EMI AMERICA TO RELEASE BOWIE/JAGGER REMIX
VH-1 STUDY LINKS VIEWERSHIP, SALES
RIAA ANNOUNCES JULY CERTIFICATIONS
CASH BOX DEBUTS MUSIC VIDEO PAGE
GUEST EDITORIAL: RUTH ROBINSON

Loose Ends
Lying Up The U.S. Market
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DIONNE IS BACK WITH SOLID GOLD

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GUEST EDITORIAL

VIDEO ENTHUSIASM

By Ruth A. Robinson

If there had been an Ikagami 730A or a Sony Betacam lurking in the Brill Building or in the Sam Phillips storefront studio back in the early '50s, today we could run the video tape backwards to a time when rock's dreams had yet to be replaced by rock's reality. When rock and roll was a baby, many bright young boys and girls were shaping our future with their visions. Any dream could come true, since most of what was being dreamt couldn't be dismissed as flight of fancy, since it had already been tried before and failed. Now run that imaginary tape forward. Time had marched on and reality replaced the dreamers. Maturity put a governor on all that youthful enthusiasm. If it hadn't been done before, it needn't be done now. There wasn't much new happening.

Suddenly, there was video. The '70s and '80s version of those rock and roll babies saw the future on ¼-inch tape. Oh no, cried the sage heads in the business. The groundswell was dismissed as the latest version of music industry hula hoop. No, the dreamers insisted. Here was a chance to bring the magic and momentum of the '50s back again. But what has happened? Maturity has prevailed. Sound business practices hold the line. Sadly, money that might have been used to work an artist's tour is diverted to the making of a video—then video has to do double duty as a promotional and press tool. There are still voices that say, video isn't making us any money, why are we doing it? That's a debatable point. MTV and its video brethren will show you statistics that prove video airplay sells records. But aside from the video clips, think about the applications of the video technology and how it can be put to use. There are unlimited uses. Video can do amazing things. For example, there's a tiny art gallery on La Cienga Blvd. in Los Angeles using videos to sell their artists' work—that's another dimension in 'artists' profiles.' Some labels don't even do artist profiles. There are places video can go your artist couldn't or wouldn't go. Radio ids work — video ids do, too. Photo files in publications across the world work for artists. Video files would too, at all the news outlets. There are a lot of hot young ideas out there from video's children on how to maximize this '80s technology. I've called my company Siege Film and Video because I'm excited about the unlimited use of video. Put your imagination to use. Are we all so grown up we can't embrace the bright new world with enthusiasm? I think not. Think video.
EMI America Set To Release Bowie/Jagger Remix
Maaza Calls For Radio's Cooperation

By David Adelson

LOS ANGELES — Following the announcement of EMI’s release of a remixed "Dancing In The Street" by David Bowie and Mick Jagger, EMI America president Jim Mazza has called on radio to refrain from programming the video version (from Live-Aid and currently on MTV) until the single ships to radio and retail on August 19.

Citing that all proceeds from the sale of the single will go to the Live-Aid Foundation, Mazza emphasized the important role of radio in ensuring maximum retail sales.

"The new version of the record is radically different than the video track and we don’t want the public to be deceived," Mazza told Cash Box. "The track was not mastered, mixed or produced for radio. What we’ve done is produce something of high musical standards. The current version is so inferior to the version we’re delivering to them in a couple of weeks and we’re simply asking them to hold up on playing it."

The new mix was produced by Clive Langer and Alan Winstanley with additional production work by Mick Jagger and Nile Rodgers. The mix was done by Bob Clearmountain who also served as engineer with Mark Saunders and Stephen Benben.

The EMI America president noted a 12" version of the song, produced by Steve Thompson, will be released a few days following the release of the 7".

"I think one of the things that’s important is that we don’t just move from "We Are The World," to Live-Aid and think that there was a beginning and end to this whole activity," said Mazza. "This whole thrust on the part of the music industry is something that will continue for a long time. This project is something that needs 100 percent support from the entire music industry."

The conflict between EMI and CBS in paving the way for the release of the only record being officially released in conjunction with Live-Aid, "The competition barriers have been broken down," he said. "Walter Yetnikoff and I worked very closely and very effectively to make this happen quickly. This is something that has everyone pulling together because people want to help."

VH-1 Survey Links Viewership To Increased Record Sales

By Rusty Cutchin

NEW YORK — According to a survey conducted for VH-1 by Opinion Research Corporation, a Princeton-based marketing research company, over half (56 percent) of recorded product purchased by regular viewers of the channel were selected as a result of the artist’s appearance on VH-1. Other results of the survey indicated the music channel had gained "in terms of continuous and average weekly viewer per respondent" from February to May of 1985. The network posted a 20 percent gain (from 59 percent to 79 percent) among viewers rating the channel "good" or "excellent" on a five-point rating scale. VH-1 debuted January 1 of this year.

In an interview with Cash Box, Marshall Cohen, senior vice president/network and corporate services of MTV Networks Inc., explained the parent company of VH-1 explained the purpose of the survey. "The channel began on January 1 with three-and-a-half million homes, which is not large enough for Nielsen to tell us how many homes are watching. Until we’re much larger, in the neighborhood of 10 to 12 million homes, we will not even be negotiating with Nielsen on a metered contract.” VH-1 reported a penetration of seven million homes in its second quarter report. MTV now reaches 27.7 million homes.

The survey released by VH-1 included these findings: 47 percent of the channel’s viewers reportedly purchased or plan to purchase music videos we saw on VH-1. VH-1 viewers have purchased an average of 3.4 albums each in the past four months; average continuous viewing time per viewer rose from an average of 30 minutes in February to 37.2 minutes in the latest survey; average weekly time rose from 6.4 to 7 hours "heavy viewers" (those who watched VH-1 three or more days in the past week and watched VH-1 in the past 24 hours) as a percentage of total viewers rose from 32 percent to current levels.

MTV Sets Standard For Film Music Videos

By Gregory Dobrin

LOS ANGELES — When MCA Records submitted a video to Huey Lewis and the News’ "The Power Of Love" to MTV, programmers at the 24-hour music channel rejected it on grounds that it was too overt in its promotion of the Universal film Back To The Future, for which the upbeat song serves as theme music. An edited version went into rotation on MTV last week.

The problem of film music videos blowing their own horn too loudly is one which labels and programmers have now become wary, noting the fine line between a video which promotes records and a "trailer" for a film. Such movie-oriented clips have been considered fairly harmless by MTV in the past (such as Phil Collins’ Against All Odds and Cyndi Lauper’s Goonies, both from films of the same name). A current trend of at least a minute’s worth of spoken introduction to music videos has caused The Power Of Love to cross the line.

MTV has reportedly lost upwards of an hour of music programming a day due to introductions. "It doesn’t compliment or enhance what we’re all about," said a spokesperson at MTV, "which is our musical format." It was, however, the overly commercial content of the Back To The Future video that led the channel to finally take a stance on the subject.

A two-minute introduction to the six-minute video featured Lewis informing viewers about his song and its role in the film, using such commercial superlatives as "hit" and "blockbuster," according to a source. At MTV’s behest, MCA quickly edited that portion and returned the video to MTV.

Behind The Bullets

Joel And Franklin: Veteran Chart Toppers Return With Power

By Stephen Padgett

Two perennial chart fixtures, Billy Joel and Aretha Franklin, are again sailing up the ladder to success. Joel on his "Greatest Hits Volume I & II" and Franklin on her "Who’s Zoomin’ Who?" In both albums, very active singles lead the way. "You’re Only Human (Second Wind)," one of only two new songs from Joel’s album, jumps 26 to 23 debut. Aretha Franklin scores a Top 10 single, as "Freeway Of Love" leaps from 14 to 8 single.

Bob and Joel

Holding a Billy Joel greatest hits package down to one disc was impossible. Two discs were probably hard enough without giving valuable space to two new songs. But the two new songs do add an extra marketing dimension, which Columbus, Ohio-based Capitol Records is sure to use to its advantage. "Greatest Hits Volume I & II" takes a very strong jump from 26 to 15 bullet. Top five retail records in the country. Top five retail records in the country.


The first single from the album, "You’re Only Human (Second Wind)," seems destined for the Top 10. After five weeks of release, it is already in the Top 15 on the playlists at KBQM, WSKZ, WWKX, Q105, KHTX, KKZR, KWDO, KLUC, KQ95, Q105, KHFX, WMGL, WMEE.

Aretha Franklin

The first lady of soul is waging no less a war on the top of the charts. In just three weeks, "Who’s Zoomin’ Who" has blasted its way from an 85 bullet high debut, touching down lightly at 60 last week.

ROD STEWART PENS PUBLISHING Pact — Rod Stewart has signed a major international music publishing agreement with Intersong USA-Inc. (ASCAP) and Intersong International. The administration agreement between Stewart and Intersong covers Ronstadt Records, Los Angeles' newest record label that. The artist's new record contract with EMI America will continue under the Intersong umbrella.

Joe Perry — Joe Perry of the Boston-based group Aerosmith is planning to release a solo album this fall through Atlantic Records.

KEN IS ON HIS SIDE — Mick Jagger (r) was greeted back stage at the Live Aid concert in Philadelphia by ASCAP assistant director of public relations, Ken Sunshine. Jagger is a member of thePRS and licenses his songs through ASCAP in the US.
WRAPPING UP RAPOSO — Mike Stewart (I) President CBS Songs, has announced that he is exploring the option of selling the company’s catalog to one of the major music publishing companies. In the meantime, Raposo’s catalog, Joffic Music, includes such songs as “Sing,” “It’s Not Easy Being Green,” “Here’s To The Winners,” and “You Will Be My Music,” as well as theme songs from television series ranging from “Sesame Street” to “Three’s Company.” Raposo, who grew up in “America” with lyricist Hal David, the official song for the restoration of the Statue of Liberty.

Business Notes

Springsteen Hits Seven Million, As RIAA Certifies 11 Multi-Platinum LPs


Theatrical videos certified gold are: Protocol, Warner Home Video; Electric Boogalo: Breakin’ 2, MGM/UA Home Video; 10, The Year We Make Contact, MGM/UA Home Video; Mass Appeal, MCA Home Video; Into The Night, MCA Home Video and The Mean Season, Thorn EMI Video.

Platinum Theatrical Videos are: 2010, The Year We Make Contact, MGM/UA Home Video; Into The Night, MCA Home Video and The Mean Season, Thorn EMI Video.

Judge Affirms BMI Backpay Ruling

NEW YORK — In a memorandum dated July 22 Judge Lee P. Gagliardi of the United States District Court, Southern District of New York, affirmed his decision of May 13 which ordered local television stations promptly to pay BMI backpay fees due for the period of February 1983 - November 1984.

In early 1983, Judge Gagliardi held that the licensing practices under which more than 600 local television stations paid for the music they broadcast in syndicated and licensed programming violated antitrust laws. The judge ruled that the fees due to BMI to the 1980 level. The United States Court of Appeals for the Second Circuit reversed Judge Gagliardi’s decision and the Supreme Court denied review, opening the way for BMI’s request for an adjustment of fees, which was granted by Judge Gagliardi.

In his July 22 memorandum, Judge Gagliardi summed up the history of the litigation and said, “In short, the premise for the original order having been overturned, it is entirely appropriate that plaintiffs, rather than BMI, bear the burden of the loss of the use of the money at issue pending the final determination as to interim fees. Accordingly, plaintiffs motion to reargue is granted, and on reargument the court adheres to its May 13, 1985 decision.”

BMI president Edward M. Cramer, noting the decision, said “Approximately $30 million has been withheld from writers and publishers because of an erroneous decision. Now that this decision has been corrected, we hope we can mark an end to this episode. I believe BMI and the television stations can now decide upon a payment schedule for this long overdue revenue belonging to BMI writers and publishers.”

EXECUTIVES ON THE MOVE

Morrow Appointed — Joseph Morrow has been appointed to the position of western regional director of the Motion Picture Association for Motown Records, as announced by Maurice Watkins, director of R & B promotion for the label. Prior to joining Motown, Morrow has served in various positions in the industry with Capitol, Vee-Jay, Elektra/Asylum/Nonesuch, Unlimited Gold and most recently independent promotion in the western region.

Shaffer Appointed — Sandy Shaffer has been named merchandising manager for Warner Bros. Records. Shaffer began her career in the music industry as a singles buyer for Integrity Entertainment, a post she held for five years before joining the staff of Warner Bros. Records as assistant to the national merchandising manager for the past four years.

Gild Named — Kathy Gild has been named advertising manager for Warner Bros. Records. It was announced by Adam Somes, vice president director of creative services and operations for the company. Gild comes to Warner Bros. Records with experience in account services for a number of advertising firms including, Dentons Group & Rubicam and G. Walter Thomas.

Grzeszak Named — Arlen Grzeszak has been named production manager/creative services for Warner Bros. Records. Grzeszak began her tenure at Warner Bros. Records in 1978 in the Royalties Department. After a two-year hiatus, she returned to the company as production coordinator, a post she held for the past four years.

MCA Expands Album Promotion — MCA Records has expanded its promotion department with an expansion and restructuring of its album promotion department, it was announced by John Schoenenger, vice president, album promotion for the label. As part of the restructuring and expansion, the label announced the appointments of Randy Hock and Bob Osborn to the newly-created positions of director of promotion/marketing, east and west coast respectively and the promotion of Nan Fisher to the newly-created position of director, national promotion.

In these newly-created positions, Hock and Osborn will be responsible for tying together the marketing and promotional plans for albums of all artists product on a market-to-market basis, working with MCA’s regional and local promotions and distribution personnel. In her new position, Fisher will be responsible for the execution of marketing and promotional plans for albums in conjunction with alternative and college markets.

Norris Named — Arista Records has announced the appointment of Kelly Norris to the position of west coast promotion director for the label. Norris, who will be based in Arista’s Los Angeles office, will have responsibility for promotion at Top 40, AOR, and Adult Contemporary-formatted stations. Among the major markets she will cover are Los Angeles, San Diego and Phoenix.

Edelstein Promoted — Peter Edelstein has been promoted to the newly-created position of director, merchandising & advertising, Elektra Records. Edelstein will initiate and orchestrate merchandising and promotional projects for Elektra/Asylum releases. She will work with artists, merchandise companies and retailers to market Elektra/Asylum releases extensively with Elektra’s field marketing coordinators. She will report directly to Hale Milgrim, vice president, creative services.

Enrico Forms Co. — John Enrico has announced the formation of Extra Sensory Promotion, a company specializing in national record promotion and marketing for independent labels. Based in North Hollywood, CA, ESP will work mainly jazz, blues and progressive rock (new-music) product. The company offers three basic services: national radio promotion; national press promotion for reviews and release listings; and independent distribution management (including retail one-stop promotion).

Melina Promoted — Marvin Cane, president of Famous Music, a division of Paramount Pictures, has announced the promotion of Alan Melina from creative director to senior creative director, effective immediately. Working for the west coast branch of Famous Music, Melina will be responsible for talent acquisitions, writer and artist development and song catalog promotion on the west coast.

Negron Promoted — The Peer-Southern Organization has announced the appointment of Hiram Negron to the position of Latin repertoire manager. Previously, Negron was assistant international manager of the Latin American division. In his new position Negron will have responsibilities for Peer’s repertoire in the Spanish-speaking Caribbean basin territories. He will be based in New York and Puerto Rico.

Ludwick Appointed — David Ludwick has been named president, chief executive officer and chief administrative officer for Petrelli Productions. In his new position, Ludwick will be responsible for all areas concerning the Christian gospel rock group Petra and their production company. Prior to joining Petrelli, Ludwick has functioned as a legal representative.

Solomita Promoted — Pete Solomita has been named sales manager of Greenworld Distribution’s New York office, it was announced by Steve Boudreau, president of the L.A.-based Greenworld Records Limited. Solomita was promoted from his post as sales representative of Greenworld New York. Solomita will be joined by Don Brody, who will act as his assistant.

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

NEW YORK — Fury, and Merc and Monk (Eric Mercury and Thelonious Monk III) have joined George Benson, Frankie Valli, the Manhattan Transfer, Chaka Khan and Michael McDonald on the top 10 listing of top-40 royalties to the anti-piracy fund of the International Federation of Phonogram and Videogram Producers. N.Y.’s WKCR-FM will present a 13-hour festival, Aug. 5 from noon-one a.m., of the music of composer Harry Partch... B-Magic Records is opening recording and production offices in Boston and Denver. They have signed 12 acts so far... Soundcraft Electronics has won three separate orders from the BBC for its sound mixing consoles.
GRP And JVC: A Promotional Fusion Results In Success

By Lee Jeske

NEW YORK — The JVC Jazz Festival, which ended this past weekend at the Hollywood Bowl, was, by all accounts, a successful cooperative venture between an audio hardware giant and a small, independent jazz label. The travelling show, which featured GRP recording artists Dave Grusin, Leo Rilette, Dianne Schuur, and Ivan Lins, featured a unique promotional cross-pollination — with the label benefiting from some $500,000 worth of promotion from JVC, unaffordable for a small, specialized label, and JVC benefiting from the identity with a brand of music that represents a certain level of quality.

"JVC made a decision before we got involved with them," says Larry Rosen, co-owner, with Dave Grusin, of GRP, "to utilize jazz as the music they were going to promote. The reason for that is that they wanted to reach the jazz buyer; because that's much too small an audience, but they thought by associating themselves with jazz, they were associating themselves with uncompromising quality."

In 1984, JVC took over the sponsorship of four international jazz festivals — including the Newport Festival, in Rhode Island. This year JVC America wanted to extend the national reach of the JVC Festivals, so they hit on the concept of a "touring" festival, promoted by George Wein. Initially, the idea was to put together one-night packages around the country, not necessarily to coordinate artists. They approached GRP.

"They know who we are, certainly," says Rosen, "since they're our licensees and we've worked closely with them for years. So JVC America came to us and said, "Look, we'd like to do something out with all these things about jazz, and Dave Grusin has been number one for about the past 15 years on their chart" And we were pushing hard real hard from the beginning with compact discs, we're up to 30 compact discs, and they're looking to promote their compact disc players. They figured Dave would be just right, because he's somebody who's constantly been there, and everybody knows his music — everybody — but the general public does not really know who Dave Grusin is. But Dave's name is associated with quality and they're looking to reach the 'baby-boomer' audience who goes out and buys the stereo systems."

The promotional campaign included full-page color ads, many featuring Grusin, in magazines and newspapers in the cities the Festival hit in-store promotions for audio equipment; the manufacture, by GRP, of 10,000 special "Sampler" CDs for JVC to use as giveaways; and the dispersal, by GRP, of a gross of JVC compact disc players to stores and jazz radio stations. Rosen figures about $1 million was spent on promotion — $500,000 from JVC, $150,000 from GRP — and he says that both the label and the hardware manufacturer are seeing the results in terms of sales.

While the Festival was not a "festival," in the sense, it was a touring event — the artists were all integrated into one show that enabled them to perform in various unique groupings. While JVC's sponsorship of several festivals in Europe and the Newport Festival continues, Rosen says that no decision has been made about putting together another grouping of GRP artists for an '86 version.

NEW YORK — Philadelphia International Records has signed a long-term agreement for exclusive distribution and promotion with Manhattan Records, a division of Capitol Industries. The pact was announced by Bhaskar Menon, chairman and chief executive of EMI Music and Capitol Industries, and Bruce Lundvall, president of Manhattan Records, at the conclusion of negotiations with Kenneth Gamble and Leon Huff, founders and chief executives of Philadelphia International Records.

Gamble and Huff founded Philadelphia International in 1971. The label was originally distributed by CBS Records. Among their songs and artists were the O'Jays ("Love Train," "Back Stabbers," "Used To Be My Girl"); Harold Melvin & The Blue Notes ("Bad Luck," "Wake Up Everybody"); Teddy Pendergrass ("Love TKO," "Turn Off The Lights"); the Three Degrees ("When Will I See You Again?"); Billy Paul ("Me and Mrs. Jones"); McFadden & Whitehead (" Ain't No Stoppin' Us Now."); and Lou Rawls ("You'll Never Find Another Love Like Mine"). In recent years, Philadelphia International has maintained a chart presence with releases by Patti LaBelle, the Jones Girls and the O'Jays.

Remarked Bhaskar Menon, "I am absolutely delighted at the alliance between Philadelphia International and all of us throughout the world of EMI Music. "We are extremely proud of Kenny and Leon as exceptional talents, and we are most excited and honored to form this association with them and their distinguished roster of artists."

Chaka Khan recently recorded a new song, "Own The Night," expressly for the upcoming soundtrack album to the NBC-TV series, Miami Vice. Set for a September release on MCA Records, the LP features various artists with the music being coordinated by executive producer Danny Goldberg. Pictured at the recording session at Atlantic recording studio in New York City are (l-r): producer Arif Mardin; Khan; Goldberg (standing); and Joe Mardin, who co-produced the track with Arif.

Officials Praise New Law As Counterfeit Busts Continue

By David Adelson

LOS ANGELES — Officials are praising a new California law that enabled investigators to make the second major Southern California counterfeiting arrest in three weeks. Over $1.2 million dollars in counterfeit and cassette labels were confiscated by Bell, CA police as a result of an investigation by the Assn. of Latin American Record Manufacturers (ALARM) and the RIAA.

