UNE RIAA CERTIFICATIONS ANNOUNCED
NETWORK, AFFILIATES GEAR FOR LIVE-AID
BEHIND THE BULLETS: TEARS FOR FEARS #1
MTV AWARDS ENTER NEXT PHASE
GUEST EDITORIAL: AL KOOPER

R.E.M.
Grass Roots Audience Blossoms
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Guest Editorial

Taking Care Of Our Own
By Al Kooper

The recent and upcoming gargantuan Ethiopian benefits once again raise an issue that has troubled me for as long as I've been a part of this industry. We, in the American music business do not take care of our own.

In England, Pete Townshend and Glynn Johns came to the aid of their compatriots Eric Clapton and Ronnie Lane respectively in their times of need. They were also able to muster an army of support in a surprisingly short period of time. And remember, it took Bob Geldof's BANDAID to shum us into USA for Africa.

I have been professionally involved in music since 1956. If I'd known the fatality rate of this profession, I might have become the attorney my parents long for. But now it's 1985 - most of those I came up thru the ranks with are gone. Mike Bloomfield, Chuck Willis, Tony Kall, Al Wilson, Johnny Ace, Karen Carpenter, Jimi Hendrix, Jim Morrison. Janis Joplin - you know who I'm talking about. Those people did not die in plane crashes, they died in mold crashes. They needed our help and we need to help them.

I have been in the trenches but I've been lucky. I'd gladly keep my ulcer and insomnia instead of some 10 sentence obituary in the Hollywood Reporter. You just can't take someone out of a neighborhood bar and put them in a 20,000 seat arena without problems, be they psychological or physical. Ours is a process that, by its own nature, produces problems. We've progressed from 1956 in that now you can study rock 'n' roll in higher institutions of learning and progress into a job in the industry, but once there, you're on your own.

In a very true sense, Bob Geldof has helped reawaken our social conscience; now we must use it to address problems much closer to home. It took no less than a President's wife (Betty Ford) to enact a retreat for T.V. and movie-star patients. We, hopelessly, don't need that. We can do it ourselves.

What are we waiting for? As you read this you must know someone in trouble who could be saved with the proper help. When the extremely fickle rock audience moves on to the next phenomenon, it is necessary for us to pause a moment and make sure the last one (who paid our rent last year) is sufficiently prepared to withstand this apathy.

What we have needed all this time is a facility that is industry-funded and maintained. The Betty Ford Clinic has been possibly the only alternative for us, but it’s available only to those that can afford it. The kind of facility I propose would base its treatment on need rather than ability to pay. The funding should come from the record companies, agencies and the artists themselves.

The artists generate the cash flow that keeps the industry aloft. Why can’t we establish a fund, taken off the top of our considerable profits, to realize these goals? This, coupled with various dinners and benefit concerts, could make this dream a reality.

Those of you who are in a higher position than I am, please hand together and bring this idea to fruition. Needless to say (but I will), I’ll do anything in my power to help.

Thank you and God bless you.
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ABC Networks, Affiliates Gear For Live-Aid Broadcast Three-Minute Restriction On Outside Stations
By David Adelson

LOS ANGELES — The ABC Rock Radio Network is gearing up for Live Aid, an event one executive terms the "biggest in the history of radio," and the broadcast's producer, Worldwide Sports & Entertainment, have placed a restriction on non-ABC stations covering the event, limiting broadcasts from the Philadelphia arena to one three-minute spot per hour.

"We certainly didn't want to block out anybody from covering the significance of the event," said ABC vice president and senior executive Bob Shinn. "They can certainly be there and they can do any interviews they want but they can't broadcast from there more than three minutes each hour.

Benson added, "we didn't feel this was restrictive at all. I think that is all anyone who has the broadcast rights are going to want to do." He remarked that ABC and Worldwide will be actively monitoring the schedule and will not go into compliance with the three-minute restriction but noted they expect few problems.

We contacted Bob Shinn of all if a station is on the air talking about what is happening," said Benson. "I doubt that many stations are going to do that from a promotional standpoint, and ASCAP's managing director to switch to the station that's carrying it."

According to Benson, "it's only if there is an organization, that for their own positioning reasons or promotional reasons was trying to make it sound like it had the rights to the performance — then we would interfere."

ABC is currently in the final station clearances of its prepackage, which Benson estimated that close to 20 stations will carry the 18-hour feed. Stations wishing to carry the broadcast are required to submit payment to the "Live-Aid Account" ("not ABC," Benson emphasized) and only after they do so will the network conduct a live on-air promotional activity.

In addition, the network has purchased a sizable block of tickets to the Philadelphia concert which it has made available to affiliates for in-house or promotional use.

According to Benson, "everything is in good shape for the broadcast. We're doing (continued on page 38).

Behind The Bullets
Tears For Fears: 'Big Chair' #1
Sting Takes A Big Jump
By Stephen Pagett

A long shot bet four months ago would have been that an "arty" band like Tears For Fears could crack the Top 40. When "Everybody Wants To Rule The World" first whistled over radios across America, the odds grew better. The single had that certain successful ring. The steady climb of "Everybody" into the Top 10 and eventually to #1 on the pop singles chart changed everyone's assessment of Tears For Fears. A second single, "Shout," is riding the inside rail on a sure romp to the Top Five, while surprising, therefore now, than it might have been upon its release, that "Songs From The Big Chair" reaches the top of the pop LP chart this week.

In other chart action, Police-man Sting watches his off-duty project, "The Dream Of The Blue Turtles," beat out the Top 40. The single, "If You Love Somebody Set Them Free," destined for the Top 10, rests at 12 this week.

Tears For Fears

The single, "Shout," is following the pattern of its predecessor, "Everybody Wants To Rule the World." It is top ten at a large percentage of CHRs, including Q107, B104, WPXW, KOKO, WLS-AM and FM, WCOO, 926, KEGO, 79Q, KITY, B97, Q105, WKKK, KRSP, KQIO, KISI, KZMP, KMEL and K-PLUS.

ASCAP JOINS — Victor Futeuta, outgoing National Music Council president and also president of the American Federation of Musicians, is pictured above at the ASCAP annual meeting, with winning ASCAP member Gian Carlo Menotti, who is also Honorary Chairman of the National Music Council, and ASCAP's managing director Gloria Messinger at the council's Fourth Annual Awards Luncheon.

STAN GETZ STEVIE — Stevie Wonder sat in with jazz legend Stan Getz at his recent Palace concert. During their 30-minute collaboration, songs like "The Girl From Ipanema," "Body And Soul," "You Are My Sunshine," "My Life" and "I Just Called To Say I Love You" were performed. Pictured (l-t): Steve Goslen, Palace jazz promoter; Wonder; Getz; John Harrington, Palace promoter.

NAACP Announces Campaign Aimed At Artists, Labels
By David Adelson

LOS ANGELES — A story in the July 3 issue of the Los Angeles Times reports the initiation of a campaign by the National Association for the Advancement of Colored People (NAACP) against what one official termed "hypocritical discrimination" by top recording artists.

NAACP officials disclosed the campaign will focus on Tina Turner, Michael Jackson, Lionel Richie, Diana Ross and Prince because, according to the NAACP, they have "almost entirely white operations... and have excluded blacks from their operations."

The NAACP's Fred Rashied was quoted as saying the bulk of the campaign would be aimed at negotiating "fair share contracts" with the six major labels — Capitol/EMI; RCA; MCA; CBS; PolyGram and Warner Bros.

Fair share contracts have been settled by the NAACP in the past. Recent contracts with McDonalds and Coors have resulted in company commitments of more black jobs, contracts and a return on the profits extracted from the black community.

Managers for all the artists denied unfair hiring practices though most acknowledged some problems in the industry itself.

Ironically, the NAACP has hurled criticism at the USA For Africa project, charging that few faces behind the video cameras and production crew were black despite the fact that the song "We Are The World" was written by two blacks and blacks had a large role in the performance.

According to the Times report, it was complaints by black promoters of unfair discrimination that triggered the NAACP action. Many black promoters have complained angrily over declining business opportunities and what they feel are unfair business practices.

Rashied said many of the recent complaints have focused on Turner who is about to begin a 90-city tour of North America.

BUSINESS NOTES

CBS Purchases Interest In Winterland

NEW YORK — CBS Inc. has acquired an interest in Winterland Productions, a privately held San Francisco-based corporation engaged primarily in design, printing and marketing of merchandise for the music and entertainment industries. CBS' interest in Winterland Productions will be managed by the CBS/Records

ASCAP Elects Review Board Members

NEW YORK — Members of ASCAP have elected five writers and four producers to serve on its Board of Review, ASCAP's Board of Review, whose members are elected for a two-year term, decides questions raised by members concerning their royalty distributions and ASCAP's distribution rules. Lyricists elected were John Bottis and Donald Kahn with Wayland Holyfield as alternate. Composers elected were Richard Adior, Elizabeth Brown Larcen and William Kraft, with Billy Taylor as alternate. The producers elected were Stanley Mills of September Music Corp., Walter F. Conner of Carl Fisher, Inc., Jean Dinegar of Cherry Lane Music Publishing Co. and Dean Kay of T.H. Harris Co., with Lance Freed of Almo Music Corp. and George Shornet of Hope Publishing Co. as alternates.

T-1-C-K-E-R-T-A-P-E

NEW YORK — A memorial tribute to Don Elliott, the late jazz musician, will be held at Westport, Conn.'s Levit Pavilion for the Performing Arts, July 14, with Dave Brubeck, Dick Hyman, Dick Katz and many others performing, to benefit the Don Elliott Memorial Scholarship Fund, the Save the Children Federation and Operation Moses. New on the bookshelves: Ragtime: Its History, Composers and Musicians, edited by John Edward Hasse (Schirmer, $29.95 cloth, $17.95 paper); Billy Joel: From Hicksville to Hitville by Jeff Tamarkin, and David Bowie by Steve Gott (Cherry Lane, $4.95 each); and the paperback edition of Gerri Hershoy's Nowhere to Run: The Story of Soul Music (Penguin, $6.95).

EXECUTIVES ON THE MOVE

Conte Promoted — Patti Conte has been promoted to the newly-created position of senior vice president, business affairs, for RCA Records in New York headquarters. The announcement was made by Atlantic vice president of artist relations & media development Perry Cooper, to whom Conte reports. In this new position, Conte will direct the implementation of national press and media campaigns in support of various Atlantic, Arista & Custom label artists. She will work closely with the other areas of the artist relations & media development department (publicity, information services, artist relations & television), as well as the company's other marketing departments.

Martin Named — Beverly Martin has been appointed professional manager, west coast for the Chappell/Intersong Music Group—USA. The announcement was made by ira Jaffo, sr vice president, talent acquisition. Based in Los Angeles, Martin was formerly director of publishing for Illegal Songs. During her four years with that company she worked with such illegal artists and writers as Al Yankovic, Joe Cocker, Metric Logic, The Police, Squeeze, The Bangles, General Public and Wall Of Voxxo, among others.

Silverman Promoted — Joni Silverman of United Stations programming has been named director of artist relations. Silverman, who joined the firm earlier this year, was formerly with Peppermint Productions ("Rock USA"). WAPP and DIP Broadcasting. Previously director of creative services for United Stations, Silverman's new position marks the creation of an artist relations department at the programming network. In addition to doing artist interviews, Silverman will oversee the booking of talent for all United Stations Programming's shows targeted to CHR, AOR, Country and MOR radio stations.

Shore Named — Island Records Inc., has announced the appointment of Rhonda Shore to national director of press and media relations. Her responsibilities include all publicity and video promotion duties for the label. Shore was previously director of national publicity at Chrysalis Records Inc., and manager, publicity services at A & M Records. Before that she was an account executive at the Howard Bloom Organization.

Poe Named — New York Music Group has promoted Randy Poe to executive vice president of the New York Music Company and New York Music Distribution. He will continue on as executive director of the Songwriters Hall of Fame.

Katz Elected — The National Academy of Recording Arts & Sciences Foundation has announced the election of Joel Katz, of the Atlanta firm of Katz and Cherry, to the NARAS Foundation Board of Directors. The Foundation is currently involved in negotiations with the city of Atlanta to open a Recording Arts Museum in the city, groundbreaking for which is expected to take place later this year.

Alba Named — Sai Alba has been named vice president/general manager of VCA/Technicolor's videocassette duplicating division in Huntington Beach, California.

Rhinehart Appointed — Jackie Rhinehart, formerly asst. account executive at Penthouse magazine has been promoted to east coast promotion manager for Big Apple Records.

Lipkin Named — Charlyce Prevost, president of Island Records, Inc. announced the promotion of Lisa Lipkin to production coordinator. Lipkin came to Island from Ross-Ellis, Ltd. and Profile Records where she worked in the production departments.

RCA Names Belnowski — Patricia Belnowski has been promoted to administrator, sales data. In her new position, Belnowski will be responsible for analyzing, implementing and communicating to the field various discount/dating programs for RCA, A&M and associated labels, as well as Arista product. She assumes this new position after having previously been secretary to the staff vice president and senior counsel, RCA Records. She held that position for one and a half years.

Liener Appointed — Circus Magazine publisher/editor-in-chief Gerald Rothberg has announced the appointment of Ben Liener as managing editor. Liener joined Circus in April, 1984 as senior editor after serving as Jim Smits' director of publicity for two-and-a-half years.

Williamson Appointed — Keyboard, a music magazine devoted to keyboard and synthesizer players, has named David Williamson as advertising director. He will oversee advertising services and growth.

Katz Named — Zomba Enterprises Inc. has announced the addition of Paul Katz to its staff of New York operation as director of business affairs. Katz joins as a transfer from the Zomba Group of Companies head office in London where he served for two years as business affairs manager. Prior to that he worked at EMI Records in London in their business affairs department. Katz has been brought in to the New York office in order to consolidate and expand the business operations of the Zomba Group in the U.S.

Tangawa Named — Hideko Tangawa has been appointed assistant general manager for the audio products department of Sharp Electronics Corporation's consumer electronics division. Tangawa's past responsibilities have included overseeing the exporting of Sharp audio products to Asia and the Middle East from 1976 to 1984. He also worked at Sharp facilities in Kuwait and Saudi Arabia from 1978 to 1983 as a chief representative.

Bleimeister Promoted — Rand Bleimeister has been promoted to vice president, sales, Embassy Home Entertainment. Bleimeister will continue to be responsible for overseeing Embassy Home Entertainment's entire sales operation, including field sales, customer service and sales administration in the U.S. and Canada.
David Foster: Varied Styles and Consistent Success

By Peter Berk

LOS ANGELES — Turn on most any radio station or check out most any record collection, and chances are you’ll come across a song written or produced by David Foster. In the music world, his name is seemingly everywhere these days, and his success is based on some of the best efforts from such diverse artists as the Tubes, Chicago, Kenny Rogers, Hall & Oates, Newton-John, Alice Cooper, James Ingram, Donna Summer and Lee Ritenour, among many others.

A multi-award winner, who only recently shared the Producer of the Year Grammy (for the album, “Chicago II”), Foster has become well known and much respected for his rich, complex, emotional pop-oriented productions and compositions. His work, particularly over the last decade, has met with tremendous approval not only from record makers, but from record buyers, and as a result his talents are constantly in demand within the industry. He’s also a proficient keyboardist, and has recorded in that capacity for such people as Al Jarreau, Kenny Loggins, and Rod Stewart. Even though he often manages to weave in strains of jazz with rock, or pop with country, Foster seems somehow stay true to each style, presenting a straightforward, unpretentious honesty in his music. From his home in Canada, where he’s enjoying a brief respite from recording, Foster discussed his multi-faceted career.

Regarding his unusual ability to avoid being categorized, Foster commented, “I know I enjoy all types of music. I think all the music I grew up listening to is important to me. And I enjoy all types of music. I think my real interest is sound. Maybe that’s helped me to feel comfortable with the Tubes as I am with Kenny Rogers.” When asked to describe his own production techniques and trademarks, Foster said, “A good deal of my music and its direction comes from playing the piano because that’s what I really done the longest. Also, I’ve worked with a very talented engineer, Humberto Gatica, for six years, and we’ve established a recording style. We’re constantly looking for new sounds.” Foster has evidenced a production approach along the way which suggests that he enjoys vacillating between a high tech and an acoustic sound. “We get in moods of wanting to record a certain way for a few months,” he mentioned. “Then something different will influence us. Of course, we’re always remembering that the artist comes first, and has a big say in how the record turns out. I do feel somewhat proud at being able to go in several differing musical directions.”

Despite years of success over a wide artistic spectrum, Foster is perhaps most pleased with the work he’s done this year. “Of late,” he remarked, “it’s the film, St. Elmo’s Fire, which has been particularly satisfying. It was my first attempt at completing sound, and it was a really good experience. With this film, I learned a lot, and everyone really pitched in and showed me the way.” For the film, which stars Emilio Estevez and Ally Sheedy, Foster also contributed (as writer, producer, or both) 10 cuts. The first single, “Man In Motion,” was co-

MTV Announces ‘Second Annual Video Music Awards’ Semi-Finalists

LOS ANGELES — MTV: Music Television has announced the semi-finalists in each category competing for MTV’s video music awards. These nominations are the results from Phase one of a three-part voting process to determine the winners, which will be announced at the Second Annual MTV Video Music Awards Show, to be telecast live on Friday, September 13, 1985, on NBC’s “The Tonight Show.” The general category nominees were selected by approximately 1,700 members of the record and video music industries, who chose from over 760 videos that were shown on MTV for the first time between May 1984 and May 1, 1985. Professionals in video production, such as directors, producers and directors, editors, art directors and technicians, determined the professional category nominees.

A second round of voting to narrow the field to five finalists in each category commences July 1. Those results will be announced in August.

Semi-finalists for the “Second Annual MTV Video Music Awards” are:

GENERAL CATEGORY NOMINEES

Best Video
1. Billy Joel — “The Boy’s of Summer”
2. Madonna — “Material Girl”
3. Tom Petty and the Heartbreakers — “Don’t Come Around Here No More”
4. Prince — “When Doves Cry”
5. David Lee Roth — “California Girls”
7. Bruce Springsteen — “Dancing In The Dark”
8. Bruce Springsteen — “I’m On Fire”
9. Van Halen — “Hot For Teacher"

Best New Artist in A Video
1. Frankie Goes To Hollywood — “Two Tribes”
2. Glen Frey — “Smuggler’s Blues”
3. Don Henley — “The Boys Of Summer”
4. Brian Auger — “Keepin’ It Up”
5. Madonna — “Material Girl”
6. Tom Petty and the Heartbreakers — “Don’t Come Around Here No More”
7. The B-52’s — “Rock Lobster”
9. Bruce Springsteen — “I’m On Fire”
10. Van Halen — “Hot For Teacher”

Best Concept Video
1. Frankie Goes To Hollywood — “Two Tribes”
2. Go West — “We Close Our Eyes”
4. Julian Lennon — “Too Late For Goodbyes”
5. Julian Lennon — “Valdy”

Scorpions (The Film, Not The Band) Hit The Road For Marketing Blitz

By Rusty Cutchin

NEW YORK — “Scorpions World Wide Live,” released June 13, has been accompanied by a massive marketing campaign including a 70-minute feature concert film of the same name which will “tour” to various cities as a substitute for a live promotional tour. The tour is being used to promote the August 16 home video version of the film to be released on RCA/Columbia Home Video’s MusicVision line. The live double-LP features over 80 minutes of Scorpions concert footage which was recorded on tape, a factor PolYGram feels is important because of the growing cassette sales market. The first single release was “Big City Nights” b/w “No One Like You,” which shipped in a 12-inch configuration to radio the last week of May.

