The S.O.S. Band
Clear Sailing To The Top
Story On Page 11
WE LIKE WHAT WE HEAR

GEORGE BENSON  MARC JOHNSON
CARL ABBEY  QUINCY JONES
LESTER BOWIE  EARL LUGH
GARY BURTON  JEFF LORBER
CHIC COREA  LYLE MAYS
MILES DAVIS  PAT METHENY
BOB JAMES  DAVID SANBORN
AL JARRETT  RALPH TOWNER
KEITH JARRETT  ERNIE WATTS
JOHN ABERCROMBIE

HOME OF AMERICA'S FINEST JAZZ

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“Conspiracy of Hope” is on the road this week. The road stretches from Cow Palace in San Francisco to Giants Stadium in the New York metropolitan area. The conspiracy extends around the world.

Amnesty International’s “Conspiracy of Hope” is a rock concert series. There’s nothing clandestine about the concerts, but the series has a lot to do with locked doors and muffled voices. Governments in every region of the world imprison citizens who peacefully express opinions or happen to have ethnic origins that authorities don’t like. Governments want the world to forget about the prisoners of conscience they jail, and sometimes torture and kill. Amnesty is in the business of making sure that the world does not forget. We publicize prisoners’ names and the facts about governments that abuse their citizens.

Members of the music industry, long-time supporters of Amnesty International’s movement to protect human rights worldwide, have offered their talents and time to mark Amnesty’s 25th Anniversary by helping to spread the word about “forgotten” prisoners. After 25 years of international experience, we know that getting out the message can inspire action which helps people’s lives. The pressure of public opinion, created by a few personal letters or a rock concert, can render human rights a liability to governments which commit them. Then the abuses stop.

U2 gave a performance, magnificent as both a rock event and statement of respect for human rights. In New York last week, the group was so good that I heard it would be interesting in doing something else to address our mutual concerns. Manager Paul McGuinness and Bono asked what I had in mind, and I agreed. “About 20 songs.” Within 10 minutes I left the office with a letter of agreement for many days of the group’s time.

Bill Graham, whose friendship with Amnesty spans several years, agreed to produce the concert series. Then Sting said he’d join us, and our conspiracy was hatched. It grew stronger every day.

By the time the conspiracy reached maturity, we had a concert series beginning in San Francisco on June 4, then traveling to Los Angeles on June 6, Denver on June 8, Atlanta on June 11 and Chicago on June 13. The finale will be an 11-hour concert on June 15 in Meadowlands’ Giants Stadium. Early support from Gil Friesen, president of A&M Records, and Bob Pitman, president of MTV, was vital to the project. The music and the message will reach a new generation of Americans. By adding its concern and its voice to the struggle for human rights protection, this generation will penetrate the cells of “forgotten” prisoners with a new burst of life-sustaining hope.

“Conspiracy of Hope” is not just a 10-day event. One event won’t change a landscape replete with human rights abuses. The musicians and concert coordinators who have joined our conspiracy are part of the music industry’s continuing, persistent efforts to mobilize free people on behalf of those who are not free.

When a government quashes peaceful self-expression, we all suffer. Perhaps because musicians have always understood this reality, they have played a central role in human rights advocacy. Felix Ani-Kutu Kuti, who will perform in the “Conspiracy” tour, has personal experience of human rights activism and human rights abuse. Nigerian authorities subjected him to unfair trial proceedings, then jailed him. Amnesty International “adopted” Felix as a prisoner of conscience, and Amnesty volunteers throughout the world worked for his release. With great joy, we welcome his release from prison; with gratitude, we welcome him to our conspiracy.

Ensuring fair trials, stopping torture and executions, and helping to free prisoners of conscience is what Amnesty does. We’re now a half million volunteers working in 150 countries, and the only ideology to which Amnesty subscribes is one universal human rights. All people, everywhere and at all times have the right to be free from unjust imprisonment, torture, and execution.

“Conspiracy of Hope” is many voices speaking to rock fans—and through the fans, to countless others—about what they can do to help “forgotten” prisoners. Silence nourishes oppression. In Amnesty’s 25th Anniversary year, we hope to combat silence with that of those who are not free.
MCA PROUDLY CONGRATULATES

PATTI LA BELLE • MICHAEL MCDONALD

AND PRODUCERS/SONGWRITERS

CAROLE BAYER-SAGER • BURT BACHARACH

ON THE SUCCESS OF THE GOLD #1 SINGLE

"ON MY OWN"

MCA-52770

FROM PATTI LA BELLE'S MCA DEBUT PLATINUM ALBUM

“WINNER IN YOU”

MCA-52772

MCA Hi-Q Cassettes & Records
Bell, Frio Form Edge Records

LOS ANGELES — Industry veterans Rick Frio and Al Bell have formed Edge Records, a contemporary music label with headquarters in Los Angeles. Frio, who will serve as chief operating officer, is a 25 year industry veteran who served as vice president, sales and vice president, marketing for MCA Records. During his tenure at MCA, Frio was involved in the career development of such acts as Elton John, Neil Diamond, Lenny Kravitz, and Olivia Newton-John. He also worked on various soundtrack projects including, American Graffiti, The Sting, Jaws, Car Wash, and Coal Miners Daughter, among others.

Frio most recently headed Carousel Records, which he said would be merged into Edge.

Rick Frio

Bell, who holds the title of president, is also a 25 year industry veteran and was founder and president of the groundbreaking Stax Records. Credited with establishing the "Stax sound," Bell was instrumental in the careers of Wilson Pickett, Rufus Thomas, Booker T. And The MGs, Sam And Dave, the BarKays, the Staple Singers and Isaac Hayes. He has produced or marketed recording artists who collectively to date have sold over 55 million units.

Bell was also involved in the motion pictures Uprising, Shaft and Wastetax. In 1985 he was voted fifth among the "30 all-time greatest executives in black music" (USA Today).

Edge Records has established headquarters at 9034 Sunset Blvd., Suite 107, Los Angeles, Calif. 90069; (213) 274-5577.

Journey T.V. Campaign Launched

LOS ANGELES — Columbia Records is releasing a Journey television commercial as part of its top 20 market and cable marketing campaign in support of the group's most recent album, "Raided On Radio," according to Bob Willcox, vice president of product marketing, west coast. The "Raided On Radio" album cover is brought to life in a three dimensional story concept directed by Paul Boyington, produced by Trip Guiver, whose credits include special effects on The Ewok Adventure for LucasFilms and a recent Expo '86 special effects exhibit, and assisted by a team of effects professionals.

According to the label, the 30-second spot creates an environment of altered reality and uses advanced techniques of motion control camera work, detailed miniature models and effects animation. Filmed at Boyington Film Production's special effects studio, in Berkeley and Hollywood, California, the national commercial spot utilizes a detailed 20x40 foot model of a desert valley town and it's surrounding landscape which were built to carry through the recurrent "Raided On Radio" theme.

BRICKS MORTAR TO SUTRA — Sutra Records in New York has just signed the group Bricks Mortar to the label. The first single "Firecracker" will be released in June. On hand at the signing are (l-r): Charles Collins, Bricks Mortar's drummer; Chuck Dembrak, manager; Joanne Corrada, national promotion director, Sutra Records; Vladimir Savcenko, bass guitar, Bricks Mortar; Glen McClelland, keyboards, Bricks Mortar; Ricky Collins, lead singer, Bricks Mortar; seated Art Kass, president of Sutra Records.

EXECUTIVES ON THE MOVE

Prevoist To Chrysalis — Chrysalis Records has appointed Charity Prevoist as vice president, marketing and creative services. In this position he will oversee all areas of merchandising, sales, promotion, publicity and creative services for the label.

Prevoist was most recently president of Island Records for two years. Prior to Island, he was the head of CPI Management Co.

Melina Promoted — Alan Melina has been named vice president of the Famous Music Publishing Companies, a unit of Paramount Pictures Corporation. In his new position, Melina is responsible for overseeing all talent acquisition for writer and artist development, and for song and catalog promotion. He will continue to head Famous Music's west coast office in Hollywood.

MCA Appointments — MCA Records has expanded and restructured its special markets and products department. The expansion and restructuring involves the appointments of Kathy Hale as associate director, special markets; Steve Hoffman as the department's A&M manager, and Jeff Hart as coordinator, film and TV licensing.

Sullivan To PolyGram — Nancy Sullivan has been named west coast director, press and artist relations for PolyGram Records. Sullivan joins the company from the west coast office of Rogers & Cowan, where she was a senior account executive. She had been with the public relations firm for close to five years.

Pirner Named VP — Paul Pirner has been named president of Media Home Entertainment, the marketing subsidiary of Heron Communications Inc. Pirner's appointment at MHE is effective immediately. He replaces John Turner, who returns to the London headquarters of Heron International, where he will assume new responsibilities.

Changes At A&M — Charlie Minor, A&M Records' senior vice president in charge of promotion, has announced significant changes in the label's national promotion staff. Effective immediately, J.B. Brenner becomes senior director of album promotion, based in Los Angeles. A Caffaro becomes national director of album promotion, based in New York, while Craig Lambert joins the A&M promotion staff in the same position, based in Chicago. Charlie Lake becomes national director of singles promotion, also based in Chicago. Brenner, an 11-year A&M employee, was most recently national album promotion director. Lake, a two year A&M employee who has also been vice president of Bartel Broadcasting and national director of promotion for the Inner Bros, was most recently A&M's local promotion representative in Kansas City. Caffaro, a 10-year A&M veteran, was the label's associate director of national album promotion. Lambert, the new addition to the A&M staff, comes to the label after seven years with New Amsterdam Music, a Chicago-based independent promotion firm; Lambert's background also includes promotion experience for the Warner Bros., Capitol and Aristat labels on the local, regional and national levels.

Piazza To A&M — A&M Records has appointed Vivian Piazza as east coast publicity director. She will be responsible for helping conceive and implement publicity campaigns for A&M artists with national and regional print, TV and syndicated radio contacts. Piazza was previously the PolyGram Records' A&M's New York office and will report to Audrey Strahl, co-director, national publicity.

McGuflcy Promoted — Danny McGuflcy has been promoted to national sales director for the Sparrow Records, division of the Dove Group. McGuflcy was previously Sparrow's sales manager for its northeast territory. In his new position, McGuflcy assumes responsibility for the administration and direction of Sparrow's sales operations, which includes the company's field and telemarketing sales staff.

Biegl Named VP At UA

LOS ANGELES — Irv Biegl has been named named vice president of sales and marketing for United Artists Records.

"Irv Biegl brings over 20 years of experience and expertise in the record industry," said Jerry Greenberg, president of the company. "He has been involved from the inception in many successful companies, including Motown, Bell Records, Liberty and Casablanca Records and Boardwalk Records and we're proud to welcome him to our United Artists Records team.

Just prior to his appointment at United Artists, Biegl was president of Boardwalk Records, a company he co-founded with Neil Bogart in 1980. He was instrumental in the signing of Joan Jett and the Blackhearts and Night Ranger to the label. Biegl began his career as the local record promotion man in Detroit for Dot Records. He gradually rose to regional manager for Motown, where he eventually became vice president of sales.

At Bell Records, Biegl served as executive vice president and general manager and was responsible for the signings of Barry Manilow, Melissa Manchester and Tony Orlando and Dawn to the label. He was also instrumental in the acquisition of the "Godspell" soundtrack album.
MCA MUSIC GOES FISHING — Leeds Levy, president of MCA Music, recently announced the signing of the CBS recording group Fishbone to a worldwide co-publishing agreement. Pictured here are (seated, l-r): Kendall Jones, “Dirty Walt” Kibby; (standing, l-r): Rick Shoemaker, vice president, MCA Music; Angelo Moore; John Norwood Fisher; Roger Perry, manager of Fishbone; Chris Dowd; Fish; and Levy.

Graham Sees Sustained Amnesty Focus As Key To Caravan’s Success
By Paul Iorio
NEW YORK — Bill Graham, the promoter of The Caravan For Human Rights, says that the aim of the six-city concert series

PRESTON SETTLES IN AT BMI HELM
NEW YORK — Less than two months after being promoted to executive vice president and chief operating officer of BMI, Frances Preston — a 30-year veteran of the performing rights organization — last week spent her first full week as BMI’s new president and chief executive officer. Ed Cramer, BMI’s president for the past 18 years, spent his first week as legislation consultant to the organization.

“Preston is known and respected worldwide as a music industry leader,” said William Faber, BMI’s chairman of the board, in making the appointment. “In over a quarter of a century with BMI, she has become thoroughly familiar with all aspects of BMI’s day-to-day functions. She brings to the job experience, integrity, enthusiasm and excitement and this is to sustain a national focus on Amnesty International. “We want to raise public awareness about the work that Amnesty International has done for the last 25 years,” Graham told Cash Box.

Graham suggests that the Caravan might prove more effective than Live-Aid. “It’s a longer stretch of attention given to Amnesty as opposed to having a one-day shot,” says Graham. “By going to six parts of the country there’s ongoing coverage over a two-week period as opposed to just one day,” Graham says, adding that “a two-week awareness program is certainly better than a one-day awareness program.”

Graham says that Island recording group U2 was the first band to join the Caravan. “U2 had been committed for a two-week period in the early part of June to support Amnesty International in any way Amnesty saw fit,” said Graham. “And (then) Sting joined on voluntarily and many of the others began calling. The end result is that all these great artists are playing all the dates and some additional artists will be performing in New York on

GR AN ISM

Van Halen/Black Sabbath Cop
Heavy Metal: Gold And Platinum
NEW YORK — Van Halen and Black Sabbath — the two veteran heavy metal bands that underwent recent facelifts — topped the RIAA’s list of gold and platinum albums, with “We Sold Our Soul To Rock N’ Roll” and “Heaven and Hell” earning platinum honors.

Multi-platinum albums were also awarded to “Whiskey Houston and Dire Straits’ “Brothers In Arms” (five million each), and Chicago’s “17” (four million). Platinum albums also went to “Like a Rock,” Bob Seger & The Silver Bullet Band (also certified gold); “The Concert in Central Park,” Simon & Garfunkel; “The B-Sides;” “Freedom of Choice,” Devo; and “Richard Pryor’s Greatest Hits.”

Other gold album winners for May were: “Hank Williams Jr.’s Greatest Hits — Volume 2,” the Pet Shop Boy’s “Please,” Julian Lennon’s “The Secret Value of Daydreaming,” “Mike & The Mechanics,” and Scorpions’ “Lovedrive.” In addition, two singles were certified gold: Prince & The Revolution’s “Kiss,” and Patti LaBelle and Michael McDonald’s “On My Own.” In an unusually light month for video certifications, only two videos — both in

ASCAP SERVES UP DINNER AND POP — Many of the most respected and successful musicians in the industry were treated to a night of dinner and music at the Beverly Wilshire Hotel in Beverly Hills recently when ASCAP held its third annual Pop Awards Dinner. Pictured here in photo 1 (l-r) are: Newly elected ASCAP president Morton Gould; honoree Prince; and ASCAP’s managing director, Gloria Messenger. In photo 2 (l-r) are: Stevie Wonder; Barbra Streisand; Gould; and Lionel Richie.

11-year old brother at a Wherhouse outlet last December.

RESPONDING TO THE CHARGE, BIAFRA TOLD Cash Box, “We are going to fight this charge tooth and nail at First Amendment grounds. In other words, we’re talking freedom of speech. This is not a pornography issue, it is a political issue because censorship is a political act. If we felt that the poster inside ‘Frankenchrist’ was harmful to minors, we would have censored it and not included it to begin with.”

According to a statement that appeared in the Los Angeles Times (6/4), deputy city attorney Michael Guarno said, “We’re not proceeding against the album . . . That is clearly protected by the First Amendment. But the poster is not a communication of anything of value and I think it would be beyond arguing that the average adult Californian would consider this material highly inappropriate for minors.”

(continued on page 48)

(continued on page 48)
ALBUM RELEASES

OUT OF THE BOX

The platinum touch appears to have landed once again in Genesis’ latest. Led by the current hit in the title track, “Invisible Touch” will spawn several hit singles and greatly improve retail’s summer prospects. The songwriting and production are typically first class with Phil Collins’ trademark drum sounds and vocals featured.

BAND OF THE HAND — Music From The Original Motion Picture Soundtrack — MCA 6167 — Producers: Various — List: 9.98 — Bar Coded
Powered by the title track from Bob Dylan, this soundtrack, which features cuts from Shreikback and Andy Summers, should out-perform the film’s disappointing box office run.

NEW AND DEVELOPING

POISON — Look What The Cat Dragged In — Enigma ST-73202 — Producer: Ric Browde — List: 8.98 — Bar Coded
One of the first releases via Enigma’s new pact with Capitol is this glistening, power-pop effort from Poison. The band is already creating quite a stir on the underground as word of its glam-rock, made-up outrage spreads. An eighties New York Dolls/Sweet revival.

VINYL

DAVID DIGGS — Right Before Your Eyes — TBA TB 213 — Producer: David Diggs — List: 8.98 — Bar Coded
The big break has got to be just around the corner for Diggs. Emerging from L.A.’s jazz scene, he has here combined his considerable force as a keyboardist and arranger to create a balanced, modern and listenable pop/R&B/fusion record. With a nod to Paul Hardcastle and Jeff Lorber, Diggs is poised to move in on their turf.

FEATURE PICKS

MICHAEL C FORD — Language Commando — Freeway/New Alliance 024 — Producer: Harvey Robert Kubernik — List: 8.98
The latest in the series of Harvey Kubernik’s spoken word projects is this powerful project from Michael C Ford. Sophisticated prose on a variety of subjects for a rapidly expanding market.

WILD BLUE — No More Jinx — Chrysalis BFV 41510 — Producers: Gary Stevenson-Chas Sandford-Michael Rondelli-Wild Blue — No List — Bar Coded
A hard-hitting debut from rock unit Wild Blue features Renee Varo’s sassy vocals.

COMMANDOS — Edge Of Town — Austin ARLP 8503 — Producer: Vince Mccarry — List: 8.98
Texas band’s debut is an engaging, crafty outing, full of local color.

This live mini-LP (plus one studio cut) is evidence of this band’s hard-driving metallic sound. Should score big with headbangers.