According to ALARM executive director Bud Richardson, who headed the investigation, the Counterfeit Trademark Law (653W), enacted in 1984, has enabled law enforcement officials to increase the number of counterfeit related arrests enormously.

Previous state laws only effected music recorded prior to 1972. All material recorded after that year fell under the jurisdiction of the Federal Copyright Act and thus required the involvement of the F.B.I. Investigators had found that since record counterfeiting was a low priority crime for the bureau, it was hard to effectively enforce the law.

The new California law centers around the illegal use of trademark and does not deal with the actual recording. According to Richardson, "we don't care if the tape is blank. If it's a counterfeited trademark, then we've got them."

Richardson said since the enactment of the new law, ALARM has assisted law enforcement officials in over 60 arrests and the seizure of over 60,000 counterfeit records and tapes.

Last week's arrest of Hector Avilas, 47, and Daniel Rios, 37, came just three weeks after a raid that yielded over $400,000 worth of counterfeit cassettes of "We Are the World." Investigators are still trying to determine if there is any connection between the two raids which occurred only a few miles from each other.

Police said Avilas and Rios had printed over 160,000 labels. According to Richardson, 90 percent of the labels were for Latin product but labels for such artists as Madonna, Tears For Fears, Kool And The Gang, The Beatles, Michael Jackson, Dolly Parton and Willie Nelson were also counterfeit.

"He had masters of over 2,000 labels," said Richardson. "He said he merely went out and bought a tape and brought it back to his dark room. He then had a four-color separation press that he would make duplicates from."

According to the investigator, "this just scratches the surface. We confiscated all his business records and the investigation will continue."

Manhattan Signs Distribution Pact With Philadelphia Intl.

PUTTING THE REDLOCK ON — Broadcast Music, Inc.'s Harry Warner gets the final signature for Redlock Music, Inc., the new publishing company owned by members of the late Otis Redding's musical family. The new company contains four of the songs on 'The Reddings' current PolyGram album entitled "If Boks Could Kill." Pictured are (l-r): Warner; Mark Lockhart; Zelma Redding; Otis Redding, III; and Dexter Redding. Not present for the photo, Karla Redding.

A MILE HIGH WITH DENVER — Patty Peavy and her husband Robin get the star treatment having just flown in on the private Lear Jet of RCA recording artist John Denver, with Denver himself piloting the craft. That trip, plus front seat tickets to the artist's Red Rocks benefit concert, a private dinner, $1,000 spending money and limo and hotel accommodations were the Grand Prize in VH-1's "Dreamland Express With John Denver Contest."
FRIGHT NIGHT — Original Motion Picture Soundtrack — Various Artists — Private I Records SZ 40008 — Producers: Various — List: 8.98 — Bar Coded

Although the market has been flooded of late by film soundtracks consisting of diverse songs from diverse artists, Fright Night emerges as a unique and notable example of the genre at its best. What makes this compilation of songs (from such artists as Autograph, Sparks, the J. Geils Band and Evelyn King) particularly unusual for a soundtrack is its AOR slant. These are, for the most part, hard-edged, biting dance cuts obviously suited to the film's contemporary, semi-satirical horror story.


A tasty stew of material from the formidable former 10CC members including the current fast-breaking single "Cry." Side one is a mixers delight called "Wet Rubber Soup" which merges "Rubber Bullets," "Mistereone" and "I'm Not In Love" with an insistent dance groove a la Trevor Horn. Also included are "Light Me Up," "Save A Mountain For Me" and "Golden Boy," each illustrating a facet of the duo's amazing approach to music.

THE ADVENTURES — Chrysalis 41488 — Producer: Bob Sargent-Steve Harvey — Garry Bell — List: 8.98 — Bar Coded

Synthesizing a fresh pop sound is a difficult task, yet on this debut Britain's Adventures prove out sonic existing capabilities and rich vocal capacity which forge a slick sound all its own. The first single "Send In My Heart" is the gem here, but other cuts such as: "Another Silent Day" and "Nowhere Near Heart" also warrant attention.

LANGUAGE BARRIER — Styl & Robbie — Island 90286-1 — Producer: Bill Laswell/Material — List: 8.98 — Bar Coded

After finding success on the Padlock project with Gwen Guthrie, famed rhythm section Styl & Robbie here team with Cotuldoti heavyweights Bill Laswell, Manu Bibango, Bernie Worrell along with Herbice Hancock, Miles Davis and Bob Dylan (among others) for a rock solid and sophisticated effort in avant funk.

ALL THE GODS MEN — Blue in Heaven — Island 90285-1 — Producer: Martin Hannett — List: 8.98 — Bar Coded

A direct Chris Blackwell signing, "Blue In Heaven" has had two singles out in the UK, but this full LP marks its American debut and an auspicious debut it is. Strong songwriting and a varied sound which oscillates between a Smiths drone and the urgency of U2 marks this Irish band's US entrance.

CEASE-FIRE — Michael Prophet — RAS/Live & Learn 013 — Producer: Delroy Wright — List: 8.98

A well produced and bubbling release from Live & Learn and songwriter/vocalist Michael Haynes. Should chart highly on the reggae charts with strongest cuts including "Trouble Me," "Cease-Fire" and "Emotional Road."
SINGLE RELEASES

MADONNA (Sire 7-28919)
Dress You Up (3:45) (House Of Fun Music/BMI) (Stanziale-LaRusso) (Producer: Nile Rodgers)

Picked early as a single choice and played heavily in the clubs, "Dress You Up" is characteristic Madonna, with a bubbling groove and an irresistible chorus hook. With no apparent backlash due to the extensive media attention given the vocalist as of yet, look for both CHR and B/C radio to jump on this single as one of the top late summer releases.

JOHN CAFFERTY and THE BEAVER BROWN BAND (Scoti Bros. ZSR 04552)
C-I-T-Y (3:33) (John Cafferty Music/BMI) (Cafferty) (Producer: Kenny Vance)

Long an AOR breaker, this high energy cut from Cafferty and the Beaver Brown Band's second LP "Tough All Over" consolidates its distinctive east coast rock and R&B sounds and makes it simple and sweet. Cafferty delivers an effective lead vocal and a tasteful guitar solo highlights the musical breaking. Look for this track to fly up the CHR chart.

WHAT IS THIS? (MCA 52593)
I'll Be Around (3:46) (Bell-Hurt) (Assorted Music-Bellboy Music-Cookie Box Music/ BMI) (Producer: Todd Rundgren)

This O'Jays classic is given a nice reworking by Los Angeles' What Is This? and producer Todd Rundgren with emphasis on a faithful arrangement and updated instrumentation. The lead vocals are especially soulful and the guitar work throughout is restrained and effective. An excellent choice for the first single from the band's second album, look for this version of "I'll Be There" to be an AOR breaker.

GO WEST (Chrysalis VS4 4290 03)
Eye To Eye (3:32) (ATV Music Corp./BMI) (Cox-Drummie) (Producer: Gary Stevenson)

With moderate success from its first two singles, this versatile and astute British group's latest release is an R&B tinged song which shows soul and heart. A nice crossover effort.

WILLIE NELSON & NEIL YOUNG (Columbia 38-05566)
Are There Any More Real Cowboys? (3:03) (Silver Fiddle/ASCAP) (Young)

(Cover) (Producer: Neil Young-Elliot Mazer-David Briggs-Beck Keith)

With a sound which goes back to Young's classic "Harvest" LP, this cut bridges the 60's country rock and authentic country via Willie Nelson contribution. A guaranteed winner for fans of both artists, and a possible country/pop crossover.

HERMANOS (Columbia 38-05423)

The Latin America contribution to the drive to help stop hunger in Africa and worldwide, "Cantare, Cantaros" is an emotional and a moving cut sung in spanish which should be a huge international seller.

SUPERTRAMP (A&M 2760)
Better Days (3:55) (Silver Cab Music-Atmo Music/ASCAP) (Davies) (Producer: David Kershbaum)

A solidly driving rocker, "Better Days" is a showy tune for Supertramp, and professes a clear-eyed optimism for the future. Excellent production values and a nice melody.

GEORGE HOWARD (TBA 705)
Dancing In The Sun (4:08) (Asphalt Music-Moonshoes Music. BMI) (Howard-Johnson) (Producer: George Howard)

With a firm B/C and jazz following, this single from George Howard's latest LP seems set to attack the CHR market, in following the path of other recent successful instrumentalists. With a solid dance backbeat, Howard's soprano sax playing is tasteful and evocative, creating an engaging and soaring pattern of melodies. Look for this to be Howard's crossover breakthrough.

URGENT (Manhattan 50005)
Running Back (3:55) (Kehr Bros./BMI)
(Kehr-Kehr-Kehr) (Producer: Ian Hunter-Mick Ronson)

An authoritative hard rock debut from Manhattan's Urgent which is picking up substantial number of adds on CHR around the country, "Running Back" combines the polish and predictability of such corporate rockers as Foreigner, Journey and the like, but is invested with a fresh energy and style. Look for this to be the label's highest charter effort to date.

COMMODORES (Motown 1803MF)

This nicely textured mid-tempo track shows off the classic Commodore vocal style and musical sound. "Janet" is a smoothly rolling cut set for strong airplay on B/C and urban radio.

HOOTERS (Columbia 38-05568)
And We Danced (3:48) (Dub Notes/Human Boy/ASCAP) (Hyman-Brazilian) (Producer: Rick Chartoff)

This second single from the Hooters' "Nervous Night" LP again displays the band's flair vocally and instrumentally. The song and the performances have an appealing Springsteen-like purity so common sound so justifiably popular these days. Look for CHR action.

NICK MASON & RICK PENN (Columbia 38-05456)
Lie For A Lie (3:16) (Pink Floyd Music Lib. Inc./BMI) (Fenn-Mason-Peyronel) (Producers: Rick Fenn-Nick Mason)

From the "Profiles" LP, this is a moody, allowing cut strong vocally and melodically. Noteworthy for its unique sound, this single should prove popular CHR fare, and with good reason.

AIR SUPPLY (Arista 1-3931)

Taken from this Australian group's latest "Air Supply" release, this ballad is a sweeping testament to its knack for pop melodies. Look for strong CHR adds.

ORCHESTRAL MANOEUVRES IN THE DARK (A&M 2748)

The surprise huge success of OMD's current U.S. tour lends credence to the claim that mass popularity for this band is within reach. "So In Love" should improve its chances greatly. A very melodic, pleasing and well textured record prize for CHR.

ANTHONY WATSON (Amherst 302)
She Will Never Wait Forever (3:50) (Harlem Music/BMI) (Trageesser) (Producer: Anthony T. Johnson)

FIRST LOVE (Mirage 7-99627)
Give Me Your Love (4:10) (Green Mirage-Creative Start/BMI) (Bryant-Roseman-Tyson) (Producer: Jason Bryant)

KEISA BROWN (Park Place 106-7)
I Betcha Didn't Know That (Two-Knight/East Memphis Moon Song Music/BMI) (Knight-Dees) (Producer: Frederick Knight)

GOODIE (Total Experience 1-2422)
Specify Lady (3:54) (TEMP CO. /BMI) (Whitfield-Gray) (Producer: Cavin Yarborough-Robert Whitefield)
SHES B-SIDE HERSELF — How did a California girl get transported to the Big Apple, end up in a recording studio with Bill Laswell and Material along with African Bambataas and finally create a record of her own called "cairo Nights"? After speaking with Anne "B-Side" Boyle, the answer is right place, right time. Out on the west coast taking a bit of a vacation before a European jaunt to support her first full length effort on New York's Celluloid label, B-Side stopped by the Cash Box office to document some of her past and present as well as vague hopes for the future. "I had been brought into a studio in New York to teach a singer the French translation of a rap song he was doing — it was kind of difficult. He had been hopping in French — it was written out phonetically and when they got through with the song Bambataa said 'lets do something different on the other side,' and he said, 'lets use her.' I'm not one of those people who would say, 'oh, no I can't go on record' — I just thought this is great! And this is the first time I did anything for record and then I got well." After all the 'Z' singles came out and got excellent reactions in the urban clubs in and around N.Y and other urban centers — primarily rap things worked out with Bambataa, B-Side then got the chance to do things a little less mainstream, a little more European in feel and with much more of a melody. The result I'm " Cairo Nights." "I like the slow things, that is really more along my line. After a while, how much can you say in a rap song? — it's really kind of a limited thing now," she says. After an aborted attempt to put together a live band in California earlier this year " — I had never played live with a band before, and even though it was a little garasy, it was really fun," she is now somewhat in a state of limbo, exactly the way in which things began — a rap thing. "Faraway Places." Both of the albums will contain various cuts and artists, a format which was chosen as a means of showcasing Bay Area talent and an indication of the diversity of the talent which will be released by the label in the near future. ZAENTZ FILLS DANCE CARD — Fantasy head Saul Zaentz has taken action against John Fogerty and Warner Bros. for the labeled altered parts of Fogerty's "Centerfield" LP to stave off the Zaentz anger. A suit was filed last week in Los Angeles, and the songs in question into "Zanz Kant Danc" and "Mr. Greed." The complaint also claimed that Zaentz was labeled by a series of Fogerty interviews given after "Centerfield" was released.

BANDS NOT WORKING — LOOKS GOOD — One of the most interesting new things on the shelves this week is Mark Mothersbaugh's latest project, a solo ambient music cassette called "Music For Inomniaks." Manufactured by Japan's TRA Records and distributed in America by Sounds Good/Outside Beat, "Music For Inomniaks" is an enthralling package of swirling electronic music, yet for $12.98 you also get quite a nice package — Japanese style. The flashy turquoise/gold cover is adorned with a gold cassette and a deck of cards featuring Devo personalia printed on high quality Japanese stock. Fun to play, fun to play with.

PERRI MAKES A NAME FOR ITSELF — When Pat Metheny announced at his recent L.A. dates that he had a "surprise" later in the show, he couldn't have been more right. Mentioned oftentimes in the last few months in this column, that surprise was the group Perri. Made up of four sisters who originally hail from Bakersfield, Carol, Darlene, Lori and Sharon Perry are Perri and they have not re- leased anything on a major label. "Celebration" is due out in the fall. The sisters originally hooked up with the four others and they are a fusion band, they are getting to see one of his shows and recording a tape with lyrics to some of his songs. Merteny has invited the group along on his current national tour — Perri performed "Airstream," "Jocko" and an encore number at his recent Irvine Amphitheatre show and — the girls have become quite a "local Celebration" in September.

CLOSE TO THE EDIT — San Francisco's grass roots World Beat music scene is set for a Sept. 7 Greek Theater concert featuring all of the top bands. The "World Beat Celebration" will be international festival of music, dance and culture with Big City, the Lookers, Freaky Executives and others. There is also the 1st Splish Splash Festival, to be held in Avalon, is falling into place. The entire festival will be recorded and filmed, and reported by, IRS Cutting Edge is interested in part of the film — the Splish Splash will be highlighted by UB40 and David Lindsay performances. Peter Holden

Epic recording artist Bang Bang is on one of those acts that doesn't need to be being commercial. "No matter what we do usually turns out that way," said lead vocalist and songwriter Julian Raymond. "I just have things with hooks, its in my blood. We make no bones about being commercial, because we are.

Whether it's considered commercial or not, the music Bang Bang is most interested in these days is the heavy R&B Motown variety, tinged with a hard rock edge. Raymond's former incarnation as a heavy front bassman is evident still, but he insists that Bang Bang, with a debut Epic LP and video to its credit, will be moving even more towards the R&B model with its next album. "I had been playing heavy metal since I was a kid, so the 23-year-old Raymond, "and I became kind of heavy metal-ized— I've changed unbelievably in the past few years, because I really like all of the R&B things. The next album will go almost totally in that direction, almost to the gospel level."

The band, Oregon-bred Raymond came to Los Angeles several years ago in search of a more fertile musical environment, and found a lot of musicians with whom to start a band. Founding members Raymond, bassman Tristan de Villar and synthman Debi Bozeman formulated the original Bang Bang in 1982. Since then, guit- arist Ronnie Mancuso has joined, along with in recent years bassist Salavoy and drummer Joey DePompis. Raymond said that with the band's next release is already in mind and the music focuses — not an easy achievement for an act with so many different tastes and styles as the players in Bang Bang. Begin- ning with Raymond's collaboration for R&B (shared by de Villar and Boze- man), tastes range from there to the classical orchestral influence of Salavoy (an accomplished film compos- er who wrote the title track to The Flamingo Kid) to the ghetto rock, R&B The 銘e and The boogie sensibilities of DePompis and Mancuso. The mixture has kept

SeeING IS BELIEVING — Austin's True Believers performed a solid show last weekend at the Club Linganore along with the U. of Texas's Larry Joe Stewart and it was one last peek before the band is signed to a major.

TEARS FOR FEARS — Roland Orzabal and Curt Smith.

The band from leaving too far in any
direction.

The Bang Bang sound, which has always borne a R&B feel, bears little resemblance to that of Duran Duran, to whom Bang Bang has been com- pared time and again in the press. Raymond has gone on record to vehemently deny and direct influence by the popular British act, but fears his intentions may have been mis- construed. "We like Duran Duran, we explained, "and if it weren't for them, I don't think modern music would have become what it is today. I personally don't understand the comparison musically, That's all." In addition to a more aggressive bent toward R&B, Bang Bang also plans to roughen its image. Though no drastic changes are in store for the near future, "We just won't be that squishy clean anymore," said Raymond. As for the new record and a more true-to-char- acter image to accompany it, the band is enthusiastic. "We've got nothing but incredible material for the next re- cord," Raymond said. The commer- cialism of that new waxing remains to be seen, but then "commercial" is just a word when it comes to the kind of music this exhilarating now act likes best to play.

Tears For FeaRs Has Something To Shout About

By Stephen Padgett

LOSV ANGELES — How do you follow up a #1 single? The more theoretical has caved in many a lesser act. The pressure for an artist to outdo himself is exerted by record companies, management, publishers, record distributors — any who have benefited from an artist's success. Only the artists with level heads and realistic expectations survive this pressure. In the case of Tears For Fears, sensibi- lity and realism are hallmarks. The unexpected success of their second album Songs From the Big Chair and its first single, " Everybody Wants To Rule The World," has surprised everyone but Tears For Fears themselves. During a recent phone interview with Cash Box, Tears For FeaRs member Roland Orzabal was asked if the success surprised him in any way. "Not really," he said. "It's a #1 album and a #1 single. He replied simply, "No. We didn't expect anything." This attitude is more or less a life principle for Orzabal and his partner, Curt Smith. "There are four words that we live by. They are, "Relax, and expect no- thing,"" said Orzabal. And this is precisely how Tears For Fears is responding to this current rush of good fortune. They are neither surprised by it nor did they expect it.

Does success change one's life appreci- ably? "Not really. It hasn't changed us as people. It just means that we're better off financially. But, it means that we can do what we want, I think. It enables you to relax even further. Because you're struggling to make ends meet as well as making good music, now it will be nice to just make good music," comments Orzabal.

"Change, you can change." This is not only a line from one of Tears For FeaRs early singles, the sentiment is their rasio- deatra. The theme, in one form or another is present throughout their work. Songs like "I Only Suffer the Children," "Mothers Talk" and "Broken" paint the graphic picture of children in bondage to ideas delivered to them by sometimes

(continued on page 98)
...AND BRING THE FAMILY — Finally rising to equal stature with the Boat Show, the Auto Show and the Home Show is Pepsi's version of the Rock Show, which will be traveling the convention center circuit for the next year or so. "Pepsi's Wall of Rock is a feature that will play for a year, and it is the most successful effort that Pepsi has ever done," noted Vito DeSpirito, senior vice president of Pepsi's marketing department. The show will feature large screen projection, live entertainment and physical artifacts, with a focus on the work of contemporary artists. The show will also feature an extensive display of rock and roll clothing, which is the largest display of rock and roll clothing in the world. The show will also feature a display of rock and roll music, which is the largest display of rock and roll music in the world. The show will also feature a display of rock and roll video, which is the largest display of rock and roll video in the world.

DREAM INTO GOLD — Elektra artist Howard Jones was featured recently by label execs in honor of his gold LP, "Dream Into Action." Featured at LaBelle Epoque are (left): manager David Stopp, Jones and Elektra executive VP Lou Maglia. The album has run continuously, averaging approximately 10 minutes in length with a five-minute intermission between films, allowing patrons to exit and enter each video area.

The exhibit will travel with historical items from the late 1970s to the early 1980s, including the Beatles, the Stones, Elvis and Woodstock, among other artists and historical events. Hallways throughout the exhibit will be devoted to photos and graphic displays depicting various periods in rock history, plus magazine and album art. Merchandising booths will be located throughout the exhibition with past and current products available for sale to visitors. Corporate display booths will showcase consumer products items, including state-of-the-art electronics and youth-oriented products.

