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MCA RECORDS
In Entertainment and Sports, Agents Help Ensure Longevity

By David Fishof

As an agent whose business involves representation of athletes and entertainers, I'm frequently asked whether there are differences in the representation of performers in those two divergent fields.

Within that question lies the answer. Athletes and entertainers are both blessed with talents, whether it be special physical skills, a distinct voice or instrumental quality or the ability to make an audience laugh. They share some common bonds: they're both paid in accordance with the interest an audience shows in their performance and they both need effective representation to ensure they're paid commensurately with that interest.

In both sports and entertainment, too, careers have a marked tendency to be relatively short-lived. True, there are many exceptions: in athletics today, there are grey-haired pitchers still in top form, pro golfers nearing social security eligibility and a handful of greats in other sports who defy age barriers. And more frequently in the entertainment business, overgrown performers draw audiences from one generation to the next. Nevertheless, neither athletes nor entertainers can count on perpetual stardom, either their moves must be planned carefully to ensure longevity, and contracts must be carefully negotiated to ensure a future beyond the spotlight or the playing field.

In fields where recording contracts can run out with the drop of a chart bullet or where one's locker can be cleaned out after an unavoidable injury, the bottom line is financial security. And the winner is not necessarily the artist with the best set of stats, but those with the best contracts.

Neither athletes nor entertainers can practice their professions to the best of their abilities and still be financially sound. Therefore, the importance of an agent skilled in the art of negotiation — and negotiation, I believe, is an art — the agent's responsibility is to translate every great hit, every tour success, every globe-circling performance into money. When athletes and artists produce, they should get what they deserve.

In recent years, such ancillary sources of income as endorsements and commercial sponsorships have further added the stars of athletics and entertainment. In addition to our firm's representation of over 30 professional athletes including Vince Ferragamo, Phil Simms, Jack "Hacksaw" Reynolds, Lou Pinella, Juan Benigno, Gary Geter and many others — we also created and produce the "Happy Together Tour" which has proven successful in 1984 and 1985. The show, which this year features the Turtles, the Grass Roots, the Buckingham's and Gary Lewis and the Playboys, is sponsored by sportswear manufacturer Members Only, that shares a good deal of credit for making this undertaking possible. Our firm's relationship with Members Only was initiated when Lou Pinella became their spokesperson, and underscores the effectiveness our firm enjoys as a result of our dual ties to sports and entertainment.

Corporate sponsorship, which has long played a key role in the promotion of professional tennis and golf and racing — as well as in amateur athletics — is a potentially vast resource whose surface has only been scratched by the entertainment field. Similarly, commercial endorsements, which have provided added income to athletes for decades, is a field that awaits further exploitation by artists and entertainers.

In the entertainment field — as in sports — there are always new horizons to be considered and new elements to note when entering into negotiations. Keeping abreast of new opportunities while maintaining a keen awareness of clients' abilities and worth in the market is essential. With that awareness, the successful agent can attempt to trend their formulas and find new and lucrative opportunities. It's only through keen market awareness and creative bargaining that the agent can send players to the U.S. L. of Canadian Football League, or produce four acts without a record deal (and book them in SRO shows around the country).
BREAKFAST IS READY.

One of the year's hottest box office hits is now available on MCA Home Video. Five of today's most exciting young stars, Emilio Estevez, Anthony Michael Hall, Molly Ringwald, Judd Nelson and Ally Sheedy team up in this hilarious and touching comedy directed, written and produced by John Hughes, creator of *Sixteen Candles*.

Five teenage students with nothing in common spend a Saturday detention together in their high school library. What happens between seven a.m. and four p.m. changes their lives forever.

Join the Club. It could change your life, too.

THE BREAKFAST CLUB
MEMO
TO: THE INDUSTRY
FROM: CASH BOX
RE: A STRONG AND VIABLE TRADE ALTERNATIVE

We have been changing — a lot. We know you've noticed because you've been calling and writing letters. Your comments have been most gratifying and favorable. There are many, many more changes and innovations coming. Newly designed chart pages, features, more regional seminars, additional radio and retail information pages and many more new and creative ideas are planned for the coming months. We know our ideas are valid. Some of them have already been copied elsewhere.

Our circulation is up dramatically. The credibility and confidence at radio and retail grows stronger every day.

You've told us you need a strong alternative, a full service trade that is responsive and responsible to radio, retail and the manufacturer. We are working day and night to give you just that. Right now, CASH BOX is easily the most accesible of the myriad of publications directed toward the music industry. Our information pages are easy to read and absorb. They give you more information at a glance than you can obtain through hours of wading through other sources. The addition of piece count information to radio reports has made our chart methodology accurate to a degree previously unheard-of in the industry. More and more people in radio and retail are telling us that every day. Our editorial commitment is dedicated to the benefit of our entire industry, accurate, timely, comprehensive and fair. We offer exposure, not only to established acts but exposure and assistance in developing the new, baby acts who need it the most. Our research calls are not only used to gather information but also disseminate positive and useful information to radio and retail about new and developing acts and records regardless of the label.

Every day we continue to examine our progress. We add, subtract, refine, change, improve, delete and look for new ways in which we can serve you better. If there are ways you feel we can better serve your needs, tell us. We will explore the possibilities together.

We thank you for your forty-three years of support and look forward to continued and increased support. We are sensitive to your needs and constantly seek new and better ways to fill them. You've told us that you need CASH BOX. Well, we are here, and here to stay.

THE STAFF AND MANAGEMENT OF CASH BOX
NAACP Says ‘Campaign’ Was A Misunderstanding

By David Adelson

LOS ANGELES — The National Association for the Advancement of Colored People (NAACP) has denounced what it terms a misunderstanding and a misrepresentation of its initiation of an effort to reach fair share agreements with individual recording artists and major record labels.

The story first broke in the July 3 issue of the Los Angeles Times which quoted Los Angeles chapter coordinator Melanie Lomax as saying the campaign was targeted, misleading Timo Turnes, Michael Leon, Clifton Brown, Bayer, Ansel Kiddy, Clint Martinez and Hilite Stovall.

Lomax noted in the Times article that these artists were charged with "hypocritical discrimination" against black photographers, video makers and other black professionals. She also announced a campaign to reach fair share agreements with the major record labels.

Fair share agreements are written contracts designed to ensure a corporation's commitment to more black jobs, contracts and a return on the profits extracted from the black community. Such agreements have been settled in the past with companies such as McDonald's, Coors and Kentucky Fried Chicken.

Gift Of Music' Campaign To Expand

LOS ANGELES — The "Give The Gift Of Music" campaign by the National Association of Recording Merchandisers (NARM) has increased sales of records and tapes for the past several years, is being expanded to include new promotional vehicles.

One promotion will center around stores' gift certificate programs. This year's NARM survey included a question asking retailers if they have such a program. The results, presented at the NARM Merchandising Committee's meeting in Chicago earlier this month, indicate that 92.6 percent of stores have a gift certificate program, and 88.9 percent have a discount program. Therefore NARM has decided to produce signs, bag stuffers and counter cards indicating that a store offers gift certificates.

The Merchandising Committee also decided to expand the "Dads & Grads" campaign to include Mother's Day. Shell talkers designed for cassette merchandising and bin cards will also be added. Also to receive specific focus will be a new Christmas promotion. The current "Grammar" campaign will be expanded to include CD divider cards. And the Valentine's Day promotion will also be continued, the Committee decided.

Behind The Bullets

Bruce: 57th Top Ten Week!

By Stephen Pedgalt

In its 57-week span on the chart Bruce Springsteen's LP "Born In The U.S.A." has never left the Top Ten. In addition, Springsteen scores his fifth consecutive Top Ten single as "Glory Days" crosses the line to 10 bullet this week. The single "Dancing In The Dark" was the first single lifted from "Born In The U.S.A." The expectation for a full album of this new work had been growing. His previous effort, "Nebraska," a solo/acoustic album, was well received, but there hadn't been a "rocking" Springsteen record since 1982's "The River." The release of "Dancing In The Dark" was perfectly timed to capitalize on this growing anticipation. It quickly shot up the singles chart and hit #1, June 30, 1984.

The second single, "Cover Me," peaked three months later at #10 on September 29, 1984. "Born In The U.S.A." was next and climbed to #8 on January 26, 1985. The fourth single, "I'm On Fire," joined its predecessors on April 27, 1985, reaching #8 as well.

"Glory Days" becomes the fifth single to crack the Top 10. This week it bullets from 11 to 10. Top 10 retail reports supporting the record include Richman Brothers in Philadelphia, Radio Doctors in Milwaukee, G.A.M. in Minneapolis, Peaches in Cincinnati, Peaches in Kansas City, Oz Records in Atlanta, Central One Stop in Nashville, Tower Records in San Francisco, City One-Stop in Los Angeles and Show Industries in Los Angeles.

The romance between Bruce Springsteen and American radio continues. The CHR embrace of "Glory Days" is exhibited in the number of Top 10 reports. Among them are KMBQ, 95X, WABB, 934, K107, WSKZ, KJJO, KAFM, KEGL, Q101, WBQB, K98, WDCG, FM100, WRNO, WBYL, WZLD, WANS, B97, Z102, WXXK, WJZR, KHTX, KKRZ, KNBQ, KMJK, KMNO, KRSP, KRO, KLUC, KXXX, KUBE, KF95, KZOK, KMZQ, KMB, WOR, WBN, WIN, WABA, W104, WCIR, WXX5, WYNS, WHTX, WPRO, WWPX, O92, WGCL, KKW, KGKQ, WLS-AM/FM, WBBM, WMEQ, WSGT and WGRD. The Album "Born In MAAVELOUS! — Billy Crystal had reason to smile following its two sold-out shows at the Bottom Line in New York. The comedian/actor has now turned recording artist and is mixing his debut album for A&M Records. The LP will feature his live comedy performances as well as his debut single entitled "You Look MAAVELOUS." Pictured backstage are: Michael Leon, vp of East Coast Operations A&M Records; Paul Schaeffer; Crystal; Arthur Baker, producer of the single "You Look MAAVELOUS;" and Bob Tischler, producer of Crystal's forthcoming LP.

Discovery Music Network Postpones Launch Indefinitely

By Gregory Dobrin

LOS ANGELES — The Discovery Music Network (DMN), an L.A.-based music programming service with an eye on the 24-hour cable music video market, has postponed plans to launch a fully-fledged 24-hour service. According to company representatives, DMN is reevaluating its focus toward providing music programming for syndicated television.

Though a launch date for the cable (and broadcast) music video "channel" had been slated for as recently as July 4, 1985, swift corporate restructuring late this spring has resulted in an "indefinite" postponement of those plans, according to company representatives, and the resignation of president of programming Ellen Berkowitz.

Part of that restructuring involved the departure of former chief operating officer and executive vice president Dain Eric. Though Eric's position with the company has not as yet been specifically filled, DMN reports that ALAN Media, an A-Based Discovery Broadcasting Corporation has stated that Eric's termination was due to the company's decision to replace the radio veteran with television industry professionals.

The postponement signals a stall in the rivalry once posed by DMN and Ted Turner's now defunct Cable Music Channel to the 24-hour cable music video market built and maintained by MTV. A law suit brought to federal court against MTV by DMN further challenged MTV's monopolistic arrangements that charged the network with monopolistic business arrangements with record companies which all but stifled free enterprise. LA lawsuit which threatened a tentative announced on several occasions beginning January 1, 1985.

While DMN insiders are giving no rough time parameters as to when the 24-hour service will debut, company spokesmen said there has been no lag in momentum toward the music programming for which a newly-equipped west L.A. facility has been outfitted. Non-cable airings are tentatively scheduled for fall of this year. "In an effort to meet the needs and interests of affiliates that wanted our programming," explained Berkowitz, "we will be offering between two and six hours of music-related programming."

Berkowitz said DMN is currently in preproduction and development on several projects, the details of which she declined to disclose for reasons of secrecy. "The shows we are producing, are unlike any music shows currently on television or that have ever been on television in the past," she declared.

According to Discovery Music Network president of acquisitions Joseph Garcia, the company is now concentrating on its programming, with less emphasis on any established competition with MTV. "Right now we're shifting gears and reorganizing."
POLYGRAM SETS SALES — PolyGram Records recently gathered its entire sales force to review upcoming product. The meeting included all branch managers, sales managers and regional classical managers. Pictured at the meeting in New York are (standing l-r): Paul Wenk, branch manager, Boston; Bill Schulte, branch manager, Cleveland/Detroit; Jeff Brody, vice president, national accounts; Paul Lucks, branch manager, Dallas; Guenther Hensler, president and chief executive officer; Bill Follett, branch manager, Los Angeles; Shelly Rudin, senior vice president, sales; Curt Eddy, branch manager, Baltimore/Washington, D.C. and Philadelphia; Jack Iacchii, sales manager, Philadelphia; Larry Hensler, branch manager, Atlanta/Miami. Pictured (seated l-r): K.P. Mattson, director of album sales; Sheila DeJohn, national sales coordinator, Maryann Harper, administrative assistant, sales; and Dee Ferrick, sales manager, Atlanta.

BUSINESS NOTES

CBS Records Profits Declines 38 Percent From '84 In Second Quarter

NEW YORK — CBS Inc.'s second quarter 1985 income from continuing operations declined 12 percent compared to the same period in 1984, with net income from the period declining 22 percent. The CBS/Records Group profits declined 38 percent from 1984's second quarter, from $305.3 million to $231.7 million, with revenues declining eight percent. CBS attributes the profit decline in the Records Group to "softening conditions in the domestic record marketplace and a reduced domestic schedule of releases from major artists compared to the prior year."

According to Thomas H. Wyman, CBS chairman and chief executive officer, "More than half of the decline in the second quarter net income reflected one-time-only charges. On the plus side, we are particularly pleased with the performance of the CBS/Broadcast Group which not only set a record in operating profits for any quarter in its history (increasing 14 percent), but has also reported the largest quarterly operating profit of any broadcasting entity ever. The decline in income from continuing operations was due to ongoing softness in the recorded music business, the previously anticipated effect of the Ziff-Davis acquisition on CBS/Publishing Group results and on interest expense, as well as disappointing toy sales and cost associated with the ongoing restructuring of CBS Toys."

Unique Triple-Headlining Package On ‘Monsters’ Tour

NEW YORK — When Geffen Records’ Illusion, Elektra Records’ Rogue Male, and Atlantic Records’ Savages decided to hit the road together this summer — on their “Monsters of the Universe Tour '85” — they couldn’t decide who the headliner would be, since they are all popular heavy metal bands with new LPs on the market. So, as a solution, the tour — in smaller venues — will feature each band headlining every three days. In addition, there is one crew for all three bands, made up of two members of each band’s individual crews, as well as one tour manager and one set of equipment. Sounds like the nearest arrangement since Ethel Merman and Mary Martin co-headlined the Palace — with two different Playbill covers announcing each one as the headliner.

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

NEW YORK — Rockamerica’s “Video Music Seminar” will take place at N.Y.’s Roosevelt Hotel, Aug. 4-6. Write to 27 E. 21st St., New York, N.Y. 10010, or call (212) 475-5791 for info. . . . Eric Anderson, the folk singer and composer, has formed Wind and Sand Records to distribute his recent European albums by mail order. “Tight in the Night,” recorded for EMI Sweden and “Midnight Son,” recorded for CBS International, are the first titles available. 50 W. 34th St., New York, N.Y. 10010 is the address . . . Elektra Records has retained Morton Dennis Wax & Assoc. to coordinate the p.r. for Starrpoint’s new LP “Restless” . . . Black Uhuru has signed with Associated Booking Corp. for worldwide representation . . . Pop Shots by Harry Hammond and Gered Mankowitz features an array of rock and pop stars smiling for the camera ($14.95, Harper Colophon).

EXECUTIVES ON THE MOVE

Corson
Baird-Taylor
Hoffman
Mayer

Smith
Bolan
Kinney

Smith and Corson — A&M Records has announced the appointment of Tom Corson to the newly-created post of president. Corson began his career at IRS Records, where he served as west coast sales director and most recently, as west coast promotion director. He will report to Bob Reitman, vice president of marketing services and will headquartered at A&M’s Hollywood lot.

RCA Names Baird-Taylor — Pat Baird-Taylor has been appointed to the newly-created position of director, publicity, RCA Records. The announcement was made by Michael Volland, director, video and publicity operations, to whom she reports. Baird joined RCA late last August as a publicity consultant. She will oversee the label’s day-to-day contemporary publicity activities. The members of the publicity staff on both coasts will report to her.

Hoffman Appointed — Rand Hoffman has been appointed vice president, business affairs, CBS Songs Division, CBS/Records Group, as announced by Harvey Shapiro, vice president, general manager, CBS Songs. Hoffman will be responsible for the worldwide business affairs activities of the CBS Songs Division including contract negotiation, licensing and copyright administration.

CBS U.K. Announces Appointments — CBS Records U.K. has announced a restructuring of top management of the company’s sales department. John Maizlin is appointed senior director — commercial division, responsible for all commercial activities of CBS Records in the U.K. John Aston increases his responsibilities as sales director. He will now be responsible for catalog marketing and product control in addition to his existing responsibilities for the company’s sales activities.

RCA Elevates Goldner, Becce

LOS ANGELES — RCA Records has promoted two members of its national promotion staff with the appointments of Mike Becce as director, national promotion and Bonnie Goldner as director, market relations, promotion and trade relations. The announcements were made by Ed Mascolo, division vice president, contemporary promotion, to whom they report.

In making the announcements, Mascolo said, “Much of the credit for RCA’s recent chart successes is due to the tireless efforts of Mike and Bonnie. Their new positions will permit even greater communication with the best promotion team in the business.”

Becce, a member of RCA’s national promotion department for 10 years, will direct the company’s four regional promotion managers. In addition, he will continue to assist Mascolo in the overall direction of the pop promotion department.

Goldner, while continuing her duties, contemporary and trade related activities, will now be working closely with Mascolo in all aspects of the pop promotion department. She will also serve as the pop promotion liaison to RCA’s Nashville office.
Radio City Enters Management Game With Ashford And Simpson First Act

By Rusty Cutchin

NEW YORK — After rescuing one of America’s best-known venues from the brink of destruction and diversifying its television and theatrical production and special events, Radio City Music Hall productions has expanded once again to include an artist management division. The formation of Radio City Music Hall — Artist Management Division was announced at a press conference held yesterday (Tues) (9). RCMH Productions vice president and executive producer Scott Sanders will head up the new venture, which was announced by Richard Evans, president and CEO. First client signed to the company is the legendary Billy Joel.

In an interview with Cash Box Sanders emphasized the company’s desire to add new acts at a deliberate pace. “We are going to be very selective in the type of talent that we sign. We’re not looking to in six months have 10 clients on our roster. We’re going to be very slow and methodical and selective in who we choose,” Sanders said.

Sanders is not closing the books on which acts the company will pursue, however. “I’m not going to rule anything out,” he said. “I don’t see any reason for us to make any written — stone rules about who we would sign but for the most part I think we’re going to be more interested in established acts … in all probability we will end up not getting involved with as many people as we probably would like to be involved with, but we’re not looking to take an attitude that we’re not interested in various talents. It’s very likely that we could sign acts of lesser stature than Nick and Valerie if it were the right situation.”

As a result Sanders announced that Patricia Kellert, formerly of Management Three and most recently executive vice president at MCA Media, will join the division as director of artist management. She will report directly to Sanders.

Although no details of specific projects for Ashford and Simpson under the new agreement were announced at the press conference, the duo did acknowledge the company’s interest in producing television and concert specials for both television and cable. Sanders also announced that Patricia Kellert, formerly of Management Three and most recently executive vice president at MCA Media, will join the division as director of artist management. She will report directly to Sanders.

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SCOTT SANDERS — Radio City Music Hall Productions’ executive producer takes the reins of the company’s new management division.

year scored their biggest success as a performing duo with the hit “Solid.” A television production, through RCMH’s TV production arm, is also rumored to be in the works.

Radio City Music Hall Productions was formed to expand and promote the Music Hall’s position in the entertainment field and to develop diversified projects that would increase the company’s growth in the business arena both in the metropolitan area and on a national scope, according to the company. The first order of business after the company’s formation in 1979 was the multimillion dollar restoration project that returned the hall to its original art deco splendor. A corporate division structure was established to include theatrical productions and concert promotions as well as television and special services productions, including industrial shows, special events and television projects.

In addition, Radio City Music Hall Productions has expanded its efforts into the business arena by seeking corporate sponsorships for its concert series and theatrical promotions. Promotional ties have given the Music Hall increased marketing support and in return, the Music Hall recognizes its sponsors in advertising, promotional and publicity campaigns and offers them other benefits as well. Currently, American Airlines is the official airline of the Music Hall, L’eggs is the official pantyhose of the Rockettes, Coca-Cola is the official soft drink and Anheuser Busch and Sergio Valente have sponsored the 1983 and 1984 Concert Series.

GOODNIGHT L.A. SHOWCASES SPOKEN WORD — Freeway Records “SPOKEN word” exploits will be aired beginning July 12 on KABC channel 7 in Los Angeles on the video show Goodnight L.A. Featuring Exene Cervenka, Shredder, Michael C. Ford, and Peter Steele, the video was shot with a new word except was filmed in and around Hollywood and will be shown on Goodnight L.A. throughout the summer. Seen at one of the tapings at the Lhasa Club are (l-r): Freeway’s Harvey Kubernick, Ivan Roth, Jill Fraser, Michael C. Ford and Drew Steele.

KMET Brings AOR To The Older Demographic In L.A.

By David Adelson

LOS ANGELES — There was an interesting tag at the conclusion of KMET Los Angeles’ advertisement for its 17th birthday this past week, an indication of the station’s past and present. At the end of the spot, which urged listeners to “dress to impress,” was a soft voice that added, “over 21 please.”

That simple request is indicative of the turn Los Angeles’ oldest AOR has taken. The days of K-metal are gone, replaced with a list of current and new music readily identified by the older demographic Artists like Elton John, Crosby, Stills and Nash and Billy Joel are returning to a station that for years passed them by in favor of the head banging sounds of ‘70s rock. The push is on at KMET for the 25-40-year-old — the listener that sold to tune in but was alienated by a format that catered to a 15-year-old with taste for AC/DC tee shirts and leather jackets. KMET is growing up.

“The format is called Adult Rock,” explained George Harris, program director of the station. Harris had implemented the same format at WMIR in Philadelphia, MET’s sister metromedia station. “I’m earning a little higher here than in Philadelphia,” said Harris, who still consults WMIR. “In 1985, an AOR stener can be 40 years old.”

KMET’s rival for the AOR crown in Los Angeles is ABC’s KLOS who has traditionally aimed for and retained the lower demo. “KLOS seems to be maintaining its ‘party Animal’ position,” said Harris.

“They’re also still playing metal and we’re not.”

For two stations that have for years been accused (and accused each other) of cloning each other, the differences have never been clearer. With just 9 separating the two on the dial, it will be interesting to see who comes out the winner in the game of demographics. KLOS currently holds the edge in the 25-34 men but Harris says his station will take that demographic away — but it’s going to take some time.

“Metal was the problem and that’s what accounts for the turnover time,” said Harris. “It may take up to a year to get the older audience back to the station. During the last 14 months when we were K-metal, we not only stopped being cumed by the 25- to 40-year-old but we have lost the button on their car radios.”

Harris added, “that demo is still very much aware of the station and still gives a chance every once in a while that it’s going to take word of mouth, high visibility and a retail by these people to come back to the radio station. They will come back, it’s going to happen now.”

According to the PD, there is a way to attract the older audience without losing the younger demographic. “There’s still a way to stay on the new material and there’s still a way to stay in touch with the younger demo,” he said. “But the 25- to 40-year-olds are prime AOR listeners who haven’t listened to who grew
ALBUM RELEASES

CONTACT — Pointer Sisters — RCA NFL AFL1 8056 — Producer: Richard Perry — List: 8.98 — Bar Coded

The Pointer's first RCA release, "Contact" is the follow-up to the siblings' hugely successful "Breakout" album which has spawned five hit singles. With producer Richard Perry still behind the board, the quality of the material and the contemporary sound of "Contact" intact and with the first single "Dare Me" already breaking out on the pop and urban charts, look for this album to be one of the summer's fastest sellers out of the box.

BACK TO THE FUTURE — Original Motion Picture Soundtrack — MCA 6144 — Producer: Various — List: 9.98 — Bar Coded

With the first of two Huey Lewis and the News cuts ("Power Of Love") already taking off on Cash Box's singles chart, the soundtrack to Steven Spielberg's latest film Back To The Future is a good bet to be one of the summer's hottest releases. Other contributors include Lindsey Buckingham, Eric Clapton, Etta James and others. Look for fast retail action and a number of singles.

SOME OF MY BEST JOKES ARE FRIENDS — George Clinton — Capitol 12147 — Producer: George Clinton — List: 8.98 — Bar Coded

Funkmeister George Clinton brews up a powerful funk mix on this LP, with the first single "Double Oh-Oh" already taking off on radio and at retail. High energy and complete with a strongly characteristic production sound.

WRAP YOUR BODY — One Way — MCA 5552 — Producer: Irene Perkins — Al Hudson — Dave Roberson — List: 8.98 — Bar Coded

This long-awaited One Way LP fulfills all expectations with a handful of excellent tunes and solid production. Look for good retail action and album cut play on several tracks.


Bands continue to spring up from the southeast at an amazing rate, and as a result, only those with the best material will survive. Lifeboat seems likely to among that group; driving rock rhythms and jangling guitars are the base, but evocative lyrics and union vocals provide a distinctive sound.

ELECTRIC AFRICA — Manu Dibango — Celluloid 6114 — Producer: Bill Laswell — List: 8.98

Ultimately funk-oriented modern African music which is given sheen and polish by the likes of producer Bill Laswell, Herbie Hancock, Bernie Worrell and others.

