

# CASHBOX

EST. 1982

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WE ARE THE WORLD SWEEPS RIAA CERTIFICATIONS  
CLASSICS HELP BOOST HOME VIDEO SALES  
USA FOR AFRICA VIDEO CASSETTE SHIPS JUNE 10  
GUEST EDITORIAL: JIM BLAKELY

Who Meets Who  
Songwriters Find Pop Success

REALITY IS . . . .

*QUANTITATIVE*  
*NOT*  
*QUALITATIVE*

The pop LPs and singles charts ~~in this issue~~ <sup>now</sup> reflect a major change and updating of methodology in the **CASH BOX** chart system. In addition to the recently completed overhaul of radio reporters and radio point systems, these charts now reflect a change over from qualitative to quantitative information. **Very good, good and fair are simply not sufficient**, not when the expense of shipping, storing and returning records diminish your bottom line, or playing the wrong record erodes your audience.

When you stock a record or add a record to your playlist **YOU MUST BE SURE THAT RECORD IS SELLING, NOT JUST MOVING UP A CHART**. You're betting too much of your own money and credibility to settle for opinionated information.

**QUANTITATIVE REPORTS MEANS PIECE COUNTS**, actual numbers of records sold, how many, not an arbitrary opinion of how well. You need the exacting accuracy of piece counts and you need the efficiency and ethics that are the keystones of the **CASH BOX** charts.

**CASH BOX** has been revising and expanding its research universe and **our charts currently reflect the actual sales of more than fifty-two hundred (5,200) key accounts nationwide** and that number is growing every day. When you make your decisions on stocking or playing a record, you need the most concise, accurate, up to date information possible. **CASH BOX** will provide that information. These same systems and methodology will, very soon, be applied to the BC and country charts.

The **CASH BOX** charts provide an in depth analysis of the real world, the difference between profit and loss, hype and reality, fact and fiction.

**CASH BOX**

**WE TALK TO PEOPLE THAT COUNT**

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## GUEST EDITORIAL

### Realizing The New Commitment

Seldom in our lives does an opportunity present itself where one can express concern over an issue that triggers so much positive national reaction. The recent suspension of Warner Bros. Records initiated by KACE-FM here in Los Angeles was just such an issue.

As it turned out the move was "unprecedented" in the history of the radio industry. The overwhelming unsolicited support from Black/Urban radio stations here in Los Angeles and across the country was "unparalleled."

Many realized quickly that the issue was much larger and deeper than a radio station pouting over the lack of some concert tickets. Warner Bros.' willingness to address, evaluate and then move to formulate a positive solution was very gratifying. By taking the lead in forming an agreement, Warner Bros. Records has set the "standard." A standard that we hope all other record companies will follow.

The unification of so many radio programmers was tantamount to awakening a sleeping giant. Many realize that at stake here is the survival of Black/Urban radio as we know it.

Unlike a few years ago, with CHR stations now playing

so many Black records, we find ourselves in a position where we are virtually vying for the same audience. There are great numbers of whites listening to Black radio and vice versa. For the first time we're in a competitive situation with all stations. Couple that with the fact that the advertising agencies are now saying "we don't have a Black radio budget." Agencies are now buying five, 10 stations deep. Statistics show that each share in L.A. should be worth 2.1 million dollars in revenue to a radio station. Given these facts its no wonder that Black/Urban radio is saying we must be treated fairly. Given today's economic climate we must be given the same kind of "access and considerations" as our Pop and CHR counter parts.

The "Cross-over" issue has served to unite Black/Urban radio owners, general managers and program directors in Los Angeles and across the country.

We will all be watching carefully the attitudes and direction taken by all other record companies, the so-called "cross-over artists," their managers and promoters.



Jim Blakely  
Vice President/General Manager  
KACE-FM, Los Angeles

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## TOP POP DEBUTS

**SINGLES**

35

**SUSSUDIO** — Phil Collins — Atlantic

**ALBUMS**

13

**AROUND THE WORLD IN A DAY** — Prince — Warner Bros.

### POP SINGLE

#1

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

### B/C SINGLE

#1

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

### COUNTRY SINGLE

#1

**SOMEBODY SHOULD LEAVE**  
Reba McEntire  
MCA

### JAZZ

#1

**MAGIC TOUCH**  
Stanley Jordan  
Blue Note

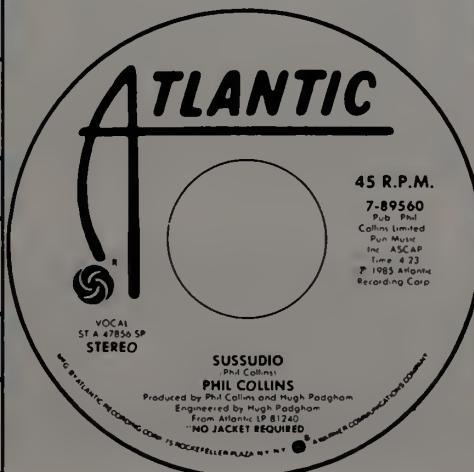
### COMPACT DISC

#1

**BORN IN THE U.S.A.**  
Bruce Springsteen  
Columbia

### WINNERS CIRCLE

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



### POP ALBUM

#1

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

### B/C ALBUM

#1

**THE NIGHT I FELL IN LOVE**  
Luther Vandross  
Epic

### COUNTRY ALBUM

#1

**40 HOUR WEEK**  
Alabama  
RCA

### MUSIC VIDEO

#1

**EVERYBODY WANTS TO RULE THE WORLD**  
Tears For Fears.  
Mercury

### 12" SINGLE

#1

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

# CASH BOX TOP 100 SINGLES

May 11, 1985

| Weeks On Chart |   |       | Weeks On Chart |  |       | Weeks On Chart |  |       |
|----------------|---|-------|----------------|--|-------|----------------|--|-------|
| 5/4            |   |       | 5/4            |  |       | 5/4            |  |       |
| 1              | <b>WE ARE THE WORLD</b><br>U.S.A. FOR AFRICA (Columbia US7-04839)                           | 1 8   | 34             | <b>INVISIBLE</b><br>ALISON MOYET (Columbia 38-04781)   | 37 9  | 68             | <b>OO-EE DIDDLEY-BOP!</b><br>PETER WOLF (EMI America B-8254)                                     | 75 3  |
| 2              | <b>CRAZY FOR YOU</b><br>MADONNA (Geffen/Warner Bros. 7-29051)                               | 2 11  | 35             | <b>SUSSUDIO**</b><br>PHIL COLLINS (Atlantic 7-89560)   | — 1   | 69             | <b>THROUGH THE FIRE</b><br>CHAKA KHAN (Warner Bros. 7-29025)                                     | 76 3  |
| 3              | <b>DON'T YOU (FORGET ABOUT ME)</b><br>SIMPLE MINDS (A&M 2763)                               | 4 12  | 36             | <b>TIL MY BABY COMES HOME</b><br>LUTHER VANDROSS (Epic 34-04760)                                 | 40 8  | 70             | <b>ONLY LONELY</b><br>BON JOVI (Mercury 880 736-7)   | 78 3  |
| 4              | <b>ONE NIGHT IN BANGKOK</b><br>MURRAY HEAD (RCA PB-13988)                                   | 5 12  | 37             | <b>THE NEVER ENDING STORY</b><br>LIMAH (EMI America B-8230)                                      | 42 8  | 71             | <b>CRAZY AT NIGHT (BARKING AT AIRPLANES)</b><br>KIM CARNES (EMI America B-8267)                  | — 1   |
| 5              | <b>RHYTHM OF THE NIGHT</b><br>DeBARGE (Gordy/Motown 1770GF)                                 | 3 13  | 38             | <b>ALONG COMES A WOMAN</b><br>CHICAGO (Full Moon/Warner Bros. 7-29082)                           | 19 12 | 72             | <b>I WAS BORN TO LOVE YOU</b><br>FREDDIE MERCURY (Columbia 38-04869)                             | 80 3  |
| 6              | <b>SOME LIKE IT HOT</b><br>THE POWER STATION (Capitol B-5444)                               | 8 9   | 39             | <b>SMUGGLER'S BLUES</b><br>GLENN FREY (MCA 52546)  | 44 6  | 73             | <b>MATHEMATICS</b><br>MELISSA MANCHESTER (MCA-52575)   | 81 3  |
| 7              | <b>SMOOTH OPERATOR</b><br>SADE (Portrait/CBS 37-04807)                                      | 12 11 | 40             | <b>THE SEARCH IS OVER</b><br>SURVIVOR (Scotti Bros./CBS Z54 04871)                               | 46 4  | 74             | <b>CARELESS WHISPER</b><br>WHAM! (featuring GEORGE MICHAEL)<br>(Columbia 38-04691)               | 86 21 |
| 8              | <b>EVERYTHING SHE WANTS</b><br>WHAM! (Columbia 38-04840)                                    | 13 8  | 41             | <b>LOST IN LOVE</b><br>NEW EDITION (MCA-52553)   | 45 7  | 75             | <b>WAKE UP (NEXT TO YOU)</b><br>GRAHAM PARKER AND THE SHOT<br>(Elektra 7-69654)                  | 88 2  |
| 9              | <b>ALL SHE WANTS TO DO IS DANCE</b><br>DON HENLEY (Geffen/Warner Bros. 7-29065)             | 9 12  | 42             | <b>WOULD I LIE TO YOU?</b><br>EURYTHMICS (RCA PB-14078)  | 52 3  | 76             | <b>TALK TO ME</b><br>FIONA (Atlantic 7-89572)  | 77 4  |
| 10             | <b>THAT WAS YESTERDAY</b><br>FOREIGNER (Atlantic 7-89571)                                   | 10 9  | 43             | <b>SHOW SOME RESPECT</b><br>TINA TURNER (Capitol B-5461)   | 47 4  | 77             | <b>DAYS ARE NUMBERS</b><br>THE ALAN PARSONS PROJECT<br>(Arista AS 1-9349)                        | 85 2  |
| 11             | <b>OBSESSION</b><br>ANIMATION (Mercury/PolyGram 880 266-7)                                  | 6 16  | 44             | <b>OH GIRL</b><br>BOY MEETS GIRL (A&M 2713)  | 48 8  | 78             | <b>EVERYTIME YOU GO AWAY</b><br>PAUL YOUNG (Columbia 38-04867)                                   | — 1   |
| 12             | <b>EVERYBODY WANTS TO RULE THE WORLD</b><br>TEARS FOR FEARS<br>(Mercury/PolyGram 880 653-7) | 14 9  | 45             | <b>MATERIAL GIRL</b><br>MADONNA (Sire 7-29083)   | 25 14 | 79             | <b>I'M THROUGH WITH LOVE</b><br>ERIC CARMEN (Geffen 7-29032)                                     | 79 3  |
| 13             | <b>AXEL F</b><br>HAROLD FALTERMEYER (MCA-52536)   | 20 7  | 46             | <b>FOREVER MAN</b><br>ERIC CLAPTON<br>(Duck/Warner Bros. 7-29081)                                | 26 20 | 80             | <b>DANGEROUS</b><br>NATALIE COLE (Modern/Atlantic 7-99648)                                       | 87 2  |
| 14             | <b>DON'T COME AROUND HERE NO MORE</b><br>TOM PETTY AND THE HEARTBREAKERS<br>(MCA 52496)     | 16 9  | 47             | <b>LUCKY IN LOVE</b><br>MICK JAGGER (Columbia 38-04893)  | 57 3  | 81             | <b>MY TOOT TOOT</b><br>JEAN KNIGHT (Mirage 7-99643)  | 90 2  |
| 15             | <b>SOME THINGS ARE BETTER LEFT UNSAID</b><br>DARYL HALL/JOHN OATES (RCA PB-14035)           | 15 9  | 48             | <b>WELCOME TO THE PLEASURE-DOME</b><br>FRANKIE GOES TO HOLLYWOOD<br>(ZZT/Island 7-99653)         | 49 6  | 82             | <b>YOU GIVE GOOD LOVE</b><br>WHITNEY HOUSTON (Arista AS 1-9264)                                  | — 1   |
| 16             | <b>NIGHTSHIFT</b><br>COMMODORES (Motown 1773 MF)  | 7 16  | 49             | <b>WALKING ON THE CHINESE WALL</b><br>PHILIP BAILEY (Columbia 38-04826)                          | 54 6  | 83             | <b>BLACK CARS</b><br>GINO VANNELLI (HME/PRA/CBS WS4-04889)                                       | — 1   |
| 17             | <b>ONE MORE NIGHT</b><br>PHIL COLLINS (Atlantic 7-89588)                                    | 11 14 | 50             | <b>DO YOU WANNA GET AWAY</b><br>SHANNON (Emergency/Mirage 7-99655)                               | 50 6  | 84             | <b>HOLD ME</b><br>MENUDO (RCA PB-14087)  | — 1   |
| 18             | <b>SUDDENLY</b><br>BILLY OCEAN (Jive/Arista JSI-9323)                                       | 22 8  | 51             | <b>BE YOUR MAN</b><br>JESSE JOHNSON (A&M 2702)   | 51 7  | 85             | <b>SAVE THE NIGHT FOR ME</b><br>MAUREEN STEELE (Motown 1787MF)                                   | — 1   |
| 19             | <b>NEW ATTITUDE</b><br>PATTI LABELLE (MCA 52517)  | 21 12 | 52             | <b>CAN'T FIGHT THIS FEELING</b><br>REO SPEEDWAGON (Epic 34-04713)                                | 33 17 | 86             | <b>WAYS TO BE WICKED</b><br>LONE JUSTICE (Geffen 7-29023)  | — 1   |
| 20             | <b>I'M ON FIRE</b><br>BRUCE SPRINGSTEEN (Columbia 38-04772)                                 | 17 13 | 53             | <b>VOICES CARRY</b><br>TIL TUESDAY (Epic 34-04795)   | 64 5  | 87             | <b>SATISFACTION GUARANTEED</b><br>THE FIRM (Atlantic 7-89561)                                    | — 1   |
| 21             | <b>THINGS CAN ONLY GET BETTER</b><br>HOWARD JONES (Elektra 7-69651)                         | 27 8  | 54             | <b>LOVERGIRL</b><br>TEENA MARIE (Epic 34-04619)  | 38 21 | 88             | <b>REGGAE ROCK N ROLL</b><br>B.E. TAYLOR GROUP (Epic 34-04862)                                   | — 1   |
| 22             | <b>VOX HUMANA</b><br>KENNY LOGGINS (Columbia 38-04849)                                      | 23 8  | 55             | <b>BABY COME AND GET IT</b><br>POINTER SISTERS (Planet/RCA YB-14041)                             | 41 8  | 89             | <b>(COME ON) SHOUT</b><br>ALEX BROWN (Mercury 880 694-7)   | — 1   |
| 23             | <b>IN MY HOUSE</b><br>MARY JANE GIRLS (Motown 1741GF)                                       | 29 9  | 56             | <b>TOO LATE FOR GOODBYES</b><br>JULIAN LENNON (Atlantic 7-89589)                                 | 43 17 | 90             | <b>MEETING IN THE LADIES ROOM</b><br>KLYMAXX (Constellation/MCA 52545)                           | — 1   |
| 24             | <b>ROCK AND ROLL GIRLS</b><br>JOHN FOGERTY (Warner Bros. 7-29053)                           | 24 9  | 57             | <b>PRIVATE DANCER</b><br>TINA TURNER (Capitol B-5433)  | 53 17 | 91             | <b>RELAX</b><br>FRANKIE GOES TO HOLLYWOOD<br>(ZZT/Island 7-99805)                                | 68 17 |
| 25             | <b>FRESH</b><br>KOOL & THE GANG<br>(De-Lite/PolyGram 880 623-7)                             | 30 8  | 58             | <b>WE CLOSE OUR EYES</b><br>GO WEST (Chrysalis VS4 42850)  | 55 11 | 92             | <b>MAGICAL</b><br>JOHN PARR (Atlantic 7-89568)   | 69 5  |
| 26             | <b>ONE LONELY NIGHT</b><br>REO SPEEDWAGON (Epic 34-04848)                                   | 28 7  | 59             | <b>SOMEBODY</b><br>BRYAN ADAMS (A&M 2701)  | 56 15 | 93             | <b>HIGH ON YOU</b><br>SURVIVOR (Scotti Bros./CBS Z54 04685)                                      | 70 16 |
| 27             | <b>WALKING ON SUNSHINE</b><br>KATRINA AND THE WAVES (Capitol B-5466)                        | 34 7  | 60             | <b>RADIOACTIVE</b><br>THE FIRM (Atlantic 7-89586)  | 58 13 | 94             | <b>TAKE ME WITH U</b><br>PRINCE AND THE REVOLUTION Duet With<br>APOLLONIA (Warner Bros. 7-29079) | 67 14 |
| 28             | <b>(MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY</b><br>DAVID LEE ROTH (Warner Bros. 7-29040)   | 31 8  | 61             | <b>THE HEAT IS ON</b><br>GLENN FREY (MCA-52512)  | 59 23 | 95             | <b>SAVE A PRAYER</b><br>DURAN DURAN (Capitol B-5439)   | 73 15 |
| 29             | <b>CELEBRATE YOUTH</b><br>RICK SPRINGFIELD (RCA PB-14047)                                   | 32 6  | 62             | <b>STEADY</b><br>JULES SHEAR (EMI America B-8259)  | 62 5  | 96             | <b>THIS IS NOT AMERICA</b><br>DAVID BOWIE/PAT METHENY GROUP<br>(EMI America B-8251)              | 72 15 |
| 30             | <b>MISSING YOU</b><br>DIANA ROSS (RCA PB 13966)   | 18 24 | 63             | <b>CAN'T STOP</b><br>RICK JAMES (Gordy/Motown 1776GF)  | 61 7  | 97             | <b>BASKETBALL</b><br>KURTIS BLOW (Polydor 881 529-7)   | 86 5  |
| 31             | <b>ANGEL</b><br>MADONNA (Sire 7-29008)  | 39 3  | 64             | <b>JUST ANOTHER NIGHT</b><br>MICK JAGGER (Columbia 38-04743)                                     | 63 14 | 98             | <b>SWEAR</b><br>SHEENA EASTON (EMI America B-8263)   | 74 8  |
| 32             | <b>HEAVEN</b><br>BRYAN ADAMS (A&M 2729)   | 35 4  | 65             | <b>TOUGH ALL OVER</b><br>JOHN CAFFERTY AND THE BEAVER<br>BROWN BAND (Scotti Bros./CBS ZSA 04891) | — 1   | 99             | <b>LUCKY</b><br>GREG KIHN (EMI America B-8255)   | 71 3  |
| 33             | <b>SAY YOU'RE WRONG</b><br>JULIAN LENNON (Atlantic 7-89567)                                 | 36 4  | 66             | <b>LONELY IN LOVE</b><br>GIUFFRIA (Cameo/MCA-52558)  | 63 7  | 100            | <b>SAY IT AGAIN</b><br>SANTANA (Columbia 38-04758)   | 83 12 |

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

|  |    |  |    |  |     |   |    |
|--|----|--|----|--|-----|---|----|
| All She Wants (Kortchmar—ASCAP) . . . . .                                  | 9  | Fresh (Delightful—BMI) . . . . .   | 25 | Obsession (Pacific Island c/o Careers—BMI/Makiki c/o Arista—ASCAP) . . . . . | 11  | Take Me With U (Controversy—ASCAP) . . . . .  | 94 |
| Along Comes A Woman (Double Virgo—ASCAP/MCA/Fledgling—BMI) . . . . .       | 38 | Heaven (Adams Communications/Calypso Toonz—PROC/Inving—BMI) . . . . .                      | 32 | Oh Girl (Irving/Boy Meets Girl—BMI) . . . . .                                | 44  | Talk (Small Hope—BMI) . . . . .   | 76 |
| Angel (WB/Bieu Disque/Webo Girl Adm. by WB/Black Lion—ASCAP) . . . . .     | 31 | High On You (Rude/WB/Easy Action—ASCAP) . . . . .  | 93 | One Lonely (Janisongs—ASCAP) . . . . .                                       | 26  | That Was (Somerset/Evansongs/Stray Notes—ASCAP) . . . . .                                     | 10 |
| Axel F (Famous—ASCAP) . . . . .  | 13 | Hold Me (publisher pending) . . . . .  | 84 | One More Night (Pun—ASCAP) . . . . .   | 17  | The Bird (Tionna—ASCAP) . . . . .   | 67 |
| Baby Come (Dyad/Eiseman/Hen-AI/Kings Road—BMI) . . . . .                   | 55 | I'm On Fire (Bruce Springsteen—ASCAP) . . . . .  | 20 | One Night (MCA—ASCAP) . . . . .  | 4   | The Heat (Famous Music Corp.—ASCAP) . . . . .   | 61 |
| Basketball (Neutral Gray/Mofunk/Original/IB/Mokajumbi—ASCAP/BMI) . . . . . | 97 | I'm Through (E.C.B./Safesap Adm. by Warner-Tamerlane—BMI) . . . . .                        | 79 | Only Lonely (Famous/Bon Jovi—ASCAP) . . . . .                                | 70  | The Never (Giorgio Moroder—ASCAP) . . . . .   | 37 |
| Be Your (Crazy People/Almo—ASCAP) . . . . .                                | 51 | In My House (Stone City Adm. by Jay Warner—ASCAP) . . . . .                                | 23 | Oo-Ee-Diddley-Bop! (Pai-Park—ASCAP) . . . . .                                | 68  | The Search (Rude—BMI/WB/Easy Action—ASCAP) . . . . .  | 40 |
| Black Cars (Black Keys/Screen Gems—BMI) . . . . .                          | 83 | Invisible (Beau-di-o-do/Al Boys—BMI) . . . . .   | 34 | Private Dancer (Straitjacket Adm. by Almo—ASCAP) . . . . .                   | 57  | Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Warner-Tamerlane—BMI) . . . . .  | 21 |
| Can't Fight (Fate—ASCAP) . . . . .   | 52 | I Was (Queen Adm. by Beechwood—BMI) . . . . .  | 72 | Radioactive (pub. not listed—ASCAP) . . . . .                                | 60  | This Is Not (Donna-Dijon/Jones/Pat-Meth/OPC adm. by Butterilk Sky Assoc.—BMI/ASCAP) . . . . . | 96 |
| Can't Stop (Stone City adm. by National League—ASCAP) . . . . .            | 63 | Just a Gigolo (Chappel/Intersong/Edwin H. Morris/Jerry Vogel—ASCAP) . . . . .              | 28 | Relax (Miss Area—ASCAP) . . . . .  | 88  | Through The (Dyad/Foster Frees/Neropub/Tom John—BMI) . . . . .                                | 69 |
| Careless Whisper (Chappell—ASCAP) . . . . .                                | 74 | Just Another (Promopub B.V.—PRS) . . . . .   | 64 | Relax (Perfect Adm. by Island—BMI) . . . . .                                 | 91  | Til My (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA) . . . . .                           | 36 |
| Celebrate (Super Ron—BMI) . . . . .  | 29 | Lonely (Herd of Birds/Gregg Giuffria/Kid Bird/Frozen Flame—BMI/ASCAP) . . . . .            | 66 | Rhythm (Edition Sunset Adm. by Arista—ASCAP) . . . . .                       | 95  | Too Late (Charisma/Chappell—ASCAP) . . . . .  | 56 |
| (Come On) (Welbeck/Anidraks/Chilly D adm. by WB—ASCAP) . . . . .           | 89 | Lost In Love (Colgems—EMI—ASCAP) . . . . .   | 41 | Rock And Roll (Wenaha—ASCAP) . . . . .                                       | 24  | Tough (Charisma/Chappell—ASCAP) . . . . .   | 65 |
| Crazy At (Kim Carnes/Moonwindow—ASCAP) . . . . .                           | 71 | Lovergirl (Midnight Magnet—ASCAP) . . . . .  | 54 | Satisfaction (pub. not listed—ASCAP) . . . . .                               | 87  | Voices (Intersong-USA/til tunes adm. by Intersong-USA—ASCAP) . . . . .                        | 53 |
| Crazy For You (WB—ASCAP/Warner-Tamerlane—BMI) . . . . .                    | 2  | Lucky (Lexy Girl/Wall Received—ASCAP) . . . . .  | 99 | Save A Prayer (Tritec) . . . . .   | 95  | Vox Humana (Milk Money—ASCAP) . . . . .   | 22 |
| Dangerous (Wellbeck/Anidraks/Stephen Mitchell—ASCAP) . . . . .             | 80 | Lucky In (Promo Pub. B.V.—PRS) . . . . .   | 47 | Save The (Jobete/Bobby Sandstrom—ASCAP) . . . . .                            | 85  | Wake Up (Ellisclan Ltd.—PRS) . . . . .  | 75 |
| Days Are (Woodsongs Ltd.—PRS/Careers—BMI) . . . . .                        | 77 | Magical (Carbert—BMI/Mama Baby—ASCAP) . . . . .  | 92 | Say It Again (Black Mountain Road—BMI) . . . . .                             | 100 | Walking On (Screen Gems/Megasongs—BMI) . . . . .  | 27 |
| Don't Come (Gone Gator/Blue Network—ASCAP) . . . . .                       | 14 | Material Girl (Minong—BMI) . . . . .   | 45 | Say You're (Charisma/Chappell—ASCAP) . . . . .                               | 33  | Walking On The (Noa-Noa/Glass Sea—ASCAP/Mak See—BMI) . . . . .                                | 49 |
| Don't You (MCA—ASCAP/MCA—BMI) . . . . .                                    | 3  | Mathematics (MCA/Unichappell/Rumanian Pickle-works—ASCAP/BMI) . . . . .                    | 73 | Show (Chappell/Rightsong/Sookloozzy—ASCAP/BMI) . . . . .                     | 43  | Ways To Be (Gone Gator/Wild Gator—ASCAP) . . . . .  | 86 |
| Do You (Emergency/Jobete/Green Star—ASCAP) . . . . .                       | 50 | Meeting (Hit Trip/Midstar—BMI) . . . . .   | 90 | Smuggler's (Red Cloud/Night River—ASCAP) . . . . .                           | 39  | We Are (Mijac—BMI/Brockman—ASCAP) . . . . .   | 1  |
| Everybody Wants (Virgin/10 Adm. by Nymph—BMI) . . . . .                    | 12 | Missing You (Brockman—ASCAP) . . . . .   | 30 | Smuggler's (Red Cloud/Night River—ASCAP) . . . . .                           | 7   | We Close (ATV—BMI) . . . . .  | 58 |
| Everything (Morrison Leahy/Chappell—ASCAP) . . . . .                       | 8  | My Toot (Sid Sim/Flattown—BMI) . . . . .   | 81 | Somebody (Adams Comr./Calypso Toonz—PROC/Inving—BMI) . . . . .               | 59  | Welcome (Perfect Adm. by Island—BMI) . . . . .  | 48 |
| Everything (Unichappell/Hot Cha—BMI) . . . . .                             | 78 | New Attitude (Unicity/Robinhill—ASCAP/Off Backstreet/Brass Heart/Rockomatic—BMI) . . . . . | 19 | Some Like It (Tritec) . . . . .  | 6   | Would I (Blue Network—ASCAP) . . . . .  | 42 |
| Forever Man (Blackwood/Urga—BMI) . . . . .                                 | 46 | Nightshift (Walter Orange—ASCAP/Tuneworks/Rightsong/Franco/Golde—BMI) . . . . .            | 16 | Some Things (Hot-Cha/Unichappell—BMI) . . . . .                              | 15  | You Give (Not Listed) . . . . .   | 82 |

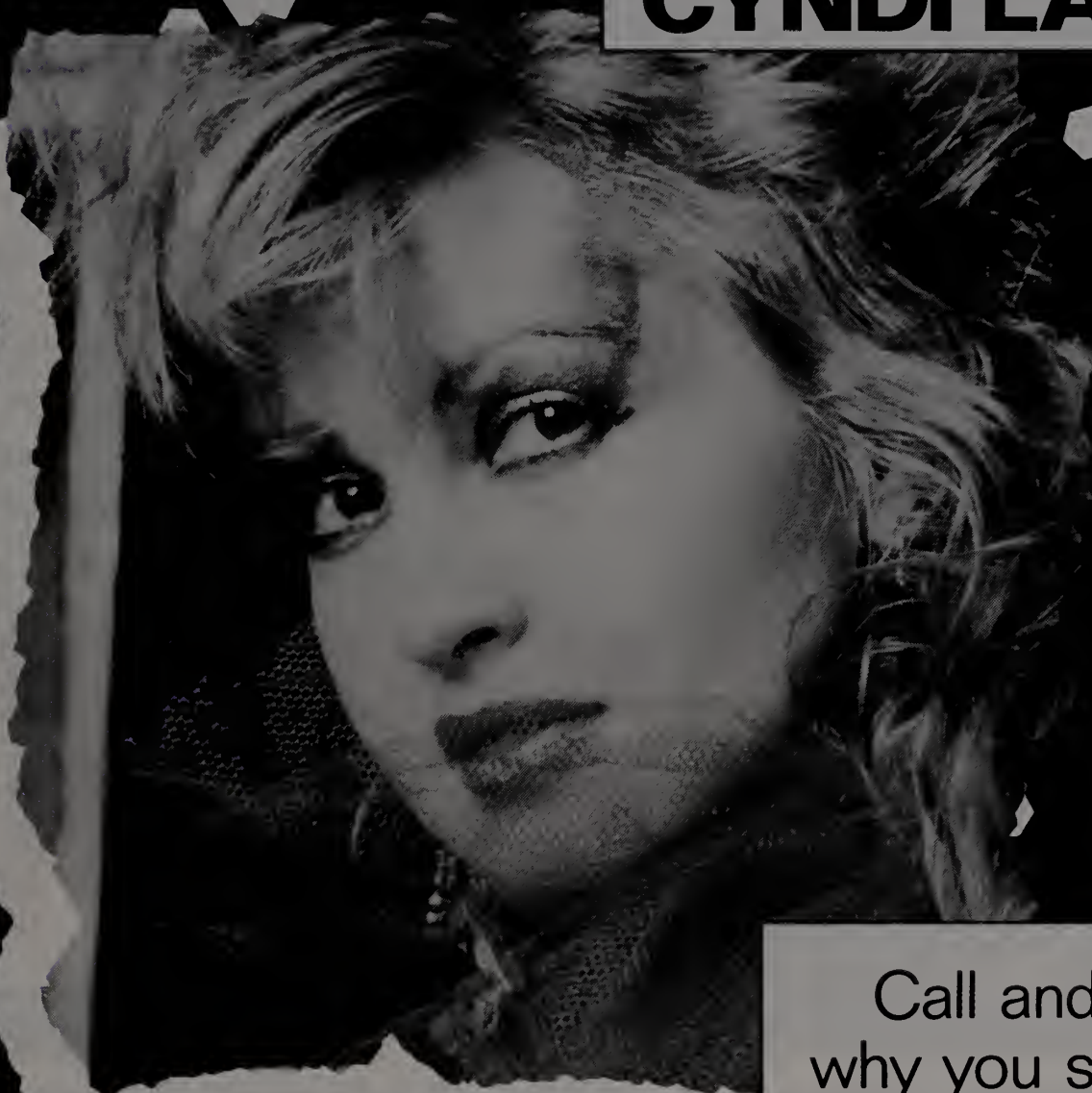
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## 'We Are The World' Sweeps April RIAA Certifications

NEW YORK — "We Are The World" by USA For Africa, both the album and the single, were certified gold and platinum in the RIAA's April gold and platinum record awards, with the single becoming the first multi-platinum single, with four million sold. Other gold albums were awarded to Teena Marie's "Starchild," Autograph's "Sign in Please," Alabama's "40 Hour Week," David Lee Roth's "Crazy From the Heat," George Winston's "Autumn," the Judds' "Why Not Me," George Strait's "Does Fort Worth Ever Cross Your Mind," the soundtrack from *Vision Quest*, "The Firm" and Phil Collins' "No Jacket Required." These were the first gold albums for Autograph, the Firm, the Judds and David Lee Roth as a solo artist. Other platinum albums went to "40 Hour Week," the soundtrack from *Beverly Hills Cop*, Deep Purple's "Perfect Strangers," Don Henley's "Building the Perfect Beast," Scandal featuring Patty Smyth's "Warrior," Eddie Murphy's "Comedian" and "No Jacket Required." Multi-platinum albums went to Hall & Oates' "H2O," "Rock and Soul Part One," and "Big Bam Boom" (two million each), Madonna's "Like A Virgin" (four million), and "We Are The World" (two million). The single version of "We Are The World" was the only single certified in April — going gold, platinum and multi-platinum.

gold awards went to *Private Dancer*, Tina Turner; *The First Barry Manilow Special*; *Vultron*; *Castle of Lions and the Five Secret Keys*; *Jazzin' For Blue Jean*, David Bowie; *Richard Pryor: Live and Smokin'*; *Snow White and the Seven Dwarfs*; *The Who Rocks America*; *Sleeping Beauty*; *Rapunzel*; *Beauty and the Beast*; *Goldilocks and the Three Bears*; *Willie Nelson and Family in Concert*; *Kiss Across The Ocean*, Culture Club; *Tale of the Frog and the Prince*; *Wham! The Video*; *Jack and the Beanstalk*; *Billy Joel: Live From Long Island*; and *Bill Cosby Himself*. Platinum awards went to *The Hobbit*; *Billy Joel: Live From Long Island*; and *Bill Cosby Himself*.

In the theatrical video category, gold awards went to *Razorback*, *The Little Drummer Girl*, *Silkwood*, *Children of the Corn*, *Escape from New York*, *The Graduate*, *Under the Volcano*, *Irreconcilable Differences*, *The Warrior and the Sorceress*, *The Bostonians*, *Impulse*, *Cheech & Chong's The Corsican Brothers*, *Grandview USA*, *Where The Boys Are '84*, *The Muppets Take Manhattan*, *Hot Dog ... The Movie*, *Revenge of the Nerds*, *Bachelor Party*, *The Empire Strikes Back*, and *Rhinestone*. Platinum awards went to *The Little Drummer Girl*, *Silkwood*, *Children of the Corn*, *Irreconcilable Differences*, *Revenge of the Nerds*, *Bachelor Party*, *The Empire Strikes Back* and *Rhinestone*.



**UNGUARDED IN HOLLYWOOD** — Amy Grant recently debuted her new album, "Unguarded," for A&M Records in Studio A at the Hollywood Lot. The album is the follow-up to her Grammy-winning, platinum-selling LP "Straight Ahead." "Unguarded" will arrive in stores May 20. Pictured receiving master tapes of Grant's new LP are (l-r): Charlie Minor, senior vice president of promotion at A&M; Gil Friesen, president of A&M; Grant; and Stan Moser, executive vice president of Word Records.

## 'Classics' Providing Extra Boost For Home Video Business

By Peter Berk

LOS ANGELES — With the home video market continuing to expand at a highly accelerated rate, customers seem more and more to be discovering old films as a new source of entertainment. All around the country, at the largest retail outlets and distribution companies, the wave of nostalgia that has swept over the public has become a noticeable and profitable trend. While current releases certainly dominate both sales and rentals in the home video market, people are increasingly coming to realize how many films from the past they've either never seen, or more importantly, never seen unedited and uninterrupted.

The manager of one of San Francisco's Record Factory outlets commented on the attention given to "classic" films in the last year, saying, "When we initiated the video portion of our store, we offered a customer request list, and it seemed that the most entries were for classics such as the

Hitchcock films." As a result of customer demand, the store wound up expanding its video section to four times the original size to accommodate all the requested titles.

(continued on page 39)

## Behind The Bullets

### Sales Sustain U.S.A. For Africa

By Stephen Padgett

"We Are The World" holds at #1 for the fifth consecutive week. The unique situation created by this unusual single has denied the top spot to at least two deserving singles. "Rhythm Of The Night" by De Barge, which lost its bullet last week at 3, simply could not overcome the lead USA For Africa had amassed. "Rhythm Of The Night" would have, under normal circumstances, had a solid chance at the pinnacle ahead of "Crazy For You" by

Madonna, which eventually overtook it. "Crazy For You" then became the second victim of hunger relief, remaining at 2. Of course, no one is really complaining about the success of USA For Africa. It should be pointed out, though, that according to *Cash Box* research among America's CHR stations, "Crazy For You" shows a slight edge over "We Are The World." However, for records in the upper regions of our charts, sales are the primary guide as to chart

(continued on page 38)

all program directors for their respective stations, are: Tony Quarterone of WRKS in New York City; Lee Michaels of WBMX in Chicago; Scotty Andrews of V103 in Atlanta; Bobby O'Jay of WDIA in Memphis; Ron Atkins of KMJQ in Houston; and Alonzo Miller of KACE in Los Angeles.

At a press conference last week, Jim Blakely, vice president and general manager of KACE, discussed the growing number of white listeners to black stations, and the need of those stations to have the same level of access to artists, promotional items and concert tickets as do the pop stations. Black budgets, he added, are a thing of the past, since black stations are now competing with pop stations rather than only among themselves. Tom Draper, vice president and director of black music marketing for Warner Bros. assured everyone involved of his label's commitment to a fair and uniform treatment of the black stations and stressed the need for constant and open communication. According to Draper, the discussions between Warner Bros. and representatives of the four radio stations were "extremely productive, open and frank. We depend on the black/urban radio industry, and we are working to help insure the current success and future

(continued on page 39)



**MCA AWARDS** — Over the past month, MCA Records held regional sales and promotion meetings throughout the United States. At these meetings, spring and summer product was presented and Branch of the Year and Salesman of the Year awards were presented. Pictured above (photo 1) at the Chicago meeting held at the Chicago Hyatt House at the presentation of Branch of the Year #2 to the St. Louis/Cincinnati branch and of three of the four Salesmen of the Year awards are (left to right): standing: Larry Desemore, sales representative, St. Louis/Cincinnati; David Weigand, sales representative, St. Louis/Cincinnati; Willi Loth, sales representative, St. Louis/



Cincinnati; Mike Smith, regional branch manager, St. Louis/Cincinnati; Michael Salsinger, sales representative, St. Louis/Cincinnati and Salesman of the Year; Robert "Chic" Jogodka, sales representative, Chicago/Minneapolis and Salesman of the Year; and Richard Weber, sales representative, Cleveland/Detroit, and Salesman of the Year; (l-r) kneeling: John Burns, senior vice president, MCA distributing and Bob Schneiders, vice president, branch distribution, MCA Distributing. (Photo 2): Boston/Hartford branch's Michael Khouri, being presented with his plaque as Salesman of the Year by Burns.



... **AND FANCY FREE** — CBS recording artist Kenny Loggins was recently surprised by CBS Records International with a literal wall-full of Platinum and Gold album and single awards for his contributions to the phenomenally successful Footloose soundtrack, including album plaques from Canada (5xPlatinum), Australia (2xPlatinum), France (Gold), Portugal (Gold), and Austria (Gold). In addition, the title track earned Platinum singles in Canada and Australia.

## BUSINESS NOTES

### David Re-elected ASCAP President

LOS ANGELES — The Board of Directors of the American Society of Composers, Authors and Publishers has reelected lyricist Hal David as president. Other officers elected by ASCAP's Board of Directors are: Arthur Hamilton and Irwin Z. Robinson as vice presidents; Morton Gould as secretary; John Green, assistant secretary; Leon J. Brettler, treasurer; and Sid Herman, assistant treasurer.

Hal David has been a member of ASCAP since 1943, and has served on the Board of Directors since 1974. He held the post of vice president for one year prior to his election to the presidency in 1980. Among David's hits, written with Burt Bacharach, are "Alfie," "What's New Pussycat?," "The Look of Love," (all Academy Award nominees); "Wives And Lovers," "Casino Royale," "I'll Never Fall In Love Again," "It Was Almost Like A Song," (all Grammy nominees); "This Guy's In Love With You," "Only Love Can Break A Heart," "Anyone Who Had A Heart," "Blue On Blue," "Wishin' And Hopin'," "Promises, Promises," "You'll Never Get To Heaven," "The Windows Of The World," "One Less Bell To Answer," "I Say A Little Prayer," "Do You Know The Way To San Jose?," "A House Is Not A Home," "Walk On By," "(They Long To Be) Close To You," "April Fools," "What The World Needs Now," and "Trains And Boats And Planes."

### MCA Home Video Holds National Sales Meeting In Tucson

LOS ANGELES — MCA Home Video executives recently gathered in Tucson, Arizona for a five-day national sales meeting. From March 7-11, at the Sheraton El Conquistador Hotel, MCA Home Video and Distributing executives from the Universal City, Ca. headquarters, regional video sales directors, representatives from around the U.S. and Canada met, with MCA Home Video president Gene Giaquinto heading the proceedings.

Awards for "Outstanding Sales Achievements" and "Individual Contributions" were given out to each of MCA's four regional video directors: Steve Garwood (west coast), Roger Mill (southeast), Janis Durr (midwest) and Bill Hickman (east coast). The awards noted individual achievements within each recipient's region. Awards commemorating creativity in promotion and sales, achievements in new business development, and overall contributions to a successful sales year were distributed to the sales force and executives in attendance. Jerry Sharell, senior vice president of MCA Home Video distribution; and Neil Hartley, vice president of MCA Distributing for video products, presided over the awards presentations. In 1984, over 30 MCA Home Video titles received gold and/or platinum certifications.

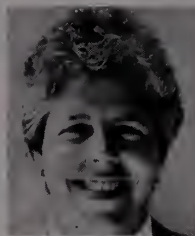
### T-I-C-K-E-R-T-A-P-E

NEW YORK — King World, the distribution company responsible for *Wheel of Fortune*, *Jeopardy!* and other TV quiz show hits, is teaming with Motown Productions to develop a nightly half-hour syndicated series to debut on the homescreen in the fall of '86; details are forthcoming later this year. . . . Record producer Joel Diamond plays, well, a record producer in the soon-to-be-released Ruben Blades film *Crossover Dreams*. . . . Montreux, Switzerland's Golden Rose Festival will bring Bryan Ferry, Culture Club, Duran Duran, Huey Lewis and the News, Frankie Goes to Hollywood and many others to that resort-by-the-lake, May 8-11. . . . Weighing down the bookshelves: *The Rolling Stones* by Tim Dowley (Hippocrene, \$10.95); *San Francisco Nights: The Psychedelic Music Trip 1965-1968* by Gene Sculatti and Davin Seay (St. Martin's Press, \$12.95); *Playing in the Band: An Oral and Visual Portrait of the Grateful Dead* by David Gans and Peter Simon; (St. Martin's Press, \$14.95); *Judas Priest: Heavy Duty* by Steve Gett (Cherry Lane, \$8.95), *Iron Maiden: Running Free* by Gary Bushell and Ross Halfin (Cherry Lane, \$9.95), and *Quiet Riot: Official Biography* by Steve Gett (Cherry Lane, \$4.95).

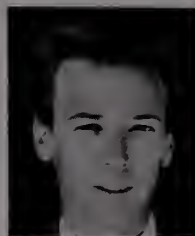
## EXECUTIVES ON THE MOVE



Glass



Brack



Minkler



Ziskrout



Stephens



Lucas



Kaplan



Marini

**Changes At Chrysalis** — Chrysalis Records has announced a restructuring and strengthening of Chrysalis' national promotion force with the promotion of Daniel Glass to senior director, national promotion; the appointment of Jason Minkler to the post of director, national singles promotion; and the promotion of Steve Brack to director, west coast promotion. Daniel Glass joined Chrysalis in 1983 and was previously director, national promotion. Prior to Chrysalis, Glass was vice president at Sam Records. Minkler was previously national promotion director at Geffen Records and held that post at Network Records as well as positions with RSO and Warner Brothers Records. Brack joined Chrysalis in 1983 as regional promotion manager, west coast.

**Ziskrout Named** — Arista Records has announced the appointment of Jay Ziskrout to the position of manager, national album promotion. In this capacity, Ziskrout will be responsible for airplay and promotion of all Arista rock artists. Prior to joining Arista, Ziskrout was national director of promotion for Enigma Records in Los Angeles.

**Stephens Named** — Juanita Stephens has been named publicist east coast for MCA Records. In this newly created position, Stephens will work out of the company's New York offices and will handle tour press as well as coordinating the New York office's general publicity activities.

