Cash Box Salutes
Laura Branigan
A Special Pull Out Section
WILD ROMANCE!

ALBUM AVAILABLE ON A&M RECORDS AND BASF CASSETTE

Produced by Herb Alpert and Renaldo J. Williams
Guest Editorial

From The Radio To The Road: The Next Logical Step For Westwood One

By Norman J. Pattiz

By now, many of you are aware of the fact that the Westwood One Radio Networks have taken a full plunge into concert tour sponsorship. We are currently on the road with Foreigner, co-sponsoring with Coca-Cola U.S.A., and with Rick Springfield, co-sponsoring with Chewels Sugarless Gum. It marks the first — and thus far only — time a radio network has undertaken the task of sponsoring a major concert tour.

All of which has prompted some to ask... why? It's a fair question. Why, indeed, would a company that is already the number one source of exposure for artists on national radio lay out major dollars to co-sponsor concert tours?

And our short and simple answer is: that's precisely the point! It is because Westwood One is number one that puts us in the unique position of providing touring artists with the advertiser, radio and media support that would not be able to obtain from any other source... no pun intended.

Our support services benefit the artists on tour by bringing dollars in. They benefit advertisers by making tour sponsorships affordable and controllable. They benefit radio stations by virtue of association with the touring artist. And, if hasten to add, they benefit Westwood One by the strengthening of ties with the people we do business with — artists, managers, record companies, radio stations and advertisers.

Thus, our foray into tour sponsorship is fueled by the same set of commandments that characterize the marketing of our radio programs — i.e., a quality product, a strong national advertiser and involvement and support of great radio stations. It is a formula that has worked for us time and time again. And we certainly have no plans to alter it now.

As a radio network doing business with close to 4,000 radio stations, Westwood One has the great advantage of not only supporting the touring artist with standard merchandising and promotion, but going a step further by directly involving the tour in our regularly scheduled programming.

With Foreigner and Rick Springfield, we've included weekly 30-second tour reports in all appropriately formatted series. We've also provided hour-long music and interview specials featuring both artists that are available exclusive-ly on a city-by-city basis, one week prior to the concert.

Such customized programming assures both the advertiser and the artist that Westwood One is doing everything it can to maximize the tour's exposure.

Some ask how we make money on this? And we answer... by spending money on this! The residuals of national exposure, the strengthening of ties with the people we do business with and the reconfirmation of our stature within the broadcast industry has a very positive effect on our bottom line. Or, to break it down in simpler terms, we resurrect the words of that wise sage who said: You've got to spend money to make money.

When Westwood One announced its participation as co-sponsors of the Foreigner tour, there were those who considered it a one-shot deal. With Rick Springfield, those same people now have two shots to contend with. And there will be others. I'm not suggesting that Westwood One is going to get involved in sponsoring a tour a week. But if one were to ask: Will Westwood One, in the course of a given year, be involved in other major concert tours? The answer to that one is... count on it!
<table>
<thead>
<tr>
<th>Track</th>
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<th>Artist(s)</th>
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<td>EVERY TIME</td>
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<td>2</td>
<td>RASPBERRY BERRY</td>
<td>PRINCE AND THE REVOLUTION</td>
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<td>3</td>
<td>SHOUT</td>
<td>EARS FOR FEARS (Mercury 880-294)</td>
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| 4     | MY NAME IS DON | WHITNEY HOUSTON  
| 5     | A GROOVY LOVE | DURAN DURAN (Capitol 16597)   |
| 6     | IF YOU LIE    | Eurythmics (RCA-14078)        |
| 7     | VOICES CARRY | STING                          |
| 8     | GLORY DAYS   | Bruce Springsteen (Columbia 83040-094) |
| 9     | 500 MILES    | Pau D'Arcy                     |
| 10    | NEVER SUMMER | CHER (EMI America-B-6166)     |
| 11    | POWER OF LOVE | HEVEY LEWS AND THE NEWS     |
| 12    | SENTIMENTAL STREET | NIGHT RANGER (Cancer-MCA-5251) |
| 13    | THE BEAT IS OVER | SWIFT (Brother/CBS Z4-0931)   |
| 14    | GET IT ON A GANG | THE POWER STATION (Capitol B-5479) |
| 15    | JUST AS I AM | AIR SUPPLY                   |
| 16    | WHO'S HOLDING DONNA NOW | BARRY(Gordy/Motown 79219) |
| 17    | THE GOOD TIMES | CINDY LAU (Rust/SAC 39-0418)   |
| 18    | FREEDOM OF LOVE | ABEL FRANKLIN (MCA-3924)     |
| 19    | HEAVEN       | IRVAN AMM (MCA-2179)         |
| 20    | PAUL, HARDLASS | (Cbs-V64-4206)   |
| 21    | PEOPLE ARE PEOPLE | (Decca J-29291)   |
| 22    | SPIN ME ROUND | (Like A Record)              |
| 23    | SUMMER OF '89 | (DEAD OR ALIVE (Capitol 34-04934) |
| 24    | INTO THE AM | TINA TURNER                   |
| 25    | ELMSTO'S MAE | JOHN PARR (Atlantic-50451)   |
| 26    | WHAT ABOUT LOVE? | (Capitol 6-2914)   |
| 27    | ROCK ME TONIGHT (FOR OLD TIMES ) | FREDDIE JACKSON (Capitol J-4316) |
| 28    | NOT ENOUGH LOVE IN THE WORLD | (AMY GRANT (MCA-2734) |
| 29    | YOU'RE ONLY HUMAN (SECOND CHANCE ) | (BILLIE JOEL (Columbia-83040-017) |
| 30    | EVERYBODY WANTS TO RULE THE WORLD | (Tears For Fears (Mercury/Pop 880-283-7) |
| 31    | STATE OF THE HEART | RICK SPRINGFIELD (RCA-14139) |

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

- A View (Blackwood/Trio/United Lion/EMI)...
- All You (Dub Nobs/Human Key—ASCAP)...
- Angel (R&B/USS/Abbott/Warren Adm. By, WBS)
- Black Lion—ASCAP)...
- A Girl From Ipanema—ASCAP)...
- Bit By Bit (MCA/laras/Lauria/Franks/Frane)
- CAFE—ASCAP)...
- Black Cars (Black/Keep/Song/Emi—ASCAP)...
- Black Keys (Keep/Chatman/Keep—ASCAP)...
- Buming Face (Chappell/MCA-5290)...
- Call Me (ATV—ASCAP)...
- Cannibal (Gibbons/MCA-5290)...
- Can't Find A Way (AMG/ASCAP)...
- Don't Ask Why (MCA-2734)...
- Only You (MCA-2734)...
- Everybody Wants To Rule The World (Tears For Fears (Mercury/Pop 880-283-7)...
- The State Of The Heart (Rick Springfield (RCA-14139)...

**The Cash Box Top 100 Singles Chart** is based on a combination of radio airplay and actual pieces sold at retail stores.

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*Indicates Winner's Circle*  
*Indicates Highest Debute*
It made a difference!

LIVE AID

Thank you!

We want to extend special thanks to Bob Geldof, all the performers and everyone who donated their time, talent and support to making the Live Aid Concert come true.

If you wish to contribute to the efforts being made to benefit the people of Africa please send your check to: THE LIVE AID FOUNDATION P.O. BOX 7800 SAN FRANCISCO, CA 94120 U.S.A.

$70 Million pledged—and rising!
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 accessible 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

THE INTERNATIONAL MUSIC-RECORD WEEKLY
Live Aid Didn’t End With The Concerts

Projections Range As High As $70 Million — Counting Continues

By Rusty Cutchin

NEW YORK — Led Zeppelin and the Who have gone their separate ways and Paul McCartney is back on the farm, but at press time accountants were still busy tallying pledges received as a result of the historic Live Aid concerts in Philadelphia and London July 13.

Although estimates of the total take ranged from $30 million to over $70 million, testimonies for Lavenhal and Horwath, the U.S. affiliate of Horwath and Horwath, which was retained as accountants by Worldwide Sports and Entertainment, the radio and television promoters, had made no official announcement of telethon income. How closely final receipts would match pledges was of some concern, as with any telethon, but principals agreed response to the musical appeal for African relief went beyond expectations. Accountants for the accounting firm said last Wednesday a press conference announcing receipts was at least “a few days away.”

Fraudulent Organization Sends Out Fake License Agreements

By David Adelson

LOS ANGELES — The All Industry Radio Music Licensing Committee is warning radio stations against a fraudulent music licensing organization that has been sending bogus licensing contracts to radio stations.

The contracts, similar to the ones used by ASCAP, demand royalty fees for its licensed music at the rate of 1.725 percent, the same as the current ASCAP rate (a rate increase has been requested by ASCAP but is still pending in the courts).

The organization is calling itself, “Recording Artists of North America (RANA),” and according to the radio committee’s Alan Weinschel, “the post office has confirmed our diagnosis and we can’t find a trace of these people.”

The letters sent to stations by the RANA are signed by Herbert Greenbaum and are accompanied by a Delaware address. It threatens a cease and desist order if a station plays RANA copyrighted recordings without first signing a blanket license.

Calls to the organization and letters sent to the Delaware address revealed no such agreements pending (continued on page 50)

Behind The Bullets

The Film Music Boom Continues

By Stephen Padgett

The phenomenal success of Back To The Future and its soundtrack underscores once again how fruitful the collaboration of film studios and record companies can be. At least seven soundtracks are currently on the pop LP chart, with some big ones waiting in the wings. Seven singles slug it out on the pop singles chart as well.

“Scheherazade” (Columbia, The Pick-up Truck and “Vision Quest” have all had healthy chart lives, spawning, in some cases, many hit singles. “A View To A Kill,” at $63 bullet and “St. Elmo’s Fire” at 114 bullet, are in the early weeks of what looks like extended chart runs.

On the singles chart, Duran Duran’s “A View To A Kill,” if a few weeks ago, holds at 5, “The Goonies’ ‘R Good Enough,” by Cyndi Lauper, and also at 14 and holds at 18 this week. And Stephanie Mills had mid-chart success with “Bit By Bit (Theme From Fitch),” these film-threatening songs are joined by “We Don’t Need Another Hero (Thunderdome),” Tina Turner’s Top 30 single from the film Mad Max Beyond Thunderdome. Also, John Parr’s last climbing “St. Elmo’s Fire (Man In Motion)” single, at 26 bullet up from 33, joins the list. Rounding out the list is “Invisible Them From The Legend of Billie Jean)” by Pat Benatar at 38 bullet this week.

Back To The Future

“Back To The Future,” which debuts at 110 bullet this week, seems poised to take the lead in this summer’s “pop track” sweepstakes. The film, this week’s top grossing picture according to The Hollywood Reporter, is setting the pace. In its first week of release, the soundtrack is already top five at Tower Records in Fresno and Sound Video Unlimited in Chicago. The record is top 15 at Tower Records in Campbell, CA and The Record Theatre in Cincinnati. Among those reporting it as breaking out is Tower Records in San Francisco.

The single from the album is “Power Of Love” by Huey Lewis And The News. In the very expensive real estate of the Top 20, “Power” jumps eight to 12 bullet. It would appear to have an unhindered shot at the Top Five neighborhood.

(continued on page 54)

Hadvges, ABC, Affiliates Herald Broadcast, Large Audience Shares

By David Adelson

LOS ANGELES — The ABC Radio Network and coordinating producer Tommy Hadvges are calling the network’s broadcast of the Live Aid concerts “a triumph,” and affiliates across the country are heralding some of their largest audience shares to date.

Many programmers contacted feel the exposure gained during the broadcast will result in larger audience shares for regularly scheduled programming due to aggressive station campaigns during the broadcast.

Hadvges, who had coordinated the concert broadcast for ABC and Worldwide Sports and Entertainment, also ended up with a 16-hour airlift along with his partner Jeff Pollack and WNEV-TV (Boston) reporter/producer Robin Young.

“We basically evolved into that role,” said Hadvges. “Quite frankly, we had anticipated that either Robin, myself or Jeff would not have been in the studio all the time as we turned out to be and that one of us would have been sitting in the producer’s chair.”

As it turned out, the man in that chair

(continued on page 50)

BMI, Television Committee Reach Licensing Accord

By David Adelson

LOS ANGELES — After a long, often heated conflict between the All-Industry Television Music License Committee and BMI, a joint communique was issued last week announcing a licensing agreement.

The agreement, signed by BMI president, Edward Cramer and Committee chairman Leslie G. Arries, Jr., was sent to television stations on Tuesday.

“We are delighted to be able to tell you that an agreement has been reached between BMI and the All Industry Television Music License Committee,” the announcement read. “The new license will remain in effect through 1987 and, as soon as the new printed contracts are available, they will be sent to you for signing.”

The communique noted, “pending completion of the new license forms, your station should continue to pay BMI at the 1980 payment level. Interim bills computed at this level will be in the mail to you shortly. Payments will be retroactively adjusted in accordance with the new license terms.”

The letter thanked stations for, “bearing with us throughout it all” and noted it “has been a long and trying period of negotiations for everyone involved.”

Though no details of the agreement were available at press time, Cramer told Cash Box he was satisfied with the new terms. “Like any settlement, it is not a

(continued on page 54)

Dimples Is The One After 9-9

RCA’s new trio 9-9, discovered in Boston by producer Richard “Dimples” Fields, has released its first single, “All Of Me For All Of You,” from its debut album “9-9.” Fields, who also wrote the tune, is shown here with his Beantown find, (I-I) Leslie Jones, Margot Thunder and Wendalls Perry.
PUBLIC CHAIRS

Robert Malmstein, the critically acclaimed rock guitarist, has signed a co-publishing agreement with the Chappell/Intersong Music Group-US.

The agreement is between Unichappell Music (BMI) and Malmstein, manager, is president. Outside of the U.S. and Canada (excluding Japan), Malmstein's catalog will be represented by the Intersong Group of publishing companies. Shown in Chappell/Intersong's Los Angeles office tasting the new agreement are (I-L): Don Bachrach, attorney for Chappell and De Novo Music, Malmstein, Andrew Trueman, Malmstein's manager and president of De Novo Music, Inc., Maria McNally, manager, talent acquisition, Intersong-International, USA and Ira Jafar, sr. vice president, talent acquisition for Chappell/Intersong Music Group-US.

BUSINESS NOTES

RCA Sales And Earnings Set Mark For Second Qtr. And First Half

NEW YORK — RCA Corporation's net income for the second quarter of 1985 rose five percent to the highest level for any quarter in the company's history, according to Robert R. Frederick, president and chief executive officer. Earnings for the three months ended June 30, 1985 amounted to $115.8 million, equal to $1.36 per share, as compared to $109.9 million, or $1.13 per share, for the same period last year. Sales rose to a record $2.54 billion from $2.48 billion a year ago. Net income for the first half of 1985 rose to a new high of $180.8 million, or $1.94 per share, from $160.2 million, or $1.53 per share a year ago. Sales for the first half reached a new peak of $4.94 billion as against $4.85 billion a year earlier.

In the Entertainment segment, RCA Atlantic attained the highest quarterly earnings in its history. Earnings increased 43 percent over the comparable 1984 period and the Television Network accounted for most of this improvement. In Records and Video, sales and earnings were up, mainly on the success of new domestic record releases and the strong performance of RCA's domestic joint venture with Columbia Pictures to distribute home videocassettes. Consumer Electronics reported declines in sales and earnings. Industry production of VCRs exceeded the continuing record demand in the U.S., resulting in lower prices and operating margins. In addition, pricing pressures continued to depress color television profits.

EXECUTIVES ON THE MOVE

Malin — Nancy Malin has been named market research manager of Solar Constellation Records. She will handle retail and radio promotion, and the distribution and marketing of videos. Pitts' career in the record industry began in 1969 when she started working in the A&R Rhythm-and-Blues Department of RCA Records in New York; she subsequently worked her way up to the national promotion department where she was responsible for reporting on radio station status and sales movement.

Chappell/Intersong — Jay C. Wilcox has been appointed vice president, business affairs, east coast, CBS Records, as announced by Marvin Cohn, senior vice president, business affairs & administration, CBS Records. Mitchell Tenzer has been appointed director, business affairs, CBS Records. Tenzer will be responsible for the negotiation of CBS Records' contracts with artists, producers and other parties. Susan Dempsey has been appointed associate director, media, broadcast advertising, CBS Records advertising and design, as announced by Linda Barton, vice president, advertising and design, CBS Records. Dempsey will assist the media directors in the development and implementation of all phases of radio and television advertising plans.

Malin Appointed — Following the recent changes at CBS UK, John Malin has been appointed senior director-commercial division. He will report to deputy managing director Tony Woolcott and be responsible for all CBS's commercial activities, Elite and the studio. John Ashton increases his responsibilities as sales director reporting directly to Paul Russell, his area of responsibility has now widened to include catalog marketing and product control as well as his existing duties.

Robinson Merges With Jensen — Heidi Ellen Robinson has merged and sold her company Exposure to Jensen Communications, and has been named vice-president of publicity, it was announced by Michael Jensen, president and owner of the company. A 15-year veteran in the music industry, Robinson came to Jensen Communications after running Exposure for three years. Prior to going independent, Robinson served as director, national tour media at Warner Bros. Records in Burbank for six years.

Mitchell Promoted — Michael D. Mitchell has been promoted to the newly created position of assistant director of recording promotion, and the music director, CBS Records—California. Relations in Los Angeles, the announcement was made by executive vice president Mitchell Schneider, to whom he reports. In this position, he will coordinate print, radio and television promotion activities for the company's numerous music and variety clients.

Cerrone Named — Doug Cerrone has been appointed to the newly created position of coordinator, music video for MCA Records, it was announced by Liz Heller, director, video services for the label. In this capacity, Cerrone will handle local and regional promotion, duplication and distribution of MCA Video in conjunction with the company's marketing efforts.

Kawas Appointed — Anthony J. Kawas has been named director of budgets and financial planning for PolyGram, Inc. It was announced by Richard J. Morris, senior vice president and finance for the company.

Levenson Named — Bill Levenson has been named director of A&R in the rock division for PolyGram Records, Inc., it was announced by Jerry Jaffe, senior vice president, rock division, of the company.

Tasha Mack Appointed Press And Artist Development Coordinator, Capitol Records — Tasha Mack has been appointed to the position of press and artist development coordinator at Capitol Records, effective immediately. For the last two years, Mack held the position of assistant media director for A&M Records/Embassy Records.

Entertainment Music Co. Expands — The Entertainment Music Company has announced that Donald Rubin and Hank Medress have joined the company as creative consultants and director of artist and repertoire, respectively.

Kresh Forms Company — Debra Kresh is heading her own consulting firm specializing in management-client relations, image marketing, tour planning, publicity and tour merchandising. Kresh was the vice president of the Press Office, a New York-based public relations firm, for the past four years. Prior to that, she was the publicity/promotion director for Cross-Country Concerts.

Stable Appointed — Larry Stabile, a division of Stable-Friedman, Inc., has appointed Bob Stabile to creative director. He was formerly with B.A.T.S. (Bands Across The Sea), Chappell Music Publishing and Warner Bros. Music.

David Leach Named National Director, Prom Promotion, PolyGram — David Leach has been named national director, pop promotion, PolyGram. He was previously promotion representative at Midway Marketing, an independent promotion and marketing firm. Before that he worked at PolyGram for seven years.

Vangeli Named — Margi Vangeli has been named manager, international promotion, PolyGram Records. Vangeli was previously marketing administrator for PolyGram and before that served as manager of international operations at Arista.
PolyGram Takes It To The Streets
For Mom And Pop Retail Feedback
By Rusty Cutchlin

NEW YORK — PolyGram’s Urban Music Department recently took the label to the streets, hosting a series of receptions in American cities for smaller retail outlets, and bringing label artists along to promote the label and encourage sales. The campaign, called Black Awareness ’85, coincided with Black Music Month in June after kicking off in late May. The brainchild of the label’s division vice president of promotion and artist relations, Lerry Little, the effort reached retailers in Atlanta, Baltimore, D.C., Dallas, Philadelphia, Chicago, Los Angeles and Detroit. Artists participating in the receptions included Kool & The Gang and the Reddings.

The effort was instituted to improve communications with Mom and Pop outlets who, according to Little, are often treated like outsiders because they don’t buy directly from the majors or do they buy in box lots. Those accounts usually buy five or 10s at a time from distributors and one stop and there is little turn around with product. Mom and Pop accounts have little or no return privileges, according to Little, and deals are rarely receive the label’s display material, nor are tagged when time buys are given to distributors and one-stops. Yet Mom and Pop accounts are located in the heart of the black community and can be instrumental in the early development of a record. They are also becoming a stronger element in reports to radio because of their strategic location.

“It’s not like the major accounts,” Little told Cash Box. “The major accounts these days are set up more or less like a franchise. But if you go to one you take it to the cashier and he rings you up. But in the Mom and Pop accounts, you go in and the sales people there play what they got that’s new — what just came in, what they think you like. So the Mom and Pop stores are still breakin’ records. And we all know that get to that volume that we need for a hit record, it starts at that level, but then the major accounts have to come in.

Although Little believes smaller accounts are surviving, he sees certain restrictions. “A lot of times they’re not able to buy. They would have had to have a few calls on a record before they really go out and buy it because these accounts have little or no return privileges. If they buy records they have to sell or eat it. You’re sure that when these people come in and buy a record, they’re gonna do everything that’s humanly possible to try to sell it. So they can’t afford to sit back like some of the majors and let people come in and shop and pick up what they want and bring it to the cashier. They have to sell those records.”

According to Little, the policies initiated by Black Awareness ’85 will be continuing effort by the label. “We really enjoyed being out there, enjoyed meeting them, enjoyed talking to them one-on-one. We learned a lot. We look to do it at least once a year.”

The Siege Company: No Ivory Towers
For Robinson, Grant
By Gregory Dobrin

LOS ANGELES — They call their joint venture The Siege Company because they feel they can pose to large, bulky corporate structures with their lean, dynamic partnership, and since its debut January 1, 1985, music industry veterans Ruth Robinson and Cornelius Grant have become two of the more visible names and faces among west coast industry professionals. If they haven’t seen setting up for one of the many location interview spots they produce for VH-1, their bylines and credits are within view. Grant’s for his weekly contributions to The Hollywood Reporter, Robinson’s for the several television projects she’s cowritten, such as the Emmy-winning, Motown 25: Yesterday, Today, Forever.

As industry interest in their fledging L.A.-based company grows, the partners hold fast to their vision of a human-sized, artist-oriented organization in which they each maintain as much direct control and personal accessibility as possible. The company, which includes management, video production and music publishing all under one roof, was founded on that belief, a cornerstone Robinson and Grant consider its greatest strength.

“We don’t ever want to get so big that we can’t have our hands on everybody,” said Robinson. “If our people need to talk to us, they talk to us... there are no ivory towers here.” The partner’s attitude is based on their mutual disdain for corporative ineffectiveness, which involves a

Antones Celebrates Its Tenth Anniversary
All Star Video Shoot Marks Ten Years Of Being Austin’s Home Of The Blues
By David Adelson

AUSTIN, TEXAS — “He’s a very special person. He gives from his heart and he gives all he has to give,” said guitar master Otis Rush.

“I like Clifford Antone,” said longtime Jimmy Reed and John Lee Hooker guitarist Eddie Taylor. “It doesn’t matter where I am or what I’m doing, whenever Clifford Antone wants me to play for him, I’m going to come play for him.

It could feel it right off when I first met him,” remarked Junior Wells. “He’s the type of person you can meet and know that you’re dealing with an honest man. I’m going to the back side of hell if he wants me to and I won’t do that for nobody.”

This type of praise is rarely bestowed on a club owner, who is often regarded with scorn by the bands he books. The fact that these words are coming from veteran blues musicians makes last week’s gathering of blues legends on the stage at Antone’s Texas even more meaningful.

Clifford Antone has earned the respect and record of a record. They are also becoming a lean blues community. One that throughout the years has been deprived of both its popular and its due recognition by the public.

Last week’s gathering to celebrate the 10th anniversary of Clifford Antone’s club was more than just a declaration of endurance and survival. It was a step forward.

With the help of producer John House, Clifford Antone is taking his friends into the video age and hopefully into a sphere of recognition he feels is long overdue.

Captured last week on video tape at Antones were such artists as Rush, Wells, Taylor, James Cotton, Buddy Guy, Sunnynland Slim, Jimmy Rogers, Hubert Sumlin, Pinetop Perkins, Luteh Tucker and Albert Collins. It was a blues all-star gathering to say the least.

We did the video because it needed to be done,” said Antone. “Look over there,” he said pointing to Eddie Taylor.

George & Reba Go Strait — George Strait and Reba McEntire recently appeared at the Universal Amphitheatre in Los Angeles co-headlining for the first time together. Shown backstage following the show are (l-r): Bob Schnieders, vice president of national accounts, MCA Distributing; Bruce Hinton, senior vice president and general manager, MCA Records Nashville; Jimmy Bowen, president, MCA Records Nashville; George Strait; Reba McEntire; Charlie Battles, McEntire’s husband and manager; Irving Azoff, president, MCA Records and Music Group; John Burns, senior vice president of MCA Distributing; Erv Woolsey, George Strait’s manager.

That’s the guy who made all the Jimmy Reed records. All the back beat that everyone has taken, well that’s him.”

“What kills me is that Eddie and many like him have never got paid a dime,” he continued. “I just can’t be part of that. These guys are the masters and they don’t even have money to go to the doctors. They don’t have a car, they live in the ghettos, they get shot at and robbed. It’s just wrong.”

Those who know Clifford Antone know he is not just speaking from a soap box. He talks from the heart and more importantly, he does something about the many
HOLD ME — Laura Branigan — Atlantic
78175-1 — Producer: Jack White — List: 8.98 — Bar Coded
Laura Branigan’s fourth LP for Atlantic combines all of the elements that have brought her a handful of hit singles, from uptempo dance oriented tunes such as this album’s first single, the melodic and colorful “Spanish Eddie,” to beautiful ballads like “Forever Young.” Producer Jack White and other collaborators like Harold Faltermeyer have chosen some excellent material here and Branigan shines on every cut. Look for fast retail sales out of the box.

WILD ROMANCE — Herb Alpert — A&M
5082 — Producer: Herb Alpert-Romeo J. Williams — List: 8.98 — Bar Coded
Always in tune with the contemporary sound while lending his own flare and energy to the music, Herb Alpert’s latest is a sonically flawless effort with some nice rolling grooves and pleasant instrumental work-outs. Though the first single is “B Ball,” the real gem here is the title track with Brenda Russell and David Luskey on vocals. Always a guaranteed retail smash, look for various cuts on radio.

HOLY COW! — Lee Dorsey — Arista 8387 — Producer: Various — List: 8.98 — Bar Coded
One of soul music’s most influential performers is captured here in an excellently compiled greatest hits package. Cuts include “Working In A Coal Mine,” “Yi Yi Ya” and “Snoakin’ Sally Through The Alley.”

The two master pickers — Watson pere and fils — are in fine form on this collection of country (“Blue Ridge Mountain Blues”) and not-so country (“Stormy Weather”) blues. As always, Doc’s vocals are as clear and pure as a Blue Ridge spring.

PHILIP OAKEY & GEORGIOR MORODER — Virgin/A&M SP5000 — Georgio Moroder — List: 8.98 — Bar Coded
This collaboration proved such promise on last year’s Electric Dreams. It seems natural, then, that Phil Oakey, lead singer for Human League, and master producer Georgio Moroder should team for a full LP project. The record sparkles with Moroder’s controlled studio ambience and Oakey’s distinctive voice. The album is pure pop ear candy; melodic, hook laden and danceable.

LIVE AT THE SAN FRANCISCO BLUES FESTIVAL — Clifton Chenier — Arhoolie 1093 — Producers: Tom Mazolini, Chris Strachwitz — List: 8.98
Clifton Chenier, who is to zydeco what Paul Prudhomme is to file gumbo, in a vigorous, good-time, house-rocking set with his Red Hot Louisiana Band. Let the good times roll, indeed.

FEUDALIST TARTS — Alex Chilton — Big Time 005 — Producer: Alex Chilton — List: 8.98
Former member of the Box Tops and writer of the classic tune ”The Letter,” Alex Chilton is an elusive and often obscure writer, but this eclectic collection of new tunes is soulful, humorous and often dynamic.