JEFFREY OSBORNE — Emotional — A&M SP-5103 — Producers: Various — List: 8.98 — Bar Coded
Osborne is back with a slick and shimmering set of pop R&B. Charmed ballads and punchy dance tunes provide the foundation for his expressive vocals.

JO JO DANCER YOUR LIFE IS CALLING — Original Motion Picture Soundtrack — Warner Bros. 25444 — Producers: Various — List: 9.98 — Bar Coded

ALLAN HOLDWORTH — Alavachron — Enigma ST-73203 — Producer: Allan Holdsworth — List: 8.98 — Bar Coded
Guitar virtuoso Holdsworth finds a new voice in the MIDI-guitar SynthAxe. The progressive rock/jazz fusion guitarist has accomplished a masterful blend of compositional beauty and technical achievement.

DANGEROUSLY CLOSE — Original Motion Picture Soundtrack — Enigma SJ-72704 — Producers: Various — List: 9.98 — Bar Coded
This soundtrack features an eclectic collection of offbeat offerings: The Smithereens, Black Uhuru, Green On Red, TSOL, Lords Of The New Church, Lost Pilots and Michael McCarty.

MATT BIANCO — Atlantic 81659 — Producers: Mark Reilly-Mark Fisher-Phil Harding — List: 8.98 — Bar Coded
Cool and breezy, sometimes tropical, other times Latin, Matt Bianco is the potpourri progeny of Mark Reilly and Mark Fisher. Kid Creole sits down with the Girl From Ipanema on the Manhattan Transfer.

REESE BUCHANAN — Dancing On The Edge — Alligator AL 4747 — Producers: Roy Buchanan-Bruce Iglauer-Dick Shurman — List: 8.98
Here’s a set of tear-your-head-off blues rock done the way only Buchanan can straight up. Features gutsy vocals from Delbert McClinton.


GAVIN CHRISTOPHER — One Step Closer — Manhattan ST-53024 — Producers: Carl Sturken-Evan Rogers — List: 8.98 — Bar Coded
Christopher’s winning voice crosses the boundaries of pop and R&B. Solid songs and sparkling production are highlights on this souffle set.

GLASS TIGER — The Thin Red Line — Manhattan ST-53032 — Producer: Jim Vallance — List: 8.98 — Bar Coded
Canada’s Glass Tiger makes its U.S. debut a bright one. Energetic, crafty songs served up with passion.

RECORDS TO WATCH


RICK JAMES — The Flag — Gordy 6185GL — Producer: Rick James — List: 8.98 — Bar Coded

ROCKWELL — The Genie — Motown 6178 ML — Producers: Rockwell-Kerry Ashby — List: 8.98 — Bar Coded

CLASS OF ’55 — Memphis Rock & Roll Homecoming — America Smash/PolyGram 830 002-1 M-1 — Producer: Chips Moman — List: 8.98 — Bar Coded


LADYKILLERS — Greenworld/New Renaissance GWD 90541 — Producers: Various — List: 8.98


Cash Box/June 14, 1986
SINGLE RELEASES

OUT OF THE BOX

STEVE WINWOOD (Island 7-28710)
Higher Love (4:06) (F.S. Limited/PCS-Willin’/David-Bowie/Bigg/BMW) (Steve Winwood/Will Jennings) (Producers: Russ Titelman-Steve Winwood)
Emerging from a nearly three year silence, Winwood bursts back onto the scene with this celebration of a single. A stripped-down and tight track uses the economical horns for punch and sets up an exciting soulful chorus. A strong candidate for a big hit. The single, and forthcoming L.P. finishes out Island’s obligation to Warner Bros.

OUT OF THE BOX

STEPHANIE MILLS (MCA 52843)
This rich and beautiful ballad is a real winner. A strong melody, powerful production and Mills’ rangy voice are near perfection. With so many R&B ballads crossing to pop and hitting big, this is a good bet to be the next chart-topper.

NEW AND DEVELOPING

BODEANS (Slash/Warner Bros. 7-26682)
Fadeaway (4:06) (Lia-Mann/ASCAP) (Llanes-Neumann) (Producer: T-Bone Burnett)
Unquestionably one of the brighter exponents of the new American rock sound, BoDeans combines a sense of lyrical depth and taut musicianship in this debut single. Burnett’s production lifts the best out of the band.

DEPECHE MODE (Sire 7-26897)
A Question Of Lust (3:45) (Emile/ASCAP) (M.L. Gore) (Producers: Depeche Mode-George Jones-Daniel Miller)
Growing steadily from cult status to mass appeal, Depeche Mode has not yielded any of its substance on the upward climb. “Lust” is another example of the synth wizards’ undiluted pop tonic.

ROARING BOYS (Columbia 36-06114)
House Of Stone (3:34) (pub. pending) (Michell-Osadzinski) (Producer: Glyn Johns)
In contrast to its name, this single from Roaring Boys has a gentle and emotional Roxy/Bowie flavor with a decidedly European feel.

BERLIN (Columbia 38-05903)
Take My Breath Away (Love Theme From Top Gun) (4:13) (GMPC-Famous/ASCAP) (G. Morodor-T. Whillock) (Producer: Giorgio Morodor)
A lengthy absence for Berlin is ended with this film song from current top grosser Top Gun. Teri Nunn’s voice has a charming innocence here, and the lush ballad has an appealing romanticism. Look for a strong CHR reaction.

JOAN ARMATRADING (A&M 2837)
Kind Words (and a Real Good Heart) (3:59) (Ivory/BMI) (Joan Armatrading) (Producer: Joan Armatrading)
Always uncompromising and vigilant, Armatrading creates important records. Her new single is a sophisticated, technically challenging up-tempo track that features her passionate vocals and ultra-modern synth textures.

EMERSON, LAKE and POWELL (Polydor 885 101)
Touch And Go (3:35) (PRS) (Keith Emerson-Greg Lake) (Producers: Tony Taverner-Greg Lake)
The first single from the reincarnate ELP is this thunderous, large scale rock drama.

OUT OF THE BOX

MICHAEL MCDONALD (MCA 52857)
McDonald applies his skill as a singer in this memorable theme to the film Running Scared. Tempperton, the song’s writer and co-producer, appears to have captured the essential elements that contributed to so many of McDonald’s hits with the Doobie Brothers — a sensational chorus, hokey chords and rhythms and welcome vocal harmonies.

FEATURER PICKS

PIECES OF A DREAM (Manhattan B-50038)
Say La La (4:11) (Screen Gems-EMI-Bernard Wright-Mchona/BMI) (B. Wright-C. Campbell) (Producer: Lenny White)
This very catchy, uptempo R&B single is starting to take off at BC radio. Features sparkling production and a solid groove.

SPECIAL EFX (GRP SP-3015)
Uptown East (3:32) (Chelli-Turtle Creek/ASCAP) (Chiel Minucci) (Producer: Chiel Minucci)
A bright and zesty bit of instrumental fusion perfect for Quiet Storm and easy jazz/ R&B formats.

MICHAEL JONZUN (A&M 2840)
From “Money Isn’t Everything,” this subtle, grooving funk record has certain BC earmarks and some CHR crossover possibilities.

STAN MEISSNER (A&M 2841)
One Chance (4:32) (Almo/ASCAP) (Stan Meissner-Fred Mollin) (Producer: Stan Meissner)
Meissner has managed to create a sumptuous and sultry ballad that combines an interesting lyric and a captivating hook. Good radio appeal.

MELBA MOORE & KASHIF (Capitol B-5577)
Love The One I’m With (A Lot Of Love) (4:15) (Music Corporation of America-Kashif Rare Blue/BMI—ASCAP) (Kashif) (Producer: Kashif)
This single pairs Moore and Kashif in a vocal workout that promises to capture tons of BC airplay. Mellow but punchy.

DENISE STEWART (Satellite 009)
Victim (3:40) (Pacm Int/ASCAP) (D. Stewart-B. Parker-M. Stokes) (Producers: Craig Cooper-Harold Green)
A striking and full throttle dance track from Stewart, whose ample vocal skills soar throughout.

RECORDS TO WATCH

BALDING BROTHERS (Success)
Big Girls (4:23) (Pub. not listed) (R. Lusson) (Producers: Bob Owinski-Larry Menshek-Butch Balding)

SHIRLEY MURDOCK (Elektra 7-69539)
Truth Or Dare (3:50) (Toutman-Sajja adm. by Sajj-BMI) (Gregory Jackson-Shirley Murdock-Roger Troutman) (Producer: Roger Troutman)

CHRISTINE LAKELAND (Comet CR-0222-1)
BBly Mulholland (3:14) (Zygote/BMI) (J. Allison) (Producers: J.J. Cale-Christine Lakeland)

TONY BENNETT (Columbia 38-06138)
Why Do People Fall In Love (4:02) (Lambert & Potter/BMI-Natural/ASCAP) (D. Lambert-B. Potter) (Producers: Etore Stratta-Danny Bennett)

TIME BANDITS (Columbia 38-05885)

Cash Box June 14, 1986
SWAMP ROCKIN' WITH THE TAIL GATORS — Yet another highly touted Austin, Texas band converged on Los Angeles last week, and much in the tradition of the True Believers, Dharma Bums, Zeltgeist, Timbuk 3 and others, the Tail Gators won 'em over. Playing the Club Lingerie, the powerful trio filled the small room with a sound that fell between what you'd imagine could come from the three unassuming bodies who took the stage. Singer/guitarist Don Leady (formerly of the LeRoi Brothers), bassist Keith Ferguson (formerly of the Fabulous Thunderbirds) and Gary "Mudcat" Smith are veterans of smoky bars and they've perfected their formula for top notch, blues based, guitar dominated, good time rock and roll, best described as "Swamp Rock." Lead stands alone, up front, cranking out some sizzling leads, while maintaining a constant, rich guitar sound. Ferguson and Smith hang back and pound out the powerful rhythm that keeps the Lingerie crowd dancing. It appears the Tail Gators are not a band to be seen. They're there to be felt. The band has just released an EP, "Rock 'N' Roll Till The Cows Come Home," on Wrestler Records and there is an LP "Mumbo Jumbo," due in about five weeks. So, the Austin invasion continues and the Tail Gators have proved to be powerful artillery.

ROYALTY AT THE WILTERN — What do Raquel Welch, Rosanna Arquette, Eddie Murphy, Jermaine Jackson, John Raper Jr., Harbie Hancock, Judd Nelson, Muhammad Ali, Demi Moore, Emilio Estevez and Lionel Richie have in common? They all scored tickets to Prince's surprise appearance at Bill Graham's Wilshire Theatre (2,200 seats), last Friday. The show was a potpourri of old — "Head," "Controversy" and new — "Raspberry Beret," "Mountains," "Kiss," with some terrific jams thrown in. Detractors claimed there was too much of this, or not enough of that, but they've probably said the same regardless what he played. For our money, it was a hot show which brought the performer into a more personal light than we've ever seen him before. Prince at the Wiltern was a real treat.

KOOL GETS COOLER — At one time it was billed as Kool Jazz Festival in San Diego. After a while the acts had little to do with jazz and now it's simply the Kool Festival. It is also simply one of the most important and popular events of the summer. The two day event, to be held June 20 and June 21 at San Diego's Jack Murphy Stadium features (day one): Sly Fox, Jennifer Holliday, Rene & Angela, Cherrelle with Alexander O'Neal, Ready For The World and New Edition. (day two): Tease, Stepparock, Klymaxx, Midnight Star, Stephanie Mills and Kool & The Gang.

SIGNED & SEEN — Hey, baby, here we go again! The most popular recording artists of the 70s and the masters of what can only be referred to as the "Barry White Sound," has been signed to A&M. The ink's still drying but we can expect fresh product from Barry in the near future, baby.

WHO ARE THE HINDU LOVE GODS? — From I.R.S. we get the word that the Hindu Love Gods, an all-star lineup of music personalities will be releasing a 7" single, "Narrator" b/w "Gonna Have A Good Time Tonight," on June 16. According to the label, there will be no album, no video, nothing. There is no reference, "we're not going to know about it until the morning after." The group features Mike Mills, bass, Peter Buck, guitar and Bill Berry on drums — all from R.E.M. — handling vocal duties is Bryan Cooke, an Athens, GA veteran who has performed in such bands as Club Gaba, Gama Tone and OH-OK. Handling keyboard duties will be Warren Zevon. When asked what the purpose of this project is, the label responded, "To disseminate music. Happy, simple rock 'n' roll music for those who can deal with it. Our prediction is that this one will not break at Adult Contemporary." R.E.M. will be releasing an album this summer.

SHORT CUTS — Commander Cody has a new record coming out on Blind Pig Records (San Francisco). It's called "Let's Rock" and "Dancing On Top Of The World." It features members of his original Los Planet Airmen. Said Cody, "Most fun I've had in ten years..." After seeing one of the two sold out Nylons' shows at the Roxy two weeks ago, a booker for the Johnny Carson Show showed the band on the spot for an appearance.

THE TAIL GATORS - Sizzling swamp rock from Austin has them up and dancing in Los Angeles.

Columbia's Johnny Kemp is a new face with a vocal style that falls somewhere between Michael Jackson and Stevie Wonder, and his self-titled debut LP gives that style full reign. With an unabashed rock/jam component clearing the way, Kemp's sound is a soaring urban blend of the most contemporary to the most street-based funkadelia.

Kemp is a veteran of such funk acts as Der Kinky Fox (originally Fox Fire) and Orange, for whom he sang vocal on the "Sharing Your Love" album, and he was commissioned to write four tunes for the BBQ Band's "All Night Long." He's also an actor, having studied at the Lee Strasberg Institute, but his musical background stems all the way back to singing Gospel with his family in his native Nassau, Bahamas, where he and his brothers had a Gospel singing group. His father, Johnny Kemp, Sr., was a well-known Bahamian entertainer, and it was in the showrooms of the island's many tourist hotels and casinos that Johnny Kemp found his ticket to mainland success with Fox Fire, who brought him to New York.

The last several years in Kemp's career have been spent "getting ready," he explained, polishing his voice virtually all areas of entertainment, and assimilating the knowledge he'd gleaned from his statewide periods of recording and touring. "During most of this time I was storing all these experiences in my mind, cross-filing everything with what I had done in the Bahamas. I've been very fortunate to have worked in both places. It has widened my scope and made me appreciate cultural differences and similarities."

Kemp was, in fact, something of a child star back in the Bahamas. He became known as "Little Johnny" and from age 13 on, he was in demand in island nightspots. As a featured vocalist for the Mighty Makers, an oldies cover band, the young singer sang a variety of songs, from Tom Jones to Michael Jackson.

Comparisons between Kemp and Michael Jackson are inevitable, especially Jackson and Wonder. "I guess Stevie Wonder and Michael Jackson were heavy influences on me, but then so was Marvin Gaye," Kemp commented. "I really respected him also." But Kemp's appetite for music extended far beyond just those artists, and his stylistic influences are varied. "I grew up listening to almost everybody," he says. For his debut Columbia LP, Kemp recruited the talents of songwriter/producer Kashif, who served as musical director on the album, along with producers Brian Morgan, Shelley Scruggs and Jeff Smith. He's confident about the final product, which incorporates what he considers his best efforts, finely honed over the years. "It's been a long time coming," he adds.

Aside from the long hours, daily frustrations and the general angst that go into the making of any album, the project has been an enjoyable one for Kemp, primarily because of the special group of recording artists he found himself working with. "Kashif, Jeff Smith and the team of Brian Morgan and Shelley Scruggs made doing this album a lot of fun," says Johnny Kemp. "Who is indeed a new face for me, we're going to have an eye on, one for whom the fun has just begun.
The S.O.S. Band: Right On Course And Sailing To The Top

By Peter Berk

LOS ANGELES — There's a musical neutral zone which lies between high-tech sophistication and wide-eyed originality and that's where you'll find The S.O.S. Band. Listened to the group's latest album, "The Sanctuary," you can't help but be impressed by the musical virtuosity and state-of-the-art production values which pervade every track. Far more than a collection of musical effects, this is music that is virtually timeless. The readily apparent ingenuousness and warmth at work in each and every song. The music, the lyrics, the musical arrangements, the harmony, the mood, and the emotional content, all come together to create a little bit of sweet lyrical themes of love and sharing.

Like any durable group, The S.O.S. Band (which goes back about nine years) is built on a firm conceptual foundation. For lead vocalist Mary Davis, keyboardist Jason Bryant; trumpeter, percussionist and vocalist Alfred Abood; guitarist Bruno Speight; background vocalist Freddie Greggs and keyboardist Kurt Mitchell, the overriding idea is to project an unwavering optimism about life and relationships. The S.O.S. Band isn't out to stir political passions, preach heavy messages, or motivate people to rush out and change the world. If its romantic music, its musical style and the way it's been written and emotionally, this group has accomplished all it set out to accomplish.

For those of you who may not know it, The S.O.S. Band is currently enjoying overnight success: the group has not only been together almost a decade, but boasts three gold albums and a hit crossover single, "Take Your Time (Do It Right)." Given such a formidable track record, it seems S.O.S. could well stand for "secret of success." In fact, the band got its name before its fame, while playing the club circuit in its native Atlanta. Although the group's members generally thought of S.O.S. as standing for "satisfaction on stage," or "sounds of the south," they probably never dreamed that the "secret of success" would end up sounding so sweet.

Just what are those beliefs, then? According to Davis, "The fact is that the music industry has a lot of entertainers whose work is based on sex and violence. We're about positive things, things that happen in everyday life. There's too much of the other stuff going around, and we're trying to do music is the best we can to show people a more upbeat approach." While this might suggest an album full of jazz to rock. When we come together, we bring a variety of styles.

(Continued on page 48)

EAST COASTINGS

Paul Iront, New York

BENDING THE TOPS OF THE TREES — I'm no good at being noble but it doesn't take much to see that the '80s hasn't been a very sexy decade. The songs in the top 20 are full of self-directed affection ("Be Good To Yourself"), yearning distance ("Move Away"); and romantic images associated with IV drug use ("Addicted To Love," "One Hit To The Body"). Contrast this with chart toppers from the summer of love (67): "Light My Fire," "I Was Made To Love Her," Higher and Higher." Nights in White Satin? What? The S.O.S. Band's "Rage To Live" will not go gentle into that good night. Glenn Morrow has a "Rage To Live" (Bar/None Records). "I think there's a real carnality missing these days and people are starting to react against that," Morrow told East Coastings. "The thing that's really lacking is who have been writing to everyone that it is sex... I tried hard on this record to have a diversity of the emotional palate that ranges from ecstasy to sorrow to carnal lust (so) that each song communicates some kind of special emotional tug on the heart or groin or somewhere." "Rage To Live"'s 10 songs rock-out with unusual intelligence and disarming originality. Who, besides perhaps Ray Davies, could write a song about learning to swim ("Swimmer") and turn it into a metaphor for experience itself? Or sum up the mood of an entire decade (the '70s) with a song like "Nobody Nighttimes Anymore?"