**Lucas Appointed** — Pat Lucas has been appointed manager, film and television music, CBS Songs Division. She will serve as CBS Songs' liaison with film and television production companies and producers, and will work to place CBS Songs-copyrighted material in their projects. She will be based in Los Angeles.

**Atlantic/Elektra Promotes Two** — Two promotions have been announced in the domestic royalties department of Atlantic and Elektra Records. Arnold Kaplan, formerly domestic royalties manager, Elektra Records, has been named associate director of domestic royalties. Mary Marini, formerly assistant manager of domestic royalties, Elektra Records, has been upped to domestic royalties manager for Elektra. The announcement was made by Michael Resnick, Director of Domestic Royalties.

**Changes At MTV** — Les Garland has been appointed senior vice president, programming, MTV: Music Television and VH-1/Video Hits One, it was announced by Domenick Fioravanti, senior vice president and general manager, MTV Networks Inc. Garland will be responsible for all programming concepts and strategies for both channels and for the coordination of music industry relations. He will report directly to Fioravanti. John L. Sykes has been appointed vice president, programming, MTV: Music Television and VH-1/Video Hits One. He will report directly to Fioravanti. Kevin Metheny has been appointed vice president, music and production, MTV: Music Television and VH-1 Video Hits One, Susan E. Binford has been appointed vice president, press relations, MTV Networks Inc. Marshall Cohen has been promoted to senior vice president, network and corporate services, MTV Networks Inc.

**BMI Appoints Archer** — Ernest F. Archer has been appointed to the newly created position of director, systems and operation, Edward M. Cramer, president of Broadcast Music, Inc. (BMI) announced. Archer will oversee both programming and operations areas with regard to day-to-day activities.

**Changes At Rockpool** — Rockpool Promotions moves to 83 Leonard Street, New York City, as of May 1. Rockpool now offers records and services not only to the music industry, but to the record buying public as well. Rockpool is marked by an expansion of personnel whereby Mark Fotiadis becomes director of day-to-day operations at Rockpool Promotions as founder Mark Josephson devotes his full attention to J-Mark Records (distributed by Elektra Records), and to the New Music Seminar. In charge of independent labels and recordings, Rockpool welcomes Claudia Stanten and proudly welcomes back Iolo Curlew as Editor-in-Chief of the Rockpool Newsletter.

**Zajic Promoted** — Columbia Pictures Music Group has promoted Keith C. Zajic to vice-president — business affairs of the Music Group.

**Mott Joins** — Denise Mott has joined the staff of Comstock Records, Ltd., of Shawnee, Kansas. She'll work in the areas of national radio promotion and customer relations representing Comstock's Gospel and Adult Contemporary record product. Her territory will include both the U.S.A. and Canada. Mott is formerly with Milliken's of Kansas City. Marsha Puhl, also of Comstock, has been named head of country radio promotions for the U.S. and Canada.

**Kaufman Joins** — Willard Alexander Inc., has announced that Andy Kaufman has joined the agency and will function in the Jazz, R&B and MOR Departments.

**Poindexter Promoted** — Scott Maclellan, president of Amor Records, Inc., announced the promotion of Sheila Poindexter to vice-president, marketing division. Poindexter has been with Amor Records since the company's beginning. In her new position, she will head all marketing and advertising efforts.



## Chrysalis Group/MAM Merger Nearing Completion

By Chrissy Iley

LONDON — The proposed merger of Management Agency and Music (MAM) and The Chrysalis Group is going ahead, with an agreement in principle for a reverse take-over which will give Chrysalis a 51 percent stake in the combined company.

A full stock market flotation of Ordinary shares in the new company is planned to raise £5m of cash, net of expenses, which will all be used for expansion. The new company will be known as Chrysalis plc.

Chrysalis chairman, Chris Wright, the existing majority shareholder, will offer a sufficient number of Ordinary shares from his entitlement to raise not more than £2m. The merger will be effected by way of an

offer from MAM for the whole of the issued share capital of Chrysalis and, in view of the size of the transaction, this offer will be subject to the approval of the shareholders of MAM and will be decided in a general meeting. Existing MAM shareholders who do not wish to stay with the group in its enlarged form will be given the chance to sell out.

On the completion of the merger, the Chrysalis management team will join the MAM board and will "play a major part in the running and development of the combined entity," Chrysalis plc.

Apart from MAM shareholder approval, the merger will also be conditional on the approval of the Council of The Stock Exchange.

## Ertegun And Lopez Co-Chief Executive Officers Of WEA International

NEW YORK — Nesuhi Ertegun, president and founder of WEA International, has been named chairman and co-chief executive officer, and Ramon Lopez, chairman and chief executive officer of PolyGram Leisure, has been named vice chairman and co-chief executive officer of WEA International, Warner Communications Inc.'s international recorded music operation.

Ertegun founded WEA International in 1970 and has been president of the company since its inception. Lopez has been chairman and CEO since 1982 of PolyGram Leisure, which controls PolyGram's music and video operations in the United Kingdom.

Commenting on the new appointments, Stephen J. Ross, chairman and CEO of WCI said, "I am very pleased to announce Nesuhi Ertegun's new title as well as the addition of one of the international record industry's most capable executives, Ramon Lopez. Nesuhi has built WEA International into a major force in the worldwide recorded music market, while Ramon has achieved great success over the course of his career in the international music business. Nesuhi and Ramon together will enhance our worldwide efforts at a time when our entire recorded music division is achieving particularly positive results."

Ertegun commented, "I am extremely happy that a man of Ramon Lopez' caliber will be joining WEA International. He is one of the outstanding record executives in the world, with the highest reputation for professional accomplishment. Ramon's appointment strengthens our company and marks the beginning of a new chapter in the development of WEA International. I am personally delighted that I will have



**LOPEZ JOINS** — Nesuhi Ertegun (r) newly titled chairman and co-chief executive officer, WEA International, meets with the company's newly-named vice chairman and co-chief executive officer, Ramon Lopez.

the opportunity to work closely with Ramon as we address the entire spectrum of our operations over the coming years."

Lopez commented, "I am exceptionally pleased to be joining WEA International, a company with a deeply rooted tradition of success in the music business, and to be now associated with WCI's U.S. record operations as well. I am equally honored to have the opportunity to work alongside a man such as Nesuhi Ertegun, who has given so much to the music industry around the world. I look forward to our association and to working with the talented team of people that Nesuhi has assembled around him."

Prior to his association with PolyGram, Lopez was managing director of EMI Records, Ltd. and regional director for the United Kingdom and Ireland. He was earlier managing director of operations for the international music operations of EMI and managing director of EMI Italy. In his new position, Lopez will divide his time between London and New York.



**THEY MEET AGAIN** — Celebrating their multi-platinum Warner Bros. album "Chicago 17," backstage at the group's sold-out Forum engagement are: Bobby Lamm (Chicago), James Pankow (Chicago), an unidentified friend, producer David Foster, Walter Parazaider (Chicago), Chicago's manager Howard Kaufman and Lee Loughnane (Chicago).



**MACK ATTACK** — Guitar wizard Lonnie Mack takes a few minutes behind the board at Austin's Cedar Creek studio where he recently completed his new Alligator LP. Pictured (seated, l-r): Stevie Ray Vaughan, coproducer of the album; Mack; Bruce Glauber, president of Alligator Records; (standing): Mindy Giles, Alligator sales manager and John Hovekamp, Mack's manager. The album hit the stores last week.

## Red Label Pacts With Capitol

LOS ANGELES — Red Label Records, a Chicago-based record label, has signed an exclusive two-year pressing and distribution agreement with Capitol Records.

"We're delighted to be working with record people like the professionals at Capitol," said Richard A. Tufo, executive vice president, Red Label Records. "There's no other company in the business that boasts the long-term employee relationships and successes that Capitol Records enjoys today."

Red Label Records will release its first product under the Capitol umbrella this month featuring the debut LP of The Innocent, a group of hard rockers from the midwest; a new single from the Buckingham's called "Veronica"; and a 12" cut titled "Stranger In The Night," from

Osborne & Giles.

In addition to these May releases, the label has announced plans for a new Linda Clifford LP and a new Silent Treatment LP coming in June. Other label projects include a July release of a Buckingham's LP as well as a line of blues and gospel product.

Dennis White, executive vice president, record group services, who developed the Red Label project for Capitol said, "I believe Red Label has the kind of broad-based artist roster that it takes to be successful in this business. Their creative product and commitment to build their business is what encouraged us to make this arrangement. We're delighted to welcome Red Label Records and, on behalf of everyone at Capitol, we want to wish them continued success."

## USA For Africa Home Vid Ships 6/14

By Gregory Dobrin

LOS ANGELES — The home video version of USA For Africa's *We Are The World* has been scheduled for a June 14 release, according to marketing executives at RCA/Columbia Pictures Home Video, the tape's distributor. An outside street date has been designated as June 19 for the cassette, which will bear the list price of \$14.95.

*We Are The World — The Video Event*, as the 30-minute tape is called, contains extensive behind-the-scenes footage shot during the famed recording session that

spawned the famine relief single, "We Are The World," written by Michael Jackson and Lionel Richie and produced by Quincy Jones. The seven-minute music video of the tune is also included in the tape.

"The USA For Africa project is undoubtedly one of the most extraordinary events in the history of music in this country," said RCA/Columbia Pictures Home Video president Robert Blattner, "and the product that came out of it was extremely well-done and well received by the public. We're just proud to be able to be a part of it."

The cassette is released under RCA/Columbia Pictures Home Video's music line, MusicVision, who also released Lionel Richie's home video. The company is donating all of its profits to the USA For Africa Foundation, and will be launching a full-scale ad campaign that will include a special banner and retail merchandiser.

The cost of releasing the cassette is considerably lower than normal, according to Blattner. "We have received from all of our vendors very large concessions. Many people are providing services to us either at no charge at all or vastly reduced costs," Blattner explained.

Lionel Richie manager Ken Kragen served as an executive producer on the project. The Kragen organization has dealt closely with RCA/Columbia Pictures Home Video in the past, according to Blattner, hence the relationship that led to the company's involvement with the USA For Africa project.



**STONE AMONG THE RUBBLE** — Chris Stone, president of Record Plant Los Angeles, stands among demolition of former Annex Studios in Los Angeles to be totally rebuilt to house the Record Plant companies. Move will be completed in the fall of this year.

# ALBUM RELEASES

**BE YOURSELF TONIGHT** — Eurythmics — RCA AJL1-5429 — Producer: David A. Stewart — List: 8.98 — Bar Coded

"Be Yourself Tonight" is a coming of age album for Eurythmics. With help from such luminaries as Aretha Franklin, Elvis Costello, Stevie Wonder and various Heartbreakers, Annie Lennox and David A. Stewart have here produced a deftly rocking album from the blustery "Would I Lie To You?" single to the ethereal "Adrian" and the up-front "Sisters Are Doin' It For Themselves." Look for immediate retail attention and continued adds for "Would I Lie To You?" as the video is released.



The Confessor

Joe Walsh



**THE CONFESSOR** — Joe Walsh — Warner Bros. 1-25281 — Producer: Keith Olsen — List: 8.98 — Bar Coded

After a long hiatus from solo work, Joe Walsh returns with his quirky brand of pop rock. Instinctual pop hooks are rampant throughout "The Confessor," as are Walsh's textbook lead guitar runs. Always a favorite of AOR radio, look for "Rosewood Bitters" and "Good Man Down" to be the favorite tunes from Walsh's first solo LP in three years.

**MR. BAD GUY** — Freddie Mercury — Columbia FC 40071 — Producers: Mack/F. Mercury — Bar Coded

Mercury's trademark falsetto set in Queen-like triple-guitar, multi-tracked vocal orchestrations. Though the material is somewhat uneven, Mercury's track record will assure retail and CHR/AOR response out of the box. Melodic, danceable and just the ticket for a day at the races or a night at the opera.



**A LITTLE SPICE** — Loose Ends — MCA 5588 — Producer: Nick Martinelli — List: 8.98 — Bar Coded

This sure grooving LP from Britain's Loose Ends has already created a buzz with its "Hangin' On A String" single, and the whole album exhibits a maturity and self-confidence which is found in the variety and smoothness of the material. With Sade already finding good chart success, this seamless melding of R&B grooves, jazz colorings and silky vocals could continue that wave of retail interest in the sound.

**FLAUNT THE IMPERFECTION** — China Crisis — Warner Brothers 25296-1 — Producer: Walter Becker — List 8.98 — Bar Coded

China Crisis team with Steely Dan man Walter Becker to produce their finest record yet. Intelligent pop from a gifted cadre of musicians.

**DANCING IN THE SUN** — George Howard — TBA 205 — Producer: George Howard — List: 8.98 — Bar Coded

Tasty pop-infused jazz fusion that merges the accessibility of David Sanborn with the musicality of George Duke. Look for B/C radio adds and multi-format retail response.

**PROJECT: MERSH** — The Minutemen — SST 034 — Producer: Joe Carducci — The Minutemen — List: 5.98

Formerly champions of the minute-long song, The Minutemen are looking for Top 40 chart success, and though "Project: Mersh" may not achieve that, this six-song EP shows the songwriting versatility, musical expertise and thorough sense of humor that has long been part of The Minutemen style. Creative spark intact, The Minutemen bridge the cult/commercial bridge successfully.

**IF LOOKS COULD KILL** — The Reddings — Polydor 823 — Producer: Hubert Waves, III — List: 8.98 — Bar Coded

Tough funk and silky R&B material from longtime purveyors of the sound, The Reddings. Immediate response on the single "In My Pants" should give this LP a head start.

**NATURE OF THE BEAST** — Maureen Steele — Motown-6141 ML — Producers: Steven Barri — Bobby Sandstrom — List: 8.98 — Bar Coded

A feast for the ears, with rangy and absorbing vocals and melodic CHR material. Well worth checking out.

**GRAVITY** — Kenny G — Arista 8-8282 — Producer: Kashif-KennyG-Wayne A. Brathwaite — List: 8.98 — Bar Coded

The tasteful horn playing of Kenny G and the magic touch of Kashif blend to form an appealing and jazzy R&B disc which could cross many formats. Check out the ethereal "Japan" the bouncing "Gravity" and the current single "Love On The Rise."

**WITCH OF LOVE** — France Joli — Epic 39934 — Producer: George Duke — Bar Coded

Originally a New York club artist a la Madonna, France Joli is back with a solid LP which features primarily dance oriented pop tunes. "Does He Dance" and "In The Darkness" stand out, and George Duke's production shines throughout.

**MENUDO** — Menudo — RCA AFL1-5420 — Producer: Carlos Villa — Alejandro Monroy — Mary Lynne M. Pagan — Howie Rice — List: 8.98 — Bar Coded

Another slice of instantly bankable teeny-bop rock from the forever young international sensations Menudo. Innocuous melodies and lyrics form a perfect vehicle for these soprano vocals.

**BURNIN' ROCK** — Trash — Atlantic — 7 81249-1 — Producer: Max Norman — List: 8.98 — Bar Coded

European metal bands (and individual players) seem to be making a bigger impact than many suspected, and the latest entry in the head-banging derby is the Swedish band Trash. Howling guitars and vocals and a glam-rock stance make this LP distinctive.

**ROCK ME TONIGHT** — Freddie Jackson — Capitol ST-12404 — Producers: P. Laurence, B. Eastmond, R. Aries — List: 8.98 — Bar Coded

A smorgasbord of premium B/C romance tracks, "Rock Me Tonight" should help establish Jackson as one of that genre's most soulful singers. Riddled with B/C must-adds, start to finish.

**PETER ALLEN CAPTURED LIVE AT CARNEGIE HALL** — Peter Allen — Arista AL 12-8275 — Producer: Dee Anthony — List: 12.98 — Bar Coded

**RAPPIN'** — Original Motion Pictured Soundtrack — Atlantic 7 81252-1-E — Producer: Various — List 8.98 — Bar Coded

**SURRENDER** — Robin Clark — HME 39945 — Producer: George Flame and Michael Case Kissel — List 8.98 — Bar Coded

**DOTTED LINE** — Robert Seldler — Hill 001 — Producer: Robert David — List 8.98

**FILLING THE WORLD UP** — Diesel Cats — Amarranth 001 — Producer: Dennis Critser — List 8.98

**HORSIN' AROUND** — Carrie Lucas — Constellation 5513 — Producer: Various — List 8.98 — Bar Coded

**PHYSICAL ATTRACTION** — J. Blackfoot — Sound Town Records 8013 — Producer: Homer Banks and Chuck Brooks — List: 8.98

**SECRETS YOU KEEP** — Joe Lamont — Private 39968 — Producer: Peter Bunetta and Rick Chudacoff — List: 8.98

**SECRETS** — Linda Tillery — 411 Records 736 — Producer: Ray Obeido, Linda Tillery, Tony Eldon — List 8.98

# SINGLE RELEASES

**ROBERT PLANT** (Esperanza 7-99644)  
**Little By Little** (4:43) (Talktime Music, Inc.) (Plant-Woodroffe) (Producer: Robert Plant-Benji Lefevre-Tim Palmer)

With a distinctively modern lyric theme and musical sound, ex-Led Zeppelin lead vocalist Robert Plant seems sure to repeat the success of his solo hit "Big Log" and that of the album "Principle Of Moments." "Little By Little" is a nicely textured effort which allows Plant room to move vocally; though wailing guitars are still evident in the background, Plant is clearly focusing on his material, and on this cut, that attention shows. Look for immediate AOR adds with CHR on its tail.



**THE FIRM** (Atlantic 7-89561)  
**Satisfaction Guaranteed** (4:07) (ASCAP) (Page-Rodgers) (Producers: Jimmy Page — Paul Rodgers)

Vintage AOR material, "Satisfaction Guaranteed" is a more moody and heavy-handed workout for the all-star group The Firm, a vehicle which lets both vocalist Paul Rodgers and guitarist Jimmy Page really shine. Ethereal slide guitar from Page and the tune's string-accented arrangement are highlights, and while the groove is not radio's current slant, "Satisfaction Guaranteed" should continue The Firm's success story.



**KIM CARNES** (EMI America B-8267)  
**Crazy In The Night (Barking At Airplanes)** (3:35) (Moonwindow Music/ASCAP) (K. Carnes) (Producers: B. Cuomo, K. Carnes)

An odd, paranoid ditty from Carnes' "Barking At Airplanes" LP, "Crazy In The Night" has an ominous chorus spear-headed by Carnes' fearful vocal. There is madness in this tune's spritely synthesizer and teetering tempo, which, together with a tough guitar track, gives "Crazy In The Night" a nightmarish edge. Just this side of a novelty record, the tune has humor in its witty lyrics and Carnes' interpretive delivery. CHR for sure.



**LONE JUSTICE** (Geffen 2-28023)  
**Ways To Be Wicked** (3:26) (Gone Gator Music — Wild Gator Music/ASCAP) (Petty — Campbell) (Producer: Jimmy Iovine)

This highly touted group's debut is a Tom Petty-Mike Campbell composition, and together with Jimmy Iovine behind the board, "Ways To Be Wicked" does take on the urgency of Petty's best work, but Maria McKee's searing lead vocal lifts the tune to its own level of passion. With the band's rhythm section churning like that of the Stones, this single has both the substance and contemporary feel to tap into both rock radio and CHR playlists.



**DIONNE WARWICK** (Duet With Barry Manilow) (Arista AS1-9341)  
**Run To Me** (4:07) (Gibb Bros. Music/Univhappell Music/BMI Chappell Music/ASCAP) (B.R.M. Gibb) (Producer: Barry Manilow)

A beautiful re-working of one of the Bee Gees best songs, featuring the predictably superb vocals of Warwick and Manilow, and lush, soaring instrumental tracks throughout.

**NOLAN THOMAS** (Mirage 7-99651)  
**One Bad Apple** (3:08) (Fame Publishing/ASCAP) (Jackson) (Producer: Mark Liggett-Chris Barbosa)

After the amazing success of "Yo' Little Brother," Nolan Thomas seems a good bet for the next teen fave, and this version of the Osmond's classic is a perfect choice for a second single. In the New Edition vein: high-tech teen pop.

**JOHN CAFFERTY and THE BEAVER BROWN BAND** (Scotti Bros. ZS4 04891)  
**Tough All Over** (3:56) (John Cafferty Music/BMI) (Cafferty) (Producer: Kenny Vance)

Perfect CHR fare, this is a pulsating, gritty track featuring a memorable melody, involving lyrics and commanding performances.

**MICHAEL FRANKS** (Warner Bros. 7-29004)  
**Queen Of The Underground** (3:46) (Warner-Tamerlane Pub. Corp.-Mississippi Mud Music/BMI) (Franks) (Producer: Rob Mounsey)

Breathy pop/jazz vocalist Michael Franks has long been a favorite of the "yuppie" demographic, and the more contemporary flavor of this track may break him to a more hip, club-going demographic.

**RED 7** (MCA 52531)  
**Heartbeat** (3:50) ("She Said" Music/ASCAP) (Stashuk-Becker) (Producer: Mike Rutherford)

Weighty progressive rock well-produced by ex-Genesis member Mike Rutherford which should find a ready audience on many AOR stations.

**NILE RODGERS** (Warner Bros. 7-29049)  
**Let's Go Out Tonight** (3:49) (Plan 9 Music/ASCAP) (Rodgers) (Producer: Nile Rodgers-Tommy "Rock" Jymi)

The first single from Rodger's upcoming LP, "Let's Go Out Tonight" is a lesson in syncopated dance rock. After producing such artists as Madonna, David Bowie and Duran Duran, Rodgers has obviously learned his pop schooling well, as the melody and groove of this song seem sure for crossover success.

**PAUL YOUNG** (Columbia 38-04867)  
**Everytime You Go Away** (4:10) (Unichappell Music/Hot Cha Music) (Darryl Hall) (Producer: Laurie Latham)

Hall's ballad is a perfect setting for Young's blue-eyed soul stirrings. The silky production which features Pino Palladino's fretless bass and Steve Bolton's melodic guitar and electric sitar fills should be an instant hit with CHR.

**HOOTERS** (Columbia 38-04854)  
**All You Zombies** (5:54) (Dub Notes-Human Boy/ASCAP) (Hyman-Brazilian) (Producer: Rick Chertoff)

Already picked up by many AOR stations, "All You Zombies" has a distinct rock bite but also puts to use reggae/dance rhythms to form an excellent crossover track.

**STANLEY JORDAN** (Blue Note B50002)  
**The Lady In My Life** (4:11) (Rodsongs-Almo Music Corp./ASCAP) (Rod Temperton) (Producer: Al Di Meola)

Jazz guitarist extraordinaire Stanley Jordan is experiencing amazing across the board sales with his debut on Blue Note "Magic Touch," and this cut could easily cross to A/C and some CHR stations.

**NINA HAGEN** (Columbia 44-05211)  
**Universal Radio** (7:00) (Dumas) (Producer: Adam Kidron)

High powered cut from the queen of the truly bizarre, and though "Universal Radio" is a bit more conventional than past Nina Hagen efforts, the same quirky appeal is apparent.

**BILLY GRIFFIN** (Columbia 38-04899)  
**Systematic** (3:58) (Eiseman Music-Hen-Al Pub.-Kings Road Music-Bibo Music-Welk Music/ASCAP) (Ingram-Ware) (Producer: Leon Ware)

**FOCAL POINT** (Ban 692)  
**Can't Believe You're Mine** (3:09) (Windhorst Music/BMI) (Lux) (Producer: Nick Cardell-Phil Blandino)

**STEEL ANGEL BAND** (RCAB JK-14027)  
**She Reminds Me Of Me** (3:46) (Chappell Music/ASCAP-Unichappell Music/BMI) (Black-Leikin) (Producer: Jerry Gillespie)

**THEREZA BAZAR** (MCA 52581)  
**Gotcha!** (3:40) (Music Corp. of America—BMI) (Shandi) (Producer: Mike Chapman)

**MAJESTY** (Golden Boy 7125 B)  
**Tell Me Whatchu Want** (4:21) (Sam Music Co.—ASCAP/Axtriss Music—ASCAP/House Of Champions—ASCAP/E.J. Gerren Music—ASCAP) (S. Brown) (Producer: Samuel Brown III)

**DIVINE SOUNDS** (Specific Records 543-2)  
**How Fast Money Goes** (3:30) (ClarkJay Music-BMI, Specifically Music-BMI) (M. Dowling, R. Dowling, C. Smith) (Producer: Clark Jay)

**GOWAN** (Columbia 04927)  
**A Criminal Mind** (4:38) (Mark Cain Music-CAPAC) (L. Gowan) (Producer: David Tickle)

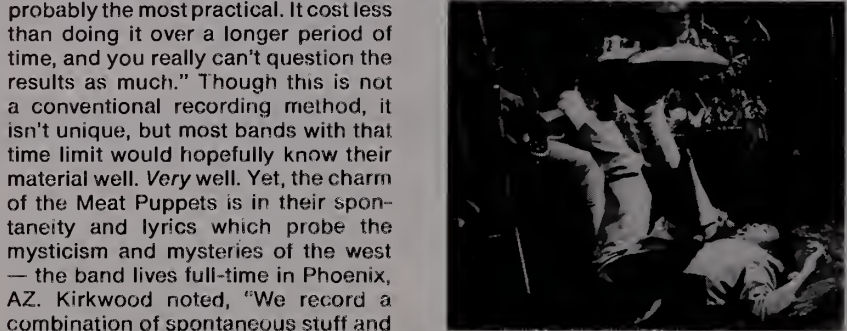
**FACE THE WORLD** (J.B.S. 001)  
**50's Child** (2:40) (E. Burdon) (Producer: Jimmy Miller)

**ESPIONAGE** (Elektra 7-69642)  
**I Couldn't Get To Sleep Last Night** (3:57) (Rondor Music Sponsorship, LTD.) (C. Cohan) (Producer: Gordon Fordyce)

**THE GIVENS FAMILY 9** (Sugar Hill 92012 AA)  
**That's What Friends Are For** (4:30) (Wider Publ. Inc. Sugarhill Music Pub. Ltd. Son & Child Music—ASCAP/BMI)

## POINTS WEST

**THE MEAT PUPPETS SHOOT FOR THE SUN** — The name throws some people off. And the fact that they are on SST may give the impression that the **Meat Puppets** are another hardcore band. But one listen to the band's latest LP "Up On The Sun" and the kinship to bands such as the **Grateful Dead** and **REM** is more obvious than that to **Black Flag** or **Husker Du**. After last year's "Meat Puppets II" which gained critical raves around the country and in the U.K., you would think that the band would take some time honing its sound so that this disc would knock 'em dead. Not so says bass player for the trio **Curt Kirkwood**: "We started recording the album one weekend in January and we finished it the same weekend. We recorded and mixed it down right then. It's the easiest way for us, and its probably the most practical. It cost less than doing it over a longer period of time, and you really can't question the results as much." Though this is not a conventional recording method, it isn't unique, but most bands with that time limit would hopefully know their material well. Very well. Yet, the charm of the Meat Puppets is in their spontaneity and lyrics which probe the mysticism and mysteries of the west — the band lives full-time in Phoenix, AZ. Kirkwood noted, "We record a combination of spontaneous stuff and things that we know pretty well. It depends on how much time we have in the studio — with this one we had it pretty much together. There are a few songs, like "Two Rivers" and "Creator" that were first time vocal tracks — I wrote them right there and then went up to the mike and just sang them. We knew the music to those songs real well, though. Other songs we've been doing for years." Two of the strongest cuts on the album are the title track and "Away" which has Kirkwood and his brother, guitarist **Cris Kirkwood**, holding drawn out vocal harmonies over the song's title. The result is a kinetic tension which works well with the lyric. "Away" is one that we've been doing for about six months, and that one is real fun because doing the vocals gets this buzz going. That's one of my favorites too, but people haven't picked up on either one of those — "Summoned Ground" is getting played here in Phoenix on commercial radio. I thought "Away" was a real 'today' sounding song, but I don't really know what's going on in those people's minds." After so much acclaim, many bands might want to move into L.A. to capitalize on all the attention, but the band firmly retains its desert home base, driving to the city for the odd gig. "We're really not into that scene, the lifestyle isn't important to us. I mean we want to make money, but we've lived here all our lives, and its just a lot slower paced and more rustic." As for the critics' raves, Kirkwood says, "we were already on that wavelength, we thought we were real good from the first time that we played together, but I'm still surprised that there is such a big network which could get a hold of independent stuff and turn it into something big."



**GONE FISHIN'** — Fishbone vocalist Angelo gets low as the band thrashes through one of its electric original tunes. The band's "Fishbone" LP on Columbia is one of the hottest debuts of 1985.

**THE UPTONE POTENTIAL** — Another indie ready to cut loose is the Berkeley-based band **The Uptones**. Set with its first album for release next week on 415 Records, the group is made up of just-out-of-Berkeley-H.S. kids, and according to 415 founder **Howie Klein**, the band has more than just juvenile energy — they've got musical chops (most were members of the frequently awarded Berkeley High jazz band) as well as a social and political consciousness. Though the label releases most things through its CBS distrib contract — like the next **Translator** album which is also set for release next week, this one is strictly 415. Klein comments, "a lot of new bands were coming up here and maybe selling three or four hundred tickets at some of the clubs around town, but when The Uptones sold out the Kabuki, which holds about 1,400 people, I started to take them seriously."

**ROSEBUD WELCOMES THE NEVILLES** — San Francisco's Rosebud Agency has signed **The Neville Brothers** to an exclusive worldwide booking deal. Immediate plans for the band include more dates in the U.S., Canada and Europe, while this summer the group will be working on a soundtrack for the movie *Voodoo Queen* which will star **James Earl Jones**, **Irene Cara** and **Klaus Kinski** and will also feature an appearance by the band.



**VETERANS OF THE TRADE** — The "Godfather of Soul" recently dropped in to share some "musical minutes" with his new writing partner Allee Willis (of "Neutron Dance" and "Boogie Wonderland" fame), and tape a segment of a soon-to-be-released syndicated radio and television clip at Willis' Los Angeles studio. Brown is currently laying down tracks in the studio for an upcoming album.

**MOBILE FIDELITY RELEASES** — Mobile Fidelity Sound Labs is releasing a number of interesting May titles; included are **Cream's** classic double LP "Wheels Of Fire," **Fleetwood Mac's** "Mirage" and a limited edition boxed set of "Woodstock." Included in the collector's set is a reproduction of the original Woodstock festival concert program.

**CLOSE TO THE EDIT** — **Chris Silagyi** and **Patrick Foley** have just touched down in London where they are set to produce **The Redskins**. The duo is best known for producing **The Untouchables** . . . **Shriekback** has signed on with Island, and its fourth album is set for American release in June on the label . . . composer-performer **Neil Diamond's** father, **Akeeba "Kieve" Diamond**, died March 23 in Ft. Lauderdale, FL., of a heart attack and was buried in Los Angeles on March 26. Condolences . . . **A&M** has signed local band **Talkback**, and in a twist, the band's debut will be a live album recorded at the Club Lingerie in June.

Peter Holden

## NEW FACES TO WATCH

Los Angeles wheezed through another mid-morning crisis: would the sun cut through a veil of haze to bless its throngs of worshippers, or would the grey mix of gases prevail and hold back the light? On this morning, **Lloyd Cole** strode to the pool deck at the top of the Hyatt Hotel on Sunset for a chance to participate in Southern California mythology, sun worship and star making. His jet black hair was still wet from the shower, and he had a slightly disheveled countenance. He was to face the first of what would seem an endless procession of hackneyed journalists. Could this talented Scottish songwriter succeed in breaking through the haze of scepticism attending every British pop stars' first encounter with United States customs and culture?

"I think it's an unhealthy attitude to expect success just because you've made a good record. If you do that, you necessarily become embittered if you don't get it," saged Cole. With these trimmed down expectations, and a lean musical approach to match, **Lloyd Cole And The Commotions** are poised to take their chances at stirring the American imagination. The purity of their intentions is suggested by the very uncompromising quality of their music. "All we really want to do" stated Cole, "is to get ourselves known to the kind of people who would potentially like our kind of music," leaving the great unwashed masses for others to attend.

In England, **Lloyd Cole And The Commotions** lie in the territory between popular acceptance and cult obscurity. Long critical favorites, heavy commercial success has eluded them, their first single, "Perfect Skin" getting to only 26 in the British charts. Two follow-up singles, "Forest Fire" and "Rattlesnakes," failed to break the Top 40. However, the album, also entitled



### Lloyd Cole And The Commotions

"Rattlesnakes," reached 13 and has done very well, remaining in the top 100 most of the time since its release in the fall of 1984. **Geggen**, who has released the album here are hopeful they can extend the popularity of **The Commotions**, who have already garnered a grassroots following through college radio play and import sales of their records.

**Lloyd Cole And The Commotions'** music is a stripped down, 60s-tinged sound reminiscent of **The Byrds'** "Mr. Tambourine Man" era. The lyrics are the primary focus, and are ultimately the sine qua non of **The Commotions**. Cole's lyrics border the literary. They form a journalism of carefully crafted descriptions and precise observations, the effect of which, when the best elements cohere, is powerful, evocative and thoroughly satisfying. The jangling **Byrds-like** guitars punctuated by **Lee Michaels** organ bursts combine with an 80s lyrical savvy to produce a mind-extending time warp.

**Lloyd Cole And The Commotions** have pure intentions. They have made a great record. They deserve the attention of the American retail and radio establishments.

## Otis Rush Hits The Comeback Trail

By David Adelson

LOS ANGELES — It's interesting (and sad) to think that just a couple of years ago **Otis Rush** was working behind the counter of a neighborhood store in his native Chicago.

It appeared to his legion of fans that the man who penned and recorded such tunes as "I Can't Quit You Baby," "All Your Love," "So Many Roads," "My Love Will Never Lie" and "Double Trouble," had hung up his Fender for good.



**RUSH AT THE MUSIC MACHINE** — Healthy, happy and still playing the most sizzling blues guitar around.

Throughout a career that spans three decades and includes records on **Cobra**, **Chess**, **Duke**, **Vanguard**, **Cotillion**, **Delmark**, **Capitol**, **Blue Horizon**, **Bullfrog** and **Intermedia** (as well as a number of labels internationally), **Otis Rush** seemed to always bring a bit of turmoil wherever he went. Whenever a venue booked him or whenever a label signed him, it was with the knowledge that they should be prepared for anything. Most times that preparation was well founded.

Attribute it to a number of factors but not one specifically. Personal problems and the pressure of carving out a living in a business where blatant rip-offs of his classics earn a cover artist incredible revenues combined to make **Rush** very unhappy.

When **Otis Rush** walked onto the stage of **Los Angeles' Music Machine** recently, he was obviously a different man. The innovative, legendary guitar style was still there, as was the vocal interpretation of those classic lyrics, but there was a certain calmness and enjoyment that many veteran **Rush** fans claimed they hadn't seen for years. **Otis Rush** was back.

"I've come to Los Angeles to straighten things up," said the 51-year-old **Rush**. "I don't need the criticism. I can get that anytime. I'm trying to keep things smooth as possible because I really want to make it with my music."

It sounds funny to hear a living blues legend express a desire to make it. But like so many blues artists, widespread

(continued on page 39)



## Cover Story

# Boy Meets Girl: Songwriting Skills Lead To Pop Success

by Peter Holden

LOS ANGELES — From the name of the duo, Boy Meets Girl might well be the latest teeny-bop sensation from Britain, but one glance at George Merrill and Shannon Rubicam on the cover of "Boy Meets Girl," or one listen to the single "Oh, Girl," and it is quickly obvious that the couple has more in common with say, Fleetwood Mac or Homi & Jarvis than Nham! or Kaja. After nine years together — from club dates doing acoustic music in their hometown of Seattle, WA to writing for Thom Bell's publishing company and shopping demos to the major labels, Merrill and Rubicam have developed a sophisticated pop writing style that may, as Merrill puts it, "stretch the CHR market." If the initial radio response to "Oh, Girl" is any indication, that stretch is a welcome one to both programmers and listeners.

From Seattle, Merrill and Rubicam moved to Los Angeles three years ago, realizing the potential for success in the music industry was much greater where the labels have their homes. Merrill explains, "for a long time, we were just trying to make it in the business up there, but after a few trips to L.A. we realized that we were able to get much more done here, so we just decided to pick up and move — it made a lot of difference." After doing a lot of writing, working with music publisher Thom Bell among others, Merrill and Rubicam then recorded a demo which they sent out to various labels' A&R reps. "It had been about two or three months later — we had almost forgotten about the tapes," Merrill remembers, "but we had sent one to Aaron Jakobis over at A&M and had misspelled the name to read Allan Jalakis. I'm not sure if that had anything to do with the tape catching his eye or something, but it turned out that eventually he *did* hear it. — it was kind of a surprise to us that many people in A&R actually do listen to all those tapes — and he liked it. From there we had a meeting with Almo Irving, which is A&M's publishing company and we signed a publishing deal with them.

"We knew from the start that the label wanted us to sign us on as staff writers before we might be able to do an album, but that wasn't really a drawback because we would like to have that in the long run. I think we will continue to write for people all the time, but we really wanted to do this album, too."

After Boy Meets Girl got the go-ahead to do their debut album, new songs were written and Merrill and Rubicam went into the Record Plant for three months. Rubicam comments, "A&M really gave us a lot of freedom when we were recording — they let us know what they liked, or why they liked a certain musical direction, but they basically let us just write the album and then show it to them after." Merrill adds, "when they did come into the studio it was more of a party atmosphere than it was them checking up on us. I think part of their confidence in us came from the demos we had presented — they were almost releasable when we gave them to them."

Though Boy Meets Girl has no set band, the album's rhythm section lends continuity. Merrill notes, "we decided before going in that we didn't want to switch up the rhythm section too much, that's very important to us, and by the time we work on the next album we will hopefully have a set lineup which will allow us more of a live sound and will allow the players more freedom."

With "Oh, Girl" already gaining CHR attention, it seems Boy Meets Girl's sophisticated — structurally and melodically — songwriting seems to have struck a chord. Though Merrill sings lead on the cut, other tracks such as "Be My Baby" feature Rubicam or "The Touch" and "I Wish You Were Here" showcase both very able vocalists, and the variety is another asset. And that variety of sound should be even more attractive when Boy Meets Girl performs its first dates this summer. "We played as a duo in and around Seattle for five or six years," Merrill says, "but we're really looking forward to playing live again." Rubicam adds, "We think it will be good for our writing, it will give us a change in our attitude and new ideas that you just don't get at home."

## Beach Boys To Perform

LOS ANGELES — The Beach Boys will be performing at the T.J. Martell foundation dinner to be held Saturday May 18 at the New York Hilton Hotel.

## EAST COASTINGS

**NOTES FROM (AND OFF) THE GREAT WHITE WAY** — In a season so lacking in outstanding musicals that the Tony Award people have considered dropping the category, theatrical music is nonetheless still issuing forth from major labels. The output is a far cry from the glory days of the fifties and early sixties, but fans of the form, particularly in the vanguard New York market, still have a fine selection from which to choose. All the major releases are available on compact disc, which captures all the dynamic range and instrumental subtlety of the actual performance, making for a completely different listening experience than your average pop album. One label leading the way is Polydor, which in recent months has released the original cast albums of *On Your Toes*, *Baby*, *The Rink*, the as-



**SHEAR SHEARED, MUG-Z MADE-UP** — EMI America artist Jules Shear and his pooch Mug-Z are groomed for their video shoot for "Steady," the first single from his debut LP "The Eternal Return." The video was shot at New York's Kaufman-Astoria studios.

yet unproduced-in-New York *Jerry's Girls* (with **Carol Channing**, **Leslie Uggams** and **Andrea McArdle**), and its latest project, *3 Guys Naked From The Waist Down*, the off-Broadway surprise hailed by many critics as the most inventive and hippest musical in a season of also-rans. The cast features **John Kassir**, whom TV fans may recognize as the comedy category winner in this year's Star Search competition. Also notable in the theatrical/comedy world are the recent releases of **Whoopi Goldberg's** one-woman Broadway show by Geffen and Island's release of twelve-year-old studio improvisations by **Peter Cook** and **Dudley Moore**, called "Derek and Clive Live."

Meanwhile, RCA Red Seal has released "A Collector's Sondheim," a four-disc boxed anthology of **Stephen Sondheim's** works for stage and screen. Included are selections from a total of fifteen musicals, revues and film and television productions. Among the musicals represented are *A Funny Thing Happened On The Way To The Forum*, *The Frogs*, *Follies*, *Pacific Overtures*, *Merrily We Roll Along*, *A Little Night Music*, *Company* and Grammy winners *Sweeney Todd* and *Sunday In The Park With George*. Performers include **George Hearn**, **Angela Lansbury**, **Len Cariou**, **Bernadette Peters**, **Mandy Patinkin**, **Millicent Martin** and Sondheim himself. RCA is also in negotiations to release a concert recording of Sondheim's *Follies*, which will be performed in concert form September 6 and 7 in New York and will feature **Carol Burnett**, **Betty Comden**, **Adolph Greene**, Patinkin and **George Hearn**, among others.

**MORE FROM OFF THE BEATEN PATH** — Where are the stars of yesterday (or their music anyway) turning up most often these days? Well, next time you're heading for the fridge during that *Hill Street Blues* commercial, stay for the ad instead. There you're likely to find the music of **Chuck Berry** or the **Beatles** hawking that sleek (or efficient) new sub-compact. John Hill, one of Manhattan's most successful providers of advertising music to some of Madison Avenue's top clients, is an amiable rock and roller who just happened to crack the jingle market wide open and whose work as a composer/producer/arranger netted him two 1984 Clio awards (for Volkswagen and Atari). He's composed, produced and arranged the music for products and services such as Diet Pepsi, Maxwell House, Mountain Dew, Gloria Vanderbilt, Avis and CBS-TV. Things opened up for Hill when the novelty tune he wrote, "Onions" (y'know, "Onions, onions, oh-oh-oh") became a hit for Columbia. He joined the staff of April/Blackwood, later becoming a staff producer for Columbia/Screen Gems. He also wrote material for **Pacific Gas & Electric**, **Cher** and others. When Frito-Lay bought "Onions" as the jingle for their snack Funyons, a new career was born. Hill is most evident today through his work with Berry for Volkswagen. The re-recording of Berry's "No Particular Place To Go," featuring vocals by the master himself, has drawn new attention to Volkswagen's always-interesting ad strategy. Hill cites the experience of working with Berry as smooth and professional despite the singer's sometimes difficult reputation. But Hill's interests haven't settled with ad music during his years as a top jingle producer. He's currently involved in producing the band **Stuff**, made up of some of New York's top session players, and he's working on an artist development deal with Philadelphia's and he's working on an artist development deal with Philadelphia's Sigma Sound Studios while installing his own direct-injection multitrack studio in his Murray Hill Brownstone. But for the moment, he's still putting those hot spots together. VW's agency has contracted Hill's company to perform his music magic for another client, Popeye's Fried Chicken, this time featuring the music of southern boogie man **Dr. John**. "We've evolved into a sub-specialty company," Hill says of his reputation of matching artist and product. His company has a particular place to go, and it's getting there fast.



**MICK TAKES ON THE WORLD** — *Third World*, that is. Here the Rolling Stones' Jagger poses with (l-r) Sandra DaCosta, director, artist development, press; "Bunny Rugs" of *Third World*; Jack Rovner, Columbia marketing director; and Willie Stewart of *Third World*.

spots together. VW's agency has contracted Hill's company to perform his music magic for another client, Popeye's Fried Chicken, this time featuring the music of southern boogie man **Dr. John**. "We've evolved into a sub-specialty company," Hill says of his reputation of matching artist and product. His company has a particular place to go, and it's getting there fast.

**CROSSOVER, CROSSOVER** — First, **Sheena Easton** with **Prince**; now **France Joli** with **George Duke**? That's what you see and what you get with the Canadian singer's new LP, which features Duke's ever-confident and in-the-pocket pop production. Joli, who burst on the scene with one of disco's brightest numbers, "Come To Me," has survived to reach the pinnacle of pop support: a heavy producer and **Madonna's** managers, Weisner-DeMann.

