is “High Commerisions” on Alligator. RCA also plans to release Cottons 11th season of afro music in the bourg’s parks June 30 through July 25. The schedule includes a jazz trumpet concert with Nina Simone. For more info, call (718) 658-4129. REMS Reconstruction Tour is scheduled to hit New York August 30 and 31. Venues still to be announced. . . . I.R.S. The Cutting Edge show on MTV will focus on New York-based artists on the June 30 telecast.

Cash Boxs Rock Radio Coverage Appears on Page 14

Cover Story

Headed Towards Platinum Again

By Peter Berk

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

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

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

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

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

There are several immediately evident attributes of Ratt, namely its firm loyalty to its metal roots, and its careful attention to melodic construction. When asked to describe how Ratt has evolved since its formation, Pearcy told Cash Box: “We looked different, we got out of that heavy metal look, but we were free. Our music is more melancholic because we want to have longevity. We’ve progressed, cut off most of the fat.”

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

“Invasion Of Your Privacy” again displays Ratts assertive, biting musical flair and melodic talent. The songs somehow instrumentally convey the essence of heavy metal, while melodically being poised on the threshold of pop. These performers clearly want to say something in their songs, and a lot of people evidently want to listen. Pearcy considers the new album to be “Ratts best effort to date.” And Atlantic is justifiably optimistic about its commercial viability. The first single, and recently completed video is called “Lay It Down,” which was, along with the albums other nine cuts, produced by Beau Hill.
WNYZ in Maine is looking for a part-time announcer. The station is one of Portland’s leaders, T&R to Dean Rogers, OM, P.O. Box 1319, Portland, ME 04103. EOE/AF. WCCO is seeking an afternoon anchor/reporter for a possible position at the station. T&R to Charles Bullet, The Lowe Group, P.O. Box 330, Lewiston, ME 04240. EOE/AF. WRN-U has an immediate opening for a full-time musician. “Applicant must be strong on guitar,” says Rick Davis. T&R to Don Patrick, PD, WSYI Radio, P.O. Box 1240, Millinocket MD 04462. EOE/AF. P.O. Box 100, Hackensack, New Jersey 07604. EOE/AF. WSTY stereo is seeking a good nighttime personality. Applicant must possess good production skills, Rush T&R to Steve Alexander, 1715 Grandview Avenue, Pittsburgh, PA 15211. EOE/AF. Top-rated CHR formatted station WSKX-FM has an opening for a midday and all-night pick. Production and voice work skills are a must, says SU. T&R, P.O. Box 840, Enterprise, AL 36331. No Calls please EOE/AF. Ormond Beach’s hot CHR is looking for top air talent. Send T&R to L-100, 1001 West Granada, Ormond Beach, FL 32074. EOE/AF. Kimi radio is looking for aCopyWriter along with an air-talent. “If you’re motivated and organized,” says John Hagel, T&R to KIIS, P.O. Box 880, Killearn, Texas 75650. full-time and part-time announcers are wanted at WLZT. “This will soon be the dominant CHR in the market,” says Kay Bradby, PD, T&R to Kay Bradley, WLZT, 2655 Yeager Road, West Lafayette, IN 47906 EOE/AF. ...there is a rare opening at WYNK-FM. They need a morning co-host who can entertain, the format is country. T&R to Phil GM, P.O. Box 2541, Baton Rouge, LA 70821. EOE/AF. CD, Air personal. Call PD “Don Hollad” at (401) 277-7900. EOE/AF. WENY is currently seeking a strong morning drive talent for the station. T&R to GM, P.OX Box 208, Elmira, New York 14902. EOE/AF. WENY is also accepting resumes for the position of chief engineer. Position requires knowledge/experience in all aspects of radio maintenance and construction T&R to GM, WIVY, 3100 University Bl, South, Jacksonville, Fl. 32216. EOE/AF. WLYG in Columbus is now accepting resumes from experienced producers. Send all applications to Box 940, WLVO Radio, 42 East Gay Street, Columbus, Ohio 43215. after the summer book WGRD will be looking for personalities. No card readers or beginners please. T&R to Jack Swart, WMSE, 122 Lyon NW, Grand Rapids, MI. WCNY, Wisconsin’s contemporary country station is seeking a midday jock. Must jock must possess excellent production skills with experience. CD, Air personal. Send all resumes to JIM CUMBERLAND, P.O. Box 506, Cheyenne, WY 82003. EOE/AF. there are full time openings at KUIK for production and on-air announcers. T&R to Greg Lenny, P.O. Box 566, Hillbilly, OR 97732. KMPQ AM/FM, is looking for a midday jock. “Advancement opportunities in all aspects of the radio business is available,” says John Hagel. T&R to Mike “Abstract” at (503) 277-7900. EOE/AF. live music. “We are seeking a very talented and experienced professional for the station. All shifts are current open along with news. T&R to Gary Marshall, KRSN Radio, P.O. Box 1176, Los Alamos, New Mexico 87544. No calls please. WTDY in Madison is looking for a midday personality. The format of the station is “light” in nature. Applicant must possess excellent skills in producing, along with being creative. Call Mark Vo at (608) 271-1486. EOE/AF. “Looking for fresh air and mountainous,” says Chris Alexander, we’re looking for a qualified QC. KOSW/KRKN P.O. Box 2129, Rock Springs, WY 82901 or call at (307) 367-3793 EOE/AF. ...air position are available for qualified picks. Top pay and benefits in a beautiful city with modern studio facilities. T&R to PD, WZOE Radio, Broadcast Center, Princeton, IN 46070. EOE/AF.

AIR CHECK

Station: KKHR
Market: So, California
P.O.: Ed Scarborough

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

With 54,600 watts and a cume of more than 1 million, KKHR is one of California’s largest hit radio stations. Its target demographic is 12 to 24, with a large young audience listener.

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

Extensive research goes into each KKHR programming decision, though many of those choices are based on basic feelings. “You have to program by the station,” said Hall, “but if you don’t research you’re a fool.” In terms of KKHR’s research, the station surveys 50 or more retail stores per week, which rates a series of records. “I think I have a healthy skepticism,” Hall remarked, “but I also think that with the multitude of formats that we survey, we get a very good indication of how they’re selling.”

The DJ lineup at KKHR begins with Lou Simon, 5-9 a.m., then moves to Pat Garrett, 9-12. “He’s Smooth,” he said. “He’s Smooth.” 12-3, “He’s Smooth.” 3-7, and “He’s Smooth.” In 7-12. Overnights are handled by Mark Mendoza; weekends are handled by Todd Parker and Craig Sea.

In the past KKHR “probably gave away more concert tickets and albums than anyone in town.” Promotions are substantial at KKHR.

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POP PROGRAMMER’S PICK

**Programmer:** Steve Becker
**Station:** WKF
**Market:** Syracuse

**Song:** “How Could You Love Me”
**Artist:** Barry Mann
**Label:** B.T. Reeding

**Comment:** “Benny has always been big in Syracuse since his days with Foyda. Even when not recording, his live performances in Syracuse have drawn 10,000 people. The demand for anything on vinyl or tape from him has been so great that this record, with a week and a half, has already sold over 500 pieces. I look for this record to break out.”
By David Adelson

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

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

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

"This is the man who immortalized himself in 1965 with his famous 'Hayvick stole the ball line.' I thought to myself. "Oh yeah" I said, counting with my best fan.

"Listen to this." I know a lady from Aurora, Illinois said Hearne through my cassette player. "He's my mom and she doesn't know basketball from a turn but she sure can recognize a champion when she sees one." I could hear the hysterical laughter on the other end. Finally realized that Johnny Most means as much to the fans in Boston as Chuck Hearne means to Angelinos. Both men possess that special ability to paint a vivid picture in the minds of the listeners even when the nearest television set is miles away. More importantly, each man has earned the respect and loyalty of his listeners. Regardless of what channel the game might be on, listeners in Boston are tuned to WRKO and Angelinos to KLAC — it's a given.

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

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

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

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

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

**AIRPLAY**

**CHANGES** — Andy Lockridge stays in Dallas to program KTJQ. Lockridge formerly programmed KZEW in Dallas. Conner will be the new program director as KQK changes call letters to KCMG and formats from rock to urban contemporary.

**Corryn comes to the Kansas City outlet from WDBA Minneapolis and WAOK Atlanta.**

**WAFF** — Rocaster has a new program director. She is Cynde Slater, who programmed Portland's KRCK until it switched to a classical format. John Frost has been selected as the next program director for KLSI Kansas City. Frost was most recently program director for WTOP Washington.

**Transistor's Format 41 with David Hodgdon as operations manager.** Hodgdon was previously music director at WHLM and WOKY. In Milwaukee Doug Kiel has become the station manager of WIMIL & WOKY.

**Bob Scherer is now the station manager at KLAC** in Los Angeles... **WQAI** San Antonio's new operations manager is Phil Mueller. He recently was hired for WKSU and KMZB Kansas City.... there are two changes at San Diego's KBZT. Tim Hahnke is the new general manager and John Maddox has been promoted from program director to vice president and general manager of KLJH, Los Angeles. Maddox has also been promoted to operations manager at WBMX New York and KLUV Houston. Dave Popovich has been promoted to operations manager at WLT & WMR Portland.

**Taub has been named new director at WTOP Washington...** Mike Ludum returns to WCBS New York as director of news and programming... ** Kirk Patrick has been named program director of KLHA** in Dallas... Marvin Lewis is now vice president and general manager of WSPR Spartan... Harold Green has been named executive vice president of Wagontrain Enterprises which recently acquired Drake-Chenault.

**John Cauley** has been named as vice president business development at Republic Radio... **Drake-Chenault** announces the appointment of Mike Kinsaul as director of syndicated services... Robert W. Holmgren, director of business and administration, ABC owned radio stations will retire after a 34-year career with ABC.... **Fire Unleashed** — ABC news will be running a series on the opportunities and dangers of nuclear technology in a 20-part Special Assignment Extra — "The Fire Unleashed." Anchored by Peter Jennings, the series focuses on the three critical aspects of the nuclear age: Nuclear Weaponry and Proliferation, Nuclear Power and Generation, and Nuclear Waste Disposal... Also at ABC, news correspondent Mark Scherer will provide on-the-road coverage of the arrival and distribution of the first shipment of commercial shipments of nuclear waste from the "We Are The World" recording... **DIR Broadcasting** will be promoting two July 4 specials. One is called "From Britain with Love II" and will highlight 21 years of hits from England. The other is "Music of the 80's" and features Madonna and Sade.

**SUPERSTATIONS NO SUPER THREAT** — "As long as radio stations emphasize local involvement, superstations are no more a threat to radio now than the advent of television was to radio in the 50's," said Denny Adkins, president of Drake-Chenault in an address to the British Columbia Broadcasters Association. The meeting of the BCGA took place recently in Kelowna, British Colombia, approximately 200 miles east of Vancouver. "In 1955," said Adkins, "Elsie Presley and the transistor radio saved radio as millions of teenagers had radios to their ears. The current threat to radio is perceived to be the superstations, such as MTS, HBO and other rebroadcast signals. Though these have certainly had an effect on radio, they have not had a major impact. However," Adkins cautioned, "to counteract the intrusion of the superstations, radio stations must emphasize community involvement, local news, weather and traffic news. If it is too easy for them to lose their audiences in order to compete successfully with distant stations that may offer a slicker sound."
MOST ADDED

WNFY-Tampa—Ron Diaz
WARR—St. Elmo’s Fire (Man In Motion)
G. PARKER AND THE SHOT—Wake Up (Next To You)
REO Speedwagon — Gotta Feel More
B. DYLAN — Tight Connection To My Heart (Has Anyone Seen My Love)

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

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

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

STATION ADDS

WAAF—Worcester—Russ Mota
REO SPEEDWAGON — Gotta Feel More "R.E.M. — Can’t Get There From Here"
”TIL TUESDAY — Looking Over Your Shoulder
J. BECK AND R. STEWART — People Get Ready 12”
WDVE—Pittsburgh—Herschel
”WEIRD” AL YANKOVIC — Like A Surgeon
J. PARR — St. Elmo’s Fire (Man In Motion)
DIRE STRAITS — Money For Nothing
WXYI—Baltimore—Chris Emery
U2 — 3 Surprises
C. HART — Never Surrender
HELI-D — Deep Cuts The Knife
J. PARR — St. Elmo’s Fire (Man In Motion)
WKDF—Nashville—David Hall
B. DYLAN — Tight Connection To My Heart (Has Anyone Seen My Love)
G. THOROGOOD — Willie And The Hand Jive
H. JONES — Life In A Day
J. PARR — St. Elmo’s Fire (Man In Motion)
BON JOVI — In And Out Of Love
KEEL — Easier Said Than Done

FUTUREROCK

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

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

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

“Come on, James, where’s your spirit,” replied Max, “It makes me feel young again when I remember the songs of our youth.”