GLENN MORROW — Glenn Morrow's "Rage To Live" LP (Bar/None Records) 201-795-4785 features songwriting col- leagues includingher wife Christine, and songwriter/christian band leader Jimmy Davis. Morrow has recently moved back to Hoboken, where he lived in the '70s. "It's funny moving back to Hoboken," says Morrow. "The last place I lived I didn't even know the people in my building. But I was at the supermarket the other day and a couple of Yo La Tengo's were checking out, and there was a Bongo here and a Cucumber there, all in the course of 15 minutes." Things are stirring in Hoboken again, in no small part because of Morrow's intense Rage To Live.

GRAHAM NASH, ONE OF THE GOOD GUYS — Talk about a rage to live: Graham Nash recently kicked off a new phase of his career with a solo album, his first in several years, called "Innocent Eyes" (Atlantic). "It's like I'm starting again after all this time," Nash told E. Nash recounted some favorite moments from his 'previous' careers: "The CSN&Y Roosevelt Raceway show in 1974 (the night Nixon resigned), Woodstock, No Nukes, Live-Aid, cutting 'Ohio,' recording 'Bus Stop' in one hour and 15 minutes. But I'm much more interested in what's going on tomorrow." Nash is one veteran who need not look back. "I Got A Rock," for which Nash borrowed Neil Young's vocoder ("He didn't charge me"). And "See You In Prague" (penned by Davitt Sigerson and Richie Zito) rank with the best songs he's recorded. Nash will perform July 25 at PPI. And THIS AND THAT — Lisa Herman, the vocalist who sang wonderful harmony with The Golden Palominos on tunes like "Buenos Aires," has her own band now called The Longhouse (newly signed to Warner Bros.). Herman's 11-piece band sports six female vocalists (paired as sopranos, second sopranos, and altos) who allow musical possibilities that the group is just beginning to discover. At the Better End May 28, the Herman-anchored vocal orchestra rolled a cool wave over the heat generated by drummer Anton Fier and guitarist Lutey Saltzman in such songs as "Come Back." And there were moments of pure magic as Herman sang a figure and the other vocalists followed with variations. This is one new face to really watch. ERRATUM: Andy Schwartz, former publisher and editor-in-chief of New York Rocker, writes to correct inaccuracies in my profile of Waddy Wachtel (CB, 5/31): NYR was not a Hoboken-based publication but a Manhattan-based paper which started publishing in 1976, a full two years before Fallon booked bands into Maxwell's. Also, he says, Beat Rodeo is not from Athens, Ga. but was formed in N.Y. in 1982. My apologies. JUPITER JETS — Album release by Jupiter Jets, Rude Buddha, The Connoisseurs, and Ludichrist kicked off CBGB's new '80s Off The Record Open Mic Night Sept. 29. Distribution is by Caroline Records.
STOCK IN THE FUTURE — There was a time, and it was not too far back, that many laughed at the thought of the leading producer and distributor of national radio programs being anyone outside the majors (CBS, NBS, ABC, RKO). Well, last week (May 28), Westwood One once again confirmed its dominance of the radio kingdom by completing its third successful public offering since going public in late January of two years ago. A spokesperson for the company noted that 2,012,260 shares were sold at $28 per share. The offering included 1,090,260 new shares of stock. According to Westwood One chairman and CEO Norm Pattiz, the approximately $30,000,000 in gross proceeds to the company will be used to make Westwood One “essentially debt-free, acquire additional satellite distribution equipment, expand facilities and for other general purposes.” Pattiz noted, “We’re very pleased with this, our third successful offering since going public 27 months ago. We appreciate the confidence that our shareholders and the financial community have placed in our company and look forward to a long and profitable relationship with both.”

L.A.’S BIG CHILL ON AM — On June 2, the new KGFJ took to the air with its new “heart and soul” format that station executives say, “is the answer for pleasant listening and reflecting on those happy moments.” According to Bill Shearer, vice president and general manager of the station, “KGFJ, like most other radio stations, is looking for a void in the market. We are very pleased that a format has come along that we feel will appeal to a large segment of Southern California. Many Hollywood observers were deeply impressed with the tremendous success of the film, The Big Chill. It was a box office smash and the soundtrack proved to be one of the real great surprises in recent memory. The heart and soul format will contain much of the same flavor and will allow each KGFJ listener to relive the real bright moments of his or her life.” Though it’s true that the station did establish itself, at one time, as the premiere R&B station in the market, the station has suffered in the past due to its AM format and not its playlist. Whether the heart and soul format lifts KGFJ out of the cellar of the AM dial remains to be seen. One thing is sure, The Big Chill generation now has a place to turn to in L.A.

A STATION DILEMMA — Hats off to WFBR, Baltimore for its tasteful handling of a promotion that encountered unfavourable and tragic circumstances. What was originally termed, the “Welcome Home Pride” promotion, turned into a fundraiser to honor the memory of The Pride Of Baltimore and its crew members who had been lost at sea. Listeners had been keeping up with the trans-Atlantic voice of the Baltimore Clipper ship with frequent on-air reports from its captain. The ship, Baltimore’s most renowned, sank off Bermuda in a sudden “White Squall” after a goodwill tour of European ports. The station’s initial promotion was to collect 15,000 cans to be strung together by school students to spell out “Welcome Home Pride” on the banks of Federal Hill and publicized an event slated for June 14. The station has continued to collect the cans for recycling and plans to use the proceeds for a Pride Of Baltimore Memorial Fund. It was an appropriate and thoughtful move by the station in an awkward and tragic event.

SEGUES — Looking to avoid a $25 per share hostile takeover by MacFadden Holdings, John Blair and Co. has agreed to be purchased by Reliance Capital Group L.P., an investment firm, for $27 per share plus incentives for shareholders... Carl Dickens, news and programming director at WBBM, Chicago is jumping to CBS co-owned KROK, San Francisco as v.p./g.m. No replacement has been named... Bob Griffith, general manager of KJOT, Los Angeles has added the title of vice president. He’s managed the station since 1984... WVEE music research director, Ray Boyd has been promoted to program director for the Atlanta urban outlet... He succeeds Scotty Andrews, who died April 19 of lung cancer...
MOST ADDED Out Of A Possible 157 Stations

157 Stations Reported This Week

Modern Woman - B. Joel - Epic 38 Adds
Opportunities (Let's Make Lots Of Money) - Pet Shop Boys - EMI America 31 Adds
Nasty - Janet Jackson & A&M 29 Adds
Sweet Freedom (Theme From Running Scared) - M. McDonald - MCA 28 Adds

RETAIL PICK

Retailer — Caron Vikil
Store — Tower Records
Market — Sacramento

Single: "Your Wildest Dreams"
Artist: The Moody Blues
Label: Polydor/PolysGram

Comments: "It's still doing really well. Now that it's getting airplay the sales have really picked up. It's at Number 14 this week and still climbing."

SOUTH

WHY! - MIAMI, FL — FRANK AMADEO - MD — 1-1 MADONNA

KREE-FM — HOUSTON, TX — HELENA PENA — MD — 1-1 P. LA BELLE & M. MCDONALD

WNOK-FM — COLUMBIA, SC — FRANK FOX — MD — 1-1 MADONNA

WAPI — BIRMINGHAM, AL — JIMAD WOOD — MD — 1-1 MADONNA

RETIAL PICK

Programmer — Gene Baxter
Station — WAVA
Market — Washington, D.C.

Single: "With You All The Way"
Artist: New Edition
Label: MCA

Comments: "We picked up phone from the play on our urban competitor, we put it on and got instant reaction. It's our number One teen record, and it's spreading to other markets also. We really believe in this one."

WEST

KKEO — KANSAS CITY, MO — KAREN BARBER — MD — 1-1 MADONNA

KWKD — AKRON, OH — REED KITTRIDGE — MD — 2-1 HEART

KXKX — WICHITA, KS — GREG WILLIAM — MD — 1-1 MADONNA

WLON — MINNEAPOLIS, MN — GREW SWEDENBURG — MD — 4-1 — LIMITED WARRANTY

Midwest Retail Breakouts

Mountains — Prince And The Revolution — Paisley Park/Warner Bros.
The Finest — The S.O.S. Band — Tabu/CBS
Love Touch (Theme From Legal Eagles) — R. Stewart — Warner Bros.

South Retail Breakouts

Mountains — Prince And The Revolution — Paisley Park/Warner Bros.
One Hit (To The Body) — The Rolling Stones — Rolling Stones/CBS
If She Knew What She Wants — Bangles — Columbia

East Retail Breakouts

If She Knew What She Wants — Bangles — Columbia
Secret Separation — The Fixx — MCA
We Don't Have To Take Our Clothes Off — J. Stewart — Arista

Add You Mad About You — B. Carlisle — I.R.S./MCA
Mountains — Prince and the Revolution — Paisley Park/Warner Bros.
Digging Your Scene — The Blow Monkeys — RCA
SIR PRICE — Mystery master Vincent Price hosts Prism Entertainment’s new mystery anthology series of video cassettes, entitled Escapades. Seven hundred videos, averaged out to around 46 hours of just videos (now add MTV’s many commercials, announcements, and other interstitial programming). There are lots of pleasant surprises on the list, videos you thought were over and done with as far as awards go, not the least of which is A-Ha’s fantabulous Take On Me clip (I’m really sick of this video, so I hope to take pains in dredging up the sincerity I felt last year). And then there’s Julie Brown’s Homecoming Queen’s Got A Gun. I mean, this video’s been around for 800 years! But it’s funny and nicely done clip. Glad it finally hit the list. I’m going to have to capitalize Ted党建 any Enemy Mine, its themselves will be presented September 5 this year, but before that it’s on to round two, a blissfully abbreviated version of The List.

HBO AND FUJI — HBO and Fuji Photo film have signed a promotional agreement. Beginning at the end of this summer, new subscribers to HBO and Cinemax will be given rebates on specialty-marked Fuji video cassettes. And what are you expected to do with these bargain cassettes? Tape off HBO and Cinemax, of course! According to HBO’s senior vice president of marketing, John Billich, “HBO has been a strong proponent of the VCR/cassette compatibility battle.” Don’t let Jack Valenti hear you say that. John (Jack’s the president of the Motion Picture Association of America, and the MPAA doesn’t take kindly to the cable industry’s current “VCR friendly” stance). The rebates will amount to $10 and $20 when mailed with proof-of-purchase tags from the cassettes and copies of your first two video cable bills. The promo ends in mid-September. Speaking of Cinemax, next month the channel goes inside jam sessions with rocker Fats Domino in a special called Cinemax Sessions: Fats & Friends. The show was taped June 5 in Domino’s hometown of New Orleans, and other than Fats, there’ll be performances by his pals, such as Ray Charles, Jerry Lee Lewis and the Stones’ Ron Wood.

The Release Beat

Paramount Home Video brings the legendary Bob Dylan to home video in July with Don’t Look Back, D.A. Pennebaker’s 1967 profile of Dylan’s 1965 English concert tour. The film includes appearances by Joan Baez, Donovan, Marianne Faithfull, Alan Price of The Animals and Alan Ginsberg. Suggested retail is $39.95, VHS and Beta... Warner Home Video has an orgy of special effects, stunts and other thrills lined up for July with a series of disaster films from the era of disaster mania (the mid-70s). Beyond the Possession Adventure, Fire!, Flood! and When Time Ran Out are the pictures in question, each featuring a star-studded cast, and each selling for the suggested retail price of $39.95, VHS and Beta... July at CBS/Fox Video is ushered in by two films starring Oscar winner Louis Gossett Jr., both recent theatrical releases. They are Iron Eagle, this year’s box office hit, and Banana Night, last year’s best bet. Suggested retail on both titles is $79.98, Hi-Fi Stereo, both VHS and Beta.

The CASH BOX TOP 40 VIDEOCASSETTES CHART is BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

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TOP 15 MUSIC VIDEOCASSETTES

- JOHN LENNON LIVE IN NEW YORK
- MADONNA LIVE — THE VIRGIN TOUR
- THE MAKING OF THE BROADWAY ALBUM
- KRAFTY KHALO
- THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS
- PACK UP THE PLANTATION
- WHITE CITY
- THE BEATLES LIVE — READY STEADY GO!

The CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES
MOST ADDED

Peter Gabriel — SledgeHammer — Geffen

STRONG ADDS

I Must Be Dreaming — Giuffria — MCA
Mad About You — Belinda Carlisle — I.R.S.
Opportunities — Pet Shop Boys — EMI America
A Different Corner — George Michael — Columbia

PROGRAM ADDS

BACKPORCH VIDEO — Kurt Vinup — Program Director — Dearborn, MI
Pet Shop Boys
The Fat Boys
Fabulous Thunderbirds
Steve Stain
Mighty Mouse

VIDEO VISIONS — Ric Martin — Program Director — El Segundo, CA
The Replacements
Sparks
The Damned
Keel
The Pogues
The Wooden Top
The Bosthoi
Chris & Coley
Sigue Sigue Sputnik

TV-69 — Thomas Zingale — Program Director — Gainesville
Big Audio Dynamite
Husker Du
Giuffria
The Firm
AC/DC
Book Of Love
Krokus
J. Kemp
Pet Shop Boys
K. Loggins
P. Gabriel
A-HA
Glass Tiger

VIDEO PROGRAMMER'S PICK

PD
Gabriel Dillon

Program
Video Times
Market
Burlington, Vermont

Video: I Hear The Call
Artist: The Unforgiven
Label: Elektra

Comments:
“Those guys are too much. It’s a fun song and a great video that should go over well with the young female audience. Look for The Unforgiven to hit big!”

TOP 30 MUSIC VIDEOS

1 ON MY OWN Patti LaBelle and Michael McDonald (MCA) 2 4
2 MOVE AWAY Culture Club (Epic) 1 5
3 ALL THE THINGS SHE SAID Simple Minds (A&M) 7 4
4 TUFF ENUFF Fabulous Thunderbirds (CBS Associated) 9 8
5 THE GREATEST LOVE OF ALL Whitney Houston (Arista) 3 7
6 CRUSH ON YOU The Jets (MCA) 12 3
7 NO ONE IS TO BLAME Howard Jones (Elektra) 15 2
8 THERE’LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean (Arista) 16 3
9 I WANNA BE A COWBOY Boys Don’t Cry (Profile) 11 5
10 IF YOU LEAVE Orchestral Manoeuvres In The Dark (A&M) 5 6
11 SOMETHING ABOUT YOU Level 42 (PolyGram) 18 3
12 WEST END GIRLS Pet Shop Boys (EMI America) 8 10
13 IS IT LOVE Mr. Mister (RCA) 17 4
14 LIVE TO TELL Madonna (Sire) 13 3
15 HOLDING BACK THE YEARS Simply Red (Elektra) 22 2
16 I CAN’T WAIT Nu Shooz (Atlantic) DEBUT
17 BAD BOY Miami Sound Machine (Epic) 6 5
18 NOTHIN’ AT ALL Heart (Capitol) DEBUT
19 RAIN ON THE SCARECROW John Cougar Mellencamp (RCA) 25 2
20 TOMORROW DOESN’T MATTER TONIGHT Starship (Grunt) 19 3
21 VIENNA CALLING Falco (A&M) DEBUT
22 ALL I NEED IS A MIRACLE Mike and the Mechanics (Atlantic) 14 4
23 HANDS ACROSS AMERICA Voices Of America (EMI America) 27 2
24 A DIFFERENT CORNER George Michael (Columbia) DEBUT
25 OUT OF MIND, OUT OF SIGHT Models (Geffen) 29 2
26 YOUR LOVE The Outfield (Columbia) 4 9
27 YOUR WILDEST DREAMS The Moody Blues (Polydor) DEBUT
28 AMERICAN STORM Bob Seger & The Silver Bullet Band (Capitol) 24 3
29 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson (A&M) 10 8
30 HARLEM SHUFFLE Rolling Stones (Rolling Stones) 21 9

THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.
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<th>No.</th>
<th>Song Title</th>
<th>Artist(s)</th>
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<td>35 PRIMITIVE LOVE</td>
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<td>36 HEADED FOR THE FUTURE</td>
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<td>37 ALABAMA GREATEST Hits</td>
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<td>38 BACK IN BLACK</td>
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<td>39 RAISING HELL</td>
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<td>46 THE JETS</td>
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<td>47 THE SECRET VALUE OF DAYDREAMING</td>
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<td>48 DIFFERENT LIGHT</td>
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<td>50 EMERSON, LAKE &amp; POWELL</td>
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<td>51 LIVES IN THE BALANCE</td>
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<td>52 NERVOUS NIGHT</td>
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<td>53 AS THE BAND TURNS</td>
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<td>54 BIG &amp; BEAUTIFUL</td>
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<td>55 KNEE DEEP IN THE HOOPLA</td>
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<td>56 STEPHANIE MIES</td>
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<td>57 IN VISIBLE NOISE</td>
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<td>58 THE WIDOWDAY ALBUM</td>
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<td>59 ONCE UPON A TIME</td>
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<td>26</td>
<td>60 SONGS FROM THE BIG CHAIR</td>
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<td>27</td>
<td>61 MEAN BUSINESS</td>
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<td>62 COCKER</td>
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<td>63 ROCK A LITTLE</td>
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<td>64 HEADLINES</td>
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<td>65 THE BIG PRIZE</td>
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<td>66 ADDRESS OF CHANGE</td>
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<td>67 IN SQUARE CIRCLE</td>
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<td>68 LET'S GO ALL THE WAY</td>
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**THE CHART BREAKER** refers to the highest debuting LP in the top 100.
PRESERVING MISS LIBERTY — Americans by the millions have been contributing to the preservation of the Statue Of Liberty. They will want to preserve, as well, the spectacular drama and moment of the unveiling of Miss Liberty's refurbished state on video cassette. At least this is the hope of Maxell Corp, as they have revealed an aggressive summer merchandising plan targeting the millions they hope will want to preserve on tape the many festivities surrounding this July Fourth’s rededication ceremonies. The tie-in promotion is called “Capture History.” With some 72 hours of scheduled television coverage including the official reopening of the Statue by President Reagan, a tall ships parade and the most elaborate fireworks display in history, consumers will want to record these “live” events and replay them in years to come, according to Maxell video marketing manager Gerry Ginelli. The June launch of “Capture History” will include pre-printed, pressure sensitive label kits with the purchase of Maxell HGX T-120 two-packs. The kit allows the consumer to adorn the spine of the video cassette with a special red, white and blue color label that distinguishes the rededication tape from the rest of a collection. Special retail merchandising efforts including handsome floor display bins housing the two-packs and containing a dispenser for the label kits will further attract consumer attention. According to Ginelli, “Capture History” gives dealers an excellent opportunity to increase sales of video cassettes during June and July, a traditionally slow sales period. “Last year the Live Aid performance spurred a tremendous demand for blank tape, proving a major TV event can translate into major demand for blank videotape,” he pointed out. Lots of eye-catching display material is available from your supplier.

