CASH BOX

FILE

VAN HALEN

5150
The Hottest
Rock & Roll Album
In America

May 31, 1986
ASCAP
CONGRATULATES ITS 1986
DOVE AWARD WINNERS

Amy Grant, Dove Award Winner for Artist of the Year

Dove Song of the Year, "Via Dolorosa," award winners Niles Borop/Billy Sprague (writers), Meadowgreen Music/Word Incorporated (publishers). Standing (l. to r.) Dan Johnson, Word Incorporated; Donna Hilley, Meadowgreen Music; Niles Borop; Billy Sprague; Randy Cox, Meadowgreen Music; Connie Bradley, ASCAP; and Joe Huffman, Meadowgreen Music.

(l. to r.) Donna Hilley, Meadowgreen Music; Connie Bradley, ASCAP; and Gloria Gaither. Gloria received the Dove Award for Gospel Songwriter of the Year.

The Winans received a Dove Award for Gospel Music Album of the Year—Contemporary Black Album—"Let My People Go." Marvin Winans received the Dove Award as producer of the album.

ASCAP Southern Director, Connie Bradley congratulating Russ Taft who received a Dove Award for Gospel Music Album of the Year—Contemporary—"Medals."

Celebrating after the Dove Awards Randy Vader (producer) and Bill Gaither, Gaither Music Records, Dove Award Winners for Gospel Music Album of the Year—"I've Just Seen Jesus."


GUEST EDITORIAL

Global Television? Expanding For Music Concerts!

By Kevin Wall

Since 1980, the international broadcast television marketplace has become an increasingly effective tool for the overall marketing strategy of a music act’s packaging. As this market was born, two avenues emerged. The first was the conceptual video clip, obviously developed to promote record sales, which were distributed over MTV-like channels overseas, or as part of a music clip series. The second form was the concert long-form specials, which were traditionally distributed on a one-time-only (OTO) basis. These were either produced for a pay television network, or a basic cable network. From a global standpoint, the television marketplace has undergone a radical evolution, due chiefly to foreign broadcasters’ efforts to overcome two major obstacles. The first obstacle is government restrictions imposed in their own countries upon the amount of foreign product allowed, since most foreign networks began as government-owned entities. One solution has been the creation of several new commercial broadcasters, some independently owned, others co-owned by government and commercial broadcasters.

Another development in this area is reflected in the advent of satellite-delivered programs across international borders, resulting in significant deregulation of broadcast networks. The effect has created a new supply and demand situation for product. There has therefore, an artist can now achieve greater exposure in foreign television markets, which certainly enhances international record sales. The most successful for global television is the use of air time on stations outside of the U.S. in an effort to accommodate increasing production from the music industry, such as networks like Channel TV in the U.K. recently announced it would produce a 24-hour-per-day program. The midnight to 6:00 am slot will be filled with Music Box, England’s version of MTV. This accomplishment has inspired other foreign broadcasters to expand their schedules midday to midnight.

Growth of the global television market has further resulted in the inevitable creation of several new networks in key countries, such as the privately-owned Channel 5 in Italy, and La Cina in France. From these emerging networks, we now see the initial opportunity for corporate sponsorship and barter syndication in those territories. Once more this opportunity has contributed to the rising recording artists’ ability to get more revenue for their efforts, while showcasing their material in the world market.

From this outgrowth, managers and artists have realized the increasing need for high quality in these pre-produced long-form concert specials. Artists have become more aware of this type of worldwide marketing coincidental to record release dates and tour schedules, and they have recently shifted emphasis towards licensing their own concert specials for world-wide broadcast, rather than allowing local networks abroad to tape and run the shows in their market. This, the recording artist and management team maintains more control over their exposure in a particular market, the long-term broadcast life of a program, and the synergy of the program’s release to the distribution of product in home video form.

We’ve found that artists are touring less today and broadcasters are having less ability to book them locally. Meanwhile, in television schedules are now up. Aside from product demand, there is pressure among international networks to compete for high profile programming.

At Radio Vision we’re currently negotiating with 6 countries (Germany, France, Japan, Australia, Italy and Canada) for a weekly music series with corporate sponsorship. This package comes out of our ten-week “Coors Summer Concert Series,” which has been cleared by LBS for the U.S. television concept, the relationship between global television, available air time, and increased selectivity will become critical to music acts breaking new product worldwide.
EMI America and Manhattan Expand Promotion Structure

LOS ANGELES — EMI America Records has announced an important expansion of its promotion staff. Joining the labels are Tony Richland, Rusty Garner, Jack Silverstein and Harry Schwartz. Richland, a 25-year industry veteran, will assume the position of national director of adult contemporary promotion. He will be located at EMI America's Los Angeles headquarters. Ten-year veteran Rusty Garner, who has previously been a producer and promoter of club records will become national director of More MCA Restructuring

LOS ANGELES — Sid Sheinberg, president and chief operating officer of MCA Inc., announced last week that the MCA Records and Music Group will now be known as the MCA Music Entertainment Group. Irving Azoff, MCA Inc. vice president, is now the president of the group. As part of the restructuring, the Universal Amphitheatre Division will now be part of the newly formed MCA Music Entertainment Group.

In addition to the Universal Amphitheatre, the MCA Music Entertainment Group consists of MCA Records, of which Azoff is president of the RIAA.

"We're elated with the near unanimity of support. The decision reflects the Subcommittee's belief that redress must be provided to the economic harm that has been caused by home taping. We are, of course, disappointed with the elimination of the black tape royalty. It's removal reduces the level of compensation available to those who are harmed by home taping. But the tape issue will be addressed at some time in the future and we are pleased that progress has been made."

George David Weiss, president of the Songwriters Guild of America, who has spent the past year traveling nationwide speaking on the impact of home taping, said, "Over the course of my travels, I have seen the rising tide of understanding and feeling for our plight. I am very pleased the Senators have responded so favorably to the voice of their constituents."

Ed Murphy, president and CEO of the National Music Publishers' Association concluded, "We are glad that the.Gortikov, com application for 12.5 percent has been taken. We look forward to the expeditious movement of the legislation through Congress."

Backer and Snyder Set To Jazz Up The Giants

By Lee Jeske

NEW YORK — When it comes to major label jazz over the past few years, Atlantic has been hopping and RCA has been dead. Now, within a week of each other, Atlantic and RCA have announced the formation of new jazz divisions — each ready to record new product, each ready to dig into the vaults for reissues, and each headed by a veteran of numerous jazz labels: John Snyder at Atlantic, and Steve Backer at RCA.

About his role at Atlantic, Snyder said, "It starts out with producing new records and also includes keeping the jazzloid reissue series going. In addition to that, there's a project that I think we're going to call 'Atlantic Jazz' — probably another LP record set that is going to be kind of a presentation of the last 40 years of jazz recording at Atlantic."

Originally Ahmet Ertegun wanted to produce crossover records — records that were so-called commercial records, records that would bring a substantial return on the investment. But, after the first month, he said, "Look, you just do three records and we'll see what you can do. If they work out, then we'll go beyond that."

The sales department wants me to produce 20 records a year, but Ahmet has not said that."

Atlantic will have three jazz releases in July: by Steve Slagle, the Mel Lewis Orchestra, and Mike Stern. The Slagle and Lewis are master-purchase deals, the Stern is Snyder's first project. In September, Atlantic will release Snyder's overseen LPs by guitarist Hiram Bullock, saxophonist Chris Hunter, and a trio, yet undecided-upon artist; six Jazzloid reissues; and, perhaps, "Atlantic Jazz."

"About 'new age' music, Snyder said, "I don't think we're going to do that. The few things I've heard are not for me - I've got my hands full doing things that are for me, so I'm not really worried about doing things that aren't for me.

Steve Backer calls his approach to RCA jazz a "three-pronged attack. I'll be recording close to 10 new jazz albums — some acoustic things and some electronic things; approximately 10 'new age' albums — some small ensembles and some large ensembles; and approximately 20, 15 reissues. My mandate is for 35 albums a year."

Backer said that the three imprints probably would be kept somewhat separate: with the reissues, probably as double albums, going under a revitalized Bluebird imprint, remastered recordings of jazz and "new age" product being packaged under a separate banner or banners. Bluebird, collectors should note, will

"OPPORTUNITIES" KNOCKS — "EMI America recording artists the Pet Shop Boys were in New York recently to shoot a video for "Opportunities." While in town they were interviewed and videotaped for "Please and Thank You," the label's debut LP. Pictured (l-r) are: Jim Mazza, president, EMI America Records, Colin Stewart, vice president, marketing and sales, Chris Lowe and Neil Tennant, band members, Tom Watkins, band manager, and Dick Williams, vice president, promotion.

CBS IN SYNCH — The CBS Catalogue Partnership has announced that Bozzi, Jacobs, Kenyon & Eckhardt advertising agency, Los Angeles is the winner of the publisher's Second Annual SYNCH ("Song of the Year in a National Commercial") Award for its featured use of "Over There," in a recent 15-second ad for Chrysler's GTS. Pictured (l-r) are: Michael Stewart, pres. of CBS Songs; Ron DeVito, art director for B & K; John Velasco, v.p., music marketing, CBS Songs.

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NEW MANAGEMENT COMPANY — Peter Asher, Barry Krost and John Reid are joining forces to form Asher/Krost/Reid Management worldwide. Joining three of the industry’s leading management firms (Peter Asher Management, BK Management and John Reid Enterprises, Ltd.), Asher/Krost/Reid will cover all areas of the entertainment industry including music, film and television. With headquarters in Los Angeles and London and an affiliated office in Australia, the company’s initial roster includes Billy Connolly, Bill Davis, Kiki Dee, Robert Foxworth, Elton John, Joni Mitchell, Elizabeth Montgomery, Anthony Peck, Linda Ronstadt, Barry Sandler, James Taylor and Jane Wiedlin. Pictured (l-r): Peter Asher, Barry Krost and John Reid.

BUSINESS NOTES

Paramount Video Boots Catalog

LOS ANGELES — In a quick-shot drive to boost catalog distribution, Paramount Home Video has reduced distributor prices on 15 titles by roughly 50 percent. The promotion is geared to stimulate distributor and retail sales, with possible, but uncertain benefits for the consumer.

The drive will afford distributors to "stock up" on 15 titles which Paramount considers among its strongest, and is the latest in a trend of such distributor promotions signified by CBS/Fox Video’s price dropping on 71 titles over a brief, four-day period last year.

Thirteen of the 15 titles are ordinarily priced at $79.95, two of them at $59.95, and distributors will pay around what they normally would for a $39.95 title. PHV’s vice president of sales and marketing, Eric Doctorow, told Cash Box that retailers could even afford to sell the tapes at $39.95 and still make a profit. The price holds until July 2.

While the promotion is not specifically intended as a sell-through plan, Doctorow said that those with large inventories who wish to clear out stock can do so at a sell-through price. "Distributors and retailers could price these titles at $39.95 and make their normal mark, and $39.95 is a sell-through price point, but I should think that the bulk of the activity will be for rental and rental activity." PHV’s 16 reduced titles include Elephant Man, Racing With The Moon, Top Secret, Testament, King David, River Rat, First Born, Best Defense, The Keep, Falling In Love, Nate ‘N Hays, Joy of Sex, Atlantic City, Thief of Hearts and The Dead Zone.

ASCAP Review Board Members Named

NEW YORK — ASCAP has named four writers and four publishers to serve on its board of review. The members of the ASCAP board of review are elected by the ASCAP membership. The members, who serve for a two-year term, decide questions raised by members concerning their royalty distributors and ASCAP’s distribution rules.

The lyricist members are John Bettis and Donald Kahn; the composer members are John Cacavas and William Kraft; and the publisher members are Walter F. Connor of Carl Fisher, Inc., Lance Freed of Almo Music Corporation, Dean Kay of the Walk Music Group and Stanley Mills of September Music Corporation. In addition to the writers and publishers who will serve on the board of review, alternate candidates were selected. They are: Richard Adler, Philip Glass, Wayland D. Holyfield and Jean D. Dinegar of Cherry Lane Music Publishing Co.

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

NEW YORK — "AT&T American Encore" is the name of a new program in which the communications giant will underwrite performances of 20th-Century American classical works that "have been premiered and are deserving of repeated, wider exposure." The Philadelphia Orchestra and the Los Angeles Philharmonic will perform the first selected works next season — pieces by Bernard Rands, Leonard Bernstein, Elliott Carter, Joan Towers, Jack Druckman, Irving Fine, Karl Hupa, Harold Shapero, Walter Piston, Roger Sessions, Ellen Taaffe Zwilich, John Harbison, and Erich Korngold. . . . The NAB will sponsor a television broadcast acquisition seminar titled "Blueprint for Success..." June 24 at NYC’s Marriott Marquis Hotel; call (212) 429-5350 for details.

Synthetic Imagery -- Video Special Effects: Computer Graphics" is the name of a day-long equipment exhibition, coupled with a pair of seminars, June 26 at NYC’s Fashion Institute of Technology. The International Televipectronics Society is sponsoring the event — info can be had from them (at 212) 926-1414. . . . The American Federation of Musicians and the three television networks have reached tentative agreement on a new three-year contract covering videotaped performances... "Mind, Muscle and Music -- A Neurologist Looks at Music" is the name of the lecture Dr. Frank Wilson — author of Tone Deaf and All Thumbs? An Invitation to Music-Making for Late Bloomers and Non-Prodigies — will deliver June 5 at Columbia University, part of a tie-in to the school’s annual event honoring the two-millionth American. . . . NARAS... B.B. King will receive the American Correctional Assoc.’s president award for volunteerism,"In recognition of his dedicated service over the past 16 years to correctional institutions in the U.S. and Canada." Aug. 13 at that organization’s annual meeting in Las Vegas.

EXECUTIVES ON THE MOVE

Schultz Promoted — EMI America has promoted Cliff Schultz to the position of national manager of sales for jazz, country and Kings in Europe to EMI America for three years as Capitol Records’ special accounts manager based in Dallas. Schultz, whose appointment is effective immediately, will headquarter at EMI America’s Los Angeles offices and will report directly to Colin Stewart, vice president, marketing.

Ensenat Named — Gary Ensenat has been appointed general manager of CBS Records in Los Angeles. Previously, Ensenat served for two years as publicist for CBS Records.

Russell Appointed — Clifford Russell has been appointed regional promotion marketing manager, black music and jazz promotion, Epic/Portrayl/CBS Association Labels. Russell will be responsible for coordinating all promotion activities for E/P/A Black Music artists in the greater Chicago area and midwest region. He replaces John Russell, now serving as CBS Records’ triumvirate representative in the midwest branch. He previously worked as an intern with Arista Records.

Mandel To Columbia — Steven Mandel has been appointed associate director, publicity, east coast, Columbia Records. Mandel’s responsibilities are developing and implementing publicity campaigns for Columbia artists on the east coast, and will report to Marilyn Laverty, director, publicity, east coast, Columbia Records. Mandel comes to Columbia from Diamond Dave Enterprises and Van Halen Productions, where he had worked in publicity for Van Halen and David Lee Roth since 1983. From 1980 to 1983 he was an account executive with The Press Office.

PolyGram Expands Promotion Staff — PolyGram Records has made new appointments in this area. In addition to the promotion staff of Geoff Benincasa, John Tobin and Dan Harkness, Almo Music Corporation, PolyGram has added a new director, the position of PolyGram’s national promotion manager; Neda Tobin assumed the position of southeast regional promotion manager, while Dave Lonczo has been named midwest regional promotion manager. Pat Rascena is promoted to the position of New York local promotion manager; Neda Tobin, assumed the position of the Dallas area. Smith, who for the past three years headed up his own independent marketing and promotion firm in the southeast, will be based in Atlanta, with Florida, Atlanta, Nashville, Houston, Dallas and the Carolinas all reporting to him. Lonczo will be responsible for promotion activities in Chicago, Detroit, Minneapolis and St. Louis from the Chicago office, Rascena, who had once served as national club promotion manager for PolyGram, returns to New York as local promotion manager. The other major duties to be handled include the promotion of Stevie Wonder, The Monkees, and The Dallas. Tobin moves to Dallas after only a year in the PolyGram’s Charlotte region.

