

CASHBOX

April 6, 1985

NEWSPAPER \$3.00

T.M.



The Breakfast Club
Hit Film, Hit Soundtrack
Story On Page 13

Cash Box Focus On
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Cash Box Gospel Music Supplement

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of Subscribers: **25,400,000**
Demographic Target: **12-34**
Market Coverage: **50 of Top 50 DMA's**
% of All Dollars Spent*
on Pre-Recorded Music
by 12-34 year olds: **66%**
Video Plays Since Launch: **387,112**

of Subscribers: **5,500,000**
Demographic Target: **25-54**
Market Coverage: **48 of Top 50 DMA's**
% of All Dollars Spent*
on Pre-Recorded Music
by People 25 + : **57%**
Video Plays Since Launch: **28,530**

* Source: Record Industry Association of America, 1983.

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CASH BOX

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GUEST EDITORIAL

Speaking Out On Retailing

By Barrie Bergman

This year as well as last I will not be giving a speech at the NARM convention. As a matter of fact, this makes the forty-second consecutive year I will not be delivering the valedictory address at this great conclave of music and video nabobs.

The reason I'm not enlightening the assembled multitude, I've heard by the grapevine, is that I'm too controversial. Granted, I have a big mouth and often somewhat bizarre musings emerge from it, but it seems to me that controversy and divergent opinion are positive forces.

This is not an appeal for a shot at next year's gathering. Lord knows, the opportunity that *Cash Box* has given me to ruminate in print in this article is ego salve enough. I also have the opportunity to piss off as many people as possible without any possibility of thrown vegetables or stages being rushed.

So, all of that business out of the way, now what to be controversial about? Or what percentage of NARM delegates can I offend in two typewritten pages.

In our society there is a large preoccupation with relationship. Divorce has overtaken marriage and the failure of employer-employee relationships is the scourge of American organizations. In our industry the relationship between supplier and retailer/rackjobbers is often tenuous and strained. What is the mistake that we all seem to be making?

I think it has to do with purpose. In any working relationship we need to be aware of the purpose that we are trying to achieve. If we can agree on purpose, the next step is to set up agreements that we can live by. It seems to me that the purpose of our business is to satisfy the ultimate consumer of our product and that we share a mutuality of interest in all of us succeeding ie, we're all in this boat together and if it sinks we're out of luck.

Purposeful behavior is the vehicle to help us to help each other win the business game. If we agree to do whatever it takes to please our final consumer, debates over packaging, computerization, shipping speed, pricing, and a myriad of other matters should be easy to resolve. We need to focus on what gratifies our customer.

He or she wants attractive product, good inventory, good service, good service and good service. As an industry we need to spend

our time and energy on helping each other with custom service. We have competed with each other on price for far too long. Any idiot can give stuff away. The true competitive arena is how we treat our customer.

Video rental seems to be a particular area of concern. We have to all work together to get the hits to the stores, insure available catalogs at distribution and at retail, and most of all create an in-store ambiance that makes the renter's experience a positive one. This means stores have to be bright, well stocked, well merchandised, and friendly, rather than like so many units that resemble 42nd St. porno stores. We have to encourage the use of new technological advances to speed the rental process and reduce the lines in stores. Merchandising and display is of paramount import in a visually-based medium. Fixture design is another area that could help the store feel warm and sell better.

I know a lot of what I've been talking about sounds like standard boiler plate, but personal experience tells me that our customers are not getting a pleasurable experience each trip into our stores. Retailing in the US is in a sorry state. One only has to shop in one of the many discount department stores that would allow a customer to die of starvation if she for some reason was stranded in an isle. If we can differentiate the music and video business as a particularly joyful type of shopping, we will all prosper. Our product is entertainment, so

how hard is it to entertain our shopper and treat them well?

Not very controversial stuff, eh? Maybe I'm mellowing as I approach senility. I'm just full of love and peace towards my fellow man.

Oh, by the way, I've got a suggestion for a new 24 hour cable channel called the Jerry Lewis Telethon. It would give a home to the has-been egomaniacs like Jer, Sammy, Chad, Dean, Wayne, Liza and the like. Also, I think we need a star-studded recording session to raise money for artists like Paul McCartney, Glen Campbell, Conway Twitty, and La Ross who have lost their talent. Also, I advocate an old age home for aging record executives no longer able to fail up. And . . . and . . . and . . . and . . . and . . .



Barrie Bergman is chairman of North Carolina-based Record Bar.

TOP POP DEBUTS

SINGLES	58	CELEBRATE YOUTH — Rick Springfield — RCA
ALBUMS	138	ALF — Alison Moyet — Columbia

POP SINGLE	WINNERS CIRCLE Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	POP ALBUM
#1 ONE MORE NIGHT Phil Collins Atlantic		#1 NO JACKET REQUIRED Phil Collins Atlantic
B/C SINGLE		B/C ALBUM
#1 NIGHTSHIFT Commodores Motown		#1 NIGHTSHIFT Commodores Motown
COUNTRY SINGLE		COUNTRY ALBUM
#1 WALKIN' A BROKEN HEART Don Williams MCA		#1 40 HOUR WEEK Alabama RCA
JAZZ		MUSIC VIDEO
#1 STRAIGHT TO THE HEART David Sanborn Warner Bros.		#1 MATERIAL GIRL Madonna Warner Bros.
COMPACT DISC		12" SINGLE
#1 LIKE A VIRGIN Madonna Sire		#1 NEW ATTITUDE Patti LaBelle & Harold Faltermeyer MCA