Harry Anger, senior vice president, marketing, PolYGram observed “There’s already a tremendous buzz out there for Scorpions. On their 1984 world tour, which provided the material for the LP, they performed before an arc-million people. And the band’s album-sales are currently on the rise. Their 1982 LP, ‘Blackout,’” went platinum and last year’s LP, ‘Love At First Stab,” sold double platinum mark. So with that growing audience and the huge push behind ‘World Wide Live,” we feel this LP can become one of the biggest-selling live sets of all time.

To help promote the LP, PolYGram has created a wide variety of merchandising materials, including two separate posters; one featuring the new LP, plus the other displaying the cassette. There are also two-sided streamers, special give-away items, and a distinctive stand-up counter display piece featuring the cassette.

ScorpiOS — Band tours America this summer — on film, not stage.

While Tina Turner made last year's comeback coup, 1985 should belong to Aretha Franklin. From the single "Freeway Of Love" to cuts like "Sweet Bitter Love" and duets with Peter Wolf and Eurythmics, this album thrusts the Queen of Soul back to the public eye, and in excellent form. Fast retail and crossover action.

HEART — Capitol 12410 — Producer: Ron Nevison — List: 8.98 — Bar Coded

With a very successful track record on AOR from their string of '70s hits, Heart and the Wilson sisters return with a solidly written and produced package that has already delivered one Top 40 single — "What About Love?" Sure to hit big with old fans of the band as well as rallying a new audience, look for "Heart" to be big at retail.

FIND OUT! — The Stanley Clarke Band — Epic 40040 — Producer: Stanley Clarke — List: 8.98 — Bar Coded

With the exceptional response to Clarke's version of "Born In The U.S.A." "Find Out!" could be Clarke's latest ticket to pop exposure. Includes three instrumentals and some top tracks including "What If I Should Fall In Love."

WORLD SITIZENZ — World Sitzizen — Manhattan 53013 — Producer: David J. Holman-Hawk — List: 8.98 — Bar Coded

One of the Manhattan label's most promising bands, World Sitzizen is a musically astute group which moves easily between pop, dance and rock. From the single "Lock It Up" to "Back And Forth" and "Don't You Want To Hold Me," this debut is a good fit for a thoroughly contemporary album.


Randy and raucous rock n' roll from another veteran L.A. band. The group's strong live show translates well here, and vocalist Kat Arthur sounds especially ferocious.

RETURN TO WATERLOO — Ray Davies/Originial Motion Picture Soundtrack — Arista 6-8386 — Producer: Ray Davies — List: 9.98 — Bar Coded

Though the film has been out for some time, this soundtrack is a welcome release for Ray Davies fans. With three cuts included on the Kinks' "Word Of Mouth" LP, new material includes the title track, "Lonely Hearts," "Expectations" and others.

LIFE'S A GAMBLE — The Rads — EMI America ST-17158 — Producer: Ken Scott — List: 8.98 — Bar Coded

Australia's The Rads are back with their second EMI America LP. This record should help The Rads join the ranks of fellow Aussies Midnight Oil in capturing American alternative rock ears. Modern pop sensibilities combine with a driving rock beat. A very promising band that should get college and AOR exposure.


SLAVE GIRL — Lime Spiders — Big Time 002 — Producer: Tom Misner — List: 8.98


LOVE PLANET — Painters & Dockers — Big Time 004 — Producer: Painters & Dockers — List: 8.98


Rap heaven. Everything from "Roxanne, Roxanne" to "Roxanne's Doctor" and "The Real Roxanne."


With a superior cast of players, this Victor Feldman-led group is tight and highly danceable. Look for B/C and urban radio play on several cuts and good retail response.

PICK 'N CHOOSE — Radiance — Quest 9 25153-1 — Producer: Reggie Griffin — List: 8.98 — Bar Coded

Highly polished B/C and urban fare that has already gained the band a sizable reputation in the Midwest. Look for a fast response to this group from B/C radio.


With roots in the L.A. street band scene, Gleaming Spires have honed a slick and hard rocking sound which is made distinctive by Les Bohem's lead vocals and a cohesive overall sound.

SCREAM-DOWN UNDER — Various Artists — Thirsty Ear OZ 001 — Producer: Kim Reed — List: 8.98

This latest sampler from Thirsty Ear surveys the still burgeoning Australian music scene, with highlights coming from Gang Gajang and Your System.

OIL AND GOLD — Shrinkback — Island 90276 — Producer: Barry Andrews — List 8.98 — Bar Coded

Shrinkback had a decent sized hit a couple years back with "All Lined Up." A solid favorite among alternative music bands and import buyers, this record should be welcomed immediately. The non-stop, aggressive dance grooves and distinctive vocals will make it a favorite at clubs and college radio.

WILD ON THE RUN — Tobruk — Capitol 12430 — Producer: Lance Quinn-Tobruk — List: 8.98 — Bar Coded


PSI COM — Mohini 023 — Producer: Psi Com-Ethan James — List: 5.98

THE POINTER SISTERS (RCA JK-1426)
Dare Me (3:41) (WB Music Corp.-Bob Montgomery Music-Ri-Ty Lee Music/ASCAP) (S. Lorber, D. Innis) (Producer: Richard Perry)
The chart-topping sisters are sure to hit again with this fierce dancer from their newest RCA effort, "Contact." A rhythmic funk bass and stiiff percussion are a powerful mix here, driven by a charging lead vocal. This is pure Pointer Sisters energy music, a tune that'll have summer dance floors sizzling, sure to heat club DJ playlists. Crossover potential should make "Dare Me" readily added to both CHR and R&B and strike new gold for the Pointer Sisters.

STEPHANIE MILLS (MCA 52617)
This surging track is a perfect vehicle for vocalist Stephanie Mills, and the added exposure of the song through its placement in the motion picture Fletcher should result in Top 10 chart placement. Halufacturers' production allows Mills the chance to really stretch out and cut loose, and the song's infectious melody should bring it to CHR and urban radio.

NEW ORDER (Qwest 7-28968)
The Perfect Kiss (4:23) (Biowax music, adm. by WB/ASCAP) (New Order) (Producer: New Order)
In a somewhat reverse manner, New Order's hugely-successful LP, "Low-Life," has spurred interest in the release of a single. "The Perfect Kiss" is the perfect first single, combining as it does such New Order trademarks as dance floor sonics, searching vocals and a penetrating melody. It could be a surprise CHR, but it is sure-to-fire at college and progressive AOR.

KRYSKOL (Epic 34-04941)
I Love Is An Itchin' In My Heart (3:48) (Stone Agate Music Division/BMI) (E. Holland, L. Dozier, B. Holland) (Producers: L. Silvers, W. Bryant)
The classic Supremes hit gets the full funk/rock treatment here as these four females fatten up their own rendition. Superb dance rhythms insure club play, with certain R/C radio action.

ROBERT PALMER (MCA 52643)
All Around The World (2:18) (ATV Music/BMI) (Blackwell-Millet) (Producer: Bernard Edmunds)
Robert Palmer's recent involvement with the Power Station has gained the veteran vocalist much press, and this treatment of the classic roots rocker "All Around The World" from the Explorers soundtrack should add to that exposure.

CARLY SIMON (Epic 34-05419)
Slapping rocker from pop's leading mistress of the ballad, "Tired Of Being Blonde" is a changeable departure for Simon. Dripping with cynicism, Simon's latest should catch plenty of CHR airplay with hits sharp hooks.

BOY MEETS GIRL (A&M 2741)
Bouncy pop from this new A&M act, the "Touch" smacks of R&B in its funky bassicks and lead vocalist George Merrill's nimble tenor vocals. A CHR must, this tune is summer playlist must-add material.

LUBA (Capitol B-5496)
Let It Go (3:45) (Colgems-EMI Music-Ready-To-Wear Music/ASCAP-CAPAC) (Luba) (Producer: Daniel Lanois)

THE WEATHERGIRLS (Columbia/The Entertainment Co. 36-05428)

TENITA JORDAN (CBS Ass. ZS4 05427)
Don't Wanna Think About It (3:58) (C'index Pub. Co.) (Biggs-Wansel) (Producer: Dexter Wansel)

AC/DC (Atlantic 7-89545)
Danger (4:22) (J. Albert & Son/ASCAP) (Young-Young-Johnson) (Producer: Angus & Malcolm)
Already gaining extensive adds on AOR, the first single from AC/DC's "Fly On The Wall" is a girtty and blues-inflated effort that should continue CHR's embrace of metal acts on their playlists. Growling vocals and tale of drunken fun distinguish "Danger" which is highlighted by a pounding chorus perfect for summer play.

REG SPEEDWAGON (Epic 34-05412)
Live Every Moment (3:47) (Fate Music/ASCAP (Cronin) (Producer: Kevin Cronin-Gary Richrath-Alan Gratzer)
With a tropical melody and a typically solid rock base, REO's latest single from the hot selling "Wheels Are Turnin'" LP is an excellent summer single. Playing off of classic rock themes with a hint of romance in his delivery, Kevin Cronin has an amazing knack for pop hooks which have enough meat for AOR. Debuting this week on Cash Box's chart at #74, look for "Live Every Moment" to be in hot rotation for weeks.

VAL YOUNG (Gordy 1795GF)
Mind Games (4:01) (Stone City Music Co./ASCAP) (D. LeMelle, N. Hughes) (Producers: L. Ruffin, Jr., F. Jenkins)
Grinding funk with a rocking edge, "Mind Games" is sure to make prime summer club fare with its irresistible dance rhythms, while Young's rapturous vocal should keep this tune moving straight up the B/C charts.

RATIONAL YOUTH (Capitol B-5489)
No More And No Less (4:05) (Cynvil/PROJ/TH (H. Wolfe) (Producer: T. Howie-D. Long)
Canada's newest export, Rational Youth, has been a big seller up north. "No More And No Less" is an '80s update of musical terrain covered by The Byrds a decade ago. A sable chorus, fresh harmonies, acoustic and electric guitar jangles all bode well for CHR, AOR and college radio acceptance.

READY FOR THE WORLD (MCA 52036)
Released because of extensive urban and B/C album play, "Oh Sheila" combines all the Minneapolis-sound components with the group's own sense of character to form a single bound for the Top 10.

DAZZ BAND (Motown 1800MF)
The title track from the Dazz Band's upcoming LP is rock-influenced urban cut which has potential for the crossover market. Look for fast radio adds.

VAN STEPHENSON (MCA 52611)
"No Secrets" is a dance rocker with a melodic bent, Stephenson's driving vocal adds much to the energy of this guitar bitting tune. Rock radio all the way, with CHR potential.

WILL RAMBEAUX and the DELTA HURRICANES (Monza 8501)
Jenny Drives A Mustang (3:53) (Music Crop of America/BMI) (Rambeaux) (Producer: Marty Crutchfield)

JIM QUEALY BAND (Madrid 12-20-53)
So Good After All (4:07) (Line Up Music/NBI) (Quealy) (Producer: Jim Quealy)

FRICITION GROOVE (Atlantic 7-8955)
AND NOW FOR SOMETHING... — It's not very often that you hear something that is truly completely different, but the welcome surprise is that Blue Nile's debut domestic release "A Walk Across The Rooftops" is in fact very different and very listenable. The Scottish trio — Paul Moore, Robert Bell and Paul Buchanan — did not start out to be a pop product, but their demo tape was heard by Brian Linn Products, the band was signed. This album was released in the U.K. nine months ago, and, after selling heavily as an import, A&M has picked up the LP — now look for a wave of press about the trio as critics and consumers tap into the ethereal, emotional and sonic sound of Blue Nile.

CLIMBING UP THAT GOLD MOUNTAIN — Danny Goldberg's Gold Mountain label, which has a heartily sense of the Americana tradition with the Tennesseans, Keel and Bruce Cockburn already on its roster, has just signed NY's Washington Squares. Around for the last few years and doing extensive touring nationally, the folk trio is a folk-rock ensemble, these guys don the country, and the band's music is just that — a new flavor to a distinct sound and image. They say that the folk revival is just around the corner, and the Washington Squares have the sound and style to bring it to the fore, especially with Gold Mountain and A&M's help. The band is back to recording its debut this summer.

HE'S GOT HIS MOJO WORKIN' — His name is Moodie and just a few months has he been something — yes, he's got his Mojo working. He was just signed to an Enigma, and now the whole world will get a chance to hear what this thing is about. After growing up in Virginia and North Carolina and feeding off the walking blues of people like Howlin' Wolf and John Lee Hooker as well as the indigenous gospel that's part of the area, Moodie was just left to form a vaudeville live show which can be devastating. And while Nixon and Roper bring back elements of the past, the guitarist/vocalist explains, "Our music is not of the more educational kind of thing, we're just out there to entertain and create some kind of pandemonium. And so many of these guys today use a lot of the same methods to get across their music and their ideas, we're trying to do something a little more direct and sincere." After busking in the London subway stations for a time and going up to the clubs, Nixen and Roper became friends, and now they're both on Enigma. Nixon has honed his idea of what is effective, and catching his live show is proof positive that honky-tonk singers, corner story tellers and folkies around the world would be proud. They are a tale of psychedelic and complete, and the band "Look for Mojo Nixon and washboard player Skid Roper of upcoming local dates at both the Club Lingere and McCab's."

ENTERTAINMENT ENRICHMENT — Last year's Olympic Arts Festival treated Angelinos and visitors alike to an astounding array of cultural events and entertainment from around the country and the world, and though that kind of festival is rumored to be in the works on a permanent basis, UCLA is doing a good job trying to pick up slack. The two, however, diverge, as the UCLA Arts has just released its 1985-86 schedule and some of the musical highlights include Judy Collins (10/13), Dizzy Gillespie/Mitchell Ruff Duo (10/24), Mel Torme and Joe Williams in "April in Paris" (4/20), Odetta and Leo Kottke also in the Spring of '86. A special Wynton Marsalis concert with his father Ellis Marsalis is in the works. Kronos Quartet will also be performing a series of programs beginning in September.

SUMMERTIME IS FESTIVAL TIME — Among the many festivals on the west coast that have not already been documented here, are: the San Francisco Blues Festival which will take place September 14-15 with artists including Otis Rush, Luther Johnson, John Lee Hooker, Big Joe Turner, Roomful Of Blues, Queen Ida and others. Held at the Great Meadow at Fort Mason, the S.F. Blues Festival is sponsored by the Great Southwest. Next year's Annual Simon Rodia Music and Arts Festival will be happening July 27-28 at the Mexican Cultural Institute. For the R&B and gospel idiom will feature performers Bo Diddley, Les McCann, Terry, Frank Ballard, Horace Tapscott and many others. The Southern California Blues Society's 3rd Annual "Celebration Of The Blues" will occur on July 30th and 31st and will feature a special tribute to the recently lost Pete Wee Crayton and a special guest: John Lee Hooker. Planned by the Chambers Bros., Tom Bell and Kenny Sultan, Melvis & the Megatones, Big Joe Turner and Frank Frost & the Wonderers with special guest Ry Cooder.

MARKS THE FIRST SINGLE — Looking after the success of "The First Single" from its "Ain't Love Great" Elektra LP called "Burning House Of Love" is Peter Tosh, who has just released his single "Ignite." This is the first single from his upcoming album "Ignite" and is a real change of pace for Tosh. The song is a great example of his new style and is sure to be a hit on the charts.

Cock Robin

Jay Landers, became responsible for managing the band and he propelled them, giving us money to go overseas and into rehearsals. Ron Oberman of CBS came down to some of our gigs. And he just signed us. Without Jay Landers and Ron Oberman, Cock Robin would be adrift in a sea of L.A. bands," Kingsbery stated. The seemingly endless string of Midnight Specials had come to an end. But the band refused to be bitters. "One of the virtues of having a wait as long as we did is that we were able to go in to the record company and say 'this is it,' we know what we're doing and we do it well," said Kingsbery. And LaCazio added, "We never tried to change our thing to suit anything, because we didn't start that way.

After all the effort, Cock Robin is finally on their way. A Steve Hillage-produced LP has just hit the streets. The first single, "When Your Heart Is Weak," is bullettting up the singles chart. The unique combination of duets between the two vocalists induced the label base sets Cock Robin apart. The musical marriage between Peter and Andy LaCazio has been cemented a creative force that promises to be a fruitful and successful endeavor.

Malmstein Groundswell Pleasant Surprise This Year For PolyGram

By Rusty Cutchin

NEW YORK — Yngwie Malmsteen has now been internationally recognized as one of the hottest and most important new guitarists on the scene. And he's ready to show you how — other guitarists. The interesting thing is that although heavy metal fans are still the most fervent, there is no lack of mainstream audiences who are also enthusiastic. Metal is more than an avenue to new complexities for Malmstein, and more and more American audiences are picking up on the young guitar hero's talents. It is a development that PolyGram execs insist they have been noticing through import sales figures.

Malmstein, 21, has already topped one of the most popular guitar albums ever with his most recent album, "Sex, Lies and Videotape," and is expected to release a new album, "Rising Force," later this year. The album, which is being produced by Bob Rock and mixed by Al Mancini, has been in the works since the beginning of the year and is expected to be released in the fall. The album is expected to be recorded on a live soundboard and features the fusion of heavy metal and rock music. The album is expected to be released in the fall of 1986 and is expected to be a major hit.

YNGWIE MALMSTEEN — Young Swedish guitarist explodes through word-of-mouth in America after a hit LP in Japan.
A Grass Roots Audience Blossoms

By Peter Holden

LOS ANGELES — The musical career of REM has mirrored the “renaissance” in American music which has taken place over the past few years. Starting a band simply because they loved music, REM founders Michael Stipe and Peter Buck along with Mike Mills and Bill Berry began by putting out their own records, playing live constantly and finally signing with IRS Records. And while the elusive hit single has not appeared yet, the band’s grass-roots following and tireless touring has resulted in its albums, “Chronic Town” (1982), “Murmur” (1983), “Reckoning” (1984) and the current release “Fables Of The Reconstruction” becoming both critical favorites and consistent sellers.