Changes At Arista — Arista Records has announced changes in the company’s management structure, with new supervisory responsibilities being assumed by senior vice presidents Don Tenner and Roy Lott. Tenner will now hold the position of senior vice president, marketing and promotion. In addition to his present responsibilities in the area of promotion, he will have additional supervisory responsibility for sales, and will work closely with the company’s new president, Arista’s senior vice president, operations, adding supervisory responsibilities for international operations and creative services to his current responsibilities in the area of business affairs and A&R administration.

Stewart To Triad — Triad Artists has named Daryl Stewart as an agent in the black contemporary music department. Prior to joining Triad, Stewart spent six years at Dick Griffy ProductionsSolar Records as the head of the concert division; and management. He has coordinated and managed special events and acts such as Klymaxx, Shalamar, Midnight Star, Whispers and Rev. Jesse Jackson. Before moving to Griffy Productions, Stewart spent one year at Regency Artists, the Hair of the Dog that has served as the premier publicist for the company. Stewart is based in the London office.

Changes At Westwood One — Eric Weiss has been appointed director of business affairs for Westwood One Inc. In his new position, Weiss is responsible for the company’s business and legal operations. He has served as Westwood One vice president in Los Angeles. In addition, Steve Jaffe has been appointed corporate controller for the Westwood One Radio Networks. In his new position, Jaffe is responsible for internal and external financial reporting and the day-to-day operations of the accounting department for the Westwood One Radio Networks. Jaffe is based in Los Angeles.

Robinson, Kenney, Raini Promoted — Jensen Communications has promoted three company employees, effective immediately. Kenney, previously publisher of Jensen Communications, has been promoted to the position of vice president of publicity to senior vice president of the company. In this new capacity, Kenney will continue to create and oversee the implementation of publicity campaigns for all company clients, as well as helm the day-to-day operations of the company. Robinson sold her PR company, Exposure, to Jensen Communications last June. Kenney, who returned to Jensen Communications in July 1985 as a publicist, has been named manager, national publicity and promotions, responsible for the company’s publicity efforts. In her new position, Kenney will be responsible for all company publicity campaigns, full time in the capacity, as well as conduct public relations outreach for clients such as Van Halen, Journey, Dio and Manhattan Transfer. Prior to joining Jensen Communications, Kenney worked as a publicist at Michael Levine Public Relations, at Nightingale, Inc., and before that was a freelance publicist. Robinson, who is based in New York City, has been with Jensen Communications since 1991. Prior to working at Jensen Communications, Robinson was a publicist for the Ziggy Marley and the Melodians, and for the Mir, World and Reggae Artists.

Justice To Allied — Consolidated Allied Anstis has announced the appointment of Brian Justice as chief executive of its newly-formed British independent record label, "C.O.L.I.O.A. (Columbia of London International Operations)." Allied, which has merged with PolyGram, will join the company immediately and will be based at the company’s new offices in London at 77 Oxford Street, London W1, telephone: (01) 439-1188.

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Yellowjackets Sign With MCA — Yellowjackets recently visited the Universal City offices of MCA Records when the band signed a long-term worldwide recording contract with the label. The four musicians have just released their self-produced debut album for MCA Records "Shades." Shown at the signing are (standing l-r): Harriet Steinberg, Kragen & Company; John Frankeinstein, Yellowjackets; Ricky Lawson of Yellowjackets; Ken Kragen, president of Kragen & Company; Irving Azoff, president of MCA Records and Music Group; Marc Russo of Yellowjackets. (Kneeling l-r): Gary Borman, Yellowjacket's manager, Kragen & Company; Russell Ferrante and Jimmy Haslip of Yellowjackets. The announcement of the signing did not come in the form of a traditional press release. On the back of the band's first promotional 12" single was the printed announcement of the new agreement.

Playboy Set To Unfold Eighth Annual Jazz Festival

By Peter Berk

Los Angeles — Perhaps Hugh Hefner and company have known better times, but this will certainly be the eighth annual Playboy Jazz Festival is shaping up a resounding success. Although the Festival, a two-day gathering of talented newcomers and familiar jazz luminaries, has always fared well, ticket sales for this year's event (to take place June 14 and 15 at the Hollywood Bowl) are hopping along at a particularly accelerated pace.

Beyond offering such high calibre artists as Miles Davis, Mel Torme, Andrea Crouch, Art Blakey, George Howard, George Benson, B.B. King, Herbie Hancock and Stevie Ray Vaughan, the Festival is no doubt benefiting this year by having Bill Cosby on hand as master of ceremonies. While Cosby has served as host of previous times, he is currently enjoying the greatest popularity of his career to date, and that obviously is helping to attract people to the event. Furthermore, jazz as a whole appears to be on the upswing so far as record sales are concerned, thanks in great part to people like Stanley Jordan, Wynton Marsalis and Pat Metheny.

Assembled the Festival has changed over the years, Darlene Chan, associate producer of Festival Productions and the Playboy Jazz Festival (George Wein is producer), told Cash Box, "Basically, it's stayed the same. This year, as in the past, we'll have some artists that are current and some that aren't as current, but should definitely be heard from. We really like to present a variety of performers, legends like Art Blakey as well as those who, quite frankly, will help sell tickets and who mean something musically. Overall, I wouldn't want to mess with a winning combination."

Since the concert will run eight a half hours, both Saturday and Sunday, not everyone can be completely captivated by each and every performance, Chan said. "Still, I really think the audience has a good time," she added. "You may not love every single musician or singer, but you're sure to like more than enough of them to have a lot of fun. This year's festival should be better than ever. I think it's great when jazz is made accessible to people. Also, the event is well known now. People know we'll give them what we've promised to give them."

The Playboy Jazz Festival has its roots in a three-day, Playboy-sponsored jazz event held in Chicago back in 1959. Twenty years later, Hefner put together a similar weekend event at the Hollywood Bowl to commemorate his company's 25th anniversary. Seeing the exuberant public response to that Festival, he decided to make it an annual event, one which last year attracted over 36,000 people.

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Attention Once Again Shoots On The Music Of The Bayous

By Lee Jeske

New York — Scott toilet paper has one, Cherry Coke has one, and MCI has one. too, a current jingle with a New Orleans R&B tinge. A rolling, Professor Longhair-style piano underpins all three corporate announcements (Bud Jones, one of Professor Longhair's most devoted disciples, plays and sings on the toilet paper ads), attributing its current surge of interest in the varied musical traditions—blues, rhythm and blues, jazz, Cajun, Zydeco—of Louisiana.

"I think that a lot of people have the unfortunate misconception that not much has been happening in New Orleans music since the class of R&B artists, with the exception of, occasionally, someone like a Wynton Marsalis," says Rounder Record's Marlon Leighton. "Since about 1980, when we started spending more time down there — recording albums by New Orleans pianists James Booker and Tuts Washington — we started coming into contact with more and more people from down there and becoming aware of just how the musical traditions that people are aware of — say, Aaron Neville doing "Tell It Like It Is" back in the '60s — have continued very directly and there has been and continues to be, a wealth of live music available down there: lots of great bands, but very little recording done since that was inland. We feel like that were recording the best of the R&B scene in the late '50s and early '60s."

So Rounder has to a series entitled "Modern New Orleans Masters," intending to capture some of the current New Orleans musical spectrum on wax from post-bop jazz (Alvin "Red" Tyler) to rhythm and blues (Johnny Adams, Irma Thomas) to blues (Walter "Wolfman" Washington) to Latin (Tito Puente and his band) to updated-traditional jazz (the Dirty Dozen Brass Band) to the great New Orleans piano tradition (Blakely, Washington).

"We're working on a few surprises," says Leighton about the future of the series. "One of the things that we discover every time we go down there is a record and then how much more there is that would be viable for a record."

Rounder also distributes several small labels that are documenting contemporary New Orleans music — including Black Top (the Neville Brothers), Spindletop (James Rivers, Ellis Marsalis) and Great Southern (Cousin Joe, the Pfister Sisters). The music of New Orleans is expected to receive even further attention as the summer rolls on: as the Neville Brothers, under the management of Bill Graham, share the stage with the biggies on the Amnesty International tour; as EMI America unveils its "Legendaries: Myths and Legends" series, which will dip into the vaults of such classic labels as Aladdin and Liberty; as Wynton Marsalis, Terence Blanchard, Donald Harrison, Branford Marsalis and the rest of the current crop of young New Orleans mainstream jazz musicians ply the jazz festival circuit. But New Orleans-bred musicians aren't the only Louisiana musicmakers garnering attention. Cajun music and zydeco — the interrelated dance music of the central Louisiana bayous are expected to continue their forward march, with a boost in the arm anticipated with the release in June of Glen Prit's Belfaire, the Cajun, a major motion picture starring Armand Assante and featuring music by Michael Doucet and his band, Beausoleil. Although labels like Arhoolie and GNP have been documenting Cajun music and zydeco for years, it's only recently — due, perhaps, to the current interest in Cajun food or to the attention received by Rockin' Sidney's Grammy-winning "(Don't Mess With) My Too-Toot" — that Cajun music, like the zing of cayenne paper, is on everybody's lips.

"My personal feeling is that it's simply a reawakening of a part of the synthetic pop — it's a return to the roots of the music," says John Brown, author of Soundview (James River's publisher, Copley Publishing Co., Great LA). "I think it's because the music of New Orleans and Louisiana has such a happy feel to it — it combines melody with a toe-tapping rhythm. And people seem to like it. It's just got that magical something." Both Marlon Leighton and John Brown credit the annual New Orleans Jazz & Heritage Festival for feeding the resurgence of a pan of America that dips with musical history. Wavelength, the excellent monthly magazine that covers the New Orleans scene, has the following 1979 quote from R&B singer Ernie K-Doe on its masthead. It seems to sum up an attitude that imbues all the music of Louisiana: "I'm not sure, but I'm almost positive, that all music came from New Orleans."
ALBUM RELEASES

OUT OF THE BOX

PETER GABRIEL — So — Geffen GHS 24088 — Producers: Daniel Lanois-Peter Gabriel — List: 8.98 — Bar Coded

Throughout his career — first as creative center of Genesis, then as solo artist — Gabriel has consistently upheld a high artistic standard. This latest installment continues his work at the leading edge of pop, transcending trend. With palpable results, Gabriel teams with producer Daniel Lanois (U2, En) in an eight-song tour de force. Particularly effective are “Red Rain,” “Don’t Give Up.” (Kate Bush guesting) “In Your Eyes,” (with Michael Been & Jim Kerr) and the brilliant soteriology of “Mercy Street.”

GIUFFRIA — Silk & Steel — MCA/Camel 5742 — Producers: Gregg Giuffria-David Glen Eisley-Pat Glasser — List: 8.98 — Bar Coded

This is the newest effort in Giuffria’s amalgam of pop and metal. Sure to be one of summer’s big sellers. Solid songwriting and a polished production sheen featuring great guitar sounds and nicely recorded vocals are highlights. Watch for a quick climb for “Silk & Steel.”

KIM CARNES — Lighthouse — EMI America ST-17196 — Producer: Val Garay — List: 8.98 — Bar Coded

Carnes’ new album is perhaps her most balanced, focused work in years. A lean guitar-based sound is the perfect foundation for her gravel and soul voice. From the paired “Black and White” to the uplifting “Dancin’ At The Lighthouse,” Carnes has found her stride here. This album marks her reunion with Val Garay and Jackie DeShannon, the “Bette Davis Eyes” combination.

OUT OF THE BOX

BOX OF FROGS — Strange Land — Epic BFE 39923 — Producer: Paul Samwell-Smith — No List — Bar Coded

This latest Box Of Frogs set relies less on strict blues underpinnings and more on solid modern songwriting and recording technique. Still, the Yardbirds roots cling on. Checking in with effective cameos are Graham Parker, Ian Dury, Steve Hackett, Rory Gallagher and Jimmy Page. The Yardbirds’ classic “Heart Full Of Soul” is given a burning new life with Family singer Roger Chapman and a band that features the song’s writer, Graham Gouldman. An AOR feast.

THE NITTY GRITTY DIRT BAND — Twenty Years of Dirt-The Best Of The Nitty Gritty Dirt Band — Warner Bros. 25382 — Producers: Various — List: 8.98 — Bar Coded

Despite its recent country successes, this record is significant for pop audiences for its inclusion of the band’s early chart hits “Mr. Bojangles” and “Make A Little Magic.”

KIDS IN THE KITCHEN — Sire 25377 — Producers: Various — List: 8.98 — Bar Coded

A slick and modern outfit from Australia, Kids In The Kitchen deliver a brisk and captivating debut with a nod in a Simple Minds direction. Standout tracks include “Current Stand,” “My Life” and “Cynical.”

HOWIE MANDEL — Fits Like A Glove — Warner Bros. 25437 — Producers: Jonathan D. Krane-Howie Mandel — List: 8.98 — Bar Coded

First outing for comedian Howie Mandel is an auspicious start.

RAMONES — Animal Boy — Sire 25433 — Producer: Jean Beauvoir — List: 8.98 — Bar Coded

Those fun-loving punks are back with a decidedly “metallic” edge. Non-stop thrills for the faithful.

HINTON BATTLE — Untapped — Qwest 25407 — Producers: Laythan Armor-Phil Goldsron-John Van Tongeren — List: 8.98 — Bar Coded

Broadway’s Tap Dance Kid makes his recording debut with this smooth collection of AC/BC crossover material.

THE KAZU MATSUI PROJECT — Is That The Way To Your Heart — Passport Jazz PJ 80011 — Producer: Kazu Matsui — List: 8.98

Japanese jazz-man/producer Matsui attends to a more R&B/AC sound here, enlisting the able support of sterling musos Bill Cuomo, Phillip Ingram and others.

YO — Once In A Blue Moon — Restless 72144 — Producers: Yo-Matt Wallace — List: 8.98 — Bar Coded

24 with an emphasis on the raw edge of guitar, Yo manages to keep its individuality in spite of the plethora of bands working in this arena. Enough minor key, oddball instrumentation and skewed lyrical vision to be interesting.

FEATURE PICKS


Clever, Talking Headish music from newcomers Man Alive with wit and an eye on the eccentric.


A five-track EP featuring ace producer/artist Wally Badarou. Reggae and calypso spices are thrown in to a tantalizing, infectious brew of instrumentals.


Powered by the crunching single, ”Who Made Who,” this newest LP from AC/DC is the soundtrack to Stephen King’s upcoming film Maximum Overdrive. Three new songs and AC/DC classics like “You Shook Me All Night Long” and “Sink The Pink” round out the set and promise to make the album another big seller for the Aussie metal outfit.

THE CHERRY BOMBZ — PVC 5910 — Producers: Andy McCoy-Alan Scott — List: 5.98 — Bar Coded

Former Hanol Rocks members Andy McCoy and Nasty have joined forces with singer Anita for a power-packed glam rock attack.

TONY BENNETT — The Art of Excellence — Columbia FC 40344 — Producers: Ettore Stratta-Danny Bennett — List: 8.98 — Bar Coded

Warmer and smoother than ever, Tony Bennett is back on this appropriately-titled album, his first in a decade. Always the consummate master of class and finesse, Bennett here lends his special touch to such memorable songs as “How Do You Keep The Music Playing?” and “Everybody Has The Blues” (a terrific duet with Ray Charles).

52ND STREET — Children Of The Night — MCA 5738 — Producers: Nick Martinelli — List: 8.98 — Bar Coded

Another smooth and soulful British R&B act makes its U.S. debut here. In a similar musical direction to Loose Ends, 52nd Street has created a sensual and moody mix of R&B and slick jazz.

OUT OF THE BOX

RECORDS TO WATCH

MACHINATIONS — Big Music — Epic BFE40355 — Producer: Julian Mendelsohn — No List — Bar Coded


FAT LARRY’S BAND — Nice — Omni/Mirage 90510 — Producers: Various — List: 8.98 — Bar Coded

MOJO NIXON & SKID ROPER — Frenzy — Restless 72117-1 — Producer: Ron Goudle — List 8.98 — Bar Coded

STRAW DOGS — Straw Dogs — Restless 72121-1 — Producer: Steve Barry-Straw Dogs — List: 8.98 — Bar Coded

THE FUZZTONES — Lysergic Emanations — Pink Dust 72123-1 — Producer: Rudi Protrudl — List: 8.98 — Bar Coded

Cash Box/May 31, 1986
SINGLE RELEASES

OUT OF THE BOX

ROBERT STEWART (Warner Bros. 7-28666)

Stewart’s latest is a delightfully perky little ditty, melodic and catchy as the day is long. Sure to break wide open at CHR everywhere, the tune has an infectious summer sound featuring Stewart’s gravel-edged signature vocal sound and bright musicianship. There is also a charging beat that could insure club appeal for his hit bound offering from one of rock’s most enduring artists.