SYLVESTER — Original Motion Picture Soundtrack — MCA 39026 — Producer: Various — List: 9.98 — Bar Coded

A soundtrack with a new twist, Sylvester focuses on roots music and LA bands. With cuts from the Crucidos, Los Lobos, Rank & File and others, look for good retail response.

THE RETURN OF THE LIVING DEAD — Original Motion Picture Soundtrack — Enigma 72004-1 — Producer: Various — List: 8.98 — Bar Coded

New material from The Cramps, TSOL, 45 Grave gives this horror soundtrack extraordinary a punkish look and sound.

CULTURE SHOCK — Chain Reaction — Elektra 60408-1 — Producer: John Luongo — List: 8.98 — Bar Coded

Made from the sounds of the times, Chain Reaction's debut recalls work from Duran Duran to Oingo Boingo and others. Strong CHR album cuts include "Physical Graffiti", "Be With Me" and "Round Your Body".

MOOSEMANIA! — Bull Moose Jackson and the Flashcats — Bogus 6-0214851 — Producer: Carl M. Groffenstette — List: 8.98

The first R&B artist to ever receive a gold record is back with a strong collection of blues, jump and good time music. When Bull Moose Jackson says, 'Get Off The Table Mabel, The Two Dollars Is For The Beer,' he means it.

SCENE FROM A DISTANCE — RCA NFL 8046 — Producer: Elliott Schelmer — List: 8.98 — Bar Coded

Sultry modern rock with emphasis on commercially appealing vocals and material bound by a consistent dance beat.

6 SHARP CUTS — The Spikes — Big Time 003 — Producer: The Spikes-Bob Allan — List: 8.98

One in the first series of Australian label Big Time's American releases, the Spikes offer '60s guitar rock with a slice of psychedelia and hint of Doors maniac energy. Look for good college radio response.

MILESTONES — Jerry Lee Lewis — Rhino Randa 1499 — Producers: Various — List: 12.98

This may very well turn out to be the definitive collection of anthologies of tunes by the killer. From 1956 to 1977, Jerry Lee Lewis' musical evolution is showcased on this two record set. Art Fein's detailed liner notes and accompanying booklet make this more than just a greatest hits collection.

MOJO NIXON AND SKID ROGER — Enigma 72056-1 — Producer: Mudbone — List: 8.98

Hootin' and hollerin' gospel-tinged talking blues-meets-humor with distinctively modern imagery. Mojo Nixon (guitar, vocals) and Skid Roper (washboard, percussion) team on this eclectic alternative radio release.

LOVE YOU TO PIECES — Lizzie Borden — Enigma 72057-1 — Producer: Lizzie Borden — List: 8.98

ONLY THE STRONG — Thor — Enigma 72044-1 — Producer: Tom Doherty — List: 8.98

THE PURPLE ROSE OF CAIRO — Original Motion Picture Soundtrack — MCA 6139 — Producer: Dick Hyman — List: 9.98 — Bar Coded

THE VOICE OF DR. DAVE — David St. George — Malaco 7425 — Producer: Kandor Walter Kahn — List: 8.98 — Bar Coded


England's Comsat Angels (in America d.b.a. The C.S. Angels due to a conflict with the satellite company) releases its second Arista LP. This band has had great success abroad and even cut a path through American airwaves two years ago with "Independence Day." Unexpected and enigmatic twists of melody yield an interesting listening experience.

9.9 — RCA NFL-8049 — Producer: Dimples — List: 8.98 — Bar Coded

This Boston trio of girls have a special charm about their vocal delivery which is enhanced by strong vocal arrangements and production touches from Dimples. With top tracks including "All Of Me For All Of You," "I Like The Way You Dance" and "Hooked On You," look for B/C and urban radio to jump on this debut from 9.9 with extensive album cut play.
PHIL COLLINS (Atlantic 7-88536)

Don't Lose My Number (4:11) (Phil Collins Ltd.-Pun Music-Warner Bros Music/ASCAP) (Collins) (Producer: Phil Collins-Hugh Padgham)

Phil Collins' commercial success and knack for pop/R&B melodies is undeniable, and this latest single merges a Motown drive with the singer/songwriter's own charm and vocal urgency. Sure to be an instant urban and CHR radio pick, Collins seems to have the market cornered in both pop and dance formats.

HAROLD FALTERMEYER (MCA 52641)

Fletch Theme (3:48) (MCA Music-Kilaua Music/ASCAP) (Faltermeoyer) (Producer: Harold Faltermeoyer)

"Axel F" established Faltermeoyer as a formidable commercial radio force as well as already being tagged an exceptional songwriter and producer, and this instrumental theme from Fletch could continue the artist's love affair with CHR.

HOWARD HEWEET (Elektra 7-69620)


Shallower's Howard Hewett's first solo venture is marked by this single which has all the earmarks of a crossover cut. Strong grooving production from George Duke and Hewett's own vocal power make this track a radio pick.

OSBORNE & GILES (Red Label 71000)


Taking off fast on B/C and urban radio, this upbeat track combines a pop melody with a slick club beat. Look for fast-moving radio adds on this first track from Osborne & Giles.

MELISSA MANCHESTER (MCA 52616)


Manchester delivers a soul ballad rocker with this vibrant cut from her new "Mathematics" LP for MCA. Expect strong CHR add activity for this zesty tune.

ROB TRO (Jamez 45-022)


URGENT (Manhattan B50005)

Running Back (3:55) (Kehr Bros. Music/BMI) (Kehr-Kehr-Kehr) (Producer: Ian Hunter-Mick Ronson)

TARGET (Cruise 004)


RICH DODSON (Marigold 727)

She's Comin' Back (3:59) (Sleepy Cat Music/CAPAC) (Dodson) (Producer: Rich Dodson)

MØNIIQUE K.C. (Premp 733)


CHAD (Sutra 141)

I Want You To Be My Girl (3:39) (Levy-Barrett) (Big Seven Music) (Producer: Aldo Mariub)

CAROL CUFF (Triple C 4)

I Wanna Be The One You Hurry Home To (2:00) (On The Cuff Music/BMI) (Cuff) (Producer: Carol Cuff-Ruth Nagle)

T.C. WATERS (MNF 8402)

Helpless (2:39) (MNF Music/ASCAP) (Waters) (Producer: T.C. Waters)

THE MOTELS (Capitol B-5497)

Shame (4:04) (Clean Sheet Music-BMI) (Davis) (Producer: Richie Zito)

Martha Davis' sultry vocals and the moody hooks of "Shame" make this cut prime Motels material and a first choice for CHR radio and AOR alike. With subtle synth and guitar shadings filling in the single's spaces, the broken hearted lyric theme is delivered with passion and finesse. Look for fast radio adds on this track from the band's upcoming "Shock" LP.

GODLEY & CREME (Polydor 881 786-7)

Cry (3:55) (Man-Ken Music/BMI) (Godley-Creme) (Producer: Trevor Horn-Godley & Creme)

The lushness of 10CC meets the sonic intensity of Trevor Horn on this densely layered single. Already a fast breaker on AOR and CHR, look for "Cry" to establish Godley & Creme as substantial artists under their own names. A very sensitive theme and a beautiful arrangement are highlights.

NEW EDITION (MCA 52627)


Tight as a drum teen dance-rock from New Edition's highly successful debut LP. Look for fast B/C and urban radio adds.

THE MANHATTAN TRANSFER (Atlantic 7-89533)


This classic Ray Charles and Jon Hendrick's composition is given an eclectic and seamless treatment bringing it up to date while retaining the innate groove and style.

SANDRA BERNHARD (Mercury 880 950-7)

Everybody's Young (4:17) (Island Music-Simply Bernhard Music/BMI) (Reynolds-Maslow) (Producer: Barry Reynolds)

Working with renowned producer Barry Reynolds, comedian Bernhard delivers and admirable and engaging track which uses a lifting melody and a fresh lyric to form an accessible CHR cut.

HOWARD JOHNSON (A&M 2752)


Vocalist Howard Johnson's debut is a smoothly romancing track with a popular dance beat and an appealing melody line. Strong track which should positively introduce Johnson to B/C radio.

FULL FORCE (Columbia 38-35935)

Girl If You Take Me Home (3:38) (Forceful Music/BMI) (Full Force) (Producer: Full Force — J.B. Moore — Robert Ford)

Response to the lyric on Full Force's cut with Lisa Lisa and the Cult Jam, this track should continue hard-edged dance music's assault on the CHR charts. Look for fast urban radio adds and crossover attention.

LAURA BRANIGAN (Atlantic 7-89531)

Spanish Eddie (4:06) (Glory Music/ASCAP) (Gordon-Banks-Harvey Fuqua)

The second single from vocalist Laura Branigan's "Hold Me" LP is this mid-tempo dance number which should continue the artist's appeal in the clubs and on CHR and A/C radio. "Spanish Eddie" is an appealing narrative which is made more authentic with well placed percussion touches from producer Jack White and Branigan's own sympathetic interpretation. Look for fast CHR adds.

MARVIN GAYE (Columbia 38-05442)

I'm A Madman (3:22) (Jobete Music/ASCAP) (Gaye) (Producer: Marvin Gaye-Gordon Banks-Harvey Fuqua)

The second single from the first posthumously released Marvin Gaye LP. "I'm A Madman" is an emotions-laid-bare track which features Gaye at his vocal best. Orchestrated backing is tempestuous but emotive, and look for "I'm A Madman" to be a B/C and pop breaker.
THE NEW NEW Wave — Contrary to many recent reports that there is stagnation in clubland, there is a bevy of new vinyl which attests to the continuing vitality and diversity of the Californian and national club scene. First on the list is the debut from Kat Arthur and Legal Weapon. After being counted by various majors and given a little slack, the group figured it would go alone for the time being, and the result is “Interior Hearts,” a scintillating LP which captures the ominous and rough hewn sound of the band. Though lead vocalist Arthur and Legal Weapon share “Interior Hearts” with others, the group’s 1983 single “Colleen” appears here in both single and a new extended form and is an excellent showcase for guitarist Rusty Anderson, yet the real gem on the EP is “Kat Box Beach.” Hailing from behind the Orange Curtain, the band has been a staple at local venues and with this release should find some commercial fuel to add to its head of steam. ...from the San Francisco area, the hottest group to surface in some months is Ye. The three-piece group has a very street-oriented sound, but its lyrics have a sophisticated sort of dada feel to them. A new album out on Deadbeat called “Charm World” and added live dates are going to create quite a following for the band, and for “Charm World” to compete with some of the best indie releases of the year... also keep an eye out for the Rave-Ups’ new single and LP on Fun Stuff tastefully produced and entertaining.

NEW BELEEK — Bank The Thauma Sst (and various other indie labels) engineer and producer Spot is starting his own labels entitled No Auditions and Unseen Hand. Renowned for his work with the Meat Puppets, Black Flag, Big Boys, St. Vitus, the Tall Gators and many others, Spot is creating these labels for the release of product with “entirely more personal motivations.” The first release from Unseen Hand will be Raszebra set for August 10 while the first vinyl from No Auditions will be “Artistic Entanglements” a collection of “vintage Spot.” Further info can be had by writing Box E276724, L.A., CA. 90027.

AUSTIN'S THE PLACE — IRS always interesting and always noteworthy Cutting Edge “video/variety” show which airs the final Sunday of each month on MTV is spotlighting a variety of west coast bands on Singer Vi Subversa recently a release from Unseen Hand will be Raszebra set for August 10 while the first vinyl from No Auditions will be “Artistic Entanglements” a collection of “vintage Spot.” Further info can be had by writing Box E276724, L.A., CA. 90027.

SEENING SOME LIGHT — The Living Daylights’ new EP which features the single “Colleen” is just one of the top local releases of the season. For years of rejection, he managed to develop solid working relationships with such noteworthy performers/producers as Bernard Edwards, Tony Thompson, Earl Slick and Carlos Alomar, who in fact all contributed instrumental tracks to “Some People.” The album was produced by Steve Thompson and Mi- chael Barbiero, however, with cuts also produced by site welcome promising future stars Little Neville and Peter Schiwir.

After years of playing local clubs and doing extensive studio work, Neville’s career has truly launched when he was opening for Nik Kershaw in early 1984. It was then that label representative David Andrew was listening to him and soon after, Belouis Some was born. Discussing his early attitude toward the band as a whole, Neville recently commented, “I think I reckoned I could do it as well as anyone else. Seriously, though, it just seemed the glamorous field to me, and it would have been pointless to spend the rest of my life doing something I didn’t enjoy.”

With so many people confident about his commercial viability, Neville quickly set about writing and recording songs which he describes as “harder than pop, but still geared toward dance. I’m quite pleased with the way the album finally turned out,” he mentioned, “because I think it really means that I’d done it well and I have something to cover. I don’t like heavy songs that are too moody, so I wanted to write emotional songs with strong, honest, unpretentious lyrical themes, dealing with people and relationships.” This approach is most clearly demonstrated in songwriter John Cafferty spoke to Hollywood. Belouis Some is in Europe working on the video to the second single, the album’s title song. The single and video should hit the airwaves the day before the release of this month. For the moment, though, Neville is feeling a tremendous sense of fulfillment and an ocean to go before the year. He put it, “I have now what I’ve always wanted and I have’really very, very, lucky.”

BELOUIS SOME

For Cafferty and Beaver Brown Band

SUCCESS WAS “TOUGH ALL OVER”

By Peter Holden

LOS ANGELES — One of the most surprising and successful film/musical phenomena of 1984 was Eddie And The Cruisers and its soundtrack by John Cafferty and the Beaver Brown Band. As a first-run release, the film enjoyed only minor box office returns, and the album did at best, fair sales. Yet, the cable run of Eddie And The Cruisers, which began early last summer, spawned new interest in the motion picture and its soundtrack, which eventually led the Beaver Brown Band effort to double platinum status in the wake of a Top 10 single from the movie, “On The Dark Side.”

The Cruisers’ soundtrack as its latest major label, “At the time we got the chance to work on the Eddie And The Cruisers soundtrack, we had been playing in bars for almost 10 years straight. We had constantly tried to get a record deal, but most of the record companies told us that our sound wasn’t commercial enough. We are basically a working class band and the idea of working on a film seemed exciting and also a way to get a deal,” says Cafferty.

Asked if the music on the Eddie And The Cruisers soundtrack was a departure for the band’s sound, Cafferty responded... (continued on page 46)

BELOUIS SOME

TOUGH ALL OVER
Cover Story
Still Partners, Brothers And Friends

By Bill Fisher

The friendship is obvious in their work, the brotherhood apparently continues to grow stronger, and the partnership stands on the verge of its greatest success in almost 20 years. The principals involved in this happy scenario are the members of The Nitty Gritty Dirt Band. They and their manager, Chuck Morris, believe that the group's newfound success in the country field is the beginning of a much wider acceptance than the band has ever enjoyed, and the just-released album, "Partners, Brothers And Friends," backs up that conviction handsomely.

The stir created by the band's first number one single in a 19-year career, last year's "Long Hard Road," has brought the Dirt Band back into view for many country fans who remember the history-making collaboration between the group and Nashville's country pioneers which resulted in the "Will The Circle Be Unbroken" album. As Morris puts it, "Country radio had changed so that the acoustic kinds of sounds that the Dirt Band had been famous for were starting to happen on country radio."

Jeff Hanna, guitarist and singer for the group, along with partner Donny, Marshall Morgan and Paul Worley with a lot of responsibility for the band's recent chart records. About how this kind of thing happens, Hanna said, "I love what they've done for our voices and our acoustic instruments. They know how to record an acoustic guitar, they're real good at getting a great vocal blend with us."

Morris commented, "He's very excited about lyrics, and he's a great song man."

The new album contains the kind of varied material and consistent musical excellence that the band is famous for. So why this sudden surge of interest? Morris believes that the key is marketing. He commented that during the '70s, when the Dirt Band was with EMI, they were still being directed toward the pop audience. "I felt that it was absolutely wrong for them," said the manager. "These guys were and are an excellent country group that plays wonderful folk and country music, but they were being marketed in the pop world... they were losing their audience... losing some record sales, and not really happening in that kind of environment."

Now that the group has evidently found the correct environment, a fact attested to by nominations from both the CMA and the ACM, it has released a polished country album that will surely continue to increase the band's popularity. The current single, "Modern Day Romance," is one step below the Top 20 country singles after only seven weeks. Choices for succeeding singles from the album are many and varied -- there are cuts by writers such as Josh Leo, Woody Waldman, Steve Goodman and Don Schlitz; additionally, the songs written by Dirt Band members have equal potential.

One of them, the title cut, is a rousing anthem that is nothing less than a theme song for the band -- a four-minute autobiography that is honest and amusing, and a statement of purpose and dedication at the same time. Jimmy Ibbotson, the group's bass player and main vocalist these days, says that the song has been getting tremendous responses from concert audiences, although Morris commented that not everyone at Warner Bros. is crazy about the song -- the thinking is that it's too "inside." Inside or not, the words of the tune reveal a lot about the band's perception of itself and its future. There is a line that expresses the group's determination -- even after nearly two decades of touring and recording -- to press forward "because we're sure we're gonna be big time before it all ends."

Just staying together for so long is an accomplishment in itself, let alone having for nearly every act in the business, and in spite of the enormous respect that the Nitty Gritty Dirt Band commands among fellow musicians and critics of music, there is still a lot to be done, according to Ibbotson and Hanna. Hanna remarked, "It's like some people used to say you guys are great -- when are you going to go national." Ibbotson said, "I have a feeling that all of the household name entertainers out there, the Nitty Gritty Dirt Band is not one of them."

The band is now in a perfect position to become a household name in a short time, and its support system is working in a variety of ways to accomplish that. Warner Bros. is releasing a 12-inch single with two songs from the new album to all public radio stations in the country in an attempt to connect with the folk-loving, specialty label-type consumer, and a six-minute video/documentary has been completed on the song "Telluride" and will be sent to public TV stations as part of the same strategy. Warner Bros. is also releasing "Modern Day Romance" to the pop market, according to Morris, in an effort to re-connect with the pop listeners who still enjoy country-based sounds.

And the Dirt Band? They are working as hard or harder than they ever have -- touring tirelessly, doing television work, and writing and singing the kind of music that sounds like instant heritage.

SOUL GENERATIONS — At the first public concert at the reopened Apollo Theatre in New York, Daryl Hall and John Oates ended the show with a half-hour of songs sung with two original members of the production staff, Teddy Kendricks and David Milner, and a part-time member, Steve Natale.

Philip Bailey (Standing) came by to congratulate (sitting I-R): John Oates, Kirk Johnson, of CHIC, the group's musical director, and Steve Natale, the band's musical director.

The stronger the song that Roger wrote were to live on forever.

Big River, a musical adaptation of Mark Twain's The Adventures of Huckleberry Finn, has seven Tony Awards in June, including best musical of the year and best score. Bowen and MCA Nashville senior VP Bruce Hinton pursued the recording after going to New York to see the show and meeting with the next day with the producers. Out of the many CDs had to be sold, Bowen convinced MCA to bring the band to Nashville for the major part of the recording. The show musicians, who comprise a "country band" rather than a traditional Broadway orchestra, also went to Nashville for the recording. The entire cast spent almost 24-MA hours in the studio before whisking away to New York for an evening performance. Additional songs from the show will be completed at the Power Station in New York. The cast and musical crew include Ron Richardson, Rene Auberjonis, Patti Cohonour, Bob Gunton and Daniel Jenkins, with Linda Twine's (musical director) arrangements), Danny Troob (musical supervisor) and producer Edward Strong.

The producers of Big River are Rocco Landesman, Heidi Landesman, Rich Stelner, M. Anthony Fisher and Dodger Productions.

The album is scheduled for release this fall on LP and CD. There is a possibility of a single release geared to country and A/C. All details of marketing, releasing and publicizing the cast album are being handled by MCA Nashville.

BEATNICK CHIC — The Washington Squares have finally nailed a record company to immortalize their brand of neo-beat era folk. Danny Goldberg last week announced the signing of the critically acclaimed New York group to his Gold Mountain label. Goldberg's new label is a spin-off of his former company, Big Apple Records, which is now a part of the major label, CBS Records. The Gold Mountain group — Tom Goodkind, Lauren Agnelli, and Bruce Paskow — has been the most unique of the wave of revivalist groups in the '60s folk rock era. The Squares are the only group with their own brand of wit and musicality, both impressive. The group has performed across the country playing folk clubs, coffee houses and even opening for Joan Baez, Billy Crystal and others in urban centers where Kennedy-era acoustic, socially-conscious music still commands an "underground" following. The group has also been profiled on MTV's Lifer Notes show, all without benefit of a record deal.

ODDS AND ENDS — New York's WNEW-FM has filmed an ad spot based on Miami Vice On-air personalities Richard Neer, Mark McGwen and Lisa Glaberson have frequently portrayed the lead characters from the popular TV drama on their weekday 6-10 a.m. show and can now be seen engineering officers Crockett and Tubbs around local scenes. The spot began airing June 7... Patti Peavy of Novi, Michigan was the grand prize winner in the VH-1 "Dreamland Express with John Denver" contest. The contest drew some 100,000 entries. John Denver will perform live in the Lagoona Theatre in Dallas July 19. The legendary duo will perform coast to coast throughout the summer and into September, and will tour Australia and Britain in October and November respectively. The duo's new album "New Day" will be released by PolyGram midway through the tour... I.F.S.'s Tha Cutting Edge will spotlight the music scene in Austin, the birthplace of progressive country and one of the hottest and least-publicized music scenes outside the two coasts, on its MTV-carried show Sunday, August 25. No less than 12 original new music bands (not country!) from the south Texas area will be spotlighted.

Rusty Cutchen
KPLX in Arlington, Texas is looking for an anchor, reporter. It’s a growing market and experience is required to respond to: KLIF/KPLX, News Dept., 411 Ryan Plaza Drive, Arlington, TX 76011. EOE/AF/MF. KOKE-FM is also accepting applications for their news dept. "Good air sound is a must along with having news skills," says Patrick McCarron, 5904 Ridgeway Parkway, Memphis, TN 38119, a morning person with production skills is needed over at WATE-FM. Jim Marshall says, "I'm also accepting T&R's for future openings. Send salary requirements and resume to me," WAJX Radio, P.O. Box J, Titusville, FL 32781. EOE/AF/MF. KY 102 in Vero Beach is still in the market for a producer帛 casting. T&R to KY 102, 3020 Summit, Kansas City, MO 64108 EOE/AF/MF. Greg Sherlock of WTPB in Vero Beach states, "We're looking for adults communicators for our up-tempo MOR station," T&R to Greg at WTPB, 2015 38th Street, Vero Beach, FL 32960. EOE/AF/MF or call (305) 569-9882. "magic 104" is looking for a bright sounding jock. You must be conversational and appealing. T&R to Al Carson, 699 N. Valley Road, Beaverock, OH 43686. EOE/AF/MF. Females are encouraged to apply. .. Flint, MI's number one country station WKMF is seeking a PM drive talent. "Relatability is a must," says Mark Thomas, operations mgr. T&R to P.O. Box 1470, Flint, MI. 48101. EOE/AF/MF. "VCN is looking for an experienced program director. "Must work well with people, production skills and air shift is a must," says Roger Ingram. T&R to VCN Radio, P.O. Box 522, Amherst, VA 24521 EOE/AF/MF. .. oldie formatted station in Houston is accepting tapes for future openings. T&R to Bruce Nelson, KNZU, P.O. Box 3030, Lafayette, Houston, TX 77001. EOE/AF/MF. .. WHMD is looking for experienced professionals with CHR/AC experience. "Great station, great living in a competitive market." T&R to Mark Seger, WHMD, P.O. Box 1829, Hammond, LA 70404. EOE/AF/MF. 92FM has an opening for their morning drive T&R to Michael Stewart, WYNU-FM, Jackson Plaza, Jackson, TN 38305 .. Bob Linden says, "Why would anyone want to wake up to you?" T&R to 106-FM P.O. Box 2017, San Antonio, TX 78291. EOE/AF/MF. KBNA has an opening for their Wednesday drive. "The format of the station is AOR. Bob Norton explains, "We want someone who has at least five years of experience in radio along with strong production skills and a drive feel. It too. T&R to Bob Norton, WRQW, 2609 Main St., Iowa City, IA 52240. EOE/AF/MF. .. K-LITE is seeking someone who is warm and creative for their PM drive slot. "Only professionals need to apply," says Pam Finn, 2814 Quail Plaza, Oklahoma City, OK 73120 .. country powerhouse KWEB in St. Louis is looking for a morning music director. T&R to St. Steve Beatty, KWEB, P.O. Box 220, Wairenton, MN 63383 .. an opening in Detroit's number one country station is a fulltime opening for a personality. No beginners please! T&R to KATT, P.O. Box 26787, Oklahoma City, OK 73125. EOE/AF/MF. .. KZ103 is looking for a day jock to handle their mature listeners. T&R to KZ103, 1413 W. Main #I, Tupelo, MS 38801 EOE/AF/MF. .. WGBR is looking for an experienced afternoon personality for the MOR format. Applicant should also have good production skills. T&R to WGBR Radio, P.O. Box 207, Goldsboro, NC 27533. EOE/AF/MF. .. an experienced morning man is needed at WEOU. Send resume to P.O. Box 207, Goldsboro, NC 27533. .. WKXH in Atlanta is expanding. "We’re seeking individuals who are good at writing news and also have air-on skills," says Neil Saltiel, WKXH, 360 Interstate N. #104, Atlanta, GA 30320. EOE/AF/MF. .. KZ93 has an opening for the right person to handle their morning slot. Jobs duties also might include some work on the AM station. Applicants must be conversational in writing and on delivery. T&R to Duane Wallace, WMBD, 3131 North University, Peoria, IL 61604 EOE/AF/MF. .. Ginny Wolsch of KOKO-FM says, "I'm looking for a talented, warm personality who can relate to an adult demo. Jock must have at least two years of experience behind him or her." T&R KOKO-FM, P.O. Box 1208, Austin, TX 78747 EOE/AF/MF. No calls please.. WTRC is in the market for a late night jock. Two years of commercial experience is necessary. T&R Allen Strike, WTRC, P.O. Box 699, Elkart, IN 46025.