The buzz around the band has been growing with each release, and “Fables Of The Reconstruction” is already its biggest seller — it has shipped over a quarter of a million though it has only been on the shelves a month. This might be a surprising level of success to some, who questioned Michael Stipe’s disregard for enunciation and REM’s general desire to do things on their terms, but the band’s musical variety, challenging material and乙烯live performances have helped to prove out its undeniable talent.

Aside from the immediate commercial success of “Fables,” the LP also marks a change of producer. With its first LP recorded by Mitch Easter at his now-famous Drive-In studio, REM this time looked to Joe Boyd (Fairport Convention, Pink Floyd) and a British setting for its sound. Bassist Mike Mills, in a recent interview with Cash Box, explained how the selection of Boyd came about and the differences of “Fables” with REM’s past efforts: “We were thinking about using a different producer, I guess Peter (Buck) thought Joe’s name up, and after speaking to him, it just seemed right. He wanted to do it in England — he felt more comfortable there and we wanted to do it someplace different and it worked out well.”

As for the album’s material, Mills commented, “We have always had most of it written before we recorded, but in this case we didn’t have a chance to play off before. We usually run through the songs 20 times or so to work out all the links. As a result we spent more time mixing and arranging in the studio than we usually do. Now, once we do these songs live they will go through that process — after two weeks of playing they might be different.” This is an example of one of the band’s most appealing charms: a certain down-home looseness and flexibility which stems from its unpretentious roots and simple desire to be a good band rather than a high profile big band. This is also reflected in the value REM places on retaining Athens, Georgia as its home: “It’s important for us to go back there and forget about all of this. Just to be with friends and family and unwind.”

Working with Boyd, the band also decided to try some new instrumental colorings. “You have to keep growing as a band, and before we had gone into the studio we had thought about what we could do make this record different or unusual. We thought that the songs were strong enough so that they would stand up to having horns or strings on some of them. It wasn’t really a radical shift. What is the ‘REM sound,’ who is to say it doesn’t include horns and strings. We’ve always left ourselves open to be able to work with anything, as long as it’s done with a lot of thought to the point where we’re not worried about trying something new. The people that we have working in the studio, they’re thinking about how to take everything about it, it’s not because they heard one song on the radio and thought, ‘I really like this band.’”

The band’s college radio and retail base has paid off handsomely on the LP’s initial sales. IRS VP of sales Barbara Bowlin told Cash Box, “In its first four weeks, we have already put out as many copies of ‘Fables Of The Reconstruction’ as we have of ‘Reckoning’ since its release last year.” The enthusiasm of the general public and the industry was concretely gauged with listening parties given by various retailers around the country one week prior to the “Fables” street date. “We finalized the idea in 20 markets around the country,” says Bowlin, “with the gamut of stores running from one-off shops like Metromone Records in New Orleans to Record Bars and Tower. The concept was to provide the retailer with something to give to their customers and the response was excellent. Almost all of the participating stores expressed receptiveness to this idea in the future and the response at some stores was surprisingly good. Attendance in the smaller markets is especially strong.”

It is in these sorts of “small markets” (continued on page 38)
**THE JOB MART**

KGNR in Sacramento has changed formats and is looking for personalities experienced in CHR. “We are seeking jocks that can make our format come alive,” says Dean Cull, KGNR Radio, 2225 19th Street, Sacramento, CA 95818 EOE/MF. A hot hits personality is needed. We are encouraging applicants to apply T&R to Dave Parks, 51003-FM, P.O. Box 103, San Diego, CA 92104. KVIC, one of Texas’ leading CHR FM’s needs a strong afternoon personality with good production skills. Send T&R to 51003 FM. KVIC Radio P.O. Box 3487, Victoria, TX 77903, EOE/MF. KCHL/KDIX is accepting applications for an operations director. Send T&R to Jeni Moore, KCHL/KDIX, P.O. Box 30198, Billings, MT 59102, EOE/MF. WXSR is seeking someone to handle one of its drive shifts. Applicants should be talented and have strong music knowledge. Send T&R to Kris Kelly, WXOR, P.O. Box 760, Jacksonville, NC 28541 EOE/MF. WLRO in Nashville is looking for a “radio-first” female announcer for the 7 p.m.-midnight shift. Job also consists of working in the promotion department. Send T&R to Dick Shannon, WLRO, 48 Music Square East, Nashville, TN 37203 EOE/MF. A drive personality is needed for WYKS in Gainesville. Jock must also be a production pro. Send T&R to Lou Patrie, WYKS, 4903 NW 34th Street, Gainesville, FL 32607, EOE/MF. WKJU is looking for a program director. Send your programming philosophy, resume, composite and salary requirements to WKSJ, 530 Beacon Parkway West, #600, Birmingham, AL 35209 EOE/MF. KY102 in Kansas City is looking for a production-oriented personality. Send tapes to 3020 Summit, Kansas City, MO 64108. KBMY is looking for an account executive with management goals. AE will assume an active list of advertisers. T&R Bruce Foten, 1104 12th St., Nampa, ID 83651 EOE/MF. “Magic 104-FM” is looking for an A/C personality. Applicant must be energetic and eager to provide music for the competitive marketplace. Send T&R to Mark Thomas, operations mgr., WKFM, P.O. Box 1470, Flint, MI 48501. Mark Seigel at WHMD says, “I’m looking for someone who is aggressive, versatile, professional and has CHR/AOR experience. We have a great station in a competitive marketplace.” Send T&R to Mark Seigel, WHMD, P.O. Box 1829, Hammond, LA 70404 EOE/MF. KFMX-FM is accepting resumes for future openings on all air positions. T&R to Wes Nessmann, KTKA Radio, 5011 S. Drive, Lubbock, TX 79424. “KZ-82 is looking for a personality to anchor its PM drive shift. T&R to Duane Wallace, WMBD, 3131 North University, Peoria, IL 61604. WXLIC located between Chicago and Milwaukee is searching for a personality to add to Nick Frank’s morning show. Send T&R to 10250 Belvidere Road, Waukegan, IL 60085. WJDM in New Jersey is looking for a part-time news person. No beginners need apply, only experienced professionals please. Prefer applicants from the New York, New Jersey metro area. Send T&R to Frank Ciccone, WJDM, 9 Caldwell Pl., Elizabeth, N.J. 07201 EOE/MF. WKYE/WKJU is looking for a news director who has at least three years of experience. Would be a plus if applicant is self-motivated. Send T&R to Mike Farrow, P.O. Box 309, Johnstown, PA 15901 EOE/MF. ‘WASH/97 is looking for an A/V director. ‘WASH/97 is looking for a warm, topical, entertaining performer to join a company committed to being the leader in the market.” Send T&R to John Molen, 5115 Wisconsin Ave., NW, Washington D.C. 20016 EOE/MF. ‘WASH/97 is searching for top talent for its morning drive. Send T&R plus salary inquiries to Keith Abrams, P.O. WXTX-FM, P.O. Box 960, Pittsburgh, PA 15230 EOE/MF. KUFO is accepting tapes and resumes for their talent files. They are looking for AOR type jocks who love rock ‘n roll. T&R to Mark Lapidus, P.O. Box 650, Odesa, TX 77042. No calls please. WIRE AM 1430 wants a morning man who can entertain with humor. ‘We are a station who are heavily into promotions,” says Allan Forst, P.O. 4500 Knollton Road, Indianapolis, IN 46208.

**AIR CHECK**

Station: WJDQ FM Market: Meridian, Miss. Regional P.D.: Tom Kelly

Located in the midland flatlands of what is primarily a rural Total Survey Area (TSA), Meridian, Mississippi’s WJDQ (“Q101”) FM clocks in as the region’s number three station, following a country station that leads the market out of the neighboring southernly city of Laurel, and a competing CHR station, also out of Laurel. According to program director Tom Kelly, WJDQ covers a TSA of 13 Mississippi counties. The 100,000-watt FM station sends its signal in a 90-mile radius of Meridian, which serves as the transportation center of the area and has a metropolitan population of approximately 79,000. In what Kelly described as a “regional market,” WJDQ reaches a cume of 101,300, which is over 1/3 of the station's 275,000 TSA population. WJDQ ratings are in the area up to 37.4, according to Kelly.

The station prides itself on being the first CHR station in the area to break new artists, striving to add new tunes a good three weeks before competing hit radio stations. “We would venture to say we’re three to four weeks ahead of any other CHR station in the area,” said Kelly. “That’s important. We put a lot of faith in our music system here and we’ve got a high ratio of tunes that go from low to high rotation.”

Kelly said the station considers itself significantly more “progressive” in its approach to the hit radio format than competing stations, targeting an older, young-adult audience of the 18-49 demographic. That means less of the “teen wannabes” and more CHR stations, in the area. “We program in the adult theory,” Kelly told Cash Box, “which is the percentage of the population that is the active, decision-making public (that) the other people follow.”

Talons, as they're known at WJDQ, are designed to promote a "fun" and "happy" atmosphere, centered around the adult perspective. "We're always a up-tempo, fun radio station," said Kelly. "Meridian doesn't have a great deal of things for young people to do and we try to design promotions around the young adult. We don't gear anything toward teens -- they've got a lot of other stations on Top 40 radio." DJs at WJDQ include Jimmy Boyd, 6:9 a.m.; Kelly from 9 a.m. till noon; 12-3 p.m.; Todd Berry, 3-6 p.m. Lisa Landau; 6-10 p.m., Terry Cooper; 10 p.m.-2 a.m., Bill Brock; and 2-6 a.m., Jim Scott.
NEW JERSEY ON NBC — Pictured (l-r): Joe Piscopo, NBC Radio’s rock reporter Rona Elliot and host Paul Shaffer listen to Piscopo’s new song, “New Jersey,” from his new album of the same name. During the June 30 edition of NBC’s “Live From The Hard Rock Cafe,” the song is a Bruce Springsteen parody. Piscopo said he was honored when Frank Sinatra called him the “vice chairman of the board.”

Klatt Named At Westwood One

LOS ANGELES — Len Klatt has been named to the newly-created position of research director for the Westwood One Radio Networks, it was announced by Ron Hartenbaum, Westwood One’s vice-president/advertising sales.

Klatt, based at the company’s New York office, is primarily responsible for providing sales-oriented research for the Westwood One sales staff, in addition to working on special research projects for other departments within the company.

Klatt spent seven years as research director of Media Buying Services International, before moving to the Mutual Broadcasting System in 1982 as a senior research analyst.

“We’re very pleased that Len has joined us at Westwood One,” says Hartenbaum. “With the company’s phenomenal growth over the past several years, it’s of paramount importance that we utilize every bit of information at our disposal to insure that growth continues. Len’s talent, experience and input will be a valuable addition to this company.”

Says Klatt: “For me, the opportunity to do research at a company that produces an exceptional product like Westwood One is one I’m looking forward to. This is a company that’s definitely on the move. And I’m happy to be a part of it.”

Hastings GSM At Drake-Chenault

LOS ANGELES — Jamie Hastings, formerly vice president of marketing and sales manager of Century 21, has been named general sales manager of Drake-Chenault Consultants, announced Steve Sandman, vice president of sales.

“We’ve created the position,” said Sandman, “in order to augment our sales effort in light of Drake-Chenault’s significant expansion plans. Hastings has worked with major companies within the industry as well as with individuals, such as KOAX in Dallas,” said Sandman, “His successful radio corporate experience, combined with his business sense, will prove an asset, not only to Drake-Chenault, but also to our clients, whom will profit from his expertise.”

STATE OF THE HEARTTHROB — Rick Springfield’s “Cathode Ray ‘85” tour, co-sponsored by Westwood One and Chewels Gum, was launched with a SRO concert in San Juan, Puerto Rico June 25th. Pictured (l-r): Dana Miller of Major Way Management, which handles Springfield, Springfield and Norm Pattis, Westwood One chairman and president.

CAT SPINNING — WSHE’s morning team Skip Herman and Jim McBean had to use stuffed animals for their live on-air spinning contest. Herman and McBean promised the contest, but the Humane Society protested the use of live animals. Pictured (l-r): Herman, McBean.

Elise Sacra has been promoted to general sales manager at WNOR AM&FM Norfolk. Jack Snyder has left KLOS Los Angeles. The 10-2 p.m. airstream is now being handled by Jim Votapek; the new program director at KLXP Tucson. WXRL Richmond names Steve Forrest as production director.

Johnny Welsch is the new director of promotions for KOKE Austin. Doug Larsen becomes the associate news director for WOW AM&FM Omaha. Selcom Radio has appointed Theresa Carey (T.C.) Phelan and Lisa Segall as account executives for the radio representative’s San Francisco and Atlanta offices respectively.


MORE LIVE AID — The Live-Aid concerts are certainly the media events of the summer. The concerts will be broadcast in their entirety by the ABC Radio Networks. NBC Radio’s Source network will feature live reports with Bob Madigan, Stacy Cahn, and Rona Elliot in Philadelphia and Mai Reding, Bill Sinrich, and Bruce Hunter in Los Angeles. The 7-hour live update hours from the concerts will also provide Satellite access time to any affiliates who attend and want to report back to their home stations. Westwood One will also be on hand reporting the festivities. Other than ABC, the host network, Westwood One will be the only radio network filing reports from the backstage area. All of the network’s advertising profits will be donated to the Live Aid fund. Continuum Broadcasting will also be providing spot coverage of the event including interviews and color commentaries tagged with the individual stations’ call letters. Continuum reports that they still have coverage slots available. If you are interested call (212) 713-5165.

PRIVATE TINA — The United Stations Programming Networks will present Tina Turner on the special “Hot Rocks” series airing on the weekend of July 13th. During an interview with United Stations, the four-time Grammy Award winner discussed her early musical influences: “I’ve been singing all of my life, and I grew up with blues radio and country and western. And when I started actually, physically singing, it was Ray Charles and Sam Cooke. Motivation and inspiration was Sam Cooke. I walked into a concert of his one and he was standing singing and I just, for the first time was hypnotized. I just found myself hypnotized and then started singing with him. It was like, you know, I love to do that — that’s what I wanna do — just standing there and having the people right in the palm of his hand.”

NOT SO TOUCH ALL OVER — John Cafferty of the Beaver Brown Band recently spoke with Jo Intornante, president of IS Inc. Their conversation was recorded for an upcoming edition of “Countdown America with John Leader and The Hot Ones.” Pictured (l-r): Intornante, Cafferty.

Bob Shulman
WHFS — Annapolis — David Einstein  
C.S. ANGELS — Day One  
BLUE NILE — Stay  
THE RADS — Pain  
SHRIEKBACK — Nemesis

WMMR — Philadelphia — Erin Riley  
B. JOEL — You’re Only Human  
(Second Wind)  
FIXX — Letter To Both Sides  
MOTLEY CRUE — Smokin’ In The Boys Room

WHF7S — Annapolis — David Einstein  
C.S. ANGELS — Day One  
BLUE NILE — Stay  
THE RADS — Pain  
SHRIEKBACK — Nemesis

KZEW — Dallas — Tempie Lindsay  
REM — Can’t Get There From Here  
HOOETERS — Hangin’ On A Heart  
AC/DC — Sink The Pink  
GUADALCANAL DIARY — Trail Of Tears

WXRL — Richmond, VA — Paul Shugure  
STING — Fortress Around Your Heart  
J. CAFFERTY — C-I-T-Y  
E. J. JOHN & M. JACKSON — Act Of War  
T. TURNER — We Don’t Need Another Hero (Thundertome)

WSHE — Miami — Michael DeFonzo  
J. CAFFERTY — C-I-T-Y  
REM — Can’t Get There From Here  
TALKING HEADS — And She Was  
STING — Fortress Around Your Heart  
B. SPRINGSTEEN — Stand On It  
TAX STRAITS — Walk Of Life  
VITAMIN Z — Burning Flame  
POWER STATION — Got It On (Bang A Gong)

KZAP — Sacramento — Bill Prescott  
Y&T — Summertime Girls  
J. WALSH — Rosewood Bitters  
DIXIE STRAITS — Walk Of Life  
STING — Love Is The Seventh Wave

KGN — Portland — Inessa York  
JOHNNY & THE DISTRATIONS — Who’s My Girl

KOMP — Las Vegas — Big Marty  
T. TURNER — We Don’t Need Another Hero (Thundertome)  
J. CAFFERTY — C-I-T-Y  
STING — We Work The Black Seam  
B. ADAMS — Summer Of 69  
GODLEY & CREME — Cry  
EURYTHMICS — Baill And Chain  
AC/DC — Danger  
Y&T — Summertime Girls

WHFS — Annapolis — David Einstein  
C.S. ANGELS — Day One  
BLUE NILE — Stay  
THE RADS — Pain  
SHRIEKBACK — Nemesis

Back from the Dead — I was shocked when he walked into my office  
It had been almost 17 years since I had last seen Groovy Jones.  
We had worked together on a college station when he disappeared one night  
at a Gratetful Dead concert.  
“Hey, Bill is that really you, man?” he said.  
“Yes, Groovy,” I replied.  “I thought you joined a commune in Oregon or were dead.”

“Now man,” said Groovy. “I was listening to Jerry Garcia and this stranger dude who looked like an artist gave me a hit of acid. I passed out and when I woke up it was 17 years later. Just call me Rip Van Groovy.”

“How did you find me?” I asked.

“I heard you on the radio when I was hitching a ride. I always knew you’d end up at a real radio station.”

It was true. After knocking around various radio stations, I was now music director of a successful mid-market album rock station.

“Well, Groovy,” I said, “You’re going to need a shower, some clothes and a job. I’ve been needing a music assistant, so why don’t you work for me?”

“Groovy,” replied Groovy, “I’ll skip the shower and clothes but I’ll take the job. Tell me what to do.”

“First you have to become familiar with the trade papers and the tip sheets.”

“Why?” he inquired.

“So you know what records are getting airplay and selling all over the country. It helps us know what to play.”

“Do you mean you care about what other people are doing in Cincinnati, Chicago, or Chattannoga? What’s that got to do with what do you want to know what’s selling? If people are buying it, then its too commercial.”

“Groovy, these days we want to play what’s accessible and popular because we want as many people as possible to enjoy our radio station. Now, here’s the list of record promotions and the companies that they work for. You’ll be talking to them every week about their records.”

“Why?” he asked.

“They give us information about their product and priorities and tell us what the lead tracks might be and when to expect the next single.”

“I can’t believe that you let somebody who is obviously paid by the record company in and influence you as to what’s played. What’s that got to do with your savage love for music? Can’t you play what you like or what fits your mood? The next thing you are going to tel me is that you play singles that are on Top 40.”

“Yes, a good percentage of what we play is played or will be played by the Top 40 stations. It’s what the people want. In about an hour our consultant will call and I want you to be in on the conversation.”

“What’s a consultant?”

“I could see that this was going to be difficult.”

“Gives us valuable information that helps us with programming, image, positioning and music selection.”

“Well, man,” he said in amazement, “you tell everybody you what to do. Why don’t you scour a couple of these numbers, find a record with a far out cover and play the whole side?”