RED SAILS IN THE SUNSET — Midnight Oil — Columbia 39997 — Producer: Nick Launay — List: 8.98 — Bar Coded
After the success of last year’s provocative “10,9,8,” the LP, Australia’s most political and musically varied group Midnight Oil returns with a typically hard-hitting yet commercial album. Utilizing acoustic guitars on cuts such as “Sleep” yet affecting a razor-sharp dance-rock sound on “When The Generals Talk,” “Who Can Stand In The Way” and others, Midnight Oil avoids classification yet consistently comes up with contemporary themes and entertaining musical ideas.

Though this is combined of Bragg’s first EP and other material, it is his second domestic release and contains some of the British singer/songwriter’s most moving material including “Between The Wars” and “To Have And Have Not.” Though not typical pop radio material, Bragg’s stripped bare guitar and vocals, performances and his uncanny musical interplay makes this an important and insightful release.

RIDERS IN THE LONG BLACK PARADE — The Zarkons — Time Coast Communications 2205 — Producer: Randi Slodola — List: 8.98
Formerly the Alley Cats, the Zarkons strength lies in its energized rock playing and nightmarish lyrics.

Highly charged new rock from San Francisco’s Yo blending avant roots musicianship with urban angst lyrics. Rich in material and musical delivery, Yo is a much heralded new music entity.

Best known for his work with Jimmy Buffett, harmonica player “Fingers” Taylor has a mastery of the instrument which stands up well together with his vocal workouts and the playing of Anson Fundurch and the Rockets. A real gem.

QUEEN OF THE BLUES — Kok Taylor — Alligator AL 4740 — Producers: Kok Taylor — Bruce Iglauer — Criss Johnson — List: 8.98
Alligator continues to be the standard bearer for modern blues labels and Kok Taylor’s latest project is one of the reasons why. Gritty, soulful from the heart tones from a lady who may very well be the reigning queen of the blues.

This New Jersey-based band’s first vinyl effort is a quirky and British-flavored album which is long on character and musicianship. “Everyone’s An Artist” and “I Don’t Know” are strong cuts.

Quirky, socially aware and original material and instrumentation from Zamp Nicall makes this debut notable. Look for good college radio play.


BONUS FAT — The Descendants — New Alliance 025 — Producer: Spot — List: 5.98

AM I REAL OR WHAT — Melanie — Amherst 3302 — Producer: Peter Shekery — List: 8.98 — Bar Coded

I REALLY WANT YOU — Smoke City — Epic 40090 — Producer: Ron Scott — List: 8.98 — Bar Coded


BONUS FAT — The Descendants — New Alliance 025 — Producer: Spot — List: 5.98

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I REALLY WANT YOU — Smoke City — Epic 40090 — Producer: Ron Scott — List: 8.98 — Bar Coded
FRANCIS (Paisley Park/Warner Bros. 7-29990)
Pop Life (3:42) (Controversy Songs/ASCAP) (Prince and The Revolution) (Producer: Prince and The Revolution)
The second single from Prince's "Around The World In A Day" LP is much more of a substantial offering — lyrically and musically — than "Raspberry Beret," and "Pop Life" seems to be a bid to top both the B/C and CHR charts. One of the most solid grooves on the LP, the single takes a look at the myths of the pop world and aspirations to that world. An excellent production with a meaningful lyric.

WHAM! (Columbia 38-06409)
Freedom (5.00) (Chappell Music/ASCAP) (G. Michael) (Producer: G. Michael)
WHAM's perky pop sound is cemented with this latest release from the top selling "Make It Big" LP for Columbia. George Michael's R&B tinged vocals soar with the tune's catchy refrain to make "Freedom" a possible contender for the duo's biggest hit yet. Already well recognized in Britain the tune has rhythmic, rock & roll danceability and a spirited melody sure to gain explosive radio attention with certain club appeal as well. Heavy CHR rotation is a sure bet as this tune blazes into summer.

KATRINA & THE WAVES (Capitol B 5450)
Do You Want Crying (3:35) (Screen Gems-EMI Music/Megasongs Ltd./BMI) (Cruz)
(Producer: Katrina & The Waves-Pat Collier) This is the single from the Waves' American debut is the album's biggest pop cut, centered around guitarist Kimberly Rew's stinging guitar leads. Where "Walking On Sunshine" displayed unabashed optimism, this cut portrays a darker lyric which is reflected in Katrina Leskanich's lead vocal and the band's hard rock playing. Look for fast action on AOR and on CHR.

R.E.M. (IRS 52642)
Can't Get There From Here (3:39) (Night Garden Music/BMI) (Berry-Buck-Mills-Stipe) (Producer: Joe Boyd)
From its fourth LP "Fables Of The Reconstruction," "Can't Get There From Here" is the fastest moving R.E.M. single ever, and with AOR already playing the cut heavily, CHR is set to give this band another hit. The spacious arrangement of the rhythmic, accessible melodic vocals provides a solid foundation for the song's enduring appeal. For a long overdue first hit, this is a sure bet.

UB40 with CHRISIE HYNDE (A&M 2758)
An unlikely pairing and an unlikely choice of material (although Joey Ramone and Holly & the Italians have covered this track also) which works excellently. Sparse backing highlighted by a tasteful horn arrangement frames the colorful vocals.

LOSE END$ (MCA 52637)

THELMAS HOUSTON (MCA 52582)
Fantasy And Heartbreak (3:46) (Flyte Tyme Tunes/ASCAP) (M. Moir) (Producer: Monte Moir)
A poptastic dancer from this leading lady of Houston's "Fantasy And Heartbreak" is club floor polisher spearheaded by a biting lead vocal track. Watch for B/C radio action, with possible crossover appeal.

JAZZY JEFF (Jive/Arista 9-1977)
Miz So I Can Go Crazy (3:44) (Zomba Ent.) (Miree-New-Nicholas) (Producer: Brian New-Phil Nicholas)

JAMIE BOND (Elektra 7-69619)

RUSS BALLARD (EMI America B-8275)
The Fire Still Burns (4:12) (Russ Ballard Music-April Music/ASCAP) (Ballard) (Producer: Russ Ballard-Stanley)

MOVIELAND (RCA 14153)

VIDEODROME (Atlantic 7-89529)
Young Whiper Snapper (3:24) (Fat Tracks Music-Mannish Kidd Music/BMI) (Jones) (Producer: Tom Jones III)

MICHAEL MCDONALD (Warner Bros. 7-28960)
No Lookin' Back (3:59) (Genevieve-Mike Money Music-Edspoes Songs/ASCAP) (McDonald-Loggins-Sanford) (Producer: Michael McDonald-Ted Templeman)
McDonald's latest solo effort is more hard rocking than past singles, but still features the singer's smoky and textured vocals. With a fast-pace beat and tastefully placed keyboard and guitar fills, this single is marked for top CHR placement.

LIMAH (EMI America B-8277)
Only For Lore (3:38) (Triliec) (Limhal) (Producer: De Harris-Tim Palmer)
Limhal follows his Top 3 hit, "The Neverending Story," with this shimmering synth-pop dance track. Production sheen from De Harris (Fashion, Zee) adds to the overall effect. Very light, infectious CHR fare.

THE FAMILY (Paisley Park/Warner Bros. 7-28953)
The Screams Of Passion (3:10) (Warner Bros.) (Producer: David Z-The Family)
With Murris Daye and Jesse Johnson on their own solo adventures, the remnants of the Time are now called the Family and this first single is a pleasantly bubbling mid-tempo B/C cut. Listen for vocal spots from Prince.

SARAH BROWN (V-Eight V-003)
Four Hours Sleep (2:51) (Valvis Music/BMI) (S. Brown) (Producers: Larry Lawrence, Sarah Brown and Fran Christia)
This country-rock tune demonstrates why Austin, Texas is currently one of the musical hotbeds in the country. Gilty vocals and some sizzling guitar work from Derek O'Brien and David Grissom could break this talented Austin resident nationally.

ONE WAY (MCA 52631)
Serving It (3:45) (Perk's Music-Duchess Music Corp./BMI) (Hudson-Dudley-Gregory-Mitchell) (Producer: Irene Perkins-Al Hudson-Dave Roberson)
This gritty tunk number draws from Prince production and instrumentation but also contains One Way's own stylistic sense and melodic twist.

NATALIE COLE (Modern 7-99630)
Smooth and tender, "A Little Bit Of Heaven" is Cole at her soft ballast best. This is romantic music for summer radio listening, with a fresh, reggae sound for added rhythmic texture. A summer CHR add for sure.

GWEN GUTHRIE (Garage 72001)
Pedlock (3:53) (Wakefield Music/ASCAP) (Smith) (Producer: Sly Dunbar-Robbie Shakespeare)
Out for weeks and getting good club play as a "12," this single edit produced by Sly & Robbie is an energetic and soulful cut with a burbling rhythm section. Perfect B/C and urban fare.

450 SL (Golden Boy 7126)
The Rock (Rimpau-Aloa Misc/BMI) (Scroggins-Ballard-Floyd) (Producer: John Scroggins-Donald Ballard)

STARBOUND (Clique-T74)
We Can Make It (3:01) (Solid Smash Music/ASCAP) (Hugu-Parahm-Hogu-Furr) (Producer: Kewain Parham-Paul Hogue)

JOE SAMPLE (MCA 52560)
The Survivor (3:58) (Four Knights Music-Warner Taterman-Blue Sky Rider Songs/ BMI) (Sample-Jennings) (Producer: Joe Sample-Wilton Felder-Leon Ndugu Chancler)

ALISHA (Vanguard 35254)
Too Turned On (3:40) (Jackaroe Music-Bassy Raquel ASCAP) (Forbes) (Producer: Mark Berry)
POINTS WEST

MAKING ITS VOICE HEARD — The voice of reggae music is typically one of the least heard when compared to pop, dance and often even jazz music. This is especially true in America where the music’s influence is great — listen to how many pop and urban artists have recorded at least one reggae-tinged song and where do you think the 12" dub sound and style came from — yet as a market for reggae music, the hot spots are few and far between. This is part of the reason Britain’s top reggae band, Aswad, hasn’t released its first national tour. Together 10 years, Aswad is basically made up of a nucleus of Brinsley Forde on lead vocals and guitar, Tony Gad on keyboards and Drummin Zebe on drums. Performing with other players live and in the studio to fill out Aswad’s sound (the name means “black” in the group’s home country), the band are known for their live shows which are mighty involving on many levels. Pastucha, who joined to Aswad’s group’s recent southland dates (7/16 in San Diego and 7/17 at the Palace) about a month after the inception of the group’s American tour and its future recording plans. “We haven’t played here before for many reasons,” he said. “We didn’t want to come here and have to play the small clubs night after night to try to build up a following, we had already done that for years in England. And up until recently we just had too big of a band to financially be able to bring over. But now we feel that enough people already know about us that we can come in and do some shows and create some kind of energy that will tell us that we’re until you show up, and so far things have been going well.”

While Aswad has had deals with CBS and Island, the band has recently split from Chris Blackwell’s label, going back into a time when the band is able to record and put out records on its own label in the U.K., clearly the tour also has something to do with possible contract. “We left Island because we wanted to get into using some of the reggae technology that is out and Island wasn’t prepared for us to do that financially,” says Forde. “There are no hard feelings, but we feel that is the direction we would like to go. For so long reggae bands from England were locked down now, our style has changed because a lot of the bands have given their music new energy and brought a new feel to it. But what this tour is really about is bringing the music to the people. That is what we love best; to get up there and to see and feel the people and have them accept and to make those things together. That’s what the music about — it is not to be divisive over different races or different music, it is about bringing people together.” —

AROUND TOWN — The Palace Court is heating up as the local jazz venue with recent and future performances including Art Farmer, the Joe Farrell Quartet, the Ernie Watts Quartet (7/25 & 26) and the return of Art Blakey & the Jazz Messengers (8/7 & 8). Bonnie Raitt and John Lee Hooker have been confirmed as the headliners for the San Francisco Blues Festival September 14-15, if you saw most of Live Aid, you probably caught a nifty Miller Beer commercial featuring none other than Slash’s own Del Fuegos. Boston’s Fuegos have been in town for a couple days, recording on their second album with Mitchel Froom behind the board tentatively titled “Don’t Run Wild” and set for a late Sept. release. Also at the label, the Violent Femmes have hooked up with the Talking Heads’ Jerry Harrison as producer for their third album and look for a remixed AOR 12” of “Trouble Bound” as the next Blasters single when two of reggae’s finest singers/songwriters and Iniki Kamoze will be at the Music Machine July 26-27. Mutaboruka is an established and hard-hitting reggae poet and Kamoze has been touted as reggae’s new Bob Marley. Mutaboruka will be a good showcase... also look for Green On Red to finally be touring in support of their latest on Enigma. Austin’s True Believers will be in town August 2 at the Lingerie with the band and the Believers will also be doing a date August 4 at the L.A. Press Club for “a peace benefit.”

COMEDY COMES TO HOP SINGH’S — The Hermit of Siskin’s, the long-time favorite Marina del Rey club is opening its “Weekend Comedy Series” with a series of top performers making their way on the stand-up circuit. The series begins August 2 & 3 with Taylor Negron (Fast Times At Ridgemont High, Easy Money, Young Doctors In Love) and Bill Maher (Sara, D.C. Cab and numerous Tonight Show appearances) and other special guests Terry Wollman and friends. Headlining the 9-10 & 12 will be Dale Gonyea with Kevin Rodney, Tony Edwards and Judy Carter.

CLOSE TO THE EDIT — A number of TAB’s recent work has been rumored to have signed with Geffen Records, even as the guitarist is on the road receiving rave reviews for his well-paced and dynamic live shows... the Record Plant auction held last week was a rousing success, if you wanted a piece of the plant or equipment from the famed recording studio, you missed out. Singer/songwriter Robby Steinberg’s new LP has sold over 75,000 orders in already. Strike another blow for Christian rock... Lone Justice is ready to book a solo gig at the Palace during its stint in town on Tom Petty’s tour.

Peter Holden

ASWAD — One of Britain’s finest reggae bands is on tour for recently for its first live show in America.

Todd Rundgren Is The New Wizard At Warner Bros.

By Stephen Padgett

LOS ANGELES — The title of one Todd Rundgren has been changed. The wizardry of Rundgren has dazzled his peers and fans for nearly 20 years. In 1985, with the release of the first Nazz LP, Rundgren began emerging as a wizard of songwriting, arranging, producing and studio gadgetry. At the tender young age of 19 he was in demand as a producer, having produced Ian and Sylvia, Paul Butterfield and The Band, among others. He wrote the Hall & Oates hit, “Light Of The World,” and by the mid-70’s was a household name with his own smash single, “Hello, It’s Me.”

Activity as a solo artist had been curtailed due to a complicated legal problem with his former label, Bearsville Records. Rundgren had to confine his activities recently to his band Utopia, and production detail, most notably with The Todd Rundgren Is The New Wizard. The release of a much-talked-about solo a cappella record was held up while the status of the label was finalized. That problem solved, the path was cleared for Rundgren’s signing with Warner Brothers. The first Todd Rundgren project via this new arrangement will be “A Cappella,” the record finished over a year ago and delayed all this time.

As is common with Rundgren, “A Cappella” is held together with a linking principle. This principle can be simple, as with “The Hermit Of Mink Hollow,” where the songs were all intended to be very straightforward, “not dependent upon the subject matter,” observed Rundgren. Or the principle can be a well defined concept, like the one found on “Points West.” Rundgren’s musical 1980 album. The thread weaving through “A Cappella” is a technical one; the experimenting of producing a “pop” record with sounds generated only by the human voice.

“Originally there was only one piece of equipment, essentially what I used, which was the Emulator,” said Rundgren. “Oh, there’s occasional hand claps, some foot stomping. But, essentially there are no real instruments.” And Rundgren adds.

“There is an important thing that is the making of the songs. Whether or not it’s done with voices... it would be a complete bomb as an experiment if the songs

(continued on page 52)
ZEPPLEIN LIVES — Amid the slew of reunion rumors that permeated the Live Aid era, one or two intriguing possibilities were mentioned — Zeppelin and Crosby, Stills, Nash and Young. Although the latter group struggles to retain a ghost of its late-’60s vitality (disconcertingly considering Mick Jagger, whose career pretenses CSNY would, by company standards, be considered a failure), Zeppelin still lives vibrantly in the minds of the decidedly AOR audience which made up much of Live Aid’s live attendance. It’s not surprising then that for the second year in a row Robert Plant’s old band has come in tops in WNEW-FM’s public-service “Hottest 200” list of all-time favorite rock songs. Each year the station asks fans to write in their top seven tunes. The results are then compiled and the countdown is played on the air during the Memorial Day Weekend. Led Zeppelin’s venerable “Stairway To Heaven” claimed first place among voters, and in an unlikely coincidence the band nailed the last spot on the list, too. Song 1,027 was the band’s “In The Evening.” Along the way, the group checked in with 29 other entries, not including Plant’s solo efforts, his work with the Honeydrippers or that of Jimmy Page.

Although the list is surrounded by Zeppelin classics, the group did not take the number one position, however, with the Rolling Stones for second place, followed by Bruce Springsteen (23), the Kinks (18) and the Police (16). But the winner? You guessed it. The fact Four ranked up 33 spots on the favoritism list. The list illustrates the varied tastes and memories of rock fans with chestnuts from the ’70s, ’80s and the ’90s, as well as Julian Lennon, Squeeze, the Cars, Cyndi Lauper and U-2, among others.

MUST DATE UPDATE — Last year’s column reported on the comings and goings of Richard Scher and Lotti Golden, the New York songwriting/production team that had broken out in the dance music scene primarily through their work with the group Warp 9. What a difference a year makes. Scher and Golden’s work is now in evidence on albums by Bob Dylan, Jeff Beck, Jennifer Holiday, Pat Austin, Carl Simon and Arthur Baker. It was Baker who made the biggest difference in the careers of Scher and Golden. “We’ve developed a solid relationship with Arthur in that we can provide him with our material and individual talents, and he provides his creativity and production skills,” says Scher of his co-writer, the eminent dance producer. “It’s a flexible and exciting situation,” continues Golden. “Sometimes we co-produce with him and sometimes he’ll produce our material himself.”

The team is represented currently by new Mirage artist Brenda K. Starr. Executive producer Baker tapped Scher and Golden to produce four tracks and three additional compositions. The team has also collaborated on Jennifer Holiday’s upcoming single “Hard Times For Lovers.” A particular plum is Patti Austin’s recording of Scher and Golden’s “Big Bad World,” which will appear on the singer’s new LP, produced by Russ Titelman with Quincy Jones as executive producer. The track features not only Austin, but a background ensemble of Luther Vandross, Chaka Khan, Jocelyn Brown, Lani Groves and Golden herself. The LP is due in mid-August. The group is also working on Arthur Baker’s debut LP and developing a sound for the rock group Wax, for which Scher has written and produced songs. Scher has also contributed keyboard work to new works by Dylan, Beck, Bruce Springsteen, U2, General Public, Billy Crystal and Face to Face. Golden has been contributing arrangements for the group with Carl Simon, Nina Hendryx and others. The two seem to have really developed the Golden (and Scher) touch.

CLUBBING — Checking out doing in Fun City: “Shout” is the name of the newest theme club opening in New York. Jack Stickney designed the club’s interior in a ’50s/’60s motif and is opening up his private collection of over 25,000 records from that era. The club has room for over 1,500 people, balcony seating in bucket seats, special neon lighting effects, 20,000 watts of sound, 3,000 square feet of twilight pinball machines, drive-in movie speakers, a huge dance floor, Marlon Brando’s motorcycle from The Wild Ones, a ’59 Cadillac crashing through the brick wall overlooking the full stage, and more, according to club spokesmen. Rare, pre-1970 videos will be shown on a large screen attached to a ’56 style Zenith TV enlargement. Wax tapers and logo gripper glasses are scattered about the room, including one on the balcony. “I wanted to combine the great music of the ’50s and ’60s with the proper atmosphere,” Stickney said. “When anyone walks through the door, they can leave their troubles behind and step back in time.”

The club’s press also says the opening “marks the official end of the disco sound,” because “unlike other fads, rock and roll never left us and is more popular today than ever.” The club opens July 31 in what used to be Xenon. Be there or be square.

Rusty Cutchin

John Lewis

NEW YORK — For those of you who live under a rock — this is the 300th anniversary year of the birth of Johann Sebastian Bach. One of the more unusual tributes to the great man — in a year when Bach tributes will be as common as television “newsbreaks” — is an album released here last week on Philips (a division of Poly-Gram). "Preludes and Fugues From The Well-Tempered Clavier Book 1" by John Lewis. What's unusual about the album in this era of jazz musicians copying Grammy Awards for classical efforts — is that it's equal parts Bach and jazz. That is to say, Bach is played straight at times, and swung at times; Lewis plays the fugues in a fugue-like manner, and then improvises on them over a walking bass pattern. The instrumentation — piano, violin, guitar and bass — is also a classical/jazz blend.

"What I have to do," says John Lewis in his keyboard-lined Manhattan living room, "is I have to work and practice and learn the music so that the music becomes mine. It's sound like many other performances because I must play those notes, but I play them as if they were mine." And, indeed, he plays a lot of notes that are his.

John Lewis is best known as one of the "Chic gang" (along with Richie Beirach, Mitl Jack¬son) behind the Modern Jazz Quartet, a group that has, except for a seven-year hiatus from 1974-81 (which Lewis now terms a "retirement"), maintained the same personnel for 30 years. The MJP has always taken a chamber quartet approach to playing jazz, and, over the years, has performed more than a few Bach transcriptions.

Lewis, however, has not been content to rest on his MJP laurels. He has written film scores, ballets and television themes (all projects, he says, initiated by others' "arm-twisting"). He also has been a prime mover in various attempts to bring together classical music and jazz, the Modern Jazz Ensemble in the ’50s, Or¬chestra USA in the ’60s (both examples of "third stream," a classical/jazz fusion championed by Lewis and Gunther Schuller) — and he arranged tandem performances for the MJP and the Beaux Arts String Quartet, the Julliard String Quartet and various symphonies.

"Music's just music," he says. "I'm not trying to bring jazz and classical music together or anything. I just think that Western music is just Western music, that's all.

It's all, he says, in the "inflection."
WHCN in Hartford is looking for a morning drive talent. The format of the station is AOR. Send cassettes and resumes to: Dan Hayden, PD, WHCN, 1039 Asylum Road, Hartford, CT 06105. EOE. Anyone in the market for program directors. If you are a top professional with experience. Send T&R and a statement of why you would be the best candidate to: George Franz, P.O. Box 1230, Tempe, Arizona 85281. The station is an FM/AM station. WAGRA/WJSK is seeking a morning drive format. The station is also looking for an engineer. T&R to George Giblin, P.O. Box 2265, Lumberton, NC 28359. EOE/MI. WAGZ is seeking a highly creative and energetic pro. The format of the station is CHR. T&R to WMRG Radio, P.O. Box 1470, Sharon, PA 15146. P.O. 916 is an opening for a program director. T&R to Barry Bruce, P.O. Box 2506, York, Pa 17405. EOE/MI. WASH is looking for an A/C-type morning personality. Applicant should be warm and entertaining," says John Moen, 5101 Wisconsin Ave., NW, Washington DC 20016. EOE/MI. WKJ in Louisville is looking for a production person. Writing skills and studio experience are a must. T&R to Kevin Kennedy, 307 West Muhammad Ali, Louisville, KY 40207. EOE/MI. WAGRA/WJSK is looking for an announcer with a light personality. Format of the station is continuous country. T&R to Buddy Michaels, WCPM Radio, P.O. Box 1119, Burlington, NC 27215. EOE/MI: WSTU is seeking an experienced morning man for its top-rated AM station on the Florida coast. T&R to Barry McHale, 1000 Aloe Ave., Stuart, FL 33494. EOE/MI. WXDL is having an opening for a hard working newspaperman. T&R to Mike Turner, WDXI P.O. Box 1000, Jackson, TN 38301. A jazz public radio station is seeking a morning jazz host. T&R to director personal, Elkhart Community School, 2720 California Road, Elkhart, IN 46514. EOE/MI: WCME radio which is beautiful music formatted is looking for a midday announcer. "The position is a good first job opportunity," says Don Shields. T&R for Don Shields, WCME, P.O. Box 2199, Wiscasset, ME 04578. EOE/MI. "KZIO needs a night time rocker for its CHR formatted station. Send T&Rs to John Michaels, 1105 E. Superan, MN 53402. EOE/MI. "K-LITE is still looking for a warm creative overnight personality. The station needs someone to fill this position. T&R to John Smith, 1414 Quail Plaza, Oklahoma, Oklahoma City, OK 73120. EOE/MI. "Jerry Reed at WRAY radio is looking for an overnight talent. It's an "intermediate position" says Reed, T&R to WRAY, 2810 North 24th, Louisville, Venince, FL 33955. No experience necessary. T&R: WRAY. EOE/MI. WAGRA/WJSK is looking for an entertaining communicator. "We'll provide all tools and promotional items," says Alan Furst. T&R Alan Furst, P.O. Box 1400 Knollton Road, Indianapolis, IN 46202. EOE/MI. A personality position is needed at WKED in St. Louis. T&R to Steve Beeny, WKRE, P.O. Box 220, Warenton, VA 22093. EOE/MI. WKSI-FM is currently still looking for a creative morning man who knows production. T&R to: P.O. Box 1240, Santa Maria, CA 93456. KLKX at Tahoe Reno needs a rocking disc jockey with experience. T&R to Ken Hudson, P.O. Box 1479, Incline Village, NV 89450. KNRA has an opening for someone who is familiar with AOR type music. The position is immediate. T&R to Robert K. Norton, 2105 A.C.T. Circle, Iowa City, Iowa 52240. EOE/MI. WAGRA/WJSK is looking for an experienced production person. Other duties will include on-air work. T&R to Fred Petty, P.O. Box 2092, Ocala, FL 32678. Rick Masters says, "I'm looking for someone who is capable of writing and voicing commercials. Basic on air experience is preferred. T&R to KCIN, P.O. Box 1428, Victorville, CA 92392. EOE/MI. WAGRA/WJSK is looking for a General Sales Manager for its station. T&R to Phil Mueller, 6222 N. W. 14. 10, San Antonio, TX 78201 EOE/MI.

Darryl Lindsey

AIR CHECK

Station: KMJK
Market: Portland OR/Vancouver, WA

Owner: Victor Ives

KMJK came on the air in 1977 under local ownership. Hart-Hanks subsequently bought the station and later hired Victor Ives in 1982 as General Manager with an option to buy. In 1983, Ives organized a local investment group and bought the 160,000-watt duo. This brought KMJK under local ownership once again. KMJK is now the flagship station for Ives’ company, The Lodestar Communications Group.

The first order of business for the new owner was a new format. "When we took over in August of 1982 they were using a quasi-beautiful music format, very soft AC. We thought it was time for a personality-contemporary station. We saw that KCNR-FM, adult contemporary with two or three current's an hour had really great 18-34 numbers, they had all the cool people that weren't listening to the AOR station. And we decided we would be the most contemporary of the FM stations. So we went to eight hours an hour and did it with heavy personality," stated Ives. The change worked. KMJK went from a 1.4 when Ives took over to an 8.4 in the most recent book.

KMJK has succeeded by being innovative. Without huge corporate dollars for giveaways and promotions, KMJK has done it "with exciting, interesting, tongue-in-cheek and at times irreverent," according to Ives. In a recent contest, the station gave away a hog in connection with its "Hog Of The Day" record. The zany antics so characterize KMJK, when the morning team was chosen to represent Portland in sister city Sapporo, Japan, listeners were so enthusiastic that the DJs were actually broadcasting from Japan. It was just another stunt, many thought.

One philosophy I developed over the years in radio was, you build a barn, and put on a show and see if people will buy tickets. I promised, that we would either succeed or dig the biggest hole in the history of Portland radio, but we weren't going to blend into the woodwork," said Ives.