CASHBOX TOP 100 SINGLES

April 6, 1985

	Weeks On Chart	3/30
1 ONE MORE NIGHT	2	9
2 WE ARE THE WORLD	6	3
3 MATERIAL GIRL	1	9
4 CAN'T FIGHT THIS FEELING	3	12
5 LOVERGIRL	5	16
6 NIGHTSHIFT	11	11
7 CRAZY FOR YOU	14	6
8 PRIVATE DANCER	8	12
9 SOMEBODY	9	10
10 JUST ANOTHER NIGHT	10	9
11 I'M ON FIRE	12	8
12 RHYTHM OF THE NIGHT	16	8
13 THAT WAS YESTERDAY	15	4
14 OBSESSION	17	11
15 THE HEAT IS ON	4	18
16 TOO LATE FOR GOODBYES	7	12
17 MISSING YOU	21	19
18 RELAX	13	12
19 HIGH ON YOU	20	11
20 SOME LIKE IT HOT	28	4
21 DON'T YOU (FORGET ABOUT ME)	31	7
22 ALL SHE WANTS TO DO IS DANCE	25	7
23 SOME THINGS ARE BETTER LEFT UNSAID	26	4
24 THIS IS NOT AMERICA	24	10
25 EVERYTHING SHE WANTS	30	3
26 ALONG COMES A WOMAN	29	7
27 ONE NIGHT IN BANGKOK	33	7
28 DON'T COME AROUND HERE NO MORE	32	4
29 TAKE ME WITH U	27	9
30 FOREVER MAN	35	5
31 RADIOACTIVE	34	8
32 CARELESS WHISPER	18	16
33 SAVE A PRAYER	19	10
34 VOX HUMANA	41	3
35 NEW ATTITUDE	40	7

	Weeks On Chart	3/30
36 LUCKY	35	8
37 SMOOTH OPERATOR	44	6
38 SECOND NATURE	38	8
39 ROCK AND ROLL GIRLS	43	4
40 SAY IT AGAIN	42	7
41 THE BIRD	45	7
42 WE CLOSE OUR EYES	46	6
43 SUDDENLY	50	3
44 CALIFORNIA GIRLS	22	12
45 EVERYBODY WANTS TO RULE THE WORLD	53	4
46 KEEPING THE FAITH	23	11
47 THE WORD IS OUT	37	10
48 EASY LOVER	39	20
49 LET'S TALK ABOUT ME	47	7
50 MISLED	48	20
51 SUGAR WALLS	49	16
52 ONE LONELY NIGHT	65	2
53 (MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY	60	3
54 ONLY THE YOUNG	51	11
55 CHANGE	55	6
56 FRESH	65	3
57 TURN UP THE RADIO	52	16
58 CELEBRATE YOUTH	—	1
59 THINGS CAN ONLY GET BETTER	70	3
60 INVISIBLE	66	4
61 BABY COME AND GET IT	67	3
62 AXEL F*	80	2
63 WHY CAN'T I HAVE YOU	64	11
64 WALKING ON SUNSHINE	74	2
65 IN MY HOUSE	72	4
66 RAIN FOREST	65	11
67 CAN'T STOP	77	2
68 'TIL MY BABY COMES HOME	75	3

	Weeks On Chart	3/30
69 THE NEVER ENDING STORY	78	3
70 WHEN THE RAIN BEGINS TO FALL	57	8
71 LOVERBOY	58	19
72 SWEAR	79	3
73 LONELY IN LOVE	81	2
74 LOST IN LOVE	83	2
75 I WANT TO KNOW WHAT LOVE IS	59	18
76 MR. TELEPHONE MAN	61	16
77 SMALLTOWN BOY	62	15
78 DO YOU WANNA GET AWAY	—	1
79 BE YOUR MAN	39	2
80 WILL THE WOLF SURVIVE?	88	2
81 BACK IN STRIDE	90	2
82 THE BORDERLINES	63	11
83 BEAT OF THE HEART	64	11
84 SMUGGLER'S BLUES	—	1
85 NAUGHTY, NAUGHTY	69	16
86 OH GIRL	—	1
87 NEUTRON DANCE	71	20
88 WELCOME TO THE PLEASURE DOME	—	1
89 WALKING ON THE CHINESE WALL	—	1
90 THE OLD MAN DOWN THE ROAD	75	16
91 THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)	76	22
92 KISS AND TELL	82	8
93 METHOD OF MODERN LOVE	84	16
94 SOLID	85	21
95 I WANNA HEAR IT FROM YOUR LIPS	66	12
96 YOU'RE THE INSPIRATION	87	21
97 LIKE A VIRGIN	91	21
98 PLAYING TO WIN	32	11
99 EMOTION	93	5
100 SCIENTIFIC LOVE	94	5