MONKEE BUSINESS — Rhino Records intends to maximize the impact of this summer’s Monkees reunion tour by reissuing four of TV-pop sensation’s LPs. The occasion is the 20th anniversary of the formation of The Monkees. In June, Rhino will have out “More Of The Monkees” and “Headquarters.” These will be followed in July by “The Monkees” and “Pisces, Aquarius, Capricorn & Jones LTD.” Rhino already has a barrel full of Monkees records in its catalog with “The Birds, The Bees & The Monkees,” “Head (Original Motion Picture Soundtrack),” “Instant Replay” and “Present.” And just so you won’t think you’ve missed anything, they also have “Monkee Flips” (a collection of mostly non-LP cuts) and “Monkee Business” (a picture disc with B-sides, rarities and alternate versions). That’s 10 Monkees records, folks! Most importantly, says Toby Mamis, director of publicity for Rhino, the titles are now available, for the first time ever, on cassette.
**A Japanese Success Story**

**In The United Kingdom**

By Chrissy Iley

LONDON — The latest music success story in the U.K. comes from Japan. Early in 1986 a new operation was established to release compact discs, chrome cassettes and albums solely of Japanese product.

LOE Entertainment launched three labels — LOE Records for mainstream music, East Rock for heavy metal, and Pan East for exports. It is the latter of these that has proved the most successful.

The first four releases — "Lisa" by Masahide Sakuma, "Morning Picture" by Uskei Shouzou, "Ichiko" by Ichiko Hashimoto, and "Seigen" by Seigen Ono — were marketed fiercely by label manager John Paul Jeffs. The accompanying cassettes wherever he could, including to a chain of hairdressers whose clients filled in questionnaires. The questionnaire is proving useful for future marketing.

Pearson claims his policy of being very selective has won him a great response. He commends LOE’s Japanese music as having a more than the Western alternative. It is always better to overestimate the buyer’s intelligence than underestimate it. LOE radio listeners love our New Age catalogue. Housewives are tired of being treated as a demographic group and the New Age is light classical and very easy to listen to.

Pearson is an admirer of most things Japanese. "I like their moral structure."

**United Kingdom**

LONDON — Yet another megastore with 15,000 square feet of retail space is to open in London’s Oxford Street. This shop is to be run by Music Makers — a subsidiary of language course specialist, Bond Street Music. It will be followed in July by Tower’s opening at Piccadilly Circus, a time slot later by HMV and Virgin stores at the other end of Oxford Street.

This is one project to fruition floor space. The West End will have been tripled in twelve months. This will no doubt lead to greater competition which HMVs M. Ian Dunston, reckons only his company will survive.

Despite inexperience in record retail, Music Makers’ executive director, Carole Simmonds, is confident of success. She says “With CDs there is enough for everyone — and it is the consumer who will benefit, because the record companies will be able to put a larger range of less commercial music.”

“Our philosophy of retailing will be that of a specialist store with a specialist staff who are able to communicate their love of music to the customer in great depth.” Music Makers’ store will open several weeks — providing the central plant makes Sunday shopping legal. The building will house a vegetarian restaurant as well.

The financial backing for the venture has come from the sale of the Skinfreet London to Simmonds and her husband owned.

HMV’s Duffell does not believe they have a great chance of success. He says “The Tower has apparently done its homework — so has this new company, but HMV have been around a long time and we have an army of professional in the area of record retailing.”

“Richard Branson said last week that there was room for both of them and one other, and that other is HMV.”

“We understand the UK market and you cannot say the same for Tower and this new, anyway. We and Virgin will finish up being the only survivors.”

HMV’s plans to open the world’s largest record store are being delayed by the legal action of some of the sitting tenants in Oxford Walk.

Meanwhile, Tower’s Steven Smith is gaining experience and knowledge of the UK market through his sizeable store in London’s Kensington High Street. He is also planning to develop an international branch of NARM from his UK base.

**Argentina**

BUENOS AIRES — RCA/Ariola International Latin American topppers Ramon Barbieri and Tato Luzardo have been in Buenos Aires discussing business with local execs. Segura and Luzardo are well known in this country and have been here several times before the RCA and Ariola merger, in some cases related to visits by top Spanish artist, Joan Manuel Serrat.

RCA/Ariola was also present at the Maria Bethania press conference and cocktail party at the Le Club niter. Although, as we reported before, Poly-Gram has been releasing Bethania’s recordings, news at the party was the recording of a contract between the label and her new recording label in Brazil. Bethania is one of the top female voices in her country, and her visit has been promoted by local impresario Fellini during a season of economic uncertain and few foreign stars coming to Buenos Aires.

CBS creative director Norberto Tejero reports strong work on the second album by melodic chanter Fernando de Mada- riaga, who made an impressive comeback with his first LP for this company after several years of absence from the record- ing studio. It is interesting to remark that, although it has been demonstrated that most of the record buyers in this market prefer to acquire product in Spanish, there are few artists working in the melodic field. Thus, de Madariaga has seemingly filled a gap, with sales exceeding 60,000 units in a few months.

EMI has set a campaign to develop new artists which includes several Mexican artists like Tatiana, female trio Pandora, chanteuse Yuri and the already well established chanter Emilio Jose. Alberto Caldeiro, commercial director of the company, reports that the Beatles compilation, “20 Great Hits,” has reached triple platinum status, meaning 180,000 units sold; the point is remarkable and shows that the British group continues impressing the new generation after so many years.

PolyGram marketing director Leo Ben- tivoglio is happy about the excellent initial sales of the new album by chanteuse Teresa Parodi, which exceeded the 20,000 mark. Parodi was launched last year under PolyGram, and PolyGram has acted during 60,000 units of her first effort. The trade expects this new work to sell very well in the near future.

Miguel Smirnoff

**ARGENTINA**

**BESTSELLERS**

**United Kingdom**

**TOP TEN 45s**

1. Love to Love — Madonna — WEA/Sire
2. You Can Leave Your Hat On — Joe Cocker — EMI/Capitol
3. One of These Days — Pink Floyd — EMI/Virgin
4. Run To Me — Tracy Spencer — CBS
5. A Different Corner — George Michael — CBS/Epic
6. Absolute Beginners — David Bowie — EMI/Virgin
7. We Need Protection — Picasso At The White House — CBS/Portrait
8. No One To Blame — Howard Jones — WEA
9. Too Much Monopoly — C.C. Catch — PolyGram
10. Lei Varr — Ferruz — Ricordi/Font Ceta

**TOP TEN LPs**

1. Don Johnson — Lucio Battisti — RCA/Nuovo Uro
2. Cockie — Joe Cocker — EMI/Capitol
3. Sfinge e la — Original Soundtrack — EMI/Capitol
4. Soggetti Speciali — Original Soundtrack — RCA/Zeolandia
5. Dirty Work — Rolling Stones — CBS/Rolling Stones
6. Freedom — Bruce Springsteen — CBS
7. Cock Robin — Cock Robin — CBS
8. Respect — PolyGram
9. Absolute Beginners (Complete) — Original Soundtrack — EMI/Virgin
10. Rocky IV — Original Soundtrack — CBS/Scotti Bros

**TOP TEN 45s**

1. Slap-Jap Monster — Peter Gabriel — Virgin
2. Holding Back The Tears — Simply Red — WEA
3. Spirit In The Sky — And The Medics — IRIS
4. Addicted To Love — Robert Palmer — Island
5. On My Own — Pati Laver — David Bowie — EMI/Virgin
6. Lessons In Love — Level 42 — PolyGram
7. Everybody Wants To Run The World — Tears For Fears — Mercury
8. Set Me Free — Jaki Graham — EMI
9. The Longest Time — Jimi Hendrix — Virgin

**TOP TEN LPs**

1. Kissing The Wind — Peter Gabriel — Virgin
2. Streetlife — 20 Greatest Hits — Bryan Ferry & Roxy Music — EG
3. Brothers In Arms — Dire Straits — Vertigo
4. Love Songs — Billie Holiday — Live
5. The Cure — Standing On The Beach — Fiction
6. World Machine — Level 41 — PolyGram
7. Whitney Houston — Whitney Houston — Arista
8. Rangas and Crashes — Go West — Chrysalis
9. Sandals Of Time — S.O.S. Band — Virgin
10. Picture Book — Simply Red — Elektra

**INTERNATIONAL BESTSELLERS**

**Argentina**

**TOP TEN 45s**

1. Se Comenta — Daniel Magal — RCA
2. Esa Mujer — Dyaglo — EMI
3. Los Muchachos Del Hoy — Luis Miguel — EMI
4. Eddie Espedal — Laura Branzade — WEA
5. Llamame De Luz — Monica Passe — RCA
6. Cantrape — Hermanos — CBS
7. Contracura — Metropol — Interdisc
8. I Want Rock — Twisted Sister — WEA
9. Small Town Boy — Bronski Beat — PolyGram
10. Look I Have No Name — La Union — WEA

**TOP TEN LPs**

1. Locura — Virus — CBS
2. Tengo — Zapateado — CBS
3. Catatan Cudutana — Vida e Hias — Interdisc
4. Gift — Gita — CDB/DBN
5. El Del — Juan Ramon — Micronet
6. FMRA — Various Artists — CBS
7. Top Hits ’86 — Various Artists — PolyGram
8. Live In New York City — John Lennon — EMI
9. Nada Personal — Soda Stereo — CBS
10. Mensaje — Miquel Matos — EMI

**INTERNATIONAL BESTSELLERS**

**Italy**

**TOP TEN 45s**

1. Love To Love — Madonna — WEA/Sire
2. You Can Leave Your Hat On — Joe Cocker — EMI/Capitol
3. One of These Days — Pink Floyd — EMI/Virgin
4. Run To Me — Tracy Spencer — CBS
5. A Different Corner — George Michael — CBS/Epic
6. Absolute Beginners — David Bowie — EMI/Virgin
7. We Need Protection — Picasso At The White House — CBS/Portrait
8. No One To Blame — Howard Jones — WEA
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8. Rangas and Crashes — Go West — Chrysalis
9. Sandals Of Time — S.O.S. Band — Virgin
10. Picture Book — Simply Red — Elektra

**Melody Maker**
NASHVILLE FORUM

Tom McEntee, Nashville

"Yes, Mr. Jones is in. Did you want to talk to him? . . . ?" "Don't tell me it's good if you don't really think so. I want your honest opinion." . . . R-i-i-g-g-h-h-t-t!

Or how about this one:

"Hey, man, the reason I haven't taken you to lunch in the past couple of years is because I didn't know where you were at. I sure am glad you finally got a phone number where I can reach you . . ."

And then there's always:

"Boy, I just know you're gonna give me my record a good review, 'ol buddy" (which also works as): "Boy, I just know you're gonna give me my record a good Supersonic charts, 'ol buddy" . . .

But, still, one of my favorites is:

"Well, it's a bad mix, and we're gonna change the lyrics in the second verse, and I'm not sure about the melody in the bridge, and of course, Twinkie had a cold the day we cut this and it wasn't really in her key, and this is kind of a poor quality tape, y'know . . . but whaddya think? . . ."

Got any of your own Favorite Frases (Phavorite Phrases??) You want to tell the world about? Send 'em on in to The International Megaphone and we'll blab 'em around the globe. (If we print yours you might win a free weekend at the Ryman Auditorium with the Phantom of the Opry. Or . . . two free tickets to the 1986 Old Faces Show) It's first come, first served.

Some heavy-duty congratulations are in order this week, not the least of which are extended to Frances Preston, for her superbisonic trip to the top of the BMI ladder.

As the new prez, Ms. Preston is probably the most successful (and/or powerful) businesswoman in Nashville, if not the entire South. Now that calls for some applause, don't you think??

Additional congrats are due to Molly Lunnie who chose Laurie and K.C.'s Dan Lingam as project for May 29. The 5 lb., 2 oz. production is the Lunnie's "Debut Baby."

While we're at it and since we've just wrapped up our first six months at CB, the Staff of Four has some half-year plaudits to throw out . . .

A tip of the hat to Supersonic and the rest of the Bugs Bunny gang for bringing in two beauties of their own in the first half of '86 — Travis and Yoakam. Travis and Yoakam?? Is that WB's answer to Lunn 'n Abner??

No, it's just two of the hottest new faces in country music these days. In fact, you may have noticed that their names come up quite a bit in our pages and wonder why? Here's a clue: if you check Warren's ad budget with CB, you'll know for certain that it's not a hype) . . .

Not to be outdone, the Terrible Trio of the Tower (that's Fogelson, Shults and Lovelace) have put together a few neat scoring plays since we got here — the nearest of which, of course, was the launching of Mean Dan Seals (one of my heroes, by the way) . . .

A few other interesting things have gone down in just a half year, and they'll show up in our Directory Issue, coming up in a few weeks. Stay tuned . . .

Footnote: If I had given credit when it was originally due, I might have saved a lot of folks the trouble of having to ask who did the give-jus cover for our Ray Price special a few weeks back. The fact is, it was a reproduction of an original oil painting by Hawaii's brush-and-canvas master, Ameriko Maak. And a beautiful piece of work it is.

COMMERCIAL SERIES SET — Bob Farnsworth, president of Hummingbird Productions (1), is shown with singer/stylist/storyteller Arlo Guthrie as they prepare to record a new series of commercials for Dodge Trucks. The upcoming ads will feature Guthrie telling tales about a make-believe "Uncle Jake." All the spots were created by the Hummingbird Production Company and recorded here in Nashville.
Thanks, radio, for all the help on my first national release!

“I’m Always Gonna Be Your Girl”

Love,

Patsy Marie

Don Grantham (Southern Tracks ST 1055)
Saying Goodbye Is Never Easy (3:26) (Brother Bills--ASCAP) (D. Grantham)
(Producers: K. Carlile, D.F. Grantham)

The disc-covey is now over. The topic of the next disc-covey is "The Best of Country Radio," which will be a tribute to the great country radio legends of the 1970s and 1980s. The show will feature interviews with some of the most popular country radio stars of the past, including Merle Haggard, Waylon Jennings, and Willie Nelson.

Don Grantham (Southern Tracks ST 1055)
Saying Goodbye Is Never Easy (3:26) (Brother Bills--ASCAP) (D. Grantham)
(Producers: K. Carlile, D.F. Grantham)

It's hard to tell who started this disc-covey first, but we got shots from several different directions all at once. Anyway, among the first were Ken Carlile at WPNX, Clyde Beaver at WSDS, and Randy Hooker from KVGB. And almost simultaneously were KCTI, KXZ, WMTZ, WOPY, WKKN, KFOX, KFOQ, WWAM, KINO, KFGO, WICO, WSCG, KTOM, WJJA, KSBE. Outa state, guys!

LACY VISITS MONTANA’S KPOX — Lacy J. Dalton recently made a concert stop at Northern Montana College and talked with KPOX Radio about her views on country radio. Joining Dalton on her bus after the show are (from l-r): Bill Wright, p.d. and Mike Counter, assistant m.d. of KPOX.

Cash Box/June 14, 1986
**SINGLE FEATURE PICKS**

**KENNY ROGERS WITH NICKIE RYDER** (RCA PB-14384)
You'll recognize Kenny's new single right away as being the song for Chrysler Corporation commercials. With some help from Nickie Ryder, Kenny delivers "The Pride Is Back" with hard-driving, pop appeal.

**THE EVERLY BROTHERS** (Mercury 884-694-7)
The Everlys' popularity among country radio listeners should increase with their 50s-flavored follow-up to "Born Yesterday," titled, "I Know Love." What a feel!

**KEITH WHITLEY** (RCA PB-14363)
Ten Feet Away (3:10) (WB/Two Sons/Algee/Blue Lake—ASCAP/BMI) (T. Seals, B. Sherrill, M. Barnes) (Producer: Blake Mevis)
With some radio still hanging on to "Miami, My Amy," Whitley has released another treat, "Ten Feet Away." Expect this effort to do well also.

**RICK NELSON** (Epic 34-06065)
Dream Lover (3:11) (Screen-Gems-EMI/Hill & Range/Hudson Bay/Alley/Trio—BMI) (B. Darin) (Producer: Steve Buckingham)
Taken from the "Memphis Sessions" LP, fans will appreciate this offering from the late Ricky Nelson. Nelson presents Bobby Darin's "Dream Lover" in an enjoyably mellow way.

**CON HUNLEY** (Capitol B-5586)
Blue Suede Blues (3:21) (Music City/Combine—ASCAP/BMI) (J. Fagan) (Producer: Kyle Lehning)
Hunley sings from the heart in this gutsy, bluesy number.

**THE KENDALLS** (MCA-52850)
Too Late (3:24) (Chriswald/Hopi/Silver Rain/Chappell—ASCAP) (T. Cerney, N. Montgomery) (Producer: Terry Skinner and J.L. Wallace)

**MICHAEL-ROY CROFT** (EMI-America—PB-8328)

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**SINGLE RELEASES**

**OUT OF THE BOX**

**THE NITTY GRITTY DIRT BAND** (Warner Bros. 7-29869)
Celebrating two decades in the "biz," the Dirt Band releases a new single off their anniversary LP, "Twenty Years Of Dirt, The Best Of The Nitty Gritty Dirt Band." "Stand A Little Rain" is a strong contender to top the charts with its powerful vocals and deep, meaningful lyrics. Already receiving favorable response from music directors.