The real industry news is that "Wall of Rock," and its accompanying exhibit, is finalizing negotiations with the major record and distribution labels for their participation in the show. Five of the 18 video theaters, those featuring contemporary music, will be used by the other labels to showcase their rosters. According to "Wall of Rock's" label representative, Steve Schmiedieker of SAS Enterprises, "Wall of Rock offers the record labels the opportunity to participate in a comprehensive history of rock and roll, and to showcase their current artists to a captive audience by way of video, product merchandising and live artist appearance."

Company representatives are touring the showing as a family event, where parents can check out an Elvis/Rockabilly booth or a Surf Music booth while their kids hustle off to the contemporary exhibits to catch the latest rock acts.

American invasion in the early 1960s, there has been a steady stream of borrowed, bought or stolen influences between bands on both sides of the Atlantic. One of the most publicized has been the influx of soul music and R&B into the British music scene during the heyday and demise of punk music. Yet it is the American music of this time which most influenced one of Britain's hottest black bands, Loose Ends.

For over three months, Loose Ends' American debut "A Little Spice" has slowly made its way up Cash Box's B/C and Pop album charts behind the power of its current #1 B/C single "Hangin' On A String," and with a second single "Choose Me" just beginning to take off, Loose Ends has clearly taken the American market by storm, even though the group has never played a date in this country.

Made up of a three-person nucleus — Steve Nichol, Jane Eugene and Carl Mctintosh — Loose Ends found the reception to its music much more positive here than in its own country and probably for good reason. "Most of our influences come from America," said Eugene, speaking from a recording studio in the UK. "Soul and R&B started in your country, and that has been the music that we listen to — the first record I ever purchased was "Shine" by Evelyn King." That musical bias was enhanced by Nichol's exposure to the music school and musical anagement as well as Mctintosh's familiarity with jazz as a session bass player.

According to Mctintosh, it was the production of American producer Nick Norman that consolidated his sound and solidified its disparate parts.

Steve and I studied different kinds of music, but we both had a love for jazz, and together with Jane we already had feeling for American soul music. Right around 1979 and 1980 there was a big wave of American soul music injected into the British music scene, artists like the S.O.S. Band, Bobby Womack, Shalamar, Change, George Benson and a lot of the Jimmy Jam and Terry Lewis stuff. We were able to put a lot of that together when we started the band, but the first couple of producers we worked with brought out what we thought best for themselves, not for the band. Nick came in and we took it down to where it is today, brought back musicality to the sound Loose Ends was aiming for.

We had written "Hangin' On A String" about two years ago," said Mctintosh. "We had done a demo of it, but Nick took it all apart and put it back together like a jigsaw puzzle." The single immediately was one to be reckoned with in the U.S., plateauing for a time on Cash Box's singles chart and then jumping to #1 where it has been for four weeks. "We feel that our sound is just more familiar to the American people than it is to people over here," explained Eugene. "We only have the one National Station radio run by the BBC, and it is very MOR oriented. The pirate stations really helped us to break here after we signed with Virgin, so the first LP did cross over, but our goal is to tour and be successful in America. After that, everywhere else is easy."

Loose Ends' trio of players are currently working on material for its second LP — its third in the UK, though plans for an American tour are in the works. Surprisingly, the band has done only one live gig in its career. "We decided that when we started to perform live we wanted to have a really good show, and that's really an expensive thing to do right now. We want to reach a certain level of success so we can go out and do it right," says Eugene. With group players waiting in the wings, that time is fast approaching, though the band is currently very busy, with the new LP and possible film ventures. Mctintosh concluded, "It is really exciting right now, but it is also turning out to be a lot of work."

For the present, the band does not have to worry about tying up any loose ends.

ANNIVERSARIES GALORE — Peter, Paul & Mary turned up in New York to celebrate their 25th anniversary and that of the club they helped bring to life. The pair also gave us a peek at their plans to benefit the Charity Ballay Children's Folk Music Project, while lead singer Danny Elman is scoring in the Greatest Adventure . . . Cleo Laine will make her New York acting debut at the New York Shakespeare Festival last weekend in The Mystery of Edwin Drood, with music by Rupert Holmes . . . Larry Holmes will host the "MTV Friday Night Video Fights" this week. Martha Quinn provides the sparring . . . The Cars, September 1984 concert in Houston will be telcast by MTV August 17 . . . RCA's Jeff Cason has left that company's publicity department. His off in Europe developing projects until mid-September. Messages can be left at (212) 589-9674.
WPLJ — New York — Larry Berger  
Dead Or Alive  
Despero  
P. Collins  
Madonna  
Expose  

WAVY — Washington, DC — Smokey  
Heart  
P. Benatar  
Katrina And The Waves  
Bon Jovi  
Madonna  
J. Waite  

B94 — Pittsburgh — Scott Alexander  
Cock Robin  
UB40  
UB40 w/ C. Hynde  
Madonna  

WHIT — Boston — Charlie Quinn  
Lisa-Lisa And Cult Jam  
Cock Robin  
M. McDonald  
UB40  
UB40 w/ C. Hynde  
Madonna  

WCHU — New Haven — Stel Raybak  
Dire Straits  
UB40  
UB40 w/ C. Hynde  
J. Waite  

WLIS — Louisville — Christopher/ Lyons  
Heart  
Kool & The Gang  
Wheels  
Eurythmics  
UB40 w/ C. Hynde  
J. Waite  

WSQ — Atlanta — John Young  
Eurythmics  
Godfrey & Creme  
Madonna  

WQXK — Atlanta — Jim Morrison  
J. Jones  
A-Ha  
UB40 w/ C. Hynde  
J. Waite  

WTXJ — Jackson — Bill Crews  
B. Ocean  
P. Benatar  
H. Jones  
Katrina And The Waves  

WPL — Indianapolis — Jim Mikes  
H. Jones  
Mary Jane Girls  
Goldie & Creme  
Bon Jovi  
E. Clapton  
J. Cafferty  

WPLU — New York — Larry Berger  
Dead Or Alive  
Despero Mode  
P. Collins  
Madonna  
Expose  

WLYM — Washington, DC — Smokey  
Heart  
P. Benatar  
Katrina And The Waves  
Bon Jovi  
Madonna  
J. Waite  

WCHU — New Haven — Stel Raybak  
Dire Straits  
UB40  
UB40 w/ C. Hynde  
J. Waite  

This is a list of strong adds for WPLU, WLYM, and WCHU. It includes artists such as Bruce Springsteen, Madonna, and Dire Straits, as well as many others. The station is known for its variety of music, including rock, pop, and R&B. The list is presented in a tabular format with the station name, city, and artist name.
**SOUPY D’JOUR** — Flo and Eddie, founders of the Turtles, currently performing in the “Happy Together Tour 1985,” dropped by WNBC studios for a chat with midday personality Soupy Sales on his “Lunch with Soupy” segment. Pictured (l-r) Eddie (Howard Kaylan), Sales, Soupy’s on-air sidekick, Ray D’Ariano, and Flo (Mark Volman).

** Petty Signs With Westwood One**

LOS ANGELES — Westwood One has signed Tom Petty & The Heartbreakers to an exclusive agreement for radio concert broadcasts through 1986, according to President and Chairman Norman Pattiz, Westwood One.

The pact provides that Westwood One’s mobile studio will record the band in live performance, and that Westwood One will have the exclusive right to broadcast the concert in 1985 and ’86 on the “Superstar Concert Series,” sponsored by Coca-Cola and Sprite and aired by more than 450 Westwood One Radio Network affiliates in the United States and throughout the world.

** Dick Clark Relinquishes Radio Show Slot**

NEW YORK — Dick Clark, president of Dick Clark Inc., will relinquish his duties as host of Dick Clark’s National Music Survey on October 31, 1985, it was announced last week by the Dick Clark Company, Inc. in Los Angeles. The weekly three-hour program had been carried by the Mutual Broadcasting System since 1981.

“I have nothing but the highest regard for the people at Mutual who are responsible for the success the National Music Survey has enjoyed,” Clark said. “I wish Mutual nothing but the best for the future.”

** Changes —** In addition to her duties as music director, Mary Taten has been named assistant program director of WROX (107), Washington. Meanwhile, advertising and promotions director Marty Wall resigned his position at the Washington outlet. After four-and-a-half years Diane Morales leaves her post as assistant director of advertising and promotions at KLOS, Los Angeles to become the new promotion coordinator at CKEO, KERR. Meanwhile, new program coordinator Stephanie Stephens can now be heard doing the live traffic reports and handling a weekend shift. Veteran announcer Chuck Thompson joins Mutual’s NFI broadcast team. Thompson is the television voice of Baltimore Orioles and has also been the voice of the Washington Senators and Baltimore Colts.

** Smuggler’s Beer —** Over 50,000 people showed up for a good time at WLS and Budweiser presented a free concert in Chicago’s Grant Park, featuring Glenn Frey and the Commodores. Pictured (l-r): Mark Harley of Fitzgerald Hartery Management; John Gehron, WLS operations director; Karyn Esker, promotion director and Glenn Frey.

** Morning Zoo —** WIQG, Philadelphia’s Harvey in the Morning got a rather uncomfortable ride when the circus came to town. Harvey is seen hesitatingly holding on to “Paggy” his homemade elephant in the traditional Animal Walk.

** Bob Shulman**
MOST ADDED

STATION ADDS

Bob & Zip — Just A Big Ego
Huey Lewis & The News — Back In Time
Hooters — And We Danced
M. McDonald — No Lookin' Back

KAZ — Denver — Zak Phillips
R. DAvis — Return To Waterloo
MARILLION — Kayleigh
WHAT IS THIS? — I'll Be Around
COCK ROBIN — When Your Heart Is Weak
THE ADVENTURERS — Send You My Heart

KZOK — Seattle — Larry Sharp
J. WAiTE — Every Step Of The Way
X — Burning House Of Love
Hooters — And We Danced
B. SPRINGSTEEN — Stand On It

KLOS — Los Angeles — Ruth Pinedo
EDDIE & THE TIDE — One In A Million

ROCK PROGRAMMERS' PICK

Programmer: Mad Max
Station: 91X
San Diego

Song: “Careful”
Artist: New Regime
Label: RCA

Comments: “One of the first good new age rock bands to emerge from Canada. They could do very well if promoted right. The song fits well with our format.”

RATTLINE — Atlantic recording group Ratt recently infused the studios of rockline for a live call in radio show. Pictured (l-r): Ratt's Bobby Blitzer, Stephen Peary & Robin Crosby; and host Bob Coburn.

FUTUREROCK

Last week in this column we explored the movie soundtrack album and its emergence as an important part of rock radio playlists. Several national promotion people shared their views concerning the reasons they feel the soundtrack has become a valuable programming tool, and now this affects the artists involved.

This week, Futurerock continues the discussion with rock radio programmers.

ALAN WHITE, KILO, COLORADO SPRINGS — The soundtrack has become important because it gives us a way of linking our show to the artists' careers and to the films, even on a normal release. The quality of the songs that are being included on the soundtracks are [sic] much hotter. The two Huey Lewis songs on “Back To The Future” are not throwaways. They are songs that could be a hit and be on a B-side & be hits. This gives more exposure to the artists involved, and over and above their normal releases.

MARK SEGGER, WXMI, HAMMOND, LA — Because of the success of contemporary radio, rock radio has become more oriented. Album radio is now willing to listen to soundtracks and compilation type albums. The fact that a good song is on a soundtrack is not going to hold the programmer back the way it might have a few years ago. Hollywood has taken a cue from music videos and seen that they could tap their market, which is primarily the youth market, by tapping into what's hot culturally. One thing that's hot is rock and roll music. The direct benefit to the superstar artist is that it can broaden the audience: a hit that can crossover to an album radio and vice versa. For the emerging artist it's just another way to break in.

PHIL STRIDER, KZOK, SEATTLE — The soundtrack has become important to album radio simply because the quality has improved so much over the previous years and that there's been so much of them. They are no longer a dumping ground for some artist's third or fourth album that didn't make it on his own album. The movie producers have turned to rock and pop music because they get free advertising every time a radio station says ‘That’s Huey Lewis from Back To The Future.’ It led to overexposure for an artist to have an album out on their label and another label has a soundtrack of theirs at the same time. Of course, an artist can make a career jump with a successful soundtrack. St. Elmo's Fire is going to be good for John Parr because I don't think the public ever knew who did 'Naughty, Naughty.'

NICHOLAS REMISBERG, WHFS, WASHINGTON, D.C. — Major markets, album radio can get a jump on hit radio, because a lot of the contemporary stations won't touch something unless it's on a 45. The soundtracks can keep the momentum going for core albums between projects. Soundtracks also can lift an emerging artist: the established artists, but can hurt the fringe artists. It's hard enough already for them to get airplay, but even harder when they have to compete with the big names.

LEE RANDALL, WLYC, COLUMBUS — For one we are hearing good solid songs, and an artist can become more adventurous in doing projects for other labels. They are turning over some of their best work to be included in soundtracks. Maybe in a way the artists and others are coming to the realization that important is the songs are hit songs and lasting songs. It's smart marketing to get a tune on the radio, TV, and movie screen at the same time. The effect can only be positive, as the more artists between projects are involved the coming artist gets noticed, the established artist has one more feather in his cap.

ANDY BEAUBIEN, KSRR, HOUSTON — Record companies have realized in the past couple of years that movies are great vehicles for breaking songs. "St. Elmo's Fire" by John Parr broke as fast as any song I've seen. The songs on the soundtrack are primarily AOR songs and they're hits. That's why we are playing them. It's certainly a good break for the emerging artist to get a career off to a good start with a big hit, but I don't think that the is going to necessarily help very much in developing the artist's individual image.

AMY GROSSER, WNEW-FM, NEW YORK — Before the movie soundtrack used to contain mostly instrumental music, but now programmers look to them to find good material. I picked up the Back To The Future soundtrack and saw that Huey Lewis and Eric Clapton had songs on it and to a programmer that's like good food.
WEATHER WOMEN TOO WIGGY — The Weather Girls lose control in an effort to follow the trend of WIGGY by Patti LaBelle and Anthony Ray, into their boudoir in a scene from a duo’s new video for the single “We’ll-A-Wiggy.” Pictured are (l-r): Wetherigie Martha Ray, Ray and Weather Girl Izora Armstrong.

THE RHYTHM SECTION

BANDS ACROSS THE WATER — There is no question now that the black music scene is in the midst of a full-fledged British invasion. The charts have already been conquered by the sleek sophistication of the Loose Ends, which brings a much more solid and moody maturity to its variations on American soul. Artists, which could be said to have kicked off the current advance with “You Keep Me Hangin’ On” by Billy Ocean, is now being supported by such new American stars as Full Force and such classics as Lamont Dozier with a little Ocean thrown in.

But even as the sensuous gifts of the Loose Ends and the production skills of its producer Nick Martinelli are ringing the black charts with an elegance lost on the current crop of British rhythm and blues team is making its presence felt through the music of the latest arrival on the Rock & Roll scene, which goad the top of the label’s black roster). The group combines choreography with its natural good looks and vocal talents to create an act made for the concert stage and television, and it has already used to good advantage in England while supporting its three chart hits in that country. Musically, the group is in hand, with Loose Ends heating up their subbed approach a bit for the energetic Five Star and Philadelphia’s Martinelli adding the obligatory sampled vocals and raps for the disco crowd. Although Martinelli, one of rap’s more ambitious producers, is considered a black artist, his group includes pro MXR/REDDMAN (who can be heard), and is considered a black artist, his group includes pro MXR/REDDMAN (who can be heard), and has used the new approach to reach the top of the chart.

FIVE STAR — The English R&B invasion continues.

The group’s first American single, “All Fall Down,” is getting significant New York airplay, and powerhouses WKTU-FM (Kiss) is running a promotion with RCA to drive attention to the group. Martinelli from England, one of the top rap’s more ambitious producers, is also considered a black artist, his group includes pro MXR/REDDMAN (who can be heard), and has used the new approach to reach the top of the chart.

This group continues as a credit to their family, to Martinelli and Loose Ends, and to American black music in general, the more refined elements of which seem to have found an abundance of happy foster homes among local British bands.

NOTES IN THE NIGHT — Besides finding hot new bands, RCA has specialized in clearing up its vaults and will release its second Sam Cooke release for the fall. “The Night Has a Song To Sing” will contain Cooke’s performances of his own compositions. The set was taped by Greg Gerber with Cooke’s manager and publisher Allen Klein — Bill Withers will emerge.

The Black Renaissance,” a celebration and presentation of new black talent at the 5th national convention of Delta Sigma Theta, in Los Angeles from the gala will benefit the sorority’s research and educational foundation, which is studying the education of black children. . . . Joe Sample’s new solo LP is “Oasis,” released last week. First single is “The Survivor,” featuring Phyllis Hyman on vocals.

Sample is touring Japan at the moment and will return to the studio in August to finish up the next Crusaders album with Wilton Felder . . . Blue Flame Productions was the presenter of the 1st New York Funk Festival, which showcased Liquid Bug, Sylus, I.Q. and Defunkt at the Harlem State Office Building July 27 during “Salute to Harlem” week. The producers call the music “original funk.” New York’s answer to Go Go music (same song, another verse).

Rusty Cutchin
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Top 100 Chart Weeks</th>
<th>Top 10 Chart Weeks</th>
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<td>1</td>
<td>Freeway of Love</td>
<td>Aretha Franklin</td>
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<td>2</td>
<td>Rock Me Tonight (For What It's Worth)</td>
<td>Freddie Jackson</td>
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<td>3</td>
<td>I Wonder If I Take You Home</td>
<td>Lisa Lisa &amp; Cult Jam With Full Force</td>
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<td>4</td>
<td>Save Your Love (For #1)</td>
<td>Rene &amp; Angelia (Memory/PolyGram 880 747-1)</td>
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<td>Attack Me With Your Love</td>
<td>Gary Davis</td>
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<td>It's Over Now</td>
<td>Luther Vandross</td>
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<td>Saving All My Love For You</td>
<td>Whitney Houston</td>
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<td>Hangin' On A String (Contemplation)</td>
<td>Pointer Sisters</td>
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<td>Blow</td>
<td>Rick James</td>
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<td>19 Paul Hardcastle (Creachy)</td>
<td>Paisley Park</td>
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<td>Raspberry Beret</td>
<td>Prince &amp; The Revolution</td>
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<td>You Give Good Love</td>
<td>Whitney Houston</td>
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<td>14</td>
<td>Too Many Games</td>
<td>MAZ! Featuring FRANK BEVERLY</td>
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<td>Itchin' For A Scratch</td>
<td>Force M.D.</td>
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<td>Thinking About Your Love</td>
<td>Skipworth &amp; Turner</td>
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<td>Kool &amp; The Gangs</td>
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<td>If You Love Somebody Set Them Free</td>
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<td>J Moss</td>
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<td>Jesse Johnson &amp; Hecie</td>
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<td>Dancin' In The Key Of Life</td>
<td>Steve Arrington</td>
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<td>24</td>
<td>We Don't Need Another Hero (The Underdog)</td>
<td>Tony Turner</td>
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<td>25</td>
<td>Swing Low</td>
<td>Rrrs Latest Arrival</td>
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<td>26</td>
<td>Telephone</td>
<td>Diana Ross</td>
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<td>27</td>
<td>Sanctified Lady</td>
<td>Marky Mark</td>
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<td>29</td>
<td>Fly Girl</td>
<td>The Ridge Boys</td>
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<td>30</td>
<td>If You Were Here Tonight</td>
<td>Alexander Deyle</td>
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<td>31</td>
<td>Fidelity</td>
<td>Cheryl Lynn</td>
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<td>32</td>
<td>All For Me Of All Of You</td>
<td>9-8 (RCA-PB-14188)</td>
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<td>33</td>
<td>Mystery Lady</td>
<td>Billy Ocean</td>
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<td>The Pleasure Seekers (System Of A Down)</td>
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<td>Padlock</td>
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<td>The Fat Boys Are Back</td>
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<td>38</td>
<td>Leader Of The Pack</td>
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<td>Can You Help Me</td>
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<td>Oh Sheila</td>
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<td>Your Love Is King</td>
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<td>42</td>
<td>Dare Me</td>
<td>Pointer Sisters</td>
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<td>43</td>
<td>Into The Groove</td>
<td>Madonna (Sire/Warner Bros.)</td>
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<td>44</td>
<td>History</td>
<td>Mtl (Capitol/Alg1)</td>
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<td>Mj Tiger</td>
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<td>Pop Life</td>
<td>Prince &amp; The Revolution</td>
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<td>I'm Leaving Baby</td>
<td>Con Funk Shun</td>
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<td>A Woman, A Lover, A Friend</td>
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<td>49</td>
<td>My Secret (Diddja Gitit Yet?)</td>
<td>New Edition (MCA)</td>
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<td>Hit By Bit (Theme From Fletch)</td>
<td>Black Millers (RCA)</td>
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<td>51</td>
<td>Disrespect</td>
<td>J.J. French &amp; Company</td>
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<td>52</td>
<td>Hello Stranger</td>
<td>Canadian Pacific</td>
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<td>53</td>
<td>Something That Turns You On</td>
<td>Superman</td>
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<td>54</td>
<td>Hot Spot</td>
<td>The Buzz Band</td>
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<td>55</td>
<td>Deep Inside Your Love</td>
<td>The Flamin' Groovies</td>
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<td>17</td>
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<td>56</td>
<td>I'm Not The Same Girl</td>
<td>Starlight (Columbia)</td>
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<td>57</td>
<td>The Dance Electric</td>
<td>Andres Cymbals</td>
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<td>58</td>
<td>Bad Boy</td>
<td>J.J. French &amp; Company</td>
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<td>I Miss You</td>
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<td>Your Place Or Mine</td>
<td>Barry White (PolyGram 880 666-7)</td>
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<td>61</td>
<td>Object Of My Desire</td>
<td>Starpoint (Poll)</td>
<td>68</td>
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<td>62</td>
<td>Everything She Wants WHAM!</td>
<td>Columbia (Mirage/PolyGram 890 525-7)</td>
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<td>63</td>
<td>A Little Bit Of Heaven</td>
<td>Natalie Cole (Motown-Atlantic)</td>
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<td>64</td>
<td>Take Away Your Heart</td>
<td>Kenny Morefield</td>
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<td>65</td>
<td>Sexy Ways</td>
<td>Fuh-Tops (Motown)</td>
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<td>66</td>
<td>All Fall Down</td>
<td>Five Star (Capitol)</td>
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</table>

**Top 10 Black Contemporary Singles Chart - August 10, 1985**
**MOST ADDED**

![MCA Records Ad]

**STRONG ADDS**

You Are My Lady — Freddie Jackson
— Capitol

The Dance Electric — Andre Cymone
— Columbia

Stand Up — Howard Johnson — A&M

Pop Life — Prince — Paisley Park

**STATION ADDS**

WCIN — Cincinnati — Steve Harris — MD

Boogie Boys
J. Holliday
The Family
F. Jackson
9.9
Klique

WZAK — "93 FM" — Cleveland — Lynn Tolliver, Jr. — PD

One Way
O’Jays
Cameo
J. Holliday
H. Hewitt
Starpoint
Col. Abrams
Weather Girls
Stars on 45

WPAL — Charleston — Don Kendricks
— PD

B. Womack
H. Johnson
Sugarfoot
Stars on 45
450 SL
F. Jackson
The Family

V103 — Atlanta — Scotty Andrews — PD

A. Cymone

**URBAN PROGRAMMER’S PICK**

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
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<tbody>
<tr>
<td>Cecilia Whitmore</td>
<td>WJLB-FM</td>
<td>Detroit</td>
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</table>

Song: “The Dance Electric”
Artist: Andre Cymone
Label: Columbia

Comments:
"The Dance Electric" is very hot right now on phone requests. It’s falling around the Top 10, out of the most requested Top 75. The record has a teen/young adult appeal and it is requested during all dayparts. The Detroit market is Prince town, and the fact the song is produced by him makes it a strong candidate for a hit. On the street level and in local clubs it’s received play too. Other records that deserve mentions are Billy Ocean’s "Mystery Lady" and a local band that goes by the name Kiras, their single is entitled "Queen Guy."