“You can’t do that anymore. Everyone would tune out. Besides, it would destroy thematic rotation.”

“What’s a rotation?”

“That’s how often and in what order certain tunes are played,” I answered.

“Do you mean that you can play a song more than once a week? You’ve really sold out. I bet you even have contests and run beer commercial jingles.”

“I nodded yes. “Groovy,” I pleaded, “you are going to have to accept change if you want this job. Here’s a list of some heavy metal tunes that I want you to remove from the music library.”

“You think you want to play this stuff anymore?”

“That music will scare off our upper demos,” I answered.

“Man, what are upper demos?” He was beginning to try my patience.

“The people over 25 who listen to us. They are our most important listeners.”

“You can’t tell me that over 25 listen to rock music. I just don’t understand why you want unhip people listening to your station. I can’t relate to all of this so, I’m going to split and take a second hit of that acid and sleep for another 17 years.”

I thought of stopping him, but I knew that if he tried to adjust to all of the changes, it would kill him. So long for now Groovy.

Bob Shulman

Air Check

Station: KEZE
Market: Spokane, WA
P.O. Box 5884

KEZE is a 100,000-watt album rock station serving the 400,000 residents of the greater Spokane area. The station’s signal reaches into Canada and it has a loyal following in Calgary and Edmonton. The station is very strong in the 19-24 demographic even though the programming is aimed primarily at 25-49-year-olds.

“We really are the only rock and roll game in town,” explains music director Mike Berman. “While we’re playing Motley Crue and Ratt to keep the rockers happy, we don’t play so much that we blow off the upper demos. The CHR in town has an on-air approach that favors a younger audience so we try and present an adult rock and roll approach. We have a great deal of respect for the audience and the music that we play. We do play a bit of crossover material but we don’t stretch it too far,” continues Jones, “Because there is no direct competition, we can stretch out a bit and play something like Allison Moyet or the Eurythmics. People will accept the music if they hear it on our station. We also have to be the first on records because the Top 40 and AC stations are conservative. We don’t put a whole lot of emphasis on the trade papers; it’s based more on our gut feeling of what our audience is looking for.”
We Talk To People That Count
### Top 75 Albums

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Works</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROCK ME TONIGHT</td>
<td>FREDDIE JAMES</td>
<td>1 11</td>
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<tr>
<td>2 THE NIGHT I FELL IN LOVE</td>
<td>LUTHER VANDROSS ( Epic Foe 38982 )</td>
<td>2 16</td>
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<tr>
<td>3 WHITNEY HOUSTON</td>
<td>IRISS ALB-5179</td>
<td>3 18</td>
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<tr>
<td>4 AROUND THE WORLD IN A DAY</td>
<td>PRINCE AND THE REVOLUTION ( Warner Bros. 25196-1 )</td>
<td>4 10</td>
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<tr>
<td>5 ONLY FOR YOU</td>
<td>MARY JANE'S GIRLS ( MCI 250-1452 )</td>
<td>5 19</td>
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<tr>
<td>DREAM OF A LIFETIME</td>
<td>GORDY/Motown ( A&amp;M 75-647 )</td>
<td>6 7</td>
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<tr>
<td>7 JESSE JOHNSON'S REVUE</td>
<td>THE JESSE JOHNSON REVUE ( The Jere Group 24-923-1 M-1 )</td>
<td>7 10</td>
</tr>
<tr>
<td>8 DIAMOND LIFE</td>
<td>SAGE ( PolyGram/CBS 843-51-1 )</td>
<td>8 21</td>
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<tr>
<td>9 GLOW</td>
<td>RICK JAMES ( Gordy/Motown )</td>
<td>9 10</td>
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<tr>
<td>10 ELECTRIC LIAR</td>
<td>CON FUNK SHUN ( Mercury/PolysGram 624-897-1 M-1 )</td>
<td>10 10</td>
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<tr>
<td>11 U.T.F.O.</td>
<td>GIVE IT UP ( MCA 15787 )</td>
<td>11 14</td>
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<tr>
<td>12 READY FOR THE WORLD</td>
<td>STEVA ( Jive/Novel J 94594 )</td>
<td>12 58</td>
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<tr>
<td>13 SUDDENLY</td>
<td>BILLY OCEAN ( Jive/Arista 12-824 )</td>
<td>13 24</td>
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<tr>
<td>14 BAND UP THE LOVE</td>
<td>MAIZE featuring FRANKIE REVELL ( Capitol 2172 Y2 )</td>
<td>14 21</td>
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<tr>
<td>15 RHYTHM OF THE NIGHT</td>
<td>DEBARGE ( Gordy/Motown 12032 )</td>
<td>15 17</td>
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<tr>
<td>16 A LITTLE SPICE</td>
<td>LOOGE ENDS ( MCA 5818 )</td>
<td>16 9</td>
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<tr>
<td>17 ALEXANDER O'NEAL</td>
<td>ALEXANDER O'NEAL ( MCA 5010 )</td>
<td>17 14</td>
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<tr>
<td>18 MAKE IT BIG</td>
<td>RICK PERRY ( MCA 31567 )</td>
<td>18 11</td>
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<tr>
<td>19 SINGLE LIFE</td>
<td>JAMES ( Arista Artists/PolysGram 84-0461-1 )</td>
<td>19 10</td>
</tr>
<tr>
<td>20 KING OF ROCK</td>
<td>ROYALTY ( PolyGram International 930-2056 )</td>
<td>20 22</td>
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<tr>
<td>21 MEETING IN THE LADIES' ROOM</td>
<td>KLYMAXX ( Casablanca/MCA 5250 )</td>
<td>21 28</td>
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<tr>
<td>22 BEVERLY HILLS COP</td>
<td>THE BEVERLY HILLS COP ( Original Soundtrack)</td>
<td>22 24</td>
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<tr>
<td>23 NO JACKET REQUIRED</td>
<td>PHIL COLLINS ( Atlantic 71824-1 )</td>
<td>23 126</td>
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<tr>
<td>24 NEW EDITION</td>
<td>NEW EDITION ( MCA 5010 )</td>
<td>24 23</td>
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<tr>
<td>25 WATCHING YOU</td>
<td>BILL WITHERS ( Columbia FC 9807 )</td>
<td>25 10</td>
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<tr>
<td>26 NIGHTSHIFT</td>
<td>CORDOMORES ( Motown 71240-1 )</td>
<td>26 8</td>
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<tr>
<td>27 RENE &amp; ANGELA</td>
<td>RENE &amp; ANGELA ( Mercury/PolysGram 624-118 )</td>
<td>27 7</td>
</tr>
<tr>
<td>30 STARCHILD</td>
<td>DEAN MARIE ( Epic Foe 76282 )</td>
<td>30 25</td>
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<tr>
<td>31 GRAVITY</td>
<td>KENNY G &amp; FORCE</td>
<td>31 7</td>
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<tr>
<td>32 PRIVATE DANCER</td>
<td>TINA TURNER ( Island/884004 )</td>
<td>32 10</td>
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<tr>
<td>33 MATERIAL THANGZ</td>
<td>THE DEE'ELLE ( Elektra 90410 )</td>
<td>33 6</td>
</tr>
<tr>
<td>34 DO YOU WANNA GET AWAY</td>
<td>SMITHS/Motown ( Atlantic 90277-1 )</td>
<td>34 6</td>
</tr>
<tr>
<td>35 DANCING IN THE SUN</td>
<td>GEORGE HARRISON ( Capitol ST-3330 )</td>
<td>35 10</td>
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<tr>
<td>36 WE ARE THE WORLD</td>
<td>GEORGE HARRISON ( Capitol USA 40043 )</td>
<td>36 12</td>
</tr>
<tr>
<td>37 70 BB</td>
<td>GEORGE BENSON ( Warner Bros. 29075-1 )</td>
<td>37 27</td>
</tr>
<tr>
<td>39 SWEEP ME AWAY</td>
<td>DIANA ROSS ( RCA APL-1-5999 )</td>
<td>39 44</td>
</tr>
</tbody>
</table>

### The Cash Box Top 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

### Womack & Womack

WOMACK & WOMACK: At Work

Cecil and Linda Womack have recently finished writing and producing two songs for Teddy Pendergrass; "Lonely Color Blue" and "Let Me Love You Again." The former is a duet with singer John Newman, and the latter is with Omara Portuondo. They are due to be released on RCA's Top 500. The pair have also recorded a version of "Lonely Color Blue" for Pendergrass, who is said to be working on his new album of material written by Womack.

**Feedback**

Linda is very interested in working with Womack on his next project. She has always been impressed with his work and believes that they would make a great team. The pair have been in touch over recent weeks and are looking forward to working together again on this new material.

**Womack & Womack**

WOMACK & WOMACK: In Love

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**Womack & Womack**
MOST ADDED

WLOU - Louisville - Bill Price - MD Kool & The Gang
J. Johnson's Revue Dayton
Jeers' Gang S. Lattisaw Shantelle

WOWI - Richmond - Chris Turner - PD The Silent Underdogs 9.9
M. Gaye Con Funk Shun B. Wilhers C. Lucas J. Johnson's Revue The Emotions

KKDK - Denver - Jay Johnson - PD Kool & The Gang N. Thomas Sade The Reddings Shantelle


WPAL - Charlotte - Don Kendricks - PD J. Blackfoot Jonzun Crew R.J.'s Latest Arrival W. Houston T. Turner The Silent Underdogs


WCIN - Cincinnati - Sid Kennedy - PD Con Funk Shun P. Bryson C. Khan T. Turner

WADIO - Dayton - Lankford Stephens - PD T. Turner P. Labelle Con Funk Shun Dayton B. Ocean Kool & The Gang


WRBD - Ft. Lauderdale - Charles Mitchell - PD W. Houston T. Turner B. Ocean Fat Boys Sade Klymaxx Newcleus E. Watts W. Williams

WQMG - Greensburg - Doc Foster - PD E. Wilde Radiance D. Train T. Pendergrass 9.9 Mai Tai Shantelle S.O.S. Band S. Garrett B. Ocean

WUF0 - Buffalo - Jeff Grant - PD A. O'Neal P. Labelle

D. Valentin Tears for Fears

STATION ADDS

WBXM-FM - Chicago - Marco Spoon - MD

Clarice Bell - Kool & The Gang - DeLite/ PolyGram
I'm Leaving Baby - Con Funk Shun - Mercury/PolyGram
I Want My Girl - Jesse Johnson's Revue - A&M
Your Love Is King - Sade - Portrait/Epic
Stir It Up - Patti LaBelle - MCA

AGENCY ADDS

A. LP

S. Spoon

S. D. M. Hansen

S. Spoon

WBMX-FM

KPRS

G. G."con

T. Turner

G. Emotions

P. Labelle

W. Williams

AIR CHECK

Station: KNOK-FM
Market: Dallas-Ft. Worth
P.D.: Kelly McCann

One of the oldest black-owned enterprises in radio, venerable station KNOK-FM still ably serves the north Texas area in a market made fiercely competitive by the rise of younger powerhouse KKOA-FM (104). New program director Kelly McCann says, "We're full stream urban," making the station another that is reading beyond the label "black" for a mass audience.

McCann is excited about new talent he is lining up for the station. "We've just hired one of the premier night talents in the country, a very well-kept secret, a guy named Woody Wood. He came out of Oklahoma City. He worked under Driscoll at KITE in Corpus Christi and then went to KG-103 in Oklahoma City and just did phenomenal things at night. So we're gonna go full nights with popularity and the whole party bit. It's gonna be a very unique night show that isn't only going to concentrate on how many records you can play a night or whether you're playing the right amount of scratch music or if you're playing too much technofunk. You'll see a lot of the jock in consideration because nobody's doing anything at night."

As for promotions, McCann says, "We do one that seems to work and it's good maintenance and it keeps the right kind of sizzle. We're doing Instant Hi-Lo. You get 10 seconds to guess the amount, and the amount stays the same until it's won. We do that in the daytime and the standard album riffs. We get involved in concerts and stuff."

McCann says the difference in a "black" and an "urban" station boils down to attitude. "We happen to play black music, as opposed to 'We're a black station, for the blacks,'" he says. "If you categorize it, yourself as blacks ... that's fine but remember you're running a radio station ... blacks will know it's a black station, and whites will say it's a funky station, or 'It's a station that plays what I like to dance to' and they don't really perceive it as a black station because it wasn't blatantly targeted as such."

KNOK is owned by E.G.G.-Dallas Broadcasting, E.G.G. is Earl G. Graves, who owns Black Enterprise Magazine. As McCann says, "I doubt if there's two or three others that are black-owned and black-programmed in a Top 10 market."
HOT NEW SELLER

Prince
M. Gaye
L. Vandross

H&T One-Stop — Dallas — Walter Jackson
F. Jackson
Prince
L. Vandross
J. Johnson's Revue

Atlantic Starr

Radio Doctor's — Milwaukee — Paul Kesseck
F. Jackson
L. Vandross
W. Houston
G. Howard
Maze

Greensboro Record Center — Greensboro — Susie Hamlin
Prince
L. Vandross
M. Gaye
U.T.F.O.
W. Houston

Gemini II Records — Chicago — Alonzo King
L. Vandross
F. Jackson
W. Houston
Prince
M. Gaye

CML One-Stop — St. Louis — Tim Coggs/shall
Kool & The Gang
W. Houston
Prince
Con Funk Shun
Mary Jane Girls

La Green’s — Detroit — Steve Halsey
F. Jackson
L. Vandross
Run DMC
Prince
W. Houston

Penny Lane Records — Seattle — Debbie Schierman
F. Jackson
W. Houston
L. Vandross
Con Funk Shun
Ready For The World

Delicious Records — Inglewood, CA — Tommy Johnson
L. Vandross
W. Houston
F. Jackson
P. Hardcastle
R. James

Sure-Shot Records — Pasadena, CA — Ricky Wylick
F. Jackson
W. Houston
L. Vandross
Prince
Kool & The Gang

Mid-City Records — Los Angeles — Edwin
W. Houston
F. Jackson
Mary Jane Girls
L. Vandross
A. O'Neal

Harris & Jones — Richmond, CA — Robin Harris
L. Vandross
W. Houston
F. Jackson
J. Johnson’s Revue

John's Music — Los Angeles — Marie
W. Houston
F. Jackson
L. Vandross
A. O'Neal
G. Howard

Brown Sugar Records — New Orleans — Dallas Washington
Cameo
G. Clinton
P. Hardcastle
E. King
Rene & Angela

Benson's House Of Records — Los Angeles — Robert Palacios
S. Arrington
B. Withers
R. James
Klymaxx
J. Johnson’s Revue

Scott’s Wholesale — Indianapolis — Cheryl Gregory
F. Jackson
Loose Ends
W. Houston
L. Vandross
Cameo

Gill’s Records And Tapes — Houston — Gil Bultron
J. Johnson’s Revue
L. Vandross
Cameo
P. Bryson
D. Edwards

Street Scene — Atlanta — Jay Robinson
Prince
F. Jackson

L. Vandross
Cameo
M. Gaye

Shazada Enterprises — Charlotte, NC — Jack Gordon
L. Vandross
W. Houston
F. Jackson
J. Johnson’s Revue

Platter Shack — Orlando — Della Wiggins
F. Jackson
L. Vandross
Loose Ends
W. Houston
J. Johnson’s Revue

Birdland Records — Baltimore — Beverly Burstyn
W. Houston
L. Vandross
B. Ocean
Wham!
Prince

Skippy White’s — Bonton — Mark Siegel
L. Vandross
F. Jackson
U.T.F.O.
W. Houston
Hiphop’2

Sikhulu’s Record Shack — New York — Sikhulu Shange
F. Jackson
L. Vandross
R. James
L. Vandross
Prince

Wrob’s Department Store — Philadelphia — Bruce Webb
F. Jackson
L. Vandross
R. James
L. Vandross
M. Gaye

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

Harney’s — Chicago — Nellie Thomas
F. Jackson
W. Houston
Prince
Mary Jane Girls
Con Funk Shun

STRENGTH SELLERS

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

STORE REPORTS

Warehouse Entertainment — Los Angeles — Lee McCarrol
F. Jackson
Maze
Loose Ends
D. Ross
M. Gaye

Tara One-Stop — Atlanta — Jean Chapman
F. Jackson
Prince
L. Vandross
W. Houston
Cameo

Hitown One-Stop — New York — Larry Campbell
F. Jackson
L. Vandross
W. Houston
R. James
Run DMC

Believe In Music — Wyoming, MI — Jim Marcusse
Sting
Cameo

Record Theatre — Cincinnati — Mary Morgan
F. Jackson
W. Houston

URBAN RETAILER’S PICK

Retailer
Della Wiggins
Store
Platter Shack
Market
Orlando, FL

Album: “Materla Thangz”
Artist: The Deele
Label: Solar/Elektra

Comment:
“Right now radio is playing one cut, “Material Thangz.” They are playing both the 45 and 12”, and both are doing very well. There are a lot of good cuts on the record, and at radio plays these cuts the record will continue to grow.”

TURNER TURNS HEADS — Tina Turner shows off her collection of platinum discs commemorating the quadruple status of “Private Dancer,” her first Capitol LP. Capitol execs made the presentation during a luncheon hosted by the label. Pictured are (l-r): Joe Mansfield, vice president, sales; Joe McFadden, manager, national sales; Varnell Johnson, vice president R&B promotions, Manhattan Records; Turner; Walter Lee, senior vice president, marketing/promotion; and Rupert Perry, office of the chairman.
1. **ROCK ME TONIGHT (FOR OLD TIME’S SAKE)**
   - FREDDIE JACKSON (Capitol B-5949) 16
   - Back On The Streets (Contemplating...)