---

20 Years Of Dirt

NASHVILLE — The Nitty Gritty Dirt Band, celebrating 20 years together, has been honored by the Governor of Colorado, Richard Lamm, who proclaimed June 10, "Nitty Gritty Dirt Band Day" throughout the state.

Lamm cited the group's "substantial and far-reaching contributions to music." The group celebrated on June 10 with a concert for 9,000 fans at the Red Rocks Amphitheatre, near Denver. Special guests included Ricky Skaggs, Emmylou Harris, John Denver, Rosanne Cash, Vince Gill, Marty Stuart and others.

Coinciding with the group's anniversary, the Dirt Band's first greatest hits album, "Twenty Years Of Dirt," has been released and features the group's signature song, "Mr. Bojangles" along with "American Dream," "Make A Little Magic," "Long Hard Road" and their current single, "Partners, Brothers and Friends."

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When Was The Last Time You Had A Breath Of Fresh Air?

**MICHAEL JOHNSON**

with his first RCA album...**“WINGS”**

AEL1/AEI1-9501

**PAKE MCENTIRE**

and his first RCA album...**“TOO OLD TO GROW UP NOW”**

AEL1/AEI1-5909

with his new single...

**“Savin’ My Love For You”**

PB-14336

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FRESH, NEW TALENT ON RCA RECORDS AND CASSETTES.
The Whole World’s in Love with Radio... and so are we —

for makin’

“Makin’ Love On The Radio”

a Fun Promo for your station!

Radio People are Fun People!!!

... just ask Blane Gauss & Saturn Records
Promotion Chuck Dixon/Craig Morris

COUNTRY

INDIE ALBUM REVIEW
JERRY DEE MCFADDEN — Reptile (Stax 319186)
Producer: Scott Tull
Well, we’ve been saying that a new, youth-oriented branch would be opening up under the overall country music family tree, and this album is tangible evidence of the type of product that will be perfect for an "alternative country" format. It’s different, it’s homegrown (much like the no-sophistication of early rock) and in spots, it’s humorously irreverent.

INDIE SPOTLIGHT

BOOTS CLEMENTS — WALKIN’ PROUD
The new album, featuring the new single, "YOU CAN HAVE HER" also includes "SURF TAKI", "THE NIGHT HAS A THOUSAND EYES", "WALKIN’ PROUD", "NEVER GONNA FALL IN LOVE AGAIN", "GHOST RIDERS IN THE SKY", and more.
Radio stations: please write or call if you haven’t received Box 8875, Universal City, CA 91608  818/506-4956

TOP INDIE SINGLES

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<tr>
<th>#</th>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RELEASE</th>
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<th>6/7 CHART</th>
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<tr>
<td>1</td>
<td>I'M GOING CRAZY</td>
<td>KENNY DALE (BMG 319186)</td>
<td>Contact: (512) 354-8775</td>
<td>4 5</td>
<td>6/7 Chart</td>
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<td>2</td>
<td>GUILTY EYES</td>
<td>DARLENE AUSTIN (CST 1416)</td>
<td>Contact: (815) 367-1823</td>
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<td>3</td>
<td>MIDNIGHT FLYER</td>
<td>CARLTON MOODY AND THE MOODY BROTHERS (Lantern L 10121)</td>
<td>Contact: (704) 537-0133</td>
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<td>4</td>
<td>ALL THE WAY</td>
<td>RAY PRICE (Deep One SOR 385)</td>
<td>Contact: (815) 253-3809</td>
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<td>5</td>
<td>I'LL TAKE YOUR LOVE ANYTIME</td>
<td>ROBIN LEE (Evergreen EV-1039)</td>
<td>Contact: (815) 357-3013</td>
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<td>6</td>
<td>WISHFUL DREAMIN'</td>
<td>MICHAEL SHAMBEIN (Fal Records)</td>
<td>FL 649</td>
<td>Contact: (815) 329-2278</td>
<td>3 5</td>
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<td>7</td>
<td>NEW SHADE OF BLUE</td>
<td>PERRY LANFORD (Door Knob DK-86-249)</td>
<td>Contact: (815) 383-6002</td>
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<td>8</td>
<td>CROSS MY HEART</td>
<td>JAN GRAY (Cypress-CYPS510)</td>
<td>Contact: (815) 293-3920</td>
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<td>9</td>
<td>ANYTHING A STRANGER CAN DO</td>
<td>RANDY WAGNER (Door Knob DK-86-248)</td>
<td>Contact: (815) 383-6002</td>
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<td>10</td>
<td>DANGER LIST (GIVE ME SOMEONE I CAN LOVE)</td>
<td>LEON EVERETTE (Orlando ORC 112)</td>
<td>Contact: (513) 451-3920</td>
<td>12 3</td>
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<td>11</td>
<td>ROCKIN' MY ANGEL</td>
<td>HARVEY SELTS (Evergreen EV-1041)</td>
<td>Contact: (815) 327-3013</td>
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<td>12</td>
<td>IF THAT AIN'T COUNTRY/BLUE HOUSE PAINTED WHITE</td>
<td>KINNAMAY WADDE (NCR 327)</td>
<td>Contact: (815) 624-8005</td>
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INDIE SINGLE PICKS

TOPEL AND WARE (RCA R 2398-2)
Children Of America (3:58) (Ware—BMI) (M. Topel) (Producer: Michael Topel) (RCI Records, P.O. Box 126, Elsmford, NY 10523) (914-592-7883)
Fine production highlights this Liberty tribute.

HAROLD DEAN (Artisan AR 8307)
The Night We Went All To Hell (2:32) (Keith Stegall/Bill/Max—ASCAP) (K. Stegall, T. Rocco) (Producer: Ed Keeley) (Artisan Records, P.O. Box 21249, Nashville, TN 37221) (615-564-9999)
Tunemiths Keith Stegall and Tommy Rocco put together a cleverly written number. Harold Dean does a nice job delivering it!

DANIEL TAYLOR (Green Leaf NR1650)
Pictures Fade With Time (2:30) (Doug’s/BMI) (D. Taylor, P. Taylor) (Producer: Doug Jernigan)
Taylor paints a picturesque image of lost love.

CUT-UP CUT

CLARENCE JOJOLA & ISLETA POOR BOYS (Ross-RR 2005)
Something About A Fat Girl (2:20) (Little Richie Johnson/Aanka—BMI) (L. Brittain) (Producer: Little Richie Johnson) (Sounds of Music, Box 3, Belen New Mexico 87002) (505-865-8441)
There are nine million gimmicks, gadgets and pills on the market to help you skinny up quick, and this guy wants a fat girl. Whether you drop it in for some slim timelicks or for weekend jo-jolies, this is one for you and your audience to have lots of fun with.

Cash Box/June 14, 1986
AT 33 1/3 RPM
THE PLEASURE

BILLY JOEL
"Modern Woman" 34:0618

MICK JAGGER
"Ruthless People"

BRUCE SPRINGSTEEN
"Stand On It"

LUTHER VANDROSS
"Give Me The Reason" 34:0619

DAN HARTMAN
"Waiting To See You" 34:0630

PAUL YOUNG
"Wherever I Lay My Hat (That's My Home)"

MACHINATIONS
"No Say In It"

NICOLE
"Don't You Want My Love"

MICHEL COLOMBIER
"Neighborhood Watch"

KOOL & THE GANG
"Dance Champion"
"RUTHLESS PEOPLE."
THE ORIGINAL MOTION PICTURE SOUNDTRACK.
The hi-powered hit list is set to shatter radio at all formats with the simultaneous explosion of three new singles from Billy Joel, Dan Hartman and Luther Vandross!

The ruthless release schedule promises relentless market penetration with Mick Jagger's title cut, written by Jagger with Daryl Hall and Dave Stewart; plus Paul Young's "Wherever I Lay My Hat (That's My Home)" and "Stand On It," the razor sharp cut from Bruce Springsteen.

Beware of "Ruthless People." The Soundtrack. Ten killer cuts that just won't let up! On Records, Cassettes and Compact Discs.

"Ruthless People." The Motion Picture.
Starring Danny DeVito, Judge Reinhold, Helen Slater and Bette Midler.

TOUCHSTONE FILMS presents in association with SILVER SCREEN PARTNERS II A ZUCKER, ABRAHAMS, ZUCKER FILM "RUTHLESS PEOPLE" A WAGNER/LANCASTER PRODUCTION
Starring DANNY DeVITO JUDGE REINHOLD HELEN SLATER and BETTE MIDLER. Direction of Photography JAN DeBONT. Executive Producers RICHARD WAGNER and JOANNA LANCASTER and WALTER YENIKOFF. Produced by MICHAEL PEYSER. Written by DALE LAUNER. Directed by JIM ABRAHAMS. DAVID ZUCKER and JERRY ZUCKER.

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Album Cover Photograph: © 1986 Touchstone Films. All Rights Reserved. She is a trademark of CBS Inc. © 1986 CBS Inc.
WILD SERENADES KDAY — Philly World/MCA recording artist Eugene Wilde recently stopped by KDAY radio during a visit to L.A. to promote his latest album, “Serenade,” and give an interview with Greg Mack, music director KDAY. Sara Melen dez, west coast regional R&B promotion manager, MCA Records; Mike Jack Patterson, program director, KDAY.

Larry Lewis, director of syndication programming stated, "I’ll put StreetBeat up against any other urban syndicated program as far as the quality of production and timeliness of artist presentation.

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The BEAT

LINDSEY EXITS XHRM — Duff Lindsey recently promoted to P.D. at XHRM, has accepted the P.D. position at WHQT, Miami, Fla. according to Daryl Cox, G.M. at XHRM and Dan Valley V.P. for programming for EZ Communications. Lindsey replaces veteran P.D. Joe Fox who will assume the programming for XHRM until a successor is named. Does this mean that recently promoted music director L.D. McCollum is in line for the P.D. stripes in San Diego?

HARRISON JOINS MTK — Spider Harrison, veteran programmer and one of the top ranked radio announcers for years at WTLN, Indianapolis and WLAC Nashville has joined the MTK Music Group in charge of national promotion for urban music. Prior to joining MTK, Spider worked as an independent and multi-platinum artist for various companies. His current project is the Voltage Brothers, an 11 piece group that literally zigzags with a set of dance floors with a new single called “Love Is A Criminal.”

WGV OPENING — Ken Murphy, music director of WGV, Charlotte, N.C. informed Cash Box that program director Don Cody is looking for an experienced news person with production skills. If you have the qualifications, send your resume and tape to: Don Cody, program director, WGV, 2520 Tookey Ave. Charlotte, N.C. 28210.

WAMO’S HOT TRACKS — Chuck Woodson, program director of highly rated WAMO, Pittsburgh told us that his station has the hottest promotion to hit that city in years. Joyce Ellis, a professional dancer has been working with WAMO’s Hot Tracks Dancers, who attend and perform at various station sponsored events around Pittsburgh (most recently Hands Across America), and the response has been absolutely great. The whole crew will be out in full force this Sunday, June 8, 1986 for a free station concert featuring Rene & Angela. Chuck is expecting a crowd of 60,000 to 60,000 people. Now that is a WAMO powerful promotion. Best wishes for continued success to Chuck and staff.

GEORGE DOES T.V. — Big George Threatt, program director of WBW, Atlanta, Georgia began hosting a new dance t.v. show on June 2. The show will air three times per week on Cox cable channel six. George didn’t give us a name for the show, but we have a suggestion, “Making Middle Georgia Dance-A-Long with Big George.” Seriously, we hope that the show will become enormously successful for you.

ATLANTA GOSPEL — WEE/WAKO, Atlanta will present a special Gospel concert in conjunction with the Atlanta Chapter of the NAACP Friday June 13 at 7 p.m. at the Atlanta Civic Center. Proceeds will go to the ACT-SO program which is sponsored each year by the NAACP and will be used to send Atlanta students to the national convention in Baltimore. The event’s program will be produced by Larry Tinsley, program director of WAGB, and his associate, RodJones.

—O—O—O—OLD PRO RETURNS — J.L. Wright, a 22-year veteran of the entertainment industry has returned. Wright, who once programmed WABG and WJMO in Cleveland, has joined Northern Entertainment Corporation as director of R&B promotions. Wright joins the promotion department headed by Joe Simone, board chairman and Bob Skaff, president, Northern Entertainment Management Division. J.L. expressed optimistic enthusiasm about various unreleased pieces of product. Prior to joining Northern, Wright held various positions with different major labels as well as working as an independent consultant for several labels. By the way, J.L. is not really the a-a-a-a-old. Welcome back to a real pro.

STREETBEAT — StreetBeat, one of urban radio’s syndicated music message shows, will be featuring some interesting segments in the weeks ahead. Host Steve Woods interviews current charting artists while they’re bulleting up radio playlists, along with a featured tries which are also a look into the world of music news before it happens. This week’s featured guests are: Mel’s Morgan, Janet Jackson, Teena Marie and television’s number one father, Bill Cosby.
**Midwest Retail Breakouts**

**Over And Over**
Colonel Abrams — MCA

**You Do Remember Me**
Jermaine Jackson — Arista

**Sweet Love**
Anita Baker — Elektra

**West Retail Breakouts**

Rising Desire — Stephanie Mills — MCA

**Do You Get Enough Love**
Shirley Jones — Philly International/Manhattan

**Experience**
Connie Sunnyview

**South Retail Breakouts**

**Ceramic Girl** — Ready For The World — MCA

**Let Me Be Closer** — Teddy Pendergrass — Elektra

**I Don't Want To Wake Up** — W. Bell & J. Bullock — Wilbe

**East Retail Breakouts**

You Can't Hide From Love — Juice — Def Jam/Columbia

Do You Remember Me — Jermaine Jackson — Arista

Let Me Be Closer — Teddy Pendergrass — Elektra

**Radio Pick**

**Retail Pick**
THE HERITAGE OF BLACK MUSIC CONTINUES

WARNER BROS.  ELEKTRA/ASYLUM  ATLANTIC
THE CASINO TOP 75 "12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

New 12" Releases

SPARKS (Curb MCA-23640)
Music That You Can Dance To (club mix) (6:29) (Ron Mael-Russell Mael) (Avenue Louise/ASCAP) (Producers: Ron Mael-Russell Mael)

BERLIN (Columbia 23969)
Take My Breath Away (Love Theme From Top Gun) (4:13) (Moroder-Whitlock) (GMPC/Famous Music/ASCAP) (Producer: Giorgio Moroder)

HUPE-HUMPE (Warner Bros. A-2364)
Yama-He (imported mix) (5:14) (Humpe) (Warner Bros. Music/ASCAP) (Producer: Roma Baron)

ROCKWELL (Motown 67544)
Carme (7:05) (Rockwell) (Jubete Music/ASCAP) (Producers: Rockwell-Kerry Ashby)

SHIRLEY MURDOCK (Elektra E-5142)
Truth Or Dare (5:55) (Chuck-Lockwood-Murdock-Trotman) (Trotman Music/Saja Music/BMI) (Producer: Roger Trotman)

MICHELLE GOULET (Island DMD 943)
Stop & Think (5:49) (O'Connor-Cox-Purse-Mace) (O'Connor Songs/ASCAP) (Michael O'Connor Music) (Producer: Jim White)

MANTRONIX (Sleeping Bag SLX-0018X)
Bassline (club mix) (6:00) (Mantronix/MC Tee) (Beach House/ASCAP) (Producer: Mantronix)

STACEY Q (On The Spot NRG-296)
Two Of Hearts (dance mix) (6:00) (Mitchell-Gallin-Green) (On The Note Pub./BMI-Tim Green Music/ASCAP) (Producers: Jon St James-Jeff C. Fishman)
If you like it up there in the American Alps, just stick around an extra week and mosey from Telluride to Winter Park, Colorado, for, yes, the second annual Winter Park Jazz Festival, July 26 & 27. Scheduled there are Rob Mullins, John Blake, Special Effx, Tom Grant, Stanley Clarke, Skywalk, Wynnton Marsalis, Rare Silk, Larry Carlton and a group of Winterland Hill-ers (Angel Darrell, Mike Marshall, Barbara Higbie, Michelle Mauberry and Andy Naroll). For the lowdown, call (303) 691-6000.

Then, if you aren't over-muscled or sick of the thin air, just head up and over, to Mt. Hood, Oregon, for the fifth annual Mt. Hood Festival of Jazz, August 2 & 3. There you'll find Ella Fitzgerald, Oscar Peterson, Sadao Watanabe, Yellowjackets, Dave Brubeck, Stan Getz, Dizzy Gillespie, Michael Franks, McCoy Tyner and Robert Cray. Their number is (503) 665-1131.

After that you can skip a couple of weeks before heading south to the 20th annual Berkeley Jazz Festival, August 29-31. You'll be in good company — also in attendance will be Sarah Vaughan, Sonny Rollins, Ahmad Jamal, Tania Maria, the Leaders, Pete Escovedo and Rare Silk. A call to (415) 642-7477 will fill in the details.

BOPPING AROUND — The jazz tours are humming: Will Ackerman, Michael Hedges and Shadowfax, billed as "Windham Hill — The Summer Concerts" — celebrate that label's 10th anniversary by hitting large-scale venues throughout the U.S., beginning June 15; Spyro Gyra, in support of their new "Breakout" LP, are already on a busy slate of U.S. out- nings, as are Azymuth, Paquito D'Rivera, and the Manhattan Transfer … The National Academy of Jazz has picked up a sponsor: Anheuser-Busch … OAO/Celluloid has just released, from the Douglass Records catalogue, a pair of important 1963 Eric Dolphy LPs: "Conversations" and "Inherent." … Frank Foster, helmsman of the Count Basie Orchestra from Thad Jones — another good choice if you ask me … Speaking of Basie, Junior High School 72 in Jamaica, Queens is now the Catherine and Count Basie Junior High School … Dave Pell and Roy Haynes are now in the process of leasing and/or selling the 70 LPs that made up the catalogues of Pacific Jazz and Nightobe — important west coast jazz labels of yesteryear … Newark's WBGO-FM — the New York area's jazz radio home — is the highest rated public radio station in the land. Island Records has signed the Lounge Lizards — "Big Heart!" — out in early summer, is the first release. … The Hackback of Our Name — is a musical, based on the Hugo book, of course, with music by Butch Morris — is currently playing at New York's Washington Square Church … Rob McDonnell & The Boss Brass — that Canadian big band powerhouse — is making a Northeastern road trip, visiting in New York, Providence, Boston, and then over to the Point … The Kool Jazz Festival has added the following new performers: Alan Broadbent, Noell Carter, and the Odeon Players … There's a brand new "Big Band Show" — three nights at the Apollo Theater — being produced by Ben Metzler …

THAT'S DOCTOR DR. TAYLOR — Billy Taylor (I) here receives an honorary doctor of fine arts degree from Dr. C. G. Knapp, president of the University of Massachusetts/Amherst, in recognition of the pianist's significant contributions to the arts.

