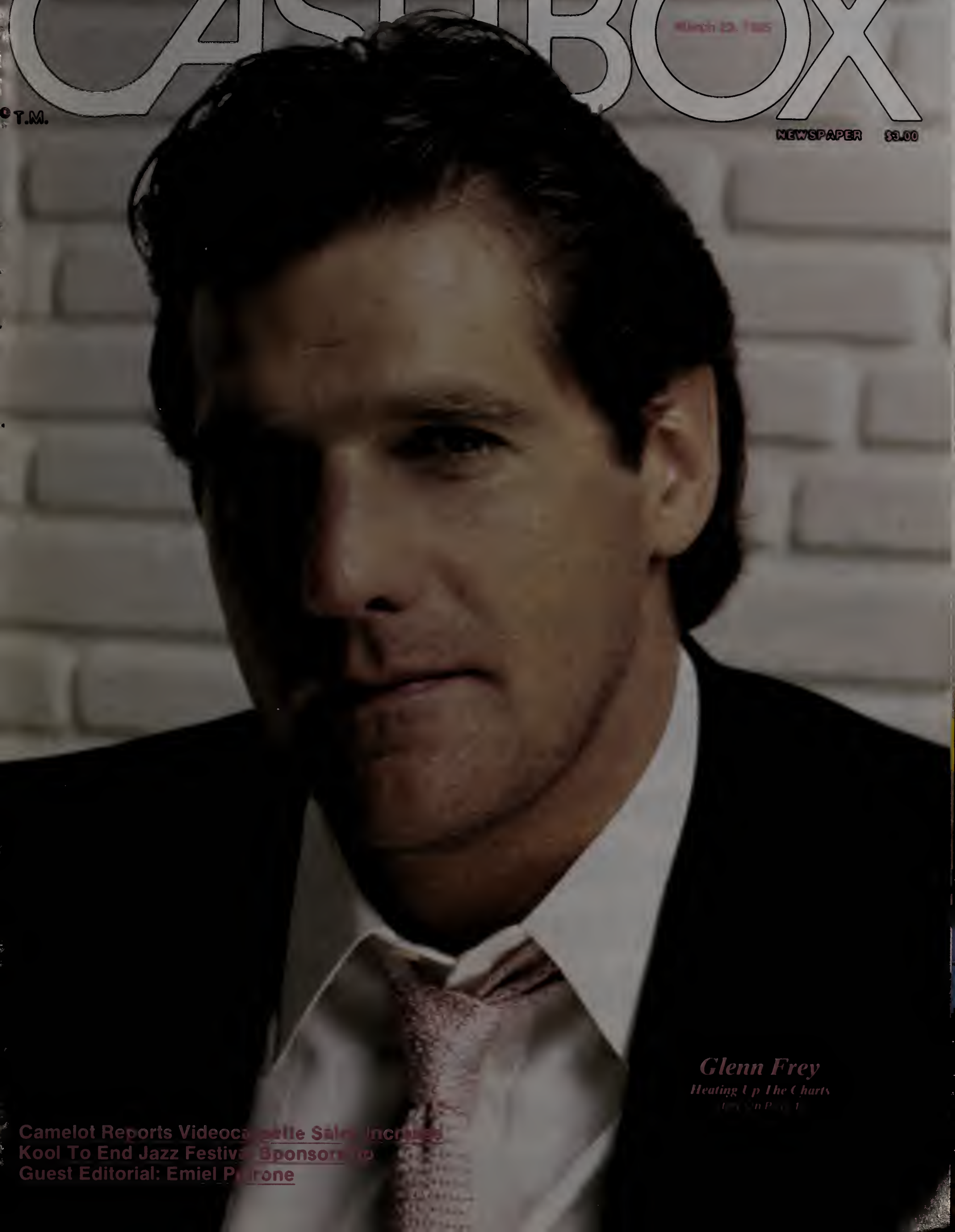


# CASIBOX

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March 23, 1985

NEWSPAPER \$3.00



*Glenn Frey*  
*Heating Up The Charts*  
*(See Page 1)*

**Camelot Reports Videocassette Sales Increase**  
**Kool To End Jazz Festival Sponsorship**  
**Guest Editorial: Emiel Perrone**

JS 39983

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QUEEN OF THE HOP  
PORKY'S REVENGE!

I DON'T WANT TO DO IT

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BLUE SUEDE SHOES



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## GUEST EDITORIAL

### Compact Disc: The Monster Has Legs

by Emiel Petrone

Thanks to the Compact Disc, the 21st Century has arrived a few years early for the record industry.

Last year, the first full year that Compact Disc players and software were on the market, sales greatly exceeded our most optimistic projections. Official numbers are not available yet, but our early calculations indicate that more than 250,000 players and more than 4.3 million Compact Discs were sold in 1984 in the U.S. alone.

On the software side, we clearly underestimated the number of Compact Discs the average new owner of a player might purchase during the first 12 months of ownership. We assumed the number to be between 12 and 15; The real range turned out to be between 20 and 25.

Apparently, the novelty and superior sound capabilities of the Compact Disc system are arousing the passions of music lovers to a degree no one in our industry could fully anticipate.

There is also evidence that the new format is expanding the existing market of active consumers of recorded music, bringing more non-traditional consumers into record outlets across the nation.

Therefore, we at PolyGram Records have revised our industry sales forecasts upward

for 1985 and beyond. We believe U.S. Compact Disc sales should exceed 10 million units in 1985 and continue to double each year for the foreseeable future. Player sales are likewise

expected to double to 500,000 this year, 1 million in 1986, and so on.

Meanwhile, the number of Compact disc titles available is continuing to grow at a rate that is unprecedented for any home entertainment software introduction. There are far more

titles available on Compact Disc right now than were available on audio cassettes, video cassettes and discs, and video games 18 months after their respective introductions.

At last count, the total U.S. Compact Disc catalog numbered more than 2,000, about one third of which were PolyGram's. The number of titles is expected to double to more than 4,000 by the end of 1985.

As with any emerging business, especially one that is growing as rapidly as Compact Disc, there will be growing pains. Right now, the demand for product is simply outpacing the industry's ability to manufacture and supply.

I believe this will prove to be a short-term phenomenon. Already, plans are underway to expand production capacity. PolyGram Records, in particular, will increase production at its Hanover, West Germany, Compact Disc plant to 20 million discs in 1985 from 12 million in 1984. Other manufacturers are following suit.

There can now be no doubt that our industry has a big hit on its hands, and not the flash-in-the-pan variety, either. This monster has legs.



**Emiel Petrone**  
Senior Vice President,  
Compact Disc, PolyGram Records  
Chairman, Compact Disc Group

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## TOP POP DEBUTS

### SINGLES

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WE ARE THE WORLD—U.S.A. For Africa—Columbia

### ALBUMS

93

BEYOND APPEARANCES — Santana — Columbia

### POP SINGLE

#1

CAN'T FIGHT THIS FEELING  
REO Speedwagon  
Epic

### B/C SINGLE

#1

NIGHTSHIFT  
Commodores  
Motown

### COUNTRY SINGLE

#1

SEVEN SPANISH ANGELS  
Ray Charles  
Columbia

### JAZZ

#1

STRAIGHT TO THE HEART  
David Sanborn  
Warner Bros.

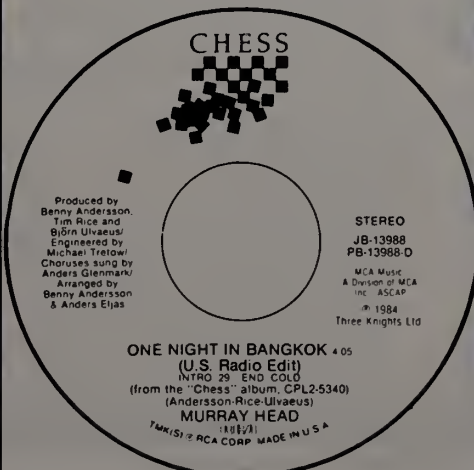
### COMPACT DISC

#1

LIKE A VIRGIN  
Madonna  
Sire

### WINNERS CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.



### POP ALBUM

#1

MAKE IT BIG  
Wham!  
Columbia

### B/C ALBUM

#1

SOLID  
Ashford & Simpson  
Capitol

### COUNTRY ALBUM

#1

40 HOUR WEEK  
Alabama  
RCA

### MUSIC VIDEO

#1

MATERIAL GIRL  
Madonna  
Warner Bros.

### 12" SINGLE

#1

EASY LOVER  
Philip Bailey/Phil Collins  
Columbia



## *You Are Cordially Invited*

*to attend the first Cash Box Regional Radio/Retail Seminar.  
The Seminar will be held Thursday, March 28 at the  
Fort Lauderdale Marriott Hotel and Marina, 1881 S.E. 17th Street,  
Fort Lauderdale, Florida in the Atlantic rooms 1 & 2.*

*A buffet lunch will be served beginning at 12 noon  
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chart methodology and editorial changes, and an open discussion  
concerning ways Cash Box can be more responsive to your needs.*

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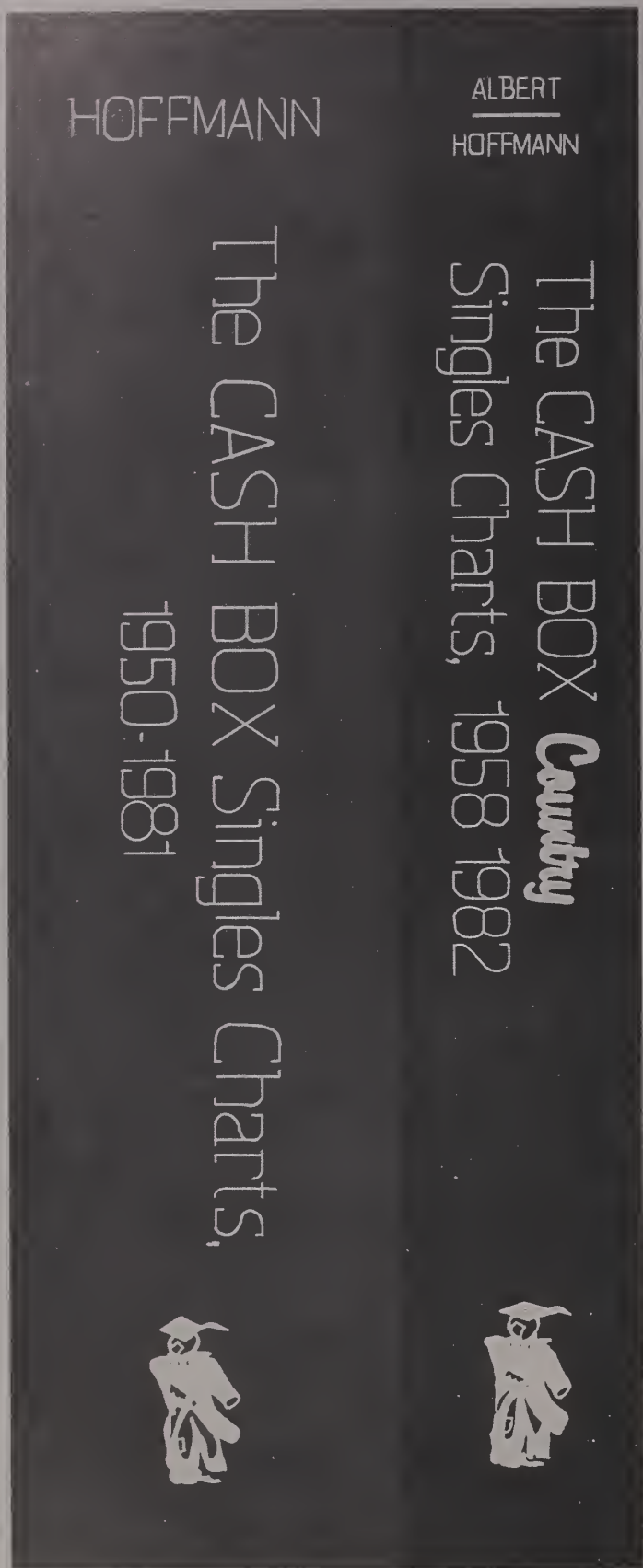
**This is only the first of many CASH BOX radio/retail seminars to be held all over the country, watch for announcements of future seminars in the pages of CASH BOX.**

**CASHBOX**

**More Essential Than A Speeding Bullet  
Anything Else Is A Compromise**

**1**

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## Camelot Reports Videocassette Sales Overtake Rentals

by Peter Holden

LOS ANGELES — In a shift on the home video retail marketplace, Camelot Enterprises has reported that film and videocassette sales have outstripped receipts of videocassette rentals. Though this sales trend is unheard of by many record/videocassette retailers, Camelot's Geoff Mayfield noted that, "starting in November of last year, sales of videocassettes such as *Purple Rain* and Paramount's '25 For 25' selection of low-priced film titles have contributed to a larger percentage of our business in the format coming from sales than from rentals."

This shift in sales versus rentals continued through the Christmas season in December and Mayfield reported that the same trend held true in January. "This is the first time since 1981 when we entered into the video market that this kind of shift has happened," Mayfield said. "There are many factors involved, but the major one is that the overall list prices of many of the films are becoming more affordable. Paramount's '25 For 25' did a lot for all video retailers, and Camelot was also certainly a beneficiary of that. Also, a lot of children's titles have come down in price. However, I think *Purple Rain* had a great deal to do with it also. It came out for sale shortly after it hit the theaters and it was priced under thirty dollars; coming out in late November, it definitely spurred sales through Christmas and into

1985."

While Camelot is enjoying this high volume of videocassette sales, in part due to the fact that many of its outlets are located in malls, other music/video retailers still see rentals achieving overwhelming numbers in comparison to videocassette sales. Manager Larry Stutzman of Music Plus' Hollywood store commented that "if we do \$2000 in the video department during a day, \$200 will be from sales and the rest will be all rentals." A video buyer for Licorice Pizza also remarked "videocassette rentals are easily three-to-one over sales, yet our stock of videocassettes for sale is substantially smaller than those we rent."

Since the introduction of videocassettes to the midwest chain of Camelot retail outlets in 1981, Mayfield noted that the commitment of the company has grown to the point where now Camelot has instituted a direct mail campaign with a four-color booklet which profiles the latest movie and music video releases as well as special pricing and information on Camelot's rental club. Though this booklet comes out only once a quarter, it has obviously had some effect on bringing new customers into the stores and giving established customers an idea of what is available. Sent to all members of the Camelot Movie Club and available in-store to customers, the booklet is certain to help keep Camelot's videocassette sales running strong.

## Rockers '85

### Rock Radio Gives Itself High Marks At L.A. Conference

by David Adelson

LOS ANGELES — There was underriding optimism at last week's "Rockers" conference. The format that many had said was on its way out last year, appears to be gathering a new momentum. Rock radio is now recovering from the panic that drove many among its ranks into the realm of contemporary hit radio and the mood at the three day convention in Universal City CA reflected that.

"I don't think there is anything wrong with AOR," said WNEW-FM New York's Scott Muni who was one of the convention's keynote speakers. Muni contends that a lack of new product from the record companies has contributed to the recent hard luck of the format. "There's nowhere near the amount of product that there used to be," he commented. "There aren't a whole lot of new names out there and consequently when you're programming, you deal with what you have available. People say I'm living in the past, going back to the hey day of Led Zeppelin or

the Who or the Stones. Well, those were super groups and there aren't a lot of super groups around any more. That's not my fault."

Lenny Bronstein, of Heavy Lenny Promotions has worked rock radio since its inception. He's been through all the changes. "The format is healthier than ever," said Bronstein. "It has more listeners than it ever had before and it's selling more records than it ever did before."

According to Bronstein, "What happened with AOR was that it got to be a little bit stale in its approach. The pro-

(continued on page 29)

## Behind The Bullets

### Crossovers Continue Rapid Pace

by Stephen Padgett

Cash Box Research Staff

"Crossover" appears to be the buzz phrase of the '80s. A successful record increases its chart life and expands its revenue base if it can become a viable performer in more than one of several isolated, genre-specific chart categories. This week's *Cash Box* charts are ample evidence of this cross-genre marketing technique in vogue with today's record companies. *Behind The Bullets* watches a few of these "crossover" records and focuses in on their performance on charts other than their primary chart target.

"Nightshift," by the Commodores, at 49 bullet on the Pop LP chart this week, up from 57, and "Can't Stop The Love," by Maze at 97 bullet from 130, are two albums by perennial Black Contemporary chart performers that are enjoying tremendous success on the pop chart. The Commodores' Motown LP, 3 bullet on the Black Contemporary LP chart, jumps eight on the pop chart due to solid retail activity in the east and midwest. A breakout report at Handleman and a top 40 report at The Record Bar chain, together with top 25



**MARTELL FOUNDATION KICKS OFF WEST COAST DRIVE** — The T.J. Martell Foundation for Leukemia and Cancer Research kicked off its 1985 west coast fundraising drive at a recent luncheon. Pictured at the event are (l-r) Dr. Denman Hammond, director of the Foundation's west coast division; Walter Yetnikoff, last year's Foundation honoree and general chairman of this year's campaign; Dr. James Hilland, the Foundation's scientific director; Tony Martell, the Foundation's founder and president and this year's Humanitarian Award recipient; Floyd Glinert, 1985 dinner chairman; Joyce Bogart, west coast director of the Foundation; and Quincy Jones, executive chairman of the 1985 dinner committee.

## Kool Cools Its Commitment To Jazz Festival Sponsorship

by Lee Jeske

NEW YORK — Brown & Williamson, makers of Kool Cigarettes and, since 1975, sponsors of the Kool Jazz Festivals, has begun to phase out its sponsorship of the festivals. According to Kool spokesman Mark Ahern, "Basically, the jazz festivals and the jazz music context was one that we worked with for several years. We had an entire advertising outreach with the musical approach, and it was intrinsic to the overall marketing program of the brand. Now the brand is operating with a different marketing strategy and within that strategy music becomes much less important to the brand. And, considering the very narrow scope that jazz enjoys anyway, it becomes even less important than it was. Basically, we cannot continue to expand a program that is antithetical to the marketing strategy that the brand is now utilizing."

That marketing campaign — "There's Just One Way To Play It" — featured print ads and billboards with photos of jazz musicians — including Randy Brecker, Slide Hampton, John Scofield and Milt

Jackson. Now, in the words of Ahern, "That's over and done with. We believe that from 1975 to the present we have probably done better at what we were doing than anybody ever has. We enjoyed our association with jazz terrifically, but the marketing strategy is different and we need to move on, to further augment current strategy."

The Kool Jazz Festivals began in 1975 with seven festivals that were, in actuality, black pop events. Produced by George Wein and his Festival Productions — the producers of the Newport Jazz Festival — the Kool Festivals featured such artists as the Pointer Sisters, Natalie Cole and George Benson. In 1980, Kool took over sole sponsorship of the Newport Jazz Festival/New York — the annual 10-day event that was transplanted from Newport, R.I. in 1972 — supplanting a number of sponsors, including Schlitz and American Airlines. The Kool/Newport Festival, considered the leading jazz festival in the world, remained a jazz event — George Wein kept autonomy over the presentations. In 1981, the festival was renamed the Kool Jazz Festival (Brown & Williamson being uneasy about two menthol cigarettes in Kool/Newport heading) and, in 1982, the N.Y. Festival began spawning Kool Jazz Festivals — presenting mostly jazz — around the country; with 20 festivals in '82 and a peak 22 festivals in '83. 1984 saw the number of festivals cut down to 12. This year there will be seven Kool Jazz Festivals: San Diego, June 7 & 8; New

(continued on page 29)



**BMI'S CRACKERS OVER GRAHAM** — Songwriter Graham Lyle stopped by BMI's L.A. offices the day after winning a Grammy as co-writer of "What's Love Got To Do With It," named Song of the Year. Pictured here are (l-r): BMI's Alan McDougall, executive writer/publisher relations and Lyle.



**A CLEAR MOMENT WITH CHAPPELL** — Linda Thompson, whose new Warner Brothers LP, "One Clear Moment," features her original music, published by Chappell/Intersong, recently held a London meeting with Chappell/Intersong president Irwin Z. Robinson.

(continued on page 30)

# MCA Hands Over Counterfeiting Investigation Results To The F.B.I.

By David Adelson

LOS ANGELES -- According to a story published in Friday's (3/15) edition of the *Los Angeles Times*, MCA Records has handed over to F.B.I. agents in New Jersey, evidence of a large scale tape duplication and distribution operation that is allegedly responsible for counterfeit product turning up in major retail outlets across the country.

According to the story, MCA contacted the F.B.I. about the New York based operation on Thursday (3/14). MCA senior vice president Larry Solters told *Cash Box*, "The story that appeared in *The Los Angeles Times* regarding counterfeiting and piracy in the record business is hopefully just the beginning of an on going investigation of an industry wide problem. We anticipate that the Recording Industry Association Of America (RIAA) will vigorously explore these problems that are costing our industry untold revenues."

MCA Records president Irving Azoff is quoted in the story as saying the number of counterfeit units sold could reach "hundreds of thousands to millions."

The counterfeit material is allegedly predominantly MCA and Motown cassettes that were found at a number of major retail outlets on both coasts including Tower, Licorice Pizza, Crazy Eddie, Disco-Mat and King Karol.

"Certainly we never bought any counterfeit material," King Karol president Ben

Karol told *Cash Box*. "We only buy from legitimate sources, people who have been in the business for years."

The *Times* story said that retailers were offered the cassettes with the explanation that they are part of MCA's sale of approximately five million "cutout" units last year.

According to Tower Records' president Russ Solomon, "there was not a single retailer in the country who knew about the counterfeit tapes. Everyone of the retailers buys from what he considers a legitimate wholesaler and those legitimate wholesalers buy from what they consider legitimate wholesalers." Solomon noted that a spot check of Tower outlets in Southern California turned up no counterfeit pieces at the Sunset Blvd. outlet in Los Angeles and a total of seven MCA and Motown cutout cassettes at the Anaheim CA location (none of which were suspected as counterfeit).

MCA had previously approached The RIAA with similar suspect product earlier in the year and was told to pursue the matter itself since, "the problem appeared to be one of imports rather than of counterfeits and it involved only one company." A spokesperson for the RIAA said, "we will meet with MCA, talk about this and do everything in our power to help. We will vigorously pursue this matter."

MCA is allegedly putting all cutout operations on hold and undertaking a review of the entire process.

## BUSINESS NOTES

### Green Acquires Alexander Agency

NEW YORK — Jackie Green, president of Jack L. Green Co., has acquired the Willard Alexander Agency, the booking agency best known for its representation of big bands and jazz groups. According to Green, who worked for the Alexander Agency from 1951-58, "all personnel will be retained. In fact, there will be a gradual program of staff additions as we broaden our base and move into other areas of show business that logically enhance our current thrust." Willard Alexander, who founded the Agency in 1946, died in 1984. Green is expected to move the Alexander Agency into theatre, television, motion pictures, and popular music, while retaining the big band and jazz base.

### Budweiser And Toto Begin 'Toto For USO' Tour March 19

LOS ANGELES — Budweiser and the Grammy-winning pop group Toto have announced plans for a 16-city concert tour that will benefit the USO (United Service Organizations).

The "Toto For USO" concert tour, sponsored by Budweiser is expected to net \$100,000 for the USO — will start Tuesday, March 19, at Arizona State University in Phoenix. Other stops on the tour include: Texas dates in College Station (March 21), Austin (March 22), San Antonio (March 23), Dallas (March 26-27), Houston (March 28) and Beaumont (March 31); Norman, Okla. (March 29); Fayetteville, Ark. (March 30); New Orleans, La. (April 2); and Florida dates in Pensacola (April 4), Jacksonville (April 5), Tampa (April 6), Miami (April 7-8), Orlando (April 9) and Fort Myers (April 11).

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

NEW YORK — "AT&T Presents Carnegie Hall Tonight," the weekly, nationally-broadcast radio series of concert performances taped at Carnegie Hall, will feature Emanuel Ax/Yo-Yo Ma, Katie and Marielle Labeque, the Julliard String Quartet and many others in its spring season, commencing April 1 on 180 stations . . . Canada's Attic Records has launched Viper, a new "totally heavy metal" label; LPs from Thor and Picture are first up . . . The First Airbone Rock & Roll Division, which includes Stephen Stills and members of Cheap Trick, Santana, Kansas and other bands, will hit the road March 21 for a USO tour to Europe, Africa and the Mid-East . . . Pacific Video has acquired all the assets of Versatile Video; Versatile will continue operations in Sunnyvale, CA . . . Applications for the 1985 CEBA Awards, which recognizes Communication Excellence to Black Audiences, a program of the World Institute of Black Communications, are now being taken; write to CEBA, 10 Columbus Circle, New York, N.Y. 10019 for details . . . 36 Tower Records stores have teamed up for a "Wheelin' and Dealin' Sale," a WEA promotion that will send somebody on an "Amsterdam Weekend for Two," via Martinair . . . ASCAP's third east coast Pop Workshop will commence April 23 at the Society's N.Y. headquarters. Headed by songwriter Rupert Homes, the workshop, which will meet once a week for six weeks, is free to songwriters.

## EXECUTIVES ON THE MOVE



Whalley

Oken

Folks

Patrick



Hyatt

Paar

Schikal

Watkins

**Capitol Names Whalley** — Capitol Records has announced the appointment of Tom Whalley to director of A&R, effective immediately. Whalley comes to Capitol after a three-year stint as manager of A&R at Warner Bros. Records where he worked with acts such as Ronnie James Dio, Honeymoon Suite, the Blasters, and Rank 'n' File. Whalley, a graduate of Rutgers College in New Jersey, reports directly to Grierson.

**Oken Promoted** — A&M Records, has announced that Alan Oken, director of artist development, will assume full responsibilities of that department. Oken makes the step upward to the department head position upon the departure of former vice president Martin Kirkup, who recently left A&M to establish an artist management firm. Oken joined A&M's Artist Development branch in 1979 after a career as an entertainment attorney. He became director several years ago and will continue to report to Bob Reitman.

**Folks Joins** — Scott Folks has joined Elektra/Asylum as director of A&R in the Black Music Division. Chairman Bob Krasnow announced that Folks would be joining the company immediately. In his director position, Folks will be responsible for pursuing/signing talent to the label and he will operate out of the home office in New York City. Folks joins E/A after a seven year career at CBS Records, where he held a position as an associate director of East Coast Product Management for Epic Records.

**Patrick Joins** — Kevin Patrick has been named an A&R representative for Elektra/Asylum Records. He will scout and sign new talent for the label. Most recently, Patrick spent three years with MCA Records where he was a field promotion manager for the NY state area. Prior to his experience at MCA, he worked field promotion for Island Records and also handled college promotion for United Artists Records.

**Hyatt Named** — Waylon Jennings, chairman of the board of WGJ Productions, Inc., has announced the appointment of Marylou Hyatt to the position of president and chief executive officer of WGJ, Inc., effective immediately. WGJ, Inc., is Jennings' record production firm based in Nashville. "Marylou Hyatt has been instrumental in many aspects of my career over the years," states Waylon Jennings. "She is most qualified to preside over WGJ Productions." In her new position, Hyatt will be directly responsible for the coordination, promotion and business relations with Jennings and his record label, RCA.

**Olive Names Paar** — The Olive Company has announced the creation of a music division for publicity and public relations representation encompassing all creative and business activities related to the music industry, with Howard Paar as account executive. Paar's previous experience includes a position as corporate account executive with Leo Burnett; Ltd. in London. In the United States, as publicist and promoter for the O.N. Club and the 321 Club, he has initiated publicity and promotions for record companies including Warner Bros., Epic, Arista, CBS, and PolyGram.

**Schikal Upped** — Jackie Schikal has been promoted to production manager for Sparrow Records. In her new position, Schikal assumes responsibility for the scheduling and coordination of Sparrow product production. She was previously production coordinator.

**Watkins Promoted** — Whitney Watkins has been promoted to the position of manager, creative/marketing services for Sparrow Records. Watkins assumes responsibility for expediting and coordination of marketing service functions, which include advertising, graphics and point-of-purchase merchandising. She was previously Sparrow's marketing services coordinator.

**RCA Records/Appoints Two** — Karen Meyer and Laurel Dann have been appointed administrator, scheduling-albums and tapes and administrator, scheduling-singles, respectively at RCA Records. In their new positions, Meyer and Dann will act as liaisons between RCA Records and its Indianapolis manufacturing plant. Meyer will coordinate the scheduling of all album and tape releases, while Dann will handle all seven-inch and 12-inch single releases.

**RCA Promotes Wallace** — Joe Wallace has been promoted to director, national accounts/commercial sales-north central region, RCA Records. Wallace, based in RCA Records' Chicago Regional Office, was appointed director, commercial sales-north central region, in March, 1984. He will continue to oversee RCA's branch marketing offices in Chicago, Cleveland and Detroit, and he now takes on the additional sales responsibilities for RCA Records' national accounts.

**Miller Named** — JLM Public Relations has announced that Burt Miller has just been named a full partner in the firm. Miller comes from a background of marketing and sales, as well as formerly holding the position of national artist development coordinator for A&M Records.

**Painter Forms** — Painter Associates, a Talent and Tour Management company formed has been formed by Richard Allan Painter. Company provides exclusive, international representation to performing artists. A-205 Baywood, Mount Dora, FL. 32757; (904) 383-2255.



# REGIONAL ALBUM ANALYSIS



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

## NATIONAL BREAKOUTS

- |                            |                               |
|----------------------------|-------------------------------|
| 1 SADE                     | 9 GEORGE THOROGOOD            |
| 2 VISION QUEST             | 10 ALABAMA                    |
| 3 THE ALAN PARSONS PROJECT | 11 MAZE                       |
| 4 COMMODORES               | 12 THE FALCON AND THE SNOWMAN |
| 5 LOS LOBOS                | 13 VAN MORRISON               |
| 6 DIANA ROSS               | 14 BILLY JOEL                 |
| 7 SANTANA                  | 15 ANDREAS VOLLENWEIDER       |
| 8 THE BREAKFAST CLUB       |                               |

### NORTHEAST 1.

- 1 SADE
- 2 VISION QUEST
- 3 THE ALAN PARSONS PROJECT
- 4 DIANA ROSS
- 5 COMMODORES
- 6 SANTANA
- 7 LOS LOBOS
- 8 ALABAMA
- 9 GEORGE THOROGOOD
- 10 ANDREAS VOLLENWEIDER

### SOUTHEAST 2.

- 1 ALABAMA
- 2 COMMODORES
- 3 VISION QUEST
- 4 DIANA ROSS
- 5 GEORGE THOROGOOD
- 6 THE ALAN PARSONS PROJECT
- 7 SADE
- 8 LOS LOBOS
- 9 BILLY JOEL
- 10 THE BREAKFAST CLUB

### BALTIMORE/WASHINGTON 3.

- 1 SADE
- 2 VISION QUEST
- 3 LOS LOBOS
- 4 COMMODORES
- 5 SANTANA
- 6 MAZE
- 7 DIANA ROSS
- 8 GEORGE THOROGOOD
- 9 ALABAMA
- 10 THE ALAN PARSONS PROJECT

### WEST 4.

- 1 SADE
- 2 VISION QUEST
- 3 LOS LOBOS
- 4 THE BREAKFAST CLUB
- 5 THE ALAN PARSONS PROJECT
- 6 SANTANA
- 7 GEORGE THOROGOOD
- 8 COMMODORES
- 9 ANDREAS VOLLENWEIDER
- 10 THE FALCON AND THE SNOWMAN

### MIDWEST 5.

- 1 SADE
- 2 THE ALAN PARSONS PROJECT
- 3 VISION QUEST
- 4 DIANA ROSS
- 5 COMMODORES
- 6 THE BREAKFAST CLUB
- 7 THE FALCON AND THE SNOWMAN
- 8 SANTANA
- 9 LOS LOBOS
- 10 MAZE

### NORTH CENTRAL 6.

- 1 SADE
- 2 LOS LOBOS
- 3 GEORGE THOROGOOD
- 4 THE ALAN PARSONS PROJECT
- 5 VAN MORRISON
- 6 SANTANA
- 7 MAZE
- 8 VISION QUEST
- 9 ALABAMA
- 10 DIANA ROSS

### DENVER/PHOENIX 7.

- 1 SADE
- 2 VISION QUEST
- 3 GEORGE THOROGOOD
- 4 THE ALAN PARSONS PROJECT
- 5 SANTANA
- 6 MAZE
- 7 LOS LOBOS
- 8 DIANA ROSS
- 9 ALABAMA
- 10 COMMODORES

### SOUTH CENTRAL 8.

- 1 VISION QUEST
- 2 ALABAMA
- 3 GEORGE THOROGOOD
- 4 THE ALAN PARSONS PROJECT
- 5 BILLY JOEL
- 6 SADE
- 7 LOS LOBOS
- 8 DIANA ROSS
- 9 COMMODORES
- 10 ANDREAS VOLLENWEIDER

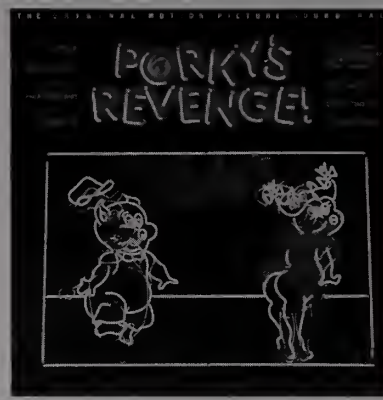
# TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	15.98	Weeks On 3/16 Chart	15.98	Weeks On 3/16 Chart
1 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	1 17	15.98	18 3
2 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	2 6	—	17 4
3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	4 28	—	20 3
4 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	3 7	—	16 8
5 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	7 28	—	19 25
6 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	6 20	15.98	21 6
7 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	5 5	—	22 4
8 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	—	12 3	—	— 1
9 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	8 28	—	23 28
10 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	9 8	—	25 9
11 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	10 28	—	26 5
12 BIG BAM BOOM DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	—	11 10	29.98	27 8
13 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	14 22	—	27 8
14 HEARTBEAT CITY THE CARS (Elektra 60296-2) WEA	15.98	13 28	—	24 9
15 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	15 5	—	30 13
16 LUSH LIFE LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA	15.98	18 3	—	17 4
17 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	17 4	—	20 3
18 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	20 3	—	16 8
19 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	16 8	—	19 25
20 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	19 25	15.98	21 6
21 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	21 6	—	22 4
22 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	—	22 4	—	— 1
23 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	—	— 1	—	23 28
24 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	—	23 28	—	25 9
25 TIME WARP CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106) IND	—	25 9	—	26 5
26 WHEELS ARE TURNIN' REO SPEEDWAGON (Epic EK 39593) CBS	—	26 5	—	27 8
27 AMADEUS ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IND	—	27 8	—	24 9
28 WHO'S NEXT THE WHO (MCA MCAD-37217) MCA	—	24 9	—	30 13
29 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS VARIOUS ARTISTS (Motown 6120MD) MCA	—	30 13	10.98	29 5
30 SAMPLER III VARIOUS ARTISTS (American Gramophone AGCD-366) IND	10.98	29 5	—	

# ALBUM RELEASES

**BEHIND THE SUN** — Eric Clapton — Warner Bros. 25166-1 — Producer: Phil Collins — List: 8.98 — Bar Coded

"Behind The Sun" is the album that Eric Clapton fans have been waiting for. With a big, modern production sound from Phil Collins, Ted Templeman and Lenny Waronker, Clapton sounds confident and rocks like he means it once again. "Forever Man" has already taken off at retail and on radio, and with a group which includes Donald "Duck" Dunn, Jeff Porcaro, Steve Lukather, Ray Cooper and others, Clapton is back in the critical and commercial driver's seat.



**PORKY'S REVENGE** — Original Motion Picture Soundtrack — Columbia 39983 — Producer: Dave Edmunds — List: 9.98 — Bar Coded

In a period of soundtrack glut, many of which are only masquerading as solid musical packages, the soundtrack from *Porky's Revenge* is a truly interesting and worthwhile album. Featuring such gems as Bob Dylan's "I Don't Want To Do It" performed by George Harrison, a slow pyrotechnical blues by Jeff Beck, four strong tracks from producer Dave Edmunds and other rarities, this album should explode with or without the help of the film.

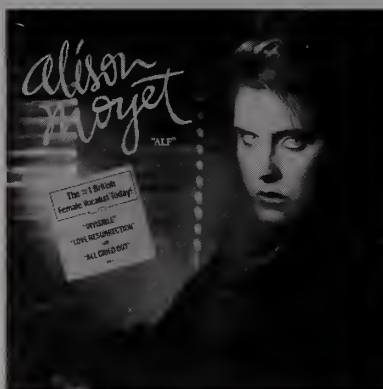
**SONGS FROM THE BIG CHAIR** — Tears For Fears — Mercury 422 824 300-1 — Producer: Chris Hughes — List: 8.98 — Bar Coded

With the single "Everybody Wants To Rule The World" already gaining good reception from AOR and CHR, this latest LP from internationally acclaimed Tears For Fears looks set to finally break the band big in America. A tighter more guitar-oriented sound marked by the single, "Mothers Talk" and "Broken" provides substance for the group's always sophisticated vocals and lyrics. Should be a long overdue breakout.



**ALF** — Alison Moyet — Columbia 39956 — Producer: Tony Swain-Steve Jolley — List: 8.98 — Bar Coded

Another in the latest breed of vocalists from the United Kingdom, Alison Moyet features a more powerful delivery than Sade, and the new wave dance slant of such cuts as "Love Resurrection" and current torch-song single "Invisible" should make Moyet a prime candidate for crossover success. This album has already spawned a variety of international hits, and look for "Alf" to have the same success here.



**THE NIGHT I FELL IN LOVE** — Luther Vandross — Epic 39882 — Producer: Luther Vandross — List: 8.98 — Bar Coded

Vandross seems to get stronger with each album, and this one which was produced in part with Marcus Miller spans the vocalist's wide range from upbeat soul to smooth funk and romantic ballads.

**DOIN' THE SUGAR TOO** — Luther "Guitar Junior" Johnson — Rooster 7607 — Producer: Andy Breslau — List: 8.98 — Bar Coded

Stinging blues guitar from Chicago's own "Guitar Junior" Johnson, "Doin' The Sugar Too" is cut-for-cut one of the strongest blues releases of the year.

**STRAIGHT AHEAD** — Amy Grant — A&M 5058 — Producer: Brown Bannister — List: 8.98 — Bar Coded

Christian-oriented music reaches a new pop plateau through Grant's widely accessible songwriting and rocking musical delivery. Immediate Christian CHR adds.

**TOO HOT TO STOP IT** — The Manhattans — Columbia 39277 — Producer: Various — List: 8.98 — Bar Coded

Stand-up R&B masters The Manhattans again deliver a solid package of engaging vocal workouts. Strong cuts include "Dreamin'", "Don't Say No" and the title track.