“Let’s see . . . Why don’t you all f-f-fade away!”

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

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

“Look, Max, I don’t care who did that old song. It doesn’t matter anymore.”

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

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

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

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

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

“Simple,” replied Max who knew that he had his friend’s full attention for the first time, “After everyone realized that they were ‘The Big Chill Generation’, those baby boomers wanted to hear the old songs. Album rock stations began reaching into the libraries to play the old songs of the ’50s and early ’60s. The material that they played was by old artists like John Fogerty, Robert Plant, Jeff Beck and Rod Stewart, and Eric Clapton. Soon there was no room for new artists to get exposure and growth. Then the record companies stopped signing any new rock acts. That’s when the Rock Band era came to an end, just like the Big Band era ended before it.”

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

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

“You betcha, Max.”

Bob Shulman

AIR CHECK

Station: KFQG
Market: San Francisco
PD: John Rivers

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

“Whatever’s unique about KFQG is that you can expect the unexpected,” says program director John Rivers. This is a radio station where in the midst of a set of great new music and classic oldies you are liable to hear the theme from The Beverly Hillbillies or Rodney Dangerfield saying “Hi I’m Rodney Dangerfield and you’re listening to KFQG and I’m not because I’m in Canada.” We have hundreds of those drop-ins and you never know when they will be used. Our music mix is the best rock and roll that the baby boomers have grown up with. That’s not just limited to the second or third Jethro Tull track in high school but also the Four Tops tune they remember from junior high. For the current music selection, I look for quality production and a group or artist that is going to relate to the upper end of the 18-49 KFQG is that you can expect for. If a group has a real pop sound that is getting played heavily on the other stations then we will stay away from it. We don’t want to overtype our audience with music that is already overexposed. We alsoadeon with their promotions. The airstaff is made up of all the hitmakers and no one calls in from 6-10 a.m. He is joined by news director Scoop Nisker a KSAN veteran, production whiz Dave Morley follows 10-2, Jon Russell former KQOR program director, holds down the 2-6 slot, another former program director, [KQAN] Bonnie Simmons hits the airwaves from 6-10, Bill Koffety 10-1, and Rosalie 1-6 a.m. In addition, the weekends are covered by Mary Holloway, Steve Garland and promotions director Trish Robbins.

KFQG operates with 7,900 watts from 1,450 feet at 104.5 mhz. The station is owned by Susquehanna Broadcasting.
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GLENN "Bobby" PITTMAN really Station has
You love me like this — Melba Moore — Capitol

STATION ADDS

WBBS — FM — Chicago — Lee Michaels — PD
C. Lynn
Sister Sledge
J. P. binson
R. James
A. Franklin
Trinere

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

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

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

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

WMJW "Magic 108" — St. Louis
Mike Stratford — PD
Boogaloo Bozos
Commodores
D. T.jane
P. Hardcastle
Womack & Womack

WHKX — "Kiss 98.7" — New York —
Tony Quartermode — PD
A. Franklin
The System
Bad Boys
The Ameins

WAMO — Pittsburgh — Allen Harrison
Sister Sledge
Commodores
U.F.O.
The Dooes
M. Moore
Cassieopa

WNYK — Norfolk — Steve Smackleby
A. Franklin
Supertramp
L. Vandross
R. James
Klyde
D. Ross

G. Guthrie
Majic
B-Some

WHHR — Memphis — Jimmy Smith
MD
A. Franklin
D. Train
World Citizen
M. Moore
S. Lynn
C. Arrington

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

WAOK — Atlanta — Larry Tinsley — PD
A. Franklin
G. Benson
D. Davis
Midnight Star
R.J.'s Latest Arrival

Stage: FM 108
Market: Cleveland
P.D.: Dean Dean Rufus

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Store 1</th>
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## STORE REPORTS

**The Record And Tape Collector — Baltimore**
- Prince
- W. Vandross
- M. Gaye
- J. Johnson's Revue

**Shasada Enterprises — Charlotte**
- L. Vandross
- W. Houston
- Sade
- Mary Jane Girls

**Spec's — Miami**
- W. Houston
- B. Ocean
- Sade
- L. Vandross

**Wherehouse Entertainment — Los Angeles**
- Madonna
- T. Turner
- UZ
- D. Lee Roth

**H & W One-Stop — Dallas**
- F. Jackson
- J. Johnson's Revue

**Believe In Music — Wyoming, MI**
- F. Jackson

## URBAN RETAILER'S PICK

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<th>Retailer</th>
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<td>Marc Siegel</td>
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<td>Skippy White's</td>
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**Single:** "Let's Go All The Way Bonus Beats"
**Artist:** Sly Fox
**Label:** Capitol

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

## BLACK/URBAN RETAIL

**Platter Shack — Orlando**
- F. Jackson
- L. Vandross

**Gil's Records And Tapes — Atlanta**
- Womack & Womack
- L. Vandross
- W. Houston

**Street Scene — Atlanta**
- L. Vandross
- W. Houston
- Prince
- F. Jackson

**Jones & Harris — Richmond, CA**
- L. Vandross
- Con Funk Shun
- Prince
- M. Gaye
- F. Jackson

**Record Boutique — Winston/Salem**
- F. Jackson
- M. Gaye
- Maze
- L. Vandross

**Webb's Department Store — Philadelphia**
- L. Vandross
- Mary Jane Girls
- W. Houston
- Prince

**SURE SHOT RECORDS — Los Angeles**
- W. Houston
- Sade
- J. Johnson's Revue
- Con Funk Shun
- F. Jackson

**FORTUNE RECORDS — Los Angeles**
- L. Vandross
- W. Houston
- Kool & The Gang
- Prince
- J. Johnson's Revue

**Westsound — Palo Alto, CA**
- F. Jackson
- Kool & The Gang
- M. Gaye
- J. Johnson's Revue
- Con Funk Shun

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

TOP 40 ALBUMS

- AVAILABLE ON COMPACT DISC

1. MAGIC TOUCH
   CHANCELLOR
   (Blue Note BT-5101)
   (3.5
   2.5)

2. SODA FOUNTAIN SHUFFLE
   EARL KLUH
   (Warner Bros.
   2080)
   (3.2
   2.7)

3. YOU'RE UNDER ARREST
   BARBARA HARRISON
   (Columbia FC 4039)
   (3.5
   3.0)

4. STRAIGHT TO THE HEART*
   DAVID SANBORN
   (Warner Bros.
   2510-1)
   (3.2
   2.9)

5. DANCING IN THE SUN
   GEORGE HOLLAND
   (TBA 2809)
   (3.2
   2.7)

6. SPORTIN' LIFE
   WOODY HERMAN
   (Columbia FC 3950)
   (3.5
   2.9)

7. SAMURAI Samba
   WYNTON MARSDEN
   (Columbia FC 3959)
   (3.5
   2.9)

8. WHITE WIND
   ANDREAS VOLLKENREIDER
   (CBS FC 4506)
   (3.5
   2.9)

9. 20/20
   GEORGE BENSON
   (Warner Bros.
   2818-1)
   (3.2
   2.8)

10. GRAVITY
    KENNY G & D FORCE
    (Arista ALB-638)
    (3.2
    2.8)

11. TOGETHERING
    BENNY BURRELL/CJ
    WASHINGTON
    (Blue Note BT-5105)
    (3.2
    2.8)

12. HOT HOUSE FLOWERS*
    WYNTON MARSDEN
    (Columbia FC 3959)
    (3.5
    2.9)

13. THIEF IN THE NIGHT
    GEORGE DUKE
    (Epic 62034-1)
    (3.2
    2.8)

14. STRAIGHT AHEAD
    STANLEY TURRENTINE
    (Blue Note BT-5105)
    (3.2
    2.8)

15. FIRST CIRCLE
    PAT METHENY GROUP
    (ECM 02091-2)
    (3.5
    2.9)

16. SECRETS
    WILFORD FELDER
    (MCA 78007)
    (3.0
    2.7)

17. CIelo Della Terra
    AL DI MEOLA
    (Manhattan BT-63002)
    (3.2
    2.8)

18. STEP BY STEP*
    JEFF LORBER
    (Arista ALB-8299)
    (3.2
    2.8)

19. SKY DANCE
    MICKEY FRENKIN
    (Columbia FC 3962)
    (3.0
    2.7)

20. O' Charlie P A Kind
    DUKE DRUSIN
    (GPR-1011)
    (3.2
    2.8)

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

FEATURE PICKS

WAITING FOR THE RAIN
   Hugh Masakela
   Jive Alice JBL-8328
   Producer: Donald Sunnablick
   (List: 8.98)

Another scintillating jazz/Afro beat from Masakela and his African colleagues. The rhythms and the melodies have a bubbling infectiousness. Masakela's trumpet and flute sounds have never sounded better, and the whole thing percolates along on an attractive, optimistic mood. Even the leader's singing is effective. A good one!

EXHILARATION
   Peter Leitch
   Uptown UP 27.24
   (List: 8.88)

Producer: Robert Sunnablick, Mark Feldman

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

DRUM SONG
   Phyllie Joe Jones
   Galaxy GY 5135
   (List: 8.98)

Producer: Ed Michel

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

HORIZON
   Fred Hersch
   Concord Jazz CJ-267
   (List: 8.98)

Producer: Fred Hersch

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

JAZZ NOTES AND TONES

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

So begins Frederick Ramsey, Jr. and Charles Edward Smith's Jazzmen. That book, which was one of the first books on jazz from a contemporary perspective, is now in the words of Nat Hentoff, who has written a new introduction to the book, "not only was about the music, but had the music in it." It is an essential starting point for jazz studies — programmed readings, "New Orleans," "Chicago," "New York," and "Hot Jazz Today," Jazzmen includes essays by such writers as William Russell, Stephen W. Smith and Otis Ferguson and conveys a wonderful sense of time and place. There are delightful essays about jazz record collecting and criticism, and although much is dated and many of the predictions have not come true (the Swing Era is given too short shrift), there is an impressive level-headedness about much of the writing. Jazzmen can be extremely moving, but never more so than in series of letters from the great comet, Joe "King" Oliver, to Armstrong's mentor, to his sister. "I open the pool rooms at 9 a.m. and close at 12 noon. I never leave the city.," he writes in a letter that is truly moving, "and I am sure what I am getting. Which I do not now finish." Later in the same letter, Oliver writes, "I may never see New York again in life.

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

Later in the same letter, Oliver writes, "I may never see New York again in life."

Les Paul's book, which was first published in 1966, was the first book to head-line with the jazz avant-garde, through profiles of Ceci Taylor, Ornette Coleman, Herbie Nichols, and Jackie McLean. It, too, is very moving, and it, too, paints its time and place with an accurate brush. As we are moved by the image of the great one, we can get a jazz edge up on ourselves, similarly affected by the stories here of constant rejection and the necessity of taking menial jobs (Taylor working as a dishwasher and messenger) to continue to pursue one's art, of considerable and buildings and different housing. The lives of the early jazzmen — as recounted by Ramsey and Smith — are remarkably close, in many respects, to the lives of these four gentlemen. "Herbie Nichols never had a year in his life when he came anywhere near supporting himself by playing either his own lyrical and personal but highly modern jazz," writes Spillman about the piano original who never saw his 50th birthday, "or any of the other forms that club owners and bandleaders required him to play."

A short while before his death, New York old-timer, Spillman, "I'm not making $60 a week, I'm trying to sell some copyrights, but if you don't have somebody behind you in this country, you die."