Darryl Lindsey

AIR CHECK

Station: KOA (Q103)
Market: Denver
P. D.: Jack Regan

Program director Jack Regan and assistant PD Allan Sledge put Denver's Q103 on the air in 1979 from an automated basis, and in the six years since, the PM adult-CHR station has had a good share of the booming Denver radio market. Owned by Belo Broadcasting, which also oversees four other radio stations, six midwestern television stations and the Dallas Morning News, Q103's power base is 100,000 watts. Its sister station KOA on the AM band is an all-news talk station Q103's air personality line-up lists: Jack Regan, 5:30-9 am, Scott Morrison, 9-noon; Barry James, noon-3 pm; Allan Sledge, 3-6 pm; Bill Bine, 6-10 pm; K.C. McKay, 10-2 am; and Rich Beal. 2-5:30 am.

Assistant PD Sledge told Cash Box, "Q103 runs basically an adult-hits type of format, though we still identify ourselves as a CHR with an emphasis on the female 25-50 demo. We mix in some older music, hits from the late 70's and early 80's, because through our research we found that was what the market was looking for."

"As far as out-of-format programming, we have one oldies show daily from noon to 1 pm which reaches back to 60's catalog that has been very successful over the six years we have been on air, and Jack also runs the "Q103 Dateline" on Friday mornings. Though it is an established type of show, we have found a good response to it," said Sledge. "As far as the station's place in the Denver market is going through an interesting situation right now where everything is pretty much up for grabs, it seems that CHR is building up its young male base and that CHR is going through a phase."
Randal-English To Represent Drake-Chenault In Canada

LOS ANGELES — Randal-English will represent Drake-Chenault as the firm expands to cover the Canadian market. "We want to bring Drake-Chenault into Canada for Canadians and by Canadians," said Ted Randal, of Randal-English Radio Enterprises (RE-ERC), recently named exclusive representative of Drake-Chenault in Canada.

"Canada needs the Drake-Chenault quality and programming expertise, using Canadian standards while conforming to CRTC regulations," said Randal. Drake-Chenault's clients have the highest ratings in America," added Randal, a Canadian citizen and veteran of 37 years in broadcasting.

According to RERL's Howard English, this is the "first time that formats from the United States entering Canada will meet, in all ways, CRTC regulations so that Canadian broadcasters need not be concerned about that aspect of their programming."

NAB Hosts Seminar

LOS ANGELES — The National Association of Broadcasters and Broadcast Capital Fund, Inc. (BROADCAP) will cosponsor a four-day training forum for minorities, the "Minority Broadcast Management and Ownership Seminar," July 28-August 1, 1985, at the S.I. Newhouse School of Communications, Syracuse University, NY.

Up to 75 selected participants are expected to attend the seminar, the most comprehensive program on broadcast management and ownership ever developed for minorities.

RE-CYCLED — WIOQ morning personalities Harvey-in-The-Morning and David Dye spent some time recently on the Ben Franklin Parkway covering the Coresstates Pro-Cycling Championship. No, Harvey and David are not the guys on the bikes. Harvey is at the far left and David is on the far right.

MAGIC BUS — K-Earth continues its 9th annual summer camp fund with Los Angeles busloads donated by Winston Network.

CHANGES — Michael Lonnee is now vice president and general manager of KHOW Denver. Previously, Lonnee was general manager in Des Moines for KRNT & KRNA. Some management moves at Pittsburgh's WAMO. Ronald Davenport is now the president of Sheridan Broadcasting Corporation after the resignation of Glenn Mahone. Station manager Roger Fairfax has been promoted to vice president and general manager of WAMO AM/AM.

Robert Chenault's exclusive relationship with Canada continues to interest some U.S. financial and program consultants. "We think that's the way it's going to go," said Ted Randal, of Randal-English Radio Enterprises (RE-ERC), recently named exclusive representative of Drake-Chenault in Canada.

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LOS ANGELES — The National Association of Broadcasters and Broadcast Capital Fund, Inc. (BROADCAP) will cosponsor a four-day training forum for minorities, the "Minority Broadcast Management and Ownership Seminar," July 28-August 1, 1985, at the S.I. Newhouse School of Communications, Syracuse University, NY.

Up to 75 selected participants are expected to attend the seminar, the most comprehensive program on broadcast management and ownership ever developed for minorities.
It's hard to believe that the decade is half over. The phrase, "the '80s still seem new, yet it's more than halfway into the decade. Musically, when you review the previous 10-year cycles, certain artists stand out as having made the most influential contributions. Music historians and aficionados can point to a rich heritage of blues, rhythm and blues, and rock that has left their mark on today's rock music. But for most of us the '80s bring to mind: Elvis, Chuck Berry, Bill Haley and the Comets, Buddy Holly, Little Richard as well as a few others. Yet for those who think of the '60s as rock's golden age, the bands that emerge are the Beatles, Jimi Hendrix, Bob Dylan and the Stones. The '70s may not have been as explosive as the previous decade was but it did give us artists like Led Zeppelin, David Bowie, Elton John and Bryan Ferry.

The most influential artists did not necessarily mean those who achieved the greatest number of record sales. Fabian, 1910 Fruitgum Company, and the Archies sold millions of units, but certainly didn't alter the course of popular music forever. It's easier to remember who Jimi Hendrix was and what his music sounded like, even though he never had a top 10 single; while it's much harder to recall the name of the singer who had the number one smash hit "Kung Fu Fighting."

When people look back on the '80s, who will they remember? Instead of waiting for 1990 to roll around, we decided to get a sneak preview by asking rock programmers who they believe are this decade's most influential artists so far: ROLLAND WEST, KNAC, LONG BEACH - Prince is obviously the big mover. Here is a black artist who brought funk to so many white people and has been a big crossover artist. He's put his own stamp on pop music. The Talking Heads. Coming out of their '77 underground status, they have now garnered a large audience. REM is a major '80s act. They have set fire to the homegrown roots sound in America like the Sex Pistols did in England in the '70s. FRED KAY, JAXON, KWJZ, ALBUQUERQUE - The Police are certainly one of the most important bands. They carefully think out their lyrics, are politically oriented, are not bubblegum top 40 music and yet they are popular. Most of the bands that I feel have made the most contributions to the direction that music is headed is going to be less politically oriented. U2 is one of them. For up and coming bands I like 'til Tuesday, Prince and Cyndi Lauper are also obviously important. TED EDWARDS, KGB, SAN DIEGO - The person who has had the biggest impact on the media is Madonna but Peter Gabriel is the person that I'll always remember the past five years for. That's the music that I've enjoyed the most. That's so special to me about Peter Gabriel is his humanity and his intelligence. He really cares about people and the things that he puts the time and effort into. Lenny Kravitz is a force that should be considered very serious. The Springsteen comes to mind, even though his music existed the decade before. RON SORESEN, KBLI, DES MOINES - The Police for legitimizing and promoting third world culture that way they do. We also have our share of groups like General Public, UB40, Madness etc., U2 for continuing to make content important in contemporary rock and roll, and of course, Bruce Springsteen. Listening to the Stones families chugging "Born In The USA" shows how much Springsteen is part of the new patriotism.

JANICE TAYLOR, KMBY, SALINAS/MONTEREY - I would say that Bruce Springsteen is the most important. He isn't burning out like Michael Jackson, Prince or Cyndi Lauper, who have been too much in the public eye. He doesn't have any gimmicks and has more of a chance to be recognized as a real person. His lyrics mean more than most of the rest of the other artists lyrics do, and he does a lot for other people without blowing his own horn.

Bob Shulman

AIR CHECK

Station: KVRE
Market: Santa Rosa/Santa Cruz County
PD: Cindy Paulus

KVRE recently celebrated its 10th anniversary as a radio station, the last six and a half of which have been as one of the most unique local rock stations in the country. "KVRE maintains a loyalty to the music and the DJ. We feel that the station is fulfilling the promise of album radio into the '80s," said program director Cindy Paulus. "The station has the freedom to take chances and we allow our disc jockey freedom that no other station that I know of is allowing. We have a much wider variety of music than most stations. We try not to draw boundaries with the music. We play jazz and blues, but we play the hits, too. We play what we think is quality. We're not afraid of anything, including Billie Holiday, Fats Domino and a lot more new music than most stations. We balance the old with the new so the audience, who has grown along with us knows that even though they are hearing an old song that a new one can be coming up right behind it.

The station has a commitment to bring live music to the area so the residents won't have to travel to San Francisco to see music. KVRE has recently presented 101 concerts with Fumbo, Chris Isaak, Los Lobos, U2 and many others. Station owner John Detz was a founding member of Detroit's pioneering album rock station WABX and was also responsible for making KJWT Los Angeles a rock station in 1974. Program director Cindy Paulus is also a major market veteran having worked at KJWT, KMET and KVRE in Los Angeles.

"Most of the DJs that come here enjoy and I like that loyalty," said Paulus. "They have years of experience but they like the choices they have here and that's why they are here."

The station tripled its ratings in the last period and does well in a wide range of age demographics. The station broadcasts with 3,000 watts at 101.7 MHz and covers a rapidly growing market of 325,000 people. The current line up includes: Cindy Paulus 6-10 a.m., Scott Murray 10-3 p.m., Bill Bowker 3-8 p.m., Scott Bowker 8-11 a.m., Rick Bell 11 a.m. to 6 a.m., Bob Gala and Laurie Z appear on the weekends.
TOP 75 ALBUMS

COLUMBIA TAKES 'EM HOME — Did Columbia simply bide its time until it found the best way to record to release, or did the label's record to release, or did the label's record to release? The answer lies in the record's movement into a CHR hit? Although New York airplay alone does not make 'WHTZ echoes the crossover success of earlier Full Force productions for UTF0, "Xoxanne Roxanne" and "The Real Roxanne." So there is clearly a sound here that the public has locked on, although many feel that Columbia's promotional savvy is the real winner in this case, turning an otherwise so-so production and performance into a summer phenomenon. The number of optimized and sophisticated street records available to a label like Columbia is high, and the hope here is that with the label's success now extending to bona fide street sounds, there will be more new talents being picked up by the powerhouse label.

Meanwhile, LL & Co. has been out on the town in New York for a six-week run, "Boyfriend," "I'm All Your's," "I Love Me," UTF0, Grandmaster Flash and the Furious Five, which is scheduled for release August 29.
Mystery Lady — Billy Ocean — Jive/Arista
We Don't Need Another Hero — Tina Turner — Capitol
A Want My Girl — Jesse Johnson's Revue — A & M
Oh Sheila — Ready For The World — MCA
Saving All My Love — Whitney Houston — Arista

XHRM-FM — San Diego — Duff Lindsey — PD
1310 Newcleus
A Pointer Sisters
R. Williams
Con Funk Shun
The Jacksons

WMYS — Norfolk — Steve Crambley — PD
99.9
Newcleus
J. Johnson's Revue
Klymmax
Ready For The World
B. Ocean
T. Turner
B. Some
The Reddings

WCIN — Cincinnati — Sid Kennedy — PD
1550-A
A. O'Neal
B. Ocean
Sting
Atlantic Starr

KJMJ — “MAGIC 108” — St. Louis — PD
Newcleus
N. Cole
The Reddings
New Edition
Kool & The Gang

WPLZ — Richmond — Hardy Jay Lang — PD
Fat Boys
Con Funk Shun
New Edition
Kool & The Gang
D. Edwards
N. Thomas
T. Turner
Newcleus
W. Houston
Conway Bros.

WGCL — Chicago — Graham Armstrong — PD
Kool & The Gang
Tears For Fears
B. Ocean
B.T. Express
Starpoint
A. O'Neal
Ready For The World

WDIA — Memphis — Bobby O'Jay — PD
A. Cymone
S. Arrington
B. Ocean
Sam & Dave
Pointer Sisters
S. Starr

WMQG — Greensboro — Doc Foster — PD
A. Barnes
Starpoint
N. Cole
Rock Master Scott & The Dynamic 3
Collage
M. McDaniel
A. Robotnik
Kool & The Gang
B. Withers
T. Turner

WDMT “FM 108” — Cleveland — Dean Dean — PD
A. O'Neal
N. Cole
Con Funk Shun
M. Lovesmith
A. Robotnik
Jonzon Crew
B. Ocean
Kool & The Gang
Aleem
Pointer Sisters
G. Lucas

WDAO — Dayton — Lamford Stephens — PD
Sister Sledge
The System
B. Withers

M. Gaye
J. Johnson's Revue
S. Edwards
Mai Tai
Sting

KGJF — AM 1230 — Los Angeles — Kevin Fleming — PD
Sugar Foot
Jucy
A. Robotnik
Mai Tai
Ready For The World
Pointer Sisters
Kool & The Gang
Gap Band

WXVY — Baltimore — Mark Williams — MD
W. Houston
B. Ocean
Pointer Sisters
Mary Jane Girls
H. Johnson
Kleeer

WILD — FM — Boston — Eloy Smith — PD
Sting
B. Ocean
Third World
T. Turner
G. Guthrie
The Reddings

KUKO — Phoenix — Robert Wideman — MD
Atlantic Starr
G. Bear
Force MD's
G. Clinton
C. Lynn

KDKO — Denver — Jay Johnson — PD
M. Moore
Klymmax
T. Turner
S. Lattisaw
E. John & M. Jackson

WOKJ — Cleveland — Dean Dean — PD
A. O'Neal
N. Cole
Con Funk Shun
M. Lovesmith
A. Robotnik
Jonzon Crew
B. Ocean
Kool & The Gang
Aleem
Pointer Sisters
G. Lucas

WQMJ — Greensboro — Doc Foster — PD
A. Barnes
Starpoint
N. Cole
Rock Master Scott & The Dynamic 3
Collage
M. McDaniel
A. Robotnik
Kool & The Gang
B. Withers
T. Turner

WBMJ — Philadelphia — Don Kendricks — PD
R. Shante
P. Tendergrass
Starpoint
J. Burton
One Way
N. Cole
W. Hutch
M. Gaye

WPAL — Charleston — Don Kendricks — PD
B. Ocean
Con Funk Shun
P. Swinnie
S. Arrington
G. Lucas

WUSL “Power 99” — Philadelphia — Jeff Wyatt — PD
Klymmax
Pointer Sisters
Whodini
Full Force

WRK’S “Kiss 98.7” — New York — Tony Quartenfone — PD
Loose Ends
B. Ocean
A. Robotnik

WWDM — Sumter — Scotty “B” — MD
Fat Boys
Durant Duran
New Edition

KJLH — Los Angeles — Doug Gilmour — MD
Pointers Sisters
B. Ocean
Full Force
A. Robotnik

WUFO — Buffalo — Jeff Grant — PD
V. Young
Ready For The World
J. Johnson's Revue
The Reddings
The System
Pointer Sisters
A. Robotnik
M. Lovesmith
Boogie Boys

AIR CHECK

Station: WEAS
Market: Savannah, GA
P.D.: Don Jones

For the past five years WEAS has held the number one position in its market while maintaining a varied and often progressive playlist.

"What we do is integrate rhythm and blues, Top 40, disco with gospel blues and jazz and that gives us an all around sound," said program director Don Jones, who has been with the station since 1972 (except one year when he programmed a South Carolina outlet).

While some may find it strange for an urban contemporary outlet to put such an emphasis on gospel, jazz and down home blues, Jones sees it as a natural move for a station in his market. "We don't forget we are black," said Jones. "And as long as you don't forget that and program to the black market then I don't see how you can get around programming blues, jazz and gospel in addition to urban contemporary. To ignore this music would mean losing the 35% audience.”

Indeed, the 35% listener is very important to a station that describes its target audience as 12+. The 100,000 watt powerhouse reaches listeners in both southern South Carolina and Northern Florida in addition to the Savannah area. Travellers on Route 95 have been known to pick up the station's signal as far north as North Carolina on some nights.

Jones noted that one of the station's ... popular features is an oldies program every Sunday night when a cross section of music from the '50s, '60s and late '70s is played in a three-hour block. Twice a month the station broadcasts the show from a local hotel. According to Jones, by doing the live remote, he realized how popular the feature was. "We were receiving a lot of positive phone calls about the program," said Jones. "But it wasn't until we went to the public that we really knew how popular it was.”

A native of Savannah, James attributes his tenure at the station and the success of WEAS to the station's responsiveness to the needs of the market.

Cash Box/July 20, 1981
HOT NEW SELLER

Loose Ends
M. Gaye

Record Theatre — Cincinnati — Mary
Ann Morgan
M. Gaye
Cameo
Klique
F. Jackson
Sling

Radio Doctor — Milwaukee — Paul
Kossecki
F. Jackson
G. Howard
W. Houston
Mary Jane Girls
L. Vandross

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

Wherehouse Entertainment — Culver
City, CA — Arnold Turner
L. Vandross
Prince
M. Gaye
B. Withers
F. Jackson

John’s Music — Los Angeles — Daina
Stewart
F. Jackson
Mary Jane Girls
M. Gaye
L. Vandross
W. Houston

Delicious Records — Inglewood, CA —
Tommy Johnson
L. Vandross
F. Jackson
W. Houston
F. Franklin
Cameo

Penny Lane Records — Seattle —
Debbie Schierman
F. Jackson
W. Houston
Ready For The World
L. Vandross
Loose Ends

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

Record Boutique — Winston-Salem —
Archie Torain
Cameo
F. Jackson
Mary Jane Girls
W. Houston
R. James

Sikhulu’s Record Shack — New York —
Sikhulu Shange
R. James
F. Jackson
W. Houston

L. Vandross
Prince

Skippy White’s — Boston — Mark
Siegel
U.T.F.O.
L. Vandross
F. Jackson
W. Houston
Run DMC

Birdland Records — Baltimore —
Beverly Burston
L. Vandross
F. Jackson
F. Satin
Mary Jane Girls
M. Gaye

Music Liberated — Baltimore — Larry
Jeter
W. Houston
F. Jackson
L. Vandross
Mary Jane Girls
M. Gaye

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

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

Barney’s One-Stop — Chicago —
Nellie Thomas
F. Jackson
Prince
W. Houston
Kool & The Gang
Mary Jane Girls
M. Gaye

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

Karma — Indianapolis — Mike Smith
F. Jackson
Loose Ends
Smoke
L. Vandross
W. Houston

Importes Etc. — Chicago — Paul
Weisberg
Sleeping Bag
P. Parker
Fuzz
L. Vandross
F. Jackson

U.S. Sound Center — Lumberton, NC —
Malcolm McCallum
F. Jackson
L. Vandross
Kool & The Gang
Mary Jane Girls
Cameo

Greensboro Record Center —
Greensboro — Susie Hamlin
Cameo
L. Vandross
W. Houston
Con Funk Shun
Prince

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

Shazada Enterprises — Charlotte, NC —
Jack Gordon
W. Houston
F. Jackson
L. Vandross
Cameo
Loose Ends

Gil’s Records and Tapes — Houston —
Gil Bultron
Cameo
P. Bryson
F. Jackson
Con Funk Shun
Kool & The Gang

Webb’s Department Store —
Philadelphia — Bruce Webb
F. Jackson
L. Vandross
R. James
M. Gaye
U.T.F.O.

Benson’s House Of Records — Los
 Angeles — Robert Palacios
Klymaxx
F. Jackson
S. Arrington
U.T.F.O.
B. Withers

Fortune Records — Los Angeles —
Timmy Thompson
F. Jackson
L. Vandross
Kool & The Gang
Ready For The World
M. Gaye

Tower Records — Sacramento —
Jeannie Barwaar
W. Houston
Talking Heads
A. Franklin
Atlantic Starr
P. Collins

**URBAN RETAILER’S PICK**

**Retailer**
Debbie Schierman

**Store**
Penny Lane Records

**Market**
Tacoma, WA

**Artist:** Ready For The World
**Label:** MCA

**Comment:**
"The singles off of the album have been a great success and the rest of the cuts are equally as strong. The slow cut, "Tonight," was a good crossover record, and all of the cuts have a Prince-like production quality. I predict that the album will be a continued success."

MUSICAL CHEMISTRY — Atlantic/Collition recording artist Johnny Gill recently embarked on a special promotional tour in support of his new album, "Chemistry." Among the stops was the New York City club Visage, where Gill performed selections from the new album for a gathering of music industry notables. Shown at Visage are (l-r): Gill’s manager Bill Underwood, Rick Morrison of ASCAP, Atlantic vice president/general manager of black music operations Hank Caldwell, Johnny Gill, model Shari Headly (who is featured in Gill’s video, "Half Crazy") and Eugene Boyd of Bill Underwood Associates."
SODA FOUNTAIN SHUFFLE* - CARL KLATZER (Waller Bros. 25625-1)  —  13
2 SMOOTH LANDING - STANLEY JORDAN (Blue Note BLT 85101) —  19
3 DANCING IN THE SUN - GEORGE HOWARD (TIA 19266) —  14
4 GARGOYLE UNDER ARREST - MIKEY DAVIS (Columbia FC 40029) —  3
5 GRAVITY - KENNY G & ORCHESTRA (Arista AL 82602) —  10
6 SKY DANCE - RODNEY FRANKLIN (Columbia FC 40029) —  22
7 SKIN DIVE - MICHAEL STARNS (Waller Bros. 25725-1) —  10
8 WHITE WINDS? - ANDREAS WOLFE (CBS FM 19963) —  22
9 STRAIGHT TO THE HEART* - DAVID SANBORN (Waller Bros. 25151-1) —  6
10 HARLEQUIN - GREER FRIEND & LEE RITENOUR (GRP 4208) —  12
11 HOT HOUSE FLOWERS* - WYNTON MARSALIS (CBS FM 19963) —  11
12 CIELLO DE TIERO - AL DI MEOLA (Manhattan 50202) —  13
13 ALTERNATING CURRENTS - SPIRO KYRIAKOS (Tia 19266) —  15
14 20/20 - GEORGE BENSON (Waller Bros. 9-55179-1) —  14
15 SILENT WITNESS - JOHNNY COVENTRY & THE DIJAN 4 (Columbia FC 40029) —  16
16 SPORTIN' LIFE - THE HERMET IVERSON ORCHESTRA (Columbia FC 40029) —  17
17 TOGETHERING - KENNY G & GEORGE KLEIN (Grossman Bros. 1994) —  18
18 FIND OUT! - THE STANLEY CLARK BAND (Epic TE 4004) —  21
19 JUNGLE GARDEN - DAVE VALENTINE (GRP 19963) —  23

The Cash Box Top 40 Jazz Albums Chart is Based Solely on Actual Pieces Sold at Retail Stores.

Saxophonist Breuker and his Dutch ensemble are madcap, witty players who can, in the blink of an eye, range from avant-garde explosions to dirge-like marching band moments to swoops of all forms of jazz and related musics. This album splendidly displays all their strengths - tight ensembles, eclectic solos, but also beautifully controlled tomfoolery underlined by a good sense of jazz history.

EASY WINNERS* - Max Roach Double Quartet - Soul Note SN 1109 (dist. by PolyGram Special Imports) - Producer: Max Roach - List: 9.98
Max Roach must stay up nights thinking about the settings he wants to perform in. Here he mutes his quartet (Cecil Bridgewater, Odell Pope, Tyrone Brown) with the Uptown String Quartet and the thing, for the most part, works, especially during Bridgewater's "Bird Says," when the eight players, plus percussionist Ray Mantilla, get into a deeply swinging - and completely unique - groove.

MUSICIAN* - Ernie Watts - Quest 25283-1 - Producers: Don Grusin, Ernie Watts - List: 8.98 - Bar Codex
A lively, well-oiled fusion date, with Watts's saxophones in fashionable, frequently-shifting settings and Grusin allowing the man more Leo Ritenour, Don Grusin, and a slow flow of percussionists (Alex Acuna, Paulinho Da Costa, Carlos Vega) adding sugar and spice. Phil Perry chimes in with some very pretty vocals, too.

DIGITAL WORKS* - Ahmad Jamal - Atlantic 81258-1-G - Producers: James (James The Real) - List: 11.98 - Ahmad Jamal
For decades Ahmad Jamal has been leading a state-of-the-art piano trio - they are the epitome of tasteful, refined swing. Here - with a percussionist thrown in for good measure - some of the planet's greatest hits - "Footprints," "Midnight Sun" and, of course, "Poinciana." - on a welcome double LP.

Kooling Out - The Kool Jazz Festival, as it was reported here months ago, is dead. At least the participation of Brown & Williamson is as, and, as George Wein looks high and low for a new sponsor for this gargantuan jazz-filled weekend in Newport, RI, the second largest jazz festival in the world, it seems like a good time to reflect on this year's festival and of the state of jazz festivals in general.

The Newport Jazz Festival, and, indeed, for most of the time until it landed in New York in 1972, it was the jazz festival in the world: things happened at Newport that set the pace for the entire jazz year, in fact there wasn't any other annual event that came close in terms of coverage, scope, or appeal. I don't want to recap the whole history of the festival here, but about a year ago it was decided that Kool cigarettes became not only the sponsor for the transplanted Newport event, but the sponsor of a number of nationwide offspring. Prior to that, however, the jazz festival situation in the world looked like one of the last stand - the festivals spread to - New York, North Sea, Montreux, Pori, Bombay, etc. - the importance of the single New York weekend diminished. In fact, many events who used to travel from Europe or Japan to take in the week stayed home and currently have much in their local festivals. This problem was compounded by the fact that the New York event, by its very nature, is unwieldy and decidedly unfocused. Festivals are held on an individual basis and in blue-chip concert halls - Carnegie, Avery Fisher Hall - and, they are sponsored with enormous overheads. Wein has always attempted to bring in other, less expensive venues - Soundscapes, for example, this year produced avant garde evening at St. Peter's Church - but those events never really seem part of the festival.