The KMJK approach, humorous approach is dependent on the strong lineup of air personalities. Kent Phillips and Alan Budwill are the morning team, 6-10; then Charlie Bush, 10-12; program director John Barry screams the afternoon drive from 2-6; Bob McManus, the evening host, from 6-12. Weekends are filled with syndicated programming such as Rock Dees' countdown on Saturday, Casey Kasem's on Sunday morning and Ruth Westheimer Sunday evenings. The rest of the weekend DJ chores are parceled out on a rotating basis.
George Harris Forms Consultancy — Debuts New ‘Adult Rock’ Format

LOS ANGELES — George Harris, program director of KMET/Los Angeles and programming advisor of WMMR/Philadelphia, has announced the formation of Harris Communications, debuting his new “Adult Rock” format. The firm will start operations in Philadelphia on August 12.

Harris has been a Metromedia Radio program director for the past two years. “Adult Rock,” Harris says, “takes the high ground with a demographic target of 25-49 men. This is against the tradition of targeting demographic of adults 18-34 and persons 12-24. ‘Adult Rock’ as a format fills a very specific market need.”

Harris reports the signing of KXLR/Kenosha, Wisconsin as the company’s first client, effective August 12, 1985. Harris Communications will be a research-oriented consultancy, combining forces with Bolton Research Corporation, headed by Dr. Ted Bolton, also based in Philadelphia. Harris states, “Bolton Research is at the cutting edge of radio audience research and strategic marketing. Bolton Research was instrumental in formulating marketing and research objectives and goals in several markets in which we have collaborated.”

In taking on these new challenges, Harris cited, “My affiliation with premiere broadcasters such as Carl Brazell, president of Metromedia Radio, along with general managers Howard Bloom of KMET, Michael Craven of WMMR and Hal Smith of WWJR/Philadelphia, have made my tenure at Metromedia a tremendously challenging and successful one.”

Westwood One Acquires Starfleet
Kopper Named Director of Special Projects

LOS ANGELES — The Westwood One Radio Network today announced the acquisition of Starfleet Communications, one of the nation’s foremost producers of live radio concert programming.

In a tandem announcement, Westwood One chairman and president Norman Patt has named Sam Kopper, founder and president of Starfleet, as Westwood One’s director of special projects.

In his new post, Kopper will be involved in the production of live concert events on the east coast, utilizing his own customized mobile recording studio that will now take to the road, joining the company’s two other mobile studios based in Los Angeles and Cleveland.

Kopper also will work closely with Richard Kimball, Westwood One’s vice president/artistic relations, on talent acquisitions for the company’s concert programs, and with Brian Heimert, Westwood One’s vice president/production, on the development of other types of live programming. Kopper will report directly to Heimert.

Founded in 1978, Starfleet quickly achieved a solid reputation in the live radio concert arena — producing and distributing events on its own and then later, through its association with John Blair & Co., producing live concerts for NBC’s Source.

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Harris will retain his present positions at KMET and WMMR until that date. Harris has been a Metromedia Radio program director for the past two years. “Adult Rock,” Harris says, “takes the high ground with a demographic target of 25-49 men. This is against the tradition of targeting demographic of adults 18-34 and persons 12-24. ‘Adult Rock’ as a format fills a very specific market need.”

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PLANT GROWS ON KLOS — Coinciding with Es Paranza/Atlantic recording artist Robert Plant’s recent concert appearance at The Forum in Los Angeles, KLOS ran a special contest promotion. The prizes included 10 pairs of front row tickets to the show and copies of Plant’s new album, “Shaken ‘N Stirred.” The winners and their guests also visited backstage with Plant and his band and received special KLOS sweatshirts stating “I scored front row tick and met Robert Plant.” Shown gathering backstage at the L.A. Forum with Robert Plant (center) are the contest winners, various KLOS staffers and the members of Plant’s band.

LIVE AID — ABC news correspondent Mark Schreier interviews (photo 1): Tina Turner & (photo 2): Patriz LaBarre backstage at JFK Stadium as part of ABC Radio Network’s coverage of “Live Aid.”

TAKIN’ IT TO THE STREETS — NBC Southern California’s Media Minis report a live report from Live Aid in Philadelphia.

CHANGES — Jan Jeffries has been named program director of WBGW/Boston. Jeffries previously was SunGroup consultant to WKXX/Birmingham and has had Windy City experience at the former WAGO/Radio One.

RANDY Lane pulls down the coveted program director’s slot at Washington’s WHTX/Radio One, an appointment made at WABB/AM-FM Mobile in addition to vice president programming for WAPY/AM-FM Birmingham...

Bob Cummings has been elevated to program director at WHTL/Washington. He was formerly the manager of audience development at the station... KLLS/Santa Ana has a new program director. He is Jim Owens, who formerly programmed Kansas City’s KLSI... J.D. North has been named in the new program director of WKXX/Birmingham. He comes to the station from WAST/Pittsburgh... Ted Algens has gotten his program director’s clout at in the management of WTAE & WHTX Pittsburgh to join the partnership of Commonwealth Broadcasting of Northern California. The company is in the process of buying KGAC/Sacramento, and KGJO/Johnstown, Pennsylvania... San Francisco’s Kegis has gotten its program director’s clout at WKBK/Washington. Rubin’s formerly the general sales manager of KGSO & KGON in the same city... Lee Douglas has been promoted to vice president operations at WZCY/AM-FM Detroit. He moves up to the position from his duties as station manager and program director... Bruce Allen has been selected as the operations manager at KKKO & KSET South St. Louis... Victoria Mann is now the general sales manager at Portland’s KKKO & KGON... WSNW & WYKO Columbus has a new vice president and general manager. AI Fetch moves from WKBF/Buffalo to take the position... Bob Kranes is promoted from music director to assistant program director at WKSY/Boston. The program director at WNOK/FM Columbia is Peter Hamlett... some format changes include WKTU New York switching call letters to WXK and format from contemporary to classic rock... The 10,000 KISS that’s been... a 50,000 in twenty years.

BOUNDS FOR SAN JOSE — Dougie Thompson and Rick Davies of Super- tramp stopped by KJJJO San Jose for an interview with music director Ken Anthony. Pictured (l-r): John Cotter KJJJO promotion director; Anthony Thompson; Rick Davies; Dougie Thompson; Ken Anthony.

MORE AIR — Rick Springer from Springfield will follow up his Live Aid concert appearance in Philadelphia with a unique donation to continue the fight against hunger. Joining forces with RCA Records and the Westwood One Radio Network, Springfield will contribute $50,000 to US Fund for UNICEF in an effort to combat target hunger relief in the United States. Entitled “Heart Beats Hunger” in the States the $50,000 donation will be made in the name of 500 radio listeners across the country who will be chosen by local radio stations. Springfield will pay $100 in their name to help fight hunger here in the United States. In setting up the donation, Springfield remarked, “We wanted “Heart Beats Hunger” to contribute both to this worthy cause and also the spirit of giving that has made the entire project so great.”

Bob Shulman
MOST ADDED

B. JOEL — You’re Only Human (Second Wind)
TALKING HEADS — And She Was
J. BENNET, STEWART — People Get Ready
P. COLLINS — Don’t Lose My Number
B. ADAMS — Diana
“TIL TUESDAY — Looking Over My Shoulder"

91X — San Diego — Max
BOOMTOWN RATS — Tonight
UB40 — I Got You Babe
NEW REGIME — Carefull
HUEY LEWIS AND THE NEWS — Back In Time
J. PARR — St. Elmo’s Fire (Man In Motion)
THE ADVENTURERS — Send My Heart
GODLEY & CREME — Cry

KZEL — Eugene, OR — Ken Martin
N. MASON — Lie For A Lie
B. JOEL — You’re Only Human (Second Wind)

TALKING HEADS — And She Was
C. SPRINGSTEEN — “Every Breath You Take”

U2 — Bad
GODLEY & CREME — Cry

WAFB — Rochester, MA — Russ
MONTGOMERY

WQFM — Syracuse, NY — Amy Dahman
REO SPEEDWAGON — Lies
McQUEEN — Shanes
M. MC DONALD — No Looking Back
N. MASON — Lie For A Lie

WWDG — Washington, DC — Dave Brown
B. ADAMS — Diana
MARILLION — Kayleigh
N. MASON — Lie For A Lie
R.E.M. — Can’t Get There From Here
J. WALSH — Good Man

WLUP — Chicago — Bill Evans
P. COLLINS — Take Me Home
P. BENATAR — Invisible
TEARS FOR FEARS — Head Over Heels
S sting — Love Is The Seventh Wave
THE TEXTONES — Midnight Mission

KMOD — Tulsa — Jim Jones
BON JOVI — In And Out Of Love
URGENT — Running
KATINA AND THE WAVES — Do You Want Crying

WAPL — Appleton, WI — Mark Coulter
MOTELS — Shame
HEART — If Looks Could Kill
GODLEY & CREME — Cry

KOMP — Las Vegas — Big Marty
N. MASON — Lie For A Lie

STATION ADDS

KSHE — Ft. Lauderdale — Michael Dal Fonzo
B. ADAMS — Diana
MARILLION — Kayleigh
UB40 — I Got You Babe
A. FRANKLIN — Freeway Of Love
HUEY LEWIS AND THE NEWS — Back In Time
BILLY JOEL — You’re Only Human (Second Wind)
HOOTERS — And We Danced
PAUL YOUNG — Everything You Go Away
X — Burning House Of Love
MOTLEY CRUE — Smokin’ In The Boys Room

WQFM — Louisville — Duke Meyer
B. SPRINSTEEN — Stand On It

KSHE — Ft. Lauderdale — Michael Dal Fonzo
B. ADAMS — Diana
MARILLION — Kayleigh
UB40 — I Got You Babe
A. FRANKLIN — Freeway Of Love
HUEY LEWIS AND THE NEWS — Back In Time
BILLY JOEL — You’re Only Human (Second Wind)
HOOTERS — And We Danced
PAUL YOUNG — Everything You Go Away
X — Burning House Of Love
MOTLEY CRUE — Smokin’ In The Boys Room

STRONG ADDS

Motels — Shame
H. Lewis And The News — Back In Time
Cheap Trick — Tonight It’s You
M. McDonald — No Looking Back

ROGER MAYER, WIZN, BURLINGTON — I would say the Police. They have drawn from many different musical sources and have been able to amalgamate a real continental European type of sound, sophistication, and message and translate that to American audiences. Second would be U2. They convey the youthful urgency of Springsteen.

DAVE HAMILTON, KORS, MINNEAPOLIS — Bryan Adams. Basically, Adams has the unique ability to not only appeal to the active audience, but the passive one too. All of his records have sold and he sells out every concert.

CHARLIE WEST, KLBJ, AUSTIN, U2, LIE — We’ve introduced a somewhat radical new sound. They have been embraced by AOR somewhat reluctantly, but I think the public will make it such that they will be a household name before the end of the year. The Police have brought the punk music of the 70s into the mainstream by refining it into modern music.

NANCY LEVIN, KFMU, STEAMBOAT SPRINGS — Springsteen is a slice of American rock and roll pie, with intensely devoted fans, and the birth of clone bands trying to have the same Jersey sound and look. Springsteen is the original, playing with energy heart and soul.

PAUL MANICKI, WWT, POTRIA — I would think Dire Straits and U2 because they will be so big in the future. It’s that movement toward the future with roots in the past. I would also mention Prince and Bruce Springsteen.

LAVONNE ADAMS, WXTO, ATHENS — Without a doubt, the Police with all of the energy that they have. The political statements are made. Their album “Synchronicity” is so much heavier. I noticed that in the new Sting album also. David Byrne is fascinating and phenomenal. His music and stage performances are so good that you have to go to see him a little 12 at a time and judge the time you get it all out, profit in sales, and the birth of clone bands trying to have the same Jersey sound and look. Springsteen is the original, playing with energy heart and soul.

RICK STRAUSS, WZZO, ALLENTOWN — I’d have to say Bruce Springsteen. He represents the antithesis of what a lot of rock musicians symbolize; the glitter, glamour, and excess. He’s down to earth and in addition written the most emotional lyrics about the best music around.

ODEPUS, WBCN, BOSTON — Nina Hagen is the most important figure of the 80s. She’s made rock and roll music international and brought together all different styles of music from dance, opera and classical, to metal. She uses a diverse style in her bands and vocal technique, from her wonderful operatic voice, her grunts and groans to her fabulous singing voice. She’s ahead of her time. I would say that she should be brought out because it’s pretty low energy.

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AIR CHECK

Station: KSHE
Market: St. Louis
P.D.: Rick Balis

KSHE is a survivor. Since November of 1967 the station has been an album rock powerhouse, making it, along with WBCN in Boston, perhaps the oldest album rock station in America.

Throughout the years, the station has modified to some extent, but it has remained consistent,” explains program director Rick Balis. “We have seen through the years, a lot of radio stations who have jumped from one trend or novelty to the next very frequently and that really doesn’t allow listeners to get comfortable with the station. They don’t know what to expect and it doesn’t allow them to become loyal.”

Emmis Broadcasting purchased the station in 1984 and asked Balis to return to the station he had worked at in the early 80s. It was even worse and he told Balis, “that if I were to return that the image and tradition of the station would continue. But at the same time we would have to bring the station into the ‘80s. We had to gel more aggressive and make the music more familiar with quite a bit of different. We still have the music that they may have listen to in the late 70s.”

Recently the station has enjoyed being rated as the highest music station in the market and number two overall.

The current line up is: The Morning Zoo with J.C. Corcoran, J. Ulett, Nancy Crocker and Don Johnson from 6-10 a.m., J. Ulett 10-1 p.m., music director and assistant program director Al Hofer 1-4 p.m., Randy Rayle 4-8, Radio Rich Dalton 8-12, Part time performer “Jo Mama” Mason, Drew Johnson, Vince Richards and Gary Bennett. Rick Cummings is vice president of programming for Emmis Broadcasting and the station is consulted by Jeff Pollack. KSHE is at 94.7 MHz.
ANDRE THE GIANT — Like it or not, Andre Cymone is identified with the Minneapolis contingent of funk-rock performers headed up by his old friend Prince. Now with his third Columbia LP, "Andre Cymone," the record company has come solidified. The first single, "The Dance Electric," is written, arranged and produced by Prince. Hubert Eaves (D-Train, Cheryl Lynn) produced the track "Sweet Sweet Sensuality." The rest of the LP was produced by Cymone. Prince's explosion didn't surprise Cymone. "Not at all," he says. "I always knew that he was going to do real well, because he's a very, very talented individual. I just could see it coming. That's part of the reason why I wanted to get kind of back and let it happen. I was totally being tossed in between all that. Every so often, I would think and he would do something — it was like him, but there was this other guy that's not into kind of the same thing I was thinking and I checked it out. I thought it was great. He made me really proud and gave me a lot of inspiration," after growing with Prince and forming a band with him and Morris Day, Cymone spent his first few years in the limelight as Prince's bassist. The successful emergence of Prince and the Time and the subsequent recognition of Minneapolis as a thriving musical scene made Cymone's talents a highly attractive commodity. Many label execs were eager to turn Cymone into their own Prince. "There wasn't a lot I could do except be myself," Cymone says. "I know that once people became familiar with what they'd do, there is a big difference between Prince and myself." Prince himself must be aware of this dilemma, for the music of Cymone's new single bears only faint resemblance to Prince's own. Cymone is currently working on a new album for Atlantic. Cymone himself "I'm not sure about the record that he's doing," he confesses. "You can say that there is a difference between Prince and myself." Prince himself must be aware of this dilemma, for the music of Cymone's new single bears only faint resemblance to Prince's own. Cymone is currently working on a new album for Atlantic. Cymone himself considers the new album "very, very much a difference." The success of Prince and the Time and the subsequent recognition of Minneapolis as a thriving musical scene made Cymone's talents a highly attractive commodity. Many label execs were eager to turn Cymone into their own Prince. "There wasn't a lot I could do except be myself," Cymone says. "I know that once people became familiar with what they'd do, there is a big difference between Prince and myself." Prince himself must be aware of this dilemma, for the music of Cymone's new single bears only faint resemblance to Prince's own. Cymone is currently working on a new album for Atlantic. Cymone himself "I'm not sure about the record that he's doing," he confesses. "You can say that there is a difference between Prince and myself." Prince himself must be aware of this dilemma, for the music of Cymone's new single bears only faint resemblance to Prince's own. Cymone is currently working on a new album for Atlantic. Cymone himself considers the new album "very, very much a difference."
MOST ADDED

WUSL—"Power 99"—Philadelphia—Jeff Wyatt—PD
Starpont
Shannon
Dazz Band
T. Marie

WDAS-FM—Philadelphia—Joe Tamburro—PD
B. Withers
Starpont
Kool & The Gang
Brass Connection
B. Paul
Emotions
G. Harrell

WCIN—Cincinnati—Steve Harris—MD
For Tops
Kool & The Gang
Pointer Sisters
C. Lynn
Malai

STEPPANIE CELEBRATES — Stephanie Mills was recently honored at a reception held at the Sheraton Premiere Hotel in Los Angeles celebrating the release of her new single, "Blit By Bit (Theme From Flecht)" from the MCA Records motion picture soundtrack album, "Flecht." Joining in the festivities (l-r) are: Rene Moore and George Duke, both producing tracks on Mills' forthcoming album; Stephanie Mills; Joe Sample of the Crusaders, Angela Winbush, also a producer on Mills' forthcoming album.

WYLD-FM — New Orleans — Dell Spencer—PD
Pointer Sisters
Klymaxx
Ready For The World
C. Lucas
J. Johnson's Revue
Con Funk Shun
Full Force
Mary Jane Girls

WYLD-FM — New Orleans — Dell Spencer—PD
Pointer Sisters
Klymaxx
Ready For The World
C. Lucas
J. Johnson's Revue
Con Funk Shun
Full Force
Mary Jane Girls

3 TURNOVER — Chicago —- Grant Williams—PD
Free Stomp
Dazz Band
M. Membello
Loose Ends

KLIL — Dallas — Dallas —- Dallas
Dole
M. Membello
Loose Ends

WLJB "FM98" — Detroit — Cecilla Whitmore — MD
Emotions
P. LaBelle
C. Lynn
B. Ocean

AIR CHECK

Station: KYOK AM Stereo
Market: Houston
P.D.: Steve Hegwood

"Houston is a very FM-oriented city, but I think we're doing a good job with the station and I think we are making inroads in the teen market, says P.D. Steve Hegwood of Houston's stereo AM KYOK. With the station a year and a half, Hegwood has helped transform KYOK from a basically black adult contemporary/news and talk station to locally attuned and young-adult oriented competitor.

"With summer here, our emphasis on the teen demo is even greater, but we are this way all year round. We are very heavy into what is happening in the local clubs, we play a lot of club records and are obviously strong into the black contemporary hits, the top five pop hits like 'Soul' or 'Sussudio' and things that are mass appeal," explains Hegwood.

KYOK is a 5,000-watt station owned by All-Pro which also owns Los Angeles' KACE. The station's air personality line-up is: Mike "The Real Deal" Neal, 6-10 a.m., Ross "The Boss" Holland, 10-2 p.m.; Steve "Your Buddy" Hegwood, 2-6 p.m., J. C. Star, 6-10 p.m.; Stevie T., 10-2 p.m.; and Deavan Allan, 2-5 a.m. The station airs gospel music every weekday morning from 5-6 a.m. Our other out-of-format programming includes a two-hour show each evening from midnight - 2 a.m. called the "Passion Zone" which plays lover's requests and slow music exclusively. Others are "Awesome Oldies" each Saturday morning from 6-10 a.m. hosted by the KYOK's operations manager Rick Roberts and three talk shows each Sunday evening concerning social issues and sports.

Hegwood comments that the station is very committed to being involved in the local area — its slogan is "KYOK — Touching and Feeling the Community" — and that it gets extensive call-in participation during its talk shows. Also emphasized at the station is promotion giveaways and concert promotion.

As far as the KYOK's status as an AM stereo, Hegwood notes, "I think that if enough manufacturers get the radios out to the consumer, it would definitely be an asset, but it has been proven that AMs can work if the stations are programmed right and everyone is willing to work together for the same goals.

URBAN PROGRAMMER'S PICK

Programmer | Station | Market
--- | --- | ---
Veda Smith | WOL-AM | Washington D.C.

Song: Swing Low
Artist: R.J.'s Latest Arrival
Label: Atlantic

Comments:
"Swing Low" has a good beat and it's very danceable along with being funky. It's basically a teen oriented record but we have some adults that like it also. We were the first station in the market to jump on the single now it's receiving play on other stations. Washington is one of those cities that is slow picking up on new records, but when they do it's around for awhile. Also an I.P cut entitled "Single Life" from the album of the same name by Cameo is really taking off really big."
HOT NEW SELLER

T. Marie
Maze

Skippy White's — Boston — Mark Siegel
L. Vandross
F. Jackson
Rappin' 2U.T.F.O.
F. Jackson

Sikhulu's Record Shack — New York — Sikhulu Shange
F. Jackson
W. Houston
Prince
L. Vandross
D. Ross

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

Hill's Stereo — Connecticut — Mary Ann Saracino
A. Franklin
Pointe Sisters
P. Bryson
N. Cole
Maze

Birdland Records — Baltimore — Beverly Burston
L. Vandross
F. Jackson
Rene & Angela
U.T.F.O.
Prince

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

Scott's Wholesale — Indianapolis — Cheryl Gregory
F. Jackson
W. Houston
L. Vandross
U.T.F.O.

V.I.P. Records — Inglewood, CA — John Chism
L. Vandross
A. O'Neal
W. Houston
B. Withers

Importes, Etc. — Chicago — Paul Weisberg
L. Vandross
F. Jackson
W. Houston

Retailer
Shazada Records
Charlotte, NC

Record Boutique — Winston-Salem — Archie Torain
Cameo
F. Jackson
L. Vandross
W. Houston
U.T.F.O.

H&W One-Stop — Dallas — Walter Jackson
F. Jackson
L. Vandross
Cameo
Prince
J. Johnson

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

Tara One-Stop — Atlanta — Jean Chapman
F. Jackson
L. Vandross
Loose Ends
Prince

Gemini II Records — Chicago — Alonzo King
L. Vandross
Prince

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

Benson's House Of Records — Los Angeles — Robert Palacios
R. James
Lisa Lisa
U.T.F.O.
J. Johnson's Revue

Sure-Shot Records — Pasadena, CA — Penny Lane Records — Seattle — Robin Harris
F. Jackson
W. Houston
Kool & The Gang
M. Gaye

Delicious Records — Inglewood, CA — Ricky Wyllick
F. Jackson
L. Vandross
W. Houston
Mary Jane Girls
J. Johnson's Revue

John's Music — Los Angeles — Marie Jackson
W. Houston
L. Vandross
R. James
A. O'Neal

Importes, Etc. — Chicago — Paul Weisberg
L. Vandross
F. Jackson
W. Houston

NOW THEIR COOL — New Edition was recently caught backstage celebrating its sold-out performances at the Universal Amphitheatre in Los Angeles. Prior to the show, the Boston-based quintet was honored by the Office For The Mayor of Los Angeles by proclaiming it "New Edition Day." The group was also presented with a special plaque incorporating its gold and platinum self-titled MCA Records album and gold single, "Cool It Now." Shown at the backstage festivities from left: Mindy Allston, Bobby Brown of New Edition; John Allison, regional branch manager, MCA Distributing; Ralph Tresent and Michael Binns of New Edition; Ray Parker Jr., Ricky Bell of New Edition; Michael Ostruff, assistant director of business and legal affairs, MCA Records; Ronnie DeVoe of New Edition; John Schoenberger, vice president of AOR promotion, MCA Records.
Executive Monitor

Discovery Music Network executive vice president and chief operating officer Dan Eric has resigned his post with the company. Eric's decision was due to his "lack of belief in the company's ability to put the network on the air, to properly fund it, and the numerous missed launch dates..." His plans have not as yet been made public. "Media Home Entertainment announced the promotion of Patrice Tournage to the post of director of publicity. She replaces Vicki Greenleaf, who has joined the publicity staff at 20th Century Fox. Tony Wells has been appointed managing director of Warner Home Video Australia and New Zealand. Wells will be based in Sydney. Home Box Office has named Bill Nelson vice president and controller. Nelson formerly served as HBO's vice president of sales and marketing... Angelo D’Amelio has been appointed vice president/chief financial officer at Thorn EMI/HBO Home Video. He comes to Thorn EMI/HBO from New York Air, where he served as controller... MGM/UA Home Video has appointed Alan A. Benjamin to the post of senior vice president of business and legal affairs. Benjamin worked closely with the MGM/UA Home Video Division in his previous position as counsel to the Home Entertainment Group. Also at MGM/UA Home Video, Jeffrey D. Ivers has been appointed to the post of vice president of financial planning and operations. Ivers also comes to MGM/UA Home Video from the Home Entertainment Group, where he served as corporate controller.

TOP 15 MUSIC VIDEOS

1. "I WANT TO BELIEVE" (Eurythmics) (RCMA) 1 5
2. RASPBERRY BERET (Prince & The Revolution) (Warner Bros.) 5 2
3. "THE LANCERS" (Madonna) (CBS/Fox Video) 6 5
4. "FREEDOM OF LOVE" (Aretha Franklin) (Arista) 7 3
5. "NEVER SURRENDER" (Corey Hart) (EMI America) 1 6
6. "POSSESSION OBSESSION" (Daryl Hall/John Oates) (RCMA) 4 4
7. "A VIEW TO A KILL" (Duran Duran) (Capitol) 11
8. "ST. ELMO'S FIRE (MAN IN MOTION)" (John Parr) (Atlantic) 11
9. "SHOUT" (Fears For Mercury) (MCA) 1
10. "GET IT ON" (BANG A GONG) The Power Station (Capitol) 10
11. "WHAT ABOUT LOVE?" (Heart) (Capitol) 10 2
12. "SUSSUDIO" (Phil Collins) (Atlantic) 3 12
13. "PEOPLE ARE PEOPLE" (Depeche Mode) (Sire) 12 3
14. "POWER OF LOVE" (Huey Lewis & The News) (Chrysalis) 8 10
15. "INTO THE GROOVE" (Madonna) (Sire) 8 10

THE CASH BOX TOP 15 MUSIC VIDEO Cassettes CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
Tina Turner Conquers New Terrain In Mad Max Beyond Thunderdome

By Peter Berk

LOS ANGELES — Madonna, Sting, Grace Slick, Van Halen, Elton John, Diamond, Don Johnson, Kenny Rogers, David Bowie. What, other than their prominence in the music charts, do all these singers have in common? The answer is that all of them, and several others, have ventured into the realm of acting, for the most part with considerable success. Indeed, Tina Turner's name may now be included, for although she had a role in the film version of 'Tommy', she has now truly arrived as a dramatic actress in the movie 'Mad Max Beyond Thunderdome'. The predominantly favorable reviews for Turner's performance as the formidable Aunty Entity suggest that yet another pop star has achieved the ultimate crossover to a different profession. In order to discuss Turner's role in the new film, the third in the Mad Max series, Cash Box spoke with George Miller, who directed the movie (along with George Ogilvie).

When asked what led to the casting of Turner, particularly in such a major role (opposite Mel Gibson), Miller responded, "It just sort of evolved when we were writing the part of the Aunty Entity. We were creating a woman who seemed to have a lot of the attributes that are associated with Tina's personality. Someone whose age isn't quite clear, someone who seems like a strong survivor and is a very dramatic force." At that point, Miller mentioned, the comparisons to Turner didn't reflect a serious intention to cast her, "Tina is simply a survivor, as the production grew nearer, Miller made the decision to actually give Turner the role if she was interested.

As to whether the casting of Turner, who lacked experience, represented a risk, Miller said, "No, we worked a lot with people who hadn't acted before in the previous Mad Max films. More importantly, I had extensive conversations with Tina before shooting got under way about acting, and I realized that all of performing is a form of acting in a sense." Despite a natural instinct toward acting in Turner, Miller's only concern at first was whether the veteran performers' acting techniques and other vital fundamentals in time for filming.