Rusty Cutchin

## MOST ADDED



## STRONG ADDS

**Tough All Over** — J. Cafferty And The Beaver Brown Band — Scotti Bros./CBS  
**Raspberry Beret** — Prince And The Revolution — Paisley Park/Warner Bros.  
**Crazy In The Night (Barking At Airplanes)** — K. Carnes — EMI America  
**Everytime You Go Away** — P. Young — Columbia

## STATION ADDS

**Z100 — New York** — Scott Shannon  
*Madonna (Angel)*  
 J. Wagner  
 P. Collins  
 K. Carnes  
 Menudo

**WKFM — Syracuse** — Steve Becker  
*The Payolas*  
 P. Collins  
 J. Cafferty  
 K. Carnes  
 P. Young  
 Bon Jovi

**Z106 — Philadelphia** — Davis/Tiller  
 M. Jagger  
*Prince (Raspberry)*  
 The Hooters  
 P. Collins

**WGFM — Schenectady** — Tom Parker  
*'Til Tuesday*  
 P. Collins  
 J. Cafferty

**WKRZ — Wilkes-Barre** — Hallett/Sheridan  
 P. Young  
 K. Carnes  
 Lone Justice  
 J. Cafferty  
 P. Collins

**WNCI — Columbus** — Rich Meyer  
 A. Moyet  
*Madonna (Angel)*  
 Limahl  
*Prince (Raspberry)*  
 P. Collins

**WMEE — Ft. Wayne** — Tony Richards  
 Sade  
 H. Jones  
*Mary Jane Girls*  
 K. Carnes  
 P. Collins

**WSPT — Stevens Point** — Bouley/Tracy  
 Fiona  
*Prince (Raspberry)*  
 K. Carnes  
 J. Cafferty  
 P. Collins

**WKTI — Milwaukee** — Tim Fox  
*Prince (Raspberry)*  
 G. Frey  
 Survivor  
 T. Turner

**Q104 — Kansas City** — Pat McKay  
 H. Jones  
*Mary Jane Girls*  
 D. Lee Roth  
*Madonna (Groove)*  
 P. Collins

**WHYY-FM — Montgomery** — Alan DuPriest  
 Limahl  
*Boy Meets Girl*  
 Eurythmics  
 P. Collins

**KZZB — Beaumont** — Jerry Loustéau  
*New Edition*  
*Boy Meets Girl*  
 P. Collins  
 J. Cafferty  
 G. Vannelli

**WBCY — Charlotte** — Bill Martin  
*Mary Jane Girls*  
 Survivor  
*Boy Meets Girl*  
 Eurythmics  
 P. Collins  
 P. Young

**WZLD — Columbia** — Hunter Herring  
 P. Collins  
 J. Cafferty  
*Lone Justice*  
 K. Carnes  
*Prince (Raspberry)*  
 The Hooters  
 P. Wolf  
 J. Knight

**WAPS-FM — Greenville** — Rod Metts  
 Wang Chung  
 P. Young  
 G. Vannelli  
 K. Carnes  
 J. Cafferty  
 P. Collins

## THE JOB MART

**WHBO** in Tampa is looking for an afternoon drive personality. Send T&R's to **Duke Roberts**, 12211 49th Street N., #1, Clearwater, FL 33520. or if you like call (813) 578-1040 . . . **KTAW** one of Texas' leading CHR formatted stations is seeking an experienced air personality who has great production skills in the studio. Females are welcome to apply, T&R to **Danny Austin**, KTAW Radio, 3808 "B" Old College Road, Bryant, TX 77801 EOE/MF . . . **WKJF** AM/FM is looking for an air staff that is ready to step up to a regional market. Send resume to **Tim Murphy**, P.O. Box 89, Cadillac, MI 49601. EOE/MF . . . **WWCT** in Peoria is seeking a morning drive talent who is also experienced in production. "Creativity is a must," says PD **Jeff Murphy**. T&R to WWCT, 414 Hamilton Blvd., Peoria, Ill. 61602. EOE/MF . . . in Michigan T&R's are being accepted for possible future openings on air. Applicants must have experience in radio, no beginners please. T&R to **Dennis Martin**, P.O. Box 286, Petoskey, MI 49770 EOE/MF . . . future openings can be sought at **KQSW**, the format of the station is currently A/C. T&R to **Chris Alexander**, KQSW Radio, P.O. Box 2128, Rock Springs, WY 82901 EOE/MF . . . **KWNZ** in Reno is seeking a fulltime personality with production experience for their leading CHR format station. T&R to **Dave Shakes**, 557 Washington Street, NV 89503 . . . **KS103** in San Diego is again looking for a bright and uptempo jock to handle the nightshift. T&R to **Dave Parks**, 3180 University Ave., San Diego, CA 92104. EOE/MF . . . **WEAQ/WIAL** needs an experienced news anchor reporter for their station. T&R to **Steve Dickoff**, P.O. Box 1, Eau Claire, WI 54702 EOE/MF . . . a "personable communicator," is wanted by **Mike Daniels** of **WGLQ**, upper Michigan's most listened to station. T&R to Mike Daniels, WGLQ, 816 Ludington St., Escanaba, MI 4829 EOE/MF . . . needed at **WINC** is an outgoing personality who desires good benefits and community involvement. Station is located near the Washington D.C. metropolitan area. T&R to **Frank Mitchell**, WINC Radio Winchester, VA 22601. EOE/MF . . . **WSGA** is looking for a morning person who will double as program director. T&R to **WSGA**, P.O. Box 8247, Savannah, GA 31412. EOE/MF . . . a morning man with proven ability is needed at **KROU**. Jock must have personality and be able to follow directions and know community affairs. T&R to **John Edwards**, KRUQ, P.O. Box 818, Laramie, WY 82070 EOE/MF . . . **KO93** Gallup's top rated, CHR is looking for a midday air personality who has proven creativity. T&R to **Lisa Chatham**, 401 E. Coal Ave., Gallup, NM 87301. EOE/MF . . . **KILO 94-FM** is looking for an AOR news pro to join Colorado Springs' top-rated morning team by this summer. "Motivated and personable professionals only" says PD **Rich Hawk**. T&R's to Rich Hawk, KILO, P.O. Box 2080, Colorado Springs, CO 80901 no calls please. EOE/MF . . . **KMCO** in Oregon may have a possible future openings for a female jock in the future. T&R to **KMCQ**, P.O. Box 104, The Dalles, OR 97058. EOE/MF . . . **WKAU**, Appleton-Green Bay's CHR is accepting T&R for a talent pool, send to **Ron Ross**, 1765 Block Road, Kaukauna, WI 54130. EOE/MF . . . **WNNO** is seeking a friendly and upbeat communicator for their contemporary country station. T&R to WNNO P.O. Box 444, Wisconsin Dells, WI 53965. EOE/MF.

Darryl Lindsey

## AIR CHECK

Station: **KIIS-FM**  
 Market: **Los Angeles**  
 P.D.: **Gerry DeFrancesco**



In the City of Angels where the AM and FM bands are riddled with more than 80 radio signals competing for a piece of the pie, one station clearly stands above the rest. In fact, if KIIS-FM pulls number one ratings for the 12+ average quarter-hour share in the 1985 Arbitron Spring book, the Gannett Broadcasting outlet will have maintained this top status in the L.A. area for two consecutive years.

Even more incredible than its consistent 12+ success is that KIIS-FM truly appeals to the masses and is, according to assistant PD/music director Mike Schaefer, "number one in all dayparts in all demos except the older 55+ audience."

KIIS-FM is fast paced, entertaining and maintains a very high profile in the community. It would be difficult to pinpoint all of the marketing and programming ingredients responsible for the station's dominance. Schaefer feels that their success can be attributed to "promotion, the station's personality and playing the right hits."

The station gives away thousands of dollars to listeners with its daily cash payoff contest as well as running other on-air giveaways. KIIS-FM also promotes itself with outdoor billboard advertising campaigns and bus cards, etc., establishing high visibility in the market. The "hits" played are just that with well researched retail activity at the base of programming decisions.

The key ingredient, however, probably lies with its air personalities, most notably Rick Dees, who is L.A.'s number one radio personality and is probably one of the most widely known in the country because of his *Weekly Countdown* program and current position as host of *Solid Gold*. As Schaefer put it, "Dees is the foundation of the station (in morning drive) and everything else just flows from that."

From 6-10 a.m., Dees locks in his audience with a mixed grab-bag of comedy, contests, trivia, etc., spun around the "hits" and an active dose of listener participation. Dees is also very capably assisted and complimented on the air by personalities Raechel Donahue and "Coach" Charleye Wright.

After the morning show follows Paul Freeman from 10 a.m.-2 p.m.; Ron O'Brian from 2-6p.m.; Bruce Vidal from 6-10 p.m.; Tim Kelly from 10 p.m.-2 a.m.

A footnote to the KIIS-FM story is sister station KIIS-AM. Programmed by Schaefer, the station now plays the same music as its FM counterpart, but more importantly simulcasts both of the drivetime shows with Dees and O'Brian. Rounding out the KIIS-AM lineup are Steve Lahman from 10 a.m.-2 p.m.; Larry Morgan from 6-10 p.m.; Benny Martinez from 10 p.m.-2 a.m.; and Tom Murphy from 2-6 a.m.

## POP PROGRAMMERS' PICK

| Programmer | Station | Market    |
|------------|---------|-----------|
| Tim Watts  | WMAR    | Baltimore |

**Song: "You Give Good Love"**  
**Artist: Whitney Houston**  
**Label: Arista**

### Comments:

"Just added this week, we have it on all rotations. Kashif did a great job with its production. It has a good sound for this time of year. For a ballad, this song has caught on quickly."

## AIRPLAY

**CHANGES** — **MJI Broadcasting** has tapped **Gary Krantz** as the new vice president/affiliate relations. He was formerly director/operations. In addition, **Debby Cummis** has been named affiliate relations manager and **Bonnie Bordins** is the new producer of "Rock Quiz," replacing **Jim Green** who will be the producer of "Trivia Quiz" . . . **Craig Novak** is the new air personality on **Laser Radio 558**. He was most recently an advertising representative with **WTFO-AM** in Worcester, MA . . . **Shirley H. Baker** has taken the newly created position of marketing director for the **New York Market Radio Broadcasters**. She was most recently a marketing/sales executive for the television bureau of advertising in Dallas . . . **Elizabeth Narrater** is the new manager, special events and **Sonia Uscatequi** the new manager, affiliate relations



**BYRNE-ING DOWN KCRW** — **David Byrne** made a rare, live studio appearance on **Santa Monica's KCRW-FM**, Tuesday May 7. Byrne served as guest host for "Morning Becomes Eclectic," a regular feature on the small public radio outlet.

for the **CBS Radio Network** . . . **The United Stations** has expanded vice president/sales **David Landau's** responsibilities to include two newly acquired news networks, **US1** and **US2** (formerly **RKO 1** and **2**) are aimed at **CHR** and **AC** formats respectively. Also at the **United Stations**, **Rich Vestuto** has been named co-technical director for the network in **New York** . . . **WXYZ** has signed a three-year affiliate agreement with the **Mutual Radio Network** . . . **Sue Barnes** is the new manager/**Los Angeles** for **Republic Radio**. She has been with the company for the past 3½ years . . . At **WBZ** in **Boston** **Bob Salzberg** has been appointed news director, **Gene Grant** is the new executive producer for programming and **Ed Lennon** is the new executive producer for production . . . **Jim Ray** is the new general manager at **KGNB-AM** and **KNBT-FM** in **New Braunfels, Texas** . . . **Susan Morgenstein** has joined the sales team at **WPLJ-FM** in **New York** as account executive. She was recently at **WMCA** in the same capacity . . . **Jim Bell** is the new local sales manager for **KHJ-AM** in **Los Angeles** . . . **Weiss & Powell** have assumed national representation of **KPOP-FM** in **Sacramento** and **KJYY-FM** in **Des Moines**. In addition, the company has promoted **Glenn Corneiliss** to **New York** sales manager.

**A DEBUT** — A new local broadcasting era begins June 1 with the commencement of **Childrens Radio Network** programming at **KSUN-FM Radio 1400** serving the **Phoenix** area.

The **Childrens Radio Network** is the first full-time service created specifically for preteen households. The format features component-part tested block programming designed to appeal to preteens and their 18-to-49-year-old parents.

**Childrens Radio Network** president **William C. Osewalt** said the format was developed following three years of extensive research that included focus group sessions with parents and children in key markets that are representative of regional socio-economic characteristics. "Our studies proved that today's parents will seek every possible opportunity to provide an educational advantage for their children . . . parents are acutely aware of the absolute necessity to reduce preteen television viewing, and, they agree with leading educators that the development of listening skills is the most fundamental aspect of basic education," he remarked.

**Osewalt** also sees a substantial audience for preteen programming in the **Phoenix** area, noting that, "preteens are 14 percent of the total area population and 41 percent of all 18-to-49-year-old women are mothers of preteen children."

**Osewalt** noted that "the format will provide local advertisers an opportunity to reach a market that is presently limited to national television sponsors who spend over \$400 million annually to reach the preteen audience." According to **Osewalt**, **KSUN Childrens Radio Network** programming will provide local businesses in 27 standard industrial categories with access to an audience that is vital to their revenues.

The **KSUN** preteen format will be semi-automated in order to maximize the local involvement of school systems, parental organizations, and youth groups.

"Over 30 years ago the preteen audience was abandoned by radio and sent to television," says **Osewalt**, "now we're back with an alternative that goes beyond cartoon fare to offer program material that enlightens, informs, entertains and helps children with the discipline and skills necessary to listen and learn."

**WESTWOOD ONE & FOREIGNER** — As part of the agreement between **Coca-Cola USA** and **Westwood One Radio Networks** to co-sponsor **Foreigner's** 1985 U.S. tour, **Westwood One** has initiated the production of an hour-long **Foreigner** radio special that will literally travel with the tour. Starting in **May**, this music and interview special, sponsored by **Coca-Cola/Sprite**, will be provided at no cost to those radio stations in individual cities designated for **Foreigner** tour promotions. It will air one week in advance of each concert date and represents the unique marriage of **Westwood One's** production and distribution capacity to meet the needs of **Coca-Cola USA** as it relates to the national tour sponsorship. According to the company, this program underscores a unique aspect of **Westwood One's** co-sponsorship. Because **Westwood One** is the largest source of exposure on national radio — supplying programs to more than 3,300 radio stations — the company is in a perfect position to create this kind of promotional vehicle to use in support of the tour.



**THIS IS SAND-AID** — **91X, XTRA** in **San Diego** recently held a radiothon and released an album to benefit the **African Famine Relief Fund**. The album features the cut, "Will They Know It's Summertime," by **Dean Opperman** who along with **Bryan Jones** make up the morning team. The radiothon took place **April 26**.



**I'M ALL RIGHT** — **Columbia** recording artist **Kenny Loggins** was recently a guest on **Rockline**, the weekly live call-in show on the **Global Satellite Network**. Pictured (l-r) are: **Jimmy McKeon**, director, national album promotion **Columbia**; **Krissi Lannin**, **Global Satellite Network**; **Kenny Loggins**; **Cindy Tollin**, producer of **Rockline**; **Mark Felsot**, associate producer of **Rockline**; **Bob Coburn**, host of **Rockline**. The show is celebrating its fifth anniversary this week.

## Changes At Malrite

**LOS ANGELES** — In an action designed to accommodate the company's planned growth, **Malrite Communications Group** has promoted **John G. Rosenwald** and **John C. Chaffee, Jr.** to newly created divisional presidencies.

**Rosenwald** will become president of the **Radio Division** and **Chaffee** president of the **Television Division**.

The announcement was made by **Milton Maltz**, chairman and chief executive officer, and **Carl Hirsch**, president and chief operating officer. **Maltz** said, "These promotions not only recognize the substantial contributions made by two talented executives, they also create the added management depth that will enable **Malrite** to continue its rapid growth in the most exciting areas of communications today — radio and television."

**Malrite Communications Group** is a communications company headquartered in **Cleveland, Ohio** with broadcast stations serving **New York, San Francisco-Oakland, Cleveland, Minneapolis-St. Paul, Denver, Cincinnati, Milwaukee, Jacksonville, West Palm Beach** and **Rochester**. The company is listed on the **NASDAQ National Market System**.

**Rosenwald** joined **Malrite** in **Cleveland** as a radio sales account executive in 1973. He became corporate executive vice president subsequently and added the additional duties of director of radio in 1983. A native of **Flint, Michigan**, he previously was in sales management with **Procter & Gamble**. **Rosenwald**, his wife **Karol** and children **Jill** and **Kurt** live in **Strongsville, Ohio**.

## Welsh To Again Serve As KROQ GM

**LOS ANGELES** — **T. Patrick Welsh**, who served as general manager of **Los Angeles' KROQ** radio station from 1978 to 1983, has returned to his former position in order to replace **Mike Brandt**, who resigned to pursue station ownership. **Welsh** has had a longstanding association with **KROQ's** owner **Ken Roberts**, for whom he continued to work after leaving **KROQ**.

Several members of **KROQ's** staff have also departed the station of late, namely **Mike Evans**, **Robert Roll**, "Wild" **Bill Scott**, **John Logic** and **Eddie X**. **Radio** personality **April** is rejoining the station for overnights; **Freddie Snakeskin** has moved from overnights to late nights; and weekend host **Sam Freeze** will now work middays. Also, former **KYYX/Seattle PD** **Van Johnson** has been named production director.

## SMN Reports First Qtr. Profits

**LOS ANGELES** — **Satellite Music Network, Inc.** has reported that operating results for the first quarter ended **March 31, 1985**, marked the company's first profitable quarter ever, reflecting a 177 percent increase in revenues and a better than \$567,000 "bottom line" turnaround. Revenues for the 1985 quarter totaled \$2,880,305, well over two-and-one-half times greater than the \$1,039,378 reported for the first quarter of 1984. Net income of \$5,791 sharply reversed the loss of \$561,478 reported for the prior year's first quarter.



**BANANAS AND BEER** — During a break from the broadcast on **NBC Radio Entertainment** of "Live From The Hard Rock Cafe" in **London** recently, **NBC's Rona Elliot**, producer and co-host of the program, chatted with the members of **Bananarama**. Pictured (l-r) are: **Elliot** and **Keren**, **Sara** and **Siabhan** of the group.

## MOST ADDED



J. LENNON — *Say You're Wrong*  
 J. CAFFERTY & THE BEAVER BROWN BAND — *Tough All Over*  
 TEARS FOR FEARS — *Shout*  
 WILLIE & THE POORBOYS — *Baby Please Don't Go*  
 EURYTHMICS — *Would I Lie To You?*  
 J. WALSH — *Rosewood Bitters*  
 ANGLE CITY — *Be With You*  
 BON JOVI — *Hardest Parts The Night*

WFBQ — Indianapolis, IN — MD The Berman  
 J. LENNON — *Say You're Wrong*  
 BRUCE SPRINGSTEEN — *Glory Days*  
 THE HOOTERS — *All You Zombies*  
 K. MITCHELL — *Go For Soda*

WSKS — Cincinnati, OH — MD Marty Bender  
 J. CAFFERTY & THE BEAVER BROWN BAND — *Tough All Over*  
 SHOOTING STAR — *Summer Sun*  
 EURYTHMICS — *Would I Lie To You?*  
 TOM PETTY — *Don't Come Around Here No More*  
 H. WILLIAMS JR. — *I Really Like Girls*

WDIZ — Orlando, FL — PD Red Messick  
 J. CAFFERTY & THE BEAVER BROWN BAND — *Tough All Over*  
 CHINA CRISIS — *The Highest High*  
 DEEP PURPLE — *Wasted Sunset*  
 WILLIE & THE POORBOYS — *These Arms Of Mine*  
 VAN-ZANT — *You Gotta Believe In Love*

WIMZ — Knoxville, TN — PD Kerry Lambert  
 PHIL COLLINS — *Sussudio*  
 BRUCE SPRINGSTEEN — *Trapped*  
 VAN-ZANT — *You Gotta Believe In Love*  
 MAMA'S BOYS — *Needle In The Groove*

KXZL — San Antonio, TX — MD Angela Wright  
 SURVIVOR — *The Search Is Over*  
 TRAMP — *Killing Time*  
 THE HOOTERS — *All You Zombies*  
 LONE JUSTICE — *Ways To Be Wicked*  
 BOOMTOWN RATS — *Rain*  
 G. THOROGOOD — *Willie & The Hand Jive*

KAZY — Denver CO. — M.D. Zak Phillips  
 PAUL YOUNG — *Every Time You Go Away*  
 WILLIE & THE POORBOYS — *Baby Please Don't Go*  
 KATRINA & THE WAVES — *Mexico*  
 J. WALSH — *Rosewood Bitters*  
 J. CAFFERTY AND THE BEAVER BROWN BAND — *Tough All Over*  
 G. VANNELLI — *Black Cars*  
 POCKET CHANGE — *Colors Of The Wind*  
 PAYOLAS — *You're The Only Love*  
 S. VEGA — *Marlena On The Wall*  
 ALLEN MERRIL — *Rain Chasing Dreams*

KFOG — San Francisco, CA — PD John Rivers  
 PAUL YOUNG — *Every Time You Go Away*

**Around The World In A Day In The Life** — The program director and music director weren't taking any calls. They were in a meeting

"Good grief, what in the world are we going to do with this record." said the PD holding up the album that had recently arrived. "It's so strange, we can't be expected to play it."

"What a curve ball," echoed the MD, "but the last one was so big."

"Why couldn't this record be like the last one? ... the songs just aren't easy to digest and there aren't any hit singles, and why are those weird people on the cover?" lamented the PD.

"But I don't see how we can ignore it," the MD replied, "the last one sold so many records that it practically created a revolution."

The PD was quick to respond, "when an artist gets that big the audience gets used to their sound. The kids were singing and dancing to the last one, but I think they may go into shock when they hear this new one and I can't bear the thought of them tuning us out."

"I can't argue with that," agreed the MD, "it does seem like it's an exercise in self indulgence."

"Besides," added the PD, "the last track on the album has such weird sounds in it that nobody's going to relate to it."

"Yeah," whispered the MD in a funny voice, "Prince and the Revolution have really done it to themselves this time."

The PD looked puzzled, "who the hell are Prince and the Revolution? I'm talking about John Lennon and the Beatles. Wake up this is 1967!"

"Oh, yeah, wow, right!" mumbled the MD jerking back to reality, "I guess somebody spoke and I went into a dream and what a weird dream it was. There was lots of pop music on the FM band, kids had bizarre hair styles and followed some rock goddess named Madonna around, and there was a TV station that played nothing but rock and roll ..."

"Yeah, yeah," interrupted the PD, "sounds like a real nightmare, don't worry, it will never happen. What I want to know is what are we going to do with this Dr. Pepper er Sgt. Pepper album anyway?"

"I guess we'll have to let those college and strange underground stations play it first. Nobody's going to pay any attention to them anyway."

Of course, nobody can predict the future. When a popular artist makes a U turn with a new release it is always courageous although not always successful. We all can fondly recall **Sgt. Pepper's Lonely Hearts Club Band**, but those of us who remember **Metal Machine Music** would rather forget. The jury is still out on the latest creation from Prince. Here are some rock radio programmers first impressions of **Around The World In A Day**:

**WKLS — Atlanta — Bob Bailey**

On a short term basis I think it's going to be a very big seller, but because it's largely a departure from what people have come to expect from Prince, it will probably be a short term record. While some are saying this is his **Sgt. Pepper** album, I think it's more like his **Tusk** record.

**WAAF — Worcester — Russ Motilla**

The album stations that play alot of crossover product will probably do very well with it. The record will be a big problem for stations like WAAF who take a strong rock and roll stance. Even though it does have somewhat of a rock sound our jocks felt it would hurt us to play this record. And that's unusual for them because they generally want to diversify the station more than the programmers do.

**WRKI — Brookfield — Mark Devine**

I think album radio is going to have to deal with this record but put it away soon. It's not as important as **Purple Rain** and I don't see this as being library material in the future.

**WIOT — Toledo — The Roz**

I think that Prince was a real sharp cookie to make sure that there was no major promotion behind this record because it won't need it. Top 40 is having trouble dealing with it because there is no single, so I think that any rock station that played Prince in the past should play the hell out of this one, because we have the advantage this time and because it has more of a rock sound than the last one.

(continued on page 3B)

## STRONG ADDS

Baby Please Don't Go — Willie & The Poorboys — Passport  
 All You Zombies — The Hooters — Columbia  
 Every Time You Go Away — P. Young — Columbia  
 The Confessor — J. Walsh — W.B.

## STATION ADDS

WIYY — Baltimore — MD — P.D. Cluck Ducoty  
 THE HOOTERS — *All You Zombies*  
 ALAN PARSONS PROJECT — *Days Are Numbers*  
 BOOTCAMP — *This Time*  
 BRUCE SPRINGSTEEN — *Trapped*  
 HUEY LEWIS & THE NEWS — *Trouble In Paradise*

WBAB — Babylon, NY — MD Ralph Tortora  
 JOE WALSH — *Rosewood Bitters*  
 SURVIVOR — *The Search Is Over*  
 U2 — *3 Sunrises/Love Comes Tumbling*  
 BON JOVI — *In And Out Of Love*  
 WILLIE & THE POORBOYS — *Slippin' & Slidin'/You Never Can Tell*  
 J. CAFFERTY & THE BEAVER BROWN BAND — *Tough All Over*  
 G. VANNELLI — *Black Cars*  
 BOOMTOWN RATS — *Rain*  
 CHINA CRISIS — *The Highest High*  
 KATRINA & THE WAVES — *Mexico*  
 P. YOUNG — *Everytime You Go Away*  
 J. JETT — *Gotcha*

WCCC — Hartford, CT — PD David Grossman  
 J. CAFFERTY & THE BEAVER BROWN BAND — *Tough All Over*  
 DEEP PURPLE — *Sunset*  
 THE HOOTERS — *All You Zombies*  
 U2 — *Love Come Tumbling*  
 B.B. KING — *Into The Night*  
 MOUNTAIN — *Spark*

WEBN — Cincinnati, OH — MD Curt Gary

## ROCK PROGRAMMERS' PICK

MD  
 Ralph Tortora

Station  
 WBAB

Market  
 Babylon

**Song: "The Highest High"**  
**Artist: China Crisis**  
**Label: W.B.**

**Comments:**

"At first listen I liked every song on the LP. Producer Walter Becker, formerly from Steely Dan, surely influences the sound which appeals very strongly to this market. I rate this LP in my top 10 for the year."

## AIR CHECK

Station: **WPLR**  
 Market: **New Haven-Meriden, Connecticut**  
 P.D.: **Neal Mirsky**



WPLR is celebrating its 14th year as a rock station. Even though the station's signal reaches into a number of markets in Connecticut and Long Island, almost all of the local advertising dollars come directly from the New Haven area. While WPLR is the only rock station in New Haven, there are many rock signals that get into the market from Hartford, New York, and Long Island. Neal Mirsky is the new program director having arrived from WCKO a little over two months ago. Neal believes that the key to the success of WPLR is for it to concentrate its programming locally, remaining true to its legacy while relating to 1985.

When it comes to music Neal states, "I look for great music and it can be diversely great. I want to be a basic core rock station that can move into different areas. I want to be able to play great heavy metal, country fringe rock, dancy rock, techno-pop, and music with a great new sound like the 'til tuesday. It's important to be able to go from the **Power Station** to **Van Morrison**, to **David Lee Roth**, to **Lone Justice** to **Prince**. If you start pigeon holing yourself by saying 'this is too soft, or too dance oriented, or too pop,' then you eventually whittle yourself into a tiny corner with a tiny audience. The current jock lineup is, the Morning Show with Smith and Barber featuring **Brian Smith** and **Bruce Barber** from 6-10 a.m., **Neal Mirsky** from 10-Noon, **Lynn Taylor** 12-4 p.m., **Mark Kaplowe** 4-8 p.m., the **Litch** 8-12, and **Amanda Tepper** from WBRU Midnight-6 a.m.. **Irv Goldfarb**, **Bart Gannon**, **Marc Aresco**, and **John Saville** handle the weekends.



## AUDIO/VIDEO

**IT'S A GEM** — New Jersey-based Jem Records launched a new video label recently, called **Passport Music Video**. The first of its tapes is a video retrospective of Utopia, covering the years 1977 to 1981. By the end of the year the company plans to have at least 30 titles on the street — five to be released in June, five more in July and periodic releases after that. Keep a lookout.

**BEACH BOYS GO VIDEO** — The Beach Boys will be releasing their first-ever music video. The clip is for the single "Getcha' Back" from the band's forthcoming Epic LP (to be released in June). Early Beach Boys footage is no secret, but this clip is certainly their first since their last recording (and who can say just when that was?) All kidding aside, *Getcha' Back* will be directed by **Dominic Orlando**, and should prove a whale of a treat for Beach Boys fans. **Brian Wilson** will be featured in the clip. The actual release date for both the single and the video is May 6.

**EASTERN BLOC VIDEO?** — Rumour has it that our own **MTV** will be taking a field trip May 17, 18 and 19 to attend the Posnon rock festival (that's Poland). This is only rumour at press time mind you, but it seems MTV is planning to be on hand to catch MCA recording artist **Lady Pank** in concert there. Lady Pank, as you may remember, was the first Eastern Bloc act to be signed to an American label and come to think of it, Posnon was the place where the band was initially scouted by MCA A&R. Lady Pank is something of a supergroup over there, so this show will most likely be a celebration of its western success. Joining them on stage in Posnon will be German rockers **Pankow**, Sweden's **Pretty Maids** and **Hanoi Rocks**, also of Scandinavia.

**THE NEWMAN SUIT** — Actor **Paul Newman** and director **George Roy Hill** are not happy with the way proceeds from the videocassettes of *The Sting* and *Slapshot* have been divided up, so they're suing. They're after \$2 million in damages from Universal Pictures, who they say foxed them out of \$600,000. The suit was filed Tuesday, April 30 in Los Angeles federal court.

**VSDA FOR LOST KIDS** — With the re-airing of *Adam* recently on network television, the missing children situation is even more on the public mind. You've seen their faces on milk cartons, cereal boxes and shopping bags. Singer Devin Payne even staged a two-night engagement at the Roxy nightclub in Los Angeles for the cause. **Playhouse Video**, a division of **CBS/Fox Video**, has gotten into the effort recently with its announcement that it will soon begin a mailing of posters to over 24,000 video retail outlets. The poster contains photographs of missing children with a notice that states "If you have any information about the location of a missing child please call 1-800-843-5678." The poster will be mailed every 60 days, with four new faces at each mailing. VSDA executive vice president **Mickey Granberg** fully endorsed the idea in a recent press release to all VSDA members. "VSDA members generally have strong ties to the families in their communities," it read. "They will be proud to take part in this nationwide effort to reunite missing children with their families. It will reinforce the quality of the video specialty store as a business which 'cares,' and which is a real part of the community." The association, needless to say, encourages its members to support the Playhouse effort by displaying the posters as prominently as possible. The whole campaign is being launched in cooperation with the National Center For Missing And Exploited Children. The toll-free hotline listed in the posters is not the only way of contacting them. Another is to mail information to: National Center for Missing And Exploited Children, 1835 K Street, N.W., Suite 700, Washington, D.C. 20006. If you've got, or need any information, contact 'em now.

Gregory Dobrin

## The Release Beat

**THE RELEASE BEAT** — Topping **Warner Home Video's** roster of May releases on Home Videocassette is *City Heat*, starring **Burt Reynolds** and **Clint Eastwood**. Street date is May 13 for this tape, which runs 98 minutes and retails for \$79.95. Also from Warners in May is *A Piece Of The Action*, which teams **Bill Cosby** and **Sidney Poitier**, runs 135 minutes and retails for \$59.95. **James Garner** in *Skin Game* is also due, retailing for \$59.95 and running 102 minutes, along with *Outlaw Blues*, starring **Peter Fonda** and **Susan Saint James** (101 minutes, \$59.95) and *The Thief Who Came To Dinner*, with **Ryan O'Neal** and **Jacqueline Bisset** (103 minutes, \$59.95). All releases are rated PG and available in VHS and Beta. Hi-Fi Stereo VHS and Beta and stereo laserdisc for *City Heat*. Warner's May releases include a special promotion in which 10 catalog titles are reduced to \$39.98 each: *Any Which Way You Can*, *Every Which Way But Loose*, *Firefox*, *The Gauntlet* and *Honkytonk Man* feature Eastwood; *Hooper*, *Sharky's Machine* and *Stroker Ace* star Reynolds; and *Uptown Saturday Night* and *Let's Do It Again* featuring Cosby. . . **MusicVision**, the music division of **RCA/Columbia Pictures Home Video** has three new titles coming in May. They include *Visions Of Diana Ross*, a collection of six Ross conceptual videos which runs 30-minutes in Beta and VHS Hi-Fi stereo for \$19.95; **John Cougar Mellencamp** — *Ain't That America*, a collection of music video and documentary footage that runs 58 minutes for \$29.95; and **The Lords Of The New Church** — *Live From London*, which includes 15 songs recorded live at London's Marquee Club and runs 60 minutes for \$29.95. All three titles are available in VHS and Beta Hi-Fi Stereo.

## TOP 15 MUSIC VIDEOS

|    |   | Weeks<br>On<br>5/4 Chart |
|----|---|--------------------------|
| 1  | <b>EVERYBODY WANTS TO RULE THE WORLD</b> Tears For Fears (Mercury)          | 2 2                      |
| 2  | <b>ALL SHE WANTS TO DO IS DANCE</b> Don Henley (Geffen)                     | 1 5                      |
| 3  | <b>OBSESSION</b> Animotion (Mercury)  | 4 5                      |
| 4  | <b>RHYTHM OF THE NIGHT</b> DeBarge (Motown)                                 | 3 6                      |
| 5  | <b>ONE NIGHT IN BANGKOK</b> Murray Head (RCA)                               | 7 2                      |
| 6  | <b>I'M ON FIRE</b> Bruce Springsteen (Columbia)                             | 5 4                      |
| 7  | <b>JUST A GIGOLO</b> David Lee Roth (Warner Bros.)                          | 6 3                      |
| 8  | <b>FRESH</b> Kool & The Gang (De-Lite/PolyGram)                             | — 1                      |
| 9  | <b>ROCK AND ROLL GIRLS</b> John Fogerty (Warner Bros.)                      | 10 2                     |
| 10 | <b>SUSSUDIO</b> Phil Collins (Atlantic)                                     | — 1                      |
| 11 | <b>DON'T YOU (FORGET ABOUT ME)</b> Simple Minds (A&M)                       | 12 7                     |
| 12 | <b>DON'T COME AROUND HERE NO MORE</b> Tom Petty And The Heartbreakers (MCA) | — 1                      |
| 13 | <b>SMOOTH OPERATOR</b> Sade (Epic)  | 8 5                      |
| 14 | <b>WE ARE THE WORLD USA For Africa</b> (Columbia)                           | 11 8                     |
| 15 | <b>CRAZY FOR YOU</b> Madonna (Geffen)                                       | 9 3                      |



**BE MY BABY** — Capitol recording artists **Nick Ashford** and **Valerie Simpson** are pictured during a recent video shoot for the duo's latest single, "Babies." **Mark Robinson** directed.



**WESTWOOD ONE FOR AFRICA** — Video footage of *Westwood One's* April 21 Radio USA For Africa broadcast was sent out to television stations nationwide by the radio networks video division recently. Hundreds of local stations plus such broadcasts and cable channels as CBS, NBC, ABC, HBO, MTV and CNN received the 22-minute package. Shown monitoring the broadcast in a remote control video truck are (l to r): remote truck assistant **Tom Quick**; associate producer/director **Tim Powell**; *Westwood One's* video division production manager **Ann Lund**; and remote truck production coordinator **Steve Grant**.

## Executive Monitor

**LOS ANGELES** — L.A. based **Discovery Music Network** has appointed **Dain Eric** to the post of executive vice president and chief operating officer for the channel. Eric is upped from vice president of programming for the channel, a position he's filled for the past year. The Network will make its national launch in the coming months, for which Eric will assume responsibility. . . **MTV Networks, Inc.** has named **Les Garland** as senior vice president of programming for MTV and **VH-1**. Garland is promoted from vice president of programming for MTV, a post he's held since February of 1982. He came to MTV

from **Atlantic Records**, where he served as west coast general manager. Also at MTV, **Marshall Cohen** has been appointed from vice president of programming and marketing services. **Susan E. Binford** has been named as vice president of press relations for MTV. She comes to the company from **Billy Jean King's Teamtennis Organization**, where she served as director of press and promotion. . . **MGM/UA Home Video** announced that **Steve Brecker** has been upped from Northeast regional sales manager to manager of national merchandising and sales promotion, a new title.



**FOREIGN AGENT** — **Mick Jones** of Atlantic recording act *Foreigner* is pictured taking a break during a recent taping of NBC-TV's *Friday Night Videos*. Jones was interested for the show's *Private Reel* segment. Pictured with Jones (l to r) are: Atlantic Records associate director of artist relations/TV **Donna Kreiss**; *Friday Night Videos* talent coordinator **Bette Hiziger**; Jones; and *Friday Night Videos* producer **David Benjamin**.

## TOP 75 ALBUMS

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

Weeks  
On  
5/4 Chart

Weeks  
On  
5/4 Chart

- 1 **THE NIGHT I FELL IN LOVE**  
LUTHER VANDROSS (Epic FE 39882) 1 7
- 2 **WE ARE THE WORLD** □  
USA FOR AFRICA (Columbia USA 40043) CBS 2 3
- 3 **DIAMOND LIFE**  
SADE (Portrait/CBS 39581) 3 12
- 4 **CAN'T STOP THE LOVE**  
MAZE featuring FRANKIE BEVERLY (Capitol ST 12377) 4 9
- 5 **NIGHTSHIFT**  
COMMODORES (Motown 6124 ML) 5 14
- 6 **ONLY FOR YOU**  
MARY JANE GIRLS (Gordy/Motown 6092GL) 9 10
- 7 **EMERGENCY** ★□  
KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1) 7 23
- 8 **RHYTHM OF THE NIGHT**  
DEBARGE (Gordy/Motown 6123GL) 8 8
- 9 **JESSE JOHNSON'S REVUE**  
(A&M SP 6-5024) 11 8
- 10 **STARCHILD**  
TEENA MARIE (Epic FE 39528) 10 23
- 11 **PRIVATE DANCER** ★■  
TINA TURNER (Capitol ST-12330) 6 48
- 12 **BEVERLY HILLS COP** ■  
ORIGINAL SOUNDTRACK (MCA-5547) 13 16
- 13 **TRULY FOR YOU**  
THE TEMPTATIONS (Gordy/Motown 6119 GS) 14 32
- 14 **WHITNEY HOUSTON**  
(Arista AL8-8212) 17 9
- 15 **AROUND THE WORLD IN A DAY** ★  
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) — 1
- 16 **NEW EDITION** ★■  
(MCA 5515) 16 31
- 17 **MEETING IN THE LADIES ROOM**  
KLYMAXX (Constellation/MCA 5529) 20 19
- 18 **SECRETS**  
WILTON FELDER (MCA 5510) 15 12
- 19 **LIFE**  
GLADYS KNIGHT & THE PIPS (Columbia FC 39423) 19 8
- 20 **SOLID** □  
ASHFORD & SIMPSON (Capitol ST-12366) 12 28
- 21 **KING OF ROCK**  
RUN D.M.C. (Profile PRO-1205) 22 19
- 22 **SWEEP AWAY** ★□  
DIANA ROSS (RCA AFL 1-5009) 21 35
- 23 **GAP BAND VI**  
THE GAP BAND (Total Experience/RCA TEL8-5705) 18 35
- 24 **SO GOOD**  
THE WHISPERS (Solar/Elektra 60382-1) 24 25
- 25 **PLANETARY INVASION** □  
MIDNIGHT STAR (Solar/Elektra 9 60384-1) 25 22
- 26 **RAIN FOREST**  
PAUL HARDCASTLE (Profile PRO-1206) 31 3
- 27 **TOO HOT TO STOP**  
THE MANHATTANS (Columbia FC 39277) 24 6
- 28 **SUDDENLY** ★■  
BILLY OCEAN (Jive/Arista JL8-8213) 28 46
- 29 **MAKE IT BIG** ★■  
WHAM! (Columbia FC 39595) 30 17
- 30 **ALEXANDER O'NEAL**  
(Tabu/CBS FZ 3931) 34 5
- 31 **DANCIN' IN THE KEY OF LIFE**  
STEVE ARRINGTON (Atlantic 81245-1) 37 5
- 32 **STEP BY STEP**  
JEFF LORBER (Arista AL8-8269) 32 7
- 33 **JENNY BURTON**  
(Atlantic 7-81238-1) 33 10
- 34 **BERRY GORDY'S THE LAST DRAGON**  
ORIGINAL SOUNDTRACK (Motown 6128ML) 35 6
- 35 **READ MY LIPS**  
MELBA MOORE (Capitol ST 12382) 38 5
- 36 **20/20**  
GEORGE BENSON (Warner Bros. 9 25178-1) 36 16
- 37 **BREAK OUT** ★■  
POINTER SISTERS (Planet/RCA BEL 1-5410) 23 18
- 38 **LIKE A VIRGIN** ★□  
MADONNA (Sire/Warner Bros. 9-25157-1) 26 17

- 39 **CAN'T SLOW DOWN** ★■  
LIONEL RICHIE (Motown 6059 ML) 29 79
- 40 **INTO THE NIGHT**  
VARIOUS ARTIST SOUNDTRACK (MCA 5561) 40 7
- 41 **ESCAPE** □  
WHODINI (Arista JL 8-8251) 41 28
- 42 **ROCK ME TONIGHT**  
REDDIE JACKSON (Capitol ST 12404) 53 2
- 43 **GLOW**  
RICK JAMES (Gordy/Motown 6135 GL) — 1
- 44 **LOVE TALKIN'**  
DENISE LASALLE (Malaco 7422) 45 4
- 45 **SENSE OF PURPOSE**  
THIRD WORLD (Columbia FC 39377) 52 3
- 46 **AS THE BAND TURNS**  
ATLANTIC STARR (A&M SP-5019) — 1
- 47 **TURN ON YOUR RADIO**  
CHANGE (Atlantic 81243-1) 47 4
- 48 **ELECTRIC LADY**  
CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) — 1
- 49 **SOME DAY WE'LL ALL BE FREE**  
BOBBY WOMACK (Beverly Glen Music BG 10006) 54 3
- 50 **FAT BOYS**  
(Sutra SUS 1015) 49 25
- 51 **TOMMY BOYS' GREATEST BEATS**  
VARIOUS ARTISTS (Tommy Boy TBLP 1005) 51 10
- 52 **DANCING IN THE SUN**  
GEORGE HOWARD (TBA/PALO ALTO 205) 58 2
- 53 **TOO SHARP**  
PROCESS AND THE DOO RAGS (Columbia BFC 40021) 60 2
- 54 **CHINESE WALL** □  
PHILIP BAILEY (Columbia BFC 39542) 39 27
- 55 **CHEMISTRY**  
JOHNNY GILL (Cotiflon/Atlantic 7 90250-1) 55 10
- 56 **WATCHING YOU, WATCHING ME**  
BILL WITHERS (Columbia FC 39887) — 1
- 57 **DON'T STOP** ★□  
JEFFREY OSBORNE (A&M SP 5017) 44 30
- 58 **IF I ONLY KNEW**  
THE EMOTIONS (Motown 6136 ML) — 1
- 59 **I FEEL FOR YOU** ★□  
CHAKA KHAN (Warner Bros. 9 25162-1) 48 25
- 60 **NO JACKET REQUIRED**  
PHIL COLLINS (Atlantic 7 81240-1) — 1
- 61 **EUGENE WILDE**  
(Philly World/Atlantic 7 90239-1) 42 22
- 62 **PURPLE RAIN** ★■  
PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) 43 38
- 63 **JUKEBOX**  
DAZZ BAND (Motown 6117 ML) 50 29
- 64 **JUST FOR YOU**  
GWEN GUTHRIE (Island/Atlantic 90252-1) 46 8
- 65 **THEY SAID IT COULDN'T BE DONE**  
GRANDMASTER FLASH (Elektra 960389-1) 61 9
- 66 **FINDER OF LOST LOVES**  
DIONNE WARWICK (Arista AL8-8263) 63 12
- 67 **EGO TRIP**  
KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1) 68 35
- 68 **FINESE**  
GLENN JONES (RCA AFL 1-8036) 65 28
- 69 **BIG BAM BOOM** ★■  
DARYL HALL & JOHN OATES (RCA AFL 1-5309) 66 38
- 70 **THE WOMAN IN RED** ★■  
ORIGINAL SOUNDTRACK (Motown 6108 ML) 56 14
- 71 **APPRECIATE**  
ALICIA MYERS (MCA 5485) 71 31
- 72 **STRAIGHT TO THE HEART** ★  
DAVID SANBORN (Warner Bros. 9 25150-1) 57 14
- 73 **JUST THE WAY YOU LIKE IT**  
THE S.O.S. BAND (Tabu/CBS FZ 39332) 62 37
- 74 **HEART BREAK**  
SHALAMAR (Solar/Elektra 9 60385-1) 59 23
- 75 **YOU, ME AND HE**  
MTUME (Epic FE 39473) 67 37

## THE RHYTHM SECTION

**READY FOR FREDDIE** — He's got a great voice, all the girls love him, and his name is Jackson. So what else is new? Well, this Jackson is **Freddie Jackson**, and with the assistance of producers **Paul Laurence**, **Barry Eastmond** and **Robert Aries**, he's recorded an album that may make him the latest heart throb in the heavily-populated urban male vocalist domain. According to Capitol's ad campaign for the singer, "If meeting hot looking women is what you love, just let the ladies know you've got Freddie's number." Now the *Rhythm Section* enjoys meeting "hot-looking" women as much as the next column, but whether having Freddie's number



**THE ESSENCE OF SMOKEY** — *Smokey Robinson poses with Susan L. Taylor, host of the syndicated TV show Essence: The Television Program after a recent appearance.*

will enhance that situation remains to be seen. What is known is that Jackson is entering the marketplace in direct competition with a number of bright, talented, good-looking, young male vocalists, including **Alexander O'Neil**, **Glenn Jones**, **Steve Arrington**, **Lillo Thomas** and **Eugene Wilde**, not to mention established stars like **Jeffrey Osborne** and **Luther Vandross**, currently enjoying one of the major successes of his career. Jackson isn't worried however. As a back-up singer for **Melba Moore**, and working with the same Capitol team that has supported Moore and Thomas, Jackson has been able to put all the necessary machinery in place, as well as carving out a regular solo spot in Moore's show.