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

JAZZ LABELS

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

BOPPING AROUND

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

WHY? — Those who understand don’t need a “because.” For those who may need an enhancement to this conjunction we will help them get their heads out of the sand, and be aware once and for all that: 1) the United States’ Hispanic population, including Puerto Rico, exceeds 28 million persons, with a yearly consumption of over 70 billion dollars, as has been widely documented by several sources; and 2) the music business has acknowledged this burgeoning market, especially multinational record companies, several of which have opened offices in the continental territory during recent years. This has resulted in the creation of hybrid musical exponents, like CBS’ Julio Iglesias and RCA’s Murodo, who are in full pursuit of the American mainstream market, after unquestionably conquering their own. Hence, keeping pace with changing times, your favorite magazine brings you MUCHO MAS, whose Spanish translation, “a whole lot more,” is, after all, Cash Box’s long-standing editorial standard.

Besides the usual flow of news and activities of the industry’s personalities MM will make a serious attempt to gauge its business pulse by reporting the airplay activities of radio stations around the nation, regardless of their programming tendencies, as well as the “hot cakes” being sold by major distributors and important retail stores. In this way, our readership can be scientifically informed of the industry’s status at any given time. We sincerely hope to earn your undivided loyalty.

SINGING BROTHERS — Without a doubt, the biggest news event in recent memory had to be Hermanos, a gathering of Spanish singers, riveting in glitz, glamour and purpose its predecessor U.S.A. For Africa. In an exclusive interview for MM, Manuel Montoya, director of Latin Affairs for A&M Records, the coordinating entity behind both events, called it “a historical occasion, an endeavor of incredible satisfaction.” The stellar roster included international pop stars Jose Luis “El Puma” Rodriguez, Jose Jose, Julio Iglesias, Maria Conchita, Alfonso, Emmanuel, Lani Hall, Lucia Mendez and Rocio Jurado, among others, ranchero virtuoso Vicente Fernandez, mythical bassetos like octogenarian Pedro Vargas, and non-singers like world-famous comedian Mario Moreno “Cantinflas,” and Mr. Corinthian Leather himself Ricardo Montalban. The former Fantasy Island host also provided the narration for a documentary titled The Making of Hermanos, produced by Jerry Kramer & Associates, the team behind The Making of Thriller.

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

In spite of reports published about certain stars being unhappy after not being awarded soloists in the excess 28 million-persons present during the recording have assured me that the atmosphere was “cordial, pleasant and reminiscent of a team.

(continued on page 38)

**RETAIL**

**HOT SELLER**

Santiago
15 EXITOS — Various Artists

Tolstar — Union City, N.J.
REFLEXIONES — Jose Jose
15 EXITOS — Various Artists

INNOVACIONES — El Gran Combo
ROBERTO CARLOS 95 — Roberto Carlos

YO SIENGO SIENDO AQUEL — Raphael

Casa Latina — New York City
REFLEXIONES — Jose Jose
EMMANUEL — Emmanuel

COMO TU QUIERES — Jose Feliciano
INNOVACIONES — El Gran Combo
EL JARDINERO — Wilfrido Vargas

Florida Latin Distributors — Miami
15 EXITOS — Various Artists
YO SIENGO SIENDO AQUEL — Raphael

INNOVACIONES — El Gran Combo
ALEX LEON Y LOS LEONES DE LA SALSA — Alex Leon Y Los Leones De La Salsa
HECTOR LAVOE — Hector Lavoe

Discotecas Mexico — Los Angeles
DE MI RANCHO A TU RANCHO — Vicente Fernandez
VIKKI CARR — Vikki Carr
ADIOS — Grupo Indio

A DONDE VAS? — Los Bukis
TU AMANTE O TU ENEMIGO — Miquel Gallardo

Zodiac Records — Washington, D.C.
TU AMANTE O TU ENEMIGO — Miquel Gallardo

REFLEXIONES — Jose Jose
SOLO UNA MUJER — Lucia Mendez
RECUERDOS II — Juan Gabriel

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12" SINGLES

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

**THE CASH BOX TOP 75 12" SINGLES CHART**

<table>
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<th>Rank</th>
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**MOST ACTIVE**

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<td>Into the Groove</td>
<td>6/15 Chart</td>
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<td>La Isla Bonita</td>
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<td>Madonna</td>
<td>I Love a Girl</td>
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<td>Madonna</td>
<td>Music for Love</td>
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<td>La Isla Bonita</td>
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<td>Madonna</td>
<td>I Love a Girl</td>
<td>6/15 Chart</td>
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**RETAILER'S PICK**

- **George Clinton** — "Double Oh-Oh" (Capitol)
- **Jubilee** — "Baby, You Know It" (Capitol)
- **O'Jays** — "Love Train" (Casablanca)
- **Santana** — "Ole Ola" (A&M)
- **Tina Turner** — "What's Love Got to Do with It" (Coles)
The Release Beat

Walt Disney Home Video has 10 titles for release this month. Volume One of Paddington Bear makes its home video debut. The 50-minute program debuts for a special price of $29.95. Catalog #754: Never A Dull Moment, featuring Dick Van Dyke, runs 90 minutes for $69.95. Falling For The Stars, featuring Robert Duvall, runs 58 minutes for $49.95 (stock #721): The third volume of Bill Cosby's Picture Pages retails for $49.95 and runs 55 minutes; Two Pooh Bear tapes are new for June. They include volume 6 of Five Mile Creek and volume 4 of Welcome To Pooh Corner. Each retails for $49.95 and runs approximately 100 minutes; Two Disney comedy features are also available. They include 3 John Fowley's All They Include Gabs, the and The Apple Dumpling Gang, with Bill Bixby. Each runs approximately 100 minutes and retails for $69.95. Prism Entertainment has six titles for its June lineup. The street date on these is June 20. They are Scorn, Sweet William, and Secret Lives. Dramas which retail for $59.95. Along with Bubs. Fantasy Island and Las Vegas Lady, dramas which retail for $49.95. All six titles will be released simultaneously in Canada. Five titles are fresh from Playhouse Video for June. They include the Jules Verne's Journey To The Center Of The Earth, featuring James Mason and Arlene Dahl, two Doctor Suess titles, Verne's Five Weeks: In A Balloon and The Farm Film Man, featuring George G. Scott. The Doctor Suess titles, The Cat In The Hat/Dr. Seuss On The Loose and The Lorax/The Hobber Headway, retail for $29.98. Journey To The Center Of The Earth, The Farm Film Man and Five Weeks In A Balloon retail for $59.98. MGM/UA Home Video starts of its June lineup with Breakin' 2, The Electric Boogaloo. 94 minutes for $79.95. Fast Lane Fever, 94 minutes, $69.95. Sheer Madness, 105 minutes, $59.95. Sword Of The Valiant, 102 minutes, $69.95. The House Where Evil Dwells, 82 minutes, $59.95. The Vikings, 116 minutes, $69.95, plus two new Diamond Jubilee releases: The Picture Of Dorian Gray, featuring George Sanders, 111 minutes, $39.95, and Babes In Arms, featuring Mickey Rooney and Judy Garland, 91 minutes, $39.95.

Executive Monitor

Barry Kluger has been named director of press relations for MTV Networks, Inc. His responsibilities include supervision of press information, media services and affiliate and marketing press relations areas, in addition to directing press efforts for the business and operating aspects of MTV Networks, Inc. Kluger comes to MTV from the USA Network where he served as director of public relations... MCA Distributing Corporation has announced the promotion of Louis A. Feola to the post of vice president of video distribution. He is up from the position of director of marketing for MCA Home Video. In his new position, Feola will supervise the distribution of all home video products handled by MCA Distributing... MCA Home Video has named Ann Schwarz to the post of director of advertising and merchandising. Schwarz comes to MCA from Pacific Arts Video Records where she most recently served as general manager... Vidmark Entertainment has appointed Soozy Sommers director of sales and marketing. Sommers previously served as director of sales and administration for Master Arts Video. In her new post, Summers will be in charge of distributor sales and organizing the company's distribution network, plus marketing and advertising campaigns...
<table>
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<td>3</td>
<td>MAKE IT BIG ♦</td>
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<td>4</td>
<td>LIKE A VIRGIN ♦</td>
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<td>13</td>
<td>THE NIGHT I FELL IN LOVE ♦</td>
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<td>16</td>
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**Indicates Highest Debut**
**HOT NEW SELLER**
The Firm
F. Jackson
Depeche Mode

**TOWER RECORDS, LOS ANGELES** — Polydor Records artist Yngwie Malmsteen was recently in store to sign copies of his "Rising Force" LP. The former Alcatrazz guitarist attracted 150 fans to the Sunset Blvd. location, Thurs., June 8. Also, Bob Delaney, manager of the store, announced the beginning of the Top Down sale which involves all RCA, A&M, Arista and Associated Labels titles. In connection with the sale, a contest will award the winner a Chevy Cavalier convertible.

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

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

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

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

Stephen Padgett

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**RETAILER PROFILE**

**Store:** Moby Disc Records
**Market:** Los Angeles and Maui
**Vice president:** Bob Say

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

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

Moby Disc has distinguished itself as a trendsetter. "We have a specific attitude toward the lesser known bands, the hipper groups," commented one Moby Disc manager, "and we try to keep in touch with the kids who are hearing what they think is the new hot thing. We are instantly able to go with whatever new record or new artist or new style of music that is emerging. The bigger chains just can't react that quickly."

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

The growing importance of CDs has significantly impacted retailing in America. The effect is no less significant at Moby Disc. From the earliest days when imported CDs began trickling into this country, Moby Disc has fully thrust its support to the new technology. "CDs have virtually wiped out the audiophile record market. A lot of people who own audiophile albums are trading them in to buy CDs. And that is indicative of the fact that the CD thing is catching on phenomenally."

I figure the next step is cheaper players and a lower cost on CDs and then you're going to see even more sales," stated Say.

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

Moby Disc has the reputation for being a record connoisseur's haven. This is mainly possible because of a knowledgeable staff and a knowable stock. The first single is getting the right kind of airplay, but not enough people know who John Cafferty is yet. They're not sure they want to take a chance on the whole album. But I'm personally guaranteeing the album, and so far no one has returned it. Cafferty is finally getting the long overdue attention he has deserved.

**Retailer's Pick**

_**Retailer**_ Larry Jordan
_**Store**_ Peaches
_**Market**_ Indianapolis

**Album:** "Tough All Over"
**Artist:** John Cafferty And The Beaver Brown Band
**Label:** Scotti Bros./CBS

**Comments:**
"The record is doing really great. The first single is getting the right kind of airplay, but not enough people know who John Cafferty is yet. They're not sure they want to take a chance on the whole album. But I'm personally guaranteeing the album, and so far no one has returned it. Cafferty is finally getting the long overdue attention he has deserved."
NEW VIDEOTAPE — Konica Super Hi-Fi videotape features hi-band oxide particle formulation for use with technologically advanced videocassette recorders, and provides improved performance with current videocassette players. The tape is available in both VHS and Beta formats.

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

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

NEW FROM AT — Audio-Technica, heretofore identified as an analog audio manufacturer, now has a foot in two doors. Its first digital Compact Disc Player, the AT-CD10, was demonstrated at the Summer Electronics Show, with features that include triple-beam laser tracking, double-resolution digital filtering, programmable random access playback, and a multi-function indicator. The unit will carry a recommended list price of $399.95. "Although we recognize the dramatic aspect of our new involvement in digital electronics," said AT president Jon R. Kelly, "we don't want to convey the impression that this will diminish our involvement in analog technology. The new move should be seen as a firm commitment to both methods of sound reproduction." The heart of the AT-CD10 is its use of two Large-Scale Integrated (LSI) circuits which do the work of many complex IC chips and discrete components. As a result, the player offers a surprising number of user conveniences and unusual compactness — at a moderate price level, Kelly says. Through its triple-beam laser tracking, the AT-CD10 is said to offer high tracking precision that eliminates distortion caused by pickup of spurious data. A double-resolution digital filter uses a sampling rate of 8.2 KHz — twice the rate of conventional players. In addition to the new CD player, Audio-Technica manufactures and markets phonograph cartridges, stereophones, audio and video accessories, loudspeaker systems, microphones, and audio recorder/mixers for professional use.

Ron Rosenthal
American Express Ready To Sell Its Half Of Warner Amex

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

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

Under last week's signed agreement between American Express and the Time/Tele-Communications combined, the sale of Warner Amex is contingent on Warner Communications' acceptance of the offer. American Express hasn't, as yet, shown signs of triggering a buy-sell agreement, wherein Warner would be forced to accept the offer or buy our American Express interest. In the agreement, American Express has promised not to negotiate with other parties for 90 days, according to a story in the Los Angeles Times.