In the turned out, Miller commented, "Tina is a great actress. She's very disciplined. We worked for a few days on (continued on page 44)"
HOT NEW SELLER

Record Theatre — Cincinnati
F. Jackson
Prince
Sting
Dire Straits
Tears For Fears

G.A.M. — Minneapolis
Morley Crue
Tears For Fears
Talking Heads
Ratt
P. Collins

Gary's Records — Virginia
Tears For Fears
B. Adams
The Power Station
L. Vandross
Dire Straits

N.R.M. — Pittsburgh
Tears For Fears
B. Adams
Moetry Crue
Springsteen

Karma Records West — Indianapolis
Tears For Fears
The Power Station
The Firm
Moetry Crue
Ratt

Richman Brothers — Philadelphia
Tears For Fears
B. Adams
Springsteen
P. Collins
Madonna

Tower Records — Fresno
Tears For Fears
Dire Straits
Madonna
Depeche Mode
Back To The Future

Round-Up Records — Seattle
Ratt
Moetry Crue
Springsteen
Madonna
B. Adams

RETAIL

REPORTS

Scott's Wholesale — Indianapolis
Tears For Fears
P. Collins
B. Adams
Beverly Hills Cop

Radio Doctors — Milwaukee
Prince
Tears For Fears
P. Collins
Wham!
The Power Station

Believe In Music — Wyoming, MI
Tears For Fears
P. Collins
Dirig Straits
One Way

Sound Video Unlimited — Chicago
Pointer Sisters
Sting
F. Jackson
Talking Heads
Back To The Future

RETAILER'S PICK

Retailer
Diara Stewart

Store
World Of Records

Market
Los Angeles

Album: “Staying Out Late With Beat Rodeo”
Artist: Beat Rodeo
Label: I.R.S.

Comment: “A very straightforward sound similar to the infectious pop sound of the early to mid 60s. Early sales are excellent and show great potential for tremendous sales in the future. An excellent debut album for a group that’s sure to soar in the future.”

SHOP TALK

MUSIC PLUS, LOS ANGELES — Music Plus launches a month-long WEA sale. The sale features the entire WEA catalog of LPs, cassettes, midtones, 7", 12", CDs and prerecorded video. The promotion is being supported by full-page ads in The Los Angeles Times, radio buy and in-store flyers. Dubbed, “Take Off This Summer,” the sale is believed to be the first co-op promotion venture between a total home entertainment supplier and a complete home entertainment retailer. A contest in conjunction with the sale will give away stereo and scooters. Also, Music Plus announce, effective July 12, that all Music Plus Video locations will reduce the cost of movie rental by one half. Touted as a sale for the new one, the new $1.25/might price will become the standard at all Music Plus Video locations. Music Plus continues to aggressively stock for sale prerecorded video product.

HOMER'S RECORDS, OMAHA — Plans are under way for Homer's huge annual “Birthday Sale.” The week-long event will be held August 19-25. “It’s not unusual,” said Barry Bottger, manager of the store, “for people to spend $100 at a time. People save up all year just for this sale.” All items for $5 and $9.99 in addition to sale prices on all accessories. Homer's runs a full page newspaper ad in support of the sale. Also, on the CD side — Bottger echoes the litany of up-and-coming disc sales. Now 10 percent of his business and rising, his only complaint is also widespread; supply is lagging behind demand. Bottger estimates he loses $70-90 a day in missed sales due the supply problem.

PEACHES RECORDS, KANSAS CITY — Mark Ingersoll announces the start of Peaches’ “Hot 100 Sale.” The sale, which also includes new releases, will run from July 19-25. All $8.98s are on sale for $5.99. Alongside this is a CBS, RCA and MCA midline sale. Over 200 $5.98 titles from these catalogs are on sale for $2.99. Print ads in the Kansas City Star-Times and 50-60 second spots on KYTV-102FM will support the sale.

ROCK'N' MANIA — Tom Salem, president of Rock'n Mania Record Store, announces the release of two new bands on his own Rock'n Mania Records label. One is on the oldies reissue label are The Hollies’ “On A Carousal” b/w “Stop, Stop, Stop” and Mountain’s “Mississippi Queen” b/w Andy Pratt’s “Saving Angel.” Watch out for Ted Nugent’s first band, The Amboy Dukes “Journey To The Center Of Your Mind.” out soon.

WHEREHOUSE ENTERTAINMENT, LOS ANGELES — Wherehouse Entertainment, Inc. announced the grand opening of its new store in Studio City, CA. The 7,000 sq. ft. store will carry a complete selection of home entertainment products, including music (records, tapes, and compact discs); videogames for rent and sale; blank video and audio tape; and computerized software items. Wherehouse's video rental system, MERLIN, will be in operation. It is designed to reduce customer transaction time for rentals and returns. The Studio City store features a special sound system, 14 TV monitors, a 14-ft. ceiling with 11-ft. suspended lighting, contemporary graphics and bold signage. The Studio City opening joins new store openings in Granada Hills, and San Bernardino, CA. The three new stores bring Wherehouse's total to 143 outlets.

Stephen Pagdett
Information for Shop Talk should be sent to Stephen Pagdett, Cash Box, 6363 Sunset Blvd. Suite 930, Hollywood, CA 90028.

RETAILER PROFILE

Store: Rolling Stone Records
Market: West Suburban Chicago
Manager: Dominic Quaglia

Rolling Stone Records is located in the near west Chicago suburb of Norridge, Illinois. The 3,000-square-foot store has been in business for 13 years. In this period they have grown to be one of Chicago’s most potent retailing forces.

“When customers leave here, they don’t leave with one or two records like they do at most record stores. When they leave,” boasts manager Dominic Quaglia. The reason for this remarkable performance is the aggressive policy of discounting. A bin in the front of the store will have a certain number of hit titles marked down for 50% off. People feel that with that kind of savings, they can stock up or take chances on a marginal recording.

“We do a lot of advertising,” said Quaglia. A high profile is maintained with ads in The Illinois Entertainer, The Chicago Roadster, the Weekend section of The Chicago Tribune and radio stations WLS, WBBM and WXRT. A particularly fruitful venue for advertising has been new station, WWVX. From 9 p.m. until 1 a.m. they feature heavy metal. Featured records and promotional pieces have been well received and have translated into increased business for Rolling Stone. Coupons are run in the print ads and have been extremely successful, according to Quaglia. Some coupons entitle the customer to any $8.98 for $4.99 on Tuesdays and Thursdays, while some award $2 off any record priced $9 and up.

Quaglia refers to Rolling Stone as a “mainstream pop” store. “We have everything else, we have the heavy metal, we have the imports, jazz, soul and all that stuff. But what we have is a lot of what sells. Where most people will run out of it, we never will,” said Quaglia. “We have a deep catalog on the product that sells,” he added. This would include such artists as The Beatles, Rolling Stones, and Who, whose catalogs are always in demand. New releases, concert, book and video product, and audiophile recordings have dwindled in importance with the onslaught of the compact disc.

“We’re selling CDs like you wouldn’t believe. When the new Prince came out, we ordered 500,” stated Quaglia. This is in contrast to only a short time ago when 2 or 3 might be the most ordered on a new release. As the price has continued to drop on CD product, the percentage of sales has soared.

Rolling Stone is the largest store in the near west area. It aggressively markets via advertising, pre-release listening parties (a recent Ratt listening party drew over 400), concert giveaways, and free transportation. The success is not secret. They have what the people want, and lots of it. And at a great price. Records, CDs, video (approx. 9,000 titles), books and magazines are in abundance. A customer never leaves without finding something of interest.
Video Products Gain-VCR Sales  
Running 62 Percent Ahead of '84 Pace

LOS ANGELES — Led by VCRs, sales of most video products increased both in June and during the first half of 1985, according to the Electronic Industries Association’s Consumer Electronics Group.

Data compiled by EIA’s Marketing Services staff indicate that sales of videocassette recorders rose nearly 58 percent last month to some 980,000 units—the third best sales month in the product’s history. First-half VCR sales topped 4.7 million units, 62 percent above the first six months of 1984. EIA’s Consumer Electronics Group has predicted that 11.5 million VCRs will be sold during 1985, as compared with 7.6 million last year.

Color TV enjoyed a solid sales month in June, rising 13 percent relative to the same month last year. Six-month sales of color TV’s amounted to nearly 7.4 million units, up fractionally over their record pace in 1984. Monochrome sales continued to decline, however, slipping 16 percent in June.

Projection TV registered another strong performance in June, expanding 32 percent to more than 20,000 units. On a year-to-date basis, sales of projection systems topped 100,000 units, a 29 percent gain over the first six months of 1984.

Sales of video cameras (not including “camcorders”) rose 36 percent in June and 10 percent during the first half.

Federal Court Bars Sale  
Of Bootleg LP

NEW YORK — A federal court in New York has issued an order prohibiting Important Record Distributors, Inc., a New York record importer, from importing and distributing copies of an album entitled “First Strike” by Def Leppard. The lawsuit, which was commenced July 2, 1985, by members of Def Leppard and Zomba Enterprises, Inc., the publisher of Def Leppard’s songs, alleges that the album was made from pirated demonstration tapes recorded by the band in early 1979 and was released without the consent or authorization of Def Leppard or Zomba.

The court order prohibiting importation or distribution of the record was issued with the consent of all parties to the suit.

DIGITALLY BAROQUE — Conductor and harpsichordist Joshua Rifkin and Grammy winning producers Marc Aubert and Joanna Nickrenz gather for a playback during session for a Nonesuch Records release of Baroque works with a digitally-remastered reissue of Lukas Foss’s “Baroque Variations” 1967 recording. Both the album and cassette are due at the end of the month. Pictured (l-r) are: Nickrenz (seated); Aubert; and Rifkin.
NASHVILLE — Y NG Inc of Nashville and the Calgary Television Centre of Calgary, Canada have completed first season production of a new country music television series called Rocky Mountain Inn, and the syndicated program has been successfully marketed in Canada, with U.S. and foreign distribution packages pending.

According to a YNG spokesperson, 26 first-run, half-hour episodes of the program, which is described as a combination of live performances, exclusive interviews and world premieres, have already been picked up by the following Canadian outlets: CASC/ Calgary, CFGB/Montreal, CFWS/Kingston, Ontario; CKX/Regina; CHCH/Hamilton, Ontario (Toronto area), and CKND/Winnipeg. These stations reportedly represent about 90 percent of the Canadian television market.

Canadian distribution is being handled by Calgary Television Centre (where most of the show's taping was done); Eagle Media of Nashville will be responsible for U.S. distribution, and Thementes Television International of London is covering all other markets.

The show is hosted by well-known Canadian artist Ronnie Prophet, and a cast of regular characters provides some continuity from one episode to the next. The set is a hunting lodge in the Canadian Rockies that has been converted to a country music club.

YNG, Inc. executives involved in the project are Chuck Glaser and John Yurcic. Noel Wagner is executive producer for the Calgary Television Centre. YNG asserts that Rocky Mountain Inn is the first country music series to attain international distribution in the first year of production. Pre-production for the 1986-87 season has begun, and production is set to begin in the fall of this year.

CMA Names Broadcast Nominees

NASHVILLE — The Country Music Association has announced the finalists for its 1985 Broadcast Personality of the Year honors. The nominees were selected in two rounds of voting by county members in the audio/video communications and broadcast personality categories. Ballots were tabulated by the accounting firm of Deloitte, Haskins and Sells.

In the next phase of the process, air checks from each finalist will be reviewed by an anonymous panel of judges described as “leaders in the field of broadcasting.” Winners will be selected in each of three market categories and announced on the CMA Awards Show to be televised live October 14 on CBS, beginning at 9:30 EDT.

New TV Series Marketed Internationally

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MOST ADDED

KTOP — Joe Flint — Salt Lake City
J. Conlee
R. Hallmark
M. Gray
E. Harris
C. Smith
Maines Brothers
J. Stampley
A. Henry
J. Ford

WCXM — Jeff Gill — Leominster, MA
S. Warner
R. Bailey
T. Lynette
V. Gill
C. Pride
R. Milpas

KWKH — Kitty Ledbetter — Shreveport
S. Warner
B. Burnett
Almost Brothers
Maines Brothers
J. Rodman
T.G. Brown

WGTO — Henry Jay — Cypress Gardens, FL
L. Lynn
M. Gray
D. Bottoms
J. Ford
B. Burnett

KEED — Dick Sainte — Eugene
C. McClain
R. Lee Lobo
Atlanta
L. Lynn
C. Twitty
M. Gray

KWVW — Bill Berg — Wheeling
L. Lynn
J.C. Weaver
J. Newton
M. Gray
T. Hensey

KIKK — Joe Ladd — Houston
K. Matthes
M. Haggard
R. Heart
Forester Sisters
W. Jennings

WKMF — Shelly James — Flint
E. Rabbit
M. Milpas
C. Twitty
P. Senators

WKNN — Curtis King — Rockford
T. Wynn
J. Newton
Foresters Sisters
E. Rabbit
J.C. Weaver

CLASSIC ADDED

SWB — B.J. Thomas

LONE JUSTICE — After a Nashville concert at which Warner Bros. act Lone Justice performed, members of the band met backstage with BMI executives. Seated (l-r): lead singer Maria McKee; BMI vp Roger Sovine; guitarist Tony Gilkyson. Standing (l-r) BMI's Phil Graham and Del Bryant; Don Heflinson and Marvin Etzioni, Lone Justice rhythm section; guitarist Ryan Hedgecock.

STATION ADDS

KRPM — Johnny Clark — Tacoma/Seattle
M. Gray
G. Jones
R. McDowell
R. Rich
J. C. Weaver
R. Hall
S. Warner
T. G. Brown

WWN — Denny Bice — Kalamazoo
G. Jones
C. McClain
S. Warner
C. Pride
R. McDowell
R. Milpas

WWMK — Skip Davis — Destin, FL
V. Gill
Maines Brothers
Oak Ridge Boys
C. Hunkey
J. Newton
M. Gray
D. Bottoms
M. Haggard
Bama Band
Chance
L. Lynn
S. Warner

WTHI — Barry Kent — Terra Haute
R. Milpas
E. Rabbit
G. McClain
M. Osmond/D. Seals

STATION PROFILE — Our philosophy is diverse. We know we have to win the 'St. Joe' market first and, being an AM'er, we need to offer a wide range of things. Information for news people and farmers, music for people who like country music, and a heavy dose of sports. This is a synopsis of the programming outlook of KFEQ. St. Joseph program director Bob Orf. KFEQ is one of the Midwest's oldest stations, initially signing on in 1923. The 5,000-watt primary has a market with a population of approximately 80,000, but covers a 200-mile radius to include Omaha, Kansas City, and Topeka. News and information segments are very important at KFEQ. The station features 90 minutes of farm information and two hour-long news shows each day. Sports is a strong component of KFEQ programming, Kansas City Royals baseball, Missouri University football and basketball, and sporting events offered by the CBS Radio Network are an integral part of the programming. The station is staffed by general manager Gene Millard and program director Bob Orf. Air shifts are covered by Bill Price from midnight to 6:00 a.m., Bob Orf from 6:00 a.m. to 9:00 a.m., Brent Harmon from 9:00 a.m. to 1:00 p.m., and Bill Johnson from 1:00 p.m. to 5:00 p.m., and Tracy Waller from 5:00 p.m. to midnight. KWKH/Shreveport welcomed more than 20,000 "Country Club" members to its 8th Annual Anniversary Party June 30. Entertainment was provided by Tom T. Hall, Ed Bruce, Mason Dixon, Stan Paul Davis, and The Crawdads. The Wrangler Country Showdown regional finals were also included in the festivities. The entire outing was free to all KWKH Country Club card holders... KX104 Fayetteville, Arkansas, hosted MCA artist Lee Greenwood for a July 3 performance following the Rodeo of the Ozarks. Greenwood rode in the grand entrance of the rodeo, and later greeted winners of the "KX104 Lee Greenwood Holiday Package" during a backstage photo and autograph session... Chris Charles, host of the United Stations "The Weekly Country Music Countdown," has assumed a few extra responsibilities. Charles will be doing some air work for WHN/New York.

THE COUNTRY MIKE

PROGMMER'S PICK

Song: "Heart Don't Do This To Me"
Artist: Loretta Lynn
Label: MCA

Comments: "People are glad to have her back on the air... Loretta always sounds so good when she's doing a traditional country production. This lends so much of an original style, and I think she pulls it off pretty well... I think it's going to be enough of a strong record that it will pull her back onto playlists and make her a viable radio talent again."

Byron Wynkoop
COUNTRY ALBUM RELEASES

ANYTHING GOES — Gary Morris — Warner Bros. 1-25279 — Producer: Jim Ed Norman
With "Anything Goes," Morris has recorded one of the most uniformly excellent releases this year. There are no gimmicks here — Morris' powerful, disciplined voice has a controlled intensity that commands the listener's full attention, and the songs are superlative, giving the singer plenty of melody to work with. Standout cuts are "What You Gonna Do About Her," "South December Road," and a stirring remake of the Skylark classic, "Wildflower."

TODAY, TOMORROW & FOREVER — Patsy Cline — MCA-1463 — Producer: Owen Bradley
This digitally remastered collection preserves the voice of country's most beloved female singer of heartbreaking ballads in performances that showcase her powerful ability to rock in the style of the late '50s. Owen Bradley's production and the presence of The Jordanaires on several selections help make this invaluable release a very attractive package — not only for the historically minded, but for anyone who likes no-holds-barred singing. This LP is a treasure.

I WILL DANCE WITH YOU — Karen Brooks — Warner Bros. 1-25277 — Producer: Barry Beckett
Karen Brooks is one of country music's brightest young performers. Her rich alto is paired perfectly with some outstanding songs on this album — three of them written by Brooks and arranger Randy Sharp. The duet title cut with Johnny Cash enters the chart this week at a strong #1, and there are several other songs which could cause some commotion on radio. "I Will Dance With You" is Brooks' third album, and she just keeps getting better and better.

ARRIVAL — Raza Bailey — MCA-5615 — Producer: Chip Hardy
Bailey's first album for MCA captures his bluesy style with digital technology — a plus for any artist — and a combination of tunes written by renowned country writers and recorded with the help of session men such as David Hungate, Terry McMillan and Mark O'Connor results in a truly fresh direction: figuratively placing him a lot further from Memphis and a lot closer to Nashville.

COUNTRY RELEASES

CRYSTAL GAYLE (Warner Bros. 7-28963)
A Long And Lasting Love (3:26) (Almo/Prince Street — ASCAP; Screen Gems-EMI—BMI) (M. Masser, G. Goffin) (Producer: Michael Masser)
"Anything Goes" is a standout, with laugh-out-loud effects and pop elements in this disc. Crystal's voice is clear and strong, giving the performance a welcome new dimension.

BOBBY BARE (EMI-America B-8279)
When I Get Home (3:18) (Lamar of Love — BMI) (E. Racziloff, B. Little) (Producer: Randy Scruggs)
This bare recording of a classic tune is a major change of pace for Bobby Bare. The recording is simple and direct in the best of Bare's tradition.

GUS HARDIN AND DAVE LOGGINS (RCA PB-14159)
Just As Long As I Have You (3:51) (MCA/Leeds/patchwork — ASCAP) (D. Loggins, J.D. Martin) (Producer: Mark Wright)
This duet opens with a solo verse by Hardin, who continues to stand out as an interesting and versatile performer. The arrangement is simple and effective.

REGINA LEIGH (Roundhouse PPP 116)
If You Meet Me Halfway (3:02) (Blackwood — BMI/April/Keith Stegall — ASCAP) (S. Harris, K. Stegall) (Producer: Edgar Sturble)
Leigh's clear soprano doesn't need the breathy background vocal support it gets here, but the other production elements are fine. The song is excellent, and the singer has a young, refreshing sound.

BO GARZA (BMI 62085)
All I Need (Is Your Company) (2:04) (Bill Green — BMI) (B. Garza) (Producer: Bill Green)
Foot-stompin' country music from the Texas-based Garza, who has a voice and a songwriting talent that definitely deserve a national audience.

JIM COLLINS (White Gold WG-22252 FL)
I Wanna Be A Cowboy 'Til I Die (3:18) (Baray — BMI) (D. Rosson) (Producer: Ray Baker)
This cowboy fantasy has a state-of-the-chart sound that uses harmonica and mandolin to good effect. Collins has had moderate recording success in the past, and his strong vocal delivery plus the well-crafted lyrics of this song let him drop the names of Roy Rogers and Randolph Scott with no hint of self-service.

MIKE MARTIN (Complete CP-2446)
Sweet Nothings (Whispered In My Ear) (3:06) (Shenandoah — ASCAP/Blue Lake — BMI) (M. Martin, T. Lailo) (Producer: Robert John Jones)
A mellow electric keyboard matches Martin's relaxed rendition of this sharply-hooked song, which also features short saxophone fills and a finger-poppin' chorus. Good production from Jones, who is noted for his work with Martin's labelmate, Vern Gosdin.
RESTLESS WRITER — One of the members of RCA’s hot new band, Restless Heart, in addition to playing on about every fourth song, has scored quite a coup as a songwriter. He is David Innis, a keyboardist who, along with Sam Lorber, is responsible for The Pointer Sisters’ new single, “Dart Me,” which is charging up both the pop and urban charts and will no doubt be one of the summer’s biggest singles.

WILD RIDERS — The hosts of TNN’s Tumbleweed Theater, Riders In The Sky, will appear as the ranch house band in the made-for-TV movie Wild Horses, which stars Kenny Rogers and is being filmed in the Los Angeles area as the B-side of the first single, “I’m For Love.”

IT’S A WILD WESTERN — The studio’s Dolly Parton has just released her first album in L.A. following a Williams performance. Parton’s song is included on Hank Jr. and His Oak Ridgum Band album, released as the B-side of the single, “I’m For Love.”

THEY’RE ONLY IN IT FOR THE MONEY — The producers of DOLLYWOOD? (The Southern Style) have scheduled to premiere on November in CBS. The trio, comprised of “Ranger” Doug Green, Fred “Too Slim” La Bor and “Woody” Paul Christman, have been performing together for seven years. They have been members of the Opry since 1982, and they have a reputation as one of the widest-harmonic families in the country. They are understandably excited about actually being in a cowboy movie. “Of course, said Ranger Doug, “We aspire to do everything Gene (Autry) and Roy (Roberts) did.” Wild Horses is not only fling with moving film, however; they also appear as most of The Jordanares in the upcoming Patsy Cline movie, Sweet Dreams. The group is active in recording as well — it recently released its seventh album on Rounder Records. It’s a children’s LP called “Sadie’s Barn” that comes through our singing some of the music from it on TV.

TNN’s New Country show on Sept. 13. Happy trails, boys.

GEORGE JONES — Must trust his long-time producer, Billy Sherrill, with not only his recordings but his very life. In Jones’ first video, a clip accompanying his new single, “Who’s Gonna Fill Their Shoes,” Sherrill plays the artist’s bus driver. The video’s storyline has the singer meet a telling station operator who owns a guest ranch. Disappointed by the country legend’s recent album, and (as Sherrill gasses up the bus) Jones reflects on the instrument’s historical value. (The idea of a producer doubling as bus driver, while fictional in this case, might not be such a bad notion.) I can think of a few other (of course) who may have even greater talents behind the wheel than they do in the studio. The video was filmed by Scene Three Nashville out in the Tennessee countryside, and the clip reportedly contains old footage of Waylon Jennings, Johnny Cash, Merle Haggard, Conway Twitty, Jerry Lee Lewis, Lefty Frizzell and Marty Robbins.

DOLLYWOOD — No, that’s not a typo — according to a UPI report published in a Nashville daily, Dolly Parton wants to purchase a 400-acre theme park in Pigeon Forge, TN, and re-name it “Dollywood.” The park is now known as “Silver Dollar City,” and the newspaper report says that it attracts about 750,000 visitors annually. Pigeon Forge is close to the town of Sevierville, TN, where Parton was raised. The singer was to meet with city officials July 29 to explain her plans.

THIS AND THAT — Keith Whitley has finished his second album for RCA produced by Blake Mevis. The set is slated for a September release date with the first single available in August. Whitley has been busy on the road lately with dates at Music Village U.S.A. in Hendersonville, TN and a benefit concert in Russellville, KY. Pete Drake will be producing Allen Frizzell’s second single on Epic in about six weeks. Frizzell is currently on the road promoting his record and has signed an agreement for management with Jack McDadden, Exile and the Buddy Killers. Exile completed their third Epic album recorded at Soundshop Studios in Nashville... The Judds have been working with producer Brent Maher on their third RCA album and preparing for an 11-day tour of California with The Oak Ridge Boys and Exile. Carlene and her brother, Loco, are visiting radio stations and distributors in support of their new single “Paint The Town Blue” produced by Johnny Morris.

HIGWAYMAN JAILED — Johnny Cash was “arrested” recently by Henderson County, Ky. police and charged with impersonating The Man In Black. Placed in a mock jail in front of the local high school, Cash accepted pledges from fans to bail him out while others (Tammy Wynette, Larry Gatlin and Barbara Mandrell among them) gave pledges to keep him there. The entire scheme was part of a fund for the American Cancer Society’s Hendersonville chapter.

COUNTRY COLUMN

COUNTRY COLUMN

NEW FACES TO WATCH

“I can remember getting a Jerry Reed album when I was 13 or 14, and it knocked me out. That was the first time I really started getting interested in playing the guitar. Also, I was a big fan of Glenn Campbell before I even went west. Before I ever went west, I never missed his show; I had all of his albums. I knew all the tunes, I knew all the guitar solos... it was a real coincidence that I met him later on.”

For Carl Jackson, the coincidence he mentioned above was a significant turning point in his career: a career which began at the age of eight (playing banjo with his father and a couple of uncles in his native Mobile—significantly, the same summers playing with the seminal bluegrass outfit of Jim & Jesse as a teenager — a time when the young banjo-picker honed his chops and learned the ways of the road. That knowledge served him in good stead when he joined his dad’s band, the Jackson Rangers, in 1972. For the next 12 years, with Jackson puts it: “We played Vegas 12 years. A year every summer. It was almost every hotel there... I was with him for every TV show he did... I remember he told me he felt the ball did something, I was there. I think I missed one two-week engagement.

When Jackson decided to strike out on his own, “there were no hard feelings,” he said. “I haven’t got a bigger fan in the world than Glen.” There must be a coincidence here... Jackson’s output as a solo artist has been winning him more and more fans across the country and, indeed, the world... pure; down-home, country pickin’ and singin’. In addition to his work with Carlene, Jackson has recorded and/or performed with Emmylou Harris, Ricky Skaggs, Steve Wariner and Alabama, among others. He also has the solo album I’s My Life... 

On Capitol, and three on Sugar Hill — before his current affiliation with Columbia records. He is also the accomplished songwriter; he has had cuts by Mel Tillis, Keith Stegall and others, and he wrote Campbell’s Top 20 hit “Letter To Home.” With noted writer Jim Weatherly, Jackson has written a number of songs over the years and has seen six of them cut — a very high percentage.

After two mid-charting singles “She’s Gone, Gone, Gone” and “Dixie Train” — Jackson is reading his next release, which should be out next month. Producing is Marshall Morgan, one of Music City’s hottest production commodities these days (Ricky Skaggs, Nitty Gritty Dirt Band). Jackson is more than a super-picker, though — he’s a fine singer, and he credits Emmylou Harris with giving him confidence in that area. Jackson sang harmony for several cuts on Harris’ “Delila Bell” album, and will be doing the same when Harris goes into the studio to record in August. The singing on his own material is polished and professional; his talents as an instrumentalist are well documented, and his outlook for the future is one of confident patience. With his versatility and sunny personality... http://www.carljan.com...Carl Jackson’s wait for a favored place among country stars is not likely to be a long one.

Petition Assents Woman Is Daughter Of Hank Williams

By Bill Fisher

NASHVILLE — A Washington, D.C. attorney, J. Keith Adkinson, filed a petition July 11 against Dr. Leon Frazier, director of the Department of Pensions and Security of the state of Alabama and Dr. Forrest Ludden, state registrar of Vital Statistics of the Department of Health of that state, on behalf of his client, Catheryne Yvonne Stone, Adkinson’s petition seeks the production by the two state agencies of all and all records and files pertaining to Stone, who, said the attorney, is the daughter of Hank Williams.

Adkinson contends that there is evidence in Montgomery that the documents are “devoid of all records of birth... Also this unsigned and prepared the daughter of Hank Williams.”

According to the petition, Stone and her legal guardian, Lula Lee Williams, is the natural daughter of Williams and one Bobbie W. Jett, and was born Nov. 6, 1953 and named Catheryne Yvonne Stone in Montgomery, Ala.

The petition further states that the child was to be provided for by Williams and that a document to that effect was signed by both parents. The petition also details the arrangements allegedly made by Williams for his mother, Mrs. W.W. Stone, to control the daughter for two years after its birth. The petition continues: “the estate of Hank Williams was settled, despite the knowledge of her existence, in such a way as to deny young Cathy her lawful claims.”