LIVE: MARDI GRAS IN MONTRÉAL — The Dirty Dozen Brass Band — Rounder 2052 — Producers: Quint Davis, the Dirty Dozen Brass Band To capture the high-stepping, fun-loving, butt-shaking qualities of the Dirty Dozen Brass Band — one of the most enjoyable live acts in jazz — is no easy task, but this live LP does it beautifully. If this whirligig of a brass band doesn't get your feet tapping, your fingers snapping, and your face to smiling, go for a check-up. Not many bands can play tunes by Professor Longhair and Thelonious Monk with equal panache. "Mardi Gras In Montréal" indeed.

POINT OF VIEW — Cassandra Wilson — JMT 86004 (dist. by PolyGram Special Imports) — Producers: Steve Coleman, Stefan F. Winter It's always refreshing to hear a jazz vocalist take a different point of view. Cassandra Wilson has a husky, pliable voice and she uses it here in a bright contemporary context — ably blending in with a brisk quartet featuring the fine voices of Steve Coleman's alto, Grachan Moncur III's trombone and Jean-Paul Bourelly's guitar.

BUMP THE RENAISSANCE — Robert Previte Quintet — Sound Aspects SAS 008 — (dist. by PolyGram Special Imports) — Producers: Robert Previte A fascinating debut LP by a leader and composer who deserves attention. Drummer Previte displays an excellent sense of jazz composition — the pieces sound written — and he has either tailored the pieces for the players or found ways to accommodate the idiosyncrasies of fellow musicians to get across his compositions, sort of like 1966 "cool jazz." Lenny Pickett, Tom Varner, Richard Shulman and David Hofstra round out this intriguing ensemble.

DOUBLE VISION — Bob James/David Sanborn — Warner Bros., 25393-1 — Producer: Tommy Lipuma This LP marks Bob James' debut on Warner Bros., where he finds himself a member of the "David Sanborn Show" system. David Sanborn, the fusion superman David Sanborn, the fusion superman of the two while disappointed with this effort — a typically funky/prettily fusion package that finds the gentlemens in the company of Marcus Miller, Steve Gadd, Paul Milton Jackson Jr., Paulinho Da Costa, and, in cameo spots, Eric Gale and Al Jarreau.

The CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL SALES AT RETAIL STORES.
Black Music Month

**Majors: Black Music Alive And Well And Doing Better Than Ever**

**By Paul Iorio**

NEW YORK — A survey of executives at the major record labels indicates that black music is alive and well and perhaps healthier than it has ever been. With Prince’s “Parade” (Paisley Park/Warner Bros.), in the stores, Epic preparing to release the new Michael Jackson album in September, and Motown reading Lionel Richie’s new album, the labels have every reason to be optimistic about the state of black music.

Still, there is much talk about a fragmentation of the black audience into Quiet Storm and Deep Funk factions. Though groups like The Force MDs (Tommy Boy/Warner Bros.) have been able to bridge that gap somewhat, there still exists a polarity in the black audience and a hunger by black artists to cross over to the pop charts.

Prince’s success represents an exceptional example of a black music act crossing over to the top of the pop charts. “Prince is pretty much an across-the-board crossover act,” says Tom Draper, vice president of black music marketing for Warner Bros. “Our thrust (with him) has been across the board.” But the success on the pop chart of a handful of black acts still does not obscure the divisions in B/C music sales.

“In direct trends with radio, I see black radio as being divided between the Quiet Storm format and your funk music,” says Ronnie Jones, vice-president in charge of black music promotion at Capitol Records. “You’ve got quiet storm format stations that will not play rap or funk oriented music. As an example, we won’t be able to get George Clinton played on those radio stations.”

Some see this division as healthy: “There’s obviously a distinction between the two formats and I think that’s all very healthy,” says Draper. “If you look at consumer taste, it’s pretty eclectic and runs the gamut across the board. I think there’s room for a Quiet Storm format and I think there’s room for a format that involves more street music. It’s a very healthy sign that radio is attempting to reach all the parts of the marketplace.”

Most agree that — as popular as Quiet Storm artists like Luther Vandross and Cherelle are — rap music is more popular than ever. Run DMC’s “King Of Rock” (Profile) LP is but a stone’s throw from platinum and their new album, “Raising Hell,” is the first rap album to ship gold. CBS’s Def Jam label has had great success with LL Cool J whose album “Radio” has spent 20 weeks in the CB/C Top 20 and, according to CBS, is expected to go platinum. “LL Cool J was a Def Jam discovery,” says Larkin Arnold, senior vice-president of CBS Records, “and those people are very, very close to the street.”

“But I don’t see (CBS) emphasizing, as we’ve never really done, any one particular kind of music,” says Larkin. “I hope and feel that we’ll continue to try to provide any type of music that’s acceptable and desirable by the public. We try to cover the gamut. From The Wrecking Crew to Gregory Hines, from Def Jam to Johnny Mathis is a good example of what we’re trying to do.”

Other labels are in one way or another responding to the success CBS has had with Def Jam and Warner Bros. has had with Tommey Boy. “We discussed the possibility of starting up a new label that would have those kinds of artists on it but it hasn’t gone further up to be discussed by the chairman of the board or the board of directors. But it has been discussed,” says Jones.

PolyGram’s vice president of promotion/artist relations Leroy Little, though, asserts that “rap and funk are already integrated into the labels we have in house.” (PolyGram’s roster includes Kurtis Blow, an original rapper) RCA A&R director Tony Wells says that “rap is much more accepted today. It just happens to be in again at pop retail and pop radio. That’s the vogue right now and everyone wants to capture that and be successful with it.”

MCA’s new entry in the rap realm is a Los Angeles band called the LA Dream Team and their first single is “Nursery Rhyme.” “We’re making inroads right now into rap,” says MCA A&R director Louil Silas, Jr. MCA’s black roster is currently topped by Patti LaBelle’s “Winner In You” LP which Silas says, “we’ve only begun to scratch the surface of.” But MCA is also expecting big things from Gladys Knight and The Pips (who it recently signed) and from the soundtrack from the film Running Scared which Silas says he thinks “will be bigger than Beverly Hills Cop soundtrack.” Silas also expects three new MCA acts — Body, Robert Brookins, and Giorgio — to hit big across all formats when they release their albums later this summer. “We try to have something on an album for every format,” he says.

At Tommy Boy/Warner Bros., their biggest success has been with the Force MDs “Chillin’.” “Tommy Boy/Warner Bros. will continue to develop (emerging) acts until they reach a certain level in sales or just until we feel they’re ready to move on as album artists. At that point we’ll sit down and discuss it or make a mutual decision as to whether they’ll continue with Tommy or go to Warner,” said Draper.

In all sectors of the music industry, the outlook for black music is unusually bright. Tommy Boy/Warner Bros. chairman and president presented to a group of A&R men at the time the concept of the “West Coast sound.” Ronnie Jones sums up the prevailing attitude: “We’re really going after the marketplace to increase our share and we want to be as bullish as we possibly can.”

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**Prince**

**Stephanie Mills**

**Five Star**

**Patti LaBelle**
Reissues Keep The Jazz Masters Alive

By Lee Jeske

NEW YORK — This could be a banner year for Charles Mingus. Although the great bassist/composer/leader died in early 1979, it's likely that his music will be available — freshly-minted — on four major labels before year's end. Atlantic, MCA (via Impulse), RCA and Columbia are rich in Mingus holdings, and they are all talking about the possibility of a Charles Mingus reissue or two in 1986. And Mingus is not the only one: Sonny Rollins, Duke Ellington, Coleman Hawkins and several others are likely to be the subject of multiple reissues from multiple labels before the dawn of 1987.

This is, of course, good news: Good news, because these, and many, many others, are monumental musicians who made a remarkable number of magnificent recordings; Good news because, one year ago at this time, three of the major labels — MCA, RCA, and W/E/A — had virtually no active jazz programs. Now all six of the majors have jazz divisions, and all six are digging into their vaults for items to reissue or, in some cases, issue for the first time. There is, of course, an irony here: most jazz musicians shunted from label to label due to poor sales. Yet those albums continue to sell — 20, 30, 40 years after they were recorded — every time they're dusted off for reissue (an interesting montage could be made of the numerous issues, many with changing covers, of certain jazz LPs). Here, in no particular order, is what we can expect from the major labels — in terms of reissued or previously-unissued jazz albums — before the end of the year:

MCA, MCA, whose holdings include the catalogues of Impulse, Decca, Argo/ Cadet and Chess, will begin an Impulse reissue program at the end of June. First up — with simultaneous release in LP, cassette, and CD — are Impulse reissues from Charles Mingus, Sonny Rollins, John Coltrane, John Coltrane/Johnny Hartman, Duke Ellington/Colman Hawkins, Benny Carter, Gil Evans, Count Basie, Art Blakey, Ahmad Jamal, Oliver Nelson and Quincy Jones. October will see another set of Impulse reissues, with reissues from the Decca vaults due in the winter. Impulse, which used to bill itself with "The New Age of Jazz is on Impulse," has large amounts of '60s avant-garde jazz and it will be interesting to see how much of it holds up in this conservative era.

RCA. RCA will revive the Bluebird imprint for reissues beginning this fall. Most of the reissues will be available as two-record sets, and although definite titles were not yet available, the first batch of Bluebirds is likely to include issues by at least some of the following: Charles Mingus, Coleman Hawkins, Bunny Berigan, Louis Armstrong, Sonny Rollins and Duke Ellington (with the possibility of an Ellington boxed set). RCA also promises to continue a Bluebird reissue series of some years ago, which began complete chronological issues of the likes of Fats Waller and Tommy Dorsey (several of the series were completed).

PolyGram. PolyGram has led the way in reissues for several years already: putting out massive amounts of reissues from such catalogues as Verve, Emarcy, MGM and MPS, including several comprehensive boxed sets. In the works for the fall are, albumwise, "The Complete Keynote Collection," a 21-record boxed set documenting everything recorded by that early independent label (including important recordings of Lester Young, Coleman Hawkins, Cozy Cole, Charlie Shavers and Lennie Tristano), and double-LP reissues of Ella Fitzgerald's "Irving Berlin Songbook" and Dinah Washington's "Besie Smith Songbook." "It's a CD world," says PolyGram's Rich Sidel, and the label will be introducing its "Alpha Plus" CD series in the fall — jazz reissues, all with extra tracks, of sessions by, among others, Rahsaan Roland Kirk, Max Roach and Milt Jackson — and will issue several CDs by artists not yet represented in the new medium: artists like Anita O'Day, Tal Farlow and Lee Konitz.

Atlantic. Atlantic's big project for the fall is "Atlantic Jazz," an 18-record set — which will be available as a boxed set and as single or double albums — surveying the history of jazz at Atlantic, which has rich holdings of such artists as Charles Mingus, Rahsaan Roland Kirk, Ornette Coleman, Duke Ellington (including a couple of albums worth of unissued material), the Modern Jazz Quartet, Shorty Rogers and Ray Charles. In addition, September will see the release of six new reissues in the Jazzlore series: albums by Phil Woods, Ornette Coleman, Charles Mingus, John Lewis/Svennd Aasmussen, Phineas Newborn Jr., and Jimmy Witherspoon/Ben Webster.

Blue Note. Blue Note, of course, holds down the jazz fort at the Capitol labels, and it will continue to merrily release vast amounts of reissued and previously-unissued jazz. Mid-July will see the release of previously-unreleased sessions by Les Parker, Stanley Turrentine, Horace Parlan, John Patton, Lou Donaldson, and Sam Rivers, with an October set of reissues to include albums by Jimmy Smith, Grant Green, Ike Quebec, Duke Pearson, Lou Donaldson, Stanley Turrentine.

(continued on page 46)

Duke Ellington

Blue Note

Sonny Rollins

Charles Mingus
WEEK AFTER WEEK
WE WIN!

E/P/A
HAS THE LARGEST CHART
SHARE THIS WEEK—
AND EVERY WEEK
IN 1986!

THE S.O.S. BAND
CHERRELLE
SADE
ALEXANDER O'NEAL
TEASE
TEENA MARIE
JUICY
MTUME
KRYSTOL
NICOLE
PHYLIS NELSON
LUThER VANDROSS

"SANDS OF TIME"
"HIGH PRIORITY"
"PROMISE"
"ALEXANDER O'NEAL"
"TEASE"
"EMERALD CITY"
"IT TAKES TWO"
"THEATER OF THE MIND"
"PASSION FROM A WOMAN"
"WHAT ABOUT ME?"
"I LIKE YOU"
"THE NIGHT I FELL IN LOVE"

E/P/A URBANITES. IN STEP WITH TOMORROW.
Whatever Label You Give It, Black Radio Is Thriving

By Peter Berk

LOS ANGELES — When they’re relegated to cartons and envelopes, labels are just fine. When they’re artificially attached to styles, trends or people, that’s when the trouble begins. One of the predominant labels being employed within the music industry right now, for example, is “urban contemporary,” a term applied to what is supposedly a wildly revolutionary and amazingly bold format concept for black radio.

In actuality, though, many in the field see “urban” as no more than a very slightly altered incarnation of the standard B/C or R&B format. The changes, in fact, are widely considered to be purely cosmetic and the terms themselves no more or less accurate or all-encompassing than any of the original ones slapped onto black radio programming. The increasing use of the “urban” label, it would appear, may have less to do with the emergence of some radical new format than it does with the effort to stop branding music as being either “black” or “white.”

While those who’ve cringed at the blatant color barriers in music terminology may find this apparent rejection of racial categorization a positive move, they should be warned there’s a bit more to it than that. According to many of the people who should know, formats are often deemed to be “urban contemporary” in order to combat the ongoing ignorance (and perhaps prejudice) which station salespeople come up against frequently when trying to sell advertising time. It would appear, in other words, that more than a few advertisers still have a problem dealing with the thought of a black station with “the most popular music.”

There are, however, who nevertheless maintain there is a significant inherent difference between the “urban contemporary” and “black contemporary” formats, feeling it comes down to far more than a question of semantics. Certainly, it seems “urban” stations on the whole do tend to lean more toward playing crossover material. Yet, that, of course, still doesn’t necessarily mean they’ve lost sight of black radio’s basic original concept: to showcase the best music by the best black artists, know the market and remain open to quality work from other musical sources.

Is “urban” merely a new name for an old radio format, or is it a daring recent phenomenon in the world of black radio, then? Predictably, there isn’t one definite answer to be found, only interesting observations from experts working for diverse black stations around the country. Each station can label its “urban” after all, has adapted the label for its own unique reasons, some to usher in a format change, some to appease stubborn advertisers.

In any case, there is no disagreement within the industry that black radio (and black music in general) is flourishing like never before these days. The executives feel this way, and the national Arbitron ratings prove them out, with black stations particularly strong in such key cities as New York, Memphis, Chicago, Philadelphia and Washington. In an effort to gauge the definition and role of “urban” radio, as well as the overall health of black music, Cash Box spoke to program and music directors from several of the leading black radio stations. Here are some of their comments:

L.D. McCollum, assistant music director, XHRM-FM, San Diego: “Back east, a couple of years ago, they came up with the term ‘urban contemporary’ to give black music radio stations a better label for advertising purposes. There’s really no difference in the formats, though. In the beginning, the ‘urban’ stations did offer more crossover material than black stations had in the past, but not so much today. They would play cuts from people like Madonna and Wham!, songs from the pop Top 40, but we’re not sharing as much of an audience now since the black music itself is so similar in today’s day and age. A year or so ago, we were looking to some of the CHR stations to see what they were playing, and now that’s entirely turned around; they’re looking at us and locking into our playlists. (Black radio and black music) are very, very healthy right now, stronger than ever before, I think. And it shows in the Arbitron charts all over the country.”

James Alexander, program director, WJB-LFM, Detroit: “Whether it’s called ‘black contemporary’ or ‘urban contemporary,’ I think both play basically the same music. I do, though, without a doubt consider this station to be ‘black contemporary,’ because I do distinguish the difference, at least to some extent, so far as commitment to one’s audience is concerned. We are very committed to our audience, and there’s a degree of involvement with public and community affairs which ‘urban’ stations may not always offer. The B/C stations often are more oriented toward those things, but I also think the ‘urban’ format is very strong. A lot of the stations that call themselves ‘urban’ do it for various reasons. Many of them do actually have the commitment of a B/C station, but for reasons known to them are afraid to say the word ‘black.’ We are not. I think black radio in general is extremely healthy right now, when it’s programmed right. If the content equals the presentation, and both are great, then there should be no problem. Only the people listening can decide, and any smartly-run station will research its audience carefully.”

Bernie Miller, program director, WLUM-FM, Milwaukee: “I think ‘urban’ more or less denotes the area you cover, and that you have to your station toward that group. The main goal, of course, is to always satisfy that core audience and, for us, that sometimes means playing some of the pop songs our listeners might like on CHR, while of course playing the best black product. That way, you’re not only appealing to black, but also to white listeners. This is an ideal time for our station, in fact, and everywhere that there is qualitative research done, black radio has surpassed all expectations. I think that’s because it offers something that’s earthy and fun, and I think black music as being like the heartbeat of the world.”

Jay Michels, music director, WMJQ-FM, Houston: “We, like many other black radio stations, call ourselves ‘urban’ for advertising and sales related reasons. That, for some people, is more comforting. But we are, plain and simple, a black station. ‘Urban’ may be the term these days, and we’ve adopted it, but we play very few crossover tracks. On the other hand, if a white artist has something that sounds right for us, something that’s funky enough, we will play it. I think black music on radio is at its highest peak right now. I’m really happy to see that a lot of CHR stations are playing so much music by black artists, especially in this market. I guess they really have no choice, though, since we’re number one. A lot of stations don’t hesitate now to jump on a black record and that’s a real prominent trend across the country. I’m very glad a lot of the pop stations have become so aggressive in that sense. I think we’re one of the more successful black stations in the country, and have stayed number one for so long, because we give our listeners what they want — we just play the best music, we have a lot of fun, and we’re really into the streets.”