**SCOPING LYNN** — Columbia recording artist Cheryl Lynn recently spent an afternoon with Radioscope’s Leonard Pitts doing an interview for the nationally syndicated radio program. Lynn was in Los Angeles for a five-night sold-out engagement with Luther Vandross at the Universal Amphitheatre.
URBAN RETAILER'S PICK

P.J. Parker  Fletcher's One-Stop  Chicago

Album: "Single Life"
Artist: Cameo
Label: Atlanta Artists/PolyGram

Comment:
"Here at our one-stop the record is in the majority of our retail orders. The single, "Attack Me With Your Love," is selling real well. The album should continue to grow as new singles are released."

(Oh Dem) GOLDEN SISTERS - RCA recording artists The Pointer Sisters and their long-time producer Richard Perry were presented with gold album awards recently for initial sales of more than 500,000 copies of the new "Contact" LP. The presentation by RCA division vice president John Ford took place at the party following the first of the Pointer's five concerts at L.A.'s Universal Amphitheater. Pictured here are (l-r): John Ford, Ruth Pointer, Anita Pointer, June Pointer and Richard Perry.
TOP 40 ALBUMS
A AVAILABLE ON COMPACT DISC

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Weeks On Chart</th>
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<tr>
<td>1</td>
<td>THE WHITE ALSTRAIGHT SHUFFLE*</td>
<td>VOL. 4</td>
<td>22</td>
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<td>THE WHITE ALSTRAIGHT SHUFFLE*</td>
<td>VOL. 5</td>
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<td>THE WHITE ALSTRAIGHT SHUFFLE*</td>
<td>VOL. 6</td>
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<td>THE WHITE ALSTRAIGHT SHUFFLE*</td>
<td>VOL. 7</td>
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<td>11</td>
<td>THE WHITE ALSTRAIGHT SHUFFLE*</td>
<td>VOL. 14</td>
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</table>

FEATURE PICKS

KEEP ON PUSHIN’ — Arnett Cobb — Bee Hive BH 7071 — Producer: Bob Porter

The toughest Texas tenor of all in a relaxed, swinging session of blues and standards, Sparkling work by Al Grey, Joe Newman, Junior Mance, George Duvivier, Panama Frances, and the “Wild Man” of the tenor, on a floorboard-raising “Indiana.” This “Tex” Cobb is still a heavy hitter and a big swinger.


The costliest of the cool: one of New York’s jazz practitioners (he’s best known for work with George Benson), displays good qualities as a leader as he pulls together a number of the finest Latin-jazz players (“Patato” Valdez, Sergio Brandao, Nicky Marrero, Saul Cuevas, etc.) for a jazz/Latin/fusion effort that alternates breeziness and heat, sometimes in the same tune.


The musician of the fusion drums band is back with a tight, smoking electronic band on this fast-paced electronic album. Gerry Atkins, Baron Browne, Dean Bowman and Bo Davis round out the ensemble and everybody plays with great elan.

LIVE AT THE HAIG — Bud Shank — Choice CRS 8830 Dist. by Bainbridge — Producer: Gerry MacDonald — List: 8.96 — Bar Coded

The last of the cool: the Bud Shank Quartet (Wayne Williamson, Don Prell, Chuck Flores) in previously-unissued live performance at L.A.’s The Haig Club, circa 56. Underneath Shank’s icy exterior beats the heart of a red-hot bobopoper, and it’s that contrast that informs his playing and this LP.

EDUCATORS JAM — The 13th annual In-Service Conference of the National Association of Jazz Educators (NAJE) will set up shop at Anaheim’s Marriott Hotel (adjacent to Disneyland) January 9-12 of next year. The theme of the “under the umbrella of jazz” is the recognition of the relationship between jazz and the media. Not much is set yet — although there will be plenty of panels, performances, clinics and whatnot (this much is known — Doc Severinsen has promised the participation of his students and the final performance of the “Seventh Concert of National Collegiate Dixieland Jazz Competition” will be part of the festivities). For full details, write to the NAJE, Box 724, Manhattan, KS 66502; or call them at (913) 776-8774.

JAZZ TIMES TIME — The Jazz Times Conference, as we’ve mentioned before, is set, and this is just a reminder. The blowout will be held Sept. 11-14 and November’s Roosevelt Hotel and it promises to be a major event of the various factions of jazz, artists, producers, promoters, and, yes, fans. Among the panels are “The Preservation and Celebration of Jazz History.” “Better Coordination of Jazz Organizations,” “What’s Happening in the Jazz Video Market,” Keeping a Jazz Radio Station on the Air,” and “Ways Toward More Effective Record Distribution.” All the puns will be made (well, most of them) and information can be had from Jazz Times at 8005 13th St., Silver Spring, MD 20910; or by phone at (301) 588-4114.

THE BIG NOISE FROM ILLINOIS — The Chicago Jazz Festival is not only free to the public, but playing live over the radio or record, will be within earshot of a hip-enspous National Public Radio Station. Tune in for Buddy Rich, Bud Freeman, Paul Greer, Joseph Jarman and Monterey Santa Maria (8/25), the Count Basie Sextet (8/26) (Clark Terry, Buddy De Franco, Charles Mingus, others), and a Salute to Parker, with James Moody, Louis Donaldson, Irvin Sullivan (8/27); Prince James, Chevere, Muhal Richard Abrams, Illinois Jacquet and a reunion of Jon Hendricks and Ann Ross (8/28); Magic Slim, Amaudine Myers, the Jovino Sarruda Band and the Count Basie Orchestra directed by Thad Jones (8/31); and the Red Hot Peppers, Ken Gueno, Henry Threadgill, Arturo Sandovalo, the MQ and Stan Getz, Gerry Mulligan, Jimmy Giuffre and Herbie Steward in a Salute to Zoot Sims. (If you’re going to Chicago, you can head over to Grant Park and dig the sounds in the flesh.)

PASSING ON — Taylor Storer died July 18 in St. Louis at the age of 29, and the loss is a great one to the jazz community. Taylor Storer was not a musician, but he was one of the few jazzmen about whom jazz would’ve blown away years ago. Storer was a friend of jazz, a man who was as dedicated to the music — and to various other forms of contemporary music — as any musician. In his brief career, he was a disc jockey on WKCR, a jazz promoter, a stage manager for the Public Theatre and the Kool Jazz Festival, and the general manager of New Music Distribution Service, which is one of the country’s leading distributors of independent jazz and experimental music labels. His presence on the scene will be missed.

FROM THE ROOT TO THE SOURCE — The Jackie Robinson Foundation, which oversees various education and scholarship programs for minority students, has moved its annual jazz conference this year from Orangeburg to New York City. The event, directed by George Dino Catrambone, will bring 500 people to Dakota — including pianist Billy Taylor, who will be a featured performer for information about the foundation’s current and future programs, write to the Jackie Robinson Foundation, 80-90 Eighth Ave., New York, NY 10011.

REEL — As part of the Greenwich Village Jazz Festival, Aug. 23-Sept. 2, the Bleeker St. Cinema will reel a jazz film festival, which, along with well-known jazz ficks, will include three N.Y. premieres and one world premiere. Steve Lacy: Lift The Bandstand, by Peter Bell, will get its very first airing, while Jazz Is My Language, by René Cho (about Toshiko Akiyoshi), Passing It On (about Barry Harris), and About Tap, by George T. Neiheregen will get their first N.Y. showings. Bruce Ricker (he is director of Last of the Blue Devils, which will be shown) and his Rhapsody Films are producing the event, along with Horst Liepolt.

GATHERING MOSS — The Rolling Stone Jazz Record Guide has just come out ($9.95), edited by Ben and Jerry Maisonneuve, and it’s a great one. But the best: Good because it covers a lot of in-print records and offers some excellent work by Bob Blumenthal, one of the best of contemporary jazz critics. Bad because the opinion of some of the other contributors (who rate the LPs with one to five stars) are questionable. And since when has Rolling Stone imagined itself a jazz authority anyway?

BOPPING AROUND — The Poodle Dog is a San Francisco eatery which has recently adopted a jazz policy for its policy, this year from Orangeburg to New York, (quite a jump). “Jazz in Dakar ’85,” which is being sponsored by the TCN Division of Alberto-Culver, will bring 500 people to Dakar — including pianist Billy Taylor, who will be a featured performer for information about the foundation’s current and future programs, write to the Jackie Robinson Foundation, 80-90 Eighth Ave., New York, NY 10011.

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Petie Fountain: Musician, Humanitarian, Gentleman

Love Thy Neighbor
By Louis Boasberg

UBLISHER’S NOTE — The following was written by Louis Boasberg of New Orleans Novelty Co. He is a music industry veteran and one of the largest contributors to the coin operated electronics business.

Out in the dead end circle of Swan Street in Lake Vista, a lakefront subdivision in New Orleans, lives this writer and his wife, Babey. There are many wonderful and prominent people in and around this circle, but right across the street from our home is the greatest of them all — none other than the internationally famous musician and humanitarian, Pete Fountain.

This man is known in every corner of the globe where a note of music is played, but to his greater glory and probably his greater satisfaction is the undeniable fact that Pete Fountain is the most beloved and popular person who ever lived in New Orleans and who ever will live in New Orleans. Pete has many good and admirable qualities, but by far this beautiful man’s greatest virtue and asset is the fact that “he has never lost the common touch.”

Presidents, kings, queens, members of cabinets, senators, congressmen, world famous movie stars, stars of stage, screen and radio — they mean no more to him than one of the shoeshine boys on Bourbon Street to whom he is just as friendly as he is to the aforementioned celebrities.

To say that Fountain is popular with his neighbors is the understatement of the year. Out in front of his house working in the yard, he always has a cheerful hello and a wave for everyone and goes out of his way to come over to everyone’s home, when he sees you out in the yard, to chat for a few minutes and to give you a little of his effervescent, unequaled personality.

Pete is truly “Mr. New Orleans.” There is none other that fills the role — his many charity and benefit appearances (he never says no), his tireless, all day performances in his own Mardi Gras parade, his nightly appearances in his club at the New Orleans Hilton Hotel and his many appearances throughout the world to play for the rich, the famous, the poor, the lonely, the downtrodden and everyone else, that can listen to great music (he has appeared on Johnny Carson’s program so many times that he has lost track of the number). All of this adds up to one thing — “Mr. New Orleans.”

I would like to make a special mention of one of his recent performances. Some weeks ago everyone on our street knew he was going to have dinner and perform at the White House and, from what we have heard, you’d better believe he was the hit of this administration and any other administration, for his great performance.

Just recently he came over to our yard and gave us copies of two letters, one from Ronald Reagan and one from Frank Sinatra. I am asking Cash Box to reprint these letters not only because of the popularity of Fountain’s records on jukeboxes throughout the world, but also because hundreds of operators, distributors, manufacturers and other coin machine men have seen Fountain perform, either on Bourbon Street or at the Hilton during New Orleans coin machines shows or during one of their business or vacation visits to the Crescent City.

I cannot say too much about this truly great neighbor. He makes the old saying “to know him is to love him” ring true over and over again. And I repeat, his biggest and greatest asset is that “he has never lost the common touch.”

A Message From The Publisher

Praise for Pete Fountain has flooded us from around the world. Frank Sinatra, the Chairman of The Board, said it best with his words of kindness. To receive such praise by a man who was recently awarded The Medal Of Freedom by President Reagan and who remains one of the greatest contributors to modern music is a tribute befitting only someone as worthy as Pete Fountain.

I think our government would be well served to enlist the ambassadorial abilities of Frank Sinatra. He has proven time and time again his ability to command the widest amount of respect and admiration, worldwide.

On behalf of the staff of Cash Box around the world, we pay our tribute to a great musician, humanitarian and gentleman, Pete Fountain.

George Albert
President And Publisher
Cash Box Publications

Dear Pete
Just talked to Mrs. Reagan who told me you were an absolute smash and I told her I would bet the whole wad on that,... But actually I’m writing to thank you for helping out. You’re a good cat and I love you.

God Bless,
Francis Albert

Letter from Frank Sinatra to Pete Fountain - March 22, 1985
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<td>THE BEACH BOYS</td>
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<td>KATRINA AND THE WAVES</td>
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<td>MANGO IN PARIS</td>
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<tr>
<td>67</td>
<td>&quot;FIVE-O&quot;</td>
<td>88</td>
<td>66 13</td>
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**Songs from the Big Chart:**
- "BADDIE" (1988, #3)
- "Tears for Fears (Mercury 5200-1 M-1)"
- "NO JACKET REQUIRED" (1988, #98)
- "RECKLESS" (1988, #8.98)
- "BORN IN THE U.S.A." (1985, #40)
- "THEATRE OF PAIN" (1988, #8.8)
- "AROUND THE WORLD IN A DAY" (1988, #5.14)
- " Invasion of Your Privacy" (1988, #6.1)
- "BROTHERS IN ARMS" (1985, #9)
- "THE DREAM OF THE BLUE TURTLES" (1988, #11.6)
- "LIKE A VIRGIN" (1984, #6.27)
- "WHITNEY HOUSTON" (1985, #10.20)
- "THE POWER STATION 33 1/3" (1988, #12.18)
- "BE YOURSELF TONIGHT" (1988, #13.13)
- "LITTLE CREATURES" (1988, #17.7)
- "GREATEST HITS VOLUME I & II" (1984, #26.4)
- "MAKE IT BIG (Wham! (Columbia FC 93595)"
- "BELLEHERO HILLS COP" (1988, #14.27)
- "DREAM INTO ACTION" (1988, #15.33)
- "ROCK ME TONIGHT" (1987, #22.13)
- "7 WISHES" (1988, #25.6)
- "WORLD WIDE LIVE" (1988, #26.5)
- "THE SECRET OF ASSOCIATION" (1988, #23.12)
- "VOICES CARRY" (1988, #19.19)
- "FABLES OF THE RECONSTRUCTION" (1988, #24.7)
- "VITAL SIGNS" (1988, #20.41)
- "HEART" (1988, #39.5)
- "EMERGENCY (I)" (1988, #27.17)
- "BOY IN THE BOX" (1988, #38.4)
- "SHAKEN 'N STIRRED" (1988, #21.10)
- "FLY ON THE WALL" (1988, #44.4)
- "DIAMOND LIFE" (1988, #33.24)
- "THE NIGHT I FELL IN LOVE" (1988, #31.29)
- "EMPIRE BURLESOQUE" (1988, #31.8)

**Songs from the Top 100 Albums Chart:**
- "A VIEW TO A KILL" (1988, #5.8)
- "NIGHTSHIFT" (1988, #6.9)
- "NERVOUS NIGHT" (1988, #7.7)
- "BARKING AT AIRPLANES" (1988, #7.8)
- "VOX HUMANA" (1988, #7.9)
- "TWO HEARTS" (1988, #7.10)
- "GLOW" (1988, #7.11)
- "7600 FAHRENHEIT" (1988, #7.12)
- "CRAZY FROM THE HEAT" (1988, #7.13)
- "THE CONTESTOR" (1988, #7.14)
- "OPEN FIRE" (1988, #7.15)
- "SPILLED SODA" (1988, #7.16)
- "THEIR FIRM" (1988, #7.17)
- "BEHIND THE SUN" (1988, #7.18)
- "AGENT PROVOCATEUR" (1988, #7.19)
- "LONG WAY TO HEAVEN" (1988, #7.20)
- "DON'T SUPPOSE" (1988, #7.21)
- "HIGH COUNTRY SNOWS" (1988, #7.22)

**ChartData**
- "AINT LOVE GRAND" (1988, #6.8)
- "GO WEST" (1988, #6.9)
- "VOCALESE" (1988, #6.10)
- "BIG BANG BOOM" (1988, #6.11)
- "TOOTH AND NAIL" (1988, #6.12)
- "100 WHEELS ARE TUNED" (1988, #6.13)
POLLY WITH A PAST — Sire/Warner Bros. recording artist Madonna is beginning to look less like the reigning queen of CHR and more like a living example to all aspiring superstars of what not to do before their careers take off. For example, one really shouldn't pose in the nude for various and sundry freelance photographers — the pictures may end up in the padded room. Another rule of thumb is to pick your fledgling movie projects as carefully as possible. Bette Midler learned that one recently with the Magnum Entertainment home video release earlier this year of The Thin Red Line, a budget venture in which Midler plays Mary, the mother of, you guessed it, Jesus Christ (rumor has it that Midler did it for the price of a phone call to her mother in Hawaii). Midler is not along. A one-hour, $100,000 production of A Certain Sacrifice is now available on home video, featuring a 19-year-old Madonna as the female lead. The $49.95 cassette awaits a U.S. distribution deal, while mail order copies can be had from SterVideo in Trenton, N.J. Madonna's reaction to the tape is reportedly altogether negative, though the credits do list the singer's full name, rather than the trademark. According to the film's producer, director Jon Lewicki, the tape is one of the most punk, art film variety.

MTV HOST — MTV has announced its plan to host the Second Annual MTV Video Music Awards Show, in place of last year's glib (and exceedingly dry) master of ceremonies by Dan Aykroyd and Bette Midler will be Eddie Murphy. The question is whether or not MTVM, the youth-oriented channel for Midnight and Exploited videos, will also give a donation of revenues from the videocassette sale. The awards will be telecast live, September 13 from Radio City Music Hall in New York City. Live performances as of press time include the likes of Pat Benatar, John Cougar Mellencamp, Sting and Daryl Hall and John Oates.

LUSTY KIDS — In October, USA Home Video will release the videocassette of the popular TV film Adam. The film, which tells the story of one family's true-life ordeal over a missing child, will include a special gag — in which the actual central figures in the film, John and Rose Welsh (whose son was found murdered two weeks after they disappeared from their Florida home in 1981) will update some of the child- locating techniques seen in the program. They will also give a full toll-free 800 number to help locate missing children through the Center For Missing and Exploited Children (NCMEC). A donation of revenues from the videocassette sale will also be made, according to International Video Entertainment president Noel C. Bloom. It will go to Find The Children, a nonprofit group formed by the film's producer, Linda Otto. Five percent of the revenues from the sales of the tape will go to distributors, which Bloom says will help "expand the work of Find The Children to every city in this country and to give priority to protecting our children, no matter where they live." The tape will be available in VHS and Beta, at a retail price of $59.95.