Adkinson has also agreed to become associated with copyright expert Milton Rudin in an attempt to obtain for Stone a share of Hank Williams’ copyrights and their resultant royalties. Williams’ copyrights are held by Acuff-Rose Publishing. A Montgomery law firm, Gallion, Gallion & Winters, is associated with Adkinson in the legal action.

The defendants have 30 days after service of the petition to file an answering document.

Carl Jackson

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Laura Branigan 1985

LOS ANGELES — "It's really becoming more fun now because I have more confidence in what I'm doing and I'm sure about my style and my voice," said an upbeat Laura Branigan.

Indeed, the young Atlantic recording artist has come a long way since her first solo showcase at Manhattan's Reno Sweeney's in 1981. Ironically, at such a young age and with such a bright future ahead of her, Laura Branigan can now be considered a 'veteran' recording artist.

"I've really found my style," she remarked. "It was hard. For a while, I was all over the place and I really didn't pull it all together. Now I think I finally wrapped it all up."

Laura Branigan's penchant for the stage began at her high school in Brewster, New York and led her to the American Academy of Dramatic Arts acting school in Manhattan. Upon graduation she hit the streets, auditioning for roles in various musicals. She received her first break when Leonard Cohen, who has often cited as one of her musical influences, hired her as a backup singer on a four month European tour.

Upon her return to the states, Branigan developed a solo act, blending her own songs with those of Barry Manilow, Billy Joel and Stevie Wonder. She landed the two week engagement at Reno Sweeney's and packed the place every night.

One of the patrons to the Sweeney shows was Atlantic chairman Ahmet Ertegun who signed Branigan to the label after a rare personal audition. "I was still new and lacked direction," she recalled. "But Ahmet heard something out there that he felt could be brought out."

Atlantic president Doug Morris selected producer Jack White who had experienced previous success with Stevie Wood's debut album. The combination of White and Branigan clicked and her first LP yielded Branigan a smash single, "Gloria." "Gloria" would propel Branigan to the top of the charts, a place she would come to know better with each successive release.

The one constant in the musical evolution of Laura Branigan is the emotional intensity of her songs and delivery. "Emotion is definitely the key," she remarked. "I feel the emotional intensity has remained the same throughout my career but again, I now have more of a handle on it. It's just maturity I guess."

One place where Branigan's emotional intensity is admired is at the club level. "I still have that allegiance to the clubs," she commented. "I can't get out of the clubs and have always tried to make solid emotional dance music."

According to the singer, her new single, "Spanish Eddie" is perfect for the dance clubs. But, she added, "it's not just to make people dance. There is a lot of feeling behind the song."

It now appears that after just two weeks of release, dance clubs are not the only ones that are receptive to the single. Radio has been quick to add the cut and from every indication, Branigan has another hit to her credit.

The new album, "Hold Me," released last week is a strong collection of ballads, mid-tempo tunes and rockers. According to Branigan, "the album is such a growth from my other albums. I really feel it's the direction I want to go. My voice is definitely stronger and the material is just incredible. Honestly I don't feel there are any fillers."

One of the most amazing aspects of the career of Laura Branigan has been her international appeal. "The international side of me is very important," she said. "Even when I began, I didn't record an album just with the United States in mind. I've always thought internationally. Usually an American artist will become a big star here and they go over there and no one knows them. It was somewhat easier for me because I built both audiences at the same time."

The singer credits her producer, Jack White with helping her establish "an international sense" and noted, "with this album we have some great stuff for Europe that will also be great for the U.S."

Among the new facets of Laura Branigan's career is a new stage show with elaborate lighting and new set design. It also marks the first time the singer has enlisted the help of a choreographer. Branigan has spent countless hours working on dance steps under the watchful eye of Brad Jeffries. Jeffries is also responsible for the choreography in Branigan's Spanish Eddie video, recently completed in the Silverlake district of Los Angeles.

Among the projects planned for the near future is the beginning of a film career for the young singer. Though details can not yet be revealed due to contractual regu-
LOS ANGELES — Far too often, only music seems to be able to bridge cultural gaps and freely cross over the symbolic and literal borders which separate nations around the world. When a song, or more, a performer, is able to attain worldwide popularity, it proves how appropriate it is to call music the universal language. Laura Branigan is one of the few artists who has discovered that elusive formula for international success. With a plethora of awards and gold or platinum certifications from Japan to France, she has become one of the pop music world’s most valuable and respected figures. Why, though, beyond her obvious talent, is Branigan so accepted around the world? What unique blend of elements has propelled her to the top of so many countries’ pop charts?

In order to ascertain just what the ingredients are in Branigan’s recipe for international success, it seemed appropriate to first contact her long-time producer Jack White, who spoke from his home in West Germany. White has produced all four of the singer’s albums for Atlantic Records, including “Branigan,” “Branigan 2,” “Self Control” and “Hold Me.” In many ways, it has been White’s choice of songs and his clear, powerful Euro-disco approach toward the recording of those songs which have played the greatest part in forging the Branigan image around the world.

Like many others in and out of the industry, White considers Branigan a “fabulous artist with a tremendous voice which is very unique.” Her success, he contends, can’t be attributed primarily to her material, but rather to the dynamic, rangy, emotional qualities inherent in her vocals. These abilities, White stressed, come across not only on vinyl, but on stage as well. “I think she has a lot of personality,” he said. “I believe that is the most important part of being a successful artist. This is a quality about Laura people everywhere have come to appreciate.”

“Last, but certainly not least,” White continued, “she has the right songs. People think I have chosen European songs intentionally, but to me, a good song is a good song. As a producer, I have always felt that there are no bad artists, only bad songs in the world. It was really more or less an accident that Laura’s first three big hits turned out to be European songs.”

Branigan first arrived at the forefront of the music industry with the release and subsequent success of the single, “Gloria.” That song had proven commercially viable already in Europe, having been performed by one of its writers, Umberto Tozzi. Other Italian composers who have provided Branigan with hit songs include Giancarlo Bigazzi, who co-wrote “Gloria,” “Self Control” and “Ti Amo;” and Raffaele Riefoli, who co-wrote “Self Control.” Another Branigan hit, “Solitaire,” was penned by French composer Martine Clemenceau. In each case, the lyrics were rewritten into English.

White acknowledged that the use of European songs has certainly become a pattern and is a factor in broadening Branigan’s appeal, but he sees their inclusion as purely coincidental. White contends, rather, of their superiority over other material available. White, however, did mention his tactic in choosing “Gloria,” and how, in that one case, the European slant to the song was a vital element. “I saw how popular the song already had been here, and wondered why it hadn’t ignited in the U.S. I had to convince a lot of people on that song, people who thought it was too European, none of whom knew Laura at the time. I did finally persuade her and everyone else that the taste of good music couldn’t be that diverse. I must say I had the complete support of Atlantic president Doug Morris, who I believe is the best record man I’ve ever met.”

Since then, White has simply sought the best material, and cares only about a song’s melodric and lyrical thrust, and its suitability to Branigan’s style, not its origins. “The bottom line,” he commented, “is that Laura Branigan is a very, very great artist and people everywhere seem to recognize that.”

(continued on page 188)
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Laura Branigan

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By Gregory Dobrin

LOS ANGELES — Laura Branigan’s friends and business associates have a tendency to gush when asked about their relationship with the artist. Whether it’s her talent or her dedication, those who are close to Branigan in a variety of aspects of her career seem unanimous in their appreciation of Laura Branigan the recording artist, and Laura Branigan the woman. In a business where pressure runs high and egos even higher, it’s refreshing to hear descriptions of Branigan by those who have been near her throughout much of her high-powered career. There is a genuineness to each response, an eagerness to talk. And as Cash Box interviews of several of her key associates took form, a portrait of a well-liked woman emerged.

Laura Branigan has indeed made friends along the way. One of those friends is her manager, Susan Joseph. Joseph was introduced to Branigan by producer Jack White before Branigan had had a hit record. In fact, it was prior to her phenomenal success with “Gloria” that Branigan terminated her relationship with her previous manager and called Joseph. The track record from there bodes well for both Branigan and Joseph, who have together seen Branigan’s star rise to international popularity.

Joseph, who has managed such acts as England Dan and John Ford Coley and Prods and Crofts in the past, finds working with a woman a much more sympathetic situation. And besides, according to Joseph, “She’s just a very easy person to manage. She’s a nice person. She’s a hard worker, and we’re friends. On top of the client/manager relationship, we’re friends — and that’s very important.”

The friendship is made easier by Branigan’s clear sense of who she is as both private person and popular recording artist. “I think she understands,” Joseph remarked, “that the career is just one aspect of her life, and that even though she’s a very determined young lady, she knows life has a lot of facets, and that you have to keep yourself centered as a person so that everyone can appreciate what success is all about.”

Laura Branigan’s equilibrium of spirit is what seems to impress all of her friends and business associates Cash Box spoke to. It is a character trait as strong as her voice and her success with it in the music business. In the hands of a good interviewer, that trait shines through.

One such interviewer is Ruth Robinson, a music industry veteran whose L.A.-based The Siege Company produces, among other things, interview spots for VH-1. “In my interviews,” Robinson told Cash Box, “I often ask the same question of everyone to gauge the kind of person they are. I ask ‘What’s the price of fame?’ Almost always, they say they lost their privacy, or they lost this or that. Laura’s response was, ‘Your old friends and family see you differently because they think you’re too busy to have time for them, when all you are doing is your job, the same way they’re doing theirs.’” Most artists feel fame robs them of something, but with Laura it comes down to the way she is perceived by other people.

“You know,” Robinson continued, “I’ve been in this business a long time and I know the kinds of people artists can adopt. Laura’s the same old tomboy kid that I was. She’s just a nice woman.”

According to Michael Haldman, director of Branigan’s The Lucky One and Spanish Fiddler videos, the singer is one of the most enjoyable artists he’s worked with. “She’s one of the most egocentric stars I’ve had to deal with,” he said. “There’s no pretension about her.” Professionally, Haldman finds Branigan an engaging subject to photograph. “She’s her own best advertisement. I try to present her cleanly. She’s a very charismatic, energetic person to look at. You don’t want to distract from that.”

On her concert tour, Branigan is handled by APA booking agent Dick Gilmore. Gilmore’s impression of Branigan is one of professional admiration. “She’s very astute,” Gilmore said, “and she knows exactly what she wants to do. Her creative ideas are quite helpful to me.” As an example,
Gilmore cited Branigan’s current national tour, which he said she had a great deal of input in putting together, overseeing “everything that has anything to do with the production of the show.”

Tour manager Chris Lamb attested to that fact. “I’m very impressed with her,” said Lamb, who has managed tours for such top artists as Rod Stewart, Lionel Richie and Fleetwood Mac. “I really appreciate her professionalism. She’s really working hard at her career, and she’s not taking anything for granted.”

Branigan recently completed the voice-over for a Chrysler commercial. According to Chrysler advertising manager George Hunt, the agreement with Branigan to promote the new Chrysler Laser XT is one of the happiest advertising choices the company has ever made. “It’s just a sensational commercial,” said Hunt. “We’re so proud of it.”

Branigan provides the music for the commercial, singing a cut off her new Atlantic album called “When The Heat Hits The Street.” “It fits the product perfectly,” said Hunt.

Whether it’s a television commercial, a video, an interview segment or a concert tour, Branigan has earned the respect and downright appreciation of all of the industry professionals Cash Box spoke to. There is a positive energy generated by this most genuine of artists, one that isn’t lost on the people around her. “If I were to pick the one female star I’d be most likely to hang out with,” remarked Ruth Robinson, “it would be Laura Branigan. She’s absolutely real.”

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Laura Branigan 1985

The International Appeal Of Laura Branigan

(continued from page LB 4)

Jurgen Otterstein, director of marketing/music for WEA in Europe, reflected from his office in London on Branigan's popularity, saying, "She has a particular sound. Many of her songs have a certain continental flavor, having been written by people who know the emotional subtleties of Europeans. Another factor in her global success is her producer, Jack White. Of course, she has such a marvelous, commanding voice. People are buying her records because she's established such a unique chemistry between her voice and her material."

In terms of Branigan's albums, Otterstein cited West Germany as the largest European market over the last few years. In terms of singles, however, "Self Control" was the song and France the country which proved the most lucrative. That song wound up exceeding the 1½ million mark last year, but was almost equally eruptive all over Europe as well.

Tokugen Yamamoto, senior managing director for Warner/Pioneer in Japan, is based in a country far away from England geographically and culturally. Nonetheless, he has seen almost the same response to Laura Branigan in his native land, best evidenced when she won the grand prize at the Tokyo Music Festival two years ago. According to Yamamoto, "She has firmly established her name in Japan and become a big star. She's very talented, of course, but she's also very charming and likeable. Her personality is very dynamic and she has a great appeal to young people. She's quite simply, different from anybody else. The material is strong and she presents herself convincingly on TV and on stage. In my opinion, she's one of the greatest talents we have on the roster. She's terrific."

Argentinian's Chacho Ruiz is managing director of WEA in that country, and regional manager for Latin America. He concurred immediately with the assessment of Branigan as an artist who has an appeal which encompasses not only her material, but her overall image as an imaginative, versatile performer. Ruiz finds her style particularly suited to the Latin population as a whole. "Her songs and her voice," he said, "are just right and her approach is a perfect fusion between what we call the old middle-of-the-road and the new pop, dance-oriented sounds. I think that's why she's been so successful here. Even with 'Gloria,' which had already been a success in Latin America, Laura was able to make it a hit all over again with her usual beautiful, personal vocal touches. With that song, and her subsequent albums, she's really built her image here, and it's a solid one."

According to Kim Cooks, Atlantic label manager in Canada, sales there are expected to be about 10 percent of what they are in the U.S. in regards to albums and singles. The figure corresponds to the relative populations of the two countries. "In the case of Laura, though," he said, "we're more in the 20-25 percent range, which is remarkable." Much of that popularity is due, as Cooks sees it, to the large Italian community in Canada, which has embraced many of the Branigan hits composed by Italians. "Gloria" and "Ti Amo" "became almost like anthems, in fact, for many people here," he observed. "Laura's first album was platinum here and 'Self Control' went double platinum. There's always been a tendency here to react more strongly and quickly to pop acts from Europe, as with Abba. Laura, with her European-oriented material, has benefited greatly from that, I believe."

Steve Hands, WEA's national promotions director in Australia, related the impact of video in cementing his country's image of Laura Branigan. "I think we have more video programs, relative to population, than any country in the world," Hands mentioned. "Laura has made some terrific videos in support her very hokey songs, which are particularly strong melodically. Good melodies and solid rock and roll performers tend to do well down here, and Laura offers powerful songs and excellent vocals consistently. During her promotional visits, she made a lot of friends in the media, and that helped her popularity also." Hands also paid tribute to WEA's team of international marketing directors, who possess what he considers an indefatigable "drive and concern" that has also greatly boosted the awareness and thus the marketability of Branigan around the world.

(continued on page LB 10)
LOS ANGELES — Laura Branigan is the type of recording artist that record labels dream of. A commercial smash almost from the word go,’ Branigan taps a variety of formats with her songs, she is beautiful and works well either on stage or in front of the camera, she has a keen sense of what the public wants and how to best deliver it, and she has an international following which is growing and growing. No wonder the top executives at Atlantic Records seemed so sure of Branigan when they signed her in 1979.

That belief and enthusiasm for Branigan which began with her first smash “Gloria” and continued on up through her latest singles “Self Control” and “Lucky One” has stemmed primarily from Atlantic’s chief executives, chairman Ahmet M. Ertegun and president Doug Morris. Regarding Atlantic’s relationship with the vocalist, Ertegun commented, “It’s quite hard to believe that it was only three years ago that we released Laura’s first album. When I first heard her sing, it was clear that she had a very special quality in her voice, in her presence—that would make her unique as a recording and performing artist. Nevertheless, we could not have predicted the speed with which she would rise to the top.”

That rise would not have been so speedy without the help of producer Jack White, Ertegun and Morris. According to Atlantic marketing director Vince Faraci, “We initially released two singles, ‘Tools Affair’ and ‘Looking Out For Number One’, and it was after that that Ahmet and Doug began getting involved with the production of the remake of ‘Tell Him.’ We finally got her on the national charts with the ballad ‘All Night With Me’ which really brought Laura onto the scene.”

From there came the release of “Gloria” which was a European hit by an Italian singer Umberto Tozzi and brought to Branigan by her German producer, Jack White. Though it took a six month marketing drive to finally take the song over the top, the song became something of an anthem, breaking out in the clubs and onto CHR, urban and A/C playlists nationwide. Morris noted, “I did force that kind of success for her from the beginning, but the popularity of ‘Gloria’ was really an achievement. She is a very unique entertainer. She has her own style, her own sound, and as a performer and person, she has a certain kind of shyness which is very endearing.”

With the new LP “Hold Me” just out, Morris is especially excited by the commercial potential of Branigan. “I think her voice sounds the best it ever has on this new album,” he said, “her singing is gorgeous as is her live show which is already on the road.”

Sam Kaiser, vp of national singles promotion for the label, remembers “Gloria” as an arduous project which paid off greater than anyone ever suspected. “After I first came to New York with Atlantic, Laura was one of my first special projects, and with ‘Gloria,’ our ears told us that we had a winner, but you just never know until you take it to the final jury: the public. We had early confirmation on the record from Houston, Atlanta and Miami—the phones were incredible and it was breaking out in the stores. We knew we had a live wire. It took about six months to finally convince everybody that we had a number one, but when we finally made, there is no better feeling in the world.”

With that cut, Branigan achieved a substantial dance and pop base, and regarding that vice president of artist relations/media development Perry Cooper said, “she could have been typecast as a disco act or a dance music singer, but her choice of material broke her away from that.” Working with her from the beginning in getting TV and print exposure for the singer Cooper commented, “Laura was willing to work as hard as she could in order to have as many people in the industry be aware of her, besides her visual image, she is very smart and has a story to tell.” With appearances on the Tonight Show with Johnny Carson and a spot on Laverne & Shirley as well as other cameos, Branigan is clearly on her way to being as well known visually as she is aurally.

Clearly, anyone who is at all familiar with Branigan’s work is aware of producer Jack White and the influence he has had on the ‘Branigan sound,’ her choice of material, musical accompaniment and arranging. West Coast head vice president/Paul Cooper recalls the first meeting between the vocalist and White. “I had gone out to New York when Doug (Morris) was being honored as Man Of The Year, and we happened to find all in the room at the same time. I had met Jack when he was on the west coast working with another Atlantic artist Steven Powers. Laura didn’t have a producer at the time, and I introduced them. Jack immediately started submitting material, and he has really been with her since day one.”

White’s influence on her sound is unmistakable, yet it is his savoy for material, especially European material which has brought Branigan a certain depth of appeal. Vince Faraci explained, “Her international edge has definitely helped us overall, and it is through Jack’s instincts and his connections with international songs that has been pivotal in that area. When he bought ‘Gloria’ to us, I thought if any song can sell 10 million copies in Europe, there has got to be something in the grooves.

And much of what has been in the grooves of Branigan’s international hits has been nurtured by White.

As for her growth into a full-fledged multi-format artist, Faraci noted, “She basically steered her career in that direction with her choice of songs after ‘Gloria.’ We had ‘Solitaire’ which is in a similar groove but moved her more into the mainstream, ‘How Am I Supposed To Live Without You’ ‘Self Control’ and ‘Lucky One’ all of which were big singles.” Kaiser added, “There was a lot of thought given to the reputation Laura had after ‘Gloria,’ but it wasn’t all that difficult to break her to a broader audience, and I don’t think we ever lost that initial club base. They stuck with us through some of the slower singles and ballads, because we never did too many of those in row. We wanted to keep that audience. So when the clubs on the side as well as CHR and A/C, Laura is really able to have her cake and eat it too. A good example is ‘Spanish Eddie,’ the first single from the new album. This will reach all areas of her audience, but there is also a beautiful ballad called ‘Forever Young’ and some nice pop songs on the album.”

One of the most important aspects of Branigan as a recording artist and performer is her presence, and poise and good looks. As cliched as that may sound, it is clearly a dimension which has served her well. With training in theatrics and dance, her videos have been instrumental in helping to break each single since her video debut with “Gloria.” Faraci said, “The videos Laura has done have definitely helped her, and while she is obviously a very beautiful woman, she has the intelligence and natural feel for videos which takes them beyond something just physical.”

Coming such a long way so quickly has a tendency to change the way people think about themselves or about the ones around them, but one of the common themes expressed by each Atlantic representative was that Branigan has an excellent sense of herself and works as hard or harder now (continued on page LB10)
Laura Branigan 1985

A Dream Artist For Atlantic

(continued from page LB9)

than when she began. Sam Kaiser explained, "Her attitude hasn't changed at all. She still works hard and creatively in all aspects of the business, and she is probably one of the friendliest and most sincere artists we have here at Atlantic." Paul Cooper added, "She has strong opinions about her work and she is very creative. Her enthusiasm and energy spreads to the people around her making it all the more pleasant to work together." Ertegun summed up, "Since hitting number one with 'Gloria,' Laura has continued to develop and mature, broadening her range and expanding her talents. Today she projects an unmistakable 'Branigan Style' in everything she does and has firmly established herself as a major voice in contemporary music. This is borne out by the fact that Laura cuts across musical categories to appeal to a tremendously diverse listening audience. We at Atlantic are very proud of Laura's accomplishments in such a short time, and we look forward to the ongoing blossoming of a most gifted young lady."

International Appeal

(continued from page LB8)

For him and the others contacted, though, the tours, videos and even the songs wouldn’t be enough to make the singer internationally prominent. As they see it, it's Branigan's basic talent which lies at the core of her success, a talent which permeates every album, every live performance and every style of music. As Hands put it, "It always comes down to what's between those little grooves."

CONTINUED SUCCESS

1985

MAY 1983 — Laura Branigan visited radio station KIQQ in Los Angeles to thank the staff for support of her Top 20 single, "Solitaire," from the "Branigan 2" LP. Music director Robert Moorhead (l) was on hand, as well as Atlantic west coast artist relations Tony Mandich.

APRIL, 1982 — Laura Branigan appeared at New York's Bottom Line in support of both her self-titled debut album and new single, "All Night With Me." Pictured backstage after the show are (l-r): Ahmet Ertegun, chairman, Atlantic Records; artist Andy Warhol; Sheldon Vogel, vice chairman, Atlantic; Branigan; Doug Morris, president, Atlantic; and Dave Glaw, executive vice president/general manager, Atlantic.

CONTINUED SUCCESS
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<td>1982/Atlantic/SD 19289</td>
<td>“Branigan”</td>
<td>All Night With Me; Gloria; Lovin’ You Baby; Living A Lie; If You Loved Me; Please Stay, Go Away; I Wish We Could Be Alone; Down Like A Rock; Maybe I Love You</td>
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<td>1983/Atlantic/80052</td>
<td>“Branigan 2”</td>
<td>Solitaire; Deep In The Dark; Close Enough; Lucky; Squeeze Box; How Am I Supposed To Live Without You; I’m Not The Only One; Mama; Find Me; Don’t Show Your Love</td>
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<td>1984/Atlantic/80147</td>
<td>“Self Control”</td>
<td>The Lucky One; Self Control; Ti Amo; Heart; Will You Still Love Me Tomorrow; Satisfaction; Silent Partners; Breaking Out; Take Me; With Every Beat Of My Heart</td>
<td>LP-Gold, 8-6-84</td>
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<td>1985/Atlantic/81265</td>
<td>“Hold Me”</td>
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<td></td>
</tr>
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</table>

Laura,
You are wonderful
and I am so proud
of you.

Jack
EMBRACE LAURA BRANIGAN'S NEW ALBUM

FEATURING THE SINGLE "SPANISH EDDIE"
Produced by Jack White for Family One Music, Inc. (FOMI)
Management: Susan Joseph • Grand Trine Management

In just three years she's become a major female vocalist. And a major voice on the music scene. Here, in this very special new album, we are reminded why. Embrace Laura Branigan.

On Tour This Summer!

On Atlantic Records, Cassettes & CD's
Commentary
There's A Point To This, Honest
By Spence Berland

Rock and Roll is my life. I grew up with it and with the exception of one ill-chosen decision and four lost years, spent my life working in it. I was a disc jockey for more than a dozen years, with a label for two and have spent a total of more than 15 years working at trade publications.

Some of my earliest heroes were Lee Andrews and the Hearts, Pookie Hudson and the Spaniels, the G-Clef's, Clefftones, Heartbeats, etc. Now some of you may think of these artists as R&B but Alan Freed called them Rock and Roll and that was, is, good enough for me. I watched it change and evolve and grow and loved every minute of it. I went from The Drifters to Elvis to Diana Ross to Dylan to Bill Deil and Th Rhondells to Elton John, Michael Jackson, Madonna, Lionel Richie, Fleetwood Mac or Prince. It's all Rock and Roll to me.

The function of Rock and Roll throughout the years has always been entertainment. It was a real, certified, overriding direction or cause. Its triumphs were personal and individual. What it did have was "The Taint." "The Taint" was the disco scandals, payola, drug abuse, self indulgence and so on. True or not, it was what the public saw when they weren't dancing it was what the press showed them. What we read about was drug abuse, alcohol and weight problems with Elvis. Never a word about his enormous charitable donations.

Prince's bodyguard got into a fight, that was all over the headlines but you never heard about the free concert Prince put on, all at his expense, for crippled children.

What Rock and Roll needed was a cause. Yes, we had Woodstock but remember, Woodstock started out as a peaceful making, a venture and, unless you were there, you can't know what really happened. I was lucky. The emotional experience at that moment, suspended forever in my mind, can't be shared unless you shared the moment itself. But Woodstock had its "Taint." O.D.'s and public drunkenness and the police saying how well, in general, it all went with visible surprise that kids having a good time didn't just do anything.

The truth somehow escaped them.

There were some attempts at causes. The George Harrison effort on behalf of Bangladesh, the No-Nukes people, well-intentioned, some success but less than overwhelming. Stevie Wonder's continuing effort and the police saying how well, in general, it all went with visible surprise that kids having a good time didn't just do anything.

Out of the blue comes this guy named Bob Geldof, the leader of a band called, of all things, The Boomtown Rats. THE BOOMTOWN RATS? A popular rock and roll band but hardly in the same league with Springsteen. He's got this cause, the unifying factor, the motive, there's a couple of million people, black people, starving in Africa, he wants them fed — period. We're not talking about people who are going to buy his records, or fill Ethiopian stadiums for the grand finale of a tour of undernourished nations. We're talking about people who have nothing, absolutely nothing, not even a prayer. These people never heard of Bob Geldof or The Boomtown Rats or Elton John or Bruce Springsteen or Phil Collins or Ronald Reagan or Lee Iacocca.

So Geldof goes out and puts together this superstar band of English talent called Band Aid and starts to make a dent. Meanwhile, across the ocean, this legendary singer, actor and filmmaker gets together with a manager of several superstar talents and re-invents the great old radio show "Can You Top This." Harry Belafonte and Ken Kragen figure they can do better. Along with Quincy Jones, they put together a session of stars whose aggregate income exceeds that of half the countries in the world, for the same reason, to feed some starving natives a few million miles away in time, space and social significance. All they do is raise $50 million.

Now the ball is rolling, the cause is clear and rock and roll is performing the miracles.

Now here comes that Boomtown Rat again. Scruffy, unkempt and full of fire, this guy just don't know the rules. He decides to do the impossible. A 15-hour concert, nearly every star you ever heard of, 14 satellites, originating live from three continents to raise more money for African relief. Last count for this one is nearly $75 million. Someone should tell this hippie to put on a tie.

Now people are talking about the Nobel peace prize for Geldof. I hope he gets it, he'll just give the money to the cause anyway, and feed a few more people. The prize is his but it's also Harry Belafonte's, Ken Kragen's, and every artist, technician, stagehand and so on, down to the guys who swept up the mess, or maybe up to the guys who swept up the mess. But it also belongs to Rock and Roll, whose Herculean efforts have done what agencies, organizations and governments couldn't do. Now, I know a few bucks are going to slip through the cracks, that's human frailty; but what we are talking about is private citizens making selfless contributions of time, energy, talent and money, all in the name of humanity for people who still don't know who the hell Geldof is. Like the Hollies said, "He Ain't Heavy - My Brother." Well, I promised you a point and here it is. The "Taint" is gonna come up again, but, when it does, remember Band Aid, U.S.A. For Africa and Live Aid and be proud of what Rock and Roll is, has done and can do. I can't wait for the next episode of Can You Top This, it should be a dilly.