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Alli She Wants (Korchmar—ASCAP)	22
Along Comes A Woman (Double Virgo—ASCAP/MCA/Feidofeide—BMI)	26
Axel F (Famous—ASCAP)	62
Baby Come (Dyad/Eisenstein/Hen-AV/Kings Road—BMI)	61
Back In (Amazement—BMI)	81
Beat Of (Blackwood/Just Friends/Pink Smoke/Ke'Shmack—BMI)	83
Be Your (Crazy People/Almo—ASCAP)	79
California Girls (Irving—BMI)	44
Can't Fight (Fate—ASCAP)	4
Can't Stop (Stone City adm. by national League—ASCAP)	67
Careless Whisper (Chappell—ASCAP)	32
Celebrate (Super Ron—BMI)	58
Change (Lord Of Dreams/Arista—ASCAP)	55
Crazy For You (WB—ASCAP/Warner-Tamerlane—BMI)	28
Don't Come (Gone Gator/Blue Network—ASCAP)	7
Do You (Emergency/Jobete/Green Star—ASCAP)	78
Easy Lover (Sir & Trini/Phil Collins/Pain/New East—ASCAP)	49
Emotion (Almo—ASCAP)	98
Everybody Wants (Virgin/10 Adm. by Nymph—BMI)	45
Everything (Morrison Leahy/Chappell—ASCAP)	25
Forever Man (Blackwood/Urge—BMI)	30
Fresh (Delightful—BMI)	56
High On You (Rude/WB/Easy Action—ASCAP)	19
I'm On Fire (Bruce Springsteen—ASCAP)	11
In My House (Stone City Adm. by Jay Warner—ASCAP)	65
Invisible (Beau-dit-c-de/Alli Boys—BMI)	60
I Wanna Hear (E.C.S./SafeSpace Adm. by Warner-Tamerlane/Pitchford—BMI)	95
I Want (Somerset/Evansongs—ASCAP)	75
Just a Gigolo (Chappell/Intersong/Edwin H. Morris/Jerry Vogel—ASCAP)	53
Just Another (Promopub E.V.—PRS)	10
Keeping The Faith (Joel—BMI)	46
Kiss And Tell (April/JJ—ASCAP)	92
Let's Talk (Wolf Songs Adm. by Careers—BMI)	49
Like A (Billy Steinberg/Denise Barry—ASCAP)	97
Lonely (Herds of Birds/Gregg Giuffria/Kid Bird/Frozen Plains—BMI/ASCAP)	73
Lost In Love (Colgems—EMI—ASCAP)	74
Loverboy (Zomba/Willesden)	71
Lovergirl (Midnight Magnet—ASCAP)	5
Lucky (Lexy Girl/Well Received—ASCAP)	36
Material Girl (Minong—BMI)	3
Method Of (Hot-Cha/Unichappell—BMI)	93
Misled (Delightful—BMI)	50
Missing You (Brockman—ASCAP)	17
Mr. Telephone Man (Raydiola—ASCAP)	76
Naughty, Naughty (Carbert—BMI)	85
Neutron Dance (Off Backstreet/Streamline Moderne—BMI/Unicity—ASCAP)	87
New Attitude (Unicity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP/BMI)	35
Nightshift (Walter Orange—ASCAP/Tuneworks/Right-song/France/Golde—BMI)	6
Obsession (Pacific Island c/o Careers—BMI/Makiki c/o Arista—ASCAP)	14
Oh Girl (Irving/Boy Meets Girl—BMI)	86
One Lonely (Janisongs—ASCAP)	52
One More Night (Fun—ASCAP)	1
One Night (MCA—ASCAP)	27
Only The Young (Twist and Shout, Div. of Weed High Nightmare Adm. by Colgems—EMI—ASCAP)	54
Playing To Win (Australian Tumbleweed—BMI)	98
Private Dancer (Straitjacket Adm. by Almo—ASCAP)	8
Radioactive (pub. not listed—ASCAP)	31
Rain Forest (Oval Music Ltd.)	66
Relax (Perfect Adm. by Island—BMI)	18
Rhythm (Edition Sunset Adm. by Arista—ASCAP)	12
Rock And Roll (Wanaha—ASCAP)	39
Save A Prayer (Tritec)	33
Say It Again (Black Mountain Road—BMI)	40
Scientific Love (Hip Trip/Micstar—BMI)	100
Second Nature (Blackwood/Multi-Level/Janiceps—BMI)	38
Smalltown Boy (Bronski/William A. Bang)	77
Smooth Operator (Adm./St. John—MCPS)	37
Smuggler's (Red Cloud/Night River—ASCAP)	84
Solid (Nick-O-Val—ASCAP)	94
Somebody (Adams Comm./Caiyso Toonz—PROC/Invinc—BMI)	9
'Some Like It (Tritec)	26
Some Things (Hot-Cha/Unichappell—BMI)	23
Suddenly (Zomba/Willesden)	43
Sugar Walls (Tionna—ASCAP)	51
Swear (WB/Blue Disque/Jira—ASCAP)	72
Take Me With U (Controversy—ASCAP)	29
That Was (Somerset/Evansongs/Stray Notes—ASCAP)	13
The Bird (Tionna—ASCAP)	41
The Borderlines (WB/Zubaidah—ASCAP)	82
The Boys Of Summer (Cass Country/Wild Gator—ASCAP)	91
The Heat (Famous Music Corp.—ASCAP)	15
The Naver (Giorgio Morodor—ASCAP)	69
The Old Man Down (Wanaha—ASCAP)	90
The Word (10 Music Ltd. Adm. by Nymph—BMI/Warner Bros.)	47
Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Warner-Tamerlane—BMI)	59
Tris Is Not (Donna-Dijon/Jones/Pat-Meth/GPC adm. by Butter Milk Sky Assoc.—BMI/ASCAP)	24
'Til My (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA)	68
Too Late (Charisma/Chappell—ASCAP)	16
Turn Up The Radio (MCA—ASCAP)	57
Vox Humana (Milk Mensy—ASCAP)	34
Walking On (Screen Gems/Megasongs—BMI)	64
Walking (Noa-Noa/Glass Sea—ASCAP/Make See—BMI)	89
We Are (Mijac—BMI/Brockman—ASCAP)	2
We Ohsa (ATV—BMI)	42
Welcome (Perfect Adm. by Island—BMI)	38
When The Rain (Edition Sunrise/Edition Sunset Adm. by Careers/Arista—BMI/ASCAP)	70
Why Can't (Ric Ocacek—ASCAP)	63
Will The Wolf (Davince/Hio K.O. Adm. by Bug—BMI)	80
You're (Double Virgo—ASCAP/Foster Free—BMI)	96

★ Indicates Winner's Circle

• Indicates Highest Debut

THE TABLE'S BEEN SET FOR THREE ...
BUT THREE MORE GUESTS ARE ON THE WAY.