Jeff Wyatt, program director, KPWRFM, Los Angeles: “I think that there’s a tremendous difference between black radio and ‘urban contemporary,’ and I don’t think it’s just a matter of semantics. I think that ‘urban’ started as a sales term, but has evolved into a format that offers basically top-40 packaging and slick presentation, which black radio doesn’t usually have. It’s run on the basis of good competitive mass appeal. It’s not a format that has given itself up yet, ‘all we want is the black audience, that’s all we care about, and so we’re going to talk about black issues and nothing else.’ That’s black radio, and entirely different from ‘urban.’ WJLB in Detroit is an ‘urban contemporary radio station, listen to WDIA in Memphis and tell me it’s also ‘urban’ No way.”

Dean Rutte, program director, WMQFM, Cleveland: “I think an ‘urban’ radio station is a black radio station, but maybe geared a little more toward the masses.”

(continued on page 48)
SUMMERTIME
AND THE MUSIC
IS SMOKING...

COLUMBIA
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MIZELLE EDDIE MURPHY NEW KIDS ON THE BLOCK PROCESS AND THE DOO RAGS WAYNE SHORTER
CARL SMITH SONYA SURFACE THIRD WORLD MAURICE WHITE DENICE WILLIAMS BILL WITHERS
Crossover Still The Key To Retail Success

By Stephen Padgett

LOS ANGELES — The impact of black music is being felt by retailers in degrees comparable to the impact it had in the sixties "heyday" of the Motown sound. This bullish estimate emerged as Cash Box surveyed a sample of America's top retailers.

There has been, in some retailer's estimates, a significant upturn in the power of black music at the cash register. In recent years the top slots on most sales reports have been reserved for black acts. Half of the Top 10 for some retailers is dominated by black artists. Whitney Houston, Patti LaBelle, Janet Jackson, Run DMC, Whodini and Billy Ocean are among the acts most often cited as responsible for the current surge.

Crossover. That is the word upon most lips. "The importance of black music is based on what's happened with black crossover," stated David Lieberman, president of Lieberman Enterprises, the giant rack. Most retailers have responded to the mass appeal of black music by doing away with segregated sections for pop, soul and rock. Now, there is generally just one section in these stores into which goes all popular music.

Radio has played an important part in the return of black music into the American mainstream. With black acts contributing 30 percent (and more) to the playlists of most CHR stations and the emergence of "urban" formats that appeal to whites and blacks alike, black music is gaining an ever-increasing share of radio exposure.

The mass market, mass appeal approach that these black artists are taking is resulting in a truly color blind consumer. "I'll tell you," said Bob Delaney, Southern California/Hawaii regional manager for Tower Records. "If it's a Top 40 record, everybody buys it." Ned Berndt, president of Q Records in South Florida, agreed, "I think that what you're dealing with is, if you've got a pop hit record like 'Wax This Way' for Run DMC, then it really doesn't make any difference what color the skin is. If they like the record, they'll buy it."

What has begun to happen, say retailers, is that the black crossover hit determines the success of their business. The trend started with Michael Jackson and continued with Lionel Richie, Prince and now Whitney Houston. "Black music is carrying the load," according to Bob Varcho, music buyer for Camelot music based in North Canton, OH.

Following are selected comments of retailers as they spoke with Cash Box last week in response to a range of questions: Has the impact at retail of black music changed in the recent past?

Susan Thom, director of advertising, Harmony House, Detroit, MI — "Well, we're selling a lot of it right now. You know, in Detroit we sell a lot of it anyway. But, we still see a lot of really strong sales in black music. Whitney Houston has been the hottest album for us so far this year. For the first five months of '86 Whitney Houston has been even over Van Halen."

Bob Delaney, Tower Records, Los Angeles, CA — "I'd say that the business has been in that transition (increased impact of black music) since about the late '70s."

John Unger, Jr., general manager, Laura's Discount Records, Des Plaines, IL — "I would say in the last few years there's just been pretty much a disappearance of the category. It's not 'black' music and 'pop' music (as separate categories) now."

Anita Ortiz, purchasing manager, Liquorice Pizza, Los Angeles, CA — "Yes, we have. We've noticed it especially in the crossover artists, in your Whitney Houstons, Janet Jacksons and Patti LaBelles. Out of our Top 10 alone, four are crossover artists."

David Lieberman, president, Lieberman Enterprises, Minneapolis, MN — "Our consumers are getting exposed to black music through crossover. Obviously, our No. 1 album is Whitney Houston. The movement of black music ... towards more ballads, towards more, really, an updated version of what went down in the sixties, is what is important as far as our segment is concerned. Which is really great, because there's such a wellspring of musical talent in the black musical community, and our consumer is really being more broadly exposed."

Bob Varcho, music buyer, Camelot Music, North Canton, OH — "Black music is carrying the day right now. Oh, it's incredible. Our top four records this week are all black. Whitney Houston, Janet Jackson, Run DMC — which is just exploding — and Patti LaBelle. And beyond that, in the Top 15, we've got Whodini, Billy Ocean, Fat Boys and S.O.S. Band. So, half of our Top 15 is black music."

Has the impact of black music altered your marketing strategies, buying patterns or store operations?

John Unger, Jr. — "Not really. For about the last eight years we have done away with a separate rock section and soul section and incorporated them into one pop music section. We broke down those barriers a long time ago. We just promote (black music) as pop product."

David Blaine, vice president/general manager, Waxie Maxie Quality Music, Washington, D.C. — "Well, we play a lot of it. We also do a tremendous amount of disc jockey business, which helps us by word of mouth. And we have major section identifications with key items highlighted."

Anita Ortiz — "Yeah. Like I mentioned, since so many of these artists have crossed over into the pop area, when you segregate the two, it's hard for the customer to find that piece of product. What we've done is incorporate pop, rock and R&B into the same section. That seems to be doing very well."

David Lieberman — "No, not really, because the consumers we see are still basically the same. The nice thing about it is, to the extent that there's black crossover but that it's still black, we're making a better, more meaningful offering to our black customers who happen to be in our geographic area. It was difficult for us to try and merchandise black music before they weren't enough of a mix and they (blacks) would feel we wouldn't have their music. Now, with the strong presence of black crossover, we're selling to the same consumer. 'We've got your music, too.'"

Bob Varcho — "Well, I don't think we're treating them any differently than any other major record, like Van Halen, for instance. I mean, Whitney Houston is to us a major selling record and that's just how we're dealing with it."

Whitney Houston

RAISING HELL — Run-DMC (Profile) and Aerosmith have joined forces for Run-DMC's new album "Raising Hell." Pictured (l-r): Steve Tyler (Aerosmith), D.M.C., Jam Master Jay, Run and Joe Perry (Aerosmith).

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**Blues Labels Find Something To Smile About**

By David Adelson

LOS ANGELES — Blues explosion? Skyrocketing sales? Roots revival? No, it's not really happening. It seems that every two years or so, there's a whole lot of talk of the resurgence of the blues' popularity. There's speculation that the American public will recognize and embrace the music with a direct descendant of today's Top 40. Well, in the words of one small blues label president, "It just ain't there."

Interestingly, the acts that have found success are the new generation of young, white blues artists. Most blues label executives contacted made constant reference to the popularity of Stevie Ray Vaughan, and the Fabulous Thunderbirds, two acts that have made inroads into AOR and CHR playlists. The popularity of such acts and their blues-based mainstream songs has given some roots labels a boost. One in particular, Chicago-based Alligator Records, is experiencing extremely rapid growth.

"We've tripled our gross in the last two years," said Mindy Giles, Alligator's national director of marketing. Alligator, known for its marketing of such contemporary blues acts as Albert Collins, Son Seals, Lonnie Brooks, James Cotton, and Koko Taylor, has made huge gains through its release of new product from Lucy Gordon, Giles, and the late Stevie Ray Vaughan. Buchanan (the Mack project was produced by Stevie Ray Vaughan).

"The artists that we've signed in the last two years have solidified our position as filling a niche that we found to be enormous," said Giles. "It was like an itch that wasn't being scratched."

So Alligator, which has had success with its releases from Collins, Seals, Taylor, etc., is now, ironically, getting its greatest chart success from the product of Mack, Winter and Buchanan ("Showdown," featuring Collins, Robert Keys, and Joni Copeland also had some chart success). "There are a lot of people out there that want to see blues rock or roots rock," Giles noted. "They're people that grew up on progressive radio — people that are still active buyers and want to support artists they supported a decade ago. The problem was that they weren't able to get records by these guys. Now they're finding that not only are there records available but it's some of the best music these artists have ever made."

Giles cited the consumer information cards inserted in every Alligator album as excellent indicators of the Alligator buyer. "Basically it's a hit," she said. "Probably 90 percent of the buyers are male, white, approximately 28 years old and pretty evenly divided between white and blue collar. It's really a music that seems to appeal to a broad socio-economic base even though it's a pretty detailed age profile."

So the blues-based mainstream artists are making inroads into radio and seeing increased sales. But what about the more traditional urban blues and traditional blues labels?

"Every so often we hear talk about a blues revival and I never quite see it," said Edward Chmielewski, president of San Francisco's Blind Pig Records. "Catalog sales have been pretty steady but I wouldn't say there's been a dramatic increase or anything." Blind Pig, distributed by Flying Fish, features catalog product like Buddy Guy and Junior Wells, Walter Houston, Roosevelt Sykes and Boogie Woogie Red.

"As far as who buys Blind Pig Records, well, I'm not sure," said Chmielewski. "I'd say college age, into the '30s. There are people who will simply go out and look for Blind Pig Records and buy what's on the label."

Despite relatively small sales in comparison to pop releases, Chmielewski is enthusiastic about the chances of a blues label in today's business environment. "There's a very good market for these blues releases," he noted. "If you put out a rock album, it's dead in six months. Put a blues record in the bin and it keeps selling and selling. It's small numbers but it keeps going every month. That can go on for years."

The label president noted what he perceives as a growing awareness of blues on the part of the consumer but stopped short of acknowledging a trend that would spur major label interest. "It's a small percentage of the pie but it's out there and the majors don't want to deal with it," he remarked. "But when I look at the T-Birds and Stevie Ray Vaughan, I think their success may be a reflection of a wider awareness of roots music. I hope so, because that's going to help us too."

Perhaps best indicative of the traditional blues' slow but steady pace are the Yazoo/Blue Goose labels in New York. Label president Nick Perls noted that his product, Charlie Patton, Blind Willie Johnson, Big Bill Broonzy, Blind Willie McTell — to name just a few, will never really find a mass audience. "There's not really a market out there," he noted. "Most of these artists are long since deceased so there's no tours. Radio won't touch it and the majors don't want anything to do with it."

Scott Billington, a producer and executive at Rounder Records noted that the label was experiencing steady sales of its blues artists with no real rapid increases. According to Billington, "The biggest increase we noticed is with some of the more soul-oriented records that are really close to some of the things we are doing in blues. With artists like Solomon Burke and Johnny Adams we are actually starting to sell records to a popular black audience."

"We started to get airplay on these records in places like New Orleans, Baton Rouge and even Philadelphia," Billington continued. "It was a whole new ball game for us to see that we could actually sell records to an older, black, popular market."

We seemed to have made this transition into a more contemporary black, blues related sound without realizing we were doing it and that seems to be where we are seeing the most activity." Billington noted the live Solomon Burke album the label released at the beginning of the year has sold 50,000 copies, mostly as the result of airplay.

As for the label's roster of blues artists, (John Copeland and Gatemouth Brown to name two) Billington cited a younger, white, male audience which he describes as "your basic public radio, college radio blues market. According to the label executive, "with that exposure we may be able to sell 10,000 copies."

Michael Baylor of Streetlevel, distributors of U.K. based Charly Records which reissues many old blues records, noted that sales are up "by 100 percent since the beginning of the year. He noted the company, which is a little over one year old, has expanded its marketing effort and helped put more Charly product in the stores. The independents that do well with our product have an established market that was there long before we arrived. The large, more straight jacketed chains, with the exception of Tower, don't seem to be too confident about carrying our product. We still believe we can change that situation by increased marketing and sales."

Still, the story is radio and until blues begin to receive the airplay that contemporary music has, sales will continue to be slow. As one label executive noted, "without radio, blues will always be the bastard child."

Robert Cray

**BLUES BROTHERS (AND SISTER)** — Shortly before Carnegie Hall closed for a face-lift, it was filled with the sounds of the blues, including John Copeland. Stanley Catron, BMI's vice president, performing rights ( SPI), visited backstage where he is seen with John Copeland and his daughter.
Beyond MTV:
Health, Growth And Success
For Black Music Video

By Gregory Dobrin

LOS ANGELES — In the early days of MTV, critics derided the new channel for its lack of black music and videos by black artists. And then came Michael Jackson, when Jackson's "Thriller" LP and attendant videos exploded in 1983-84, exposure for black artists on video took an upswing, not only on MTV but cross-genre videos as Black Entertainment Television's Video Soul and New York Hot Tracks, shows which directly tapped the large black video market.

As the calendar pushes mid-year 1986, programmers of black music video face issues that didn't even exist several years ago. Some of these issues involve the video industry in general, while others are peculiar to the black shows, and some of them, as in payment to the record labels for clips, affect urban and black programmers somewhat differently than their pop and rock counterparts.

And while the issues become problems and the problems turn into headaches for video programmers of all genres, black and urban shows rest a little easier, because in this year of transition when the very fate of music video at question, the crossover trend set in motion by Michael Jackson nearly three years ago continues full force in the video arena.

New York Hot Tracks producer David Novarro has felt the growing demand for B/C and urban videos first hand, and often compares the playlists of pop/rock oriented shows with his own. "It's very interesting to watch the trend that has taken place and how close their stacks have come to ours," he said, "while we have pretty much maintained the same type of programming we always have.

"There was a time," Novarro continued, "when I would look at the stack for a Friday Night Videos and then look at our stack, and I would know that they would never play this or that video — they would never play a Five Star when they first started. And then all of a sudden they found that we were doing really well with that kind of a format and they began to play those kinds of people, who then, of course, began to cross over. And so you're finding more black artists who are in the Top 40 than ever were there before."

While witnessing the success of the black and urban format, many of its programmers try to stay as closely within those genres as possible while others, such as Video Soul, are after much more than just a slice of the video pie. In fact, Video Soul, which reaches some 13 million viewers a week, has set its sights on seducing the MTV audience by mixing certain rock, dance and pop clips with the black and urban fare.

Video Soul producer Jeff Newman said that the given label for the show's format is Urban Contemporary, and described his programming as reflecting the urban and black Top 50. But he also looks at the pop charts, and while an estimated 80 percent of Video Soul's videos do target a black audience, there is room left over in which to compete with the pop/rock programs.

"When I program music videos," Newman explained, "I'm programming number one for my audience, which is the reason why 80 percent of the content of my show is black video. I'm also aware of the fact that we're beating MTV and VH-1 in a lot of markets and I'm going to try to combine one or more popular videos that may be turning to MTV for, such as a Phil Collins or a Sting."

Although black and urban videos are seen in increasing numbers on pop/rock oriented shows, exposure for these clips has grown considerably, that exposure remains limited compared to pop/rock and AC. Among the more than 100 national and local video programs in this country, black and urban videos still have only two major national outlets — Video Soul, which is a two-hour show seen five days a week in 59 cities on the BET cable network, and New York Hot Tracks, until recently a nationally syndicated 90-minute program (the show goes back into national syndication in September with a new syndicator. The previous syndicator was dropped in April).

The comparative lack of exposure for black and urban videos has caused concern over record labels' policies of charging for their music videos. New York Hot Tracks' Novarro said that while the program does not currently pay for the clips it airs, negotiations with the record labels are under way, and the specter of video payment spells trouble for the show.

"The video payment thing is going to hurt us," he commented. "What happens is when you have an outlet like us, featuring artists who might never get played anywhere else, then they (the record companies) could be hurting themselves in the long run. You know, the stations will stop creating shows like this when they stop being cost effective, when the costs become prohibitive.""

"If we're one of the only black and urban shows and they knock us out," Novarro continued, "that leaves very little left. And that will happen very easily unless they make an exception for people like us.

On the record label end, such worries were called "absurd" by at least one major label video executive, who stressed that there was an awareness on the part of the label when it comes to individual circumstances of the video outlets. The deals are flexible, the executive said, and part of that flexibility involves the amount of outlets for a given format. The executive did not, however, feel that limited outlets for black and urban videos was enough reason to give the shows a "free ride."

Meanwhile, the number of black and urban videos being produced has risen considerably, and Video Soul's Jeff Newman said he's receiving an average of twice as many videos per week over last year. "Not only has the number increased," he told Cash Box, "but the quality as well." Newman presently averages roughly six new videos per week. As for the amount of black and urban outlets, there has been a drop in the number of local shows, just as local video shows in general have experienced a shake-out over the last year. But with BET alone, which currently reaches some 513 cable markets nationally, black and urban videos are given a strong exposure base beyond MTV and the loosening pop/rock video playlists.
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SUNDAY, JULY 13
12:00 PM REGISTRATION OPENS
2:00 PM BATTLE OF THE DS & MCS, PRELIMINARIES
9:00 PM WELCOME PARTY—The Palladium

MONDAY, JULY 14
5:00 AM REGISTRATION OPENS
10:30 AM KEYNOTE ADDRESS—Bob Dobkin (NASA U.K.) & Tony Berardi (IM, WAGL)
5:30 PM INDIE/MAJOR FACE-OFF—Rick Dutka (Tommy Boy)—Mod. David Berman—Wanger Bros. David Marsh—Roll & Roll Confidential.