GETTING ZAPPED — Warner Bros. recording artist A-Ha take to the movie theatres as their video, Take On Me takes to the screens. The video has been chosen as one of the most outrageous of the recent crop, and is the center for Midnight and Exploited videos, and the one where you can really see it. A donation of revenues from the cassette sale will be made, according to International Video Entertainment president Noel C. Bloom. It will go to Find The Children, a nonprofit group formed by the film's producer, Linda Otto. Five percent of the revenues from the sales of the tape will go to distributors, which Bloom says will help "expand the work of Find The Children to every city in this country and to give priority to protecting our children, no matter where they live." The tape will be available in VHS and Beta, at a retail price of $59.95.

**Executive Monitor**

Vestron Video has announced the promotion of two staff members: Janice L. Whitten is named to the post of vice president of sales, having most recently served as national sales director for the company. Prior to joining Vestron in 1982 as national sales manager, Whitten served as regional sales manager for Playgirl magazine, national advertising director for A&M Records, and national advertising director and merchandising manager for Arista Records. Also at Vestron, Sharon Streger has been promoted to the position of vice president of creative services from her former post as director of creative services. Streger previously served as creative consultant and writer for Group W Satellite Communications.

Valent Kountze has been promoted to the newly created position of vice president of marketing for RCA/Columbia Pictures Home Video. She is upped from director of marketing Kountz joined RCA/Columbia Pictures Home Video in 1982 from her position in Mainstreet Communications, Inc. Also at RCA/Columbia Home Video, Jon Barbour has been appointed manager of sales promotions. He is promoted from accounts manager. Bill Kruger has been named western regional accounts manager. Kruger comes to RCA/Columbia Pictures Home Video from Sound Video Unlimited. The newly created position of assistant sales at RCA/Columbia Pictures Home Video has been filled by Robert Scott. Kar Loper of Home Video has promoted four executives: Coat Shannon moves to executive vice president from vice president of marketing, Harold Weltz and becomes executive vice president from vice president of sales; Annie McBride is upped to director of marketing from creative services; and Kevin Johnston becomes director of sales from national accounts executive.

**The Release Beat**

August at Thorn EMI/HBO Video is headed by Desperately Seeking Susan, featuring Warner Bros. recording artist Madonna in the title role. Also featured in this suspense comedy is Rosanna Arquette (Baby It's You, The Executioner's Song), who plays a bored young housewife to Madonna's outrageous new-age hippie. The cassette runs 104 minutes and retails for $79.95, recorded in VHI, VHS and Beta. Also from Thorn EMI/HBO Video this month: Fear City (93 mins., $79.95), Biscula (92 mins., $79.95), The Farmer's Daughter Again (112 mins., $49.95); The Quartermass Conclusion (105 mins., $59.95); and Dangerous, Cartoon Cassette #4 (60 mins., $29.95). All tapes are HIFI recorded, both VHS and Beta. The big title from Paramount Home Video this month is King David, starring Richard Gere. The biblical epic is available on Stereo VHS and Beta Hifi for $79.95, $99.95 for later disc. All formats are closed-captioned for the hearing impaired. Also from Paramount Home Video this month: Paternity, starring Burt Reynolds and Some Kind Of Hero. Also from Richard Pryor. Both films have been reduced from their original price of $48.95 and $79.95 (respectively). The price points are $39.95. Each is available on VHS and Beta. Prism Entertainment has an August release for Playgirl's Hunkersize, an amateur home video show featuring naturism at a nudist camp, The tape will be on the shelves August 27 with a retail price of $39.95... From Media Home Entertainment comes a multitude of August releases, in keeping with the label's normally large release schedule. For comedy, there's Ten From Your Show, Of Shows with Sid Caesar and Imogene Coca ($39.95, 92 mins.); and Action/adventure includes The Warning, with Martin Balsam ($49.95, 101 mins.) and Escape From The Bronx ($69.95, 82 mins.). From File, there's The Old Gun, with Ronny Schneider ($49.95, 111 mins.) and for animation there's Flash Gordon — Space Adventurer, Volume 1 ($19.95, 58 mins.) and 2 ($19.95, 59 mins.). From Media's VCL Communications comes Deadly Encounter ($49.95, 90 minutes, action/adventure) and Prince Jack ($59.95, 101 mins., drama).
**MOST ADDED**

J. Geils Band — Fright Night — CBS

**STRONG ADDS**

Pro2ram
FRIGHT FREEWAY
RASPBERRY
WE
INVINCIBLE
WOULD
to
CAN'T
ST.
Chicago
EVERYTIME
7
25
PEOPLE
POSSESSION
SHOUT
19
SUSSUDIO
GET
MAKE
POWER
6

**PROGRAM ADDS**

CATCH 22 — John Frost — Program Director
T. Turner
A. Franklin
G. Thorgood
E. John & M. Jackson

CALIFORNIA MUSIC CHANNEL — Linda DeFilglo — Associate Producer
J. Geils Band
E. John & M. Jackson
H. Lewis
Katrina And The Waves
The Motels

DANCE TV — Joe Caliro — Producer
King
A. Moyet
Weather Girls
The Motels
AmaZulu

KRLR-TV21 — Bob Bell — Music Director
Katrina And The Waves
The Motels
Fat Boys
J. Geils Band
Mr. Mister
B. Ocean

NIGHT TRACKS — Bill Brummel — Program Director
A. Moyet
Spyro Gyra
M. McDonald
Cheap Trick
Weather Girls
Talking Heads
9.9

**TOP 30 MUSIC VIDEOS**

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<td>FREEWAY OF LOVE</td>
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<td>Atlantic</td>
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<td>WE DON'T NEED ANOTHER HERO</td>
<td>Tina Turner</td>
<td>Capitol</td>
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<td>IF YOU LOVE SOMEBODY SET THEM FREE</td>
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<td>9</td>
<td>SHOUT Tears For Fears</td>
<td>(Mercury)</td>
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<td>SENTIMENTAL STREET Night Ranger</td>
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<td>GET IT ON (BANG A GONG)</td>
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<td>WHAT ABOUT LOVE?</td>
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<td>16</td>
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<td>Bruce Springfield</td>
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<td>Don Henley</td>
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<td>Paul Young</td>
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THE CASH BOX TOP 15 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

**VIDEO PROGRAMMER'S PICK**

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**Comments:**

“This video is both interesting and stimulating. It holds your attention from beginning to end. The video and the song seem to work together to make a complete package. I definitely think everybody should at least catch this video once. It’s a masterpiece!”

TEAMWORK — On location in the Silver lake district of Los Angeles for her latest video, Spanish Eddie, Atlantic recording artist Laura Branigan is seen taking a break with some of the work force that made it all possible. Pictured (l-r): Branigan; VH-1 interviewer Ruth Robinson; manager Susan Joseph; Spanish Eddie executive producer Alexis Omelchenko; and Spanish Eddie director Michael Haldman.
CAPTAIN JACKSON—For those who anxiously awaited a starring film vehicle for Michael Jackson, the ordeal is finally over. Sort of. In 1986, loyal Jackson fans (and a few others) will be able to see just that, but not at a theatre near them. Instead the loved gloved one will be visible in a unique narrative musical presentation which will be shown exclusively at Epcot Center's Kodak Imagination Pavilion at Walt Disney World and at a theatre in the Tomorrowland sector of California's Disneyland. The Walt Disney production, entitled Captain EO, not only stars Jackson, but is being directed by Francis Ford Coppola and boasts George Lucas as executive producer. The project—dimensional film, now being shot, will wind up with a running time of only 12 minutes. Despite its short length, however, Captain EO will inevitably cost a rather hefty amount due to its employment of complex special effects. The unusual 3-D process being used in the film was pioneered by Disney's WED Entertainment group. It involves putting together the final product.

In addition to starring in Captain EO, Jackson will write, produce and perform several songs.

WELL DUNNE—One of the relatively few composers to have established a name in both pop and the film communities is James Patrick Dunne. Although he started as a 'gopher' on Howdy Doody days, Dunne has emerged as one of the more promising young composers on the scene today. For years, in television, he wound up contributing his talents as a producer, writer and composer for both Happy Days and its spinoff, Joanie Loves Chachi, and soon added numerous other credits. His music for the recent television miniseries Four Days in October of course, went on to chintz-topping success.

The MAN and His MUSIC—Roger Moore recently greeted Duran Duran's John Taylor (center) and Simon Le Bon at the London premiere of A View To A Kill, where they were accompanied by Duran's pictures. The lead singer of the popular new group wrote "Nobody Loves Me Like You Do" for As The World Turns. The song went on to climb the charts in two versions, one featuring Jermaine Jackson and Eddie Murphy, and the other with Anne Murray and Dave Loggins. "As a composer in film and TV," Dunne said recently, "it really helps to understand and speak producers' languages. I think I know what sort of material they're looking for because I have experience in product placement. Duran Duran did have a hit ("I Really Lucked Out on That One")." His attentions right now are focused on scoring film and TV. "I think some of the pop-oriented soundtracks are overdone and often have songs which are totally out of place," he observed. "It's important to work with a producer to determine what's right for the song, for the show, for the film. I'm very glad to be involved with writing songs and scores. It's an exciting and challenging field."

Lately, Dunne has written several tunes for TV's Fame, some of which were said to be for episodes produced by Sammy King, who recently discussed the project.

DIFFICULT TO EXPLAIN—How interested Private I is in soundtracks, Chackler said, "I asked him to look the script to Fight Night, and he immediately loved it and wanted to work on the music." Chackler had previously dealt with the music for Heavenly Bodies and Police Academy II, while Private I's soundtrack division, Cinemusical, had worked on Ghostbusters, among other films.

Approximately four months ago, Chackler met with Fight Night's writer/director Tom Holland and saw some of the film's rough footage. Since Holland had always intended to incorporate contemporary music into his modern-day vampire story, the challenge was to choose the appropriate songs and artists. As is the general practice, 'temp' music cues were inserted in the film to establish the desired pacing and mood. After that was done, Chackler selected artists he felt could provide the actual songs to be used. He then sent out clips of the film, including the 'temp' songs, and waited to see which were actually chosen. "We only wanted material which fit the tone of the movie," he stressed. "We chose acts specifically because they could provide the right song for our purposes. As it turned out, we took an AOR direction as much as we possibly could."

In terms of the marketing strategies involved with Fight Night's soundtrack, Private I is releasing both Geils' 'Fright Night' and King's 'Give It Up' as singles. Concurrent with the release of those two cuts, April Wine's 'Rock Myself To Sleep' will also be shipped out as a single. However, in what represents a somewhat unusual arrangement, Capitol Records will be the label handling that song. An April Wine music video is also planned, which will feature (as does the Geils video) clips from the film. Additionally, Columbia Pictures, Chackler mentioned, is preparing unique trailers for dance clubs which will feature the disco scene from Fight Night and the four songs of which it is comprised.
Bestall Going For Big Time As American Indie

By Peter Holden

LOS ANGELES — As more and more independent labels have been taken into the fold by the majors, beginning with Arista, A&M and Motown and more recently with I.R.S., Slash and "other" observers have noted a weakening of the independent segment of the record industry. And while independent labels are dealing with the realities of the still solidly selling labels, independent distributors are having a hard time getting product into the stores and an equally difficult time getting paid for much of it.

To many, the situation would seem an inhibiting atmosphere in which to enter the business, but John Bestall also looked totest overseas labels in his native country. "I put a lot of conscious energy into building up Big Time," says Bestall, "we had a good reputation and a successful company and this was a way to increase our scope. We began licensing Slash in 1983, we got True North which has Bruce Cockburn and Rough Trade as well as signing Men Without Hats. Then we got a deal with MCA for three albums which fell apart soon after. It was at that time that I began to think about just going completely independent. I had talked to people about doing the distribution and selling, but I felt that I simply wanted to do it all myself. It was a conscious decision to go back to basics."

With headquarters in Los Angeles and an office in Boston, Big Time is gearing up for about two releases a month, and since the label opened in March, seven records are already on the shelves, including the latest, "Feudalist Tarts" by Alex Chilton. Looking to sign American and British bands as well as distributing product from Big Time's roster of Australian bands, Big Time has already signed deals with Love Tractor, Dump Truck and the Turbines from Boston, and is looking to sign more bands. Eventually, Bestall is looking initially at the college radio market, but bands such as Love Tractor and Chilton are long on the "alternative" bands, if marketed and promoted correctly. Obviously, finding the 'new big thing' is the ideal, but what music becomes current is better, in a solidly selling, bottom line. We just want to bring the acts along step by step. We are in a situation now where if we sell four thousand copies to a record that is working in the black, and the acts are getting paid from record one-that's the way I've budgeted it."

FRANKS TREASURY

LOS ANGELES — It's dusk, and there's a warm ocean breeze swirling around you. You sit back, sip something cool, and listen to the hypnotic ocean waves. It doesn't get much better than this.

For many people, that would be the ideal time and place to drop the needle on a Michael Franks album, and rely to his smooth, spacey, flowing music. Through seven albums (all on Warner Bros. Records) Franks has primarily been known for just that sort of music; laid-back, easy-listening. Now, however, the release of his eighth LP, "Skin Dive" has revealed a changing Michael Franks, a writer and performer anxious to break away from any previous musical constraints.

With his silky vocals and memorable songs, Franks has been at the forefront of contemporary jazz for a decade. A writer of 'visual' music, he's consistently been able to evoke a boundless universe of images in his songs, due primarily to the ingeniously suggestive lyrical metaphors he's perhaps best known for. Songs such as "Popolet Toes" and "Baseball" have epitomized the Franks image. On his new album, though, Franks has steered his music away from its jazz foundation and aimed more for a pop listenership, "Skin Dive," in fact, skillfully manages to employ sophisticated synthesizer tracks and slick production along with the more recognizable and clearly popular Franks trademarks.

It's always been confusing for people trying to categorize my music," Franks commented recently. "I've been to count
tless record stores across the country, and my albums are rarely in the same section. Sometimes in jazz, sometimes in pop, sometimes in male vocalist." While he's "honored" to be associated primarily with jazz, Franks nonetheless considers his own songs "a kind of pop." He tries, in fact, to listen to a wide range of musical styles in search of inspiration for his own writing. "As Dizzy Gillespie once said, 'all music is a form of fusion' and I guess that applies to mine," Franks said.

Melodically, Franks has found a great deal of inspiration not only from his contemporaries, but from such legendary composers as George Gershwin, Cole Porter and Harold Arlen. "Once you have their songs in mind," he said, "it makes you want to concentrate more than ever on writing strong melodies." Lyrically, Franks has maintained a playful touch over the years, concentrating on aspects of love and relationships, often choosing to express his ideas in abstract, symbolic terms. One of the secrets of his success is his ability to leave a substantial amount to his listeners' imaginations, to paint black and white pictures and let each person create his or her own shades of color.

As to the evolution of his music over the years, Franks remarked, "Having Bob Mounsey as producer on my last two albums ("Passionfruit" was his seventh) has made an enormous difference. Our approach has evolved far more upward. Originally, on my first LP, "The Art Of Tea," the recording of the rhythm tracks and then the recording of all the other tracks from 12:00 to 3:00. On "Skin Dive," we went for a more controlled, tighter..." built structures which left room to build on..."

Asked whether this represents a stab at the pop market, Franks said, "I think that may be true, I think I've stretched out on this one, and that the new material I wrote is less conservative. We wanted to take chances with this latest album. I missed having the guys']. They had a more relaxed feel. On "Skin Dive," but using drum machines and other sophisticated sounds was exciting and challenging. I've very pleased with the album, I must say."

The goal for Franks, then, is to continue expanding his musical horizons without alienating his loyal audience. He doesn't plan on staying too far, just reaching out a bit further than he already has.
HOT NEW SELLER

TEARS FOR FEARS
Songs From The Big Chair

Record Theatre — Cincinnati
F. Jackson
L. Vandross
Dire Straits
Cameo
Spyro Gyra

Cranes on Buffalo
Tears For Fears
P. Collins
B. Adams
Sting
B. Springsteen

Richman Brothers — Philadelphia
B. Adams
Tears For Fears
P. Collins
Motley Crue

Tower Records — San Diego
Tears For Fears
Talking Heads
P. Collins
Scorpions
B. Joel

Round Up — Seattle
Tears For Fears
Dire Straits
Springsteen
B. Adams
P. Collins

Seaport One-Stop — Portland
Tears For Fears
B. Adams
Ratt
Motley Crue
Sting

Elroy's — New York
B. Joel
Springsteen
Tears For Fears
P. Collins

G.A.M. — Minneapolis
Dire Straits
Motley Crue
Tears For Fears
Sting
Talking Heads:

Peaches — Indianapolis
Dire Straits
Tears For Fears
Sting
I. Collins
T. Turner

Camelot Music — Ohio
Motley Crue
B. Adams
Tears For Fears
Ratt
St. Elmo's Fire

Lieberman — Dallas
B. Adams
Tears For Fears
Springsteen
P. Collins
Eurythmics

STRONGEST SALES

Dire Straits — Warner Brothers
P. Collins — Atlantic
Motley Crue — Elektra
Sting — A&M

STORE REPORTS

Greensboro Record Center — Greensboro, NC
Prince
Paul
Madonna
Ratt
Wham!

Sound and Video Unlimited — Chicago
B. Adams
Dire Straits
W. Houston
Springsteen
Motley Crue
Power Station

Peaches — Cincinnati
Springsteen
DIRE STRAITS
B. Adams
P. Collins

Karma Records — Indianapolis
Hat
Tears For Fears
Prince
Collins
Sting

Scott's Wholesale — Indianapolis
B. Adams
Tears For Fears
Prince
Collins
Sting

Radio Doctors — Milwaukee
Tears For Fears
Prince
Collins
Wham!

RETAILER'S PICK

Retailee: Tim Coggeshall
Company: CMI One-Stop
Market: Midwest

Album: "Misplaced Childhood"
Artist: Marillion
Label: Capitol

Comment: "The album is the best to date by them. Their first album, "Songs For A Jesus's Tear" was an excellent debut. Their second LP, "Fugazi" found the band searching for their place. But on this album, they have found their niche. It's the best concept album in five years. They are really coming into their own. This is a Marillion album that will set standards for all the rest of the group, like sound like this. They will be criticized for sounding like Genesis, and they do, but that doesn't mean you shouldn't like them. This record will need in-store play to sell, but anybody who loves progressive English music like Gabriel, Genesis or The Moody Blues will love Marillion when they hear it."

SHOP TALK

WARNER/ELEKTRA/ATLANTIC CORP., BURBANK, CA — WEA announces summer season retail promotions involving three large retailers. The Los Angeles branch of WEA teamed with Show Industries for a Music Plus chainwide promotion called "Take Off This Summer." Running through July in 38 locations, all WEA cassettes, LPs and compact discs were as sale as well as WEA Home Video laser discs and video cassettes. A lucky winner of a Volkswagen GTI will soon be announced as part of a contest which ran concurrently with the promotion. Termed "Rock It Back To School," WEA branches in Los Angeles, San Francisco, Seattle, New York and D.C. will join together with 37 N.C. home office locations in offering a sale on WEA product. A consumer sweeps drawing will be held with chances to win a grand prize of a complete home entertainment center (s stereo system, television, CD player and VCR) and an Apple computer. Alternate winners will be awarded to two runners-up. The Miami sales office, in conjunction with WEA's Spectrum, announced that "Musical Madness" will hit southern Florida. The month-long August promotion will feature sale prices on over WEA LPs, cassettes and CDs. Spec's will give away $500 in prerecorded music as prizes as well as offer a chance to win a day on the set of the top rated NBC television show, Miami Vice.

NATIONAL ASSOCIATION OF RECORD MERCHANDISERS — "Bring Home Country's Brightest Stars" is the theme of this year's NARM/Country Music Association joint promotion in the Country Music Awards Show, scheduled for an October 14 airing on CBS. A wide range of suitable merchandising aids are available from NARM. Country Music Awards order forms will be sent out to record stores in early August; the materials will be shipped in early September.

SOUNDS GOOD MUSIC COMPANY, SANTA MONICA, CA — Sounds Good Music Co. announces the production of a new, generic blister packaging for compact discs. Developed for their own Suite Best label and for other independent labels, the new package is white with the compact disc logo, is easy to work with and does not require any special machines for sealing.

CAMELOT MUSIC, N. CANTON, OHIO — Dan Chu, human resources director for Camelot Music, announces the appointment of Richard Thatcher to the newly created position of human resources supervisor. Larry Mundorf, vice president retail operations, announces the appointments of Larry Urush and Mike Tully as supervisors in the Big Wheel/Conley's division.

Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 563 Sunset Blvd. Suite 500, Hollywood, CA 90023.

RETAILER PROFILE

Store: The Jazz Record Mart
Market: Chicago
Manager: John Kulik

The Jazz Record Mart has been in business over 25 years. Located west of Michigan Avenue and south of the Loop, the store is in the heart of Chicago's downtown shopping district. The store moved into a larger space a year ago, growing to its present size of 3,000 square feet—a remarkable size for a specialty shop.