**RAIN FOREST** — Paul Hardcastle — Profile 1206 — Producer: Paul Hardcastle — List: 8.98 — Bar Coded

Hardcastle's unique blend of soothing fusionistic keyboard ramblings and pure funk dance grooves has resulted in the multi-format smash "Rain Forest" and the album is chocked full of similar rides.

**ALEXANDER O'NEAL** — Alexander O'Neal — Tabu 39331 — Producer: Jimmy Jam-Terry Lewis — List: 8.98 — Bar Coded

Tabu's most recent B/C smash is O'Neal with his current single "Innocent." This debut LP is produced by the infamous Minneapolis producers Jimmy Jam and Terry Lewis so expect instant airplay.

**TEASES & DARES** — Kim Wilde — MCA 5550 — Producer: Ricki Wilde-Marty Wilde — List: 8.98 — Bar Coded

After the AOR and CHR success of last year's "We're The Kids In America," Wilde is set to capitalize with this hard rocking set of pop music. Strong cuts include "Go For It," "Janine" and "The Touch."

**RHYTHM METHOD** — Doo Blan Tant — Risque Records 001 — Producers: Robbie Collins and Doo Blan Tant — List: 6.98

Melodic electro-rock from this Athens, GA trio. Skip the comparisons to R.E.M. and Lets Active, this one's a bit more middle of the road. Still, there's a freshness to this six-song disc that gives these guys a shot at rock radio.

**LOVE TALKIN'** — Denise LaSalle — Malaco 7422 — Producers: Tommy Couch and Wolf Stephenson — List: 8.98 — Bar Coded

Gutsy, soulful rhythm and blues from this sensual Malaco artist. The lyrics are a little tamer than her last outing and this one could bring LaSalle the recognition she deserves. A strong B/C contender.

**OUT OF THE BLUE** — Various Artists — Rounder AN03 — Producers: Various — List: 3.98

An exceptional 14-song sampler featuring Rounder/Varrick's impressive roster of contemporary blues/roots artists. An excellent showcase for the likes of Marcia Ball, Johnny Copeland, Buckwheat Zydeco and others.

**JOHNNY RIVERS, GREATEST HITS** — Johnny Rivers — MCA-917 — Producer: Johnny Rivers — List: 8.98 — Bar Coded

**SENSE OF PURPOSE** — Third World — Columbia 39877 — Producer: Third World-Amir Bayyan — List: 8.98 — Bar Coded

**UNFINISHED PORTRAITS** — Si Kahn — Flying Fish 312 — Producer: Bruce Kaplan — List: 8.98

**DIGNEY FIGNUS** — Digney Fignus — Columbia B6C 39573 — Producer: Leroy Radcliff — List: 8.98 -Bar Coded

**OPEN THE DOOR** — Pentangle — Warrick 017 — Producer: John Chelew, Rick Chelew — List: 8.98

**BEAT THE SYSTEM** — Petra — A&M 5067 — Producer: Jonathan David Brown — List: 8.98 — Bar Coded

**CRIMES IN MIND** — Streets — Atlantic 7 81246-1 — Producer: Beau Hill — List: 8.98 — Bar Coded

**ROCKIN' IN THE CLASSROOM** — DC Star — Mirage 7 90251-1 — Producer: Hilly Michaels, Stephan Galfas — List: 8.98- Bar Coded

**CHECK IT IN THE MIRROR** — Laws Of Motion — World WEP-1005 — Producer: Laws Of Motion, Rick Bohlman — List: 8.98

**THE 700 CLUB** — The 700 Club — Slithering Disc 001- Producer: James Freeman — List: 8.98

**RUN FOR FREEDOM** — Larry Long — Flying Fish 346 — Producer: M. Moore, L. Long — List: 8.98

**THE NAT KING COLE SONGBOOK/VOLUME I** — Mark Murphy — Muse MR 5308 — Producer: Mark Murphy and Steve Zegree — List: 8.98

**LIE DOWN IN THE GRASS** — Charlie Peacock — A&M WR 8147 — Producer: Charlie Peacock — List: 8.98 — Bar Coded

# SINGLE RELEASES

**KENNY LOGGINS** (Columbia 38-04849)  
**Vox Humana** (3:54) (Milk Money Music—ASCAP) (Loggins-Loggins) (Producer: Kenny Loggins)

Loggins' infectious energy sparked last year's theme from *Footloose* to the top of the Pop Singles chart, and this title track from the singer/songwriter's upcoming LP "Vox Humana" take off where that cut left off. Upbeat rocking acoustic guitars form the backdrop, and Loggins' classic vocals are surrounded by a host of high-tech sonics including a blistering lead guitar solo. Look for immediate CHR adds.



EVERYTHING SHE WANTS

WHAM!

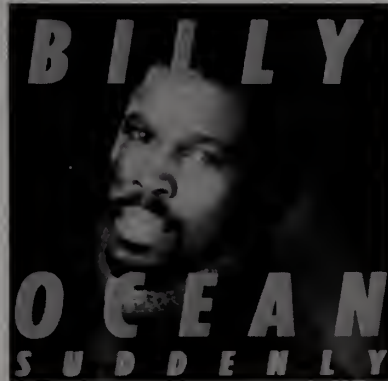


**WHAM!** (Columbia 38-04840)  
**Everything She Wants** (5:10) (Morrison Leahy Music Ltd.—Chappell Music/ASCAP) (Michael) (Producer: George Michael)

The probing R&B cut from the British duo Wham! unveils another facet of its melodic talent, and with two hit singles already under its belt, Wham! seems certain to reach the top five again with this track. Perfect dance floor material, "Everything She Wants" is pure 80's soul with George Michael on the silky lead. Quirky keyboards and a breathy chorus round out this certain smash.

**DAVID LEE ROTH** (Warner Bros. 7-29040)  
**Just A Gigolo/I Ain't Got Nobody** (4:17) (Chappell Music-Intersong Music/ASCAP—Edwin H. Morris & Co.—Jerry Vogel Music/ASCAP) (Cassucci-Caesar/Williams-Graham) (Producer: Ted Templeman)

This good-natured medley of two pop classics is a perfect vehicle for Van Halen frontman David Lee Roth's rough and tumble vocal interpretation. The playful melodies and producer Templeman's big band production makes this cut a real joy. With "California Girls" already finding top five success, this track is a sure thing for CHR and AOR.



**BILLY OCEAN** (Arista JS1-9323)  
**Suddenly** (3:46) (Zomba Enterprises-Willesden Music) (Diamond-Ocean) (Producer: Keith Diamond)

After his two hit singles "Caribbean Queen" and "Lover Boy" Ocean delivers this blissful and romantic ballad which is set to capitalize on the crossover pump which is already primed. Wonderous strings and tasteful acoustic guitar fills blend with Ocean's vocal to form a perfect picture of love. This title-track from Ocean's debut album comes on the Pop Singles chart at #67 this week.

**SHEENA EASTON** (EMI B-8263)

**Swear** (3:35) (W.B. Music Corp.; Bleu Disque Music Co. Inc.; Jiru Music/ASCAP) (T. Scott) (Producer: G. Mathieson)

Easton turns in her toughest vocal to date with this biting rocker. A forceful beat gives the tune certain club appeal. Prime CHR material.

**KLYMAXX** (MCA 52545)

**Meeting In The Ladies Room** (3:59) (Hip Trip Music-Midstar Music/BMI) (Calloway-Watson-Calloway) (Producer: Bo Watson-Vincent Calloway)

A sultry rap reminiscent of the group's last hit "The Men All Pause" opens this rolling dance frolic which has as much grit and soul as it does style. Excellent B/C and dance single with crossover potential.

**POINTER SISTERS** (RCA JK 14041)

**Baby Come And Get It** (4:01) (Dyad Music-Eiseman Music- Hen-Al Music-Kings Road Music/BMI) (Mann-Ingram-Weil) (Producer: Richard Perry)

The sixth single from the explosive crossover LP "Break Out" is a surging dance work-out which has a bit heavier hand than the Pointers singles. Consistent songwriting, production and vocals make this one a sure crossover.

**BOY MEETS GIRL** (A&M 2713)

**Oh Girl** (4:06) (Irving Music-Boy Meets Girl Music/BMI) (Merrill-Rubicam) (Producer: Tom Werman)

A powerfully rocking debut single which has that certain sound and the right hooks which often make up a smash single. Thick synthesizers with a punchy rhythm.

**BILL WITHERS** (Columbia 38-04841)

**Oh Yeah!** (3:59) (Fosterfrees Music-BMI, Bleunig Music/Pal Dog Music-ASCAP) (D. Foster, B. Weithers, L. Carlton) (Producers: Larry Carlton and Bill Withers)

**INSIDEOUT** (Panoramic PRI-202A)

**What's Love Got To Do With It** (4:19) (Chappell-ASCAP, Irving/BMI) (T. Britten, G. Lyle) (Producer: M. McClain, L. Adams, T. Aikens)

**J.D. HALL** (Sunfire SR102)

**I Really Love You** (4:37) (Mayhall Music-ASCAP) (J.D. Hall, D. Mays, B. Carter) (Producer: J.D. Hall)

**COZY AND THE MERCURY MEN** (New Style Records 001)

**Night On The Town** (3:06) (MacMillan-ASCAP) (Cozy, Mclan, Scott) (Producer: Bruce Robb and Erik Scott)

**JOEY WELZ** (Caprice 2339)

**No More Nightmares** (3:30) (Toy Box Music-ASCAP) (Jerry Duncan) (Producer: Jay Durand and Roy Smith)

**OSKAR SCOTTI** (Vizion V-101)

**Back Up To Zero** (3:14) (Didgit Music-ASCAP) (Marty Axelrod) (Ben Brooks)

**JOE SIMON** (CP-140)

**It Turns Me Inside Out** (3:41) (Music Corporation of America, Inc.; Red Angus Music/BMI) (J. Crutchfield) (Producer: S. Scarborough)

**DAVE EDMUNDS** (Columbia 38-04762)

**High School Nights** (3:09) (Albion Music-Warner Bros. Music-Mel Bren Music/ASCAP) (Edmunds-Gould-David) (Producer: Dave Edmunds)

This hard rocking track from the *Porky's Revenge* soundtrack features a revitalized Dave Edmunds, complete with a signature chorus melody and a pure pop beat. Expect strong CHR adds.

**TEENA MARIE** (Epic 34-04738)

**Jammin'** (3:59) (April Music-Midnight Magnet Music/ASCAP) (Marie) (Producer: Teena Marie)

While "Lovergirl" has become a huge crossover smash, the LP of the same name is sure to yield more B/C and dance singles, "Jammin'" being the first. Pure hard funk with that unique Teena Marie vocal and production touch.

**HOWARD JONES** (Elektra 7-69651)

**Things Can Only Get Better** (3:59) (Howard Jones Music- Warner Bros. Music-BMI) (Jones) (Producer: Rupert Hine)

This one-man-wonder of British pop does it again with "Things Can Only Get Better" which employs a slapping R&B hook and high-tech keyboard sonics resulting in a very strong CHR single.

**GIUFFRIA** (MCA-52558)

**Lonely In Love** (4:25) (Herds of Birds Music, Inc.; Gregg Giuffria Music; Kid Bird Music, Inc.; Frozen Flame Music/BMI, ASCAP) (G. Giuffria, D. G. Eisley) (Producer: G. Giuffria)

A melodic rocker from this heavy metal act, "Lonely In Love" features spicy guitar licks and a soaring vocal lead. AOR fare, CHR maybe.

**DAN FOGELBERG** (Full Moon 34-04835)

**Go Down Easy** (3:53) (Irving Music-Danor Music/BMI) (Bolotin) (Producer: Dan Fogelberg-Marty Lewis)

**TOUCH OF CLASS** (Atlantic 7-89569)

**Let Me Be Your Everything** (3:39) (S.T.M. Music Inc./Libra Brothers Music-BMI) (P. Jackson, G. Jackson) (Producer: Pete Jackson, Gerald Jackson)

**KEISA BROWN** (Park Place 106-7A)

**I Betcha Didn't Know That** (3:40) (Two Knight/East Memphis/Moonsong Music-BMI) (F. Knight, S. Dees) (Producer: Frederick Knight)

**NOMO** (ATCO 7-99659)

**Red Lipstick** (3:34) (David Batteau Music/Gravity Raincoat/Warner Bros. Music Corp.-ASCAP) (Batteau, Sembello) (Producer: Richards Rudolph)

**THE UNCHARTABLES** (Dilettante TSL 4501 A)

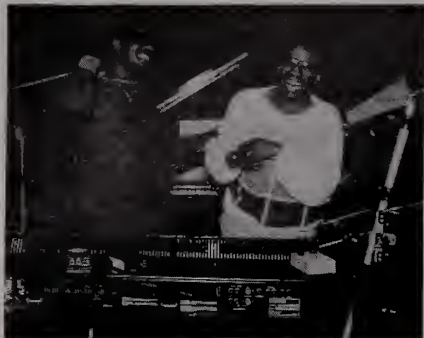
**Yuppie Love** (3:45) (Tinnitus Music/Rip-Hummer Music-BMI) (Levinson, Etra) (Producer: Richard Levinson)

**WILLARD BURTON & THE FIREMAN** (ALA 45-2001-A)

**I'm Your Fireman** (4:05) (Burton Music-BMI) (W. Burton) (Producer: W. Burton)

## POINTS WEST

**SHOWING THE ROCKERS** — Last week's Rocker's Convention which brought AOR and college/alternative radio people together for a few days of information and opinion swapping culminated in Tuesday night's awards ceremony and musical showcase for four bands. While the awards were informal and were highlighted by the appearance of such musical luminaries as **Rod Stewart, Don Henley, John Cougar Mellencamp, The Bangles** and others, the showcase was an excellent time and place for the four chosen bands to rally a crowd of some of the most influential people in radio and music. Australia's **Angel City** kicked off the evening with a five-song set which was made up of material from its MCA release "Two Minute Warning." While the band was tight and LOUD, many of the songs had a '60s



metal edge to them which put off some in the crowd, although lead vocalist **Doc Neeson** was an entertaining and exciting performer. **The Blasters** were next, and working in support of their latest Warner Bros. LP "Hard Line," the band sparked an enthusiasm in the crowd which should translate into some airplay and definite concert ticket sales. The band performed the album's first single "Colored Lights" and an electrifying version of "Rock 'n' Roll Will Stand" which elicited the strongest response of the night. Geffen's **Lone Justice** which has already created a big buzz through its stylish brand of country-tinged roots rock made another good impression, with vocalist **Maria McKee** enjoying the musical help of a newly added guitarist

and keyboardist. Capitol's latest heavy metal entry **King Kobra** closed the evening with a typically pounding set of metal—**Carmine Appice** behind the kit — which obviously stirred interest in many programmers minds. Though this was only the first Rockers Convention, it would seem that the meeting of minds and musics would only help the cohesiveness of the format, and on this night, the radio play of the bands showcased.

**RAP MASTER RONNIE** — While *Doonesbury* comic strip creator **Garry Trudeau** has already had fun with this theme on last year's 12" single, the west coast incarnation of *Rap Master Ronnie* which is currently playing at Santa Monica's Odyssey Theatre lends a whole new dimension to the satiric wit of the writer. The just-over-an-hour cabaret/theatre piece which features dialogue and lyrics by Trudeau and consistently entertaining and functional music from **Elizabeth Swados**, is one of the most on-target, thoughtful and fun pieces of entertainment around. If you're in town, get a chance to see it.

**HE'S GOT A RECORD LAUNCHER** — It's been a few years since the heyday of the singer/songwriter: **Jackson Browne, Joni Mitchell, James Taylor** or **Neil Young**. But songwriters and recording artists who have something vital to say are almost always heard. Such is the case with **Bruce Cockburn**. After a number of semi-successful records in the '70s and '80s, the Canadian artist's "Stealing Fire" LP on Gold Mountain/A&M has surprised everyone with the success of its single "If I Had A Rocket Launcher." After working the song for months, AOR started picking up on it, and one after another the stations started falling in line, until the record finally peaked at #71 of *Cash Box's* Top 100. "If the song was able to be heard on that many stations, with that many people calling in requesting it, I guess there *must* still be an audience out there. It is definitely out of left field, and I'm not sure where my music fits in with the contemporary music scene, but there is a renewed popularity of songs and lyrics that deal with social awareness — look at "We Are The World" and "Do They Know It's Christmas." Just back from a successful European tour, Cockburn speaking from his Toronto home, expressed enthusiasm for the popularity of the single and the album, and hopes

that maybe both will open some eyes about the situation in Nicaragua, Guatemala and other beseiged Central American states. "There are incredible and horrific injustices being done to many people in that part of the world, but that is going hand-in-hand with an incredible largeness of spirit on the part of the people. These people who have suffered so much also have a very strong sense of themselves and a lot of hope." In listening to "Stealing Fire," Cockburn also seems to have those qualities, qualities that may even come into commercial vogue — again.

**MAKING A RACKET** — **Metallica**, Elektra's state-of-the-art heavy metal band which recently blew into town for a packed Hollywood Palladium show has all the right parts: leather, shiny studs, loud power-chorded songs, etc. But they also have a hidden weapon in drummer **Lars Ulrich**. A former top-seeded Danish tennis player, Ulrich came to L.A. to improve his game, but instead took up the drums, formed Metallica and finds himself on the way to the top of the rock heap.

**CLOSE TO THE EDIT** — It has been rumoured that **Quincy Jones'** "Grace," the b-side to the single "We Are The World" has been netting the producer some income. Not true! As with all contributions to the project, *all* the money goes to help feed the hungry in Ethiopia, and Jones is one who should get a lion's share of the credit for this musically and humanly beautiful gesture . . . look for a new **Green On Red** LP on Enigma entitled "Gas, Food, Lodging" later this month . . . **David Resnik** and **Barbara Shelley** have opened their PR firm at 1861 South Bundy — (213) 820-7751.



**GREETING THE KING** — **Carlos Santana** greets performer **B.B. King** (center) and guest following King's recent sell-out appearance in the S.F. Fairmont Hotel's Venetian Room.

peter holden

## NEW FACES TO WATCH

Tom Wright of The Wright Brothers, speaking prior to the New Faces show, which ended the Country Radio Seminar at Nashville's Opryland Hotel last week, said, "To me it's interesting that we worked the Stagedoor Lounge for four years in a row while the New Faces show was going on across the hall, and we were thinking 'Wouldn't it be nice to be a part of that?'" The Wright Brothers were part of it all this year; instead of watching other acts benefit from exposure to an influential audience of radio executives and programmers, the three performers from Indiana began their own journey on the path that stars such as Alabama, Ricky Skaggs, Louise Mandrell, Sylvia and Janie Fricke traveled before them.



### The Wright Brothers

There are two actual brothers in the group; Tom plays rhythm guitar, and his younger brother Tim plays guitar, steel and banjo. The third member is John McDowell, the bassist. All three sing—a fact that was made stunningly clear to the audience at the Nashville show: their impressive voices and tight harmony were highlights of the evening. The trio is backed by drummer John Palmer and Bob Liederbach, who doubles on lead guitar and fiddle.

The group's new single on Mercury, "Fire In The Night," was a *Cash Box* country feature pick last week, and Tom Wright calls it "the best example of what we're sounding like now." The song's full-voiced arrangement, done by the Brothers themselves, is a unique blend of the traditional and the new. Said Tim, "We've been able to blend a synthesizer and a

banjo on the song, yet they're working together." The rest of the group's material, some of which is being held for the day when the final decision is made to cut an album, is also characterized by innovative arranging and those powerful vocals.

In addition to the CRS show, The Wright Brothers have had a busy year so far, performing on The Nashville Network, on various radio shows, at fair buyer conventions, in nightclubs and with Lee Greenwood for a three-day stand in Minneapolis.

The group has been playing now for well over 10 years, obtaining the kind of experience that only dedicated work on the road can provide. "We've finally found our direction," Tom Wright summarized. "We have a sound on record that we want to maintain."

## Benefit Concert Planned For R&B Radio Pioneer John Richbourg

by Bill Fisher

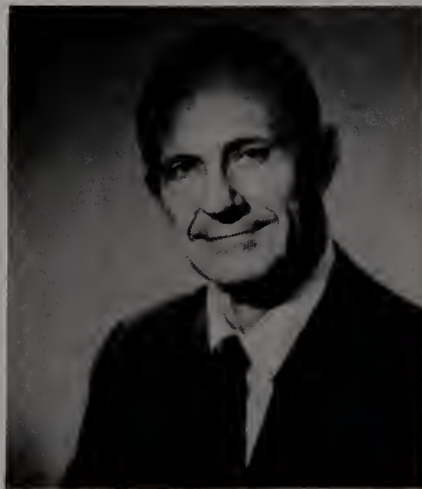
**NASHVILLE** — On March 6 at a press meeting at Nashville's Spence Manor, Dell Long of Avatar Productions, Atlanta, GA, announced plans for "The Roots of Rhythm and Rock — A Tribute to the Legendary John R.," a benefit concert for John R. Richbourg, a pioneering radio personality noted for his substantial influence in bringing the music of black performers to national audiences, thereby helping to start the careers of many prominent recording artists.

Long stated that a list of committed performers for the March 26 event at the Grand Ole Opry House includes B.B. King, James Brown, Charlie Daniels, Maurice Williams and the Zodiacs, Tony Joe White, Bobby Jones, Dickey Betts, the Neville Brothers and others. Wolfman Jack is scheduled to host the concert, and tickets are priced at \$10, \$12.50 and \$15. Money obtained from the benefit will help to pay hospital costs for the 74-year-old

Richbourg, who is undergoing treatment for cancer. Avatar is presenting the show with the assistance of an advisory committee comprised of Joseph E. Sullivan, president of the Sound Seventy Corporation; Ed Stone, vice-president of marketing and public relations for Opryland USA; Tandy Rice, president of Top Billing International and Phil Walden of the Phil Walden Company.

Except for a term of military service, Richbourg (known simply as John R.) was at the microphone on a late night slot at Nashville's WLAC from 1942 to 1973. During those years John R. combined his talent for sales and his racially color-blind philosophy of programming to create a show that broke new ground not only in the exposure of rhythm and blues to mainstream American radio, but also in the field of mail order marketing. Artists such as Otis Redding, Aretha Franklin, Chuck Berry, B.B. King, James Brown, Jackie Wilson, Joe Simon, Gladys Knight and Wilson Pickett, among others, were first brought to national attention by John R. and WLAC's 50,000-watt clear channel facility. Records were often played for months until they became hits, and John R.'s complete programming control enabled him to debut new talent at an extraordinary pace. By the time the show reached its peak years, with an estimated audience of 12 to 14 million, records played repeatedly by John R. were often regarded as guaranteed hits. Additionally, the program sold a variety of products by mail order: everything from records to hairdressing to baby chicks. John R.'s distinctive style made him popular with countless listeners, and he is reported to have received an average of 250,000 pieces of mail per year.

Other speakers at the press conference were Sullivan, Rice and Walden, who each paid tribute to John R.'s contributions to



John R. Richbourg

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## EAST COASTINGS

**SOUNDING OFF** — In which notable quotes are collected and dispersed . . . **Jason and the Scorchers'** new album "Lost and Found" features more of the unleashed roots energy that is the most fetching aspect of the new music scene, particularly for a Nashville-based artist like Jason, who most reflects the new tastes in Music City. What's it like dispensing fiery country-tinged mayhem in Opryland? "I think they're starting to get real supportive," the singer said recently on a swing through New York. "They're finally seeing that this is something that can be very valid for Nashville, very good for Nashville's music scene. I wouldn't say we're controversial, but we're very visible. You'd be surprised how many people know how much money we made last year, just 'cause they're very curious." But even



**JOHN TAYLOR'S 'JOHN HANCOCK'** — During his recent visit to New York, bassist John Taylor took some time to autograph his favorite guitar, an Aria SB-1000, to be presented to a lucky contest winner from KZZC Radio in Shawnee Mission, Kansas. The contest will benefit the African Relief fund.

if the Scorchers have been good for modernizing Nashville's image, is Nashville good for such a progressive band? "We definitely enjoy being in Nashville," Jason is quick to assert. "If we didn't we'd have moved last year when we got to L.A. and got our contract." Obviously, the Nashville image is of benefit to the band. "We're pushing it pretty hard. We could don regular clothes and stuff and tone down the wild elements of the band but we stick to what we are." Jason and the Scorchers will embark on a spring tour of clubs and small halls in April. Plans call for New York dates early in the tour . . . **Survivor's Jim Peterik** has had a very circuitous road to travel to meet his current success. The keyboardist/singer first rode to prominence with the **Ides of March**. He was lead singer on the band's only major hit "Vehicle," which has become one of the most enduring golden oldies on CHR radio. Though the Ides of March's horns and Peterik's strong vocals made for a powerful effect, success was about as short-lived as it could be. "We fell on our ass," Peterik states flatly. "We couldn't really follow it up. The company didn't really believe in the band. It was a fluke, though. It was kind of a one-shot." Such is not the case with Survivor, who more and more seem to have the most appropriate name in the business. Many wrote the group off after their last "one-shot," "Eye of the Tiger," from the *Rocky III* film. "I became determined that Survivor was going to be an enduring band. ("Eye of the Tiger") was a hindrance and a help. Obviously I wouldn't trade it away. But if I had to do it over again we would have pushed for more band identification with the song. A lot of people really didn't know that Survivor did this song or who Survivor was. They knew this song was out there and that it was a huge hit, but the band remained without an identity until really recently. We did get some press and we did go out on tour with **REO (Speedwagon)**, but there's still a majority of people that really didn't know if it was a Hollywood concoction." Another aspect of the Rocky identification was that it branded Survivor as a bit harder rock-oriented than the band's material indicates. "That's true," Peterik confirmed, "We'd always been a melodic band, and we tried to put the raw edge on it through the way we play, but as writers we write very melodically. We write a lot of love songs. It just so happens that "Eye of the Tiger" was a motivational song." Survivor is motivated itself to capitalize on its new visibility, helped along by the REO Speedwagon tour, which goes on through April. Survivor may then do some European dates while promoting the third single from their current LP.

**ON THE ROAD** — **Julian Lennon** embarks this month on his debut concert tour of North America. The itinerary, which marks Julian's first live performances, will officially commence March 25 in Austin, Texas and is currently scheduled to run through early May. The show will feature a non-musical opening act. Julian will hit New York for three dates at the Beacon Theatre April 8, 9 and 10 . . . Columbia act **Toto** is preparing to embark on a 19-date concert tour, the first leg of their national "Isolation" tour, which will take them to nearly 50 cities in 1985. Beginning March 19 in Phoenix, Arizona, Toto will play dates throughout the southern U.S., concentrating on Texas, Oklahoma and Florida. The 1985 "Isolation" tour, which began with a sold-out tour of Japan, marks the group's first live concert appearances in almost three years. The "Isolation" tour will be sponsored by the Budweiser Company with the USO receiving a portion of all concert proceeds. This is the first time a musical group has worked in conjunction with a major brewing company to support a non-profit organization, according to Columbia.



**JETT SET** — **Brad LeBeau** (center) and **Joe Giaco** of New York-based promotion and marketing firm **Pro Motion**, posed with **Joan Jett** recently at Manhattan's Beacon Theatre after **Blackheart/MCA** artists **Joan Jett & The Blackhearts'** recent shows there.

**METAL AT 54** — "Metal" invades Manhattan on March 20 when Studio 54 premieres its "Heavy Metal Series" with live performances by three rock bands and becomes a major venue for heavy metal in New York City. Headlining will be **Venom** (U.K.-based Combat Records), which has sold some 30,000 imports in the U.S. Also on the show will be **Slayer**, from California, and the Swedish metal group **Oz**.

**DAVE AND PORKY** — Columbia is set to release **Porky's Revenge**, the original motion picture soundtrack album. Produced by **Dave Edmunds**, the album features an all-star lineup of music world notables performing updated versions of classic rock and roll tunes, as well as two Edmunds originals written specifically for this project. **Porky's Revenge** will be available March 18, in time for the film's scheduled March 22 opening at 1400 theaters nationwide.

**rusty cutchin**



## Cover Story

# Glenn Frey Heats Up The Charts

by Gregory Dobrin

LOS ANGELES — It has been three years since the Eagles broke up and despite two solo LPs, Glenn Frey is still known primarily as one of the band's founding members. Frey officially rang down the final curtain on the band early in 1982 when both he and co-Eagle Don Henley released their first solo maneuvers. Neither attempt rivaled past glories. Since moving from the Eagles' Elektra/Asylum to MCA, Frey has released his "The Allnighter," LP with the hit single "Sexy Girl" and the current "The Heat Is On" single from the *Beverly Hills Cop* soundtrack (listed at #4 on the *Cash Box* Top 100 singles chart this week). The singles are helping to establish Frey as a solo artist. They have also helped distinguish him as part of the songwriting force behind one of the most popular American recording acts ever.

The Eagles have been a hard act to follow. With his MCA release, Frey began to live down the colossal success story of a band that came to symbolize the '70s "California" soft-rock sound. The Eagles sold more than 50 million records — some \$300 million worth. They won four Grammys, had four #1 albums and four #1

singles. Things began to fall apart for the Eagles as the decade of the '70s came to a close. Major rifts between band members and the relentless pressure of staying on top had taken the "fun" out of recording. Frey has been quoted as saying. The band's last release came with "I Can't Tell You Why" in 1980.

Ironically, Frey, nor any of the other pivotal members of the Eagles for that matter, hail from California. Frey grew up in Detroit, where media images of the "promised land" of Los Angeles with all its sunshine and music led the young musician west soon after high school. The stint lasted just three weeks, but Frey returned before long to form a duo with John David Souther known as Longbranch-Pennywhistle. The duo played local clubs and eventually recorded an album for the now defunct Amos label.

Longbranch-Pennywhistle soon parted, and in the spring of 1971 Frey found himself playing rhythm guitar behind Linda Ronstadt. The band included Randy Meisner, formerly of Poco, and ex-Burrrito Brother Bernie Leadon, both later of the Eagles. When the backup band needed a drummer, Frey remembered Henley, who he'd met at Amos Records.

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**SMUGGLERS** — MCA recording artist Glenn Frey and actor Don Johnson are pictured (l-r) in a segment from NBC's *Miami Vice* entitled *Smuggler's Blues* after Frey's song of the same name (from his recent MCA LP, "The All-Nighter.")



**FOREIGNER VISITS THE ZOO** — Mick Jones and Rick Wills of the Atlantic recording group Foreigner paid a visit to the New York Metropolitan area's Z-100, where they were interviewed live on the "Morning Zoo" show. Pictured (l-r) are: Toby Laidlaw, Foreigner tour manager, Ross Brittan, Z-100 air personality; Scott Shannon, program director and air personality; Mick Jones, Foreigner; Sam Kaiser, Atlantic vice president of national singles promotion; Rick Wills, Foreigner; Claire Stevens, Z-100 newscaster; and Bruce Tenenbaum, Atlantic local promotion representative.

## Adkins Named Pres. At Drake Chenault

LOS ANGELES — Denny Adkins has been named president of Drake-Chenault Enterprises, Adkins was promoted from his position as senior vice president to fill the vacancy created by the departure of James Kefford, who left for a management position with Eastern Broadcasting Corporation and the company's Providence stations.

"I am, of course, honored by the appointment and excited by the challenge of directing a superior organization like Drake-Chenault," said Adkins, who joined the company in 1976 as a programming consultant. "We have assembled the finest staff in the industry and we plan to continue the traditional excellence of Drake-Chenault programming and radio consulting."



Denny Adkins

## Changes At Selcom Inc.

LOS ANGELES — Peter Moore, president/ chief operating officer, Selcom Inc. has announced the appointment of Tony Fasolino to executive vice president/CEO of Torbet radio effective immediately.

In addition, Michael Bellatoni, executive vice president, Torbet is being elected to executive vice president, administration for Selcom, Inc., the parent organization.

Moving to the helm of Selcom radio, Moore announced the appointment of Vincent A. Gardino as executive vice president, CEO, Selcom radio. Gardino's career spans metro radio sales where he was New York manager, Katz radio sales, station experience with WABC and most recently he headed up the ABC direction and entertainment networks for the past 3½ years.

## Owens Named Gannett VP

LOS ANGELES — Gannett Radio has named Gary Owens vice president/creative services. He remains based in Los Angeles where he is currently an air personality for KIIS-AM.

"We have been privileged to have Gary associated with us at our Los Angeles station for a number of years and we are delighted that we'll be able to utilize his incredible talents throughout our entire radio division," said Joe Dorton, Gannett Radio Division president.

According to Owens, "I'm very pleased to join this great company corporately. It's an exciting organization that touches every area of media in its own elegant first class way. When Mr. Dorton told me of this vice presidency, I was extremely happy and look forward to its challenges."

## POP PROGRAMMERS' PICK

Programmer	Station	Market
Buddy Scott	WBBM-FM	Chicago

**Song: "Don't You (Forget About Me)"**

**Artist: Simple Minds**

**Label: A&M**

**Comments:**

"We added the song and got immediate phones. The movie, which is set locally, is as hot as a firecracker. The thing I like about the record is that it has a different sound than a lot of the hot records currently on the chart. I think the record should do real well if other programmers take the risk of playing something just slightly out of the ordinary."

## AIRPLAY

**CHANGES** — Bob McKay is the new PD at WKQS-FM in Miami-Ft. Lauderdale (99.9 KISS). He previously programmed KCBQ-AM/FM, in San Diego . . . Gannett Co. has reached an agreement in principle to sell WWWE-AM and WDOK-FM in Cleveland to Lake Erie Radio Company. Following the completion of the sale, which is pending FCC approval, Gannett will own 14 radio stations and six television stations . . . A hearty congratulations to Big Steve Rowland who has assumed the position of marketing for KIIS-FM and AM in Los Angeles. Rowland comes to the station from the Universal Amphitheatre where he was manager of promotions and publicity . . . Darlene Johnson has been promoted to manager of Hillier, Newmark, Wechsler & Howard's Charlotte, NC office. She opened the office in April of 1984 . . . Ben Manilla has joined the staff of the RKO Radio Networks



as a writer/producer. He is a former morning man on WLIR . . . Ruth Tolson is the new music director of WBLI in Long Island . . . WABC in New York City has tapped Steve Candullo as manager of sales development; Marilyn Klionsky as sales manager; Ron Potts and Ron Weener as account executives . . . Brad Kalbferb has been named assistant managing editor/news at the AP Broadcast Center. Replacing Kalbferb as European coordinator will be Steve Katz . . . Bob Cook has been elected president of the National Religious Broadcasters during the organization's annual convention, February 6 . . . KTKS has named Mark Campbell advertising/promotion director for KTKS in Dallas. He comes from Houston's 97 Rock where he served as assistant promotions director for the past 3¼ years . . . Christopher Theodoros is Republic Radio's new manager in Boston. He comes to the company from Kadestky Broadcast properties . . . Tom Roland is the new associate producer for "Solid Gold Country," heard daily on the United Station's Radio Network . . . Florida is changing! WSRF in Ft. Lauderdale has officially changed its format to the "sounds of yesterday" and will feature the talents from the great band era . . . WCKO-FM in Ft. Lauderdale is now WMXJ. The recently purchased Scornix outlet has tapped Bob McNeill as its new PD . . . WIP-AM in Philadelphia recently introduced its new "info-tainment" midday format. Hosted by Bill Gallagher, Monday-Friday from 10 a.m. to 2 p.m., the show is a combination of music and talk . . . WJR in Detroit has affiliated with The ABC Information Network. The top rated station is owned by Capital Cities Broadcasting . . . KalaMusic syndicators has signed WJIM in Lansing, Michigan . . . Weiss & Powell have assumed representation of WIBM-FM and WXCM-AM in Lansing, Michigan, as well as KCFX-FM in Kansas City . . . Republic Radio has signed to its list of represented stations: WIOV, Lancaster, PA; KEYS-AM/KZFM-FM, Corpus Christi, Texas; KNSS-FM, Reno, Nevada; KLTV-AM/FM, Salt Lake City, Utah; KBEQ-FM, Kansas City, Missouri; WHUM-AM, Reading, PA; WYMJ-FM, Dayton, Ohio; WTUZ-AM/WNVZ-FM, Norfolk, Virginia; KVOD-FM, Denver, Colorado and KRRZ-FM, Fargo, North Dakota . . . London and Engelman head west once again, this time to KMEL in San Francisco. While they're most recently from WFLA in Tampa, these guys have been in Los Angeles and Houston over the past five years . . . Charlie Burger has joined New York City's WAPP-FM air staff. He will man the noon to 3 p.m. slot. He was most recently at WRKS in the same market . . . James McQuade, VP and general manager of WCBS-AM in New York received a special award at the Tenth Annual Big Apple Radio Awards organized by the New York Market Radio Broadcasters Association (NYMRAD). McQuade is credited with creating the event 10 years ago . . . And finally congratulations to Franke and Coleen Jolle on the birth of their daughter Blair on February 22nd. Franke is a regional sales manager for Drake-Chenault.

**PURPLE CHAMPIONS** — PolyGram recording artists Deep Purple accepted a challenge from WMMS Buzzard's for a friendly game of soccer for the benefit of the T.J. Martell Foundation for cancer and leukemia research. Pictured after the match are Kid Leo (r), WMMS air personality and Roger Glover of Deep Purple.

## JUST A FEW MORE WORDS ON ROCKERS

— The first Academy of Rock Music Awards Ceremony held in conjunction with the "Rockers" convention can be called nothing less than a success. With a capacity crowd at Hollywood's Palace in attendance, rock radio made an important statement: "We are still a strong and viable format!" Besides the many rock and roll luminaries in attendance (see Points West, this issue) rock radio's finest were in attendance. Honored as best air personality of the year was WMMS' Kid Leo. Best radio station went to Boston's WBCN and the First Hall Of Fame Award went to WNEW's Scott Muni who also was a key note speaker at the conference. Other radio superstars in the audience (including Mr. Harrison, the host) were Ed Bruce from KGB in San Diego, Oedipus from WBCN in Boston, Larry "The Duck" Dunn from New York's WLIR and Lynn Wells from KBPI in Denver. It was an important night for rock and roll radio.

**CHICAGO JOINS IN** — Declaring, "we will give Chicago what it has been missing for the past few years," WCKG took to the air Monday, March 4. John R. Landecker was the first on air voice for the new outlet located at 106 on the dial. The station will use the Burkhardt/Abrams super Stars II format. The station is owned by Cox Communications.



**COACH DOES SPORTS FROM BED** — KIIS AM/FM sports broadcaster "Coach" Charley Wright was the recipient of a new kidney and a few days later he was doing his regular morning stint on the Rick Dee's morning show from his hospital bed. Upon leaving the hospital, Wright will continue to broadcast from his home until he returns to work.

david adelson

## Labels Tell Rock Radio To Bring Back The Excitement

by David Adelson

LOS ANGELES — "The format has got to get mad," said Columbia Records promotion man Paul Rappaport. "The point is to be excited."

Thus the tone was set for last week's panel, "Rock Record Promotion In The Late Eighties," held at the "Rockers" conference in Universal City, CA.