2. **GANGNAM STYLE**
   - PSY (Capitol B-916996) 11
   - Just One of Those Things

3. **THE OASIS**
   - F G W (Atlantic-80397-3) 3
   - The Smiths

4. **RASPBERRY BERET**
   - PRINCE & THE DAVIES (Warner Bros. 7-94440) 16
   - I Love You

5. **SANTICLED LADY**
   - NEW ORLEANS (Capitol B-58959) 4
   - Back In New York

6. **SAVE YOUR LOVE (FOR #1)**
   - LOUIS ARMSTRONG (Columbia B-5965) 9
   - Bedtime Story

7. **CAN YOU HELP ME**
   - JOHNNY HUSTON (A&M 3-0740) 3
   - Let Me Call You Baby

8. **SUSSET**
   - PHIL COLLEN (Atlantic B-58962-3) 10
   - All Right Now

9. **I WONDER IF YOU'RE THINKING WHAT I'M THINKING**
   - LISA LISA & LULT JAM WITH FULL FORCE (Atlantic 80388-4) 16
   - Break Every Rule

10. **TOO MANY MUSIC**
    - MAEVE FEVRILL (Capitol B-5474) 14
    - Corktown

11. **ELON ELECTRIC LADY**
    - LUCIEN ELEL (Mercury/PolyGram 880 636-7) 11
    - Caution

12. **THINKING ABOUT YOU**
    - SKEPPLETON & TURK (Warner Bros. 9-7447-7) 11
    - Can We Talk

13. **TELEPHONE**
    - DIANA ROSS (RCA 14023) 25
    - Reach Out I'll Be There

14. **WHO'S HOLDING DONNA NOW**
    - DEBBY (Gordy/Bowling Green 710034) 25
    - Don't Make Me

15. **A WOMAN, A LOVER, A FRIEND**
    - RUDI (MCA 55666) 23
    - Lookin' For A Good Time

16. **IT'S OVER NOW**
    - LUTHER VANDROSS (Epix-34 04949) 25
    - Adam's Song

17. **FREEWAY OF LOVE**
    - ARETHA FRANKLIN (Arista 9354) 30
    - Never Too Much

18. **EVERYTHING SHE WANTS**
    - TINA TURNER (Atlantic 875557) 21
    - Private Dancer

19. **ITCHIN' FOR A SCRATCH**
    - FORCE MD'S (Atlantic 87562) 11
    - Let Me Be

20. **SUDDENLY**
    - DILL於Y OCEAN (Jive/Arista JS-0234) 22
    - Mad About The Boy

21. **YOU TALK SO GOOD**
    - RUN D.M.C. (Princo PRO 5069) 17
    - We'll Be Together

22. **LOVE ON THE LINE**
    - MARVIN GAYE (Motown 1770147) 28
    - You're The One

23. **GLOW**
    - RICK JAMES (Sony/Motown 176561) 27
    - You Can Go Home Now

24. **MATERIAL THANG**
    - THE OUTLAW (Sire/Atlantic 875692-2) 15
    - Material

25. **DO YOU WANNA GET AWAY**
    - DIANA ROSS (Columbia B-59633) 22
    - Love

26. **IN MY HOUSE**
    - MARY J. BLIGE (MCA 1770154) 28
    - Real Love

27. **DOUBLE DUMON**
    - GEORGE CLINTON (Capitol B 54734) 33
    - Red Light

28. **ANIMAL INSTINCT**
    - COMMODORES (Motown 67213) 31
    - Give It Up

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**ALPHABETIZED TOP 100 B.C. (INCLUDING THE PUBLISHERS AND LABELS)**

The Top 100 Black Contemporary Singles Chart is based on a combination of radio play and actual pieces sold at retail stores. The chart is divided into four main categories: Top 100, Top 10, Top 10 Women, and Top 10 Men. Each category includes the artist, song title, label, and publisher. The chart is updated weekly. The full list can be found in the provided PDF. The chart covers a wide range of genres, including R&B, Soul, Pop, and Hip-Hop. It highlights the most popular songs among black listeners, reflecting the trends and preferences of the time. The chart is a valuable resource for understanding the impact of music at the time and the evolution of the music industry.
12" REVIEWS

FISHBONE (Columbia 44-05223)

Combining punkish energy with ska rhythms and rock beats, FISHBONE has managed to create quite a buzz with its debut, and this single is one of the reasons.


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

12' REVIEWS

The Cash Box: July 13, 1985

FISHBONE (Columbia 44-05223)

Combining punkish energy with ska rhythms and rock beats, FISHBONE has managed to create quite a buzz with its debut, and this single is one of the reasons. Extended version adds vocals and a better mix.

THE SILENT UNDERDOG (Profile 7072)


FILLED TO THE BRIM WITH EFFECTS AND SYNCPHONIZED SYNTH LINES, THIS NEW PAUL HARDCASTLE PROJECT IS PURE ENERGIZED HIGH ENERGY DANCE TRACK. LOOK FOR FAST CLUB ADDS AND URBAN RADIO PLAY.

THE HOOD (Jem/PVC 4907)

Cooler Than Thou (6:14) (Strong Arm) (Prosser-Mosimann) (Producer: Ivan Ivan)

HIGH COMPRESSION TRACK FROM IVY'S Ivan Ivan and Dobly/dolesque single Johnny 23 which works off an airyly produced and stamped groove.

PATRICE (Power Up/Sutra 1)

I Wanna Be Your Love (4:44) (Encircle Music/BMI) (Prince) (Producer: D. McKeown)

AN EXHILARATING VERSION OF PRINCE'S CHESTNUT FROM VOCALIST PATRICE WHICH SHOULD FIND AN AUDIENCE ON URBAN AND B/C RADIO AS WELL AS THE DANCE CLUBS.

ALISHA (Vanguard 82)

Too Torn Up (6:17) (Jackaroe Music-Boys Baby Raquel Music/ASCAP) (Forbes) (Producer: Mark Berry)

THREE WEEKS ON THE CASH BOX "12" CHART, ALISHA'S HOOK-LEADEN "TOO TORN UP" IS IN THE LISTA LISA STYLE WITH A MORE INSISTENT DRUM PATTERN.

MOST ACTIVE

"React" Strait — A&M

Club: P.J. Bottoms

Disc Jockey: Mike Montaro

Pool: Buffalo N.Y. Disc Jockey Association

Location: Buffalo, N.Y.

Comments: "A great follow-up to "Set It Off." A very funk-instrumental track with great mass appeal sound. Initially an independent sleeter, but now should do well with the major label support."

RETAILER'S PICK

The Reddings "Parasite" — (Polydor) Store: Soul Disc Records Manager: Bob Griffith Location: San Francisco Comments: "A real danceable cut. The D.J.'s are going to love it. The vocal version is excellent and should do well in clubs and on the retail level."

STRONG ACTIVITY

"19" (Chrysalis) — Paul Hardcastle's Perfect Kiss (Warner Bros.)—— New Order

"Unexpected Lovers" — (TSR) — Rasberry Beret — (Warner Bros.) — Prince and The Revolution

"French Kiss" (Extended Version)/4:40 & 4:39

Possession Obsession/Dance On Your Knee (Extended Mix)/6:29 & 5:21

People Are People (Extended Version)/5:00 & 7:15

We Are The World

Workers Play (Extended Version)/5:25 & 4:26

Deep Inside Your Love/One On The One (US) — You/I'm Just A Bill — Ready For The World (USA 25 054 1) — 27 7

Meeting In The Ladies Room/Ask Me No Questions/In A 3:37

Tonight (Love Will Make It Right)/Kool & The Gang/Dave & Partners (Pro-FM 3019) — 41 6

Do You Want It Right Now (Jelllybean Remix)/3:30

The Party Has Just Begun (Vocal/Instrumental)/20

Love & Pride (Extended Mix)/6:50 & 6:21

Love On The Rise (Instrumental & Extended Version)/3:28 & 6:51

Point Of No Return/Do Not Return/5:30 & 4:50

Big Mouth (Beat Box Mix)/3:30 & 4:32

One Bad Apple (Vocal & Instrumental)/4:29 & 4:40

Don't Forget Yourself/Single Vision/4:25

Dance (Extended Version)/5:10 & 6:50


Dance To The Beat Of Your Heart/Stay On Top/4:25 & 4:20

Dance With You/For The Love Of My Life/4:09 & 4:04

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DANCE
TOP 15 MUSIC Videocassettes

1 MADONNA Madonna (Warner Music Video 3-38101) — 1
2 WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (Music Vision 6-20475) — 1
3 ALL NIGHT LONG Lionel Richie (Music Vision 6-20420) — 1
4 DANCE ON FIRE The Doors (MCA Dist. Corp. 10157) — 1
5 U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067) — 1
6 PRIVATE DANCER Tina Turner (Sony Video 97W50066-7) — 1
7 WHAM! The WHAM! Video (CBS-Fox Video Music 3048) — 1
8 SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852) — 1
9 VISIONS Diana Ross (Music Vision 6-20454) — 1
10 DANCING ON A VALENTINE Duran Duran (Sony Video 97W5075) — 1
11 TEARS FOR FEARS Tears For Fears (Sony Video 97W50068-9) — 1
12 AINT THAT AMERICA John Cougar Mellencamp (Music Vision G-20455) — 1
13 YESTERDAY ONCE MORE Carpenters (Music Vision 6-21005) — 1
14 ROCK 'N SOUL LIVE Daryl Hall/John Oates (Music Vision 6-20477) — 1
15 JAZZIN' FOR BLUE JEAN David Bowie (Sony Video 97W50002) — 1

The Cash Box Top 15 Music Videocassettes Chart is Based on Actual Pieces Rendered at Retail Stores.

The Release Beat

WARNER HOME VIDEO makes a summer splash with four surf and sun-oriented releases. Fronting the pack is Fandango, this year's youth comedy by Kevin Reynolds. Fandango runs 91 minutes and retails for $79.95 (catalog #11461). Also from WHV this month are: Big Wednesday, the classic surfing film featuring John Michael Vincent, William Katt and Gary Busey. This 1978 film runs 120 minutes and retails for $59.95 (catalog #11182); Beach Party, with the king and queen of beachdom themselves, Frankie Avalon and Annette Funicello. The film runs 98 minutes and retails for $59.95 (catalog #20601). Finally, there's Murph's Surf, with Robert Conrad, running 120 minutes and retailing for $59.95 (catalog #20630).

Pacific Arts Video Records has two releases for July. They include Diary Of A Young Comic, featuring appearances by Tracey Kersh and Dom DeLuise, and 80 Blocks From Tiffany's, a documentary on New York street gangs, each in VHS and Beta with a suggested retail price of $39.95. . . . Key Video takes on summer with two new releases: Love And Dandy Bullets with Charles Bronson, the 1946 Somerset Maugham classic The Razor's Edge featuring Tyrone Power and Gene Tierney; The 1959 costume piece Solomon And Sheba, with Yul Brynner and Gina Lollobrigida; Fast Walking With James Woods and Kay Lenz, and The Green Pastures, a 1936 fable featuring an all-black cast. Each title is available in VHS and Beta, recorded in HiFi, with a retail price of $59.95 . . . July releases from MCA Home Video are led by Into The Night, a historical mystery-comedy that acted at $79.95. Into The Night runs 115 minutes, Mass Appeal runs 99. Also from MCA this month: The Paleface, starring Bob Hope (91 minutes, $59.95); The Crusaders Live: Midnight Triangle (52 minutes, $29.95); Nudes In Limbo, a study of the human form, (53 minutes for $29.95).

GREGORY DOBRIN

The Beat Goes On — Capitol recording act Heart recently completed a 30-minute video for cable and network television, plus a feature length home video slated for release this summer. Both the videos and Heart's recently released self-titled LP were recorded on Ampex tape (The video projects were the first creative efforts ever to be recorded with the Ampex VPR-5 recorder). Pictured at The Plant recording studio in Sausalito, CA, during the recording (l-to-r) are: Howard Leese, lead guitarist; Heart; Fred Garland, coproducer and codirector; Stonewall Productions; Ann Wilson, Heart; and Nancy Wilson, Heart.
I want more legitimate screen credits. There are too many people coming out of the record industry to work in film who just come in at the end and throw in 10 songs a week without working on Back To The Future, therefore, turned out to be just the sort of film project he had been seeking.

The first challenge Howe faced in putting together the film's score was choosing appropriate songs from 1955. Once the songs were selected, Howe went about securing the original masters of those songs, since from the beginning, he had no intention of letting the authorship of the period by using "soundalikes." Between 1953 and 1955, when Elvis came on the scene, there were the beginnings of the merging of R&B, called 'race' music at the time, and country or rockabilly. Because of the plot of the movie, though, we didn’t want to only concentrate on rock-oriented pieces since many romantic songs and novelty songs were very popular then, too." Howe said. Cuts such as "Mr. Sandidge," "Dance With Me Henry," and "Pledging My Love" are only for a future date when they were woven into the score during the scenes set in the past.

For the chunk of the film set in the present, Howe only wanted previously unreleased songs, which resulted in songs by such artists as Lindsey Buckingham also contributed a new cut, and Howe additionally chose an Eric Clapton song, "Back To The Future," which had been dropped from the singer's most recent album. "It’s a wonderful reggae tune called "Heaven Is One Step Away," that Phil Collins produced and..." (continued on page 28)
HOT NEW SELLER

Believe In Music — Wyoming, MI
Motley Crue
Ratt
Cameo
Tears For Fears

Record Theatre — Cincinnati
F. Jackson
W. Houston
Prince
M. Gaye
Tears For Fears

Western Merchandisers — Texas
Motley Crue
Ratt
Tears For Fears
New England
Madonna

Tasteful Pizza — Buffalo
Tears For Fears
P. Collins
Madonna
Survivor
B. Adams

Hi-ton One Stop — New York
Prince
P. Collins
L. Vandross
F. Jackson
W. Houston

Cavages — Buffalo
Tears For Fears
P. Collins
Madonna
Survivor
B. Adams

Fortune Records — Inglewood, CA
F. Jackson
L. Vandross
W. Houston
Kool & The Gang
M. Gaye

Dan Jay — Denver
Tears For Fears
Ratt
B. Dylan
Dire Straits
Talking Heads

Seaport One Stop — Portland
Tears For Fears
P. Collins
B. Adams
Prince
H. Jones

Licorice Pizza — Los Angeles
Tears For Fears
Motley Crue
Ting
Talking Heads
Depeche Mode

RETAILER’S PICK

Pat Fordyce
Wherehouse #72
Northridge, CA

Album: “Boys And Girls”
Artist: Bryan Ferry
Label: Warner Brothers

Comment:

“Bryan Ferry, the man who influenced a generation of new bands, has come out with his first solo effort since the demise of Roxy Music. The album has immaculate production and an amazing lineup of musicians from both sides of the Atlantic. This record takes the sound of “Avalon” one step further. You can’t get tired of the album.”

RETAILER PROFILE

Store: Gil’s Records And Tapes
Market: Houston
Owner: Gil Bultron

Gil’s Records And Tapes is a successful small record store on Houston’s east side. The 1,600-square-foot, strip-located store is “basically an R&B shop” according to Gil Bultron, owner of Gil’s. Bultron set up shop eight years ago and has weathered the ups and downs of music economics and come out with a small record retailing enterprise.

Gil’s is a hit-oriented store. The 80 percent R&B to 20 percent rock/pop mix is highlighted by big sellers like Luther Vandross, Maze, P. Collins, Wham!, Robert Plant and Rene & Angela. The rest of Gil’s product line includes CDs, which are beginning to increase in their share of sales, music video, video rental, accessories, T-shirts, caps and buttons.

Gil’s primary traffic-generating ventures is selling tickets for local R&B concerts. It provides a steady flow of traffic while providing a valuable market product. The hard billed and radio ads became a good source for advertising for Gil’s.

Advertising in Houston’s major daily, The Houston Chronicle, is basically carried out through co-op ad dollars from labels and distributors. Another venue for advertising is Forward Times, Houston’s black newspaper. Co-op money also gets Gil’s on the air FM stations, whose price for time is high, would be out of reach of the small retailers. Gil has the contingency budgets of major labels. Bultron does buy his own advertising on local AM stations. Occasionally, Bultron will sponsor a radio show, most recently a health show, run the tag, “Brought To You By Gil’s Records And Tapes.”

Co-ops and more outside demographics come into the area, Bultron has noticed a need to get more heavily involved with oldies. Also, Reggae and Zydeco (New Orleans Cajun music) are showing strength.

Gil’s one-stops through Western Merchandisers and Southwest Wholesalers. In-store displays are done by merchandisers with the distributors.

I feel that for a couple years the major labels let us down, but I feel they’re back on top of it to the point to where we can hang on during the rough time. It’s going to be one of the strongest summers we’ve ever had. I feel this way about it because we have a lot of good merchandise coming out,” stated Bultron.

Eight years on Almeda Street in east Houston has taught Bultron how to hang on during the rough times, but they really turn on the heat during the good.
Akai Introduces New Portable Models

LOUIS ANGELES — Strengthening its recently introduced line of portable cassette recorders, Akai America, Ltd. is introducing the latest models in two new models, each matching quality sound with attractive design.


Heading the new entries is the four-band PJ-W55, which is highlighted by a double cassette mechanism with high-speed dubbing capability, five-band graphic equalizer and detachable two-way, three-dimensional speaker system.

When separated, the detachable speaker system provides greatly improved stereo effects.

The PG-W55 is decked with a wide array of features you'd expect to find in a home hi-fi — music search, soft-touch controls with full auto stop, a stereo acoustic enhancer and Dolby B noise reduction. Packaging sound performance with appealing cosmetics, the PJ-35 uses pastel rainbow hues as design accents.

This model features a dual cassette mechanism with high-speed dubbing and continuous play operation, a built-in five-band graphic equalizer, four-band tuning and a detachable four-speaker system.

The PJ-35 is high-performance radio cassette receiver that sounds like a full-size system with detachable four-speaker graphic equalizers. The PJ-35 also includes four-band tuning, a five-band graphic equalizer, music search, Dolby B and a rated power output of 30 watts per channel.

“With the amount of singles sent to us each week, the Singles Releases page shows me at a quick glance which records I should definitely check out, which in the long run saves me excessive reviewing time.”

Tom Smith, Music Director
WANS Radio — Greenville, SC

Cashbox/July 13, 1985

29
Live-Aid Broadcast

(continued from page 7)

sages from various entertainment and music personalities describing the cause behind the history-making event. Benson noted that the largest phone bank in history, 6,000 terminals, will be set up to receive calls on a special 800 number that will broadcast throughout the day.

Stations wishing to involve local charities or projects may do so during their two five-minute spots each hour. Benson said the network will cut away for "a minimum of two five-minute holes every 60 minutes, there may be some other local time allotted.

According to the network vice president, the key to success of the broadcast is the music. "We intend to really let the music stand out," he remarked. "If we try our best to really showcase the music, that's what will make it a really outstanding day for radio stations.

David Foster: All Over The Charts

(continued from page 9)

writing with someone who's meant so much in your life and career. He's unbelievable. He and Linda have this marvelous, homey normal life. They fooled everybody, all the press who thought their marriage would only last a minute. The whole experience was pretty nifty. When Linda and I went to a people's work schedule, Foster will concentrate on writing and producing for Julie Iglesias and Chicago, among others, and will write a song for Rocky IV. Even on vacation he's devoting a sizable amount of time to writing new material for upcoming projects. Whenever possible, though, he can take a few hours to relax and enjoy the success of his current hits, such as Chaka Khan's "Through The Fire," which he co-wrote and co-produced; DeBarge's "Who's Holding Donna Now," which he co-wrote, and "Forever," which he co-wrote and co-produced with Kenny Loggins. As always with Foster, those are only a few of his current successes.