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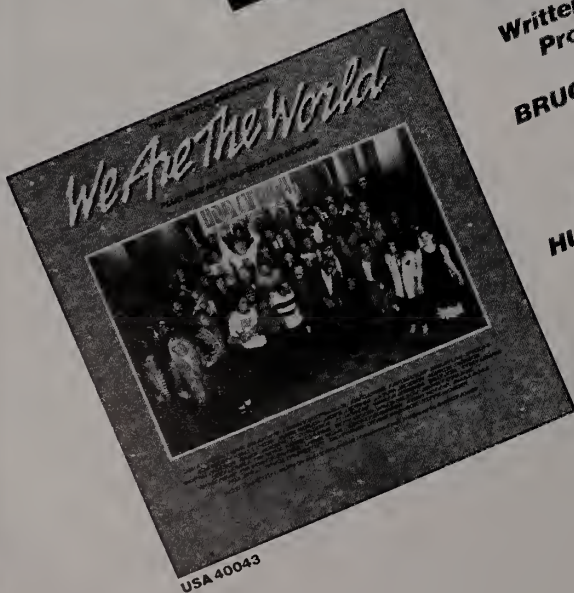
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USA 40043



PolyGram Executives Project Quick End To CD Shortage

by David Adelson

LOS ANGELES — Executives at PolyGram U.S. and Worldwide are projecting an end to the Compact Disc shortage that has plagued dealers in the wake of a higher-than-expected consumer demand. Hans Gout, senior director, Compact Disc, PolyGram Worldwide and Emiel Petrone, senior vice president, Compact Disc PolyGram Records and chairman of the Company Disc Group, both projected the end of the CD shortage as close as the second half of this year.

"We know that everyone is worried about shortages," said Gout. "But as far as we can judge, this will be over in a few months time and there will be enough manufacturing capacity to fulfill all the consumer's needs."

Gout cited production figures for PolyGram plants and other CD manufacturing facilities worldwide. "The Hanover, Germany facility's capacity was 13 million last year and we produced 13 million. We are not sure exactly what the Japanese facility produced but it was less than 10 million," he stated. "We know we will be able to do 25 million at Hanover this year and when I was in Japan recently I learned

they are rapidly expanding and there could be about 30 million Compact Discs coming out of that country this year."

According to Gout, "this means that although there is still a bit of a shortage at the moment because orders are coming in at such an incredible rate, the shortage must be over in a few months."

Petrone added, "What we're saying is that we feel by the fourth quarter at least, supplies should catch up with demand and there will be enough software to meet the demand of the consumer." He based his estimates on, "the increase in production from both the PolyGram plant and the seven existing plants in Japan."

Petrone addressed the recent production problems at CBS' Terre Haute, Indiana facility, which caused the company to recently suspend all order taking and cancel existing back orders. "We're very confident from the result of a recent Compact Disc Group meetings that the plant will start to accelerate its production capacity and once it meets the needs of CBS, it will once again begin to custom press."

Gout related the international scope of

(continued on page 58)

Oscars Go Pop

Wonder, Purple Rain Gain Honors At 57th Academy Awards

by Peter Holden

LOS ANGELES — In a year which has seen the music industry consistently capitalize on the 'marriage of film and music,' both popular and classical music had a good night at the 57th Academy Awards held March 25 at the Dorothy Chandler Pavilion. *Amadeus*, the film which chronicles the life of Wolfgang Amadeus Mozart through the eyes of his rival composer Antonio Salieri, picked up eight awards including Best Picture and Best Actor with F. Murray Abraham's performance as Salieri. Yet this picture, which focused so closely on music did not enter in to the music categories of the Oscars. In those categories, Prince won Best Song Score for *Purple Rain*; Stevie Wonder picked up his first Oscar for "I Just Called To Say I Love You" from *The Woman In Red*; and Maurice Jarre was awarded best Original Score for his meditative work on *A Passage To India*.

With so much music industry effort going into film scores and soundtracks, the competition for these awards was more heated than usual, Wonder getting his Oscar going up against such multi-

format hits as Ray Parker Jr.'s "Ghostbusters" and Kenny Loggins' "Footloose," both from movies of the same name. Prince, whose *Purple Rain* soundtrack did seem the shoo-in winner in this relatively new category, also faced stiff competition from *Against All Odds*, *Footloose* and others. Appearing with his band members Wendy and Lisa, Prince found his Oscar award "unbelievable," but none in the audience did.

Other major film awards included Sally Field as Best Actress in *Places In The Heart*, Dr. Haing S. Ngor, Best Supporting Actor in *The Killing Fields*, Peggy Ashcroft, Best Supporting Actress in *A Passage To India*, Milos Forman, Best Director for *Amadeus* and Best Foreign Language Film, *Dangerous Moves*.

With so many major wins for *Amadeus*, the Fantasy soundtrack should expect a healthy sales jump in the next week, although the two-album set has been one of the label's fastest movers since its release and has spawned a surge of interest in all Mozart product and classical music in general.



SILVER DAY — Los Angeles mayor Tom Bradley proclaimed Friday, March 22 "Horace Silver Day" in Los Angeles coinciding with a concert by the L.A. Modern String Orchestra featuring the works of ASCAP member Horace Silver. The concert, held at the Wilshire Ebell Theatre in L.A., was highlighted by the west coast premiere of Silver's "A Message From The Maestro." This jazz piece was commissioned in 1984 by the ASCAP Foundation/Meet the Composer Commission program as a musical tribute to the late Duke Ellington. Pictured at the reception immediately following the concert are (l-r): William Henderson, musical director of the L.A. Modern String Orchestra; Alfred Lions, founder of Blue Note Records; Chuck Niles of KKGQ, the evening's master of ceremonies; Horace Silver and ASCAP membership representative, Mary Jo Mennella.



LONE JUSTICE AND FRIENDS — In the studio recording their eponymously titled debut album for Geffen Records, the acclaimed Los Angeles-based group Lone Justice took time out from the mixing board to pose with some friends and creative co-conspirators. On hand was renowned producer Jimmy Iovine, who produced the Lone Justice LP, guitarist Miami Steve Van Zandt and Tom Petty keyboardist Benmont Tench, both of whom contributed to the collection of original songs. Pictured from left to right: Iovine; Van Zandt; Tench; Lone Justice's Don Heffington, Ryan Hedgcock and (seated) Maria McKee.