Facing a half empty room of rock radio programmers, a panel of label promotion personnel proceeded to explain from the manufacturer's perspective exactly what the format needed to "slay the would be dragon."

"Hit radio has its big success because it's current," said EMI's Don Wasley. "They are playing music that is produced in the 80s for the 80s. It's not 'Stairway To Heaven.'" Wasley contends that in order for a record to be a real success it must cross into a number of different formats. "If you get college radio, AOR, CHR and MTV, you can get albums that are triple threats," he remarked.

AOR programmers have long complained of the format's "stepchild" status at the labels. "There is a contrast," said Larry Bruce, PD of San Diego's top rated KGB-FM. "You have a need to sell records. I have a need to get listeners."

Many label personnel have been anything but shy with their sentiments over the format's use of oldies and heavy recurrent rotations. "There was a period in the format's history where it got so tight and it became very boring," said Columbia's Rappaport. KGB's Bruce contended strongly that his station has continued to

present exciting and innovative programming while maintaining its use of library material.

No one on the panel denied the existence of market dominant AOR outlets, many citing Boston's WBCN, Cleveland's WMMS and Philadelphia's WMMR as prime examples. The common plea from the panel was: "Put the excitement back in rock radio. The excitement that is now heard on CHR outlets."

"It's not the format's title," said Rappaport. "It's how exciting your radio station is. It is how a station thinks of itself." Indeed many programmers at the discussion also believed that it was the excitement generated by a station that determines its market share. One PD told the panel, "We don't sell the format, we don't sell the music."

Similar sentiments were echoed by others on the panel. "It's the packaging," said MCA's John Schoenberger. "You must strive for excitement and consistency," said Chrysalis' Kevin Sutter. It was more than once that WMMS, WBCN and WMMR were thrown to the programmers as examples of AOR outlets that program excitement.

There was an undeniable optimism by many that AOR is climbing out of the doldrums and back into the aggressive and vital monster it once was. "All of a sudden the format that everyone said was on its way out is not only holding its own but is gaining momentum," said Rappaport. "It will certainly be a station by station climb but it's ridiculous, how can something that good be over."



**RADIOACTIVE** — Atlantic recording artists *The Firm* held a live press conference on the ABC Rock Radio Network. The press conference took place at the Abbey Road Studios in London. Pictured (l-r) standing are: Phil Carson, manager *The Firm*; Jimmy Page and Paul Rogers of *The Firm*; Oedipus, program director WBCN, Boston; Pictured seated (l-r) Peter Kauff, executive vice president DIR broadcasting; Beverly Padratzik, director of programming, ABC Radio Networks; David Knight, producer DIR broadcasting; and Scott Muni, Operations director, WNEW-FM New York.

## THE JOB MART

**B97-FM** New Orleans' top rated CHR is looking for an aggressive, up tempo night personality to handle the "three in a row format." Minimum five years experience. Great pay, benefits and EZ Communications. T&R to: **Kris O'Kelly, WZEB**, P.O. Box 53447, New Orleans, Louisiana 70153 . . . There is an opening at **WVLD** and **WLGA**. "The stations are growing in a tremendous market and they need good one-to-one personality types," says **Michael Jetter**, operations manager. T&R to **MD Johnny Taylor** or Jetter, P.O. Box 1327, Valdosta, Ga. 31603 . . . A/C information station seeks two exceptional individual morning and midday personalities. Morning Jock will be working with the news department, midday jock will be working with the news, sports and weather staff, play 4-6 records per hour and relate to a 30-55 audience. Midday jock will weave music and features into a friendly adult presentation. One of the above will double as music director and other as production director. T&R to **Joe Corcoran**, PD, **WCAP**, 243 Central St., Lowell, MA 01852 . . . **KSOL 107.7** a top five radio market is seeking a dynamic and versatile morning announcer. Submit all tapes and resumes to: **Bernie Moody**, operations manager, **KSOL** radio 1730 S. Amphlett Blvd. #237, San Mateo, California 94402 . . . **KLIN-AM** in Lincoln, NB is looking for a stable personality to handle the nightshift slot for the station. "It is an excellent chance to learn radio," says **Jim Miller**. Send all resumes to: P.O. Box 30181, Lincoln, NB 68503 . . . Greely, Colorado, KGBS radio is seeking an AM drive personality and a music director for their top rated CHR. No screamers or beginners please, females are encouraged to apply. Send photo, tape & resume to **Rodger Meschke, KGBS**, P.O. Box K, Greely, CO 80632 . . . **Mark Belling** of **WMAY/WNNS** is looking for a creative, aggressive evening anchor for his leading news station in one of the most exciting growing markets for radio. T&R Mark Belling, P.O. Box 460, Springfield, Illinois . . . **WEBC** seeks a reporter with ability to work independently. Station will consider beginners who want to learn radio. Send T&R to: 1001 E. 9th St., Duluth, MN 55805 . . . Frankfort's dominant AM/FM combo needs T&R's from experienced and exciting adult announcers for future full time openings. **Jim Gregory**, 28 Fountain Pl., Frankfort, KY 40601. EOE M/F . . . **WBBM-FM** in Chicago is looking for a morning man send tapes & resume to: **Buddy Scott, WBBM-FM** Radio 630 N. McClurg Court, Chicago, Ill. 60611 . . . **Chris Bailey** at **WVSR/Super 102** is looking for someone to complete their morning team. "You should be crazy and uninhibited like us" says Bailey. Contact him at 1538 Summit Drive, Charleston, WV. 25302 no calls please . . . In the midwest markets, 100,000 watt soft A/C is looking for air checks for possible full/part time air-staff positions. T&R **Tom Andrews, KRRZ**, 52 Broadway Ave., Fargo, ND 58102 . . . Needed as soon as possible at **WGPA** is a midday and afternoon drive talent who will double as a salesperson. Needed also at the station is a news director. Send all replies to John Parker, **WPGA**, P.O. Box 980, Perry, GA 39194 no calls please . . . **KEZY** needs part time/freelance person to produce informational features contact **Jeff Salgo**, 1190 E. Ball Rd., Anaheim, CA 92808 . . . One of America's highest rated radio stations **K92-FM** and its sister station **KIIS-FM** Columbus, Georgia are both looking for highly motivated sports personalities. Enthusiasm for sports action must be great to apply for position with us. Send tape and resume to: **Russ Brown, WXLK-FM**, P.O. Box 92, Roanoke, Virginia 24022 . . . **WHY-AM** in Montgomery needs a winning announcer with production skills and at least two years of experience in broadcasting. T&R to **Phil Horton**, Y102, P.O. Box 2744, AL 39196 (205) 264-2288 . . . **WANS-FM 107** in Greenville, SC 100,000 watts strong is still seeking a news director. Applicant should have a personality to compliment the morning team. Excellent pay for the right team player send T&R: **Pat Martin, WRKR**, 2200 N. Green Bay Road, Racine, WI 53405. No calls please. **KILO 94** seeks AOR news professional to join Colorado Springs top director. If you feel you can do the job contact **Lou Ripa** (707) 644-8944 or write: **KNBA** Radio 3267 Sonoma Blvd., Vallejo, California 94590 . . . **WXLY**, Charleston's 100kw modern country station needs a midday communicator with a background in country music. No beginners or readers please, if interested call **T.J.** (803) 723-8165 . . . If you want to hit the big time, **Pat Martin** of **WRKR** has sent jocks under his training to **WQFM, WKTI, WBBM-FM, WLS-FM** and **KZZP**. To be on your way send T&R: **Pat Martin, WRKR**, 2200 N. Green Bay Road, Racine, WI 53405. No calls please. **KILO 94** seeks AOR news professional to join Colorado Springs top morning team. Applicant should be motivated, personable and entertaining! T&R: **Rich Hawk**, P.O. Box 2080, Colorado Springs, CO 80901 no calls . . . **Garry Brill** of Z104-FM, an A/C in San Luis Obispo County is still seeking someone for their late or all night position. T&R **Garry Brill, KIQO**, P.O. Box Q, Atascadero, CA 93423 (805) 466-6511.

darryl lindsey



**KLYMAXX ALL PAUSE** — Constellation/MCA recording artists Klymaxx "paused" for a promotional visit with XHRM/San Diego's urban powerhouse. Pictured (l-r) in the top row are: XHRM's OM/PD Darryl Cox, XHRM's L.D. McCollum, Dwane Brown and Mario Magallenes. Middle row (l-r): Klymaxx's RobinLynn Grider, Lorena Porter and Bernadette Cooper. Plus, XHRM's Wally Dee. Front row: XHRM's PD/MD Duff Lindsey.

## R&B PROGRAMMERS' PICK

Programmer	Station	Market
Jeff Wyatt	WUSL	Philadelphia

**Song:** *We Are The World*  
**Artist:** USA For Africa  
**Label:** Columbia

### Comments:

"We Are The World," by USA For Africa is a single which is taking off big. We're receiving many requests from our listeners and it's already in hot rotation this week at 26. It's interesting that a ballad of this type is requested more than the uptempo songs such as 'Sugar Walls' and 'Roxanne's Revenge!' But with the various artists that participated in the recording it was expected to be a big success across the board." Other records that Wyatt picked were Klymaxx's "Meeting in the Ladies Room" and Debarge's "Rhythm Of The Night" which is already topping most of the nation's A/C CHR and R&B radio playlists.

## MOST ADDED SINGLES

- 1. LOST IN LOVE — New Edition — MCA**  
XHRM, WRBD, KJLH, WQMG, WYLD-FM, KHYS, WUFO, WBMX, WGIV, KUKQ, FM108, WGCI, KOKA, KDAY, KMJM, KSOL
- 2. MEETING IN THE LADIES ROOM — Klymaxx — Constellation/MCA**  
WUSL-FM, KHYS, WHRK, WXYV, WPAL, WZAK, WDIA, KGFJ, WNHC, WCIN, KOKA, WAMO, KSOL, KMJM, WPEG
- 3. LOVE'S CALLING — Opus 10 — Pandisc**  
WQMG, WDAS-FM, WUFO, WXYV, WGIV, WPAL, KUKQ, WZAK, WGCI, WNOV, KDAY, KDKO
- 4. I JUST WANNA HANG AROUND YOU — George Benson — Warner Bros.**  
WRBD, KJLH, WQMG, WYLD-FM, K104-FM, KGFJ, WNHC, WQKS, WHRK, WAMO, WWIN-AM
- 5. WHERE DID OUR LOVE GO — The Reddings — Polydor/PolyGram**  
WAMO, KOKA, WDIA, FM108, KUKQ, WGIV, WMDM, WLOU, WJLB, WQMG

## RETAIL BREAKOUTS

- 1. IN MY HOUSE — MARY JANE GIRLS — GORDY/MOTOWN**
- 2. YOU SEND ME — THE MANHATTANS — COLUMBIA**
- 3. SCIENTIFIC LOVE — MIDNIGHT STAR — SOLAR/ELEKTRA**
- 4. SMOOTH OPERATOR — SADE — PORTRAIT/CBS**
- 5. INNOCENT — ALEXANDER O'NEAL — TABU/CBS**
- 6. RAINBOWS — EUGENE WILDE — PHILLY WORLD/ATLANTIC**
- 7. MY LOVE IS TRUE (TRULY FOR YOU) — THE TEMPTATIONS — GORDY/MOTOWN**
- 8. I WANT TO KNOW WHAT LOVE IS — NEW JERSEY MASS CHOIR (FEATURING DONNIE HARPER, DONALD MALLOW & SHERRY MCGEE) — SAVOY**

## BLACK RADIO HIGHLIGHTS

**WAKO — ATLANTA — LARRY TINSLEY, PD — #1 — P. LABELLE**  
HOTS: P. Bailey, Commodores, Pointer Sisters, K. Blow, W. Felder, J. Johnson, R. Jackson, G. Knight & The Pips, L. Vandross, Manhattans, Maze, DeBarge, Shalamar, Al Jarreau, Midnight Star, Mary Jane Girls, The Temptations, Process and The Doo Rags. ADDS: G. Benson, G. Duke, G. Jones, Con Funk Shun, B. Pointer, C. Hairston, S. Mendes, Inside Out.

**WUFO — BUFFALO — JEFF GRANT, PD**  
HOTS: D. Ross, Frederick, Pointer Sisters, T. Turner, Ashford & Simpson, W. Felder, Commodores, C. Khan, L. Thomas, J. Lorber, Shalamar, P. LaBelle, Magnum Force, J. Burton, J. Johnson, L. Vandross, A. O'Neal, Maze, D. Warwick & G. Jones, Gap Band, Intrigue. ADDS: Levert, B.B. King, Twin Image, G. Duke, Opus 10, New Edition, Change, T. Browne, The Temptations, Mary Jane Girls, Sade, J. Burton, D. Warwick & G. Jones, S. Brown, Ohio Players, G. Knight & The Pips, Maze, Commodores, Change, Fat Back.

**WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — COMMODORES**  
HOTS: W. Felder, New Jersey Mass Choir, Force MD's, C. Khan, Prince, Ashford & Simpson, New Edition, T. Turner, Run D.M.C., P. Labelle, Mary Jane Girls, Maze, Midnight Star, L. Vandross, G. Knight & The Pips, Fat Boys, Shalamar, Madonna, J. Burton, Dazz Band. ADDS: S.O.S. Band, R. Caldwell, Process And The Doo Rags, Opus 10, G. Guthrie, Rockwell, Redds And The Boys, Klymaxx.

**WPEG — CHARLOTTE — MIKE ROSSI, MD — #1 — COMMODORES**  
HOTS: G. Knight & The Pips, L. Vandross, W. Felder, P. LaBelle, J. Johnson, S.O.S. Band, Ashford & Simpson, T. Turner, E. Wilde, Force MD's, Run D.M.C., D. Warwick & G. Jones, Manhattans, Gap Band, Kool & The Gang, Colors, Fat Boys, N. Michael Walden, Midnight Star, R. Robbins. ADDS: The Temptations, Klymaxx, Jazzy Jay, D. Sanborn, A. Stewart, Sade, Eddie D., Sylvers, A. Watson.

**WGIV — CHARLOTTE — WALLACE COLEMAN, PD**  
HOTS: Ashford & Simpson, Whispers, Gap Band, J. Osborne, P. Bailey, Commodores, C. Khan, W. Felder, N. Michael Walden, P. Labelle, S. Easton, K. Blow, G. Benson, G. Knight & The Pips, D. Ross, J. Gill, Maze, L. Vandross, L. Thomas, S.O.S., D. Sanborn, Prince, Mary Jane Girls. ADDS: A. Watson, The Temptations, The Sylvers, W. Houston, The Reddings, Al Jarreau, New Edition, Klique, Frederick, Opus 10, Intrigue.

**WBMX — CHICAGO — LEE MICHAELS, PD**  
HOTS: Commodores, T. Turner, C. Khan, Dazz Band, Ready For The World, Pointer Sisters, P. Bailey, Ray, Goodman & Brown, P. Labelle, W. Felder, Grandmaster Flash, UTFO, G. Knight & The Pips, K. Blow, S. Easton, N. Michael Walden, Shalamar, Ashford & Simpson, J. Gill, D. Warwick & G. Jones. ADDS: L. Vandross, Frederick, S. Garrett, Midnight Star, Apollonia 6, New Edition, Kool & The Gang, Redds And The Boys, Sade, Al Jarreau, A. Watson.

**WGCI — CHICAGO — GRAHAM ARMSTRONG, PD**  
HOTS: T. Turner, Commodores, New Jersey Mass Choir, R. Shantge, G. Knight & The Pips, Man Parrish, J. Gill, Maze, Manhattans, Mary Jane Girls, L. Vandross, W. Felder, J. Johnson, J. Burton, Whispers, P. Labelle, S.O.S. Band, Levert, Wham!, Dazz Band. ADDS: Kool & The Gang, A.O'Neal, W. Houston, S. Arrington, Run D.M.C., USA For Africa, Rappin' Duke, Opus 10.

**WCIN — CINCINNATI — SID KENNEDY, PD**  
HOTS: W. Felder, T. Turner, Commodores, G. Knight & The Pips, L. Vandross, C. Khan, P. LaBelle, J. Gill, C. Lynn, Whispers, Ashford & Simpson, Maze, Dazz Band, Shalamar. ADDS: Klymaxx, Mary Jane Girls, Con Funk Shun, P. Brown, B. Ocean, G. Duke, Twin Image.

**WZAK — CLEVELAND — LYNN TOLLIVER, JR. — #1 — WHAM!**  
HOTS: W. Felder, New Jersey Mass Choir, Frederick, Commodores, Pointer Sisters, New Edition, Prince, T. Turner, Levert, S.O.S. Band, Midnight Star, D. Sanborn, DeBarge, Dazz Band, P. Labelle, L. Vandross, Run D.M.C., The Temptations, J. Johnson's Revue, Gap Band. ADDS: Con Funk Shun, B. Ocean, Sade, Klymaxx, Jak, Hall & Oates, R. Shante, UTFO, Opus 10, G. Duke, V. Holmes, Champaign, Fast Forward, Change, N. Michael Walden, Fat Back, G. Knight & The Pips, W. Houston.

**FM 108 — CLEVELAND — DEAN DEAN, PD — #1 — WHAM!**  
HOTS: Dazz Band, Commodores, T. Turner, Hall & Oates, Run D.M.C., Ready For The World, W. Felder, D. Ross, Frederick, R. Shante, R. Shante/UTFO, J. Johnson, Levert, Whodini, UTFO, S.O.S. Band, Ashford & Simpson, New Jersey Mass Choir, New Edition, C. Khan. ADDS: The Reddings, Sade, Gap Band, New Edition.

**K104FM — DALLAS — TERRI AVERY, MD**  
HOTS: W. Felder, Wham!, Commodores, A. O'Neal, L. Vandross, J. Johnson, Maze, P. Bailey, Dazz Band, Whodini, H. Faltermeyer, UTFO, Pointer Sisters, D. Ross, Mary Jane Girls, DeBarge, R. Jackson, K. Blow, P. LaBelle, Frederick, Grandmaster Flash. ADDS: Kool & The Gang, Madonna, Process & the Doo Rags, G. Benson.

**WJLB — DETROIT — JAMES ALEXANDER, PD**  
HOTS: P. Bailey, W. Felder, Frederick, D. Ross, Wham!, Commodores, G. Brown, C. Khan. ADDS: S. Bostic, Kool & The Gang, Mary Jane Girls, The Reddings, Third World.

**WRBD — FT. LAUDERDALE — CHARLES MITCHELL, PD**  
HOTS: T. Turner, R. Shante, Commodores, J. Gill, G. Knight & The Pips, Whispers, W. Felder, Maze, J. Burton, New Jersey Mass Choir, N. Michael Walden, E. Wilde, Midnight Star, L. Vandross, Tommy Boy Mega Mix, Prince, J. Blackfoot, G. Jones, The Manhattans, The Time. ADDS: New Edition, W. Houston, G. Benson, The Temptations, S. Bostic, Redds & The Boys, Con Funk Shun, Change, G. Duke, Fat Back, Maze, N. Michael Walden, G. Knight & The Pips.

**WQMG — GREENSBORO — DOC FOSTER, PD — #1 — COMMODORES**  
HOTS: J. Johnson, P. LaBelle, Ashford & Simpson, T. Turner, D. Ross, Ready For The World, L. Vandross, Sade, Whispers, Midnight Star, N. Michael Walden, D. Sanborn, S.O.S. Band, Dazz Band, Maze, W. Felder, The Manhattans, K. Blow, Prince. ADDS: G. Benson, J. Morrison, A. Ribeiro, Opus 10, The Reddings, C. Hairston, New Edition, S. Arrington, Run D.M.C., T. Houston, Sylvers. ADDS: Maze, J. Johnson, N. Michael Walden, Sade, Mary Jane Girls, G. Knight & The Pips, D. Warwick & G. Jones.

**WLOU — LOUISVILLE — BILL PRICE, MD**  
HOTS: R. Shante, Frederick, Champaign, D. Ross, Wham!, P. Bailey, Ready For The World, Culture Club, Gap Band, Third World, Hall & Oates, W. Felder, J. Johnson, P. Ford, Pointer Sisters, Run D.M.C., J. Lorber, T. Turner, Magnum Force, Maze, J. Burton. ADDS: L. Vandross, The Sylvers, J. Jackson & Pia Zadora, The Reddings, G. Jones, J. Blackfoot, W. Houston, Midnight Star, Sade.

**KDAY — LOS ANGELES — GREG MACK, PD — #1 — R. SHANTE**  
HOTS: UTFO, W. Felder, Wham!, J. Johnson, Ready For The World, L. Vandross, Mary Jane Girls, Pointer Sisters, Whispers, G. Knight & The Pips, Maze, Prince, Commodores, T. Turner, C. Khan, DeBarge, Dazz Band, A. O'Neal, P. Bailey, Gap Band. ADDS: New Edition, Whodini, Con Funk Shun, J. Burton, Lisa Lisa, Opus 10, Redds And The Boys, The Whiz Kid, T. McClary, M. Moore.

**KGFJ — LOS ANGELES — KEVIN FLEMING, PD**  
HOTS: Commodores, Whispers, L. Vandross, Madonna, J. Johnson, Dazz Band, W. Felder, DeBarge, T. Turner, Prince, P. LaBelle, S. Arrington, Mary Jane Girls, Maze, G. Knight & The Pips, A. O'Neal. ADDS: Con Funk Shun, S. Bostic, M. Moore, S. Mendes, C. Hairston, Klymaxx, Third World, G. Benson.

**KJLH "102.3-FM" — LOS ANGELES — JIM MADDOX, PD**  
HOTS: Ready For The World, P. Bailey, S. Easton, Wham!, UTFO, D. Ross, Klymaxx, Ashford & Simpson, Madonna, Commodores, Foreigner, Mary Jane Girls, Pointer Sisters, W. Felder, Sade, L. Vandross, T. Turner, Prince, Dazz Band. ADDS: P. Collins, J. Lennon, S. Garrett, Al Jarreau, W. Houston, J. Ponty, New Edition, G. Benson.

**WDIA — MEMPHIS — BOBBY O'JAY, PD**  
HOTS: New Edition, T. Turner, Pointer Sisters, Ashford & Simpson, DeBarge, L. Vandross, G. Knight & The Pips, Commodores, W. Felder, J. Gill, B. Pointer, S. Garrett. ADDS: Gap Band, New Jersey Mass Choir, J. Johnson, Maze, B.B. King, Dazz Band, A. O'Neal, Kool & The Gang.

**WHRK — MEMPHIS — JIMMY SMITH, MD**  
HOTS: Commodores, L. Vandross, Madonna, J. Johnson, Ready For The World, W. Felder, T. Turner, C. Khan, Ashford & Simpson, New Edition, Maze, Sade, Gladys Knight & The Pips, P. Collins, Dazz Band, A. O'Neal, D. Ross, UTFO, J. Gill, Mary Jane Girls, P. Labelle. ADDS: G. Duke, Klymaxx, G. Kihn.

**WNOV — MILWAUKEE — BOB COLLINS, PD**  
HOTS: Commodores, W. Felder, Run D.M.C., J. Johnson, Mary Jane Girls, Dazz Band, L. Vandross, A. O'Neal, Magnum Force, J. Burton, C. Khan, Grandmaster Flash, DeBarge, J. Blackfoot, R. Jackson, Force MD's, R. Robbins, E. Wilde. ADDS: Kool & The Gang.

# DAVID DIGGS!

## THE LP: "STREET SHADOWS"

### THE SINGLE: "DON'T BE SO SHY"



THANKS TO:

KUTE ... KACE ... WZAK ... WDMT ... V103 ... KKDA ... WDRQ ... WJLB ... XHRM ... KDKO ... WNHC ... WBL5 ...  
 WENN ... KPRS ... WUFO ... WJLD ... WEDR ... WJIZ ... WGCI/FM ... WTLC ... KDKS ... WWIN/FM ... WKXI ... WDKX ...  
 ... WDAO ... WDUR ... WGIV ... WLOK ... WHRK ... WLUM ... WPAL ... KNOK/FM ... WJAX ... WRAP ... KHYS ... WPLZ ...  
 ... WKIE ... KAEZ ... WLLE ...

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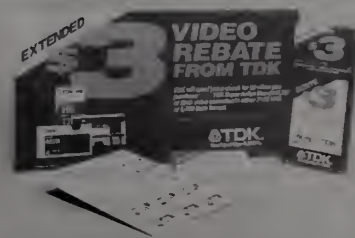
## New On The Shelves

### TDK

TDK Electronics Corporation, which kicked off its first-ever video rebate program in September, has announced that it will extend its program to run through April 30, 1985. The \$3 Video Rebate, which was to have concluded on December 31, 1984, gives consumers an opportunity to receive money back on purchases of any three Standard, High Standard (HS) and Extra High Grade (E-HG) video cassettes in either VHS T-120 or Beta L-750 formats. The initial version of the rebate program required that consumers purchase three pieces of one specific type of video cassette, however the extended program now permits the consumer to "mix and match" between the three grades.

"TDK's distribution network has responded quite favorably to our first video rebate venture, and so have consumers," noted Doug Chatburn, TDK's director of consumer sales. "We feel that the new version of the rebate program will encourage consumers to try other grades of TDK tapes, perhaps ultimately stepping up to a higher grade product. The plan also encourages multiple purchases, thereby stimulating greater tape volume for dealers."

According to Chatburn, "Retailers have told us that our rebate program has



proved to be a very promotable concept and demand for our point-of-purchase materials has been overwhelming."

To be eligible for the \$3 rebate, consumers must mail the outer wrappers from any of the three eligible cassette types, along with the sales receipt and special rebate coupon which he picks up at participating stores, to the address indicated on the coupon. TDK processes all eligible rebate coupons, and dealers have no paperwork to process.

As outlined in the initial version of the rebate program, each household is limited to \$12 in rebates, translating to a consumer eligibility of 12 cassettes maximum purchase toward rebate. Rebate coupons must be postmarked no later than April 30, 1985 and received by May 15, 1985. Consumers will receive rebate checks in six to eight weeks. The program is limited to residents of the U.S.A. except where prohibited, taxed or restricted.



**A SLICE OF PIZZA FOR EMMYLOU** — Warner Bros. recording artist Emmylou Harris recently made an in-store appearance at North Hollywood's Licorice Pizza record store where more than 500 fans turned out to speak with her and buy copies of her new album, "The Ballad of Sally Rose." Pictured (l-r) are: Penny Jenkins, asst. to Warner Bros./Nashville VP; Bruce Adelman, regional manager, Warner Bros. Nashville; Robbie Snow, Licorice Pizza store manager; Joanne Petrowich, Licorice Pizza store director; Harris; Roy Antoun, Licorice Pizza art manager; Randy Gerston, Lic. Pizza marketing director; Mark Goldstein, Warner Bros. marketing and sales rep; and Roma Rubin, Warner Bros./Nashville tour publicist.

## WHAT'S IN-STORE

**MOZART'S LAST SIX** — The music of Wolfgang Amadeus Mozart is making a comeback of sorts these days with a major motion picture based on his life creating quite a stir. Given this rise in popularity, CBS Masterworks recently released a compilation of some of Mozart's finest works, his last six symphonies. Performed by the **Symphonie-Orchester Des Bayerischen Rundfunks** and conducted by **Rafael Kubelik**, "The Last Six Symphonies" (US 13M 36930) is a timely collection of works by a musical genius. Symphonies number 35 (the "Haffner"), 36 ("Linz"), 38 ("Prague"), 39 (in E-flat major), 40 (in G minor) and 41 (the "Jupiter") are all magnificently performed in this all-digital collection. This fine recording is now available from CBS Masterworks.



**TOP-OF-THE-LINE** — Technics top-of-the-line compact disc player, Model SL-93, incorporates such features as 15-step random access programmability, multi-function wireless remote control (which includes volume control and programming). Suggested retail price is \$600.

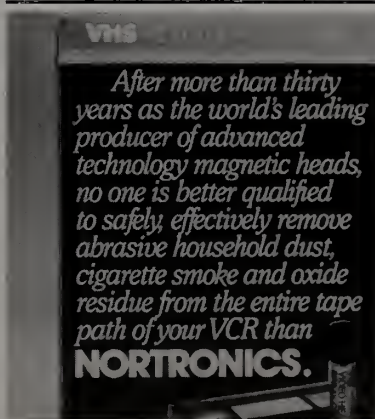
our product line beyond music, and that can be very profitable for us all." Based at Warner Bros. Records in Burbank, CA, Cornyn is the head of a newly formed task force of engineers and artists whose goal over the next few years is to introduce new forms of "records" to the world. Areas the Record Group has been involved with include the addition to CDs of video and computer controls. NARM members who have not yet registered for the convention should call (609) 424-7404 for more information.

**NEW FROM RCA** — RCA recently introduced three new videocassette recorders which will be available for sale by dealers in March. The Recorders include a VHS Hi-Fi unit, a "convertible" model, and a special four-head table model VCR that will be offered in a special consumer merchandising program. "From hi-fi sound to portability, our VCR line in 1985 will reach not just the 'videophiles', but also the broad middle range of consumers who are eager to buy, want these features, but at a more attractive price point," stated **Stephen S. Stepnes**, division vice president of marketing, RCA Consumer Electronics Division. RCA's first VHS Hi-Fi VCR for 1985 is the **VLT600**, a front-loading table model that uses two standard video heads plus two VHS Hi-Fi heads and features a built-in automatic level control system to control the audio recording level. Their first "convertible" VCR is the **VLP800**, which is also RCA's first two-head portable model. "Our intent is to take one of RCA's most popular innovations — convertibility — and make it available at a more popular price," said Stepnes. Lastly, the third new VCR in RCA's 1985 line is the **VLT450**. This model has a high-tech black appearance and features a 4-head system that allows search and stop action SP as well as SLP. "This is an important advantage for the growing number of consumers who rent videotapes, which are all recorded in the SP mode," Stepnes noted. To promote the VLT450, RCA has created a consumer promotion involving blank tapes. This promotion offers four free **RCAT120** videotapes with each purchase of a VLT450 and will be in effect until May 31, 1985. "The first quarter occupies a crucial slot in every annual sales timetable," Stepnes said, "and RCA is offering these early product introductions as the beginning of a chain of product excitement that will continue throughout 1985."

**QUITE A STORY** — On April 2, **Dell Trade Paperbacks** will publish an autobiography by **Pete Best** who was the drummer for the **Beatles** before he was replaced by **Ringo Starr** in 1963. Pete Best tells the inside story of the early days of The Beatles, and includes never-before-seen photos and memorabilia from his personal scrapbook. Carrying a price of \$7.95, more info on this future release can be obtained by contacting **Diane Ekeblad** at (212) 605-3465.

ron rosenthal

**CD POSSIBILITIES** — "Eat or Be Eaten" themes the presentation by **Stan Cornyn**, **The Record Group**, at the opening business session of the **National Association of Recording Merchandisers Convention**. The Hollywood, FL gathering, "A Gala Celebration of Music and Video," takes place March 29 to April 1 at the Diplomat Hotel. The senior vice president for the Record Group of **Warner Communications**, Cornyn will show a video that demonstrates new applications other than music for the compact disc. "The potential is huge," said Cornyn. "It is in the interest of the record business to know what the potential is of this new hit they have — the compact disc. It goes far beyond just music. Therefore, we can extend



An updated, totally new, "talking package" for Nortronics Video Head Cleaner has been introduced by the Consumer Products Division of Nortronics Company,

## Nortronics

The package, in both VHS and Beta versions, will help retailers sell the package through at point of sale, according to consumer products division manager, Edward E. Griffin. "Our recent market research indicates that consumer understanding of the VCR Head Cleaning category remains low. As VCRs become more of a mass market item, this will remain a problem for quite some time. Nortronics' new Head Cleaner Package sells itself by telling the consumer, boldly and factually, what the product is and what it does."

Consisting of large, italic type on a dark teal blue background, highlighted with a orange-and-green stripe, the package carries an easily understood message.

### RICHARD A. EISNER & COMPANY

CERTIFIED PUBLIC ACCOUNTANTS

ARE PLEASED TO ANNOUNCE THAT

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MARCH 1, 1985

## TOP 15 MUSIC VIDEOS

		Weeks On 3/16 Chart
1	<b>MATERIAL GIRL</b> Madonna (Sire)	1 4
2	<b>CARELESS WHISPER</b> Wham! (Columbia)	2 9
3	<b>CAN'T FIGHT THIS FEELING</b> REO Speedwagon (Epic)	4 6
4	<b>LOVERGIRL</b> Teena Marie (Epic)	7 3
5	<b>RELAX</b> Frankie Goes To Hollywood (ZTT Island)	10 2
6	<b>EASY LOVER</b> Philip Bailey (Duet with Phil Collins) (Columbia)	12 10
7	<b>SUGAR WALLS</b> Sheena Easton (EMI America)	8 2
8	<b>TENDERNESS</b> General Public (IRS)	6 15
9	<b>WE ARE THE WORLD USA</b> For Africa (Columbia)	— 1
10	<b>I WANT TO KNOW WHAT LOVE IS</b> Foreigner (Atlantic)	14 10
11	<b>SOMEBODY</b> Bryan Adams (A&M)	— 1
12	<b>CALIFORNIA GIRLS</b> David Lee Roth (Warner Bros)	3 5
13	<b>SAVE A PRAYER</b> Duran Duran (Capitol)	— 1
14	<b>TOO LATE FOR GOODBYES</b> Julian Lennon (Atlantic)	5 4
15	<b>PRIVATE DANCER</b> Tina Turner (Capitol)	9 3

### U.S.A. For Africa Goes Visual

by Gregory Dobrin

LOS ANGELES — To accompany the recent U.S.A. For Africa "We Are The World" single, yards of videotape were shot. The task was tackled by producers Craig Golin and Howard Malley (Lionel Richie's *All Night Long* homevideo), who not only lent their own services free of charge, but saw to it that the services of some 150 companies and individuals were provided without profit as well.

The most difficult part, they said, was coordinating all of the components of the shoot into a cohesive unit, which meant not only recruiting companies to do the video, but getting them to do it free (in

one instance on less than an hour's notice). Nevertheless, Golin and Malley remarked wistfully that not once did they encounter any hesitation from the parties they contacted. "When we explained the project and asked them to help out," Golin commented, "everyone just said 'sure,' and that was that."

The project turned out to be much larger than they'd anticipated. "Originally," said Golin, "we were telling people there would be something like 12 or 15 artists. Then the number jumped to around 20, and then 30. Before we knew it we had 45 artists." (continued on page 34)

### Executive Monitor

LOS ANGELES — **Robert Fead** has been named to succeed **David Bean** as president of **Pacific Arts Video Records**, effective immediately. Fead will divide his time between PAVR's Los Angeles and Carmel offices . . . **MTV Networks Inc.** has announced the appointment of **Peter Einstein** as account director, eastern region. Einstein joined MTV as sales manager, eastern region in 1982 . . . **Craig Coffman** has been named vice president of **In One Ear Productions**. Coffman will be based at the company's NYC facilities . . . **The National Association of Record Merchandisers (NARM)** has appointed **Pamela Cohen** to the post of director of special projects for NARM and the **Video Software's Dealer's Association**. She will be

responsible for developing in-store merchandising projects for both music and video . . . **MGM/UA Home Video** has named **Chris Collins** vice president of European operations. Collins will be responsible for overseeing MGM/UA's U.K. operations, as well as the expansion of MGM/UA product distribution throughout Europe, Africa and the Middle East . . . Director **Steve Kahn** and director's representative and producer **Niles Siegel** have entered an agreement whereby the **Niles Siegel Organization** will represent Kahn and produce films he directs . . . **Consolidated Film Industries** has appointed **Fred Loy** as full time laboratory contact man for all television commercial production accounts .



**A MESSAGE WORTH LISTENING TO** — Pianist Roger Williams recently lensed a public service announcement for the House Ear Institute entitled *So More Can Hear*, produced by Pendulum Productions to have the "look" of a music video. Pictured (l-r) during the shoot are: Pendulum Productions president Alexis Omeltchenko, Williams, associate producer Keith Vezensky and director Oley Sassone.

## AUDIO/VIDEO

**THE DOORS LIVE AGAIN** — Since the death of **Jim Morrison** in the summer of 1971, not much has been heard of the **Doors** remaining three members. Last year, however, the remaining three — **John Densmore**, **Bobby Krieger** and **Ray Manzarek** struck a deal with **MCA Home Video** for the production of a longform videocassette — a video album, of sorts — of the Doors' best tunes. The tape, entitled *Dance On Fire*, is now being released, and the final product (produced by **George Paige** under the creative direction of Ray Manzarek and conceived by the Doors) is as spacy as the Doors' music. Though the bulk is made up of vintage Doors concert, television and offstage footage, some of the video includes new bits shot especially for it. This creates a problem, mostly because of the juxtaposition of '60s and '80s images. The video can't decide whether it is a documentary-like view of one of the most popular acts of the '60s, captured forever during its blossom years, or a collage of visuals from no particular space in time that just happen to compliment the music. Because there is more original Doors footage here than not, the balance seems to be in favor of more true to period views. Attempts at period were made. A '67 Mustang was recruited for the opening of "L.A. Woman," for instance. Automated banking, however, did not exist when the original Doors clips were shot, and the sudden appearance of Security Pacific's "Ready Teller" during a street scene is a sudden, and not so welcome



**LONELY LADY** — Lesley Ann Warren is pictured in a scene from the Alan Rudolph film *Choose Me*, new from Media Home Entertainment.

reminder (for this reviewer) that the Doors' distinctly '60s sound is being forcibly applied to the present decade. It doesn't work, not in this era of **Cyndi Lauper** and **Prince**. Not to make a big deal out of a relatively small point, however, there are lots of other aspects of this cassette that make it well worth the viewers while — and money. Firstly, many may have forgotten what a special sort of performer **Jim Morrison** really was. The kid's got magic in these clips (I say "kid" because of the surprising youngness that gets lost in the deepness of Morrison's voice in recordings. The video reminds you of just how young the band was in the '60s). There is magnetic energy in all of the performance footage seen here, which are extensive, particularly a haunting "The End," concert piece which lasts a good 15 minutes. Television appearances are equally engaging, though much shorter. Also included are numerous casual views of the band, some of which might have been home movies. A surprising number of vintage music video is also seen, complete with concepts. *Dance On Fire* is hearty archive material for the collector, on the whole.

**NEW PRESIDENT** — **Bob Fead** has taken over as president of **Pacific Arts Video Records**, to replace **David Bean** (who stepped down last month in pursuit of other business goals). Fead is a music industry veteran, having spent many years with A&M Records, joining RCA as division vice president when RCA and A&M merged their sales forces. He spent two years with Japanese-based Alpha Records as president and a short tenure as president of Monument Records. With 20 years in the record industry, but little experience in video, Fead is attacking PAVR's expansion plans under the tutelage of PAVR chairman **Michael Nesmith**. "Michael has presented me with a wonderful opportunity, and he's willing to commit some time to my educational process (in video)," Fead commented. Fead will be busied with expansion plans from the outset, bringing his extensive sales and marketing skills to PAVR, while preserving PAVR's image in the marketplace. "We want to preserve that," Fead said. "I think this is a very finely tuned esoteric film company. I think we want to broaden our base in terms of our product acquisition and if we find something that we feel is in the main stream of the film community, whether (or not) it's a feature film, then we'll be getting involved in those things in the next 24-month period." Primarily, however, Fead plans for a "more aggressive posture in the marketplace and a broader visible image for Pacific Arts."