"Right now the way it's going," Jackson says, "is, she introduces me. I've been on the road with her for the last two years now. So now that my album is out, I feel it will be good to keep working with her crowds because I like them a lot. I'm introduced, people see me there, I have three spots in the show, and now they can go out and buy the album."

Jackson's LP, "Rock Me Tonight," the title tune from which is making solid progress up the charts, showcases the singer over a wide range of material, from the funk title track to the progressive arrangement "Love Is Just A Touch Away" to a rendition of the standard "Good Morning Heartache," which features a **Stanley Turrentine** sax solo. Like most singers who grew up on gospel, he shows an appreciation for the sophisticated songs of bygone days. Jackson was born into a singing family. His mother actually went into labor, according to Jackson's bio, during a vocal concert and later gave birth to Freddie. He grew up singing at Harlem's well-known White Rock Baptist Church, where **Nick Ashford** met **Valerie Simpson** and became the classiest of Capitol's class acts. Jackson met **Paul Laurence** there and became part of the producer's **Laurence Jones Ensemble**. From that gospel collaboration, Laurence and Jackson became writing partners and wrote several tunes, including "Trust Me," for Thomas. After honing his skills in the church, Jackson branched out into cabaret. In 1982 he met Moore and became one of her background singers as well as writing her hit "Keeping My Lover Satisfied." Later he toured with Thomas. He has also written for **Howard Johnson** (the "Jam Song") and most recently wrote "Winners" for Moore's current LP, "Read My Lips." For the moment he's taking that silky-smooth, romantic voice off on a promotional tour and trying to fend the girls off. It's all in a day's work for that "other" Jackson.

Rusty Cutchin

## DANCE ACTION

**CHAZ PIZZAZZ** — It's hard to believe one man could be responsible for "Hit Me With Your Rhythm Stick," "Sex & Drugs & Rock 'n' Roll" and "Ai No Corrida," which became an international hit when **Quincy Jones** rearranged it for his "The Dude" album. Nevertheless, all these tunes sprung forth from the hand of A&M's **Chaz Jankel**. Although his collaboration with the **Blockheads' Ian Dury** resulted in the former two classics, Jankel soon decided the world of black American funk was his domain. Jankel's second A&M album featured the song "Glad To Know You," which enjoyed a long ride (14 weeks) at the top of the dance charts, to go along with his Grammy nomination for "Ai No Corrida," which was included on the first Jankel LP. Now Chaz is back with "No. 1," a pop-ish easy groove that should find converts as summer approaches. Jankel, who produced the **Earons** for Island while between albums, hopes for a replay of his previous dance success, and A&M, which will release his "Looking At You" LP soon, is banking on Jankel as the latest crossover phenom.

**AN LP FOR ROXANNE** — Which Roxanne you ask? The original, of course, or her creators, anyway. Select Records has released the self-titled **UTFO** LP, which features both "Roxanne, Roxanne," "The Real Roxanne" and "Calling Her A Crab (Roxanne Part Two)." If you have trouble distinguishing between these opuses, don't feel bad. No less than 10 "answer songs" have been recorded and released about the fictitious character **UTFO** created. The LP also features **UTFO's** new single "Leader Of The Pack," the video to which features **Bigfoot**, the giant car-crushing pickup truck. **UTFO** will also share the bill with **Hall & Oates** at the week-long **Apollo Theatre** celebration (see story elsewhere in this issue). **UTFO** will perform May 23 with proceeds benefiting the **United Negro College Fund**.



**ATLANTIC CITY TONIGHT!** — *Warner Bros. artist Rochelle poses with company regional promotion manager Harold Burnside after the singer's recent engagement at the Sands in Atlantic City. Rochelle's 12-inch "Love Me Tonight" was produced by Ted Currier and David Spradley.*

Rusty Cutchin

# BLACK CONTEMPORARY RADIO

## MOST ADDED

### CAN YOU HELP ME

(From the A&M album "Jesse Johnson's Revue" SP-6-5024)

AM-2730  
Crazy  
People Music /  
Aino Music  
Corp.  
(ASCAP)  
Time:  
4:10  
Stereo  
(AM-02730-A)  
B



### JESSE JOHNSON'S REVUE

Produced by J. Johnson for J.W. J. Productions, Inc.  
Recorded and Mixed at Jungle Love Studios  
P by Jesse J. & Kevin M.  
1985 A&M Records, Inc.

Kenny G.  
Klique  
M. Moore  
G. Vanelli  
Loose Ends  
Prince

### WDAS-FM — Philadelphia — Joe Tamburro

Kenny G. & Kashif  
P. Collins  
Run D.M.C.  
D. Henley

### WUFO — Buffalo — Jeff Grant

B. Womack  
Cheyne  
Skipworth and Turner  
N. Cole  
Loose Ends  
Renee and Angela  
Expose'  
Maze  
M. Head

### WUSL — Philadelphia — Jeff Wyatt

Renee and Angela  
The Deele  
Run D.M.C.  
F. Jackson  
Cheyne  
G. Guthrie  
W. Houston  
Prince 'Raspberry Beret'

### WOKB — Orlando — Rodney

Baltimore  
Atlantic Star  
T. Marie  
Ready For The World  
N. Cole  
Alfie  
M. Head

### WZAK — Cleveland — Lynn Tolliver, Jr.

Maze  
G. Clinton  
J. Johnson  
Ashford & Simpson  
Merc & Monk  
D. Henley  
Voyeur  
Con Funk Shun  
F. Jackson  
R. James  
Prince

### WJLB-FM99 — Detroit — James L.

Alexander  
J. Jackson  
T. Lee  
B. Ocean  
Pretty Tony  
Renee & Angela  
Voyeur  
Wham!

### WNHC — New Haven — James

Jordan  
The Manhattans



**ALL STAR GATHERING AT THE FANTASY LOUNGE** — Graham Armstrong, PD at WGCI in Chicago is flanked by a wide variety of recording artists. Pictured (l-r): Emmet Garner, BBC Records; West Phillips, Crystal Records; Randy Hall; MCA; Smoke City Singer; John Hall, Arista; Armstrong; Jermaine Stewart, Arista and Frank Chaplan, CBS.

B. Ocean  
M. Moore  
Frederick  
Maze  
Gap Band  
G. Knight & The Pips  
G. Benson  
Midnight Star  
G. Phillinganes  
Voyeur  
Whiz Kids  
N. Cole  
Renee And Angela  
The Deele  
A. Brown  
E. King  
J. Johnson

### WRKS — New York — Tony

Quarternote  
C. Khan  
Wham!  
Run D.M.C.

### K104-FM — Dallas — Terri Avery

The Deele  
Rolls Royce  
Ashford & Simpson  
E. King  
Herb The K.  
Prince

### KGJF-AM — Los Angeles — Kevin

Fleming  
N. Cole  
T. Greene  
J. Gill  
Powow

### Kenny G. & Kashif

The Deele  
J. Johnson  
Maze  
P. Ford  
Run D.M.C.  
R. Rolle  
L. Hill

### WILD — Boston — Elroy Smith

P. Hardcastle  
Kenny G. & Kashif  
Shannon  
Pointer Sisters  
Prince — Pop Life

### WBMX-FM — Chicago — Lee

Michaels  
The Deele  
Renee & Angela  
J. Johnson  
E. Thomas  
Kashif & Kenny G.  
J. Gill  
P. Collins  
C. Anderson

### V103 — Atlanta — Scotty Andrews

Merk and Monk  
Klockwise  
G. Howard  
G. Knight  
C. Atkins  
W. King  
Rappin' Duke  
Rolls Royce  
P. Ford  
H. Jones  
De Barge  
E. King

## STRONG ADDS

Material Thangz — The Deele — Solar/  
Elektra  
Sussudio — Phil Collins — Atlantic  
Can't Wait Till Tomorrow — Johnny  
Gill — Cotillion/Atlantic  
You Talk Too Much — Run D.M.C. —  
Profile  
Love On The Rise — Kenny G & Kashif  
— Arista

## STATION ADDS

### KJLH — Los Angeles — Doug

Gilmoure  
B. Womack  
M. Gaye  
G. Howard  
N.M. Walden  
D. Henley  
Run D.M.C.  
Pointer Sisters  
P. Bailey  
Prince

### WWIN — Baltimore — Keith Newman

G. Jones  
H. Faltermeyer  
Whodini  
G. Duke  
New Edition  
Frederick  
F. Jackson  
Klymaxx  
J. Gill  
H. Jones  
Klique  
E. Thomas  
J. Johnson  
Madonna

### WDJY — Washington D.C. — Dan

O'Neil  
Ashford & Simpson  
J. Osborne

## BC PROGRAMMERS' PICK

| Programmer              | Station | Market         |
|-------------------------|---------|----------------|
| Charles Mitchell        | WRBD    | Ft. Lauderdale |
| Song: "Rock Me Tonight" |         |                |
| Artist: Freddie Jackson |         |                |
| Label: Capitol          |         |                |

### Comments:

"'Rock Me Tonight' has consistently led in phone requests every week. The record is definitely a ladies song featuring smooth and sensual vocals. Through in-house research it's showing strong retail activity which reconfirms the hit potential. On WRBD's list it progressed from 30-8, and currently it's 2, which in this market is a feat in itself. The album is awesome!" Other picks that Mitchell picked were Whitney Houston's 'You Give Good Love' and The Deele's, 'Material Thangz.'

## AIR CHECK

Station: **WZAK-FM**  
Market: **Cleveland**  
P.D.: **Lynn Tolliver, Jr.**



WZAK-FM is the top rated urban-formatted radio station in the Cleveland market and in the top 10 overall. The station, which is owned by general manager Xenophon Zapis, services Cleveland, Akron, Canton, Sandusky and a small portion of Youngstown.

Program and music director Lynn Tolliver, Jr. estimates the Cleveland market to be about 30 percent black. While WZAK has maintained consistent top 10 Arbitron numbers for the 12+ rank, he says that the station's best success has been with the 18 to 34 year olds, both male and female.

Tolliver describes WZAK's music programming as urban/black where "we have 75 to 80 percent black mix with 20 percent white crossover by artists like Wham! and Hall and Oates." This is compared to a station that essentially calls itself black where, he explained, "it is like an old R&B station with no white artists."

In Cleveland, where AOR powerhouse WMMS (now labeled CHR) has dominated the market for the last eight to 10 years, WZAK competes with two other black/urban stations as well as a few adult contemporary and CHR outlets.

Tolliver is careful about the music he programs. New product is researched at the retail levels, but he also keeps an eye on MTV for potential crossover product and visits local clubs. "We give the people what they want," he said. "We don't second guess the public. We're here to entertain them."

The WZAK-FM lineup includes Tolliver and Ken Allen from 5-10 a.m.; Ms. Dee Perry from 10 a.m.-3 p.m.; Freddie James from 3-7 p.m.; Jeffrey Charles from 7 p.m.-1 a.m., and with his "For Lovers Only" program from 11 p.m.-1 a.m. each night, Charles has had the #1 rated show in that time period for a year and a half. Following Charles from 1-5 a.m. is Mansfield Manns. Weekends are handled by Kim Johnson, Cris Michaels, Kevin Chillious and Jonmal Murray.



CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

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SPOTLIGHT  
ON  
BLACK MUSIC

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**TO RESERVE SPACE CONTACT:**

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# CASH BOX TOP 100 ALBUMS

May 11, 1985

| Title, Artist, Label, Number, Distributor  | Weeks On 5/4 Chart | Chart |
|--|--------------------|-------|
| <b>1 WE ARE THE WORLD</b> ■<br>USA FOR AFRICA (Columbia USA 40043) CBS                                       | 1                  | 4     |
| <b>2 NO JACKET REQUIRED</b> ■★ 9.98<br>PHIL COLLINS (Atlantic 7 81240-1) WEA                                 | 2                  | 10    |
| <b>3 BORN IN THE U.S.A.</b> ★■<br>BRUCE SPRINGSTEEN (Columbia QC 38853) CBS                                  | 3                  | 47    |
| <b>4 DIAMOND LIFE</b> ★<br>SADE (Portrait BFR 39581) CBS   | 6                  | 12    |
| <b>5 BEVERLY HILLS COP</b> ★■ 8.98<br>ORIGINAL SOUNDTRACK (MCA-5553) MCA                                     | 5                  | 20    |
| <b>6 LIKE A VIRGIN</b> ★■ 8.98<br>MADONNA (Sire 9 25157-1) WEA   | 4                  | 14    |
| <b>7 CENTERFIELD</b> ★■ 8.98<br>JOHN FOGERTY (Warner Bros. 9 25203-1) WEA                                    | 7                  | 16    |
| <b>8 PRIVATE DANCER</b> ★■ 8.98<br>TINA TURNER (Capitol ST-12330) CAP  | 8                  | 48    |
| <b>9 MAKE IT BIG</b> ★■<br>WHAM! (Columbia FC 39595) CBS   | 9                  | 14    |
| <b>10 VISION QUEST</b> ★□ 9.98<br>ORIGINAL SOUNDTRACK (Geffen GHS 24063 E) WEA                               | 10                 | 11    |
| <b>11 SOUTHERN ACCENTS</b> 8.98<br>TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA                            | 15                 | 5     |
| <b>12 THE FIRM</b> ★□ 8.98<br>(Atlantic 81239) WEA   | 12                 | 11    |
| <b>13 AROUND THE WORLD IN A DAY</b> ★● 9.98<br>PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) | —                  | 1     |
| <b>14 AGENT PROVOCATEUR</b> ★■ 9.98<br>FOREIGNER (Atlantic 81999-1) WEA                                      | 13                 | 20    |
| <b>15 BUILDING THE PERFECT BEAST</b> ★■ 8.98<br>DON HENLEY (Geffen GHS 24026) WEA                            | 16                 | 23    |
| <b>16 SONGS FROM THE BIG CHAIR</b> ★ 8.98<br>TEARS FOR FEARS (Mercury 824 300-1 M-1) POL                     | 19                 | 7     |
| <b>17 THE BREAKFAST CLUB</b> 8.98<br>ORIGINAL SOUNDTRACK (A&M SP-5045) RCA                                   | 17                 | 10    |
| <b>18 THE NIGHT I FELL IN LOVE</b> —<br>LUTHER VANDROSS (Epic FE 39882) CBS                                  | 21                 | 7     |
| <b>19 THE POWER STATION 33½</b> 8.98<br>THE POWER STATION (Capitol SJ-12380) CAP                             | 23                 | 5     |
| <b>20 SHE'S THE BOSS</b> ★ —<br>MICK JAGGER (Columbia FC 39940) CBS  | 11                 | 9     |
| <b>21 CHICAGO 17</b> ★■ 8.98<br>CHICAGO (Full Moon/Warner Bros. 9 25060-1) WEA                               | 14                 | 44    |
| <b>22 RECKLESS</b> ★■ 8.98<br>BRYAN ADAMS (A&M SP-5013) RCA  | 22                 | 24    |
| <b>23 NIGHTSHIFT</b> 8.98<br>COMMODORES (Motown 6124ML) MCA  | 18                 | 14    |
| <b>24 WHEELS ARE TURNIN'</b> ★■ —<br>REO SPEEDWAGON (Epic QE 39593) CBS                                      | 20                 | 25    |
| <b>25 BREAK OUT</b> ★■ 9.98<br>POINTER SISTERS (Planet BEL 1-5410) RCA                                       | 24                 | 76    |
| <b>26 CRAZY FROM THE HEAT</b> □ 5.99<br>DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA                        | 27                 | 13    |
| <b>27 DREAM INTO ACTION</b> 8.98<br>HOWARD JONES (Elektra 60390-1) WEA                                       | 32                 | 5     |
| <b>28 BEHIND THE SUN</b> 8.98<br>ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA                                | 26                 | 7     |
| <b>29 VALOTTE</b> ★■ 8.98<br>JULIAN LENNON (Atlantic 7 80184-1) WEA  | 25                 | 27    |
| <b>30 SUDDENLY</b> ★■ 8.98<br>BILLY OCEAN (Jive/Arista JL8-8213) RCA   | 28                 | 37    |
| <b>31 RHYTHM OF THE NIGHT</b> 8.98<br>DeBARGE (Gordy/Motown 6123GL) MCA                                      | 34                 | 8     |
| <b>32 CAN'T STOP THE LOVE</b> 8.98<br>MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP                  | 31                 | 8     |
| <b>33 CAN'T SLOW DOWN</b> ★■ 8.98<br>LIONEL RICHIE (Motown 6059ML) MCA                                       | 29                 | 78    |

● Indicates Highest Debut

| Title, Artist, Label, Number, Distributor   | Weeks On 5/4 Chart | Chart |
|---|--------------------|-------|
| <b>34 NEW EDITION</b> ★■ 8.98<br>(MCA-5516) MCA   | 39                 | 29    |
| <b>35 MAVERICK</b> 8.98<br>GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP               | 35                 | 13    |
| <b>36 EMERGENCY</b> ★□ 8.98<br>KOOL & THE GANG (De-Lite 822 943-1 M-1) POL                              | 27                 | 22    |
| <b>37 SIGN IN PLEASE</b> □ 6.98<br>AUTOGRAPH (RCA NFL 1-8940) RCA                                       | 36                 | 21    |
| <b>38 JESSE JOHNSON'S REVUE</b> 8.98<br>(A&M SP 6-5624) RCA   | 59                 | 9     |
| <b>39 STARCHILD</b> □ —<br>TEENA MARIE (Epic FE 39528) CBS  | 38                 | 22    |
| <b>40 BIG BAM BOOM</b> ★■ 5.98<br>DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA                          | 41                 | 29    |
| <b>41 VOX HUMANA</b> —<br>KENNY LOGGINS (Columbia FC 39174) CBS   | 46                 | 4     |
| <b>42 ONLY FOUR YOU</b> 8.98<br>MARY JANE GIRLS (Gordy 6092GL) MCA                                      | 49                 | 8     |
| <b>43 PURPLE RAIN</b> ★■ 8.98<br>PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA                   | 33                 | 45    |
| <b>44 ICE CREAM CASTLES</b> ★■ 8.98<br>THE TIME (Warner Bros. 9 25109-1) WEA                            | 42                 | 42    |
| <b>45 BEYOND APPEARANCES</b> —<br>SANTANA (Columbia FC 39527) CBS                                       | 44                 | 8     |
| <b>46 SWEEP AWAY</b> ★□ 8.98<br>DIANA ROSS (RCA AFL 1-5309) RCA   | 40                 | 34    |
| <b>47 THE UNFORGETTABLE FIRE</b> ■ 6.98<br>U2 (Island 7 90231-1) WEA                                    | 45                 | 30    |
| <b>48 TAO</b> 9.98<br>RICK SPRINGFIELD (RCA A-JLI-5370) RCA   | 65                 | 3     |
| <b>49 ALF</b> —<br>ALISON MOYET (Columbia BFC 39356) CBS  | 54                 | 5     |
| <b>50 40 HOUR WEEK</b> ★■ 8.98<br>ALABAMA (RCA AHL 1-5339) RCA  | 43                 | 12    |
| <b>51 ANIMOTION</b> 8.98<br>(Mercury 822 580-1 M-1) POL   | 50                 | 12    |
| <b>52 VITAL SIGNS</b> ★□ —<br>SURVIVOR (Scotti Brothers FZ 39578) CBS                                   | 48                 | 28    |
| <b>53 AN INNOCENT MAN</b> ★■ —<br>BILLY JOEL (Columbia QC 38873) CBS                                    | 47                 | 92    |
| <b>54 AMADEUS</b> ★ 19.98<br>ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND                       | 61                 | 27    |
| <b>55 HOW WILL THE WOLF SURVIVE?</b> 8.98<br>LOS LOBOS (Slash/Warner Bros. 9 25177-1) WEA               | 53                 | 17    |
| <b>56 KING OF ROCK</b> 8.98<br>RUN D.M.C. (Profile PRO-1205) IND  | 51                 | 14    |
| <b>57 SHE'S SO UNUSUAL</b> ★■ —<br>CYNDI LAUPER (Portrait BFR 38930) CBS                                | 52                 | 72    |
| <b>58 FRIENDSHIP</b> —<br>RAY CHARLES (Columbia FC 39415) CBS   | 64                 | 10    |
| <b>59 20/20</b> 8.98<br>GEORGE BENSON (Warner Bros. 9 25178-1) WEA                                      | 55                 | 15    |
| <b>60 WELCOME TO THE PLEASUREDOME</b> □ 12.98<br>FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA | 56                 | 26    |
| <b>61 SPORTS</b> ★□ —<br>HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS                               | 59                 | 84    |
| <b>62 MEETING IN THE LADIES ROOM</b> 6.98<br>KLYMAXX (Constellation/MCA 5529) MCA                       | 69                 | 9     |
| <b>63 CHINESE WALL</b> □ —<br>PHILIP BAILEY (Columbia BFC 39542) CBS                                    | 57                 | 26    |
| <b>64 A PRIVATE HEAVEN</b> ★■ 8.98<br>SHEENA EASTON (EMI America ST-17132) CAP                          | 58                 | 31    |
| <b>65 PERFECT STRANGERS</b> ★■ 8.98<br>DEEP PURPLE (Mercury 824 903-1 M-1) POL                          | 62                 | 24    |
| <b>66 SECRET SECRETS</b> 8.98<br>JOAN ARMATRADING (A&M SP 5040) RCA                                     | 73                 | 7     |

| Title, Artist, Label, Number, Distributor   | Weeks On 5/4 Chart | Chart |
|---|--------------------|-------|
| <b>67 THE AGE OF CONSENT</b> 8.98<br>BRONSKI BEAT (London/MCA-5538) MCA                                       | 63                 | 17    |
| <b>68 SOLID</b> □ 8.98<br>ASHFORD & SIMPSON (Capitol ST-12366) CAP  | 60                 | 22    |
| <b>69 VOICES CARRY</b> —<br>TIL TUESDAY (Epic BFE 39458) CBS  | 80                 | 6     |
| <b>70 WHITNEY HOUSTON</b> 8.98<br>(Arista AL8-8212) RCA   | 78                 | 7     |
| <b>71 JOHN PARR</b> 8.98<br>(Atlantic 80180) WEA  | 70                 | 21    |
| <b>72 METAL HEART</b> —<br>ACCEPT (Portrait BFR 39974) CBS  | 71                 | 10    |
| <b>73 VULTURE CULTURE</b> ★ 8.98<br>THE ALAN PARSONS PROJECT (Arista AL8-8263) RCA                            | 66                 | 10    |
| <b>74 A SENSE OF WONDER</b> 8.98<br>VAN MORRISON (Mercury 822 895-1 M-1) POL                                  | 67                 | 11    |
| <b>75 CHESS</b> ★ 12.98<br>ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA  | 83                 | 9     |
| <b>76 WHITE WINDS</b> ★ —<br>ANDREAS VOLLENWEIDER (CBS FM 39963) CBS  | 68                 | 12    |
| <b>77 HARD LINE</b> 8.98<br>THE BLASTERS (Slash/Warner Bros. 9 25093-1) WEA                                   | 77                 | 9     |
| <b>78 ESCAPE</b> □ 8.98<br>WHODINI (Jive/Arista JL8-8251) RCA   | 72                 | 22    |
| <b>79 STOP MAKING SENSE</b> ★□ 9.98<br>TALKING HEADS (Sire 9 25121-1) WEA                                     | 74                 | 33    |
| <b>80 GLOW</b> 8.98<br>RICK JAMES (Gordy/Motown 6135GL) MCA   | —                  | 1     |
| <b>81 MEAT IS MURDER</b> 8.98<br>THE SMITHS (Sire 9 25269-1) WEA  | 81                 | 11    |
| <b>82 ALL THE RAGE</b> ★ 8.98<br>GENERAL PUBLIC (I.R.S./A&M SP-70346) RCA                                     | 76                 | 30    |
| <b>83 I FEEL FOR YOU</b> ★■ 8.98<br>CHAKA KHAN (Warner Bros. 9 25162-1) WEA                                   | 75                 | 30    |
| <b>84 CITIZEN KIHN</b> 8.98<br>GREG KIHN (EMI America SJ-17152) CAP   | 79                 | 7     |
| <b>85 FAT BOYS</b> 8.98<br>(Sutra SUS 1015) IND   | 85                 | 22    |
| <b>86 "BERRY GORDY'S THE LAST DRAGON"</b> 8.98<br>ORIGINAL SOUNDTRACK (Motown 6128ML) MCA                     | 93                 | 6     |
| <b>87 GO WEST</b> —<br>(Chrysalis FV 41495) CBS   | 87                 | 7     |
| <b>88 KATRINA AND THE WAVES</b> 8.98<br>(Capitol ST-12409) CAP  | 95                 | 4     |
| <b>89 VU</b> 8.98<br>THE VELVET UNDERGROUND (Mercury 823 721-1 Y-1) POL                                       | 82                 | 10    |
| <b>90 REQUIEM</b> 8.98<br>ANDREW LLOYD WEBBER (Angel DFO-38218) CAP   | 90                 | 7     |
| <b>91 SOME GREAT REWARD</b> 8.98<br>DEPECHE MODE (Sire 9 25194-1) WEA   | 91                 | 10    |
| <b>92 LIFE</b> —<br>GLADYS KNIGHT AND THE PIPS (Columbia FC 39423) CBS  | 84                 | 8     |
| <b>93 TRULY FOR YOU</b> 8.98<br>THE TEMPTATIONS (Gordy/Motown 6119ML) MCA                                     | 86                 | 23    |
| <b>94 LOVE BOMB</b> 8.98<br>TUBES (Capitol ST-12381) CAP  | 89                 | 9     |
| <b>95 THE FALCON AND THE SNOWMAN</b> 8.98<br>ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) CAP | 92                 | 11    |
| <b>96 GIUFFRIA</b> 8.98<br>(Camel/MCA 5524) MCA   | 88                 | 22    |
| <b>97 SO GOOD</b> ★ 8.98<br>THE WHISFERS (Solar/Elektra 60382-1) WEA  | 94                 | 22    |
| <b>98 RAIN FOREST</b> 8.98<br>PAUL HARDCASTLE (Profile PRO-1206) IND  | 98                 | 7     |
| <b>99 MADONNA</b> ★■ 8.98<br>(Sire 9 23867-1) WEA   | 99                 | 85    |
| <b>100 THUNDER IN THE EAST</b> 8.98<br>LOUDNESS (Atco 7 90246-1) WEA  | 101                | 10    |



## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

|   | Weeks<br>On<br>5/4 Chart | Weeks<br>On<br>5/4 Chart |
|---|--------------------------|--------------------------|
| <b>1</b> <b>MAGIC TOUCH</b><br>STANLEY JORDAN<br>(Blue Note BT 85101)                                       | 3 9                      |                          |
| <b>2</b> <b>STRAIGHT TO THE HEART*</b><br>DAVID SANBORN<br>(Warner Bros. 9 25150-1)                         | 1 15                     |                          |
| <b>3</b> <b>20/20</b><br>GEORGE BENSON<br>(Warner Bros. 9 25178-1)  | 2 16                     |                          |
| <b>4</b> <b>SAMURAI SAMBA</b><br>YELLOWJACKETS<br>(Warner Bros. 25204-1)                                    | 5 9                      |                          |
| <b>5</b> <b>WHITE WINDS*</b><br>ANDREAS VOLLENWEIDER<br>(CBS FM 39963)                                      | 4 12                     |                          |
| <b>6</b> <b>FIRST CIRCLE*</b><br>PAT METHENY GROUP<br>(ECM 25008-1)   | 6 32                     |                          |
| <b>7</b> <b>ONE OF A KIND</b><br>DAVE GRUSIN<br>(GRP A-1011)  | 7 12                     |                          |
| <b>8</b> <b>SODA FOUNTAIN SHUFFLE</b><br>EARL KLUGH (Warner Bros. 9 25262-1) WEA                            | 14 3                     |                          |
| <b>9</b> <b>TOGETHERING</b><br>KENNY BURRELL/GROVER WASHINGTON JR.<br>(Blue Note BT 85106)                  | 10 10                    |                          |
| <b>10</b> <b>SPORTIN' LIFE</b><br>WEATHER REPORT<br>(Columbia FC 39908)                                     | 12 4                     |                          |
| <b>11</b> <b>SECRETS</b><br>WILTON FELDER<br>(MCA-5510)   | 9 12                     |                          |
| <b>12</b> <b>OPEN MIND*</b><br>JEAN-LUC PONTY<br>(Atlantic 7 80185-1)                                       | 8 28                     |                          |
| <b>13</b> <b>HOT HOUSE FLOWERS*</b><br>WYNTON MARSALIS<br>(Columbia FC 39530)                               | 13 31                    |                          |
| <b>14</b> <b>HIGH CRIME*</b><br>AL JARREAU<br>(Warner Bros. 9 25106-1)                                      | 11 26                    |                          |
| <b>15</b> <b>THIEF IN THE NIGHT</b><br>GEORGE DUKE (Elektra 60398-1)  | 17 5                     |                          |
| <b>16</b> <b>STEP BY STEP</b><br>JEFF LORBER (Arista AL8-8269)  | 16 11                    |                          |
| <b>17</b> <b>STRAIGHT AHEAD</b><br>STANLEY TURRENTINE<br>(Blue Note BT 85105)                               | 20 4                     |                          |
| <b>18</b> <b>MORNING SONG</b><br>DAVID MURRAY (Black Saint BSR 0075)  | 15 7                     |                          |
| <b>19</b> <b>DANCING IN THE SUN</b><br>GEORGE HOWARD (TBA TB205)  | 24 2                     |                          |
| <b>20</b> <b>THE REAL TANIA MARIA: WILD!</b><br>TANIA MARIA<br>(Concord Jazz Picante CJP-264)               | 23 4                     |                          |
| <b>21</b> <b>THE FALCON AND THE SNOWMAN</b><br>ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) | 18 10                    |                          |
| <b>22</b> <b>AMERICAN EYES</b><br>RARE SILK (Palo Alto PA 8086)   | 22 5                     |                          |
| <b>23</b> <b>DECEMBER*</b><br>GEORGE WINSTON<br>(Windham Hill/A&M WH-1025)                                  | 19 28                    |                          |
| <b>24</b> <b>NIGHTSONGS</b><br>EARL KLUGH (Capitol ST-12372)  | 21 31                    |                          |
| <b>25</b> <b>STAY TUNED</b><br>CHET ATKINS, C.G.P. (Columbia FC 39591)                                      | 30 2                     |                          |
| <b>26</b> <b>MAKOTO OZONE</b><br>(Columbia BFC 39624)   | 29 4                     |                          |
| <b>27</b> <b>THE AFRICAN GAME</b><br>GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)        | 34 2                     |                          |
| <b>28</b> <b>STREETSHADOWS</b><br>DAVID DIGGS (TBA 207)   | 28 7                     |                          |
| <b>29</b> <b>METAL FATIGUE</b><br>ALLAN HOLDSWORTH<br>(Enigma 72002)  | 32 2                     |                          |
| <b>30</b> <b>INSIDE MOVES</b><br>GROVER WASHINGTON, JR.<br>(Elektra 9 60318-1)                              | 25 31                    |                          |
| <b>31</b> <b>THE DREAMS OF CHILDREN*</b><br>SHADOWFAX<br>(Windham Hill/A&M WH-1038)                         | 29 27                    |                          |
| <b>32</b> <b>PUT SUNSHINE IN IT</b><br>ARTHUR BLYTHE<br>(Columbia FC 39411)                                 | 33 15                    |                          |
| <b>33</b> <b>DECODE YOUR LIFE</b><br>RONALD SHANNON JACKSON & THE DECODING SOCIETY<br>(Island 93247)        | 26 7                     |                          |
| <b>34</b> <b>GOOD BAIT</b><br>BOBBY HUTCHERSON<br>(Landmark LLP-501)  | 31 8                     |                          |
| <b>35</b> <b>AUTUMN*</b><br>GEORGE WINSTON<br>(Windham Hill/A&M WH-1012)                                    | 36 9                     |                          |
| <b>36</b> <b>THE THIRD DECADE</b><br>ART ENSEMBLE OF CHICAGO<br>(ECM 25014-1 E)                             | 35 8                     |                          |
| <b>37</b> <b>12</b><br>BOB JAMES<br>(Tappan Zee/Columbia FC 39580)  | 38 28                    |                          |
| <b>38</b> <b>IN THE DARK</b><br>ROY AYERS (Columbia FC 38991)   | 37 25                    |                          |
| <b>39</b> <b>AERIAL BOUNDARIES*</b><br>MICHAEL HEDGES<br>(Windham Hill/A&M WH-1032)                         | 39 34                    |                          |
| <b>40</b> <b>CLASSIC MASTER</b><br>RONNIE LAWS (Capitol ST-12375)   | 40 20                    |                          |

## ON JAZZ

**AN IDEA WHOSE TIME HAS COME** — The National Jazz Service Organization is on the scene. At a press conference last week at the Waldorf-Astoria, the National Jazz Service Organization presented itself as an organization that means business: they're looking to build a jazz center in Washington D.C., they're looking to "encourage and support the creation, performance, instruction, presentation, and preservation of jazz music," they're looking to "encourage the increase of employment opportunities in the field of jazz," they're looking to "support and encourage the entrepreneurial spirit of jazz musicians and the jazz field," they're looking to do a lot of important, worthwhile, and, most importantly, *needed*, things. With some funding from the National Endowment for the Arts, the National Jazz



**A JAMBOREE FOR THE JUDGE** — Milt Hinton will be the guest of honor at the Sarasota Jazz Festival, May 8-10, a month before his 75th birthday.

Service Organization is looking to do what no other group — and, landsakes, others have tried — has done before: they're looking to become an umbrella under which jazz can organize. They're not looking to supplant any other outfits, they are just trying to make sure that *somebody* looks after the general interest of jazz, that *somebody* helps jazz get the support it requires.

Jazz has a very basic, very serious problem. Simply: those in commercial entertainment (and their adherents) consider it an elitist, non-commercial art form, while those in non-commercial arts (and *their* adherents) consider it to be a commercial entertainment. The rock business looks up its nose at jazz — "too highbrow, serious and cliquy for us"; the classical business

looks down its nose at jazz — "too raucous, disorganized and rhythmic for us." Jazz remains stuck in its unique valley. And, over the years, people are always yapping away about, "Let's organize," "Let's form something like the Country Music Association," "Let's get together and *do* something." But, invariably, infighting, backbiting, jealousy and paranoia take over. Nothing happens.

So along comes the National Jazz Service Organization and they look, and sound, committed and in touch with reality. They're goal is to — within five years — have a National Jazz Center built in the nation's capital, complete with a resident orchestra, archive, performing space, the works. They plan to, basically, "educate, inform, communicate and network to enhance the status of jazz as an American art form." And "art form" is the key term — they plan to seek public and private funding for all of this, no different from the way symphonies and such support themselves. Like I said, they seem to mean business; their efforts need to be encouraged.

The current board of directors of the National Jazz Service Organization is as follows: **David Baker**, president; **Donald Byrd**, vice president; **James Jordan**, secretary; **S. David Bailey**, treasurer; **Eunice J. Lockhart-Moss**, executive director; and **Ewart Abner** (chairman, Black Music Association); **Muhai Richard Abrams**; **Fred Brown** (visual artist); **J. Michael Brown** (assistant to the president, A.T. & T.); **Nancy Clarke** (executive director, American Music Center); **Richie Cole**; **John Duffy** (executive director, Meet the Composer); **Quincy Jones**; **Bruce Lundvall** (president, Manhattan Records); **Michael Melvoin** (president, NARAS); **Don Mizell** (entertainment lawyer); **Earl Palmer**; **Larry Ridley**; **Billy Taylor**; and **George Ware**. Their address is 1201 Pennsylvania Avenue, N.W.; Suite 720; Washington, D.C. 20004. In the words of David Baker, "Jazz must survive and flourish; its history must be preserved and development ensured; it must have the national support, visibility and respect it deserves." Amen.

**JAZZ FOR AFRICA** — **Jazz Stars Come Out For Africa** is the name of a program at N.Y.'s Town Hall, May 16, that will bring together **Tony Bennett**, **Gil Evans** and **his Orchestra**, **Hannibal Marvin Peterson's Quintet**, **Tommy Flanagan's Trio**, **Ruby Braff**; and **Anita & The Ecstasy Express**. All seats are \$35, information can be had from (212) 840-2824, and whether or not there'll be a bebop arrangement of "We Are The World" or a swing arrangement of "Do They Know It's Christmas," I couldn't say.

**STILL MORE MAKING BOOK** — Hippocrene Press is a small publisher, but, jazzwise, they're doing a big service. Specifically, they're putting out handy, thumbnail biographies of jazz greats. They're not tomes — oh, they each have about 80 pages or so — but they are concise introductions to specific musicians, they are generally well-written (by some of England's best jazz scribes) and they are handsome and inexpensive (\$6.95 each in hardback). The four newest entries are **Oscar Peterson** by **Richard Palmer**, **Count Basie** by **Alun Morgan**, **Lester Young** by **Dave Gelly**, and **Coleman Hawkins** by **Burnett James**. The latter two are particularly important, since they are, as far as I know, the first English-language biographies of those two geniuses of the tenor saxophone. Another very worthwhile new Hippocrene issue is **Blues Off the Record: Thirty Years of Blues Commentary** by **Paul Oliver**. Oliver is one of the best observers of the blues scene and this book is a fine collection of his pieces and drawings, culled from his vast output. It is a tome — it's nearly 300 pages and it costs \$24.95 — but it's a must for any blues library. Hippocrene is at 171 Madison Ave.; New York, N.Y. 10016 (212-685-4371).

**IT DON'T MEAN A THING** — If it ain't on Disques Swing. At least, that's what DRG would like you to believe. They've just released eight (of an eventual 64) albums from the catalog of that French label, which began documenting the jazz scene in Europe 50 years ago. The albums — all attractive, stuffed with music (as much as 30 minutes per side), and priced at \$6.98 for single LPs, \$11.98 for doubles — are "Bill Coleman," "Willie Lewis & His Entertainers," "Coleman Hawkins & Benny Carter," "Lucky Thompson, Paris 1956 Volume One," "Eddie South," "Clark Terry, Paris 1960," "The International Jazz Group, Volume One," and "Jonah Jones, Paris 1954 Volume One." In all cases, DRG says, the albums are made up of complete sessions, with many items never before released. The jazz reissue field — particularly at a mid-line price — continues to flourish.

Lee Jeske

## FEATURE PICKS

**LIVE AT SWEET BASIL VOL. 1** — David Murray Big Band — Black Saint BSR 0085 (dist. by PolyGram Special Imports) — Producer: David Murray — List: 9.98

David Murray has already waxed good albums at the helm of trios, quartets, octets, even as a solo tenor saxophonist, so it's no surprise that he's turned his attention to a big band. With some of the finest of today's players in the fold (Craig Harris, Olu Dara, Baikida Carroll, etc.), and Murray's always-excellent compositions and arrangements — particularly the bubbling "Bechet's Bounce" — this is proof of the vitality of jazz big bands in a contemporary setting.

**LIVE AT THE VILLAGE VANGUARD** — George Adams/Don Pullen Quartet — Soul Note SN 1094 (dist. by PolyGram Special Imports) — Producer: Giovanni Bonandrini — List: 9.98

Simply put: one of the finest bands in jazz playing at the hilt of their abilities. An eclectic, melodic, often-blistering set by tenor saxophonist Adams, pianist Pullen, bassist Cameron Brown and drummer Dannie Richmond. After a number of years together, they practically breathe as one.

**CROSS CURRENTS** — Hilton Ruiz — Stash ST 248 — Producer: Bernard Brightman — List: 8.98

Pianist Hilton Ruiz is a fluid and exciting player — he has extensive chops and his playing is swept with bubbling Latin rhythms. Here he ripples through eight standards, backed by the formica-smooth rhythm section of Major Holley on bass, Ed Blackwell on drums, Steve Berrios on assorted percussion, and Ray Barretto on congas. A solid mainstream date.

**NEW FACES** — Dizzy Gillespie — GRP GRPA-102 — Producers: Dave Grusin, Larry Rosen — List: 8.98

After a dozen years with Pablo Records, the Master has corralled such fine young players as Kenny Kirkland, Lonnie Plaxico, Robert Ameen, and the ubiquitous Branford Marsalis for his GRP debut — a rare mainstream date for the label. Gillespie, one of the most important musicians in jazz history, can still play the gymshorts off any other trumpeter in the business.