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

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

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

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

L.A. Symposium To Address The Business of Art

By David Adelson

LOS ANGELES — "I think in the business of art you need to have a dialogue because art represents such a vital role in our society," said Gladsden. "This allusive opinion belongs to William Gladstone, president of William Gladstone Management and organizer of the first Los Angeles Music Business Symposium. The 16-tine series of seminars held Thursday nights beginning June 20.

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

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

"Right now I feel like I have a pretty strong endorsement from the industry," said Gladstone. "Now let's see if the community itself is going to come out."

The cost for all ten evenings is $120 (that includes 18 seminars) or $15 for one individual evening. The seminars will be held at the Merlin Inn, 505 N. Highland Ave., beginning at 7 p.m. and the second one at 3:30.

"I tried to make it extremely inexpensive," said Gladstone. "Because the first year you're dealing with all those problems of credibility. This is an experiment."

The seminars are being sponsored by the National Academy of Songwriters, 6772 Hollywood Blvd. (213) 483-7178 and all registration and information inquiries should be directed there. Gladstone concluded, "Our focus will be for professionals already working within the industry and now comers who have a serious interest in developing a career."

Combined Partnership Strengthens Leading Management Firms

By Peter Holden

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

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

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

Explaining that, "on an overall level, our joint forays into the market place that artists who are looking for making more dollar can retain that level of living," Siegel also placed great emphasis on international and tax planning. "As a company policy, we

VPA Monitor Awards To Cars, Joel, Mangione Videos

By Rusty Cutchin

NEW YORK — The Videotape Production Association held its annual Monitor Award presentations ceremony June 10 at Lincoln Center. The much-hailed Cars video "You Might Think" took top honors in the music video category for producers Charles Levy and Alex Weil of Charlex, which also dominated the evening in non-music-related categories for its Bubble Yum commercial, its promo spot for station WCGB-TV, Sox and its opening and closing credit sequences. Winner Zbigbinski Rybczynski, best director for Chuck Mangione's Diana D, Danny Rosenberg and Bob Weber of Charlex, best engineers for You Might Think, and Ken Hahn of Sync Sound, best sound mixer for Billy Joel's Keeping The Faith.

Broadway Video shared some of the limelight which Charlex took with its special effects category. Broadway Video's Roger Tyrell took the award for best editor in special effects for his work on Paul Simon's Homme and Georgie Magnetic That Dog After The War. Joan Logue of Broadway took best techical graphics designer in special effects for the Simon video in a tie with Charlex's Malcolm McNiel for the Saturday Night Live sequence which also won a special award for special effects for producers Rebo of Rebo Associates in a tie for best camera for You Might Think and Will Pecor's Opportunity respectively. Danny Rosenberg and Bill Weber of Charlex, best engineers for You Might Think, and Ken Hahn of Sync Sound, best sound mixer for Billy Joel's Keeping The Faith.

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HALL OF FAMERS — famed songwriters, producers and publishers Jerry Leiber and Mike Stoller (left) are Warner Bros. music chairman of the board Chuck Kaye (second from left) and Frank Military, executive vice president of Warner Bros. Publications, Inc.
And The Beat Goes On: Mr. Magic Goes National

By Rusty Cutchin

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

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

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

At 29, Magic has been on the rap scene for 10 years, before almost anyone knew there was a rap scene. Born in Brooklyn, he first made a name for himself as a "mobile DJ" for local street parties and in local clubs and discos. In April of 1979 he debuted Mr. Magic's Rap Attack on Newark's WHBI, where programmers bought their own airtime. Magic's blend of the hottest new rap records and interviews with the emerging rap stars quickly proved to be a successful formula. The show aired Thursday through Sunday mornings 2 a.m. to 5 a.m. and gained a wider audience following its last hours. In June of 1982 New York urban contemporary leader WBLS hired Magic, who replaced Frankie Crocker's Quiet Hour on Friday nights, and ran on Saturday also. Magic retained sole control over the show's programming, and the show helped WBLS keep its number one spot in the torrid New York market.

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

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

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

(continued on page 40)

"I like the reviews. Your magazine spotlights the LP and singles more than the other trade. Also, the cover spotlights an artist, versus just having news on the cover."—Larry Trent, Singles Buyer Tower — San Francisco, CA
Ronnie Milsap Foundation Established
By Bill Fisher

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

Milsap made the official announcement of the establishment of the foundation at a press conference on June 10, after talks with some of the officers and trustees of the new charitable organization. The three primary aims of the foundation were expressed in these terms: "The Ronnie Milsap Foundation will 1) provide educational assistance in the form of scholarships for talented blind students in all fields of study, 2) provide educational assistance in the area of eye research, and 3) develop and expand career opportunities for the blind and visually impaired." Milsap’s comments at the press meeting began with the declaration, "I have had a dream, I guess all my life...and finally today that dream has come true. Milsap cited the assistance and expertise of the new foundation's board members, its president and his staff as the driving forces behind the establishment of the organization, which is headquartered on Music Circle in Nashville along with Milsap's management firm, Five-O Management.

After introducing members of the foundation's board of trustees who attended the initial meeting, Milsap gave the floor to Gary joyce of the law firm of Spencer and Littman, who will serve as the foundation's president. Spーア企 the hope that the Ronnie Milsap Foundation will become "the premier organization for the blind in this country," Milsap expressed the hope that the Ronnie Milsap Foundation will continue "to provide for the blind and visually impaired people and the lack of a system whereby a talented and industrious blind student can be recognized and receive assistance." Said Milsap, "We're not only interested in the musically talented...our concern is in locating students and the desire to succeed in all fields. If the students have the talent and the desire to succeed, the foundation will be there to provide the direction and the financial aid."

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

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

Carroll Jackson, director of the Greater Daytona’s Society for the Blind, Dr. James Fowler and William Chandler, two past presidents of the International Association of Lion’s Clubs, will be special advisors for the career development wing of the foundation. Spicher and Donald Reeves of Ronnie Milsap Enterprises will work primarily with the scholarship program.

Spicher explained the methods planned for raising funds for the organization. "In addition to the usual types of fund drives and government requests," he said, "we plan to use music projects — albums and concerts — as a method of raising private money.

(continued on page 34)

Statlers Continue Domination of Awards

NASHVILLE — The Statler Brothers won almost half of the awards presented at the thirteenth annual Country Music News Awards show June 10 at the Opryland. Perennial favorites of the fans, the Statlers also headlined the the nationally televised live broadcast of the ceremonies along with Roy Clark, Mel Tillis, John Schneider and Marie Osmond. Between performances by other well known country stars, the Statlers accepted an award for Band of the Year. The Special (Another Evening with The Statler Brothers: Heroes, Legends, and Friends), Album of the Year ("Atlanta Blues"), Comedy Act, Country Video of the Year ("Elizabeth"), Vocal Group and Entertainer of the Year. The group now has 29 CMC awards, more than any other act.

Other winners were Lee Greenwood, Male Vocalist; Reba McEntire, Female Vocalist, The Judds, Star of Tomorrow and Duo of the Year, the Heen Haw Gospel Quartet, Gospal; Act; "God Bless The U.S.A." by Reba McEntire, Single Record of the year; Nashville Now, Country Music TV Series, and Barbara Mandrell, who was named the recipient of the The Living Legend Award. For performing the full house, made up primarily of visitors in Nashville for Fan Fair, were Greenwood, Mandrell, The Judds, Ricky Skaggs, the Oak Ridge Boys, Dan Seals, Conway Twitty, Irine Mandrell and the Statlers. (For explanation of the voting rules), and each of the show’s hosts. Presenters included country music artists and entertainers including Loretta Lynn, Gary Morris, Charley Pride, Minnie Pearl, Sawyer Brown, Johnny Lee and others.

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

TAMMY THANKS ATLANTA — Tammy Wynette thanked the CBS Atlanta branch in person recently for its efforts on her behalf. Pictured above following the branch meeting are (l-r): Tammy Wynette, Rick McEntire, standing; Jack Warner, Epic product management; Wynette; Barry Bag, Atlantic sales manager; Dan Miller, Epic pop promotion, Atlanta; Tim Pritchett, regional country music manager, Southwest; Roy Metting, Atlanta branch manager.

COUNTRY TOP 75 ALBUMS

1. "HIGH COUNTRY SNOWS" - ALBERT MARTINEZ (Columbia FC 35835) (31)
2. "ME AND PAUL" - WAYNE MILLER (Columbia FC 35960) (32)
3. "FIVE-O" - HANK WILLIAMS, JR. (Warner Bros. 31314) (33)
4. "WHY NOT ME" - GENE KELLY (Capitol/EMI FC 3597) (34)
5. "SAY HAWKIN" SAWYER BROWN (Capitol FC 35987) (35)
6. "GREAT HITS: STEVE GARRICK (MCA-5567) (36)
7. "STEP ON OUT" - HIGHWAY BOYS (MCA-5568) (37)
8. "FRIENDSHIP" - WILSON NUNN (Capitol FC 35984) (38)
9. "IT SAYS THEM" - MEL MCDANIEL (Capitol/EMI FC 34202) (39)
10. "KERN RIVER" - BILL CONWAY (Epic FC 35986) (40)
11. "NOBODY WANTS TO BE ALONE" - CRYSTAL GAYLE (Warner Bros. 31307) (41)
12. "HEART OVER MIND" - ANNE MURRAY (Capitol FC 35981) (42)
13. "DON'T CALL HIM A COWBOY" - CONWAY TWITTY (Warner Bros. 31306) (43)
14. "GREAT HITS: LEE GREENWOOD (MCA-5569) (44)
15. "GREAT HITS VOLS. 2" - ROBBIE MILSAP (RCA-5565) (45)
16. "TRYIN' TO OUTRUN THE SUN DOWN" - JOHN SCHNEIDER (MCA-5570) (46)
17. "KENTUCKY HEARTS" - ERKIE (Epic FC 35994) (47)
18. "DOES FORT WORTH EVER CROSS YOUR MIND" - GEORGE STRAIT (MCA-5571) (48)
19. "REAL LOVE" - DOLLY PARTON (AHL-1-5)147 (49)
20. "THE BALLAD OF SALLY RIDEY" - EMMYLOU HARRIS (Warner Bros. 31308) (50)
21. "COUNTRY BOY" - DOUG BRADY (Capitol/EMI FC 35994) (51)
22. "LOVE IS WHAT WE MAKE" - KENNY ROGERS (Liberty LS1-5173) (52)
23. "TWO HEART HARMONY" - RICKY AND DONNY KENDALLS (Mercury FC 35995) (53)
24. "MOM'S KIND OF COUNTRY" - REBA MEINERTZ (MCA-5568) (54)
25. "ONE STEP CLOSER" - VIVYLA (RCA-1HL-1-5503-M-1) (55)
26. "HE THINKS HE'S RAY STEVENS" - WAYNE STEVENS (Columbia FC 35997) (56)
27. "RADIO HEART" - CHARLIE McCANN (Epic FC 35997) (57)
28. "THE BEST OF REBA MEINERTZ" - REBA MEINERTZ (Mercury 049-342-2) (58)
29. "TOO GOOD TO STOP NOW" - JOHN SCHNEIDER (MCA-5569) (59)
30. "WHAT ABOUT ME?" - WILFRED MUNDO (AHL-1-5437) (60)
31. "CENTREFIELD" - JOHN GROFFY (Warner Bros. 31309) (61)
32. "NEW WORLD WIDE" THE (Columbia FC 35982) (62)
COUNTRY

Country Album Reviews

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

HAVE I GOT A DEAL FOR YOU — Reba McEntire — MCA-5585 — Producers: Jimmy Bowen, Reba McEntire
McEntire's genuinely progressive country singing, nonetheless firmly rooted in traditional idioms, is rapidly making her the most-talked-about woman in her field. She is tremendously popular with a wide range of country buyers, and with each new success her fans grow in number and fervency. This album, which she coproduced, is full of free-flowing, authentic country singing and lots of good songs. Sales will be strong out of the box.