Well there are going to have to change for next year. For one, as I've said, Kool is kaput - potential new sponsors are currently being courted. For two, Carnegie Hall is going to be closed for the summer - a new main venue is going to have to be found.

I am not going to repeat the normal criticisms of the New York festival here - not enough "new" music, too much fusion and whatnot - because they are inherent problems. As long as concerts are staged on a high-priced basis at a high cost, the New York festival is not going to feel like a festival. At many other festivals - Wein's own Nice and New Orleans festivals, for example - customers buy a single, reasonable price for a day's roaming around from stage to stage. This is what builds audiences for other acts and genres - mainstream fans realize that acoustic jazz has its own, somewhat quieter, rewards, etc. This can't happen in New York, at least the way things are currently set up - you can't afford to buy a ticket to just one band, you've got to spend $20 for a ticket to see all bands - that's $2001.

I don't know what the answer is. I do know that this year's festival included a large number of concerts that had little to do with jazz at all, and an enormous number of the usual Kool/N.Y. attractions - Lionel Hampton, Stan Getz, Illinois Jacquet, Benny Carter, etc. - were absent. Maybe the concept of a single admission-price-per-event festival is a dinosaur. Maybe New York City - that is, the island of Manhattan - is ill-suited to a jazz festival in this age of global festivals (a week's worth of events in London and on the Continent) and the thriving jazz club scene all year. I would hate to see the New York event go, but I'd very much like to see it regain its position again, its ability to move and shake in jazz. I hope Wein scores another sponsor and I hope between them they figure out a way to bring the festivities back to the descendant of the Big Daddy of jazz festivals.

PROOF POSITIVE - Here, then, is an example of some of the other festival activity on this side of the Atlantic: The Bix Belderbecke Memorial Jazz Festival, a traditional affair, brings the Maple Street Jazz Band, the Camp Walkin' Jazz Band, and other tuba-and-banjo-ensemble to Davenport, Iowa July 25-28.

"Jazz in Telluride" will see "Sweets" Redman,フリー Flight, Dr. John, Ben Sidran and others head for the Colorado Hills on that same weekend, July 26-28.

The Atlanta Jazz Festival will get a share of the jazzgoing community - some of the most famous weekly events are in downtown Atlanta, such as the New City Jazz Festival, which starts at the Piedmont Park and, of course, the free July 4th concert at the Centennial Olympic Park.

"The 17th Annual Concord Jazz Festival" will be held Spyro Gyra, Stanley Jordan, the Dirty Dozen Brass Band, Art Blakey, Carmen McRae, Rosemary Clooney, the Basie Band and many others to that California town, Aug. 1-4.

"The JVC Newport Jazz Festival" will find the smallest state playing host to Sarah Vaughan, Spyro Gyra, the Mahavishnu Orchestra, Freddie Hubbard, David Murray and special EFX, Aug. 3-5.

"Stevie" Wonder, and the 19th Annual Newport Jazz Festival on Aug. 3, 4 and 5.

And the summer jazz festival season ends with the "Downer's Village Jazz Festival," which allows festival holders to attend the solstices of Greenwich Village clubbing. All of the Village clubs are involved, and the festival includes free concerts, lectures, films and videos. For more information call 1-800-762-7200, and ask for a brochure.

Lee Jokisch
Cash Box/July 20, 1982
IM STILL THE ONE. During his career Raphael has had more than his share of pinnacles, but his recent 25th anniversary celebration in his native Spain easily topped previously set standards. The occasion was to be celebrated, according to the original plan, with a single concert for the Spanish royalty at the prestigious La Scala Mela. Public demand became so enormous that management opened the doors to the public for 25 consecutive concerts in as many nights.

The singer, touched by his compatriots' unabashed display of emotion, decided to recoupicate the gesture by giving one final free concert outdoors at the Santiago Bernabeu Stadium, home of the Real Madrid soccer team, in sponsoring cooperation with El Corte Ingles, Spain's #1 department store. Over 100,000 persons came to see the usual, three-hour-plus, multifaceted Raphael show. His share of the total cost: a whopping 50 million pesetas, or US $300,000.

His most recent hit, "Yo sigo siendo aquel" ("I'm Still The One," patterned after his very first hit, "Yo soy aquél" — "I Am Him"), composed especially for Raphael by fellow countryman Jose Luis Perales, was recently categorized as the Most Added Song in Cash Box research. Comment's WMDO's PD Tony Aguilar says the song is a retrospective trip through the artist's life, his highs and lows, but most importantly, Raphael's never-ending pursuit of the public.

The 25th anniversary tour will travel throughout Central and South America before landing in the U.S. in October. Next there will be 90 concerts with no silver saluto to who is considered, vocal chord by vocal chord, the finest voice in the international ballad field.

PEPSI PREVAILS ON HERMANOS — An agreement has finally been reached between the two soft drink giants. No, they are not merging. But an amicable compromise has been finalized that will allow Pepsi to preserve its logo in the Hermanos single and LP products, and well as in the forthcoming television special, in spite of the fact that two of Coke's spokesmen, Julio Iglesias and the recently-signed Mario Moreno "Cantinflas," are in it.

As reported before in MUCHO Mas, Hermanos had gathered la crema de la crema among Spanish talents in a benefit effort similar to England's Band Aid and USA for Africa. Pepsi donated US $150,000 to cover initial production and operating costs, and Coca Cola's opposition to its representatives' participation threw a snag into the subsequent release of the "Cantare, cantarlas" single.

By the time these lines reach daylight the Hermanos media blitz will be in full gear, with the single projected for simultaneous radio promotion on July 22. MM has received information that the B-side has a Herb Alpert composition and interpretation, "African Flame," an artistic reminder of this crusader's origin, and the eventual destination of 10 percent of the funds collected by the Hermanos organization.

Luís Medina, coordinating manager of Hermanos, recently returned from a Bolivia trip where the final stages of the forthcoming TV special were shot. "We are very excited because this is the most ambitious project ever undertaken in the industry." He added that negotiations are under way to achieve a deep penetration through the telecast, scheduled for broadcast in the first week of September, with an additional English language version already produced. Marketing possibilities are being enhanced through merchandising, including t-shirts and 100 collector item posters autographed by all the participant stars which will be raffled. Initial sales projections for the Hermanos LP, distributed by CBS Records, are in excess of five million.

BUT COKE GETS TENTH, AND SHEILA E., TOO — Hermanos' loss is salse's gain when "the real thing" sponsors Ralph Mercado's Tenth Annual Salsa Festival, August 29 through September 2. The sites and types of events will vary, from a big Madison Square Garden Concert, featuring Celia Cruz, El Gran Combo, Sheila E. (ei, she's a last name Escovedo — daddy Pete a/k/a "Coke" is an established west coast percussionist) Tito Puente and Ruben Blades, to a bus ride (gira) to Suntan Lake, as well as a free concert at Grant's Tomb on Riverside Drive. Other bands announced to participate are Ray Barretto, Willie Rosario, La Gran Manzana and Luis Ramirez and Ray de la Paz.

MERENGADO '85 — R.I.P. — According to a press release issued, "as a result of problems that could not be resolved involving certain artists. There were also several visa problems." A noble effort. Better luck next year!

MUCHITOS Y MUCHITAS — While we are on the merengue swing, do you know which multi million record company, recently immersed into merengue waters, has just released an LP whose rights they DON'T own?

THANK YOU for your kind letters and warm reception. Please keep sending any relevant information to MUCHO Mas, Cash Box magazine, 330 West 58th Street, Suite SD, New York, N.Y. 10019, or call (212) 586-2840.

Tony Sabournin
101 MEAT IS MURDER
102 THE BREAKFAST CLUB
103 READY FOR THE WORLD
104 THE GOONIES
105 INTERNATIONALISTS
106 ALTERNATING CURRENTS
107 SODA FOUNTAIN SHUFFLE
108 CHICAGO 17
109 THE BAND TURNS
110 THE UNFORGETTABLE FIRE
111 GRAVITY
112 OPEN FIRE
113 WHITE WINDS
114 GROOVED SPOIL
115 VISION QUEST
116 NEW EDITION
117 STARCHILD
118 FACE VALUE
119 RHYTHM AND ROMANCE
120 BEYOND APPEARANCES
121 JOHN PARR
122 SWEEP AWAY
123 PURPLE RAIN
124 MAGIC TOUCH
125 MEETING IN THE CAR
126 VALOR
127 LOIS PRINCESS
128 HARLEQUIN
129 RODEO
130 MANIAC
131 MEAN MACHINE
132 VOLCANO
133 TDC
134 "YOU WANT WHAT A GUARDIAN IS"
135 TELL ME SOMETHING
136 "I'M A MAN"
137 "I DON'T WANT TO TALK ABOUT IT"
138 "I'M NOT SURE"
139 "EVERYBODY'S TALKING"
140 "WHEN THE NIGHT COMES"
141 "I'M GONNA MISS YOU"
142 "IF I DON'T HAVE YOU"
143 "I einfach...
144 "I CAN'T HELP MYSELF"
145 "I WISH"
146 "I'D RATHER BE"
147 "EVERYTHING"
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THE CASH BOX TOP 200 CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)
VIDEO SHMOOZ — For a mere $200 registration fee ($180 before July 15), the Rockamericas Video Music Seminar yours. This year’s seminar will be held at New York City’s Roosevelt Hotel, August 6-4, and should provide enough shmoozing, loozing and actual information to make that $200 a $200 well-spent. The event will be heavy on record company sales and a mix of cable outlets and etc. among its registration, and this year’s bash promises to be all the more packed with industry VIPs. As last year, there will be exhibits, workshops (complete with links ranging from black music video to promotion) and a capping party on the evening of the last day.

Registration forms are available from Rockamericas Video Music Seminar, 27 East 21st St., 4th Floor, New York City, New York 10010. To reach Mrs. Lisa Brannigan, phone 212-475-5791. The Los Angeles seminar office can be reached at (818) 842-1212.

ENDLESS SUMMER — New from Warner Home Video July 15 is Beach Party styled as the King and queen of British Invasion Rock and Roll, The Rolling Stones. For this special release, Warner Home Video and August/'s Rock Video have produced an extensive promotional campaign which has had Bubba running (you could probably take that literally) from city to city to a 10-city tour that began June 9. Six add-on cards have been installed across the nation with posters. Basically, the tape is considered pretty rough. Though it’s intended for “everyone from an NFL star to a beginning housewife.” Suggested retail price is $29.95, with a release date of July 23.

Cloud 9’s tape may be a little less drastic, especially if you like your Kitchen Sink stilts are of the type used in the Variety According to Candy, clouding is the number 1 form of recreational exercise in the U.S. That what has to do with this tape is that you’re the one doing it, because-you only need the tape to perform Candy’s exercises. However, the tape promises to be more beneficial than any exercise you could do while standing on your head. Because of the reduction in gravity, Candy says it really makes sense to the tape. The tape runs 60 minutes and retails for $29.95. If you’d rather get your exercise preparing a meal and eating it — well, New York Times food editor Craig Claiborne has a “how-to” tape for you. Craig Claiborne’s New York Times Food Cookbook is just that, a cookbook that instructs viewers on preparing and serving meals to others. It’ll be out from Warner Home Video in the week of October 7, and retails for a list price of $29.95. I suggest double packaging with either Bubba, Candy or Junior.

BRANIGAN VIDEO — If you happened to be out running around the streets of the Silver Lake district of Los Angeles one very hot afternoon not too long ago you might have stumbled across the jumble of cables and frantic production company personnel that was the set for a new video shoot. The video shoot was for the new album’s lead single “The World’s Best.” Laura Branigan’s new video, Spooky Edgy, is what all the fuss was about, and since the video’s extra and some of its leads were drawn from the neighborhood, the locals were very much an audience of interest. Actor Alexes Ometencho of L.A.-based Pendulum Productions seemed calm as ever, though his crew, I’m sure, was the fresh day in a day. “We moved mountains in that amount of time,” said director Michael Haldeman. The shoot included the choreography of Brad Jeffries.

Gregory Dobrin

THE RELEASE BEAT

Warner Home Video has a special summer promotion involving three titles, each of them the popula," the most popular titles being released for theatrical runs this summer. The promotion is called “3 Chips Of The New Blockbuster,” and includes such films as The Outlaw Josey Wales (prequel to Pale Rider), The Road Warrior (prequel to Mad Max Beyond Thunderdome), and National Lampoon’s Vacation (which spawned European Vacation). The titles will be reduced in price from their original $95.95, $69.95 price point to a retail of $29.95. The promotion runs through August 30, with a street date of July 29. MUMM/UA Home Video will be treating fans at several cartoon classics for release this month. They include four Tom & Jerry video-cassettes, plus The Adventures Of Droopy, The 1952 Tom & Jerry classic, and the long-awaited Tom & Jerry Video, a video that was planned but never made. The other three titles this month, they include five chapters from The Planet Of The Apes saga, plus three new Muppet titles, including Muppet Treasure, Gonzo Presents Muppet Weird Stuff and Country Music With The Muppets. Included in the Planet Of The Apes Saga are Planet Of The Apes, Beneath The Planet Of The Apes and Escape From The Planet Of The Apes, Conquest Of The Planet Of The Apes and Battle For The Planet Of The Apes. The series will be packaged in a colorful five-pan disc box, and can be purchased separately. Each of Playhouse Video’s titles is priced at $99.98, available in VHS and Beta, and released in HIFI and Rhino Records, the notoriously off-beat L.A.-based label, has announced four home video titles for July 22 release from Frame Video. They are: Rock Baby, Rock It ($59.95), Saturday Night Shockers, Vol. 1 and 2 ($49.95), and Prehistoric Women ($49.95).
Taxxi Hopes It Will Fare Well With New Management, Label

By David Adelson

LOS ANGELES — Since 1980, Taxxi has been quietly forging a grass roots following, appearing on both radio playlists and alternative rock stations. The band's three albums for Flashpoint Records have sold well, with critical acclaim for their rock and roll sound. The band's manager, Phil Tuff, said, "We've been working hard to get our name out there."

The band has recently released its first MCA project, "Exposure" and its first single, "Still In Love." The single is currently in rotation on MTV and according to MCA executives steadily gaining adds at rock radio.

Taxxi has called for more radio airplay and touring to support the new release. The band's manager, Phil Tuff, said, "We've been working hard to get our name out there."

The new management, led by John Lasker, is expected to focus on increasing the band's exposure and promoting their upcoming album.

Sounds Good Music Forms New Co.

LOS ANGELES — Sounds Good Music, one of the largest independent distributors based on the west coast, has recently expanded its operations by forming the South Beach Music Group. This new division will focus on promoting regional artists.

Ampex Magnetic Tape Division Signs Contract With AME

NEW YORK — Ampex Corporation's Magnetic Tape Division has signed a multi-year seven-digit contract to supply AME, Inc., of Burbank, California, with a full line of professional broadcast quality video tape. According to Richard A. Antoni, national sales manager, the contract is significant due to AME's reputation for high quality standards.

Scotti Honored — More than 1,100 music industry executives and other notable guests gathered at the Century Plaza recently as the Music Industry Chapter for the City of Hope honored Tony Scotti as its 1985 "Spirit of Life" recipient. A record-breaking amount in excess of $500,000 was raised, the largest amount in the history of this annual event. Pictured (l-r): a visibly moved Tony Scotti receives a standing ovation led by Motown's president Jay Lasker and Casey Kasem, who served as master of ceremonies for the evening.

455 Record Companies Receive Grammy Awards Entry Forms

LOS ANGELES — Entry forms for the 28th Annual Grammy Awards were mailed to 455 record companies by the National Academy of Recording Arts & Sciences (NARAS). This year the Grammy categories have reached an all-time high of 71 nominations, including Best Pop Recording and Best New Classical Artist categories. The Academy has also mailed special entry forms to 51 video companies for entry of their product.

The current mailing, which covers product released during the nine-month period ending June 30, 1985, become the first phase of the annual Grammy Awards procedures. Forms covering the final three months of the eligibility period will be sent to companies in mid-September. At that time all Academy members will receive their full year entry forms.

Following screening of all entries by the Academy, the official Eligibility List, along with first round ballots, will be sent to Active (Voting) members to determine this year's final nominations in all except specified craft categories. The latter will be selected by the votes of special nominating committees in each of the Academy's seven chapters. A second round of voting by active members will determine the 28th Annual Grammy Awards winners, to be revealed late in February during next year's live annual CBS TV Special, The Grammy Awards: Show.

James J.C. Andrews Dies At 42

LOS ANGELES — James J.C. Andrews, photographer, music producer and author of The Well Built Elephant, a photographic tribute to American Architectural Eclecticism, died Sunday, July 7, 1985 at Lenox Hill Hospital, New York City. He was 42 years old.

As president of MainMan Ltd., the production company that managed David Bowie and John Cougar Mellencamp in the 1970s, Andrews co-produced two John Cougar Mellencamp albums, David Bowie's "Diamond Dogs The Tour" and the Broadway play Fame. In 1984 he won the Houston Film Festival Award for his production of the music video Rebel, Rebel.

KDDIS GOES DIGITAL — KDDs Mastering recently received a complete Sony PCM digital audio, consisting of the 1010 processor, the DDU 1520 digital delay for analog disc cutting, a pair of BVU 800 db recorders and the DAE 1100 music-editing system. Seen with the new equipment are (l-r): Ken Perry, cutting engineer and John Golden, cutting engineer & studio manager.
HOT NEW SELLER

Turtles — Atlantic
F. Jackson
Motley Crue
L. Grizzard
W. Houston
L. Vandross

The Record Bar — Durham, N.C.
R. Collins
Tears For Fears
Sting
Prince
B. Adams

World Of Records — Los Angeles
Tears For Fears
R. Collins
D. Adams
Til Tuesday
Power Station

Downtown Records — Chicago
R. Collins
Prince
W. Houston
Sting
B. Ocean

CML One-Stop — St. Louis
Tears For Fears
R. Collins
D. Adams
J. Fengety
Power Station

Musical Sales — Baltimore
M. Collins
W. Bram/I
M. Donovan
Motley Crue
Tears For Fears

The Harvard Coop — Boston
Talking Heads
Sting
B. Joel
C. E.M.

Dir. Straits

Maristone

Mainstream Records — Milwaukee
Motley Crue
R. Collins
Sting
Dire Straits

Tower Records — Seattle
Tears For Fears
Talking Heads
B. Joel
W. Houston

Homers Records — Omaha
Dir. Straits
Motley Crue
Talking Heads
Tears For Fears
Eurythmics

Peaches — Kansas City
B. Springfield
Dir. Straits
Motley Crue
P. Collins
Sting

Turtles—Atlanta
F. Jackson
Motley Crue
L. Grizzard
W. Houston
L. Vandross

The Record Bar — Durham, N.C.
R. Collins
Tears For Fears
Sting
Prince
B. Adams

World Of Records — Los Angeles
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Power Station

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Tears For Fears
Talking Heads
B. Joel
W. Houston

Homers Records — Omaha
Dir. Straits
Motley Crue
Talking Heads
Tears For Fears
Eurythmics

Peaches — Kansas City
B. Springfield
Dir. Straits
Motley Crue
P. Collins
Sting

STORER REPORTS

Strawberries — Boston
Motley Crue
Tears For Fears
Sting
Dire Straits
Talking Heads

Benson Records — Los Angeles
Dead Or Alive
Depeche Mode
Power Station
Ratt
Duran Duran

Tower Records — Seattle
Tears For Fears
Talking Heads
B. Joel
Heart
W. Houston

Mainstream Records — Milwaukee
Motley Crue
Ratt
Scorpions
Sting
Dire Straits

Headliner — Dallas
Tears For Fears
B. Adams
Prince
B. Springsteen
Beverly Hills Cop

Harmony House — Detroit
Tears For Fears
Motley Crue
R. Collins
Sting
Prince

City One-Stop — Los Angeles
Sting
Motley Crue
Tears For Fears
Talking Heads
Scorpions

Camcorder Music — Ohio
Motley Crue
Tears For Fears
B. Adams
Ratt
P. Collins

RETAILER'S PICK

Retailer
Mary Ann Morgan
Store
Record Theatre
Market
Cincinnati

Album: "Am I Real Or What"
Artist: Melanie
Label: Amherst Records

Comment:
"The single is "Maybe I'm Lonely". It's really the old Melanie with a new sound. The record gets better every time you listen to it. It's on no radio, but in-store play is getting sales. People don't realize she has a new record out. Those 'yuppies,' if that's what they're calling them this week, still remember her and should want to buy this record."

SHOP TALK

WHEREHOUSE ENTERTAINMENT, LOS ANGELES — Louis Kwiker announced third quarter income for Wherehouse Entertainment was up 38 percent, revenues up 34 percent. Earnings per share were 22 cents, up from 17 cents a year ago, a 29 percent increase. For the nine-month period, net income was $4.8 million compared to $3.3 million, a 50 percent increase. Revenues increased 27 percent from $79.6 million to $101.6 million. Earnings per share rose to 96 cents compared to 73 cents a year ago on 449,000 more shares. Kwiker attributes these strong increases to burgeoning video rental income and music sales, the latter benefitting from swift compact disc sales.

THE HARVARD COOP, BOSTON — Lori Zimbaltti reports great success with a 4th of July sale involving PolyGram Records. Dubbed "Digital Fireworks," the promotion was supported by a full-page ad in The Boston Globe. PolyGram compact discs were on sale for $12.95, the lowest price the Coop has had on CDs. Also, Bobby Hall, LP buyer for the Coop, said "Talking Heads' new LP, "No Wild Creatures" is his #1 LP for the fourth straight week. The Sire/Warner Bros. release precedes a worldwide, 20-city Warner Bros. sale. During the special Warner Bros. product, including compact-disk sales, will be 20 percent off. Ads in the alternative weekly, The Phoenix, support the sale.

THE HARMONY HOUSE, DETROIT — Susan Thom, director of advertising for the 16-store Harmony House chain announces the great success. For the first time, Harmony House, the nation's largest Motor City Turn-Up Sale. The sale ran from June 13 to July 3. During the sale, the entire record inventory is sold for $2 off, example: $5.99 stickers for $3.99. Also, compact discs sold for $5 off.

TURTLES RECORDS, ATLANTA — Turtles Records has just completed its eighth anniversary with a two-week sale celebration. It was termed "a great success" by Turtles representatives. During the two weeks all 8,988/988 list records were discounted, storewide and chainwide. Also, all $19.50-$17.98 list compact discs were discounted. The second week featured "Dollar Days" which found all accessories priced $1. Of course, the lookout this summer and fall as Turtles expands plans call for new outlets in Atlanta as well as brand new markets. More on this later as details become available.

Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 6383 Sunset Blvd. Suite 930, Hollywood, CA 90028.

RETAILER PROFILE

Store: Rock'n Mania
Market: Greater Boston
President: Tom Salem

"We have to be different to compete with chain stores and department stores," commented Rock'n Mania president Tom Salem. Rock'n Mania is located in Framingham, a western suburb of Boston. For six years it has offered Bostonians a unique alternative to the often sterile mass marketing of_mainstream chains. Rock'n Mania is situated on a strip along a busy thoroughfare of the town. "We are a full, mainstream rock catalog store," stated Salem. "We go in depth into the superstar artists with all sorts of memorabilia, collectables, original pressings, import CDs, and singles.

"Because of our store being awfully varied, we inventory 60,000 oldies on our shelves. We have a very comprehensive oldies department. If someone comes in with a hundred titles they're looking for, they're going to get 95 percent of them in stock," stated Salem. One of the really unique aspects of Rock's business is his reissue label, Rock'n Mania Records. We have original versions of the hits such as Van Morrison's "Brown Eyed Girl," The Hollies' "Look Through Any Window" and "Bus Stop" and Mott The Hoople's "All The Young Dudes," said Salem. Salem added: "Over the last 10 years I have been personally very heavy into collecting and doing a lot of record conventions and shows, so we have, locked up separately by appointment only, a lot of original Elvis Presley, Beatles, Stones, Who, etc.

Oldies are not the whole picture at Rock'n Mania. Hit product is aggressively merchandised and sale-priced. "In order to compete with all the majors, just as they do, you've got to have a leader coming in. Our Top 50 new items are very consistent, on sale all the time," Salem said. 8.98's go for 6.99 throughout the store. Every new record goes into the bin at 5.69, a very competitive price point.

"The biggest plus for us has been the compact discs," said Salem. "Right now CDs are a third of my business," boasted Salem. Rock'n Mania merchandises CDs in a different way. "We tear apart the blister packs, we resale all the product and put it in lighted showcases. Half of my store wall has special shelving designed for CDs. We have clerks behind the counter strictly for compact discs. It merchandised, it's all alphabetical. All people have to do is look and they see everything they want," stated Salem.

Within walking distance of our store I can name 10 locations that sell records. Yet our figures have increased tremendously from year to year in the past six years. About four months ago we rented another space and we have doubled our store size. This is paying off again...because now its more comfortable, its brighter, there's a lot more product. We're doing the right things, making the right decisions and bringing the right product in at the right price," Salem enthused. The advent of two new Rock'n Mania stores as soon as six months away confirms that Salem is indeed "doing the right things."
U.S. Video Tape Sales Set New High

LOS ANGELES — Manufacturers' sales of blank videocassettes in the United States registered dramatic increases in both units and dollar volume in 1984. Audio cassette sales, however, were up only slightly in units and slightly below 1983 figures in dollars, according to the International Tape/Disc Association.

The most impressive increases came in the sale of VHS videocassettes, which reached a new high of more than 122 million units in 1984 — more than 85 percent greater than in 1983 — and a dollar volume of $714,405,000, almost 43 percent greater than 1983's figure of $500,341,000.

Sales of Beta videocassettes also rose from just over 21 million units in 1983 to close to 36 million units in 1984, a gain of almost 70 percent. Dollar sales of Beta cassettes jumped 31.5 percent, from $151,490,000 in 1983 to $199,291,000 in 1984.