Scorpions On Film

(continued from page 9)

movie tour. In addition, a huge promotional tie-in with MTV involving the Scorpions' LP and "movie tour" began last month. First, PolyGram released a clip for Scorpions' "Liar Liar" and "Still Loving You." The clip features footage from throughout the movie rather than just shots from the one song. There was a "Liner Notes" special note written with the movie which ran in June, and MTV announced "tour" dates of the film throughout its release around the country during their "Music News" segment. Commented Harry Palmer, national director of marketing, PolyGram. "This is one of the most comprehensive and creative campaigns PolyGram has ever launched. As a promotional tool, the live movie can hit more markets, more quickly than a live tour ever could. Of course, the Scorpions album and cassette have many selling points on their own, but with the giant marketing push, sales should go through the roof."
J

John Prine

BEVERLY THEATRE, L.A. — "Much To my surprise when I opened my eyes, I was the victim of the great compromise." John Prine first recorded those words on his self-titled 1973 LP for Atlantic. However, one gets the impression that Prine has opened his eyes to such a situation several times over the past decade.

"Last year I started my own label," said Prine to the enthusiastic response from an audience he owned from the minute he walked on stage. "I'm the only artist on the label," he added. "There are no arguments."

John Prine is a wordsmith. He is a craftsman with a special ability to translate basic feelings and emotions into lyrics that pierce deep into the listener. Prine writes from his day to day experiences. The same experiences that everyone is bound to have sometime in their lives. It is becoming readily apparent that lack of a major record deal does not impede an artist from packing a theatre. Artists like Prine, Bonnie Raitt and Joan Baez have continued to prove that, and in fact gaining new fans through numerous tours. If there is one thing John Prine has earned over his many years as a recording artist, it is the respect of his concert audience. The spontaneous standing ovation that occurred after the second song of his set, is something most artists dream of. It is rare to find a performer that can capture an audience the way John Prine does.

Standing alone with only an acoustic guitar, Prine ran through a number of selections from various releases. Songs like "Illegal Smile," "Sam Stone" and "Dear Abbey" were crowd favorites. It was a decidedly older audience, the majority having bought their John Prine records before they became mid line.

An event happened last year that Prine admitted changed him forever. The death of his partner, musical influence and friend has obviously changed the way Prine looks at life. Steve Goodman died last year after a long bout with leukemia, the world lost a great musician. Prine lost his best friend.

An emotion packed "Souvenirs," the song he and Goodman co-wrote and co-sang ("The way he played it, he actually made me sound good.") Prine remarks was a moving and fitting tribute to a lifetime partner. To the many in the audience who had not forgotten their magical association, it was quite evident Prine will never forget. The emotional correspondence between artist and audience had reached its peak.

You get the impression that if John Prine never recorded for a major label again, he wouldn't care less. There may be those who can sell more records, but few who command the respect and loyalty that he does from his fans. As long as John Prine tours, he will have an audience. Let's hope he continues to take the stage.

David Adelson

VC Jazz Festival

BEACON THEATRE, N.Y.C. — The term "jazz festival" is becoming overused and meaningless. Ten days of concerts around New York City is a jazz festival (see On Jazz), a three-hour concert by five artists from one label is not. JVC is sponsoring a number of real jazz festivals this year — in Newport, Nice, etc. The GRP roadshow that played the Beacon Theatre recently was not a jazz festival. What was it was a fairly representative sampling of the sounds of GRP Records: Dave Grusin, Lee Ritenour, David Valentine, Diane Schuur, and Ivan Lins each had the opportunity to strut his individual stuff — and to intermingle — and each delivered exactly what was expected of him.

Grusin and Ritenour were the headliners, as well as the leaders of the backup band, and they opened the show with a slick set of California fusion — bright bubbly electronic music that would not have been out of place as a movie or TV score (a point underlined and acknowledged in the rendition of Grusin’s "Theme From St. Elsewhere.") Both men are fast, optimistic players and their set together — which included large segments of their "Harlequin" LP — was fast and optimistic.

The Grusin/Ritenour band also backed up a couple of features each by Valentine, Schuur and, the newest member of the GRP roster, Lins, Valentine, up first, performed "Oasis" and "Awakening," the latter an exotic solo piece for a collection of wooden and bamboo flutes from all corners of the globe. Schuur — the big, voiced better who first came to everybody's attention when Stan Getz presented her at a TV concert from the White House — dug into "The Very Thought of You" and "Amazing Grace," both of which were given gospesy readings that brought to mind jazz singers. Lins, a major Brazilian star, sang and charted three numbers in Portuguese — "Arlequin Desconhecido (Harlequin)," "Antes Que Seja Tarde (Before It’s Too Late)" — both songs written and performed by him on the new Grusin/Ritenour LP and a solo version of "Comercar de Novo (The Island)," Lins' best-known song in the U.S. All in all a show that delivered what was expected of it — three hours of the sounds of GRP. Not quite a jazz festival.

Lee Jeske

Toure Kunda

Toure Kunda

THE PALACE, L.A. — Part of Celluloid Records "New Africa" music campaign, Toure Kunda's first west coast tour brought them to one of L.A.'s most prestigious night spots on a Sunday night, and the audience, filled with typical reggae and African music enthusiasts. Of course, the fans who go to most all reggae shows are there, but there was also a distinctive number of dance music fans and an older professional demo.

African music has been brought to America with a preliminary wave of good press many times in the past years, yet due to many factors, artists like King Sunny Ade never broke the commercial barriers inherent against all foreign music performed in a native language. Celluloid is banking on the entertainment value and pure dance grooves of Toure Kunda and other bands on the label to break through those boundaries. The show this night proved that the idea could turn into reality. The three brothers Toure-Ismaila, Sidi and Tidiano, provide an excellent visual variety for the show, and their tightly bound vocalizing is truly astonishing.

Opening with a percussive and vocal intro performed by the trio, a theme was established which was carried over to the full band sound. With a seven-piece band packing them up, including a two-man horn section and a female dancer from the Ivory Coast, Toure Kunda set about introducing most of the audience to material from its four domestically re-released LPs. The latest, entitled "Natala" features two of the night's best cuts, the band's title "Toure Kunda and Niadiana."

With an air tight rhythm section — the trap drum player was amazingly versatile — the Toure Kunda trio of brothers led the band through music which combined many international elements. From Afro beat to reggae to salsa and high life, Toure Kunda's music has two consistent elements: it is very dance-oriented and it is highly melodic with the Toure's airy trading vocals or underlying as one.

Though the female dancer accepted the high energy of the show, watching the band work as a unit was signal as in to both the mood and intensity of the music. Performing with lyrics exclusively in the brothers' native Senegalese language, the exact meaning of the songs was lost, yet themes of a social and political outrage and love relationships were brought out.

A strong audience response proved that there is indeed a market for the band and its music, and that it would only take more such performances to spread the word to an even greater audience they currently enjoy.

Peter Holden
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<tr>
<th>NO.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>39</td>
<td>TOO GOOD TO STOP NOW</td>
<td>FRED NEUBERGER (MCA 5495)</td>
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<tr>
<td>40</td>
<td>BLUE HIGHWAY</td>
<td>JOHN CONLEE (MCA 5521)</td>
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<td>41</td>
<td>PONY RIDE LOUISE MANDRELL (RCA A-1468)</td>
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<td>42</td>
<td>ATLANTA</td>
<td>THE STATLER BROTHERS (Mercury/PolyGram 1-6167)</td>
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<td>43</td>
<td>ATLANTA BLUE</td>
<td>THE STATLER BROTHERS (Mercury/PolyGram 1-6167)</td>
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<td>PLAIN DIRT FASHION</td>
<td>NORM JONES (RCA A-1726)</td>
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<td>RESTLESS HEART</td>
<td>RICKY SCAGGS (Epic EP-3941)</td>
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<td>46</td>
<td>LIVIN' ON THE EDGE</td>
<td>WAYLON JENNINGS (Columbia FC 4007)</td>
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<td>TIME STOOD STILL</td>
<td>VERN GOSDEN (Capitol 51612)</td>
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<td>GREATEST HITS 2</td>
<td>WAYLON JENNINGS (MCA 5496)</td>
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<td>MAJOR MOVES</td>
<td>HANK WILLIAMS, JR. (Warner/Curb 5-1028-6)</td>
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<td>50</td>
<td>YOU'VE GOT A GOOD ONE</td>
<td>LEE GREENWOOD (MCA 5458)</td>
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<td>51</td>
<td>WINDY RIVER ROMANCE</td>
<td>JOHNNY CARDEN (Columbia FC 5495)</td>
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<td>52</td>
<td>MEANT FOR EACH OTHER</td>
<td>BONNIE REDD (MCA 5283)</td>
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<td>53</td>
<td>BARBARA MANDRELL &amp; LEE MORGAN</td>
<td>(RCA A1-4935)</td>
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<td>FIFTH S SONG</td>
<td>JERRY GOLDSHINE (Columbia FC 5406)</td>
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<td>KEITH STEGGALL</td>
<td>KEITH STEGGALL (Epic 28982)</td>
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<td>56</td>
<td>GREATEST HITS</td>
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<td>GREATEST SONGS</td>
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<td>BOX 559 (Epic 5881)</td>
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<td>HEARTACHE, LOVE &amp; STUFF</td>
<td>GENE WATSON (Columbia FC 5325)</td>
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<td>60</td>
<td>LOVE IS WHEN YOU TOUCH</td>
<td>BOX 87 (Epic 5857)</td>
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<td>61</td>
<td>IT'S ALL IN THE GAME</td>
<td>WAYLON JENNINGS (Epic 52056)</td>
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<td>THE FIRST WORD IN LOVE</td>
<td>JANE FRICKE (Columbia FC 5333)</td>
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<td>63</td>
<td>YOUNG HEART</td>
<td>WAYLON JENNINGS (Epic 39342)</td>
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<td>THE BEST OF MICHAEL MURPHY</td>
<td>WAYLON JENNINGS (Epic 39342)</td>
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<td>THE BEST OF JERRY CONWAY</td>
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<td>CUTE RABBITY</td>
<td>WAYLON JENNINGS (Columbia FC 5301)</td>
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<td>67</td>
<td>CUT A DIFFERENT STONE</td>
<td>WAYLON JENNINGS (Columbia FC 5301)</td>
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<td>68</td>
<td>OLD FRIENDS</td>
<td>WAYLON JENNINGS (RCA 1-25209)</td>
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<td>69</td>
<td>FADED BLUE</td>
<td>GARY MORRIS (Warner Bros. 9-5420)</td>
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<td>CONWAY'S LATEST GREAT SONGS</td>
<td>WAYLON JENNINGS (Warner Bros. 1-25209)</td>
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<td>71</td>
<td>FULL CIRCLE</td>
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<td>SAN ANTONIO</td>
<td>WAYLON JENNINGS (RCA A-1722)</td>
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<td>73</td>
<td>GREATEST HITS VOL. 2</td>
<td>WAYLON JENNINGS (RCA A-1722)</td>
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<td>74</td>
<td>DON'T MAKE ME WAIT ON THE MOON</td>
<td>SHANIA TWAIN (RCA 1-35292)</td>
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**COUNTRY**

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>35</td>
<td>CENTERFIELD</td>
<td>JOHN FODEY (Warner Bros. 8-5420)</td>
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<tr>
<td>36</td>
<td>ONE GOOD NIGHT DESERVES ANOTHER</td>
<td>WAYLON JENNINGS (Columbia FC 5301)</td>
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<td>37</td>
<td>WHAT ABOUT ME?</td>
<td>WAYLON JENNINGS (Columbia A-16543)</td>
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<td>38</td>
<td>WHOLE NEW WORLD</td>
<td>WAYLON JENNINGS (Columbia FC 5301)</td>
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**Sound Image To Open Nashville**

By Bill Fisher

NASHVILLE — Sound Image, an audio engineering/tour sound leasing firm based in San Marcos, CA, is planning to open a branch of its operation in Nashville, confirmed general manager Dave Revel July 2. Michael Trostle, who formed the company two years ago with partners Ross Ritto and David Shadon, was in Nashville the first weekend in July looking for office and warehouse space for the new branch. Sound Image employs 10-12 engineers at its San Marcos headquarters, according to Revel, and Trostle is scouting for a facility in the neighborhood of 10,000 square feet.

The company has provided sound for major top country, rock and pop acts on national and regional tours. "Right now we're working with Jimmy Buffet on his summer tour, and we're doing a series of baseball stadium dates with the Beach Boys, America and Joe Walsh," said Revel. He also noted that the firm just completed the four-month Emmylou Harris tour providing stage sound, and that Sound Image also did a two-week regional tour of the Southwest with Merle Haggard earlier this year.

"We design systems and then lease them out to our clients," said Revel. The systems, he said, are "not necessarily specifically designed for the client, but that's not so they can't be." Revel was particularly proud of the company's new "Phase-Loc" system, which he described as "a two-cabinet modular system…. with 24 cabinets total (thus far) that will adequately cover 25,000-30,000 people." He continued, "it's neither cheaper nor cheaper..." mainly because we can put quite a bit of PA into a small amount of truck space and still cover a lot of people. 

On the impending expansion Revel commented, "It seemed like the logical choice for us. Nashville is the center of the country music community and a lot of our business is based in country music."
**COUNTRY RADIO**

**MOST ADDED**

<table>
<thead>
<tr>
<th>Program</th>
<th>Station</th>
<th>Market</th>
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<tbody>
<tr>
<td>WOW</td>
<td>John Dixon — Omaha&lt;br&gt; C. Twitty&lt;br&gt; K. Brooks/J. Cash&lt;br&gt; Whites&lt;br&gt; C. McClain&lt;br&gt; C. Twitty&lt;br&gt; R. Sidney</td>
<td>CRDR</td>
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<tr>
<td>KSO</td>
<td>Billy Cole — Des Moines&lt;br&gt; T. Wynotte&lt;br&gt; M. Haggard (Epic)&lt;br&gt; M. Osmond/D. Seals&lt;br&gt; K. Rogers&lt;br&gt; Restless Heart&lt;br&gt; E. Rabbitt&lt;br&gt; C. Pride&lt;br&gt; R. Bailey</td>
<td>KDFI</td>
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<td>KKIX</td>
<td>Tom Sleeker — Fayetteville, AR&lt;br&gt; Forest Sisters&lt;br&gt; M. Davis&lt;br&gt; L. Brody</td>
<td>WTSO</td>
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<tr>
<td>KEED</td>
<td>Dick Sainte — Eugene&lt;br&gt; R. Milasap&lt;br&gt; E. Rabbitt&lt;br&gt; T. Gibbs&lt;br&gt; Sylvia</td>
<td>WQTE</td>
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<td>KFDI</td>
<td>Gary Hightower — Wichita&lt;br&gt; J. Conlee&lt;br&gt; V. Gill&lt;br&gt; M. Haggard (Epic)&lt;br&gt; E. Harris&lt;br&gt; Whites&lt;br&gt; C. Pride&lt;br&gt; Bama Band</td>
<td>WZCR</td>
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<td>KRZK</td>
<td>Jessica James — Branson, MO&lt;br&gt; M. M. Murphy</td>
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**STRONG ADDS**

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<th>Artist</th>
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<tr>
<td>KRDR</td>
<td>Ronnie Milsap&lt;br&gt; John Crown</td>
<td>&quot;Ain't No Miracle&quot;</td>
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<tr>
<td>KDFI</td>
<td>Ray Stevens</td>
<td>&quot;Here Comes the Boom&quot;</td>
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<tr>
<td>WTSO</td>
<td>Pat Martin</td>
<td>&quot;I'm From Canada&quot;</td>
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<td>WQTE</td>
<td>Glenn Oswald</td>
<td>&quot;My Friend&quot;</td>
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<td>WZCR</td>
<td>Max Gardner</td>
<td>&quot;San Antonio&quot;</td>
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<td>WZCR</td>
<td>Rocky McCumbee</td>
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<td>WZCR</td>
<td>Jessica James</td>
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**STATION ADDS**

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<th>Station</th>
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<tr>
<td>KWAK</td>
<td>Larry Gatlin</td>
<td>&quot;If She Ain't the One&quot;</td>
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<tr>
<td>KZAZ</td>
<td>Alabama Band</td>
<td>&quot;We're Gonna Make It&quot;</td>
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<td>KZAZ</td>
<td>Wynonna</td>
<td>&quot;I'm Not Supposed to Be Here Tonight&quot;</td>
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<td>KZAZ</td>
<td>The Mavericks</td>
<td>&quot;Let It Be&quot;</td>
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<td>KZAZ</td>
<td>Jason Aldean</td>
<td>&quot;It's a Man's World&quot;</td>
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**THE COUNTRY MIKE**

**STATION PROFILE — KKAT/Salt Lake City is a 100,000-watt station programming contemporary country music for the Wasatch Front. Included in the KKAT coverage area are Ogden, Provo and Twin Falls, Idaho. The station is programmed by Rob Ryan, who serves as both program and music director. Other station personnel include general manager Terry McRight and news director Jay Clifton Colles. Air shifts are covered by Mike Butts from 6-10 a.m., Cindy Weaver from 10 a.m. to 3 p.m., Rob Ryan from 3-6 p.m., Kelly Anderson from 6 p.m.—midnight and Ed Nunn from midnight to 6 a.m. Weekend shifts are manned by Steve Bubalo, Kathy Daniels, Bob LaBorde and Jake Waters. KKAT is a high-profile station within the Salt Lake City market. Recent events hosted and sponsored by KKAT include performances by Emmylou Harris, David Allan Coe and Reba McEntire. KKAT is owned by the Brown Broadcasting Company.**

DUCESNE TO HOST SYNDICATED SHOW — In an announcement by ABC/Watermark, Bob Duchesne, music director and air personality for WMZQ/Washington, D.C., was named as the guest host of the July 13-14 edition of "American Country Countdown." Johnny Biggs, co-producer of the show, commented on the selection of Duchesne saying, "There's a smile in Bob's voice and a warmth in his presentation that will mix perfectly with the American Country Countdown. Bob's expertise in radio broadcasting, especially at WMZQ, gives him the 'overall sound' we were looking for to fill in for Bob Kingsley." Duchesne has been with WMZQ since 1980, coming to Washington, D.C. from WINX/Rockville and WTLY-AM/FM/Waterville, Maine.

FRITZ, AMOE NAMED TO ARBITRON POSTS — Maddy Schreiber, sales manager, representative/network sales, Arbitron Radio, announced the appointment of William D. Fritz as client service representative for representative and network radio sales in Arbitron's New York office. Before joining Arbitron, Fritz was a media account executive at WKHM/Jackson, Mich., and an account executive/public relations/marketing director at WCXW/Muskogee. Rhonda K. Amoe has been transferred from Arbitron's Los Angeles office to New York according to an announcement made by Christine Mueller, eastern division manager, Arbitron Western Advertiser/Agency Radio Sales. Amoe will be an account executive, Advertiser/Agency Radio Sales, assuming responsibility for the Mid-Atlantic region. Amoe has been with Arbitron Radio for the past three years, having worked for the organization as a client service representative in the San Francisco office and later as an account executive in Los Angeles.

Byron Wynkoop

"I like the Radio Job Market Column along with the Black/Urban radio profile. The new format is more interesting to read."