P.G. 13 — Pinkard & Bowden — Warner Bros. 1-25299 — Producers: Pinkard & Bowden, Jim Ed Norman
This comedy team's material is dangerously funny—from the parodies of country classics ("Mama She's Lazy" and "Music Industry") right down to the special thanks on the inner sleeve for their patient keepers at Warner Bros./Nashville. If they can keep on coming up with fresh stuff that's as good as what's on this record (and if someone doesn't put their lights out for the hilarious "Elvis Was A Nerv"), Pinkard & Bowden will quickly secure a permanent place in the long tradition of country comedy.

SOUTHERN PACIFIC — Southern Pacific — Warner Bros. 1-25206 — Producers: Jim Ed Norman, Southern Pacific, Brad Hartman
The credentials are impressive, the playing is as tight as it is on record and the material is more than fine. Good things are in store for Southern Pacific, judging by this first album — Chuck Pyle's "First One To Go" is revved up with a rock beat; Emmit Nix duets on a Tom Petty song ("Thing About You"); there's a Bill Haley sound to "Reno Bound" and Rodney Crowell's "Bluebird Wine" is a radar rodeo delight. An energetic debut.

CONWAY TWITTY (Warner Bros. 7-28966)
Between Blue Eyes And Jeans (2:59) (Hall-Clement/Lionel Delmore/Weik—BMI) (K. McClaffety) (Producers: Conway Twitty, Dee Henry, Ron Trent)
Straight country lyrics and instrumentation frame Twitty's singing on this latest single from the "Don't Call Him A Cowboy" album. Twitty's career continues to move like a Caddy on automatic cruise, and this song will be riding shotgun for a while, at least until the next single. Twitty can't miss; phones and sales will be strong.

CHARLY McClain (Epic 34-05398)
With Just One Look In Your Eyes (3:20) (Tapadero/Little Shop of Morgan/songs—BMI) (S. Davis, D. Morgan) (Producers: Norro Wilson, The Sneed Brothers)
This is one of the duets McClain recorded with her husband Wayne Massey for her current "Radio Heart" album. A mid-tempo country love song, this tune features good harmony, a tasteful lead guitar and calypso-style drum fills. Coming off her recent number one single, McClain should have another success with this song, while helping to give Massey possibly his greatest exposure yet on country radio.

THE FORESTER SISTERS (Warner Bros. 7-28888)
A mid-tempo tune showcasing the quartet's flowing harmonies and soothing lead vocal. A strong second single.

CON HUNLEY (Capitol B-5485)
Hunley comes through with a killer song done in his distinctive style. This could be the one to put this artist near the top.

JOE STAMPLEY (Epic 34-05406)
When Something Is Wrong With My Baby (2:43) (Irving/Pronto—BMI) (I. Hayes, D. Porter) (Producers: Jerry Kennedy, Joe Stampley)
A country version of the old Sam & Dave standard is a soulful love ballad when expressed with Stampley's tender vocal and crystal clear production.

ROBIN LEE AND LOBO (Evergreen EV-1003)
Paint The Town Blue (2:47) (Lynn Shaw/Guysabula—BMI) (R. LaVoie) (Producer: Johnny Morris)
This is a solid pairing of voices that create a rather memorable sound together.

SIXTH PLATINUM FOR ALABAMA — Following the ACM awards in Los Angeles, RCA group Alabama picked up its platinum honors for its "40 Hour Week" album. All six of the band's RCA discs now exceed platinum status. Pictured above (1-3) Joe Maenedez, division executive vice president operations, RCA; John Ford, division vice president, RCA, USA and Canada, Alabama members Jeff Cook, Teddy Gentry, Mark Herndon and Randy Owen; Joe Galante, division vice president, RCA/Nashville.
COUNTRY RADIO

MOST ADDED

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

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

WTLY — Mike Allen — Richmond
B. Baker
W. Jennings
Allans
Osmond Brothers
V. Lee

WHW — Denny Bice — Kalamazoo
W. Jennings
Allans
K. Stegall
Nitty Gritty Dirt Band
Judds
R. McEntire

KNZY — Jerry Hardin — Albuquerque
L. Manrell
W. Jennings
B. Hobbs
F. Hart
M. Haggard

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

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

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

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

COUNTRY PROGRAMMER’S PICK

Programmer
Dave Hensley

Station
WMZT

Market
Augusta

Song: “Rockin’ In A Brand New Cradle”
Artist: Terri Gibbs
Label: Warner Bros.

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

STATION ADDS

WHIM — Jim O’Brien — Providence
K. Stegall
Whites
G. Watson
L. Evrette
Atlanta
F. Hart
G. Davies
P. Tillis

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

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

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

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

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

KAKIT — Rick Stewart — Sacramento
C. Jackson
W. Jennings
Nitty Gritty Dirt Band
I. Brody

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

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

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

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

Byron Wynkoop
COUNTRY COLUMN

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

ACUFF-ROSE PURCHASE COMPLETED — Opryland USA Inc. has announced the completion of its purchase of the Acuff-Rose publishing companies and Hickory Records. The proposed sale was first announced in March by E.W. Wendell, Opryland’s CEO, and Acuff-Rose co-owners Roy Acuff and Wesley Rose. Wendell commented, “We are going to maintain and aggressively enhance the long-standing prominence of Acuff-Rose, both from Nashville and around the world.” In another announcement, Opryland officials revealed that a lawsuit filed by Roy Orbison against Acuff-Rose has been dismissed by Judgewendell. “We have new relationship with Roy Orbison that involves currently in the Acuff-Rose catalog as well as future writing. By the way, the Acuff-Rose Acquire the COUNTRY Information BUYERS IN GROWN, that’s why legendary band, now major will be the last of the label’s major artists.”

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

BUYERS CONVENE — The International Country Music Foundation held a two day event in Nashville last week, conducting business and holding discussions on the state of its endeavors. Its keynote speaker at the first day’s meeting was J. York McFee, managing director, New York office of Midas Music, New York. From the buyers on a range of topics. He commented negatively on the type of record label executives who are currently in charge of the Nashville divisions of the major labels, saying that the big problem is that said execs are not really “country music fans.” He also bemoaned the demise of country music package shows with five or six acts on tour, and cited the importance of a carefully planned live performance schedule in development of artists’ careers, making specific reference to the success of his daughter Barbara Mandrell. “I’ve worked with some of the best acts and I’ve never seen a problem with the shows,” said McFee.

ON THE MOVE — Joe Galante, division vice president, RCA Records, Nashville, has appointed Mary Martin to the post of A&R talent manager for the division. She will be responsible for signing and developing artists, working with the existing roster, screening material, working with producers and acting as a liaison between artists and the label regarding music. Martin’s background is in artist management and career development. She has managed Van Morrison, Leonard Cohen, Rodney Crowell and Vince Gill, and was also director of A&R for Warner Bros. Records, New York from 1972-79... also at RCA, Erin Morris and Brenna Davenport-Leigh have been appointed administrators of media relations, and we hereby officially congratulate them on their new positions which they have both long desired... Halsey has been appointed associate general manager for the label’s Nashville office.

SOUTHERN PACIFIC — Our country charts manager Byron Wynkoop recently attended Warner Bros. new country rock act Southern Pacific at The Cannery in Nashville. He reports that the band, which is now comprised of John McFee, Keith Knudsen, Tim Goodman and Stu Cook, turned in a hour of very tight playing. Said Byron, “Go, they were good, but we thought it could be better...” referring to the band’s vast, collective performing and recording experience. Guitarist John McFee and bassist Cyrus are the two of them along with Knudsen have done a lot of session work together. Cook was the bassist for the legendary Creedence Clearwater Revival. Hurt Howe, a member of Crystal Gayle’s road band, is the current “guest” keyboardist for the group. The band’s new album, “Southern Pacific,” recorded at McFee’s Compass label, has just been released, and it is an auspicious beginning. Well-known keys player Glenn Hardin and former Elvis Presley bassist Jerry Scheff, members of the original lineup who have since departed, add their considerable talents to the LP. One of the record’s best songs is the current single, “Someone’s Gonna Love Me Tonight,” and Byron says the tune was received very enthusiastically at the recent showcase. Byron also says that the band is “at the cutting edge of a blurring of musical images which may bring some fresh, original sounds to country radio.” We can’t help philosophize too.

NEW FACES TO WATCH

Pam Tillis says her father once told her, “Back in my day we didn’t get anywhere by doing what other people were doing.” Indeed, Dolly Parton’s daughter has made a name for herself in the music business. Her latest album, “One Of Those Things,” is a soaring country song that puts Pam Tillis’ voice in a setting that is natural for her as the deliberate exuberance of her early years were back then.

After singing in her first bands while in college, Tillis came back to Nashville and has had success as a songwriter for her dad’s publishing company. She co-wrote her new single, and she named Rick and Janis Carnes, Pam Rose and Mary Kennedy as some of her favorite songwriters. “I went through a lot of different phases,” she said, “blue-eyed soul, new wave, ... I worked in Top 40 bands to pay the rent ... sang a lot of demos to make a living ... I was pretty unclear about my recording direction.” Things are quite different now, and she pointed out that the change came with a change in her attitude. “I felt I owned the things I was doing ... people always wanted to know about my father, really overlooking what I was trying to do. Now, I feel strong enough to stand up and be counted.” She continued, “The people I admire are the people who have gained their artistic freedom and...”

Pam Tillis

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

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

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

Milsap Foundation Established

With the help of Dr. James Fowler and Mr. William Chandler, we’ve arranged for the special pressing of Ronnie Milsap’s hits, Vol. 2 album to be sold through the clubs in Little Rock, Arkansas and Montgomery, Alabama, with the proceeds being divided between those Lion’s Clubs and the Foundation. We also have some special plans for an entertainment event to occur this fall. Spencer also referred to special fundraising projects in the works which will involve the Nashville Network and RCA Records, the label for which Milsap records. Milsap indicated that the Foundation’s long-range plans call for work on the international level, possibly directing toward bringing foreign students to America for education, funding research in other countries or helping in emergency situations.

Foundation requests will be received and reviewed semi-annually, July 1-20 and November 1-20. Requests from students who are current members of the Board of Trustees, Ronnie Milsap Foundation, 12 Music Circle South, Nashville, TN 37203. Recipients of scholarships will be announced on Ronnie Milsap’s behalf.

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

Bill Fisher
Gospel Column

SIGNINGS — Neal Joseph, executive director of Day Spring Records, has announced the signing of the award-winning Dallas Holt. Word announces the signing of Ann Ballard to an exclusive songwriting agreement. On the executive side at Word, the post of executive vice president, record and music division, vacated by Stan Moser, has been filled by Roland Lundy. Lundy has been with the company since 1975, working up from telephone sales to vice president of sales in 1978. Milk & Honey artist Brent Lamb has signed an exclusive management contract with Silverwings Productions, a new Fort Worth-based company… and Milk & Honey Records has signed the group Glad to an exclusive recording and distribution agreement. Glad is the first band the label has ever signed. Sparrow Records has signed Rick Cua to a long-term, worldwide recording contract. Cua’s new album, “You’re My Road,” is just out, and plans are being made for a fall tour.

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

Bill Fisher

Gospel Album Reviews

In One Accord — The Nelon Sisters — Canaan 7-01-992013-6 — Producers: Ken Harding

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

Made in Mississippi — The Jackson Southernaires — Malaco MAL 4392 — Producers: Franklin Williams, The Jackson Southernaires

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

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Cash Box/June 22, 1985
Talent on Stage

Stephen Dobrin

Patti LaBelle

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

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

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

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

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

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

Bob Dylan's affectionate "Forever Young" was a highlight of LaBelle's show, which she took to new heights of emotional impact with her spiritual fervor.

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

Paul Young

WILTERN THEATRE, LOS ANGELES

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

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

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

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

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

Young's band, which featured long-time partner Ian Kewley on keyboards and Pino Palladino on bass, was very tight and hard driving. During a cover of "Tears Your Heart" Young made use of the power of the rhythm section's formlessness. Several times during the show the auditorium shook from Palladino's punchy bass.

"Sex," Young's humorous paean to everyone's favorite, was made even funnier with the inclusion of a vamp that sang and often chased Frankie Goes To Hollywood's "Relax."

This lightheartedness, in fact, was in evidence throughout, as the British blue-eyed soul singer acknowledged his many adoring female fans by accepting their flowers (and stuffed animals!) At one point, Young mounted the top of the scaffolding and performed a whirling divas dance routine before catapulting to the floor to finish "Come Back And Stay."