**AVA NEWS** — The Third Annual American Video Awards show, slated to be taped at the Santa Monica Civic Auditorium in Santa Monica, CA April 3 has a new slew of presenters (along with the previously announced **James Ingram**, **Weird Al Yankovic** and **David Foster**). The new list includes **Herbie Hancock**, **Belinda Carlisle**, **Ronnie Dio**, **Lita Ford**, **Gary Morris**, **New Edition**, **Ozzy Osborne**, **Sylvia** and **Grace Jones**.

gregory dobrin

### THE CLIP SHEET

The Clip Sheet is a weekly listing of the latest promotional music video releases from major record labels.

**A&M** — **ATLANTIC** — **ARISTA** — **CAPITOL**: King Kobra, *Hunger*; Uli Jon Roth, *The Night The Master Comes*; Andrew Lloyd Weber, *Pie Jesu*; Melba Moore, *Read My Lips*; The Tubes, *Piece By Piece* **CHRYSALIS**: Ultravox, *Love's Great Adventure* **COLUMBIA**: Toto, *How Does It Feel?*; Philip Bailey, *Chinese Wall*; Peter Brown, *Zie Zie Won't Dance*; The Manhattans, *You Send Me*; Michael Bolton, *Everyone's Crazy* **EMI AMERICA**: Limahl, *Never Ending Story*; Peter Wolf, *Oo Ee Diddlely Bop*; Jules Shear, *Steady* **EPIC**: Widow, *Bitch*; Robey, *One Night In Bangkok*; Norman Nardini, *If You Don't Want Me*; Lou Rawls, *Forever I Do*; Ricky Scaggs, *Country Boy* **MCA**: Red 7, *Heartbeat*; Giuffria, *Lonely In Love*; Tom Petty and the Heartbreakers, *Don't Come Around Here No More*; Jimmy Buffet, *The Blonde Stranger*; Triumph, *Follow Your Heart* **MOTOWN** — **POLYGRAM**: Tears For Fears, *Everybody Wants To Rule The World* **RCA**: Denroy Morgan, *Make My Day*; Hall & Oates, *Some Things Are Better Left Unsaid*; Greg Phillinganes, *Behind The Mask* **WARNER BROS**: John Fogerty, *Rock 'n' Roll Girl*; Depeche Mode, *People Are People* (live); Crystal Gayle, *Nobody Wants To Be Alone*; John Hiatt, *Livin' Just A Little*, *Laughin' Just A Little*; David Sanborn, *Love And Happiness*.

— No new listings this week

## FILMUSIC

**ENDLESS QUEST** — That would seem to be an apt description of **John Kalodner's** job as an eminent A&R man for Geffen Records. Yet, unlike most other people in that relentlessly demanding field, Kalodner has not only been engaged in the constant search for new artists, but has tackled the film scoring arena as well, and recently put together the soundtrack to the film *Vision Quest*. Already it's more than evident that his efforts have paid off, for three songs from that film, "Only The Young" by **Journey**; "Crazy For You" by **Madonna**; and "Change" by **John Waite** are rapidly ascending the pop charts while the complete soundtrack, released by Geffen, is steadily making its way up *Cash Box's* Top 100 albums chart. Although several of the songs weren't written directly for the film, clearly



**MUSICAL CHAMPS** — Engineer Terry Nelson and writer/performer Kenny Loggins are pictured while laying final tracks for Columbia's *Fast Forward*, which was directed by Sidney Poitier.

their presence on the soundtrack has boosted their popularity. Of his own career thus far, Kalodner mentioned that he first started in the entertainment industry as a publicity writer for Atlantic Records, when, in that capacity and eventually as an A&R man, he worked closely with such bands as **Genesis**, **AC-DC** and **Foreigner**. In 1980, he moved over to Geffen. When asked if that label is after a particular image, Kalodner replied, "We don't have any specific approach or image. If there weren't any bands in a year that we wanted to sign, we wouldn't sign any. If there were four bands in a month we wanted, we'd sign them all. We go completely on talent. With the exception of country music, there aren't any kinds of acts that we'd overlook." Presently, Kalodner is especially enthused about a new band called **Vitamin Z**, with music he feels bears similarities to that of **Wang Chung**. Also, he cited a new group named **Illusion**, which he calls a "cross between AC-DC and ZZ Top." Also, Geffen is working on new albums for **Shooting Star**, **Johnny Van Zant**, **Wang Chung**, **Asia**, and **Ric Ocasek**. In terms of Kalodner's involvement with film, he mentioned that his first ventures in that area took place when he worked with **Irving Azoff** on *Heavy Metal* and when he became involved with the soundtrack to *Fast Times At Ridgemont High*. After that he worked with **Becky Shargo** in getting material for the remarkably successful soundtrack to *Footloose*. Nevertheless, it was on *Vision Quest* that Kalodner took the helm alone. Early last fall, he saw and liked the rough cut to the movie, and thought Geffen's **Sammy Hagar** would be a perfect choice to write and perform some new songs. As it turned out, though, "Sammy couldn't because of his schedule, but I spoke to **Jon Peters** (producer) and he asked if I'd do the music for the whole film, and I agreed." The final score wound up including three new songs, two of which were performed on vinyl and on film by the then relatively unknown Madonna. Both "Crazy For You" and "Gambler" were originally produced by **Phil Ramone**, but later re-produced into their final form by **John "Jellybean" Benitez**. Clearly the acquisition of Madonna as performer and writer (she wrote "Gambler") at an embryonic stage in her career is an undeniable example of perfect timing. The other song written directly for the film was **Ronnie Dio's** "Hungry For Heaven," a harder-edged cut which Kalodner is also particularly pleased about. He also chose and acquired for the film such songs as **Don Henley's** "She's On The Zoom," **Style Council's** "Shout It To The Top," **Red Rider's** "Lunatic Fringe," and of course the hit single, which became the theme song of the film, by **Journey**. **Sammy Hagar**, as it turned out, did contribute a song, entitled "I'll Fall In Love Again." **Tangerine Dream**, which gained notoriety in film circles for its unusual music to *Risky Business*, provided the background score. Regarding film songs as opposed to strictly commercial songs, Kalodner said, "You have to try to get a song that fits the mood of the film. You want to have a hit song, but you can't just have an extraneous song. Producers often don't care about the music, but many are learning how to blend film and music. They see that songs can enhance their films, because they can sell records, they can make money from selling records, they can get exposure on radio and MTV which is amazingly important, and they can aim toward the target audience. Record buyers are film-goers."

**SWEET REVENGE?** — The merits of the two *Porky's* films thus far have been dubious at best, and the quality of the upcoming third installment, *Porky's Revenge*, is yet to be determined. Nevertheless, the people involved with the soundtrack of the film represent some of music's finest, which suggests that the film may indeed be off to a good start. The soundtrack, the first to be released in conjunction with the highly profitable series, will be distributed simultaneously with the film's opening on March 22. CBS Records is the label, and 20th Century Fox is the studio. In as much as the series is set in the late fifties, roots rocker/producer **Dave Edmunds** was selected to best evoke the feel of that time. Instead of just choosing the original master recordings from that period, Edmunds decided to re-record the vintage material with contemporary artists. He also personally wound up providing two original cuts, "High School Nights" (the LP's first single) and the title song. Also, he recorded his own versions of "Do You Want To Dance" and "Queen Of The Hop." Such top musicians as **Chuck Leavell**, **Michael Shrieve**, **Jeff Beck** and **Kenny Aaronson** were utilized. Soon after, Edmunds contacted his friend **George Harrison**, met with him and heard a tape of an unreleased **Bob Dylan** composition called "I Don't Want To Do It." Then and there, Edmunds concluded not only that the song was perfectly suited for the film, but that Harrison should perform it. He agreed, and so it was recorded. Edmunds also secured **Carl Perkins** to re-record his "Blue Suede Shoes," which features performances by **Stray Cats' Slim Jim Phantom** and **Lee Rocker**. Among the other songs re-worked for *Porky's Revenge* are "Philadelphia Baby," "Sleepwalk," "Stagger Lee" and the theme from *Peter Gunn*. Additionally, **Willie Nelson** answered Edmunds' call and recorded **Elvis Presley's** "Love Me Tender" for the film. In all fairness, *Porky's Revenge*, may well be worth seeing, but even if it isn't, it's highly possible that it will be worth hearing.

peter berk

## TOP 30 VIDEOCASSETTES

	Weeks On Chart	3/16 Chart		Weeks On Chart	3/16 Chart
<b>1 WOMEN IN RED</b> Vestron Home Video VA 5055	5	5	<b>15 THE EMPIRE STRIKES BACK</b> CBS/Fox Home Video 1425	19	16
<b>2 ALL OF ME</b> Thorn EMI Home Video TVA 2715	3	5	<b>16 BACHELOR PARTY</b> CBS Fox Video 1440	—	1
<b>3 TIGHTROPE</b> Warner Home Video 11400	1	7	<b>17 THE WILDLIFE</b> MCA Home Video BTA 80145	23	3
<b>4 POLICE ACADEMY</b> Warner Home Video 20016	2	11	<b>18 MIKE'S MURDER</b> Warner Home Video 11398	20	7
<b>5 THE NATURAL</b> Columbia/RCA Pictures Home Video 60380	4	14	<b>19 PURPLE RAIN</b> Warner Home Video 11398	8	16
<b>6 RED DAWN</b> MGM/UA Home Video 11399	11	3	<b>20 GONE WITH THE WIND</b> MGM/UA Home Video MB 900284	—	1
<b>7 EVIL THAT MEN DO</b> RCA/Columbia Pictures Home Video 620407	10	5	<b>21 DREAMSCAPE</b> Thorn EMI Home Video	9	11
<b>8 THE NEVERENDING STORY</b> Warner Home Video 11399	7	9	<b>22 MUPPETS TAKE MANHATTAN</b> CBS/Fox Video 6731	14	5
<b>9 CLOAK &amp; DAGGER</b> MCA Distribution Corp. 80124	6	7	<b>23 SPLASH</b> Touch Stone 213	22	4
<b>10 THE ADVENTURES OF BUCKAROO BANZAI</b> Vestron Home Video VB 5056	16	3	<b>24 CRIMES OF PASSION</b> New World Video 8418	—	1
<b>11 STAR TREK III—THE SEARCH FOR SPOCK</b> Paramount Home Video 1621	—	1	<b>25 RHINESTONE</b> CBS/Fox 1428	15	5
<b>12 ONCE UPON A TIME IN AMERICA</b> Warner Home Video 20019	27	3	<b>26 PHILADELPHIA EXPERIMENT</b> Thorn/EMI Home Video 2547	30	17
<b>13 BEST DEFENSE</b> Paramount Home Video 1587	12	7	<b>27 ROMANCING THE STONE</b> CBS/Fox Video 1358	17	25
<b>14 REVENGE OF THE NERDS</b> CBS/Fox Video 1439	—	1	<b>28 ELECTRIC DREAMS</b> MGM/UA Home Video 800487	18	5
			<b>29 THE LAST STARFIGHTER</b> MCA Distribution 80087	13	14
			<b>30 GREYSTOKE: THE LEGEND OF TARZAN, THE LORD OF THE APES</b> Warner Home Video 11375	25	21

## Bogdanovich States His Case At Press Conference

by Peter Berk

LOS ANGELES — In an effort to clarify his position in the ongoing legal battle over his just released feature *Mask*, director Peter Bogdanovich held a press conference recently which shed some further light on the issue. The basic controversy revolves around Universal Studios' omission from the final cut of approximately 14 minutes of Bruce Springsteen music (not written specifically for the film) as well as two scenes which Bogdanovich had included in his version. Bogdanovich was in Europe when the changes were made, and returned to discover that the new version contained Bob Seger music and lacked footage he considers crucial. As a result, he sued the studio and producer Martin Starger for contractual violations and about \$11 million in damages. At the L.A. Press Club, the director discussed his case.

"I've never called a press conference before," Bogdanovich began, "but it's not just a movie, it's about a real mother and a real son." The film, which stars Cher and Eric Stoltz, is based on the true story of a boy who inexhaustibly perseveres despite a physical disfigurement. Although Rocky Dennis died a few years ago as a result, the film deals primarily with his and his mothers' strength and bravery. "Very few people have seen the movie that we made," Bogdanovich continued, "One person who has seen all the (original) scenes and has heard all the music is the real mother (Rusty Mason). When she was shown the new version, she said 'what happened to Bruce? Rocky was a big fan of Bruce's. He didn't know Bob Seger.'"

To clarify the music issue, Bogdanovich mentioned that upon his initial involvement in the film, he asked Rusty Mason about some of her son's likes and dislikes, and in the course of their discussion, she cited Rocky's great fondness for Bruce Springsteen. Bogdanovich told the press that a Springsteen concert had greatly inspired him when his own life was at a low ebb due to the death

of Dorothy Stratten. Moreover, he recognized immediately that for Rocky and his mother, Springsteen represented a musical symbol of hope in the face of hopelessness due to his uniquely penetrating themes of compromise, understanding and coping.

For that reason, Bogdanovich then "made a deal, Bruce and I and his manager John Landau to use his music . . . up to seven songs." The director alluded to Springsteen's usual reticence to allow his music to be utilized in other contexts, but that he liked Bogdanovich's work, and admired the intent of the film. That agreement was back in early '84, and according to Bogdanovich, due to a series of misunderstandings, Universal didn't hear about it until well into production. When the studios did realize the value of having Springsteen music in a film, particularly in light of the immense popularity of "Born In The U.S.A.," representatives offered CBS Records (Springsteen's label) \$20,000. The offer was rejected, however, when CBS asked for a videocassette residual payment as well. Eventually, CBS cut its videocassette price down (to \$150,000) as did Springsteen's management, bringing the total for use of the 14 minutes of music to \$310,000. Finding that still too high, Universal rejected the offer, and wound up choosing the Seger music.

Perhaps of greatest importance, Bogdanovich then added, "What Bruce did not tell anybody . . . he doesn't believe it's right to go around taking bows for doing the right thing, (is that) he intended to give whatever money came to him to the mother Rusty, half to her and half to whatever charity she chose." Also, he added, Walter Yetnikoff of CBS wished to give out the money for video rights in the same way. In an effort to reinstate the Springsteen music, Bogdanovich has offered to put up the difference himself, but hasn't been in direct contact with Universal. "Bruce has been dragged through the mud as though he's trying to hold out

(continued on page 34)

# CASH BOX TOP 100 ALBUMS

March 23, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Title, Artist, Label, Number, Distributor	Weeks On Chart	3/16 Chart
<b>1 MAKE IT BIG</b> ★■ WHAM! (Columbia FC 39595) CBS	1	7
<b>2 BORN IN THE U.S.A.</b> ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	2	40
<b>3 CENTERFIELD</b> ★ JOHN FOGERTY (Warner Bros. 9 25203-1) WEA	3	9
<b>4 NO JACKET REQUIRED</b> PHIL COLLINS (Atlantic 7 81240-1) WEA	15	3
<b>5 PRIVATE DANCER</b> ★■ TINA TURNER (Capitol ST-12330) CAP	6	41
<b>6 LIKE A VIRGIN</b> ★■ MADONNA (Sire 9 25157-1) WEA	4	7
<b>7 AGENT PROVOCATEUR</b> ★■ FOREIGNER (Atlantic 81999-1) WEA	5	13
<b>8 BEVERLY HILLS COP</b> □ ORIGINAL SOUNDTRACK (MCA-5553) MCA	11	13
<b>9 WHEELS ARE TURNIN'</b> ★ REO SPEEDWAGON (Epic QE 39593) CBS	9	18
<b>10 VALOTTE</b> ★□ JULIAN LENNON (Atlantic 7 80184-1) WEA	10	20
<b>11 BUILDING THE PERFECT BEAST</b> ★ DON HENLEY (Geffen GHS 24026) WEA	8	16
<b>12 CHICAGO 17</b> ★■ CHICAGO (Warner Bros. 9 25060-1) WEA	7	37
<b>13 CRAZY FROM THE HEAT</b> DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA	13	6
<b>14 BREAK OUT</b> ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	16	70
<b>15 SHE'S THE BOSS</b> ★ MICK JAGGER (Columbia FC 39940) CBS	24	2
<b>16 THE FIRM</b> (Atlantic 81239) WEA	23	4
<b>17 CAN'T SLOW DOWN</b> ★■ LIONEL RICHIE (Motown 6059ML) MCA	19	72
<b>18 PURPLE RAIN</b> ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	12	38
<b>19 RECKLESS</b> ★■ BRYAN ADAMS (A&M SP-5013) RCA	14	18
<b>20 SUDDENLY</b> ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	17	30
<b>21 CHINESE WALL</b> PHILIP BAILEY (Columbia BFC 39542) CBS	18	19
<b>22 NEW EDITION</b> ■ (MCA-55'5) MCA	20	23
<b>23 DIAMOND LIFE</b> SADE (Portrait BFR 39581) CBS	30	5
<b>24 SHE'S SO UNUSUAL</b> ★■ CYNDI LAUPER (Portrait BFR 38930) CBS	21	65
<b>25 STARCHILD</b> TEENA MARIE (Epic FE 39528) CBS	25	15
<b>26 BIG BAM BOOM</b> ★■ DARYL HALL & JOHN CATES (RCA AFL 1-5309) RCA	22	22
<b>27 ICE CREAM CASTLES</b> ■ THE TIME (Warner Bros. 9 25109-1) WEA	26	35
<b>28 SIGN IN PLEASE</b> AUTOGRAPH (RCA NFL1-8040) RCA	29	15
<b>29 A PRIVATE HEAVEN</b> ★□ SHEENA EASTON (EMI America ST-17132) CAP	27	24
<b>30 VISION QUEST</b> ORIGINAL SOUNDTRACK (Geffen GHS 24063 E) WEA	45	4
<b>31 40 HOUR WEEK</b> ★ ALABAMA (RCA AHL1-5339) RCA	34	6
<b>32 PERFECT STRANGERS</b> ★□ DEEP PURPLE (Mercury 824 003-1 M-1) POL	32	17
<b>33 SOLID</b> ASHFORD & SIMPSON (Capitol ST-12366) CAP	28	15
<b>34 EMERGENCY</b> ★ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	31	15

● Indicates Highest Debut

Title, Artist, Label, Number, Distributor	Weeks On Chart	3/16 Chart
<b>35 WELCOME TO THE PLEASUREDOME</b> FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	12.98	35 19
<b>36 THE AGE OF CONSENT</b> BRONSKI BEAT (London/MCA-5538) MCA	8.98	36 10
<b>37 VITAL SIGNS</b> ★ SURVIVOR (Scotti Brothers FZ 39578) CBS	—	37 21
<b>38 HOW WILL THE WOLF SURVIVE?</b> LOS LOBOS (Slash/Warner Bros. 9 25177-1) WEA	8.98	41 10
<b>39 SWEEP AWAY</b> ★□ DIANA ROSS (RCA AFL 1-5009) RCA	8.98	43 27
<b>40 KING OF ROCK</b> RUN D.M.C. (Profile PRO-1205) IND	8.98	40 7
<b>41 SPORTS</b> ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	38 77
<b>42 20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1) WEA	8.98	33 9
<b>43 MAVERICK</b> GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	8.98	47 6
<b>44 ARENA</b> ★■ DURAN DURAN (Capitol SWAV-12374) CAP	9.98	42 17
<b>45 PLANETARY INVASION</b> ★□ MIDNIGHT STAR (Solar/Elektra 9 60384-1) WEA	9.98	44 16
<b>46 VULTURE CULTURE</b> ★ THE ALAN PARSONS PROJECT (Arista AL8-8263) RCA	8.98	68 3
<b>47 ALL THE RAGE</b> ★ GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	8.98	46 23
<b>48 VOLUME ONE</b> ■ THE HONEYDRIPPERS (Es Paranza 90220-1-B) WEA	5.98	39 23
<b>49 NIGHTSHIFT</b> COMMODORES (Motown 6124ML) MCA	8.98	57 7
<b>50 STOP MAKING SENSE</b> ★ TALKING HEADS (Sire 9 25121-1) WEA	9.98	48 27
<b>51 ESCAPE</b> □ WHODINI (Jive/Arista JL8-8251) RCA	8.98	48 17
<b>52 JOHN PARR</b> (Atlantic 80180) WEA	8.98	52 14
<b>53 THE UNFORGETTABLE FIRE</b> ★■ U2 (Island 7 90231-1) WEA	8.98	53 23
<b>54 HEARTBEAT CITY</b> ★■ THE CARS (Elektra 9 60296-1) WEA	8.98	55 52
<b>55 I FEEL FOR YOU</b> ★■ CHAKA KHAN (Warner Bros. 9 25162-1) WEA	8.98	50 23
<b>56 GIUFFRIA</b> (Camel/MCA 5524) MCA	8.98	54 15
<b>57 THE WOMAN IN RED</b> ★■ ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	8.98	51 27
<b>58 FAT BOYS</b> (Sutra SUS 1015) IND	8.98	59 15
<b>59 TRULY FOR YOU</b> THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	8.98	60 16
<b>60 LUSH LIFE</b> ★■ LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1) WEA	8.98	58 16
<b>61 TROPICO</b> ★■ PAT BENATAR (Chrysalis FV 41471) CBS	—	56 18
<b>62 SO GOOD</b> ★ THE WHISPERS (Solar/Elektra 60382-1) WEA	8.98	62 15
<b>63 STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 9 25150-1) WEA	8.98	65 7
<b>64 ALL I NEED</b> JACK WAGNER (Qwest/Warner Bros. 9 25089-1) WEA	8.98	63 18
<b>65 AN INNOCENT MAN</b> ★■ BILLY JOEL (Columbia QC 38873) CBS	—	72 85
<b>66 STREET TALK</b> ★■ STEVE PERRY (Columbia FC 39334) CBS	—	61 48
<b>67 STEALING FIRE</b> BRUCE COCKBURN (Gold Mountain/A&M GM 80012) RCA	8.98	66 20

Title, Artist, Label, Number, Distributor	Weeks On Chart	3/16 Chart
<b>68 DON'T STOP</b> ★□ JEFFREY OSBORNE (A&M SP-5017) RCA	8.98	69 23
<b>69 WHITE WINDS</b> ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	—	76 5
<b>70 HIGH CRIME</b> ★ AL JARREAU (Warner Bros. 9 25106-1) WEA	8.98	70 19
<b>71 2:00 AM PARADISE CAFE</b> ★□ BARRY MANILOW (Arista AL8-8245) RCA	8.98	64 16
<b>72 ANIMALIZE</b> ★■ KISS (Mercury 822 495-1 M-1) POL	8.98	71 25
<b>73 AMADEUS</b> ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	19.98	73 20
<b>74 THUNDER SEVEN</b> TRIUMPH (MCA-5537) MCA	8.98	75 16
<b>75 MADONNA</b> ★■ (Sire 9 23867-1) WEA	8.98	67 78
<b>76 GAP BAND VI</b> GAP BAND (Total Experience TEL8-5705) RCA	8.98	77 14
<b>77 BREAKIN' 2 ELECTRIC BOOGALOO</b> ★ ORIGINAL SOUNDTRACK (Polydor 823 696-1 Y-1) POL	8.98	74 11
<b>78 EMOTION</b> ★■ BARBRA STREISAND (Columbia QC 39480) CBS	—	78 21
<b>79 EDDIE AND THE CRUISERS</b> ★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	—	79 33
<b>80 THE BREAKFAST CLUB</b> ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	8.98	110 3
<b>81 THE BIG CHILL</b> ★■ ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	83 75
<b>82 1100 BEL AIR PLACE</b> ★■ JULIO IGLESIAS (Columbia QC 39157) CBS	—	80 30
<b>83 THE FALCON AND THE SNOWMAN</b> ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) CAP	8.98	103 4
<b>84 1984</b> ★■ VAN HALEN (Warner Bros. 9 23985-1) WEA	8.98	85 65
<b>85 STAY HUNGRY</b> ★■ TWISTED SISTER (Atlantic 7 80156-1) WEA	8.98	81 39
<b>86 ISOLATION</b> ★□ TOTO (Columbia QC 38962) CBS	—	86 18
<b>87 A SENSE OF WONDER</b> VAN MORRISON (Mercury 822 895-1 M-1) POL	8.98	105 4
<b>88 BOP DOO-WOPP</b> ★ MANHATTAN TRANSFER (Atlantic 81233) WEA	8.98	88 14
<b>89 WARRIOR</b> ★□ SCANDAL (Columbia FC 39173) CBS	—	89 34
<b>90 1984 (FOR THE LOVE OF BIG BROTHER)</b> ★ ORIGINAL SOUNDTRACK/ EURHYTHMICS (RCA ABL1-5349) RCA	8.98	82 14
<b>91 MEAT IS MURDER</b> THE SMITHS (Sire 9 25269-1) WEA	8.98	99 4
<b>92 WHY NOT ME</b> ★ THE JUDDS (RCA/Curb AHL1-5319) RCA	8.98	94 14
<b>93 BEYOND APPEARANCES</b> ● SANTANA (Columbia FC 39527) CBS	—	— 1
<b>94 WORD OF MOUTH</b> ★ THE KINKS (Arista AL8-8264) RCA	8.98	84 16
<b>95 WAKING UP WITH THE HOUSE ON FIRE</b> ■ CULTURE CLUB (Virgin/Epic QE 39881) CBS	—	87 18
<b>96 ANIMOTION</b> (Mercury 822 580-1 M-1) POL	8.98	116 5
<b>97 CAN'T STOP THE LOVE</b> MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	8.98	130 2
<b>98 NO BRAKES</b> □ JOHN WAITE (EMI America ST-17124) CAP	8.98	90 37
<b>99 FACE VALUE</b> ★□ PHIL COLLINS (Atlantic 16029-1) WEA	8.98	112 21
<b>100 JERMAINE JACKSON</b> ★□ (Arista AL 8-8203) RCA	8.98	92 45

# Cash Box Top Albums/101 to 200

March 23, 1985

		8.98	102	102
		8.98	190	60
		8.98	93	26
		8.98	91	14
		8.98	115	4
		8.98	106	24
		8.98	108	35
		8.98	95	21
		8.98	96	69
		8.98	120	6
		8.98	111	22
		11.98	113	125
		8.98	140	3
		8.98	97	24
		49.98	109	16
		8.98	142	2
		8.98	117	7
		8.98	98	20
		8.98	101	54
		8.98	114	118
		8.98	121	7
		8.98	123	21
		8.98	137	2
		8.98	122	25
		8.98	125	5
		8.98	124	7
		8.98	139	2
		8.98	104	32
		8.98	107	47
		8.98	118	9
		8.98	132	24
		8.98	126	23
		8.98	128	23

		8.98	138	17
		8.98	147	3
		8.98	154	3
		8.98	155	3
		8.98	151	3
		8.98	150	5
		8.98	127	21
		8.98	143	7
		8.98	129	21
		8.98	144	5
		8.98	158	2
		8.98	119	15
		8.98	163	3
		8.98	181	2
		8.98	131	21
		8.98	136	29
		8.98	133	24
		8.98	141	21
		8.98	159	8
		8.98	170	2
		8.98	160	3
		8.98	162	3
		12.98	173	2
		8.98	157	9
		8.98	166	1
		8.98	167	8
		8.98	169	1
		8.98	145	53

		8.98	135	14
		8.98	143	8
		9.98	146	25
		6.98	175	11
		8.98	148	18
		29.98	153	13
		8.98	149	27
		9.98	181	20
		8.98	152	27
		8.98	168	30
		8.98	156	19
		11.98	164	16
		8.98	166	14
		9.98	165	17
		8.98	185	24
		8.98	174	13
		8.98	188	19
		8.98	169	5
		8.98	171	17
		8.98	172	21
		8.98	176	39
		8.98	191	9
		8.98	178	48
		6.98	180	19
		8.98	177	14
		8.98	179	23
		8.98	183	15
		8.98	186	58
		8.98	182	34

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept	135	DeBarge	130	Hodgson, Roger	108	Manilow, Barry	71	Rogers, Kenny	103, 149	Twisted Sister	85
AC/DC	195	Deep Purple	32	Honeydrippers	48	Marie, Teena	25	Ronstadt, Linda	60	U2	53
Adams, Bryan	19	Dees, Rick	198	Houston, Whitney	161	Marsalis, Wynton	134	Ross, Diana	39	UB40	142
Alabama	31, 102	Depeche Mode	150	Hunter, John	121	Mary Jane Girls	153	Roth, David Lee	13	Van Halen	84
Alphaville	158	DeYoung, Dennis	178	Idol, Billy	109	Maze	97	Run D.M.C.	40, 129	Velvet Underground	113
Anderson, Laurie	177	Dokken	132	Iglesias, Julio	82	McCartney, Paul	118	Sade	23	Vollenweider, Andreas	69, 196
Animation	96	Duran Duran	44	Iron Maiden	180	McLaren, Malcolm	172	Sanborn, David	63	Wagner, Jack	64
Apollonia 6	197	Dylan, Bob	171	Jarreau, Al	70	Metheny, Pat	173	Santana	93	Waite, John	98
Ashford & Simpson	33	E, Sheila	107	Joel, Billy	65	Midnight Star	45	Sawyer Brown	159	Washington, Grover Jr.	155
Autograph	28	Easton, Elliot	140	Johnson, Jesse	116	Miller, Steve	182	Scandal	89	Wham!	1, 170
Bailey, Philip	21	Easton, Sheena	29	Jones, Rickie Lee	124	Morrison, Van	87	Shadowfax	152	Whispers	62
Beat Farmers	168	Egyptian Lover	189	Judds	92	Mountain	165	Shalamar	184	Who	183
Benatar, Pat	61	Eurogliders	164	Khan, Chaka	55	MTV's Rock 'N Roll To Go	105	Shaw, Tommy	133	Whodini	51
Benson, George	42	Eurythmics	90	Kihn, Greg	143	Murray, Anne	188	Smiths	91	Wilde, Eugene	160
Big Country	176	Fat Boys	58	Kinks	94	Nails	174	S.O.S. Band	181	Wilde, Kim	117
Blasters	127	Felder, Wilton	137	Kiss	72	Nelson, Willie	146	Springsteen, Bruce	2, 175	Windham Hill '84	179
Blow, Kurtis	136	Firm	16	Klymaxx	148	New Edition	22	Squier, Billy	200	ZZ Top	101
Bowie, David	114	Fixx	154	Knight, Gladys & The Pips	156	Ocean, Billy	20	Stevens, Ray	144	<b>SOUNDTRACKS</b>	
Branigan, Laura	194	Giuffria	56	Kool & The Gang	34	Osborne, Jeffrey	68	Stewart, Jermaine	167	Amadeus	73
Briley, Martin	125	Greggains, Joanie	193	Lauper, Cyndi	24	Parker, Ray Jr.	104	Stewart, Rod	192	Beverly Hills Cop	8
Bronski Beat	36	Hagar, Sammy	128	Lennon, Julian	10	Parr, John	52	Strait, George	122	Big Chill	81
Garmen, Eric	147	Hall & Oates	26	Lewis, Huey & News	41	Parsons, Alan	46	Streisand, Barbra	78	Breakfast Club	80
Cars	54	Harris, Emmylou	126	Los Lobos	38	Parton, Dolly	149	Survivor	37	Breakin' 2 Electric Boogaloo	77
Change	166	Harris, Sam	106	Loudness	139	Perry, Steve	66	Talking Heads	50	Cotton Club	131
Charles, Ray	138	Hart, Corey	169	LRB	110	Pointer Sisters	14	Temptations	59	Country	185
Chess	163	Hartman, Dan	162	Madonna	6, 75	Ponty, Jean-Luc	157	Thompson, Richard	151	Eddie And The Cruisers	79
Chicago	12	Henley, Don	11	Manhattan Transfer	88	Presley, Elvis	115, 141, 187	Thorogood, George	43	Falcon And The Snowman	83
Cockburn, Bruce	67					Prince	18, 112	Time	27	Footloose	199
Collins, Phil	4, 99					Queensryche	186	Toto	86	1984	90
Commodores	49					Ratt	119	Triumph	74	Purple Rain	18
Culture Club	95					REO Speedwagon	9	Tubes	123	Teachers	191
Dazz Band	111					Richie, Lionel	17	Turner, Tina	5	The Woman In Red	57
										Vision Quest	30

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor  
 ★ = Available on Compact Disc  
 ■ = Platinum (RIAA Certified)  
 □ = Gold (RIAA Certified)

Weeks  
On  
3/16 Chart

Weeks  
On  
3/16 Chart

- 1 **SOLID**  
ASHFORD & SIMPSON (Capitol ST-12366) 1 21
- 2 **NEW EDITION** ■  
(MCA 5515) 2 24
- 3 **NIGHTSHIFT**  
COMMODORES (Motown 6124 ML) 8 7
- 4 **STARCHILD**  
TEENA MARIE (Epic FE 39528) 4 16
- 5 **EMERGENCY**  
KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1) 5 16
- 6 **PRIVATE DANCER** ★■  
TINA TURNER (Capitol ST-12330) 7 7
- 7 **PURPLE RAIN** ★■  
PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) 3 36
- 8 **SWEPT AWAY** ★□  
DIANA ROSS (RCA AFL 1-5009) 11 28
- 9 **TRULY FOR YOU**  
THE TEMPTATIONS (Gordy/Motown 6119 GS) 9 25
- 10 **PLANETARY INVASION** □  
MIDNIGHT STAR (Solar/Elektra 9 60384-1) 10 15
- 11 **BEVERLY HILLS COP** □  
ORIGINAL SOUNDTRACK (MCA-5547) 13 9
- 12 **GAP BAND VI**  
THE GAP BAND (Total Experience/RCA TEL8-5705) 14 20
- 13 **KING OF ROCK**  
RUN D.M.C. (Profile PRO-1205) 17 7
- 14 **FAT BOYS**  
(Sutra SUS 1015) 6 18
- 15 **CHINESE WALL**  
PHILIP BAILEY (Columbia BFC 39542) 15 20
- 16 **EUGENE WILDE**  
(Philly World/Atlantic 7 90239-1) 16 15
- 17 **DIAMOND LIFE**  
SADE (Portrait/CBS 39581) 25 5
- 18 **SO GOOD**  
THE WHISPERS (Solar/Elektra 60382-1) 18 18
- 19 **THE WOMAN IN RED** ■  
ORIGINAL SOUNDTRACK (Motown 6108 ML) 12 7
- 20 **MAKE IT BIG** ★■  
WHAM! (Columbia FC 39595) 20 10
- 21 **SUDDENLY** ★■  
BILLY OCEAN (Jive/Arista JL8-8213) 23 39
- 22 **20/20**  
GEORGE BENSON (Warner Bros. 9 25178-1) 19 9
- 23 **SECRETS**  
WILTON FELDER (MCA 5510) 30 5
- 24 **ESCAPE** □  
WHODINI (Arista JL 8-8251) 24 21
- 25 **MEETING IN THE LADIES ROOM**  
KLYMAXX (Constellation/MCA 5529) 21 13
- 26 **LIKE A VIRGIN** ★□  
MADONNA (Sire/Warner Bros. 9-25157-1) 26 10
- 27 **BREAK OUT** ★■  
POINTER SISTERS (Planet/RCA BEL 1-5410) 28 11
- 28 **CAN'T STOP THE LOVE**  
MAZE featuring FRANKIE BEVERLY (Capitol ST 12377) 45 2
- 29 **STRAIGHT TO THE HEART** ★  
DAVID SANBORN (Warner Bros. 9 25150-1) 29 7
- 30 **ONLY FOR YOU**  
MARY JANE GIRLS (Gordy/Motown 6092GL) 41 3
- 31 **DON'T STOP** ★□  
JEFFREY OSBORNE (A&M SP 5017) 31 17
- 32 **CAN'T SLOW DOWN** ★■  
LIONEL RICHIE (Motown 6059 ML) 27 72
- 33 **ICE CREAM CASTLES** ■  
THE TIME (Warner Bros. 9 25109-1) 22 35
- 34 **JESSE JOHNSON'S REVUE**  
(A&M SP 6-5024) 42 3
- 35 **A PRIVATE HEAVEN** □  
SHEENA EASTON (EMI America ST-17132) 38 4
- 36 **BIG BAM BOOM** ★■  
DARYL HALL & JOHN OATES (RCA AFL 1-5309) 39 18
- 37 **I FEEL FOR YOU** ★□  
CHAKA KHAN (Warner Bros. 9 25162-1) 33 18

- 38 **JUST THE WAY YOU LIKE IT**  
THE S.O.S. BAND (Tabu/CBS FZ 39332) 37 30
- 39 **JUKEBOX**  
DAZZ BAND (Motown 6117 ML) 32 22
- 40 **EGO TRIP**  
KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1) 34 28
- 41 **FINESE**  
GLENN JONES (RCA AFL 1-8036) 35 21
- 42 **CLASSIC MASTER**  
RONNIE LAWS (Capitol ST-12375) 36 7
- 43 **HIGH CRIME**  
AL JARREAU (Warner Bros. 9 25106-1) 40 19
- 44 **TOMMY BOY GREATEST BEATS**  
VARIOUS ARTISTS (Tommy Boy TBLP 1005) 53 3
- 45 **JENNY BURTON**  
(Arista 7-81238-1) 51 3
- 46 **FINDER OF LOST LOVES**  
DIONNE WARWICK (Arista AL8-8262) 47 5
- 47 **HEART BREAK**  
SHALAMAR (Solar/Elektra 9 60385-1) 49 16
- 48 **WHITNEY HOUSTON**  
(Arista AL8-8212) 57 2
- 49 **CHEMISTRY**  
JOHNNY GILL (Cotillion/Atlantic 7 90250-1) 54 3
- 50 **RHYTHM OF THE NIGHT**  
DeBARGE (Gordy/Motown 6123GL) — 1
- 51 **LIFE**  
GLADYS KNIGHT & THE PIPS (Columbia FC 39423) — 1
- 52 **THEY SAID IT COULDN'T BE DONE**  
GRANDMASTER FLASH (Elektra 960389-1) 60 2
- 53 **QUALIFYING HEAT**  
THELMA HOUSTON (MCA 5527) 43 13
- 54 **CAPTURED**  
ROCKWELL (Motown 6122ML) 59 2
- 55 **BREAKIN' 2 ELECTRIC BOOGALOO** ★  
ORIGINAL SOUNDTRACK (Polydor/PolyGram 823 696-1 Y-1) 44 11
- 56 **RAIN FOREST**  
PAUL HARDCASTLE (Profile PRO-1206) — 1
- 57 **BROADWAY'S CLOSER TO SUNSET BLVD.**  
ISLEY, JASPER, ISLEY (CBS Associated FZ 39873) 46 16
- 58 **JUST FOR YOU**  
GWEN GUTHRIE (Island/Atlantic 90252-1) — 1
- 59 **THE GLAMOROUS LIFE** □  
SHEILA E. (Warner Bros. 1-25107) 52 44
- 60 **CENTPEDE**  
REBBIE JACKSON (Columbia BFC 39238) 50 24
- 61 **YOU, ME AND HE**  
MTUME (Epic FE 39473) 55 30
- 62 **ON THE NILE**  
EGYPTIAN LOVER (Egyptian Empire PMSR 0663) 48 9
- 63 **APPRECIATE**  
ALICIA MYERS (MCA 5485) 58 30
- 64 **PENNY**  
PENNYE FORD (Total Experience/RCA TEL 8-5704) 56 6
- 65 **JERMAINE JACKSON** ★□  
(Arista AL6-8203) 62 45
- 66 **CONTACT**  
DREAMBOY (Qwest/Warner Bros. 9 25163-1) 63 21
- 67 **MADONNA** ★■  
(Sire/Warner Bros. 9 23867-1) 66 78
- 68 **IN THE DARK**  
ROY AYERS (Columbia FC 38991) 61 7
- 69 **ALL OF YOU**  
LILLO THOMAS (Capitol SF-12346) 69 32
- 70 **RUN D.M.C.** □  
(Profile PRO-1202) 70 46
- 71 **WILD ANIMAL**  
VANITY (Motown 6102ML) 64 26
- 72 **I'VE GOT THE CURE** ★  
STEPHANIE MILLS (Casablanca/PolyGram 822-421-M1-1) 65 25
- 73 **APOLLONIA 6**  
(Warner Bros. 9 25108-1) 68 23
- 74 **THOMAS McCLARY**  
(Motown 6121ML) 74 18
- 75 **LOVE LETTERS**  
THE FORCE M.D.'S (Tommy Boy TBLP 1003) 71 19

## THE RHYTHM SECTION

**KEEPING UP WITH JONES** — Ace vocalist Glenn Jones, who was profiled in this column some months back, is turning into a highly visible presence much sooner than expected. After the top ten success of his sensuous ballad, "Show Me," the former gospel child star has branched out quickly with other projects. Currently on the charts is his duet with **Dionne Warwick**, *Finder of Lost Loves*, from the TV series of the same name. Jones made an impressive debut on the *Tonight Show* with Warwick, and the two performed the silky ballad to great response. Not a bad television debut for Jones. Warwick obviously thinks enough of his participation to keep his voice (via tape) in her show, where the ballad was received just as enthusiastically by a sellout crowd at Radio City Music Hall during Warwick's recent double bill there with **Johnny Mathis**. It's a sure sign of modern stardom when Dionne Warwick can carry you around with her in a machine.