Music Executives Have Harsh Words For Japanese Industries

by Koza Otsuka

TOKYO — Top leaders of the record industries of the United States blasted with wrath the equipment industries of Japan at the press conference held in Tokyo on March 14, 1985 directly after the meeting of the board of directors of IFPI (International Federation of Phonogram and Videogram Producers) held in Tokyo on March 13, 1985. They also visited The Diet, the culture agency and the MITI (Ministry of Trade and Industry) to appeal for adequate actions regarding the protection of interests of both the copyright owners and record manufacturers from home tapings and rental-record practices by imposing royalties on the sales of blank tapes and recording equipment.

The members who took part in the IFPI-conference were: Coen Solleveld (president of IFPI), Nesuhi Ertegun (president of WEA), Stanley Gortikov (president of RIAA), Robert Summer (president of RCA), Noboru Takamiya (president of Japan Phonograph Record Association) and Ian Thomas (General Secretary of IFPI).

The outline of the remarks by the speakers at the press conference were as follows:

Stanley Gortikov (president of RIAA): "I am here today, because I am afraid and angry. My fear as an American and as part of the world music community is rooted in the practices of home taping. Our own statistics of two years ago showed that

(continued on page 55)

Behind The Bullets

Tears, Johnson Begin Chart Climb

by Stephen Padgett
Cash Box Research Staff

Tears For Fears, the British pop duo, is experiencing its first major U.S. chart success with "Songs From The Big Chair", its second Mercury LP and "Everybody Wants To Rule The World," its first U.S. single. Also, former Time guitarist and songwriter Jesse Johnson is finding that being on his own can yield huge rewards.

"Songs From The Big Chair," Tears For Fears' follow-up to their brilliant debut, "The Hurting," entered the LP chart last week at 87 bullet. This gun jumping start is very different from the slow, grass roots spread of the first LP. Four weeks ago, programmers began adding "Everybody Wants To Rule The World." It has climbed in big jumps each week, as more and more programmers hear the buzz that is in the marketplace on this single. At 45 bullet this week, up from 53, the record seems bound for the top 20. Multiple debuts this week indicate that the record is researching well in the markets in which it is being tested. Debuting the record this week are WGFM, WKRZ, WXKS, WCAU, WPRO, WZPL, KKRD, WVSR, Z93, WBBQ, WDCG, WRNO, Y100, Y106, KHTX, KSKD and KLUC. In addition it pulled in 15 new adds. There are early breakout retail reports from the midwest and west,

including The Camelot stores of Ohio and City One Stop of Los Angeles. The album is experiencing a tremendous response at retail with solid top 20 reports in the east, midwest and west. Among those top 20 reporters are Harvard Co-op in Boston, Sound-Video Unlimited in Chicago, Licorice Pizza in Los Angeles and Tower Records in Seattle. The album is top five at Show Industries (Music Plus) in Los Angeles.

Jesse Johnson, the funk master of Time fame, brings his first solo project, "Jesse Johnson's Revue," up to 67 bullet this week. Already a big hit on the Black Contemporary LP chart (22 bullet this week), the album is just getting started on the pop chart. It is getting top 30 reports, including Central One Stop in Connecticut, Downtown Records in Chicago, Record Theatre in Cincinnati and Tower Records in Seattle. The single, "Be Your Man," was experiencing sales before pop radio airplay, a rare feat in today's market, and a testimony to the increasing power and importance of black radio, which has been this song's main source of exposure. Strongest in the midwest and west, "Be Your Man" garners top 20 reports from, among others, Peaches Records in Cincinnati, L&M in Lumberton, N.C., Harmony House in Detroit, Turtles Records based in Atlanta and Tower Records in San Francisco.



GREENE STONE PACT — Greene Stone Records has signed a national distribution agreement with New York Music Distribution, Inc. Pictured from left are: Charlie Greene, Brian Stone, Greene Stone Records; Mel Fuhrman, John Cassetta, Monica Boscia, New York Music Distribution and Tina Schechter, attorney, Bernstein Carter & Deyo. Greene and Stone have discovered and produced recording artists such as Sonny & Cher, Buffalo Springfield, Iron Butterfly, Troggs, Barry White. First release on Greene Stone is expected within two weeks.

BUSINESS NOTES

ASCAP Board of Directors Elected

NEW YORK — The 24 members of the ASCAP Board of Directors, who are elected to serve for a two-year term commencing April 1, were established recently in a biennial election.

The writer members who were re-elected in the popular music field are Hal David, Stanley Adams, Sammy Cahn, Cy Coleman, Sammy Fain, John Green and Arthur Hamilton. Newly elected writer members in the popular music field are Marilyn Bergman and Burton Lane. The writer members re-elected in the concert music field are Leon J. Brettler of Shapiro, Bernstein & Co., Inc.; Salvatore T. Chiantia of Cromwell Music, Inc.; Sidney Herman of Paramount Music Corp.; Chuck Kaye of Warner Bros., Inc. (Warner Bros. Music); Buddy Killen of Cross Keys Pub. Co. Inc.; Irwin Z. Robinson of Chappell & Co., Inc.; Lester Sill of Colgems-EMI Music Inc.; and Michael Stewart of April Music, Inc. Newly elected as a publisher member in the popular field is Leeds Levy of Leeds Music Corporation. The publisher directors who were re-elected in the concert music category are Arnold Broido of Theodore Pressure Co.; Ernest R. Farmer of Summy-Birchard Music Div. Birch Tree Group Ltd.; and Ron Freed of European American Music Distribution Corp.

True Name And Address Law Nets 6,400 Counterfeit Tapes

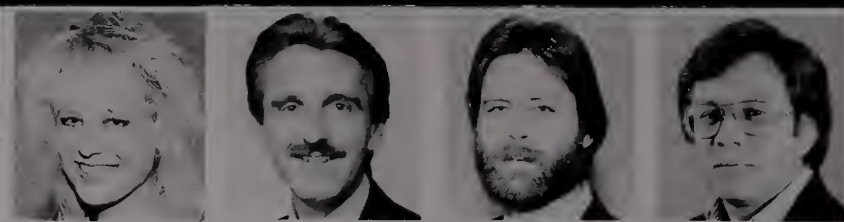
NEW YORK — California law enforcement officials have enacted a new "True Name and Address" law with the arrest of seven alleged counterfeit tape retailers during the month of February. The enactment of the new law, which requires that the true name and address of the record or tape manufacturer be clearly cited on the product, was used in conjunction with plain view seizures and resulted in the confiscation of over 6,400 counterfeit tapes. The tapes which were being sold at California "swap meets" or "flea markets" would have a legitimate estimated market value of \$38,600.