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

Stephen Pedgell

Charles Aznavour

CARNEGIE HALL, N.Y.C. — So simple, so casual, so relaxed, yet so elegant, so classic, so moving — a Charles Aznavour performance recalls earlier eras of great French chanteurs, of European music hall performers, of singer/actors who can turn every song into a self-contained dramatic vignette. Aznavour's forma-smooth professionalism is so natural, so unassuming, that the audience very slowly becomes enthralled in the performance without realizing it. There aren't many performers these days who can cast such a spell — audiences are too hip, too blase, but Charles Aznavour, on opening night of a five-night engagement at Carnegie Hall, managed to do just that with his bittersweet songs, his formidable pop baritone and his actor's sense of drama and movement.

Backed by a small, yet serviceable, pop band (two synthesizers provided the strings and woodwinds), Aznavour sang his songs both in English and French. In many ways, the French songs were more effective. Aznavour ran down the songs' tales — about a waiter's love for a beautiful patron in "La Salle et la Terrasse," about a love affair between a mute woman and a man who could hear in "Monomouvant Amour," about perennial friends in "Mon Ami Mon Judas," etc. — and then exacted them in performance, removing any language barrier. Still, many of the English translations (and about three-quarters of the concert was sung in English, with a song in Spanish thrown in for good measure) were quite effective in getting across the narrator's sense of longing and regret. Most of Aznavour's oeuvre — and he is said to have written some 1,000 songs (not counting the number of songs not being of aging without regret. "Happy Anniversary," a lovely song about a 20th wedding anniversary celebration that melts from disaster into romance, "The Old-Fashioned Way," about romance on the dance floor, "To My Daughter," a poignant, father's statement, and "Yesterday When I Was Young," Aznavour's most famous song in America and one that was recast so it seemed to be just to be tossed off, which made it all the more moving, all manage to avoid schmaltziness, and to touch deeply. Aznavour's accoutrements were few — a tall, black director's chair in which he managed to flop with the utmost elegance, a simple black suit over a black sports shirt, excellent use of a hand mike — but he built a whole world with his large round eyes, maileye expression, diminutive dancer's body, and his person of vulner-able sangfroid. The idea of the performer making a concert hall seem warm and cozy and intimate is a cliche: in this case, it was fact.

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

Lee Jeske
Dean Holt, New Man, The Three O’Clock

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

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

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

The band that did deliver was New Man, a Boston quintet who’ve been making waves from WBCN’s local top three to MTV’s Basement Tapes finals. Originally a jazz/fusion outfit called Fly By Night, New Man has forged its R&B-laced rock and funk leanings into a tight unit that moves with funk-drenched updates of Motown choreography — cross-legged jumping jacks and synchronized knee sways — a rock and roll Matt Dillon for a lead singer, and smoking fusion instrumentation. New Man combines disparate musical elements into a cross-over sound that is emotional as well as danceable.

Though “Bad Boys” verged on the sop- homoric underphilandering boyfriends to hell for his sins), and the rap numbers seemed a little forced, the polished urgency of “Over You” and “Way Over There” proved these charismatic street brats have serious musicians’ chops. As far as groundwork from which to build, this band has one solid foundation.

Robin J. Schwartz

CARNegie HALL, N.Y.C. — Gilberto Gil is one of Brazil’s enduring superstars. A co-founder of the popular “Tropicália” movement in the 60’s and a leading musical critic of the then-military government — Gil’s music not on ends, it grows. Musically, Gilberto Gil is a sponge; the Tropicálistas managed to blend the sound of sambas and bossa novas with elements of American and British rock and roll, changing the face of Brazilian pop music forever. After seven years of legal troubles in Brazil — and not to mention the years he spent in jail — he returned to a career that has allowed him to travel the world and share his music with a wider audience.

Gil opened the show with an English version of “I Wanna Be Your Man” (“Raca Humana”), the title track from his latest WEA LP. His sweet baritone overcame some acoustic problems and his crackerjack band — drummer Teófilo Pereira da Lima, guitarists Celso da Fonseca, keyboardist Jorge Waldir Barreto, bassist Rubens Sabino, saxophonist Paulo Maconan, percussionist Ronaldo dos Santos — provided tight, well-produced songs.

For most of the concert, Gil sang in Portuguese — yet he introduced songs and chatted amusingly with the audience in English (learned while he was in exile in England); the highlights were numerous — Gil’s magical singing and clear, pinpoint falsetto doing beautiful justice to a solo bossa nova重点 piece; razor-sharp Kingston/Florence Walsall’s “Wild, No Cry” and “Stir It Up,” and Gil’s own rousing “Vamos Fugir” (which he recorded, on the new album, with the Wailers); good-natured nonsense syllable sing-alongs that caused Gil to come across as a Brazilian cross between Pete Seeger and Cab Calloway, and swinging versions of Gil compositions past and present ("Sobren," "Extra," "A Maca de Limpeza").

A year or so ago, Gilberto Gil mentioned at a press conference that he was too old to become an international superstar — he’s in his 40’s — that the first Brazilian star to break across America would have to be someone else. Judging by the response at Carnegie Hall, the stage is set for everybody’s ages and genders attempting to dance in the aisles, recognition applause before many of the songs — Gil’s opening number, the Wailers’ “Get Up, Stand Up,” smoking a dangling earring, may have spoken too soon. This was his third New York appearance in two years, but it was clear that New Yorkers have far from gotten their fill of Gilberto Gil.

Gilberto Gil

Lee Jeske

L.A. IS SECOND NATURE — Dan Hartman recently celebrated a starstruck following following his debut Los Angeles appearance at The Palace during his spring U.S. tour. Showed

backstage from left: Billy Drift, west coast regional promotion director, MCA Records; Richard Palmes, executive vice president of marketing and promotion, MCA Records; Dan Hartman; Tom Trumbou, vice president of A&R, MCA Records; Sandy Thompson, associate director national singles promotion, MCA Records; John Schoenberger, vice president of AOR promotion, MCA Records.

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

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

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

Grant Lawrence

John Hiatt

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

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

LEE JESKE

Cash Box/June 22, 1985

LE TAL ENT ON STAGE

KIND OF BASH — The Buckingham was visited backstage at a stop on the “Happy Together” tour by representatives of Red Label Records, who will be releasing the band’s new single, “Veronica,” and LP, “A Matter of Time.” Pictured (l-r) are: Richard Girod, Red Label national sales/promotion director; Mitch Berk, Red Label v.p. marketing; Chris Kain, Red Label controller; Tom Scheckel, The Buckingham; Carl Giannamasso, The Buckingham; Paul Allodi, Red Label marketing; Kathy Knapp, Red Label national production/distribution director; Laurie hikee, The Buckingham; Richard Mitsky, Red Label national A&R director; John Cammeio, The Buckingham, and Nick Fortuna, The Buckingham.
Importers Turn To Indies As Majors Crack Down

By Stephen Padgett

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

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

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

In a recent decision, a U.S. District Judge in a Los Angeles hearing on February 6, 1984, ruled that assessed $95,000 in damages to and costs to a related importer for importing Canadian records to the U.S., has little chance of success. In this case, the retailer had legitimate product on display, but would exchange those for Canadian versions when the customer brought them to the counter. Blatantly illegal activities such as these, and the resultant economic impact on domestic business, form the center of U.S. labels' concerns.

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

Smaller importers, whose net impact on domestic sales is slight, have been forced to change their ways of doing business. Unanimously, importers such as Important or Caroline, report that they no longer bring into the U.S. records for which U.S. companies have copyright. To pick up the slack created by this void, these and other companies are increasingly turning to independent U.S. labels to distribute. Also, the burgeoning independent scene here in the U.S. has created new markets and made U.S. importers less dependent on foreign product for their survival.

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

Echoing a similar view, Howie Gabriel of Important Records confirmed that the tougher stance of U.S. labels to importers has radically altered his business. "Our company profile has drastically changed in the last two and a half years. At one time we were 99 percent import. Now we are 70 percent domestic." Important Records now concentrates on distributing international material, rather than competing locally. "The market has changed," Gabriel told Billboard. "When we were importing heavily, the whole European scene was happening. There are so many independents out there that need distribution that have good records. Hukser Du and The Replacements are two examples of artists on independent labels that have independent status and have now moved on to major labels. As there were lots of independents in Europe so there are now lots of independents in America that need distribution, and that's what we do best," stated Gabriel. The effect of the crackdown on importing has thus served to support the development of a new and growing American music scene.

Another big voice in importing is JEM Records, perhaps the largest and most influential of the importers. Bob Carroll, president of JEM Records, confirmed the general view that importers have had to shift their focus to independent distribution. Carroll.Going the opposite way, Carroll is slightly different. By virtue of their size, JEM is able to maintain a deep import catalog of budget lines, MOR titles and older music. "JEM's labels"title catalog is released. Tones On Tail's "Pop" and Nico's "Camera Obscura" are other examples of JEM licensing agreements.

JEM's own labels, Passport and PVC, are important features of the new concentration on domestic releases. Albums by Willie And The Poor Boys (JEM's largest seller in recent memory) and Leonard Cohen (an import from Canada that was subsequently sold in the domestic market) have done well. "There are a lot of independent domestic labels. Labels like Vanguard, Tacoma and Enigma and various rerelease, budget, dance and exercise labels provide a steady sales base."

Compact discs remain the single best source of import product for JEM, according to Carroll. The depressed British pound has made it uneconomical for JEM to import any unrestricted product has combined with an American boom in the CD configuration to push many domestic labels into making their own importation of foreign CDs. Carroll reports that he can't keep enough CD production in his plant, and that maintaining an extensive CD inventory is offset by the almost guaranteed sale of the new configuration.

So the importers have had to adjust to the new situation and an evolving marketplace defines new frontiers, the face of record importation in America changes from one of distrust and anger, to one of cooperation and adjustment. Bob Atshuler, citing the Pittsburgh case, commented, "The overwhelming percentage of retailers abide by the existing laws. Unfair to those to allow the few retailers who engage in this practice to operate at an advantage. We have to stop sapping business away from the legitimate retailer who is observing the rules and living in the market." He added that the current situation among importers and retailers seems to reflect compliance.

(continued on page 2)

MUCHO MAS

(sources on page 9)

working toward a common goal." One garganta prologue told me that the most heartfelt lesson scene was "El Triunfo" and Lucía had me hugging and kissing like two long lost relatives. Only last year, Rodriguez walked off the production of the soap opera Tu o Nadie, after the producer supposedly rewrote the initial characters. To accommodate his demands, the project was halted. It's not uncommon for some artists to create "half tunes" and other songs for the show. "The music business is so bleak that many artists like Pabito Ortega, one of Argentina's best known singers and Celia Cruz, the Queen of Salsa, did not have solos, and never complained about it. Furthermore, Monudo did background vocals without a whisper of disapproval."

By far, the most intriguing duet was that of Irene Cara of Fame fame (real name Irene Escalera, as La Bola as fosofón) with operatic diva Placido Domingo. Special kudos must be bestowed on the remaining members of the Hormonas committee: producers Jose Quintana, Albert Hammond and Humberto Gatita; Peter Lopez, lawyer for the project; UNICEF's Peter Hansen; Luis Medina, who did the press relations along with Jose Bejar (Jose recently assumed another international position with CBS in Los Angeles) and the versatile Patty Freisen.

SEE JOHNNY SUE — The hottest source of speculation in a decade has been the point the popular ex-Monrdo Johnny Lozada, regarding the validity of the contract between VMC and Johnny Lozada, a friend of the Lozada family. As explained by a spokesperson from VMC, they deem the agreement invalid because Padoda does not exercise a renewal option during a 30 day grace period following the termination of the contract. The information received, when this contract was originally signed, it was based on three aspects: one was related to Johnny Lozada "the recording artist," which Padoda, in turn, subcontracted to RCA International; another phase dealt with Johnny Lozada "the performing artist," subcontracted to Raul Velasco who recently acted as Johnny's manager. The remaining portion, merchandising, was kept under Padoda's management.

Since Padoda contends — naturally that the agreement is still valid, JLC Productions has taken its case to the Puerto Rican tribunals, seeking a clear decree confirming the contract as invalid. Tito Bonilla, Johnny's newly-named manager and informer, agrees. Johnny's former manager was part of record companies, and would still be happy to negotiate with RCA, as long as these negotiations are carried directly with JLC Productions. As of closing time, Padoda has yet to return to the court.