Combined VHS and Beta videotape cassette sales were up 81.5 percent in units, from 87 million units to 157.9 million, and climbed 40 percent in dollars, to $913.7 million.
NASHVILLE — Willie Nelson's Fourth of July Picnic in Austin was cooled by rains that fell until the early afternoon, resulting in showers and crowds of about 12,000 but no lowered excitement.

The prime attraction was the combined performance of Nelson, Johnny Cash, Waylon Jennings and Kris Kristofferson, who have come to be referred to as "the Highwaymen" because of their historic recording of this album, "Highwayman," for Columbia Records. When the album's title song and two others were performed, the crowd sat in a summit meeting of country talent that joined four men who lay claim to a greater degree of recognition for their individual accomplishments than any other four persons in their field.

The show, produced by Pace Concerts, was originally predicted to attract 15,000-20,000, and though those figures were not reached, the wet weather did not seem to affect the crowd's enthusiasm for the music — provided by more than 20 acts ranging from The Unforgiven to perennial favorite Jerry Jeff Walker.

The concert began about 10:00 with short sets by more than a dozen entertainers, including Faron Young, Billy Joe Shaver and David Allan Coe. Asleep At The Wheel and Walker turned in longer performances, the latter's highlighted by a sin-a-long version of "This Land Is Your Land" on which he was joined by Kris- tofferson, Nelson and Neil Young, who was playing at his first Picnic. Young's solo set included one of the evening — preceded by the acts mentioned above and by segments from Rockin' Johnny Cash's solo set under the title "My Toot Toot," Kristofferson, Cash and Jennings followed by the tradition show-closing performance of Nelson himself.

Nelson acted as host throughout the day, singing with just about every act and keeping the momentum of the show going at a comfortable rate. Kristofferson's solo set included some of his songs which have become country standards, and also a newer material. Of the new songs, recorded by Jennings on his new album, was a tribute to Johnny Cash called "Good Morning John" which Kristofferson delivered with obvious love and respect. Cash presented his part of the show with the help of June Carter Cash, who added some Carter Family favorites to the set. The crowd reaction to Cash was overwhelmingly positive. He played hit after hit from his long career, and he completely owned the stage for the duration of his performance. Jennings' set began with "Don't Bring It Around Anymore" from his recently released "Turn The Page" album. He went on to play slightly faster versions of many of his trademark numbers, including "鞍Livin' Long Like This" and "Amanda."

At a press meeting after the performance of the "Highwayman" quartet, Cash and Kristofferson expressed their excitement with the entire project, saying that the Picnic performance was the first of several possible stage appearances for the four "in key places" that are yet undetermined. Other projects were discussed involving members of the super-star foursome: Cash referred to an album that he and Jennings recently recorded together in Nashville (which is scheduled to be released early next year, according to Cash's manager Lou Robin, speaking in a separate interview). Cash also said that he plans to do a CBS TV movie called "The Last Days Of Jesse James," which casts Kristofferson in the lead role and Cash as Jesse's brother Frank. Cash said that the screenplay, written by Bill Stratton, is nearly completed.
 grote's Hit Parade. "(Epic/Spee-30689) 34
 46 LITTLE RICHARD "LET'S DO IT" (Dot/Dot-14040) 55
 47 L.M. IF YOU THINK I'M GONNA LIE (MCA/PB-14096) 51
 48 RONNIE BRADLEY "I'M NOT GONNA GET YOU" (MCA/PB-14211) 30
 49 WHY NOT TONIGHT (MCA/7-28071) 49
 50 WITH JUST ONE LOOK IN YOUR EYES CHARILOT MCLAUGHLIN (with WAYNE MASSEY) 19
 51 PAINT THE TOWN GREEN ROBBIN LEE AND LOIS (Evangelion EV-43) 54
 52 BLUE HIGHWAY "FOOTLOCKER" (MCA/PB-14053) 63
 53 KERN RIVER "MAMA'S HAYRID (Warner 7-28976) 62
 54 LOST IN THE FIFTY TONIGHT (IN THE BARGAIN) (Warner Bros. 7-29127) 62
 55 UNWED SISTERS "FREE LONESOME DOVE" (MCA/PB-14070) 56
 56 GUNPLAYER "KISS ME GOODNIGHT" (MCA/PB-14021) 54
 57 UNSILENT NIGHT "STTREE" (MCA/PB-14101) 56
 58 EDDIE RABBITH (Warner Bros. 7-28976) 62
 59 MAKE IT UP AND FADED BLUE JEANS MELICIA HAGGARD (MCA/PB-14061) 63
 60 LITTLE THINKER "THE OAK RIDGE BOYS" (MCA/PB-14055) 16
 61 LET IT BE MEL MCDANIELS (Columbia 8-5259) 53
 62 A BAR WIND ON "THE MIDNIGHT HOUR" (MCA/PB-14041) 51
 63 A LITTLE GINSENG IN CHRIELD PRIDE (Warner Bros. 7-14312) 73
 64 COUNTRY BOSS ROBERT GASKINS (Columbia 34-08481) 57
 65 MY SLEEP IS WARM DONNY MCCLURE (Warner Bros. 7-28976) 57
 66 CAROLINA HEAVEN ON EARTH "THEIR EYES" (Columbia 34-08467) 58
 67 IT'S A LADY'S WORLD "WILLIE NELSON" (Columbia 34-08467) 57
 68 I HAVE A GET IT "THE OAK RIDGE BOYS" (Columbia 7-29002) 11
 69 IT'S ALL OVER NOW "THE ROLLING STONES" (Columbia 7-29002) 12
 70 DRINKIN' IN DREAMIN' "JIMMY ASKIN" (Columbia 7-29002) 11
 71 YOU CAN'T RUN AWAY FROM YOUR COUNTRY LADY J. DALTON (Columbia 34-08484) 38
 72 I'M NOT GONNA TELL YOU THEY'RE GONNA HAVE A GREAT TIME BILL MEDLEY (Columbia 34-08487) 91
 73 DON'T PULL YOUR HANDS OUT OF MY POCKET "THE LOUISIANA LINERS" (Columbia 34-08487) 92
 74 I'M NOT GONNA TELL YOU THEY'RE GONNA HAVE A GREAT TIME BILL MEDLEY (Columbia 34-08487) 91
 75 IN THE MIDNIGHT HOUR "THE OAK RIDGE BOYS" (Columbia 7-29002) 11
 76 DRINKIN' IN DREAMIN' "JIMMY ASKIN" (Columbia 7-29002) 11
 77 YOU CAN'T RUN AWAY FROM YOUR COUNTRY LADY J. DALTON (Columbia 34-08484) 38
 78 I'M NOT GONNA TELL YOU THEY'RE GONNA HAVE A GREAT TIME BILL MEDLEY (Columbia 34-08487) 91
 79 IN THE MIDNIGHT HOUR "THE OAK RIDGE BOYS" (Columbia 7-29002) 11
 80 DRINKIN' IN DREAMIN' "JIMMY ASKIN" (Columbia 7-29002) 11
 81 YOU CAN'T RUN AWAY FROM YOUR COUNTRY LADY J. DALTON (Columbia 34-08484) 38

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)
MOST ADDED


WJLM — David Hurst — Roanoke R. Millsap S. Wylie E. Bottoms M. Gray C. Smith


WFMS — J.D. Cannon — Indianapolis M. Osmond/D.Seals Whitsett B. Hobbs C. Pride E. Rabbitt

WUSN — Nikki Courtney — Chicago W. Jennings R. Millsap Forester Sisters M.M. Murphey


WOKO — Jim Murphy — Dover, NH E. Robertson R. McDowell R. Sidney M. Osmond/D.Seals R. Millsap

KUSA — Georganne Harris — St. Louis J. Buffett K. Brooks H. Harris R. McDowell R. Bailey E. Rabbitt R. Millsap

KFOX — Robert Wood — Abilene R. Millsap M. Osmond/D.Seals M. Haggard C. Twitty


WTSG — Pat Martin — Madison E. Harris Chance M. Gray K. Mattea J. Buffett J. Newton

COUNTRY RADIO

STATION ADDS

KIKF — Bud Freeman — Orange, CA E. Rabbitt J. Conlee J. Glaser C. Twitty Sylvia

WCXM — Jeff Gill — Leominster, MA M. Haggard E. Rabbitt S.P. Davis J. Conlee C. Twitty

WWVA — Bill Berg — Wheeling V. Gill J. Glaser R. McDowell Wright Brothers C. Pride E. Rabbitt


KJBS — Lisa Hale — Bastrop, LA G. Davies E. Rabbitt E. Harris R. Duncan

STATEMENT PROFILE — WLW AM-FM/Montgomery, has a very simple explanation for its success — community involvement. Be it live remotes, instant cash contests, or promotions, WLW is never very far from its listeners. The station signed on in January 1978, and in less than three months has captured the number two slot in a market which already had 12 established stations. Since that time, WLW has consistently been at the top of survey results. WLW covers a primary market of three counties, but reaches a total of 34 south-central Alabama counties with its 100,000 watts. WLW-FM programs a contemporary format, while the AM side features country oldies and talk shows. WLW is owned by Colonial Broadcasting and staffed by general manager Don Markwell, program director "Slimmer" Jack Donovan, operations director Dr. Sam Faulk, and music director Greg Mozingo. The lineup of air talent includes the 6-10 a.m show (which is simulcast) hosted by Dr. Sam and Gina McGee. The remainder of the day's shifts are manned by Greg Mozingo from 10 a.m. to 3 p.m. "Slimmer" Jack Donovan from 3-7 p.m. "Dandy" Don Hart from 7 p.m. to midnight and "Dixie Dan" from midnight to 6 a.m.

KEEPIN' BUSY — Summer is traditionally a busy time for most everyone, especially for those within the realm of radio. Here is just a sampling of the recent activities we've heard about...

KIX 194/Fayetteville, Arkansas, in conjunction with the Club West, co-hosted a concert featuring MCA artist Razzy Bailey June 22. The station has plans for July concerts with Lee Greenwood and Michael Martin Murphey. Tom T. Hall joined with the Country Music Association in hosting the first annual Country Music Golf Tournament. The Tournament, a benefit dinner and KFDI Country Dance hosted by Hall were to raise funds for the Starkey Development Center, an organization which works with mentally retarded children and adults... WMZQ/Fayetteville, Washington, D.C., hosted a week-long salute to Loretta Lynn. The salute was highlighted by Lynn's performances at the Kennedy Center July 18 and 19. WMZQ was also the recent recipient of an award presented by Washington Magazine. This is the fifth consecutive year that WMZQ has been named "Best Country Station" as the result of a poll conducted by the magazine... KTON/Salinas, California, sponsored a Father's Day Fishing Derby on Lake San Antonio. Any angler lucky enough to land a striped bass marked with the winning tag would have walked away with $50,000. The fish was not caught, but is still worth $1,000 through Labor Day. KTON also was involved in its "Heart's Desire" contest, a promotion which had a list of prizes including $20,000 worth of furniture.... In another fishing-related promotion, KFY/Fayetteville, Arkansas, presented a contest winner with a bass boat valued at more than $8,000... KSO/Des Moines has several events, contests, and other festivities lined up. In the first six weeks of its "Bucks Start Here" contest, the station has awarded 296 listeners over $14,600 in cash and prizes. KSO's 11th Annual Great Country Cookout will award the winning contestant with a complete cookout hosted by his favorite KSO personalities and he gets to keep the gas grill used for the party.

Byron Wynkoop

THE COUNTRY MIKE

COUNTRY PROGRAMMER'S PICK

Programmer Ray Welch Station WACO Market Waco

Song: “You Make Me Want To Make You Mine”
Artist: Juice Newton
Label: RCA

Comments: "It's doing fantastic. Request-wise, the phones are ringing off the wall. All the jocks love it... Mornings, afternoons, and nights - it fits into any time slot. It's not what you would consider a basic country song, but it sounds like a good crossover and good mix song for a country station... It's a moving song; good lyrics, and just fantastic work... It's one of the best vocals I've ever heard her do."
COUNTRY

Country Album Reviews

PAST THE POINT OF NO RETURN — Jim Glaser — MCA/Nobles Vision 5612 — Producer: Don Tolle

Glaser’s voice is unique in current country recording — his tone is always slightly “covered,” and that quality makes his singing seem especially intimate and dramatic. This album is significant because, aesthetically speaking, it’s his best, and his label’s new distribution deal with MCA will probably result in greatly increased sales. There are many potential singles here, waiting to follow the bulleting “I’ll Be Your Fool Tonight.”

TURN THE PAGE — Waylon Jennings — RCA AH1-5428 — Producers: Jerry Bridges, Gary Scayuga

We knew Waylon’s voice was gaining strength, but this album exceeds all expectations. He seems able to call on a wider range of emotive power. The songs include some that showcase the singer’s declarative style (”The Devil’s On The Loose,” “Don’t Bring It Around Anymore”) — others his more introspective side (”You Showed Me Somethin’ About Lovin’”, “As Far As The Eye Can See,” and the current single, “Drinkin’ And Dreamin’”). A moving Kristofferson song about Johnny Cash, “Good Morning John,” and a couple of well-chosen covers round out a superlative album.

MY TOOT TOOT — Rockin’ Sidney — Epic BSE 49153 — Producers: Sidney Simlen, Floyd Sollieau, Huey Meaux

The originator of the current “Toot Toot” sensation, Rockin’ Sidney sounds like he’s ready for a Zydeco To The World tour. The four songs on this mini-LP are all party, and the artists are supporting the release with an expanded touring schedule. The other songs are “Dance And Show Off!”, “My Zydeco Shoes (Got The Zydeco Blues),” and “Joe Pete Is In The Bed” — irresistible titles all.


The Dirt Band continues its association with the super-production team of Morgan and Warley and the results are stupendous. The acoustic clarity achieved here is rarely matched on country recordings. The material is varied in style and uniformly excellent; Jimmy Ibbotson, Jeff Hanna, and David Huie of the band stand toe-to-toe with the other contributing writers, and that group includes heavyweights such as Steve Goodman, Lisa Silver and Don Schiltz. Radio is likely to pick several album cuts and sales should be strong.

JUST A WOMAN — Loretta Lynn — MCA-5613 — Producers: Jimmy Bowen, Loretta Lynn

Lynn’s singing makes this album sparkle, and there are some very good songs. Among them, the Dave Loggins/Judy Rodman tune, “When I’m In Love All Alone,” stands out particularly — it shows Lynn’s adaptability to a more contemporary format even more readily than does the current single, “Heart Don’t Do This To Me,” which jumped 16 places this week. In addition, “Just A Woman” contains plenty of Loretta’s honky-tonk stylings.


“Touch A Hand, Make A Friend” will easily push up sales of the Top 10 “Step On Out” LP. The positive message suits the Oaks perfectly, and the song has an appealing history; it was originally done by gospel/soul stalwart The Staple Singers. The melody and words will ring familiar with many listeners and the Oak Ridge Boys do a bang-up job.

GEORGE JONES (Epic 34-05439)


This is the title cut of an LP which should be out in early August and the subject of Jones’ first video. The shoes in question are those of the most influential performers in country music history, and the question, of course, is unanswerable. Even so, most of the singers named in this tribute would not have been able to carry off the song’s heavy sentiment with the ease and sincerity of Jones — the vocal superior of them all.

ED BRUCE (RCA PB-14150)

If It Ain’t Love (2:43) (Banjo Man/MCA—BMI) (M. Nesler) (Producer: Blake Mevis)

Bruce’s delivery is fluid, and the song’s melody seems written specifically for his style.

SOUTHERN PACIFIC (Warner Bros. 7-28943)

Thing About You (3:50) (Gone Gator—ASCAP) (T. Petty) (Producers: Jim Ed Norman, Southern Pacific, Brad Hartman)

Marvelous guitar playing and definitely country rhythm and fiddle tracks highlight this duet with Emmylou Harris.

JUDY RODMAN (MTM P-B-72054)

You’re Gonna Miss Me When I’m Gone (3:17) (Lawyer’s Daughter—BMI) (H. Preston/Oliver) (Producer: Tommy West)

Rodman’s second single confirms her tremendous commercial potential. Her singing is confident and classy.

THE MAINES BROTHERS BAND (Mercury 880 995-7)


This is a completely engaging, wonderfully refreshing version of the old standard.

EDDY RAVEN (RCA PB-14164)

I Wanna Hear It From You (3:18) (Silver Rain/Dejamus—ASCAP) (N. Montgomery, R. Giles) (Producers: Paul Worley, Eddy Raven)

Raven’s newest is a demand for honesty that allows him some fine, upper-register singing.

CRAIG DILLINGHAM (MCA/Curb-52647)

Next To You (3:16) (MCA/Hightop—BMI) (J. Fuller) (Producer: Jerry Crutchfield)

Dillingham’s voice is good and producer Crutchfield has helped Lee Greenwood create gold with just this type of song.

NEW AND DEVELOPING

ALMOST BROTHERS (MTM P-B-72053)

Don’t Tell Me Love Is Kind (3:22) (Uncle Artie—ASCAP) (M. Ragona) (Producer: Tommy West)

The accompanying picture is the approved label shot of the Almost Brothers, otherwise known as Mike Ragona (an MTM staff writer) and Steve Mosto. They hail from New Jersey, and the sound of their debut single is a lot more mature than their PR look — the voices blend well, and the production is convincingly country. They are certainly more serious than superficious: the name may be “Almost,” but the talent is more than enough.
THE TOOT TOOT MAN — Rockin' Sidney of Zydeco land is hitting the road in the west and southwest in support of the runaway radio success of his hit, "My Toot Toot." After performing at Willie Nelson's Fourth of July Party in Austin, the 47-year-old veteran Louisiana musician said that he and manager Huey Meaux are "going in the direction of establishing a style of music." By that he must mean the establishment of a popular base for the kind of Deep South dance music he has been playing all of his life in south Louisiana, Mississippi and Texas because he also asserts his intention to "keep it in the same groove" while extending his radio reach through his new agreement with Epic Records. Jim Kemp, Epic product manager in Nashville, commenting on "Toot Toot," said, "It's doing quite well... from an airplay standpoint it looks like it's all over the country." The single is at No. 35 bullet this week, and the climb has been very fast for a previously unknown act. Media attention has focused on this rapid success because on the many cover versions of the song, resulting in the frequent use of the word "novelty," a term which really does a disservice to Rockin' Sidney because, of course, it carries the implication that perhaps the singer of this "novelty" song will turn out to be just a "novelty" act. Said Kemp, "I tend to think of it more as a very unique record — it's certainly different from the run-of-the-mill sound that you're getting at country radio right now, but I don't necessarily think it's a novelty record... I think they should keep it..."

POSSIBLE ROYALTY BATTLE BREWING — According to a report printed in a Nashville daily newspaper July 11, a woman named Kathy Yvonne Stone of Alabama plans to file a lawsuit to obtain a share of the royalties from the catalog of Hank Williams. The article says that Stone claims to be the illegitimate daughter of Williams and a certain Bobbie Jett, and that her lawyer, Keith Adkinson is seeking records from the Alabama Bureau of Vital Statistics to support her claim. The newspaper report quotes Adkinson as saying that a document — allegedly signed by Williams and provided for Stone's support — is part of the evidence. Stone is reportedly 32 years old and has aspirations in the country music field herself as a singer.

COUNCILMAN MEL — Mel Tillis has been appointed to the Florida Motion Picture, Television and Recording Industry Advisory Council. The RCA recording artist, a native of the state, volunteered to serve when a member of the Advisory Council had to resign due to other commitments. The 'Council cited Tillis's expertise in the entertainment industry as the reason for his appointment, and Florida Lieutenant Governor Wayne Mixon stated, "We are eager to have Mel Tillis on the Council and look forward to the opportunity to call upon him for advice regarding our programs."

Bill Fisher

ACM Names Officers And Directors

NASHVILLE — The Academy of Country Music's new slate of board members and officers will be installed July 28 in Santa Ana, California.

Elected to the presidency of the group is Gene Weed; his fellow officers, all re-elected, are Eddie Dean, vice-president; Rose Vegas, secretary; and Selma Williams, treasurer.

Board members newly elected to two-year terms are: Ron Axton, affiliated member; Janie Fricki, artists/entertainer; Tommy Thomas, club operator/employee; Larry Collins, composer; Don Hinson, disc jockey; Betty Kaye, manager/booker; Tom Bruner, musician/bandleader; Herb Eisenman, music publisher; John Curb, promotion; Bill Stewart, general manager; Joe Casey, record company; Rac Clark, television/movie picture.

Hold-over board members, who were elected to two-year terms last year, are: James Burton, musician/bandleader; Dave Douds, manager/booker; Dick Gary, advertising/radio/TV sales; Rhubarb Jones, disc jockey; Jeanne Marchand, publications; Bill Mayne, radio; Will Menees, television/movie picture, Patt Page, artists/entertainer; Fred Reiner, club operator/employee; Tom Ritter, music publisher; Bob Schnieder, record company.

Bentley Joins Greenwood

NASHVILLE — Jerry Bentley has been named executive vice president of Greenwood/McFadden, Inc., according to Larry McFadden, president. Acting as operations and office manager, Bentley will also direct in-house promotions for the firm, which manages RCA recording artist Lee Greenwood.

Bentley's concert promotion company, Jerry Bentley Productions of Huntsville, Alabama, a firm which has promoted dates for Greenwood, The Oak Ridge Boys, Hank Williams, Jr. and others, will continue to promote concerts on a limited basis with selected artists.

Bentley is working from Greenwood/McFadden headquarters at 1111 Sixteenth Avenue in Nashville.

COUNTRY PROGRAMMER'S PICK

Inspirational

SINGLES REVIEWS

OUT OF THE BOX

THE COUNTRY MIKE

WE TALK TO PEOPLE THAT COUNT

ETC IN L.A. — Earl Thomas Conley's latest video, "Love Don't Care (Whose Heart It Breaks)," was filmed recently in Los Angeles. The video was directed by David Hogan and produced by Catzel, Thomas & Associates (L.A.), Kit Thomas of Catzel, Thomas, Hogan, Conley, Bob Glassenburg of Catzel, Thomas.
Gospel Album Reviews

HE HOLDS THE NETS -- Steve Green
-- Sparrow SPR 1104 -- Producer: Greg Nelson

The standout cuts here are two songs which are each over five minutes long. "Praise To The King" is an orchestrated march done in pop/oratorio style, and "I Can See," written by Gloria Gaither and David Macee, is based on the apostles' post-resurrection contact with Jesus on the road to Emmaus. Green's mellow baritone won him the Dove for male vocalist of the year at the last GMA ceremony -- this digitally recorded album is full of pleasing, mainstream, inspirational music.

POWER OF PRAISE -- Phil Driscoll
-- Sparrow SPR 1102 -- Producers: Phil Driscoll, Ken Pennell, Lari Goss

Sure, he sounds like Joe Cocker meets Tom Waits when he sings, but Driscoll knows how to produce a successful album. His last one ("Celebrate The Freedom") was named the GMA's instrumen
tal gospel album of the year, and "Power Of Praise" contains the variety of textures and the fuzzy, stratospheric, Driscoll trumpet needed for similar success.

YOU'RE MY ROAD -- Rick Cua
-- Sparrow SPR 1106 -- Producers: Rick Cua, Bob Halligan, Jr.

The key song on Cua's latest Sparrow release is the title cut. As a personal statement, it is the most successful at gathering together separate threads of philosophy from the other, more narrowly topical, cuts on the album. The subject is loud, hard Christian rock which includes two songs co-written by Cua and the noted team of Niles Borop and Dwight Liles. Wendy Waldman is also present -- her distinctive singing is heard on the duet "We Are Yours."

JUMP TO CONCLUSIONS -- Farrell & Farrell
-- Star Song 7-102-06066-6 -- Producers: Ed DeGarmo, Bob Farrell

Bob Farrell unabashedly calls this dance music and he is accurate: some cuts could go straight to Jellybean Benitez for a big city remix and then to the clubs, especially "Split Second" and "Shakedown." On the more sedate side is an interesting song called "The Mask And The Mighty," which describes (and is dedicated to) the church in eastern Europe. Carl Marah gets high marks for his arranging and the entire package is quite attractive.

ANOTHER TIME -- Bobby Jones and New Life
-- Light LS 5872 -- Producers: Sanchez G. Harley, Loris Holland, Derrick Lee

There is not enough room here to say all the good things that should be said about this album. In short, Bobby Jones and New Life is a group overflowing with fine soloists who make music with the utmost joy. Jones' national exposure on the Black Entertainment Network coupled with the release of the group's video of Marvin Gaye's "What's Going On" (from this LP) are sure to help this excellent effort gain the attention and sales it deserves.
L uther Vandross

THE UNIVERSAL AMPTHEATRE, L.A. — Having emerged from the chorus in recent years, Epic recording artist Luther Vandross has made a splashy lungs for the spotlight, proving himself a major showman above and beyond the electronics of the studio.

It is a position he most heartily deserves, for with all the glitz and glitter of this Jackie Gleason of funk, Vandross is a crowd pleaser of the shrewdest sort, spinning his much lauded musical prowess into a fantasy of theatrics and Vaudevillian badinage. Joined by a company of first-rate singers, dancers and musicians, Vandross surprised his Friday evening L.A. audience with a variety of entertainments.

It was a generous show. Long winded tunes from Vandross' several solo LPs, poured from the singer and his band, some of them staged with Broadway production values. 12 songs later, the performers' idle threat of "not leaving until September" and singing "every song he knows" seemed a possibility. With campy lassies, Vandross successfully charmed the near capacity crowd into giving themselves up to whatever he had to offer.

What followed was a fully staged, scripted and painstakingly choreographed "show," replete with costumed characters and intricate sets. Trouble was, with all of the evening's dazzle—especially that of Vandross' lastily besiquinned singers—the man himself became something of a master of ceremonies, gracefully on hand to take over where each sideline performance left off.