**GIG OF THE YEAR FOR LILLO** — Capitol recording artist Lillo Thomas, upon hearing he would be touring with **Eddie Murphy**, was seen celebrating the news at a New York night spot recently. Helping the handsome singer celebrate, was actress **Lisa Ruffin**.

But the Glenn Jones show is just beginning. He will star opposite another great singer, **Jennifer Holliday**, in "Sing Mahalia Sing," based on the life of gospel legend Mahalia Jackson. Written, directed and choreographed by Tony Award winner **George Faison** ("The Wiz"), the musical is set to open March 26 at the Warner Theater in Washington, D.C. It moves to the State Theater in Cleveland on April 2-7 and will play similar runs in Baltimore and Atlanta starting April 9 and 16 respectively. Additional cities and dates will be announced shortly. Jones won the role at an open call audition. He was originally asked to be part of the chorus, but his role was expanded to the male lead, a preacher.

Jones will also open for **Roberta Flack** March 23 in Merrillville, Indiana. His new single from his debut LP "Finesse" is called "Bring Back Your Love" and Jones has his first video to go along with it. In a trick that served RCA well before, the label has inserted *Finder Of Lost Loves* onto new pressings of "Finesse."

## DANCE ACTION

**STRIKING GOLD WITH VID KIDS** — Producers **Mark Liggett** and **Chris Barbosa** had an active 1984, working for Atlantic affiliates **Emergency** and **Mirage** on the **Shannon** and **Robin Gibb** projects. The dance craftsmen were securing their reputation as the hottest producers on the urban scene when they pulled off their most unusual project to date, **Nolan Thomas** and the **Vid Kids**' "Yo Little Brother." The song was a funky testament to brotherly love and watchfulness, with the producers' usual quality flair, but the real grabber was the video, which featured an engaging set of kids dressed up to resemble rock stars of the moment: **Prince**, **Billy Idol**, **Cyndi Lauper** and the **Cars**' **Rick Ocasek**, he of the sunglasses and jetblack Beatle cut. As the kids cavorted over the highly stylized set, Thomas would admonish his little brother (the Idol copy) about the hazards of street life.

Thomas injected the tune with a powerful and emotional funk authority. Pretty good for a 19-year-old recent-high-school-graduate-white-kid-from New Jersey.

Thomas was preparing himself for a singing, dancing career while finishing high school, but the goal was more theatrically oriented. "I was with another manager," Thomas relates, "I wasn't really into the recording part, but I was doing commercials and some bit parts. I was also a singer. I was up for some Broadway musicals and things like that. I was taking voice lessons and acting lessons and dance lessons for over three years. My old manager called me up one day and said, 'I have an audition for you for this video.' So I just thought it was to be in someone's video. He said, 'you also have to sing, so bring music.' So I went there and sang for these people and they told me that they saw about 60 or 70 kids that day. They had the song 'Yo Little Brother' and they were looking for someone to sing it. A younger guy like 18 or 19 years old. So they gave me the music and they said that they only gave about 10 people the music. So I went home and I learned it. They called me back and I sang it for some different people. Finally the last time I went there they called me into the recording studio and I did the demo for the producers, Liggett and Barbosa. A couple of days later they called me up and said, 'You got it, we want you to record it' and they offered me a contract with the label."

Thomas wouldn't seem to have such a natural soul singing ability in his vocal repertoire, hailing as he does from the land of Springsteen and the Asbury Jukes. "I didn't really perform out in public," he explains, "But R&B music was one of my favorite kinds of music that I listened to, I listened to a lot of top 40, but I also listened to stations like "BLS" and "KISS-FM" and that kind of music influenced me a lot, so when it came to doing this kind of music, it came to me naturally."

Thomas' album is due this spring. He recently previewed some of the material (with the Vid Kids) at Studio 54 to an amused and enthusiastic crowd. The slightly-less-than-professional synchronized mayhem of the Vid Kids was refreshing in the land of superslick stage brats. Nevertheless it's good to know Thomas has a voice that should carry him beyond his current quick, cute novelty project.

rusty cutchin



**DAYTIME 'DEBUT' FOR 'CHAMPAGNE'** — RCA star Evelyn "Champagne" King poses on the set of *All My Children* with cast member **Tom Wright**. King, a big fan of the show, makes herself at home at the "in-house" disco.

# TOP 100 BLACK CONTEMPORARY SINGLES

March 23, 1985

• Indicates Highest Debut

	Weeks On 3/16 Chart		Weeks On 3/16 Chart		Weeks On 3/16 Chart
<b>1</b> NIGHTSHIFT COMMODORES (Motown 1773 MF)	1	<b>10</b>	<b>35</b> A FORK IN THE ROAD REBBIE JACKSON (Columbia 38-04765)	36	<b>8</b>
<b>2</b> MISSING YOU DIANA ROSS (RCA PB-13956)	2	<b>16</b>	<b>36</b> ROXANNE, ROXANNE UTFO (Select FMS 62254)	27	<b>7</b>
<b>3</b> MR. TELEPHONE MAN NEW EDITION (MCA 52484)	3	<b>16</b>	<b>37</b> BAD HABIT JENNY BURTON (Atlantic 7-89583)	42	<b>6</b>
<b>4</b> TONIGHT READY FOR THE WORLD (MCA 52507)	4	<b>15</b>	<b>38</b> INNOCENT ALEXANDER O'NEAL (Tabu/CBS ZS4 04716)	52	<b>4</b>
<b>5</b> (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)	9	<b>9</b>	<b>39</b> TAKE ME WITH U PRINCE AND THE REVOLUTION (Duet With AFOLONIA) (Warner Bros. 7-29073)	46	<b>5</b>
<b>6</b> EASY LOVER PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 38-04679)	5	<b>15</b>	<b>40</b> YOU SEND ME THE MANHATTANS (Columbia 38-04754)	49	<b>5</b>
<b>7</b> CARELESS WHISPER WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)	8	<b>10</b>	<b>41</b> SCIENTIFIC LOVE MIDNIGHT STAR (Solar/Elektra 7-69659)	53	<b>5</b>
<b>8</b> PRIVATE DANCER TINA TURNER (Capitol B 5458)	10	<b>9</b>	<b>42</b> WE BELONG TOGETHER ROCKIE ROBBINS (MCA 52516)	43	<b>8</b>
<b>9</b> SUGAR WALLS SHEENA EASTON (EM: America B 8253)	7	<b>13</b>	<b>43</b> GIMME, GIMME, GIMME NARADA MICHAEL WALDEN (Duet with PATTI AUSTIN) (Warner Bros. 7-29077)	44	<b>7</b>
<b>10</b> OUTTA THE WORLD ASHFORD & SIMPSON (Capitol B 5455)	12	<b>10</b>	<b>44</b> I WANT TO KNOW WHAT LOVE IS NEW JERSEY MASS CHOIR (featuring DONNIE HAPPER, DONALD MALLOW & SHERRY MCGEE) (Savoy SCS 0034)	48	<b>6</b>
<b>11</b> BE YOUR MAN JESSE JOHNSON (A&M 2702)	16	<b>7</b>	<b>45</b> MY GIRL LOVES ME SHALAMAR (Solar/Elektra 7-69660)	50	<b>5</b>
<b>12</b> 'TIL MY BABY COMES HOME LUTHER VANROSS (Epic 34-04760)	17	<b>6</b>	<b>46</b> THE BIRD THE TIME (Warner Bros. 7-29094)	39	<b>7</b>
<b>13</b> NEUTRON DANCE POINTER SISTERS (Planet/RCA YB-13951)	13	<b>14</b>	<b>47</b> FORGIVE ME GIRL FORCE MD's (Tosny Boy TB 851-7)	47	<b>8</b>
<b>14</b> GOTTA GET YOU HOME TONIGHT EUGENE WILDE (Philly World/Atlantic 7-90710)	6	<b>24</b>	<b>48</b> RAINBOWS EUGENE WILDE (Philly World/Atlantic 7-99075)	56	<b>5</b>
<b>15</b> NEW ATTITUDE PATTI LABELLE (MCA 52517)	20	<b>8</b>	<b>49</b> RAGING WATERS AL JARBEAU (Warner Bros. 7-29091)	57	<b>4</b>
<b>16</b> THE MEN ALL PAUSE KLYMAXX (Constellation/MCA 52486)	11	<b>18</b>	<b>50</b> INTO THE NIGHT B.B. KING (MCA 52530)	60	<b>4</b>
<b>17</b> BACK IN STRIDE MAZE featuring FRANKIE BEVERLY (Capitol B 5431)	28	<b>5</b>	<b>51</b> (I GUESS) IT MUST BE LOVE THELMA HOUSTON (MCA 52489)	59	<b>4</b>
<b>18</b> TREAT HER LIKE A LADY THE TEMPTATIONS (Gordy/Motown 1765 GF)	15	<b>21</b>	<b>52</b> SETTLE DOWN LILLO THOMAS (Capitol B-5440)	56	<b>6</b>
<b>19</b> HEARTBEAT DAZZ BAND (Motown 1775MF)	24	<b>7</b>	<b>53</b> WEEKEND GIRL THE S.O.S. BAND (Tabu/CBS ZS4 04776)	54	<b>6</b>
<b>20</b> MISLED KOOL & THE GANG (De-Lite/PolyGram 880 431-7)	19	<b>18</b>	<b>54</b> BRING BACK YOUR LOVE GLENN JONES (RCA PB 13999)	61	<b>4</b>
<b>21</b> RHYTHM OF THE NIGHT DeBARGE (Motown 1770GF)	31	<b>5</b>	<b>55</b> I FOUND MY BABY THE GAP BAND (Total Experience/ RCA TES 1-2412)	65	<b>3</b>
<b>22</b> MY TIME GLADYS KNIGHT & THE PIPS (Columbia 38-04761)	26	<b>7</b>	<b>56</b> SENSE OF PURPOSE THIRD WORLD (Columbia 39-04733)	62	<b>4</b>
<b>23</b> METHOD OF MODERN LOVE DARYL HALL & JOHN OATES (RCA PB-13970)	23	<b>13</b>	<b>57</b> READ MY LIPS MELBA MOORE (Capitol B 5437)	63	<b>4</b>
<b>24</b> THE BORDERLINES JEFFREY OSBORNE (A&M 2695)	18	<b>14</b>	<b>58</b> MATERIAL GIRL MADONNA (Sire/Warner Bros. 7-29803)	64	<b>4</b>
<b>25</b> THIS IS MY NIGHT CHAKA KHAN (Warner Bros. 7-29697)	14	<b>10</b>	<b>59</b> FRESH KOOL & THE GANG (De-Lite/PolyGram 880 623-7)	71	<b>2</b>
<b>26</b> IN MY HOUSE MARY JANE GIRLS (Gordy/Motown 1741GF)	40	<b>6</b>	<b>60</b> COLD TEARS SAM BOSTIC & CIRCUITRY (Atlantic 7-89581)	66	<b>3</b>
<b>27</b> HALF CRAZY JOHNNY GILL (Cotillion/Atlantic 7-99671)	29	<b>9</b>	<b>61</b> SMOOTH OPERATOR SADE (Portrait/CBS 37-04837)	74	<b>3</b>
<b>28</b> BEEP A FREAK THE GAP BAND (Total Experience/ RCA TES1-2405)	21	<b>17</b>	<b>62</b> WHERE DID OUR LOVE GO THE REDDINGS (Polydor/PolyGram 881/67-1)	73	<b>2</b>
<b>29</b> ROXANNE'S REVENGE ROXANNE SHANTE (Pop Art 1406)	30	<b>7</b>	<b>63</b> STEP BY STEP JEFF LORBER (Arista AS 1-9307)	69	<b>3</b>
<b>30</b> KING OF ROCK RUN D.M.C. (Profile PRO-5064)	33	<b>9</b>	<b>64</b> NOT TOO YOUNG (TO FALL IN LOVE) ALFONSO RIBEIRO (Prism/Atlantic 7-99661)	70	<b>4</b>
<b>31</b> 20/20 GEORGE BENSON (Warner Bros. 7-29120)	22	<b>15</b>	<b>65</b> YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9274)	72	<b>3</b>
<b>32</b> HANG ON TO YOUR LOVE SADE (Portrait/CBS 37-4664)	25	<b>24</b>	<b>66</b> FINDER OF LOST LOVES D'ONNE WARWICK & GLENN JONES (Arista AS 1-9281)	51	<b>7</b>
<b>33</b> SOME KINDA LOVER WHISPERS (Solar/Elektra 7-69658)	38	<b>7</b>			
<b>34</b> BASKETBALL KURTIS BLOW (Polydor/PolyGram 880 529-7)	34	<b>14</b>			

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

A Fork In The Road (Jobette—ASCAP)	35	Love's Calling (Hombre Del Mundo—ASCAP)	73	Scientific Love (Hip Trip/Midstar—BMI)	41
At Last (April/Is Hot Music/Wilbet—ASCAP)	91	Material Girl (Minong—BMI)	58	Sense Of Purpose (Worlers—ASCAP)	56
Back In Stride (Amazment—BMI)	17	Meeting in the (Hit Trip/Midstar—BMI)	87	Settle Down (Bush Burnin'/Johnnie Mae—ASCAP—BMI)	52
Bad Habit	37	Method of Modern Love (Hot-Cha/ Unichappel—BMI)	23	Sign Of The Times (Flash-O-Matic—ASCAP)	94
Basketball (Neutral Gray/MoFunk/Original JB/Moko Jumbi—ASCAP/BMI)	34	Misled (Delightful—ASCAP)	20	Smooth Operator (Adm./St. John (MCPS)	61
Beep A Freak (Temp Co.—BMI)	28	Missing You (Brockman—ASCAP)	2	Some Kinda (Hip Trip/Midstar—BMI)	33
Behind The Mask (Colgems—ASCAP/Mijac/Adm. by Warner-Tamerlane)	77	Moovin' & Groovin' (Island/2-Kid—BMI)	85	Step By Step (Kuzu/Anita Pointer/Just A Lawyer—BMI)	63
Believe In The Beat (Watch Hill/Unichappel—BMI)	64	My Girl (Hiptrip/Lakiva/Irving/Dark Idol—BMI)	45	Sugar Walls (Tionna—ASCAP)	9
Bring Back Your Love (Richer—ASCAP)	58	My Love (Jobete/Tall Temptations—ASCAP/Stone Di- amond/Ahamay/Dajoye/Ensign—BMI)	67	Take Me (Controversy—ASCAP)	39
Be Ready (Temp—BMI)	86	My Time (Bubs—ASCAP/Lijesrika—BMI/ Shakeji—ASCAP)	22	'Til My Baby (April/Uncle Ronnie's/Thriller Miller/ Adm. by MCA)	12
Be Your Man (Crazy People/Almo—ASCAP)	11	New Attitude (Unicity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP—BMI)	15	The Bird (Tionna—ASCAP)	46
Careless Whisper (Chappel—ASCAP)	7	Nightshift (Walter Orange—ASCAP/Tunetworks/Right- song/Franne Golde—BMI)	1	The Borderlines (WB/Zubaidah—ASCAP)	24
Can You Feel It (Amber Pass/Kuwa/Green Ogre/Stuck- ey—ASCAP/Fools Pray—BMI)	95	No Matter (ABKCO/Ashtay—BMI)	5	The Men All Pause (Spectrum VII—ASCAP)	16
Change Your Wicked Ways (TX Pub.—ASCAP/ Temp—BMI)	99	Not Too Young (Philesto/Ensign—BMI)	64	This Is My (CBS Songs/Science Lab—ASCAP)	25
Cold Tears (Not Listed)	60	Out Of Control (MCA—ASCAP)	98	Tonight (Ready For The World—BMI)	4
Don't You Feel It (Backlog—BMI/Garrison Gallery/ Jamvah—BMI)	83	Outta The World (Nick-O-Val—ASCAP)	10	Treat Her (Jobete/Tall Temptations—ASCAP)	18
Don't Waste (National League/Chappel/ Richer—ASCAP)	78	Private Dancer (Straitjacket/Almo Music—ASCAP)	8	20/20 (April/Random Notes/Stephen A. Kipper Ad- min. By April—ASCAP)	31
Do You Want It (Virgin—ASCAP)	76	Rain Forest (Oval Music LTD.)	100	We Belong Together (Fire Horse/Rainbow Horse adm. by Bug—ASCAP—BMI)	42
Easy Lover (Sir & Trini/Phil Collins/Pun Music/New East—ASCAP)	6	Raging Waters (Aljarreau/Garden Rake/Welbeck/ Nanacub—ASCAP)	49	Weekend (Flyte Time Tunes/Avant Garde—ASCAP)	53
Falling For You (Chappell/Richer—ASCAP/Unichap- pell/Mr. Dapper—BMI)	88	Rainbows	48	Where Did (Artee Three/Charlton Singles—BMI)	62
Fly Girl (Believe Me Music/Silver Strain Music/Puff/ Capt. Key Board—BMI—ASCAP)	80	Read My Lips (Bob Montgomery/Cross Keys—ASCAP)	57	When The Rain (Admin. by Careers/ Arista—BMI—ASCAP)	69
Finder Of Lost (Spelling Ventures/New Hidden Val- ley—ASCAP/SVO/Carole Bayer Sager—BMI)	66	Rhythm (Edition Sunset (Adm. by Arista—ASCAP)	21	Yo' Little Brother (Jobete/Not Fragile—BMI)	72
Feel (Konglather—BMI/Motor/Cheyenne—ASCAP)	79	Roxanne's Revenge (Pop Art—ASCAP)	29	You Give Good (Not Listed)	65
Forgive Me Girl (I-Boy—ASCAP)	47	Roxanne, Roxanne (Adra/K.E.D./Mokojumbi BMI)	36	You Send (ABKCO—BMI)	40
				You're So (Blackwood/Til Dawn/F.M.—BMI)	81

## TOP 75 12" SINGLES

	Weeks On 3/16 Chart		Weeks On 3/16 Chart		Weeks On 3/16 Chart	
1		EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)/6:18 & 5:04		26	TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)/7:37 & 5:30	
2	1 7	PHILIP BAILEY (Columbia 44-05160)	30 4	LUTHER VANDROSS (Epic 49-05159)	51	GO FOR IT (EXTENDED DANCE MIX & DUB VERSION)/7:17 & 9:32
3	2 9	ROXANNE SHANTE (Pop Art PA 1406)	11 10	SADE (Portrait/CBS 4R-05122)	52	SECOND NATURE (EXTENDED & DUB VERSION)/7:14 & 6:42
4	3 15	THE MEN ALL PAUSE (VOCAL & DUB)/7:10 & 7:08	35 3	BOCK OF LOVE (Warner Bros. 20299)	53	COOL OUT/GET IN THE MIX/5:30 & 4:45
5	5 6	MATERIAL GIRL/PRETENDER (EXTENDED DANCE REMIX)/6:06 & 4:28	34 3	THE BIRD/MY DRAWERS (REMIX & LP VERSION)/6:25 & 3:42	54	THE BORDERLINES (SPECIAL REMIX DUB)/6:52 & 7:57
6	9 3	MADONNA (Sire/Warner Bros. 20304)	14 16	ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 230)	55	PLEASE DON'T GO (DUB & EXTENDED VERSION)/6:17 & 6:46
7	8 7	SUGAR WALLS (RED & DANCE MIX)/5:26 & 7:01	45 2	ALEXANDER O'NEAL (Tabu/CBS 429 05140)	56	THE WORD IS OUT (DUB SHORT & EXTENDED)/7:04, 8:30 & 6:52
8	2 9	SHEENA EASTON (EMI America V-7852)	38 3	TINA TURNER (Capitol 8520)	57	MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS/8:04 & 3:37
9	7 14	THIS IS MY NIGHT/CAUGHT IN THE ACT (EXTENDED VERSION)/6:11 & 3:47	15 19	BILLY OCEAN (Jive/Arista JD 1-9280-SA)	58	BEEP A FREAK (SPECIAL DANCE MIX, INSTRUMENTAL & BACKWARDS FREAK MIX)/7:47, 4:16 & 1:14
10	6 7	LOVERGIRL (DANCE MIX & INSTRUMENTAL)/5:53 & 6:10	16 15	BRONSKI BEAT (London/MCA 23521)	59	THE GAP BAND (Total Experience/RCA TEDI 2616)
11	10 22	CARELESS WHISPER (EXTENDED & INSTRUMENTAL VERSION)/6:20 & 4:52	46 2	ROBEY (Silver Blue/CBS 429-5145)	60	HOW SOON IS NOW?
12	37 2	BE YOUR MAN/SPECIAL LOVE (SPECIAL REMIXED VERSION)/7:05 & 4:25	49 2	GO WEST (Chrysalis 4V942853)	61	LIKE A VIRGIN/6:07
13	22 5	MISLED (REMIX)/3:59 & 5:35	42 2	GRANDMASTER FLASH (Elektra ED5024)	62	METHOD OF MODERN LOVE/BANK ON YOUR LOVE (VOCAL & DUB VERSION)/6:18, 4:37 & 7:50
14	13 4	BAD HABITS/LET'S GET BACK TO LOVE (LONG & LP VERSION)/5:32 & 4:51	18 14	POINTER SISTERS (Planet/RCA JR-13952)	63	EROTIC CITY/LET'S GO CRAZY/7:24 & 7:35
15	17 5	TONIGHT/4:58	51 2	JEFF LORBER (Arista ADI 9311)	64	LOVERIDE/6:45
16	20 4	SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)/4:10 & 4:20	52 2	MURRAY HEAD (RCA PW 13959)	65	CHANGE YOUR WICKED WAYS (SPECIAL DJ MIX & DUB VERSION)/5:07 & 4:41
17	40 2	RAIN FOREST/5:12	47 2	SHALAMAR (Solar/Elektra ED5034)	66	OPERATOR/7:40
18	12 13	RELEAX (LONG & EDIT VERSION & INSTRUMENTAL)/7:20, 3:56 & 4:24	24 6	WHODINI/Jive/Arista JDP 9303	67	TREAT HER LIKE A LADY (CLUB MIX & DUB)/6:10 & 3:45
19	21 7	OUTTA THE WORLD (DUB VERSION & LP VERSION)/6:16 & 6:05	50 2	FAT BOYS (Sutra 029)	68	S.O.S., FIRE IN THE SKY (DISARMAMIX)/6:45
20	19 5	YO' LITTLE BROTHER (DUB MIX)/5:21	53 2	EXPOSE (Arista ADI 9326)	69	SAY YEAH (VOCAL & INSTRUMENTAL)/5:24 & 5:05
21	26 16	IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16	54 2	SIEDA GARRETT (Qwest/Warner Bros. 0-20302)	70	BIG IN JAPAN/7:25
22	27 3	I WANT TO KNOW WHAT LOVE IS/JESUS IS RIGHT ON TIME/5:25 & 7:13	— 1	SIMPLE MINDS (A&M 12125)	71	SEXCRIME (NINETEEN EIGHTY-FOUR) (EXTENDED AND SINGLE VERSION)/7:55 & 3:56
23	43 2	SCIENTIFIC LOVE/6:18	— 1	EURHYTHMICS (RCA PW-13957)	72	JAILHOUSE RAP/7:50
24	23 4	JUST ANOTHER NIGHT (ALBUM & EDITED VERSION)/5:13 & 4:39	— 1	FAT BOYS (Sutra 027)	73	COLOR MY LOVE (VOCAL & INSTRUMENTAL)/7:40 & 6:07
25	28 5	OBSESSION (SPECIAL DUB & DANCE REMIX)/5:30 & 6:00	57 2	FUN FUN (TSR 836)	74	SOLID/6:12
	32 3	ANIMOTION (Mercury/PolyGram 680-2861)			75	BOOGIE DOWN (BRONX & DUB)/5:10 & 5:47
						MAN PARRISH (Sugar Scoop SS 430)

### 12" REVIEWS

#### GENERAL PUBLIC (IRS 70413)

**Never You Done That** (5:28) (General Public) (in General Inc.-IRS Music/BMI) (Producer: General Public-Gavin MacKillop-Colin Fairley) (Remix: Arthur Baker)

Solid remix of GP's second single by Baker uses added percussion and vocal effects for a definite dance hit. B-side is Jellybean's six-minute version of "Tenderness."

#### THE TIME (Warner Bros. 0-20315)

**The Bird** (6:25) (Day) (Tionna Music-ASCAP) (Producer: Morris Day-The Starr Company) (Remix: Victor Flores)

This populist dance craze/track gets a new injection from Victor Flores, and with "The Bird" 's easy DJ intro, this cut should get good attention in the clubs.

#### MICK JAGGER (Columbia 44 05181)

**Just Another Night** (7:12) (Jagger) (CBS Inc.) (Producer: Mick Jagger — Bill Laswell) (Remix: Francois Kervorkian — Ron St. Germain)

This three-cut 12" features a tasty long version from Francois K. with an extended intro and some extra guitar fills plus a dub with extra edits from Arthur Baker.

#### AFRICAN CONNECTION (Celluloid 177)

**Tiembelema** (8:04) (Sillah-George) (L'Afrique Music Co./BMI) (Producer: African Connection) (Remix: Bob Musso)

An irresistible merging of African highlife intensity and New York dance/street percussion makes this track one to watch in urban clubs. Strong mix and sinewy guitar also highlight this one.

#### KLYMAXX (MCA 23539)

**Meeting In The Ladies Room** (8:04) (Calloway-Watson-Calloway) (Hip Trip Music-Midstar Music) (Pducer: bo Watson-Vincent Calloway) (Remix: Louil Silas)

With one hefty dance-B/C single under their belts, the girls from Klymaxx look ready to break big with this snapping remix of the just released single. Excellent rap and rhythm groove.



**QUINCY IN THE LIMELIGHT** — Quincy Jones recently paid a visit to Atlanta's top dance club, Limelight. He is pictured holding a copy of the new "Limelight NRG" album. Shown (l-r): Moe Gatien, owner of the club; Jones and Randy Easterling, the album's producer. The club celebrated its fifth anniversary on March 1.



## ON JAZZ

**THOUGHTS AND OBSERVATIONS** — Blue Note, Blue Note, Blue Note, Blue Note! It seems that the large amount of money and energy that the Capitol/EMI/Manhattan machinery has put into the relaunching of Blue Note has paid off, at least in publicity. Periodicals and newspapers that usually reserve most of their jazz coverage for obituaries have chimed in with lengthy articles about the rebirth of Blue Note. A jazz writer from Italy phoned me last week — the newspaper he writes for wanted an article about Blue Note and he wanted me to tell him all about it. There's no question in anybody's mind: Blue Note Records is back! A couple of their new releases have already found their way to the jazz charts and I assume that stores from Montauk to Seattle are well-stocked with all 29 new, reissued, and never-before-released Blue Notes.



**RUSSELLING UP TALENT** — George Russell (l) discusses his recent singing to Blue Note with label president Bruce Lundvall. The composer/bandleader's first LP for the label, "The African Game," is due any day.

So now what? Well, it'll be interesting, of course, to see how all those records do. For years jazz musicians have been arguing that if their product was given the full-force treatment by a major record label, it would sell like the latest Prince release. Personally, I don't believe this, but there's no question that the product will sell more briskly than it does when it's just sent out there to fend for itself. And Blue Note is being careful to sign only pure jazz acts, saving the jazz fusionists (Al DiMeola and Tania Maria, for example) for Manhattan.

A trip around some record stores last week revealed a veritable bounty of Blue Notes in numerous forms. There were Manhattan Blue Notes, there were Japanese Blue Notes (which will continue to be imported), there were French Blue Notes (which will no longer be imported), and there were even a number of old Blue Notes from the Liberty days available in cut-out bins. In some cases, stores carried the same album in two or three different configurations. Another thing that was made obvious was the competition the Blue Note reissues are going to face. With PolyGram, Fantasy, and Savoy all in the \$5.98 facsimile reissue business, Blue Note is going to have a fight on its hands to sell albums at \$8.98. A number of artists — Art Blakey, Cannonball Adderley, Thelonious Monk, Miles Davis, and others — have albums on more than one label. Blue Note is a classier deal — audiophile mastering, vinyl bags, free posters, etc. — but will that matter to any but the real jazz enthusiast? And won't that real jazz enthusiast have a lot of the classic Blue Notes already? Will the everyday Joe out to pick up a couple of records spend the extra two or three bucks for a Blue Note over an Original Jazz Classic reissue by the same artist? Only time will tell.

Now I know some hackles are going to be raised over the use of the term "pure jazz" a couple of paragraphs back. I would be the last person — really — who would say that one form of jazz is any purer than another. But one thing that is clear to me, from reading the jazz charts every week, is that most of the records on the chart are not being bought by jazz fans. That is to say, those albums are purchased, essentially, by fans of pop music who also like jazz fusion (and other forms of popular jazz — like the Windham Hill stuff). Many of these purchasers will end as jazz fans, of course, but most will not. That is not to say that anything about the charts, or about the music on the charts, is invalid from a jazz standpoint, it's just that it's not the real jazz hound who is buying those massive numbers of LPs.

One more thing, before I put my opinions to rest for the week. The jazz treatment on the Grammy show a couple of weeks back was shameful and deplorable: no performance at all and, an even worse offense, the list of the winners was read off by a country musician (Lee Greenwood) and a comedian (Rick Dees). NARAS should hang its head.

**BOPPING AROUND** — Before we begin bopping, I would just like to encourage jazz promoters, record people, radio people, clubowners and whatnot from coast to coast to send all jazz-related items to me here in N.Y. . . . FMP's *Workshop Freie Musik 1985* will be held in Berlin's Akademie der Künste April 24-28 with Peter Brotzmann, William Parker, Peter Kowald, David S. Ware, Anthony Braxton, Curtis Clark, and other "new music" giants participating. . . . Further down the line: Charleston, S.C.'s Spoleto Festival, May 24-June 9, will feature performances by Gerry Mulligan, Sarah Vaughan, Oscar Peterson, Jaki Byard, Abbey Lincoln, and other jazzists. . . . Still further down the line: the dates for the major European summer jazz festivals are Montreux, July 5-21; the Grande Parade du Jazz in Nice, July 10-20; the Hague's North Sea Jazz Festival, July 12-14; Amsterdam's Camel Jazz Festival, July 15-27; Finland's Pori Festival, July 12-14; Spain's San Sebastian Festival, July 9-14; Perugia, Italy's Umbria Jazz Festival, July 5-14; and the Copenhagen Jazz Festival, July 5-14. . . . Jaki Byard and David Murray are teaming for what should be a killer concert, Mar. 23, at Greenwich House as part of Jazztrack '85. . . . B.B. King, who was in particularly fine fettle at his recent Carnegie Hall gig, continues down the highway with stops at Indianapolis' Beef & Boards Theatre (3/18), Iowa City's U. of Iowa (3/20), Vermillion, S.D.'s U. of S. Dakota (3/21); Omaha's Cleopatra's Club (3/22 & 23), the Grand Ole Opry (3/26); Buffalo's Trafalmore Cafe (3/28); Highland Heights, OH's Front Row Theatre (3/29-30); Flint's James H. Whiting Auditorium (3/31), E. Lansing's Mich. State U. (4/4), and Detroit's Masonic Auditorium (4/5); the blues great's first video follows him everywhere. . . . Sonny Rollins, the world's greatest living jazz soloist, makes his annual N.Y. stop, April 19 & 20, at the Bottom Line (unfortunately, his annual album is not yet forthcoming). . . . Mel Torme airs his velvet pipes at a new N.Y. music spot, the Park Ten Supper Club, through March 23. . . . While Tony Tamburello, a fine pianist with a voluminous repertoire, continues at the Carnegie Tavern. . . . Jazz photographer Mitchell Seidel will have his work included as part of a photo exhibit called "Portraits," at Avery Fisher Hall's Cork Gallery, March 21-April 2.

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## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

	Weeks On 3/16 Chart		Weeks On 3/16 Chart
<b>1 STRAIGHT TO THE HEART*</b> DAVID SANBORN (Warner Bros. 9 25150-1)	1	<b>21 MAGIC TOUCH</b> STANLEY JORDAN (Blue Note BT 85101)	28
<b>2 20/20</b> GEORGE BENSON (Warner Bros. 9 25173-1)	2	<b>22 THE FALCON AND THE SNOWMAN</b> ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	26
<b>3 FIRST CIRCLE*</b> PAT METHENY GROUP (ECM 25008-1)	3	<b>23 SAMURAI SAMBA</b> YELLOWJACKETS (Warner Bros. 25204-1)	27
<b>4 HOT HOUSE FLOWERS*</b> WYNTON MARSALIS (Columbia FC 83559)	4	<b>24 PUT SUNSHINE IN IT</b> ARTHUR BLYTHE (Columbia FC 33411)	26
<b>5 OPEN MIND*</b> JEAN-LUC FONTY (Atlantic 7 80185-1)	5	<b>25 AUTUMN*</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	24
<b>6 WHITE WINDS</b> ANDREAS VOLLENWEIDER (CBS FM 39363)	8	<b>26 WINTER INTO SPRING*</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	25
<b>7 HIGH CRIME*</b> AL JARREAU (Warner Bros. 9 25106-1)	7	<b>27 COUNTRY*</b> ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039)	21
<b>8 SECRETS</b> WILTON FELDER (MCA-6516)	10	<b>28 GOOD BAIT</b> ROBBY HUTCHERSON (Landmark LLL-501)	—
<b>9 ONE OF A KIND*</b> DAVE GRUSIN (GRP-A-1011)	11	<b>29 NIGHT LINES*</b> DAVE GRUSIN (GRP-A-1006)	22
<b>10 INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 9 60318-1)	6	<b>30 THE THIRD DECADE</b> ART ENSEMBLE OF CHICAGO (ECM 25014-1 E)	35
<b>11 DECEMBER*</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	9	<b>31 THE COTTON CLUB</b> ORIGINAL SOUNDTRACK (Geffen: GHS 24C62 E)	32
<b>12 BOP DOO-WOPP</b> MANHATTAN TRANSFER (Atlantic 81233)	12	<b>32 IN THE DARK</b> ROY AYERS (Columbia FC 88991)	29
<b>13 THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	14	<b>33 RENDEZVOUS</b> SADAO WATANABE (Elektra 60371-1)	30
<b>14 NIGHTSONGS</b> EARL KLUUGH (Capitol SF-12372)	13	<b>34 LUSH LIFE*</b> LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60367-1)	33
<b>15 STEP BY STEP</b> JEFF LORBER (Arista ALB-8269)	18	<b>35 ALBUM ALBUM</b> JACK DEJOHNETTE'S SPECIAL (ECM 1280)	31
<b>16 12</b> BOB JAMES (Tappan Zee/Columbia FC 39589)	17	<b>36 AERIAL BOUNDARIES*</b> MICHAEL HEDGES (Windham Hill/A&M WH-1052)	36
<b>17 WINDHAM HILL RECORDS SAMPLER '84*</b> VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	15	<b>37 FIESTA</b> VICTOR FELDMAN (Palo Alto FAB066)	37
<b>18 CAVERNA MAGICA (. . . UNDER THE TREE — IN THE CAVE . . .)</b> ANDREAS VOLLENWEIDER (CBS FM 37527)	19	<b>38 THE GIRL FROM IPANEMA/THE BOSSA NOVA YEARS</b> STAN GETZ (Verve 823 511-1)	34
<b>19 TOGETHERING</b> KENNY BURRELL/GROVER WASHINGTON, JR. (Blue Note BT 85106)	23	<b>39 ISLAND*</b> SCOTT COSSU (Windham Hill WH-1033)	38
<b>20 CLASSIC MASTER</b> RONNIE LAWS (Capitol ST-12375)	16	<b>40 MAHAVISHNU</b> (Warner Bros. 9 25190-1)	39

## FEATURE PICKS

**SONG FOR EVERYONE** — Shankar — ECM 25016-1E — Producer: Manfred Eicher — List: 9.98 — Bar Coded

Violinist Shankar and two of his Indo jazz colleagues — tablaist Zakir Hussain and percussionist Trilok Gurtu — are joined by saxophonist Jan Garbarek for an ethereal, pan-global outing that successfully blends elements of jazz and Indian classical music; Garbarek's soprano even sounds a bit like a shenai. Shankar and his brother, L. Subramaniam, have been fusing east and west in a most scintillating manner.