Arrested were Felipe Herrera of Huntington Park, Gabriel Guzman of Los Angeles, Robert Duran of Bell Gardens, Francisco Garcia of Hollywood, Adolfo Raul Alvarez of Ramona, Rosa Klein of Oceanside, and Leonard Munoz Perez, Jose Guadalupe Martinez, and Rafael Diez Fuentes, of Santa Ana, at various swap meets in Southern California.

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

NEW YORK — "Split Copyright: Challenges, Changes and Complications" will be the subject of the Apr. meeting of the Music Publishers Forum, Apr. 9 at N.Y.'s Essex Hotel; Heather O'Keefe will provide details at (212) 370-5330 . . . The American Federation of Musicians is holding its first national recruiting campaign in their nearly-100 year history, through the end of May, with a reduction in membership fees and other inducements . . . The Boston Pops, under the baton of John Williams, will celebrate its 100th birthday with a 15-city tour in July; things kick off with an opening night benefit concert, Apr. 30, at their Symphony Hall, Boston home featuring James Galway, Cleo Laine, and John Dankworth; the Signal Companies will underwrite the opener, which will be taped for PBS . . . Community 3 Recordings is a new independent label formed by Albert Garzon and Drew Dean; the Queens, N.Y.-based outfit will debut with Agitprop's "Feast of the Sunfish," due in Apr. . . Sheena Easton has been signed to the Music Division at Michael Levine Public Relations, while Shannon has been signed to Burnham-Callaghan Assoc. for her public relations representation . . . Oscar Brand's "Folksong Festival" will celebrate its 40th anniversary on the air, Apr. 20th, with a National Public Radio broadcast originating from N.Y.'s WNYC-FM; Leadbelly, Woody Guthrie, Bob Dylan, and dozens of others have been guests over the years . . . Wagner the nine-hour epic film starring Richard Burton as the late composer, will unroll at Alice Tully Hall, June 1, in a co-presentation of the Metropolitan Opera Guild and the Wagner Society of New York . . . The B'Nai B'Rith's Music and Performing Arts Unit elected its 1985 officers recently: Joe Cohen, executive vp, the Lesli Group, was named president; Norby Walters, president, Norby Walters Assoc., was named executive vp; Brad Simon, president, the Brad Simon Org. and Pete Hyman, vp, Surplus Records and Tapes, were named members-at-large; George Gabriel was named treasurer; and Manny Kamen, president, Kamen Video Products, was named secretary . . . Seattle's 14th Annual Northwest Folklife Festival will bring dozens of folkish musicians of all sorts to the Seattle Center, May 24-27: there'll be over 600 music and dance performances.

EXECUTIVES ON THE MOVE



Redburn

Clott

Davis

Hartong

BMI Promotes Preston — Frances W. Preston, vice president, Nashville, Broadcast Music, Inc. (BMI) has been appointed senior vice president, Performing Rights, effective immediately. This encompasses New York, Nashville and Los Angeles. In making the appointment, BMI president Edward M. Cramer said: "In over a quarter century with BMI, Mrs. Preston has become thoroughly grounded in all aspects of BMI's day-to-day functions. In addition, she is known and respected world-wide as a music industry leader."

Redburn Joins — David Steffen, vice president of sales at A&M Records, has announced that Tresa Redburn has been hired as local marketing director for Southern California. Prior to joining A&M, Redburn served as sales and marketing coordinator at Jem Records.

Kolesky Moved — Elise Kolesky has moved to New York as the local marketing coordinator for A&M Records. She moves to New York from Los Angeles where she worked in the national sales office. Prior to working for A&M Records, Kolesky held a position with Pickwick Distribution.

Clott Promoted — Timothy A. Clott has been promoted to senior vice president and general manager of Paramount Home Video, it was announced by Robert V. Klingensmith, executive vice president, Video Distribution, for Paramount Pictures Corporation. A seven-year veteran of Paramount, Clott's most recent position was vice president and general manager of the home video operation.

Davis Joins — Randall S. Davis joins Jensen Communications, the entertainment-oriented public relations and marketing agency, as vice president. Davis spent the past year-and-a-half with Berkheimer & Kline public relations as account executive. Previously Davis worked at Capitol Records for seven years — two years as manager of press & editorial services followed by five years as director of merchandising & advertising.

Changes At Phonogram — Bas Hartong has been named senior vice president, A&R, Phonogram International, it was announced by Mathieu Vanswevelt, president of the label. Hartong began his career with Phonogram in Holland in 1973 as A&R assistant. In '76 he moved to the legal department and then in '79 became International A&R Manager for Phonogram, Holland. Hartong moved to New York in 1982 to assume the title of vice president, A&R, Phonogram International — his position before the current promotion. Gibson Kemp has been named Director Popular Product, Phonogram International in Baarn, Holland. Kemp was previously head of A&R, PolyGram Records in Sydney, Australia. Prior to that he was A&R director for WEA in Australia, and before that was international manager of Phonogram in London.

Gorsky Named — Brenda Gorsky has been named to the position of Manager, Creative Services Administration Arista Records. In this capacity, she will be liaison between the creative services department and the rest of Arista, initiating all scheduling and coordinating advertising, merchandising, television and radio commercials, corporate communications and album packages.

Johnson Named — Dale Johnson has been named vice president, distribution, PolyGram Records, it was announced by Guenter Hensler, President and Chief Executive Officer of the label. Johnson has been with PolyGram for ten years, starting out as Warehouse Manager in Indianapolis.