Spence Berland is vice president of Cash Box Magazine in Los Angeles.

Publications Rental Library
Available Through G. Schirmer, Inc.

NEW YORK — A joint announcement made recently by Jay Morgenstern, president of Warner Bros. Publications, Inc. and John A. Santuccio, president of G. Schirmer, stated that the Warner Bros. Rental Library will now be available for rental exclusively through G. Schirmer, Inc. Franklin Military of Warner Bros. and Howard Scott of G. Schirmer will administer the catalog.

The collection includes classic American, such as theatre scores of Victor Herbert, Cole Porter, Sigmund Romberg and Rudolf Friml; the film score suites by Erich Korngold, Max Steiner, Michel Legrand and Alex North; and the scores of George Gershwin, film composer John Williams and Henry Mancini.

All inquiries, orders and requests for catalogues or further information should be directed to the Rental and Performance Department of G. Schirmer, Inc., 866 Third Avenue, New York, NY 10022 (212-221-4755).

August 5, 1917—July 6, 1985
and the beat goes on . . .

ROBERT HARTSELL

a division of MCA Inc.

Robert Hartsell — Pictured in a rap session with ASCAP members Run DMC are (l-r): ASCAP's Nick Morrison; ASCAP member Alfred Alug (formerly of the British group The Fixx); Run DMC; and ASCAP's Ken Sunshine.
Talent on Stage

Orchestral Manoeuvres In The Dark

The Palladium, L.A. — The Palladium may have been more packed for The Smiths a couple weeks ago, but not by much. Lead singer Andrew McCluskey, who has been known to be aloof in the past, seemed genuinely pleased with the turnout. When he asked how many in attendance were seeing The Orchestral Manoeuvres In The Dark for the first time, fully three quarters of the audience raised their hands.

The sellout must also have pleased A&M Records brass, who have just released "Crush," OMD's second LP for the label (their sixth overall). OMD is traditionally passed over by CHR, and Monday (7/15) night's turnout must give heart to the record company's promotional staff.

The evening did include energized versions of OMD's "hits" — "Tesla Girls," "Locomotion," and "Telegraph." The dance-floor mayhem and uproarious applause proved the viability of OMD's grassroots penetration. A year ago, half this many attended the OMD show at the much smaller venue, The Palace. As McCluskey remarked, "Somebody must be playing our record on the radio."

OMD is among a handful of bands responsible for the current synth-pop craze. And for all the liabilities these terms have to carry, OMD stands out as one of the freshest. The Orchestral Manoeuvres In The Dark give personality and vitality to the rather hackneyed form. The combination of real drums, live sythesizer performances, electric bass guitar and live horns together with the usual technophanerama of tapes and mid-i and pre-programmed rhythms adds that certain "human" quality missing in other electronic bands.

OMD's stage presence conveyed warmth and ease. In introducing "Julia's Song" he said, "This is an old song. This is a 'great song. I think you'll love it.'" And he meant it. He could also shift gears to high. During "Joan Of Arc," McCluskey leaped into a frenetic, spasmodic dance sympathetic with the unbridled energy that is the true essence of the audience's reaction to The Orchestral Manoeuvres In The Dark.

The band is comprised of McCluskey on bass, guitarist synthesizer and vocal, Paul Humphreys on keyboards and vocals, Malcolm Holmes on drums and Martin Coogan on back-up keyboard, synthesizers and vocals. Joining the band on the road are Neil Weir on trumpet and occasional keyboards and Graham Weir on trombone and occasional guitar and keyboards.

This tour has already seen OMD infiltrate New York and Montreal. After a stop in San Francisco, the band is off on a three-week supporting role of The Power Station.

Stephen Padgett

Happy Together Tour '85

PIER 84, N.Y.C. — It's a well-kept secret that Live Aid attracted so many artists that the Turtles, Tommy James, the Buckingham, Grass Roots and Gary Lewis and the Playboys magnanimously agreed to perform at the Pier instead. Nevertheless, this change of venue didn't prevent top Turtles Mark Volman and Howard Kaylan from bringing their peculiar blend of '60s pop and topical humor back to New York for another night of memories and mayhem, backed by a new crew of '60s stalwarts.

Volman and Kaylan have a great racket in the organization of this show. First they bring out the acts with at least three hits they could round up from the '60s, let them fatten the crowd with nostalgia, then explode on to the stage themselves, raising the energy level by 1,000 decibels and adroitly straddling the fence between rehashed oldies show and contemporary satirical review. This year's targets (Madonna, Springsteen, Flashdance), like last year (Prince, Springsteen, Flashdance) may not be appreciatively innovative but the Turtles' approach is a fitting way to wake up the crowd at the end of another long evening of looking back. Driving while nostalgic, is after, all, dangerous.

Kaylan and Volman have had such a successful career off stage as songwriters starting as a top pop act in the '60s and metamorphosing into the characters Flo and Eddie, they even worked with Frank Zappa for a period. Zappa Flo and Eddie fans must be the judges of whether the duo has lost any of its edge in becoming nostalgia kingspins, but the 7,000 or so people who jammed the Pier (and presumably those who have shown up around the country for this show sponsored by the Members Only fashion organization) clearly enjoy both the opportunity to sing the old songs again and laugh at the changes in their own lives and values, as well as those of their kids. One of the most fun parts of going to the "Happy Together" tour is walking in the crowd and trying to separate the yuppies from the "obscures" (old suburban burnouts).

In the year's show Volman and Kaylan dispensed with the neo-lounge band approach of Spanky McFarlane, Gary Puckett and the Association, although the Buckinghams came close to duplicating this fatal flaw (and killing the pre-Teen
turtle's) in trying to be a '60s and '80s act at the same time. Instead, the new lineup featuring James, Lewis and Rob Grill's Grass Roots, came closer to complementing Volman and Kaylan's musical style and post-British-invasion American attitude. The Grass Roots' "Midnight Confessions," which closed the first half of the show, stands as a strong representative of the period and a more lasting pop achievement. An unexpectedly well-received player, was James, who resembles nothing so much as Clint Eastwood with Dolly Parton's hair, and who seriously rocked the crowd with his undiminished versions of "Crimson and Clover," "Mony Mony," "Hanky Panky" and "Crystal Blue Persuasion." James is also one of the few performers in the show who knows how to play a song live at the same tempo he recorded it.

The most successful of the show seemed a little more subdued this year, perhaps because of the intense thunderstorm that preceded the show, perhaps because they're a year farther away from the '60s. The comedy in this show seemed to get the better of the music on many occasions, but that doesn't mean the Turtles' music sounds like "Eleanor," "You Showed Me," "She'd Rather Be With Me," "I Ain't Got Nothing," etc. They're done right here... "Happy Together" are still by far the most efficient and memorable pop compositions of any of the acts the Turtles assembled to open for them. Despite this short shift, Volman and Kaylan provide nothing less than a unique show which gives fans a taste of both the past and present while extending to treat the era as the Age of Camelot or hiding from their distinctly pop beginnings.

Rusty Cutchin

Seil Jordan's Celebration!

To the audience present at Public Theatre, N.Y.C., in a sense, every time Sheila Jordan performs it's a celebration. She is an exciting, unique jazz vocalist from an innovative, influential veteran who has received much of the credit and acclaim that has been directed toward others in the same stream. Since she first recorded some 25 years ago — though she's been singing since she was five — Sheila Jordan has done things her way, which is to say that she still doesn't perform or record nearly enough. Her mesmeric, haunting way of interpreting lyrics, her rich, bar-room voice, her scat/chanting that is part beebop/part Navajo chant part raucous cabaret, and her short, trumpet-like way of phrasing are all wholly her own.

For this evening, part of the "New Jazz at the Public" series, Sheila Jordan was accompanied by a one man band, her longtime bassist, pianist Harold Danko, and drummer Victor Lewis — and was joined by trombonist Roswell Rudd, a rare visitor to New York City, for several numbers (Sheila Jordan sang with this band and they made a memorable album, "Flexible Flyer," in the early '70s) and by dancer Catherine Mapp for a dance piece.

The concert opened with Sheila and the trio they began with the Vanishing Song, "Joy," followed with the lovely standards, "I Remember You" and "It Never Entered My Mind," and got down to business on a let-the-hair-down "I Got Rhythm," during which Sheila scatted using not nonsensical syllables, but the names of dozens of jazz musicians (Lester Young, Sid Catlett, Bobby McFerrin, Billie Holiday, George Russell and Steve Kuhn — both pianists in the audience, numerous others), ending with a woody chant of "Roswell Rudd, Roswell Rudd, Roswell Rudd." The trombonist was that good. Sheila scatted in the last chorus, but ended up planting a kiss on Jordan's face. When she finally came out to play, he and Jordan worked hand in hand, on all things, "inchworm" — a move that Rudd began with a mate that made his horn sound like a giant comb-and-bob hairdryer, but not ready to stop with his horn — he finally, after his name was called 50 or so times, came out smiling, and also singing, the "inchworm," and was greeted with deafening applause. Sheila scatted, and that's how it went. Sheila sang a second "I Got Rhythm," assorted standards, "Two-Bit Charlie," a belated "Confirmation," a touching piece written by Egil Kapstad and Bill Vlaznky in memory of Bill Evans ("Elguy/Eplog), Jordan's increasingly-freewheeling, increasingly-more-personal autobiographi-cal blues ("Sheila's Blues") and good solos for Rudd and Swartz. The climax of the evening was in the surprisingly effective dance piece that Catherine Mapp and Jordan worked out — "The Crossing," to depict the singer's victory over alcoholism. Oddly, through a combination of dramatic jazz dancing, recorded bits (Frank Sinatra, Rodney Dangerfield), and what sounded like an A. E. lecturer, and voice/bass, the thing was very moving.

The second half continued along the same lines — there were standards ("You'll Be So Nice to Come Home To," "You Must Be In Love," etc.), a belated belated "Confirmation," a touching piece written by Egil Kapstad and Bill Vlaznky in memory of Bill Evans ("Elguy/Eplog), Jordan's increasingly-freewheeling, increasingly-more-personal autobiographi-cal blues ("Sheila's Blues") and good solos for Rudd and Swartz. The climax of the evening was in the surprisingly effective dance piece that Catherine Mapp and Jordan worked out — "The Crossing," to depict the singer's victory over alcoholism. Oddly, through a combination of dramatic jazz dancing, recorded bits (Frank Sinatra, Rodney Dangerfield), and what sounded like an A. E. lecturer, and voice/bass, the thing was very moving.

Luci Jordan

Cash Box/July 27 1980

Lee Joes
A NEW AGE IN JAZZ

Dave Grusin
Mountain Dance

Lee Ritenour
Dame/Diana

Dave Grusin
Lee Ritenour/Harlequin

Dave Valentin
Angel Garden

Lee Ritenour
Garden GRP-0-9523

Dave Grusin
Mountain Dance GRP-D-9507

Kevin Eubanks
Opening Night

Special EFX
Modern Manners GRP-D-9521

Dizzy Gillespie
New Faces GRP-D-9512

Lee Ritenour
The Line

The Glenn Miller Orchestra

Diane Schuur
Diane Schuur

Also available on albums and cassettes.
NEW YORK — Jazz — for a music that is kicked around, or ignored, by much of the public and the media, and whose eminent demise has been predicted since Woody Herman was in short pants — is mind-bogglingly alive and active. After years of wanting — at times needing — a guide to the world's jazz labels, I decided to try and put something like that together here. Forget it! It turns out that there are more jazz labels than bubbles in a bottle of Dom Perignon. We're talking a lot of labels: major labels, indie labels, labels run by musicians, labels run out of enthusiasts' cellars, labels run in every state and every country. A recent catalog of one distributor lists 569 American and European labels with jazz product, 569! And that doesn't even include the many labels in Japan, currently one of the world's top jazz markets.

Every kind of jazz — from garter-around-the-bicep Dixieland bands to smash-the-instruments avant garde bands — are represented on record. And there is an enormous market for reissues, airchecks, concert recordings and previously unreleased material from both the greats of jazz and the minor players. In jazz, it seems that one rule exists: if it ever was in print, it will once again be in print. And reissued again. And again.

So what follows is in no way the complete guide to jazz labels I had originally envisioned. It is, then, an overview — a number of labels — from the giant, product-stuffed giants to the teeny-weeny labels of love — that are keeping jazz alive. Here's hoping.

No particular criteria were used, no particular definition of jazz was employed. To the hundreds of labels not included, my apologies — I feel that most of the important jazz labels in America and Europe are included, but some important labels are not; much of the choice depended upon what information was most readily available. And I didn't even attempt to touch Japan.

I tried to be objective here. I tried not to pass judgements. Some things need explanation where there was somebody at the label definitely in charge of jazz, that person's name is included; otherwise, I list the label's president (who, at the indies, is the person generally in charge of everything). As to terms: "traditional" means New Orleans and the like, "swing" means swing, "bebop" means bebop, hard bop and some post-bop, "modern" means avant garde, or touched by the avant garde, "fusjon" means, generally, jazz/rock, "new age" means the kind of jazz/mod music that is currently all the rage (I don't like the term — it doesn't mean anything — so I've left it in quotes; I liked "new acoustic music," but increasing numbers of these players are using synthesizers); and "contemporary" means newly-recorded (that way it's possible for a label to record "contemporary traditional" artists). I tried to, in parentheses, give an idea of the type of artists included on the label, and I've included the "upcoming" listing for the same reason. Also, I didn't bother getting into whether the label has tapes or CDs available, unless tapes and CDs are all it has.

The following six distributers handle many labels (some listed here, some not and, in general, are excellent sources for jazz: Daybreak Express, P.O. Box 250, Van Brunt Station, Brooklyn, NY 11215 (718-459-4467); New Music Direct, Daybreak Express, 500 Broadway, New York, NY 10012 (212-925-2121); Northcountry Distributors, Cadence Building, Redwood, NY 13879 (315-287-2862); Narada Distributing ("new age" specialists), 1845 North Farrell Ave., Milwaukee, WI 53202 (414-727-6700); Roundup Distribution, 1 Campus St., Cambridge, MA 02140 (617-354-0700); and Zim Records, P.O. Box 158, Jersey, NJ 1753 (516-681-7102).

Here, then is The Cash Box Guide to (Many) Jazz Labels:


AISHA. P.O. Box 1021, Christiansted, St. Croix; U.S. Virgin Islands 00820. John Shaw, president. Label with two LPs by saxophonist/composer John Shaw available.

AK-BA. 890 W. End Ave., New York, NY 10023. (212) 222-2356. Barry Wallenstein, president. Modern label with five LPs available, most featuring poet Barry Wallenstein with a jazz accompaniment.

ALACRA. 19 Chandler St., Prospect, CT 06712. (203) 758-5202. Mario Pavana, president. Modern label with several LPs available by bassist/composer Mario Pavana.


ALTENATIVES IN AMERICAN MUSIC. P.O. Box 6127, Albany, CA 94706. (415) 524-0222. George McLey, president. Modern label with several LPs available featuring pianist/composer George McLey.


AP-GU-GA, 51 Rockview St., Jamaica, CA 02150. (617) 522-7503. The Fringe, presidents. Modern label with three LPs available by The Fringe.

ARGOLIE/BLUES CLASSICS/FOLK-LYRIC/OLD TIMEY. 10341 San Pablo Ave. El Cerrito, CA 94530. (415) 525-7471. Chris Starchwitz, president. Ecclectic label has a number of traditional and swing LPs available, along with many blues LPs of jazz interest.

ARISTA. 6 W. 57th St., New York, NY 10019. (212) 489-7400. Clive Davis, president. Ecclectic label has a number of fusion LPs (Jeff Lorber, Kenny G, Tom Browne) available.

ATLANTIC. 75 Rockefeller Plaza, New York, NY 10019. (212) 484-6000. Doug Morris, president. Ecclectic label with a rich, largely-inactive, jazz catalogue has over 100 LPs available (John Coltrane, Ornette Coleman, Modern Jazz Quartet).

(continued on page 38)
THE CASH BOX JOURNAL

THE CASH BOX JOURNAL

For his constant support to 
The Jazz Community

Miles Davis

good, president. Label with three main stream titles available. Upcoming LP by Joe Williams.

DESSERT ROCK. 8607 Sherwood Dr., Los Angeles, CA 90069. Tom Bradshaw, president. "New age" label with one title available by flutist/composer Tim Weissberg.

DISCHI DELLA QUERCIA. Via Camina stream titles licensed from Europe on Giorgio Gaslini, president. U.S. distributor. PolyGram Special Imports. Modern label with over 10 LPs available, most by composer/pianist Giorgio Gaslini.

DISCOVERY/TREND/MUSICA/T)

AM. PM. 117 No. Las Palmas Ave., Los Angeles, CA 90004, (213) 938-3542. Alber Marx, president. Discovery and Trend are mainstream labels, containing over 145 titles including well-recorded jazz, and a handful of fusion, artists, musicians, acoustic material from the Warner Bros. catalog, and previously-unissued material. Musicraft has 18 LPs of mainstream reissues (Sarah Vaughan, Duke Ellington, Teddy Wilson). AM-PM has six LPs of fusion, blues, and big band titles. DMP. 175 Dolphin Cove Quay, Stamford, CT 06902. (203) 327-3800. Tom Jung, president. CD-only label with 12 titles, some fusion, some modern, some mainstream. Upcoming: CDs by John Tropea and Fiim and the BB's.

DRAGON. 1414 Avenue of the Americas, New York, New York 10019. (212) 759-5565. Bob Thiele, president. U.S. distributor. dragon has over 40 LPs available, with some reissues. Southbound is an LP label with over 25 LPs available — reissues from the Signatures catalog, previously-unreleased material. Musicraft has over 40 LPs of mainstream and fusion LPs. Upcoming: LPs by Don Sebesky, Teresa Brewer, Gaio Barbieri, and previously-unissued Duke Ellington.


DRG. 157 W. 57th St, New York, New York 10019. (212) 528-3040. Hugh Ford, president. DRG has over 50 mainstream and fusion titles available. Disques Swing label, and several mainstream on the mid-range MRL labels. Upcoming: Further Swing reissues.

FAMOUS DOOR. P.O. Box 92, Station A, Boston, Mass. 02116. (617) 528-2000. Russell White, president. Famous Door has 100 LPs available, some reissues, plus several Europe for the Canada.

FRAMMIS. 145 E. 51st St., New York, NY 10022. (212) 780-0000. Bill Frammis, president. Frammis is a well-recorded jazz label with over 25 titles available. Some reissues. UK Descendants label with over 100 titles available. Some reissues.


GPO. 305 E. 57th St., New York, NY 10022. (212) 682-0000. Shuster, president. "New age" label with two LPs available by guitarist Steve Tibbetts.

HAPPY SIDES. 375 W. 52nd St., New York, NY 10019. (212) 581-1100. Alan Levy, president. Happy Sides has over 100 LPs available, some reissues, plus several Europe for the Canada.

HARE-LUMINOUS. R.P.O. Box 865, Port Orange, Fla. 32201. (305) 256-0503. Paul Hare, president. Hare-Luminous is a well-recorded jazz label with over 25 titles available. Some reissues. UK Descendants label with over 100 titles available. Some reissues.

HALF NOTE. 710 E. 9th St., New York, NY 10019. (212) 533-8004. Jack Peller, president. Half Note has over 100 LPs available, some reissues, plus several Europe for the Canada.

HARMONY. P.O. Box 58, Chicago, Ill. 60680. (312) 528-8253. Richard Landau, president. Harmony has over 100 LPs available, some reissues, plus several Europe for the Canada.

HARMONY. P.O. Box 58, Chicago, Ill. 60680. (312) 528-8253. Richard Landau, president. Harmony has over 100 LPs available, some reissues, plus several Europe for the Canada.
JAZZ & BEYOND

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FLYING FISH. 1304 W. Schubert, Chicago, IL 60614. (312) 528-5455. Bruce Kaplan, president. Folk music label has a handful of "new age" titles available. Upcoming: LPs by Chris Proctor, and Arlo Roth.

FMP. Behaimstrasse 4, 1000 Berlin 10, W. Germany. (030) 341-54-47. Dieter Hahne, president. Modern label with over 200 titles available, some under the SAD imprint, mainly by European modern artists (Albert Mangelsdorff, Peter Brotzmann, Globe Unity Orchestra), but also including a number of American modern artists.


GP. 157 W. 57th St., New York, NY 10019. (212) 265-6556. Ben Arrigo, president. Label with several mainstream titles available (Carrie Smith, Dakota Staton).


GRP. 555 W. 57th St., New York, NY 10019. (212) 245-7033. Dave Grusin, Larry Rosen, owners. Fusion label with over 25 titles available (Dave Grusin, Special EFX), with several titles only available, currently on CD. Upcoming: LPs by Diane Schuur, Lee Ritenour, Dave Valentin, and Randy Goodrum.

HALCYON. P.O. Box 256, Merrick, NY 11566. (516) 378-1606. Marlan McPartland, president. Mainstream label with over 15 titles available, most featuring pianist Marian McPartland.

HAT ART. Box 461, 4106 Therwil, Switzerland. Werner X. Uehlinger, president. Modern label with 59 multi-record boxed sets of American and European modern artists (Steve Lacy, Vienna Art Orchestra, Sun Ra), including some previously-unissued material. U.S. office in West Park, NY. Upcoming: LPs by Pauline Oliveros, and reissues of Hat Music (a former imprint) LPs by David Murray, Max Roach/Anthony Braxton, and Max Roach/Archie Shepp.

HEP. 34 London St., Edinburgh, Scotland EH3 6NA. Mainstream label with both newly-recorded and previously-unissued material by American and British artists (Eddie Thompson, Buddy DeFranco, Slim Gaillard) available.

HOLDING COMPANY. N.Y. 10009. (212) 333-0855. Doug Hammond, president. Modern label with three LPs available, by drummer Doug Hammond.

INCUS. 112 Houndslow Rd., Twickenham, Middlesex, England. Evan Parker, Derek Bailey, John Carter, et al. (continued on page 42)

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Sonny Rollins
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Bailey, president. Modern label with over 35 LPs available, mostly by modern British artists. (Evan Parker, Derek Bailey, Tony Oxley.)

INDIA NAVIGATION. 177 Franklin St., New York, NY 10013. (212) 219-3670. Bob Cummins, president. Mainly modern label with over 40 LPs available (James Newton, Anthony Davis, Air), including material licensed from Japan's Trio Records. Upcoming: LPs by Big Nick Nichols, and volume two of "Glarinet Summits."

INNER CITY. 50 S. Buckhout St., Irvington, NY 10533. (914) 591-5100. Irvin Krake, president. Wide-ranging label with over 250 titles available, including swing titles under the Classic Jazz imprint, fusion titles under the City Sounds imprint, and "new age" titles under the Aural Explorer imprint; much of the material licensed from European labels. Upcoming: LPs by Jane Harvey/Ellis Larkins, Alexander Zonjic, and Dalil Doban.


IPS. 18 River St., Little Ferry, NJ 07643. (201) 440-9585. Andrew Cyrille, Milford Graves, presidents. Modern label with five titles by drummers Andrew Cyrille and Milford Graves available.

ITI. Box 2168, Van Nuys, CA 91404. (213) 901-1803. Mike Dion, president. U.S. distributor, Allegiance, Contemporary bebop and fusion label, specializing in West Coast artists, with over 20 titles available. Upcoming: LPs by the Ross/Levine Band, and the New Jazz Quintet.

IVORY. P.O. Box 194, Balboa Island, CA 92622. (714) 645-5520. Sandy Owen, president. "New age" label with six titles available, five by pianist/composer Sandy Owen. Upcoming: LP by Sandy Owen.

JAHARI. 104-12 34th Ave., Corona, NY 11368. (212) 565-4745. Richard Dunbar, president. Label with two LPs by French hornist Richard Dunbar available.

JASMINE. 29 Bell St., London, NW1, England. Wide-ranging label with over 125 reissue titles available, from the catalogues of Impulse, Decca, Capitol, and others (John Coltrane, Charles Mingus, Coleman Hawkins).

JAZZ. P.O. Box 23071, Hollis, NY 11423. (718) 523-2872. Label featuring previously-unissued LPs by pianist Lennie Tristano and titles by students of Tristano.

JAZZ AMERICA MARKETING. 1737 De Sales St., NW Washington, DC 20036. (202) 638-3355. Richard Spring, president. Dist. by Jem. Label with 22 titles, including a number of fusion and jazz/funk titles, available, under the JAM imprint. Upcoming: LPs by Les McCann, Phil Upchurch, Gene Harris, and Herman Riley.


JAZZ ESSENCE. P.O. Box 126, Kew Garden Hills, NY 11367. (212) 263-8287. Richard Boukas, president. Label with two titles available by guitarist Richard Boukas.

JCOA. 500 Broadway, New York, NY 10012. (212) 925-2121. Tim Marquard, president. Modern label with numerous titles available.

KARELL. 161 High Top Circle, Hamden, CT 06514. (203) 397-1271. Leo Smith, president. Modern label with four titles available featuring trumpeter/composer Leo Smith.

KROMEL. P.O. Box 410, New York, NY 10024. (212) 362-7989. Allan Jaffe, president. Label features one LP by guitarist Allan Jaffe.


LEGEND. 3015 Glendale Blvd., Los Angeles, CA 90039. (213) 669-9061. Wayne Knight, president. Mostly historical reissues — many previously-unissued and released performances from the Swing Era — with over 80 titles available under the Giants of Jazz, Standing Room Only, Glendale, Sounds, Sounds Great, Sounds Rare, and Boogie-Woogie imprints. Upcoming: new LP by Ron Este, reissued material by Jack Teagarden, and Benny Goodman.


MCA. 70 Universal City Plaza, University City, CA 91608. (213) 508-4100. Irving Azoff, president. MCA has available a number of fusion titles (Spyro Gyra, the Crusaders), along with over 75 mainstream reissues, many from the Decca catalogue, on the Jazz Heritage Series (midline); assorted other reissues; and over 30 LPs in print from the massive Impulse catalogue (midline). Upcoming: Further Impulse reissues.

METALANGUAGE. 2639 Russell St., Berkeley, CA 94705. (415) 548-1817 Larry Ochs, president. Modern label with over 15 titles (Rova Saxophone Quartet, Henry Kaiser) available.


MOERS MUSIC. P.O. Box 1612, 4130 Moers 1, W. Germany. (02) 941-7741 Burkhard Hessen, president. Mostly new product, including many seminal recordings.

Owen. IVORY. distributor: Graves, Jeff. New titles from the label's "Upcoming."

350 titles available by contemporary American ("Blood" Ulmer, Anthony Braxton, John Carter) and European artists.

MOSAIC. 1341 Ocean Ave., Santa Monica, CA 90401. (213) 395-8150. Michael Cusco

nara, Charlie Louite, president. Mail-order only label has a number of multi-record boxed sets of reissued and previously-unissued material from the catalogues of Blue Note, Pacific Jazz, and other labels (Thelonious Monk, Clifford Brown, Tina Brooks). Upcoming: Thelonious Monk reissue from the Black Lion catalogue.

MUSE/SAVOY JAZZ. 160 W. 71st St., New York, NY 10023. (212) 873-2020. Joe Fields, president. Muse is a wide-ranging jazz label with over 225 LPs available of every jazz description, though there's a large number of contemporary bebop artists (Woody Shaw, Richie Cole, Sonny Stitt). Upcoming on Muse: LPs by Esther Phillips, Kenny Burrell, Red Garland, and Ricky Ford. Savoy Jazz contains over 110 LPs of reissues from the catalogue of Savoy, including many seminal recordings (Charlie Parker, Dizzy Gillespie, Lester Young) from the Bobbop Era. Some Savoy LPs are (continued from page 40)
On February 22, 1985 history was made. In celebration of the return of the legendary Blue Note Records, New York’s Town Hall was sold out, and the feeling of electricity was in the air. Before the long night had ended, 28 Jazz giants had played their hearts out and given some of the most inspired performances of their careers.