His half-hour performance by Lisa Fisher, Cheryl Norvell, Lionel Douglass and Willie Cobb, ranging from modern ballet to breakdance, enhanced several Vandross tunes. A nightclub scene in which Vandross performed his sultry arrangement of Leon Russell/Bonnie Bramlett's "Superstar," also featured an impassioned performance by dancer Norvell, whose silky moves and precision tuned to the rhythm set some of the evening's most powerful moments.

Vandross' expertise in choosing the performers to share his stage is on par with his own performance finesse, which kept the audience at their ease. He is good with banter, and managed to toss off more than one funny line during the evening's course. Vocally, Vandross has honed his instrument down to near sonic perfection, no modulations. His voice showed signs of weakening during the show's second half rendering of "A House Is Not A Home."

Vandross was backed by a tight collection of musicians, under the musical direction of Nat Adderly. Yogi Horton's drum work kept a sparkling pace throughout the two-hour performance, together with the magic of guitarist Doc Powell, percussionist Steve Kroon, bassman Tinker Barfield and the synthesizer wizardry of John "Skip" Anderson.

Gregory Dobrin

GOING DOWN TO HOLLYWOOD — Capitol recording artists Katrina Andra The Waves ham it up backstage with L.A.'s Bangles following the Waves' 55-minute set at The Palace. The Bangles, who recorded "Going Down To Liverpool," a song penned by Waves guitarist Kimberly Row, joined the band in a rendition of "Do You Love Me." Pictured (l-r) are: Katrina, KatWBY Row, guitar, KATW; Bangles Vicki Peterson; KATW bassist Vince de la Cruz; Bangles Debbie Peterson; KATW drummer Alex Cooper and Bangs Michael Steele.

M ose Allison

VINE STREET BAR & GRILL LOS ANGELES — Mose Allison, the venerable jazz pianist and singer, ambled into the Vine Street Bar & Grill early last night, a house packed with people mostly half his age. This fact alone is tribute to the enduring quality of Allison's unique fusion of southern country blues, satirical humor and a jazz instrumental vision of grotesque proportions.

Allison, born in Mississippi in 1927, has a distinguished career as jazz pianist, jazz-blues crooner and songwriter. His most recent work on the Elektra/Musician label is already a couple of years dated. On this night (6-92), Allison remained on material from his solid past.

The show opened with two outside instrumental warmers that gave Allison and his able young rhythm section (John Dents, drums, Scott Coley, bass) room to stretch. This instrumental side of Allison is pure exorcism of the demonic. Once the furies are getten out of his system, Allison settles into a set of songs that bear the unmistakable trademark of his sizzling vocal and wry, humorous lyrics.

Allison's wit is highlighted in songs like "Molecular Structure." No doubt a hard-ward physicists' attempt at the romantic, the lyrics are classic Mose: "You're a molecular structure, baby/oh wee." In the song "How Much Truth Can A Man Stand?", a sardonic Allison emerges: "How much truth can a woman stand?" Allison took his "giant's daughter/Like a lamb to the slaughter/15 years with a cruel man/How much truth can a woman stand?"

With an economy of words, delivered in a lazy drawl, Allison's between-song banter keeps you off your guard. Can you take this "good ole boy" seriously as the firebrand intellectual of his songs? He is part pacifist, part southern bluesman.

Indeed, Allison never strays musically from his southern roots. The concert featured favorite Allison covers of Mississippi bluesman Johnny Ford's "Foot's Paradise," "South Carolina songwriter Buddy Johnson's "Since I Fell For You" and his famous arrangement of former Louisiana Governor Jimmy Davis' ditty, "Your Are My Sunshine." An energetic rendition of Willie Dixon's "Live The Life I Love, Love The Life I Live" closed the set.

Allison's music is a mix of jazz, lounge-ambience high life and straight-up cocktails; swing southern fried. Patch this with Allison's skewed worldview set in humorous, cruel lyrics and you have a combination that yields an interesting, captivating performer. Judging from the two songs he set aside, his energy for the Vine Street Saturday night, the Allison appeal is attracting the sort of young audience that could keep him on the club scene for many years to come.

Stephen Paddgett

T he Smiths/ Billy Bragg

BEACON THEATRE, N.Y.C. — If you can't afford a shrink, go to a Smiths show. You won't find the answer to your misery, but you will find an awful lot of company.

The Smiths have built their reputation on the promise that pain and loneliness are universal. At The Beacon, that basic was treated like the word of God, as college kids in ratty sweaters and pants with pink, spiky hair listened with rapture while lead singer Morrissey wrapped his limited wall around bleak scenarios of abused children, cruel headmasters and suicidal despair. Dimly lit by blue and green backlights, Morrissey flautted his vulnerability, curling up into the floor in the fetal position for "Still Ill," shadow-boxing with loose-limbed lankiness on "I Want The One I Can't Have" and pulling his shirt open to expose his wounded heart on "Hand In Glove."

If all this sounds a bit pretentious, it is. But it still packs a wallop. By camera their lyrical breast-busting in deceptively upbeat musical lifts, The Smiths just manage to avoid overlook. When the instrumentation does become as dark and torturous as the themes, the sheer emotional intensity of Morrissey's delivery and the pounding sound of the band's musicianship pull the songs through. "How Soon Is Now?" and "Meat Is Murder" are heavy, but they're also terribly hypnotic because they dip into a well of sounds that strike a primal chord — the purest of heavy metal, the guitar and the waft of a lost life. This is not music to be happy by; it's a cry to partners in pain. And plenty of partners were there from the fans who threw rose petals and dandelions at Morrissey's feet to the girl in the dressing room and clanging on to the thin figure pleading "Please Please Please Let Me Get What I Want." That the security men didn't even attempt to dissuade them is a testament to their hero worship that's been paving The Smiths' way to stardom. "Misery loves company," it's said, and anguish sets us apart. The music and the dancelike beat and springy chords have found this Sire act in the record bins and on the concert stage. Still, wonder what would happen if The Smiths ever got happy?

Opening for The Smiths was Britain's militant-with-a-guitar, Billy Bragg. A political activist who wields his instrument like a machine gun, Bragg delivered a solo set of caustic songs, often intelligent and thought-provoking commentary, on subjects from marriage and the miners' strike to unemployment and the war in Ireland. His appeal in a friendly, almost bashful manner about reform, Bragg wants to ignite his audiences to action. The fieriness of songs like "Between The Wars" and "Days Like These" might do just that if Bragg could tone down his scathing guitar enough to let the acuity of his lyrics show through. Constructive political outrage is something we might all benefit from these days, but in order for the message to be effective, it's got to be discernable. Bragg's frantic guitar thrashes, unfortunately, obscure the issue. For a man so articulate with pen and microphone, that is a pity.

Robin J. Schwartz

CHARLIE'S HERE — Charlie Daniels took a break from recording recently to make a surprise guest appearance at WKDF's annual charity rock bash "One For The Sun," a two-day event (June 15-16), which attracted 11,000 fans and netted more than $20,000 for local charities. Pictured (l-r): Ron Huntaman, vice president/promotion and publicity, Sound Seven Management: Bill Pugh, program director, WKDF; Daniels; CDB keyboardist Taz DiGregorio; and WKDF morning man Carl P. Mayfield.

Cash Box/July 20, 1984
Collins music is characterized by third world rhythms guided by an overriding intelligence that permeates each number. The commercial blockbusters like "Susudio" and "You Can't Hurry Love" complement the simple emotional introspection of "Against All Odds" and "More One Night." Along the way Collins throws in respectable rock instrumentalas la Genesis, a riveting Jamaican chant that the sellout crowd maintained in lieu of applause before the first encore and a naturally witty stage persona that leaves other singing stars choking in the dust. As he grows closer to America, Collins retains all of his British bent.

Rusty Cutchin

THE PALLADIUM, L.A. — An interesting thing about Tears For Fears show at the Palladium Friday night (7-5) was that it was booked long before "Everybody Wants To Rule The World" made the band a mega-pop commodity. The packed former home of Lawrence Welk was teeming with TFF's die-hard fans. This is perhaps the last time the old guard will have this band all to itself.

Celebration was in order, TFF, more than many of the British wave of new music bands, is about celebration. Friday night was the celebration by the "in-crowd" of their hero's new-found success. But the music and its performance were cause for revel as well. TFF celebrates the freedom of the spirit. The desperation of life brought on by parental limits or the exigencies of life are defeatable. "Change/You can change," these lyrics, from one of TFF's new hits, form the core of TFF's message.

The fog machine effect, used liberally, was the closest thing to "rock star" trappings. And this minor distraction was more than compensated for by the band's personable, unaffected demeanor. At one point, Roland Orzabal of the band noticed the crowd's attention. Everyone was pointing out the stars, inteligence and wit of the man. The discorconcert part of this show within a show is Collins' attitude toward the music and himself. He is well aware of his standing in American standards, which have been performed by a multitude of superior artists.

As for Collins' own music, rarely do songs of such sordid musical texture and feeling come forth from the same state in this era of specialization and homogenization. Like two seemingly unrelated artists, Sting and Roberta Flack.

Stephen Padgett

Spanish Jazz Night

KOOL JAZZ FESTIVAL, N.Y.C. — Any New Yorker (or anybody else for that matter) who gets an opportunity to acquaint himself with European jazz should jump at it. The Spanish Jazz Night at the Kool Jazz Festival, co-produced with the Spanish Ministry of Culture, was no exception; moreover, its variety added to its spice. The first performer, Tete Montoliu, is a gifted pianist whose frequent trips to the U.S. are to be savored like the best Spanish sherry. Light and melodic at his beginnings, Montoliu displayed a harmonic aggressiveness, punctuated by endless flourishes of arpeggios. And if his technique was never in doubt, I believe it would have been even more delightful to listen to Montoliu in an ensemble context, with a rhythm section (as in his "Live at the Keystone Corner" Timeless SIP138) that could broaden his already portentous rhythmic style.

Pegasus could have easily been the night's disappointment, since it was the only unknown act in the bill. I was delightedly impressed with the work of Max Sune on guitar and Josep Max Kilius on keyboards, who consistently exhibited a strong rock background throughout the group's performance. I would have liked, however, some sort of descriptive, historical explanation of the various wooden and metal percussion instruments used by drummer Santi Arisa in his solos — a sideshow which provided a welcome respite, but which also left the audience somewhat dumbfounded.

Sardine de Lucía has been a bullfighting youth, but now he would walk out with two ears and a tail, the only analogical reward comparable to his truly exquisite performance. His first two numbers, solos ranging from precise punctuations to bursting flamenco strums, set the stage for his individual collaborations with other members of the group. Ramon de Alcargas, an equally dextrous guitarist, provided capable support to De Lucía's flare. Bassist Carlos Benavides' duo with De Lucía revealed the latter's perspective in the expansion of flamenco horizons through the inclusion of jazz harmonies. Once the full group took the stage, the audience was treated to an even broader statement of De Lucía's Flamenco-jazz style, including dazzling arrays of stop-start passages, anchored by brother Pepe De Lucía's cante jondo. Jorge Pardo's saxophone and flute work provided a melodic counterbalance, engaging with De Lucía in call-and-response efforts. The audience responded with many OLEIS, and an eight-minute standing ovation. I can only give him two ears and a tail.

Tony Sábenorín

DENVER TO JERSEY — RCA artist John Denver was welcomed at the Meadowlands Arena (New Jersey) recently by label division vice president, U.S.A. and Canada John Ford (center) and sales division vice president Pete Jones. The show was part of Denver's summer concert schedule in support of his new RCA album "Dreamland Express."
JIMMY CASTOR

performed the version of his composition “It’s Just Begun” in the theatrical version of the motion picture “Flashdance.” The version of “It’s Just Begun” used in the videocassette & video disc version of “Flashdance” was not performed by Jimmy Castor.

Paramount Home Video, Inc. inadvertently credited Jimmy Castor as the performer of “It’s Just Begun” in the videocassette & videodisc versions of “Flashdance.”

The Tradition Continues

More To Come

CASH BOX

We Talk To People That Count
Oberstein Naming To Give PolyGram New Presence

By Chrisley Iley

LONDON — The appointment of Maurice Oberstein as chief executive of PolyGram in the UK has been confirmed just 10 days after he left CBS UK.

The announcement was made by David Finck, executive vice-president of PolyGram International, and it comes some eight weeks after the post was vacated by Robin Lopez who became chief executive officer at WEA International.

Oberstein’s first actions at PolyGram will be to appoint a general manager for the PolyGram UK, where a vacancy has existed since Brian Shepherd quit to join A&M in January.

Fine adds: “I had no intention of pushing to fill the Polygram post before replacing Lopez — it was right to wait for the new chief executive to make his own choice.”

Fin is clearly delighted to have filled the position left by the departed Lopez with a man of Oberstein’s stature and capability. He has been a leading light in the UK music industry for over 10 years. He is to continue his position as chairman of the BPI (British Phonographic Industry). Fin enthuses, “We welcome his vigorous style of leadership and his expertise in establishing a two-way exchange of values — promoting the company’s broad and attracting international talent to the UK.”

Oberstein comments on his new position as being “too good to miss” and also that one of his aims in the new job would be to boost PolyGram’s profile in the marketplace.

“With a good company with some very good people, but I would hope to be able to gi, more of a presence. Apart from that I am joining PolyGram with no particular preconceptions or any particular changes in mind.”

Argentina Strives To Battle Inflation

By Miguel Smirnoff

BUENOS AIRES.—A serious dispute regarding the price of records and tapes has risen as a result of the price freeze and the Government instructions regarding the wages and salaries increases to be taken from the inflation, which has reached the level of 1,000 percent annually. One of the most serious cases is that of all bills issued prior to June 15 will be paid with a deduction that increases with time.

However, all billing after June 15 is done in the new monetary currency and not subject to deductions. This is based on the fact that the freeze of prices and wages issues caused to the strong inflation component. The point in discussion between the record companies and dealers has been the billing of the product till June 15 and the price reduction (if any) that could be applied after that date with such a limitation.

Some observers in the record industry have been critical of this dispute, considering that the price cut be taken away for the volume of sales and that it is more important to sell records and keep the volume of sales instead of being engaged in discussions, not always friendly, about the exact price to be paid.

Others believe that, although the situation of the market appears to be depressed, July will be a good month and that dealers will have to order fresh product since at the current pace of inflation after a long time of low orders; there is also a feeling that under mass orders several labels were unable to fulfill these orders. Up to this moment, there have been some signs of reaction but they are still weak.

It must be taken into account that records and tapes are expensive in Argentina, when it considered against the buying power of the average consumer. While records in the States sell at the list price of between 5.98 and 9.98 and are obtainable for less at discount stores, the list prices in Argentina are at the time of writing, of about 7 to 7.50 dollars, however, an average white collar employee earns only $150 a month. This means that the purchase of an album requires about 6 percent of an average monthly salary. This is the main reason for the low sales figures, but it has been very difficult to figure a way out of the maze. Of course, there are budget lines that sell for 30 and 50 percent less, but the top product usually appears at top prices. Royalties, taxes and the distribution of the vaccines make it so that the average record company only 17 percent of it. This situation is responsible for the local rock movement, and the tendency to avoid price increases and to concentrate efforts in the search of better volumes, but it has not been the point of view of the accountants at most of the labels.

Argentina

BUENOS AIRES — EMI is launching a new album by Mexican chanter Luis Miguel, and expects it will sell strongly after the success of his latest recording and a highly praised tour he did of several Latin American cities in July.

Miguel, as we have reported before, started several years ago as a teen wonder but has developed into a very consistent artist. He is one of the best bets EMI has at this time, not only for the Latin American markets but also for Europe since he won one of the awards at the 1985 San Remo Festival held in Italy.

RCV has released the album recorded by musician, composer and chanter Lito Nebbia in Brazil, with several top musicians of that country. The album took about two years to record, since it was taped during the visits paid by Nebbia to Sao Paulo and Rio de Janeiro. Lito has been extremely active in the past months, composing music for two movies, recording, producing other artists and performing on tours.

A new record label has been formed with the recordings of nine artists previously produced by Daniel Grinbank. The label will be named CDA and will be distributed by PolyGram and CBS-Epic of Buenos Aires, who already had a contract signed with Grinbank. Most of the artists belong to the local rock movement and a special promotion campaign has been blueprinted for them.

The success of the “FM USA” series released by Sicamericana has spurred on other labels to follow the idea of compiling covers of international hits.

Miguel Smirnoff

INTERNATIONAL BESTSELLERS

ITALY

TOP TEN 45s
1. We Are The World — USA For Africa — CBS
2. A View To A Kill — Duran Duran — EMI/Polyphonic
3. You Slip My Mind — Dead Or Alive — CBS/Epic
4. Don’t You — Simple Minds — Virgin
5. When The Going Gets Tough — The Who — RCA
6. Se Nasco Un’Altra Volta — Poch — CGD
7. Samurai — Michael Cretu — Virgin
8. We Go West — Go West — RCA
9. 19 — Paul Hardcastle
10. Imagination — Belouis Some — EMI

UNITED KINGDOM

TOP TEN 45s
1. Axel F — Harold Faltermeyer — MCA
2. Frankie — Slater Slasher — Atlantic
3. Crazy For You — Dead Or Alive — CBS/Epic
4. Cherish — Kool & The Gang — De-Lite
5. Can’t Get Enough — The Specials — CBS
6. Ben — Marti Webb — Stardard
7. Suddenly — Billy Ocean — Jive
9. Life In One Day — Howard Jones — WEA
10. N-Nineteen Not Out — The Commentator — Oval

ARGENTINA

TOP TEN LPs
1. La Vida E’Adesso — Claudio Baglioni — CBS
2. Costa Suess Citta — Vasco Rossi — Carosello
3. The Dream Of The Eagle — Sligo — A&M
4. Quelli Detta Notte — Renzo Arbore — Fonit Cetra
5. El Club De Ocho — Dire Straits — PolyGram/Vertigo
6. 105 Estate — Various Artists — CBS
7. DJ Time Colour — Various Artists — EMI
8. Nena — Nena — CBS/Epic
9. Vanon/Paoli. — Insieme — O. Vanoni G. Paoli — CGD
10. Our Favorite Shop — Style Council — PolyGram/Polidor

UNITED KINGDOM

TOP TEN LPs
1. Born In The USA — Bruce Springsteen — CBS
2. Misplaced Childhood — Marillion — EMI
3. The Dream Of The Eagle — Sligo — A&M
4. Cupid & Psyche 85 — Scotti Politti — Virgin
5. Boys And Girls — Bryan Ferry — EMI
6. Brothers in Arms — Dire Straits — PolyGram/Vertigo
7. Little Creatures — Talking Heads — EMI
8. Crush — Howie Loves — A&M
9. Songs From The Big Chair — Tears For Fears — Mercury
10. Our Favorite Shop — Style Council — PolyGram/Polidor

ARGENTINA

TOP TEN LPs
1. USA For Africa — Various Artists — CBS
2. 17 Hot Winners — Various Artists (EMI)
3. Cancion Indep — Facundio Cabral (Interscope)
4. Make It Big — Wham! — CBS
5. Give My Regards To Broad Street — Paul McCartney (EMI)
6. Plenamente — Maria Theresa Lima (CBS)
7. The Woman In Red — Soundtrack (Motown/RCV)
8. Thunder And Rain — Orchestra (RCV)
9. No Jacket Required — Phil Collins (WEA)
10. Soundance — Various Artists (Polygram)

PRENSARIO
Buttermilk Sky To Open Offices In Los Angeles

LOS ANGELES — Murray Deutch, president of Buttermilk Sky Associates, Inc., announced last week that the firm will open new offices in Los Angeles to augment its New York headquarters. Buttermilk Sky Associates acts as music publishers, motion picture music supervisors and consultants as well as music publishing administrators. The company also negotiates motion picture soundtrack deals and sync licenses, directs record promotion and generally coordinates all music activity for motion picture producers and/or companies.

The move, according to Deutch and Buttermilk Sky Senior VP Stu Cantor, was prompted by the increase in the firm's motion picture activities. Orion Films' Code of Silence (Easy Street Records) and Woody Allen's The Purple Rose of Cairo (MCA Records) are both represented by the company.

The firm is currently negotiating new soundtrack deals for the following upcoming motion pictures: Golden Harvest's Protector (Easy Street Records); The Glenn Miller Story (MCA Records), including the original soundtrack on MCA Records and a new 12" by Thelma Houston of a rhythm and blues version of "Moonlight Serenade." It is also working on the dance mix of "In The Mood," and "Flying" (PolyGram Records).

The company also administers the music publishing firms of Orion Films and Golden Harvest Films and all music from the motion pictures Beat Street and The Cotton Club on behalf of their respective producers.

John Cafferty's Road To Success

"Some of the things were different, but a couple of the songs we had written before the film, and some were early rock tunes we had been doing for years." After working on the film, the Beaver Brown Band did in fact get a deal with Scotti Bros. to do their own material. "No one could have anticipated that the cast of that movie would result in a Top 10 single and album for us — we had already recorded the record and it was ready for release when Eddie gave the soundtrack LP new life last summer. 'Tough All Over' was supposed to have come out last July, but as a result of Eddie, we went out on a national tour in support of the soundtrack album."

Though these circumstances have put the band's career on time-delay, there has been no commercial lag time in the consumer's response to the current release of "Tough All Over" — nearly one year after its originally scheduled street date. Yet critics of the group's sound still hold the Springsteen label over them.

"People have been making that comparison for a long time," says Cafferty stoically, "and it's not something that really bothers us. I've always taken it in a very positive light. We met a long time ago and he has been very helpful with advice and encouragement, and he is helping us out a great deal with songwriting. Some people take it very negatively, but I look at it as a positive thing. I can see the similarities more with the soundtrack, but on "Tough All Over" I think we present a pretty diverse sound. Our roots are basically east coast R&B, early rock 'n' roll — we grew up listening to American music and that's what we play."

As for the group's ultimate success after years and years of playing in bars and touring in a beat-up van, Cafferty comments, "You have to stick to it, but you have to be pretty fortunate too. We've always felt fortunate that people have always come to our shows, have always liked us. The one thing that I think is great about the music business is that you are never counted out. The guy who has only been playing two months has as much chance as the guy who has been in a band for two years or 30 years. It is really an example of the American dream — if you work long enough and hard enough at it, it will pay off."
Hit Parader To Release Metal Album

NEW YORK — Hit Parader magazine has announced the formation of the Hit Parader Records label. The first release, to be distributed by Rescoutch International Records, is a cassette featuring 18 young heavy metal bands.

“Hit Parader Wild Bunch” will contain cuts by such internationally-known metal attractions as Raven (a live track), Venom, Grim Reaper (a previously unreleased cut), Tokyo Blade, Slayer and Lee Aaron. Hit Parader will also be presenting newer acts such as Q5, Tzeze, Abator, TKO and Last Rock.

Editor Andy Secher, who is responsible for “The Wild Bunch” concept, says: “This tape will provide Hit Parader with the opportunity to discover tomorrow’s superstars, and it will give young and talented bands a proper forum for their material.”

The cassette will be available through either direct response via ads in Hit Parader and other magazines, or from record stores nationally. Secher anticipates additional future releases on Hit Parader Records, providing an avenue for the band to discover and sign new talent from around the globe. “Hit Parader’s Wild Bunch” is slated for release in mid-September.

Toshiba America To Add VHS Line

LOS ANGELES — Toshiba America recently introduced a full line of VHS format chinocassette recorders in the United States. The company will continue to market Beta video products, making Toshiba the only major consumption electronics company in the U.S. to sell a full line of both VHS and Beta format videocassette recorders.

Toshiba has a large retail base currently selling Beta merchandise in the U.S. and a substantial percentage of these dealers are expected to add this VHS videocassette recorders to their product assortment. With the marketing of both formats, Toshiba will meet the requirements of its dealer network and the consumer.

Germany Introduces Blank Tape Royalty

LOS ANGELES — A royalty on blank audio and videotapes has been introduced in Germany, the third largest market in the world for sound recordings. A copyright bill incorporating the royalty was passed unanimously by the Bundeestag in Bonn last week.

The blank tape royalty joins levy on recording hardware introduced in 1965, which now stands at the equivalent of US $1.80 for audio equipment and US $6 for video recorders. The tape royalty, which will be reviewed every three years, is equal to US $0.05 for a 90-minute audio cassette and US $0.17 for a three-hour videotape.

While Germany is the first major European nation to introduce a royalty for the private copying of sound and video recordings, both France and the United Kingdom are expected to follow suit. A copyright bill including provision for a blank tape royalty is before the Senate in France, while the British Government has published a Green Paper (consultative document) favouring the royalty.

First 8mm Software On The Shelves in Japan

TOKYO — The first video software for 8 millimeter video records will be released at the end of July this year from five record manufacturers of this country, CBS-Sony, Epic-Sony, Nippon Columbia, Toshiba EMI and Warner Pioneer.

In detail, CBS-Sony released three titles and Epic-Sony also put out two titles on July 2nd. At the same time, two titles are to be marketed by Nippon-Columbia on July 21 and the same titles by Toshiba-EMI on July 20.

Janet & Judy: Pioneering Children's Music On New Label

By Stephen Padgett

LOS ANGELES — Janet and Judy Robinson are recording talents in the world of children's music. Music for children is little understood and under-appreciated, although it accounts for a huge percentage of the record business. The Los Angeles-based Robinson twins have begun a prodigious campaign to put themselves on the map of children's educational and entertainment music.

"I don't think anyone goes to school and says, 'When I grow up I'm going to do shows for kids.' If you talk to anyone who does it they just sort of fell into it," said Judy. Indeed, Janet and Judy had aspirations of a career in either pop or country music. They moved to California seven years ago from Chicago to pursue a recording career. Within a week they were paying their bills doing shows in nightclubs on weekends.

Coming from a musical family, the twins began performing together very early. They used the novelty of their being twins in shows for kids at a school where their mother taught music. College degrees in education followed and when the twins landed in Los Angeles, children's programs were looking for ways to support themselves. A snowball effect had them playing close to 200 shows in schools by the end of the first year. This past year they did over 500 shows, playing nearly every school day, sometimes four times a day.