Girod Appointed — Red Label Records, the Chicago-based entertainment company, announced the appointment of Richard Girod as national director of sales and promotion. Prior to joining Red Label, Girod served as A&M Records' regional sales manager for the past three years. During his eight year tenure at A&M, Girod held various positions in promotions and sales.

Klasen Named — Paul Sheffield, Dallas regional branch manager for the Warner/Elektra/Atlantic Corp., announced the appointment of Susan Klasen as singles specialist/special projects coordinator. Prior to her appointment, Klasen, who has been with WEA for two and a half years, was the Branch secretary for Sheffield.

Colavecchio Appointed — RCA Inc. announces the appointment of Nino Colavecchio to regional manager of the record division in Montreal. Nino is responsible for the record division's sales and promotion in Quebec.

Meyer Promoted At MCA

LOS ANGELES — Steve Meyer has been promoted to the newly created position of senior vice president, promotion for MCA Records, the announcement was made by Richard Palmese, executive vice president, marketing and promotion for the label. In his new capacity, Meyer will oversee all elements of the label's pop and rock promotional efforts.

In making the announcement, Palmese said, "In the year and a half that I've worked with Steve, he has exhibited a special kind of executive leadership that has contributed in a great way to the success of our company. His intelligence, determination, and drive have made him one of the most respected and admired promotion executives in the business."

Prior to joining MCA two years ago, Meyer was the national promotion director of Capitol Records for seven years.



Steve Meyer

CASHBOX

1

**Anything Else Is A
Compromise**

CASHBOX



**More Essential Than
Speeding Bullet**

REGIONAL ALBUM ANALYSIS



NATIONAL BREAKOUTS

- | | |
|-----------------------------|--------------------------|
| 1 ERIC CLAPTON | 9 SANTANA |
| 2 <i>THE BREAKFAST CLUB</i> | 10 U2 |
| 3 COMMODORES | 11 DEBARGE |
| 4 TEARS FOR FEARS | 12 MARY JANE GIRLS |
| 5 LUTHER VANDROSS | 13 JESSE JOHNSON'S REVUE |
| 6 GEORGE THOROGOOD | 14 ANIMOTION |
| 7 MAZE | 15 BILLY JOEL |
| 8 DIANA ROSS | |

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

NORTHEAST 1.

- 1 COMMODORES
- 2 ERIC CLAPTON
- 3 DIANA ROSS
- 4 *THE BREAKFAST CLUB*
- 5 GEORGE THOROGOOD
- 6 U2
- 7 TEARS FOR FEARS
- 8 DEBARGE
- 9 SANTANA
- 10 LUTHER VANDROSS

SOUTHEAST 2.

- 1 COMMODORES
- 2 ERIC CLAPTON
- 3 MAZE
- 4 GEORGE THOROGOOD
- 5 *THE BREAKFAST CLUB*
- 6 DIANA ROSS
- 7 SANTANA
- 8 JESSE JOHNSON'S REVUE
- 9 DEBARGE
- 10 LUTHER VANDROSS

BALTIMORE/WASHINGTON 3.

- 1 ERIC CLAPTON
- 2 *THE BREAKFAST CLUB*
- 3 TEARS FOR FEARS
- 4 COMMODORES
- 5 GEORGE THOROGOOD
- 6 MAZE
- 7 JESSE JOHNSON'S REVUE
- 8 LUTHER VANDROSS
- 9 DIANA ROSS
- 10 U2

WEST 4.

- 1 ERIC CLAPTON
- 2 *THE BREAKFAST CLUB*
- 3 TEARS FOR FEARS
- 4 COMMODORES
- 5 LUTHER VANDROSS
- 6 U2
- 7 BILLY JOEL
- 8 DIANA ROSS
- 9 MAZE
- 10 SANTANA

MIDWEST 5.

- 1 ERIC CLAPTON
- 2 *THE BREAKFAST CLUB*
- 3 LUTHER VANDROSS
- 4 MAZE
- 5 COMMODORES
- 6 DIANA ROSS
- 7 TEARS FOR FEARS
- 8 ANIMOTION
- 9 MARY JANE GIRLS
- 10 GEORGE THOROGOOD

NORTH CENTRAL 6.

- 1 COMMODORES
- 2 ERIC CLAPTON
- 3 GEORGE THOROGOOD
- 4 TEARS FOR FEARS
- 5 VAN MORRISON
- 6 JESSE JOHNSON'S REVUE
- 7 LUTHER VANDROSS
- 8 THE VELVET UNDERGROUND
- 9 DIANA ROSS
- 10 *THE BREAKFAST CLUB*

DENVER/PHOENIX 7.

- 1 GEORGE THOROGOOD
- 2 SANTANA
- 3 ACCEPT
- 4 COMMODORES
- 5 ERIC CLAPTON
- 6 *THE BREAKFAST CLUB*
- 7 TEARS FOR FEARS
- 8 LUTHER VANDROSS
- 9 MARY JANE GIRLS
- 10 DIANA ROSS

SOUTH CENTRAL 8.

- 1 *THE BREAKFAST CLUB*
- 2 ERIC CLAPTON
- 3 BILLY JOEL
- 4 ANIMOTION
- 5 GREG KIHN
- 6 COMMODORES
- 7 DIANA ROSS
- 8 GEORGE THOROGOOD
- 9 U2
- 10 MAZE