OUT OF THE BOX

PET SHOP BOYS (EMI America B-8321)
Opportunities (3:44) (Cage-Ten adm. by Virgin/ASCAP) (N. Tennant-C. Lowe) (Producers: J.J. Jeczalik-Nicholas Fromme)

Can lightning strike twice? The number one hit “West End Girls” is followed by this tongue-in-cheek song about a get-rich-quick scheme. With a modern dance production, this record could climb fast. Lightning just may strike twice.

OUT OF THE BOX

JANE SIBERRY (Open Air OS-0017)

A critical favorite, Toronto’s Siberry has all the ingredients for long lasting success. “One More Colour” is a bright, optimistic, ear-to-ear smile of a song — a sort of “Stop And Smell The Roses” for the ’80s. With simplicity and charm, this single weaves itself around f’ing, light choruses and eventually creates a celebration that is hard to resist.

NEW AND DEVELOPING

JERMAINE JACKSON (Arista AS-9592)
Do You Remember Me? (3:41) (Jackson-Omtarian-Sudano) (See This House/ASCAP-Sudano Songs-Soft Summer-Black Stallion/BMI) (Producer: Michael Omtarian)

A slapping beat drives this Jackson ballad, which features characteristic Omtarian synthesizer edges. Jackson’s vocal is in prime form. Look for CHR and B/C adds.

TEENA MARIE (Epic 34-05872)
Lips To Find You (3:46) (April-Midnight Magnet-To Mas Elofour/ASCAP) (Marie-Bendrix) (Producer: Larkin Arnold)

The mysterious title of the tune provides no explanation in the body of this steamy little dance number. Marie’s voice is in fine fettle, however, and driving instrumentation and an infectious dance beat should give listeners an earful. Look for CHR and dance radio adds.

MAX CARL (MCA 52942)
Come And Follow Me (3:55) (Publisher Pending) (Shire-Jennings-Carl) (Producer: Max Carl)

A melodic ballad with an attractive rock feel, this single finds its strength primarily in the vocals, which mesh here with force, giving extra push to an otherwise generic-sounding movie theme-song (Short Circuit).

IAN MESSENGER (West 7-28756)
Ride Out The Storm (3:20) (Sweet Home-Rashida-Patticoma-Use It-Loveland/BMI) (Messenger-McCarron-Alpert) (Producers: Ian Messenger-Robert Alpert)

This techno-rock tune features a rough-edged vocal that gives it an earthy appeal. Messenger has a hearty rock presence here, a la John Cougar Mellencamp. Look for AOR play with possible CHR appeal.

RANDY CRAWFORD (Warner Bros. 7-28664)
Can’t Stand The Pain (4:05) (Sir Gant-Stardust Lady/ASCAP) (Dean Gant-Mark Winkler) (Producer: Reggie Lucas)

This slow grooving tune captures an urgent mood as Crawford’s: bearing vocal cuts through the lyric of lost love. The tune builds and develops to an almost Gospel-like climax.

OUT OF THE BOX

JERRY WEST (Paylode PL 2001-A)
Nighthawk (3:25) (Jerry West songs/ASCAP) (West) (Producers: Bramage & Badde)

THE COSTELLO SHOW FEATURING ELVIS COSTELLO (Columbia 38-06559)
Loveable (2:52) (Plangent Visions/ASCAP) (MacManus-O’Riordan) (Producers: J. Henry (T. Bone) Burnett-Declan Patrick Aloysius MacManus-Larry Kalman Hirsch)

Costello’s partnership with producer Burnett is perfection in this acoustic-guitar, rockabilly-inflected rave up. From Costello’s strongest album in years, “Loveable” could bring him the commercial and radio acceptance his critics have predicted for so long.

STARPOINT (Elektra 7-69534)
Till The End Of Time (3:59) (Keith Diamond-Willesden/BMI) (K. Diamond) (Producers: Keith Diamond-Lionel Job)

Starpoint is having its greatest success currently and “Till” stands to continue the upward surge. An emotional and rich ballad.

THE OUTFIELD (Columbia 38-05894)
All The Love In The World (3:33) (Warning Tracks/ASCAP) (J. Spinks) (Producer: William Kritman)

The Outfield specializes in straightforward, hook-laden pop. “All The Love” is packed full of sparkling radio sizzle and teen-age singability. A sure fire record for programmers.

BEAU WILLIAMS (Capitol B-5580)

Hush Prod.’s latest, Beau Williams, has the sexy good looks/strong voice combo of label mates Freddie Jackson and Willie Collins. This uptempo dance groove has the makings of a big BC hit.

THE BOOGIE BOYS (Capitol B-5594)
Girl Talk (3:50) (Lifo/BMI) (Stroman-Sherriff-Malloy) (Producer: Ted Currier)

This newest rap from Boogie Boys is a witty story about a boy’s worst fear — girl talk. It’s clever and will no doubt score with a teen audience.

FEATURE PICKS

THE COSTELLO SHOW FEATURING ELVIS COSTELLO (Columbia 38-06559)
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OUT OF THE BOX

GOLDEN EARRING (21/Atlantic 7-99533)
Quel Eyes (3:45) (Fever/ASCAP) (G. Kooymans-B. Hay) (Producer: Shell Schelkelens)

FREESTYLE (Music Specialists M51 114-7)
It’s Automatic (4:00) (Music Specialists/BMI) (T. Butler-G. Baker-B. Smith) (Producer: “Pretty Tony” Butler)

JEREMY WEST (Playlode PL 2001-A)
Nighthawk (3:25) (Jerry West songs/ASCAP) (West) (Producers: Bramage & Badde)

ALLEM FEATURING LEROY BURGESS (Atlantic 7-89401)
Fine Young Tender (3:38) (West Kenya/ASCAP) (Taharaa Aleem-Tunda Ra Aleem-Leroy Burgess) (Producers: Taharaa Aleem-Tunda Ra Aleem)

JOHN PARR (Atlantic 7-89403)
Two Hearts (4:35) (Bogus Global-Marilor/ASCAP) (John Parr) (Producer: John Parr)
NEW FACIES TO WATCH

Sound Barrier

Choruses of power chords and a solo," he said. The precedent has already been set in bands like Iron Maiden and Metallica, both acts able to fill major arena and stadium action.

Sound Barrier recognizes that moving into the independent ranks may be taking a couple of steps back. But to regain control of their careers the steps back are worth it. For Spacey T., Lech, Bumle K. and Dave (Skavido) Brown, being underdogs is a role they've played before. In a world where major labels are skeptical about anything that isn't already proving its commerciality, Sound Barrier realizes just what it is up against. Initial reactions, both critical and commercial, to "Speed Of Light" indicate that Sound Barrier may be coming out on top of this contest.

"All we want," said Spacey T., "is to see the record in the stores. Does the really matter to the music buyer who puts it there? Sound Barrier has outlined and wrote about these bands as a short term novelty. It has survived the frustration and disappointment of second albums in ways that are fast, but it has survived. Now, with a burst of energy, Sound Barrier is racing past its obstacles at the "Speed Of Light.""
Van Hagar Floats Like A Butterfly,
Stings Like A Bee

By Paul Iorio

NEW YORK — Sammy Hagar doesn’t want to hear about it. The inevitable comparisons to David Lee Roth, as far as he’s concerned, are bogus. Not only that, they get on his nerves.

I try to say that I don’t fill Roth’s shoes because I didn’t even step into them shoes,” Hagar told Cash Box. “They had athlete’s foot in them (laughs). I walked in with my own shoes.”

Hagar fought to prove himself. When he replaced Roth some 10 months ago, people naturally had doubts. Van Halen was taking a big chance. Roth’s shoes were big. They knew what was riding on Hagar: everything. But Hagar has taken Van Halen to number one with “5150” (Warner Bros.) and proved the doubters wrong.

“All doubts were gone for me within a couple of days,” says Hagar. “Then the rest of the world was waiting and as soon as the album came out it was ‘oh no it worked.’ I think the fans knew it would work all the time.”

Hagar is the kind of guy who lets the music do the talking. No videos. No publicity. No calculated image-mongering. Just hit-bound music. Hagar recently sent his image to my music, “I do what I do and if you don’t like it, too bad. I always kind of left it out there in says ‘and white,’ like it or leave it. It’s not the easy way but it keeps a little fire built inside,” he says.

That fire blazed a path straight to number one with “5150’s” first single. “Why Can’t This Be Love?” captured a pensive lust, the mood of driving around, arm out of the window, watching some drop-dead legs, shaking your hand like it was on fire. “That song’s about a moment, it’s not about a long-term deal,” he says. “It’s almost like going into a dream. You can close your eyes and think why can’t this be love?”

Hagar is a split personality. One minute he’s the sensitive soul wondering why this can’t be love and the next he’s ready to “breeze it up and bring on the heat” (“Good Enough”), so to speak. “I’m somewhere between Ozzy Osbourne and Bruce Springsteen,” says Hagar. “I have this wild, crazy side to me but at the same time I can be sensitive and write songs like Why Can’t This Be Love?” or “Love Walks In.”

“There’s another side to me that’s loud and crazy and likes to take chances,” he says. “That’s the side that writes ‘Good Enough’ and ‘Get Up.’” The side that burned Hoosier ears at Farm-Aid. The side that races cars. The side that does risky onstage antics. “Onstage I climb onto the rafters and hang on 40 feet above the stage,” he says. “But I don’t like, push Eddie to do it ‘cause he tried it once and he was scared up there.”

Hagar’s effort to mega-stardom was long and hard. He’s been at it for more than 10 years as both a Geffen solo act and a member of Montrose. “My career has not been an overnight success. A lot of people would have thrown in the towel … but I’ve always had my middle finger up,” he says.

“I’m a fighter,” Hagar says and there’s a ring of authenticity to the claim; his father was a professional boxer who became a bantam weight champion in 1946. “To be an artist you have to have that cutting edge,” he says. “The only way to have that edge is to have people piss you off …. It makes you a fighter, makes you keep creating.”

Hagar and his band get them into the ring, the metal competitors cow, because while Edward Van Halen’s synthesizer is a butterfly, Hagar’s upper-cut vocals sing like a bee. “Get high,” recorded live in the studio, epitomizes this mix. “The vocal’s live,” he says. “You can’t get a good vocal sound live because the whole band’s in there and you get a lot of leakage. In that song we say ‘it’s in order to get that live spontaneous sound. That’s when the energy’s the best.”

Hagar’s addition means that Edward Van Halen can concentrate more on keyboards, since Hagar also plays guitar. It also means fewer Van Halen oldies in concert. More importantly, Hagar makes Van Halen a more compatible unit. “Everyone kind of takes care of their own instrument,” says Hagar of the division of songwriting duties. “Eddie and I got together a couple of times on our own and put together a few songs and then presented it to the band. But as soon as (drummer) Alex (Van Halen) started playing drums on the song it had a whole different feel and meaning. Same with (bassist) Michael (Anthony). They put a lot of character and personality into a band.”

The Roth comparisons are fading. Top of the chart success, seamless collaborations, sold-out shows, add up to Van Hagar, a world-class monster combo. “All of the fans use the term Van Hagar;” he says. “It’s like a fan’s way of saying we accept.”

EAST COASTINGS — From (t-r): Frank Funaro, he plays the drums; Manny Calai, rhythm; David Levin, director; Scott Kempner, conscience of the lower east side; and Eric Ambel, who’s living on love.

WHAT’S SO FUNNY ‘BOUT PEACE, LOVE, AND UNDERSTANDING? — Recently a major rock star who shall remain nameless pulled out a gun during our interview session. I was not impressed (and was glad I hadn’t panned his last album). When I returned to the office I put on an album by another band, long-time faves of mine The Del-Lords, to kind of cleanse myself. The Del-Lords song “Soldier’s Home” suddenly didn’t sound as corny as I first thought it would. I had even seen that song deposited itself right at my front door with people who are a day or two away from starving and have no place to live,” said Kempner, in introducing a new song called “Trickle Down.” True, good politics does not necessarily make good music (witness “Sun City”) but, true again, it does not necessarily preclude it either. The Del-Lords are able to keep their finger on important issues without getting polemical (Tom Robinson) or leaden (The Clash) because they’re so caught up in the best spirit of rock ‘n roll. “Heaven,” their live signature tune, is typical uplifting Del-Lords fare, full of fun, faith, and feeling. And though Kempner is the focal point, drummer Frank Funaro energetically fronted the band on the crazed “I Play The Drums,” bassist Manny Calai had fabulous presence when he sang “Against My Will” (“Johnny Comes Marching Home” LP/EMI), and guitarist Eric Ambel nearly stole the show with “Living On Love” (“Frontier Days”) LP/EMI. So why can’t The Del-Lords even fill the Ritz? Could be because that guy with the gun is packing MSG.

REPORT FROM MONTREUX — Drew Levin, president and CEO of The Entertainment Network (TEN) and joint-planner of the Montreux Rock Festival, talked to East Coastings from the Swiss fest site. “This year we’ve changed the format to bring in an element of the hot new rock groups as well as older groups that are becoming hot again,” said Levin. He described the scene in Montreux May 8, the second day of the festival, as he was preparing to attend Roger Daltrey’s show. “It’s about 72 degrees. There are sailboats and swans in Lake Geneva. You’ve got swarms of kids, very clean-cut and well-behaved, roaming the streets looking for glimpses of rock groups.” Levin sees Montreux as a kind of test site where artists debut new material; Genesis, Eurythmics, and others played new songs at this year’s fest. “It’s really a breakthrough for new and up-and-coming artists,” he said. “The industry now looks at it as the place where the who’s who of rock world come to meet.”

EAST CLUBBINGS — It was Coyote night at the Limelight May 14 and word of mouth said the headliners, The Feelies (who I missed), blew everybody else off the stage. Yo La Tengo opened the triple bill with some unassumingly, folk-derived rock largely mannered after The Byrds, Neutral Milk Hotel, and P.M. Mofungo followed with a spontaneous and ecstatic 20 minute set full of unpredictable musical twists that recalled Talking Heads’ pre-funk period. Vocalist Syd Straw joined Mofungo for a somewhat cluttered admiral cover of “Deporter,” a song Arlo Guthrie once recorded. (Straw also played with Peter Holsapple in an opening set for the Del-Lords at Tompkins Square where she sang Holsapple’s “Love Deserves A Diamond”) . The Ordinaires (Dossier) get better each time out. At their CBBG’s gig May 17 the nine-piece ensemble exhibited a more developed sense of interplay than at their show there April 19. Not only that, but their audience is getting bigger and more enthusiastic. I was not predisposed to like Level 42’s Ritz show (May 16) but was won over by the band’s musical charm and confidence. Their brand of earnest soul, though not to my taste, has wide appeal, and bassist/vocalist Mark King has an onstage self-assuredness reminiscent of Sting. Opening was Long House (who I missed), a group that everybody tells me is going to hit big and soon.

Cover Story
L.A. Arbitrend Chatter

LATEST SCORE INDICATES ONLY FIVE STATIONS ARE UP AND (OOPS) EIGHTEEN STATIONS ARE DOWN! Valenzuela is six wins and two losses for the Dodgers which also boosts KABC into the number one position from 6.1 to 6.8. At the house Wally built, self-destruction continues as KIIS-FM plunges 7.4 to 6.6; the POWER SURGE continues as KPWR-106 moves up from 4.4 to 5.8. The next six stations all drop. They include in order: KBIG 5.1 to 5.0; KOJ 5.1 to 4.8; KOST 4.1 to 3.9; KROI 4.3 to 3.7; K-LITE 3.9 to 3.6; K-EARTH 3.7 to 3.6; all news KFWB regains some lost ground with a climb from 3.3 to 3.5; Cap Cities’ KLOS drops a notch from 3.4 to 3.3; Bill Watson, a buddy of Gene Autry, pulls KMPG up from 2.9 to 3.2. The next 10 stations either dropped or remained flat. They read as follows: KMET 3.2 down to 3.0; KNX 3.3 to 3.0; KTNQ 2.2 to 1.9; KZLA remained flat at 1.9; KJLH dipped 2.0 to 1.8; KFI, with no surprise, is again flat at 1.6; KKFR 1.6 to 1.5; KLAC is flat at 1.4; Greater Media’s L.A. duo outlets can not be making CEO Peter Bordes or president Frank Kabella happy as both stations dropped again, KRLA 1.7 to 1.4 and KBZT 1.8 to 1.4; KOGB’s growth continues from 1.0 to 1.3; KUTE is down from 1.4 to 1.3; KDY sustains a flat 1.3; K-ACE takes another slide from .9 to .8; KRTH-AM is down .7 to .5 and KIIS-AM doesn’t help Wally’s dilemma by remaining flat at .4. Remember this is only a trend, anything can and will happen by the time the next ARBITRON arrives.