"Our strength has always been in jazz and blues. But, in order to attract younger people to jazz, who are used to electric guitars and electronic instruments and grew up with popular music, so that stuff doesn't turn them off, we carry a new music section which covers everything from certain rap records to Laurie Anderson, Phillip Glass, Fred Frith, even Kitaro," stated manager John Kulik. "We carry anything that Downbeat might write about or music with an intellectual edge to it or some thought behind it."

Kulik added, "The ethnic music that feeds into jazz, particularly Brazilian, Salsa and African, we've got pretty hefty sections on that music, too." Kulik benefits from the exposure this music gets on WBEZ, the Chicago PBS radio station.

Various venues of advertising are used by The Jazz Record Mart. There's really no radio open to us. For print advertising, the best medium is still The Chicago Reader, which is a weekly paper of 120,000 circulation. We've done a number of promotions with college radio stations," said Kulik. During last year's Kool Jazz Festival, WBEZ, which broadcast the event, gave plugs to Jazz Record Mart's one-month-long promotion giving PBS listeners a 10 percent discount. A party on the last day of the festival drew 400 to the store. "We do the only regional co-op advertising with a number of the smaller labels, like Stax and Rounder. The only ads they've ever done in this market have been with us. We also publish a monthly magazine called, Rhythm And News, which is 26 pages. It's a combination of articles, interviews, historical articles, schedules of jazz events in town and the other half of it is a listing of new releases and advertised sales. We print 6,000 of that every month and have a 2,000-name mailing list and the rest get handed out to every customer in the store. Since we're the place in town to buy jazz records, we do co-op advertising in the Rhythm And News as well," stated Kulik.

Another successful aspect of The Jazz Record Mart is the mail order business. A monthly catalog is sent out, and orders are processed via same-day UPS shipping. Apparently, it is difficult to locate blues titles in the hinterland. These records account for 50 percent of the mail order business but only 15 percent of the store's business.
NAMM NEWS — NAMM’s proposed test ad campaign for the music products industry, planned for airing on the Music Television cable network (MTV), gained additional momentum during the recent NAMM Expo in New Orleans. By show closing on June 25th, nearly $75,000 in checks and pledges had been collected from NAMM retail and commercial members, according to the newly formed NAMM board of directors; these funds are to be matched dollar-for-dollar by NAMM — for the purpose of testing MTV’s potential in converting “music lovers” into “music makers.” While the project’s original goal was set at $150,000 in funds from the industry, plus a matching $150,000 from NAMM, the NAMM committee in charge of planning and implementing the MTV campaign is optimistic that much can be accomplished with the funds currently available. “We will continue to actively seek contributions from the industry,” said committee chairman and NAMM vice president Don Griffin. “We are, however, in the process of considering a modified approach to our original test market plan — one that would be workable with our present budget limitations.” If the proposed ad campaign on MTV is tested and shown to be effective, NAMM plans to pursue the idea and offer substantial support to an ongoing industry promotion on the Music Television network. “It’s our belief that industry does something to expand its market,” said committee co-chairman Fred Brundage, “MTV is a natural candidate for this type of marketing; we’re truly missing the boat if we fail to take advantage of it.” Contributions to the MTV test market ad campaign should be sent to NAMM, 1140 W. 3rd St., Carlsbad, CA 92008. Make check payable to “NAMM Music Television Promotion.”

HANDLING IT — Sony Automotive Entertainment Systems is meeting the digital era challenge in the introduction of Accurate Piston Motion (APM) loudspeakers; the Model XS-700 (see picture). An enclosed three-way speaker system, the XS-700 houses three APM drivers for substantial power handling and resistance to driver surface deformation at all frequencies. By working in a sealed enclosure, the three-driver system is not subject to the drum, rear deck or hatch housing the unit, leaving just the critical passenger area for acoustic interaction. Sony has also eliminated many of the different acoustic proportions that can affect flat loudspeaker response even in cars of the same model. The speaker’s crossover network also matches each transducer to that portion of the frequency spectrum (APM’s) is best equipped to handle, and it does this even at any sound level — from quiet listening to high volume. In addition to traditional car speaker installations, such as the rear deck of a passenger car or the luggage space of vans and wagons, the XS-700’s fully enclosed configuration enables it to be installed in such unusual or speaker-hostile environments such as boats. Measuring just 131/4-inches (W) by 71/4-inches (D), the XS-700 is a small, easy-to-install package. Its 51/2-inch height also fits the access of the drivers to avoid mid/ treble coloration. The XS-700 is currently available at a suggested retail price of $499.95.

APM SPEAKERS — New from Sony is the Model XS-700 loudspeaker. Using Accurate Piston Motion (APM) drivers for better power handling and greater resistance to driver surface deformation, the XS-700 is available at a suggested retail price of $499.95.

LOS ANGELES — TDK Electronics Corporation has announced that its normal-bias audio cassette “AD,” has been re-engineered by true audiophiles to sound like the normal-bias class of audio cassette tapes. In addition, TDK’s “D” cassette will be the first APM cassette to bring a new level of performance to consumers.

Improved AD features a “hotter” high end than many other normal-bias audio cassettes, and combines Linear Ferric Oxide particles with an improved binding process. Tape data on these two features provide a smoother, superior reproduction and orientation of the particles on the tape’s surface, explain TDK engineers. AD also boasts TDK’s improved Laboratory Standard Cassette Mechanism, the same mechanism found in such TDK tapes as the Super Avlyn SA-high bias cassette. This new cassette shell is also more rigid than the previously-used housing, an improvement which helps to reduce frequency resonances during recording and playback, according to AD’s engineers. Improved AD also features a viewing window which is about 30 percent larger than the one previously used, in order that tape may be tracked more accurately.

Finally, to reflect these improvements, TDK has given these upgrade AD audio cassettes a new look, bringing to mirror the same bold family look as its sister SA. Suggested retail for the new AD is $3.30 for the model AD-18.

“TDK’s improved AD is designed for use in mid-priced portables and home component decks,” explained Koyo Yoko, TDK’s director of consumer sales. In addition, the hotter high end of this normal-bias tape makes it especially well suited for tapes destined for the hostile environment where high frequencies may easily be lost.

The new AD has a Maximum Output Level (MOL) of 6.5 dB at 10 KHz. AD’s specially refined particles have also lowered bias noise by about 3 dB to greatly reduce the background hiss typically found in other normal-bias recordings. A higher remanence of 160 mT (1600 G) and excellent coercivity of 150 Kn/m (5400 Oe) give AD extreme sensitivity and contribute to its ability to capture a wider dynamic range.

The AD mechanism also uses a unique double-clap and hub assembly for even winding. These clamps are colored red to help judge tape travel direction and running stability.

 Improved “D” Cassettes

TDK’s “D” cassettes also feature an improved formulation and precision casting mechanism which incorporates several of the same features as in AD. The improved “D” cassette features the same double-clap and hub assembly, a viewing window, and modified precision cassette shell. D has a Maximum Output Level (MOL) of 8.0 dB at 10 KHz that is about 4 dB higher than all other economically priced normal-bias cassettes, providing greater power amplifiers. The ferric oxide particles used in “D” cassettes have been reduced levels, a particular problem with many competitive tapes biased for the normal position.

THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

New TDK Cassette Improvements
Tree Intl. Moves Three To New Upper Level Posts

By Bill Fisher

NASHVILLE — Tree International president Buddy Killen announced last week that three of the publishing firm's executives have been promoted to newly created positions. Former vice-president Donna Hilley is now executive vice-president, Joe Huffman has taken on the position of director of business affairs, and Harriane Condra is now general manager of the copyright division.

Hilley has served as vice-president of Tree since 1976, arranging all songwriter, print music and foreign contracts, acquiring publishing catalogs and hiring all personnel for the company. She will continue those duties in her new capacity and also be in charge of day-to-day operations and long-term corporate planning. During Hilley's career with Tree, she has been a key factor in the acquisition of several important, multi-million dollar song catalogs (including the Jim Reeves catalog, Buck Owens' Blue Book and the Ed and Patty Bruce catalogs); she was also the principal negotiator for Tree's print music deal with the Hal Leonard Co. and for the pact between Tree and BMI for worldwide representation of Tree material for films and television.

Hilley also spearheaded the foray into TV, film and recording of which Tree is now known, and got Tree's early exposure to the current music, Tree's gospel music division.

Huffman, who joined Tree as general manager of Mowadow gruen four years ago, is a noted gospel producer (and the recipient of five Dove awards), a successful songwriter and an experienced business manager and financial planner. He has served in the past as part of The Benson Company's management and has built and managed several recording studios.

Condra was formerly Tree's director of copyright administration; as general manager of the copyright division, she will continue her administrative duties and will have additional responsibilities in the areas of catalogue, licensing, hoheits, foreign copyright administration and special projects.

The announcement of the new promotions, Killen said, "Donna has been a major force in the growth and success of Tree International, and her expanded duties will assure Tree of reaching its full potential over the coming years. The duties being assumed by Joe Huffman and Harriane Condra will add strength to our organization and complete our management team."

Industry-Geared Care Center Planned

By Bill Fisher

NASHVILLE — At a July 25 press meeting held in the Nashville home of singer Tammy Wynette and her husband, George Richey, plans were announced for a new residential center of continuing care for persons recovering from alcohol or drug dependencies, to be principally, but not exclusively, oriented toward serving the local music and entertainment industry. The group planning the facility, the Touchstone Foundation, describes the proposed project in a brochure as "a center of renewal that embraces all facets of the problem and all of the people involved, including the family."

Wynette, Richey, and country stars Johnny Cash, Lamy Gatlif, Johnny Rodriguez and Moe Bandy are among the members of the foundation's advisory board. An outline of the non profit organization's purposes and plans was presented by George Richey's brother Paul, who is on the group's board of directors. Touchstone's director is John W. North, an expert in addiction treatment who has published material on the subject, and has worked with several nationally recognized treatment facilities.

Paul Richey also revealed that a contract has been signed by the foundation for 149 acres of land in neighboring Dickson county, about 30 miles from Nashville. Total costs for starting the project, including the price for the land and staff salaries, and the initial costs of building and operations are estimated at $1.2 million. The foundation expects that figure to provide for a 22-bed facility, which could be housing patients in temporary quarters as early as the fall of this year.

The group plans to raise money through individual and corporate gifts, fees for services, special projects and sales and gifts in kind; the first special project, announced at the same meeting, will be a benefit concert Aug. 26 at the Tennessee Performing Arts Center starring Wynette, Cash, Rodriguez, Tom T. Hall and Brend Lee, among others.
ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)
COUNTRY RADIO

MOST ADDED

WHIL — Steve Halg — Reading, PA
K. Mattea
M. Haggard
S. Warner
R. McDowell

KXXZ — Chris Taylor — Amarillo
R. Price
Oak Ridge Boys
E. Raven
E. Harms
Chance
G. Turner

WTOR — Billy Buck — Winston Salem
Oak Ridge Boys
C. Pride
K. Mattea

WOTE — Glenn Oswald — Adrian, MI
C. Gayle
E. Raven
J. Schneider

WKZZ — Rocky McCumbee — Altoona, PA
G. Jones
C. Gayle
E. Raven
D.A. Coe
Orion
B. Anderson

WVAM — Rocky McCumbee — Altoona, PA
C. Gayle
E. Raven
J. Schneider

WVAM — Rocky McCumbee — Altoona, PA
C. Gayle
E. Raven
J. Schneider

WVAM — Rocky McCumbee — Altoona, PA
C. Gayle
E. Raven
J. Schneider

WVAM — Rocky McCumbee — Altoona, PA
C. Gayle
E. Raven
J. Schneider

THE COUNTRY MIKE

STATION PROFILE — WDQZ-FM Decatur, Illinois, in a 50,000 — matter that has been providing central Illinois and eastern Missouri (including St. Louis) with a variety of country music since it signed on in 1976. 95 Q is a sister station to WDJZ, one of the nation's oldest broadcasters. 95 Q's target demographic is 24-54 male. "Decatur itself is a blue-collar," noted WDQZ operations manager Dan Jensen. The station strives to maintain a high profile within its primary market, which is comprised of 17 counties. Jensen cites remotes as playing an important role in its promotional strategy. "We do a ton of remotes...they're the backbone of the station," he said. In addition to Jensen, 95 Q's morning show is hosted by general manager Rich Wickham, who oversees both WDQZ and WDQX. The air lineup consists of area veteran Giant from 6 a.m. to noon; Brian Cole from noon to 4 p.m., and Dan Jensen from midnight to 6 a.m. The station's个性 is slated to take over the 6 p.m. to midnight shift soon. Jensen summarized his view of WDQZ by commenting, "We're the strongest country music signal in central Illinois. When you think of country in this part of the state, you have to think of WDQZ."

WDQZ-TAKES NEWS AWARDS — WWVA Wheeling, West Virginia, was honored recently by both the Ohio Associated Press Broadcasters Association and the West Virginia Associated Press Broadcasters Association. The station won last month's OAPBA awards with an unprecedented six awards and took five top honors from the WVAPBA. WWVA was honored with large market awards for Best Newscast, Best Public Affairs, Best Feature, Best Coverage of an Issue, and a Certificate of Excellence for Best Sports Program from both broadcast organizations. WWVA, which serves the Ohio-West Virginia/Pennsylvania tri-state region, is owned by Wheeling Broadcasting Company, a subsidiary of Price Broadcasting.

Byron Wynkoop

MORE CONGRATS FOR JINGLE BOYS — Songwriters Bob DiPlano (left), Pat McManus and publisher Bob Blankam (right) are congratulated by ASCAP president Hal David and southern regional director Connie Bradley (center) for their success with "American Made," the song currently in use by Miller beer in a comprehensive national marketing campaign which includes the largest-ever single purchase of TV ad time.

WDAT — Al Risen — Ormond Beach, FL
G. Jones
T. T. Hall
E. Raven
E. Barre
M. Osmond/D. Stiles
B. Anderson
J. Newton

KJBS — Lisa Hale — Bastrop, LA
B. Bare
D.A. Coe
Maines Brothers
G. Jones
B. Anderson
M. Bandy
G. Wolf
M. Smith

WCAQ — Johnny Dark — Baltimore
J. Schneider
B. Burnette
M. Smith
Alabama
B. Lee
T. Hensley
M. Gray

STATION ADDS — WSM — Jay Phillips — Nashville
L.J. Dalton
M. Osmond/D. Seals
E. Rabbitt
M. Hargard
R. McDowell
Oak Ridge Boys

KBRQ — Jim Stricklan — Denver
M. Bandy
B. Nelson
C. McClain
M. Smith
J. Schneider
Oak Ridge Boys
J. Collins
C. Gayle
H. Hunt
E. Bruce
E. Raven

WRNS — Kevin O'Neal — Kinston, NC
Oak Ridge Boys
C. Gayle
G. Jones
M. Bandy
D. Fogelberg
T. Hensley
F. Bruce
E. Raven
S. Warner
V. Gill
D.A. Coe
M. Osmond/D. Seals

KYKK — Bob Shannon — Longview, TX
C. Gayle

COUNTRY PROGRAMMER'S PICK

Programmer
Kevin O'Neal
Station
WRNS
Market
Greenville, NC

Song: "Some Fools Never Learn"
Artist: Steve Wariner
Label: MCA

Comments:
"The song has been a real big phone record. We do a Top 10 at 10:00 and the song has consistently climbed up that Top 10. I think it's the best record he's had out in a year or so...a great female record."

Cash Box/August 10, 1985
**ALBUM RELEASES**

**MEMORIES TO BURN** — Gene Watson
- Epic BFE 40076
- Producers: Gene Watson, Larry Booth

Gene Watson's debut Epic album contains a couple of departures in style for the singer, but his precise delivery and pure country delivery remain consistent throughout, even when he's singing a line such as "I won't let evolution make a monkey out of me" (from a tune called "I Want My Rib Back"). The first single, "Cold Summer Day In Georgia," enters the Top 20 this week; a good choice for the second one would be "If I Painted A Picture," a touching love song co-written by Leona Williams.

**THAT'S NOT STOPPING YOUR HEART** — Marle Osmond — Capitol/Curb ST-12414
- Producers: Paul Worley, Kyle Lehning

Osmond's well recognized voice is at home with the material on this record indicating that she is at her finest as a country vocalist. The music is laid back and well produced allowing the strong vocals to highlight each tune. "Meet Me In Montana," the duet with Dan Seals, is building at 45 on this week's singles chart. Any song is a good candidate for a single release on this album.

**I'LL STILL BE LOVING YOU** — Joe Stampley — Epic FE 39960
- Producer: Jerry Kennedy

The Memphis R & B quality of Stampley's singing married with Jerry Kenneth's quintessentially country production style results in a "singer's album with the kind of tasteful instrumentation that most vocalists dream of. It's all up to Stampley to build from that base, and he does so quite well, particularly on the cuts "Heart Troubles" and "Hello From The One Who Said Goodbye." An Earl Thomas Conley song, "When You Were Blue And I Was Green," is one of the best-written songs on this uniformly pleasant album.

**FLOYD TILLMAN** — Floyd Tillman — Columbia FC 39996
- Producer: none listed

The honky tonk pioneer's sound is preserved on these monaural sides, recorded at various sessions in Nashville, Chicago, Houston and Hollywood between 1946 and 1950. Over half of the songs are previously unreleased selections; additionally, Tillman's biggest hits are here—"I Love You So Much It Hurts," "Each Night At Nine," "Slipping Around." This issue in the "Columbia Historic Edition" series is dance music unparallelled with great singing by a man whose influence has been truly significant.

**GREATEST HITS** — The Bellamy Brothers — MCA-1462
- Producers: various

This is a collection of singles which were hits originally on Warner/Curb in the years 1975-1982 and which were packaged as "Greatest Hits" on a Top 10 1982 album from the duo's former label. Whether the earlier version's good sales can be duplicated after only three years remains to be seen, but the material (mostly written by David Bellamy) contains representative cuts from the various Bellamy Brothers production teams of the period led usually by Michael Lloyd and, later, Drifter's Wind.

**DRIFTER'S WIND** — Chuck Pyle — Urban Sound US-781
- Producer: Dick Darnell

Chuck Pyle is a noted songwriter based in Colorado who has cuts on the new Dirt Band and Southern Pacific albums from Warner Bros. His voice sounds a little like Gordon Lightfoot's, and his western outlook finds expression in some of the most carefully crafted songs released this year. The title cut, to be released as a single, is a long drink from the album's nearly uninterrupted thematic flow, which courses through the windy stretches of Pyle's tumbleweed imagination. Contact the label at (303) 674-8295.

**TRY ME** — Billy Burnette — MCA/Curb MCA-56044
- Producer: Richard Podolor

Billy Burnette's Memphis heritage is amply showcased on this album, which features guitar playing by Steve Cropper. The sound is a reverberating echo of the kind of music that set the stage for latter-day country, but the production of this album and the fresh, young voice of the artist is all 1985. The LP includes covers of The Boxtops' hit "The Letter" and Barry Mann and Cynthia Weil's "Rock And Roll Lullaby." Burnette shares writing credit on every other cut, including the single, " Ain't It Just Like Love."

**SINGLE RELEASES**

**ALABAMA (RCA PB-14165)**
- Can't Keep A Good Man Down (3:28)
  - (Sabal/ASCAP) (B. Corbin) (Producers: Harold Shedd, Alabama)

No one really expects Alabama to radically alter its record-breaking sound; the quartet has built the most extraordinary country music career of the '80s by regularly issuing songs like this — songs with full vocal harmonies, undeniable hooks and intensely delivered lead vocals by Randy Owen. Barring divine intervention, "Can't Keep A Good Man Down" will up the group's string of consecutive Top 10 hits to 18, and rightfully so — the song is modern country at its best.

**EXILE (Epic 34-05580)**
- Hang On To Your Heart (3:34)
  - (Tree/Pacific Island/BMI) (S. Lemaire, J. P. Pennington) (Producer: Buddy Killen)

Exile connects with the dog days of summer on the title cut of its upcoming album. Falling in love on the dance floor under the moon and wishing that time could be stopped are the tried and true sentiments expressed here; the group's popular harmony style is backed by syncopated guitar and piano and steady eighth notes in the bass.

**JOHN ANDERSON (Warner Bros. 7-29916)**
- Tokyo, Oklahoma (2:39)
  - (Cedartown/John Anderson/BMI) (V. Wickery) (Producers: John Anderson, Lou Bradley, Jim Ed Norman)

The title cut from Anderson's new album is a strangely pleasing song which describes an international romance in terms that suit the artist's reputation for offbeat lyrics. The song's concept of Japanese culture is distorted, but this is country music, not foreign policy, and no one will mind. Requests will be heavy initially as listeners try to catch the story line — then they'll be hooked.

**BARBARA MANDRELL (MCA-52645)**
- Angel In Your Arms (3:13)
  - (Song Tailors — BMI, I've Got The Music — ASCAP) (G. Ivey, T. Woodford, T. Brasfield) (Producer: Tom Collins)

Mandrell adds a country feel to this song, which was a giant pop hit in 1977. The song is taken from the singer's album which is due for release in September.

**GARY MORRIS (Warner Bros. 7-28947)**
- I'll Never Stop Loving You (3:39)
  - (Columbia/BMI; Leeds/Patchwork — ASCAP) (D. Loggins, J. D. Martin) (Producer: Jim Ed Norman)

Morris is in better voice than ever, and he handles this sometimes haunting melody with authority and style.