Janet and Judy's show consists of humorous and entertaining sketches conveying a variety of educational topics. Health, nutrition, exercise, vocabulary, spelling and grammar are but a few of the subjects covered. Through clever songs, characters the twins have created, like Nutrilia, Miss Fit and Miss Wixmords, teach children in a fun way that really seems to stick. Teachers and principals all over southern California attest to the effect the twins have on their students. Through purely word-of-mouth channels, Janet and Judy are becoming solid into the spring, 1986. "People tell other people. If they find something that's good, a principal will go to a principal's meeting and tell all the principals, 'You should have these girls at your school.' So I'd come home from work and have 10 calls from every principal in that district. It's just been like dominoes," said Janet.

500 shows a year has stretched the twins about as far as they can flex. Every summer the twins spend six weeks writing a new show. To alleviate the strain, Janet and Judy have put two of their shows on record. Released through the Family Classics label of Enigma Records, "Musical Fitness" and "Words 'n Music" extend the reach of the Robinsons. They have also done a video series which they hope will further expand their reach.

Most importantly though, The Janet & Judy Show, a pilot for a musical variety show, has recently been completed. Initial positive response would indicate that the twins are not far from gaining the ultimate in mass exposure: their own national variety show.

Posed on the verge of a technological revolution which is sweeping video hardware into schools, Janet and Judy are uniquely situated to gain exponentially from this trend. The endurance and cheerful twins, whose heartfelt concern for children permeates their work, are deserving recipients of this success. Their years in the trenches developing quality entertainment for children makes them singularly great choices to become the next Sesame Street.

[Image 0x0 to 687x959]

QWEST WELCOMES RORI — Qwest Records' president Harold Childs recently joined with members of his staff in welcoming recording artist Rori to the label. Rori's "Wild Girls" single and her self-titled EP, both produced by David Kershbaum, are due for an imminent release. Pictured here (l-r) are: John Brown, Qwest's director of A&R; Manny Freiser, Qwest's national director of marketing; Rori; Kershbaum; and Childs.
Behind The Bullets (continued from page 7)
The U.S.A.," with its patriotic theme, timely during the Olympic season, was the opening act and it had a strong show. It debuted at #10 on June 23, 1984. The very next week it jumped to #1. For the next 52 weeks it never dipped below 6, where it rested next week.
As we enter the 58th chart week for "Born In The U.S.A." we continue to see the retail sales remain impressive. Top Five performers come in from Beaches Cincinnati, Beaches Kansas City, Richman Brothers in Philadelphia, Lieberman in Dallas, and Handelman in Detroit. Top 10 reports
rolled in from Karma Records (west) in Indianapolis, Radio Doctors in Milwaukee and Musical Sales in Baltimore. Top 15 reports came in from Tower Records in Seattle, The Record Bar in Durham, N.C., Carolina, World Of Records in Los Angeles and City One-Stops in Los Angeles. Top 20 reports were in from Tower Records in San Francisco, Downtown Records in Chicago and The Harvard Coop in Boston and 20 more reports were from Scott's Wholesale in Indianapolis, Turquoise in Atlanta and CML One-Stop in St. Louis.

NAACP Denounces "Campaign" (continued from page 7)
ment during the Times interview and claimed some of their statements were perceived as the official stand of the NAACP. Black Business for Equity in Entertainment is a coalition of black promoters, photographers, video producers and other industry professionals. Despite the NAACP's denial of a "national" campaign, Fred Rasheed, the national director of the NAACP's economic development campaign was quoted extensively in the July 3 Times story and even noted the campaign would be on hold. Yet, the campaign is now being run by John Turner who is introducing a 90-city tour this summer. Rasheed commented the campaign will first seek to negotiate fair share contracts with Turner's label, Capitol and the tour's sponsor, Pepsi-Cola.

The NAACP spokesperson told Cash Box the only authorized spokesperson for the national branch is NAACP executive director Dr. Benjamin Hooks. Hooks released a statement late Wednesday, reiterating the NAACP's efforts to negotiate with the independent record companies. He emphasized the long standing policy of not targeting individuals. He said detailed explanations of the NAACP's position would be sent to each performer who had initially been perceived as targeted by the campaign. "There is no campaign," stressed NAACP general counsel Stuart Bacon. "We are trying to have an honest and private effort to work out individual covenants with each record company.

Gift Campaign (continued from page 7)
"The continuing success of the NARM campaign has been reflected in recent sales research figures revealed for the first time by Mickey Kapp, president of Warner Special Projects," said NARM executive vice president Mickey Granberg. "It was extremely rewarding to everyone at NARM that the campaign succeeded in increasing gift sales to 2.25 percent of all prerecorded music sales in 1984. We are continuing to be successful and we are extremely pleased with the results and are encouraging our Regular and Associate Members to submit the emphasis in their advertising as well. "The Give the Gift of Music" logo and slogan are now recognized by record consumers and influence their buying decisions," she added.

KMET (continued from page 5)
up with the station and left it. Maybe it will take another couple of months. Maybe they will take six months or whatever. The important thing is that they're starting to filter back."

Sponsorship...
Op Bonuses Are Key To B&W Program

CHICAGO — Brown & Williamson Tobacco Corporation (Louisville, KY) has announced a new vending program which provides additional bonuses for vending machine operators.

According to Irv Otte, B&W Director of Vending, the key features of B&W's new vending contract are annual bonuses which provide base payment plus $3 per machine for combinations of Kool King and either Kool Mild Kings and Kool 100's. There is a $7 additional payment for a fourth B&W brand style.

In addition, each new Kool 100's placement added to the cigarette machine on location earns an $8.50 one-time bonus. New placements of Kool Mild Kings earn the same amount.

New placements of one style of COINS, B&W’s successful new discount cigarette distributed solely through the vending trade, earn a $2 bonus. A $6 bonus is earned for placements of both COINS Filter Lights and COINS Filter Kings provided three B&W brand styles are already contained in the machine.

In explaining the move, Otte said, “We hope this program will provide the incentive for expanded vending distribution of Kool, which is obviously a proven seller, and provide additional support to the launch of COINS.”

COINS, the first discount brand for the vending trade, was introduced in January, 1985, with a suggested selling price 25 cents less than that of popular priced cigarettes.

AMOA Appoints Mgmt. Firm; Carpenter Replaces Leo Droste

CHICAGO — The Amusement & Music Operators Association (AMOA) has retained Smith, Bucklin & Associates, Inc. of Chicago for management services effective July 3, 1985. William W. Carpenter, president, of the firm has been named AMOA executive vice president, replacing Leo Droste, who was relieved of his duties on Wednesday, July 3.

As part of this move, the association's office facilities in suburban Oak Brook, Illinois will be closed by the end of July and the new AMOA headquarters (already in operation) are located at 111 East Wacker Drive in Chicago. While the transition is taking place, members of the AMOA staff will move into the Wacker Drive headquarters.

IDEA Leases New Facility

CHICAGO — IDEA (Industrial Design Electronic Associates, Inc.) has signed with Ericson Corp. of New Milford, CT to lease a portion of a 750,000-square-foot facility in Sycamore, Illinois. In mid-June the firm was in production on the "All American" and "Century" lines of dart games at the newly-acquired facility. IDEA has obtained options on a total of 75,000 additional square feet for future use. “We are currently spread out into three different buildings,” stated company president Donald DeValle. “I hope that by the summer of 1986 we will be consolidated into one facility. The extra space will certainly be helpful in meeting the requirements of increased activity in our military weapons training group,” he continued. “We also plan to introduce a new game at the AMOA show, which is the first in a new series of great IDEA games other than darts.”
THE JUKEBOX PROGRAMMER

JULY 20

1 RASPBERRY BerET
PRINCE AND THE REVOLUTION (Warner Bros. 7-28872)
2 SussUDIO
PHIL COLINS (Atlantic 7-8560)
3 WOULD I LIE TO YOU?
DURAN DURAN (Capitol B-6475)
4 A VIEW TO A KILL
FURBY SYTHMICS (RCA FB-14078)
5 EVERYTIME YOU GO AWAY
PAUL YOUNG (Columbia 38-04671)
6 VOICES CARRY
TIL TUESDAY (Epic 34-04795)
7 SHOUT
TEARS FOR FEARS (RCA 9084)
8 GLORY DAYS
BRUCE SPRINGSTEEN (Columbia 58-04524)
9 HEAVEN
BRYAN ADAMS (A&M 2722)
10 IF YOU LOVE SOMEBODY SET THEM FREE
STYX (STING 2138)
11 SENTIMENTAL STREET
NIGHT RANGER (Carries/MCA 52591)
12 ANGEL
MADONNA (Sire 7-29808)
13 THE GOONIES ‘R’ GOOD ENOUGH
GORDON GOURLEY (Portr/CBS 34-04918)
14 YOU GIVE GOOD LOVE
WHITNEY HOUSTON (Arista 5-20026)
15 GET IT ON (BANG A GONG)
THE POWER STATION (Capitol B-6479)
16 SMUGGLER’S BLUES
GLEN FREY (MCA 5246)
17 NEVER SURRENDER
COREY HART (EMI America B-6196)
18 THINGS CAN ONLY GET BETTER
HOWARD JONES (Elektra 7-9601)
19 POWER OF LOVE
HURT LEWIS AND THE NEWS (Chrysalis VS 45076)
20 THE SEARCH IS OVER
SURVIVOR (Scotti Bros/CBS 25A 04671)
21 TOUGH ALL OVER
JAPPY CAPPERT & THE BEAVER BROWN BAND (Scotti Bros/CBS)
22 FREEWAY OF LOVE*
ARETHA FRANKLIN (Arista A-5115)
23 YOU SPIN ME ROUND (LIKE A RECORD)*
HEAD CRASH ALIVE (Epic 34-04594)
24 EVERYBODY WANTS TO RULE THE WORLD
TEARS FOR FEARS (Mercury/PolyGram 98 650-7)
25 WE DON’T NEED ANOTHER HERO (THUNDERDOME)*
TINA TURNER (Capitol B-6489)
26 WHAT ABOUT LOVE?
HEART (Capitol B-6481)
27 WALKING ON SUNSHINE
KATRINA & THE WAVES (Capitol B-6466)
28 ST. ELMO’S FIRE (MAN IN MOTION)*
JOEL PARRE (Atlantic 7-85415)
29 CENTERFIELD
JOHN FOXGART (Warner Bros. 7-28033)
30 ROCK ME TONIGHT (FOR OLD TIMES SAKE)*
FREDDIE JACKSON (Capitol B-6439)

THE JUKEBOX PROGRAMMER

JULY 20

1 DIXIE ROAD
LEE GREENWOOD (MCA 5256)
2 LOVE DON’T CARE
EARL THOMAS CONLEY (RCA PB-14080)
3 HELLO MARY LOU
THE STATLER BROTHERS (Mercury 801 607-7)
4 FORTY HOUR WEEK (FOR A LIVIN’)
ALABAMA (RCA 14080)
5 I’M FOR LOVE
HANK WALKS, JR. (Warner Bros. 7-29022)
6 OLD BLUE
THE BELLAMY BROTHERS (MCA/Curb MCA-52579)
7 HIGHWAYMAN
NELSON, KRISTOFFERSON, CASH, JENNINGS (Columbia 38-04881)
8 SHE’S SINGLE AGAIN
JERRY REED (Capitol B-6439)
9 I DON’T THINK I’M READY FOR YOU YET
ANN MURRAY (Capitol B-6479)
10 REAL LOVE
DOLLY PARTON (Duet with KENNY ROGERS) (RCA PB-14080)
11 THE FIREMAN
GEORGE STRAIT (MCA-5046)
12 LOVE IS ALIVE
TH JUDDS (RCA/Curb B-6430)
13 LETTER TO HOME
GLEN CAMPBELL (Atlantic-7 9664)
14 CAROLINA IN THE PITCH BLACK
MICHAEL MARTIN MURPHY (EMI-America B-806)
15 I DON’T KNOW WHY YOU DON’T WANT ME
ROSAHNIE CASH (Capitol B-64098)
16 FORGIVING YOU WAS EASY
WILLIE NELSON (Capitol B-64847)
17 LASSO THE MOON
GARY MORRIS (Warner Bros. 7-29023)
18 IT’S A SHORT WALK FROM HEAVEN TO HELL
JOHN SCHNIEDER (MCA-52587)
19 IT Ain’T GONNA WORRY MY MIND
RAY CHARLES (with MICKEY GILLEY) (Capitol B-64890)
20 SHE’S A MIRACLE
EXILE (Epic 34-04594)
21 LITTLE THINGS
THE OAK RIDGE BOYS (MCA 52045)
22 MAYBE MY BABY
LINDA MANDRELL (RCA PB-14039)
23 I FELL IN LOVE AGAIN LAST NIGHT*
THE FORESTER SISTERS (Warner Bros. 7-2890)
24 I WANT EVERYONE TO CRY!
RUSTLESS HEART (RCA PB-1406)
25 USED TO BLUE*
SABRINA BROWN (Capitol B-5477)
26 IF YOU BREAK MY HEART*
THE KENDALLS (Mercury 806 829-7)
27 MODERN DAY ROMANCE*
NITTY GRITTY DIRT BAND (Warner Bros. 7-2907)
28 IT’S ALL OVER NOW
JOEL PARRE (Warner Bros. 7-29022)
29 HEART TROUBLE
STIVE WARNER (MCA-52625)
30 OPERATOR, OPERATOR
EDDIE RAYON (RCA FB-1404)

THE JUKEBOX PROGRAMMER

JULY 20

1 RASPBERRY BerET
PRINCE AND THE REVOLUTION (Warner Bros. 7-28872)
2 ROCK ME TONIGHT (FOR OLD TIMES’ SAKE)
FREDDE JACkSON (Capitol B-5459)
3 SAVE YOUR LOVE (FOR #1)
RENE & ANGELA (Mercury/PolyGram 867 737-7)
4 HANGIN’ ON A STRING (Contemplating)
LOUISE LOVES (MCA-52570)
5 SANCTIFIED LADY
MARTIN GAYE (Columbia 38-04643)
6 I WONDER IF I TAKE YOU HOME
LISA LISA AND THE CULT JAM WITH FULL FORCE (RCA 38-04616)
7 TOO MANY GAMES
MAZE featuring FRANKIE BEVERLY (Capitol B-5458)
8 CAN YOU HELP ME
JESSE JOHNSON REVUE (A&M 2125)
9 ATTACK ME WITH YOUR LOVE
CAMEO (Atlantic Artist/PolyGram 880 744-7)
10 PAUL HARDCASTLE (Chrysalis VS-4280)
11 TELEPHONE
PHIL COLLINS (Atlantic-7 8560)
12 FREESTYLE OF LOVE
DANIA ROSS (RCA PR 1403)
13 WHO’S HOLDING DONNA NOW
BABBA (Gordy Motown 150792)
14 DEEP INSIDE YOUR LOVE
READY FOR THE WORLD (MCA-52561)
15 THINKING ABOUT YOUR LOVE
KIP WORTH & TURNER (6th Street/Island Pro 416)
16 ELECTRIC LADY
CON FUNK SHUIN (Mercury/PolyGram 810 638-7)
17 IT’S OVER NOW
LUTHER VANDROSS (Epic 34-04594)
18 MATERIAL THANGZ
THE DEELE (Solar/Elektra 7-6044)
19 GLOW*
RICK JAMES (Gordy Motown 15069)
20 FREAK-A-RISTIC
ATLANTIC STARR (A&M 2718)
21 SAVING ALL MY LOVE FOR YOU*
WHITNEY HOUSTON (Arista AS-9130)
22 IF YOU LOVE SOMEBODY SET THEM FREE*
STING (A&M 2718)
23 YOU GIVE GOOD LOVE
WHITNEY HOUSTON (Arista A-1024)
24 STIR IT UP*
PATTI LABELLE (MCA-52610)
25 SEXY WAYS*
FOUR TOPS (Motown 17966)
26 SUDDENLY
BILLY OCEAN (Jive/Arista JS-9293)
27 FIDELITY*
CHERYL LYN (Columbia 38-04518)
30 YOU TALK TOO MUCH
RUN D.M.C. (Profile PRO-5000)

RECORDS TO WATCH

PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)
SUMMER OF 69 — Bryan Adams (A&M)
BODY SNATCHERS — Midnight Star (Soular)
INVINCIBLE — Pat Benatar (Chrysalis)
HAVE I GOT A DEAL FOR YOU — Reba McEntire (MCA)
DRINKIN’ AND DREAMIN’ — Waylon Jennings (RCA)
I FELL IN LOVE AGAIN LAST NIGHT — The Forester Sisters (Warner Bros.)
MY TOOT-TOOT — Rockin’ Sidney (Epic)
COLD SUMMER DAY IN GEORGIA — Gene Watson (Epic)
DON’T LOSE MY NUMBER — Phil Collins (Atlantic)
DARE ME — Pointer Sisters (RCA)
YOU’RE ONLY HUMAN — Billy Joel (Columbia)
MONEY FOR NOTHING — Dire Straits (Warner Bros.)
CHERISH — Kool & The Gang (De-Lite/PolyGram)

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☐ PUBLISHER ☐ AMUSEMENT GAMES
☐ RECORD COMPANY ☐ VENDING MACHINES
☐ DI SO OTHER

RUN D.M.C. (Profile PRO-5000)

July 20, 19
**Coin Machine**

**Guest Editorial**

Digital Controls Adopting Coin-Op Industry Leadership Role

by Tom Siemieniec

Sales Manager - Digital Controls

Digital Controls has been able to pull through the industry depression of the last few years comparatively unscathed because it dedicated effort to producing games for adult locations rather than entering the fray for the quarters of what proved to be a very fickle arcade crowd. Digital Controls entered the video game market in 1981 with its Little Casino, a smash hit that is still its top selling product.

We identified a market that we felt was being ignored. Everyone seemed to be competing for the same market with space games and maze games, but it seemed to us that there were more appropriate games that could be made for bars and restaurants.

What seemed to be coming was, from its inception, Little Casino, a pure amusement (non-credit) video poker game, was a big seller. It continues to be in spite of the fact the video card game concept is now almost four years old. There are about 20,000 Little Casinos on location at this time and we are constantly in a back order situation. Sales of Little Casino have weathered several industry changes in the past few years, the most pertinent of which has been the onslaught of law enforcement bodies throughout the United States on video poker games of all kinds. We have suffered somewhat from a confusion of our game with credit or gray area machines but we have always been able to handle such situations successfully.

Occasionally Little Casinos have been picked up in raids designed to get illegal gambling devices out of bars. But Digital Controls has been addressing the problem by getting the game approved by appropriate state agencies before it is located within that state. The devices in the game have not gone through an approval process, contacting authorities with explanations of why the game is not gambling devices.

In every circumstance we have been able to get confiscated games returned and in many instances, situations have led to new and better laws that more clearly define the differences between gambling and amusement games, laws that are beneficial to the entire coin-operated amusement industry. With successes like Little Casino and its other counterop product, the Countercade interchangeable games system, it would seem that Digital Controls would be satisfied to relax its total effort to the adult, counterop market. But recent changes in the company indicated just the opposite.

Since August, 1984, Digital Controls has been able to pick up some of the industry's most highly respected movers and shakers, with the intention of developing a broader product line and a leadership position as the industry begins its emergence from its recessionary period.

**New Upgrade Kits From IDEA**

CHICAGO - IDEA (Industrial Design Electronic Associates, Inc.) announced the release of three field upgrade kits which are currently available to IDEA dart game owners.

These kits include: Retro-fit Player Change Button, providing enhanced durability with a new, larger button switch; Dart Target Assembly Modification, which improves reliability and strengthens the overall target structure; and Tru-Score II Upgrade for All-American, Century and Royal games, a hardware addition and new software technique that detects and scores darts that miss the target and hit the front panel.

Further information about these kits may be obtained by contacting the IDEA Sales Department, Route One, Sycamore, Illinois 60178 or phoning (815) 895-8188.
Denon Introduces Third-Generation Compact Disc Player

Los Angeles — The DCD-1800R, a new, remote-controlled compact disc player has been introduced by Denon America, Inc. The player features Denon's proprietary Direct Digital-to-Analog Converter (DDAC). According to Robert Hoblin, Vice President and Director of Sales, "editors in Japan have already acclaimed the DCD-1800R as best in its class. We're confident that this new player will generate just as much excitement here."

According to the company, the DCD-1800R has more convenience features than any compact disc player to bear the Denon name. Feather-touch buttons on the front panel offer 15-selection programmability, track access by number, forward and reverse skip, high-speed search with music, and index (CD/DCC) access. The repeat function replays the entire disc or a program sequence. An A/B feature plays an musical passage between A and B points determined by the user. An on-screen program display automatically plays the first ten seconds of each selection on the disc.

All of the front-panel functions are replicated on the wireless infrared remote control, including:

- The DCD-1800R's informative fluorescent display shows track number, index number, track time elapsed in minutes and seconds, as well as a variety of status indicators. The DCD-1800R also has a display of the next selection to be played in the program sequence.

A timer switch sets the DCD-1800R to play automatically when the AC cord is plugged into an external timer. The player also offers a front-panel headphone jack with volume control.

One of the technical highlights of the DCD-1800R is Denon's proprietary Direct Digital-to-Analog Converter (DDAC). Resulting from almost 15 years of Denon experience in PCM digital audio, the DCD-1800R corrects the non-linearities of conventional converter systems.

Compact Disc-ntory
To Debut in Aug.

New York — The Compact Disc-ntory, a new monthly consumer publication created by Avram and Edward Glazer, will debut on August 30. According to Avram A. Glazer, editor of the magazine, "The Compact Disc-ntory will be the definitive CD reference source for industry news, CD reviews, Top 20 sales charts for pop/rock, jazz and classical CDs and complete CD listings of over 3,500 CDs every month."

The magazine will be published in Pottsville, N.Y. According to Glazer, "the compact disc industry is booming on demand for compact disc software and the current supply. Consumers are eager to learn which CDs are available when new CDs are released and the quality of the product."

Frank Hofmann

Weeks
1/13 Chart
21 AGENT PROVOCATEUR
FOREIGNER (Atlantic 81992-2) WEA
15 98
22 PRIVATE DANCER
TINA TURNER (Capital CDP-44601) CAP
22 42
23 DREAM INTO ACTION
HOWARD JONES (Epic 2 62242) WEA
26 4
24 HOUSES OF THE HOLY
LED ZEPPELIN (Atlantic 2-19132) WEA
29 5
25 BOYS AND GIRLS
BRYAN FERRY (Warner Bros. 25026-2) WEA
27 3
26 WISH YOU WERE HERE
PINK FLOYD (Columbia CSK 3645) CBS
24 9
27 SOUTHERN ACCENTS
THE ROLLING STONES (Pilgrim 2-90209) WEA
23 6
28 WEST SIDE STORY
THE HONYDIPPERS (Epic 2-95209) WEA
26 6
29 FRESH AIRE IV
MANHATTAN STEAMROLLER (American Gramaphone ACD-365) IND
79 9
30 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES
THE Moody BLUES (Univox 815-105 P) SBS
12 58
31 MAKE IT BIG
THE WHO (MCA 2263) SBS
31 8
32 BREAK OUT
POINTER SISTERS (Planet PCD-47054) RCA
32 9
33 QUADROPHENIA
THE WHO (MCA 82695) SBS
31 8
34 SHE'S THE BOSS
MICK JAGGER (Columbia CSK 3948) CBS
36 0
35 THE CONFESSION
JOE WALSH (Warner Bros. 25021-2) WEA
15 98
36 VELVET
JULIAN LENNON (Atlantic 81848-2) WEA
8 5
37 THE FIRM
(Atlantic 2-18329-2) WEA
11 13
39 VULTURE CULTURE
THE ALAN PARSONS PROJECT (Arista ARCD-8262) RCA
37 20
40 THE RIVER
BRUCE SPRINGSTEEN (Columbia CSK 3684) CBS
39 8

THE COMPACT DISCOLUMN

While the primary attention of the compact disc industry has been focused upon the home consumer, the configuration has made even greater impacts on the radio/TV airwaves. Stations from coast to coast are now programming CDs and generally announcing that fact to their respective audiences. John Bennett, Chief Engineer with KBBQ — AM/FM, Houston, cited two major reasons for the receptivity of radio stations to CDs: (1) superior sound quality, and (2) durability (i.e. virtually no wear despite repeated plays as well as the ability to stand up to heavy abuse in handling by disc jockeys and other staff). Bennett acknowledged that KBBQ represents one of many stations for which programming considerations of CDs remain in the preliminary planning stages due to the relatively limited inventory of release and upfront costs for equipment and software purchases.

The availability of promotional CDs remains a clouded issue at present. Ira Black, operations manager at KLEFT-FM, Houston, observed that record companies, releasing classical music have been noticeably more tight-lipped about sending promo copies to his station, perhaps in large part due to higher production costs. In Black's opinion, however, factors such as increasing acceptance of the configuration and the viability of radio as a stimulus to CD sales have secured the support of labels publishing CDs. "KLEFT, whose programming of CDs generally comprised 20-30 percent as 'Compact Disc Day' in order to put all in at the forefront of audio technology. Nevertheless, labels which can be counted on to send along vinyl records automatically must sometimes be solicited first-hand to assure the delivery of those same recordings on the CD format."

The number of currently available CDs does not constitute a programming problem for many stations, particularly those with either tight AOR or classical music playlists. With the gradual implementation of simultaneous (LP/cassette/CD) release schedules, Top 40 stations will also find a wealth of material available which conforms to their needs. The ultimate answer to the inventory problem may lie with the appearance of the compact disc recorder. Bearing a price tag far in excess of the means of home owners, this machine would aid in the conversion of sound recordings in traditional formats to CDs. In addition, it would enable radio programmers to broadcast locally-produced programs to fit specified limits in much the same way as audio tape (in both the open reel and cartridge configurations) is presently used. But for now most of stations are simply interspersing CD selections throughout the programming schedule. The Day(s) of which exceed FCC standards for frequency response and dynamic range, are generally played directly over the air so as to optimize fidelity of reception. In view of this state of affairs, Bennett feels that it will be some time before radio stations jink their record turntables and tape recorders.