HOT SIDE HOST CAROL MEETS RARE ROCK SIDE REED! — Singer-songwriter-guitarist Lou Reed made a rare national radio appearance, guesting on the WW1 Radio Network’s Line One program. Reed visited Line One’s New York studio to talk with co-host Carol Miller (1) and listeners.

HURRICANE ROCKS THE MIGHTY MET — Hurricanes, a highly touted new rock band, blew into Los Angeles’ AOR KMET during a recent whirlwind promotional tour. Pictured (l-r): Judy McNutt, KMET music director; Kenny Ryback, promo hit man; Kelly Hansen, Hurricane; Robert Sazo, Hurricane; and Cynthia Fox, KMET air personality.

NEWS ON NEWSWOMEN MAKES NEWS NATIONALLY — Women make up almost one third of the work force in broadcast news at the nation’s commercial radio and television stations, according to a recent survey. Vernon Stone director of the School of Journalism at Southern Illinois University was commissioned by the Radio/Television News Directors Association to conduct the survey at 453 TV and 405 radio stations. A taste of the estimated figures show that in radio American radio stations had about 1,400 female news directors last summer was about 1,400 compared to fewer than 200 in 1972. In radio, women were newscasters at 53 percent of the stations, compared to 15 percent in 1972. Congratulations gal... Keep on keepin’ on! Another survey by Stone shows that news operations are making money for most network television stations, and come out financially even at the majority of radio and independent TV stations. According to the estimates, the key to financial success lies in the size of the staff. The larger the news staff, the more likely it is news to be a money-maker. Try this news slug for size: Forty-one percent of the radio news directors indicated their newsrooms were making money for the stations; 45 percent said they were holding their own and 14 percent indicated news cost more than it was bringing in money for the stations. The survey found newsrooms of at least three people were more likely to make money than smaller staffs. So general managers and music stations who consider news a throw-away or negative — wise up. Full service news staffs will, when handled properly, improve your informative credibility and catapult your market image through additional visibility and awareness, thus increasing cash flow... BRAVO!... Beginning June 8, WLS-AM 899 will broadcast live, throughout the summer, from many of Chicago’s Summerfest Festivals. The promotion will give listeners the opportunity to experience the heritage and culture of Europe, Asia, Africa, Latin America and of course, the U.S.A. With a scheduled special appearance by Major Harold Washington, WLS will kickoff the summer of neighborhood festival at Daley Plaza. Operation director, John Gehron told Cash Box, “WLS is excited about working with the Mayor’s Office of Special Events on presenting the ‘Greatest Neighborhood Festival’ which allows us to continue our long-term commitment to supporting our neighborhoods.” Here again is a great example of community involvement so important to station IMAGE, which in turn supports and strengthens station market position. A post 96 Rock off Prize: John Minnozzi of Roswell, Georgia won “The Rock Around the World Trip” from 96 Rock in Atlanta. However, the trip to the “Run for the Roses” was just the tip of the cap! John parlayed a $10 exacta bet into over $1000 in winnings at the Louisville race. A nice touch to a hot promotion “Crazy Dave Otto” at CBS owned FM outlet WHIT, Boston, has been sitting in for vacations “Top 40 Satellite Survey” host Dan Ingram. Executive producer Frank D. Murphy told Cash Box, “Dave’s crazy taste for humor has been waking up Bostonians all year. We know that his unique style would appeal to the rest of the U.S.” Otto has been an on-air personality at KSDO-FM, San Diego, KZZP, Phoenix, WQCL, Cleveland and KSRR, Houston, prior to joining WHIT. FLASH!... not really, in fact it comes as no surprise as the rumor we hear is that KKKR, Los Angeles will switch from A/C format. What kind and who will direct the new format is not significant at the moment. However, since “humble pie” is the present status of this CBS-FM outlet, let’s see if they are smart enough to return to the original identity of KNX-FM. A recent cursory recall survey indicates, of those questioned who remember the KNX-FM call letters, well over 85 percent had very favorable feelings about the station and held its image in high esteem. The remainder were not negative, but just didn’t care. Time will tell if the newly restored wisdom of CBS to go back to some kind of A/C back the KNX-FM image.
Love Osborne.

RADIO

© (9-4) Gabriel, aJ.'

30) (15-9)

38

Nasty

B.

21) (X-26)

Van

Halen — Warner Bros.

29 Adds

Dreams — Van Halen — Warner Bros.

156 Stations Reported This Week

Love Touch (Theme from Legal Eas-

gles) — R. Stewart — Warner Bros.

94 Adds

Opportunities (Let's Make Lots of

Money) — Pet Shop Boys — EMI

America

42 Adds

Like A Rock — B. Seger — Capitol

30 Adds

West Retail Breakouts

Like A Rock — B. Seger — Capitol

Listen Like Thieves — INXS — Atlantic

Midwest Retail Breakouts

Nasty — Janet Jackson — A&M

Sledgehammer — P. Gabriel — Geffen/Warner Bros.

Retailer — Cheryl Giola

Store — Tower Records

Market — Fresno

Single: "Peter Gunn" Artist: The Art of Noise Featuring

Duane Eddy

Label: Chrysalis

Comments: "It will appeal to a variety of people.

Older rock buyers will buy it because

Duane Eddy is on it, and people who

buy dance music will like it as well. In

the third week on chart it has made our Top 15."

WMC-FM — MEMPHIS, TN — STEVE CONLEY — MD — 2-1 W. HOUSTON


WINZ — MIAMI, FL — MARK SHANDS — MD — 1-1 P. LaBELL


KYKS — DALLAS, TX — MARCI GUCKIAN — MD — 3-1 W. HOUSTON


WZGC (293) — ATLANTA, GA — CHRIS THOMAS — MD — 1-1 P. LaBELL


WBEN-FM — BUFFALO, N.Y. — ROGER CHRISTIAN — MD — 1-1 O.M.D.


WRBS (1014) — BALTIMORE, MD — AMY KRONPHAL — MD — 3-1 P. LaBELL


WXXS-FM — BOSTON, MA — JENI DONAGHEY — 1-1 W. HOUSTON


KWW — ST. LOUIS, MO — CAT SUMMERS — MD — 3-1 JOURNEY


WTZT — MILWAUKEE, WI — DENISE LAUREN — MD — 1-1 W. HOUSTON


KTR — ST. LOUIS, MO — TOM KELLY — MD — 1-1 W. HOUSTON


Midwest Retail Breakouts

Nasty — Janet Jackson — A&M

Like A Rock — B. Seger — Capitol

Sledgehammer — P. Gabriel — Geffen/Warner Bros.

Western Retail Breakouts

Nasty — Janet Jackson — A&M

Sledgehammer — P. Gabriel — Geffen/Warner Bros.

The Finest — The S.O.S. Band — Tabu/CBS

Cash Box/May 31, 1986
KING SPREADS RUMORS — Jay King, the youthful (he's 23) president of Jay Records of Sacramento, California, has been in the entertainment business since age 11, having danced professionally with The Close Encounters of the Funkiest Kind, a group of pop-lockers that performed with such acts as the Pointer Sisters, Rosie Royce and Atlantic Rhythm Section. King had always dreamed of signing a record company and worked to realize that dream which led to the start of Jay Records. The company is enjoying tremendous success with a chart busting song, "Rumors" by Timex Social Club. King gives credit to Terri Avery, music director of KXDA, Dallas for being the first radio station in the country to play the song. Terri apparently liked what she heard and stayed with the song by this new group. Thanks to her belief, Jay is now thanking programmers, music directors and all over the country for believing in and playing the record. King also gives a lot of thanks to staff members and business associates, Danny Foster, Randye Rand, John Brown, Terry Wilson, Thomas McElroy, Neil Spinelli, Paul Mack and Bruce Braithwaite. Other artists with forthcoming product from this company are: New Choice, Active Boys, M.C. Freeze, Set, Samb and Frost. This young dynamo and his fine staff are always looking for young talent that has not been able to break into the business but has some good product. Forward your tapes to Jay King, Jay Records, 410 U Street #22 Sacramento, Calif. 95819.

KIDD'S ON THE GO-GO — Maxx Kidd, president of T.T.E.D. Records that has turned the world on to go-go, has just released a single title, "All Wrapped Up In One" which combines the best of go-go. The song is performed by T.T.E.D. Allstars featuring Chuck Brown, EU, Redds and The Boys, Slug-Go, C.J. and the Uptown Crew and Slim and AM/FA. The result is one of the hardest driving go-go tracks recorded to date. Also scheduled for release in June is "Two Places At The Same Time," a live album produced by Kidd and Sugar Beat Elliot which chronicles New York's first encounter with the funk set from Washington, D.C. at last summer's New Music Seminar. Scheduled for summer release is Good To Me, the film that traces the life of the purveyor of go-go music, Maxx Kidd.

JOHNSON TO RCA — Jay Johnson, veteran programmer and air talent with KDKO, Dallas, has switched to the west coast and is now a producer for the San Francisco market under the direction of Basil Marshall, r&b chief at RCA. Best wishes to Jay for a very successful transition back to record promotion.

MORE HEAT FOR WWDC — The latest word on the WWDC "situation" is that Tony Brown of Tony Brown's Journal, the nation's longest running and top ranked black affairs television series, will air a revealing question and answer forum before a live audience regarding the racial comments made by WWDC DJ the Geesman. This program will air from May 29-June 4. Check for time and station in your area. According to my sources, the letters are continuing to pour into WWDC, Washington, D.C.

VERSATILE PRODUCER — John Wilson is a staff producer with Joe Jackson Productions, whose credits include LaToya Jackson, Janet Jackson, the O'Jays, Barry White, James Brown, The Impressions, Lonnie Jordan (and the list goes on and on). John, a native of Cleveland, has worked as a radio announcer and an actor and is currently finishing a project on Alfonzo Ribeiro as well as recording himself for forthcoming projects with Little Richard and Barry White. John is currently enjoying the success of the production work he did on LaToya Jackson's single, "Imagination." The music industry can expect many more hit projects from this young and talented producer.

CHANGES AT WLLE — Cash Michaels, program director at WLLE, Raleigh, N.C., announced the appointment of Denise Jones as news director and Dan William-
CASH BOX PROUDLY PRESENTS ITS EIGHTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

ISSUE DATE: JUNE 14, 1986 ■ AD CLOSING: JUNE 2, 1986

TO RESERVE SPACE CONTACT:
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<th>Title</th>
<th>Artist</th>
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<td>HOLD MY OWN</td>
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<td>GREATEST OF ALL</td>
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<td>IF YOUR HEART ISN’T IN IT</td>
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<td>(A&amp;M 25504)</td>
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<td>6</td>
<td>I LEARNED TO RESPECT THE POWER OF LOVE</td>
<td>CHARLES COHEN</td>
<td>(CAPITOL 25796)</td>
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<td>I CAN’T WAIT</td>
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<td>KISS</td>
<td>PRINCE AND THE REVOLUTION</td>
<td>(Polygram 9-27857)</td>
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<td>YOU DON’T HAVE TO CRY</td>
<td>RENE AND ROGER</td>
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<td>DO YOU STILL LOVE ME</td>
<td>MELSA MORGAN</td>
<td>(Columbia B 5567)</td>
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<td>11</td>
<td>WHAT’S MISSING</td>
<td>BILLIE EILISH</td>
<td>(Columbia/CBS 4-58580)</td>
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<td>12</td>
<td>THERE’LL BE SAD SONGS (TO MAKE YOU CRY)</td>
<td>BILLY/OCEAN MACHINE</td>
<td>(EAT UP 9728-19307)</td>
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<td>13</td>
<td>STAY</td>
<td>THE CONTROLLERS</td>
<td>(MCA 52704)</td>
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<td>14</td>
<td>LOVE TAKE OVER</td>
<td>5 STAR</td>
<td>(Columbia RCA-RB-143235)</td>
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<td>FIRESTARTER</td>
<td>MOUNTAIN MAN</td>
<td>(TKO 5-SMOKE/TKO)</td>
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<td>16</td>
<td>HEADLINE</td>
<td>MIDNIGHT STAR</td>
<td>(Elektra 7-59587)</td>
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<td>DO FRIES GO WITH THAT SHAKE</td>
<td>GEORGE CLINTON</td>
<td>(Capitol B 5558)</td>
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<td>18</td>
<td>RUMORS</td>
<td>SMART TIMES CLUB</td>
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<td>JUST ANOTHER L wINNER</td>
<td>KENNY JORDAN</td>
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<td>20</td>
<td>HERE I GO AGAIN</td>
<td>FORCE OF NATURE</td>
<td>(Tommy/Warner Bros. 7-28742)</td>
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<td>I WOULDN’T LIKE</td>
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<td>DATE OF THE HEART</td>
<td>PHILIPPE PALMER</td>
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<td>WHO’S JOHNNY (SHORT CIRCUIT THEME)</td>
<td>EL DRAMA</td>
<td>(Angel/Motown 15420F)</td>
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<td>TELL ME (HOW IT FEELS)</td>
<td>SING STREET (CMA 20823)</td>
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<td>25</td>
<td>WITH YOU ALL THE WAY</td>
<td>MICHAEL</td>
<td>(Motown 32025)</td>
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<td>26</td>
<td>SEX MACHINE</td>
<td>FAT BOYS</td>
<td>(Euro-Side 504)</td>
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<td>27</td>
<td>OH LOUISE</td>
<td>JUNION</td>
<td>(London/PolyGram 866-037-7)</td>
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<td>LOVE IS JUST A TOUCH AWAY</td>
<td>FREDDIE JACKSON</td>
<td>(Capitol B-55668)</td>
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<td>WATCH YOUR Step</td>
<td>TASTE MAKER</td>
<td>(EMI America 9 50649)</td>
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<td>30</td>
<td>PEE-WEEKS’S DANCE</td>
<td>JOSEI LOVERS</td>
<td>(Waterfront/Elektra ED 9141)</td>
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<td>31</td>
<td>THE CHARACTER</td>
<td>MORRIS DAY</td>
<td>(Warner Bros. 7-79723)</td>
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<td>32</td>
<td>DIAL MY NUMBER</td>
<td>TINA MARIE</td>
<td>(MCA 7909)</td>
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<td>33</td>
<td>FEMALE INTUITION</td>
<td>MAI TAI</td>
<td>(Crique 100)</td>
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<td>34</td>
<td>I GET OUT ON YOU</td>
<td>THE RoOFTOP (Music Show Sound 1047)</td>
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MOST ADDED Out Of A Possible 85 Stations

You Should Be Mine — J. Osborne — A&M
21 Adds

Burnin’ Love — Con Funk Shun — Mercury/PolyGram
19 Adds

Close Than Close — J. Carne — Omni/Atlantic
18 Adds

Lips to Find You — T. Marie — Epic
16 Adds

RETAIL PICK

Retailer — Alonzo King
Store — Jimmie II
Market — Chicago, IL
Album: Winner in You
Artist: Patti LaBelle
Label: MCA

Comments:
“MCA is really a winner’ this month with the new album by Patti LaBelle and the fairly new release by Stephanie Mills. Both are currently top three LPs and probably will continue to hold that pace for the next couple of weeks.”