**WILLIE NELSON & NEIL YOUNG (Columbia 38-05566)**
- Are There Any More Real Cowboys (3:02)
  - (Silver Fiddle—ASCAP) (N. Young) (Producers: Neil Young, Elliot Mazer, David Briggs, Ben Keith)

In this song from Willie's forthcoming "Half Nelson" LP (it will also appear on Neil Young's new Geffen album), he joins the Canadian rocker in a search for long lost cowboys and "country" families.

**MICKEY GILLEY (Epic 34-05460)**
- You've Got Something On Your Mind (2:40)
  - (Blackwood/Tom Collins/Easy Day/Silverline—BMI) (N. Wilson, R. Murrah, D. Gibson) (Producers: Norro Wilson, Mickey Gilley)

An outstanding singing job from Gilley, who cuts loose from note one on a song that fits his style better than anything he has had out in recent memory.

**TOM T. HALL (Mercury 884 017-7)**
- Down In The Florida Keys (2:46)
  - (Halinote—BMI) (T. Hall) (Producer: Jerry Kennedy)

Nobody turns a phrase like Tom T., and this breezy song is perfect summer fare from the ukelele to the "come on, gang, let's all sing" ending. There must have been sand on the studio floor.

**FREDDY POWERS (MCA-52665)**
- Ridin' High (2:43)
  - (Mount Stasha—BMI) (F. Powers, D. Reynolds) (Producers: Merle Haggard, Jimmy Bowen)

Long-time Haggard associate Freddy Powers takes a turn at one of his own tender ballads, previously done by Merle on the "Kern River."
Emergency Looks To The Future After Dance/CHR Success

By Rusty Cutchin

NEW YORK — it has been a good year for Emergency Records and the spoils of victory are changing things. The company has seen major crossover action on its two biggest names, Shannon and Nolan Thomas; it has solidified its liberal relationship with Mirage Records, which through Atlantic enables major distribution for appropriate product; it retains its independent distribution network for its core dance product; it has recently beefed up its publicity services, adding a midtown look to its street-oriented newsletter; and, it is attracting new artists and producers at a rate that gives president Sergio Cossa a reason to smile.

When Cossa teamed midwest-bred Mark Liggett with Brooklyn DJ Chris Barbosa, he didn't know what the results would be, but an original song Barbosa played him sounded promising. By the time the new production team finished with it, they had discovered the "Shannon sound" as well as Shannon herself, whose performances pushed "Let The Music Play" into the upper strata of pop-don. While Shannon follow-ups occupied dance floors throughout 1984, Liggett and Barbosa were developing Nolan Thomas, whose "You Little Brother" was, like "Let The Music Play," picked up quickly by CHR in New York and, with the help of a great novelty video featuring child impersonations of rock stars, elevated to national hit status on the Mirage label. "We feel very comfortable with Mirage," says Cossa. "They've done a good job and I'm happy." In fact, Emergency had handed Mirage and parent Atlantic its biggest street-oriented dance records. "We've been kind of an A&R company for them," Cossa says. "Now Emergency is really producing and its sound and the advantages of the major affiliate are really coming in handy. The first right record will be handed to Mirage," Cossa says of upcoming projects. It's a benefit that pays off "when we feel we have an act that can be developed nationally.

And that's the kind of act Cossa expects to attract to the label as he and his staff begin to search out pop and rock talent. "We will stay in dance music, no question," Cossa is quick to point out, "but nevertheless it will be time to expand our market." That sound, at the moment, is best represented by Shannon's "Do You Want To Get Away," which after 17 weeks on the charts is not going down without a fight after reaching the top of the dance charts. But it's the new projects Cossa's excited about: new singles from Shannon and Nolan Thomas, a new 12-inch from Carolyn Harding, former Warr Vocalist, a jazz/street project called Nova, produced by violinist Michael Urbanisti, and a new young singer named Patris, produced by another new production team, Craig Payton and Nelson Cruz.

Cossa formed Emergency six years ago as an American affiliate for Baby Records, the Italian indie for whom Cossa worked in his native Milan. Baby bowed out after six months, but Cossa stayed on, turning Emergency into an established dance label with acts like Kano, Firefly and VinZee. But it was the Liggett/Barbosa combination that brought the label its biggest success, and paved the way for the evolution of Emergency into one of the major dance forces to be reckoned with. The duo has expanded within the Atlantic family, re-making new Snippin product and producing their first rock project for Mirage. But Emergency won't be dropping its street smarts anytime soon. "You have to keep on the streets and find the talents," Cossa says. "We've got to stay abreast of the communication and cooperation aspect of this business. This involves strong commitments from all parties concerned — from the artist to promotion to management and retailers, and ultimately, to the consumer. We at Emergency understand that commitment, and that's why we're more confident than ever." And, as Curtis Urbina, vice president of the label, adds, "We're taking advantage of our new-found knowledge.

Weintraub, Bond Merge Companies

LOS ANGELES — Jerry Weintraub, chairman of the board of management three has announced completion of negotiations of a merger with Donny Bond and Steve Sauer and the management division of their company, Professional Management Consultants, Inc.

Weintraub will continue as chairman of the board, Bond will serve as president and Steve Sauer will serve as senior vice president of the new venture.

Fuji Film Magnetic To Sponsor Radio City 85-86 Concert Season

NEW YORK — Radio City Music Hall Productions and the magnetic products division of Fuji Photo Film USA have announced that Fuji, one of the world's top manufacturers of audio and video tape, will sponsor the Music Hall's 1985-86 concert season. The series will begin September 22 when Sting opens his three-night concert run at the famous Art Deco theatre.

"Corporate sponsorships have become an important area of business development for Radio City Music Hall Productions," noted Richard Evans, Radio City Production's president and CEO. "Our association with such a prestigious organization as Fuji will create a joint marketing relationship which will afford both companies major promotional opportunities.

Commenting on the agreement, Stan Bauer, manager of Fuji Photo Film's Magnetic Products Division, stated, 'We couldn't be more excited about our affiliation with one of the premier concert promoters and facilities in the country. Concertgoers are generally the same consumers who purchase audio and video tape. The partnership is a perfect match since we cater to the same audiences.'

The Fuji Tape concert series will feature over 50 performances supported by extensive publicity, promotions and advertising campaigns. Additional concerts for the series will be announced in upcoming weeks.

Japanese Sensation Shonenai Signs With WEA International

LOS ANGELES — Nesuhi Erguven, chairman and co-chief executive officer, WEA International, today announced the signing of Shonenai, a new Japanese group, to a long-term, exclusive worldwide recording contract.

One of Japan's newest teen sensations, Shonenai is composed of three young men — Kazuyuki Nishikiori, 20, Katsuhide Uekusa, 19, and Noriyuki Higashiya, also 19 — who personify "techno-pop." Unlike other singing acts who first secure a recording deal, and then move on to video, Shonenai first made its impact via the visual medium, quickly achieving superstar status not only in Japan but in the rest of Asia as well.

The group was launched in 1982 when it participated in the World Music Festival in Hawaii, where it captured the Gold Prize. Following that early success, Shonenai appeared in concerts throughout Southeast Asia, and in May, 1984 released its first video, with advance orders of over 60,000 units (bypassing the 40,000 mark which is considered the highest sales number in Japan).

Nicky, Nagashi and Katzu sing and do dances in which they blend energetic, beautifully-timed flips, twists and karate moves to complement their techno-pop music with a definite Japanese accent. That's made them one of the most popular groups in Asia, even though they've never released a single record.
Towers Set To Open London Outlet

By Chrissy Iley

LONDON — Confidence in record retailing in the UK has been given a boost recently by Tower Records. The famous island chain is negotiating the lease on part of the old Sinclair’s building in London’s Piccadilly Circus.

This prime retail site is only half a mile from the second chain plans to open the world’s largest record store in Oxford Street. It is also right next door to the “Center Of The Circus” complex currently being developed. (Swan and Edgar, formerly a huge department store, is being converted into a number of shops, offices and restaurants.)

It seems likely that Tower will move swiftly to establish itself in the area so that they can open before Christmas.

Tower’s influence on the US has proven to be great — it has cornered four percent of the US market in its 37 outlets. The company has also spearheaded the movement towards so-called record supermarkets and that it is now able to open entertainment environments in its own right. Promotion is very strong and the store can sell as much on its own chains as do. The nearest UK equivalent would be the Virgin megastore. Tower Record stores, however, are bigger and even more specialized than anything the US has seen to date.

Chrysalis And A & M Join Forces

For Merchandising Campaign

By Chrissy Iley

LONDON — Chrysalis and A & M are taking the unusual step of joining forces to launch a new mid-price series called “Circuit.” The LPs will be backed by a monthly campaign of specifically targeted press advertisements.

Two albums, with a dealer price of $1.99 will be released on August 9, with 20 more to follow in September. The ads promoting the whole series will be placed in consumer and specialist press.

At monthly intervals space will be bought to promote selected albums in appropriate papers. A. P. M. Records product manager, Jason Guy commented, “The monthly updates are what excites dealers and chains most. The follow-up ads will keep momentum going.”

A & M managing director, Brian Shephard, said, of the link-up, “We see it as a marriage made in heaven and certainly one that we hope will last for a long time and will develop even further.”

Chrysalis executive vice-president, Phil Cokell, added, “‘Circuit’ is the strongest mid-price package this year and is made possible only by joining together the resources of A & M and Chrysalis.”

The first batch of releases will be original albums by Ultravox, Bryan Adams, Joan Armatrading, Pat Benatar and Supertramp.

Argentina

BUENOS AIRES — The launching of the new album recorded by Jairo will be one of the major events in the near future in Argentina’s music industry. RCA, the LP’s label, has been chosen by RCA executives as the artist will probably come to Argentina in a few weeks to promote the release in person.

Sicomarica is developing a kiddie-rock album featuring Topo Gigio, a puppet receiving currently plenty of promotion on Channel 13, the TV station with the highest circulation in the country. There is also an album by Carozzo & Nazario, also appearing frequently on television, and another one by Pipo Pescedor, one of the stars of the mateina circuit in downtown theatres. Alejandro Salas, general director of the company, returned recently from the United States, where he discussed license agreements with several labels.

EMI promotion manager Robert Play reported to Cash Box that his company feels confident about the release of the new album (five numbers will be presented) cut by farko Silvano De Lorenzo, who has returned to the recording studios after a long absence.

Silvano will probably appear on stage to unveil the songs of this LP, and there have been requests from several other Latin countries to release it.

CBS executive Roberto Lopez, and Roberto Tejero and Nestor Casorso have traveled to Brazil to attend a meeting with the New York and L.A. offices of the group. The gathering reportedly included a discussion of the situation of the Latin markets and the goals to be fulfilled in 1966 and 1987. There was also a marketing and A&R meeting in Caracas, attended by execs from the countries in the area.

PolyGram’s Leo Bentivoglio reports that his company is arranging an international tour for top local star Victor Heredia, which will introduce this December in Brazil, Columbia and Mexico and Venezuela. The affiliated companies will release albums with selected titles. There is also a new album recorded by the Cuarto Zupay, titled “Love Songs” carrying contemporary and standard tunes, and another one by regional musician Tarrago Ros with the repertoire of his recent theatre show.

Miguel Smirnoff

Italy

MILAN — Effective Jan. 1, 1966, the Deca label will be distributed on the Italian market by PolyGram. The announcement was given by Decca International at the end of June. Romano Bacchini, general manager of Decca Italy, said the company, which has representatives in all countries in Italy during the past 35 years, confirmed that the agreement with PolyGram, which was signed in full harmony and announced his company will continue to work for PolyGram, and will work for PolyGram the activity next year with the distribution of other labels licensed by the group.

CGD Videouso has signed an agreement with Chrysalis for the distribution in Italy of five videocassettes released by artists like Spandau Ballet, UltraVox, Blondie and Jethro Tull. CGD is also developing its video network with some licenses issued by Italian companies: among them CTV, which recently presented the movie “Bieto” by Jean Luc Godard. The latest film “Je Vous Salue Marie.”

Tony Esposito with “As To As” (on bubble label, distributed by Dischi Ricordi) won the 1965 edition of Saint Vincent Summer Song Contest, organized by Gianni Reversi, which took place on July 7. “En Alfonso the talent won to Lu Colombo with “Rimini” (on EMI label).

Cesare Benvenuti, general manager of the new Globio label, distributed by RCA, announced the signing of Donis Norton. Her new album, “Artificial Intelligence,” will be released in the market in September.

Four German catalogs in music publishing (Peters, Breitkopf & Hartel, Hofmeister, Deutscher Verlag Fur Musik) will be distributed in Italy by CGD Messaggerie Musicale: the agreement was announced by Sergio Chiessa, responsible of the Sheet Music Division at CGD.

Ricordi and Fonti Creta announced a new series in 7 cassettes and booklets released in joint venture — called “La Musica,” edited by Boris Porena and Riccardo Alorto, to be distributed through the magazine stores. At the publication many musicians and critics — like Gino Stefani, Carlo Delfrati and others — collaborated with various articles and reviews.

Mario De Luigi
**Talent on Stage**

**Oak Ridge in L.A. —** The Oak Ridge Boys recently celebrated their sold out show at the Universal Amphitheatre in Los Angeles. Pictured backstage are (l-r): Larry Stolzer, senior vice president of artist development, MCA Records; Kent Crawford, vice president of product development, MCA Records; Richard Schneiders, President of The Oak Ridge Boys; Jim Halsey, president of Jim Halsey Company; Joe Bonsall and William Lee Golden of The Oak Ridge Boys; Richard Palmier, executive vice president of marketing and promotion, MCA Records; Duane Allman of The Oak Ridge Boys; John Allison, regional branch manager, MCA distributing; Zach Horowitz, senior vice president of business and legal affairs, MCA Records; Knaeling (l-r): Ted Hacket, manager of The Oak Ridge Boys; Bob Schneiders, vice president of national accounts, MCA distributing; John Burns, senior vice president of MCA distributing.

The Power Station

**The Greek Theatre, L.A. —** To most of the largely 16-and under audience here Sunday night (7-28), this was a Duran Duran show. "I love you, Andy," and "John does it with rhythm" signs were ample proof that the girls here cared more about Duran Duran's prodigious Talors than anything else. This fact notwithstanding, the Power Station came to shake some misconceptions about Duran Duran, rock and roll and the state of dance music in 1985.

The stated purpose of The Power Station is twofold. First, the Talors wanted to lay to rest the popular opinion that they were just a tape. Second, they wanted to realize the marriage of hard rock and disco rhythm. Turned on to "Go To Zero," "Thinking With Your Body," and "Communication," sizzled in the affirmative that these goals had been reached.

The band rocked very hard behind the thunderous, no shame, slam drumming of Tony Thompson. Andy Taylor's aggressive, Peter Townshend-like power chord- ing was a muscular counterbalance to Thompson's locomotive drum pace. Unfortunately, bassist John Taylor had trouble keeping up; he's more a steady hand than a virtuoso.

The 90-minute set included all eight songs from "The Power Station 3 1/3" LP, plus covers like "Dancing In The Street" and a blazing racket up version of the Velvet Underground classic, "White Light, White Heat." Other songs falling out the set included two beefy renditions of Duran standards, "The Reflex" and "Hungry Like The Wolf." Singer Michael Des Barres, who is replacing Robert Palmer for The Power Station live, contributed some of his own songs, notably the recently animated hit, "Obsession."

DesBarres is limited both as a singer and performer. His constant "sex-god" posturing was a distraction and did not help the fact that as a singer, his range lacked and he showed little uniqueness or variety. DesBarres owns much to Rod Stewart, having obviously copied a few licks and dance steps from the gravel-voiced Tartan. Appropriately, The Power Station burned through Robert Palmer's "Some Guys Have All The Luck," a recent hit for Stewart, who was present in the audience. The comparison with Stewart was particularly keen here. On two ballads from the LP, "Lonely Tonight" and "Still In Your Heart," (the latter, one of the strongest musical moments of the evening) DesBarres did perform credibly. Hours later, the LP that did not deliver was Tony Thompson's rhythmic attack. The extraneous elements that may have existed in Palmer's replacement or John Taylor's bass playing were more than compensated for in the red-hot furnace of Thompson's rhythm-forge.

The most thrilling thing about the live Power Station was the exhilaration of rock and roll. After several years out of fashion, the good old rock and roll vibe has been back. Marshall amps on 10, full-throttle tempos and girls screaming, rock and roll, 1985. It was a powerful experience in the Power Station. No Duran Duran drub here, this was rock and roll the way your mom and dad remember it, loud and raucous.

**Stephen Padgett**

**Eric Clapton and Graham Parker**

**THE UNIVERSAL AMPHITHEATRE, L.A. —** Audience of the current phase of the Eric Clapton tour are being treated to not only Slowhand's guitar pyrotechnics, but the appreciable songwriting talents of opening act Graham Parker. Parker and his band, The Shot, charged through their 10-song, 45-minute set with energy and power.

Clapton's older audience probably doesn't get into concerts or rock records that often (except when the master himself hits the road or releases a record). So the usual angular stances and the "Graham who's?" were expected. But to their credit, the audience on Wednesday (7-17) at the Amphitheatre quickly warmed up, recognizing Parker the similar blues roots of their guitar-playing hero.

Parker has always tipped the popular ring. Others, notably Elvis Costello, to walk away with the honors leaving Parker looking like an aspiring clone. The truth is that Parker has developed from separate orbits and only superficially resemble one another.

Parker's gritty, bluesy, down-on-the-street savvy was in evidence Wednesday night. Culling jams from his prolific career, Parker rocked a fresh "Local Girls" and screamed a convincing "Howlin' Wolf." The set ended with his most recent single, "Wake Up," to which he effectively grafts segments of Smokey Robinson's "My Girl" and "Just My Imagination," and a thunderous rendition of the new single, "The Weekend's Too Short."

The evening belonged to Clapton, though, and more specifically, to his guitar playing. As the house lights fell, blue spotlights focused on the famous Stratocaster propped up alone on stage. And Clapton's guitar remained the focus throughout the evening. "I Shot The Sheriff," the third song, contained Clapton's first real lead, a dazzling volley, which brought the crowd to its feet. There was no doubt that guitar is what the people wanted. This was the first of nine such ovations awarded the guitarist for similar feats.

Clapton's sometimes brilliant, sometimes uneven, songwriting prowess provides plenty hound wandering grounds for his restive guitar. Perhaps Clapton's considerable abilities have never come through more clearly than they are in the classic, "Layla." On its feet from the first recognizable strains, the crowd roared its approval and Clapton delivered a stunning performance of his Derek And The Dominos classic.

The solid band comprised of Jamie Oldaker on drums, Donald "Duck" Dunn on bass, Chris Stainton on keyboards, Jim Klauser on guitar and Shawn Peluso and Marc Levy, background vocals.

**Stephen Padgett**

**Engelbert Gets the Key —** Engelbert Humperdinck stopped by Playboy's flagship club during a recent engagement at Chicago's Arle Crown Theatre. The "King Of Romance" is shown here after receiving his honorary key.

**Cash Box/August 10, 1985**
Sonny Rollins

MUSEUM OF MODERN ART, N.Y.C. — It was a dream come true: Sonny Rollins, without question the world’s greatest jazz saxophonist, in a solo, unaccompanied, true tenor saxophone concert as part of the Museum of Modern Art’s revived "Summergarden" series. Sonny Rollins has been the subject of criticism over the past decade or so for two reasons: his frequently-fusion-y sound is rarely up to his playing (in all fairness, who is?), and his recordings, all for Milestone, have not approached the level of genius and virtuosity of his live performances. (This is due to an oft-acknowledged tightening-up of Rollins when he knows there’s a tape rolling.) Here, finally, we were going to have that massive tenor saxophone unencumbered by other players and Milestone, with their fingers crossed, was going to record the effort for a live '85 release. The fact that this was an event was evident by the line which, two hours before the concert, wrapped around three-quarters of a city block.

The concert was, in a word, brilliant. Rollins took the "stage" (actually a roped-off area between a reflecting pool and a Henry Moore sculpture) at 10 past eight and, treading-lightly, played several notes of greeting before ceasing-in-his-heels. His playing began to heat up. As he worked over phrases with patience and precision used to the ambiance, Rollins began to slip various quotes into his playing (we’d hear bits of "P.C.", "The Blue Dalmah", "Polly Wolly Doodle", "Theme from Alfie", "Love in Bloom", "Pop Goes the Weasel", and dozens more before the night ended) and, occasionally, would burst into his live performance. This audience was given. "Born A Rebel," a song from the new album, was preceded by John Coltrane. Older listeners were not forgotten: Petey performed "You Got Lucky," "Don’t Do Me Like That," "Change Of Heart," "Breakdown" and "Refugees.""}

"Lone Justice mixed modern rock with overtones of country and Texas swing, and delivered with rockabilly flair. The five-piece group was musically tight, and McKee’s line singing was augmented with harmonies by all the others. The crowd’s enthusiastic response may have surprised McKee a bit. At the end of the set, she exclaimed, “Thank you, Nashville, Tennessee! As I live and breathe, I don’t believe it!” The only true disappointment of the concert was the poor attendance. Barely half of the 9,900-seat hall was filled.