TUESDAY, JULY 15

12:30 PM Lunch Break
8:00 PM SHOWCASE—For Further Info 109-3011
11:00 PM SHOWCASE—Riz

WEDNESDAY, JULY 16
9:00 AM RECORD DEAL WORKSHOP—Don Friedman (Goldman, Industry, et al)—Mod. Kendall Minter. Mark Trilling—Shaw. PUBLICITY WORKSHOP—Raleigh Finley (Rough/Group)—Mod.
11:00 AM PRODUCERS—Nancy Jeffes (AA)—Mod. Kish. Elly & Debbie Karen Diamon. T-Bone Burnette.
MARKET SURVEY: Australia, Japan, Canada, and Latin America. Panels to be announced.
2:30 PM BATTLE OF THE DS & MCS, FINALS
BRITISH INDEPENDENTS—Run Policy Sus' (Kid)—Mod. Panels to be announced.
PUBLISHING WORKSHOP—Mod. & panels to be announced.
MUSIC AND SOCIAL CHANGE—Benny Schermer (20/20)—Mod. Panels to be announced.
3:00 PM ARTISTS—Eira Gars Goffen—Mod. Panels to be announced.
8:00 PM SHOWCASE—For Further Info 110-3011
11:00 PM SHOWCASE—Riz

These are only partial listings. Full listings of all moderation, panelists and showcases will be announced shortly.

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Black Radio (continued from page 38)

We play black music which appeals to blacks first of all, but we also try to play music which appeals to an even wider audience. We're not going to play Pat Benatar or someone like that, though. The bottom line, I believe, is that each market is different, and sometimes there is a distinct difference between urban and black contemporary, and sometimes there isn't. It's like AOR, are those stations pop or always strictly AOR? For us, we have a core audience that is black, and that audience is our primary concern. Black music as a whole is stronger than ever, the way it should have been years and years ago. Marvin Robinson, program director, KSOL-FM, San Francisco: "Urban is just a label for sales purposes and absolutely no different than traditional R&B...Black radio is alive and well now, so much so that the majority of CHR stations have steadily been incorporating more and more black product. Black radio is primarily dominating the marketplaces around the country, with the exception perhaps of Los Angeles, where the black stations have relatively weak signals...Black radio is a trendsetter, it always has been, and I'm predicting that many CHR stations will go back to their original format concepts, like A/C or MOR, because the stations which aren't specialized will go face to face with the black stations and lose out...I see a continued growth in black radio, and believe these so-called copy-cat stations, the imitators of black product waving the banner of CHR, may find they can't occupy the niche they once thought they could...Black radio hasn't deviated from its original concept, it may play the elite crossovers, but you'll find very few on any really successful black station, as where CHR stations are playing 40, 50 or 60 percent black product. In any case, the bottom line is that black radio is alive and well, no matter what you call it."

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TOP 75 12" SINGLES

BLACK RADIO

THE BEAT

Bob Long, Los Angeles

CLUB PICK

Lee Jeske, New York

RETAILER'S PICK

Jazz Reissues (continued from page 38)

LUTHER'S A WINNER — Congratulating Epic recording artist Luther Vandross at the completion of his recent 10-week SYO U.S. tour are (l-r) Ron McCarron, vp marketing, Epic/Portrait/CBS Associated Labels; Shep Gordon of Alive Enterprises; Ray Anderson, E/P/A senior vp, marketing; Vandross; Cecil Holland, vp, east coast, Black Music A&R; Al Teller, president, CBS Records Division; Larkin Arnold, senior vp, CBS Records; and Jimi Starks, E/P/A vp, Black Music & Jazz Promotion.

tine, Lonnie Smith, Donald Byrd, Horace Silver, The Three Sounds and "The Best of Blue Note Soul.

Columbia, Columbia, which has always been at the forefront of major label jazz recording, has laged behind in the reissue business recently. Well, September will see the introduction of "Columbia Jazz Masterpieces," the new imprint under which Columbia will release a projected 100 titles — digitally-remastered recordings, both reissued and unreleased, from the extensive Columbia catalogue — over a single year. Everything will be simultaneously available in LP, cassette and CD and in some cases, unreleased material will be paired with reissued material. Twelve titles are due in September, including solo by Louis Armstrong, Miles Davis, previously unissued, Billie Holiday, Count Basie and Duke Ellington. In addition, Columbia is planning to finally release "Jazz Masterpieces" — 15 compilations (sorted by style and decade) which have been on the shelf for over three years — in early 1987. Of course, the major labels aren't the only sources of jazz reissues. Fantasy Records, for example, still has the largest available catalogue — some 1,000 reissues from the catalogues of Milestone, Riverside, Prestige, Contemporary and several other labels. On deck from Fantasy is "The Complete Fantasy Recording of Bill Evans," a 12-record boxed set, due in the fall. Fantasy has pioneered the practice of reissuing jazz LPs in their original packaging and its Original Jazz Classics series continues: 15 Limited Edition OJC's are out this week — LPs by Claire Austin, Gil Mellie, Barbara Lea, Bill Hardman, Teo Macero, Webster Young, the Prestige Blues-Swingers, Betty Roche, Lom Winchester/Benny Golson, Bud Johnson, George Lewis, Ernie Henry, Rene Thomas and others — with 30 regular OJC's — of recordings by, among others, Art Farmer, Zoot Sims, John Coltrane, Eric Dolphy, Pat Martino, Elvin Jones and Milt Jackson — due in the fall.

Muse Records, which owns the Savoy catalogue, is planning imminent issues of unissued sessions by Sonny Stitt and Herbie Nichols (the latter paired with a rare Thelonious Monk date) and reissues later this year of albums by Big Maybelle, Cecil Payne, Oscar Pettiford, and Luke Jordan, and an unreleased Art Pepper date. Landmark Records will continue reissuing albums in "The Cannonball Adderley Collection." And further reissues of all sorts can be expected from such labels as DRG, VSOP, Mosaic, GNP, Pausa and others.

Jazz musicians have, historically, been mistreated, abused and neglected: the best of them create art, and artists usually have a hell of a time surviving out there in the cold, cruel, capitalistic world. Yet the art they created — the great jazz recordings — never stops. A&R men come and go, major label presidents come and go, small labels get gobbled up by bigger labels, pop musicians go from golden boys to golden oldies, the world marches on. Yet jazz recordings by such giants as Mingus, Miles Davis, Ellington, Charlie Parker, Billie Holiday and the rest — records that were usually made too quickly, too cheaply, with too little record company support — are here to stay. If you don't catch them during this up cycle, don't worry — they'll be reissued again, and again, and again, and again...

A-MAZE-ING SIGNING — Frankie Beverly & Maze have signed with Norby Walters Associates, artists representa-tives. Here, at the signing are (l-r): Clarence Jones, manager, Frankie Beverly; Beverly; Jerry Ade, vice president, Norby Walters; and Herman Cowan Jr., attorney, Frankie Beverly.

BIRTHDAY VJ — Pati LaBelle celebrated her birthday with VH-1 vice president Lee Masters (l) recently. LaBelle was a VH-1 guest VJ from June 2-4.

Cash Box/June 14, 1986
YEARS OF CHARTS
AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both volumes are valuable resources to anyone whose business is the music business.

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COUNTRY SINGLES CHARTS
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Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the "Top Ten" records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.
For The Record

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L.A. Pornography Charge Filed

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Also charged in the complaint are: Michael Robert de Blasio listed as general manager of Alternative Tentacles, though Stefanac claims he is no longer involved in the company.opping in Recogni-
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Ed Cramer, in announcing his resigna-
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Around
The Route
By Camille Compasio

Bill Cravens, formerly of Nintendo, joined Capcom as of June 1, in the position of vice president-sales. Firm's Paul Jacobs, who was director of sales & marketing, now becomes vice president of new product development. But these aren't the only changes at Capcom. Cash Box spoke with Jacobs just prior to his departure for the CES show in Chicago and he advised that Capcom will be getting much more involved in the consumer market and, in this regard, will be manufacturing and selling its own versions of both the Commodore 64/128 and Apple II systems. In addition, they will be designing and marketing cartridges for the Nintendo Entertainment System. Upon his return from Chicago, Jacobs will head right out to Japan to join Cravens and Capcom proxy George Nakayama for corporate meetings at company headquarters, to discuss both coin-op products (a driving kit is forthcoming) and firm's entry into the consumer market.

With the recent resignation of Gene Lipkin (Cash Box 6/7/86), the presidency of Sega's U.S. division remains vacant. Until a replacement is chosen, the board chairman David Rosen will continue to cooperate with the FBI, U.S. Customs Service, the Department of Justice and other law enforcement agencies in order to see that individuals that profit illegally from copyright and trademark infringement are vigorously prosecuted.

Parallel Imports
In a related announcement from AAMA, reference was made to two recent court decisions in Canada and the United States which could have major impact on the industry.

Robert Fay stated that on May 1, 1986 the Federal Court of Canada ruled that Canada's copyright laws, created 50 years ago to protect artistic works such as music and literature also now cover computer programs. Madame Justice Barbara Reed ruled in favor of Apple Canada who sued a large number of defendants involved in the assembly and selling of computers identical to the Apple II.

Fay added that the ruling stated that the programs, encoded electronically on silicone chips, are considered to be "literary works." The decision further stated that computer programs are entitled to copyright protection.

He further advised that this decision could affect Canadian Customs policy in stopping and seizing counterfeit and parallel video games entering Canada and being exported to the United States. He said he has already been in contact with the officials at the Royal

Two Sentenced On Counterfeit
Games Charges

CHICAGO — Robert C. Fay, director of affairs and enforcement for AAMA, announced that Carmen Gallo and Alfred Melchiorre of Buffalo, New York were sentenced on May 8, 1986 by Federal Judge John T. Curtin in Buffalo. Fay stated that both Gallo and Melchiorre pleaded guilty to charges of conspiracy to infringe on copyrights and to copyright infringement.

Gallo and Melchiorre had been indicted for distributing counterfeit video games that were imported from Taiwan to Buffalo, New York. Fay further advised that Gallo and Melchiorre both received a sentence of three years probation and will be required to perform a total of 600 hours of community service work each year. He pointed out that if either of the two violate the terms of their probation, they could be sentenced to serve the full three years in a federal prison.

Kathleen Mehltretter, the United States Attorney who prosecuted Gallo and Melchiorre, stated that Judge Curtin considered incarceration, but due to the defendants' age and the fact that they are no longer in business, the court felt that probation was an appropriate sentence. U.S. Attorney Mehltretter praised AAMA for its assistance during this investigation.

Bob Lloyd, president of AAMA, stated that the conviction of Gallo and Melchiorre, again illustrates that AAMA has made a major commitment to the elimination of counterfeit and parallel video games from the industry.

Lloyd added that the association will continue to cooperate with the FBI, U.S. Customs Service, the Department of Justice and other law enforcement agencies in order to see that individuals that profit illegally from copyright and trademark infringement are vigorously prosecuted.

(continued on page 50)
Around

The Route

(continued from page 49)

be on hand, along with execs Tom Petf it and Jolly Backer — with everyone taking on added responsibilities at this time.

As reported by Atlas Dist.'s Jerry Marcus, pins are really going great at the Chicago-based distributorship.

Williams "Super Speed" has been, and still is, a "super seller" for them and Jerry anticipates that the new Premier "Super Hollywood Heat" should measure up very closely. The Cincinnati dealer models are on test and the results have been outstanding — so, needless to say, they're anxiously awaiting delivery. A newcomer to the Atlas sales team is 25-year-old Scott Lippman.

Welcome aboard!

A record breaker! Ninetendo's "VS Super Mario Bros." has become the best selling VS Pak since the System was introduced at the 1984 AMOA convention. Total sales are rapidly approaching 20,000 units, reports Ninetendo, and that's an astounding number in today's market. The game was originally developed for the Japanese home market, selling over 3 million cartridges; and was also the subject of a best selling "how to" book in Japan last year, that sold over a million copies. The book is not offered in the U.S. However, Ninetendo is offering Super Mario Bros. t-shirts of bright red, showcasing Mario, the game's hero, through distributors at a minimal cost.

School Days. Lowen America has certainly been doing a lot of factory service schools these past weeks. Prexy Rus Shahan just conducted a session at Sammons Pennington in Nashville while firm's Mike Jablonski covered the distrb's Memphis office. Mike's next school will be presented at Lawson Music Florida — and, we understand, a number of sessions have been scheduled during the month of June.

Another sizeable installation of Rowe Video Jukeboxes is currently in progress, as noted by Rowe's veeppee Joel Friedman. Bally's Aladdin's Castle nationwide arcade chain has given the go ahead to install the machines in its locations from coast to coast. Arcades are excellent locations for video jukeboxes, said Joel. "They generate long term steady income, attract more new customers to the arcade and keep old customers coming back and spending more money, thereby increasing total arcade revenue," he explained. Can't argue with that. "Our experience," he added "indicates that approximately 50% of the revenue comes from video plays and the balance from straight audio plays." Bally began placing the Rowe Video Jukeboxes in March and expects to continue arcade placement over the next two years.

Atari Announces Distrib Appointments

CHICAGO — Atari Games Corporation has announced the official appointment of several well-established distributors to represent their video line. The announcement comes in the wake of various changes in ownership and management, on the distributor level, that have occurred over the past few months.

Banner Specialty Co., (formerly Bally Banner) of Pitsburg, PA continues to carry Atari's line. Sonny Queck, president, heads up the company's contract sales, Doug Wilson and Don Brenner, with Lou Abate as service manager and George Mackey as sales manager.

State Sales & Service Corp of Baltimore, MD, will handle the Atari line. Company principals Steve Koenigberg and Ed Kucharski have over 30 years of combined experience in the coin-op business and their distributing firm represents a full line of amusement and vending equipment.

New England Coin—Op (NECO) of Norwood, MA will represent Atari in their market. Vice president Rick Kirbym who served eight years at Bally Northeast, heads up the NECO office as a full line distributor of amusement and vending equipment. Key personnel include Dick Donlan, Dave Tucker and Robert Donnelly.

C.A. Robinson & Co., of So. Francisco, CA will continue to carry the Atari line, serving the Northern California market. This is an extension of the Advance office which was purchased by the Los Angeles based Robinson organization. Ira Bettelman is principal of this management. Jill Carrera continues as general manager.

Another appointee is 50th State Coin-Op of Ewa Beach, Hawaii, which recently entered the coin-op distributing business under the leadership of Linda Fernandez and Warren Asing. The new firm will be representing Atari's line in the Hawaiian Islands.

Counterfeit Charges

Canadian Mounted Police headquarters and with Canadian Broadcasting Corporations in Ottawa, Canada and will be meeting with these officials to set up a program for Canadian Customs to offer international protection to audio-visual games as currently exists for music and literature.

In another recent court decision in the United States, the court of appeals in Washington, DC, on May 6, 1986 overturned a lower court decision and ruled that current U.S. Customs regulations require any market goods to enter the United States and registered in the patent and trademark office. The statute further states that any game that is imported into the United States is in violation of this section subject to seizure and forfeiture and shall be liable to damages and profits. The Court of Customs and Border Protection has ruled that the game be seized and disposed of.

The ruling only pertains to foreign goods bearing trademarks identical to the American Trademark. Section 526 states "it shall be unlawful to bring into the United States any merchandise of foreign manufacturers if such merchandise on the label, sign, print, package, wrapper, or reciprocal bears a trademark owned by a citizen or by a corporation or association organized within the United States and registered in the patent and trademark office." The statute further states that any game that is imported into the United States is in violation of this section subject to seizure and forfeiture and shall be liable to damages and profits. The Court of Customs and Border Protection has ruled that the game be seized and disposed of.

Fay stated that if this decision is not appealed and Customs regulations are changed a "legal" module for enforcement of the Act, 1930, seizure of parallel boards could take place by Customs in the near future.

GREETINGS & SALUTATIONS! IDEA (Industrial Design Electronic Associates, Inc.) gathered its employees together outside its Sycamore (Illinois) Park facility recently to send a photo greeting to its European distributor, NSM-Lowen. IDEA manufacturers the "Grand Turtles" line which belongs to the German-based firm NSM-Lowen, located in Bingen, West Germany, is among the most prominent distributors of coin-op equipment in Europe. The IDEA people pictured here are holding the NSM-Lowen flag, featuring the familiar NSM lion (Lowen is German for lion), which was sent to IDEA as a gift Danke Schon!

On The Green

CHICAGO — "Big Event Golf," a new concept in golf games, is the latest from Taito America Corp. As noted by company president Paul Moriarty, "Big Event Golf" is the first stop on the Taito Championship Tour. It's the first in what will be a continuous series of realistic and challenging golf games with appeal to both amateurs and pros alike. An 18-hole course designed as two separate games, the front nine and the back nine. Big Event Golf requires a minimum of two coins to play all 18 holes. The player may select a straight nine holes or go for three with the challenge of being awarded extra holes for each par, birdie, eagle, double eagle or hole-in-one that is made. After completing the front nine, the player may continue to the back nine by inserting additional coin(s) and again selecting three or nine hole play.

No matter which choice is opted, the player must watch wind direction and speed and break of the green. If the timer reaches zero, a penalty stroke is given and the player is also penalized for hitting out-of-bounds or in the water. If the stroke total reaches twice par on a hole, that hole is forfeited.

The deluxe kit converts any vertical raster monitor and includes PC board, track ball, control panel overlay, monitor cover plastic, marquee, wiring harness, instructions, control sticks, drilling template, buttons, FCC cage and PCB mounting brackets.

Further information may be obtained through factory distributors.

A Mighty Pin

CHICAGO — A 3-dimensional replica of a lizard's head literally rules over the playfield with a mighty roar, flashing eyes and sinister tongue that serves as a direct game play. This is "Grand Lizard," the latest pinball from Williams, and the game comes to life with the sounds of the jungle. Drum beats, the rhythm of native chants and the squawking, chattering and trumpeting of wild animals intensify play action. Additionally, there are features such as multi-ball, mystery score and magna-save to captivate player interest.

Grand Lizard has appeal for operators as well, in terms of reliability and quality assurance. Each game's circuit boards have gone through 24 hours of continuous burn-in. Each complete game has been up and running for a minimum of 4 hours and a team of 40 quality assurance experts has tested each and every facet, according to the factory.

The pivoting playfield reveals intelligent software such as automatic switch testing which can identify a malfunctioning switch, automatically re-program play around it and spell out on the alphanumeric display exactly which switch needs repairs. The display also provides the player with instructions and the operator with adjustable feature information. Automatic replay percentage is offered.
THE MOTION PICTURE SOUNDTRACK

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MICHAEL MCDONALD
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The First Single Release

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MAN SIZE LOVE
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