Charles Mitchell, Program Director
WRBD Radio — Ft. Lauderdale, FL

**CASH BOX**

WE TALK TO PEOPLE THAT COUNT
MONEYRAISING STORYTELLER — Tom T. Hall recently helped KFDI-Wichita raise more than $21,000 for mentally retarded citizens at the Starkey Developmental Center by hosting KFDI's first annual celebrity golf tournament. Displaying the big check are (l-r): Charlie Trafas, KFDI; Starkey Center director John Frye; Hall; Chris Collier, KFDI.

COUNTRY COLUMN

BUCKLE UP, SAYS BARBARA — And WWWW in Detroit is spreading the word in Michigan. According to Kevin Herring, the station's music director, Barbara Mandrell recorded a PSA for the station reminding motorists of Michigan's new mandatory seat belt law, which went into effect July 1. The station dubbed over 200 of its annual fiddling hosts and mailed them to radio stations all over the state. The Michigan law calls for a fine of five dollars for drivers and front-seat passengers caught in first-offense violations. Mandrell is becoming well known for her efforts on behalf of law enforcement and three sides. She dynamics in urging drivers to use seat belts. Her interest stems from her much-publicized auto accident last year, which the singer maintains would have resulted in fatalities for the Mandrell family had they not been using their belts.

FIDDLIN' TEENAGER — Out in the quaint community of Kingston Springs, Tennessee, not far from Nashville, with its legion of great pickers, there lives a 13-year-old girl who has begun to climb a career ladder which is likely to earn her a place among those celebrated instrumentals. Deanie Richardson has been playing fiddle since she was nine; she continues to add to her technique by playing with the Nashville Junior Symphony (the violin, of course, not the fiddle), but her biggest success thus far has been playing bluegrass. The young girl consistently gets top marks in fiddling competitions near and far and her recent performance in the Grandmasters Fiddling Championship at Opryland's Gaslight Theatre caused a stir. She is a prodigy who has already yielded three sides in the recording of one of the State's Prized Opryland's Outdoor Shows (Ricky Skaggs, c), and Paul Russell, CEO of CBS Records/UK. The three are shown above prior to one of Skaggs' London dates. A "Live in London" LP is set for simultaneous U.S. and U.K. release in the fall.

LIVE LONDON SMILES — Two sold-out London shows and a live album recording put smiles on the faces of Ricky Skaggs (l), CBS Nashville head Rick Blackburn (c), and Paul Russell, CEO of CBS Records/UK. The three are shown above prior to one of Skaggs' London dates. A "Live in London" LP is set for simultaneous U.S. and U.K. release in the fall.

NITTY GRITTY VIDEOS — Warner Bros. reports that The Nitty Gritty Dirt Band has recently completed three videos to accompany their just-released album, "Partners, Brothers And Friends." Staged at Denver's Rainbow Music Hall, the three performance clips are Modern Day Romance, Telluride and Redneck Riviera. The videos were produced by Doug Stewart and directed by Gary Amelion in association with T.T.S. Video in Denver. The first of the three clips to be released will be the one for "Modern Day Romance." T. GRAHAM BROWN REPORTS . . . that he and producer Bud Logan spent the holiday weekend reviewing material for the newly-signed Capitol artist's recording project, which has already yielded three sides ("Drowning In Memories," is just out, and Brown called the Cash Box Nashville office with the news that he is likely to return to the studio next week. In the meantime he'll be doing another national McDonald's TV jingle, among other projects.

SOUTHERN SHOWCASE — Rodney Crowell and Rosanne Cash were two of many Music City luminaries who attended the recent Nashville showcase by Warner Bros.' new group, Southern Pacific. The band's new LP includes "Bluebird Wine," written by Crowell. Pictured (l-r): Stu Cook, Kurt Howell, Tim Goodman, Keith Knudson (knelling), Rodney Crowell, Rosanne Cash and John McFee.

SINGLES REVIEWS

OUT OF THE BOX

STEVE WARiner (MCA-52644)
Some Fools Never Learn (3:59) (Sweet Baby—BMI) (J.S. Sherrill) (Producers: Tony Brown, Jimmy Bowen)
Wariner delivers nice fingerpicking and an excellently-phrased lyric on this latest release from "One Good Night Deserves Another." The artist's singing is always smooth and carefully measured on ballads like this — he and labelmate John Schneider give MCA two of the most effective male voices in the business. Wariner's album made the Top 20 because of outstanding work such as this, and his next LP, well, one great record deserves another.

CONNIE SMITH (Epic 34-05414)
A Far Cry From You (2:00) (Goldline—ASCAP) (S. Earle, J. Hinson) (Producer: Jerry Kennedy)
Two minutes of beautiful country music from a lovely singer. Connie Smith's voice has been keenly missed — this record is a magnificent comeback.

MARK GRAY (Columbia 38-05403)
Smooth Sailing (Rock In The Road) (3:50) (Warner House Of Music/Down 'N Dixie/Irving—BMI) (J. Slate, S. Pippin, M. Gray) (Producers: Bob Montgomery, Steve Buckingham)
Programmers will remember this tune from Gray's CRS New Faces performance — with full production the sweeping ballad is even more moving.

CHANCE (Mercury 880-687) You Could Be The One Woman (3:26) (WB Music—ASCAP) (J. Bacon, E. Tree) (Producer: Buzz Arjedge)
These are the best vocal tracks ever from Chance; the voices are way out front and the chorus is catchy.

REBECCA HALL (Capitol B-5486) Heartbeat (2:55) (Cross Keys—ASCAP) (J. O'Hara, K. Welch) (Producers: Bill Anderson, Mike Johnson, Allen Reid)
A dance-y, all-style fiddle frames the singer's enthusiastic performance on this debut single.

TARI HENSLEY (Mercury 880 801-7) Hard Baby To Rock (2:58) (Vogue/Partner/Sijon—BMI) (M. Collie, P. Thomas, D. Luttrell) (Producers: Larry Rogers)
This record should help Hensley's efforts to breakout nationally — she is a fine singer, and the song is a perfect, toe-tapping, country pick.

MARGO SMITH and TOM GRANT (Bermuda Dunes C-110) Everyday People (2:59) (Warner-Tamerlane/Face The Music/Plum Creek/Blue Lake—BMI) (M. Darns, T. Seals) (Producer: Al Henson)
We would have preferred a more subdued string arrangement (or none at all), but this is a solid, quite enjoyable duet.

35
Contract, Profits Disputed In Elton John/Dick James Music Suit

By Chrissy Iley

LONDON — Elton John’s claim that Dick James, his Musical Whistle”0’ away vast sums of his money” was challenged in the High Court last week. John was confronted with sets of figures showing that while he earned more than £14.5m from his songs up until December 1982, DJM’s labels made £35m less in the same period. When asked by DJM’s counsel, Mr. George Newman, to comment on the figures, John said: “I’m not a lawyer. — I don’t know what the figures mean.”

John refused to comment, except to say that he and his lyricist Bernie Taupin were surgeons that 18 years ago the pubs” were unfair and made under “undue influence.” They want to control the copyrights they signed away for life, plus damages.

All their claims are contested by Dick James and the DJM Organization.

BUENOS AIRES — The sudden decision by the government to start a crash program of inflation, dragging the currency into the proverbial “peso Argentina” to the “austrian” (whose initial exchange rate is 80 auro, or the dollar, is a record price for foreign exchange, has caught everybody by surprise. The shock treatment is expected to reach the exchange ratio from 25 to 30 percent a month to a mere 4 percent or less, which is still high by international standards but is unheard of in this economy. It is expected that the freeze will last at least 60 days, and there have been even price reductions after the government’s announcement. The increase increases 10 times.

Marketing director Loo Bontvoglo reports that the cover price of a new LP, has had a series of new albums in the mid-price line, as a way to attract more customers. The themes of the albums are written by Horacio Gaurani, live on the Luma Park stadium, and a compilation of Bee Gees hits, there is also one with Valeria Lynch recordings, and a selection of rock hits. The label is also marketing a special album in Be with the Musica Total TV program, on Channel 2, featuring extended versions of current rock hits.

Argentina

Artist Profile

This Canadian septet is determined to “synthesize and integrate musical influences from around the world, using several musical styles to create a universal musical form.”

The Parachute Club’s inception, organized by Billy Bryan and Lorraine Segato when members of two bands — Vind Mamma Quill II — were active at the same time, and could not perform together. The 1982 Toronto Film Festival’s party night. Later the name Parachute Club was derived from a postcard that Laurie Conger had brought to the attention of Segato and Bryan.

Their sound is based on a powerful pop style that builds on a polyrhythmic base and is combined with elaborate synthesizer and guitar arrangements. The band unpretentiously expresses such themes as equality between men and women, non-exploitative sexual expression, and their views in the political area.

The three principal members, Steve Viscardi, singer Bryan, guitarist Biba, saxophonist/persussionist Mariclo Davison, vocalist/timba player Julie Massi and guitarist Dave Gray, Bryan talks about the group: “At The Feet Of The Moon” reflects a Parachute Club which has more sense of itself as a unit.

The Parachute Club

We’ve spent the last year solidifying our band and sound; the album reflects a group that is much tighter personally and vocally. You’ll notice more vocal participation from Julie and greater songwriting input from Dave Gray. We’ve also benefited from the contributions of Keir Brownstone, our new bass player, plus much more hard work from Margot.

Just over two years old, the Parachute Club has swept the Canadian Junos and CASBY awards ceremony in such categories as best album, and best group of the year. Although highly regarded in Canada the group has not made a substantial impact on the international market, but that should soon change. The end of June marks the U.S. release date for “At The Feet Of The Moon,” accompanied by a new Rise Up video from the first album. “Rise Up” was remixed and added to the second LP and will be the first single released in the States.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s
1. Isao Machii — Matsuyoshi, Osu, Salut — Toshiba, Fan House
2. Bye Bye My Love — Southern All Stars — Victor
3. Madonna — Just a Friend — CBS Sony
5. Jiri Kuklata — Fito Pompa — Virgin
6. Boy No Theme — Momoka Kikuchi — EMI
7. Heart Breaker — Kyoko Kojima — Victor
8. Science G risk — Kyu-up! — Suntory
9. Boy No Kisses — Seiko Matsuda — CBS Sony
10. Shiroyo Honjo — Yuki Sato — Chiyu

TOP TEN LPs
1. CBS Release — Seiko Machii — CBS Sony
2. We Are the World — USA For Africa
3. Johnny Junior — Toshiba
4. Around the World in 80 Days — Warner
5. The Beach Boys — Capitol
7. Be True — Ayumi Nakamura — Hommi Bird
8. Ten Tantalos — soundtrack — CBS Sony
9. Shogun — The Ninon Programm

United Kingdom

TOP TEN 45s
1. Crazy For You — Madonna — Geffen
2. Frankie Goes to Hollywood — Virgin
3. Alex F. & Fettor Mauro — RCA
4. The Word Girl — Sony Music — EMI
5. Kayleigh — Marillion — EMI
6. Cherish — Bob & The Gang — Decca
8. Sunday — Billy Deakin — Jive

TOP TEN LPs
1. Boys and Girls — Bryan Ferry — EMI
2. 239 — Bryan Ferry — EMI
3. Our Favorite Shop — Style Council — Polydor
4. The Greatest Hits of a Certain Kind — Live Points — Virgin
5. Brothers in Arms — Dire Straits — Vertigo
6. The Weddings — Madonna — Virgin
7. Night Dance — The 12 Mixes — Virgin
8. Out Now — Various Artists — Virgin
9.ReturnValue — Various Artists — Virgin
10. Empire Burlesque — Bob Dylan — CBS

Argentina

Fosters Comes South — Canadian singer/songwriter Jim Foster was welcomed to RCA Records recently. Foster, well known in Canada as former leader of the Foster Child group, will have an RCA solo release this fall. Pictures here at the RCA offices are: Foster; John Ford, RCA division v.p., U.S.A. & Canada, and Lou Blair, Foster’s manager.

Japan

TOP TEN 45s
1. Self Control — Laura Braganca (WEA)
2. No More Lonely Nights — Paul McCartney (EMI)
3. Do They Know Its Christmas? — Band Aid (PolyGram)
4. Small Town Boy — Bronco Beat (PolyGram)
5. Palabra De Honor — Luiz Miguel (EMI)
6. Vagabond — Juan Ramon (Mircom)
7. Some Guys Have All The Luck — Rod Stewart (WEA)
8. A Dolly Parton (CBS)
9. Supernatural Love — Donna Summer (WEA)
10. Quebra Os Japones — Twisted Sister (WEA)

United Kingdom

TOP TEN 45s
1. USA For Africa — Various Artists (CBS)
2. 17 Hot Winners — Various Artists (EMI)
3. PM USA Vol. 3 — Various Artists (Mute)
4. Give My Regards To Broad Street — Paul McCartney (EMI)
5. Cabral Gardo — Facundo Cabral (Romantica)
6. Woman In Red — Soundtrack (RCA)
7. Tu Amante, O Tu Enemigo — Miguel Gallardo (RCA)
8. Placido — Maria Martha Serra Leda (CBS)
9. No Jacket Required — Phil Collins (WEA)
10. Make It Big — Wham (CBS)
U.C.L.A. Extension Hosts Successful Independent's Conference

By Stephen Padgett

LOS ANGELES — "The Independent Record Game: A Practical Guide To Releasing Records Through Independent Distribution," a course sponsored by U.C.L.A. Extension was a "clear success" according to the organizers. Held on the U.C.L.A. campus June 28-30, the weekend drew 175 attendees and 40 panelists.

"The market for independent product is very open," stated co-organizer K.A. Parker. "And for this reason a summit of the leading lights in the independent record scene seemed timely and appropriate." Parker's colleague, Alan Melina, creative director, Famous Music Corp., was part of the music business in England before assuming his current position. Melina added, "The English market is such that the independent distribution there is really quite strong. You can deliver hit records through independent distribution. Young bands can do it themselves in England. The reason I wanted to participate and put this course on was really just to help young talent that want to do it themselves."

The weekend course attracted many of the independent industry's most successful role models. Dean Chamberlin, former head of Epic Records, was a two of the most aggressive companies in music video—Sony, with its consistently sales-oriented price points and large catalog of titles and PMI, as one of the most aggressive marketers of music video, with a product flow from a wide array of production companies.

An added plus to the venture is PMI's business to music-oriented retailers, through parent company Capitol Records' Group Services. Sony will work closely with the label's record group in distributing product under the new agreement, according to Sony.

The deal was a natural progression for the two companies, whose interaction stems from PMI's licensing of Sony's Duran Duran video 45, one of Sony's first music titles. According to Sony Video Software national marketing manager Andrew Schofer, the relationship built from there.

"Over the course of the last couple of years we've gotten to know each other," said Schofer, "and have enjoyed working together, and the success that we've had with the programs we've licensed from PMI has led them to sign an exclusive deal with us." Key personnel at Capitol were not available for comment at press time.

Schofer said the agreement, which will see the release of its first titles by the end of the month, covers a period of five years, with an option for renewal. Additional music programming that bears the Sony label is obtained by the company from a number of sources, particularly from PMI, whose product will constitute approximately 50 percent of Sony releases.

Three titles are due this summer under the new agreement, with a minimum of 12 per year thereafter. The first release will be Tina Turner, Live — The Private Dancer Tour, to appear on retail shelves in late July. "It's going to be a very hot selling product," predicted Schofer. "This is our tour, she's coming off of multi-platinum album sales, and she's got the Mad Max movie (Mad Max Beyond Thunderdome) being released almost simultaneously."

Two other titles include the Blue Note Jazz video cassette, taped at Manhattan's Town Hall during a commemorative performance by top jazz artists in honor of the rebirth of the Blue Note record label (released in two volumes) and The Sounds of Motown, a retrospective of the golden age of the diskery. Blue Note Jazz and The Sounds of Motown are slated for a late August/early September release. In keeping with Sony's Video 45 pricing, each of the cassettes are sale priced at $9.95.

The Winner — Grand prize winner of the "Stroh's Superstar Talent Search," Connie Brannock of Salt Lake City, is congratulated backstage at The Palace in Hollywood where the finals took place. Brannock won an MCA recording contract. See her are (l-r): Gary Firth, president of Streamline Communications; Richard Belzer, host of the finals; Brannock; Jeffrey Baxter a competition judge and Liz Schubiner, associate branch manager for The Stroh Brewery.

PMI Pacts With Sony Video

By Gregory Dobrin

LOS ANGELES — Under an agreement signed by Sony Industries president Michael Schulhof and Picture Music International (PMI) business affairs head Vic Rapp, PMI home video music product has been licensed to Sony Video Software Operations for an exclusive, multi-year period.

The pact has been called one of the most important deals ever made for licensing of home music video, one that company executives have estimated to be worth a seven-figure sum. It is a unique marriage of two of the most aggressive companies in music video—Sony, with its consistently sales-oriented price points and large catalog of titles and PMI, as one of the most aggressive marketers of music video, with a product flow from a wide array of production companies.

An added plus to the venture is PMI's business to music-oriented retailers, through parent company Capitol Records' Group Services. Sony will work closely with the label's record group in distributing product under the new agreement, according to Sony.

The deal was a natural progression for the two companies, whose interaction stems from PMI's licensing of Sony's Duran Duran video 45, one of Sony's first music titles. According to Sony Video Software national marketing manager Andrew Schofer, the relationship built from there.

"Over the course of the last couple of years we've gotten to know each other," said Schofer, "and have enjoyed working together, and the success that we've had with the programs we've licensed from PMI has led them to sign an exclusive deal with us." Key personnel at Capitol were not available for comment at press time.

Schofer said the agreement, which will see the release of its first titles by the end of the month, covers a period of five years, with an option for renewal. Additional music programming that bears the Sony label is obtained by the company from a number of sources, particularly from PMI, whose product will constitute approximately 50 percent of Sony releases.

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Million Dollar Record Plant Auction Scheduled For July 16

LOS ANGELES — The L.A. Record Plant is moving to a new multi-million-dollar facility this fall. Groundbreaking for the new 1032 N. Sycamore Street location in Hollywood will take place Wednesday, July 10, at 10 a.m. On July 16, an "event auction," will take place at the original studio, located at 8456 West Third Street in Los Angeles.

Going on the auction block will be the entire Studio B, known as the "charisma room" from sessions with such artists as Stevie Wonder, George Harrison and The Eagles. Also being sold will be The Record Plant's Mobile Recording Truck #1. In addition to state-of-the-art mixing consoles, tape recorders, monitor systems and peripheral recording devices, the original Record Plant sign will also be auctioned off.

"We are expanding our scoring operations on major motion picture lots," states Chris Stone, president of the studio. "Our new facility will have two studios instead of the four at our present location, so we find ourselves with an excess of equipment."

Love Somebody Set Them Free" is overwhelming. Top 10 CHR reports are in from 98X, ZB3, WSKZ, KJYO, KAK, KMK, KWQG, KRSP, KQ6, KCML, WQFM, WBWC, WCAU, WMYQ, KGKQ, Z9899, WBMM, WKTI and WGRD. This week the single jumps from 18 to 12 bullet.