In the meantime, Johnny continues a hectic travel schedule in Mexico that has taken him to the Plaza de Toros in Mexico City on May 25, a Sempere en Domingo production in front of 67,000 persons, and Guadalajara on May 29, with equally enormous audiences. After a stop in New York City on June 11 and 12, appear in the Puerto Rican Day Parade, is back to Mexico Lindo for another 51 days of performing. According to Bonilla, it is expected that more than 1.5 million pesos will result from this 61-day tour. "It's true that the leg has complications affecting Johnny — one of the nicest, hardest — working, and honest-to-goodness human beings in the business — are resolved so he can continue in his career," Bonilla told Billboard.

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

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

Tony Sabourin
UK Manufacturing Drops
While Artists Chart Intl. Success

By Chrissy Iley

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

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

Britain, which exported 20 million albums in 1979, now exports the product of its own best-selling singers. These days one third of Britain’s product is made overseas.

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

The cause of the decline is a failure to invest in new technology or even to update outdated plants. A compact disc factory has been established in the UK — compared with seven in Japan. In 1979, the Rolling Stones sold $30 million in its compact disc plant in Hanover, West Germany, which supplies 60 percent of the world’s annual output of CDs.

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

RIO DE JANEIRO — Released only in album form in Latin America, "Chega de Magos" (Enough of Disappointments) the money is not destined for Brazil but the impoverished North-West of Brazil.

"Chega de Magos" is a Gilberto Gil composition with lyrics by Chico Buarque, Caetano Veloso, Vinicius Canturbly, Roberto and Ernandes Carlos, Fausto Nilo, Fagner and Gil, with Gil, Buarque, and Veloso all sharing chart all the song. This year the surge is still being sustained with three U.S.-chart topping UK Artists.

Brazil

Brazil has also put together its own best-selling success story, although in the case of "Chega de Magos" (Enough of Disappointments) the money is not destined for Brazil but the impoverished North-West of Brazil.

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Christopher Pickard

Mario De Luigi

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1 No More Lonely Nights — Paul McCartney — EMI
2 Self Control — LA Braganza — WEA
3 Small Town Boy — Bronski Beat — PolyGram
4 Faith — Deacon Blue — Black
5 Do They Know It’s Christmas — Band Aid — PolyGram
6 Quiero Rock — Twisted Sister — WEA
7 Can You Keep A Secret — The Spice Girls — PolyGram
8 Some Guys Have All The Luck — Rob Stewart — CBS
9 Alora Decide — Pimpemlia — CBS
10 FM USA Vol. 3 — Various Artists — Music Hall

TOP TEN LPs
1 Our Favorite Style — The Chieftains — PolyGram
2 Brothers in Arms — Dire Straits — Vertigo
3 Out Now — Various — Chrysalis/EMI
4 Low Life — New Order — Factory
5 Do Ye Yourself — Eurythmics — EPIC
6 Songs From The Big Chair — Tears For Fears — Virgin
7 The Final Countdown — Europe/EMI
8 No Required Jacket — Required — Virgin
9 Melody Maker — Tourist — EMI
10 Born In The USA — Bruce Springsteen — CBS

United Kingdom

TOP TEN 45s
1 I’ll Never Walk Alone — The Crow — 45s
2 — Paul Hardcastle — Chrysalis
3 A View To A Kill — Duran Duran — EMI
4 Kayleigh — Marillion — EMI
5 Obsession — Animation — Mercury
6 Out In The Fields — Gary Moore & Phil Lynott — 10 Records
7 Walking On Sunshine — Katrina & The Waves — Capitol
8 The Word — R.E.M. — Virgin
9 Suddenly — Billy Ocean — Joe
10 History of a Wire Tai — Hot Metal/Virgin

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2 Brothers in Arms — Dire Straits — Vertigo
3 Out Now — Various — Chrysalis/EMI
4 Low Life — New Order — Factory
5 Do Ye Yourself — Eurythmics — EPIC
6 Songs From The Big Chair — Tears For Fears — Virgin
7 The Final Countdown — Europe/EMI
8 No Required Jacket — Required — Virgin
9 Melody Maker — Tourist — EMI
10 Born In The USA — Bruce Springsteen — CBS

Italy

TOP TEN 45s
1 We Are The World — USA For Africa — CBS
2 A View To A Kill — Duran Duran — EMI/Parlophone
3 You Spin Me Round — Dead Or Alive — EMI/Epic
4 Volare — Multibanda — PolyGram
5 Don’t You — Simple Minds — Virgin
6 This Is Not America — D. Bowie & P. Metheny — EMI
7 Shut — Tears For Fears — PolyGram/Mercury
8 Eyes Wide Shut — AM — Virgin
9 Look Mama — Howard Jones — EMI
10 I’ll Fly For You — Spandau — RCA/Chrysalis

TOP TEN LPs
1 We Are The World — USA For Africa — CBS
2 Parade — Spandau Ballet — RCA/Chrysalis
3 A Million Miles — Paul McCartney — EMI/Parlophone
4 No Jacket Required — Phil Collins — EMI/Atlantic
5 A Town Called Malice — The Jam — Virgin
6 Mondi Lontanissimi — Franco Battiato — EMI
7 Dancing In The裤 — Status Quo — Virgin
8 The Secret Of Ages — Paul Young — CBS
9 Million Miles — Duran Duran — EMI/PolyGram
10 The Best Of Lucio Dalla — Lucio Dalla — RCA

Argentina

UEBENOS AIRES — Local teen group Tremendo has traveled to Brazil for two weeks of promotional appearances on TV, following an agreement between record producer Ricardo Kleiman and Brazilian label RGE Discos which is releasing the first LP sung in Portuguese by the artists.

Tremendo has also recorded two tunes in English, and U.S. producer Jerry Masasala has flown to Brazil to see them in action and study the possibilities of launching them in the Latin market. The songs, scheduled on Rede Globo, the powerful network that covers most of the country and has ratings of up to 80 percent, are Fantastico and The Chacrinha Show, two of the slots arranged in Argentina. In the group has already finished its second LP, after the hit which produced the first one sold around 70,000 units.

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

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

Miguel Sminoff
Non-profit Love Foundation To Promote Peace Through Festivals

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

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

The tour begins on the afternoon of July 4 at Philadelphia's Art Museum, and will then move to the Mall in the nation's capital for an evening concert. The next day, July 5, the tour continues at Valley Ranch near Dallas, and is scheduled for performance in the Northern California area on Saturday, July 6.

Funds for benefit an Airlines' Statue of Liberty/Ellin Island project and the Love Foundation's world hunger efforts will be raised through the sale of concert tickets, beach towels and other concessions.

Headlining the epic event will be The Beach Boys. "Our enthusiasm and efforts of American entertainers, four patriotic areas and some of our country's best known corporations to spread the American spirit from sea-to-shining-sea," the board of directors of the Love Foundation said.

The Board of Directors of the Love Foundation consists of: William W. Ni- fong, chairman; William R. shrimp, director; John Schneider, vice president and general manager; CBS Records Nashville; and Ricke Skaggs.

Ben Edmonds

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

Mobile Fidelity Sound Labs

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

Mr. Magic

(continued from page 29)

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

Business Management Firms

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

Monitor Awards


Broadway Video also scored with Bette Midler's unique concert video Bette Midler's Songbook. The video won honors for its editor John Fortenberry.

In the non-broadcast category Tape; post produced and basically the video engineer technical graphics designer divisions (John Mania and Joe Bergen with Gerald Ranson of Jim SanAndrea, Inc.) for Sony Theater Presentation - NA 84. The Monitor awards are presented to

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

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

Executive Changes Sweep U.K. Record Industry

By Chrissy Iley

LONDON — Maurice Oberstein, long-time chairman of CBS UK, recently announced his plans to retire from CBS. The existing managing director, Paul Russell, is to take over at the beginning of next year. Russell is to receive a new title, chief executive officer.

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

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

Other executive moves include Brian Soutthall, who has been appointed public relations director, and Michael E. and Ira Rosenberg, who are to be appointed senior executives.

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

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

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

Bill Withers: Going Solo Again With New Columbia LP

By Peter Berk

LOS ANGELES — He’s the first to acknowledge that he’s never been among the most visible personalities in the music industry. Nevertheless he’s still carved himself one of the loftiest niches in contemporary music, and has been one of its most reliable and talented contributors. He refuses to be trendy, and while that may have limited his chances at a higher crossover than his 15 years in the business, he remains determined to maintain his musical identity. Very simply, Bill Withers can’t imagine compromising his musical convictions just to sell records.

Of course, he has sold millions of records, and shares with his label, Columbia, a great optimism about his first solo venture in seven years, an album titled, “Watching You, Watching Me,” which was just released this month.

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

Withers grew up in the small coalmining town of Slab Fork, West Virginia, the son of a mine workers union treasurer and the grandson of a former slaver. Singing in church every week, the shy, stuttering young Withers hardly imagined ever having a career oriented toward performing in public. The music, however, was gradually and increasingly being absorbed, unconsciously and subliminally.

Regarding his gospel roots, Withers recently commented, “Most black musicians come from that background.”

At Ray Charles, Sam Cooke, Aretha Franklin, Lou Rawls ... The Black church is probably, to some degree, at the root of most contemporary music.”

It wasn’t until he was 29, after a nine-year stint in the navy, that Withers decided to try making a living out of his songwriting, singing abilities and piano playing. As much as he loved music, though, he also knew he would have to establish a clearer identity in his musical aspirations.

“I had read too many times about the shattered lives music had produced.” Withers often said. “My heroes were people who kept their yards and raised nice kids.”

“Rocky,” is the story of a man who, through determination and hard work, raises his family above the urban poverty of the ghettos.

What followed was, in many ways, the music industry equivalent to “Rocky,” for Withers was propelled very quickly from obscurity to the forefront of the American Black and pop music world. “Ain’t No Sunshine” wound up a gold single, and to this day remains Withers’ best known and most loved song. In 1972, Withers signed to Reprise Records, and for several more years he continued recording solo albums.

In recent “70s, however, Withers apparently became a victim of the “What have you done lately?” syndrome, and his solo recording career came to a standstill.

“I had some of the most educational years of my life recently,” he mentioned. “I had to find a way not to be intense and angry, but instead to keep my life together. People give up on you sometimes.”

During the last few years, Withers worked with other artists, singing with the sessions and working with Grover Washington, Jr. most notably. “Just The Two Of Us,” in fact, earned Withers a Grammy in 1981 as best R&B song. Still, the absence from a solo career was difficult and frustrating. To keep a handle on the bitterness, Withers followed his father’s advice, which was basically not to waste precious time “sitting around whining about things you can’t do anything about.”

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

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

Zaentz and Furst Keynotes at VSDA

LOS ANGELES — Saul Zaentz, producer of the movie Amadeus, and Austin Furst, president of the Video Software Dealers Association, were inducted into the Video Industry’s most successful independent companies, will serve as co-keynote speakers at VSDA’s annual awards ceremony. Zaentz and Furst are members of the VSDA Hall of Fame, which recognizes the most successful home video software dealers and distributors.
Seeburg Goes OTC

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

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

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

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

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

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

Coin-Op Promo Company Formed

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

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

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

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

Kirk McKennon is pictured, at work during one of the recent Hanson events.

AROUND THE ROUTE

by Camille Compasio

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

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

CHICAGO — IDEA (Industrial Design Electronic Associates, Inc.) announced the appointment of Robert Corrigan as manager of promotions. The Sycamore, Illinois-based IDEA manufactures a complete line of dart game products including Century Darts, Royal Darts, All-American Darts, Century Cube and All-American Sergeant.

In his new position, Corrigan is responsible for the Royal Darte League which has weekly competitive matches in eight locations throughout Illinois. IDEA founded the league to foster interest in the electronically scored game of darts and to assure that the competitive aspect is appropriately structured and supervised.

International Competition

In line with its new national distribution program, IDEA has plans for local, national, regional and international dart tournaments.

Since assuming his new position as vice president of marketing, Paul Calamari has been setting up distribution and discussing distributor participation in the promotion of IDEA electronic scoring darts. "As soon as we have our international distributor network firmly in place, final detailed plans will be released," he said. "Each distributor we have spoken with has been very enthusiastic about our marketing approach. We not only have the best working machine available, we also have the best promotional plans for all levels of the business distributor, operator, location and player."