SOUTH

KXGA “104-FM” — DALLAS, TX — TERRY AVERY — MD — #1 P. LaBELLE

Wednesday — FT. LAUDERDALE, FL — CHARLES MITCHELL — PD — #1 W. HOUSTON

KDZL — FT. WORTH, TX — KELLY MCCANN — PD

KXHI” K-YOUTH” — STEVE PRITCHETT — PD

WSBQ — KNOXVILLE, TN — LARRY STYLES PD — PD

WYFL — NEW ORLEANS, LA — DELL SPENCER — PD — #1 P. LaBELLE

Kzii — SAN ANTONIO, TX — MIKE KELLY — PD
HOT5: Janet Jackson, Midnight Star, Rene & Angela, SOS Band, 52nd Street, P. LaBELLE, Five Star, M. Morgan, Tease, ADDS: E. O’Neal, T. Pendergrass, B. Williams, R. Crawford.

KJMJ “MAGiC 105” — ST. LOUIS, MO — MIKE STRADT — PD

South Retail Breakouts
1. Say It, Say It — E. G. Daily — A&M
2. You Should Be Mine — J. Osborne — A&M
3. My Addidas — Run DMC — Profile

WEST

WINN-AM — BALTMORE, MD — KEITH NEUMAN — PD
HOT5: Janet Jackson, B. Crawford, W. Houston, S. Mills, P. LaBELLE, 52nd Street, Atlantic Starr, Tease, M. Morgan, Whodini. ADDS: J. Carne, Mazarati, Total Contrast, S. Mills, LL Cool J.

WXYY “V103” — BALTMORE, MD — ROY SAMPDON PD

WNHC — NEW HAVEN, CT — MANNY ALLAN ON — PD — #1 A. O’NEAL

OC-104 — OCEAN CITY, MD — DAVID ALLAN PD

WUSL “POWER 99” — PHILADELPHIA, PA — TONY “Q” — #1 P. LaBELLE
HOT5: S. Mills, SOS Band, Atlantic Starr, Prince, T. Pendergrass, Force MDs, B. Ocean, Fat Boys, M. Morgan, ADDS: None.

WAMO — PITTSBURGH, PA — CHUCK WOODDSON PD

WRXQ — ROCHESTER, NY — ANDREE MARCEL PD

West Retail Breakouts
1. Closer Than Close — J. Carne — Omni/Atlantic
2. Baby Love — Regina — Atlantic
3. Just Another Lover — J. Kemp — Columbia

East Retail Breakouts
1. (You Are My) All and All — J. Sims — Sleeping Bag
2. Closer Than Close — J. Carne — Omni/Atlantic
3. My Addidas — Run DMC — Profile
New 12" Releases

READY FOR THE WORLD (MCA 23618)

LL COOL J (Def Jam/Columbia 44-0507)
You'll Rock (remix) (4:32) (Smith, Rubin) (Publisher: not listed) (Producer: Rick Rubin)

SUGIE SIGUE SPUNTIK (Manhattan V-56021)
Love Missile F-11 (extended version) (6:32) (Degville, James, Whitmore) (Sputnik Songs) (Producer: Giorgio Moroder)

BRYAN FERRY (MCA 23620)
Is Your Love Strong Enough (extended version) (7:06) (Ferry) (MCA Music/ASCAP) (Producers: Rhett Davies and Bryan Ferry)

RUN-D.M.C. (Profile 71025)
My Adidas (4:10) (Simmons, McDaniels, Rubin) (Protoons, Rush Groove/ASCAP) (Producers: Russell Simmons and Rick Rubin)

HANSON AND DAVIS (Fresh FRE-SEP)
I'll Take You On (club version) (7:18) (Hanson, Davis) (Beach House/ASCAP) (Producers: Hanson and Davis)

PIECES OF A DREAM (Manhattan V-56022)

THE CURE (Elektra 5146)
Let's Go To Bed (3:29) (Smith, 't Hurst) (APB Music/ASCAP) (Producer: Parry)

MOST ACTIVE

Nasty — Janet Jackson — (A&M)
On My Own — Pati LaBelle and Michael McDonald — (MCA)
Jump Back — Dhar Braxton — (Sleeping Bag)
Say It, Say It — E.G. Daily — (A&M)

CLUB PICK

"Giving It (To You)" — Skyy — (Capitol)
Store: World Of Records
Manager: Dara Stewart
Location: Los Angeles

Comments: "Driving rhythms and fabulous vocals will put this new hit by Skyy on the charts shortly. Should be one of our big sellers as indicated by early sales."

RETAILER'S PICK

Suspicious Minds — Fin Young Cannibals — (R.I.S./MCA)
D.J.: Summer Peek (Pool Director)
Record Pool: Metro D.J. Association
Location: St. Louis

Comments: "A lot of vitality to this 12". Radio should pick up on this very quickly. Good response on the dance floor."

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
<table>
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** The Cashbox Top 200 Albums Chart is based solely on actual pieces sold at retail stores.

** The Cashbox Top 200 Albums Chart is based solely on actual pieces sold at retail stores. This chart is used to determine the popularity and success of albums in the United States at the time of publication.
21 ST. ELMO'S FIRE RCA/Columbia Pictures Home Video 6-20839 21 16
22 THE BRIDE RCA/Columbia Pictures Home Video 60599 17 7
23 THE JOURNEY OF NATTY GANN Walt Disney Home Video 49126 3
24 THE SWORD IN THE STONE Disney Home Video 229 25 8
25 MAS HUGO'S WORLD MCA Dist. Corp. 80173 23 19
26 KRUSH GROOVE Warner Home Video 11329 30 2
27 RE-ANIMATOR Vestron Video 5114 24 6
28 COMPROMISING POSITIONS Paramount Home Video 1829 22 6
29 LONE WOLF AND CUB: MISSION TO MEXICO Thumb/EM/HBO Video TVA 3394 27 12
30 THE RIVER RUNS THROUGH IT EMHBO Video 20555 34 9
31 NATIONAL LAMPOON'S EUROPEAN VACATION Warner Home Video 11221 28 12
32 WEIRD SCIENCE MCA Dist. Corp 82000 29 13
33 BEVERLY HILLS COP Paramount Home Video 1134 36 29
34 MY PLANET: DEATH DEPT. Vestron Video 6153 45 15
35 A CHORUS LINE: Home Entertainment 2183 33 2
36 EIGHTIES GONE WILD: Home Video 6-20683 DEBUT 33 2
37 THE BREAKFAST CLUB: Video 6989 32 34
38 TEEN WOLF Paramount Home Video 2350 34 14
39 RAMBO: FIRST BLOOD PART II Thumb/EM/HBO Video TVA 3002 18 16
40 COMMANDO Warner Home Video 11519 38 17

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

**TOP 15 MUSIC VIDEOCASSETTES**

1 JOHN LENNON LIVE IN NEW YORK John Lennon (Sony Video 66002128-001271) 1 12
2 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105) 2 25
3 THE MAKING OF THE BROADWAY ALBUM Barbra Streisand (CBS-Fox Video 7101) 4 7
4 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM-UA Home Video 5003002) 5 28
5 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104) 7 6
6 ALABAMA (MusicVision 6-20577) 3 6
7 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS (CBS-Fox Video 7093) 6 17
8 PACK UP THE PLANTATION LIVE Tom Petty and the Heartbreakers (MCA Dist. Corp. 80348) 9 8
9 PORTRAIT OF AN ALBUM Frank Sinatra (MGM-UA Home Video 400648) 11 8
10 WHITE CITY Pete Townshend (Vestron Music Video 1025) 8 16
11 WHAMI THE VIDEO Whami (CBS-Fox Video Music 3048) 10 45
12 LOOK TO THE RAINBOW Patt Lbellusa (USA Home Video 31248) 12 7
13 LIVE IN HAMBURG Depeche Mode (Warner Music Video 38107-1) 13 3
14 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W 950091) 15 29
15 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 5-24575) 14 16

**THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.**

**AUDIO/VIDEO**

**THE CREATIVE EDGE** — So you wanna be a video director. Well, for starters you might consider submitting some work to "Visions of U.S.," an amateur home video competition sponsored by Sony and administered by The American Film Institute. In doing so, your tape could wind up being scrutinized by a rather impressive congregation of judges, people like ... oh, Francis Ford Coppola and David Byrne, Laurie Anderson and Gene Shalit, just to name a few (even Whoopi Goldberg has promised to turn out for this one). The contest is open to anyone, and entries are to be no longer than 30 minutes in length, and fit into one of four categories — fiction, non-fiction, experimental or music video. The tapes must be recorded and submitted on ½ inch Beta, VHS or 8mm and, of course, only commercial projects are acceptable. The year-old contest drew over 700 entries last year, and each of the winning tapes was included in a program put together by The Movie Channel, which also included interviews with the winners and judges, cablecast on the channel last April. More than just another ad for Sony, "Visions of U.S." is one of the more worthwhile events of this sort, what with its prestigious panel of judges, mouthwatering prizes (top-of-the-line Sony home video systems, including the new handheld camcorder), and the opportunities for exposure it can generate. The deadline, by the way, is October 1, and the winners will be announced in December at the sixth Annual National Video Festival, also sponsored by (guess who?) Sony, and presented by AFI.

**CIAO, MTV** — Word got out last week that when the MTV VJ contracts come up for renewal June 30, J.J. Jackson won't be the only one departing the channel to pursue "other interests," Joining him will be Nina Blackwood, who'd rather be making movies than interviewing Frankie Goes to Hollywood. I guess. There have been television and film offers as well, but the blonde VJ is also thinking about recording an album of "new age" harp music (!). The other three original MTV VJs — Alan Hunter, Mark Goodman and Martha Quinn, have decided to stick with the channel, in case you were wondering.

**FOLLOWING BELINDA EVERYWHERE** — And I mean everywhere except, perhaps, the shower, but then again you never know. I.R.S. Home Entertainment has devised a plot against former Go-Go Belinda Carlisle in which the defenestrated singer will be followed day and night by a camouflage camera lens. We'll see Belinda at home, Belinda on stage, Belinda in meetings, Belinda during "off hours" (don't ask) and Belinda during rehearsals. That's a lot of Belinda! The 30-minute end product will be shown on MTV in July, and then released for the home video market in cross-promotion with Belinda's new self-titled I.R.S. LP. So watch for it.

**HOME VIDEO REVIEW: Power — Karl Lorimar Home Video — $79.95** — This Sydney Lumet-directed drama, starring Richard Gere as Svenegli to political hopefuls and Julie Christie as his reporter ex-wife, deals with the puppeteering behind the American political campaign media blitz. It's a convoluted, sometimes choppy tale, saved only in part by several supporting performances (E.G. Marshall and Beatrice Straight in particular, who shine as the aging politico and his wife), and muddled considerably by Gere's badly written and all-too-smoothly played role. Gene Hackman is aOrder, a Vaudeville performance of Gere's role'sathon boss. The film overall has pulse and a certain evanescent intrigue, but no punch.

**The Release Beat**

June is Cybill Shepherd month, if the forthcoming rash of Shepherd films on videocassette is any indication. At least three labels will release product featuring the acclaimed actress and beauty, not the least of which is Warner Home Video's feature. She's a weddings and a whole lot of charm, and the pilot clears up many mysteries and is a must for fans of the show who missed out on the evaluation of its plot. Suggested retail is $29.98, with a June 30 street date. The second hottest Shepherd product for June is Daisy Miller, the 1974 Peter Bogdanovich film based on Henry James' classic. 19th century short story, The tale is about a painter named in the title role by Eileen Brennan and Cloris Leachman. Suggested retail is $95.95. Selling tips for the cassette include such in-store inspirations as pots of daisies, parasols, European travel posters and copies of the James novel. Secrets Of A Married Man ($79.95) is the third Shepherd release, from Lightning Video.
MOST ADDED

Nu Shooz — I Can't Wait — Atlantic

STRONG ADDS

Digging Your Scene — Blow Monkeys — RCA
Fadeaway — BoDeans — Warner Bros.
Life In The Slow Lane — Kip Adotta — Capitol
American Storm — Bob Seger & The Silver Bullet Band — Capitol

PROGRAM ADDS

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles
G. Michael
The Hooters
Sheila E.
C. Mangione
Nu Shooz
Moody Blues
Pet Shop Boys
K. Carnes
A-Ha
The BoDeans

THE RECORD BUYERS GUIDE — Beth Comstock — Program Assistant
P. LaBelle & M. McDonald
Voices Of America
B. Wright
Machinations
King
Blow Monkeys
R. Tepper
J. Beauvoir
Starship
Atlantic Starr
K. Bush
J. Butler
Katrina & The Waves
Judas Priest
Kip Adotta
Boys Don't Cry

U68 — Steven Leeds — Program Director — New York City
Martini Ranch
Erasure
J. Beauvoir
American Girls
New Order
B. Seger
Nu Shooz
Blow Monkeys
Device
Janel Jackson
INKS
Sigue Sigue Sputnicks
Kitty
Down Avenue
The Rattlers
Electric Skin
A.P.B.

FRIDAY NIGHT VIDEOS — Bette Hilsger — Program Director — New York City
J.C. Mellencamp
H. Jones
Voices Of America
GTR
Whodini

V-66 — Roxy Music — Program Director — Boston
Nu Shooz
B. Seger
Fine Young Cannibals
Temptations
Mai Tai
Machinations
Art Of Noise
The BoDeans
Body Politics
T. Ammo
The Cure

TV-69 — Thomas Zingale — Program Director — Gainesville
B. Ocean
Icehouse
B. Setzer
Wooden Top
The Cure
The Firm
AC/DC
The Unforgiven
Cherelle
The BoDeans
Blow Monkeys
Cactus World News
Janel Jackson
F. Sharkey
Mr. Mister
B. Seger

CATCH 22 — Richard Hadley — Music Director — Anchorage
Fine Young Cannibals
D. Wilde
The BoDeans
Style Council

TOP 30 MUSIC VIDEOS

1 MOVE AWAY Culture Club (Epic) 3 4
2 ON MY OWN Pat Benatar & Paul River (EMI) 10 3
3 THE GREATEST LOVE OF ALL Whitney Houston (Arista) 4 6
4 YOUR LOVE The Outfield (Columbia) 1 8
5 IF YOU LEAVE Orchestral manoeuvres in the Dark (Capitol) 5 5
6 BAD BOY Miami Sound Machine (Epic) 7 4
7 ALL THE THINGS SHE SAID Simple Minds (A&M) 14 3
8 WEST END GIRLS Pet Shop Boys (EMI America) 8 9
9 TUFF ENUFF Fabulous Thunderbirds (CBS Associated) 11 7
10 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson (A&M) 2 7
11 I WANNA BE A COWBOY Boys Don't Cry (Profile) 13 4
12 CRUSH ON YOU The Jets (MCA) 16 2
13 LIVE TO TELL Madonna (Sire) 23 2
14 ALL I NEED IS A MIRACLE Mike and the Mechanics (Atlantic) 12 3
15 NO ONE IS TO BLAME Howard Jones (Elektra) DEBUT
16 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean (Arista) 29 2
17 IS IT LOVE Mr. Mister (RCA) 18 3
18 SOMETHING ABOUT YOU Level 42 (PolyGram) 21 2
19 TOMORROW DOESN'T MATTER TONIGHT Starship (Geffen) 25 2
20 FEEL IT AGAIN Honeymoon Suite (Warner Bros.) 9 6
21 HARLEM SHUFFLE Rolling Stones (Rolling Stones) 6 8
22 HOLDING BACK THE YEARS Simply Red (Elektra) DEBUT
23 ADDICTED TO LOVE Robert Palmer (Island) 12 13
24 AMERICAN STORM Bob Seger & The Silver Bullet Band (Capitol) 27 2
25 RAIN ON THE SCARECROW John Cougar Mellencamp (RCA) DEBUT
26 KISS Prince & The Revolution (Island) 19 9
27 HANDS ACROSS AMERICA Voices Of America (EMI America) DEBUT
28 MUTUAL SURRENDER Bourgeois Tagg (Atlantic) 30 2
29 OUT OF MIND, OUT OF SIGHT Models (Elektra) DEBUT
30 WORKING CLASS MAN Jimmy Barnes (Geffen) 24 4

THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

VIDEO PROGRAMMER'S PICK

PD Program Market
Ron Maestri KRLR-TV21 Las Vegas

Video: No One Is To Blame
Artist: Howard Jones
Label: Elektra

Comments:
"The song is a smash. I loved the video but it would have been better if Phil Collins was present."