Every sight and sound of this event was filmed and digitally recorded. And this historic evening is now available as four individual albums and as a limited edition commemorative four-record boxed set, complete with the original concert poster.

And watch for the stereo video cassettes, coming soon on Capitol Video.

"ONE NIGHT WITH BLUE NOTE," HISTORY, RECORDED.
ON BLUE NOTE RECORDS AND HIGH QUALITY XDR CASSETTES.
reissued at a mid-price, under the Savoy Jazz Classics imprint. Upcoming on Savoy: reissues of LPs by Charlie Parker, Miles Davis, Fats Navarro, and Dexter Gordon.


NARADA/SONIA GAIA. 1845 No. Farwell Ave., Milwaukee, WI 53202. (414) 272-9350. John Morey, president. "New age" label: Narada has 6 acoustic titles available; Sonia Gaia has 31 acoustic and electric titles available, many on cassette only. Upcoming: titles by Larkin, Michel Genest, and a Narada sampler.

NESSA. P.O. Box 236, 4319 Fruitvale Rd., Montague MI 49437. (616) 694-9063. Chuck Nessa, president. Mostly modern label with over 20 titles available (Roscoe Mitchell, Lester Bowie, Art Ensemble of Chicago).

NEW WORLD. 701 Seventh Ave., New York, NY 10036. (212) 302-0460. Herman Kowritz, president. Not-for-profit American jazz music label with over 10 titles available, some newly-recorded (Cecil Taylor, Ricky Ford) some reissues.

JAZZ IS HOT AND SO WAS THE ASCAP LINE UP AT THIS YEAR'S KOOL JAZZ FESTIVAL

Pepper Adams
Walter Bishop, Jr.
John Blake
Terence Blanchard
Lester Bowie
Ruby Braff
Ronell Bright
John Bunch
Kenny Burrell
Buck Clayton
Jimmy Cobb
Al Cohn
Adegoke Steve Colson
The Commodores
Tom Cora
Chick Corea
Andrew Cyrille

Kal David
Don Davis
Walter Davis
George DuVivier
Harry "Sweets" Edison
Ella Fitzgerald
Joe Ford
Dizzy Gillespie
Stephanie Grappelli*
Milford Graves
Bob Haggart
Scott Hamilton
Craig Harris
Donald Harrison
Jon Hendricks
Woody Herman
Fred Hopkins

Dick Hyman
Bob James
Jane Jarvis
Garry King
Mike Mainieri
Wynton Marsalis
George Masso
Cecil McBee
Marian McPartland
Roscoe Mitchell
Barbara Morrison
Don Moye
David Murray
Milford Graves
Michel Petrucciani
Bucky Pizzarelli
John Pizzarelli

Ned Rothenberg
Rey Scott
Nina Simone
Derek Smith
Warren Vache
Stevie Ray Vaughan
Terry Waldo
Kirk Whalum
Teddy Wilson

These are just some of the ASCAP members who performed this year at the Kool Jazz Festival.
SILVER SEVEN. P.O. Box 2578, Northridge, CA 91323. (213) 669-5234. Demetri Pagalidis, president. Label with a handful of titles available by trombonist Demetri Pagalidis, in big band and fusion settings.

SILVETO. P.O. Box 7000-306, Pelos Verdes, CA 90274. (213) 777-4660. Hera Silver, president. Label with several titles available of new and previously-unissued material by pianist/composer Horace Silver.

SMITHSONIAN COLLECTION. P.O. Box 10230, Des Moines, IA. (515) 247-2027. J.R. Taylor, manager, recording division. Historical label, a division of the Smithsonian institution, with 23 traditional, swing, and bebop (Duke Ellington, Louis Armstrong, King Oliver) reissues available.

SONET. Atlantis, P.O. Box 1205, S-18123 Lidingo, Sweden. (08) 767-0150. Label with over 70 jazz titles available, mainly American mainstream musicians (Red Rodney, Lee Konitz, Dizzy Gillespie), and diverse Swedish artists.

SOUND ASPECTS. Im Bluetengarten 14, 71509 Neckargemünd, W. Germany. (07191) 29-06. Pedro R. de Freitas, president. U.S. distributor: PolyGram Special Imports. Modern label with four LPs available.

SPINNINN, 3653 So. Federal Highway, Boynton Beach, FL 33435. (305) 278-1507. Caroline W. Leslie, president. Mainstream label has three contemporary bebop titles available (Peter Minger). Upcoming: LPs by Tony Castellano, and Simon Fu.'

SPOTLITE, 103 London Rd., Sawbridgeworth, Herts., England. Tony Williams, president. Mostly bebop label with over 20 titles available, including newly-recorded LPs by American and British artists and reissued and previously-unissued material from Dial and other catalogues (Charlie Parker, Red Rodney, Kathy Stobart).

STASH. 611 Broadway, New York, NY 10012. (212) 477-6277. Bernard Brightman, president. Mostly mainstream label with over 70 titles available (Panama Francis, Widspread Jazz Orchestra, various compilations), including a number of historical reissues. Upcoming:

LPs by Maxine Sullivan, Django's Music, and reissues of Ebbie Blake.

STEEPLECHASE. Rosenvagneets Alle 5, DK-2100 Copenhagen, Denmark. (01) 26-01-44. Nils Winther, president. Mainly mainstream label with over 75 LPs, mostly of contemporary American bebop artists (Duke Jordan, Kenny Dexter, Grover Gordon) — some material previously-unissued — but also including a number of modern American artists, and mainstream European U.S. office in Los Angeles, Miami, Philadelphia, Chicago, New York.

STOMP OFF. 549 Fairview Terrace, York, PA 17403. (717) 854-9265. Bob Erbso, president. LP label with over 70 contemporary traditional titles available.

SUNNYSIDE. 344 W. 38th St., New York, NY 10018. (212) 563-0773. Francesco Zalacca, president. Mainstream label with nine titles available. Upcoming: LPs by Rufus Reid, Meredith D'Ambrico, James Williams, and Billy Pierce.

SWAGGIE. Box 125, P.O. South Warr, Victoria 3141 Australia. 288-6289. Historical label, with over 100 titles of mostly reissued traditional and swing material by American artists (Louis Armstrong, Jelly Roll Morton, Benny Goodman) available.

THERESS. 800 The Arlington, Berkeley, CA 94707. (415) 524-4908. Allen Litman, B. Kazuko Ishida, owners. Modern and contemporary, many guitar/lap steel (Des McRae), and with several titles available as European artists, salsa and swing artists, and a number of contemporary traditional performers under the Timeless Traditional imprint). Upcoming: LPs by George Adams/Don Pullen, Art Blakey, Max Collie, and Lou Donaldson.

TIMELESS. P.O. Box 201, Wageningen, Holland. (83070) 1-34-40-34-45. Wim Wright, president. U.S. distributor: Zebra. Mainstream label with several titles available of over 200 LPs available from a large selection of contemporary American bebop performers (Ellen Cleaver, Bobby D сост, and Corder Walton), as well as European artists, salsa and swing artists, and a number of contemporary traditional performers under the Timeless Traditional imprint). Upcoming: LPs by George Adams/Don Pullen, Art Blakey, Max Collie, and Lou Donaldson.

TOWN CRIER. 205 W. 89th St., New York, NY 10024. (212) 362-6580. Claudia Marz, president. Cassettes, and eventually CDs, only label has two contemporary swing tapes available. Upcoming: tape by Carol Britto.

UNIT. Barraerstrasse 43, 6300 Zurich, Switzerland. (021) 21-2883. Jurgen Stollthurnmann, president. Modern label with seven LPs available of contemporary Swiss jazz artists.

UPTOWN. 276 Pearl St., Kingston, NY 12401. (914) 338-0599. Bob Sunbucken, Mark Feldman, Mabel Fraser, presidents. Mainstream label with 21 LPs available from, mainly, contemporary swing and bebop performers. Upcoming: LPs by Joe Millikin, Kenny Barron, and Claudia Britto.


VSOP. Box 50082, Washington, DC 20004. Label specializing in facsimile reissues, with 23 titles available from such cata-

WINDHAM HILL. P.O. Box 9388, Stanford, CA 94305. (415) 329-1647. William Ackerman, chief executive officer. U.S. distributor: A&M. "New age" label, with over 40 Windham Hill titles available (including new titles by Bill Laswell, John Tchicai, John Ackerman), along with three titles under the Lost Lake imprint, two vocal titles available (Karin Stampo, and Yellow jackets). Modern jazz titles under the Manta imprint. Upcoming: LPs by the Nylons, Malcolm Doghish, Phil Alben, and Ben Dana.

XANADU. 3242 Irwin Ave., Kensington, NY 10453. (212) 549-3655. Don Schittenhelm, president. Mainstream label with over 20 titles, most with a heavy bebop emphasis (Barry Harris, Teddy Edwards, Charlie Parker), including a number of releases, and previously-unreleased items. Upcoming: 10th anniversary LP, previously-unissued material from Al Haig, Conte Candoli, and Kenny Davern.


ZIM. P.O. Box 156, Jericho, NY 11753. (516) 681-7101. Arthur Zimmerman, president. Mainly bebop label, with over 15 newly-recorded, previously-unissued, and reissued titles available.

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Sproy Gyra

(continued from page 44)
The famous people listed below are:

☐ A. Among the greats of Jazz.
☐ B. Among the many fine artists who license their music through BMI.
☑ C. All of the above.

Muhal Richard Abrams
Nat Adderley
Manny Albam
Mose Allison
Gene Ammons
Kenny Barron
Alvin Batiste
George Benson
Carla Bley
Paul Bley
Jane Ira Bloom
Joanne Brackeen
Anthony Braxton
Bob Brookmeyer
Ray Brown
Dave Brubeck
Ron Carter
Leon Ndugu Chancler
Don Cherry
Arnett Cobb
Billy Cobham
John Coltrane
Larry Coryell
Ted Curson
Miles Davis
Jack DeJohnette
Paul Desmond
Paquito D’Rivera
Bill Evans
Gil Evans
Jon Faddis
Art Farmer
Wilton Felder
Rodney Franklin
Stan Getz
Jimmy Giuffre
Dexter Gordon
Dave Grusin
Charlie Haden
Lionel Hampton
Herbie Hancock
Barry Harris
Eddie Harris
Jimmy Heath
Percy Heath
Joe Henderson
Wayne Henderson
Stix Hooper
Freddie Hubbard
Milt Jackson
Illinois Jacquet
Keith Jarrett
Budd Johnson
J.J. Johnson
Ryo Kawasaki
Rahsaan Roland Kirk
Lee Konitz
Yusef Lateef
Hubert Laws
John Lewis
Ramsey Lewis
Dave Liebman
Chuck Mangione
Adam Makowicz
Lyle Mays
Jackie McLean
Pat Metheny
Charles Mingus
Thelonious Monk
James Moody
Sy Oliver
Jimmy Owens
Eddie Palmieri
Charlie Parker
Art Pepper
Oscar Peterson
Sun Ra
Max Roach
Red Rodney
Sonny Rollins
Roswell Rudd
George Russell
Joe Sample
Pharoah Sanders
Mongo Santamaria
Shirley X. Scott
George Shearing
Archie Shepp
Wayne Shorter
Jabbo Smith
Lonnie Liston Smith
Sonny Stitt
Ira Sullivan
Cecil Taylor
Clark Terry
Jean “Toots” Thielemans
Charles Tolliver
Brian Torff
Stanley Turrentine
McCoy Tyner
Miroslav Vitous
Cedar Walton
Frank Wess
Ernie Wilkins
George Winston
Phil Woods
Lester Young
Joe Zawinul

Wherever there’s music, there’s BMI.
JAZZ SOLOISTS
1. GEORGE BENSON • WARNER BROS.
2. DAVID SANBORN • WARNER BROS.
3. WYNTON MARSALIS • COLUMBIA
4. JEAN-LUC PONTY • ATLANTIC
5. EARL KLUGH • WARNER BROS.

JAZZ VOCALISTS
1. GEORGE BENSON • WARNER BROS.
2. AL JARREAU • WARNER BROS.
3. GEORGE DUKE • ELEKTRA
4. TANIA MARIA • CONCORD JAZZ
5. MICHAEL FRANKS • WARNER BROS.

JAZZ GROUPS
1. PAT METHENY GROUP • ECM/WARNER BROS.
2. YELLOWJACKETS • WARNER BROS.
3. SHADOWFAX • WINDHAM HILL/A&M
4. WEATHER REPORT • COLUMBIA
5. THE MANHATTAN TRANSFER • ATLANTIC

NEW JAZZ ARTISTS
1. STANLEY JORDAN • BLUE NOTE/CAPITOL
2. MOKOTO OZONE • COLUMBIA
3. DAVID DIGGS • TBA/PALO ALTO

IN GOOD COMPANY.

Congratulations, Stanley Jordan and Kenny Burrell and Grover Washington, Jr. for adding the Cashbox Jazz Awards to your accolades.

Stanley Jordan was awarded the title of #1 New Jazz Artist, and his album, "Magic Touch" was voted the #6 Best Jazz Album.

Kenny Burrell and Grover Washington, Jr. earned their #1 in the category of Best Collaboration/Compilation of their album, "Togethering."

We're proud that the first new Blue Note recordings in a decade were recognized in the Jazz Awards. But considering the legendary Jazz giants they've joined, it's no surprise that they're #1. And that they're continuing the tradition of the Finest in Jazz Since 1959.

ON BLUE NOTE RECORDS AND HIGH QUALITY XR Cassettes.
PASSING ON — Fine jazz musicians have died since the beginning of July, and while none of them were over headliners, they all contributed heartily to any situation they were in —

George Duvivier was one of the strongest of all bass players — he had a firm, distinct tone and he could play in almost any situation; indeed, his bass can be heard on records by Eric Dolphy, John Coltrane, Frank Sinatra and many others. In recent years he had been exceptionally busy as a bassist-for-hire: "Duvivier," was the first word mentioned by dozens of musicians looking for a bassist, and he always responded with muscle and taste. He always had the chance for a solo feature, paid tribute to the great bassist with a final solo on a Northwest recording, which passed on. He died July 11 at the age of 64.

Chris Woods was a firestarter of an alto player who never really got his due. An exceptionally swinging, hard-edged player, Woods played in major bands led by Oliver, Dixie Gillespie, Buddy Rich — but did it his finest work in the bands of Clark Terry. He also passed on at the age of 45.

COOL JAZZ — At least Wednesday nights should be cool, if you turn the air-conditioning up to high and tune in PBS, Mayport and All That Jazz II will remain July 31 (as always with PBS, though, check your local listings for times and dates) with performances recorded at the 1982 festival in Jacksonville, FL, by Ruby Teilhard, Maryn Ferguson, and Delta Reese (Delta Reese?). Triple Grand Jazz airs the following week, featuring heavyweights (and pourers and snots)... Marni McPartland, Adam Makowicz and George Wein at Newport. And, one week later, the same bands at All That Jazz II — taped in last year's festival — will offer Swing Reunion (Benny Carter, Teddy Wilson, Red Norvo, Remo Palmieri, Louis Beisler, and George Wein). Phil Woods, Adam Makowicz, Woody Herman, Freddie Hubbard and Spyro Gyra.

BOXED NOTES — Blue Note has, with impressive acclamy, released four albums of the owners are fervently looking for a new Mandelbloom concert, both Music Answered band and as individual LPs. The best sets at the concert make for the best music on the albums: "Volume Two," featuring the terrific McCoy Tyner set (with some sterling Jackie McLean and Woody Shaw) and the exhilarating Cecil Taylor solo piece, as well as a strong performance by Bernie Winters at the "One," with the complete album featuring one set of music (with Herb Hancock, Freddie Hubbard, Joe Henderson, Ron Carter, Tony Williams, and James Newton) as a second best; "Volume Three," with Art Blakey's all-star Jazz Messengers; Jimmy Smith in company with Stanley Turrentine and Louis Donaldson and Kenny Burrell collaborating with Grover Washington, comes in third; and "Volume Four," with some fine solo Stanley Jordan, but too much tepid Charles Lloyd, is least impressive. The last two features. Miles Davis is the trumpeter again, and the concert (Michael Cusumano says right on his "Volume One" liner notes that, "Maiden Voyage" was also performed, but is not included here...) The box says "The Entire Series on the Front." An oversight, obviously, but a bad one.

MILES ALEY — Miles Davis, after nearly 30 years and nearly 40 albums, has left Columbia for Warner Bros., at least that's what the trumpeter told New Westwood Richard Zorn of the LA Times. He is recorded, and his recent interview with the Pajama will be a double album of Palle Mikkelborg's piece for Miles and strings, which the trumpeter recorded in Denmark earlier this year.

COLUMBIA JAZZ — Columbia has tons of unissued Miles Davis material in the can — material that they've always allowed Miles to oversee. One wonders if this won't open the floodgates, with Columbia polishing off Miles Davis tapes for release throughout the remainder of the century.

BOPPPING AROUND — The end of an era will come at the end of July, when a wrecking ball demolishes Eddie Condon's 54th St. jazz club. For 50 years — going back to 52nd St.'s heyday — there has been jazz in midtown Manhattan. Condon's follows Jimmy Ryan's, it's neighbor, to a death-by-skyscraper, though the tribute to the great Manhattan-spot was listened to. In the world of jazz, Apartheid II will bring Noel Pointer, Ray Ayers and Abdullah Ibrahim and Sathma Ben Benjamin together at N.Y.'s Hunter College, July 26, for a worthy cause... The Sarasota Jazz Club has filmed an anti-drug commercial, featuring Warren Vacha, for the American Federation of Jazz Musicians ("Only a few things are more important than health; one of them is cool," is the message)... Monday, the home of a renowned jazz festival, is also the home to a perhaps-soon-to-be-reknown jazz club — the Monterey Bay Club, in the Sheraton, is presenting seven nights a week of the group.

Jazz impresario extraordinaire George Wein recently received the National Music Council's American Eagle Award for his "contributions to American music"... Glen Miller's band, which recently passed on, is attempting to make a record deal for two fine, already-produced sessions of solo piano; to record of S.E. First Place, Cape Coral, FL 33904 if you'd like to talk turkey... The Jazz World Society has just made available The Catalog of Jazz Mailing Lists, which details all sorts of organized mailing lists available from the Society; write to them at P.O. Box 777, Times Square Sta., New York, NY 10010 for the lowdown.

WBGQ-FM, Jazz 88 in the N.Y. area, is airing raw radio programs put together by the radio station's employees, which seems like an impressive idea... The New York Times reports that the Robert Wilson production of "Blue" is on the air every Friday at midnight, through Aug..... Vocalist Rosemary Clooney will make her dramatic television debut with a role in CBS' upcoming movie, Sister Margaret and the Saturday Night Nurses; the London recording artist plays a husband murderer...
Fake Licenses Sent
(continued from page 7)
performing rights society.

"These guys went through some trouble," said Weinschel. "They sent out some very detailed agreements. I think they're trying to take advantage of the fact that a lot of stations aren't as aware as they should be of what they pay and who they pay."

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

Scott Allan, Buyer
Record Vault — Bethpage, NY

Live Aid Revenues Still Being Tabulated
(continued from page 7)
been presumed that ticket sales and corporate sponsorship covered the estimated $4 million cost of staging the concert. It was on this assumption that event organizer Bob Geldof announced that money pledged in the telethon would go directly toward the purchase of food, medical supplies and farm equipment for the stricken continent.

Kevin Jenendy, project director of the Band Aid Trust, the company Geldof organized to administer the fundraising efforts of Live Aid and its predecessor, the Band Aid single "Do They Know It's Christmas," had announced that the worldwide total of money pledged during the concert's 16 television hours was close to $50 million. The show was beamed by satellite to 152 countries and featured the first live telecast of a rock group from the Soviet Union. But it was unclear late last week how closely actual receipts approached that figure. The number of pledges tallied was no surprise, considering the scope of the event and the interest generated by an abundance of newspaper and television reports about who would show up for the event. (Although a spokesman for Atlantic Records told Cash Box that no news reports covered the event, and that there were reports that were misleading."

Weinschel noted that both the Committee and ASCAP have requested the U.S. Postal Service to investigate the matter for possible mail fraud violations."

Network Heralds Broadcast
(continued from page 7)
was ABC vice president, senior executive, Bob Benson. "Bob ended up doing the technical direction of the broadcast," said Hadges. "As with everything else, it evolved into place. Everyone felt very comfortable working together and it clicked.

Affiliate reaction to the broadcast has been overwhelmingly favorable. Dave Crow of Portland, Oregon's KKRZ said, "the network coverage of the Live Aid coverage was every bit as dynamic as the event itself. ABC gave us the opportunity to bring Portland so much closer to this historic event."

One programmer told Cash Box that many stations made aggressive campaigns for listeners who would otherwise not have tuned in to that particular station. "I would venture to say, a listener heard more than the normal amount of station plugs," he noted. "I would think there has to be some listener spillover from a broadcast of this magnitude."

A lot of stations are continuing to tout their participation in the Live Aid broadcast, many of them with elaborate spots featuring moments from the concert. KLOS in Los Angeles is regularly broadcasting the hit parade of "The Greatest Concert Since the Beginning of Time." Many stations who carried the broadcast report continued heavy phone activity for donations.

Overalls, Hadges termed the broadcast a major victory, adding, "when you think of the number of acts, the number of locations and the distances involved, there were very, very few technical problems and once they did arrive, they were quickly solved."

Stewart Signed To U.K. Festival
LONDON — The promoters of a "Peace Festival" in Japan, which marks the 40th anniversary of the dropping of an atomic bomb on Hiroshima, say they have signed Rod Stewart to headline the show in Tokyo on August 21 and in Hiroshima on August 24.

The full roster is yet to be announced. Various investors, who have each put several thousand pounds into the event, had recently been concerned about the lack of information coming from the organizers' post-primitive's office — and then they realized the office had closed down. The show, however, is still planned to go ahead.

Publishing Companies Merge
LONDON — Two existing companies have joined together to form a major new music publishing company in the U.K. "Great Enterprise Starts" (G.E.S.) music has been put together by Alan Edwards and Ian Grant of Grant Edwards Management and Derek Savage of Albion Music. The company will be setting up in new offices soon and plans to publish the best of up-and-coming talent as well as some established names.

Grant Edwards Management looks after a number of artists, including Big Country, The Cult and Smiley Culture. The company is run by Ian Grant and Edwards and Roland Hyams — Modern Publicity — handles such artists as The Prophetes, Bryan Ferry and Hall and Oates.

Derek Savage ran a string of venues in the '70s, which was well known for presenting new talent, like The Police, The Jam and Elvis Costello.
Palo Alto/TBA Signs Foreign Pacts For Canada, Mexico, Japan, the Philippines

LOS ANGELES — In four major foreign licensing agreements, Palo Alto/TBA Records has lined up exclusive distribution deals for Canada, Mexico and the Philippines while renewing its association in Japan.

In announcing the agreements, Don Mupo, the label's sales director, said they are part of an aggressive program to strengthen the international distribution this year based on the company's sales performance with albums by George Harrison, John Lennon, Yoko Ono, Howard Ashman, David Digs, McCoy Tyner and Victor Feldman's Generation Band.

All the licensing deals were arranged by Palo Alto's exclusive international representative, Bobby Weiss and his One World Music company.

The new Canadian distributor, effective Aug. 1, is A&M Records of Canada, Ltd. Its president, Gerry LaCourriere, signed the manufacturing and distribution pact for albums, cassettes and compact discs.

Argentina

BUENOS AIRES — Facundo Cabral, Litto Nebbia, Maria Elena Serra Lima, Sandro, Juan Carlos Baglietto, Martina Rous, Pilar Larradna and Landiscina are some of the 27 local artists that took part at the recording to benefit the homeless people as a result of the flood caused by heavy rains at the end of last week. The CD has already mentioned in this column, will be distributed by RCA and will meet the market in a few days; all the local companies have contributed with their artists to the project.

Juan Carlos Baglietto and Fito Paez won standing ovations at their recent concerts at the Obras Stadium, where Baglietto unveiled his latest album, "Modulo Para Armarme." Baglietto is considered one of the best local rock artists of the moment; Paez has recorded two albums this year, "Lindo" and "Asi Es," one of which is by OME artists.

The RCA is enjoying long deserved success with the Miguel Angel Robles album, "El Juzgado 23," which has started to sell well in several cities of the interior after many months in decline. The album is known in the pop/folk field and has had some regional hits in the past, but this album is proving to be a hit with the fans of the genre.

CBT is releasing a new album by chanteuse and cafe-concert star Nácha Guevara, who has been attracting crowds recently at a downtown arena in Buenos Aires. The LP has been cut in Mexico and is expected to sell well. For the rock and pop fans, CBS has good news: an album by Freddie Mercury, another one by Carlos Onetto, collaboration between Los Cimarrones and three albums by Personal Records and New York Music Company, among others.

Lego Bontrillo of PolyGram reports sustained action in behalf of folk artists Los Carabajal and Maria Oteño. Los Carabajal is from the province of Santiago del Estero, while Maria Oteño is one of the 10 stars of the "balanza" circle, regional dance parties held regularly in towns near Buenos Aires. The latest album by these artists was recently unveiled at a concert party in one of the local nightclubs.

Ruben Arpilie of Independent sends word about the release of an album by Modern Talking, a German duet recording in that country for Hansa and having sold well in several countries; the label has also contacted the representation of Teleton in Argentina and U.S. labels Personal Records and New York Music Company, among others.

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In Argentina, the RCA has just signed a new record deal with a new independent record label, "Nito," a world tour, but due to back in the UK soon to promote their first single with Mirror, "Joy I Know It."

CHRIS ISLE

Artist Showcases At MUSEXPO '85

LOS ANGELES — MUSEXPO chairman Rodney S. Shashoua has announced that a series of artist showcases will take place as part of this year's MUSEXPO '85 - 10th International Music Industry Market, which will be held October 15-18, 1984 in London.

Over a dozen venues, from the Hammerstein Ballrooms to other clubs including the Hammersmith Palais, Camden Palace, Heaven, the Gardens, Brixton Academy and the Marques, have already been reserved for live artist showcases in London during the convention.

Coordination of the technical and logistical arrangements for record labels and management of the artists who are being selected is Harvey Goldsmith, one of London's leading record promoters.

Special emphasis in selection will be made for new artists and groups who are in the forefront of today's new music, in keeping with London's current role as a top artistic and creative center.

Companies and managers interested in showcasing their artists may immediately contact MUSEXPO London headquarters office, 553-579 Harrow Road, London, W10, UK. Tel: (01) 968-4567, Telex: 296023.

INTERNATIONAL BESTSELLERS - ITALY

Palo Alto/TBA Signs Foreign Pacts For Canada, Mexico, Japan, the Philippines

Argentina

United Kingdom

LONDON — RCA held a press conference for Kenny Rogers at London's Churchill Hotel last week. Rogers is making a return visit to England on his way to Paris where he is compiling work on his new studio album with legendary producer Eric Clapton. He has no plans for any UK concerts at the moment but he is currently taking time off from an extensive European tour which has already raised hundreds of thousands of pounds for his personal campaign to help ICU patients. Rogers claims he is not looking for any particular publicity on this campaign for fear it would lose impact. He went on to say that he is currently based in Paris by Banque Dower's Paris office. Rogers claims "I would never be single again it would harm the relationship between me and you."

In addition to his recording and live work, Rogers has been continuing his film career. He is currently involved in filming a "movie" of "The Way We Live Now" production for CBS TV in which he will co-star with Pam Dawber in Mansfield and Mindy. The film has just been signed a new record deal with a new independent record label, "Nito," a world tour, but due to back in the UK soon to promote their first single with Mirror, "Joy I Know It."

MIGUEL SMIRNOFF

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Antone's Tenth Anniversary (continued from page 9)

injustices he sees. To Clifford Antone, the musicians have always been a source of joy. These people are his heroes. More importantly they're his friends.

"I hope this video shows the world what the real America is," Antone said. "These guys are geniuses. It might take people a long time to realize that but they will."

The version features post production in Los Angeles under the supervision of House, with broadcast and home video rights available.

"Clifford is very important to Austin," said bassist Sarah Brown. "He's given the younger players like myself an opportunity. He's given me a place to go where I can do things."

A Boston transplant who moved to Austin because of the flourishing music climate, Clifford and Barton Brand (another young, hot blues combo) is a member of the Antones, the house band at the club. Along with George Raines, Denny Freeman, Derek O'Brien, Joe Sublett and Mark Kaznoff, the Antones play their hearts out. Club would not have a house band like the Antones.