## TOP 75 12" SINGLES

|    |   |    |    |
|----|---|----|----|
| 1  | <b>WE ARE THE WORLD</b><br>U.S.A. FOR AFRICA (Columbia VS 205179)   | 1  | 7  |
| 2  | <b>RHYTHM OF THE NIGHT/QUEEN OF MY HEART</b> /6:45 & 3:30<br>DeBARGE (Motown 4532 MG)   | 2  | 8  |
| 3  | <b>IN MY HOUSE (EXTENDED &amp; INSTRUMENTAL VERSION)</b> /5:00 & 7:16<br>MARY JANE GIRLS (Motown 4529MG)  | 4  | 10 |
| 4  | <b>FRESH (REMIX &amp; DANCE MIX)</b> /5:45 & 6:30<br>KOOL & THE GANG (De-Lite/PolyGram 880 623-1)   | 9  | 6  |
| 5  | <b>DON'T YOU (FORGET ABOUT ME)</b> /6:32<br>SIMPLE MINDS (A&M 12125)  | 5  | 8  |
| 6  | <b>ONE NIGHT IN BANGKOK</b> /4:05 & 3:14<br>MURRAY HEAD (RCA PW 13959)  | 6  | 10 |
| 7  | <b>EVERYTHING SHE WANTS (REMIX)/LIKE A BABY</b> /6:34 & 4:12<br>WHAM! (Columbia 44-05180)   | 8  | 7  |
| 8  | <b>NEW ATTITUDE/AXEL-F (EXTENDED VERSION)</b> /6:14 & 7:09<br>PATTI LABELLE & HAROLD FALTERMEYER (MCA 23534)  | 3  | 13 |
| 9  | <b>DO YOU WANNA GET AWAY (LONG DUB VERSION &amp; VOCAL)</b> /6:07 & 4:57<br>SHANNON (Mirage/Atlantic DMD 826)   | 10 | 5  |
| 10 | <b>EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)</b> /5:40<br>TEARS FOR FEARS (Mercury/PolyGram 880 659)   | 14 | 4  |
| 11 | <b>MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS</b> /8:04 & 3:37<br>KLYMAXX (Constellation/MCA 23539)   | 13 | 8  |
| 12 | <b>SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION)/SOME LIKE IT HOT (7" MIX) — THE HEAT IS ON (INSTRUMENTAL)</b><br>THE POWER STATION (Capitol V-8631) | 12 | 7  |
| 13 | <b>NIGHTSHIFT (CLUB MIX)</b> /7:02 & 7:12<br>COMMODORES (Motown 4533 MG)  | 7  | 7  |
| 14 | <b>THINGS CAN ONLY GET BETTER</b> /3:59<br>HOWARD JONES (Elektra ED 5043)   | 17 | 7  |
| 15 | <b>INNOCENT (LP &amp; INSTRUMENTAL VERSION)</b> /10:34 & 9:54<br>ALEXANDER O'NEAL (Tabu/CBS 429 05140)  | 15 | 9  |
| 16 | <b>OBSESSION (SPECIAL DUB &amp; DANCE REMIX)</b> /5:30 & 6:00<br>ANIMATION (Mercury/PolyGram 880-2661)  | 10 | 10 |
| 17 | <b>ROCK ME TONIGHT (FOR OLD TIMES SAKE)</b> /7:06<br>FREDDIE JACKSON (Capitol V-8640)   | 42 | 4  |
| 18 | <b>BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)</b> /7:05 & 4:25<br>JESSE JOHNSON'S REVUE (A&M SP12122)   | 16 | 12 |
| 19 | <b>'TIL MY BABY COMES HOME (DANCE &amp; ALBUM VERSION)</b> /7:37 & 5:30<br>LUTHER VANDROSS (Epic 49-05159)  | 10 | 11 |
| 20 | <b>FEEL SO REAL (INSTRUMENTAL &amp; EXTENDED VERSION)</b> /5:32 & 6:50<br>STEVE ARRINGTON (Atlantic 0-86904)  | 47 | 2  |
| 21 | <b>SUSSUDIO (VOCAL &amp; EXTENDED MIX)</b> /6:53 & 4:15<br>PHIL COLLINS (Atlantic DMD831)   | 29 | 3  |
| 22 | <b>WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX &amp; LP VERSION)</b> /5:55 & 3:48<br>GO WEST (Chrysalis 4V942053)  | 22 | 9  |
| 23 | <b>MATERIAL GIRL/PRETENDER (EXTENDED DANCE REMIX)</b> /6:06 & 4:28<br>MADONNA (Sire/Warner Bros. 20304)   | 19 | 10 |
| 24 | <b>ROXANNE'S A MAN (THE UNTOLD STORY) (DUB VERSION)</b> /4:45<br>RALPH ROLLE (Streetwise 2239)  | 45 | 2  |
| 25 | <b>QUEEN OF ROX (SHANTE ROX ON)</b> /5:17<br>ROXANNE SHANTE (Pop Art PA 1408)   | 28 | 9  |
| 26 | <b>BABY COME AND GET IT (DANCE MIX)</b> /7:14<br>POINTER SISTERS (Planat/RCA YD14042)   | 30 | 3  |
| 27 | <b>ROXANNE'S REVENGE (VOCAL &amp; MIX)</b> /4:52<br>ROXANNE SHANTE (Pop Art PA 1406)  | 24 | 16 |
| 28 | <b>WELCOME TO THE PLEASUREDOME/GET IT ON (BANG A GONG)/HAPPI HII/RELAX (TREVOR HORN REMIX)</b> /9:42<br>FRANKIE GOES TO HOLLYWOOD (ZZT/Island 0-96889)        | 32 | 5  |
| 29 | <b>ALL SHE WANTS TO DO IS DANCE (EXTENDED DANCE &amp; DUB REMIX)</b> /7:38 & 5:17<br>DON HENLEY (Geffen/Warner Bros. 0-20314)                                 | 46 | 3  |
| 30 | <b>BIG MOUTH (BEAT BOX MIX)</b> /5:07 & 3:00<br>WHODINI (Jive/Arista JDI 9332)  | 35 | 8  |
| 31 | <b>PLEASE DON'T GO (DUB &amp; EXTENDED VERSION)</b> /6:17 & 6:46<br>NAYOBE (The Fever SF 802A)  | 23 | 8  |
| 32 | <b>AXEL F/LIKE EDDIE DID</b><br>BEVERLY HILLS VERSION (CLUB CL-101)   | 37 | 5  |
| 33 | <b>SANCTIFIED LADY (INSTRUMENTAL)</b> /5:30<br>MARVIN GAYE (Columbia 44-05188)  | —  | 1  |
| 34 | <b>SINDERELLA (EXTENDED VERSION)</b> /6:30 & 5:28<br>BETTY WRIGHT (Jamaica TR 9004)   | 34 | 4  |
| 35 | <b>THE MEN ALL PAUSE (VOCAL &amp; DUB)</b> /7:10 & 7:08<br>KLYMAXX (Constellation/MCA 23526)  | 33 | 22 |
| 36 | <b>SAY IT AGAIN/INSTRUMENTAL (JELLYBEAN REMIX)</b> /3:27<br>SANTANA (Columbia 44-05168)   | 40 | 3  |
| 37 | <b>THINKING ABOUT YOUR LOVE (EXTENDED VERSION &amp; INSTRUMENTAL)</b> /8:04 & 6:00<br>SKIP WORTH & TURNER (4th & 6'way/Island B'way 414)                      | 58 | 2  |
| 38 | <b>FRESH IS THE WORD/FRESH IS THE BEAT (DUB, CLUB &amp; RADIO MIX)</b> /4:58, 5:59 & 3:42<br>MANTRONIX with M.C. TEE (Sleeping Bag SLX-0014)                  | 60 | 2  |
| 39 | <b>IF LOOKS CAN KILL (LOCAL &amp; LONG DUB VERSION)</b> /5:03 & 4:55<br>PAMALA STANLEY (Mirage/Atlantic DMD 821)  | 39 | 4  |
| 40 | <b>WHY?/CADILLAC CAR (EXTENDED VERSION)</b> /7:45 & 7:55<br>BRONSKI BEAT (London/MCA 23538)   | 26 | 5  |
| 41 | <b>BAD HABITS/LET'S GET BACK TO LOVE (LONG &amp; LP VERSION)</b> /5:32 & 4:51<br>JENNY BURTON (Atlantic 0-86909)  | 25 | 12 |
| 42 | <b>BACK IN STRIDE/JOY AND PAIN (EXTENDED &amp; SINGLE VERSION)</b> /7:02 & 4:10<br>MAZE featuring FRANKIE BEVERLY (Capitol V-8626)                            | 31 | 10 |
| 43 | <b>POINT OF NO RETURN/DUB OF NO RETURN</b> /5:40 & 7:40<br>EXPOSE (Arista ADI 9326)   | 44 | 9  |
| 44 | <b>CAN'T STOP/OH WHAT A NIGHT (4 LUV) (LONG VERSION)</b> /6:08 & 5:05<br>RICK JAMES (Motown 4528 MG)  | 50 | 2  |
| 45 | <b>RAPPIN' DUKE (VOCAL &amp; INSTRUMENTAL VERSION)</b> /6:09 & 6:20<br>SHAWN BROWN (JWP 1456)   | 51 | 3  |
| 46 | <b>STEP BY STEP (EXTENDED REMIX &amp; INSTRUMENTAL)</b> /5:10 & 4:07<br>JEFF LORBER (Arista ADI 9311)   | 36 | 9  |
| 47 | <b>ROXANNE'S DOCTOR — THE REAL MAN</b> /5:43<br>DR. FRESH (Zakia ZK009)   | 52 | 2  |
| 48 | <b>DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)</b> /6:40<br>SIEDAH GARRETT (Qwest/Warner Bros. 0-20302)  | 49 | 9  |
| 49 | <b>SENSE OF PURPOSE (EXTENDED CLUB MIX)</b> /7:00 & 5:22<br>THIRD WORLD (Columbia 44-05146)   | 54 | 2  |
| 50 | <b>ROXANNE, ROXANNE</b> /5:09<br>U.T.F.O. (Select FMS 62254)  | 48 | 3  |
| 51 | <b>CARELESS WHISPER (EXTENDED &amp; INSTRUMENTAL VERSION)</b> /6:20 & 4:52<br>WHAM! featuring GEORGE MICHAEL (Columbia 44-05170)                              | 21 | 9  |
| 52 | <b>NEVERENDING STORY (CLUB MIX &amp; INSTRUMENTAL)</b> /6:09 & 5:28<br>LAMAHL (Capitol V-7854)  | —  | 1  |
| 53 | <b>ZIE ZIE WON'T DANCE (DUB &amp; REMIX)</b> /5:10 & 5:50<br>PETER BROWN (Columbia 44-05175)  | 53 | 7  |
| 54 | <b>SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL &amp; DUB VERSION)</b> /4:10 & 4:20<br>SPARKY D' (NIA NI1245)   | 38 | 9  |
| 55 | <b>CALL ME MR. TELEPHONE (ANSWERING SERVICE) (DUB VERSION)</b> /6:25 & 6:12<br>CHEYNE (MCA 23546)   | —  | 1  |
| 56 | <b>TONIGHT</b> /4:58<br>READY FOR THE WORLD (MCA-23527)   | 41 | 11 |
| 57 | <b>THE BIRD/MY DRAWERS (REMIX &amp; LP VERSION)</b> /6:25 & 3:42<br>THE TIME (Warner Bros. 20315)   | 43 | 10 |
| 58 | <b>BACKSTABBIN' (VOCAL, INSTRUMENTAL, DUB &amp; FREEBEAT)</b> /5:15, 4:45, 3:37 & 2:30<br>EDDY—D' (Philly World/Atlantic DMD819)                              | —  | 1  |
| 59 | <b>READ MY LIPS (EXTENDED REMIX)</b> /6:05 & 5:02<br>MELBA MOORE (Capitol V8627)  | —  | 1  |
| 60 | <b>THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCH IT) (BLEEPED &amp; UNCENSORED VERSION)</b> /4:39 & 4:58<br>ROXANNE with U.T.O. (Select FMS 62256)             | 61 | 14 |
| 61 | <b>JUST ANOTHER NIGHT (ALBUM &amp; EDITED VERSION)</b> /5:13 & 4:39<br>MICK JAGGER (Columbia AS 1991)   | 20 | 12 |
| 62 | <b>EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)</b> /6:18 & 5:04<br>PHILIP BAILEY (Columbia 44-05160)  | 27 | 14 |
| 63 | <b>BOY/BOOK OF LOVE (EXTENDED &amp; DUB VERSION)</b> /5:00 & 4:28<br>BOOK OF LOVE (Warner Bros. 20299)  | 59 | 10 |
| 64 | <b>THE HEAT IS ON (DANCE &amp; DUB VERSION)</b> /5:40 & 2:39<br>GLENN FREY (MCA 23540)  | 57 | 10 |
| 65 | <b>I WANT TO KNOW WHAT LOVE IS/JESUS IS RIGHT ON TIME</b> /5:25 & 7:13<br>THE NEW JERSEY MASS CHOIR (Savoy SCS0004)   | 56 | 9  |
| 66 | <b>MY GIRL LOVES ME</b> /6:50<br>SHALAMAR (Solar/Elektra ED5034)  | 62 | 9  |
| 67 | <b>SUGAR WALLS (RED &amp; DANCE MIX)</b> /5:26 & 7:01<br>SHEENA EASTON (EMI America V-7852)   | 64 | 16 |
| 68 | <b>YO' LITTLE BROTHER (DUB MIX)</b> /5:21<br>NOLAN THOMAS (Emergency EMD5 6546)   | 67 | 22 |
| 69 | <b>RELAX (LONG &amp; EDIT VERSION &amp; INSTRUMENTAL)</b> /7:20, 3:56 & 4:24<br>FRANKIE GOES TO HOLLYWOOD (ZZT Island DM 45796-AB)                            | 68 | 14 |
| 70 | <b>THE WORD IS OUT (DUB SHORT &amp; EXTENDED VERSION)</b> /7:04<br>JERMAINE STEWART (Arista ADP 9273)   | 70 | 17 |
| 71 | <b>PUTTING THE NIGHT ON HOLD (Single &amp; Coliseum Mix)</b> /3:31 & 7:21<br>LAUREN GREY (Dice TGR 1003B)   | 65 | 6  |
| 72 | <b>ONE NIGHT IN BANGKOK</b> /5:00<br>ROBEY (Silver Blue/CBS 429-5145)   | 72 | 9  |
| 73 | <b>REQUEST LINE</b> /6:46<br>ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 230)  | 74 | 27 |
| 74 | <b>RAIN FOREST</b> /5:12<br>PAUL HARDCASTLE (Profile PRO 7059)  | 66 | 20 |
| 75 | <b>EROTIC CITY/LET'S GO CRAZY</b> /7:24 & 7:35<br>PRINCE AND THE REVOLUTION (Warner Bros. 20246)  | 71 | 34 |

### 12" REVIEWS

**NILE RODGERS** (Warner Bros. 0-20311)  
**Let's Go Out Tonight** (5:18) (Rodgers) (Plan 9 Music/ASCAP) (Producer: Nile Rodgers)

The long-awaited first single from "B Movie Matinee" is a polished pop/dance track which seems to blend Rodgers' traditional funk sensibilities with his more upbeat work as a producer and remixer for other artists. Taps both styles nicely and should be a club winner.

**ROCK SQUAD** (Tommy Boy 855)  
**Facts Of Life** (6:20) (Smith-Allen-Jones, Jr.) (T-Boy Music — Squad Music/ASCAP) (Producer: Latin Rascal — Tony Moran — Albert Cabrera)

Thick sonic production and a long building intro ultimately breaks down into a beat-heavy rap tune which retains more charm and musical hooks than most efforts.

**MANTRONIX with M.C. TEE** (Sleeping Bag 00014X)  
**Fresh Is The Word** (5:59) (Mantronik Toure T) (Beach House Music/ASCAP) (Producer: Mantronik)

Bare bones rap in the New York street style which entered *Cash Box's* 12" chart at #60 last week. With the breakout success of "Roxanne, Roxanne," et al, this style still seems to have commercial life and radio potential.

**GANG GANG** (Phenomenal 01)  
**To Get Kinky With Me** (4:12) (McKay) (Jessica Lauren Pub/BMI) (Producer: Cortez McKay)

Nicely textured and high energy cut which utilizes a number of musical sounds to a good, melodic end. Sensual and haunting rhythm pattern makes this one a standout.

### MOST ACTIVE



### STRONG ACTIVITY

**We Are The World** — (Columbia) — *USA For Africa*  
**Rhythm Of The Night** — (Motown) — *DeBarge*  
**Everybody Wants To Rule The World** — (Tears For Fears) — *Mercury/PolyGram*  
**In My House** — (Motown) — *Mary Jane Girls*

### CLUB PICK

**The Deele** — "Material Thangz" — *Solar/Elektra*  
Club: The Oasis

Record Pool: Top 25

Location: San Francisco

Comments: "This one jams! Good lyrical content, very full sound & excellent instrumentation (a very sassy rhythm). This one gets everyone dancing. I can't wait for the LP."

### RETAILERS' PICK

**Third World** — "Sense Of Purpose" — *Columbia*

Store: Peaches

Manager: Larry Jordan

Location: Indianapolis

Comments: "Considering there is little or no airplay, this record is selling extremely well. We tend to believe that if there was more airplay this record would be a smash because whenever we play this record in the store, we always sell copies to customers."

## HOT SELLER

**Karma Records West — Indianapolis**  
USA For Africa  
P. Collins  
B. Springsteen  
J. Fogerty  
Beverly Hills Cop

**Peaches Records — Kansas City**  
Prince  
USA For Africa  
P. Collins  
E. Clapton  
Beverly Hills Cop

**Homer's Records — Omaha**  
Prince  
USA For Africa  
The Firm  
T. Petty  
P. Collins

**Mainstream Records — Milwaukee**  
USA For Africa  
Sade  
Beverly Hills Cop  
J. Fogerty  
B. Springsteen

**Downtown Records — Chicago**  
USA For Africa  
Prince  
L. Vandross  
Mary Jane Girls  
Sade

**Record Theatre — Cincinnati**  
Prince  
Klymaxx  
L. Vandross  
USA For Africa  
Sade

**Radio Doctor — Milwaukee**  
USA For Africa  
Beverly Hills Cop  
Sade  
P. Collins  
T. Petty

**Harvard Co-op — Boston**  
Prince  
USA For Africa  
Sade  
'Til Tuesday  
P. Collins

**Dan Jay — Denver**  
USA For Africa  
P. Collins  
J. Fogerty  
Tears For Fears  
B. Springsteen

**Tower Records — Seattle**  
Prince  
USA For Africa  
Sade  
P. Collins  
B. Springsteen

**Tower Records — San Diego**  
Prince  
USA For Africa  
Sade

## SHOP TALK

**LICORICE PIZZA, LOS ANGELES** — The Licorice Pizza stores in Los Angeles are conducting a country music sale, May 6-26, affecting all country records, cassettes and CDs. Running concurrently with this promotion is a contest which will award the lucky winner a CD player. In addition, a display contest for employees will award another CD player to the employee designing the best display. All these activities will be wrapped up when Warner Brothers country artist John McKuen picks the winners and then does a 20-minute concert in the North Hollywood store. The concert is being sponsored by radio station KZLA.

**THE RECORD FACTORY, SAN FRANCISCO** — Ron McPhee, senior manager of the Record Factory's Geary Street location announces the completion of the expansion of the movie section in the store. Space for movies was increased by four times to make room for new inventory of movie classics such as Hitchcock, Gable, Garbo, etc. The resultant increase in movie rental traffic has effected sales of records and tapes significantly, reports McPhee.

**HOMER'S RECORDS, OMAHA** — San Diego's own Beat Farmers hoe new fields with an in-store appearance here, Friday, May 3. The in-store coincided with their performance that night at the Howard Street Tavern across the street.

**USA FOR AFRICA: ANTI-PIRACY MOVE** — Retailers are joining in counteracting the recently discovered piracy of USA For Africa merchandise. USA For Africa, Inc., via its official merchandise vendor, Winterland, have issued 11"x17" placards for retailers to display. The placard, which is not reproducible, states that the store is an official merchandiser and that merchandise in their store is not counterfeit. In a spate of recent news stories, the incorrect impression was inadvertently given that official merchandise was only available through the mail. This move seeks to correct the effect of this inaccurate information.

**THE RECORD BAR, NORMAN, OKLAHOMA** — Jim Peterik, founder of the band Survivor, recently dropped by to thank Record Bar staff for their support and to sign customers' LPs.



## STRONGEST SALES

Prince — Warner Brothers  
Sade — Portrait  
Phil Collins — Atlantic  
Luther Vandross — Epic

## STORE REPORTS

**Licorice Pizza — Los Angeles**  
Prince  
USA For Africa  
Tears For Fears  
Madonna  
P. Collins

**Oz Records — Atlanta**  
Beverly Hills Cop  
USA For Africa  
Pointer Sisters  
P. Collins  
T. Turner

**Kemp Mill — Washington, D.C.**  
Prince  
USA For Africa  
Sade  
P. Collins  
H. Jones

**Wherehouse Records — Los Angeles**  
USA For Africa  
B. Springsteen  
J. Johnson  
Madonna  
Sade

**The Record Bar — North Carolina**  
USA For Africa  
L. Vandross  
P. Collins  
B. Springsteen  
Sade

## RETAILERS' PICK

Retailer

Store

Market

Barry Bottger

Homer's

Omaha, NE

**Album: Steady Nerves**

**Artist: Graham Parker And The Shot**

**Label: Elektra**

**Comments:**

"The record is doing very well here. Better than all his previous records. A local station began playing it and this has really affected sales. The record is more commercial than other Parker records, but he has not compromised. He will get a long-deserved hit without changing his style."

## RETAILER PROFILE

Retailer: Rose Records

ROSE RECORDS

Market: Chicago

Manager: Tom Lopez

Beneath the shadow and shake of the Wabash 'L' track in Chicago's famous Loop, Rose Records has, since 1954, been servicing the downtown area with recorded music. The business has actually existed for 52 years, owned by retired brothers Aaron and Merrill Rose. The changing face of record retailing, like that of other businesses, is met with a distinctively Chicago mix of historical rootedness and creative adventurousness.

The store, located in the heart of Chicago's financial and commercial district, attracts a largely older demographic. But, the presence of several schools and colleges nearby, as well as the efficient public transportation system, provides a constant cross section of ages and musical tastes. To this end, Rose Records maintains a policy of broad inventory and stylistic diversity. There are two floors, the first floor housing the bulk of the records and CDs, the second floor home to an extensive out-of-print collection of mostly classical and jazz together with international, children's and other miscellaneous recorded works. The older clientele has made the downtown store a center for classical music in Chicago. CDs, also, are a big item, pulling in 30 percent of total business. In the five other locations, which lay outside the Loop, the heavier concentration is on rock and other more contemporary musical forms. But the formula for the downtown store has been to service the customers at hand, and this has led to an inventory heavy in classics and jazz.

The list of interesting marketing features that have been developed and continue on an ongoing basis form an instructive course in retailing for anyone interested in the subject. The following are just a sample. A commitment to soundtracks is maintained by stocking not only domestically available releases, but imported product from places like England, France, Japan and Italy. The extensive out-of-print holdings require knowledgeable handling, but reap the benefit of drawing the connoisseur record buyer. The many tourists to Chicago are able to find records here that are unavailable in their home towns, especially in the areas of symphonic and operatic music. A mail-order business extends the reach of Rose around the world. Advertising promotions on arts radio WFMT make the public aware of in-store goings on, as attested to by the nearly 500 who showed up for a recent Beverly Sills in-store appearance. A traditional and contemporary folk program on WFMT called "The Midnight Special" features several hard-to-get records which are available every week in a specially marked bin at the store. Each week, a different label's product is on sale and featured in advertising in local entertainment weeklies and newspaper dailies. This extends to all configurations, LPs, cassettes and CDs. The local music scene is actively supported by stocking product from Chicago musicians who put out their own records. This has been very successful, both in terms of sales and community relations. With Cats making its theatrical run in Chicago, Rose Records, in cooperation with Warner Brothers, is sponsoring a raffle of a seven-foot tall, hand painted cat. In addition, \$1 is being donated from the sale of every Cats cast LP to The Society For The Prevention Of Cruelty To Animals. Finally, one very visible way in which Rose Records gets its name before the public is through the bright yellow merchandise bags that bear the store logo. A prominent feature on Chicago's downtown streets on any given afternoon are hundreds of customers carrying the eye-catching bags. These are just a sampling of the many ways in which Rose Records has responded in a creative way to its urban, downtown setting.

Stephen Padgett

## WHAT'S IN-STORE

**CD NEWS** — The Warner/Elektra/Atlantic Corp. and Pioneer Electronics recently announced their co-sponsorship of a national CD Sweepstakes. Entitled "The Best Sounding Offer in Recorded History," the promotion will run from May 15 through June 15 in 11 major markets. More than \$200,000 worth of home and car compact disc equipment and software will be awarded to sweepstakes winners. First prize awards will include Pioneer's Progression IV shelf-size sound system with a PD-X700 CD player and a library of 21 bestselling Warner/Elektra/Atlantic titles. Second prize winners (four in each market) will receive Pioneer's CDX-P1 car compact disc player and 12 WEA CD titles. Four third-prize winners will take home one of Pioneer's PD-X700 CD players plus 12 WEA CD titles. The cross-promotion



**AWARD WINNERS** — CBS Masterworks recording artist Murray Perahia is the first American to record the complete Mozart Piano Concerto cycle which has already won 10 major international awards. The recordings are available in both single and box-set volumes.

will be supported by intensive joint venture advertising and merchandising campaigns in the 11 participating markets. In addition, exclusive tie-ins with FM radio stations in each market will result in round-the-clock saturation spot campaigns inviting consumers to enter the sweepstakes by filling out entry blanks at participating dealers. The WEA artists to be featured in the promotional radio spots and print ads include Prince, Phil Collins, The Cars, Madonna, Foreigner and John Fogerty among others. The participating software dealers are: Turtles, Atlanta; Laury's and Flipside, Chicago; Sound Warehouse, Dallas & Houston; Harmony House, Detroit; Music Plus, Los Angeles; Specs, Miami; Wee Three, Philadelphia; National Record Mart,

Pittsburgh; Rainbow, San Francisco and Tower, Seattle. In announcing the details of the cross-promotion to the field, Alan Perper, WEA director of product marketing said, "Pioneer's plan to expose their new compact disc equipment to the public in key retail outlets coincided with our desire to aggressively penetrate the audio equipment market by ballyhooing our bestselling CD product. In addition, by co-sponsoring an exciting national promotion with a major hardware manufacturer, it is our intention to dramatize to our dealers the fact that the explosive growth of the CD is due in part to the historic and unprecedented unity of the hardware and software industries to cross promote and cooperate in educating the public. What has been especially gratifying to us is that all those dealers who made a serious commitment to CD have benefitted by reporting dramatic increases in overall pre-recorded product profits and sales." Jack Doyle, chairman of the board of Pioneer Electronics Inc. (USA), said "We are proud to be working with WEA on one of the largest compact disc promotions ever to be held at the retail level. The compact disc is here to stay. Cooperative CD promotions, such as this one, reinforce the industry's commitment to this new technology and will help boost the consumer's awareness."

**FENDER BENDER** — Poland's premier rock band, Lady Pank, recently signed an endorsement contract with Fullerton, California-based Fender Musical Instruments, becoming the first East Bloc rock band to reach a commercial arrangement with an American instrument manufacturer. Under the terms of the contract, Lady Pank has agreed to allow Fender to utilize their names and photographs in the promotion of their prestigious line of products. Both Lady Pank guitarists, Jan Borysewicz and Edmund Stasiak play Fender Stratocasters in concert and on their recordings and bassist Pawel Mscislawski plays a Fender Precision Bass.

Ron Rosenthal

## One Piece, Portable Compact Disc System Developed By Sony

LOS ANGELES — This summer, Sony will introduce the CFD-5, the first CD player to provide digital audio quality in a one-piece, fully integrated system. The CFD-5 is a one-piece portable music system complete with attachable speakers that measures 8-inches x 22-inches x 7-3/4-inches (h/w/d) and weighs 17.3 pounds, complete with batteries. Its primary component is an integrated Sony CD player that offers an array of features. The Automatic Music Sensor (AMS) feature makes it easy to locate and play favorite songs by instantly scanning forward or back until the desired selection is found. Its Music Search feature provides a high-speed sampling of the music at normal pitch to allow users to review the disc's contents and find any portion of a song. An LCD display shows battery condition, the track being played, the elapsed time, as well as the number of tracks remaining and time remaining on the disc.

Also, a special "power-off" safety switch that automatically disengages the player's mechanism when the loading door is opened is offered. The CFD-5's player offers a dynamic range of 90dB, along with total; harmonic distortion measure-



ments of 0.008 percent. Other components include a full-featured cassette deck with microprocessor-controlled touch operation, with full autoreverse and Automatic Music Sensor features; and AM/FM stereo tuner; a five-band stereo graphic equalizer; and independent left and right volume control settings. Other features include optional timer operation, headphone output jack, and line-in and line-out jacks located on the back panel.

The CFD-5's amplifier section has four watts per channel. Two-way Sony APM speakers are supplied which can be carried and used in operation, or which can be detached and used remotely. The CFD-5 comes complete with its own AC cord and will sell at a suggested retail price of \$550.



**ANDERSON AT PIZZA** — Warner Bros. country recording artist John Anderson recently stopped by Licorice Pizza's main office and warehouse in Glendale. Anderson's visit with Pizza personnel tied in with his current swing through California, playing various clubs and promoting his most recent record, "Eye of a Hurricane." Shown are (l-r): George Briner, Licorice Pizza marketing manager; Lee Cohen, Licorice Pizza senior vice president; John Anderson; Bruce Adelman, regional marketing manager, Warner/Nashville; and Sal Pizzo, Licorice Pizza purchasing director.

# TOP 30 COMPACT DISCS

| Title, Artist, Label, Number, Distributor  | Weeks On 5/4 Chart | Chart |
|--|--------------------|-------|
| 1 BORN IN THE U.S.A. — BRUCE SPRINGSTEEN (Columbia CK 38653) CBS                               | 1                  | 35    |
| 2 LIKE A VIRGIN — MADONNA (Sire 25157-2) WEA   | 3                  | 24    |
| 3 THE DARK SIDE OF THE MOON — PINK FLOYD (Capitol CDP-46001) CAP                               | 2                  | 35    |
| 4 CAN'T SLOW DOWN — LIONEL RICHIE (Motown 6059MD) MCA  | 4                  | 35    |
| 5 CHICAGO 17 — CHICAGO (Warner Bros. 25060-2) WEA  | 6                  | 27    |
| 6 SHE'S THE BOSS — MICK JAGGER (Columbia CK 39940) CBS   | 5                  | 10    |
| 7 AGENT PROVOCATEUR — FOREIGNER (Atlantic 81999-2) WEA   | 8                  | 13    |
| 8 BUILDING THE PERFECT BEAST — DON HENLEY (Geffen 24026-2) WEA                                 | 7                  | 15    |
| 9 PRIVATE DANCER — TINA TURNER (Capitol CDP-46041) CAP   | 9                  | 32    |
| 10 BREAK OUT — POINTER SISTERS (Planet PCD1-4705A) RCA   | 10                 | 29    |
| 11 PURPLE RAIN — PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA                          | 11                 | 35    |
| 12 CENTERFIELD — JOHN FOGERTY (Warner Bros. 25203-2) WEA                                       | 13                 | 12    |
| 13 VULTURE CULTURE — THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA                           | 12                 | 10    |
| 14 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES — THE MOODY BLUES (Threshold 820 155-2) POL | 14                 | 11    |
| 15 HIS 12 GREATEST HITS — NEIL DIAMOND (MCA MCAD-37252) MCA                                    | 15                 | 8     |

| Title, Artist, Label, Number, Distributor  | Weeks On 5/4 Chart | Chart |
|--|--------------------|-------|
| 16 SONGS FROM THE BIG CHAIR — TEARS FOR FEARS (Mercury 824 300-2) POL                            | 19                 | 4     |
| 17 RECKLESS — BRYAN ADAMS (A&M CD-5013) RCA  | 17                 | 15    |
| 18 WHITE WINDS — ANDREAS VOLLENWEIDER (CBS MK 39963) CBS   | 18                 | 5     |
| 19 DIAMOND LIFE — SADE (Portrait RK 39581) CBS   | 21                 | 2     |
| 20 AROUND THE WORLD IN A DAY — PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA | —                  | 1     |
| 21 BEVERLY HILLS COP — ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA                                   | 23                 | 2     |
| 22 NO JACKET REQUIRED — PHIL COLLINS (Atlantic 81240-2) WEA                                      | —                  | 1     |
| 23 SUDDENLY — BILLY OCEAN (Arista JRCD-8213) RCA   | 24                 | 2     |
| 24 ICE CREAM CASTLES — THE TIME (Warner Bros. 25109-2) WEA                                       | 26                 | 2     |
| 25 MAKE IT BIG — WHAM! (Columbia CK 39595) CBS   | 25                 | 11    |
| 26 THE FIRM — (Atlantic 81239-2) WEA   | —                  | 1     |
| 27 HEARTBEAT CITY — THE CARS (Elektra 60296) WEA   | 16                 | 35    |
| 28 LUSH LIFE — LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA            | 20                 | 10    |
| 29 VISION QUEST — ORIGINAL SOUNDTRACK (Geffen 24063-2) WEA                                       | 28                 | 3     |
| 30 GREATEST HITS — SIMON & GARFUNKEL (Columbia CK 31350) CBS                                     | 29                 | 11    |

## New Opry/AFTRA Contract Includes 'Senior' Clause

By Bill Fisher

NASHVILLE — The American Federation of Television and Radio Artists has made what union negotiator David Maddox called "a firm agreement" with officials of the Grand Ole Opry which will result in a new, two-year contract between AFTRA members and the show. Part of the deal, a so-called "senior status" clause, is designed to safeguard AFTRA members' opportunities to become eligible for retirement benefits by requiring the Opry to allow them to earn at least enough money in performance fees to qualify for such benefits.

Maddox, who is also AFTRA's executive secretary in Nashville, said, "We feel good about the arrangement we made; what we hope, of course, is that . . . senior status is never activated. It is there if it's needed, and we felt it was important enough to give on some other points." AFTRA reportedly will obtain a lesser percentage increase in performer's fees under the new contract than it had first bargained for. Maddox has been quoted in Nashville newspapers as saying that the Opry plans

to reduce its cast membership, but Opry officials were not available to confirm or deny that such plans exist. Maddox commented, "Our agreement simply says that if they're going to terminate somebody — and I emphasize the 'if' — that they will give the person the choice between being terminated and being on senior status. The length of time they're on senior status will depend on the length of time they need to be vested in the pension fund . . . if they (Opry officials) wanted to employ them more than that, certainly we would be happy."

Maddox would not give the specific terms of AFTRA's original negotiating plan for the new contract, but he said, "the senior status has a monetary value, and I'm sure that if we didn't get those dollars through the senior status part of the contract, we would have tried to get them somewhere else."

Virtually all of the Grand Ole Opry's 62 acts are affiliated with AFTRA, Maddox said, "I could probably count on one hand the members of the Opry who are not members of our organization."

## MTV/VH1 Seminar Held

By Bill Fisher

NASHVILLE — The Nashville Music Association sponsored an "MTV/VH-1 Users Seminar" for the music community here on April 22. MTV and VH-1 executives who participated in the seminar were Bob Pittman, executive vice president and CEO, MTV Networks, Inc.; Les Garland, senior vice president, programming; Kevin Metheny, vice president, music programming and production; John Sykes, vice president, programming; Marshall Cohen, vice president, programming and marketing services, and Sue Binford, vice president, press relations.

The program, moderated by Frances W. Preston, senior vice president, BMI, began with a presentation by the visiting executives which gave an overview of the history and objectives of MTV Networks, Inc., including videotaped assessments of the corporation's influence on popular music, delivered by such industry notables as Quincy Jones, Qwest Records, Guenter Hensler, PolyGram and several others. The presentation dealt with topics such as "Video Music Environment"; "MTV: Music Television Today"; "Introducing VH-1/Video Hits One," and "How To Use MTV And VH-1 To More Effectively Market Product." The formal presentation focused primarily on the astounding growth of MTV since its launch less than four years

ago, and on the beginning of VH-1, the new video channel designed for the 25-54-year-old viewer.

The presentation was followed by an informal question and answer period during which some of the 171 attendees addressed specific inquiries to the panel, revealing the intense interest among Nashville-based record and video production companies in expanding the presence of country acts on the video networks, particularly VH-1.

Prior to the seminar, Dale F. Cornelius, the NMA's executive director, said, "We in the entertainment industry in Nashville recognize the tremendous role video music has played in the breaking of new artists and in further promoting the careers of established stars. MTV has certainly made exciting inroads in this area. Now with VH-1...we foresee an even greater opportunity to become involved in this rapidly expanding medium."

MTV is aimed at the 12-34-year-old rock music viewer and has over 25 million subscribers nationwide. VH-1, which premiered on Jan. 1, 1985, is currently available in 5.5 million homes.

Pittman has called the Nashville music community "an important force in the music industry . . . a vital element to the successful programming of MTV and VH-1."

## TOP 75 ALBUMS

|    |  | Weeks<br>On<br>5/4 Chart | Weeks<br>On<br>5/4 Chart |
|----|--|--------------------------|--------------------------|
| 1  | <b>40 HOUR WEEK</b><br>ALABAMA (RCA AHL1-5339)   | 1 13                     |                          |
| 2  | <b>FRIENDSHIP</b><br>RAY CHARLES (Columbia FC 39415)                                       | 2 38                     |                          |
| 3  | <b>THE BALLAD OF SALLY ROSE</b><br>EMMYLOU HARRIS (Warner Bros. 9-25205-1)                 | 5 11                     |                          |
| 4  | <b>WHY NOT ME</b><br>THE JUDDS (RCA/Curb AHL1-5319)  | 4 26                     |                          |
| 5  | <b>HE THINKS HE'S RAY STEVENS</b><br>RAY STEVENS (MCA 5517)                                | 3 26                     |                          |
| 6  | <b>REAL LOVE</b><br>DOLLY PARTON (RCA AHL1-5414)   | 8 13                     |                          |
| 7  | <b>SAWYER BROWN</b><br>SAWYER BROWN (Capitol/Curb ST 12391)                                | 9 12                     |                          |
| 8  | <b>COUNTRY BOY</b><br>RICKY SKAGGS (Epic FE 39410)   | 6 30                     |                          |
| 9  | <b>DOES FORT WORTH EVER CROSS YOUR MIND</b><br>GEORGE STRAIT (MCA 5518)                    | 7 29                     |                          |
| 10 | <b>KENTUCKY HEARTS</b><br>EXILE (Epic FE 39424)  | 10 30                    |                          |
| 11 | <b>TREADIN' WATER</b><br>EARL THOMAS CONLEY (RCA AHL1-5175)                                | 11 29                    |                          |
| 12 | <b>PLAIN DIRT FASHION</b><br>THE NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)           | 12 40                    |                          |
| 13 | <b>HEART OVER MIND</b><br>ANNE MURRAY (Capitol SJ-12363)                                   | 14 29                    |                          |
| 14 | <b>ME AND PAUL</b><br>WILLIE NELSON (Columbia FC 40008)                                    | 17 7                     |                          |
| 15 | <b>MY KIND OF COUNTRY</b><br>REBA McENTIRE (MCA 5516)                                      | 16 26                    |                          |
| 16 | <b>STEP ON OUT</b><br>THE OAK RIDGE BOYS (MCA 5555)  | 19 6                     |                          |
| 17 | <b>LET IT ROLL</b><br>MEL McDANIEL (Capitol-EMI ST-12402)                                  | 22 9                     |                          |
| 18 | <b>GREATEST HITS</b><br>GEORGE STRAIT (MCA 5567)   | 24 7                     |                          |
| 19 | <b>CENTERFIELD</b><br>JOHN FOGERTY (Warner Bros. 9-25203)                                  | 13 10                    |                          |
| 20 | <b>DON'T CALL HIM A COWBOY</b><br>CONWAY TWITTY (Warner Bros. 9-25207-1)                   | 30 5                     |                          |
| 21 | <b>ONE STEP CLOSER</b><br>SYLVIA (RCA AHL1-5413)   | 21 10                    |                          |
| 22 | <b>TOO GOOD TO STOP NOW</b><br>JOHN SCHNEIDER (MCA-5495)                                   | 15 37                    |                          |
| 23 | <b>ONE GOOD NIGHT DESERVES ANOTHER</b><br>STEVE WARINER (MCA 5545)                         | 20 11                    |                          |
| 24 | <b>MAJOR MOVES</b><br>HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)                           | 18 47                    |                          |
| 25 | <b>BLUE HIGHWAY</b><br>JOHN CONLEE (MCA 5521)  | 25 26                    |                          |
| 26 | <b>ATLANTA BLUE</b><br>THE STATLERS (Mercury/PolyGram 818-652-1)                           | 23 50                    |                          |
| 27 | <b>GREATEST HITS</b><br>BARBARA MANDRELL (MCA 5566)  | 28 7                     |                          |
| 28 | <b>WHAT ABOUT ME?</b><br>KENNY ROGERS (RCA AFL1-5043)                                      | 27 31                    |                          |
| 29 | <b>DARLIN', DARLIN'</b><br>DAVID ALLAN COE (Columbia FC 39617)                             | 29 12                    |                          |
| 30 | <b>NOBODY WANTS TO BE ALONE</b><br>CRYSTAL GAYLE (Warner Bros. 1-25154)                    | 37 6                     |                          |
| 31 | <b>WHOLE NEW WORLD</b><br>THE WHITES (MCA/Curb MCA-5562)                                   | 34 5                     |                          |
| 32 | <b>FAVORITE COUNTRY SONGS</b><br>RICKY SKAGGS (Epic FE-39409)                              | 33 14                    |                          |
| 33 | <b>YOU'VE GOT A GOOD LOVE COMIN'</b><br>LEE GREENWOOD (MCA 5488)                           | 26 47                    |                          |
| 34 | <b>SAY WHEN</b><br>NICOLETTE LARSON (MCA 5556)   | 35 5                     |                          |
| 35 | <b>KERN RIVER</b><br>MERLE HAGGARD (Epic FE 39602)   | 43 4                     |                          |
| 36 | <b>GREATEST HITS 2</b><br>THE OAK RIDGE BOYS (MCA 5496)                                    | 31 37                    |                          |
| 37 | <b>THE BEST OF MICHAEL MARTIN MURPHEY</b><br>MICHAEL MARTIN MURPHEY (EMI America ST-17143) | 32 20                    |                          |
| 38 | <b>GREATEST HITS VOL. 2</b><br>RONNIE MILSAP (RCA AHL1-5425)                               | 45 3                     |                          |
| 39 | <b>MEANT FOR EACH OTHER</b><br>BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)                 | 36 37                    |                          |
| 40 | <b>HEARTACHES, LOVE &amp; STUFF</b><br>GENE WATSON (MCA/Curb-5520)                         | 40 26                    |                          |
| 41 | <b>CITY OF NEW ORLEANS</b><br>WILLIE NELSON (Columbia FC 39145)                            | 38 39                    |                          |
| 42 | <b>TWO HEART HARMONY</b><br>THE KENDALLS (Mercury 824-250-1 M-1)                           | 58 2                     |                          |
| 43 | <b>ROLL ON</b><br>ALABAMA (RCA AHL1-4939)  | 41 66                    |                          |
| 44 | <b>CUT FROM A DIFFERENT STONE</b><br>RAZZY BAILEY (MCA 5544)                               | 44 7                     |                          |
| 45 | <b>RESTLESS HEART</b><br>RESTLESS HEART (RCA CPL1-5369)                                    | 53 3                     |                          |
| 46 | <b>THE FIRST WORD IN MEMORY</b><br>JANIE FRICKE (Columbia FC 39338)                        | 42 35                    |                          |
| 47 | <b>CONWAY'S LATEST GREATEST HITS</b><br>CONWAY TWITTY (Warner Bros. 1-25170)               | 39 29                    |                          |
| 48 | <b>GREATEST HITS</b><br>LEE GREENWOOD (MCA 5582)   | 55 2                     |                          |
| 49 | <b>SOMETIMES WHEN WE TOUCH</b><br>TAMMY WYNETTE (Epic FE 39971)                            | 50 3                     |                          |
| 50 | <b>FADED BLUE</b><br>GARY MORRIS (Warner Bros. 9-25069-1)                                  | 46 53                    |                          |
| 51 | <b>LOVE IS WHAT WE MAKE IT</b><br>KENNY ROGERS (Liberty LO51157)                           | 52 4                     |                          |
| 52 | <b>IT'S ALL IN THE GAME</b><br>MERLE HAGGARD (Epic FE-39364)                               | 48 46                    |                          |
| 53 | <b>HIS EPIC HITS — THE FIRST 11</b><br>MERLE HAGGARD (Epic FE 39545)                       | 49 29                    |                          |
| 54 | <b>SAN ANTONIO</b><br>DAN SEALS (EMI America ST-17131)                                     | 47 32                    |                          |
| 55 | <b>TRYIN' TO OUTFRIN THE WIND</b><br>JOHN SCHNEIDER (MCA-5583)                             | 56 2                     |                          |
| 56 | <b>FULL CIRCLE</b><br>JOHNNY RODRIGUEZ (Epic FE 39583)                                     | 57 3                     |                          |
| 57 | <b>GREATEST HITS</b><br>GENE WATSON (MCA 5572)   | 59 3                     |                          |
| 58 | <b>PARDNERS IN RHYME</b><br>THE STATLER BROTHERS (Mercury 422-824 420-1)                   | — 1                      |                          |
| 59 | <b>OLD FRIENDS</b><br>TERRI GIBBS (Warner Bros. 1-25209)                                   | 63 4                     |                          |
| 60 | <b>GREATEST HITS</b><br>JOHN ANDERSON (Warner Bros. 9-25169-1)                             | 60 28                    |                          |
| 61 | <b>GREATEST HITS VOL. 2</b><br>WAYLON JENNINGS (RCA AHL1-5325)                             | 61 27                    |                          |
| 62 | <b>GREATEST HITS</b><br>ED BRUCE (MCA 5577)  | 62 4                     |                          |
| 63 | <b>THE MAN IN THE MIRROR</b><br>JIM GLASER (Noble Vision 2001)                             | 51 72                    |                          |
| 64 | <b>LADIES' CHOICE</b><br>GEORGE JONES (Epic FE 39272)                                      | 54 23                    |                          |
| 65 | <b>DON'T MAKE ME WAIT ON THE MOON</b><br>SHELLY WEST (Viva 1-25189)                        | 65 10                    |                          |
| 66 | <b>WORKIN' FOR A LIVIN'</b><br>JOHNNY LEE (Warner Bros. 1-25125)                           | 64 29                    |                          |
| 67 | <b>THE BEST OF REBA McENTIRE</b><br>REBA McENTIRE (Mercury 824-342-1 M-1)                  | 67 8                     |                          |
| 68 | <b>WALL OF TEARS</b><br>GUS HARDIN (RCA CPL1-5358)   | 70 11                    |                          |
| 69 | <b>THE BEST YEAR OF MY LIFE</b><br>EDDIE RABBITT (Warner Bros. 9-25151)                    | 66 28                    |                          |
| 70 | <b>THE JUDDS</b><br>(RCA/Curb MHL1-8515)   | 69 62                    |                          |
| 71 | <b>LET ME BE THE FIRST</b><br>DEBORAH ALLEN (RCA AHL1-5318)                                | 68 20                    |                          |
| 72 | <b>FROM MY HEART</b><br>KATHY MATTEA (PolyGram 824 308-1 M-1)                              | 71 6                     |                          |
| 73 | <b>HOMECOMING</b><br>ED BRUCE (RCA AHL1-5324)  | 72 20                    |                          |
| 74 | <b>DON'T CHEAT IN OUR HOME TOWN</b><br>RICKY SKAGGS (Epic FE 38954)                        | 75 79                    |                          |
| 75 | <b>CLEAN CUT</b><br>BARBARA MANDRELL (MCA 5474)  | 74 53                    |                          |