HATS OFF TO COCKER — Capitol recording artist Joe Cocker recently completed a video to his new single, "You Can Leave Your Hat On," with Picture Music International. Shot on location in New York, the video was directed by Tony Mitchell, produced by Joe Bilella. Pictured during the shoot are (l-r): Bilella, Patti's Mick Kleber, and Cocker.
Cobra Ready To Strike
On Film And On Vinyl

By Peter Berk

LOS ANGELES — Sylvester Stallone plays characters who do not talk, men who don’t even speak, but everything they do, all their vocal chords, men far more suited to standing up and fighting than to being merebiting. For any reason, Stallone has wisely employed music, and in songs, in particular, to serve as expressive extensions of those characters in his films. He can crank up a tune like “Eye Of The Tiger” or “Burning Heart” during a pivotal scene in a film to maximize the emotional impact, and audiences seem to love it. It’s not surprising, therefore, that his latest film, Cobra, is also chock full of hard-driving, powerful themes. Stallone does as well at the box office this summer as it’s expected to do, it won’t be surprising to see the Cobra soundtrack from it slithering up the album charts in the very near future.

Beyond Sylvester Levay’s orchestral score, Cobra features seven songs, performed by such diverse artists as Jean Beavor, Gladys Knight and Bill Medley; John Farriss and Musso of the rock band INXS; and Gary Wright, Campbell Twilly (also in a duet with Medley); Miami Sound Machine, and Robert Tepper. The album was shipped at the end of last week, as was Caftter’s “Voice Of America’s Sons (Theme From Cobra).” A video version of the tune is also just starting to receive airplay.

Looking at the poster for Cobra, which offers a very good look at the quirky, biceps-bald, Stallone and a line reading “Crime is a disease — meet the cure,” this film hardly seems to be another Footloose or Flashdance. “To be able to properly incorporate songs in a movie of this nature isn’t easy,” admitted Robin Garb, the film’s music supervisor and the soundtrack’s executive producer. “Still, I really feel we used songs appropriately in Cobra. Obviously, this isn’t a teenager, music-oriented picture; it does have a hard edge to it. Stallone didn’t conceive the film at first as being specifically based in any sense, but the whole approach was conceptualized early on to accommodate songs. With it all, though, songs aren’t there at the expense of the movie; they’re not there just to facilitate a soundtrack.”

In fact, Garb mentioned, he is vehemently opposed to the overkill and abuse so rampant in the packaging of soundtracks today. Nevertheless, after serving as music supervisor on Stayin’ Alive and the last two Rocky films, he feels Stallone has an innate sense of when and when not to utilize pop songs. “Sly is very sensitive to the emotional effect that music has on a particular scene,” Garb commented. “His characters seem to say and do just what we would want them to say and do; if that’s going to happen in his movies the same positive impact on audiences.”

“Sly is able, with his writing, acting and directing (Stallone wrote Cobra, but the film was directed by George P. Cosmatos) to hit on the pulse of the audience. He knows just how to make the audience feel emotionally involved, like when everyone in the uncertain world of film music, but the music can lift the audience’s emotions, then its served its purpose. I think ‘Sly’ has a far-reaching appreciation of music. And the soundtrack is able to function music can serve as a visual counterpart to what’s on the screen. Most of all, he’s a true music fan, and really cares about the music that goes into his pictures.”

Commenting on Cobra, Johnny Musso, president of Scotti Bros. Records, told Cash Box, “Sylvester Stallone is the hottest male actor in the world right now. He has already established himself as a film star, and his new film, Cobra has already helped to establish a strong, positive image for Stallone. His music is very fitting, and the audience is clearly affectionate for this man. In Cobra, the music has been carefully selected and used, and it is very much a part of the overall picture. The film is a great showcase for Stallone’s musical talents, and the soundtrack is a wonderful reflection of his unique style.”

Overall, the Cobra soundtrack would seem to have just about everything going for it; familiar musical artists, the full support of a prominent record label, and the Gualmo promotion benefits of what should wind up as a box office hit. There are, of course, no sure things in the uncertain world of film music, but the soundtrack to Cobra is probably as close as it gets. According to Garb, “We’re all really excited about this project. Both the film and the soundtrack are great, and that combination is very gratifying, I truly believe the music in Cobra will work as well as the public film itself.”

DRESSED TO KILL — Sylvester Stallone and Brigitte Nielsen enjoy a relaxed afternoon hanging out in hand jobs. from Warner Bros. “Cobra,” which was directed by George P. Cosmatos (of Rambo fame), Scotti Bros. Records is releasing the soundtrack to the film.

A PERFECT CHOICE — in his film, Annie Hall, Woody Allen said of Los Angeles, “All they ever do is give awards out there.” Unfortunately, there was, and still is, a lot of truth in that observation. Far too often, members of the entertainment community do in fact indulge in giving out overblown accolades to blatantly undeserving honorees. Still, those exercises in glitter and hype can’t detract from occasions when awards which truly stand for something important are given to people who have actually earned them, and deserve them. Just such an occasion, the 1986 presentation (at the Century City Hotel in Los Angeles) of Women In Film’s prestigious ‘Norma Zarky Humanitarian Award’ to one of the most accomplished and philanthropic talents around today, Quincy Jones.

Women In Film’s Crystal Awards honor select women each year for the body of their work in the movie industry, the ‘Norma Zarky Humanitarian Award’, named after a late member of the highly respected national organization, is bestowed on men or women who have made a vital impact in the service of humanity.

According to Barbara Klein, president of Women In Film, “We wanted to choose someone who has been a positive force in our community. Clearly Quincy Jones has been just that, through his work with NAACP in poverty-stricken areas, through his work for the USA for Africa projects, including ‘We Are The World’ and ‘Hands Across America,’ in education, in health care . . . he covers all the bases.” There are some who might call Jones a perfectionist, a man with little patience for wasted time, lethargic attitudes or oversized ego. He expects, and usually gets, 100 percent from the artists and executives he works with mainly because he knows he never gives less than that himself, no matter what he’s doing. Rather than employing intimidation, Jones somehow manages to make other people want to live up to their potential. Because of his drive and perseverance, he’s become a formidable figure in almost every facet of the entertainment business, most recently having pulled up a huge list of stars as a co-producer of The Color Purple. In fact, the ‘80s have turned out to be especially good for Jones (and vice versa), particularly in light of his remarkable achievements with Michael Jackson; namely ‘Thriller’ and ‘We Are The World.’ With all the projects he always seems to have going, though, Jones finds time to help others, and by all accounts, his commitments is sincere and his dedication to charity work is genuine. Add to this that The Color Purple made a powerful statement about the rights of women, and it’s not difficult to understand why Women In Film is honoring Jones.

Other artists featured on the album include John Parr, Stevie Nicks, Andrew Farriss and Michael Hutchence (both of INXS), Graham Nash, Mr. Mister and Paul Young (the latter single, “Maid of Mine).” In addition, America’s American Anthem, to be released late in June, contains an orchestral score by Alan Silvestri (Romancing The Stone, Back To The Future).

THEY’RE HERE — Intrada Records, based in San Francisco and operated by a retail record store of the same name, is releasing the soundtrack to Poltergeist II: The Other Side. The album is produced by Jerry Goldsmith, who wrote the film’s score. The Poltergeist II soundtrack was initiated by MGM, which has a solid working relationship with Intrada. The label will distribute the LP nationally via FastFire in New York. An international rights exclusive has been sold to Passport Music (UK), and JML (France).

ODDS AND ENDS — He’s definitely had charting songs before, but Henry Mancini probably never expected his early ’60s hit theme from Peter Gunn to repeat its past glories. But that’s just what’s doing, as a new version of the film’s instrumental theme, performed by The Art Of Noise (with guitarist Duane Eddy) is currently bulletting up the singles chart . . . Bob Dylan has been signed to star in Hearts Of Fire, an upcoming Lorimar feature. His last major film role was in 1973’s Pat Garrett and Billy the Kid . . . John Williams has composed the score for the soon-to-be-released feature, SpaceCamp.
THE APPROVAL OF STAMP — Pictured at ASCAP’s cocktail reception celebrating the U.S. postage stamp commemorating ASCAP member Duke Ellington are the latter’s niece, sister, Ruth, and son, Mercer.

TOP 40 ALBUMS

ON JAZZ

Lee Jeske, New York

MUCH LESS — In a significant development, WNEW-AM, has hired veteran jazz disc jockey Les Davis to fill its evening airwaves with jazz. WNEW — which several years ago dug in its heels and banished all rock from the station in favor of its longtime conviction to the music of Frank Sinatra, Glenn Miller, and Vic Damone — is doing Davis Monday through Saturday from 11 p.m.-5:30 a.m., and Sunday, 7 p.m.-midnight. What makes the move significant — not to mention the fact that WNEW is a strong, and widely-listened to, station — is that WNEW is a commercial station. Ever since the demise of WXR-FM, New York City has had a commercial jazz station. Although Newark’s WBGQ-FM has more than taken up the slack musically, there has, until now, been no outlet for concert promoters, record companies, etc., to advertise jazz. So, along with bringing jazz to an easier-to-reach AM audience, Les Davis is going to bring the welcome sounds of jazz commercials to New York radio.

NASCIMENTO AS ANYTHING — Milton Nascento — that sweet-toothed superstar of Brazil — is about to make his first American tour. Nascento, who has a wonderful new Polydor album out, sold out a pair of Carnegie Hall shows — both in one night — two years ago, but this is the first time that he’s taken his fat-sketto on the American road. He is well worth catching. Idiot Nascento, and his band, will land in Austin (6/11), Los Angeles (6/13), Berkeley (6/15), Denver (6/17), Chicago (6/19), Detroit (6/21), Washington (6/22), New York City (6/26/27), Boston (6/28) and Montreal (6/30). Several of the dates are concerts with flamenco guitarist Paco De Lucia; the Berkeley date is with Al Di Meola, Wayne Shorter and Chick Corea; and the New York dates — all Milton — are part of the JVC/New York Jazz Festival.

SAIL OF THE CENTURY — Well, maybe not, but ever since the glory days of Fate Marable and the other bandleaders who used to be in residence on Mississippi riverboats, jazz and rivers have had a good relationship. Well, the Hudson might not be the Mississippi, and a Hudson River Dayliner may not be a riverboat, but Musicruise will make sure that jazz musicians are on the latter and the latter is on the former for several fun-sounding evenings this summer. Going up the river with the Musicruise are Gil-Scott-Heron (6/7), the Count Basie Orchestra (6/20), Jorma Kaukonen (6/27), Dizzy Gillespie (7/18), Paquito D’Rivera/ Dave Valentin/ Charlie Palmieri (6/15), Sonny Rollins (8/23), and the Manhattan (9/6).

VERVE-VARIOUS — PolyGram Jazz has just reissued eight snappy little numbers, snappily digitally-restastered in Germany, and available for the absolute first time on LP. The last piece of the jigsaw disc. They are: “The Genius of Coleman Hawkins” (an appropriate title); “Look to the Rainbow,” Astrud Gilberto (arranged by Gil Evans); ’Bashin’,” ’Jimmy Smith (arranged by Oliver Nelson); “We Get Requests,” the Oscar Peterson Trio; “Movin’ Wes,” Wes Montgomery; “Side by Side,” Duke Ellington/Johnny Hodges; Miles Davis at the Montreux Jazz Festival; and “Drummer Man,” a 1956 Gene Krupa big band recording with Roy Eldridge and Anita O’day. Good listening

BOPPING AROUND — If the blues is your kind of music, then, from June 6-8, Chicago is your kind of town. A free Grant Park blues festival will play host to, among others, Willie Dixon, Otis Rush, Memphis Slim, Bo Diddley, Dr. John, the Neville Brothers, Chuck Berry, Robert Cray, and John Lee Hooker. Chuck Mangione will be leading a 30-piece orchestra, May 28-27, at New York’s Promenade Theatre, a benefit for the Dave Winfield Foundation’s Drug Awareness Program, etc. The Kit Kat Klub — “the world’s largest topper bar” — now occupies the famous basement at Broadway and 52nd Street that, until 1965, housed Birdland, the jazz corner of the world. MCA has signed Yellowjackets to a long-term, exclusive worldwide contract. Benny Goodman swung over to Columbia University and picked up an honorary Doctor of Music while Herbie Hancock capped one from Berklee. . . . Look for John Scofield’s “Techno” video, wherever fine alternative videos are shown. Chuck Mangione has signed an exclusive contract with the Williamia Agency. . . . Fathead Records has signed a distribution deal with Catero Records — Fantasy will be distributing Catero “new age” product from Paul Speer, Cyrille Verdeaux, and Doug McKeeman and Air Craft. . . . Finland’s Poj Jazz Festival is all ready to blast off, May 3-13, with such performers as Gary Coast and Gunnter Ohm, the Iron Messenger, Davis McKenna, Slim Gaillard, Oscar Peterson, the Neville Brothers, Chet Baker and Enrico Rava in tow.

VIBRATION SOCIETY: THE MUSIC OF RAHSAN ROLAND KIRK — Bill Hardman, Hilton Ruiz, Junior Cook, Steve Turro — Stash ST-261 — Producer: Bill Friedwald

It must be said up front that this band will not ever capture Rahaan Roland Kirk — the late saxophone genius who casually played up to three horns at a time — but this effort is suffused with the dynamic, free-spirited spirit of the man and introduces eight of his unjustly neglected compositions. Exceptional post-bop playing from the principals — particularly trombonist Turro — makes for an LP filled with “Bright Moments.”

GO FOR WATCHA KNOW — Jimmy Smith — Blue Note BT-58512 — Producers: Lol Smith, Michael Cuscsna

Organmaster Smith certainly goes for what he knows on this LP. hard-driving, funky, butt-shaking jazz. He also goes for who he knows. Kenny Burrell, Stanley Turrentine and Grady Tate round out the core band, with a couple of guests (notably Monty Alexander on piano) chiming in here and there. If organ groups are your cup of tea, this is a gourmet brew.

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

FEATURE PICKS

VIBRATION SOCIETY: THE MUSIC OF RAHSAN ROLAND KIRK — Bill Hardman, Hilton Ruiz, Junior Cook, Steve Turro — Stash ST-261 — Producer: Bill Friedwald. . . . Lesjatana has gone from Finnish violin prodigy — he was being compared to Chack Corea when he was 13 — to L.A.-based veteran (he was 18 when this was recorded). This perky effort contains strong fusion writing and playing by Lesjatana and company — notably saxophonist Joel Frahm and guitarist Michael Landau — as well as two strong straight-ahead performances that find the young pianist in the fast company of Charlie Haden, "Tootie" Heath and Bobby Short.

BACK TO JAZZ — Alphonse Mouzon — Pausa 7196 — Producer: Alphonse Mouzon. The talented drummer — who has spent most of his time on the fusion trail — signed his initial in the title: this is basically a hit-themed blowing date in a style that used to be called "soul jazz." Fortunately, Mouzon has a soulful little band to carry it off — pianist Jeff Daniel, bassist Welton Gite, and big-toned alto saxophonist Doug Norwine have just the right amount of groove for the job.
nashville forum

sometimes, when you're right in the middle of something, it's hard to get a very clear perspective on it. and, if you're putting out lots of effort toward a specific project or goal, it's difficult to tell whether or not those efforts are meaningful.

that's why it's so nice to get feedback.

and, since we've been getting a lot of positive feedback on our new definition and emphasis in the nashville office, we thought we'd "go public" with a sampling of it, particularly from that radio.

"dear tom,

i've been intending to write for some time to express how important we feel the new additions to cash box's country section are to us here at kbbo. there is a noticeable abundance of quality information (such as the credible section giving the indies their due) and we enjoy being able to review what other respectable stations are doing.

"probably a lot of this improvement is due to the fact that you have an intelligent overview of the industry, which is strongly reinforced by an obvious love for country music. my congratulations to you (and kudos from our colleagues) for pointing out that it does matter 'what kind of music this is!'

"if we are indeed going through a healthy metamorphosis, i'm confident we can prosper by objectivity and reason, without shocking off the enormously rich musical heritage that originally gave this industry definition. it has been said (and i believe it) that too often in the 'music industry' we put the industry first and the music second; though i enjoy hearing new artists singing new country songs, i quickly tire of manufactured names, formula production and songs with no lyrical (or melodic) substance. as a country music fan all my life and a proud music director for stations that will never be ashamed of calling our format country, i will open my mind/ears to new energy that respects american roots of tradition... but i refuse to become a closing house for those who would become stars by using the 'country music' business as a temporary launching pad for their careers.