IDEA Plans $15,000 Dart Shootout

Hanson Plans $15,000 Dart Shootout, to be held in St. Paul, Minnesota in October, has been announced by Hanson Distributing Co. of Bloomington, Minnesota.

"After the tremendous success of our $10,000 Shootout held in January, we have been pushed by our customers and the players to get another program rolling," declared David Gibrishi, Hanson’s promotions manager. "All of the qualifier kits have been spoken for, so we are looking forward to an even more successful event than the last."

The Shootout will be hosted by the largest electronic dart tournament that had been held up to that point and Hanson is out to top its own record, opening the four-event program (Men’s Doubles, Men’s Singles, Mixed Doubles, Women’s Singles and Women’s Doubles) to 128 teams/players per event.

The Shootout concept allows only players who qualified in a location tournament (run by operators and their location owners) into the finals. Trophies and prizes are given out at the location level, however to get "in the money" a player must compete in the finals.

"At our last Shootout," said Gabrielli, "the most money that could be won in an event was $350. We believe in paying as many places as possible instead of allowing first place to take it all home. By doing this, more players can offset their expenses, making it a more enjoyable weekend for all."

The official machine for the October, 1985 Shootout will be IDEA’s All-American dart line and players in the "winners bracket" at the finals will be playing the "Masters Out 901" darts. Hanson says the "Masters Out "901" (American machine) a game that is very popular with the skilful Minnesota shooters.

Coin Machine

AAMA Annual Meeting Is Held In S.F.

CHICAGO — The 1985 annual membership meeting of the Amusement Machine Association was held in the Fairmont Hotel in San Francisco on Friday, May 17. The agenda encompassed the normal housekeeping items (approval of minutes, treasurer’s report, et cetera) plus reports on the association’s various projects and programs of the prior year and also focused on plans for the coming year.

The activities of the association had centered around four basic programs: government relations, public relations, copyright activities and technical services.

In the governmental relations area, attending members received reports indicating the decrease in the governmental pressures for state regulatory control over the coin-operated entertainment industry as compared to two years ago. Association members learned that increased governmental activities had been generated due to the assistance required of federal authorities in the copyright protection program.

The public relations report included the general communication programs to the membership and additional documentation of the public relations activities that had been established for the public. Of special interest was the program which indicated that there had been a successfully aired on CNN, CBS and American Airlines. The highlight of the PR presentation was the report of all the press clippings and media reports that originated at the 1985 Amusement Showcase International convention.

The copyright activities program was described as successful by the industry, to eliminate pirates. Through custom endorsements and FBI activities, the members learned of the existence of raids and arrests and that current investigations are underway resulting from the business records seized in these raids.

In the technical services area, the members were told of the current status of the FCC Class A license discussion which had been falsely reported in a private newsletter. It was correctly reported that the Class A Standard is in place and is not subject to change of plans by the FCC. Secondly, members were informed that the Underwriters Laboratory Standards, which are being drafted for amusement machine applications, are ready for promulgation and that new standards would hopefully be ready in the next few months.

In the mean time, it was recognized that the previously reviewed UL Standards had given the industry a great deal of relief from the enforcement efforts of certificate of approval officials and had a major impact on the summer of ‘87. It was also noted that these standards would not apply to pinball machines nor jukeboxes. Subsequent standards would be required for these two products.

The highlight of the annual meeting, however, was the recognition of officers. This year member. This year there was an unusual amount of vacancies. Under the rotating term, a normal state of three vacancies would be expected. However, in addition to the 12 vacancies from 1984, there were three vacancies by the natural expiration of terms, plus three additional positions deemed vacant by the variety of other reasons. The three board members currently serving unexpired terms are Robert Joseph, Kibby, whose term expires in 1987; Robert Lloyd of Data East, whose term expires in 1986 and Ron Judy of Nintendo, whose term expires in 1986.

Members elected to the AAMA board of directors for a three-year term expiring in 1987 were: Jon Britz (Bally Mills); Hideyuki Nakajima (Atari Games Inc.); Ira Bettsman (C.A. Robinson & Co). Elected to the board for a two-year term expiring in 1987 were Joe Dillon (Williams Electronics) and Norman Goldstein (Monroe Dis.) Elected to the board for a one-year term expiring in 1986 was Paul Moriarity of Taito America. All members, in addition to serving on the board, for their replacement had been appointed or elected at a subsequent meeting following the expiration of their term of service.

New Officers

Following the annual meeting the board convened to elect the 1985 slate of officers for AAMA. Those elected to serve on a one-year term were Robert Lloyd of Data East, president; Paul Moriarity of Taito America, vice president; and Norman Goldstein of Monroe Manufacturing/Distributing, secretary-treasurer. AAMA executive directors Glenn Brusell was re-elected to serve for another one-year term.

Norm Goldstein Honored

Preceding the annual meeting, was the 1985 annual AAMA Awards Dinner (5/16), a highlight of which was the presentation of the Joseph Roberts Coin-Op Award to the individual who has contributed the most to the coin-operated amusement industry for the previous year. This year’s recipient was Norman Goldstein, who was single out for his contributions to the industry as a distributor of Pinball-Machines. Norman was a recent economic "downturns" to keep the faith.

This award, named after Joseph Roberts, one of the association’s original founders and for the presentation of an award to a businessman who has contributed the most to the industry in the past year.
### The Compact Disc Column

Three new compact disc offerings by the WEA group represent early manifestations of a growing industry wide commitment to a simultaneous (with vinyl records and cassettes) release strategy, while raising a number of other interesting musical — and extramusical — issues. For two acts, Dire Straits and Graham Parker, the releases represent a comeback of sorts, where as Prince's newest serves merely to confirm that he is still riding high both in a commercial and aesthetic sense.

Dire Straits “Brothers In Arms” has Warner Brothers pulling out all the stops. In the process of recording the album, the band was able to utilize state-of-the-art digital technology — and it shows, particularly on the CD configuration. While the album’s guitar, and boast of excellent sound quality, the compact disc is short of miraculous, displaying the meticulous arrangements and Mark Knopfler’s fluid guitar work to maximum advantage. It has been several years since Dire Straits released an album of new studio recordings — in the interim we have had to get by with a solid, if unspired, double-disc live set from the group and some interesting eclectic guitar work by Knopfler. Unfortunately, the material comprising “Brothers In Arms” is somewhat spotty (e.g. “Money For Nothing”) is a clever three-minutes song expanded to a needlessly repetitive eight-minutes) and Knopfler’s idiosyncratic vocals tend to wear thin over the long haul. So, in the balance, we are left with a flawed “four-de-force” of studio production, certainly worth repeated listenings. “Brothers In Arms” also features the first picture label I've seen, displaying the face of an acoustic guitar on the front side of the CD; I suppose it was inevitable that this format would eventually possess its own collectible titles.

Graham Parker’s “Steady Steady” (Elektra) also employs a device calculated to enhance CD sales, that is, the inclusion of an additional track (“Too Much Time To Think”) not available in the traditional record/tape configurations. (This approach has been successfully used in stimulating cassette sales and there is no reason why it shouldn’t help in justifying the outlay of more money for the CD version of a desired recording.) “Steady Steady” finds Parker totally in sync with his new band, The Shot, an aggregate every bit as competent as his earlier crew, The Rumour. This album compares well with Parker’s acknowledged masterpiece, “Squeezing Out Sparks” (1979). With such excellent material being put out with a genuine sense of conviction and virtuosity, it is hard to believe that Parker has yet to really achieve notable mainstream acceptance here in the U.S. With the video tour initially inspired by MTV subsidizing somewhat, Parker may be on the verge of breaking out in a big way. 

The unit's technical highlights include CD syncro and auto recording modes to match cassette deck operation to the CD player. Additional cassette control functions include auto-reverse, previous and next, grouped in the same layout as the CD player. The cassette deck also features soft-touch IC logic drive controls, Dolby B noise reduction, an automatic level control and full tape selection including chrome and metal. Twin illuminated LCD rear-ends indicate play status and selected tracks on both CD player and cassette deck. In addition, the Magnavox CD Sound Machine features a microphone mix slide for fade-in microphone amplification, and a five-band graphic equalizer in the 16-watt-per-channel amplifiers. Rounding the Magnavox CD Sound Machine is a pair of two-way detachable loudspeakers and a two-band stereo tuner. An external stereo can also be connected to the unit.

The dimensions of this player are 12.6 wide by 8.7" high without the 5.9" wide.

The player will be available in the fourth quarter of 1985. Suggested retail is $495.

The Magnavox CD Sound Machine will be manufactured by N.V. Philips of the Netherlands.

### Top 10 Compact Discs

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<td>1 NO JACKET REQUIRED</td>
<td>Phil Collins (Atlantic)</td>
<td>BIA-12491-2</td>
<td>RCA</td>
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<td>2 LIKE A VIRGIN</td>
<td>Madonna (Sire)</td>
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<tr>
<td>3 THE DARK SIDE OF THE MOON</td>
<td>Pink Floyd (Capitol)</td>
<td>CDP-46001</td>
<td>MCA</td>
<td>4 41</td>
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<tr>
<td>4 BORN IN THE U.S.A.</td>
<td>Bruce Springsteen (Columbia)</td>
<td>35535</td>
<td>CBS</td>
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<td>5 AROUND THE WORLD IN A DAY</td>
<td>Prince and the Revolution</td>
<td>25269-2</td>
<td>RCA</td>
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<tr>
<td>6 CHICAGO 17</td>
<td>Chicago (Warner Bros)</td>
<td>25060-2</td>
<td>RCA</td>
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<tr>
<td>7 DIAMOND LIFE</td>
<td>Dire Straits (Warner Bros)</td>
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<td>8 SONGS FROM THE BIG CHAIR</td>
<td>Tears For Fears</td>
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<td>10 CENTERFIELD</td>
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<td>11 CAN'T SLOW DOWN</td>
<td>Lionel Richie (Motown)</td>
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<td>14 BREAK OUT</td>
<td>Pointer Sisters (Polygram)</td>
<td>PC1-4705A</td>
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<td>15 BEVERLY HILLS COP</td>
<td>Original Soundtrack (MCA)</td>
<td>MCA-5593</td>
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<td>16 BROTHERS IN ARMS</td>
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<td>19 RECKLESS</td>
<td>Bryan Adams</td>
<td>A&amp;M-20313</td>
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<tr>
<td>20 A DECADE OF STEELY DAN</td>
<td>Steely Dan (MCA)</td>
<td>MCA-5579</td>
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### 21 Wish You Were Here

PINK FLOYD (Columbia) | CBS | 21 5 |

### 22 Fresh Air

BRIAN WILSON/STEVE MILLER (Elektra) | ABC | 22 5 |

### 23 She's the Boss

Mick Jagger (Columbia) | CBS | 23 16 |

### 24 Volume One

The Feelies (El Paraiso) | RCA | 24 16 |

### 25 Brother Where You Bound

SUPERTRAMP (A&M) | RCA | 25 1 |

### 26 West Side Story

Leonard Bernstein (Decca) | RCA | 26 30 |

### 27 Shaken 'N Shooked

ROBERT PLANT (Epic) | RCA | 27 20 |

### 28 Valotte

Julian Lennon (Atlantic) | RCA | 28 9 |

### 29 Culture Vulture

Henry Levy (Warner Bros) | CBS | 29 4 |

### 30 Quadraphonia

The Alan Parsons Project (Atlantic) | RCA | 30 19 |

### 31 Purple Rain

Prince and the Revolution (Warner Bros) | CBS | 31 4 |

### 32 Voices in the Sky

The Moody Blues (Tamla-Motown) | RCA | 32 17 |

### 33 Sports

 Huey Lewis and the News (Columbia) | RCA | 33 1 |

### 34 Take It Easy

Johnston, the prosecutor (Atlantic) | CBS | 34 1 |

### 35 Greatest Hits

Simon & Garfunkel (Columbia) | RCA | 35 17 |

### 36 The River

Bruce Springsteen (Columbia) | CBS | 36 4 |

### 37 She's So Unusual

Cyndi Lauper (Polygram) | RCA | 37 8 |

### 38 His 12 Greatest Hits

Neil Diamond (MCA) | MCA | 38 14 |

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