## D.J.'s

Thanks Again

for playing

"Tell Me How"

(to break it to my heart)

by

JACK YOUNG



National Promotion by:

Debbie Green  
512-654-8773  
Jerry Duncan  
615-331-4967

on  
BGM  
Records

90

# TOP 100 COUNTRY SINGLES

May 11, 1985

• Indicates Highest Debut

|    |   | Weeks<br>On<br>5/4 Chart |
|----|---|--------------------------|
| 1  | <b>SOMEBODY SHOULD LEAVE</b><br>REBA McENTIRE (MCA-52527)                         | 5 13                     |
| 2  | <b>STEP THAT STEP</b><br>SAWYER BROWN (Capitol B-5446)                            | 7 14                     |
| 3  | <b>GIRLS NIGHT OUT</b><br>THE JUDDS (RCA PB-13991)                                | 1 15                     |
| 4  | <b>WARNING SIGN</b><br>EDDIE RABBITT (Warner Bros. 7-29089)                       | 8 12                     |
| 5  | <b>DON'T CALL IT LOVE</b><br>DOLLY PARTON (RCA PB-13987)                          | 6 14                     |
| 6  | <b>FALLIN' IN LOVE</b><br>SYLVIA (RCA PB-13997)                                   | 9 13                     |
| 7  | <b>IN A NEW YORK MINUTE</b><br>RONNIE McDOWELL (Epic 34-04816)                    | 10 12                    |
| 8  | <b>RADIO HEART</b><br>CHARLY McCLAIN (Epic 34-04777)                              | 11 14                    |
| 9  | <b>WORKING MAN</b><br>JOHN CONLEE (MCA-52543)                                     | 14 11                    |
| 10 | <b>YOU'RE GOING OUT OF MY MIND</b><br>T. G. SHEPPARD (Warner Bros. 7-29071)       | 15 10                    |
| 11 | <b>WHEN YOU'RE IN LOVE</b><br>THE FORESTER SISTERS (Warner Bros. 7-29114)         | 12 16                    |
| 12 | <b>SOMETIMES WHEN WE TOUCH</b><br>MARK GRAY and TAMMY WYNETTE (Columbia 38-04782) | 17 12                    |
| 13 | <b>IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)</b><br>THE WHITES (MCA/Curb MCA-52535) | 16 10                    |
| 14 | <b>DON'T CALL HIM A COWBOY</b><br>CONWAY TWITTY (Warner Bros. 7-29057)            | 18 9                     |
| 15 | <b>NATURAL HIGH</b><br>MERLE HAGGARD (Epic 34-04830)                              | 19 9                     |
| 16 | <b>COUNTRY BOY</b><br>RICKY SKAGGS (Epic 34-04831)                                | 20 8                     |
| 17 | <b>THERE'S NO LOVE IN TENNESSEE</b><br>BARBARA MANDRELL (MCA 52537)               | 21 10                    |
| 18 | <b>THERE'S NO WAY</b><br>ALABAMA (RCA PB-13992)                                   | 2 14                     |
| 19 | <b>LITTLE THINGS</b><br>THE OAK RIDGE BOYS (MCA 52556)                            | 25 7                     |
| 20 | <b>CALIFORNIA</b><br>KEITH STEGALL (Epic 34-04771)                                | 23 11                    |
| 21 | <b>LET IT ROLL</b><br>MEL McDANIEL (Capitol B-5458)                               | 26 9                     |
| 22 | <b>NOBODY WANTS TO BE ALONE</b><br>CRYSTAL GAYLE (Warner Bros. 7-29050)           | 37 8                     |
| 23 | <b>WHITE LINE</b><br>EMMYLOU HARRIS (Warner Bros. 7-29041)                        | 29 8                     |
| 24 | <b>TIME DON'T RUN OUT ON ME</b><br>ANNE MURRAY (Capitol B-5436)                   | 3 17                     |
| 25 | <b>SHE KEEPS THE HOME FIRES BURNING</b><br>RONNIE MILSAP (RCA PB-14034)           | 32 6                     |
| 26 | <b>IT'S YOUR REPUTATION TALKIN'</b><br>KATHY MATTEA (Mercury 880 535-7)           | 30 7                     |
| 27 | <b>I'VE BEEN HAD BY LOVE BEFORE</b><br>JUDY RODMAN (MTM-72050)                    | 31 8                     |
| 28 | <b>TRUE LOVE</b><br>VINCE GILL (RCA PB-14020)                                     | 33 10                    |
| 29 | <b>THE COWBOY RIDES AWAY</b><br>GEORGE STRAIT (MCA-52526)                         | 4 15                     |
| 30 | <b>I NEED MORE OF YOU</b><br>THE BELLAMY BROTHERS (MCA/Curb MCA-52518)            | 13 17                    |
| 31 | <b>MY OLD YELLOW CAR</b><br>DAN SEALS (EMI America B-8261)                        | 35 7                     |
| 32 | <b>FORGIVING YOU WAS EASY</b><br>WILLIE NELSON (Columbia 38-04847)                | 35 5                     |
| 33 | <b>WHEN GIVIN' UP WAS EASY</b><br>ED BRUCE (RCA PB-14037)                         | 37 6                     |
| 34 | <b>SHE'S A MIRACLE</b><br>EXILE (Epic 34-04864)                                   | 40 5                     |
| 35 | <b>MAYBE MY BABY</b><br>LOUISE MANDRELL (RCA PB-14039)                            | 39 6                     |

|    |  | Weeks<br>On<br>5/4 Chart |
|----|--|--------------------------|
| 36 | <b>DIXIE ROAD</b><br>LEE GREENWOOD (MCA 52564)   | 51 4                     |
| 37 | <b>HELLO MARY LOU</b><br>THE STATLER BROTHERS (Mercury 880-095-7)                          | 43 4                     |
| 38 | <b>HEART TROUBLE</b><br>STEVE WARINER (MCA 52562)  | 42 5                     |
| 39 | <b>FOUR WHEEL DRIVE</b><br>THE KENDALLS (Mercury 880 588-7)                                | 24 11                    |
| 40 | <b>A FEW GOOD MEN</b><br>TERRI GIBBS (Warner Bros. 7-29056)                                | 48 5                     |
| 41 | <b>WHO'S THE BLONDE STRANGER</b><br>JIMMY BUFFET (MCA 52550)                               | 47 5                     |
| 42 | <b>TOO GOOD TO SAY NO TO</b><br>LEON EVERETTE (Mercury 950 611-7)                          | 44 7                     |
| 43 | <b>IT'S ALL OVER NOW</b><br>JOHN ANDERSON (Warner Bros. 7-29002)                           | 53 2                     |
| 44 | <b>I'M THE ONE MAMA WARNED YOU ABOUT</b><br>MICKY GILLEY (Epic 34-04746)                   | 28 15                    |
| 45 | <b>DON'T CRY DARLIN'</b><br>DAVID ALLAN COE (Columbia 38-04846)                            | 57 4                     |
| 46 | <b>DOWN ON THE FARM</b><br>CHARLIE PRIDE (RCA PB-14045)                                    | 58 5                     |
| 47 | <b>OPERATOR, OPERATOR</b><br>EDDY HAVEN (RCA PB-14044)                                     | 60 4                     |
| 48 | <b>YOU'RE EVERY STEP I TAKE</b><br>JOHNNY PAYCHECK (AMI 1323)                              | 59 6                     |
| 49 | <b>HIGH HORSE</b><br>THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)                     | 22 17                    |
| 50 | <b>LASSO THE MOON</b><br>GARY MORRIS (Warner Bros. 7-29028)                                | 51 2                     |
| 51 | <b>LOVE IS WHAT WE MAKE IT</b><br>KENNY ROGERS (Liberty B-1524)                            | 64 3                     |
| 52 | <b>IT'S A SHORT WALK FROM HEAVEN TO HELL</b><br>JOHN SCHNEIDER (MCA 52567)                 | 62 4                     |
| 53 | <b>DIM LIGHTS, THICK SMOKE</b><br>VERN GOSDIN (Compass CP-142)                             | 63 2                     |
| 54 | <b>SIZE SEVEN ROUND (MADE OF GOLD)</b><br>GEORGE JONES AND LACY J. DALTON (Epic 34-04876)  | 65 3                     |
| 55 | <b>MY SWEET-EYED GEORGIA GIRL</b><br>ATLANTA (MCA-52552)                                   | 56 5                     |
| 56 | <b>MAJOR MOVES</b><br>HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)                       | 35 17                    |
| 57 | <b>HONOR BOUND</b><br>EARL THOMAS CONLEY (RCA PB-13960)                                    | 34 18                    |
| 58 | <b>LOVE DON'T CARE</b><br>EARL THOMAS CONLEY (RCA PB-14060)                                | 71 2                     |
| 59 | <b>IT AIN'T GONNA WORRY MY MIND</b><br>RAY CHARLES (with MICKY GILLEY) (Columbia 38-04860) | 69 2                     |
| 60 | <b>I'M FOR LOVE</b><br>HANK WILLIAMS, JR. (Warner Bros. 7-29022)                           | — 1                      |
| 61 | <b>IT'S JUST ANOTHER HEARTACHE</b><br>BANDANA (Warner Bros. 7-29029)                       | 68 3                     |
| 62 | <b>STARLITE</b><br>KAREN TAYLOR-GOOD (Mesa NSD/Mesa-1118)                                  | 50 7                     |
| 63 | <b>A PLACE IN THE SUN</b><br>BOBBY RICH (Universal Artist JAR 1037)                        | 66 6                     |
| 64 | <b>PITY PARTY</b><br>BILL ANDERSON (Swanee BGD-SW5015)                                     | 71 4                     |
| 65 | <b>OLD HIPPIE</b><br>THE BELLAMY BROTHERS (MCA/Curb MCA 52579)                             | — 1                      |
| 66 | <b>STILL ON A ROLL</b><br>MOE BANDY AND JOE STAMPLEY (Columbia 38-04845)                   | 67 4                     |
| 67 | <b>WE WORK</b><br>HILLARY KANTER (RCA PB-14053)  | — 1                      |

|     |  | Weeks<br>On<br>5/4 Chart |
|-----|--|--------------------------|
| 68  | <b>COUNTRY GIRLS</b><br>JOHN SCHNEIDER (MCA 52510)   | 45 19                    |
| 69  | <b>HIGHWAYMAN</b><br>W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881) | — 1                      |
| 70  | <b>SHE'S SINGLE AGAIN</b><br>JANIF FRICKE (Columbia 38-04896)                              | — 1                      |
| 71  | <b>EVERYBODY NEEDS LOVE ON SATURDAY NIGHT</b><br>MAINES BROTHERS BAND (Mercury 680 536-7)  | 41 14                    |
| 72  | <b>NOTHING CAN HURT ME NOW</b><br>GAIL DAVIES (RCA JK-10017)                               | 54 12                    |
| 73  | <b>ROLLIN' LONELY</b><br>JOHNNY LEE (Warner Bros. 7-29110)                                 | 49 18                    |
| 74  | <b>NEW TRADITION</b><br>BOBBY G. HICE (Door Knob DK 85-230)                                | — 1                      |
| 75  | <b>GO CAT GO</b><br>J.C. WEAVER (Wild Turkey WT 7716)                                      | — 1                      |
| 76  | <b>SAVE THE LAST CHANCE</b><br>JOHNNY LEE (Warner Bros. 7-29021)                           | — 1                      |
| 77  | <b>WALTZ ME TO HEAVEN</b><br>WAYLON JENNINGS (RCA JK-13984)                                | 52 17                    |
| 78  | <b>CRAZY</b><br>KENNY ROGERS (RCA PB-13975)  | 55 20                    |
| 79  | <b>MY IMAGINATION</b><br>MARTY CRAWFORD (Spectrum NR15913-1)                               | 81 4                     |
| 80  | <b>WALKIN' A BROKEN HEART</b><br>DON WILLIAMS (MCA-52514)                                  | 46 18                    |
| 81  | <b>SHE WON'T LET GO</b><br>RAY PRICE (Step One SOR-341)                                    | — 1                      |
| 82  | <b>I'M ON FIRE</b><br>THE DEBONAIRE (MTM B-72051)  | 83 3                     |
| 83  | <b>MEN ON THE LINE</b><br>BILLY CHINNOCK (Alliance MS 615)                                 | 84 4                     |
| 84  | <b>LEAVING</b><br>CHARLESTON EXPRESS (Soundwaves SW-4749)                                  | — 1                      |
| 85  | <b>ALL I DO IS DREAM OF YOU</b><br>MARGO SMITH (Bertha Dunes C 106)                        | — 1                      |
| 86  | <b>THE FIRST WORD IN MEMORY IS ME</b><br>JANIE FRICKE (Columbia 38-04731)                  | 72 19                    |
| 87  | <b>PULL AND TUG</b><br>THE MARSHALL AND THE LADY (Deluxe DE-1902)                          | 88 4                     |
| 88  | <b>HE BURNS ME UP</b><br>LANE BRODY (EMI America B-8266)                                   | — 1                      |
| 89  | <b>SEVEN SPANISH ANGELS</b><br>RAY CHARLES (Columbia 38-04715)                             | 74 21                    |
| 90  | <b>TELL ME HOW</b><br>JACK YOUNG (BGM 22025)   | — 1                      |
| 91  | <b>SUDDENLY SINGLE</b><br>FRANKI FREAT (Champion TR-409)                                   | 91 2                     |
| 92  | <b>LET THE HEARTACHE RIDE</b><br>RESTLESS HEART (RCA PB-13969)                             | 76 16                    |
| 93  | <b>ONLY A DREAM AWAY</b><br>MASON DIXON (Texas TX-5558-NSD)                                | 77 11                    |
| 94  | <b>ONE HELL OF A HEARTACHE</b><br>GENE WATSON (MCA/Curb MCA-52533)                         | 78 11                    |
| 95  | <b>CRAZY FOR YOUR LOVE</b><br>EXILE (Epic 34-04722)  | 79 22                    |
| 96  | <b>HERE I AM AGAIN</b><br>JOHNNY RODRIGUEZ (Epic 34-04839)                                 | 80 6                     |
| 97  | <b>BIG TRAIN</b><br>JOHN FOGERTY (Warner Bros. 7-29100)                                    | 82 16                    |
| 98  | <b>YOU'VE GOT A GOOD LOVE COMIN'</b><br>LEE GREENWOOD (MCA-52509)                          | 85 20                    |
| 99  | <b>MODERN DAY MARRIAGES</b><br>RAZZY BAILEY (MCA-52547)                                    | 86 8                     |
| 100 | <b>THAT'S NOT THE KIND OF GIRL I AM</b><br>TERRI MANN (Royal RR-1261)                      | 92 3                     |

## ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

|  |    |   |    |   |    |   |     |
|--|----|---|----|---|----|---|-----|
| A Few (Hall-Clement/Welk—BMI).....                             | 40 | Highwayman (White Oak—ASCAP).....   | 69 | My Sweet-Eyed (Blackwood—BMI/I Priority—ASCAP).....                           | 55 | Step That Step (G. I. D.—ASCAP).....                                | 2   |
| A Place In The Sun (Jobete—ASCAP).....                         | 63 | Honor Bound (Chappel/B/bo/MCA/Chriswald/Hopi Sound—ASCAP).....            | 57 | Natural High (Mount Shasta—BMI).....  | 15 | Still On (Awood/Warner/Make Believe/ASCAP/Beckaroo—BMI).....        | 66  |
| All I Do (Robbins).....  | 85 | I Need (Bellamy Brothers/Famous—ASCAP).....                               | 30 | New Tradition (Chip N' Dale—ASCAP).....                                       | 74 | Suddenly Single (Gator—SESAC).....                                  | 91  |
| Big Train (Wanaha—ASCAP).....                                  | 97 | I'm For Love (Bocephus—BMI).....  | 60 | Nobody Wants (Alino/Prince Street—ASCAP/Irving/Eaglewood—BMI).....            | 22 | Tell Me (Bill Green, Bill Butler—BMI).....                          | 90  |
| California (April—ASCAP/Blackwood/Stegall—BMI).....            | 20 | I'm On Fire (Bruce Springsteen—ASCAP).....                                | 82 | Nothing Can (Rondor/Irving/Hall-Clement—BMI).....                             | 72 | That's Not (King Coal—ASCAP).....                                   | 100 |
| Country Boy (Ackee—ASCAP).....                                 | 16 | I'm The One (Sweet Karol—BMI/Sweet Glenn—ASCAP).....                      | 44 | One Hell (Cavesson—ASCAP).....  | 65 | The Cowboy (Cross Keys/Tightlist—ASCAP).....                        | 29  |
| Country Girls (Warner-Tammerland/WB/Two Sons—ASCAP).....       | 68 | I've Been Had (Coal Miners—BMI).....                                      | 27 | Old Hippie (Bellamy Bros.—ASCAP).....   | 94 | The First Word (Irving/Love Wheel—BMI).....                         | 86  |
| Crazy (Lionsmate/Security Hogg—ASCAP).....                     | 78 | If It Ain't Love (Acuff-Rose—BMI).....                                    | 13 | Only A Dream (MDS—ASCAP).....   | 93 | There's No Love (Tom Collins, Tapadero—BMI).....                    | 17  |
| Crazy For (Pacific Island/Tree—BMU).....                       | 95 | In a NY Minute (Tree/C'Lyric—BMI).....                                    | 7  | Operator (Goldline/Granite—ASCAP).....  | 47 | There's No Way (Alabama Band—ASCAP).....                            | 18  |
| Dim Lights, Thick Smoke (Comet—BMI).....                       | 53 | It Ain't (April/Lion-Hearted—ASCAP).....                                  | 59 | Pity (Stallion/Ledger—BMI).....   | 64 | Time Don't Run (Screen Gems—EMI—BMI/Elorac—ASCAP).....              | 24  |
| Dixie Road (Southern Soul/Window—BMI).....                     | 36 | It's A Short (Hall-Clement—BMI).....                                      | 52 | Pull (Teds/Lady Carri—BMI).....   | 87 | Too Good To (April/Swallowfork—ASCAP).....                          | 42  |
| Don't Call Him (Southern Nights—ASCAP).....                    | 14 | It's All Over Now (ABKCO—BMI).....  | 43 | Radio Heart (Tapadero/Tom Collins—BMI).....                                   | 8  | True Love (Benefit—BMI).....  | 28  |
| Don't Call (Pzazz/Snow—BMI).....                               | 5  | It's Just (Vogue/Partner—BMI/Dejamus—ASCAP).....                          | 61 | Rollin' Lonely (Music Corp. of America/Dick James—BMI).....                   | 73 | Walkin' A Broken (Combine—BMI).....                                 | 80  |
| Don't Cry (Dean Dillon/Larry Butler—BMI).....                  | 45 | It's Your (Welbeck/Terrace—ASCAP).....                                    | 26 | Save The (Rick Hall/Terry Woodford—ASCAP).....                                | 76 | Waltz Me (Velvet Apple Music—BMI).....                              | 77  |
| Down On (Make Believe/WB/Two Sons—ASCAP/W. Tamerland—BMI)..... | 46 | Lasso The Moon (Ensign—BMI).....  | 50 | Seven Spanish Angels (Warner-Tammerland—BMI/Warner Bros./Two Sons—ASCAP)..... | 89 | Warning Sign (DebDave/Briarpatch—BMI).....                          | 4   |
| Everybody Needs (Hall-Clement—BMI).....                        | 71 | Leaving (Phono—SESAC).....  | 84 | She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP).....               | 25 | We Work (Lions Mate—ASCAP/Fishin' Fool/Deb Dave—ASCAP).....         | 67  |
| Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP).....   | 6  | Let It Roll (Arc—BMI).....  | 21 | She Won't (Lyn-Pen—BMI/Mercy Bros.—PRO).....                                  | 81 | When Givin' Up (Cavesson—ASCAP).....                                | 33  |
| Forgiving You (Willie Nelson—BMI).....                         | 32 | Let The Heartache (WB/B. Montgomery—ASCAP/Warner-Tlane/W. House—BMI)..... | 92 | She's A (Pacific Island/Tree—BMI).....  | 34 | White Line (Emmylou Songs—ASCAP/Irving—BMI).....                    | 23  |
| Four Wheel (Anbern—ASCAP).....                                 | 39 | Little Things (Reynson—BMI).....  | 19 | She's Single (Blackwood—BMI/April/New & Used—ASCAP).....                      | 70 | Who's The (C. Reifer/Coonutley/W.T.lane/B. SkyRider—BMI/ASCAP)..... | 41  |
| Girls Night Out (Welbeck/Blue Quill—ASCAP).....                | 3  | Love Don't (Blue Moon/April—ASCAP/Labor of Love—BMI).....                 | 58 | Size Seven (Taylor and Watts/Algee—BMI).....                                  | 54 | Working Man (Tapadero—BMI).....                                     | 9   |
| Go Cat (Plus Fade Song peddler—BMI).....                       | 75 | Love Is (Blackwood/Magic Castle—BMI).....                                 | 51 | Somebody Should Leave (Tree/Choskee/Cross Keys—ASCAP).....                    | 1  | You're Every (Master maker/Silver Dust—ASCAP).....                  | 48  |
| He Burns (Unichappell—BMI).....                                | 86 | Major Moves (Bocephus Music—BMI).....                                     | 56 | Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI).....                       | 12 | You're Going Out (CBS-U/Idea of March—ASCAP).....                   | 10  |
| Heart Trouble (Irving/Silverline—BMI).....                     | 38 | Maybe My Baby (Salespace/ECB—BMI).....                                    | 35 | Starlite (BIL-KAR—SESAC).....   | 62 | You've Got A Good (Warner House—BMI/WB Gold—ASCAP).....             | 98  |
| Hello (Unichappell, Six Continents, Champion—BMI).....         | 37 | Men On (Lance Travis/Harold Bradley—ASCAP).....                           | 83 |   |    |   |     |
| Here I Am (Evel Eye—BMI).....                                  | 96 | Modern Day (Razy Bailey—ASCAP).....                                       | 99 |   |    |   |     |
| High Horse (Unami Music—ASCAP).....                            | 49 | My Imagination (Southern Artist—ASCAP).....                               | 79 |   |    |   |     |
|  |    | My Old Yellow (DebDave/Briarpatch—BMI).....                               | 31 |   |    |   |     |

## MOST ADDED COUNTRY SINGLES

1. I'M FOR LOVE — Hank Williams, Jr. — Warner Bros. — 27 Adds
2. OLD HIPPIE — The Bellamy Brothers — MCA/Curb — 22 Adds
3. WE WORK — Hillary Kanter — RCA — 22 Adds
4. HIGHWAYMAN — Willie Nelson, Kris Kristofferson, Johnny Cash, Waylon Jennings — Columbia — 22 Reports
5. SHE'S SINGLE AGAIN — Janie Fricke — Columbia — 22 Adds

## MOST ACTIVE COUNTRY SINGLES

1. DON'T CALL HIM A COWBOY — Conway Twitty — Warner Bros. — 71 Reports
2. FALLIN' IN LOVE — Sylvia — RCA — 70 Reports
3. WORKING MAN — John Conlee — MCA — 70 Reports
4. SHE KEEPS THE HOMEFIRES BURNING — Ronnie Milsap — RCA — 70 Reports
5. IN A NEW YORK MINUTE — Ronnie McDowell — Epic — 68 Reports

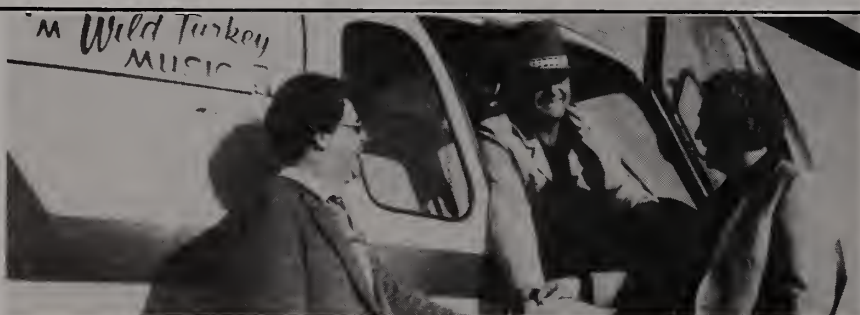
## THE COUNTRY MIKE

**SHOW DEBUTS RELIEF RECORD** — MJI Broadcasting's *Country Today* show will debut "One Big Family," the Nashville counterpart of USA For Africa's "We Are The World" famine relief record. The exclusive airing is scheduled to be broadcast the week of May 6. "One Big Family" is the single from the soon-to-be-released LP entitled "From Nashville To The World With Love." The song, written by country artist **Ronnie McDowell** and Nashville songwriters **Mike Reid** and **Troy Seals**, features performances by such artists as **George Jones**, **Eddy Arnold**, **Jerry Reed**, **Chet Atkins**, **Bobby Bare**, **The Kendalls**, and **Lane Brody**. Proceeds from the album are to be donated to hunger relief projects in the U. S. and abroad. *Country Today*, which debuted May 1, is a magazine show hosted by **Dan Taylor** and features a mix of music, personalities, and country music news.

**KFDI UPDATES NEWSROOM** — In order for a station to maintain a competitive posture in today's radio market, it must acknowledge the value of its listeners' time and provide a balance within its programming which is useful to its audience. In an effort to better serve its listening audience, KFDI/Wichita is utilizing two new pieces of technology to provide the best possible news programming. KFDI became Wichita's first radio station to fully computerize its newsroom when it added ENP (Electronic News Processing) and Newpower 1200 systems to its news facilities. The ENP, designed and built by Jefferson-Pilot Data Systems, will assist in many newsroom operations ranging from word processing to the making of news assignments. The ENP system also receives and sorts incoming wire service information. The Associated Press Newpower 1200 system allows KFDI to custom design a news and information system by selecting the categories of information it chooses to monitor. Reports are printed at a rate of 1200 words per minute, making the system 18 times faster than the standard Associated Press wire.

**STATION CHANGES AND ANNOUNCEMENTS** — Several country stations have presented concerts in their respective markets of late. **KSO/Des Moines** presented its 12th Annual concert at Veterans Auditorium in Des Moines on April 21. The show, which featured **The Kendalls**, **Vern Gosdin** and **Ronnie Robbins** and the **Marty Robbins Band**, drew an audience of 12,000. **KLZ/Denver** also sponsored a show held at the Denver Coliseum which featured performers **Don Williams** and **Butch Baker**... **KBRQ/Denver** is the Denver area station presenting the Wrangler Country Showdown, the largest country music competition in the world. The preliminary round of the contest was held April 27 and competition will conclude at KBRQ's Fourth Anniversary Party June 2.

Byron Wynkoop



(Promoter Joe Carroll, Weaver, Distributor Bobby Fischer)

## "GO CAT GO"

By

## J.C. WEAVER

75

Wild Turkey  
WT 7716

Distributed By Fischer & Lucus, Inc.

# CASHBOX

## Anything Else Is A Compromise

## SINGLES REVIEWS

### OUT OF THE BOX



**DOLLY PARTON** (duet with **Kenny Rogers**) (RCA PB-14058)  
**Real Love** (3:46) (DebDave—BMI/Mallven/Cottonpatch—ASCAP) (D. Malloy, R. Brannon, R. McCormick) (Producer: David Malloy)

"Real Love" reunites the "Islands In The Stream" team of Parton and Rogers, which means money in the bank and lots of it. This title cut from Parton's latest album affirms again that what her voice can do with a good melody transcends categorization — she "sells" a song like no other female vocalist, whether the music has a straight country sound or a pop beat. The tremendous personal appeal of the singers in the country market will add to the record's success, and country radio should hop on this one as enthusiastically as AC stations.

**ANNE MURRAY** (Capitol P-B-5472)

**I Don't Think I'm Ready For You** (3:14) (Happy Trails/Music Corporation of America — BMI) (Dorff-Brown-Reynolds-Garrett) (Producer: Jim Ed Norman)

Here's the third single release from Murray's "Heart Over Mind" album, which marks the end of the artist's extremely successful partnership with producer Jim Ed Norman. While there is some disappointment in seeing that artistic relationship end, we can still enjoy its delicious fruits, and this song is one of them. The singing is heartfelt and the melody is striking in its beauty, with an interesting chromatic phrase in the chorus. The song will get some help from the new Burt Reynolds movie *Stick*, in which it is featured (Burt himself shares writing credit on this song!), but it won't need that assistance to go top five — radio will do the job.



### FEATURE PICKS

**FREDDY POWERS** (MCA-52585)

**My San Antonio Rose** (2:09) (Mount Shasta—BMI) (F. Powers) (Producers: Merle Haggard, Jimmy Bowen)

**GLEN CAMPBELL** (Atlantic America AA-47787)

**(Love Always) Letter To Home** (2:58) (Latter End—BMI) (C. Jackson) (Producer: Harold Shedd)

**MAC DAVIS** (MCA-52573)

**I Never Made Love (Till I Made Love With You)** (3:18) (HallClement—BMI) (B. McDill) (Producer: Jimmy Bowen)

**TOM T. HALL** (Mercury 880 690-7)

**A Bar With No Beer** (2:52) (Hallnote—BMI) (T.T. Hall) (Producer: Jerry Kennedy)

**SOUTHERN PACIFIC** (Warner Bros. 7-29020)

**Someone's Gonna Love Me Tonight** (3:36) (That's What She Said/Making Betts—BMI) (T. Goodman, B. Gowdy) (Producers: Jim Ed Norman, Southern Pacific with Brad Hartman)

### NEW AND DEVELOPING



**TRACY LYNDEN** (RCA PB-14059-A)

**Straight Laced Lady** (3:25) (Warner-Tamerlane/Three Ships—BMI) (R.C. Bannon, K. McGregor) (Producer: R.C. Bannon)

Tracy Lynden is a soprano singer whose vocal register is strong and expressive from top to bottom. She was first runner-up in the national 1983 Wrangler Star Search and she has extensive club experience. "Straight Laced Lady" is a song about a woman who is trying to decide whether or not to surrender to a man for the first time — a proven country theme. Lynden sings in a traditional style, but her sound is youthful and fresh; her record should find a place on a wide range of playlists.

## COUNTRY COLUMN

**RECORDS** — MCA reports that the new album by **The Bellamy Brothers** should be shipped on May 22 . . . PolyGram's **The Maines Brothers Band** is working on an album for release this summer . . . *Reader's Digest's* Recorded Music Division is releasing a collection of 82 titles by **Dolly Parton** and a package containing 53 songs by **Kenny Rogers**. *Reader's Digest* recently presented **Eddy Arnold** with a gold record to commemorate sales of over 500,000 copies of his six-record package, "Welcome To My World," which the company released in 1976.

**SAFE KIDS** — **Child Keyppers** of Tennessee began operating on April 18, when



**FAMOUS WRITERS** — *Famous/Ensign Music Publishing* has signed **Mieke Appel** and **Bud Reneau** to exclusive staff writers' agreements. Pictured at the signing are: (l-r): **Nelson Larkin**, director of operations, *Famous in Nashville*; **Appel**; **Ed Thomas**, creative director, *Famous/Nashville and Reneau*.

**Keyppers** during a half hour period on the day of the service's start; many also played the group's theme and a selection from a new album, introduced at an inaugural luncheon hosted by **Child Keyppers International** founder and president **Jo Ann Currier** in Nashville to kick off the new Tennessee chapter. The record is titled "Safety Keys For Safety Wise Kids," and it is a collection of 13 songs based on researched pre-tested rules found to be effective in teaching children how to guard themselves against abduction. About 22 children are reported missing each day to various agencies, and according to Currier, 50,000 cases per year remain unsolved.

**LARGE AND SMALL SCREENS** — **Dennis Pratt**, keyboardist for **Mel Tillis'** band, is scoring the comedy film "Uphill All The Way," which stars **Tillis**, **Roy Clark** and **Glen Campbell**. The film is to be released around Thanksgiving, and the score will be Pratt's first composition for the movies . . . **Chip Taylor** of the *ATV Music Group*, wrote the end title song for **James Glickenhaus's** movie, *The Protector*, which is out already in Europe. Taylor also sings the song for the soundtrack . . . Noted Nashville keyboard player **Shane Keister** has scored, arranged and performed the soundtrack music for *Dr. Otto and the Riddle of the Gloom Beam*, a production of Nashville's *Carden & Cherry and Studio Productions*, to be independently distributed following a premiere in Washington, D.C. in July. The film stars **Jim Varney**, who is known to many nationwide as the all-knowing, obnoxious neighbor, **Ernest P. Worrell** in a variety of celebrated advertising campaigns . . . **Gary Morris'** second video will be released this week—it's *Lasso The Moon*, which is featured in the upcoming *Paramount Pictures* film *Rustlers' Rhapsody*. The video is a combination of Morris in performance and footage from the movie. Look for a complete soundtrack album in the future from Warner Bros.; it will feature a variety of the label's artists . . . *Exile's* video for *She's A Miracle* is now in nationwide release . . . *Reel Productions* of Nashville has succeeded in getting *AMI* artist **Randy Boudreaux's** video, *The Panther*, into major video markets such as Atlanta, Chicago and Washington, D.C. and on the nationally syndicated television show, *This Week In Country Music* — no mean feat for an independent production company.

**Bill Fisher**

## Country Album Reviews



**FIVE-O** — **Hank Williams, Jr.** — **Warner Brothers 1-25267** — **Producer: Jimmy Bowen and Hank Williams, Jr.**

Yes, this is Hank's 50th album, and yes, it's virtually taken for granted that only a very few performers can claim careers with the success and longevity that are represented in this release. The fact remains, however, that upon looking past the hoopla that has surrounded its release there are 10 great cuts to be found. From rockin' Bocephus fare like "I Really Like Girls" to the classic "Ain't Misbehavin'" to the introspective "Outlaw's Reward," this is an LP of solid material.

**IN A NEW YORK MINUTE** — **Ronnie McDowell** — **Epic FE 39954** — **Producer: Buddy Killen**

The sound of Ronnie McDowell is more genuine than ever on his latest Epic release. The entire album has continuity with regard to song selection, production, performance and mood. The instrumentation is solid with labelmates *Exile* as backing musicians on the lively "Love Talks" and "You're The Best I Never Had." Vocals on the record are strong with effective, gentle deliveries. Initial orders should be active as the title cut climbs the Top 10 on the singles chart.



**TIME STOOD STILL** — **Vern Gosdin** — **Compeat 671012-1** — **Producers: Vern Gosdin, Robert John Jones**

Vern Gosdin's version of the minor 1978 hit, "Dim Lights, Thick Smoke And Loud, Loud Music," in mid-chart after only two weeks, should draw a lot of attention to this album in a hurry. The songs are excellent—co-producer **Robert John Jones** wrote the title cut, a sad and soaring expression of sorrow, and **Max D. Barnes** again has a hand in things, co-writing three of the songs. As expected, though, Vern's voice is the shining star throughout. The record also includes "Jesus, Hold My Hand," from the singer's Dove-nominated gospel album.



**WE ARE THE WRITERS** — **Fred Knoblock** and **Thom Schuyler** were honored recently by their respective performing rights organizations for their contribution to the number one album "We Are The World." The two are co-writers of the album's **Kenny Rogers**



song, "A Little More Love." Photo one (l-r): **Connie Bradley**, southern director, *ASCAP*; **Knoblock**; **Hal David**, *ASCAP* president. Photo two: **Schuyler**; **David Malloy**, producer; **Frances Preston**, *BMI* senior vp; and publishers **Eddie Rabbitt** and **Jim Malloy**.

## TOP 30 ALBUMS

### Spiritual

|  | Weeks On 5/4 Chart |
|--|--------------------|
| 1 NO TIME TO LOSE<br>ANDRE CROUCH (Light LS 5863)<br>"Right Now"                                       | 1 34               |
| 2 WHAT HE'S DONE FOR ME<br>REV. CLAY EVANS (Savoy SI 14762)<br>"God Said He Would"                     | 2 30               |
| 3 SAILIN'<br>SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1)<br>Open   | 3 42               |
| 4 LOVE ALIVE III<br>WALTER HAWKINS (Light LS 5857)<br>"Battle's Over"                                  | 5 12               |
| 5 TOMORROW<br>THE WINANA (Light 5857)<br>"Secret Place"  | 6 16               |
| 6 TRUST IN GOD<br>AL GREEN (Myrrh SPCN 7-01-678306-5)<br>Open  | 4 26               |
| 7 CHOSEN<br>VANESSA BELL ARMSTRONG (Onyx 3825)<br>"What He's Done"                                     | 7 22               |
| 8 PERFECT PEACE<br>KEITH PRINGLE (Onyx RO 3784)<br>Open  | 8 16               |
| 9 WE SING PRAISES<br>SANDRA CROUCH (Light-5825)<br>Open  | 9 82               |
| 10 NO TEARS IN GLORY<br>REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077)<br>Open          | 10 40              |
| 11 ROUGH SIDE OF THE MOUNTAIN<br>F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)<br>Open | 11 106             |
| 12 ANGELS WILL BE SINGING<br>EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045)<br>Open      | 12 30              |
| 13 MADE IN MISSISSIPPI<br>JACKSON SOUTHERNAIRS (Malaco 4372)<br>"No Tears In Heaven"                   | 13 30              |
| 14 I'M GONNA HOLD OUT<br>THE GEORGIA MASS CHOIR (Savoy 7088)<br>Open                                   | 14 12              |
| 15 HUMBLE THYSELF<br>MATTIE MOSS CLARK (DME 7772)  | 15 6               |
| 16 LORD LIFT US UP<br>BEBE & CEDE WINANS (PTL 1843)  | 16 6               |
| 17 DeLEON<br>DeLEON RICHARDS (Word 7-01-680406-2)  | 20 6               |
| 18 THE WONDERS OF HIS LOVE<br>PHILIP BAILEY (Myrrh 701679506-X)  | 18 6               |
| 19 THE IMPOSSIBLE DREAM<br>ALBERTINA WALKER (Savoy 12)   | 19 6               |
| 20 PSALMS<br>RICHARD SMALLWOOD SINGERS (Onyx 3833)<br>Open   | 17 34              |
| 21 LORD LIFT ME UP<br>BISHOP JEFF BANKS (Savoy 14749)  | 21 6               |
| 22 MIRACLE "LIVE"<br>REV. MILTON BRUMAN/THOMPSON COMM. CHOIR (Myrrh 9763)                              | 24 6               |
| 23 HEAVY LOAD<br>REV. MARVIN YANCY (Nashboro NA 8656)  | 25 6               |
| 24 SOMETHING OLD, SOMETHING NEW<br>BILL SAWYER (Tyscot ELP 1030JT)                                     | 22 6               |
| 25 JESUS SAVES<br>LITTLE CEDRICK AND THE HAILLEY SINGERS (Gospear 16019)                               | 23 6               |
| 26 HE CARES<br>LUTHER BARNES & THE RED BUDDY GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.)              | 26 6               |
| 27 BLESSED<br>THE WILLIAMS BROTHERS (Malaco 4400)  | — 1                |
| 28 MY SOUL IS FREE<br>PAUL BEASLEY (Myrrh 6749)  | 27 6               |
| 29 I'M GOING AWAY<br>SUNSET JUBILAIRE (Air 10076)  | 28 6               |
| 30 HALLELUJAH ANYHOW<br>THOMAS WHITFIELD & CO. (Sound Of Gospel 140)                                   | 30 6               |

### Inspirational

|   | Weeks On 5/4 Chart |
|---|--------------------|
| 1 SONGS FROM THE HEART<br>SANDI PATTI (Impact RO3804)<br>None                                 | 2 22               |
| 2 KINGDOM OF LOVE<br>SCOTT WESLEY BROWN (Sparrow 1081)<br>Open                                | 1 26               |
| 3 MICHAEL W. SMITH 2<br>MICHAEL W. SMITH 2 (Reunion 000412-9)<br>"Hosanna"                    | 3 56               |
| 4 STRAIGHT AHEAD<br>AMY GRANT (Myrrh 675706-4)<br>"Angels"                                    | 4 62               |
| 5 THE SKY'S THE LIMIT<br>LEON PATILLO (Word 677106-7)<br>"I've Heard The Thunder"             | 5 56               |
| 6 HEART & SOUL<br>KATHY TROCCELLI (Reunion SPCN 7-01-000512-5)<br>Open                        | 6 32               |
| 7 THE WARRIOR IS A CHILD<br>TWILLA PARIS (Milk & Honey MH 1048)<br>Title Cut                  | 7 48               |
| 8 TENDER HEART<br>MICHAEL JAMES MURPHY (Milk and Honey MH 1055)<br>"Believers"                | 8 12               |
| 9 LOOK WHO LOVES YOU NOW<br>MICHELLE FILLAR (Sparrow SPR 1095)<br>Title Cut                   | 11 12              |
| 10 PERSON TO PERSON<br>LENNY LeBLANC (Hartland HR 38653)<br>"He Is The One"                   | 9 16               |
| 11 MORE THAN WONDERFUL<br>SANDI PATTI (Impact R3818)<br>Open                                  | 10 98              |
| 12 BEAT THE SYSTEM<br>PETRA (Starsong 7012057881)   | 14 6               |
| 13 THE WONDERS OF HIS LOVE<br>PHILLIP BAILEY (Myrrh SPCN 7-01-679609-X)<br>"No Wise Cast You" | 13 12              |
| 14 LET THE WIND BLOW<br>THE IMPERIALS (Myrrh 7-01-682006-8)                                   | 16 6               |
| 15 COMMUNICATION<br>DEGARIMO AND KELLY (Benson 01073)   | 17 6               |
| 16 DANCING WITH DANGER<br>LESLIE PHILLIPS (Myrrh SPCN 701680206-X)                            | 18 6               |
| 17 MAN IN THE MIDDLE<br>WAYNE WATSON (Milk & Honey MH 1049)<br>Open                           | 12 52              |
| 18 CHOICES<br>FARRELL & FARRELL (StarSong SPCN 7-10-205386-X)<br>"Give Me Thy Words"          | 15 48              |
| 19 COMING ON STRONG<br>CHARMAN (Myrrh 7016807061)   | 20 6               |
| 20 NEW POINT OF VIEW<br>THE NEW GAITHER VOCAL BAND (Dayspring 7014127012)                     | 21 6               |
| 21 WHAT A WAY TO GO<br>BILLY SPRAGUE (Reunion SPCN 701008124)                                 | 22 6               |
| 22 BETWEEN THE ANSWERS<br>JOHN FISHER (Myrrh SPCN 7016788067)                                 | 23 6               |
| 23 TIM MINER<br>TIM MINER (Nissi EMR-4507)<br>Open  | 19 26              |
| 24 LIGHT MANEUVERS<br>SERVANT (Myrrh 7016799062)  | 29 6               |
| 25 CARRIER<br>BILLY CROCKET (Dayspring SPCN 7014126016)                                       | 24 6               |
| 26 CIRCLE OF TWO<br>STEVE AND ANNIE CHAPMAN (Starsong SPCN 102058862)                         | 25 6               |
| 27 SUPPLY AND DEMAND<br>PAM AND MARK HALL (Reunion SPCN 701007123)                            | 26 6               |
| 28 KEEP NO SECRETS<br>MORGAN CRYER (Starsong SPCN 710205486-6)                                | 28 6               |
| 29 CHILD OF THE HEAVENLY<br>PETE CARLSON (Dayspring SPCN 7-01-412201-0)                       | 27 6               |
| 30 CHOOSE LIFE<br>DEBBIE BOONE (Lamb And Lion LLR 3008)                                       | — 1                |

## GMA Elects New Board Members And Officers

NASHVILLE — The Gospel Music Association has elected its new board of directors and officers. The election announcements followed the GMA's annual membership meeting which was one of the events held during the recent "Gospel Music '85" — a round of industry, radio and church music seminars accompanied by several performances of various gospel artists and culminating in the Dove Awards ceremony on April 3.