"thanks again for the interesting editorials... we certainly encourage you to continue the good job you are doing."

best personal regards,

jim "too tall" stricklan,

music director, kbbo am/fm"

... in my opinion, cash box stands head and shoulders above other publications attempting to do the same thing... oh! the pure joy of opening an issue of cash box.

the country section, my area of interest, is organized, inviting and informative. cash box mesmerizes you into allowing other matters of importance to go unattended while you read just one more bit of information.

the articles are must reading. they are well-written and keep the busy 'music person' abreast of the information which is critical to success in the fast-changing world of country music.

the quality of the paper on which cash box is printed, as well as the halftones, is exceptional. for the overworked md or pd, cash box is a much better investment.

"one other point. cash box is to be commended for the trail you are blazing in country music. the independent section is exciting and has been an area that needed the attention that only cash box seems willing to devote to it...

"from all of us who love country music, thank you, cash box, for making our jobs more enjoyable and country music better!"

'ugly' jim perkins,

music director, kcti"

... having been a reporter for other trades when i have worked in other markets, i must compliment you on your writing relationships and the high opinions (of both the major labels and the independents) that have been expressed to me. cash box is considered by all to be the most fair, competent and, with a great cross-representation of markets, (reflective of) the true airplay given to records..."
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks On 5/24 Chart</th>
<th>Chart Position</th>
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<tr>
<td>HONKY TONK MAN</td>
<td>DWIGHT YOKUM</td>
<td>33</td>
<td>SHE AND I</td>
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<td>ALABAMA</td>
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<td>(RCB PA-14281)</td>
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<td>WELCOME IN NEW ENGLAND</td>
<td>REBA MCENTIRE (MCA 52796)</td>
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<td>HAPPY, HAPPY BIRTHDAY</td>
<td>RONNIE MILSAP (RCB PA-14262)</td>
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<td>LIVING IN THE PROMISELAND</td>
<td>WILLIE NELSON (Columbia 38-05834)</td>
<td>5</td>
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<td>LIFE'S HIGHWAY</td>
<td>STEVE WARNE (MCA 52798)</td>
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<td>EVERYTHING THAT GLITTERS</td>
<td>(IS NOT GOLD)</td>
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<td></td>
<td>DAN SEAL$ (EMI America B-3191)</td>
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<td>ONE LOVE AT A TIME</td>
<td>TANYA TUCKER (Capitol B-5533)</td>
<td>7</td>
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<tr>
<td>AIN'T MISBEHAVIN'</td>
<td>HANK WILLIAMS, JR. (Warner/Curb 7-28794)</td>
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<tr>
<td>MAMA'S NEVER SEEN THOSE EYES</td>
<td>THE FORESTER SISTERS (Warner Bros. 7-28795)</td>
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<td>GRANPDA (TELL ME 'BOUT THE GOOD OLD DAYS)</td>
<td>THE JUDDS (RCB/Curb PA-14290)</td>
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<td>TOMB OF THE UNKNOWN LOVE</td>
<td>KENNY ROGERS (RCB PA-14298)</td>
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<td>REPEITIVE REGRET</td>
<td>EDDIE RABBITT (RCB PA-14317)</td>
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<td>DRINKIN' MY BABY GOODBYE</td>
<td>THE CHARLIE DANIELS BAND (Epic 34-08583)</td>
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<td>PARTNERS, BROTHERS AND FRIENDS</td>
<td>THE NITTY GRITTY DIRT BAND (Warner Bros. B-7-28797)</td>
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<td>ONCE IN A BLUE MOON</td>
<td>EARL THOMAS CONLEY (RCB PA-14283)</td>
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<td>HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</td>
<td>LEE GREENWOOD (MCA 52807)</td>
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<td>HOLD ON</td>
<td>ROSANNE CASH (Columbia 38-05794)</td>
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<td>1982</td>
<td>RANDY TRAVIS (Warner Bros. 7-28798)</td>
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<td>23</td>
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<td>READ MY LIPS</td>
<td>MARLEE ISOMOND (Capitol/Curb B-5563)</td>
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<td>FEELIN' THE FEELIN'</td>
<td>THE BELLAMY BROTHERS (MCA/Curb/Curb MCA 52747)</td>
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<td>NOW AND FOREVER (YOU AND ME)</td>
<td>ANNE MURRAY (Capitol B-5547)</td>
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<td>18</td>
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<td>WORKING WITHOUT A NET</td>
<td>WILLY YAWLON JENNINGS (MCA 52767)</td>
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<td>TIL I LOVED YOU</td>
<td>REESL-HARLEY-HEARTS (RCB PA-14292)</td>
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<td>OLD FLAME</td>
<td>JUICE NEWTON (RCB PA-14295)</td>
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<td>UNTIL I MEET YOU</td>
<td>RICKY RODMAN (MTM B-72055)</td>
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<tr>
<td>HARMONY</td>
<td>JOHN CONLEE (Columbia 38-05817)</td>
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<td>I'LL TAKE YOUR LOVE ANYTIME</td>
<td>ROBIN LEE (Evergreen EV-1329)</td>
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<td>10</td>
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<td>SUPER LOVE</td>
<td>EXILE (Epic 34-05860)</td>
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<td>NIGHTS</td>
<td>ED BRUCE (RCB PA-14305)</td>
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<td>YOU'RE SOMETHING SPECIAL TO ME</td>
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<td>RENO BOUND</td>
<td>SOUTHERN PACIFIC (Warner Bros. 7-28712)</td>
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<td>CAN'T STOP NOW/ON THE OTHER HAND</td>
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<td>ANYTHING GOES</td>
<td>GARY MORRIS (Warner Bros. 7-28710)</td>
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<td>OLD VIOLIN</td>
<td>JOHNNY PAYCHECK (Mercury 844-720-7)</td>
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<td>WILL THE WOLF SURVIVE</td>
<td>WILLY YAWLON JENNINGS (MCA 52805)</td>
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<td>TRUE LOVE (NEVER DID RUN SMOOTH)</td>
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<td>BILLY SWAIN (Mercury 884-6687)</td>
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<td>CHARTBREAKER I'VE GOT A NEW HEARTACHE</td>
<td>RICKY SCAGGS (Epic 34-05686) DEBUT</td>
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<td>EVEN COWGIRLS GET THE BLUES</td>
<td>JOHNNY CASH &amp; WILLY YAWLON JENNINGS (Columbia 38-05869)</td>
<td>68</td>
<td>3</td>
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**May 31, 1986**

**CASH BOX COUNTRY SINGLES**
COUNTRY RADIO

MOST ADDED

WDZQ-FM — Decatur — Dale Jones
Waylon Jennings (Pick)
Sawyer Brown
Poke McEntire
Holly Dunn
Dark Horse: Carlton Moody & the Moody Brothers

WMMG — Mobile — Joe Davis
The Wyatt Brothers
Priscilla Wright
T.G. Sheppard
Gary Morris
Michael Martin Murphy (Pick)
Dark Horse: Darlene Austin

WKY — La Crosse — Jim Crowley
George Strait
The Statler Brothers
Holly Dunn
Ronnie McDowell
David Allan Coe
The Judds (Pick)
Lyle Lovett
John Schneider
John Walter Morrison
Dark Horse: Robin Lee

WOPY — Jacksonville — Willis Williams
Dow Jones
Con Hunley
Darlene Austin
Jack Strong
Billy Joe Royal (Pick)
Johnny Cash & Waylon Jennings
Tecia
John Walter Morrison
Anne Murray
Gary Morris
Dark Horse: Patsy Marle

KSO — Des Moines — Billy Cole
John Schneider (Pick)
David Allan Coe
Johnny Cash & Waylon Jennings
Holly Dunn
Dark Horse: Kenny Dale

KPSA — Alamagordo — Jim Huff
Michael Shamblin
Cerrito
Valentino
Carlton Moody & the Moody Brothers
Loney Hutchins
Perry LaPointe
Cody Michael
Nate Gantry
Bandana
R.J. Mcintock
Randy Wagner
Priscilla Wright
Chuck Waggon
Kenny Dale
Moon Pie Dance Band
Con Hunley
Holly Dunn
The Statler Brothers
Marly Stuart
Michael Martin Murphy (Pick)
The Wrays
Mel McDaniel
Dark Horse: Bobbi Lace

WOKK — Meridian — Van Mack
Waylon Jennings
The Statler Brothers (Pick)
The Judds
Ricky Skaggs
Marly Stuart
Michael Martin Murphy

STATION ADDS

WKAK — Albany — Jim Shepherd
Johnny Paycheck
Conway Twitty (Pick)
Mac Davis
Patsy Marie
Dark Horse: Darlene Austin

WTHI-FM — Terre Haute — Barry Kent
Gary Morris (Pick)
Anne Murray
Holly Dunn
The Statler Brothers
Jim Glaser
Dark Horse: None

WCMX — Leominster — Jeff Gill
Cody Michael
Michael Martin Murphy
The Statler Brothers
Vern Gosdin (Pick)
Slewfoot
Jack Strong
Randy Wagner
Bobbi Lace
John Walter Morrison
Tecia
Carlton Moody & the Moody Brothers
The Judds
Dark Horse: Darlene Austin

KFH — Wichita — Pete Brier
T. Graham Brown
George Strait (Pick)
John Schneider
Gary Morris
Dark Horse: Robin Lee

HOT PHONES

EVERYTHING THAT GLITTERS (IS NOT GOLD) — DAN SEALS (EMI AMERICA)
HONY TONK MAN — DWIGHT YOAKAM (WARNER/REPRISE)
HAPPY, HAPPY BIRTHDAY BABY — RONNIE MILSAP (RCA)
Whoever’s In New England — Reba McEntire — (MCA)
Living In The Promised Land — Willie Nelson — (Columbia)
Drinkin’ My Baby Goodbye — The Charlie Daniels Band — (Epic)
On The Other Hand/Can’t Stop Now — Randy Travis — (Warner Bros.)

Maris Osmond
Carlton Moody & the Moody Brothers
Michael Shamblin
The Stonehill Brothers
Jack Strong
Perry LaPointe
Dana Hudson
Ray Price
Loney Lutchins
Bobbi Lace
Blane Gaus
Dark Horse: Narvel Felts

KMIX — Turlock — Ed Nickus
Brenda Lee
Con Hunley
Len Everette
Lewis Stoney
The Statler Brothers (Pick)
Bandana
Dark Horse: None

KLIX — Twin Falls — Brian Denny
Tanya Tucker
Don Williams
Marie Osmond
Sawyer Brown
Randy Wagner
Mel McDaniel (Pick)
Dark Horse: Darlene Austin

KINO — Winslow — Tom Piper
John Walter Morrison
Priscilla Wright
Jack Strong
Loney Hutchins
Merle Haggard (Pick)
Don Williams
Dark Horse: Ray Price

WMMK — Destin — Skip Davis
Conway Twitty
Wild Choir
Eddie Raven
Vince Gill (Pick)
Vern Gosdin
Merle Haggard
Don Williams
The Statler Brothers
Stevie Nicks
Dark Horse: None

KSGM — St. Genevieve — Bob Scott
Tish Hinojosa & Dillingham
Emmitt Harris
Sawyer Brown
T.G. Sheppard (Pick)
Patsy Marie
Bobbi Lace
Dark Horse: Darlene Austin

KICE — Bend — Sue Daniels
Willie Nelson
The Forester Sisters
Don Williams
Ricky Skaggs (Pick)
Mel McDaniels
The Statler Brothers
Con Hunley
Nanny Lane
Jim Collins
Del Reeves
Michael Shamblin
Dark Horse: Darlene Austin

KBFS — Belle Fourche — Dick Deno
Eddie Rabbitt
Gary Morris (Pick)

WORLD CLASS SIGNS TRAVIS — World Class Talent Agency recently signed Randy Travis to their agency’s roster. Shown sealed. Jo Anne berry, pres.; Travis; (standing) Alan Whitcomb, agent and Elizabeth Hatcher, Travis’ mgr.

DJ Disc-Covry

PATSY MARIE (Tell Me Why, Telease) (NV-1001)
Always Gonna Be Your Girl (BMG/Big Trees/EMI) (C. Puckett/R. Keyth) (Producer: Jerry Marshak)
Once again, Jeff Gill holds the Discovery Flag, making WCMX the first to report action on Patsy Marie and Tall In The Saddle. Right behind Jeff is Rocky McCumbee at WVAM, also high on it. Good job, guys.
ALBUM RELEASES

#7 - George Strait - MCA-5750 - Producers: Jimmy Bowen and George Strait
Out of chute number seven comes George Strait's latest LP, filled with the kind of traditional country songs that have helped bring the Texas rancher to the top of the charts time and again. There are two Dean Dillon-penned cuts on this effort; one being Strait's fast-climbing single, "Nobody In His Right Mind Would Have Left Her" and "It Ain't Cool To Be Crazy About You." Highlights also include "You Still Get To Me," "My Old Flame Is Burnin' Another Honky Tonk Down" and "Why'd You Go And Break My Heart."

HEROES - Johnny Cash & Waylon Jennings - Columbia C-40347 - Producer: Chips Moman
The duet teaming of longtime friends and music biz veterans offers fans a real treat. "Heroes" combines the hard-core country sounds of the "Outlaw" and the familiar style of "The Man In Black." Top-notch writers such as Crowell, Kristofferson and Tom T. have penned such well-suited material for Cash and Jennings as "Even Cowgirls Get The Blues," "I'm Never Gonna Roam Again," "Love Is The Way" and "The Ballad Of Forty Dollars."

SINGLE RELEASES

OUT OF THE BOX

MERLE HAGGARD (Epic 34-06097)
A Friend In California (3:38) (Inor-bit—BMI) (F. Powers) (Producer: Merle Haggard)
A former CB Hot Cut off the LP by the same name, "A Friend In California" highlights Haggard's smooth style with its light, fresh sound. The LP has been on the charts for a while now. Expect the single to do the same.

THE WHITES GREATEST HITS - The Whites - MCA/Curb 5717 - Producers: Ricky Skaggs and Marshall Morgan
What a compilation! It's about time MCA has put together a "greatest hits" LP on this family trio. From "You Put The Blue In Me," to "Hometown Gossip" and "When The New Wears Off Our Love," all of the favorites are here. The effort also includes "Pins And Needles," "Hangin' Around" and "I Wonder Who's Holding My Baby Tonight."

CONGER TO ETC - ASCAP and RCA Records recently honored Earl Thomas Conley for his 10 number one singles, his first number one album, "Earl Thomas Conley's Greatest Hits" and 12 ASCAP singles. Pictured (from l-r) are: RCA model, Nelson Larkin, ETC's producer; Connie Bradley, southern dir., ASCAP, ETC; Joe Galante, division vp, RCA Records; and RCA model.
### INDIE SPOTLIGHT

**HANK CHANEY (CMI HC-04)**


Back during the “revolution” of the 50s, Gene Vincent capitalized on a vocal sound strongly favoring Elvis to rocket up the charts with old “Be Bop-A-Lula,” and now, after almost 30 years, Hank Chaney does virtually the same thing. Could we have a second bolt of lightning here? “We-e-e-l-l, be-bop-a-lula, she’s my bay-bee...”

---

### COUNTRY

#### TOP INDIE SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Weeks On 5/24 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I’LL TAKE YOUR LOVE ANYTIME</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>CROSS MY HEART</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>WISHFUL DREAMIN’</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>THIS TIME IT’S YOU</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>COME IN PLANET EARTH (ARE YOU LISTENIN’)</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>THE WRONG KIND</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>I’M GOING CRAZY</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>LET ME DOWN EASY</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>ANYTHING A STRANGER CAN DO</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>SHE’S THE ONE</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>MIDNIGHT FLYER</td>
<td>2</td>
</tr>
</tbody>
</table>

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### INDIE SINGLE PICKS

**FRANK TRAINOR** (Oasis OA-5356)

Hard Drivin’ Hana (3:30) (Lady Blue Music) (F. Trainor) (Producer: Mike Francis) (Oasis Records, P.O. Box 141 Stations, Toronto, Ontario M5A4L6)

Its free-flowing melody and Trainor’s smooth delivery makes “Hard Drivin’ Hana” a pleasure to the ear.