**QUARTET** — Bill Reichenbach — Silver Seven SSR-701 — Producer: Bill Reichenbach — List: 8.98

Smooth, low-key tromboning from big-band vet Reichenbach is the attraction here; especially the tour-de-force closer that features an overdubbed Reichenbach trombone section. With Peter Erskine's drums anchoring the rhythm section (Biff Hannon on piano and Jimmy Johnson on bass round out the quartet), Reichenbach treads lightly and politely through an eclectic half-dozen selections.

**SUSANITA** — Ray Drummond — Nilva Records NQ 3409 (dist. by New Music Dist. Serv.) — Producer: Ray Drummond — List: 8.98

Drummond, whose rock-solid bass has graced the work of numerous leaders, shines on this cozy quintet date. He gives himself lots of well-earned solo space, including an overdubbed bass duet, and leaves plenty of room for his worthy cohorts — Branford Marsalis, John Hicks, Alvin Queen and, new name to us, reedman Manny Boyd. An attractive, muscular album for fans of cooking post-bop combos.

**THE FANTASY CONTINUES** — Recoil — Pausa PR 7168 — Producers: Pat Coil, Bob Gentry, Larry White — List: 8.98

Recoil is a bright, swinging Texas-based fusion band under the guidance of writer/keyboardist Pat Coil. This album is uplifting and funky and some of the solo work — by Pete Brewer on woodwinds, Bud Guin on guitar, Coil, and Larry White, on, believe it or not, pedal steel (country fusion?) — is exceptionally well-charted. Good, solid work all around and one of the better fusion releases in some time.

## TOP 75 ALBUMS

	Weeks On 3/16 Chart		Weeks On 3/16 Chart
<b>1</b> <b>40 HOUR WEEK</b> ALABAMA (RCA AHL1-5339)	1	<b>39</b> <b>FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	40
<b>2</b> <b>COUNTRY BOY</b> RICKY SKAGGS (Epic FE 39410)	2	<b>40</b> <b>FAVORITE COUNTRY SONGS</b> RICKY SKAGGS (Epic FE-39409)	41
<b>3</b> <b>FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	4	<b>41</b> <b>THE BEST YEAR OF MY LIFE</b> EDDIE RABBITT (Warner Bros. 9-25151)	34
<b>4</b> <b>HE THINKS HE'S RAY STEVENS</b> RAY STEVENS (MCA-5517)	7	<b>42</b> <b>THE JUDDS</b> THE JUDDS (RCA/Curb MHL1-8515)	39
<b>5</b> <b>DOES FORT WORTH EVER CROSS YOUR MIND</b> GEORGE STRAIT (MCA-5518)	3	<b>43</b> <b>ONE STEP CLOSER</b> SYLVIA (RCA AHL1-5413)	51
<b>6</b> <b>TOO GOOD TO STOP NOW</b> JOHN SCHNEIDER (MCA-5495)	6	<b>44</b> <b>SAN ANTOINE</b> DAN SEALS (EMI America ST-17131)	49
<b>7</b> <b>WHY NOT ME</b> THE JUDDS (RCA/Curb AHL1-5319)	5	<b>45</b> <b>EYE OF A HURRICANE</b> JOHN ANDERSON (Warner Bros. 1-25099)	45
<b>8</b> <b>TREADIN' WATER</b> EARL THOMAS CONLEY (RCA AHL1-5175)	8	<b>46</b> <b>LET ME BE THE FIRST</b> DEBORAH ALLEN (RCA AHL1-5318)	43
<b>9</b> <b>KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	9	<b>47</b> <b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	44
<b>10</b> <b>MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	12	<b>48</b> <b>HOMECOMING</b> ED BRUCE (RCA AHL1-5324)	42
<b>11</b> <b>YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	13	<b>49</b> <b>CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	47
<b>12</b> <b>HEART OVER MIND</b> ANNE MURRAY (Capitol SJ-12363)	11	<b>50</b> <b>EB84</b> THE EVERLY BROTHERS (Mercury 822 431-1 M-1)	48
<b>13</b> <b>ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	14	<b>51</b> <b>BY REQUEST</b> GEORGE JONES (Epic FE 39546)	50
<b>14</b> <b>GREATEST HITS 2</b> OAK RIDGE BOYS (MCA-5496)	10	<b>52</b> <b>SAWYER BROWN</b> SAWYER BROWN (Capitol/Curb ST 12391)	57
<b>15</b> <b>PLAIN DIRT FASHION</b> NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	15	<b>53</b> <b>DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	53
<b>16</b> <b>WHAT ABOUT ME?</b> KENNY ROGERS (RCA AFL1-5043)	16	<b>54</b> <b>DON'T MAKE ME WAIT ON THE MOON</b> SHELLY WEST (Viva 1-25189)	55
<b>17</b> <b>THE BALLAD OF SALLY ROSE</b> EMMYLOU HARRIS (Warner Bros. 9-25205-1)	22	<b>55</b> <b>19 HOT COUNTRY REQUESTS</b> VARIOUS ARTISTS (Epic FE-39597)	56
<b>18</b> <b>MY KIND OF COUNTRY</b> REBA McENTIRE (MCA-5516)	18	<b>56</b> <b>THIS OL' PIANO</b> MARK GRAY (Columbia FC 39518)	52
<b>19</b> <b>BLUE HIGHWAY</b> JOHN CONLEE (MCA-5521)	19	<b>57</b> <b>THE BEST OF REBA McENTIRE</b> REBA McENTIRE (Mercury 824-342-1 M-1)	—
<b>20</b> <b>THE BEST OF MICHAEL MARTIN MURPHEY</b> MICHAEL MARTIN MURPHEY (EMI America ST-17143)	21	<b>58</b> <b>MUSIC FROM SONGWRITER</b> WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	54
<b>21</b> <b>THE FIRST WORD IN MEMORY</b> JANIE FRICKE (Columbia FC 39338)	17	<b>59</b> <b>LET IT ROLL</b> MEL McDANIEL (Capitol-EMI ST-12402)	60
<b>22</b> <b>CENTERFIELD</b> JOHN FOGERTY (Warner Bros. 9-25203)	30	<b>60</b> <b>THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	59
<b>23</b> <b>ROLL ON</b> ALABAMA (RCA AHL1-4939)	23	<b>61</b> <b>HOUSTON TO DENVER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	58
<b>24</b> <b>CONWAY'S LATEST GREATEST HITS</b> CONWAY TWITTY (Warner Bros. 1-25170)	24	<b>62</b> <b>ONE MORE TRY FOR LOVE</b> RONNIE MILSAP (RCA AHL1-5016)	62
<b>25</b> <b>MEANT FOR EACH OTHER</b> BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	20	<b>63</b> <b>WALL OF TEARS</b> GUS HARDIN (RCA CPL1-5358)	61
<b>26</b> <b>IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE-39364)	26	<b>64</b> <b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL1-4713)	63
<b>27</b> <b>CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145)	27	<b>65</b> <b>FOR THE RECORD—THE FIRST 10 YEARS</b> DAVID ALLAN COE (Columbia KC2 39585)	64
<b>28</b> <b>HEARTACHES, LOVE &amp; STUFF</b> GENE WATSON (MCA/Curb-5520)	29	<b>66</b> <b>PROFILE II — THE BEST OF EMMYLOU HARRIS</b> EMMYLOU HARRIS (Warner Bros. 9-25161-1)	65
<b>29</b> <b>LADIES' CHOICE</b> GEORGE JONES (Epic FE 39272)	25	<b>67</b> <b>CAFE CAROLINA</b> DON WILLIAMS (MCA-5493)	66
<b>30</b> <b>GREATEST HITS</b> JOHN ANDERSON (Warner Bros. 9-25169-1)	28	<b>68</b> <b>TEN YEARS OF HITS</b> MICKEY GILLEY (Epic KE2 39867)	67
<b>31</b> <b>GREATEST HITS VOL. 2</b> WAYLON JENNINGS (RCA AHL1-5325)	31	<b>69</b> <b>GREATEST HITS</b> HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	69
<b>32</b> <b>HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED</b> MERLE HAGGARD (Epic FE 39545)	33	<b>70</b> <b>WHERE IS A WOMAN TO GO</b> GAIL DAVIES (RCA AHL1-5187)	70
<b>33</b> <b>THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	32	<b>71</b> <b>RIDDLES IN THE SAND</b> JIMMY BUFFETT (MCA-5512)	68
<b>34</b> <b>REAL LOVE</b> DOLLY PARTON (RCA AHL1-5414)	36	<b>72</b> <b>ONE OWNER HEART</b> T. G. SHEPPARD (Warner Bros. 9-25149-1)	71
<b>35</b> <b>CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	35	<b>73</b> <b>NEVER COULD TOE THE MARK</b> WAYLON JENNINGS (RCA AHL1-5017)	75
<b>36</b> <b>WORKIN' FOR A LIVIN'</b> JOHNNY LEE (Warner Bros. 1-25125)	36	<b>74</b> <b>LONG, LONG AGO</b> MARTY ROBBINS (Columbia KC2 39575)	74
<b>37</b> <b>ONE GOOD NIGHT DESERVES ANOTHER</b> STEVE WARINER (MCA-5545)	46	<b>75</b> <b>FOREVER YOU</b> THE WHITES (MCA-5490)	73
<b>38</b> <b>DARLIN', DARLIN'</b> DAVID ALLAN COE (Columbia FC 39617)	38		



**RCA WOMEN** — Artists representing RCA at the recent Country Radio Seminar in Nashville included the four women above. (l-r), Wynonna Judd, Gail Davies, Juice Newton, Naomi Judd.

## Seminar Highlighted By Programming, Merchandising, Research Discussions

by Bill Fisher

NASHVILLE — The sixteenth annual Country Radio Seminar, held at Nashville's Opryland Hotel March 7-9, attracted 781 registrants and many additional music industry figures, including the country division heads of most of the large record labels. More than 20 separate sessions, some presented under the auspices of the Country Music Association's Music Industry Professional Seminar (MIPS), gave the attendees a wealth of information and provided them with the opportunity to air their views on the state of country music broadcasting and its future. In addition to the seminar sessions, an exhibit hall contained booths for 33 broadcasting supply and service companies to present their products, and several exhibitor suites were open in the evenings, providing time for informal discussions and meetings.

During several sessions, panelists and questioners addressed what was often referred to as the "blandness" of current country programming practices. RCA artist Gail Davies, participating in a panel discussion on the creative process, indicated that, in her opinion, country radio resists innovation, saying that programmers are "running scared" and advising those who develop playlists to "listen to the music" to make decisions for their formats. Echoing Davies was Bill White of WUBE, Cincinnati, who said that stations are afraid to fail in an increasingly unstable market; consequently, many opt to "play safe" with shorter playlists and overly cautious attitudes toward breaking artists. At the same session, disapproval of the practice of continuous play with little or no song identification was first voiced. The subject was also raised frequently at other meetings, some of which were not specifically geared for such considerations. Sitting on a MIPS panel created to examine the role of artist managers in the development of entertainment personalities, John McEuen of Warner Bros.' Nitty Gritty Dirt Band; Sandy Brokaw of The Brokaw Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music on country radio should not be played without interruption. Brokaw candidly admitted his boredom with country radio; Bowles said, "We need radio's help in identifying artists." During the same session's question and answer period, Merlin Littlefield, speaking for the Nashville Songwriter's Association, stated, "We find that people are interested in who wrote the songs." In a general session scheduled to review the results of a poll of country programmers conducted by Torbet Radio, Rick Blackburn, CBS

Records/Nashville, cited an in-house survey by CBS which also indicated that country music consumers think radio is too bland. At the same gathering Jim Foglesong of Capitol/EMI America said that the homogenous sound of current Nashville product is often due to the record labels' reluctance to sign acts which do not fit standard categories. The next day, in a session on country music television, Joe Cates of The Joe Cates Co., New York, indicated that the spread of back-to-back radio programming resulted from a general misinterpretation of market research.

The merchandising of country music was again a popular topic at the CRS. Diane Devine of the General Foods Corp. gave a lengthy presentation during a MIPS session on some of the guidelines used by business when negotiating for artist endorsements and corporate sponsorships. Though one of Devine's major points was "the product is the star, not the celebrity," David Skepner, manager of Loretta Lynn, represented the music business view with his assertion that artist exposure through endorsements is most valuable because of the boost it gives to the merchandising of the artist's music. Tour merchandising was the focus of a panel moderated by RCA artist Ed Bruce; his session was highlighted by comments from Jim Carlson of CBS Records, who spoke on the coordination of album and tour marketing. Blackburn of CBS and songwriter Troy Seals mentioned at separate sessions that a primary merchandising problem in the industry is the lack of a suitable consumer purchase environment: the point being that country music buyers may feel out of place in the modern record store, leading to delayed purchases at larger, departmental outlets.

The CRS radio survey, presented by Rob Balon of Balon and Associates, Austin, TX, provoked some of the most heated discussion of the weekend. Balon gave what he called "the top numbers" of the results of the poll and commented, "this thing was finished yesterday afternoon," thereby raising doubts among some of the seminar attendees concerning the survey's validity and thoroughness. Balon said that the poll represented the responses of program and music directors at 230 country stations. The session was attended by four Nashville label division heads, and questions to them covered a range of topics suggested by the survey results, including the addition of new artists to label rosters and radio playlists, the perception of the composite country audience, the practical use of trade publications, the growth of the cassette product format and the promotion of albums in the light of decreasing singles sales.

# TOP 100 COUNTRY SINGLES

March 23, 1985

• Indicates Highest Debut

	Weeks On 3/16 Chart
1 SEVEN SPANISH ANGELS RAY CHARLES (Columbia 38-04715)	8 14
2 WHAT I DIDN'T DO STEVE WARINER (MCA-52506)	3 15
3 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-52509)	4 13
4 CRAZY KENNY ROGERS (RCA PB-13975)	6 13
5 CRAZY FOR YOUR LOVE EXILE (Epic 34-04722)	1 15
6 WALKIN' A BROKEN HEART DON WILLIAMS (MCA-52514)	10 11
7 COUNTRY GIRLS JOHN SCHNEIDER (MCA-52510)	11 12
8 HONOR BOUND EARL THOMAS CONLEY (RCA PB-13960)	12 11
9 MY ONLY LOVE THE STATLERS (Mercury 880 411-7)	2 15
10 THERE'S NO WAY ALABAMA (RCA PB-13992)	13 7
11 HIGH HORSE THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)	14 10
12 I NEED MORE OF YOU THE BELLAMY BROTHERS (MCA/Curb MCA-52518)	15 10
13 THE FIRST WORD IN MEMORY IS ME JANIE FRICKE (Columbia 38-04731)	17 12
14 ROLLIN' LONELY JOHNNY LEE (Warner Bros. 7-29110)	18 11
15 A LADY LIKE YOU GLEN CAMPBELL (Atlantic America 7-99691)	5 16
16 GIRLS NIGHT OUT THE JUDDS (RCA PB-13991)	20 8
17 MAJOR MOVES HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)	21 10
18 TIME DON'T RUN OUT ON ME ANNE MURRAY (Capitol B-5436)	22 10
19 WHAT SHE WANTS MICHAEL MARTIN MURPHEY (EMI America B-8243)	7 16
20 THE COWBOY RIDES AWAY GEORGE STRAIT (MCA-52526)	24 8
21 WALTZ ME TO HEAVEN WAYLON JENNINGS (RCA JK-13984)	25 10
22 DON'T CALL IT LOVE DOLLY PARTON (RCA PB-13987)	26 7
23 SOMEBODY SHOULD LEAVE REBEA McENTIRE (MCA 52527)	29 6
24 MY BABY'S GOT GOOD TIMING DAN SEALS (EMI America P-B-8245)	9 17
25 NOW THERE'S YOU SHELLY WEST (Viva 7-29106)	28 10
26 I'M THE ONE MAMA WARNED YOU ABOUT MICKY GILLEY (Epic 34-04746)	30 8
27 LET THE HEARTACHE RIDE RESTLESS HEART (RCA PB-13969)	31 9
28 IT SHOULD HAVE BEEN LOVE BY NOW BARBARA MANDRELL/L.EE GREENWOOD (MCA-52525)	32 8
29 HALLELUJAH, I LOVE YOU SO GEORGE JONES WITH BRENDA LEE (Epic 34-04723)	16 13
30 STEP THAT STEP SAWYER BROWN (Capitol B-5446)	34 7
31 WARNING SIGN EDDIE RABBITT (Warner Bros. 7-29089)	35 5
32 BABY BYE BYE GARY MORRIS (Warner Bros. 7-29131)	19 17

	Weeks On 3/16 Chart
33 BIG TRAIN JOHN FOGERTY (Warner Bros. 7-29100)	36 9
34 WHEN YOU'RE IN LOVE THE FORESTER SISTERS (Warner Bros. 7-29114)	38 9
35 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT MAINES BROTHERS BAND (Mercury 880 536-7)	39 7
36 FALLIN' IN LOVE SYLVIA (RCA PB-13997)	40 6
37 RADIO HEART CHARLY McCLAIN (Epic 34-04777)	41 7
38 IN A NEW YORK MINUTE RONNIE McDOWELL (Epic 34-04816)	42 5
39 SHE USED TO LOVE ME A LOT DAVID ALLAN COE (Columbia 38-04688)	23 16
40 ONLY LOVE WILL MAKE IT RIGHT NICOLETTE LARSON (MCA-52528)	43 7
41 YOU'RE GOING OUT OF MY MIND T. G. SHEPPARD (Warner Bros. 7-29071)	46 3
42 AM I GOING CRAZY LOBO (Evergreen EV-1028)	45 5
43 SOMETIMES WHEN WE TOUCH MARK GRAY AND TAMMY WYNETTE (Columbia 38-04782)	47 5
44 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) THE WHITES (MCA/Curb MCA-52535)	48 3
45 WORKING MAN JOHN CONLEE (MCA-52543)	49 4
46 IF THAT AIN'T LOVE LACY J. DALTON (Columbia 38-04696)	27 17
47 FOUR WHEEL DRIVE THE KENDALLS (Mercury 880 588-7)	51 4
48 NOTHING CAN HURT ME NOW GAIL DAVIES (RCA JK-10017)	53 5
49 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 7-29057)	55 2
50 YOU TURN ME ON ED BRUCE (RCA PB-13937)	33 19
51 ONLY A DREAM AWAY MASON DIXON (Texas TX-5558-NSD)	57 4
52 THERE'S NO LOVE IN TENNESSEE BARBARA MANDRELL (MCA 52537)	58 3
53 ONE HELL OF A HEARTACHE GENE WATSON (MCA/Curb MCA-52533)	59 4
54 CALIFORNIA KEITH STEGALL (Epic 34-04771)	60 4
55 ALL TANGLES UP IN LOVE GUS HARDIN (RCA PB-13936)	37 19
56 SLOW BURNING MEMORY VERN GOSDIN (Complanet CP-135)	44 15
57 BABY'S GOT HER BLUE JEANS ON MEL McDANIEL (Capitol B-5418)	19
58 IS THERE ANYTHING I CAN DO BILL MEDLEY (RCA PB-14021)	66 3
59 COUNTRY MUSIC LOVE AFFAIR DAVID FRIZZELL (Viva 7-29066)	69 4
60 UNTIL I FALL IN LOVE AGAIN MARIE OSMOND (Capitol/Curb B-5445)	52 6
61 NATURAL HIGH MERLE HAGGARD (Epic 34-04830)	73 2
62 YOU'VE GOT HER EYES JIM COLLINS (F&L FL-544)	54 6
63 A LIGHT IN THE WINDOW RAY GRIFF (RCA JB-13808)	56 6
64 COUNTRY BOY RICKY SKAGGS (Epic 34-04831)	— 1
65 LET IT ROLL MEL McDANIEL (Capitol B-5458)	75 2
66 TWO PEOPLE MAKING LOVE WOLVERINE CANYON (MCA-525239)	74 2
67 STATE OF THE UNION BOBBY G. RICE (Door Knob DK85-228)	70 5

	Weeks On 3/16 Chart
68 SIDE STEPPIN' THE BLUES STONEWALL JACKSON (Universal Artist UAR 1036)	71 5
69 AIN'T SHE SOMETHIN' ELSE CONWAY TWITTY (Warner Bros. 7-29137)	61 19
70 ONE OWNER HEART T. G. SHEPPARD (Warner Bros./Curb 7-29167)	62 19
71 SOMETHING IN MY HEART RICKY SKAGGS (Epic 34-04668)	63 20
72 TRUE LOVE VINCE GILL (RCA PB-14020)	81 2
73 I'D RATHER BE CRAZY CON HUNLEY (Capitol B-5457)	82 2
74 WILL YOU LOVE ME IN THE MORNING CLIFTON JANSKY (Axbar AX-6033)	77 2
75 LOST BUCKAROO KATHY LYNN SACRA (Rustic R-1026)	67 7
76 DADDY'S HONKY TONK MOE BANDY AND JOE STAMPLEY (Columbia 38-04756)	68 10
77 I'VE BEEN HAD BY LOVE BEFORE JUDY RODMAN (MTM-001-A)	— 1
78 I'M THE ONE WHO'S BREAKING UP TARI HENSLEY (Mercury 880 424-7)	65 5
79 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 7-29050)	— 1
80 WHITE LINE EMMYLOU HARRIS (Warner Bros. 7-29041)	— 1
81 YOU BRING OUT THE LOVER IN ME ZELLA LEHR (Complanet CP-136)	64 6
82 NOTHING COULD EVER BE THE SAME BILLIE J. HELMKAY (Comstock COM 1772)	83 2
83 WINO THE CLOWN BILL ANDERSON (Swanee DKD-SW-4013)	72 8
84 MODERN DAY MARRIAGES RAZZY BAILEY (MCA-52547)	— 1
85 LIKE YOU DID TIMOTHY THOMAS (Country International 204)	86 2
86 DON'T TALK TO ME WENDEL ADKINS (Delux DE 1001)	76 7
87 DEJA VU TERRY STAFFORD (Player Int'l PI-113)	88 3
88 ONE, TWO, THREE LOVE THE MARSHALL (Delux DE 1002)	89 3
89 RED HOT WALT OGDEN (Cypress CYP 8501)	90 2
90 MAKE MY LIFE WITH YOU OAK RIDGE BOYS (MCA-52488)	78 19
91 THE TENDER SIDE TERRY DAN (Volant AIP VR 103)	— 1
92 A PLACE TO FALL APART MERLE HAGGARD (Epic 34-04663)	79 20
93 MISSISSIPPI SQUIREL REVIVAL RAY STEVENS (MCA-52492)	80 15
94 BAD MOON RISING JOHN ROSS (Motion MOT-1013)	84 4
95 FREE TO BE DON CHERRY (Musicom MC 54701)	85 4
96 I CAN SEE HIM IN HER EYES ADAM BAKER (Signature SIG-4522484-3)	87 7
97 EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 7-29127)	91 15
98 SHE'S GONNA WIN YOUR HEART EDDY RAVEN (RCA PB-13939)	92 19
99 HEY LADY NARVEL FELTS (Evergreen EV-1027)	93 11
100 FIRE IN THE NIGHT ALABAMA (RCA PB-13926)	97 20

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Lady (BrightSky/C. Monk—ASCAP/Stegall Sngs/Blackwood—BMI)	15	Four Wheel (Anbern—ASCAP)	47	My Baby's Got (Pink Pig/Hall-Clement/Bob McDiil—BMI)	24	State Of The Union (Chip 'n' Dale—ASCAP)	67
A Light (Blue Echo—ASCAP)	63	Free To Be (Milene—ASCAP)	95	My Only (Statter Brothers—BMI)	9	Step That Step (G. I. D.—ASCAP)	30
A Place To Fall (Mount Shasta—BMI)	92	Girls Night Out (Welbeck/Blue Quill—ASCAP)	16	Natural High (Mount Shasta—BMI)	61	The Cowboy (Cross Keys/Tightlist—ASCAP)	20
Ain't She Somethin' (Jack & Bill—ASCAP)	69	Hallelujah, I Love You So (Rightsong—BMI)	29	Nobody Wants (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI)	79	The First Word (Irving/Love Wheel—BMI)	13
All Tangled Up (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP)	55	Hey Lady (Tapadero/Lynn Shawn—BMI)	99	Nothing Can (Rondor/Irving/Hall-Clement—BMI)	48	The Tender Side (Uncle Artie—ASCAP)	91
Am I (Boo/Log Jam—ASCAP)	42	Honor Bound (Chappell/Bibo/MCA/Chriswald/Hopi Sound—ASCAP)	8	Nothing Could (White Cat—ASCAP)	82	There's No Love (Tom Collins, Tapadero—BMI)	52
Baby Bye Bye (Warner Bros./Gary Morris—ASCAP)	32	I can See (Tree—BMI/Cross Keys—ASCAP)	96	Now There's You (Southern Nights/Music City—ASCAP)	25	There's No Way (Alabama Band—ASCAP)	10
Baby's Got (Hall-Clement—BMI)	57	I'd Rather (Don Pfimm/Dejamusic/Dick James—ASCAP/BMI)	73	One Hell of a Heartache (Rick Hall/Almost Songs/Tom Bransfield—ASCAP)	70	Time Don't Run (Screen Gems—EMI—BMI/Elorac—ASCAP)	18
Bad Moon (Jandora—BMI)	94	I'm The One (Sweet Karol—BMI/Sweet Glenn—ASCAP)	26	One Owner Heart (Rick Hall/Almost Songs/Tom Bransfield—ASCAP)	70	True Love (Benefit—BMI)	72
Big Train (Wenaha—ASCAP)	33	I'm The One Who's (Music City—ASCAP/Combine—BMI)	78	One, Two, Three (Asnjomochi/Lady Kari—BMI)	88	Two People (Chappell/Tommy Overstreet—ASCAP)	66
California (April—ASCAP/Blackwood/Stegall—BMI)	54	I've Been Had (Coal Miners—BMI)	77	Only A Dream (MDS—ASCAP)	51	Until I Fall (Silverline/Sunpring—BMI)	60
Country Boy (Ackee—ASCAP)	64	If It Ain't Love (Acuff-Rose—BMI)	44	Only Love (Hall-Clement—BMI)	40	Walkin' A Broken (Combine—BMI)	6
Country Girls (Warner-Tammerland/WB/Two Sons—ASCAP)	7	If That Ain't Love (Flowering Stone—ASCAP)	46	Radio Heart (Tapadero/Tom Collins—BMI)	37	Waltz Me (Velvet Apple Music—BMI)	21
Country Music (Tapadero/Merit/Maypop—BMI)	59	In a NY Minute (Tree/O'Lyric—BMI)	38	Red Hot (Big Cypress—BMI)	89	Warning Sign (Deb/Dave/Briarpatch—BMI)	31
Crazy (Lionsmate/Security Hogg—ASCAP)	4	Is There (Cross Keys/April/Ideas of March—ASCAP)	58	Rollin' Lonely (Music Corp. of America/Dick James—BMI)	14	What I Didn't Do (Warner House—BMI/Warner Bros. Gold—ASCAP)	2
Crazy (Pacific Island/Tree—BMI)	5	It Should (Unichappell/Jan Crutchfield/MCA—BMI)	28	Seven Spanish Angels (Warner-Tammerland—BMI/Warner Bros./Two Sons—ASCAP)	1	What She (Vogue/Padre Hotel—BMI)	19
Daddy's Honky Tonk (Royalhaven/First Lady Songs—BMI)	76	Let It Roll (Arc—BMI)	65	She Used To (Hall-Clement—BMI/Jack & Bill—ASCAP)	39	When You're In Love (Hall-Clement—BMI)	34
Deja Vu (Terry Stafford/Lightswitch/Underwood—BMI)	87	Let The Heartache (WB/B. Montgomery—ASCAP/Warner-T lane/W. House—BMI)	27	She's Gonna Win (Welbeck/Dorsey/Cavesson—ASCAP)	98	White Line (Emmylou Songs—ASCAP/Irving—BMI)	80
Don't Call Him (Southern Nights—ASCAP)	49	Like You (Malcolm Ford—BMI/Ai Gallico/Easy Listening—ASCAP)	85	Side Steppin' (Blue Lake—BMI)	68	Will You Love (Axbar—BMI)	74
Don't Call (Pzazz/Snow—BMI)	22	Lost Buckaroo (Four—T—ASCAP)	75	Slow Burning (Hookit/Blue Lake—BMI)	56	Wino The (Tree—BMI/Cross Keys—ASCAP)	83
Don't Talk (ALMO—ASCAP)	86	Major Moves (Bocephus Music—BMI)	17	Sombody Should Leave (Tree/Choskee/Cross Keys—ASCAP)	23	Working Man (Tapadero—BMI)	45
Everybody Needs (Hall-Clement—BMI)	35	Make My Life (Garwin/Sweet Karol—ASCAP)	90	Something (Jack & Bill/Amanda—in—ASCAP)	71	You Bring Out (Chappell—ASCAP/Unichappell/Watch Hill—BMI)	81
Eye (ATV/Wingtip—BMI)	97	Mississippi Squirel (Ray Stevens Music/BMI)	93	Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI)	43	You Turn (Hall-Clement—BMI/Bright Sky—ASCAP)	50
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	36	Modern Day (Razzy Bailey—ASCAP)	84			You're Going Out (CBS-U/Ideas of March—ASCAP)	41
Fire (Sabal—ASCAP)	100					You've Got A Good (Warner House—BMI/WB Gold—ASCAP)	3
						You've Got Her Eyes (Maplehill/Hall Clement—BMI)	62

## MOST ADDED COUNTRY SINGLES

1. COUNTRY BOY — Ricky Skaggs — Epic — 20 Adds
2. I'VE BEEN HAD BY LOVE BEFORE — Judy Rodman — MTM — 17 Adds
3. NOBODY WANTS TO BE ALONE — Crystal Gayle — Warner Bros. — 14 Adds
4. WHITE LINE — Emmylou Harris — Warner Bros. — 14 Adds
5. MODERN DAY MARRIAGES — Razyzy Bailey — MCA — 14 Adds

## MOST ACTIVE COUNTRY SINGLES

1. WALKING A BROKEN HEART — Don Williams — MCA — 60 Reports
2. SEVEN SPANISH ANGELS — Ray Charles — Columbia — 59 Reports
3. GIRLS NIGHT OUT — The Judds — RCA — 57 Reports
4. CRAZY — Kenny Rogers — RCA — 56 Reports
5. I NEED MORE OF YOU — The Bellamy Brothers — MCA/Curb — 56 Reports

## THE COUNTRY MIKE

**MJI UNVEILS NEW SHOW** — MJI Broadcasting recently announced the launching of a new hour-long country music magazine show, "Country Today." Scheduled for a May 1, 1985 debut, the "Country Today" show will incorporate music, news and lifestyle features into a one-hour package. Hosted by **Dan Taylor** from WHN/ New York, "Country Today" will combine 85 percent music with special features including "Ask The Stars," "On The Road," and "Country Trivia." Each show will also contain an artist interview segment.

**ON THE MOVE** — **Trish Walker** has been selected to book talent for "The Charlie Douglas Show" on the **Music Country Radio Network**. The live show is carried nightly by over 100 stations. **Jim Stanton**, general manager of **WUBE-FM/Cincinnati** has announced the appointment of **Mike Chapman** to the position program director. Chapman has held the position of program director at **WKIX-AM/ Raleigh, N.C.** and has also programmed for **WAEB/Allentown** and **WKAZ-WQBE/Charleston, W.V.** He has worked on the air at **WDRQ/Detroit**, **WNDE/Indianapolis**, **WMC/Memphis**, and **WKLO/Louisville**.



**FREE SHOW** — *The KFDI Ranchhands* hosted an *autograph party* before their annual *Listener Appreciation show* in February. Pictured above (l-r): *KFDI music director Gary Hightower*; *EMI/America artist Michael Martin Murphey*; *KFDI's Bekki Gardner* and *Orin Friesen*.

became involved in radio by working at a station at the age of 14. He also held a position in Jackson, MS, and was most recently employed with **WZXR-FM/Memphis**. The "Pyramid/Addy" Awards recognize outstanding accomplishments in all forms of advertising including both print and electronic media. . . . In addition to receiving awards, WMC/Memphis recently gave its listeners a chance to make an appearance as contestants on the Nashville Network's *Fandango* game show. Over 50 contestants from Memphis were selected to appear on the show in the spring and summer of this year. Potential contestants were interviewed and quizzed on country music trivia at a highly publicized scouting expedition at a local mall in Memphis. *Fandango* is a daily Nashville Network series hosted by country artist **Bill Anderson**. The show tests its contestants on various aspects of country music and its history. The Nashville Network can be seen in more than 20 million homes throughout the United States and Canada.

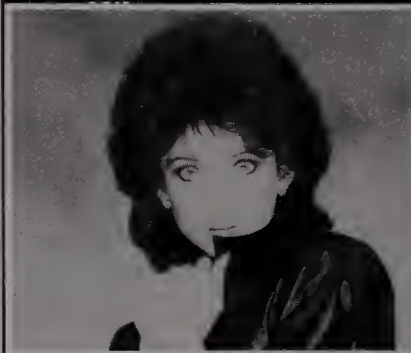
byron wynkoop

## PROGRAMMERS PICKS

Dave Hensley	WMTZ/Augusta	A Few Good Men — Terri Gibbs — Warner Bros.
Johnny Clark	KRPM/Tacoma	Natural High — Merle Haggard — Epic
Neil Shaw	KLIC/Monroe	To Good To Say No — Leon Everette — Mercury
Dick Sainte	KEED/Eugene	Like You Did — Timothy Thomas — Country International
Kris O'Kelly	WOWW/Pensacola	Let It Roll — Mel McDaniel — Capitol
Greg Mazingo	WLWI/Montgomery	Country Boy — Ricky Skaggs — Epic
Charlie Ericson	KSJB/Jamestown	White Line — Emmylou Harris — Warner Bros.
Dan Sullivan	KLXL/Dubuque	My Old Yellow Car — Dan Seals — EMI America

## SINGLES REVIEWS

### OUT OF THE BOX



**LOUISE MANDRELL** (RCA PB)  
**Maybe My Baby** (3:04) (Safespace, ECB--BMI) (Eric Carmen) (Producer: R.C. Bannon)

Years ago this song would have received the full doo-wop treatment from a "girl group," but Louise Mandrell's snappy modern style borrows the appeal of both the old and the new. Listeners will want to hear this one often so they can sing along with its catchy chorus. Expect immediate airplay on one of Mandrell's finest efforts to date.

### FEATURE PICKS

**LLOYD DAVID FOSTER** (Columbia 38-04836)  
**I Can Feel The Fire Goin' Out** (3:20) (Warner Bros./Two Sons—ASCAP/Warner-Tammerlane—BMI) (T. Seals, E. Setser) (Producer: Bob Montgomery)

**ATLANTA** (MCA-52552)  
**My Sweet-Eyed Georgia Girl** (3:27) (Blackwood—BMI/Priority—ASCAP) (S. Harris, J. Rosasco) (Producer: David Hungate, Jimmy Bowen)

**KENNY ROGERS** (Liberty P-B-1524)  
**Love Is What We Make It** (3:24) (Magic Castle—BMI) (R. Murrah, K. Stegall) (Producer: Not Listed)

**DAN FOGELBERG** (Full Moon/Epic 34-04835)  
**Go Down Easy** (3:53) (Irving/Danor—BMI) (J. Bolotin) (Producer: Dan Fogelberg, Marty Lewis)

**JOHNNY RODRIGUEZ** (Epic 34-04838)  
**Here I Am Again** (3:04) (Evil Eye—BMI) (S. Silverstein) (Producer: Richie Albright)

**LEON EVERETTE** (Mercury 880 611-7)  
**Too Good To Say No To** (3:30) (April/Swallowfork—ASCAP) (B. Rice, M.S. Rice) (Producer: Bill Rice)

**CHRIS HILLMAN** (Sugar Hill SH-4106)  
**Running The Roadblocks** (2:23) (Bar None/Love Lust—BMI) (C. Hillman, P. Knobler) (Producer: Al Perkins)

**STEVE WARINER** (RCA PB-13968)  
**When We're Together** (3:10) (Blackwood/Land Of Music—BMI/Favorite Music—ASCAP) (M. Wright, A. Sky) (Producer: Tony Brown)

**EXILE** (MCA-52551)  
**Stay With Me** (2:58) (Careers—BMI) (J.P. Pennington) (Producer: Mike Chapman)

## NEW AND DEVELOPING

**THE DEBONAIRE** (MTM 002)  
**I'm On Fire** (2:50) (Bruce Springsteen—ASCAP) (Bruce Springsteen) (Producer: Tommy West)

These winners of the 1984 Wrangler Country Showdown sing a version of Bruce Springsteen's "I'm On Fire" which should attract a substantial country audience because of its strong focus on vocal harmony. Producer Tommy West has used the Debonaires' singing abilities to maximum effect here, and the Boss's lyrics are perfect when set to the song's contemporary country arrangement.



**AT THE SEMINAR** — Pictured above are just a few of those in attendance at the Country Radio Seminar's welcoming cocktail reception at Nashville's Opryland Hotel. Shown are (l-r): Jack Lameier, director, national Columbia promotion, CBS/Nashville; Columbia artist T.G. Sheppard; Joe Patrick, VP, country programming, Drake-Chenault; CBS artists Rosanne Cash and Carl Jackson.



**FAREWELL TO ALLEN** — Atlantic Records hosted a farewell to Henry Allen, Cotillion Records president, who retired from the company on March 1st. Pictured (l-r) are: Allen, Doug Morris, Atlantic Records president; and Ahmet M. Ertegun, Atlantic Records chairman.

## Arista Announces Restructuring Of Regional Sales Department

LOS ANGELES — Lou Mann, vice president, sales and distribution, Arista Records, has announced the appointments of four associate regional directors in the label's sales department. This reorganization, which also involves the setting up of two new Arista offices, is designed to maximize Arista's coverage and visibility in the marketplace. All four appointees to these newly created positions were previously local marketing managers at the company, and Mann points out that the expansion of their areas of responsibility is in keeping with his intention to, whenever possible, promote from within the Arista sales team.

Jon Klein has been named Arista's

associate regional director, west coast. Formerly based in Los Angeles, Klein will be relocating to San Francisco to establish an Arista office in the city. Lauren Moran, formerly the Chicago local marketing manager for the label, has been named associate regional director, mid-central region. She will continue to be based in Chicago. Jeff Jennings, now Arista's associate regional director, northeast, will remain in Boston, where he was local marketing manager. Jim Hall has been named associate regional director, southeast. Hall will be moving from Atlanta to Washington, D.C., where a new Arista office will be established.

## Kool To End Jazz Sponsorship

(continued from page 7)

York, June 21-30; Hampton, VA, June 28-30; Orlando, FL, July 13; Atlanta, July 19 & 20; and Cincinnati, July 26 & 27.