Serving on the board for the coming year in their respective categories of representation will be: Cheryl Prewitt, artist/musician; Jimmy Baker, visual communications; Phil Brower, recording industry; Joe Morrell, church musician; Randy Cox, music publisher; John Sturdivant, print media; Rick Powell, author/composer; Lloyd Parker, radio; Jim Black,

licensing organization; James Breeden, general representative; Lou Hildreth, manager/agent; Gerry Scott, international representative; Martha Moore, advertising/promotion/public relations; Dottie Leonard, merchandiser; Joe Huffman, producer.

At a subsequent meeting of the board, new officers were elected to serve the GMA in nonvoting capacities for 1985. In addition to 26 vice presidents, who make up the bulk of the association's various committees, the following principal officers were named: Thurlow Spurr, president (two year term); Steve Lorenz, president-elect (two year term); Elwyn Raymer, chairman; Norm Odum, secretary; Frances Preston, treasurer. Exofficio members are Ralph Carmichael, past president, and Billy Ray Hearn, past chairman.

## Communication Records Formed In Nashville

NASHVILLE — Bill Gaither and Gary McSpadden announced the formation of Communication Records of Nashville at a reception April 2 hosted by several companies which are affiliated in varying degrees with Gaither. The new label is a division of Ariose Music Group, a publishing firm originally set up to hold copyrights owned by Gaither on songs written by others. Ariose general manager Ron W. Griffin, formerly a producer for The Bill Gaither Trio, has signed Jeff Benward and Gary McSpadden as Communication's first artists. Benward will have the first release on the new label; his album will be shipped soon.

Alexandria House, another Gaither-related company, which was previously almost exclusively involved in the distribution of sacred printed music, has formed a record distribution arm to handle product from Communication. Alexandria House president Robert Rist, one of the key individuals in the creation of the new label, commented, "The marketing pos-

sibilities for the Communication label are limitless. Using our experience in marketing and distributing printed music, Alexandria House is committed to aggressively and innovatively distributing records."

Griffin, who has three years' experience as general manager of the Paragon-Benson Group (Benson Co.) said, "There are more Christian artists in need of a record company which is compatible with their approach than there are present companies to accommodate them. Ariose typically has developed copyrights through all possible avenues. Communication Records is here to further develop those copyrights and artists."

Gaither remarked, "I love everything about the gospel music industry, but the thing I have a passion for is ideas — and communicating the gospel of Christ. I will be happy to spend the rest of my life investing myself in idea-oriented young people. Communication Records is one more opportunity to do just that."

## Word Delivers First CD To Stores

NASHVILLE — The first compact disc in the Christian market to reach record stores is Handel's "Messiah" from Word Records, shipped during the third week in April. The release is also the first digitally recorded CD to be marketed by a Christian company.

Loren Balman, executive director of divisional marketing for the Word Record and Music Group, commented, "We have been watching the general market for changes in trends concerning compact discs. Two favorable things we've noticed are the gradual easing of supply problems of CDs which have plagued the entire record industry, and the gradual expansion from an audiophile, classical market toward a more pop-oriented one."

Balman announced that four contemporary titles will soon be released in the CD format: Amy Grant's "Age To Age" and her newest album, "Unguarded," Petra's "Beat The System," and the new Russ Taff release, "Medals."

"We're also very excited about the exclusive advertising support we've been receiving from Sony Corporation of America," continued Balman. "We have an extremely good relationship with Sony regarding our new compact discs and their CD hardware."



**WORD WELCOMES NEW WRITERS** — Word Music has announced the signing of Russ Hollingsworth, Tom Hemby and Dawn Rogers to exclusive songwriting agreements. Hollingsworth has had cuts by Steve Camp and Debby Boone; Hemby's songs have been recorded by The Imperials and Kenny Marks; Rodgers, who is resigning with Word, has had cuts by Amy Grant and Sandi Patti, among others. Pictured above (l-r): Pat Strawbridge, professional manager, Word Music; Hollingsworth; Hemby; Neal Joseph, director of Word Music; Bubba Smith, general professional manager, Word Music, and Rodgers.

## GOSPEL PICKS

- SHEEP IN WOLVES CLOTHING — Mylon LeFevre & Broken Heart — Myrrh 7-01-679006-1 — Producers: Mylon LeFevre, Joe Hardy
- David Meece — Myrrh SPCN 7-01-681206-5 — Producer: Brown Bannister
- CARRY THE TORCH — David Baroni — Life Stream LIFE-3016 — Producer: Rex Bledsoe
- SPIRIT MOVER — Connie Scott — Sparrow SPR 1098 — Producer: Greg Nelson IV



## Tabb Rex Enterprises Builds On Recording History

By Peter Holden

LOS ANGELES — It's hard to imagine, but decades ago, when the record industry was still on its first legs and rock 'n' roll was just being born, the process from recording to manufacturing to distribution to sales could all be done within a several block area and in a very short time. Now the recording of the product alone can take months, even years, and the manufacturing is done far from the actual record label. Yet in the midst of old Hollywood, a remnant of that era still exists, indeed is making inroads on the independent distribution/label scene.

On the site where Specialty Records and the Malcoa record manufacturing plant once produced records from Little Richard, Phil Spector, Sam Cooke, Jan & Dean, Rudy Vallee and many others, Tabb Rex Enterprises is carrying on the tradition of manual record pressing, and "service" record manufacturing. "I first met Art Rupe years ago," says Rex, "he had started Specialty, and when I started working here in 1979, the label — which was mail-order only — was just a warehouse filled with records. There was a lot of inactivity, orders not getting filled, and I came in and reorganized the warehouse and handled the mail orders. From there I learned mastering and plating and the whole process of record manufacturing. I also got to know the clients and all the people involved, and then after about a year I started running production; scheduling the presses and actually running the plant." While Specialty's Rupe and Rex eventually parted ways, Malcoa hired the young plant general manager onto its sales team where he dealt with the likes of clients from Valee to The Plimsouls.

Managerial problems led to Malcoa's demise, but Rex's hard work paid off, and after approaching the building's owners and receiving help from a handful of Malcoa's accounts, the Malcoa pressing plant stayed open and became the home of Tabb Rex Enterprises. Rex says, "You might say I went into the brokering business, and then it just started to grow. Word got out that indeed there was someone at the Malcoa location and we grew into a service oriented business specializing in customer runs of any where from 300 singles to 10,000 LPs." Still maintaining gospel and blues clients as well as Latin music projects and the account of children's music publisher Fred Bach, Rex in 1982 found a new musical genre which has since become his bread and butter: hardcore or "trash" music. "When I had just gotten started in the fall of 1982, a young punk band from San Francisco called MDC drifted in. They had plates, but they didn't really know

what to do next. I had seen what some of the other independent labels were doing, which was helping these young bands get their records out to distributors, so I eventually put up the money to press 1,000 of these, and that was the first record that I distributed. That record has sold 30,000 copies."

After being introduced to the world of independent label marketing and distribution, Rex then set about the task of learning that end of the trade as successfully as possible. "Punk music has a very specific audience and market which can be worked, but for us, the important thing was to set up a distribution and promotional program. Because we follow up with more releases, it results in us getting paid. That seems to be the main difficulty with many independent labels and artists; you have to follow a record up with more releases because getting paid is often difficult. Sure, I promote and I distribute, but I want to make sure that we get paid." Though released on MDC's own Our Radical label, other LPs by the band and DRI among others sold well in the punk market without much promotion, and Rex began to see the potential for a company which has its own manufacturing facilities and distribution/promotion capabilities.

"We've reached a point right now," says Rex, "where I am a distributor and I'm not — we supply records to independent distributors. And we really don't have our own record label, though with a band called the Ruggedy Annes we put our name — Tabb Records — on it because they insisted and had no label. But I am considering that having a label might be good right now, though many of the young bands like being in control, like looking at the books and seeing what stations they are added to. The business advantages right now are that we take a profit, as any company would, in the manufacturing process. Then if the band is on its own label, I get a percentage for marketing and distributing the record, without the headaches of taxes or being responsible for the record. Right now we have the best of both worlds." While albums such as Dwight Yoakam's "Girls, Guitars, Cadillac, etc." manufactured and distributed by Tabb Rex Ent. along with new LPs from producer Earle Manke and the gleaming Spires promise strong sales and a steady income for the potential Tabb Records label, the responsibilities are enormous, and the failure rate among indie labels is tremendous. Yet, with a burgeoning business in the pressing and manufacturing of records to fall back on — especially one with such a rich and varied history, Rex might find it just a little too tempting to resist.



**HOW SUITE IT IS** — Honeymoon Suite are pictured feeling the weight of platinum following a recent Canadian performance. Pictured (l-r) are: (front row) Dave Betts, Johnny Dee, Gary Lalonde (back row) Derry Grehan, Ray Coburn and Steve Prendergast of the band.

## Passport Jazz Seeks Expanding Baby Boom Consumerism

By David Adelson

LOS ANGELES — Seeking to tap into the increasing baby boom consumer market, Passport Records has launched its jazz label. Passport Jazz released its debut album last Friday and expects at least three more releases by mid July.

Under the guidance of Jim Snowden and his P.A.R.A.S. Production and marketing company, the label released a live album from Steve Khan last Friday. Upcoming releases include former ITI recording artist Kenny Pore's debut Passport release which features Harvey Mason, Paul Jackson Jr., John Pettucci and Brandon Fields. The third planned release will be a Chicago-based fusion ensemble called The Warmers. According to Snowden, the band fuses jazz with an urban/R&B sound. Jeff Lorber is a guest artist on several cuts.

The project that's creating the biggest buzz at Passport Jazz is the upcoming Jeff Berlin album. The LP features drummer Steve Smith and Neal Schon from Journey, Neil Peart from Rush, Scott Henderson from Jean Luc Ponty's band and T. Lavitz from the Dixie Dregs. Ronnie

Montrose is producing. Snowden expects a street date of late July for the project.

"This whole genre has such a key role in the marketplace," remarked Snowden. "Essentially this type of music is going right at the baby-boomers and Will (Ackerman of Windham Hill) has been exploiting it well. The baby boomers are becoming a larger segment of the buying populace and fusion is sort of the next step."

Snowden, who could be considered the label's coordinator, basically signs the artists to his production company and contracts them out to Passport. The label then uses the services of the company for both production and marketing.

According to Snowden, the inclusion of a jazz label is a natural step for Passport since it encompasses most every type of music. "Passport is now a full line record company," he remarked.

On the distribution side, the new label will utilize Passport's existing distribution network. This includes: Jem West, WM in Denver, Jem Texas, MS in Atlanta, Lakeside Distributing in Ohio, Jem East and Schwartz Bros. in Maryland.

## PolyGram Special Imports Enters The Mainstream

By Lee Jeske

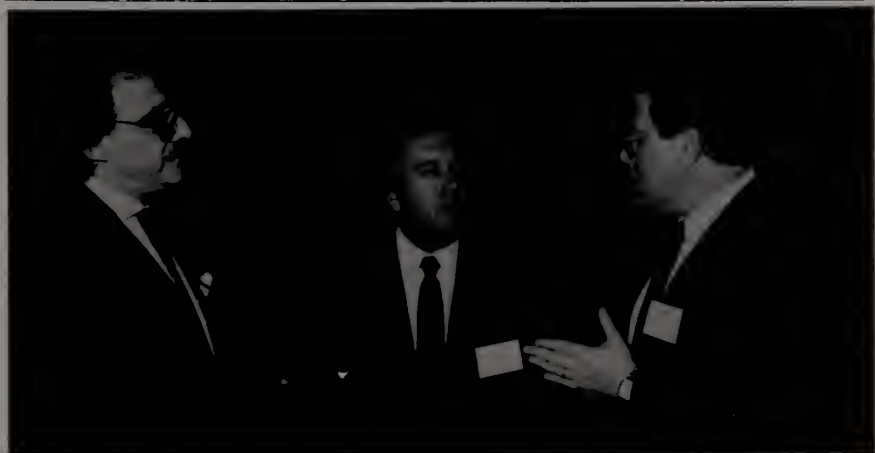
NEW YORK — "PolyGram Special Imports was PolyGram's response to what seemed to be a growing market for imports," says PSI's head, Paul Del Campo, "Imports that were distributed by PolyGram affiliates throughout the world, yet weren't distributed by PolyGram in this country. And, in the beginning, basically all we had was product from the affiliates — local repertoire that wasn't picked up by PolyGram here, or repertoire that was of limited appeal, that management here felt wouldn't support itself in the PolyGram system here. After watching various importers sell a certain amount of this product, bringing it in directly, PolyGram decided that if they could set up kind of an in-house import operation — something that wouldn't incur the overheads that the labels incur now — they could, in fact, as a customer service, make this product available through their own distribution network."

Three years after its inception, however, PolyGram Special Imports is distributing some of the finest independent jazz and classical labels in Europe. Black Saint/

Soul Note, Owl, most of ECM, and now the tiny Sound Aspects and Minor Music labels in jazz; and Ricordi, Bluebell, NKF, and Finlandia in classical, are distributed through PolyGram Special Imports. With about 60% of its catalogue now jazz, PSI is distributing some of the most adventurous contemporary jazz — particularly the 200-plus Black Saint/Soul Note catalogue — in America. For a division of a major record company, PSI is unique. Now PSI is slowly being incorporated into the PolyGram mainstream.

"Right now," says Del Campo, "for a salesman to take a PSI order, everything is different from the rest of PolyGram — it has to be called in differently, different numbers, it ships from a different place, everything is different. Now, hopefully by the end of June, everything will be the same — PolyGram is in the process of updating their system again, and this time we'll be included on the new system. The salesmen will get all the reporting now that they get for everything else, they don't have to break out orders separately — everything will now be combined instead

(continued on page 38)



**PLANNING THE FUTURE** — Compact Disc Group Officers confer following the Group's annual meeting in Los Angeles. Pictured from left to right: Emiel Petrone, PolyGram Records and chairperson of the CDG; Mike Aguilar, Technics and CDG vice chairperson and Jerry Shulman, CBS Records and treasurer of the Group.



**BROKEN BUT STILL BREAKING** — MCA's Broken Homes recently played *The O.N. Klub* in Los Angeles where they were joined backstage by Ian Hunter and Mick Ronson. The newly signed band is reportedly still shopping for a producer for its debut effort. Pictured (l-r): (Standing) Jim Ashhurst, Michael Doman, Craig Aaronson of Broken Homes and Mick Ronson. (Seated) Ian Hunter and Craig Ross of Broken Homes.

## Van Morrison

GREAT AMERICAN MUSIC HALL, SAN FRANCISCO — Though Van Morrison is no longer a permanent resident of the Bay Area, his appearances at the Great American Music Hall have been constant reminders that the mystic-Irish pop legend still retains an affection for the area, this concert hall and the audiences of San Francisco. Long considered a moody and unpredictable performer who has often shunned live shows and requests for new versions of his many classic tunes, this one-off performance timed with the release of his latest LP, "A Sense Of Wonder" on PolyGram, lived up to all of its many expectations.

After an impromptu set by an Irish folk quartet, Morrison and his band opened with such chestnuts as "Gloria," "Here Comes The Night" and "Brown-Eyed Girl." As if to relieve the evening of the weight of such early hits and later favorites, Morrison then lead into "Jackie Wilson Said" from the "St. Dominic's Preview" LP and finally "Hard Nose To The Highway" from the album of the same name before settling down to his latest material.

Working with two female back-up vocalists, a two piece horn section, and seven-member group, Morrison seemed sometimes testy and sometimes frustrated with the musical mix, though those difficulties are often the result of an artist trying out new players and new material. From a rousing "Tore Down a la Rimbaud" to "St. Dominic's Preview" and "Solid Ground," Morrison's blues-soul infused vocals sounded as powerful as ever, and while his musical vision has grown increasingly directed from within, the initial impact of his singing is still a touchstone for modern rock vocalists. The latter end of the hour-plus set was highlighted by the tasteful "Cleaning Windows" and moving version of the title track from his latest LP.

Though his interplay with the packed house was nil, as is typical of a Van Morrison show, the artist did return to the stage for an encore of "Dark Side Of The Road."

While dates have been set for more Van Morrison shows this summer, the Great American Music Hall and the few who got

a chance to see one of the night's two shows was treated to another chapter in the tumultuous yet ultimately provocative musical development of one of rock's greatest artists.

Roth Holden

## Big River

EUGENE O'NEILL THEATRE, N.Y.C. — If this season is any evidence, the Broadway musical is dying on the vine. Why? Well, in my opinion, it's because Broadway producers keep propping up musicals written by Broadway-musical writers. When Irving Berlin, Cole Porter, Jerome Kern and the rest were writing for the Great White Way, it wasn't that they were the best songwriters available in that idiom — they were the best songwriters available in the country, period. In this day and age, the Berlins, Porters and Kerns of this world are the pop and rock songwriters. While the Tin Pan Alley writers were attracted to Broadway, today's best talents (with rare exceptions like Stephen Sondheim) are drawn to the pop world, simply because it is there where their talents will be best showcased (as Broadway was the best showcase for the talents of prior generations of tunesmiths). So, to my mind, the forward-thinking Broadway producers who want to keep the musical form alive and, just as importantly, keep the Broadway audience growing (and awake for two-and-a-half hours), will turn to popdom for their musicals (and not just for chintzy revues like the torpid *Leader of the Pack*). While I doubt the availability of the Stevie Wonders of the world, there are dozens of songwriters who probably could be lured to Broadway. Songwriters like Roger Miller.

Let's face it: the idea of turning *Huckleberry Finn* into a musical is not a great one. But if you have to do it, going to the man who wrote "Doo-Wacka-Doo," "Dang Me," "Chug-a-Lug," "King of the Road," and similar southernish ditties is a fine idea. Surprisingly, *Big River* is a pleasant entertainment — it's true to its source, it's lovely to look at, and it's performed with the right amount of wry zest. And, most importantly, the music is down-home and folksy, interesting and bright, and serves the story well. Roger Miller's 17 songs are vintage Miller — they

are blithe and good-humored. With the aid of a good, bluegrass-style band in the pit, and wandering on and off stage (fiddler Kenny Kosek, guitarist John Guth, and harmonicaist Don Brooks are very much in evidence, musically and physically), Miller's score is attractive. Act One contains the cream of the songs — from the rousing opener, "Do You Want to Go to Heaven," to the ripping blues, "Guv'ment," to the chuckle-laden "Hand For The Hog," to the moving, Woody Guthrie-like "Muddy Water" (which is reprised in the finale). In Act Two, things begin to bog down a bit — Miller strains on a couple of Gospel numbers and the book begins to wander too far from Huck and Jim — but three of the last four numbers are reprises of Act One highlights and everything ends tunefully.

Though no deal is penned yet, *Big River* is a shoe-in for a cast album. Actually, I'd like to hear Miller record some of these songs himself — songs like "The Boys" and "Arkansas" ("Love my ma/ love my pa/ but I love o' Arkansas") — but the cast, and the band, have the right idea, and *Big River* should translate well to LP. That the only musical hit of the Broadway season comes from a non-Broadway composer should enlighten producers to the possibilities of other pop, rock, country, jazz, and blues songwriters trying their hands at the musical. It may be the only real hope for saving the big Broadway musical from becoming an anachronism.

Lee Jeske

## Wayne Johnson Trio

AT MY PLACE, SANTA MONICA, CA — It was that expression. That cross-eyed, lopsided, ear-to-ear grin of pure ecstasy that stopped my pen-pushing, and made me sit up and really take a look at the Wayne Johnson Trio.

Following the gutsy, full-blown vocals of the Perri sisters, who were unhampered by the skeletal back-up band (minus guitarist John Harrah, stolen temporarily by Madonna), the Wayne Johnson Trio's entrance was low-key, almost unnoticed by the noisy crowd. And even when the first guitar notes of "30 Minutes from Masada" trickled through the room, it was at least a minute before

the crowd became silent. And then it was a curious silence.

Wayne Johnson's eight years with the Manhattan Transfer and three solo albums had prepared me for some high-paced jazz licks, but certainly not (if I may repeat myself) that cross-eyed, lopsided, ear-to-ear grin of pure ecstasy. It was almost embarrassing to be witness to something so personal. It was intimate, as intimate as the music that expressed it.

Three musicians, each playing separate personal experiences, wrapped in their own mental cocoons, unaware of the crowd or each other — an unusual sight to be sure. But the music — they somehow blended into one flow, one smooth, stroking sound, underlaid by a tight steel pull. Wayne Johnson, subtly genius, painting mood for mood; Brad Cummings, a new member, on five-stringed bass, providing low probing heartbeats, and Bill Berg, randomly soloing with piercing drums and moody cymbals.

The second song, "Grasshopper," continued the flow of the first. Scattered delicate lines constantly brightening, crescendoing then following back into sparse beauty. It was the third song, "Villagers," a cut from their newest album for Zebra Records, "Everybody's Painting Pictures," that was different.

"Villagers" brought frowns of concentration to Wayne Johnson's face. No longer was the music an outlet for internal emotion, it was now raw substance to be molded by the musician. The trio worked together to fit the pieces — guitar designing melodies, bass filling, supporting drums embellishing. The roughness was very refreshing.

Wayne Johnson's infrequent solo public appearances (he again retreats to the studio in June) has led to even less frequent reviews. I had been thrown by the limited descriptions I had heard and read on the Wayne Johnson Trio — jazz-LP fusion, classical blues. Even an earlier quote of Wayne Johnson's "improvisational chamber music," had brought visions of musty Renaissance chambers with minstrels plucking out crusty strains.

So backstage, after Saturday night's performance, I asked Wayne Johnson to expand on the quote. He graciously complied. "Chamber meaning intimate." Lightbulb on. Simple. I already knew. It was the only way I could have described the night's performance. Simply "intimate."

Sandra Kay Tanaka



**PHIL'S HERE, THROW ANOTHER SHRIMP ON THE BARBIE** — During the Sydney leg of the Phil Collins "No Jacket Required" tour, Essex Music presented Phil and his manager, Tony Smith, with plaques to commemorate their first visit to Australia. Pictured are (l-r): Smith, Collins, John Morrison, professional manager, Essex Music Australia, and Bruce Powell, managing director, Essex Music Australia.

## Julian Lennon

**J**UNIVERSAL AMPHITHEATRE, L.A. — It must be tough being Julian Lennon. On one hand he must satisfy his fans that have come to see a sensitive, serious songwriter perform, and on the other, he must satisfy the predominantly young video generation that has come to pay respect to someone who has evolved into a teen idol. At last week's amphitheatre show, he chose the latter.

Predictable as they may be, comparisons to his father's career are basically unavoidable. Young Lennon is in the phase of his career where he exhibits the lyrical and interpretative abilities of his father during his later years, while finding himself the subject of adoring screams from young women who were consistently pushing the stage with flowers. Lennon has evolved into a pop idol who has skipped the "Love Me Do" lyrical stage.

What basically happened during the amphitheatre performance was an audience split. Those coming to see young Julian prance around in sprayed on jeans and striped tuxedo bow tie and jacket were obviously experiencing a thrill a minute. There were all the elements of a first rate production — smoke, synchronized lighting, a couple of fancy dance steps and several well rehearsed comments to the audience which further increased the intensity of the shrieks. At one point, Lennon donned a top hat and high stepped across the stage. At another point, he picked up an oversized harmonica and faked the solo. The youngsters ate it up.

The presumably older crowd that has been touched by Lennon's poignant debut LP were perhaps a bit surprised by the direction of the show. It wasn't that the vocal interpretations didn't hold up, because they did. It was simply that they were hidden a bit behind the smoke and high stepping. Those expecting an intimate evening with an obviously intimate and sensitive artist came to the wrong show.

Lennon's song list was primarily from "Valotte" and included all the singles. Especially effective was the rendition of "Much Too Late For Goodbyes," with its infectious reggae rhythm. The most moving song of the evening was "Stand By Me," a tune covered by his father

almost 10 years ago. Packed with emotion and sincerity, Lennon proved that his talents extend far beyond the work of his own pen.

The highlight of the evening was Lennon's band which played with the utmost precision. Each musician was so adept in his particular role that the band as a whole was virtually flawless.

Julian Lennon is obviously a talent with longevity. It will be interesting to see his career evolve. His first tour proved that he is a true showman with a knack for flashy entertainment. The basic question remains — how do those girls scream so loud for so long?

David Adelson

## Oingo Boingo

**T**HE PALACE, L.A. — Oingo Boingo is an '80s version of L.A. grass-roots, with a local following as thick as the local smog. A special cynicism, bred of an ironic sensibility gained through years on the freeway, leapt from KROQ, Pasadena, at the dawn of the '80s through lead singer Danny Elfman's otherworldly vocals. Frenetic horns gave the sound an unwanted instrumentalism that had Southern California's understated experimental rockers buzzing. Now, at mid-decade and with a movie soundtrack and national tour dates under their belts, Elfman and Oingo Boingo aren't quite so novel.

A recent closing show at L.A.'s Palace nightclub revealed Elfman and the band on a less explosive level than is the norm for this uptempo and often theatrical act. Dragging its tail, Oingo Boingo appeared lacking in "boingo" on the last show of its four-night stand at the club.

Loose rhythms were the main problem. General syncopation at the start of Oingo Boingo standards such as "What You See Is What You Get" seemed generally out of whack. A failed bass intro (unceremoniously, though obliquely announced by an apparently perturbed Elfman) on "There's Something Inside Your Head" didn't help what came off as overall musical fatigue.

Boredom was more the case. When the band plowed into a half-hour set of new material, the show picked up. Rattling into "Dead Man's Party" with its reggae overtones, new vitality hit the stage. Prince-esque staging added visual interest



**ROCKIN' WITH DOKKEN** — While taping a recent segment of American Bandstand, Elektra recording group Dokken was interviewed by host Dick Clark. The band performed two songs from their "Tooth And Nail" album. When asked what the highlight of their careers had been to date, drummer Mick Brown answered that meeting Gladys Knight and the Pips backstage was the high point. They were on the same Bandstand show as Dokken. Pictured (l-r) are: Bassist Jeff Pilson; guitarist George Lynch; Gladys Knight; drummer Mick Brown and vocalist Don Dokken.

while the band tightened itself up a bit.

Elfman took a valiant lead throughout the closing show. Plunging into a cover version of the ever-kitsch "Rawhide," Elfman wielded his strange voice like a machete. Though not as physically expressive as his audiences are used to, Elfman nonetheless saved the show with his dynamic presence. His recent "Gratitude" single from the *Beverly Hills Cop* soundtrack was a vocal high point of the evening. The man's roller coaster voice is like no other, a point he continued to prove during this last show of the Palace engagement. With a tighter band and a more adventurous song list, Elfman's uniquely rubbery face and voice show limitless possibilities. **Gregory Dobrin**

Public" and "Anxious" (from the current A&M LP "... all the rage") and on new songs like "Too Much Of Nothing." There was a lot of infectious energy — like the trampoline jumps vocalist/percussionist Ranking Roger used to accompany his drumming and the running laps he did across the stage. Kevin White (guitar), Micky Billingham (keyboards), Horace Panter (bass), Stoker (drums) and guest saxophonist Saxa — who blows one helluva horn — more than held up their end musically. (Though backup singer Justine's voice got lost in the mix.) But, after a while, the melodies began to blur into sameness.

Wakeling and Ranking Roger packed a lot of punch as The English Beat because of their danceable, topical songs. General Public has retained The Beat's political sharpness and enticing rhythms — as "Burning Bright" and "Limited Balance" proved — but they need to remember that, besides the dancing feet and challenged minds, there are ears that need musical variety. **Robin J. Schwartz**

## General Public

**R**ADIO CITY MUSIC HALL, NYC — It was hot, and the crowd was surprisingly young. Which may explain, in part, why General Public's Radio City show seemed more like a riot about to explode than like a concert. Part of the fault was singer/guitarist Dave Wakeling's, who began the performance by saying, "Everybody on stage wants to disassociate themselves from the despicable security in the hall" — so just ignore them." For half the set the audience obliged, bouncing in the aisles but remaining reasonably well-behaved. But after two girls got away with climbing onstage to give Wakeling a kiss, and a guy jumped up to snap his picture, the show became something of a free-for-all. Even Wakeling seemed disturbed by the monster he had created and tried to restore order by reminding the crowd that if they didn't want security, they had to act like they didn't need it. Unfortunately, his pleas were to no avail. By the time General Public got to their current single "Tenderness," the crowd was standing stage-high, and once they realized what the band was playing, they literally mobbed the stage. Wakeling had to stop singing to dig himself out from a mass of bodies and had to take refuge by his backup singer to finish the song.

The question, though, is what really caused the hysteria — Wakeling's blond-haired handsomeness or the band's performance. General Public had some smoking rhythms and great instrumental lines — evident on cuts like "General



**OLD ENOUGH TO RECEIVE ROYALTIES** — Dalit Paz Warshaw, age 10, recently became the youngest composer ever to affiliate with BMI. A resident of New City, New York, she won a BMI Award to Student Composers in 1984 for her work "My Fun Suite" for orchestra. Miss Warshaw is shown here signing her affiliation papers with BMI president Edward M. Cramer.



**BLUES BROTHERS** — After one of his most exciting sold out shows on the current "Maverick" tour in Boston, EMI America recording artist George Thorogood was greeted by hometown favorite son and labelmate Peter Wolf (r) as EMI president Jim Mazza (center) looks on.

## Apollo Theatre To Reopen With NBC Television Special

By Lee Jeske

NEW YORK — The Apollo Theatre, the mecca of black entertainment on 125th Street in Harlem, which, in recent years, has had a somewhat rocky time — every year somebody announces some kind of a plan to reopen the theatre — will finally find its stage active again, beginning with a gala all-star extravaganza that will be taped May 4 for airing on NBC on May 19. A Motown Production, the taping, followed by a dinner dance, will benefit the Ethiopian Famine Relief Fund of Africare, and will celebrate both the theatre's official reopening as a theatre and video production center and its 50th anniversary. Hosted by Bill Cosby, the show will feature performances by Stevie Wonder, Debbie Allen, Cab Calloway, Smokey Robinson, Sarah Vaughn, Boy George, Sammy Davis Jr., New Edition, the Temptations, Gregory Hines, Harry Belafonte, Patti LaBelle, Little Richard, Jennifer Holliday, the Manhattan, DeBarge, the Four Tops, the Commodores, the Drifters, the Cadillacs, Sam Harris and others to be announced.

Governor Cuomo and Mayor Koch will declare the week of April 19 "Apollo Week" in recognition of the theatre's reopening. The Apollo will be run by Inner City Broadcasting, which is producing the NBC special with Motown. Other events



of the opening week will include the return of the Apollo's legendary Amateur Night, May 22, and a special May 23 performance by Hall and Oates, benefitting the United Negro College Fund. In addition, *Encore for the Apollo*, a half-hour show, produced by WNBC-TV in New York and hosted by Lloyd Kramer, that traces the theatre's history through film clips and interviews with such artists as James Brown, Honi Coles and Dizzy Gillespie, will be telecast by several local outlets (WNBC, N.Y.; KNBC, L.A.; WKYC Cleveland; WRC-TV Washington; and WMAQ, Chicago) the weekend of May 18-19.

*Motown Returns To The Apollo* will air on NBC from 8-11 p.m., May 19. Suzanne de Passe, president of Motown Productions, is executive producer and Don Mischer is producing and directing.

## Court Of Appeals Upholds Conviction Of Bootlegger

LOS ANGELES — The U.S. Court of Appeals, Ninth Circuit, has affirmed a decision convicting Florida resident Richard Minor of six counts of Copyright Infringement, two counts of Interstate Transportation of Stolen Property and one count of Conspiracy to commit those offenses for his bootlegging activities concerning Elvis Presley recordings.

Minor was one of four men convicted in Los Angeles in connection with a nationwide Elvis Presley bootleg record scheme that authorities believe netted one million dollars was one of the largest bootleg record schemes ever prosecuted. He was sentenced on June 20, 1983 by the Hon. Manuel Real, Chief Justice U.S. District Court, Los Angeles, to eight-and-one-half years in prison and a \$90,000 fine.

The Interstate Transportation of Stolen Property statute is a federal criminal code

section which prohibits the transportation across state lines of "stolen goods, wares or merchandise" valued at \$5,000 or more. A panel of three judges rejected Minor's argument that intangibles in the form of copyrighted music do not come within the meaning of "goods, wares or merchandise," as set forth in the federal criminal Interstate Transportation of Stolen Property statute. The court went on to say that it had already decided this issue in an appeal by one of Minor's codefendants, Paul E. Dowling, whose case was recently heard by the U.S. Supreme Court.

The court also held that a distributor of bootleg recordings can be convicted of criminal Copyright Infringement by surrounding circumstantial evidence and that the government need not prove that the defendant knew each recording was not authorized.



**PENNING SAVATAGE** — Atlantic Records has released the first major label album from the Florida-based rock unit, Savatage, "Power Of The Night." Shown celebrating the signing of Savatage by Atlantic Records are, from left: attorney Mark Cristini; Savatage's co-manager Robert Zemsky; Atlantic A&R rep Jason Flom; Savatage members Keith Collins, Jon Oliva, Criss Oliva & Steve Wacholz; and Atlantic president Doug Morris.

## A&M Video Releases Carpenters' Video History

By Gregory Dobrin

LOS ANGELES — More than a decade has passed since the Carpenters first shook the music industry with their megahit, "Close To You." A total of 14 albums have been released under the duo's name since then, with countless hit singles racked up and some 80 million records sold. A cornerstone of A&M Records since they were discovered by Herb Alpert in the late '60s, the Carpenters were a '70s supergroup who seemed as innocent and carefree as their music was melodic. A long, golden career, endless as a California summer, seemed their only appropriate fate.

Karen Carpenter's sudden, tragic death in February of 1983 sent a shock wave through the recording community that has only now begun to subside enough for the singer's passing to emerge as a true milestone in popular music. Just two years from her death, Karen Carpenter's inimitable vocal style is fast becoming the stuff of legend, fixed in time, preserved forever by our electronic media.

Rare Carpenter's footage began surfacing in the fall of 1983, when noted film/tape preservationist Paul Surratt came across excerpts from an early Carpenters television appearance. He sent it to Richard Carpenter, with whom he soon met to screen more footage. Meanwhile, A&M Records' British arm became interested in a video project for the Carpenters, and urged that a homevideo be compiled. The result is a 55-minute compilation of vintage and recent Carpenters film and videotape entitled *Yesterday Once More*, released early this spring by A&M Video nearly concurrently with a retrospective album of the same name.

Surratt, associate producer John Delgatto and director/producer (along with Surratt) Fred Paskiewicz had been stockpiling Carpenters film and video footage as fans and archivists before any plans for a home video had been settled. The project gelled at the behest of A&M England, with Richard Carpenter serving as executive producer. "Tony Clark from A&M England was visiting," explained Carpenter, "and he saw the clip for the 'direct response' package (Richard's television promotion for the "Voice Of The Heart" LP) which had various pieces of promo films we'd done through the years. He got to wondering if more could be found. That's what really kicked the whole thing off."

More remarkable than the clips that were retrieved from obscurity (most of which were promo shots belonging to A&M) is their picture quality. More remarkable than the picture is the sound. Meticulous care was taken in both areas, similar to the Carpenter's notorious perfectionism in the studio. Original film negatives and video master tapes were sought in a time-consuming foray into the A&M vaults. In some cases, the original director had to be found in order to trace the material. And then there were the tunes for which the producers found nothing was ever shot, including, ironically enough, "Yesterday Once More" ("We were working so much at the time we didn't even guest on a television show to do it," Carpenter said. "It's just not there.").

As for the sound, each of the 15 selections on the video was remixed in digital stereo from the master tapes. "The sound was very good but, through the years, there were certain things in this mix or that that I wanted to improve," Carpenter remarked. Together with engineers Ray Gerhardt and Roger Young, Carpenter saw to it that the audio was brought to a level with the album — surpassing it



in fact. The intention was to create a video that played as an album, not a documentary. "We wanted to make a video greatest hits," Carpenter said. "And since the sound is so good on high-fidelity Beta and VHS — it's just one step down from a compact disc, if played on the proper machine — I wanted to make something people could just listen to. No talking heads."

An important sonic aspect of the tape is the cross-fading of tunes. There is no chronology to the clips; they are arranged solely by sound. Richard Carpenter has long tied the tunes on Carpenters albums together in this fashion, and the same is true with the video. "I'm very big on keys," explained Carpenter, "and if, say, one song ends in C and another begins in C, you can cross-fade. It flows well with the ear."

Because Karen was such a stickler for lip-synching, when it was decided that each of the selections had to be re-synched, the task was made easy once the correct synch was locked into. "They used to spend hours practicing their lip-synching," said Surratt. Engineer Peter Cole was brought in to help with the process.

For Surratt and John Delgatto of Research Video, the project was a long-awaited chance at seeing a production through to completion. "Our initial expertise is in researching and finding material," Delgatto remarked. "We did that for the Beach Boys and for The Doors. But we only got as far as finding the material. This was our first chance to really follow through and oversee full quality control." Surratt, who is founder of L.A.-based Archives Of Music Preservation and leads the crusade against the rampant destruction of rare television music programming (perpetrated primarily by the networks), was responsible for uncovering much of the early footage, with a debt to fellow film/tape researcher Ron Furmanek.

Director Fred Paskiewicz, who is also involved with the preservation of programming and the accumulation of Carpenters clips felt fortunate to have worked on the project. "We were all really grateful that we got to do it," he said.

Even without the dedication that appears at the end of *Yesterday Once More*, the tape stands as a memorial to Karen Carpenter and her rich talent. The project was an emotional one for all concerned, even those who never knew Karen. For Richard, "It was the same as putting together the second Christmas album of 'Voice Of The Heart.' I approached each with a degree of ambivalence. But I've made it through every time by knowing that Karen was one of the all-time great popular singers. She's left a hell of a legacy."

## First "Vivian Ellis" Competition Held

By Chrissy Iley

LONDON — PRS in conjunction with the Guildhall School of Music and Drama held the first-ever competition for young composers of musicals. Titled The Vivian Ellis Prize, the event took place in London's Guildhall last week.

The five finalists selected from the hundreds of entrants had excerpts from their musicals performed during a workshop to a panel of eminent musical people — including Tim Rice, Cameron MacKintosh, Don Black, David Heneker and Vivian Ellis himself. All the works were discussed among the panel and audience. All the runners-up received a prize of £500. The winner was *Just So* composed by George Stiles, 23, and lyrics by Anthony Drewe, 24.

The Vivian Ellis Prize was inaugurated by the Performing Rights Society to celebrate the 80th birthday of their president, Vivian Ellis, CBE, composer of several musicals, including the recently

reviewed *Mr Cinders*. Mr. Ellis presented the prizes. In his address, as always, delightful, he said that it had long been his wish to provide an opportunity for young writers to be encouraged to write music for the stage.



**PRIZEWINNERS** — Anthony Drewe and George Stiles are congratulated by Vivian Ellis and John Hosier on winning the Vivian Ellis prize.

## Canada

TORONTO — The U-Know Awards ceremony was recorded live at the Toronto convention centre April 24 and aired nationally over CBC later that evening.

Dave Marsden, founder of the U-Knows opened the show by reading a message from Prime Minister Brian Mulroney. It congratulated those attending, all recipients and the spirit of the awards, recognizing the styles of new alternative music. Antoinette Mutsaers' entry was chosen as a new name for the U-Knows, now called CASBY — "Canadian Artist Selected By meant J."

All plugs were pulled on expenses with a professional set design and a high quality production. Carol Pope and Paul Schaffer added a touch of outlandishness, while introducing the enormous list of awards presenters, including such notables as Sandy Horne and Gordon Deppe of the Spoons, Richard Butler of the Psychedelic Furs, Nash the Slash, Richard Manuel, Paul Humphrey and Sherry Kean.

Awards were presented to The Parachute Club for Group Of The Year and Album Of The Year for "At The Feet Of The Moon." The Spoons' "Tell No Lies" received Single Of The Year, while the Video Of The Year went to Ron Fresco for his production on *Black Stations White Stations* (M+M). Most Promising Group Of The Year was Pukka Orchestra, whose lead singer Graeme Williamson is under dialysis treatment in Scotland awaiting a kidney transplant. Janes Siberry and Bruce Cockburn were Female and Male Vocalists Of The Year, respectively. Luba and Gowan were Most Promising Female

and Male vocalists, respectively. Keep an eye on these two. Among the remaining awards, Direktive 17 was recognized as Best Independent Artist and Chalk Circle, who recently opened for Aztec Camera, as Best Non-Recording Artist.

The power of video brought many of the artists who have not gone on tours to public awareness. Lauri Conger of The Parachute Club held that the evening was a success and felt "honored that the public has chosen us over fellow artists." Performances for the evening included recording artists Dabello, Janes Siberry, The Nylons, Gowan, Darkroom and Images In Vogue. The Gospel Project closed the show with its soulful style and was joined by all presenters and performers in the singing of "Tears Are Not Enough." The crowd rose to its feet and sang the final chorus, unifying some of Canada's best in a moment of celebration.

Grant Lawrence

## Argentina

BUENOS AIRES — Interdisc exec Edgardo Larrazabal traveled last week to the city of Rosario to attend the live recording of the third album by Facundo Cabral to be released by the label. The site was selected considering that Cabral has scheduled two dates at the Luna Park (cap: 13,000) in about four weeks, and the label wants to make available the music of the show in time for these stints. Cabral has been one of the top artists on 1984 and a strong box office moneymaker during the summer season.



**TINA TURNS 'EM ON** — Capitol recording artist and four-time Grammy Award winner Tina Turner cavorted backstage recently with David Bowie, Paul Young and Brian Adams after the taping of a live performance at Birmingham's National Exhibition Center. The purpose of the taping was an HBO Special on Turner to be aired June 8 and includes such delectable highlights as Turner dueting with Bowie on "Tonight" and "Let's Dance" as well as with Adams on the song "It's Only Love." Turner will soon return to the U.S. to launch a national tour this spring. Pictured (l-r) are: David Bowie; Paul Young; Bryan Adams; and reclining, Turner.

Leo Bentivoglio, who returned recently from the international convention held by PolyGram in Mexico City, reports that several local artists have been well received by the delegates of other Latin branches of the group and their recordings will be released soon in these countries. Among artists unveiled at the meeting were Mercedes Sosa, Victor Heredia, Suna Rocha, Cuateto Zupay, Antonio Narrago Ross and new star Teresa Parodi, whose first LP has been released recently. Manuela Bravo, who recently returned to the recording studios after many months of absence due to a car accident in 1984, is also among the names with new possibilities.