Bill Fisher

DOUG GEORGE — ASCAP member Ginger Rogers (c) is congratulated by ASCAP’s Karen Sherry (l) on the opening night of a new production of Rodgers and Hart’s "Babys in Arms," which marked Rogers’ directorial debut. The show, which stars ASCAP member Lisa Donovan (l), recently opened at the Music Hall in Tarrytown, New York.

TOGETHER — Arista recording artist Dionne Warwick was recently honored in Los Angeles with a "Community Achievement Award." Shown here is the presenter of the award, Stevie Wonder, with Warwick. The performance of Warwick and Wonder together singing their duet of the hit tune "Weakness" from the Academy Award winning album "The Woman In Red" brought down the house.

KING HOLD COURT — MCA recording artist B.B. King recently played to capacity crowds during his two-night engagement at The Beverly Theatre in Beverly Hills, King previewed material from his forthcoming 50th album "Six Silvery Strings," due to be released in mid-September. Shown backstage (l-r): Wilton Felder of the Crusaders; and Tom Petty of the "Vietnam"; Ernie Singleton, national director of R&B promotion, MCA Records.

COLEMAN HAWKINS’ "Stuffy," and he played it, getting a rise out of the assembled audience — the audience — thrilled by the old riffs — began clapping in tempo. Rollins, sweat-pouring off his face, stopped, looked around — he seemed to be deciding whether he wanted to be locked into the tempo — and fell back into "Stuffy," turning the end of the recapital into a rocking hoedown. Even then — 75 minutes into the extraordinary feat — nobody seemed to want to let go, and Rollins kept moaning on the last note, as he strutted around acknowledging applause, his legs playing an old ramp, and into the museum — as the stunned audience poured its palms crimson. Incredibly! The album is due by year’s end.

Lee Jeske

THE PALACE, L.A. — This first-ever date by British reggae band Aswad in Los Angeles had been touted as one of the most anticipated reggae performances of the year and the band lived up to that billing and more. Packed house as it has never been packed, Aswad attracted an amazing cross-section of local rastas and reggae devotees as well as young- ers out for a solid evening of dub and split.

The nucleus of the group is front man and rhythm guitarist Briley Forde, but after being introduced by local reggae DJ Roger Steffans and manager/author Malika Whitmey, Aswad opened with an instrumental jam which showed off its bubbling rhythm section and three-piece horn section. Drummie Zeb and keyboardist Tony Gad led the group forcefully to a pregnant pause which gave Forde his intro.

With an excess of dancing energy, Forde then worked the band through one of its best known cuts, "Just A Little Herb" which created a swaying energy in the packed crowd. Known for its expertise at dub, Aswad often followed its vocal versions of tunes with instrumental forays which displayed a heightened attention to experimentation and sonic form.

This was especially effective on the cuts sung by trap player Drummie Zeb, who is one of the most dynamic and powerful players in reggae. A highlight of this segment was the group’s 1982 single "Roots Rockin’" which got the crowd involved vocally, and opened into Zeb’s finest instrumental outing, bringing the band from a whisper to a scream with the crash of a cymbal. While some reggae bands seem to find an effective rhythmic and melodic pattern and stick to it, Aswad time and time again displayed creativity and dynamic force which proved out its reputation as one of the best reggae bands in the world.

Finishing out the set with the "Drum And Bass Line" and other tracks, Aswad clearly pleased the Palace crowd, and probably won over a few fans to the growing legions of reggae and Aswad followers. Though the band has no American deal as yet, expect this and the American dates to stir enough interest with some major to provide an outlet for its music.

Peter Holden

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CLASSIFIED AD RATE 35 CENTS PER WORD
Count every word including all words in item name. Names in address count as one word. Minimum order $10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. It cash or check NOT received with order your classified will be held for 2 weeks pending receipt of your check at exact amount. NOTE: $2.00 Classified Advertising deposit (based on $20.00) add $7.00 to your present subscription price. You are entitled to a classified ad of 40 words in each issue for free (up to 5 issues per year). 20 words at $1.00, or 5 words at $0.25. 10 words at $0.10, 5 words at $0.05. Classified each week if you so desire. All words over 40 will be billed at the rate of 35 cents per word. Payment in advance required. Be sure your classified ad is sent to reach the Los Angeles publication deadline of your next issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE - SMALL MACHINES: 267 BON AVENUE, WEST HAVEN, CONN. 06516. MANUFACTURED 1957, VARIOUS. FOR SALE 15.00 EACH. C. B. CARVER, 2670 B. AVENUE, WEST HAVEN, CONN. 06516. (COMBINE.proc. DUE LATE)

FOR SALE - NEW AND MANUFACTURERED MACHINES: 1320 E. 13TH STREET, LOS ANGELES, CA 90021. THE DOWNEY MACHINE CO., 2351 E. 105TH STREET, INDIANAPOLIS, INDIANA, 46224. AMERICAN MACHINE CO., 1000 E. 11TH STREET, INDIANAPOLIS, INDIANA, 46225. (DUE LATE)

COIN MACHINES

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FOR SALE - Used Coin Machines in Excellent Working Order: 1320 E. 13TH STREET, LOS ANGELES, CA 90021. THE DOWNEY MACHINE CO., 2351 E. 105TH STREET, INDIANAPOLIS, INDIANA, 46224. AMERICAN MACHINE CO., 1000 E. 11TH STREET, INDIANAPOLIS, INDIANA, 46225. (DUE LATE)

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Film Music Videos

We want to run clips that we feel work in the environment of MTV, the channel spokesperson said, "We are interested in the music of the music video's, and if we need to buy a song for the music video's, we will be willing to pay a fair price." The spokesperson added that they are looking for music that is currently popular and has a wide appeal.

Tears For Fears

So, how do you follow up a #1 hit? The way Tears For Fears has done it is to release another #1 single. "Shout," this song, becomes the second consecutive #1 single from their self-titled LP, "Songs From The Big Chair." A remarkable feat from any band, but even more so from a band whose previous album, "Songs From The Big Chair," was so unaccomplished as has Tears For Fears.

In a field where level-headedness and professionalism are at a premium, Tears For Fears has risen above the rest.

PACIFIC "TEARS" — Picture-staged at the Pacific Amphitheatre in Costa Mesa, CA on (t): Harry Anger, senior vice president, marketing, Pol Gram; David Bates, A&R, Pol Gram U.K.; Gunter Henneler, president and chief executive officer, Pol Gram; Curt Smith, Tears For Fears; Jim Lewis, senior vice president, international A&R, Pol Gram; Emiel Petrone, senior vice president, compact disc, Pol Gram; Roland Orzabal, Ian Stanley and Manny Elias of Tears For Fears; and Ross Regan, senior vice president, pop music, Pol Gram.

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Around The Route

By Camille Compassio

Tim O'Reilly, the first individual to stand trial for copyright infringement as the result of recent AAMA/FBI undercover operations, which began in Atlanta earlier this year (Cash Box, 4/27/85), was convicted of a federal felony. Sentencing is scheduled for August 21. O'Reilly's trial started on Monday, July 22, the case went to the jury on July 24, and the guilty verdict was reached after 45 minutes of deliberation! The defendant was placed in federal jail pending the posting of a surety bond in the amount of $100,000! The maximum penalty, by the way, is $250,000 fine and/or five years in prison! AAMA's executive director Glenn Braswell, who was present at the proceedings, was most pleased with the verdict, needless to say. He said the recorded evidence that was collected during the investigation revealed the source of the boards to be Japan and Korea. As he explained to us, they were shipped into Montreal, smuggled into the U.S. and then re-shipped out of Albany, New York. Braswell told Cash Box that a great deal of "valid evidence" has been obtained. The defendant's taped conversations (of which he was unaware) provided much (continued on page 41)

Breaking Away: Coin-Operated Amusement Games Spring Into Action

By Jay Carter

CHICAGO — After having been noticeably dormant for almost two years, the amusement game business appears to be on a slow and steady rebound. For those unfamiliar with this unique industry and its cyclical patterns which re-emerge on an almost regular time frame, it must be a shock to learn that the game is far from over.

Admittedly, there have been some major changes in the power structure between the remaining manufacturers, distributors and operators. Many who were once on top have disappeared from the scene. Others are committed to taking on the challenge necessary for developing and strengthening the future role of coin-operated amusement games as a viable part within the total mix of leisure time entertainment activities.

Despite all the associated problems of growth which was too rapid and an equally dramatic plunge back down to earth, it is a testament to the inherent appeal of the games that, somehow, the fundamental principles of product design endure. This is obvious given the trends which have taken shape since the beginning of the year. And now, with the critical shift fast approaching, that will lead the industry from spring into summer, it seems to be the ideal opportunity to take a step back and get everything into focus.

Fortunately, general product categories have exhibited an amazing resiliency to stabilize and even extend their given influence. In fact, compared to what prevailed in the early 1980s, there is now a more balanced dispersion and receptivity to video games, pinball machines, shuffle alleys, skee-balls, novelty equipment, pool tables, jukeboxes and any number of other variations on the theme.

Pinball Goes Full Tilt

It seems only right, although somewhat ironic, that the coin-op staple has risen from the dead; finding a new generation of players in the process. After an era of celebritydom that began in 1976 and lasted for about three years, flipper games have proven that they can weather many storms and still come back fighting for the public's money. And, interestingly, the more things change, the more they stay the same, especially in terms of pinball design.

There was a time when the manufacturers were attempting the very difficult task of adapting an electro-mechanical mentality into a solid-state electronic technology which demanded a greater depth and understanding of how to best utilize the basic playfield components. Terms such as 'hold-over memory' and 'recall' were mere extensions of the fundamentals previously built into pinball games. However, the inherent freedoms associated with tapping into the available electronics also created a number of problems, and the learning process was a slow one.

The most noticeable advance, initially, came in the form of cosmetic enhancements — brilliant sound effects, speech, flashing... (continued on page 41)
Coin Machine

Ending Breakaway Coin Operated Games Spring into Action

(continued from page 39)

ights and a host of other extras. In fact, what

The color was a competition in level playfields

and multiple ball play that tended to throw

action to the wind as well as solid board

osmology. During this phase the models

continued to evolve, as they added a foundation upon which to build future
devlopment.

its long list of achievements, including

an achievement that would last for several
years. Although the company has

abandoned it, while the rest are looking to
stay at home by bringing their attentions to
other products. But, in the long run, each

shared a common vision that pinball would
be back.

It is remarkable enough, in retrospect, to

consider the obstacles that the company

had to face to keep this product line alive.
After all, anyone who wanted to think about
was bordered on a cross-country compared to

the average. Many critics have since

mentioned, this company has

itself in the pinball market, and

exploited to the fullest. Until recently, the

pinball company enjoyed a position of

leadership within the industry.

Well, the excitement is back and so far in
1983 sales are expected to exceed the

numbers of any other pinball company, as
pinball takes a leadership position in lifting
all types of arcade novelty equipment back
into the spotlight. In addition to some familiar

names that have become household names

and bringing in some of the more

adapting older, classic designs as well as

bringing to life some innovative layouts and

unique artistic concepts.

Premier Technology

Literally risen from the dead, the spirit of
D. Gottlieb & Co. found new life in Benvisenses, Illinois. Led by Gil Pool, the

company's fortunes were turned around by an able crew of dedicated designers, engineers

and folks with a real love affair for pinball, the

company has managed to make this

transition from the ruins of Mylar into a
dull-fledged Force. At the ASI company

in 1983, we're ready to leave off with its first truly original design

called "Ice Fever." This hockey-tem

the flipper game showed a true link to the

basic design principles that long exemplified the old

Gottlieb name.

And, keeping the sports tie-in as a

integral ingredient, Premier recently launched "Chi-

cago Outlaw." The game was

introduced into the market at the same time when the industry could expect an annual

feast of pinball fare into pinball machines that

were popular. According to the game design, the latest offering brings back the memory,

but also with some well-balanced playfield

and scoring scope that is on the level

of strategy necessary to keep the players

and also the tempo of the game.

Together, these two models from Premier

and the design philosophy that will

result in fundamental, basic creative work that

mixes standard features in unique combina-

tions. There's not a great deal of rivalry with this

 concurrently, you'd hardly dare a attempt to

showcase the simplicity of geometric angles and

solid action from top to bottom and side to

different aspects of the game.

Williams Electronic's

In stark contrast to this design direction

laid down in Chicago, Williams continues

its long-standing success on the back

strength of its pinball machines

first and a half years. Catching

up in the competition, the company came out

stronger than the bulky

"Space Shuttle" that featured every-

thing from its emotional playing action to

multilevel play, flashing lights and animated

backgrounds, along with a graphics theme

and a motion that stood apart from what most

manufacturers were offering at the time.

Following along the Williams trademark

for the "illusion of fun," this manufacturer

had some impressive enhancements at its

the most advanced state-of-the-art cosmetic extras. For

a good game, this extra touch tended to raise

worker's enthusiasm. But when it came to the

sky was the limit and the North California

Avenue (Chicago) factory had ridden the crest

of great success because of this approach to

the game design.

Today it's not any different with the likes

of a "Space Shuttle," that brought new

levels of play and a variety of new

effects. Williams added a bonus ball to the

line of "G.P. World." There's multi-ball play, raised level action and

ball movement, a host of features and

extra scoring touches along with solid graphics

embellished by sounds and sights that still

mark a Williams tradition.

Bally Manufacturing

Amid a shroud of problems and manage-

ment uncertainty regarding this company's giant future's role in the coin-op field, the

company has managed to make its

way back into the spotlight. The value

of diversity of designs that encourage thinking

and imaginative execution. Still guided by

a pondering philosophy that melds together

both sight and sound effects with original

design, Bally has taken advantage of its "Eight

Balls Deluxe" success to the degree that the

company has added to the list of the game's sales

and appeal of straightforward board layouts.

This isn't to suggest that some models don't

deviate from the conventional norm, but more

often than not, the company expects that

that combines the best of all worlds. "Black Pyramid" helped to set the stage last full with its

unique design, while "G.P. World," with its

scoring features, while, more recently, "Spy

Hunter" was an attempt to take advantage of

a crossover value built on the success of

the video version. The board was loaded

with scoring areas and design twists that took

full advantage of the theme and the graphics,

as well as sound effects, finished off a very

faithful effort that carried Bally into the new

year.

Looking for an edge in gaining player

recognition on location, the company went

back into the vaults for a true landmark game

"Fireball," it is reserved the 1971

version. It came with a space theme. The

company has been fortifying itself ever since. The

success of "Space Shuttle," the launch of the

"Inspect," "The Pursuit" and a number of other

fluttering classic designs as well as being

bringing to life some innovative layouts and

unique artistic concepts.

New Equipment

Start Your Engines

CHICAGO — With the familiar phrase
"gentlemen, start your engines" Sega Enter-
prises, Inc. announced the release of its

exciting new driving game, "G.P. World."

There are three different routes to choose from in "G.P. World," namely East track, the West track and the Japan. Each is designed to configure to test the player's
driving skills.

This unique two-monitor laser driving
game gives the player the opportunity to

compete for the World Championship in Grand Prix

racing. A qualifying lap must be achieved before going on to the actual race; and to

qualify, the driver must finish in a certain allotted amount of time, which adds to the challenge.

AROUND THE ROUTE

(continued from page 39)

important data relating to his activities and the individuals with whom he was

involved. AAMA has been diligent in its
efforts, with the FBL to apprehend and
seek conviction of these offenders.

There could be other trials stemming
from the AAMA/FBI operation which
should, hopefully, serve as a deterrent and
help stamp out this very serious indus-

try problem. . . On another front, with
effort to establish a more formal relationship between AOE (the Playmate

sponsored show) and ASI (spon-

sored by AAMA), a decision was

reached at the recent (7/11) AAMA

board meeting, where this was one of the

priority topics on the agenda. There

will not be a combined show. AAMA

has decided to proceed independently

with a series of shows for a spring ASI

trade show in 1986 and a site will be
determined within the next month or so.

This trade show has annually been held in

Chicago. Presently under consideration
for ASI '86 are the cities of Chicag-

o and Las Vegas. Keep tuned to this column for further developments.

The rumor mill. Don’t be surprised if in the

near future you hear that some of the hom-

eminent industry figures join forces in a

new venture!

Dateline Minneapolis, where a highly

successful showing was held on July 12 under sponsorship of Viking Vendor (a division of Lieberman Music) at the

Radisson South hotel. The event, devoted
exclusively to the vending lines re-

presented by Viking, featured a full li-

neup of products and attracted not only

factory reps but some 261 attendees from
operating companies! Immediately following this affair, Lieberman's Glen

Charney departed for the west coast to

attend the Sega distrubs meeting in San

Jose. He said he was quite impressed with the new Sega "Hang On" game, which was a featured attraction at this
g get together. The model is available in various configurations, including a life

size arcade piece where the feeling of ac-

tually riding a motorcycle is about as

realistic as you can get — and this one
definitely attracted his eye. So . . .

Glenn took a trip out to one of the test

locations in mid-day, expecting some-

selling activity but instead observing non-stop play on this piece during the entire
time he was there!

Dateline Los Angeles, where we

spoke with Betson Pacific's director of

marketing John Lotz, who noted that

current July business has been better

than in the past couple of years. This is
good to hear. Music sales are on the

rise — and this applies to the Novark V-

MIEC video jukebox as well as the R-89

models. Trivia games are in demand —

and then there's the Atari "Paper Boy"

and Data East "Commando," which are

high on the best seller list out there.

Here again we have very favorable re-

ports on the Sega distrubs held, held
during the week of July 22, and their

newly introduced "Hang On" video mo-

torcycle game. A "spectacular" piece, as

John pointed out - the large ride-on
model will be great in arcades and the

upright should be an outstanding street

location piece!
The Compact Disc Column

While the compact disc continues to make steady inroads into the consumer marketplace, a significant portion of the public still appear to know little or nothing about it. A random sample of telephone by the time sample of 3/00 adults in Texas, taken in July, indicated that 36 percent of those classified as steady record/cassette buyers (i.e., responsible for purchasing 6 or more units per year) as well as 52 percent of those not buying sound recordings on a regular basis have never heard CDs either on first or in hand. The vast majority of those individuals possessing some acquaintance with CDs first learned about them through the record stores they patronize (70 percent); word-of-mouth (i.e., demonstration by friends), stereo video equipment retailers and magazine advertisements — in descending order of importance — accounted for the remaining influences. This breakdown indicates that while the regular record/tape buyer is; as is the video game and home computer users, would tend to lend credence to such a viewpoint.

How many Americans have put these items to practical use? More often than not, they have functioned merely as recreational diversions.

Still, the fact remains that video games and micro computers made promises — however modest — to increase the user's media literacy, thereby opening vistas under the euphemistic phrase "quality of life." In contrast, the compact disc is being touted primarily as an entertainment phenomenon, a strategy unlikely to attract the non-record/tape buying audience. The noted previously surveys found that 93 percent of the households in Texas don't possess CD players; and the majority of them don't plan on acquiring one before 1990. This response does not support various music industry projections that CDs will attain parity with traditional formats in several years. Is it possible that industry insiders have been guilty of wishful thinking? Perhaps the spectacular response to CDs generated thus far merely reflects the interest of a limited group of hardcore audiophiles. In addition, it would be remiss to discount the substantial inroads made by the audio cassette which recently surpassed the vinyl record in sales of prerecorded material. Lastly, the price for CDs drops substantially the first year. This could be faced with the same dilemma characterizing the video field: here, the video disc formats have been thoroughly introduced by video tape in the home consumer market.

The audio cassette has proven to be a remarkably viable product, even more so in tune with the contemporary lifestyle. With digital cassettes on the immediate horizon, are consumers prepared to trade portability, reproduction capability and the other advantages of this format in exchange for comparably minuscule improvements in sound? These considerations go a long way toward justifying the reluctance of record companies to commit themselves exclusively to the CD format.

Frank Hoffman

Technics Markets Professional Compact Disc Player

LOS ANGELES — Technics has developed its professional compact disc player, Model SL-P50. Technics engineers have designed this disc player to meet the needs of radio stations and audio professionals who demand the high levels of performance and overall ease of operation.

The SL-P50 is constructed in a table-top design, allowing it to be placed almost anywhere. It can be installed in standard racks or attached to a set of free-standing legs for a console configuration. This Technics unit delivers the sound reproduction expected of digital audio: ruler-flat frequency response, a dynamic range of more than 90dB, and a THD of less than 0.01%. Channel separation is more than 80dB and wow and flutter is unmeasurable.

Engineers have designed the SL-P50 so that the operator can maintain complete control of the unit at a glance. The display section faces the operator and has left and right VU meter which show the pre-fader peaks for each channel. A graphic fluorescent display shows the location of each track on the disc, the location of where the disc play will begin, and the current location of the pickup... all on a graph marked in units of one minute.

The Technics SL-P50 professional compact disc player is available at the suggested retail price of $4,000.
THE NEW ALBUM

PRODUCED BY RICHARD PERRY

FEATURING THE FIRST HIT SINGLE "DARE ME"

Showtime Special Soon To Air