**THE PARROTTS** (615 S-100)

Honk’Tonk Moon (3:17) (Denny/Hall-Clement—BMI) (K. Westberry, D. Knutson) (Producer: Jim Case) (615 Records, P.O. Box 110829, Nashville, TN 37225 (615-776-2060))

The Parrotts have conjured up a nice sound on this single, with a bit of Frizzell/ West flavoring.

**TRADE MARTIN** (Compleat CP-156)

Everybody Knows Your Name (3:48) (Mancor—BMI) (T. Martin, J. Amato) (Producers: Trade Martin, Chip Taylor, Sid Maurer) (Compleat Entertainment Corporation, 21 Music Circle East, Nashville TN 37203)

A moving tribute to Ricky Nelson.

**BOBBY G. RICE AND WAYNE KEMP** (Door Knob DK 86-250)


Here comes another release from the teaming of Rice and Kemp, much in the same Moe-and-Joe vein. Upbeat and fun.

---

**BOOTS MEETS KIKF’S DON JEFFREY** — Boots Clements (r) recently talked with Jeffrey of KKF-AM (Anaheim, CA) backstage at the Phoenix Club after a Dwight Yoakam concert. The two chatted about Boots’ success on the charts and also about his soon-to-be-released LP.
GOSPEL ALBUM REVIEWS

DAN PEEK — Electro Voice — Green tree RO 3834 — Producer: Dan Peek and Keith Compton

Dan Peek, former lead singer for the pop group America, ("A Horse With No Name," "Lonely People") reflects some of that same style with his second Green Tree release, "Electro Voice." A remake of "Lonely People," which was written by Peek and his wife Catherine, is on the LP with some lyrics changed — but with the same beautiful harmonies and harmonica. "New Song" is a buried treasure, "Open Your Heart" is moving and "Not My Will" is outstanding.

BRENT LAMB — One Man — (Power Discs PW RO 1081) — Producer: Phil Naish

Christian music veteran Brent Lamb sings both ballads and hard-driving tunes on his new LP, "One Man." An especially pretty ballad is "The Seasons Of My Soul." "Line Of Fire" is a great contemporary song as well as a very parable and "All That I Can Be" is very inspiring.

CANDY STATION

It's more than a song, it's a ministry of love, commitment and revival to the Body to humanity. This prism of contemporary pop to inspirational music reflects the electric, animated voice of Candy Station. The gift ... the song committed to Jesus Christ. A new song and a new release that will make your heart "Sing A Song!"

GOSPEL PICKS

STEVE FRY — Steve Fry — Sparrow SPR-1122 — Producer: Steven Taylor

SOLO — Steve Archer — Home Sweet Home — 7-01-000939-2 — Producer: Chris Christian

Look for New Directions — a 30 minute program of ministry in song hosted by CANDY STATION on Trinity Broadcasting Satellite Network. Check local schedule.

Chart Box/May 31, 1986
Classified Ads Close TUESDAY

COIN MACHINES


SEEBURG Jukeboxes & Used Amusement Games for sale, 1976 & later, as well as late 1970s pinball. Simmons, Bally, Williams, etc. Contact your Commander JUKEBOX AND GAMES, Box 262, New York, Pennsylvania 17311 - Telephone (717) 632-7205.

ATTENTION JUKEBOX OPERATORS Sunburst Music, Texas based company, is the only company in the music business that is the best selection of 45s at the best price! With PREPRINTED TITLES for all music, our music selection is unlimited and our staffs will serve you all day! Call us today for more information! 1-800-327-5137, Texas 1-800-442-3136.

Jazz Divisions

complete several aborted series years ago, and will return to print important records that never were. The next series will begin with Elliotting and Sonny Rollins. No artists, names or titles were available yet, but it is understood that the first product to be out by “mid-fall.”

Both John Snyder and Steve Backer indicated that they also would be scouming around that respective vaults for potential unreleased gems.

I asked the two veterans what they learned working in the jazz business.

John Snyder: “I’m more oriented to making the money now. What I’m trying to do is give them what they want in a commercial sense, and combine that with a reputable and broad approach to this music. As a record shaker of course an art form requires you taking certain chances but you can’t take all chances. I’m not going to encourage or endorse the records you’re making from a sales standpoint and not totally prostitute yourself.”

Steve Backer: “The thing that I learned is that you want to see the cycles of the jazz business, you have to know how to weather the down cycles and move on to the next phase in the business which is what we have now. Also very important is the balance between art and commerce.”

Steve Fallon

(continued from page 10)

scene. Coyote’s formulation spurred this on, and in 1982 Fallon’s label released records by The Phospherines and Beat Rodeo. His three latest releases, manufactur- ed and distributed by Twin Tone, are The Feelies “The Good Earth,” Yo La Tengo’s “epiphany” and Sonny Rollins’ “Messengers Dogs of the Gods,” and The Kilkenny Cats “Hands Down.”

 Fallon is working as a stepping stone for his bands. “I don’t want people to think that record is the kind of label that will hold a band for four records or so,” he says. “I know we’re a stepping stone.” Beat Rodeo, for example, recorded with Coyote earlier and was later signed to IRS. Other Coyote bands have generated interest though, such as The Feelies, a band working a deal with a major label. "I think it would be to Twin Tone and us together," says Fallon of any potential agreement. "A major would tend to take the big bands they want to work with and leave the others out." Echoing the spirit of his town, Fallon says “It means we’re getting bigger. We’re going to become very much bigger as we are now.”

Video Sales Register Gains In Most Product Categories

L A S A N G E S — Home video sales advanced virtually across the board in April for the Electronic Industries Association (EIA).

More than 1.1 million color televisions were sold to dealers last month, a 3.2 percent improvement over the same month a year ago. For the first four months of 1986, color TV sales are running five percent ahead of January-April 1985 (best year in the history of that product). Even monochrome television, sales of which were forecast to be down in April, showed strength in April (rising 16 percent) and are up nearly four percent year-to-date. Videocassette recorders (VCRs) enjoyed a solid month in April, gaining 26 percent relative to the same month last year. The market, which sold 4.8 million units to dealers during the first four months of 1986, a 15 percent increase over the same period a year ago. If that 15 percent growth is maintained for the balance of 1986, VCR sales will easily top 13 million units.

Projection TV sales grew in April as well, rising more than 18 percent over April 1985 levels. On a year-to-date basis, projection TVs are running 29 percent ahead of the same period a year ago. Camcorder sales topped 52,000 units last month and now total 224,000 year-to-date.

Classified AD RATE 35 CENTS PER WORD

Rates are valid through June 30, 1986. Minimum order accepted $1.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS. Ad size check is NOT extended. Ad will be held until paid for in full. Ad may be held for 60 days for issue pending receipt of your check or cash. NOTICE—$203 Classified Advertisers (Outside USA add $15 per ad for air rates). Your ad must be received by the deadline each weekend to be included in the following full week’s issue. Please count words carefully. Be sure your Classified Ad is sent to the Los Angeles publication NOLENSVILLE—1100 Seaboard (313) 232-2150. June 22nd, 5:00 a.m. in print to be in the following week’s issue.

FREE CATALOG: New York’s largest and most complete one-stop shopping center for coin-op games, slot machines, and rental only, write with free catalog. 100% full service locations. across the U.S. LaBarge, Chicago, Indiana, Texas, Missouri, California. AABA Member. R.C.A. Records Inc., Dept. CB, 81 Shear Plaza, Plainview, N.Y. 11803

The brand-new EUROPEAN RECORDS first on EURO-TRAQ 4-10 cut compilation album containing the best new releases by European artists. Limited American Edition. For your copy send $12.99 to C.M.R. Service, 94 Wright Ave, Box 117 Staten Island, New York 10303 (718) 916-5454.

SERVICES

ACE LOCKS KEYED ALIKE, SLUG LOCKS AND THE KEY YOU WANT TIRE MASTERED TO $1.95 EACH. BEAR MACHINES, SHOPPERS, NORTHERN MEADOWS, ROCKAWAY AVENUE, VALLEY STREAM, NY 11581. (516) 832-0298. OUR 50TH YEAR IN VENDING.

SONGWITERS

SONGWITERS MONTHLY NEWSLETTER, 1626 N. WILCOX, #920, HOLLYWOOD, CA. 90028. For current issue send $1.00 Every Songwriter should have a copy!

VARIETY COMPOSER NEEDED to collaborate on share basis with seasoned Chordovian symbol, Sande resumes in confidence to: P.O. Box 1141, Barrington, Illinois 60010.

REAL ESTATE


EMPLOYMENT


D J WANTED — Interviewing for new dance club. Please type resume and beacketed to P.O. Box 84184, L.A. CA. 90073.
Around The Route

By Camille Compasio

Konami prexy Ben Har El and his wife, Carmi, are celebrating the arrival of a daughter. Her name is Karen and she was born in the early hours of May 17 at a weight of 6 lbs. 9 oz. She has two brothers, Guy, who is six years old and Tali, who is four. We suspect the Har-El's were kinda hopin' for a girl! Our congratulations!

Settling in. Since the purchase of Bally Midwest Dist. by American Vending Sales, the latter's executive team has been spending a lot of time at the Bally facilities in Franklin Park, IL making ready to consolidate this operation into the spacious AVS headquarters in Wood Dale, IL. At this point in time, the move has been completed and everything is just about fully situated in Wood Dale. When we spoke with the distrib's John Neville recently he advised that "business has never been better" and this applies to American Vending Sales' full product roster—vending, jukes, games, kits, et al. "Everything is selling," said John, "and from what operators tell us, earnings are terrific."

Something new. Bally Midway has just introduced "The Next Trend" in

Carone Upped To Sales Mgr. At World Wide

CHICAGO — The appointment of Joseph Carone to the position of sales manager was recently announced by World Wide Distributors. For the past five years, Carone has served as sales executive at the Chicago-based distributorship.

In his new position, he will have diversified responsibilities in the area of sales encompassing World Wide's full product roster and will also oversee vending services.

World Wide recently added George Schlagel to its staff as vending sales executive. In commenting on this appointment, Carone advised that Schlagel will be traveling extensively and maintaining close contact with operators throughout the distributor's territory. "George brings to us much enthusiasm toward the coin-op industry and this is a big plus factor. We welcome him to our organization with open arms."

Pictured in the accompanying photo (l-r) are: Joe Carone and George Schlagel at the Arcade display in World Wide's showroom. Distrib was recently appointed to represent the line.
pinball games and the first model in the series is called "Motordome," which is based on a motorcycle theme. Watch for it!

Westwood Bound. Said a quick hello to Atlas Dist. prez Jerry Marcus just prior to his departure for San Francisco to attend the Atari meeting (21) at the Mark Hopkins. Not too long ago Atlas hosted a grand opening party to officially launch its first branch office in Grand Rapids, Michigan and the event drew a hefty operator turnout plus manufactur-
er reps and other guests. As to present business at the Chicago-based distri - "fantastic," said Jerry!

Making its debut "Videobox," the new laser video jukebox, was intro-
duced at the National Restaurant Association Show in Chicago’s McCormick Place (5/18-21). Developed and manufac-
tured by Videobox Networks Inc. of New York, the initial concept for this model was announced in October of 1985 and it is reported to be the first multi-laser-disc coin-operated video ju-
kebox with interactive computer con-
trols. Cash Box will have more specifics about this new product in next week’s edition.

Around The Route

(continued from page 32)

Intermark To Acquire Star Amusement

CHICAGO — Intermark Gaming Interna-
tional, Inc. (NASDAQ: JGI) and Star Amuse-
ment Company, Inc. (NASDAQ: STAM) announced the signing of a letter of intent for the acquisition by Intermark of substantially all of the assets of Star for a total purchase price of $1.5 million, consisting of cash and notes.
Star operates one of the largest amusement game routes in Nevada, consisting of approximately 1500 amusement games at 400 locations in the Las Vegas area. Consumma-
tion of the transaction contemplated by the letter of intent is subject to certain conditions, including approval by respective boards of directors of Intermark and Star, receipt of approval of Star’s shareholders and execution of definitive agreements.

Intermark, headquartered in Scottsdale, Arizona, is engaged in the manufacture and distribution of gaming devices and amusement games.

Jackpot Enterprises

In a related announcement, Jackpot Enter-
prises, Inc. has issued a letter of intent for the purchase of 250 Intermark’s talking video poker machines at a total purchase price of $750,000.
Jackpot is a major gaming device route operator in the Nevada market. The purchase, which is subject to the execution and delivery of definitive agreements and to certain other conditions, constitutes delivery of games commencing in May, 1986 and continuing over the next six to eight months.

Four Charged With Video Game Piracy

CHICAGO — Robert C. Fay, director of industry affairs and enforcement for the American Amusement Machine Association, announced that the New York office of the FBI recently ended a two-year investigation which has resulted in two indictments and two criminal information complaints against four people in connection with a scheme involving manufacturing and importation of printed circuit boards. The four, Cecely Wachtel, Lynda Hamilton, John Kutkowski and Carol Landman, were charged on counts ranging from conspiracy to infringe on copyrights, copyright infringement, perjury and mail fraud.
Fay stated that AMA assisted the New York FBI office by supplying technical assistance, legal research and copyright certificates directed to the FBI from U.S. copyright holders.

According to court documents, Lynda Hamilton pleaded guilty to copyright infringement. She was charged with selling an infringing "Birdy King II." Cecely Wachtel pleaded guilty to charges of conspiracy to commit copyright infringement and conspira-
cy to commit mail fraud. Court documents state that Wachtel sold infringing games of "Pac Man Jr." and "Ms. Pac Man" to an undercover agent of the FBI. Both Hamilton and Wachtel are awaiting sentencing.

Kutkowski and Landman, who are now awaiting trial, have been charged with conspiracy to infringe on copyrights and felony infringement of copyrights. According to the indictments, they had operated Hoga Systems, Inc. and Systems, Inc., located in North Babylon, New York and later in Wyandanch, New York. Systems, Inc. report-
edly sold boards which infringed on copy-

If convicted on the copyright charges alone, Landman and Kutkowski face fines of up to $250,000 or imprisonment of up to 10 years, or both. In addition to the copyright infrin-
gement charges, Kutkowski was charged with arson and perjury; both he and Landman were charged with criminal fraud and mail fraud. Convictions on these counts could add considerably to fines and jail time.

Kutkowski was also charged with arson and five counts of perjury related to testimony he gave at civil actions brought against him by Bally Midway and Konami, Inc.

According to AAMA president Bob Lloyd, AAMA has made a major commitment to eliminate counterfeit and parallel amusement games from the industry. He has stated that the association will be cooperating with the FBI and other law enforcement agencies as a part of this major drive.

ATLAS-GRAND RAPIDS GALA — Over 100 area operators and a good number of manufacturer representatives were on hand at ATLAS Grands Inc. branch in Grand Rapids, Michigan recently to attend a combination open house/new product showing which featured some of the pieces that were introduced at the ACMES ’86 convention. A main purpose of the gathering was to show off the new facilities which were opened up just a few months ago; but it also provided the opportunity for op customers to get a handle on the new equipment in release for the spring and summer season. Atlas toppers Jerry Marcus and Ed Pellegrini along with Grand Rapids branch manager Jim LaRoux served as hosts, making certain that everyone enjoyed the full spread of food, drinks, et al that were provided — and the lineup of equipment that was on display. And by the way, this opening marked the Chicago-based distributorship’s first branch office! Pictured in the accompanying photos are (photo 1, l-r): Operator Fred Hunt of Ace Music with Nintendo’s Mike Minor, viewing “Super Mario Bros.”, (photo 2, l-r): Atlas’ Jerry Marcus with coinbit vet Harold LaRoux in another portion of the showroom; (photo 3, l-r): Operators Robert La Hale of Ali Baba and Jim Russell of Russell Vending amidst a few of the pins on display; (photo 4, 1-r): Putting on his best smile is Nintendo’s Bill Cravens, pictured here with Jeff Walker. (photo 5, l-r): At “Super Mario Bros.” with Nintendo’s Mike Minor and Atlas’ Ed Pellegrini: (photo 6, l-r): and here are operators Larry DeSantis Jr. and Larry Sr. at the Rock-Ola jukebox.
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