"I think it's easier to reduce them than it is to stop all at once," says Mark Ahern, "because we have too many mechanisms in place to support them. And there were commitments with the production people."

That commitment, according to George Wein in a *Cash Box* interview published last year, runs through 1985. The festivals that will remain, according to Ahern, will not be strictly jazz events. "I think that you will see, as far as the programming goes," he says, "a moving away from the purely jazz motif to something more broad-based." Presumably, this base-broadening won't affect the New York event. When asked if Kool will retain sponsorship of the flagship N.Y. event, Ahern would say only, "I think that it's too early to speculate quite that far on

that particular issue. And I have absolutely no doubt in my mind that whether we're involved in it or not, it will go on. It's too good to let go of."

George Wein has scheduled an April 8 press conference in New York to unveil the line-up for the Kool Jazz Festival/New York and to, presumably, discuss the future of the jazz festival that began in Newport in 1954. Another factor in planning the 1986 New York Festival is the fact that Carnegie Hall — one of the two main venues employed — is going to be closed for alterations.

In May of 1984, George Wein told *Cash Box*, "It's my feeling that Kool will continue for many years, in one way or another." When asked then about his confidence in finding another sponsor for the New York event should Kool pull out, he responded, "I'm not confident about anything to do with business."



**THE SIXTH WHISPER** — Solar recording artists The Whispers pose with Frank Lotierzo, who has become the band's unofficial historian over the years. Pictured after a recent Philadelphia performance are: **Back row (l-r):** Nicholas Caldwell, Leaveil Degree. **Front row (l-r):** Marcus Hutson, Lotierzo, Walter Scott and Scotty Scott.

## A-maze-ing Longevity Keeps Frankie Beverly 'In Stride'

by Rusty Cutchin

NEW YORK — Some acts shine bright and burn out, some acts never make it at all, and some just keep rolling along. As the general population gets older, a new respect seems to be developing for groups that find their niche and make the most of it, even when they don't enjoy the fiery (and sometimes trendy) mega-stardom of Prince and Michael Jackson. One such pillar of "tortoise and hare" success is Frankie Beverly, who with his group Maze, will soon reach his 10th year of making quality, uncompromising funk for Capitol. Their seventh release for the label, "Can't Stop The Love," is Maze at its best, driven by Beverly's smooth satin and sandpaper vocals and the undying '70s sentiment that the groove is king. It's easy to get the message with the LP's first release, "Back In Stride," which is headed for the top 10 and features a great, infectious video, with the most remarkable breakdancing to date, just right for springtime and the joys of streetlife.

The onward advance of technology and new production techniques doesn't have much impact on the Maze sound, which worked then and works now. "In terms of production I'm the type of producer who wants to start with a great story, a great song," Beverly said recently. "Some guys can go in the studio, play around and mess with the tricks and whatever. I don't approach it like that. I have to have a great artist, a great song. I can produce that, if it's a naturally talented person I'm not really much for too much trickery in the recording studio. We've moved along and grown, but basically it's like a jazz artist. You're not gonna get them to get outside that realm. We grew up in Philly with some of the greatest music in the world — the street corner singing and street harmonies — that's what we know, and all these electronic tricks, drum machines and stuff that goes on today — only if it's conceptual, only if it's actually part of this picture I want. I'd rather just go into it trying to come out with a clever song and a great performance."

Beverly left Philadelphia with percussionists Roame Lowry and McKinley Williams and keyboardist Sam Porter in the early '70s. The quartet changed their name from Raw Soul to Maze and settled in the Bay Area. After establishing themselves in San Francisco the group secured a record deal with Capitol in 1976. Since the release of their first album, "Maze Featuring Frankie Beverly," the group has enjoyed consistent chart success and gold certification for their first four albums. With the current record, the group introduces two new members, Wayne Linsey on keyboards and Wuane Thomas, one of the band's original players, returning on lead guitar. Beverly wrote, arranged and produced the LP.

For a groove-oriented funk traditionalist,



**FRANKIE BEVERLY** — Groove master just keeps rolling along.

Beverly makes an eloquent defense of the hip hop and rap phenomenon. "It's a big thing because it's a cultural type of trip, and I can really understand that more than I can, say, the disco era. This is a cultural thing. These guys are here on the streets, and that's what's going on. That's a real thing. And it has manifested itself into music. It's not something I would do, but at the same time, I as an artist can identify with that." Beverly does feel, regardless of current trends in street-inspired music, that the climate for his kind of classic funk is as good as it's ever been. "My biggest hump right now is to get this band crossed over where I think we belong. I just want my white brothers and sisters to get a chance to hear us and make their own minds up. They don't even know who we are. We have gold albums, and I'm not poor, I do okay. But it's an artistic urge inside me that's burning. You know we go to Europe and next to Elton John nobody draws more people. In London we gotta do six, seven, eight shows there, 98 percent whites. So I don't understand this thing and I want to get that together, I really do."

Beverly believes the crossover success of black artists in the last year will help his cause. "Radio is the key here, because that's where the exposure comes from, with TV and the video thing. As long as their gonna be ticky-tacky about it and not play music for people and play the political record business game, then the music business will eventually suffer, because that's what makes it work. You gotta let some real music in there and let people grow. Don't keep them in this. . . (Beverly imitates the incessant thud of a drum machine). . . People are about more than that. Don't do that. Play them some music."

Meanwhile, Maze keeps rolling along doing its thing. This could be the year pop audiences do it with them.

## Rock Radio's Good Health

(continued from page 7)

Edwards explained, "AOR used to be hippie music, playing a wide range of everything. Now, it's a well formatted, well designed machine that pumps a certain demographic." He dwelled on one of the greatest strengths of the format. "The major difference between CHR and AOR is that we play more songs off the album than the current single. We may also play the single which we'll be on earlier, sometimes before it's even a single. We think there are people out there who want to listen to more than just one cut off the album and there is definitely more than one song on an album. AOR can draw on that strength. That's what makes us essentially different."

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## Loudness Brings Far East Metal To America

by Peter Holden

LOS ANGELES — With various peaks and valleys, the so-called "British Invasion" has been continuous since the early 1960s. The American music scene was deluged with groups from Australia beginning in the '80s and groups like Midnight Oil and Angel City are still showing that continent's influence. Yet beyond that and various European metal bands, rock music has not had much international blood in its veins. However, the recent signing by MCA of the Polish hard rock group Lady Pank has opened up doors into Eastern bloc music, and now Atlantic Records is finding an amazing initial response to its Japanese metal band Loudness.

Picking up adds from a host of top AOR stations around the country, Loudness' self-titled debut LP is rocketing up the LP charts. After last year's success with Ratt and Twisted Sister, Atlantic seems to have a good jump on the heavy metal market for 1985.

Consisting of Minoru Niihara on lead vocals, Akira Takasaki on lead guitar, Munetaka Higuchi on drums and Masayoshi Yamashita on bass, Loudness has already chalked up four top-selling studio LPs and one double-live album in its native country and toured successfully through Japan since its inception in 1981. After a trip to Los Angeles and San Francisco in 1983, Loudness got a taste of the international possibilities and then toured extensively in Europe. Signed by Atlantic's Nick Loft and managed by longtime entertainment manager and promoter Danny O'Donovan, Loudness is now set for a 50-date American tour to begin this spring.

In speaking with lead vocalist Niihara, *Cash Box* tapped the roots of Loudness. "The band formed in 1981 when I was 21 explained Niihara, "and before we had started to do hard rock, I was singing R&B and soul music, like Otis Redding and Stevie Wonder. We never saw such bands as Deep Purple and Kiss in concert, although they played Japan — we were too young! But we listened to their records



Loudness

a lot." Though Niihara is familiar with the many American metal bands which have gained notoriety recently, he believes Loudness has something of a different sound. "Because we are Japanese, I believe we have a different sense of melody and musical arrangement. I like many of the American hard rock bands, but after Ratt and Motley Crue came out, many of them have begun to sound somewhat alike."

While Niihara remarked that the band never thought they would come into so much immediate success in America, it is clear from the record and the group's first video for the single "Power In The Night" that Loudness has all the components of a top-selling rock group. O'Donovan, who yearly attends the Tokyo Song Festival which draws songs from performers such as Lionel Richie and Sheena Easton also commented that among the many Japanese groups and songwriters that enter into the song festival, Loudness was clearly the group which had the right ingredient to go beyond their own massive success at home.

### Behind The Bullets

## Crossovers Continue Rapid Pace

(continued from page 7)

*The Falcon And The Snowman*, bursts up the chart 30 points to 83 bullet. The album, which contains music composed and performed by The Pat Metheny Group and David Bowie, is notable in that it is a soundtrack which is charting on both pop

and jazz LP charts. The album jumps to 22 bullet this week on the jazz chart. The 30 point leap to 83 on the pop chart is based on sales strength exhibited by top 30 or better reports at Sound And Video Unlimited in Chicago, The Radio Doctor in Milwaukee and Port-O-Call in Nashville.

## Eugene Ormandy Dies

NEW YORK — Eugene Ormandy, music director of the Philadelphia Orchestra from 1936 (when he was co-director with Leopold Stokowski) until his retirement in 1980, died March 12 in Philadelphia at the age of 85. Ormandy, who is credited with creating his own "Ormandy Sound," began his career in America in 1921, when he joined the orchestra of the Capitol Theatre in New York City as a violinist. Eventually, he was made conductor of the orchestra, a post he held for seven years. He conducted the Minneapolis Symphony in the early 30s, prior to his tenure with the Philadelphia Orchestra which, under his guidance, became one of the world's top symphony orchestras. In 1980 he passed the baton to Ricardo Muti, his chosen successor. The Philadelphia Orchestra will soon announce plans for a public memorial and Eugene Ormandy Scholarship Fund.



**BREAKING WALLS** — Columbia recording artist, Phil Bailey is seen performing his new single, "Chinese Wall," on the March 16 edition of American Bandstand.

## In The Studio

### EAST COAST

Recent happenings at **Shakedown** sound includes all the vocal overdubs on **Mick Jagger's** recent 12" release of his first solo single "Just Another Night." **Arthur Baker** was the re-mixer and the overdub engineer was **Andrew C. Wallace**. **Brenda K. Starr** of the *Beat Street* movie is in the studio recording tracks for her debut album on Mirage Records. **Lottie Golden** and **Richard Scher** have written and co-produced some of Starr's tracks. Producing is Baker and behind the board is Wallace. Assisting is **Alan Meyerson**. Another *Beat Street* actress turning recording artist is **Cindy Mizelle**; she's currently laying tracks at Shakedown studios with producers **Carl Struken** and **Evan Rogers** Reggie Griffin, co-writer of the *Beat Street* soundtrack single "Beat Street Breakdown" and **Chaka Khan's** intro rap to "I Feel For You" is assisting in production. Baker is also working with **Bob Dylan**, producing and writing songs for Dylan's forthcoming album. **Urban Blight** winners of WLIR's Sire Records band of the '80s are in recording three tunes for their upcoming album. Producer is **Mark Kamins** and engineering was handled by Alan Meyerson. **Shep Pettibone** mixed **Sky's** next double sided 12" for Salsoul Records called "I Got Your Number" b/w "Pay Up." Randy Muller is the producer with **David Ogrin** engineering. Alan Meyerson assisting. Shep Pettibone was also in mixing the recent release from **Third World**, "Sense of Purpose." Another project under way with **Mark Kamins** is a mix he is handling for the group **Animotion** called "Let Him Go," a 12" for Mercury. **John Ryan** produced with Mark Kamins mixing and **Jay Burnett** engineering the session work . . . across at **Mediasound** recording artist **Lou Reed** is cutting basic tracks and mixing "Hot Lips," for Columbia Pictures' forthcoming release "*Perfect*," starring **John Travolta** and **Jamie Lee Curtis**. **Don Werhba** is at the controls with **Tim Hatfield** assisting. Plateau's new pop/R&B duo, **Aurra** is completing the final mixes on the new

single, "Like I Like It." The single is due out immediately, and was re-mixed by **McFarland & George**. At **Quadrasonic** sound **Afrika Bambataa** is in the studio mixing tracks with producer **Gavin Christopher** for his debut solo single called, "We're Gonna Rock America." A 12" to be released on Tommy Boy Records within the next month. Dave Ogrin is handling engineering with **Keith Freedman** assisting the sessions. **Newclous** is doing the final mixes for their second LP entitled "Space In The Place" for Sunnyview Records. The first single to be released will be "I Want To Be A B-Boy." Producers are **Joe Webb** and **Frank Fair**, engineering **Matthew Kasha**, **Henry Falco** was assisting the sessions. The Latin Rascals were in doing overdubs on their next production of the **Force MD's** next 12" called, "Itchin' For A Scratch."

### WEST COAST

Over at **Conway** sound producer **Keith Forsey** has recently finished working on *The Breakfast Club* soundtrack. **Mick Guzauski** engineered with assistance from Rick Clifford and Richard McKernan. Forsey is also producing **Bill Withers** for Columbia Records, and **Rosanne Cash** for her new project. Engineering was Mick Guzauski with assists from Rick Clifford, Richard McKernan and Daren Klein . . . over in Burbank at **Amigo** studios **X** is tracking and overdubbing for their upcoming Elektra release using Amigo's 32 track Digital system. **Michael Wagner** is producing and engineering is being handled by **Steven Strassman**. **John Denver** is in tracking for his next RCA release. **Roger Nichols** is producing. Engineering is being done by **Daniel Lazerus**. **David Lee Roth** is editing and mastering his latest solo single, "Just A Gigolo," for an upcoming Warner Bros. release. **Lee Herschberg** is handling engineering and mastering in Amidos new Newman VMS 80/Studer mastering room.

Please send all studio listings to: **CASH BOX**, 6363 Sunset Blvd. #930, Hollywood, California 90028.

darryl lindsey

## Ex-BMI President Robert Sour Dies

NEW YORK — Robert B. Sour, president of BMI from 1966-68, died March 6 at the age of 79. Sour, lyricist of "Body and Soul," "We Could Make Such Beautiful Music," and other songs, joined BMI in 1940 as a lyric editor. He subsequently held posts as director of public relations (1951), assistant vice president (1952), and vice president, writer relations (1956)

before being named president in Oct., 1966. He was a prime mover in the establishment of BMI's Musical Theatre Workshop in 1959. From 1968 until his retirement in 1970, Sour was vice chairman of the BMI Board of Directors. In retirement, he was an active consultant to the Songwriters Guild of America and a member of the Songwriters Hall of Fame's Board of Directors.



**SOMETHING TO HANG OVER THE 'FURNITURE'** — RCA's post-Grammy party was the perfect opportunity for a gold record presentation to Jefferson Starship for their LP "Nuclear Furniture" (l-r): Don Wardell, RCA director of merchandising west coast; Bill Thompson, manager of Jefferson Starship; Eddie Mascolo, RCA vice president promotion; Jose Menendez, RCA division executive vice president operations; Grace Slick; Mickey Thomas; John Ford, RCA division vice president USA and Canada; Mike Omansky, RCA marketing director; and Paul Atkinson, RCA division vice president A&R west coast.

## Emmylou Harris

TPAC, NASHVILLE — The appearance of Emmylou Harris and the Hot Band at the Tennessee Performing Arts Center was anticipated eagerly in Nashville; excitement had been gradually increasing since the release of her new Warner Bros. LP, "The Ballad Of Sally Rose." The record label, justly proud of the loudly-voiced praise the album initially received, presented the singer in a musically riveting debut performance of the album's 13 songs, which make up Nashville's first-ever concept project released by a woman. The record also marks some firsts for Harris: it is her first production effort and her first collection of original material. On this night though, "Sally Rose" was preceded (to the delight of the sold-out audience) by an extended first set containing most of Harris' earlier hits, her affecting renditions of classic country songs, and a couple of hard-hitting rock 'n' roll numbers.

However, the first part of the show was far more than a chance for Harris and her band to warm up for the main event: it was a retrospective recital of the singer's career and further confirmation of her commitment to the kind of heart-felt, virtuosic performances that preserve the best of traditional styles—from simply-rendered acoustic selections to "country princess" crooning. Finally, it was a demonstration of the artist's flexibility; she carried the audience easily from the extremes of "If I Could Only Win Your Love" to a version of Bruce Springsteen's "Racing In The Streets." Harris played for 90 minutes before the break, then promised, "We'll be right back with the new record."

The songs from "The Ballad Of Sally Rose," (all but one co-written by Harris and Paul Kennerley, who also co-produced the album), comprise a story of the life of a country singer from anonymity to fame — through childhood, the evolution of her career, a marriage that ends in tragedy and her final, lonely tranquility. As in the first set, Harris sang with the strength and suppleness that natural talent and years of experience have given her, but on the "Sally Rose" material she was clearly speaking from her soul. Her honest feeling and flawless phrasing were backed by musicians who obviously understood the personal nature of the songs. Highlights were the adroit improv-

isations and fills of guitarist Frank Reckard, Wayne Goodwin's beautiful fiddle lines on "I Think I Love Him," and the heavy-duty drumming of ex-Doobie Brother Keith Knudson, whose rock chops jolted the vigorous "Bad News."

"The Ballad Of Sally Rose" is bulleting at 17 on the album chart, but if its first concert audience's exhilarated response can be taken as a prediction of how it will ultimately fare, further success will come as no surprise. The last verse of "Long Tall Sally Rose" could serve as the pre-concert "word on the streets" for the remaining tour dates: "She sure knows how to rock the crowd/Rocks 'em slow, rocks 'em loud/So you better move fast 'cause tickets are tight/If you wanna see Sally Rose pick it tonight."

bill fisher

## McCoy Tyner Big Band

FAT TUESDAY'S, N.Y.C. — When McCoy Tyner plays solo piano it practically sounds like a big band. So when he assembles a 14-piece orchestra filled with some lickety-split soloists, watch out! The walls at Fat Tuesday's quaked on opening night of the first week-long engagement of the new McCoy Tyner Big Band.

McCoy Tyner is, perhaps, the most influential jazz pianist of the past 25 years. His ability to sustain long, thundering, modal solos and his completely original style — based on fourths — has been much admired and copied since his days with the John Coltrane Quartet (it can be argued that Coltrane, Tyner, and Quartet drummer Elvin Jones were the last great innovators on each of their respective instruments). Tyner, at the same time, has been criticized for too much sameness in his piano work — he has spent the past two decades refining his patented style, not necessarily developing it. Yet the past couple of years has seen the pianist working in different contexts from the horns-plus-rhythm combos he has led since the dissolution of the Coltrane unit. Recently he has been at the helm of a trio, and his playing has begun to take on a lighter tonal quality and a more light-hearted emotional quality. That new lift to his playing informed the fine debut of this welcome new big band and his Charles Atlas chords and runs filled every crack and seam.

The band — assembled across the narrow stage of Fat Tuesday's like a police lineup — played a mixed bag of charts



**CELEBRATING LIBERTY** — At L.A.'s Roxy Theatre recently, a sold-out crowd was on hand to enjoy the "Rock For Liberty" celebration with all proceeds going to the Statue Of Liberty Restoration Fund. Actor Tony Danza hosted and the Brooklyn Brats headed the musical bill. The event was sponsored by Marvel Comics and thus attracted General Patton and Captain America who surround Danza (third from left) and Brooklyn Brats' aptly named Scott Free.

that usually went "Theme-solos with rhythm-theme." With the positively electric trapwork of Louis Hayes — he played the sock cymbal like a turbo-charged Jo Jones — and the rich-bodied basswork of Avery Sharpe providing the rest of the rhythmic trampoline, the soloists jumped and somersaulted with abandon. Some of the best takes were Alex Foster's lengthy skipping-stones alto foray on "Opus," Steve Turre's burly solos on trombone and conch shells on "Festival in Bahia," John Stubblefield's sharp-edged, emotional tenor solo on "Uptown," and virtually everything played by trumpeter Charles Sullivan, a precision soloist who plays fragmented phrases that twist and turn and who was the evening's most consistent player. Trombonist Robin Eubanks and tubaist Howard Johnson were also given plenty of effective solo space, while Sonny Fortune, on flute, and french horn player John Clark had trouble heating up in their feature, "Someday" (Fortune acquitted himself in the second set with an exciting tearing-canvas tenor solo). McCoy boomed eloquently on every tune and was responsible for a good many of the full, well-harmonized, charts.

McCoy Tyner, who has spent 20 years playing piano with small bands as if they were big bands, sounded quite comfortable in the luscious setting and one can only hope that his big band has the opportunity to continue (we are, unfortunately, living in a combo economy). His skyscraper piano work fit very nicely with the high-rise charts and soloists.

lee jeske

## Trouble In Paradise Benefit

THE PALACE, L.A. — With so many multi-artist gatherings for record and for live performance, the music industry is beginning to recall the days which brought us the No Nukes concerts, the Concert For Bangladesh and others. Yet this benefit was for a cause at home, not in Africa. With all proceeds going to the Inner City Law Center which provides law counsel, shelter and food for the homeless in downtown Los Angeles, a healthy cross-section of local musicians from the Beach Boys' Brian Wilson to Jackson Browne to X's John Doe and the Bangles turned out

to help out the needy at home.

Organized by independent publicist Kelly Pope, Trouble In Paradise got off to a good start with sets by Zuma 2 and a reformed Wall of Voodoo, but the spiritual beginning of the evening came with the introduction of Phil Alvin. Performing on solo guitar "Buddy, Can You Spare A Dime" and "Jubilee Train," Alvin's gritty soulfulness encompassed the desperation and hope that was at the heart of the night's cause. From this moving introduction, the Trouble In Paradise house band took the stage to back up the various guest vocalists. Including Gary Myrick, Kathy Valentine, Ray Manzarek, David Lindley, Phil Casey and others, the band did a good job working behind a string of singers who each had a two or three song set.

Appropriately, Carla Olsen was the first such vocalist, and her "Standing In Line" and "Midnight Mission" seemed the two songs of the night which really addressed themselves to the plight of poverty at hand. An impressive string of performers which was culled from Los Angeles street savvy "new wave" groups and the more pop-oriented bands followed. Belinda Carlisle, Molly Ringwald, Carlos Guitart, Billy Burnette, The Bangles and John Doe all contributed cuts, but many in the SRO crowd were waiting to see Jackson Browne. Though the singer/songwriter is a veteran of many benefits, he still brings an element of compassionate enthusiasm that this night quickly spread to the crowd.

Browne's appearance together with Brian Wilson's three-song stint and the surprise addition of Christine McVie and a neck-brace clad Mick Fleetwood on drums helped create an atmosphere of celebration. Looking dour and somewhat out of step, Wilson nonetheless sounded great on such Beach Boys' classics as "Da Doo Ron Ron," "Sloop John B" and a rollicking "California Girls." This sight of Wilson at the mike, with the Bangles and Belinda Carlisle singing backup and Jackson Browne with Kathy Valentine and Myrick on guitar was a sight which made the evening more than worthwhile.

Closing with an anthemic "We Are The Homeless," everyone on stage seemed satisfied with the hastily assembled project, and together with the money from the benefit which would ultimately reach the many needy people in downtown L.A., the Trouble In Paradise concert and cause was a rousing success.

peter holden



**POLISH BANDSTAND** — Polish rockers Lady Pank recently taped an appearance on ABC-TV's American Bandstand in Los Angeles during their first visit to America. The band performed "Minus Zero," their first single, and "Hero," from their debut MCA Records album, "Drop Everything." Shown at the taping from left: Edmund Stasiak and Jaroslaw Szlagowski of Lady Pank; American Bandstand's Dick Clark; Pawel Mscislawski, Janusz Panasewicz and Jan Borysewicz of Lady Pank.



**SEATTLE SONGWRITING PANEL** — BMI recently sponsored a Songwriters Symposium in Seattle that featured a panel of music industry professionals. Pictured at the symposium (l-r): Neil Portnow, vice president, A&R, EMI Records; Bruce Roberts, songwriter-producer; Kathleen Carey, president, Unicity Music; and Gary Roth, BMI staff attorney. Not pictured is Bobby Weinstein, BMI assistant vice president and panel moderator.

## Rock And Roll Pioneer Blackwell Dies In Los Angeles At 66

LOS ANGELES — Robert (Bumps) Blackwell, 66, a legendary teacher, composer, starmaker and prominent entertainment industry figure over the past three decades, died Saturday, March 9, at Whittier General Hospital of pneumonia.

Although he was virtually unknown outside the music industry, he is considered a rock and roll pioneer having either discovered, developed or fundamentally influenced many major music stars including Little Richard, Ray Charles, Quincy Jones, Herb Alpert, Sam Cooke, Lou Adler, Sonny Bono, the Chambers Brothers, Lou Rawls, Bobby Womack, Lloyd Price, Clyde King, Guitar Slim, Ernestine Anderson, Clifton Chenier, Bessie Griffin, Jimi Hendrix and many others.

Born May 23, 1918, Blackwell was raised in Seattle, Washington, where he attended the Cornish Music Conservatory and the University of Washington.

After leaving the conservatory, Blackwell enlisted in the Army and started in music working in local Seattle jazz ensembles and big bands as a trumpeter, one, The Bumps Blackwell Junior Band included a couple of other unknowns named Ray Charles and Quincy Jones.

After World War II, he moved to Los Angeles, and started making records in 1949, working with acts such as Joe Smith, Sonny Knight, Guitar Slim, Lloyd Price and Clifton Chenier.

In 1954, he began handling A&R duties for Specialty Records, and helped develop two gospel singers named Sam Cooke

and Little Richard into major rock and roll and R&B singers. Blackwell produced Cooke's classic, "You Send Me," and many of Little Richard's vintage rock and roll hits including "Tutti Frutti," "Rip It Up," "Ready Teddy," "Lucille" and "Long Tall Sally." Over the next two decades, Blackwell helmed A&R departments at Mercury Records (1960-61) and Warner Bros. (1965), while also operating as an independent producer for smaller indie labels including Keen, Ensign and Andex Records.

He collected over 17 gold records for his work and also worked on the motion picture soundtracks for *The Girl Can't Help It* with Jayne Mansfield and Little Richard, *Houseboat* which starred Cary Grant, and developed music for many musicals and local presentations.

Blackwell, who was blind throughout the latter part of his career, still maintained a high profile working in the '80s with singer Thelma Houston. He spent many of his recent years trying to garner assistance and support for the Blackwell Academy of Performing Arts, a private school for students of all ages similar to New York City's High School for the Performing Arts, which never received the adequate funding to launch.

Blackwell is survived by his daughters Sandra Blackwell-McClendon and Kelly Lee Blackwell, his brother Charles Blackwell and sister Rose Sanders, and three grandchildren.

Funeral services were held on Friday, March 15, at Angelus Funeral Home.

## Glenn Frey Heats Up The Charts

(continued from page 13)

During a two-month tour with the Ronstadt band, Henley and Frey roomed together. It was then that they came up with the idea for their own band, the Eagles, which they set about forming once the Ronstadt tour and some subsequent sessions for her "Linda Ronstadt" LP had ended.

The string of Eagles hits that dominated the airwaves of the '70s have, for the most part, become standards of contemporary American music. Frey had a hand in writing those tunes, in collaboration with Henley. The partnership was so successful that the announcement of solo records from each artist came as a surprise and a point of speculation in the music industry. One of Frey's reasons for quitting the Eagles was reportedly to pursue an interest in music he'd lost in

the latter years he spent with the band, and though his debut solo release, "No Fun Aloud," met with positive reactions from the press and the public, the album didn't sell as well as expected.

If "No Fun Aloud" can be considered an experiment, "The Allnighter" is Frey's true solo launch. One of the cuts from the LP, "Smuggler's Blues," recently served as the inspiration for an episode of the *Miami Vice* television series, in which Frey acted a role. The cut is currently being released as the album's next single. Meanwhile, Frey is in Nashville, preparing material for his next album. The album is not yet titled and no release date has been set, but with the momentum created by the success of "The Allnighter," and the *Beverly Hills Cop* single Frey has established a hungry new audience.

## Beggars Banquet And Jem Create Pressing And Distribution Structure

LOS ANGELES — Marty Scott, president of Jem Records, Inc., has released details of an arrangement with England's Beggars Banquet label for the pressing and distribution of three titles from the Beggars Banquet catalog beginning in March with an LP by Manchester's The Fall, "The Wonderful And Frightening World Of . . ." This will be followed by a brand new record by veteran singer/songwriter Roy Harper featuring Jimmy Page, and a compilation album from Tones On Tail (three of the founding members of Bauhaus) that will be available exclusively in North America.

"Beggars Banquet," said Scott, "is one of the true innovators among U.K. independents that has had continued success in England and Europe. Until now, most of their catalog sales into the states have been on import: we've now set up a structure whereby certain albums from the left field of their repertoire will be available through Jem in the U.S. so that acts such as The Fall and Tones On Tail can develop a domestic base."

Martin Mills, Beggars Banquet head commented "Jem and ourselves will

jointly decide which albums to slot into this structure — it will be ready and waiting for appropriate projects for certain acts at a particular stage in their career. However, it will not affect our placing of new and existing acts with other U.S. companies which we will continue to do, and, of course, our existing relationships with other U.S. record companies will continue. The Jem arrangement gives us an ideal outlet for those albums that are deserving of a U.S. release but are still not mainstream chart contenders."

Beggars Banquet began as a record shop in 1974, started by part-time DJs Mills and Nick Austin with 5,000 pounds. After successes with punk acts, they struck distribution and licensing deals with WEA and had their first major hits with The Doll and Gary Numan. By 1983, Beggars Banquet was placing many of these artists on an individual basis determined by potential licensees' commitment and understanding of the particular act in question: Gary Numan on Atco; Modern English on Sire; Icicle Works on Arista among others.

## Real To Reel Bridges Production Gap With Recording/Promotions

LOS ANGELES — For many songwriters and up-and-coming music groups, the road to a hit record is long and sometimes seemingly impossible. Trying to find the 'right' A&R person at the 'right' label can lead to dozens of rejections and ultimately to no product at all. Yet independently production companys such as Real-To-Reel help bridge that gap.

Officially formed in 1984, Real-To-Reel is made up of former RCA recording artist, producer and songwriter Dito Godwin and former KSUL music director Don Hamister. The production company began with the idea of finding and developing new musical talent much in the way that an independent record label does. With experience in both record production and promotion of products, Real-To-Reel is able to handle all aspects of music production.

While working primarily on demos for various artists, Real-To-Reel has already found a measure of success with Los Angeles melodic metal band St. Elmo's which has a deal with Enigma. And while self-contained metal bands seem to be the current rage, Godwin and Hamister both

are on the look-out for singer-songwriters and even vocalists who do not write. As both men know, the next hit single or top charting artist can come from anywhere, and that kind of unpredictability is what keeps production companys like Real-To-Reel vital to the ears of the music industry.

## WZKS Sold For \$3.8 Mil.

An agreement has been signed between Robert Herpe, Eric Hauenstein and WZKS, Inc. for purchase of the Nashville FM outlet. Kiss 96, as it is known, operates at 96.3 KHZ with 100,000 watts, and is licensed to Murfreesboro, Tennessee (Nashville). "We are looking forward to working with the station's fine management team. Ron Kempff (WZKS president and GM) and his people have done a tremendous job and we are excited about being a part of the station's future," stated Herpe.

Purchase price is approximately 3.8 million plus other considerations. Herpe and Hauenstein (TransCOM Communications, Inc.) also own KLZI, Phoenix



**HOW SUITE IT IS** — Warner Bros. recording artist Honeymoon Suite recently signed an exclusive co-publishing and administration agreement with Screen Gems-Colgems-EMI Music, Inc. Pictured at the signing are (l-r): Derry Grehan, Honeymoon Suite; Gerd Muller, vice president of talent acquisition for Screen Gems; Gary LaLonde of the band; and Steve Prendergast, manager of Honeymoon Suite.



## INTERNATIONAL DATELINE

### U.K. Majors Collaborate On Best Selling 'Hits' Compilation

by Chrissey Iley

LONDON — The major record labels have collaborated on a new hits compilation album, despite some previously fierce competition in the market.

EMI and Virgin have agreed to license tracks to CBS and WEA for the "Hits Album/Tape II" released next month. Up to now EMI and Virgin have kept their tracks for their own "Now That's What I Call Music" albums.

It appears all four companies have agreed to alternate the release of compilations. The CBS/WEA "Hits Album I" sold 1.6 million copies, making it the biggest selling UK compilation ever.

Virgin has licensed two tracks, Stephen

"Tintin' Duffy's "Kiss Me" and Little Benny and The Masters' "Who Comes To Boogie," while Capitol Records' hit single, "Solid" by Ashford and Simpson, will be included on "Hits II," alongside other current hits licensed from MCA, Motown, ZTT and Stiff. CBS and WEA have committed themselves to a \$400,000 nationwide TV advertising campaign for the album, to be released on April 1.

Although the first three EMI/Virgin "Now That's What I Call Music" albums all reached number one, "The Hits Album" kept its rival "Now 4" LP from the top. However, all firms agree that there is room for everyone to compete for the lucrative Christmas market.

### United Kingdom

LONDON — Britain's independent record retailers face a troubled future, according to a financial survey called *Record and Tapes from Euromonitor*. The independent specialist's share of the market declined from 28 percent in 1980 to 20 percent in 1983. During the same period their total sales of records and tapes has fallen from £123 million to £99 million.

"There is no evidence that the independent specialists have the ability to reverse or even reduce this progressive trend," states the report.

The discounting policies of the majors

is not only blamed for the decrease in the independents' share of the market, but also for the decline in the entire LP market. According to the survey, the manufacturers have absorbed the majority of the discounts with "devastating" effects.

The gloomy survey, which flies in the face of the upturn in the market during 1984, also lays blame at the door of the independent specialists for not adapting to market conditions and diversifying.

The British Phonographic Industry's Anti-Piracy Unit has just rounded off a successful 1984 with a conviction against



**THE MOODY BLUES RETURN** — Tom Hulett, (far left) president of Concerts West is pictured with Justin Hayward, (second from left) John Lodge, (second from right) & Grame Edge (far right) of the Moody Blues at a recent reception in London. Talks are under way for a possible concert tour in Europe & the United States for the group. Pictured in the center is Walt Maguire of East Street Records.

a tape pirate brought to court in its last action of the year.

The pirate was ordered to pay damages and costs totalling \$15,000. During 1984 the BPI served 29 orders against pirates compared to 18 in 1983. Last year 24,000 illicit cassettes were seized, plus 750,000 inlay cards, over 200 printing plates and negatives, and 16 high-speed cassette duplicators.

BPI Anti-Piracy Unit activity during 1985 can be expected to remain high, and legal adviser Patrick Isherwood comments: "continued anti-piracy investigations means that despite considerable financial incentives to make counterfeit cassettes, the level of activity among pirates for last year seemed to be about the same as for the previous year; it was certainly no higher, so the problem is still being successfully contained."

The release of Sheena Easton's new single "Sugar Walls" has been delayed until this week in the UK due to 12-inch master tapes being mislaid in transit from the U.S. Written and co-produced by Prince, under the alias Alexander Nevermind, the single is already a big hit in the States.

Elvis Costello has been in the studio producing Irish band The Pogues. Their single, "A Pair of Brown Eyes," produced by Elvis, was released by Stiff Records on March 18. Elvis has also agreed to produce The Pogues next album, set for release in the summer.

The fruits of former Steely Dan man Walter Becker's collaboration with Liverpool band China Crisis will be on the streets of the UK in mid-April. The album,

"Flaunt The Imperfection," was recorded in a village in East Sussex, near England's south coast.

A single from the album, "Black Man Ray," was released last week. China Crisis is the first band Becker has worked with since he left Los Angeles for Hawaii some years ago; they spent two months working together.

chrissy iley

### Japan

TOKYO — According to the JPRA (Japan Phonograph Record Association), total sales of discs in Japan for Jan. 1985 were 9,776,000 copies, a drop of 10 percent from the comparable month of the prior year while this was up two percent over the same month of the previous year. In these results, the sales of CD (638,000 copies, 1,537,000,000 = \$6,140,000) were included. At the same time, the sales of pre-recorded tapes in January this year were 5,339,000 units, a drop of 17 percent and 7,224,000,000 yen (\$28,890,000), down 15 percent from the comparable month of the prior year.

Nippon Phonogram Co., Ltd. has started its summer campaign with the title of "Clean Up Trio Campaign." Through this movement, the company will promote six main titles (Japanese music and its international repertoire each contribute three titles). They are: "Machikutabirete Yokohama" (Yoshie Kashiwabara), "Iro Natsu Yume" (Seri Ishikawa), "Sunao-natte Darling" (Shojiotai) are the Japanese musics and "7048 Fahrenheit" (Bon Jovi), "Shout" (Tears For Fears), "Naughty Naughty" (John Parr) are the international repertoires selections.

kozo otsuka



**"ALF" LANDS ONE** — "Alf," the debut LP by CBS recording artist Alison Moyet, recently was awarded a double platinum plaque for U.K. sales. Here, at the presentation, are (l-r): Allen Davis, president, CBS Records International; Paul Russell, managing director, CBS Records U.K.; Alison Moyet; Muff Winwood, A&R director, CBS Records UK; Bunny Freidus, v.p., creative operations, CBS Records International; Walter Yetnikoff, president, CBS Records Group; and Maurice Oberstein, chairman, CBS Records, U.K.