RCA artists Menudo are coming to Argentina for performances in Buenos Aires and several cities of the interior. Although the group has had success previously in this market, the big crowds that have been greeting its performances in Puerto Rico, the U.S., Venezuela and more recently Brazil, are still to appear here; the visit is promoted by Marcelo Rey, representative of Padosa, the production company that handles Menudo, and there are big hopes about having a great smash this time out.

CBS hosted a party at one of the local discos to celebrate the release of the first album by Sumo, a newcomer to the scene. The label is also working hard on the release of a new album by melodic lark Maria Martha Serra Lima, one of the top local artists in this field. Serra Lima is

opening a new season at the Michelangelo night club, where she has been appearing for several years as one of the main attractions for both the natives and the tourists.

A new label has been opened by Ramon Villanueva, who previously worked with Audiomagnética: the name is Umbral and Villanueva is re-releasing hard rock groups V8 and Los Voiladores, as well as looking for new talent.

Miguel Smirnoff

## United Kingdom

LONDON — This year's Ivor Novello Awards were dominated by Wham!, which won categories for the Most Performed Work — "Careless Whisper" — and Songwriter of The Year, George Michael. "Careless Whisper" was also nominated for Best Song, Musically and Lyrically, and honors also went to Phil Collins for "Against All Odds (Take A Look At Me Now)."

Frankie Goes To Hollywood also made their presence known — they won the award for Best Contemporary Song with "Two Tribes." The band was also nominated in the same category for "Relax."

Best Selling A-side was the Band Aid single — "Do They Know It's Christmas," and International Hit of The Year was "The Reflex" by Duran Duran. The Moody Blues took this year's prize for Outstanding Contribution to British Music.

Chrissy Iley

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 *Self Control* — Laura Branigan — WEA
- 2 *No More Lonely Nights* — Paul McCartney — EMI
- 3 *Small Town Boy* — Bronski Beat — PolyGram
- 4 *Quiero Rock* — Twisted Sister — WEA
- 5 *Ahora Decide* — Pimpinela — CBS
- 6 *Some Guys Have All The Luck* — Rod Stewart — WEA
- 7 *Tentacion* — Jose Luis Perales — Music Hall
- 8 *El Pecado Original* — INXS — PolyGram
- 9 *Vagabundo* — Juan Ramon — Microfon
- 10 *Palabra De Honor* — Luis Miguel — EMI

#### TOP TEN LPs

- 1 *The Woman In Red* — Soundtrack — Motown/RCA
- 2 *FM USA Winter 85* — Various Artists — Music Hall
- 3 *First In The World* — Various Artists — CBS
- 4 *Give My Regards To Broad Street* — Paul McCartney — EMI
- 5 *Arena* — Duran Duran — EMI
- 6 *She's So Unusual* — Cyndi Lauper — CBS
- 7 *No Jacket Required* — Phil Collins — WEA
- 8 *Tu Amante O Tu Enemigo* — Miguel Gallardo — RCA
- 9 *Blen Chamamecero F* — Los Palmarenos — CBS
- 10 *Amadeus* — Soundtrack — Interdisc

—Prensario

### United Kingdom

#### TOP TEN 45s

- 1 *Move Closer* — Phyllis Nelson — Carrere
- 2 *Everybody Wants To Rule The World* — Tears For Fears — Mercury
- 3 *One More Night* — Phil Collins — Virgin
- 4 *We Are The World* — USA For Africa — CBS
- 5 *I Feel Love* — Bronski Beat with Marc Almond — Forbidden Fruit
- 6 *Don't You (Forget About Me)* — Simple Minds — Virgin
- 7 *Clouds Across The Moon* — Rah Band — RCA
- 8 *Could It Be I'm Falling In Love* — David Grant and Jaki Graham — Chrysalis
- 9 *Look Mama* — Howard Jones — WEA
- 10 *The Unforgettable Fire* — U2 — Island

#### TOP TEN LPs

- 1 *Songs From The Big Chair* — Tears For Fears — Mercury
- 2 *The Hits Album Volume 2* — Various — CBS/WEA
- 3 *The Secret Of Association* — Paul Young — CBS
- 4 *No Jacket Required* — Phil Collins — Virgin
- 5 *Love Not Money* — Everything But The Girl — Blanco Y Negro
- 6 *Dream Into Action* — Howard Jones — WEA
- 7 *Go West* — Go West — Chrysalis
- 8 *Born In The USA* — Bruce Springsteen — CBS
- 9 *Requiem* — Andrew Lloyd Webber — EMI
- 10 *So Where Are You* — Loose Ends — Virgin

—Melody Maker

### Italy

#### TOP TEN 45s

- 1 *We Are The World* — USA For Africa — CBS
- 2 *Shout* — Tears For Fears — PolyGram/Mercury
- 3 *Una Storia Importante* — Eros Ramazzotti — DDD
- 4 *Noi Ragazzi Di Oggi* — Luis Miguel — EMI
- 5 *This Is Not America* — D. Bowie & P. Metheny — EMI
- 6 *I'll Fly For You* — Spandau Ballet — RCA/Chrysalis
- 7 *Don't You (Forget About Me)* — Simple Minds — Virgin
- 8 *The Wild Boys* — Duran Duran — EMI/Parlophone
- 9 *Power Of Love* — Frankie Goes To Hollywood — Ricordi
- 10 *When The Rain Begins To Fall* — J. Jackson & P. Zadora — CGD

#### TOP TEN LPs

- 1 *Parade* — Spandau Ballet — RCA/Chrysalis
- 2 *Arena* — Duran Duran — EMI/Parlophone
- 3 *Mixing* — Duran Duran — EMI/Parlophone
- 4 *Formula 30* — Various Artists — PolyGram/Polystar
- 5 *No Jacket Required* — Phil Collins — WEA/Atlantic
- 6 *Songs From The Big Chair* — Tears For Fears — PolyGram/Mercury
- 7 *Noi Ragazzi Di Oggi* — Luis Miguel — EMI
- 8 *Sanremo '85* — Various Artists — CBS
- 9 *The Secret Of Association* — Paul Young — CBS
- 10 *Vanoni/Paoli...insieme* — Ornella Vanoni & Gina Paoli — CGD

—Musica e dischi

## Nik Kershaw And "The Riddle" Of Success

By Stephen Padgett

LOS ANGELES — Nik Kershaw is a major star in nearly every civilized corner of the universe except the United States. Last year's "Human Racing" LP and the recently released "The Riddle" each spawned #1 hits in the U.K. and other countries. How can a pop phenomenon of this magnitude escape success in the United States? One gets the impression when speaking with Kershaw that he has the patience to wait and see. One also senses a proper confidence that believes his music will eventually speak louder than any record company words.

Kershaw entered the pop fray somewhat reluctantly. After several jazz-fusion type bands broke up he was left to decide whether to continue on his own or not. He chose to try his hand at songwriting, but demos of his songs were routinely rejected at all the record companies. In a last-ditch effort before hanging it up, he placed an advertisement for a manager, to which Mickey Modern responded.

Under Modern's guidance a new set of demos were put together and this time a deal was secured from MCA. Kershaw went on to record "Human Racing", which contained the big international hits, "Wouldn't It Be Good?" and "Dancing Girls."

The Kershaw sound has slick, technological sheen over thick, chordal, melodic textures. His sense of song guides every arrangement. Never do the often complex structures obscure the simple, beautiful songs upon which they depend. The satisfying thing about a Nik Kershaw album is that every song stands on its own. His musical influences range from Steely Dan and Weather Report to Stevie Wonder. This diversity is heard in the sophistication of songs like "Know How" and "Easy" and the melodic soulfulness of "Human Racing."

The British press originally treated Kershaw as another of the pretty-boy, Duran Duran-clone teen idols. This had more to do with his boyish good looks than it did with any fair critique of his music. On the new LP one can hear the conscious effort being made to showcase Kershaw's true talents as a musician, lyricist and singer. But the teen idol image dies hard in the U.K. Fortunately, his audience in the U.S. is growing on a word-of-mouth level, mercifully sparing Kershaw this convenient, inaccurate appraisal stateside.

With a quick introductory tour of the U.S. just completed and another more intense tour planned for later this year, hopes are high at MCA that this will be Kershaw's year. And so it should be. His songs are from the heart and his performances are professional. The riddle is how long success can elude Nik Kershaw in the United States. The clues are in the music!



**BENEFITTING** — KRON TV's Bob Hordierne (left) receives check for \$9,200 from San Francisco's Hard Rock Cafe manager John McLeod (right). The Hard Rock Cafe presented Chuck Berry in a live performance to benefit KRON's Ethiopian Airlift Project.

## FUTUREROCK

(continued from page 16)

### WNEW — New York — Charlie Kendall

The non-hype done on this record was a surprise to me. When I realized that for the first time in quite a while we had a chance to beat the four CHR's in the market with a Prince record, it gave me chills. **Raspberry Beret** is an excellent song with hit potential and it would be great for us to be able to force a Prince record down hit radio's throat especially if it's not a single.

### KWXL — Albuquerque — Frank Jaxon

You'd think that coming on the heels of **Purple Rain**, that this record would be gigantic, but I'm wondering if this album is going to be big at all. At first listen it seemed real shallow and while it does have a psychedelic feel to it like **Sgt. Pepper's** and **Satanic Majesty's Request**. I think that it will be more of a passing curiosity than something of lasting value.

### KAZY — Denver — Zak Phillips

Initially it's going to be a very important record and the crossover stations are going to have to deal with it right away. KAZY is positioned right now where Prince is not really a main artist, but we would still look at the record for possible airplay on the basis of the music quality alone. There are a few good tracks that would fit our upper demos.

### WEBN — Cincinnati — Curt Gary

I think that Prince made a record for himself. I don't think that it will sell as well as **Purple Rain** and frankly I don't think that he cares. If a rock station didn't play the previous album they certainly won't play this one, and those that did play **Purple Rain** are going to find it harder to pinpoint a track on this one. We'll really find out how much of a hold Prince has on his audience.

### KXZL — San Antonio — Angela Wright

There is still a lot of prejudice against Prince here even though much of his music belongs on album radio. We've played him in the past but only for a short time because people have a problem with his image. When you talk about album radio in San Antonio you'd better talk about rock and roll and there are many people in this town that think that Prince is not rock and roll.

### KMBY — Monterey — Janice Taylor

This album is both surprising and interesting and I think that everyone should hold their comments until they have given it a fair listen. There are some tracks that are very good and the record has a chance to become a classic. It's even less dance oriented and more suitable for rock radio than his last one.

### KMET — Los Angeles — Pam Edwards

I don't think that album radio is going to ignore it. There are a number of songs that they are going to be able to play. He's not a fad or a one shot deal like the **Knack**, Prince is here to stay.

Bob Shulman



**FOR A SONG** — The Society of Singers Foundation, a nonprofit organization dedicated to providing financial assistance to vocal performers, met at the home of Ginny and Henry Mancini last week to establish the foundation and to formulate plans for their first fundraising concert which is planned for early fall. Celebrating the kick-off with a song are (l-r) Jerry Vale, Mancini, Andy Russell, Tony Martin and Buddy Greco. At the piano is Tony Marino.

## "Children Of The World" Set To Record "We Are The World"

By Peter Berk

LOS ANGELES — Sonny Melendrez, a Los Angeles radio personality on KMGQ, and host of the Disney Channel's "You And Me Kid" program, has launched a project entitled "Children Of The World," which will unite an ethnically diverse group of children for the purpose of recording "We Are The World." The plans call for the gathering of between 20 and 40 children, ranging in age from 6-14, who, although American, represent the various countries from which their families originate.

Over 1000 children signed up for the

project, and auditions, were held recently to determine the final members of the chorus. The actual recording is currently slated for May 11, and will take place at Westlake Audio, which donated its services. A video is planned as well, which will likely feature several hundred children performing the song at a location yet to be chosen. Also, Melendrez may put together a complete album, which would be released later than the single and video. The present timetable calls for the release of the single during the first week of June, with the video to follow soon after.

## PolyGram Special Imports

(continued from page 33)

of separated. This means the salesman can sell a lot more product doing the same amount of work. I think when the move is complete we'll be totally integrated into the PolyGram distribution system."

That means, amazingly, that a small German or Italian label dealing in new music will be able to have major label infiltration in U.S. stores. It also is allowing PSI the luxury of marketing its small labels more aggressively. Recently they've cut their minimum order in half as well — to \$75 in any of their configurations: jazz, classical, or international (classical and

international each amounts to about 20%).

For a label that is recording very little jazz (classical music has always, of course, been one of its strengths), PolyGram — through PSI and through their jazz department, headed by Richard Seidel, which has been doing a massive job of reissuing PolyGram-owned repertoire from the catalogues of Verve, Emarcy, MPS, and other labels — has one of the heftiest jazz catalogues available.

Paul Del Campo sums up the sure proof of PSI's success: "If we weren't successful, we wouldn't be around. For sure."

## Behind The Bullets

(continued from page 7)

position. The sales comparison between the two singles shows "We Are The World" far and away the #1 single in America.

It was reported last week in *Cash Box* that Prince's LP, "Around The World In A Day", was hitting the streets with virtually none of the usual promotional trappings. Initial retail action on the album indicates the plan has had little damaging effect on sales. The album, in fact, enters the chart this week at a staggering 13 bullet. The record is reported as the top seller at Tower Records in San Diego, Tower Records in Seattle, Licorice Pizza in Los Angeles, The Camelot chain in Ohio, Port-o-Call in Nashville, Kemp Mill stores in Washington, D.C. and The Record And Tape Collector in Baltimore. Various throughout the country, the album is showing up in most stores' Top 10s, including The Big Apple stores in Colorado, Oz Records in Atlanta, The Spec's stores in Florida, Lieberman in Dallas, Lechmere in Massachusetts, The Flip Side in Chicago, Western Merchandisers in Texas, The Turtles chain based

in Atlanta and Peaches in Kansas City.

Boston newcomers 'Til Tuesday are stirring up a lot of attention for themselves. Their Epic debut, "Voices Carry", is being swept up the charts on a groundswell of good critical notices, strong airplay and word-of-mouth testimonials from converts. This week, the LP jumps to 69 bullet from 80. The title track single is growing every week as the word gets out, this week jumping a healthy 11 points to 53 bullet. The LP is naturally strong in Massachusetts, getting top five reports from Lechmere and The Harvard Co-op in Boston. Elsewhere, Top 30 reports were received from Harmony House in Detroit, Port-o-Call in Nashville, Kemp Mill in Washington, D.C., Lieberman in Minneapolis, Karma in Indianapolis, Homer's in Omaha, The Radio Doctor in Milwaukee, Tower Records in Campbell and Dan Jay in Denver. Radio action on the single is building with new adds this week from WGFM, WFLY, WHOT, WCZY, WGCL, WWSR, 95X, KA-FM, KTFM, K98, WZKS, Y100, Z102, Q105, KOFM, KS103 and Q103.

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## Classified Ads Close TUESDAY

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**FLASH FANS** — Capitol Recording artists Flash Kahan took some time backstage during their recent NY appearance at Hofstra University to chat with WBAB's Ralph Tortora and Capitol staff. The band is currently on a national tour with John Cafferty and the Beaver Brown Band, in support of their debut Capitol LP, "One At A Time." Pictured backstage (l-r) are: Nancy Farbman, manager, Capitol EC press and artist development; Flash Kahan members Doug Kahan and Bruce Flash; Maureen O'Connor, director, Capitol press and artist development; Bob Bland, Capitol CSR; Ralph Tortora, WBAB Radio MD and Arthur Field, Capitol promotion manager.

### Classics' Boost Video Sales

Presently, approximately 30 percent of all films sold and rented are older ones. A spokesperson at the chain's headquarters said that figure would apply to all the stores, and represents an increase of more than five percent over last year. 'Part of the reason,' he added, 'is the lower cost on public domain films. We can put more titles on the market, and when the prices are low, people want to and can afford to buy and rent classics.'

The story was almost exactly the same at every chain contacted. At Record Bar, a representative said, "As the number of titles narrows down and the new films run their courses, you're seeing more of the classics come out, and because they're available, there's more interest in them. It's the variety of movies that appeals to home video customers, and this last year has made tremendous strides in garnering the older films more popularity." Again, classics showed about a five percent increase in sales and rentals, and now constitute over 25 percent of all video sales and rentals.

For Music Plus, another major chain which has seen a noteworthy boost in the sale and rental of older films, "It's the old Resupply and demand theory." With so many titles available, and frequently offered at with low prices, particularly those in public domain, people are eager to stock up on them, and get two or three films for the same price as one of the new films. Another incentive for many home video

viewers is the care with which many of these older films have been reprinted. The opportunity to see a favorite film from the past in better shape than it's been since its initial release is highly enticing. Also, the quality of the sound is often far superior than ever before. All these factors have contributed to the current appetite for classics.

At Tower Records, both in Los Angeles and New York, the managers unhesitatingly cited the growing escalation of film related nostalgia, as did Warehouse Records' largest video outlet in Los Angeles. A spokesperson at Licorice Pizza again alluded to the increased availability of older films and the cheaper prices as reasons for the trend. Such titles as *Gone With The Wind*, *Casablanca*, the original *A Star Is Born*, and the Hitchcock films were mentioned most often by retailers.

To further confirm the recent surge in the power of the classics in the home video arena, such distributors as Lieberman, CBS/Fox Home Video, MGM-UA Home Video, MCA Home Video and RCA/Columbia Pictures Home Video were contacted and all acknowledged the growth of their classics divisions in the last year. Clearly, then, people want to take the fullest advantage possible of their newly-purchased video hardware by stocking up on video software. With the plethora of masterpieces, near-masterpieces and noble failures from the past to choose from, home video viewers are evidently toasting old films and saying, 'Here's looking at you.'

### Warner Bros. Settlement

(continued from page 7)

prosperity of black/urban radio." Also responding to the new understanding, Alonzo Miller of KACE said, "We were extremely happy with Warner Bros.' willingness to appraise and evaluate this industrywide problem as it relates to black/urban radio." Blakely added, "Warner Bros. has enthusiastically moved

to take the lead in formulating a positive solution. One that will set the standard for all record companies to follow." According to Mo Ostin, Warner Bros. Records' chairman of the board, "Good communications is vital to successful relationships, and we continue to look forward to a long and mutually beneficial future."

### Otis Rush Returns

(continued from page 12)

commercial success has always been very elusive. Rush perhaps gained his greatest notoriety as the author of songs propelled into the limelight by John Mayall or Eric Clapton. "The public doesn't even know who I am," said Rush. "Even though I'm the one who writes all these things." After more than 30 years on the road, Rush has learned to take the realities of his business in stride. "I'd be lying if I said I didn't get angry," he remarked. "I guess that's life and you've got to accept it. You can't undo what's already been done and I just have to go on from here and try to straighten this mess up."

Rush obviously means what he says. His Music Machine show was a sizzling display of some of the finest guitar work

around. It is no wonder that Eric Clapton covered "All Your Love" virtually note for note back in his Bluesbreaker days. When it comes to blues guitar you'd be hard pressed to find better than Otis Rush.

As it stands now, Otis Rush is going to continue to be visible. With the help of *Living Blues* editor Jim O'Neal he has cut a single on the Rooster Blues label, "Blues Party" b/w "Cleo's Back." Plans for an album on the label are underway and Rush is currently talking with other labels about the future.

So, is Otis Rush really back? "Yes, yes, I'm most definitely back," he responded. "It's really hard man, but I'm going to stick with it. Music is one of the things I guess I do best."



**JOLLY ROGERS** — Singer/composer Evan Rogers has signed an exclusive recording contract with RCA. Just released is "Hold On," first single from his debut album "Love Games," which he co-wrote and co-produced with his partner Carl Sturhen. Shown here at the pact signing are (l-r, seated) John Ford, division vice president, RCA Records, U.S.A. and Canada and Rogers. Standing (l-r) are Gregg Geller, division vice president, A&R; Michael Kidd, division vice president, black music promotion; Mike Omansky, director, marketing; Tony Wells, director, black music, A&R; Dana Allen, his co-manager; Sturhen; co-manager Barry Gross; and Basil Marshall, director, production management, black music.

## AROUND THE ROUTE

By Camille Compasio

The plug has been pulled on the video lottery machines in the state of Illinois as of late April — eight months after the test period began. (As previously reported, the test period had been extended by 90 days). The reason for the termination was that the machines did not measure up to expectations, in terms of revenue and popular appeal. As reported by the local press, when Bally Mfg. Corp. provided the machines to the state, sales were expected to average \$1,000 per week on an expected 300 terminals, which were expected to be functioning in Chicago, northwest suburban and downstate locations. However, there were less than the anticipated 300 terminals installed during the test period and average weekly sales were less than anticipated — maybe \$300 to \$500, according to some observers. Needless to say, Illinois operators are elated over the outcome of this test and feel that ops in other states where video lotteries are in test or being proposed will benefit from this experience. **Kem Thom** of Western Automatic Music had a good number of his locations participating in the test, during the early stages; however, the number had dwindled to one. "After two or

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## New AMOA Officers-Elect Named At Mid-Year Board Meeting

CHICAGO — The four principal officers of AMOA will henceforth be elected at the annual midyear board of directors meeting, rather than at the AMOA annual exposition, which had been the customary procedure. The board reached this decision at their recently held mid-year meeting, April 17-19, at the Hilton Hotel in lake Buena Vista, Florida. The move is in line with the growth and expanded structure of the association and is "essential," as noted by executive vice president Leo Droste, in order to allow time for "preplanning" on the part of the new officers and facilitate the transition. President-elect for the 1985-86 term of office is Al Marsh; 1st vice president elect is Richard Hawkins; secretary elect is Walter Bohrer, Jr. and treasurer elect is Clyde Knapp, who will all assume their new posts in November, following the 1985 AMOA convention.

The remaining officers, including three vice presidents, board members, etc., will be elected at Expo '85, just as in the past. A special nominating committee for directors will recommend candidates and AMOA invites those members wishing to make recommendations to submit their choices no later than July 30.

This year's meeting, which saw 45 of the 488 board members present, produced a number of decisions pertaining to the internal operation of the association and its various committees as well as national issues affecting the coin machine industry.

Officers of the AMOA Education Foundation voted to authorize a maximum of

\$1,000 for the Wayne Hesch Scholarship(s). A new brochure is being developed for distribution to schools and educational facilities. The association requests that applications be sent in by July 15, since the winners are scheduled to be announced August 1.

With respect to the upcoming 1985 AMOA exposition, October 31-November 2 (Hyatt Regency Chicago), the board has reduced the educational program somewhat by eliminating a Wednesday seminar schedule, which means the convention is back to a three-day format (advance registration, however, will be available on Wednesday). This move is in tune with the current industry climate which calls for some degree of cutbacks to ease the expense of convention participation without compromising the quality of content. In this regard, the Education Committee is currently considering a number of topics for the seminar agenda, which will commence on Thursday and continue through Saturday. The committee is composed of operators who will rely on their personal experience in the selection of material and subject matter.

AMOA will continue to keep a close watch on legislative activities in Washington that pertain to the industry; among which, at present, include the Berne Convention (pertaining to international copyrights), the proposal to eliminate investment tax credits, and the proposal to extend depreciation from the current five years to possibly seven years.

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## AROUND THE ROUTE

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three months 90 percent of our locations bowed out in frustration because they felt the project was going no where," he told *Cash Box*. ICMOA, the Illinois state association, and area ops vigorously opposed the test from its onset and remained diligent in their campaign against the video lottery games. Of course, what we must all bear in mind is that this was a test, so the next step is for Bally Mfg. Corp. to evaluate the results and present its findings to lottery officials. Bally exec **Bill Peltier** stressed this point when *Cash Box* contacted him. "Bally learned a great deal from the test," he observed. Reformulation of the lottery machines is under consideration by the factory and, as Bill pointed out, while the Illinois test has been completed, there are a lot of other states that are looking at video lottery.

Gettin' bigger! Dart game producer, **IDEA** of Sycamore, Illinois recently leased an additional 21,000-sq.-ft. facility out there to house final assembly of its product line. While a comparative newcomer to the coin-op industry, the firm is currently celebrating its 15th year in business. Our congratulations! As company exec **Bonnie DeVale** tells us, **IDEA** is negotiating a government contract for a new Tank Target game for use in army training. In the coin-op arena they've been making headway

with their current lineup topped by Century Dartes and including Royal Dartes, All-American Darts, Century Squire and All-American Sergeant.

Three members of the vending department at Bally Midwest Dist. have departed their posts — namely, **Bill Clohecy**, **Ken Adams** and **Mike Toohey**. Bill and Ken will be going into operation at West Side Vending in Elgin, IL and Mike has joined Mars Changers as Chicago area sales rep.

Very productive: A great deal was accomplished at the 4/17-19 AMOA mid-year board meeting in Florida. It was indeed a very busy, very productive session which drew nearly 100 percent attendance. The agenda was all-encompassing and focused on internal affairs, national issues, legislation, AMOA Expo '85, et al. Full details are contained elsewhere in this issue. In line with AMOA's current membership drive, the board approved the appointment of membership coordinators in the various states and regions across the country, the purpose being not only to obtain new members but top assist in the retention of current members.

### AMOA (continued from page 40)

Regarding the jukebox royalty fee agreement which has been reached between AMOA and the performing rights societies, no specific details have been released. However, **Leo Droste** advised that a meeting will be held at 2 p.m. on Monday, May 13 in room 2141 of the Rayburn House Office Building in Washington, D.C., with Rep. **Kastenmeier** and Sen. **Mathias** presiding at a joint signing ceremony.

## Rowe Appoints Betson Pacific S.F.

CHICAGO — Betson Pacific San Francisco has been appointed exclusive distributor for Rowe International products in Northern California. To mark the occasion a two day open house was held at the South San Francisco facilities to provide the opportunity for northern California operators to view the latest in Rowe vending, music and video music equipment together with other featured product lines. Among Rowe reps in attendance were **Ted Lloyd**, **Bud Kice**, **Jim Powers** and **Bob Reis**.

"Rowe is the strongest of the old line vending companies and builds a well designed and reliable product," commented **Will Laurie**, branch manager of the Betson San Francisco operation. "The operators demand

quality and Rowe products provide that," he continued. "We are confident that the Rowe line will enhance our position in the market."

Betson's **John Schneider** added, "The Rowe 4900 is the only glass front merchandiser available with a dollar bill acceptor. This unit will be in high demand especially because of this feature." John also noted that the Rowe video jukebox has shown wide appeal. "Operators in our area have indicated their preference for the Rowe products and we are pleased to have the exclusive representation in northern California."

Other manufacturer representatives attending the event included **Frank Ballouz** and **John Peterson** of Nintendo; **Mary Fujihara** of Atari and **Tom Petit** of Data East.

## Joe Kaminkow To Memetron

CHICAGO — Joe Kaminkow has joined Memetron, Inc. as director of marketing and Far East Trade. Prior to his new appointment Kaminkow served as Far East Trade and Product Development Manager at Williams Electronics, Inc. where his successes included conceptual creation, design and licensing of Williams "Space Shuttle" pinball, "Defender" pinball, the 1942 kit, the Aeroboto kit and Playball video.

In commenting on his new affiliation with the Elk Grove Village, IL-based firm, Kaminkow said "Memetron is the brightest new star in the coin-op industry. We intend to market some very innovative 'smart' new ideas this spring. Our newest products are the Playmate Escort, an English designed wall box designed to utilize old jukeboxes, as well as a solid long term earning arcade and bar machine

called Punch Power. Both will be offered direct to operators at substantial savings."

When asked about other future products from the firm Kaminkow replied, "We plan to offer a licensed kit version of Taito's top earning video game Ten Yard Fight '85 and Capcom's Savage Bees direct to operators, and a pin is also in the works." He went on to comment that "With the expertise of Memetron president **Larry Siegel** and others associated with our organization the industry will soon look toward us for innovative leadership."

# CASHBOX

## Dynamo's 1985 Table Soccer Tour Is Drawing Big Numbers

CHICAGO — Over 100 table soccer players traveled to Albany, New York the weekend of March 15-17 for the \$10,000 East Coast Open, the first major stop on the 1985 Dynamo Table Soccer Tour and pro players came in from as far as California and Washington to compete. The tournament was sponsored by **Ron Boucher** of Foosball Sports, a vending company based in Laconia, N.J. that specializes in the promotion of table soccer. **Miller High Life's** local Albany distributor, **Kiess Distributing**, provided trophies and table lights, and the 20 new Dynamo tables used in the competition were provided by **Bally Northeast**.

All of the top names in the sport were on hand, but the action was dominated by **Lou Salkind**, a pro player from Elmhurst, NY. He walked away with four first places and one second, winning a total of \$640 in cash plus a new Dynamo home table, valued at \$600.

Salkind started off by taking first place in the two-ball rollerball event on Friday night with partner **Mike Matassa** and then went on to win the Mixed Doubles event with partner **Laurette Gunther**, also a pro from New York. In the Open Singles finals he had to defeat **Tony Bacon**, who is the world champion in

Doubles. **Bacon**, however, picked up \$250 for second place and the third place money of \$175 went to Tampa player **Rick Benitez**.

**Lou Salkind** also placed first in the Goalie war competition, defeating a tough field which included both the 1984 and 1983 world champions in that event. He and his partner **Frank Wormald** also took first place in the Open Doubles event, winning the "winner of the winner's bracket" match.

In the Open Doubles event, the tough Colorado team of **Dave Aragon** and past world champion **Tom Spear** defeated **Salkind** and his partner **Frank Wormald** to win the \$1,200 first place purse.

Winners in the women's events were **Caryn Varadinek** who took first place in the Women's Singles competition and the team of **Laurette Gunther** and **Donna Weissman** who came in first in Women's Doubles.

It was New York over Colorado in the Novice Doubles event, as **Ed Chapman** and **Dave Culver** defeated **Phil** and **Dave Aragon** for first place with **Tom Garian**, another New Yorker taking first place in the Novice Singles match.

The final big event of the weekend was a Pro/Am Doubles competition which saw **Bob**

**Gibson** and **Ron Keller** taking first place prize of \$800; **Mark Creech** of Syracuse and **Dave Gummesson** of Minneapolis coming in second for \$400 and tournament director and sponsor **Ron Boucher** with partner **Tony Bacon**, three-time world champion, winning third place and \$250.

The tournament was held at the Turf Inn. Other tournaments scheduled for the northeast include a \$1,500 event in Syracuse, a \$1,000 tournament in Gloversville, NY and a \$10,000 Pro/Am competition this fall in Laconia, NH.

### \$15,000 U.S. Open In Minneapolis

The Holiday Inn Downtown in Minneapolis was the site of Dynamo's \$15,000 U.S. Open Table Soccer Championships which attracted 200 players from throughout the country.

Thirty new Dynamo tables were provided for the action, courtesy of **Lieberman Music Co.**, and the competition took place from Friday through the early morning hours of Monday, April 5-7.

Winners in the Open Doubles category were **Rick Benitez** from Tampa and **Larry Chesbrough** from Portland, Oregon, who were sponsored by Tampa-based **Hots Subs and Games** and took home \$2,000 plus trophies and jackets.

Florida pro and past world champion in singles, **Johnny Horton**, sponsored by **Indoor Sports** in Fort Lauderdale, took first place in both the Singles and Mixed Doubles events.

In Women's Doubles, **Julie Sims** and team mate **Chris Brazel** won first place and in Women's Singles the first place winner was **Tina Grabber** of Denver.

The midwest made a strong showing in the novice events with **Don Pfeiderer** and **Joe Erickson** of Minneapolis coming in first. **Clint Coyne** from Chicago took first place in Novice Singles.

In addition to the \$15,000 U.S. Open, the Dynamo National League Playoffs also took place during the weekend. Nine teams of six players each competed for \$5,000 in cash and trophies.

The next big event on the 1985 Dynamo Table Soccer Tour will be the \$20,000 Super Doubles in St. Louis on May 24-27. Further information about the tour may be obtained by contacting **Kathy Brainard**, United States Table Soccer Assn., E. 3227 22nd Ave., Spokane, WA 99203 or phoning 509-534-4580.



**GAME TOURNEY** — (Photo 1) Table soccer players from around the country clocked to the Turf Inn in Albany for the \$10,000 East Coast Open, March 15-17. (Photo 2) Open Doubles finalists (l-r) **Tom Spear**, **Dave Aragon**, **Frank Wormald** and **Louis Salkind** play out their big money match during the wee hours of the morning. (Photo 3) About

250 table soccer players traveled to Minneapolis April 5-7 for the Dynamo \$15,000 U.S. Open at the Holiday Inn Downtown. (Photo 4) **Ricky Benitez** and **Larry Chesbrough** proudly display their trophies for first place in Open Doubles. The new U.S. Open champs are sponsored on the tour by **Hots Subs and Games** in Tampa, Florida.

# Coin Machine

## Memetron To Intro 'Ten Yard '85' Kit

CHICAGO — Memetron, Inc. of Elk Grove Village, Illinois announced that an agreement has been reached with Taito of America to market its highly successful "Ten Yard Fight '85" as a kit. "We are very pleased to have the opportunity to market Ten Yard Fight '85' as the first of our 'Hit Kit' line," commented Joe Kaminkow, Memetron's director of marketing and sales. "Ten Yard

Fight '85 continued to top the charts and the operator demand is increasing for this excellent high ROI product," he added.

The new kits, which are expected to be available very shortly, will be offered direct to operators. Further information may be obtained by contacting Memetron, 2350 Brickvale Drive, Elk Grove Village, IL 60007.



**MIDWAY WELCOMES SOUTHWEST** — Dallas-based Southwest Airlines recently inaugurated service to Midway Airport in Chicago with a ribbon-cutting ceremony on St. Patrick's Day, March 17. Tom Hoff, vice president-ground operations, was joined by a host of Chicago dignitaries, along with other city and aviation officials and 1985 Parade Queen Laura Walsh, to officially snip the ribbon signifying Southwest's entry into Chicago. Following the ceremony, Hoff shared an Irish coffee toast with Walsh. Southwest offers up to eight nonstop flights daily to St. Louis with continuing service to Kansas City, Houston and New Orleans.

## NAMA Relocates Chicago Headquarters

CHICAGO — The National Automatic Merchandising Association will move its headquarters offices in Chicago, effective May 3, to 20 North Wacker Drive, Chicago, Illinois 60606, as announced by association president G. Richard Schreiber.

NAMA made its headquarters at 7 South Dearborn Street in Chicago for nearly 40 years. Schreiber said the association decided to move because the building on Dearborn Street recently changed owners amid rumors that it would be torn down and replaced by an office tower.

"We wanted to maintain NAMA's headquarters in downtown Chicago where the association has been located since its founding in 1936," Schreiber said. "The 20 North Wacker Drive building is easily accessible to all forms of transportation in and around the city. It will be easy for both members and employees who travel to NAMA headquarters."

The Wacker Drive building is one of Chicago's historic structures. On the ground floor level, part of the building houses the Civic Opera House.



**NEW LOCATION** — Chicago's famed Civic Light Opera House Building, where the new NAMA headquarters will be located.

## Digital Controls Debuts dBase III

CHICAGO — Digital Controls announced the addition of "dBase III" to its Learning Center Library of videodisc computer applications courseware. The Aston-Tate program, currently the top selling database management software, was chosen as the subject for the 10th Learning Center computer training course after a polling of the DCI dealer network, according to vice president-product development Dr. Elizabeth Wright.

The course, which was scripted by Michael Clifford, author of two books and numerous articles on dBase II and III, teaches the student to create database files, add and change information, and perform time-saving searches, retrievals, and arithmetic calculations using dBase III. The student also learns to extract

selected data and print formatted reports.

"The program ensures familiarity with the multiple capabilities the software allows," Wright noted. "Under tutelage of the Learning Center video teacher, the student progresses at his or her own pace and learns by hands-on application experience."

During the approximately five hours it takes a typical student to complete the Learning Center dBase III course, he or she will create three database files, store and retrieve data, and learn several ways to change data files. The student will selectively list data to meet certain criteria, find and display individual records, and index data for sorting and output.

## 'Distributor Of The Year' Awarded By Valley Company

CHICAGO — Two distributors, Brady Distributing of Charlotte, North Carolina, and Dunis Distributing of Portland, Oregon, have been named "Distributor of the Year" by The Valley Company of Bay City, Michigan. The selections were based on total volume of purchases during 1984 and this recognition is part of Valley's continuing program to honor distributors for outstanding

performance.

As a memento of this achievement, each distributor received a unique handcrafted desk which looks like a Valley Black Cougar coin-operated pool table, but contains drawers on one side, with authentic eight-ball drawer knobs. The desk has the same billiard cloth cover, trim, high-pressure laminate on rails and apron, along with other Valley Cougar

features.

In presenting the awards, Alan Schafer, Valley's vice president of marketing, said "Brady and Dunis were the pacesetters for the start of the 'return to the basics' in 1984, but they're much more than that. They have supported Valley in many ways over the years and have played a key role in making the coin machine industry stronger and more stable."

*Pictured at the uniquely designed pool table desks are (1, l-r) Valley vice president Alan Schafer, Lou Dunis, Stuart Dunis and George Cusick of Dunis Distg.; and (2, l-r) Tom Keil, L.A. Riston, Raleigh Rossou, Jon Brady, Valley's Alan Schafer, Jim Frye, Blair Norris, C.B. Brady and Dennis Thornton of Brady Distg.*



# THE JUKEBOX PROGRAMMER

\*Indicates new entry

May 11, 1985

## POP

- 1 **CRAZY FOR YOU**  
MADONNA (Geffen/Warner Bros. 7-29051)
- 2 **WE ARE THE WORLD**  
U.S.A. FOR AFRICA (Columbia US7-04839)
- 3 **DON'T YOU (FORGET ABOUT ME)**  
SIMPLE MINDS (A&M 2703)
- 4 **RHYTHM OF THE NIGHT**  
DeBARGE (Gordy/Motown 1770GF)
- 5 **SOME LIKE IT HOT**  
THE POWER STATION (Capitol B-5444)
- 6 **ONE NIGHT IN BANGKOK**  
MURRAY HEAD (RCA PB-13988)
- 7 **ALL SHE WANTS TO DO IS DANCE**  
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 8 **SMOOTH OPERATOR**  
SADE (Portrait/CHS 37-04807)
- 9 **EVERYBODY WANTS TO RULE THE WORLD**  
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 10 **OBSESSION**  
ANIMATION (Mercury/PolyGram 880 266-7)
- 11 **DON'T COME AROUND HERE NO MORE**  
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 12 **NIGHTSHIFT**  
COMMODORES (Motown 1773 MF)
- 13 **EVERYTHING SHE WANTS**  
WHAM! (Columbia 38-04840)
- 14 **I'M ON FIRE**  
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 15 **FOREVER MAN**  
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 16 **SOME THINGS ARE BETTER LEFT UNSAID**  
DARYL HALL/JOHN OATES (RCA PB-14035)
- 17 **VOX HUMANA**  
KENNY LOGGINS (Columbia 38-04849)
- 18 **ROCK AND ROLL GIRLS**  
JOHN FOGERTY (Warner Bros. 7-29053)
- 19 **THINGS CAN ONLY GET BETTER**  
HOWARD JONES (Elektra 7-69651)
- 20 **NEW ATTITUDE**  
PATTI LABELLE (MCA 52517)
- 21 **AXEL F**  
HAROLD FALTERMEYER (MCA-52536)
- 22 **THAT WAS YESTERDAY**  
FOREIGNER (Atlantic 7-89571)
- 23 **CELEBRATE YOUTH**  
RICK SPRINGFIELD (RCA PB-14047)
- 24 **WALKING ON SUNSHINE**  
KATRINA AND THE WAVES (Capitol B-5466)
- 25 **ALONG COMES A WOMAN**  
CHICAGO (Full Moon/Warner Bros. 7-29082)
- 26 **IN MY HOUSE\***  
MARY JANE GIRLS (Motown 1741GF)
- 27 **(MEDLEY) JUST A GIGOLO/  
I AIN'T GOT NOBODY**  
DAVID LEE ROTH (Warner Bros. 7-29040)
- 28 **FRESH\***  
KOOL & THE GANG (De-Lite/  
PolyGram 880 623-7)
- 29 **ONE MORE NIGHT**  
PHIL COLLINS (Atlantic 7-89588)
- 30 **WOULD I LIE TO YOU?\***  
EURHYTHMICS (RCA PB-14078)

## COUNTRY

- 1 **SOMEBODY SHOULD LEAVE**  
REBA McENTIRE (MCA-52527)
- 2 **GIRLS NIGHT OUT**  
THE JUDDS (RCA PB-13991)
- 3 **THERE'S NO WAY**  
ALABAMA (RCA PB-13992)
- 4 **STEP THAT STEP**  
SAWYER BROWN (Capitol P-B-5446)
- 5 **TIME DON'T RUN OUT ON ME**  
ANNE MURRAY (Capitol P-B-5436)
- 6 **DON'T CALL IT LOVE**  
DOLLY PARTON (RCA PB-13987)
- 7 **WARNING SIGN**  
EDDIE RABBITT (Warner Bros. 7-29089)
- 8 **FALLIN' IN LOVE**  
SYLVIA (RCA PB-13997)
- 9 **RADIO HEART**  
CHARLY McCLAIN (Epic 34-04777)
- 10 **IN A NEW YORK MINUTE**  
RONNIE McDOWELL (Epic 34-04816)
- 11 **YOU'RE GOING OUT OF MY MIND**  
T.G. SHEPPARD (Warner Bros. 7-29071)
- 12 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**  
THE WHITES (MCA/Curb MCA 52535)
- 13 **WORKING MAN**  
JOHN CONLEE (MCA-52543)
- 14 **DON'T CALL HIM A COWBOY**  
CONWAY TWITTY (Warner Bros. 7-29057)
- 15 **THERE'S NO LOVE IN TENNESSEE**  
BARBARA MANDRELL (MCA 52537)
- 16 **FOUR WHEEL DRIVE**  
THE KENDALLS (Mercury 880 588-7)
- 17 **NATURAL HIGH**  
MERLE HAGGARD (Epic 34-04830)
- 18 **LET IT ROLL**  
MEL McDANIEL (Capitol P-B-5458)
- 19 **COUNTRY BOY**  
RICKY SKAGGS (Epic 34-04831)
- 20 **LITTLE THINGS**  
THE OAK RIDGE BOYS (MCA 52555)
- 21 **NOBODY WANTS TO BE ALONE**  
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 22 **CALIFORNIA**  
KEITH STEGALL (Epic 34-04771)
- 23 **I NEED MORE OF YOUR LOVE**  
THE BELLAMY BROTHERS (MCA/Curb)
- 24 **HIGH HORSE**  
THE NITTY GRITTY DIRT BAND  
(Warner Bros. 7-29099)
- 25 **HONOR BOUND**  
EARL THOMAS CONLEY (RCA PB-13960)
- 26 **MAJOR MOVES**  
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 27 **THE COWBOY RIDES AWAY**  
GEORGE STRAIT (MCA-52526)
- 28 **WHITE LINE\***  
EMMYLOU HARRIS (Warner Bros. 7-29041)
- 29 **IT'S YOUR REPUTATION TALKIN'\***  
KATHY MATTEA (Mercury 880 595-7)
- 30 **SHE KEEPS THE HOMEFIRES BURNING\***  
RONNIE MILSAP (RCA PB-14034)

## BLACK CONTEMPORARY

- 1 **WE ARE THE WORLD**  
U.S.A. FOR AFRICA (Columbia US7-04839)
- 2 **IN MY HOUSE**  
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 3 **BACK IN STRIDE**  
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 4 **SMOOTH OPERATOR**  
SADE (Portrait/CBS 37-04807)
- 5 **FRESH**  
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 6 **RHYTHM OF THE NIGHT**  
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 ONE LONELY NIGHT — REO Speedwagon (Epic)  
 OH YEAH! — Bill Withers (Columbia)  
 DEEP INSIDE YOUR LOVE — Ready For The World (MCA)  
 HEAVEN — Bryan Adams (A&M)  
 TRUE LOVE — Vince Gill (RCA)

MY OLD YELLOW CAR — Dan Seals (EMI-America)  
 DANGEROUS — Natalie Cole (Modern/Atlantic)  
 FORGIVING YOU WAS EASY — Willie Nelson (Columbia)  
 SHE'S A MIRACLE — Exile (Epic)  
 MAYBE MY BABY — Louise Mandrell (RCA)  
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