Back To The Future (continued from pg 27)
which somehow wasn't used on Eric's last album," Howe said.
In terms of the actual soundtrack (released by MCA Records), Howe introduced four of the more successful songs from "Earth Angel." By including tracks which are performed by characters in the movie, Howe feels the soundtrack is more of a "souvenir piece" than it would have been had he placed the original masters on the album. Like the movie itself, then, the soundtrack to Back To The Future is cleverly and carefully targeted toward a wide audience, those who nostalgically remember the '50s and its music, and those who are tuned in to today's world and its sound.

Yngwie Malmsteen's Success (continued from pg 12)
keyboardist Jan Johansson and the late-ex-Jethro Tull drummer Barriemore Barlow. After the LP, Malmsteen formed the new Rising Force featuring Johansson and drummer brother Hinder, Stockholm bassist Mar- cel Jacob and American singer and harmonica player Scott Soto. The quintet is already at work on a new LP for PolyGram. In May, Malmsteen's Rising Force" became another huge hit in Japan. AOR began programming the record, and retail outlets began inundating the record company with orders for a hit they weren't aware of, as word-of-mouth spread quickly about Malmsteen's fiery style and unique sound. PolyGram released the LP domestically, and has reissued the Top of the Pops LP in 100 albums on the strength of word-of-mouth. With no single to help it, "Rising Force" has done a remarkable job of building its own word-of-mouth.

Malmsteen's music itself is an energetic, heavily European-influenced tour de force of melody, power, virtuosity and harmonies. PolyGram expects word-of-mouth to continue to spread, and for a wider audience to pick up on Malmsteen's style, which like DiMeola's is aggressive enough for rock and fusion audiences, but melodic and complex enough to attract more mainstream listeners. Although the new LP may put Malmsteen back squarely in the metal marketplace, his debut album has a lot to offer a wide variety of listeners. It is also a unique chapter in the record industry legacy of 1985.

On Stage at Wolf Trap Sets Fall Sched.
NEW YORK — On Stage at Wolf Trap, the PBS series of musical performances taped at Maryland's Wolf Trap Foundation for the Performing Arts, will present concerts by Ella Fitzgerald, the New John Philip Sousa Band, the National Symphony Orchestra, and others this fall, all hosted by Beverly Sills and coordinated by Emmy Award-winning producer/director Phillip Byrd. The series will kick off Sept. 2 with the Preservation Hall Jazz Band.

Phony and others this fall, all hosted by Beverly Sills and coordinated by Emmy Award-winning producer/director Phillip Byrd. The series will kick off Sept. 2 with the Preservation Hall Jazz Band.

Behind the Bullets (continued from page 7)
Sling
Sling's first full LP project saw the Police is yielding retail performance similar to the group's LPs. The A&M album jumps 17 points to 37 bullets in its second week on the chart. Top Five retail reports were received from Mainstream in Milwaukee, Homer's Records in Omaha, Tower Records in Sacramento, Tower Records in San Francisco, Tower Records in Fresno, Tower Records in Seattle, Tower Records in San Diego, Tower Records in Campbell, Licorice Pizza in Los Angeles, Peaches in Kansas City, Poster in Miami, The Harvard Coop in Boston, Kemp Mill in Washington, D.C., The Record Bar based in DuPont, N.C., Strawberries in Boston and Belles In Music in Wyoming, MI.
The national radio response to "If You

For: Are locks key like this? Send 3s and ask me what you want from me. I'll get $5 each - $250 worth in 100 or more. Randal Lock Service 61 Rockaway Ave. Kingsbridge, NY 11465 (1-800-565-3235). Our 59th year in vending.

For: Ad locks key like this? Send 3s and what you want from me. I'll get $5 each - $250 worth in 100 or more. Randal Lock Service 61 Rockaway Ave. Kingsbridge, NY 11465 (1-800-565-3235). Our 59th year in vending.

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AROUND THE ROUTE
by Camille Compasio

Abi Carmen recently moved his In Service, Inc. into the Atlas Distg. building at 2122 N. Western Ave. in Chicago and has been contracted by Atlas to handle their board repairs and laser disc repairs. Abi, who served as director of technical services for Mystar/Gottlieb, will be providing one-day board service at competitive prices. This move will further embellish Atlas' service capabilities. When we spoke with the distribs' Jerry Marcus this past week he advised that Atlas has expanded its shop staff to six and is "turning out the best in conversions." They're doing terrific business with kits and, as we observed when we visited out there, they've done a great deal to modernize parts and service. Besides which, Atlas has a super lineup of new equipment to sell.

Dateline Kansas City, MO, home of one of the industry's newest distribs Sunshine Distributing, Inc., located at 1504 N. Topping; and one of the principals of the firm is Bob Porembski, who was with the previous Seeburg organization for a number of years and is quite well known in the trade. Since its inception in February of this year, Sunshine has established a good roster of equipment lines, including such major facto-

Turner To Handle Market Research At Bally Sente

CHICAGO — Lois A. Turner was recently named Market Research Coordinator for Bally Sente Inc. at the firm's Sunnyvale, California headquarters. Ms. Turner, 39, joined Bally Sente's administrative team as a clerk/receptionist in April of 1984. She quickly became an effective member owing to her familiarity with the video game business. Her husband, Jim, was a game designer for the company from 1980 through 1984. Her prior work experience includes four years as a special education teacher for elementary school systems in the states of Ohio and Connecticut, where she gained expertise in dealing with young people, which will be very helpful in her new position.

Ms. Turner collects information from video game players through intercept interviews on location. She additionally solicits operator critique during prototype game testing, and prepares earnings analysis reports. She also maintains the proper documentation and distribution of test results which support the company's goal to design and build innovative, practicable and enduring video games. She works closely with Bally Sente's distributor network and provides information exchange relating to both game testing and marketing in general.

(continued on page 41)
Around the Route

(Continued from page 39)

As was Williams, Bally Midway, Bally Sente, Atari, Rock-Ola, Merit, Nichibu, and others.

More than a dozen top video players from around the nation participated in the first recent annual U.S. National Video Game Team/ American Red Cross Fundraiser held in the Napa (CA) County Spring Fair. Among the machines featured in the competition were Data East’s “Kung Fu Master,” “Karate Champ,” and “Tiger Champ,” along with Tekken’s “Gridiron Fight.” Event was conducted jointly by the American Red Cross and Twin Galaxies International Scoreboard and drew thousands of spectators.

Attention jukebox ops. Morrite Records of Nashville, TN has a new single that is tailored for jukebox programming. Title is “Hack Poncho” by Clayton Claxton and it’s described as a “Texas two-step sound” that will appeal to the tavern crowd — both male and female. Ops desiring promo copies may contact Morrite Records, PO Box 90013, Nashville, TN 37204 or phone label Andy Mosley at (615) 292-347.

Top executives from Seeburg Phonograph Corp. were in Japan recently at the invitation of Sony Corporation’s ops to brass-bolts a deal between the two companies. “For more than 60 years the Seeburg name has been associated with leadership in the coin operated industry,” stated prexy Ed Blankenbecker. “We have every intention to maintain that reputation. For over a car now we have been engaged with Sony Corporation in research and development in compact disc technology and fully expect to be the first manufacturer in the industry to introduce a compact disc phonograph in 1986.” The company plans to continue to produce up to 45 rpm models in the future and determining the cost and engineering possibilities of conversion to CD should distributors, operators or locations so desire. Blankenbecker said the as-yet-unnamed Seeburg CD will represent a significant extension which will be a major departure from the jukebox as it is known today.

The May 30-31 third annual NCMI seminar/meeting in New York city attracted representation from the operating and manufacturing levels of coinops as well as related fields, and presented a very productive format. At the close of the seminar NCMI elected the following new officers: Norman Borkan (Stand- ard Vending & Music Co.), president; Stan Harris (Stan Harris & Co.), 1st vice president; Earl Brall (AAM Sales), 2nd vice president; Gary McCarthy (Castkill Accounts), secretary and Anthony Parina (Parina Enterprises), treasurer.

A family affair: Maro Carrera, wife of Bally Midway’s (So. Francisco) manager Ron Carrera, just cut a

TAKING IT TO THE STREETS — This photo serves to illustrate the nationwide campaign by Konami, Inc. to help locate missing children. Notice the decals on the games and the wall posters, which are being distributed by the five Seeburg arcades and street locations throughout the U.S.

New Single on the Lumae Enterprises label. Sides are “Take the Time (To Be Mine)” b/w “Kissin’ and Tellin’.” Need we add Ron’s mighty proud of his missus. Hope the record’s a big hit!

A commendable undertaking. Konami, Inc., recently launched a national campaign to help locate missing children. They are directing their effort to one of the most likely places where children might be recognized — namely, arcades and street locations. “We are working in cooperation with Child Find, Inc. to distribute information about missing children to the more than ten,000 locations throughout the United States where Konami products are used,” explained company president Ben Har-El. Konami is including photos, relevant information and a hot line number on all products that the company sells and will also distribute posters containing the same information to all distributors, arcades and operators.

Child Find, Inc., a nonprofit organization based in New Paltz, New York, is the oldest national organization devoted to helping find missing children. Since 1980 the organization has helped to locate more than 1,300 missing children.

State association news. ICOMA, the Illinois state ops association, held its annual convention June 21-23 in Springfield, with a full program of business, as well as social activities and a terrific lineup of prizes (valued at over $6,000) being raffled off. Since the meeting was in session at deadline we hope to have more details next issue... Michigan Coin Machine Operators Assn. has initiated a unique new membership service. A group car rental program has been established with Alamo Rent-A-Car to guarantee reduced group rates for members traveling... OMAA, the Ohio state association, has issued a special bulletin to members advising the proper channels to follow with regard to questions concerning the recent jukebox royalty fee agreement.

Querries regarding jukebox certificates and/or the $10 rebate on 1985 licenses should be directed to: Licensing Division, Copyright Office, Library of Congress, Washington DC 20557. Phone (202) 378-9110. This is something that will probably be covered by other state groups across the country.

Coin Machine

John Barone To Data East

Chicago — The appointment of John Barone to the position of Western Sales Manager-Leisure Electronics Division has been announced by Data East USA, Inc. Prior to joining the Santa Clara, California based firm, Barone served as vice president of sales and marketing as well as director of internal operations at Exidy Corporation.

During the tenure at Exidy, Barone earned the respect of the national and independent distribution network through his professionalism and commitment to their needs.

Born in Detroit, he received a bachelor of Science degree in Business (Finance & Economics) from San Jose State University in 1977.

Data East has catalyzed to the forefront of the video game industry during the past 12 months with a series of back to back hit games including “Karate Champ” and “Kung

New Equipment

Gimme A Break

“Gimme A Break,” a new video game which focuses on the popular game of pool, is being introduced by Bally Sente, Inc., of San Jose, California. In commenting on the new piece, Bernie Powers, director of marketing and sales, stated: “We’ve duplicated the atmosphere and challenge of the table game onto an electronic screen. While the popularity of pocket billiards ebbs and flows, the table sport stays on as a continually popular pastime among all ages and socio-economic levels — surviving even the notion that ‘pool hall games’ exist chiefly as a background for a variety of vices.”

The game offers a top-down view of a six-pocket pool table, complete with a wooden rack, a cue-ball and colorful object balls in solids and stripes. Powers explained that only the Bally Sente version provides 15 object balls. It is also the only video pool game in which a trackball moves the balls required to hit and send the object ball into the pocket. Game designer Dave Ross explained, “Learning to manipulate the trackball does require a little time and skill, but it adds a lot of flexibility for shots. It also allows the player to apply ‘English,’ another unique attribute of the game, to video games. By further massaging of the trackball after a shot, the player can nudge the cue away from the pocket, or into a better position for a shot.”

Gimme A Break offers two game options: single player straight pool and two-player 8-ball. Racks are highlighted by a change in table color, from green to blue to red to go. All the challenges of natar, carom and combination shots and calling pockets or balls are possible on this Bally Sente game. As in real pool, the object is to successfully execute as many shots as possible.

In both straight pool and 8-ball, a random slow motion replay feature provides an instant review of a particularly successful shot. This feature adds player interaction through conversation exchanges. Additionally, the operator may set an adjustable feature which provides a free turn for a pre-determined number of balls pocketed.

A ragtime vamp sets the mood for game play. Sound/Laser manager Gary Leveugel additionally developed the very realistic “chink” balls when they collide, and the gratifying “ker-chunk” sound when balls are pocketed. These effects further enhance the realistic play environment. “It is recognizable, simple, clean, colorful and competitive,” added Bernie Powers, who also reports that recent test results report high earnings and focus groups studies record that the game attracts players of a wide disparity of age.

“It is an interactive game that can be easily enjoyed by even non-video and non-pool players,” he said.

Gimme A Break is currently available through factory distributors.

Strikes & Spares

Chicago — Bally Midway recently introduced “Strikes & Spares.” the “most technologically advanced shuffle alley of our time” according to Steve Hamann, Midway’s national sales manager marketing and sales. With absolutely no moving parts and a “proven reliable logic system” Strikes & Spares represents a step forward in terms of maintenance and worry-free operation that our customers have come to expect,” he added.

Battlemage went on to describe the new machine. “Protected inside an impact-resistant shroud, the pins appear and disappear as the puck cruises under them.” The player has four games to choose from: Regular, Power Flash, Max Flash and Super Flash. Regulation is played with the same guidelines as bowling. Strike 90 allows the player to collect 90 points and

WE TALK TO PEOPLE THAT COUNT

shoot again on a strike or collect 60 points on a spare. The third game, Flash, is played by timing the throw of the puck to collect points indicated by a series of flashing lights. Super Flash, the fourth game in the series, takes Flash and adds a new twist... the player continues to shoot on a strike.

The factory has received excellent feedback on this new model. Further information may be obtained through authorized Bally Midway distributors.
### THE COMPACT DISCOLUMN

Technological advances are presently taking place within the compact disc medium at such a rapid pace that most consumers have only the vaguest notion as to what the future holds in store. While the configuration will often convert daily on the basis of advantages such as enhanced sound quality, durability and convenience in use, research and development teams for WEA, Denon, PolyGram and others are already projecting the appearance of radically new types of software, programming as early as the late '80s.

**Al McPherson** of The Record Group notes that the linear musical programs as well as allied materials (comedy, drama, etc.) comprising the entire catalog of current CD titles falls under the general heading of "passive entertainment." According to McPherson, however, the new programs being developed by his organization emphasize a more active role on the part of the participant. Interactive and educational presentations constitute two prime areas of active programming. The interactive software will often be built around visual graphics made possible by simply plugging the prototype CD players of the future into a television set or monitor (older hardware models will require a relatively inexpensive adapter to complete the hookup process). The visual resolution of these graphic images will closely approach that achievable in the laser disc format; in short, a picture vastly superior to that of video games and other home computer software in its depiction of natural objects.

The interactive software will do more than merely extend the possibilities of video gaming; tele-text may be utilized here as well as in the case of programming which fits more appropriately under the educational heading. The latter material is sure to employ still frame visuals (limitations of storage preclude the utilization of action sequences) to augment the effectiveness of either tele-text or the existing soundtrack.

According to McPherson, the presence of a video track is made possible via the presence of subcode information on the compact disc. The channel is available during the entire playing time of the CD, except for the brief time lapse between audio tracks. McPherson noted that the possibilities here are virtually endless with the capacity for 64,000 individual letters (or the equivalent of approximately 518 double-spaced, typewritten pages) being stored in a one-hour presentation. A CD player equipped with the appropriate kind of subcoding device (sure to become a standard accessory in the near future) would be able to carry visual information which complements a given audio offering, for example, pictures of the artists and/or composers being listened to, biographies, liner notes, song lyrics, credits, and discographies. Such material would more than compensate for the downsizing of paper inserts necessitated by the use of miniature packages such as the jewel box. It's possible, of course, that the video subcode would be completely unrelated to the audio track; in other words, one might receive two programs for the price of one. While many of these developments parallel advances made in the laser disc, and computer softwares, the likelihood is that the image with more CD player within five years underscores the viability of continued experimentation along these — and related — lines.

Frank Hoffmann

### TOP 40 COMPACT DISCS

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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 7/16 Chart</th>
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<tr>
<td><strong>1</strong> NO JACKET REQUIRED</td>
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<td>PHIL COLLINS (Atlantic 85240-2 WEA)</td>
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<td><strong>2</strong> BROTHERS IN ARMS</td>
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<td>DIRE STRAINS (Warner Bros. 25994-2 WEA)</td>
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<td><strong>3</strong> THE DARK SIDE OF THE MOON</td>
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<td><strong>4</strong> BORN IN THE U.S.A.</td>
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<td>IFRIICE SPRINGSTEEN (Columbia CK 36626) CBS</td>
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<td><strong>5</strong> SONGS FROM THE BIG CHAIR</td>
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<td><strong>6</strong> LIKE A VIRGIN</td>
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<td>MADONNA (Sire/25157-2 CBS)</td>
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<td>THE BEATLES (Capitol CL 25892) CBS</td>
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### CD Players Become A Prominent Part Of The Sanyo Line

**LOS ANGELES** — With sales of compact disc (CD) players expected to more than double in the industry this year to 500,000 units, Sanyo has prepared to enter the market full-force with three new CD players.

The three models, CP 660, CP 967 and CP 760, boast a frequency response of 5-20,000 Hz and a dynamic range of an orchestral performance.

The units are front-loading and programmable for up to 99 selections. All units feature an audible fast search and indexing for greater convenience in locating specific selections.

The CP 660 and 667 differ in cosmetics, but only the CP 660 is available as a separate component. Both the CP 676, a remote control unit, and the CP 667 are sold only in designated Sanyo audio systems or an optional upgrade in some systems. The CP 760 will operate within the confines of a dedicated remote control unit that is standard in some of the audio and video/CD systems that Sanyo will be marketing this month. All units retail for $299.95.

Sanyo also markets a high-end compact disc player under the company's ULTRIX label. The CP 400 ($999.95) is a remote control unit that features full logic microprocessor control, horizontal motorized disc loading, a repeat function and programmed or manual operation. The unit also has bi-directional track seek, two-speed scan and two-mode program time counter. An automatic R/F scan function that automatically plays the first 10 seconds of each selection, an LED pickup location indicator to indicate how far into the disc the selection is and a wireless infrared remote control are all part of the quality engineering that has gone into the ULTRIX player.

Sanyo research in Japan has developed a prototypical record/playback digital disc unit, a long playing compact disc in a super precision laser cutting machine and the High Reliable compact disc for greater durability. Additionally, the company has demonstrated a prototype of a car CD player, a portable CD unit and CD graphics subcode system that enables computer discs to reproduce texts and graphic pictures as well as hi-fi sounds.

Frank Hoffmann

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