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

1. Tenshi No Wink — Seiko Matsuda — CBS Sony
2. Netsushisen — Anzenchitai — Kitty
3. Furarekibun De Rock 'N Roll — Tom Cat — Canyon
4. Yoisho — Masahiko Kondo — CBS Sony
5. Oira Tokyo Sa Yaguda — Ikuzo Yoshi — Tokuma Japan
6. Romantic Ga Tomaranayi — C-C-B — Polydor
7. You Gotta Chance — Koji Yoshikawa — SMS
8. Young Bloods — Motoharu Sano — Epic Sony
9. Cinderella Wa Nemurenai — Alphy — Canyon
10. Soshite Bokuwa Tohoni Kureru — Yoshiyuki Osawa — Epic Sony

#### TOP TEN LPs

1. 9.5 Carat — Yosui Inouye — For Life
2. Confusion — Yoshiyuki Osawa — Epic Sony
3. Like A Virgin — Madonna — Warner Pioneer
4. Today's Girl — Kyoko Koizumi — Victor
5. Make It Big — Wham! — Epic Sony
6. Dakishimetai! — Anzenchitai — Kitty
7. The Soundtrack — Koji Yoshikawa — SMS
8. Like A Virgin — Madonna — Warner Pioneer
9. Communication — Junko Yagami — Alpha Moon
10. Agent Provocateur — Foreigner — Warner Pioneer

—Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

1. You Spin Me Round — Dead Or Alive — Epic
2. Nightshift — Commodores — Motown
3. I Know Him So Well — Elaine Page & Barbara Dickson — RCA
4. Let's Go Crazy — Prince And The Revolution — Warner Bros.
5. Love & Pride — King — CBS
6. Solid — Ashford & Simpson — Capitol
7. Dancing In The Dark — Bruce Springsteen — CBS
8. Things Can Only Get Better — Howard Jones — WEA
9. The Boys Of Summer — Don Henley — Geffen
10. Material Girl — Madonna — Sire

#### TOP TEN LPs

1. No Jacket Required — Phil Collins — Virgin
2. Meat Is Murder — Smiths — Rough Trade
3. Born In The U.S.A. — Bruce Springsteen — CBS
4. Alf — Alison Moyet — CBS
5. The Age Of Consent — Bronski Beat — Forbidden Fruit
6. Agent Provocateur — Foreigner — Atlantic
7. Steps In Time — King — CBS
8. Chess — Various Artists — RCA
9. Diamond Life — Sade — Epic
10. Reckless — Bryan Adams — A&M

—Melody Maker

### Italy

#### TOP TEN 45s

1. Last Christmas — Wham! — CBS/Epic
2. Noi Ragazzi Di Oggi — Luis Miguel — EMI
3. The Wild Boys — Duran Duran — EMI/Parlophone
4. Do They Know It's Christmas — Band Aid — Polygram/Mercury
5. The Neverending Story — Limahl — EMI
6. Se Mi Innamoro — Ricchi & Poveri — Baby
7. Una Storia Importante — Eros Ramazzotti — DDD
8. The Power of Love — Frankie Goes To Hollywood — Ricordi/Island
9. Careless Whisper — George Michael — CBS/Epic
10. Souvenir — Matia Bazar — Ariston

#### TOP TEN LPs

1. Make It Big — Wham! — CBS/Epic
2. Arena — Duran Duran — EMI/Parlophone
3. Supersanremo '85 — Various Artists — EMI
4. Oro Puro 5 — Various Artists — CBS
5. The Unforgettable Fire — U2 — Ricordi/Island
6. Le Disc — Various Artists — EMI
7. Sanremo 85 — Various Artists — CGD
8. Brooklyn — Various Artists — CGD
9. I Miei Americani — Adriano Celentano — CGD/Clan
10. The Woman In Red — Stevie Wonder — Ricordi/Motown

—Musica E Dischi

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## USA For Africa Video

(continued from page 18)

A reception room was arranged for guests and entourages with monitors for them to watch the session. The producers expected around 200 attendees. Some 900 wound up crowding the A&M Records Hollywood soundstage (once the home of Charlie Chaplin's movie company), all of whom were separated from the artist with whom they'd arrived.

Forty-five hours in total were shot during the recording of the single (which covered three separate recording sessions: one to lay the basic rhythm tracks, the main session following the American Music Awards, and a subsequent patch-up session involving only a few artists). Six cameras were used during the main recording, capturing everything from the artists arrivals to an after-hours singalong of Harry Belafonte's (a co-sponsor of the U.S.A. For Africa project) "Banana Boat Song."

The tape required a 70-hour editing process, most of which was meticulously handled by Golin. With so much rare footage to choose from, paring the material down to a seven-minute, 15-second music video was no small task, and a particularly frustrating one, according to Golin. The main concern was to capture the essence of spine-tingling emotion generated by the recording itself. The "chill factor" in the final edit, which debuted on MTV March 11, surpasses that of the single, (especially when unrecog-

nizable vocals are attached to highly recognizable faces.)

Golin and Malley expressed regret at not being able to include certain footage, but felt that most of what was discarded was unsuitable anyway (artists looking at their feet while still learning the tune, and the like). However, if the seven-minute clip isn't enough, the producers are currently working on a half-hour homevideo cassette of the evening (to be released in June), along with a one-hour special for HBO. The special debuts May 3, and will air eight times during the month of May, for which HBO will donate \$2 million to the U.S.A. For Africa fund.

Executive producers on the project were manager Ken Kragan and Ken Yates. Tom Trbovich served as producer, with editing by Charlie Randazzo. No one will profit monetarily, except the famine victims of Ethiopia. An estimated \$1 million was spent on the video. Golin and Malley have turned down projects to complete the video, having so far donated about three weeks of payless time for what has been a complicated endeavor. The positive energy surrounding the project is greater than any they've encountered, which, they attest, has made U.S.A. For Africa the smoothest, most enjoyable project of their careers. The good side of human nature prevailed. "I've had less cooperation from people getting paid huge sums than we had from those who gave their time to U.S.A. For Africa for no pay at all," remarked Malley.



**COUNTRY BOYS** — At the L.A. Press Club, the Academy Of Country Music recently held the third in a series of celebrity speaker luncheons. On hand to discuss the current state of country music and to forecast its future were Kent Crawford, vice president of product development, MCA Records; and MCA recording artist John Schneider. Pictured (l-r) are: Crawford; Academy board chairman Gene Weed; Schneider; Academy president Charlie Cook; and Bill Boyd, executive director of the Academy of Country Music.

## Bogdanovich On Mask

(continued from page 19)

for more money, but he intended not to keep it from the beginning," he stressed, also adding that two of Seger's songs would remain in any case in his version.

In response, Frank Price said in a statement that *Mask* is "a superb film that will be extremely well received by the public . . . We strongly feel that the Seger music selected is totally appropriate to the film, creatively consistent with its content and tone and, indeed, enhanced the film in a very positive way." *Mask* has opened in six theatres nationwide, and goes into general release on March 22.

## Benefit Slated For Richbourg

(continued from page 12)

the radio industry; the Neville Brothers, Tony Joe White and gospel artist Bobby Jones also added comments and expressed their support for the benefit, each citing John R.'s influence on their lives and careers.

Long also announced that the concert will be preceded by a testimonial benefit dinner the night before, to be held at the Sheraton Hotel in Nashville. Tickets for the dinner are \$125, which includes admission to the show the following evening.



**LAKESIDE MEETS THE EURYTHMICS** — Otis Stokes (l) of Lakeside, who's currently in the studio working on the group's upcoming album, met RCA recording artist Dave Stewart of Eurythmics at a recent post-Grammy party. Otis was also a presenter on the Black Gold Awards.

# CASHBOX

March 1985



# THE JUKEBOX PROGRAMMER

\*indicates new entry

March 23, 1985

## POP

- 1 **THE HEAT IS ON**  
GLENN FREY (MCA-52512)
- 2 **ONE MORE NIGHT**  
PHIL COLLINS (Atlantic 7-89588)
- 3 **CAN'T FIGHT THIS FEELING**  
REO SPEEDWAGON (Epic 34-04713)
- 4 **JUST ANOTHER NIGHT**  
MICK JAGGER (Columbia 38-04743)
- 5 **CARELESS WHISPER**  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04743)
- 6 **PRIVATE DANCER**  
TINA TURNER (Capitol B-5433)
- 7 **TOO LATE FOR GOODBYES**  
JULIAN LENNON (Atlantic 7-89589)
- 8 **LOVERGIRL**  
TEENA MARIE (Epic 34-04619)
- 9 **MATERIAL GIRL**  
MADONNA (Sire 7-29083)
- 10 **CALIFORNIA GIRLS**  
DAVID LEE ROTH (Warner Bros. 7-29102)
- 11 **SOMEBODY**  
BRYAN ADAMS (A&M 2701)
- 12 **SUGAR WALLS**  
SHEENA EASTON (EMI America B-8253)
- 13 **I'M ON FIRE**  
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 14 **ONLY THE YOUNG**  
JOURNEY (Geffen/Warner Bros. 7-29090)
- 15 **KEEPING THE FAITH**  
BILLY JOEL (Columbia 38-04681)
- 16 **RELAX**  
FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7-99405)
- 17 **SAVE A PRAYER**  
DURAN DURAN (Capitol B-5438)
- 18 **NEUTRON DANCE**  
POINTER SISTERS (Planet/RCA YB-13951)
- 19 **MISSING YOU**  
DIANA ROSS (RCA PB-13966)
- 20 **NIGHTSHIFT**  
COMMODORES (Motown 1773 MF)
- 21 **THIS IS NOT AMERICA**  
DAVID BOWIE/PAT METHENY GROUP (EMI America B-8251)
- 22 **ALL SHE WANTS TO DO IS DANCE**  
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 23 **OBSESSION**  
ANIMATION (Mercury 886 266-7)
- 24 **THE OLD MAN DOWN THE ROAD**  
JOHN FOGERTY (Warner Bros. 7-29160)
- 25 **TURN UP THE RADIO**  
AUTOGRAPH (RCA PB-13953)
- 26 **RADIOACTIVE**  
THE FIRM (Atlantic 7-89586)
- 27 **HIGH ON YOU**  
SURVIVOR (Scotti Bros./CBS 234 04685)
- 28 **RHYTHM OF THE NIGHT\***  
DeBARGE (Gordy/Motown 1770GF)
- 29 **FOREVER MAN\***  
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 30 **TAKE ME WITH U\***  
PRINCE AND THE REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079)

## COUNTRY

- 1 **SEVEN SPANISH ANGELS**  
RAY CHARLES (Columbia 38-04715)
- 2 **MAJOR MOVES**  
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 3 **CRAZY FOR YOUR LOVE**  
EXILE (Epic 34-04722)
- 4 **HIGH HORSE**  
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 5 **YOU'VE GOT A GOOD LOVE COMIN'**  
LEE GREENWOOD (MCA-52509)
- 6 **HONOR BOUND**  
EARL THOMAS CONLEY (RCA PB-13960)
- 7 **CRAZY**  
KENNY ROGERS (RCA PB-13975)
- 8 **COUNTRY GIRLS**  
JOHN SCHNEIDER (MCA-52510)
- 9 **GIRLS NIGHT OUT**  
THE JUDDS (RCA PB-13991)
- 10 **WALKIN' A BROKEN HEART**  
DON WILLIAMS (MCA-51514)
- 11 **THERE'S NO WAY**  
ALABAMA (RCA PB-13992)
- 12 **NOW THERE'S YOU**  
SHELLY WEST (Viva 7-29106)
- 13 **WHAT I DIDN'T DO**  
STEVE WARINER (MCA-52505)
- 14 **IT SHOULD HAVE BEEN LOVE BY NOW**  
BARBARA MANDRELL/LEE GREENWOOD (MCA-52525)
- 15 **WHAT SHE WANTS**  
MICHAEL MARTIN MURPHEY (EMI America B-8243)
- 16 **THE FIRST WORD IN MEMORY IS ME**  
JANIE FRICKE (Columbia 38-04731)
- 17 **WALTZ ME TO HEAVEN**  
WAYLON JENNINGS (RCA PB-13954)
- 18 **TIME DON'T RUN OUT ON ME**  
ANNE MURRAYS (Capitol B-5436)
- 19 **ROLLIN' LONELY**  
JOHNNY LEE (Warner Bros. 7-29110)
- 20 **SOMEBODY SHOULD LEAVE**  
REBA McENTIRE (MCA-52527)
- 21 **STEP THAT STEP\***  
SAWYER BROWN (Capitol B-5446)
- 22 **I NEED MORE OF YOUR LOVE**  
THE BELLAMY BROTHERS (MCA/Curb)
- 23 **THE COWBOY RIDES AWAY**  
GEORGE STRAIT (MCA-52526)
- 24 **IN A NEW YORK MINUTE**  
RONNIE McDOWELL (Epic 34-04816)
- 25 **DON'T CALL IT LOVE**  
DOLLY PARTON (RCA PB-13987)
- 26 **WARNING SIGN\***  
EDDIE RABBITT (Warner Bros. 7-29089)
- 27 **LET THE HEARTACHE RIDE**  
RESTLESS HEART (RCA PB-13969)
- 28 **FALLIN' IN LOVE\***  
SYLVIA (RCA PB-13997)
- 29 **RADIO HEART\***  
CHARLY McCLAIN (Epic 34-04777)
- 30 **A LADY LIKE YOU**  
GLEN CAMPBELL (Atlantic America 7-99691)

## BLACK CONTEMPORARY

- 1 **NIGHTSHIFT**  
COMMODORES (Motown 1773 MF)
- 2 **(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU**  
WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)
- 3 **MISSING YOU**  
DIANA ROSS (RCA PB-13966)
- 4 **PRIVATE DANCER**  
TINA TURNER (Capitol B 5433)
- 5 **TONIGHT**  
READY FOR THE WORLD (MCA 52507)
- 6 **OUTTA THE WORLD**  
ASHFORD & SIMPSON (Capitol B 5435)
- 7 **EASY LOVER**  
PHILIP BAILEY (WITH PHIL COLLINS) (Columbia 38-0469)
- 8 **'TIL MY BABY COMES HOME**  
LUTHER VANDROSS (Epic 34-04760)
- 9 **BE YOUR MAN**  
JESSE JOHNSON (A&M 2702)
- 10 **THIS IS MY NIGHT**  
CHAKA KHAN (Warner Bros. 7-29097)
- 11 **CARELESS WHISPER**  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 12 **SUGAR WALLS**  
SHEENA EASTON (EMI America B-8253)
- 13 **NEW ATTITUDE**  
PATTI LABELLE (MCA 52517)
- 14 **THE MEN ALL PAUSE**  
KLYMAXX (MCA 52486)
- 15 **BACK IN STRIDE**  
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 16 **MY TIME**  
GLADYS KNIGHT & THE PIPS (Columbia 38-04761)
- 17 **RHYTHM OF THE NIGHT**  
DeBARGE (Motown 1770GF)
- 18 **HEARTBEAT**  
DAZZ BAND (Motown 1775MF)
- 19 **NEUTRON DANCE**  
POINTER SISTERS (Planet/RCA YB-13951)
- 20 **IN MY HOUSE\***  
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 21 **THE BORDERLINES**  
JEFFREY OSBORNE (A&M-2695)
- 22 **HALF CRAZY**  
JOHNNY GILL (Cotillion/Atlantic 7-99671)
- 23 **BAD HABIT**  
JENNY BURTON (Atlantic 7-89583)
- 24 **20/20**  
GEORGE BENSON (Warner Bros. 7-29120)
- 25 **SOME KINDA LOVER\***  
WHISPERS (Solar/Elektra 7-69658)
- 26 **MR. TELEPHONE MAN**  
NEW EDITION (MCA 52484)
- 27 **TAKE ME WITH U\***  
PRINCE AND REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079)
- 28 **GIMME, GIMME, GIMME**  
NARADA MICHAEL WALDEN (Duet with PATTI AUSTIN) (Warner Bros. 7-29077)
- 29 **YOU SEND ME\***  
THE MANHATTANS (Columbia 38-04754)
- 30 **HANG ON TO YOUR LOVE**  
SADE (Portrait/CBS 37-4664)

## RECORDS TO WATCH

LUCKY — Greg Kihn (EMI America)  
 ALONG COMES A WOMAN — Chicago (Warner Bros.)  
 SAY IT AGAIN — Santana (Columbia)  
 ONLY LOVE WILL MAKE IT RIGHT — Nicolette Larson (MCA)  
 INTO THE NIGHT — B.B. KING (MCA)  
 SMOOTH OPERATOR — Sade (Portrait/CBS)  
 IN A NEW YORK MINUTE — Ronnie McDowell (Epic)  
 YOU'RE GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)

LOVE AND HAPPINESS — David Sanborn (Warner Bros.)  
 FRESH — Kool & The Gang (De-Lite/PolyGram)  
 YOUR GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)  
 IF IT AIN'T LOVE (LEAVE IT ALONE) — The Whites (MCA/Curb)  
 WORKING MAN — John Conlee (MCA)  
 FOUR WHEEL DRIVE — The Kendalls (Mercury)  
 WE ARE THE WORLD — USA For Africa (Columbia)  
 SOME LIKE IT HOT — The Power Station (Capitol)

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## AROUND THE ROUTE

by Camille Compasio

In last week's issue we touched very briefly on the recently concluded Amusement Showcase International convention, which was held March 1-3 at Expocenter/Downtown in Chicago. What was starkly evident at this second annual trade event was the lack of a significant operator turnout but, as we can all recall, ASI '84 did not bring in big operator traffic either, although from what we surmised the turnout was better than it was this year. Getting down to numbers, AAMA's executive director Glenn Braswell gave us an estimated total attendance of between 3540-3550 (figures were still being tallied at pre-stime). ASI '85, sponsored by AAMA (American Amusement Machine Association), the joint manufacturer distributor national organization (the new name was officially sanctioned at the 2/28 pre-convention board meeting) naturally saw outstanding participation on the manufacturer/distributor level. Braswell said there was an even greater distributor turnout this year than in '84. The concensus among those we queried on the exhibit floor was that ASI '85 proved to be a terrific manufacturer/distributor show, which provided a perfect environment for the factories to present their products to distributors. Distributor-only exhibit hours were held on the first two days of the convention. There was a full assortment of equipment shown, with a nice mix of current products that were previously released and some brand new pieces that were earmarked for debut at this convention. A constant topic of conversation on the convention floor was the absence of a big operator turnout. However, in this regard, as one exhibitor, who made a last-minute decision to exhibit at ASI '85, confided, "We came to the show expressly to see our distributors, since they are the people who buy our product, and our effort proved to be very worthwhile from a business standpoint." . . . Do we need two annual shows? With all due respects to the sponsoring association and the management firm who jointly presented a very well organized, efficiently run convention, the question as to the economic feasibility of holding two major trade conventions on an annual basis kept cropping up. On the plus side, many favored the timing of ASI, which is in tune with the spring buying season, but others stressed the squeeze on the budget, especially under current circumstances. The most positive vibes came from those who did good business at the show and felt that, while there was not a great abundance of operators in attendance, there was a noticeable number of "those who count." On the other side of the coin, we have the exhibitor who felt the show did not justify the cost of exhibiting for some firms. "I could have saved a lot of money by staying home and holding my own distributor meeting," was one comment . . . Is the seminar program necessary? The

ASI '85 format included a comprehensive education program, consisting of more than 30 hours of seminars covering a broad range of pertinent subject matter. Some of the seminars were cancelled right on the opening day of the show — for lack of interest. Of those that were conducted on schedule, the response was poor for the most part. It was not unusual to find as little as four or eight people in attendance. We understand that the general session and "Ask The Experts" panel (which provided a platform for off-the-cuff dialogue and suggestions) attracted the largest turnout of some 35-55 attendees. Perhaps, it would be wiser to eliminate or reduce the education program and concentrate mainly on the exhibits, which were the focal point of this year's convention and the various individual functions (such as the Rowe distribs meeting, the Konami presentation, et al) that were timed not to conflict with exhibit hours and served a vital purpose . . . Will there be an ASI '86? Space has been reserved at Expocenter/Downtown in Chicago for the 1986 Amusement Showcase International. However, the sponsoring association will be looking into alternative locations, outside of Chicago, in the sunbelt cities, for a possible site for next year's show. This is in response to suggestions that were made at ASI '85. A formal survey is being conducted on the operator level and a decision could be reached in time for the AAMA annual meeting scheduled for May 16-17 at the Fairmont in San Francisco. In the final analysis, ASI '85 was a good show with a lot to offer that was victimized by the state of the economy in coinbiz and the depressed attitude that has prevailed over these past many months, which account somewhat for the lack of a heavy operator attendance. However, more than one person commented that signs of a possible turnaround in coinbiz began to surface at this show. Also, quite a few exhibitors reported that they wrote up business at the convention and found the event to be very productive . . . Was there new equipment introduced at the show? Granted, not every single exhibitor unveiled new product at ASI '85 but there was a nice assortment of new pieces on display. Bally Midway showed their "Strikes & Spares" shuffle, "Demolition Derby" stand-up table game, "Crater Raider" video, along with pins and other items in their current lineup. I.C.E. introduced their new "Kixx" soccer game, which is scheduled for delivery in early or mid-April. Valley revealed the new "Lynx" coin-op pool table, which is a companion to the popular "Cougar Cheyenne." Bhuzac Int'l. introduced the new "Clown" pin and the "Space Savers System," which is a wall mounted conversion system for most types of current video games and is scheduled for delivery in about 4-6 weeks, along with the "Real McCoy" arm wrestling machine. Meltec premiered the new "Target Ace" shuffle target game, skedded for shipment around the end of March. Premier presented their hot new pin "Ice Fever," which was among the most popular attractions at the convention. Kitcorp showed their new "Tiger Rag" pinball conversion. Digital Controls introduced "Cowboy Casino," the first laser poker game (for amusement only, of course).

## Video Jukebox Leasing Program Is Announced By Rowe

CHICAGO — As a further marketing effort for its Rowe V/MEC Video Jukebox, Rowe International has initiated a leasing program, which the factory introduced to its distributor network at a special meeting, held in Chicago on Friday, March 1, at the opening of the ASI '85 convention.

The leasing arrangement applies only to the Video Unit, which consists of the video monitor, monitor stand, video board, graphics board, VCRs and monthly tapes. The term is 48 months with a purchase option of \$1 for the Video Unit (hardware only, no tapes) at the end of the lease period.

When Rowe announced the program the quota period for distributors was set to begin in March, 1985 and continue through September 30, 1985.

Under the terms of the leasing arrangement, the distributor must purchase the video-ready jukebox from Rowe and sell it to the operator who will then qualify to sublease the Video

Unit (from the distributor) at a specified monthly rate. As a further incentive, a 60-day trial period is allowed, following which the operator may return the Video Unit only to the distributor and terminate the sublease at no additional cost or exercise the option of a second 60-day trial period for the same Video Unit in a different location. The monthly fee must be honored during this trial period.

In its continuing effort to offer diversified programming choices for music video, Rowe recently released specialty tapes in Country and Urban Contemporary music. This effort, combined with the new leasing program is geared to create greater public interest and increased market penetration, which would translate into more profit for the operator.

Further information regarding the new program may be obtained through factory distributors.

## New Equipment New Williams Shuffle

CHICAGO — "Strike Zone," the latest in the Williams line of shuffles, combines the excitement of an all new look, new sounds as well as speech and new way of play via Williams solid state technology. Also, for the first time, Williams' detailed bookkeeping information and diagnostic tests are easily accessible from the front door on this model.

A unique streamlined cabinet design, brilliant backglass graphics, fast butcher block playfield and fantastic sounds are among the many enhancements designed to attract player interest.



**NINTENDO 'ICE CLIMBER' IN VS. UNISYSTEM CABINET** — A slip-sliding contest where players "Popo" and "Nana," with ice ax in hand, try to conquer one of 24 randomly generated mountains. They can go it alone or take on the challenge with another player. Along the way, there are the various hazards of the wilderness to overcome; such as abominable critters, wild birds and even a crazy polar bear in sunglasses to watch out for in pursuit of the ultimate conquest — the summit. To keep the juices flowing there are bonus screens and the promise of future victories, which heighten player interest. Ice Climber is available in a dedicated version or VS Pak form for both



the new single monitor VS Unisystem or the VS Dualsystem.

To further illustrate the capabilities of the Nintendo systems, pictured here is the "VS Excitebike" and "VS Ice Climber" shown as a 2-in-1 cabinet game in the VS Dualsystem cabinet. Nintendo has designed the interchangeable game systems to meet the needs of the operators by combining price, quality and earning power in a state-of-the-art VS System. A full entourage of company executives and staff members were on hand at the recent Amusement Showcase International convention in Chicago to fully demonstrate the systems.

## On The Cover

"Demolition Derby," one of the new games being introduced by Bally Midway, was among the featured products showcased in the firm's exhibit at the March 1-3 ASI '85 convention in Chicago.

It is a stand-up table game with a 25" monitor that brings you right into the thick of the action. The cars are of modern style and, just as in the actual sport, there are oil slicks, car parts flying off, radiator steam and just about everything else one would encounter in a demolition derby.

In addition, a player can buy back into the game at any time by merely walking up to the machine, inserting a coin and rejoining the play action.

"Demolition Derby" offers thrills, excitement and the challenge of competition. With this new piece, Bally Midway is responding to the market's call for that special game that will induce the operator to buy and the player to play!

Initial production is scheduled for April. Watch for it!

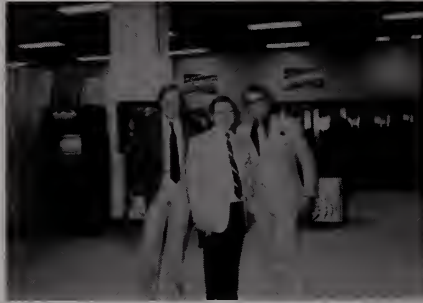
## Cash Box Tours The ASI '85 Exhibits

ASI '85, the second annual Amusement Showcase International, featured a full display of equipment, hosted by some 85 exhibiting firms. A few of the factories chose to introduce new product at this convention, others featured product that had already been revealed to the trade. Equipment was definitely the focal point of the show and there was a good assortment of pieces there in all of the game categories, with many back-to-the-basics products, a lot of conversions, a good showing of telephone units (which are becoming increasingly popular),

dart games (also very popular nowadays), and related products. The resurgence of the pin market was in evidence on the exhibit floor and visitors saw some product diversification on the part of Loewen, which introduced their first pinball conversion system and universal video cabinet (along with the phono line), and Rock-Ola, who featured their "Putter Golf," as well as their 490 jukebox. The *Cash Box* photographer captured some of the activity in the following photos.



**Photo 1:** John Schneider of Betson Pacific, at Premier's "Lee Fever" pin, which was among the biggest hits of the show.



**Photo 2:** At the Bally Midway exhibit, with company execs Steve Blattspieler (l-r) Dick Kopopa and Stan Jaroeki.



**Photo 3:** Jon Brady of Brady Dist. and Arachnid's Marcio Bonilla at the popular "English Mark Darts" game.



**Photo 4:** At the Rowe Video Jukebox with Ivan Sharp, Joel Friedman and Jerry Gordon of Rowe (l-r) and Joel Kleiman of Pioneer Sales & Service.



**Photo 5:** Rick Moss (Coin-It Co.) demonstrates the "All American Football" for Nebraska operator Ted Nichols in the Tehkan exhibit (l-r).



**Photo 6:** Ohio operator Tom Large (Time Out) poses at the Nintendo VS. Dualsystem, which was showcased at ASI.



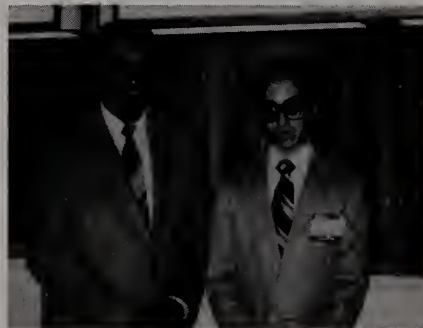
**Photo 7:** IDEA's Bonnie DeVale (l-r) and young dart player Jamie Hatten at the "Century Darts" game.



**Photo 8:** In addition to phonos, Rock-Ola showed its "Putter Golf," being enjoyed by op Donald Linn as Frank Schulz (dark suit) observes.



**Photo 9:** Data East intro'd its hot new "Kung Fu Master" at ASI. Pictured is the firm's Jolly Backer (l-r) with Bally Dist.'s Chuck Farmer.



**Photo 10:** Alvin Gottlieb, with son Michael at ASI registration, was ever visible at the show and at Premier's exhibit. Welcome back to coinbiz!



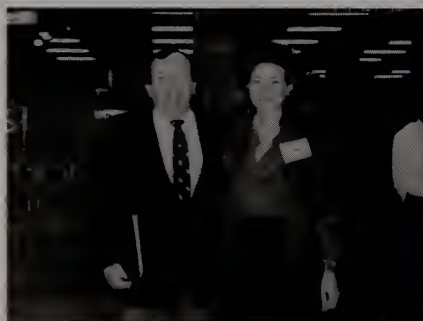
**Photo 11:** Exidy showed "Cheyenne" and the "Combat" conversion (skedded for mid-May release). Here are firm's John Barone and Mireille Chevalier.



**Photo 12:** Prominent coinbiz distrib Bert Betti (l-r) with Bally Midway prexy Dave Marofsky at the new "Strikes & Spares" shuffle.



**Photo 13:** ASI '85 saw Sega's return to the market — and here is David Rosen at the firm's exhibit.



**Photo 14:** Williams Joe Dillon and Nancy Goodwin checked in at ASI '85 and toured the exhibits — as observers!



**Photo 15:** At the gorgeous Seeburg "Prelude" with (l-r) company execs Bob Breither, Nick Hindman and Ed Blankenbeckler.



**Photo 16:** Loewen's New Wave pin conversion, a hit attraction at ASI, with execs Ullrich Schulze, Michael Sengleemann, Bob Lentz and Rus Strahan.

## PINBALL MACHINES

### BALLY

Grand Slam (4/83)  
Goldball (10/83)  
X's and O's (1/84)  
Kings of Steel

### GOTTLIEB (see MYLSTAR)

### GAME PLAN

Sharp Shooter II (10/83)  
Attila The Hun (2/84)  
Agents 777 (10/84)  
Captain Hook (2/85)  
Lady Sharpshooter

### MYLSTAR

Q\*bert's Quest (2/83)  
Super Orbit (4/83)  
Royal Flush Deluxe (4/83)  
Amazon Hunt (5/83)  
Rack 'Em Up (7/83)  
Ready, Aim, Fire (8/83)  
Jack's To Open (11/83)  
Alien Star (4/84)  
The Games (5/84)  
Touchdown (12/84)  
Eldorado (1/85)

### WILLIAMS

Defender (2/83)  
Warlok (2/83)  
Joust, 2-pl. (3/83)  
Time Fantasy (4/83)  
Firepower II (8/83)  
Laser Cue (4/84)  
Pennant Fever (6/84)  
Starlight (9/84)  
Space Shuttle (11/84)

### ZACCARIA/BHUZAC

Soccer King  
Pinball Champ (5/83)  
Time Machine (6/83)  
Farfalla (10/83)  
Devil Riders (2/84)

## VIDEO GAMES (upright)

### ATARI

Crystal Castles (6/83)  
Star Wars (7/83)  
Firefox, laserdisc (1/84)  
Major Havoc (1/84)  
TX-1 (3/84)  
I, Robot (6/84)  
Return Of The Jedi (9/84)

### BALLY/MIDWAY

Bump 'N Jump (2/83)  
Journey (4/83)  
Mappy (6/83)  
Discs of Tron (9/83)  
Granny & The Gator (10/83)  
Astron Belt, Laserdisc (10/83)  
NFL Football (12/83)  
Spy Hunter (1/84)  
Tapper (2/84)  
Galaxy Ranger Laser (3/84)  
Up 'N Down (4/84)  
Two Tigers (7/84)  
Big Bat — elec. mech. (8/84)  
Pac-Land (1/85)  
Timber (1/85)

### BALLY SENTE

Chicken Shift (11/84)  
Goalie Ghost (11/84)  
Hat Trick (11/84)  
Off-The-Wall (11/84)  
Sente Arcade Computer (SAC)  
Snacks 'N' Jaxson (9/84)  
Snakepit (12/83)  
Stocker (12/84)  
Trivial Pursuit (12/84)

### BHUZAC INT'L

Love Meter (9/83)

### CENTURI

Gyruss (5/83)  
Hyper Sports (10/84)  
Konami/Centuri Hyper Sports (5/84)  
Konami/Centuri Track & Field (11/83)

### CINEMATRONICS

Cosmic Chasm (4/83)  
Dragon's Lair, Laserdisc (7/83)  
Space Ace, laserdisc 4/84

# MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

### COMPUTER KINETICS

Super Monte Carlo, c.t. (10/83)  
You Pick It II, c.t. (1/84)

### DATA EAST

Destiny, Non-Video Game (9/83)  
Bega's Battle, Laserdisc (9/83)  
Karate Champ (9/84)  
Tag Team Wrestling (3/84)  
Boomer Rang'r (4/84)  
Cobra Command (6/84)

### EXIDY

Fax (5/83)  
Crossbow (11/83)  
Max A Flex (5/84)  
Cheyenne (9/84)  
Vertigo (1/85)

### FUNAI/ESP

Interstellar Laser (1/84)

### GAME PLAN

Hold 'Em Poker (3/83)  
Agents 777 (10/84)

### GOTTLIEB (see MYLSTAR)

### INTERLOGIC, INC.

Roc 'N Rope (6/83)

### MYLSTAR

Mad Planets (3/83)  
Krull (5/83)  
Juno First (7/83)  
M.A.C.H. 3, Laserdisc (10/83)  
Three Stooges (6/84)  
Q\*bert's Qubes (4/84)  
Us Vs. Them (7/84)

### NICHIBUTSU USA

Seicross (6/84)  
Tube Panic (11/84)  
Country Girl (11/84)  
Roller Jammer (1/85)

### NINTENDO

Mario Bros. (6/83)  
Donkey Kong III (11/83)  
Punch Out (3/84)  
VS. Baseball (6/84)  
VS. Golf (9/84)  
VS. Pinball (9/84)  
VS. Tennis (3/84)

### SEGA/GREMLIN

Star Trek (2/83)  
Star Trek, cockpit (2/83)  
Champion Baseball (6/83)

### SIGMA ENTERPRISES

Stinger (12/83)

### STERN

Lost Tomb (2/83)  
Bag Man (2/83)  
Mazer Blazer (3/83)  
Cliff Hanger, Laserdisc (9/83)  
Goal To Go, Laserdisc (1/84)  
Great Guns (1/84)  
Super Bagman (5/84)

### TAITO AMERICA

Zoo Keeper (4/83)  
Elevator Action (7/83)  
Change Lanes (7/83)  
Ice Cold Beer (11/83)  
The Tin Star (3/84)  
Zeke's Peak (3/84)  
10-Yard Fight (4/84)

### TECHSTAR

Spirit Casino, c.t. (12/83)

### WILLIAMS

Sinistar (3/83)  
Sinistar, Cockpit (3/83)  
Bubbles (3/83)  
Bubbles-Mini-Upright (3/83)  
Motorace USA (7/83)  
Blaster (10/83)  
Star Rider, Laserdisc (11/83)  
Turkey Shoot (6/84)

### ZACCARIA/BHUZAC

Money Money (7/83)  
Jackrabbit (2/84)  
Shooting Gallery (6/84)

## COCKTAIL TABLES

### AMSTAR

Phoenix

### ATARI

Dig Dug (4/82)

### BALLY/MIDWAY

Tron (8/82)  
Solar Fox (8/82)  
Blueprint (11/82)

### CENTURI

Gyruss (5/83)  
Konami/Centuri Circus Charlie (3/84)  
Konami/Centuri Track & Field (11/83)

### EXIDY

Fax (10/83)

### GOTTLIEB (see MYLSTAR)

### MYLSTAR

Q\*bert (6/83)

### SEGA/GREMLIN

Pengo (1/83)  
Champion (6/83)

### WILLIAMS

Bubbles (3/83)  
Motorace USA (7/83)

## PHONOGRAPHS

Lowen-NSM Consul Classic  
Lowen-NSM Prestige ES-2  
Lowen-NSM 240-1  
Lowen-NSM Satellite 200  
Lowen-NSM, City II  
Lowen-NSM, Soundmaster Compact  
Rock-Ola 476, Furniture Model  
Rock-Ola 490  
Rock-Ola 483 ('83)  
Rowe R-88 (9/83)

Rowe R-89 (9/84)  
Rowe V-MEC (video jukebox) (9/83)  
Seeburg Prelude (11/84)  
Seeburg Victorian (11/84)  
Star Gaze, Video Jukebox  
VMI Startime Video Jukebox  
Wurlitzer Cabarina  
Wurlitzer Tarock  
Wurlitzer Atlanta  
Wurlitzer Silhouette

## POOL, SHUFFLE, TABLE GAMES, ETC.

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)  
Coin Computer, V-Back Shuffleboard  
Irving Kaye Silver Shadow  
Irving Kaye Lion's Head  
Dynamo Big D Pool Table (9/83)  
Dynamo Soccer Table  
Exidy Whirly Bucket (11/82)  
Exidy Tidal Wave (10/83)  
G.T.I., V-Back Shuffleboard  
I.C.E., Chexx  
I.C.E. Fire Escape  
TS Tournament Eight Ball  
U.B.I. Bronco  
Valley Tiger Cat Bumper Pool (6/82)  
Valley Cougar Cheyenne (8/82)  
Valley Cougar Cheyenne "New Yorker" (6/84)  
Williams Big Strike Shuffle Alley  
Williams Triple Strike Shuffle Alley (11/83)

## CONVERSION KITS

(including interchangeable games & enhancement kits)  
Atari Pole Position II (11/83)  
Atari, Cloak & Dagger (2/84)  
Atari, Crystal Castles (3/84)  
Atari, Major Havoc (3/84)  
Atari, Millipede (3/84)  
Bally Midway, Pac-Man Plus (12/82)  
Bally Midway, Jr. Pac-Man (12/83)  
Bally Midway 'Flicky' (1/85)  
Bally Midway 'S.W.A.T.' (1/85)  
Centuri, Guzzler  
Centuri, Circus Charlie  
Centuri, Hyper Sports  
Cinematronics, Brix (1/83)  
Computer Kinetics, You-Pick-It  
Intrepid Marketing, Encore Retro-Kit (1/83)  
Data East, Burger Time  
Data East, Bump 'N Jump (2/83)  
Data East, Multi Conversion Kit  
Data East, Cluster Buster (7/83)  
Data East, Pro Bowling (7/83)  
Data East, Pro Soccer (9/83)  
Data East, Boomer Rang'r (4/84)  
Exidy Hardhat (2/83)  
Exidy Pepper II (6/82)  
Exidy Retrofit  
Exidy, Boulder Dash  
Exidy, Flip & Flop  
Exidy, Astro Chase  
Exidy, Bristles  
Konami, Gyruss  
Konami, Time Pilot  
Konami, Time Pilot '84  
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)  
Mylstar, Curveball (7/84)  
Mylstar, Q\*bert's Qubes (4/84)  
Mylstar, Us Vs. Them (7/84)  
Interlogic Roc 'N Rope (6/83)  
Nichibutsu, Rug Rats (3/83)  
Nichibutsu, Radical Radial (10/83)  
Nichibutsu, Skelagon (10/83)  
Sega, Tac/Scan (9/82)  
Sega, Monster Bash (11/82)  
Sega, Super Zaxxon (1/83)  
Stern, Lost Tomb (2/83)  
Stern, Pop Flamer (3/83)  
Stern, Pop Flamer (3/83)  
Stern, Super Draw (7/83)  
Stern, Fast Draw (7/83)  
Stern, Goal To Go (1/84)  
Taito America, Elevator Action (7/83)  
Taito America, Exerion  
Taito America, Pit 'N Run (6/84)  
Taito America, Tin Star (3/84)  
Taito America, Zookeeper (10/83)  
Universal, Lady Bug  
Universal, Mr. Do  
Universal, Mr. Do's Castle (11/83)  
Williams Aeroboto (12/84)  
Williams, Mystic Marathon  
Williams, Blaster

The wolves came home last night, painted on the sidewalk.

Their names are David, Steve, Conrad, Cesar and Louie... Los Lobos.

After ten years on the club circuit, Los Lobos are what's right about American rock & roll: they're fun, smart and hard-working, serious about songwriting and performing.

It's good to see them on the sidewalk, good to hear them on the radio, good to find them in record stores.

This band is breaking, and it feels great.