Antones has long been renowned for its diverse young bands. Prince, Ray Vaughan and the Fabulous Thunderbirds, Stevie Ray Vaughan (with the Cobras, Texas), and many more have worked with Clifford. The Antones will, in all, do play with the masters and it is genuinely reflected in their own work.

"There's what happened, said Bill Campbell, a young Texas guitarist who now resides in Los Angeles. "It's just a lot of fun. Clifford's a lot about the music but more importantly, they've taught me a lot about being a human. I love them."

YOU'VE GOT GOLD COMIN' — Lee Greenwood was presented recently with a gold record for his LP, "You've Got A Good Love Comin'" by his publisher, MCA Music. Pictured (l-r) are: Lees Lovy, president, MCA Music; Larry McFadden, Greenwood's manager; Greenwood; and Jerry Crutchfield, vice president, MCA Music and producer of the LP.

Simone Named MD at Phonogram

By Chrissy Iley

LONDON — David Simone has been named the new managing director of Phonogram Records; he will be leaving his post at Arista four years.

London-born Simone is a former solicitor who entered the music business as a managing director of Gem Records and then moved on to become business affairs director of Arista before winning the promotion to managing director.

Simone joins Phonogram on August 5, he was appointed by PolyGram's new chairman Maurice Osterman.

Simone comments, "Phonogram has an excellent roster of artists but in some ways it is a sleeping giant — wakening it up is an exciting proposition. But I am sad to be leaving Arista. I've given it my heart and soul over the past four years."

Marketing director Brian Yates takes over as the new "acting managing director" and Brian will be in charge of all the top management of the proposed joint RCA/Arista company will be structured. No date has as yet been fixed for the merger — details are currently being finalized in various territories around the world.

The Wizard At Warner Bros.

(continued from page 12)

were not any good."

This sort of experimentation ahead of its time, the anticipation of trends, is a standard feature of Rundgren's professional career. It is also, perhaps, the reason Rundgren has always remained the mass acclaim he so deserves. He is out of step with the Zeitgeist, usually light years ahead. His work is a kind of something happening, then I've had enough of it and put my attentions on something else," said Rundgren. He added, "My records are experimental in a certain sense. I don't think I could comfortably go in and make a record that was simply an exercise in things I already knew."

Yet, he oscillates being regarded as an influence on pop music. Though countless artists are indebted to Rundgren's innovations — recording recordings completely unassisted (see Prince's first records), pioneering music video a decade before MTV, and now doing a record with only voices — he refuses to see himself as guru to later revisions. "I don't like to be pigeonholed," confessed Rundgren, "even if it's good. Because, then people get expectations and you have to keep repeating yourself over and over again... I think a lot of the things that I have done, rather than having any direct impact, have more or less contributed to a general atmosphere."

Rundgren's new deal with Warner Bros. calls for at least three more albums beyond "A Cappella." Asked about rumors of Utopia breaking up, Rundgren responded, "We're not disbanding. We are going into a coma (Laughs). Actually, everybody individually has things they have to take care of." And will he tour to support "A Cappella"? "I may. If I go out on tour it will probably be with about eight or 10 singers," he said. And how about the next record, since "A Cappella" is over a year old? "I've been sort of tip-toeing around it... I have some ideas musically of what I'd like it to be about." The theme, if there is one, and I have not decided whether there is one or not... I haven't figured out what it is." Then Rundgren said, half jokingly, "I wouldn't tell you if I had. It was bad enough that I was satisfied by all the old year that somebody would come out with an a cappella record before mine."

What motivates a 37-year-old rock veteran after two decades of accomplishment? A conversation with Rundgren reveals a man with an indefatigable curiosity, a thirst for experimentation; a man with the temperament of a scientist. Around the time he recorded "Something/Anything?" in 1972, Rundgren's motivation began to change. "Before that I did it partly to be experimental, to satisfy myself, but at the same time I was following formulas. After that I realized that I couldn't write about some lyrical things... Baby I love you/Why don't you love me? just the same old tripe... I started writing about things that I was least interested in or put some thought into... said Rundgren, who then quipped, "And that is what people in the record business generally consider to be my downfall." Few if any of Rundgren's legion faithful agree with that assessment. And all, be assured, anticipate the Warner Bros. release of "A Cappella," Rundgren's 22nd LP.

The Siegel Company

(continued from page 9)

bureaucratic network The Siegel Company strives to circumvent. "I don't like the corporate world and neither does anyone else," he explained, and "we felt that if we started our own company, we could creatively approach all of the corporate activities that are done things by committee. We do things instantly and get them done. Corporations it's not that they don't want it..."

The Siegel Company's battle cry includes two interviews — show pilots currently in negotiation for French television, video press kits, music ad spots and demo videos for new acts. A current artist roster of three (two bands, one solo artist) nears the partner's commitment to limiting their management list to five (last they should become too corporate). Meanwhile, the company produces its VH-1 interview segments, for which Robinson, former music editor for the Hollywood Reporter, put her interviewing skills to work and Grant handles the crew. Occasionally, news events are covered for MTV, for whom Robinson is a senior producer, the channel's first production person on the west coast.

"MTV is proof-positive that even entrepreneurial can work," remarked Robinson. "What we have is an entrepreneurial attitude and video is young enough, now, to do the business as we know it has grown up. It's 30 years old," Robinson names MCA Records head Irving Azoff as a personal hero in the entrepreneurial area. Grant, a songwriter with first-hand knowledge of this business, is quoted as saying through his unique association with Motown (serving as guitarist for Mary Wells, and Martha and the Vandellas, conductor for Marvin Gaye and 15 years in various capacities with the Temptations, finds inspiration in Barry Gordy. It is an understanding of music and artists through their long association with the music industry that brought Robinson and Grant together and it effects everything they do. In the area of ad spots, The Siegel Company is still taking music advertising to new levels. "We have music people going to advertising companies who don't know anything about music or what the music business is about. They've never heard or don't understand," commented Robinson.

The Siegel Company focuses on artists. Communication is its backbone. And as the partners realize their vision in building their company, there is one thing for certain that will never be built: there will be no ivory towers.

PRAISING CANE — Frank Mancuso Jr., chairman of the board of Paramount Pictures, (l) congratulates Marvin Gaye, president and chief executive officer of Motown Music, which was the recipient of BMI's Pop Publisher of the Year Award. Marvin Gaye, president of Motown Music is an affiliate of Famous Music Publishing Company, a division of Paramount Pictures.
American Express Makes Offer
For Warner's Half

LOS ANGELES — Warner Communications has been approached by American Express with an offer of $450 million in cash to buy Warner's Duke Cable television venture. Warner has 20 business days (until Aug. 14) to arrive at a decision, that formed the Warner Amex Cable Communications six years ago. The agreement states that Warner must either accept the American Express offer or match it. American Express has stated that should Warner decide to sell, the company will then sell all the Warner Amex assets to Time Inc. and Telecommunications, the nation's largest cable operator, for a sum of $900 million.

The Consistent Productivity
Of George Duke

By Peter Berk

LOS ANGELES — From his dual vantage point as both a producer and a performer, George Duke sees music as a limitless art form. For him, the goal is to avoid repetition and trends and concentrate on uncovering new and unique approaches toward his work. Though musicically based on a foundation of jazz, Duke over the years has amply evidenced his ability to transcend that genre in his collaborations with such artists as Deniece Williams, Frank Zappa, Jeffery Osborne, Sister Sledge and Philip Bailey. In the recent past Duke has been serving as a keyboardist for dozens of performers, including Jean-Luc Ponty, Stanley Clarke, Quincy Jones and others. The latest of these, and his first album on the Elektra label, is called "Thief In The Night." In a recent interview, Duke discussed the facets of his multi-faceted career and what he finds most important to him personally and creatively.

Duke's gradual emergence on the music scene was fostered in part by some key advice from some of the music world's finest talents. According to Duke, it was people like Zappa and more than just one kind of music and played the most significant part in teaching him his musical lessons. Though Duke has not a chance to work with early on in my career," Duke said, "I was only natural that I was pushed into several musical directions. I knew very well that the only way to go for me." In describing his own style as a producer (l-r) are: Howard Bernstein, BMI America promotion; Ross Brittain, Z100; Scott Shannon, program director, Z100; Kim Carnes and Jack Satter, EMI America promotion.

'Vocalese' A High Water Mark
For Manhattan Transfer

By Peter Holden

LOS ANGELES — With the release of its 10th album, "Vocalese," Manhattan Transfer has reached a high water mark for itself. What is an album that is the title of the Atlantic LP. Vocalese is essentially the setting of lyrics to what were improvised solos captured on record. Ostensibly originated by the late singer Eddie Jefferson who in 1941 wrote words to tenor saxophonist Coleman Hawkins' classic version of Johnny Green's "Body & Soul," Vocalese has been dealt with many times before by the group, but this time the material was chosen for its unique use of lyrics penned by Jon Hendricks. Currently on the road in support of "Vocalese," Cheryl Bentyne of Manhattan Transfer explained to Cash Box, "We had wanted to do this album for a long, long time and it just took some time to work up to it." The group had worked with Hendricks before — collaborating on its 1981 Grammy winner "Birdland" among other things — and Bentyne said, "We all have obviously been big fans of Lambert, Hendricks & Ross and working with Jon for this album was a thrill."

"Vocalese" includes such classic jazz compositions as Dizzy Gillespie's "A Night In Tunisia," "Sonny Rollins' "Airegin," and Count Basie's "Bee Bop Blues." Two of the album's highlights are contemporary versions of Ray Charles' "Rockhouse" (recently released as the album's first single) and Benny Golson's "Killer Joe." Bentyne comments, "Tim (Hauser, one of the group's founding members together with Janis Siegel) worked especially hard on those two songs, to make them commercially accessible without sacrificing our vocals. I think that there is a whole young audience out there that will be able to relate to some of this material for the first time with the way we've produced this album." Bentyne, Hauser, Siegel and the fourth Manhattan Transfer member Allan Paul all look on this album as a real challenge to perform on stage, but feel it can only improve the band.

Another aspect of the latest project which shows Manhattan Transfer's contemporary vision, is its HBO/Cinemax special of the same name, debuting July 20. "Vocalese" co-stars lyricist/vocalist Jon Hendricks and features the group performing five cuts from the LP, and is also highlighted by a cameo with the Folksinger/Manhattan Transfer "I Love Lucy cast members for "Bee Bop Blues." Commenting that the video is "a test of our appeal to more than just jazz audiences," Bentyne says that working on the project was arduous, but rewarding. "We had talked about doing this for a long time also, and working together with Bob Hart and Bug Schetzle really helped us. We initiated the project, though Atlantic followed suit, but I think that places our music in a setting that can get to different people."

While Manhattan Transfer still plays smaller clubs — a recent stint at the Vine St. Bar & Grill in Hollywood helped warm up the group for its national tour — the band particularly shines in large venues. "We have broken the show down into three different sections: in one we create a smoky club atmosphere with acoustic instruments, in the second we do a street setting and do-wop material, and we finish with that," says the singer. With so much energy and creativity being placed in the "Vocalese" project, Manhattan Transfer can't help but enjoy the fruits of an artful success.

WHITZ-FM

NOBODY'S FOOLS — Celebrating the release of their first single, "If You Want To Make A Fool Of Somebody," Bench Records premiere recording act Black Tie was honored at a recent bash thrown at L.A.'s La Serre Restaurant. Pictured at the party (l-r) are: Peggy Jory, director of ASCAP's Symphonic and Concert Department; Jory's husband, David Jory; and ASCAP's Peggy Jory Dies

NEW YORK — Peggy Jory, director of ASCAP's Symphonic and Concert Department, died July 9. Her chief responsibili-
BMI, TV Committee Agreement

(continued from page 7)

complete victory,” he remarked. “Overall it’s a satisfactory deal.”

The move is a special shareholders meeting scheduled for July 25 will go ahead as scheduled though will limit discussion to a motion by a group of shareholders to reduce the number of BMI directors from 16 to 12.

Bruce Rich, an attorney for the Television Committee told Cash Box that a motion requesting board approval of any management decision to issue 50,000 shares of unissued BMI stock will also be discussed at the meeting.

Rich said the Committee was also

satisfied with the agreement, but refused to categorize it as either a victory or defeat.

Cramer remarked, “a settlement means that both sides are going to grumble a little bit and both sides are going to like it a little bit. Neither side can come away feeling it’s a victory.”

Cramer also expressed hope that the settlement “will help people calm down in time for the regular shareholders meeting in October. ‘We’re hopeful that both sides would have cooled off and things will have gotten back to whatever normal is, he said.”

Tina Turner’s New Career

(continued from page 29)

the basics. It usually takes actors a few weeks before they hit their stride.” Despite the lack of a screen test or film rehearsal, opportunities, Turner “got over her initial hesitations…any sensible person would be nervous under the circumstances and after a half hour of shooting was calm and having a great time. With her warmth, vigor and humor, she developed terrific relationships with stars and won the complete support of the other actors and the crew. She was constantly asking questions about anything. I never knew what situation came about. She was the best--you'd imagine her to be.”

As was the case with the casting of Manhattan, Tina Turner reportedly sought Silla, Turner was cast, contrary to what many believe, before her recent resurgence in

Behind The Bullets

(continued from page 7)

Lewis and radio get along well. “Power Of Love” is top 10 in the survey at Z106, WFMG, WKTQ, WRUZ, WDVE, WAVY, WATT, WPXY, Q92, 92X, WKW, WLS, WBMM, KXRD, KMBQ, WSKZ, WNYZ, KAFM, WNYC, WBLY, KGFM, WANS, LBS, RBY, KMKJ, KLUC, FM102, KXXX, KUBE and KF95.

John Lewis’ Eclectic Career

(continued from page 13)

BMI TV Communique Agreement

(continued from page 7)

melodic lines by themselves -- each line — and, at the same time, they make a wonderful vertical, harmonic experience. You can’t hear this if you hear instruments that all have the same color -- you don’t know where the lines cross and so forth. And it really exists musically and is a lot to enjoy and appreciate what these lines are doing. All these voices have different colorings, so you can shut off any of the other instruments and listen to one voice if you want.”

While there is plenty of room to improve, the other four musicians are playing parts completely out. So the LP becomes, very much, an equal blending of Bach and Lewis -- the jazz improvisations seem very Bach-ish, the Bach seems very jazzy, John Lewis’ unison playing is strong -- it’s a cool, spare style, it’s got its roots in the flamboyant bebop of be-bop, manages to make the dividing line disappear.

“Playing many notes comes from the European virtuoso tradition,” says Lewis about his own approach, “which is primarily for pianists, violinists and sometimes for the other strings. Virtuosity, though, is like a show. For me, the show wears off if there isn’t something in the playing that I want to hear again. I’m not really interested in hearing strings of notes which don’t have to end, which you can cut off like you cut off pieces of salami, not missing any part. I’m more interested in something that you can cut off, if you cut it up then you destroy it.”

In discussing the music of Bach, and such jazz masters as Coleman Hawkins and Art Tatum, John Lewis says, “You get trapped into conventions. The convention is ‘something must be new.’ Being new doesn’t mean being great or worthy, it could be worthless and new. The whole same way it was five, six, seven, eight hundred years ago. But every 25 years, they replace it exactly the way it was. The form and so forth has been done — the idea is, they can’t do better than that. Therefore, since the material is going to disappear, they replace it.”

Although John Lewis says he won’t be following up the Bach albums with LPs of similar treatments of, say, Mozart or Chopin, and he insists that the MQJ is now, once again, a full-time operation, he doesn’t rule out the possibility that the brilliant arm-twisters may wrangle him into some other, as yet-unknown project, “if I can’t avoid them, get away from them, twist my arm,” he says with a grin.
CHICAGO — The Wurlitzer Company announced that it has sold its wholly owned subsidiary, Deutsche Wurlitzer GmbH (of Germany) to the Nelson Group of Companies of Australia. Deutsche Wurlitzer will continue to manufacture and sell, under the Wurlitzer brand, vending equipment and other similar products via an exclusive trademark license agreement with The Wurlitzer Company. The Wurlitzer Company and its former subsidiary have also entered into a supply agreement for Deutsche Wurlitzer to supply its former parent with video disc changer components in the future.

The Nelson Group of Companies is a privately owned Australian business with operations that include wholesale distribution and operations, sporting goods retailing, and a chain of dry cleaning and laundry stores. One of the companies within the Nelson Group has been an exclusive distributor of Wurlitzer vending equipment since 1968.

The Wurlitzer Company is one of the leading manufacturers of pianos and electronic musical instruments. It produces these products in manufacturing facilities in Corinth and Holly Springs, Mississippi, for worldwide distribution.

Commenting on the acquisition, Arthur Nelson said, “After more than 17 years of supplying quality Wurlitzer vending products to the Australian market, I welcome this opportunity to work with the management, employees and distributors of Deutsche Wurlitzer in marketing its fine products worldwide, while providing for the opportunity for future business relationships with The Wurlitzer Company.”

George B. Howell, president and CEO of The Wurlitzer Company stated, “The acquisition of Deutsche Wurlitzer by the Nelson Group of Companies will afford the dedicated employees of Deutsche Wurlitzer with a parent organization knowledgeable in the vending business as well as the basis for continuing their strong leadership in the vending equipment marketplace.”

(continued on page 57)
4x as of Special 85) represented roadway, AMOA cocktail j continued continued Pier 85), announcing he and international release. the eighth game, a 1984 game, the AAMOA's ——kitted…into…the…roadway…was…in…a…state. The…game…is…reputed…to…be…a…future…game. This…game…boasts…a…wide…range…of…visuals,…realistic…and…audio,…and…exciting…game…format…and…a…lot…of…options…for…game…conclusions…—…something…that…keeps…the…players…coming…back. "Stockker,"…released…in…March,…is…the…eighth…addition…to…the…Sente…Library of…video…games…for…its…Sente…System. It…is…being…tested…at…San… Franciscos…wharfside…entertainment…center, Pier…39. "Stockker…consistently…ranks…in…the…top…three…of…all…of…its…games…with…the…daily…game…earnings…in…our…location,"…commented…Topper…Johnson,…game…manager…of…Pier…39. He…also…noted…that…Stockker's…earnings…surpass…those…of…two…other…driving…format…games…at…Pier…39. According…to…director…of…software…engineering…Dennis…Koble, Stockker's…success…story…begins…with…its…ambiance. "It…emulates…the…good…old…boy,'…southeastern…U.S. theme…so…successful…in…many…current…movies…and…TV…series,"…said…Koble. "This…makes…the…usual…game…a…little…more…contemporary."…He…went…on…to…explain…the…game's…play. The…subject…of…Stockker…is…to…drive…across…the…southern…United…States…from…Florida…to…California. The…player…operates…a…bright…white…car…equipped…with…a…new…between…a…high…gear…shifter. Game…time…is…determined…by…the "fuel"…in…the…player's…tank…as…represents…a…steering…wheel…or…the…radius…of…the…screen. Fuel…can…be…replenished…by…pulling…into…gas…stations…which…are…located…along…the…route. The…there…is…determined…by…a…combination…of…factors…including:…1)…maintaining…a…high…average…speed;…2)…crossing…state…lines…which…is…a…way…to…get…new…tickets…as…possible…from…the…police…cars. Typical…violations…are…running…off…the…roadway…or…stopping…at…an…officer's…object,…or…hitting…a…non-pursuing…police…car…crossing…a…state…line…free…the…player…from…the…route…until…there…is…a…violation…in…the…next…state. The…player…wins"…the…game…by…making…it…back…to…California. When…this…happens,…the…player…receives…500…points…also…earns…extra…points…if…there…is…remaining…fuel. Added…options…for…game…solutions…are…possible…through…a…feature…which…provides…alternative…routes…at…any…point…in…the…game. These…are…designated…by…a…question…mark…which…allows…the…player…to…determine…the…optimum…route…through…the…game. The…player's…progress…or…score…is…recorded…on…the…top…of…the…screen…while…the…instrument…panel…on…the…right…side…gives…speedometer…readings,…ticket…count,…bonuses…earned,…and…a…miniature…map…of…the…current…state…in…which…the…player…is…traveling. The…game…ends…when…a…player…runs…out…of…fuel…or…when…a…player…receives…three…tickets. Thirty…or…more…ticket…vehicles…appear…throughout…the…game…play. Each…depicts…a…unique…highway…configuration…set…in…a…variety…of…landscapes…ranging…from…the…lush,…green…mountains…of…the…southeast…to…the…dry,…arid…and…parched…terrain…of…the…southwest. Atmospheric…changes…were…added…by…graphic…designer…Gary…Johnson…to…add…challenge…and…realism. Future…additions…to…the…Bally…Sente…Library…of…Games…will…also…be…offered…in…cocktail…table…format…and…pricing…is…the…same…as…for…the…company's…SAC…1 upright…cabinet.
COMPACT DISC

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor

<table>
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<tr>
<th>Weeks on 7/7/ Chart</th>
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<tbody>
<tr>
<td>21 AGENT PROVOCATEUR 15 98</td>
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<td>FOREIGNER (Atlantic) 81899-2 WEA 21 24</td>
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<td>22 PRIVATE DANCER 15 98</td>
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<td>TINA TURNER (Capitol) CD-46001 A 21 43</td>
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<td>23 DREAM INTO ACTION 15 98</td>
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<td>HOWARD JONES (Elektra) 2-60390 WEA 21 53</td>
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<td>24 BOYS AND GIRLS 15 98</td>
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<tr>
<td>BRYAN FERRY (Warner Bros) 25020-2 WEA 21 54</td>
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<td>25 SOUTHERN ACCENTS 15 98</td>
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<td>TOM PETTY AND THE HEARTBREAKERS (MCA) 5468 MCA 27 5 1</td>
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<td>26 HOUSES OF THE HOLY 15 98</td>
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<td>LED ZEPPELIN (Atlantic) 2-19130 WEA 24 6</td>
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<td>27 MAKE IT BIG 15 98</td>
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<td>WHAMI (Columbia) 33453 CBS 26 10</td>
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<td>28 BE YOURSELF TONIGHT 15 98</td>
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<td>ELYSSA BRICKER (PGC) 250412425 RCA 26 10</td>
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<td>29 VICTIMS IN THE SKY - THE BEST OF THE MOODY BLUES 15 98</td>
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<td>THE MOODY BLUES (threshold) 805-15 21</td>
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<td>POINTER SISTERS (Planet) PC-70542A RCA 33 40</td>
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<td>34 THE CONFESSOR 15 98</td>
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<td>JOE WALSH (Warner Bros) 25281 WEA 36 2</td>
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<td>35 WEST SIDE STORY 15 98</td>
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<td>LEONARD BERNSTEIN (Deutsche Gramaphone) 415-253-2 POL 39 7</td>
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<td>36 QUADROPHENIA 15 98</td>
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<td>THE WHO (MCA D 26855) MCA 39 9</td>
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<td>37 VALOTE 15 98</td>
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<td>JULIAN LENNON (Atlantic) 81804-2 WEA 39 7</td>
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<td>38 SHE'S THE BOSS 15 98</td>
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<td>MICK JAGGER (Columbia) 39940 CBS 39 21</td>
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<td>39 THE FIRM 15 98</td>
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<td>(Atlantic) 81239-2 WEA 38 12</td>
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<td>40 VULTURE CULTURE 15 98</td>
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<td>THE ALAN PARSONS PROJECT (Atlantic) ARCD 4026 RCA 39 21</td>
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LOS ANGELES — Pioneer Electronics (U.S.A.) Inc. has expanded its premier "Elite Series" of hi-fidelity components with the top-of-the-line PD-9010X front drawer loading compact disc player and two sets of digital-ready speakers.

Matching superior performance with computer-age ease of operation, the state-of-the-art PD-9010X is Pioneer's most sophisticated compact disc player. It incorporates all of Pioneer's laser and digital technology including the Linear Servo System for disc tracking, Disc Stabilizer, digital filter, two times over sampling digital-to-analog conversion, and hand-selected parts. Two additional features, Focus Parallel Drive and Cross Parallel Suspension assure better information retrieval and stable, accurate tracking of even warped or off-centered discs.

Unique to the PD-9010X is a double isolation system that keeps the laser pick-up free from external vibrations. The isolation system consists of special insulating feet and a floating suspension for the optical pick-up and drive mechanism.

The PD-9010X offers a host of functions including random-access programmability of up to 32 tracks, 2-speed audible scan (forward & reverse), track search and a wireless remote control with numeric keypad for direct track access. A convenient fluorescent multifunction display shows the track in play, its elapsed play time, accumulated play time of all the programmed tracks and other vital information.

Available in a black finish, the PD-9010X will retail at the suggested price of $359.95.

Also joining the "Elite" line are two digital-ready speaker systems, the DSS-E10 and the DSS-E6. Designed specifically to handle the wide dynamic range of digital program material, these speaker systems feature the latest in digital-ready technology including Linear Magnetic Drive Circuit (LMDG) and Dynamic Response Suspension. The speakers also utilize Pioneer's exclusive Electronic Bass Drive (EBD) for extended low-frequency output and smooth, tight bass for distortion-free sound.

Mail order purchasing has occupied a significant place on the American landscape virtually as far back as the earliest days of the U.S. Post Office. Despite its short lifetime, the compact disc has proven to be a particularly promising medium for mail order companies. Leaders in this field include All Disc Music, Inc. (Monroe, CN), the Compact Disc Centre (Clifton Park, N.Y.), Laury's Records (Des Plains, IL) and Oz Records (Stone Mountain, GA).

The Oz Records story typifies in many ways the growth of the mail order business. Oz began as a retail outlet for records, tapes and accessories in December 1981.

The organization steadily expanded to include six retail outlets located in various southeastern states. Owner Steve Mills notes that the challenges of expanding with large, established record store chains led him to consider developing a mail order business devoted exclusively to CDs.

Headquartered only 15 miles from downtown Atlanta, itself a major link in international communications and travel, Mills saw many arguments in favor of such a move — a move made by Oz in the spring of 1984. Mass CD sales (a strong likelihood given nationwide distribution and the problems the industry has had in meeting demand) would enable him to offer highly competitive price discounts. This large turnover in inventory combined with the centralization of operations was primarily responsible for Oz's ability to offer the widest possible selection of CDs, many of which were important to other hitherto-obtain titles. The company has striven to have as many of these titles on hand as possible in order to minimize the time lapse between the ordering and receipt of product (generally three to seven days), one of the few inherent disadvantages of the mail order process in the minds of urban area customers.

Mills admits that the predominantly rural patronage he'd envisioned has not materialized. City customers appreciate the convenience and flexibility (Оx accepts virtually all forms of payment and has made available a toll free number since December 1984) in placing orders as well as CD accessories and a free catalog which in essence amounts to a complete listing of all available releases. Minimal shipping charges are much lower than the lack of sales tax to all customers other than those residing in Alabama, Georgia and Tennessee. Oz has also tapped more specialized patron groups such as military personnel (at home and abroad) and the handicapped. For all customers, the durability and portability of CDs renders them ideal for safe and efficient transport over long distances.

Another factor in the mail order success story has been the automated revolution of recent years. A self-supporting home computer buffer, Mills found that a microcomputer could be utilized to drastically lower costs relating to inventory maintenance, the processing of invoices and back orders and many other time consuming tasks. As an operating cost, this computer possesses relatively low overhead cost, requiring a modest (albeit functional) personal computer and only four full-time equivalency staff to handle over 13,000 regular customers (up from a total of 2,000 as of September 1984). The burgeoning customer list, large increases in unit sales and city-to-cout-of-town referrals (i.e., customers attempting to place orders using stock catalogs borrowed from friends) all attest to the viability of the Oz enterprise. As long as the current market conditions remain in force, the mail order outlets are likely to experience continued growth and success.

Frank Hoffmann
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SIGNATURE       DATE

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☐ 1 YEAR (52 ISSUES) $125.00
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☐ ONE-STOP
☐ DISTRIBUTOR
☐ RACK JOBBER
☐ PUBLISHER
☐ RECORD COMPANY
☐ RADIO
☐ ARTIST
☐ JUKEBOXES
☐ AMUSEMENT GAMES
☐ VENDING MACHINES
☐ RADIO SYNDICATOR
☐ RADIO CONSULTANT
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