Program directors across the U.S. concur that response to the broadcasting of CDs has been uniformly favorable. As a result, it is likely that the configuration will come to be utilized extensively by AM stereo stations rather than remaining a predominantly FM phenomenon.
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1985-86
1985 RIAA PLATINUM AWARDS
ALBUMS

DATE TITLE ARTIST COMPANY
Jan. 2 Busybody Luther Vandross Epic
Jan. 2 Suddenly Billy Ocean Chrysalis
Jan. 4 Duran Duran Duran Duran Capitol
Jan. 9 Tropico Pat Benatar Capitol
Jan. 10 Aera Duran Duran Warner Bros.
Jan. 10 Ice Cream Castle The Time Warner Bros.
Jan. 11 Controversy Prince Warner Bros.
Jan. 17 New Edition Larry Elgart Atlantic
Jan. 21 Hounded On Swing Madonna RCA
Jan. 23 Like A Virgin Bryan Adams A&M
Feb. 5 Rickie Lee Jones U2
Feb. 7 The Unforgettable Fire U2
Feb. 11 Agent Provocateur Foreigner Epic
Feb. 25 War U2 Atlantic
March 11 Winds Are Turnin' R.E. O. Speedwagon Epic
March 12 Centrefield John Fogerty Atlantic
March 15 Valute Julian Lennon Atlantic
March 16 A Private Heaven Shonina Easton Epic
April 1 40 Hour Week Alabama RCA
April 9 Beverly Hills Cop Soundtrack MCA
April 9 Perfect Strangers Deep Purple Epic
April 9 Building The Perfect Bebop Don Henley Geffen/Warner Bros.
April 16 Warrior Scandal Featuring Columbia
April 16 Comedian Eddie Murphy Columbia
April 16 We Are The World USA For Africa Columbia
April 18 No Jacket Required Phil Collins Columbia
May 6 Diamond Life Sade Atlantic
May 21 The Night I Fell In Love Luther Vandross Epic

SINGLES
DATE TITLE ARTIST COMPANY
April 1 We Are The World USA For Africa Columbia

CONTENTS

DOMESTIC SECTION

POP AWARDS .......................................................... 4
BLACK CONTEMPORARY AWARDS .......................... 6
COUNTRY AWARDS ............................................... 8
12", CD, MUSIC VIDEO AWARDS ......................... 10
RECORD MANUFACTURERS ...................... 14
RECORD DISTRIBUTORS ............................... 18
ONE-STOP ....................................................... 37
RACK JOBBERS ................................................ 38
MUSIC PUBLISHERS ........................................ 40
PROMOTION AND PUBLICITY ............................... 49

INTERNATIONAL SECTION

ARGENTINA .................................................. 42
AUSTRALIA .................................................. 42

COIN MACHINE SECTION

AMUSEMENT MACHINES MANUFACTURERS 48
U.S. PHONOGRAPH MANUFACTURERS/DOMESTIC REPRESENTATIVES 48
U.S. PHONOGRAPH MANUFACTURERS/WORLD-WIDE REPRESENTATIVES 51
FOREIGN PHONOGRAPH MANUFACTURERS, WORLDWIDE REPRESENTATIVES 51
U.S. JOBBERS & DISTRIBUTORS .......................... 52
MISCELLANEOUS EQUIPMENT & SERVICES 55
STATE & LOCAL ASSOCIATIONS ......................... 56
PHOTO GALLERY ............................................. 58-65

BRAZIL .......................................................... 42

CANADA .......................................................... 42

ITALY ............................................................. 47

SPAIN ............................................................. 47

UNITED KINGDOM ............................................. 47

ARGENTINA .................................................. 42

AUSTRALIA .................................................. 42

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CASH BOX (ISSN 0008-7289) is published weekly except Christmas week by Cash Box, 330 W. 5th Street, New York, N.Y. 10012 for $25.00 per year. Second-class postage paid at New York, N.Y. and additional mailing offices. © Copyright 1985 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 330 W. 5th Street, New York, N.Y. 10012.
**TOP 10**
1. **BRUCE SPRINGSTEEN** • BORN IN THE USA • COLUMBIA
2. **MADONNA** • LIKE A VIRGIN • WARNER BROS.
3. **WHAM!** • MAKE IT BIG • COLUMBIA
4. **PHIL COLLINS** • NO JACKET REQUIRED • ATLANTIC
5. **TINA TURNER** • PRIVATE DANCER • CAPITOL
6. **JOHN FOGERTY** • CENTERFIELD • WARNER BROS.
7. **FOREIGNER** • AGENT PROVOCATEUR • ATLANTIC
8. **CHICAGO** • CHICAGO 17 • FULL MOON/WARNER BROS.
9. **BEVERLY HILLS COP** • ORIGINAL SOUNDTRACK • MCA
10. **WE ARE THE WORLD** • USA FOR AFRICA • COLUMBIA

**NEW MALE**
**JULIAN LENNON** • ATLANTIC
**DAVID LEE ROTH** • WARNER BROS.
**MICK JAGGER** • COLUMBIA

**FEMALE**
**MADONNA** • SIRE/WARNER BROS.
**TINA TURNER** • CAPITOL
**CYNDI LAUPER** • PORTRAIT/EPIC
**SHEENA EASTON** • EMI AMERICA
**TEENA MARIE** • EPIC

**NEW FEMALE**
**SADE** • PORTRAIT/EPIC
**ALISON MOYET** • COLUMBIA
**WHITNEY HOUSTON** • ARISTA

**GROUP**
**PRINCE & THE REVOLUTION** • WARNER BROS.
**FOREIGNER** • ATLANTIC
**CHICAGO** • FULL MOON/WARNER BROS.
**USA FOR AFRICA** • COLUMBIA
**THE FIRM** • ATLANTIC

**DUO**
**WHAM!** • COLUMBIA
**HALL & OATES** • RCA
**ASHFORD & SIMPSON** • CAPITOL

**SOUNDTRACK**
**BEVERLY HILLS COP** • MCA
**PURPLE RAIN** • WARNER BROS.
**VISION QUEST** • GEFFEN/WARNER BROS.
**THE BREAKFAST CLUB** • A&M
**THE WOMAN IN RED** • MOTOWN

**INSTRUMENTALIST**
1. **H. FALTERMeyer** • MCA
2. **P. HARDCASTLE** • PROFILE

**NEW GROUP**
**THE FIRM** • ATLANTIC
**FRANKIE GOES TO HOLLYWOOD** • ZTT/ISLAND
**AUTOGRApH** • RCA
**TIL TUESDAY** • EPIC
**ANIMATION** • MERCURY/POLYGRAM

--

**TOP 10**
1. **WE ARE THE WORLD** • USA FOR AFRICA • COLUMBIA
2. **CARELESS WHISPER** • WHAM! • COLUMBIA
3. **EASY LOVER** • PHILIP BAILEY (DUET W/ PHIL COLLINS) • COLUMBIA
4. **CRaZY FOR YOU** • MADONNA • GEFFEN/WARNER BROS.
5. **I WANT TO KNOW WHAT LOVE IS** • FOREIGNER • ATLANTIC
6. **CAn'T FIGHT THIS FEELING** • REO SPEEDWAGON • EPIC
7. **DON'T YOU (FORGET ABOUT ME)** • SIMPLE MINDS • A&M
8. **ONE MORE NIGhT** • PHIL COLLINS • ATLANTIC
9. **EVERYTHING SHE WANTS** • WHAM! • COLUMBIA
10. **EVERYBODY WANTS TO RULE THE WORLD** • TEARS FOR FEARS • MERCURY/POLYGRAM

**MALE**
1. **PHIL COLLINS** • ATLANTIC
2. **BILLY OCEAN** • JIVE/ARISTA
3. **DAVID LEE ROTH** • WARNER BROS.
4. **DON HENLEY** • GEFFEN/WARNER BROS.
5. **JACK WAGNER** • OWEST/WARNER BROS.

**NEW MALE**
1. **DAVID LEE ROTH** • WARNER BROS.
2. **MURRAY HEAD** • RCA
3. **JULIAN LENNON** • ATLANTIC
4. **MICK JAGGER** • COLUMBIA
5. **JOHN PARR** • ATLANTIC

**FEMALE**
1. **MADONNA** • SIRE/WARNER BROS.
2. **SHEENA EASTON** • EMI AMERICA
3. **TEENA MARIE** • EPIC
4. **SADE** • PORTRAIT/EPIC
5. **TINA TURNER** • CAPITOL

**NEW FEMALE**
1. **SADE** • PORTRAIT/EPIC
2. **REBBIE JACKSON** • COLUMBIA
3. **ALISON MOYET** • COLUMBIA
4. **WHITNEY HOUSTON** • ARISTA

**GROUP**
1. **FOREIGNER** • ATLANTIC
2. **REO SPEEDWAGON** • EPIC
3. **SIMPLE MINDS** • A&M
4. **TEARS FOR FEARS** • MERCURY/POLYGRAM
5. **NEW EDITION** • MCA

**NEW GROUP**
1. **ANIMATION** • MERCURY/POLYGRAM
2. **KATRINA & THE WAVES** • CAPITOL
3. **FRANKIE GOES TO HOLLYWOOD** • ZTT/ISLAND
4. **AUTOGRApH** • RCA
5. **TIL TUESDAY** • EPIC

**TOP DUO**
1. **WHAM!** • COLUMBIA
2. **PHILIP BAILEY & PHIL COLLINS** • COLUMBIA
3. **DAVEY HALL & JOHN OATES** • RCA
4. **ASHFORD & SIMPSON** • CAPITOL
CONGRATULATIONS,
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Giorgio, Laurie, George, Keith, Brian,
Samii, Tom, Dave, Fu and Nadine

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# Black Contemporary Awards

## Albums

### Top Ten

1. **Solid** - Ashford & Simpson • Capitol
2. **Emergency** - Kool & the Gang • De-Lite/Polygram
3. **Starchild** • Teena Marie • Epic
4. **Purple Rain** • Prince & The Revolution • Warner Brothers
5. **The Night I Fell In Love** • Luther Vandross • Epic
6. **Diamond Life** • Sade • Portrait/CBS
7. **New Edition** • New Edition • MCA
8. **Truly For You** • The Temptations • Gordy/Motown
9. **Nightshift** • Commodores • Motown
10. **Private Dancer** • Tina Turner • Capitol

### Male

1. **Luther Vandross** • Epic
2. **Jesse Johnson's Revue** • Epic
3. **Philip Bailey** • Columbia
4. **Billy Ocean** • Arista
5. **Freddie Jackson** • Capitol

### New Male

1. **Jesse Johnson's Revue** • A&M
2. **Freddie Jackson** • Capitol
3. **Eugene Wilde** • Philly World/Atlantic

### Female

1. **Tina Turner** • Capitol
2. **Sade** • Portrait/Epic
3. **Whitney Houston** • Arista
4. **Diana Ross** • RCA
5. **Chaka Khan** • Warner Brothers

### New Female

1. **Sade** • Portrait/Epic
2. **Whitney Houston** • Arista
3. **Rebbie Jackson** • Columbia

### Groups

1. **Prince & The Revolution** • Warner Brothers
2. **Kool & The Gang** • De-Lite/Polygram
3. **New Edition** • MCA
4. **The Temptations** • Gordy/Motown
5. **Nightshift** • Commodores/Motown

### New Group

1. **Fat Boys** • Sutra
2. **Whodini** • Arista
3. **Klymaxx** • Constellation/MCA

### Duo's

1. **Ashford & Simpson** • Capitol
2. **Whodini** • Arista
3. **Run D.M.C.** • Profile

## Singles

### Top Ten

1. **Mr. Telephone Man** • New Edition • MCA
2. **Nightshift** • Commodores • Motown
3. **Missing You** • Diana Ross • RCA
4. **Rhythm Of The Night** • DeBarge • Gordy/Motown
5. **We've Got The World** • USA For Africa • Columbia
6. **In My House** • Mary Jane Girls • Gordy/Motown
7. **Tonight • Ready For The World** • MCA
8. **You Give Good Love** • Whitney Houston • Arista
9. **Misled** • Kool & The Gang • De-Lite/Polygram
10. **Lovelight • Stevie Wonder** • Motown

### Male

1. **Eugene Wilde** • Philly World Atlantic
2. **Wilton Felder** • MCA
3. **Jesse Johnson’s Revue** • A&M
4. **Phillip Bailey** • Columbia
5. **Stevie Wonder** • Motown

### New Male

1. **Eugene Wilde** • Philly World Atlantic
2. **Jesse Johnson’s Revue** • A&M
3. **Freddie Jackson** • Capitol
4. **Alexander O'Neal** • Tabu/CBS
5. **Glenn Jones** • RCA

### Female

1. **Diana Ross** • RCA
2. **Sade** • Portrait/CBS
3. **Whitney Houston** • Arista
4. **Madonna** • Sire/Warner Brothers
5. **Sheena Easton** • EMI

### New Female

1. **Sade** • Portrait/CBS
2. **Whitney Houston** • Arista
3. **Rebbie Jackson** • Columbia

### Groups

1. **New Edition** • MCA
2. **Ready For The World** • MCA
3. **Commodores** • Motown
4. **Kool & The Gang** • De-Lite/Polygram
5. **DeBarge** • Gordy/Motown

### New Groups

1. **Ready For The World** • MCA
2. **Klymaxx** • Constellation/MCA
3. **U.T.F.O. • Select

### Duo's

1. **Ashford & Simpson** • Capitol
2. **Phillip Bailey & Phil Collins** • Columbia
3. **Wham! • Columbia

### Instrumentalists

1. **Harold Faltermeyer** • MCA
2. **Paul Hardcastle** • Profile

### Soundtracks

1. **Purple Rain** • Warner Brothers
2. **Woman In Red** • Motown
3. **Beverly Hills Cop** • MCA
4. **Breakin' 2** • Atlantic
5. **Berry Gordy's, The Last Dragon** • Motown
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ALBUMS

TOP 10
1. ROLL ON — ALABAMA — RCA
2. CITY OF NEW ORLEANS — WILLIE NELSON — COLUMBIA
3. MAJOR MOVES — HANK WILLIAMS, JR. — WARNER BROS.
4. COUNTRY BOY — RICKY SKAGGS — EPIC
5. WHY NOT ME — THE JUDDS — RCA/CURB
6. 40 HOUR WEEK — ALABAMA — RCA
7. GREATEST HITS 2 — THE OAK RIDGE BOYS — MCA
8. FRIENDSHIP — RAY CHARLES — COLUMBIA
9. GIRLS NIGHT OUT — THE JUDDS — RCA
10. TO ME — BARBARA MANDRELL & LEE GREENWOOD — MCA

SINGLES

TOP 10
1. GIRLS NIGHT OUT — THE JUDDS — RCA
2. TO ME — BARBARA MANDRELL & LEE GREENWOOD — MCA
3. SOMETHING IN MY HEART — RICKY SKAGGS — EPIC
4. IF YOU'RE GONNA PLAY IN TEXAS — ALABAMA — RCA
5. FALLIN' IN LOVE — SYLVIA — RCA
6. GIVE ME ONE MORE CHANCE — EXILE — EPIC
7. THAT'S THE THING ABOUT LOVE — DON WILLIAMS — MCA
8. THAT'S THE THING ABOUT LOVE — DON WILLIAMS — MCA
9. YOU'RE GETTIN' TO ME AGAIN — JIM GLASER — NOBLE VISION
10. FAGIN'M IN LOVE — SYLVIA — RCA

ALBUMS LABEL
1. MCA
2. RCA
3. Epic
4. COLUMBIA
5. WARNER BROS.

SINGLES LABEL
1. RCA
2. MCA
3. Warner Bros.
4. Epic
5. COLUMBIA

TOP RECORD COMPANY
(Total Distributed Labels)
1. RCA
2. MCA
3. CBS
4. WARNER BROS.
5. CAPITOL/EMI AMERICA

MALE VOCALIST
1. GEORGE STRAIT
2. RICKY SKAGGS
3. WILLIE NELSON
4. HANK WILLIAMS, JR.
5. EARL THOMAS CONLEY

FEMALE VOCALIST
1. ANNE MURRAY
2. EMMYLOU HARRIS
3. BARBARA MANDRELL
4. CRYSTAL GAYLE
5. DOLLY PARTON

GROUP
1. ALABAMA
2. THE OAK RIDGE BOYS
3. EXILE
4. THE NITTY GRITTY DIRT BAND
5. THE STATLER BROTHERS

DUET
1. THE JUDDS
2. BARBARA MANDRELL & LEE GREENWOOD
3. WILLIE NELSON & KRIS KRISTOFFERSON
4. THE EVERLY BROTHERS
5. FRIZZELL & WEST

FEMALE VOCALIST
1. DOLLY PARTON
2. BARBARA MANDRELL
3. ANNE MURRAY
4. JANIE FRICKE
5. REBA MCENTIRE

GROUP
1. ALABAMA
2. THE NITTY GRITTY DIRT BAND
3. THE OAK RIDGE BOYS
4. EXILE
5. THE STATLER BROTHERS

DUET
1. THE JUDDS
2. THE BELLAMY BROTHERS
3. BARBARA MANDRELL & LEE GREENWOOD
4. ANNE MURRAY & DAVE LOGGIN
5. RAY CHARLES & WILLIE NELSON
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★ TOP GROUP, SINGLES
★ TOP GROUP, ALBUMS

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★ TOP DUET, ALBUMS
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EARL THOMAS CONLEY
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2. JESSE JOHNSON'S REVUE • A&M
3. MURRAY HEAD • RCA
4. MICK JAGGER • COLUMBIA
5. NOLAN THOMAS • EMERGENCY/ATLANTIC

TOP FEMALE VOCALIST
1. MADONNA • SIRE/WARNER BROS.
2. PATTI LABELLE • MCA
3. TEENA MARIE • EPIC
4. ROXANNE SHANTE • POP ART
5. SADE • PORTRAIT/EPIC

TOP NEW FEMALE VOCALIST
1. ROXANNE SHANTE • POP ART
2. SADE • PORTRAIT/EPIC
3. REBBIE JACKSON • COLUMBIA
4. CHEYNE • MCA

TOP DUO
1. WHAM! • COLUMBIA
2. ASHFORD & SIMPSON • CAPITOL
3. HALL & OATES • RCA
4. SKIPWORTH & TURNER • 4TH & BROADWAY/ISLAND
5. RENE & ANGELA • MERCURY/POLYGRAM

TOP INSTRUMENTALIST
1. HAROLD FALTERMEYER • MCA
2. PAUL HARDCASTLE • PROFILE

COMPACT DISCS

TOP 10
1. PINK FLOYD • DARK SIDE OF THE MOON • CAPITOL
2. MADONNA • LIKE A VIRGIN • SIRE/WARNER BROS.
3. BRUCE SPRINGSTEEN • BORN IN THE USA • COLUMBIA
4. CHICAGO • CHICAGO 17 • FULL MOON/WARNER BROS.
5. PRINCE & THE REVOLUTION • PURPLE RAIN • WARNER BROS.
6. LIONEL RICHIE • CAN'T SLOW DOWN • MOTOWN
7. FOREIGNER • AGENT PROVOCATEUR • ATLANTIC
8. JOHN FOGERTY • CENTERFIELD • WARNER BROS.
9. POINTER SISTERS • BREAKOUT • PLANET/RCA
10. MICK JAGGER • SHE'S THE BOSS • COLUMBIA

DRAMA
1. THE NATURAL — RCA/COLUMBIA PICTURES HOME VIDEO

HOME VIDEOCASSETTES

TOP 10
1. POLICE ACADEMY — WARNER HOME VIDEO
2. THE NATURAL — RCA/COLUMBIA PICTURES HOME VIDEO
3. ALL OF ME — THORN EMI HOME VIDEO
4. RED DAWN — MGM/UA HOME VIDEO
5. WOMAN IN RED — VESTRON HOME VIDEO
6. TIGHTROPE — WARNER HOME VIDEO
7. REVENGE OF THE NERDS — CBS/FOX VIDEO
8. STAR TREK III — THE SEARCH FOR SPICK — PARAMOUNT HOME VIDEO
9. PURPLE RAIN — WARNER HOME VIDEO
10. BACHELOR PARTY — CBS/FOX VIDEO

MUSIC VIDEOS

TOP 10
1. CARELESS WHISPER • WHAM! • COLUMBIA
2. EVERYBODY WANTS TO RULE THE WORLD • TEARS FOR FEARS • MERCURY/POLYGRAM
3. EASY LOVER • PHILIP BAILEY WITH PHIL COLLINS • COLUMBIA
4. MATERIAL GIRL • MADONNA • SIRE/WARNER BROS.
5. ALL SHE WANTS TO DO IS DANCE • DON HENLEY • GEFFEN/WARNER BROS.
6. WE ARE THE WORLD • USA FOR AFRICA • COLUMBIA
7. RHYTHM OF THE NIGHT • DEBARGE • MOTOWN
8. SUSSERUDIO • PHIL COLLINS • ATLANTIC
9. CAN'T FIGHT THIS FEELING • RED SPEEDWAGON • EPIC
10. BORN IN THE USA • BRUCE SPRINGSTEEN • COLUMBIA

TOP NEW MALE VOCALIST
1. BRUCE SPRINGSTEEN • COLUMBIA
2. PHIL COLLINS • ATLANTIC
3. DAVID HENLEY • GEFFEN/WARNER BROS.
4. BRYAN ADAMS • A&M
5. DAVID LEE ROTH • WARNER BROS.

TOP NEW MALE VOCALIST
1. DAVID LEE ROTH • WARNER BROS.
2. JULIAN LENNON • ATLANTIC
3. MURRAY HEAD • RCA

TOP NEW FEMALE VOCALIST
1. MADONNA • SIRE/WARNER BROS.
2. TEENA MARIE • EPIC
3. CHAKA KHAN • WARNER BROS.
4. SHEENA EASTON • EMI
5. SADE • PORTRAIT/EPIC

TOP INSTRUMENTALIST
1. HAROLD FALTERMEYER • MCA
2. PAUL HARDCASTLE • PROFILE

TOP GROUP
1. KLYMAXX • CONSTELLATION/MCA
2. UFO • SELECT
3. MARY JANE GIRLS • MOTOWN
4. DEBARGE • MOTOWN
5. KOOL & THE GANG • DE-LITE/POLYGRAM

TOP NEW GROUP
1. KLYMAXX • CONSTELLATION/MCA
2. UFO • SELECT
3. LISA LISA AND THE DULT JAM WITH FULL FORCE • COLUMBIA
4. ANIMATION • MERCURY/POLYGRAM
5. BRONSKI BEAT • LONDON/MCA

TOP NEW FEMALE VOCALIST
1. SADE • PORTRAIT/EPIC
2. REBBIE JACKSON • COLUMBIA
3. MADONNA • SIRE/WARNER BROS.
4. CHEYNE • MCA

TOP DUO
1. WHAM! • COLUMBIA
2. ASHFORD & SIMPSON • CAPITOL
3. HALL & OATES • RCA
4. SKIPWORTH & TURNER • 4TH & BROADWAY/ISLAND
5. RENE & ANGELA • MERCURY/POLYGRAM

TOP INSTRUMENTALIST
1. HAROLD FALTERMEYER • MCA
2. PAUL HARDCASTLE • PROFILE

TOP GROUP
1. KLYMAXX • CONSTELLATION/MCA
2. UFO • SELECT
3. MARY JANE GIRLS • MOTOWN
4. DEBARGE • MOTOWN
5. KOOL & THE GANG • DE-LITE/POLYGRAM

TOP NEW GROUP
1. TEARS FOR FEARS • MERCURY/POLYGRAM
2. RED SPEEDWAGON • EPIC
3. ANIMATION • MERCURY/POLYGRAM
4. SIMPLE MINDS • A&M
5. TIL TUESDAY • EPIC

TOP DUO
1. WHAM! • COLUMBIA
2. PHILIP BAILEY WITH PHIL COLLINS • COLUMBIA
3. DARYL HALL & JOHN OATES • RCA

TOP NEW FEMALE VOCALIST
1. ROXANNE SHANTE • POP ART
2. SADE • PORTRAIT/EPIC
3. REBBIE JACKSON • COLUMBIA
4. CHEYNE • MCA

TOP DISC
1. PURPLE RAIN • WARNER BROS.
2. BEVERLY HILLS COP • MCA
3. VISION QUEST • GEFFEN/WARNER BROS.
4. THE BIG CHILL • MOTOWN
5. THE WOMAN IN RED • MOTOWN

TOP COMPACT DISC SOUNDTRACKS
1. PURPLE RAIN • WARNER BROS.
2. BEVERLY HILLS COP • MCA
3. VISION QUEST • GEFFEN/WARNER BROS.
4. THE BIG CHILL • MOTOWN
5. THE WOMAN IN RED • MOTOWN

TOP COMPACT DISC SOUNDTRACKS
1. PURPLE RAIN • WARNER BROS.
2. BEVERLY HILLS COP • MCA
3. VISION QUEST • GEFFEN/WARNER BROS.
4. THE BIG CHILL • MOTOWN
5. THE WOMAN IN RED • MOTOWN

TOP VIDEOCASSETTE
1. THE NATURAL — RCA/COLUMBIA PICTURES HOME VIDEO

HOME VIDEOCASSETTES

TOP 10
1. POLICE ACADEMY — WARNER HOME VIDEO
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- New Pop Group #3: Autograph
- B/C Female Vocalist #1: Diana Ross
- #3: Missing You Diana Ross
- New B/C Male Vocalist #5: Glenn Jones

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**TOP 10 COMPACT DISCS**
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