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	15.98	Weeks On 3/30 Chart	15.98	Weeks On 3/30 Chart
1 LIKE A VIRGIN	15.98	1 19	16 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES	16 6
2 AGENT PROVOCATEUR	15.98	2 8	17 PRIVATE DANCER	18 27
3 THE DARK SIDE OF THE MOON	—	3 30	18 HIS 12 GREATEST HITS	20 3
4 PURPLE RAIN	15.98	4 30	19 BIG BAM BOOM	17 12
5 SHE'S THE BOSS	—	6 5	20 MAKE IT BIG	19 7
6 CHICAGO 17	15.98	5 22	21 RECKLESS	21 10
7 CENTERFIELD	15.98	7 7	22 VALOTTE	22 8
8 BORN IN THE U.S.A.	—	9 30	23 FACE VALUE	25 2
9 CAN'T SLOW DOWN	—	10 30	24 GREATEST HITS	24 6
10 BUILDING THE PERFECT BEAST	15.98	11 10	25 SHE'S SO UNUSUAL	23 30
11 BREAK OUT	—	12 24	26 AMADEUS	26 10
12 VULTURE CULTURE	—	15 5	27 PERFECT STRANGERS	— 1
13 LUSH LIFE	15.98	14 5	28 TIME WARP	27 11
14 HEARTBEAT CITY	15.98	13 30	29 WHEELS ARE TURNIN'	29 7
15 SPORTS	—	8 9	30 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS	28 15

ALBUM RELEASES

NEW AND DEVELOPING

DON'T SUPPOSE — Limahl — EMI America 17142 — Producers: De Harris-Tim Palmer-Giorgio Moroder — List: 8.98 — Bar Coded

The strength of the international hit single "The Neverending Story" should give this solo debut from the lead vocalist of Kajagoogoo an initial boost, yet cut for cut, "Don't Suppose" is a rich and well-textured LP. With material for CHR and new music radio, Limahl has a strong presence which comes across throughout the LP. Look for an enthusiastic teen following.



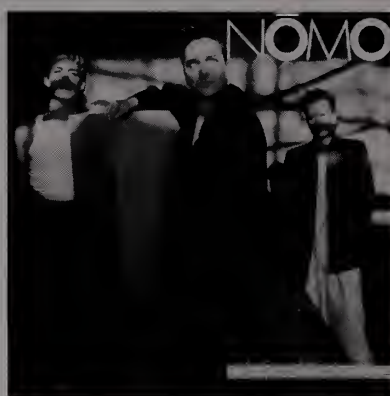
GO WEST — Go West — Chrysalis 41495 — Producer: Gary Steneson — List: 8.98 — Bar Coded

With the initial power of the solidly rocking and melodic single "We Close Our Eyes," Go West seems to be a well produced band on the brink of commercial success. Primarily a duo consisting of Peter Cox on vocals and guitar and Richard Drummie on vocals and bass, Go West also uses a host of session players to good end. Good CHR fare with enough firepower for AOR.

NEW AND DEVELOPING

VAN ZANT — Van Zant — Geffen 24059 — Producer: Rodney Mills — List: 8.98 — Bar Coded

Johnny Van Zant has long been ready for a solo foray, and this debut disc is a strong set of streamlined pop-metal. Soaring lead vocals and gritty lead guitar work are the distinctive elements, but the songwriting throughout is made for the current climate of AOR radio. Hard-edged production with especially booming drums should contribute to this disc's commercial long life.



THE GREAT UNKNOWN — Nomo — Atco 90258 — Producer: None Listed — List: 8.98 — Bar Coded

This debut from Nomo is a well produced and written effort which makes use of several pop genres which blend to form a tasteful mix in search of a radio format. Though Nomo is not quirky or as hard-edged as much of the pop material out currently, this is solid pop with the versatility of Toto. Strong musicianship and vocals throughout. Look for some retail activity and A/C radio play.

FEATURE PICKS

STEADY NERVES — Graham Parker and The Shot — Elektra 9-60388-1 — Producer: William Wittman-Graham Parker — List: 8.98 — Bar Coded

Parker has had to have "Steady Nerves" after all the near misses over the years, but this time out may be a hit. Songs like "When You Do That (To Me)" and the guitar work of Brinsely Schwartz add up to a winner.

SPINAL TAP — Original Motion Picture Soundtrack — Polydor 817-846-1 — Producer: Christopher Guest-Harry Shearer-Michael McKean — List: 8.98 — Bar Coded

A reservicing of this parody gem which chronicles the rise and plateau of the fictional Spinal Tap band. Funny with good music for AOR.

TWIN SISTERS — Exene Cervenka/Wanda Coleman — Freeway 1057 — Producer: Harvey Robert Kubernik — List: 8.98

This spoken word effort from X lead vocalist Cervenka and Guggenheim winner Coleman's is ironic, funny, desperate and thoroughly contemporary in theme and delivery.

EXTRA PLAY — Kaja — EMI America 17157 — Producer: Colin Thurston — Kaja — List: 8.98 — Bar Coded

Thickly produced set of dance-oriented British funk which should find an immediate audience in the clubs and on new music stations. With Limahl gone solo, bassist Nick Beggs handles lead vocal chores.

Q.T. HUSH — Q.T. Hush — Epic 39937 — Producer: Teena Marie-Allen McGrier — List: 8.98 — Bar Coded

This one has all the right elements: purely danceable tunes, richly layered vocals, and the undeniable Teena Marie production touch. Could be the latest in Epic's string of B/C smashes.

THE COLLECTION — Ultravox — Chrysalis 41490 — Producer: various — List: 8.98 — Bar Coded

This British band still has a devoted cult following and commercial response never eluded it in its home country. "The Collection" is a greatest hits sampler with "Dancing With Tears In My Eyes," "All Stood Still" and others.

LOVE IS WHAT WE MAKE IT — Kenny Rogers — Liberty 51157 — Producer: Larry Butler — Lionel Richie — Kenny Rogers — List: 8.98 — Bar Coded

Unreleased material from Rogers' Liberty days, the slant may be somewhat dated, but the quality and the distinctive Rogers feel is intact throughout.

FUZZ DANCE — Various Artists — Sire 25273-1 — Producer: Various — List: 5.99 — Bar Coded

Inventive sampler of Italian dance music and remixed by Ivan Ivan and Francois K. Another Sire project which should inspire strong sales and similar marketing endeavors.

GET BACK! — Ike & Tina Turner — Liberty 51156 — Producer: Ike Turner-Spencer Proffer-Denny Diante — List: 8.98 — Bar Coded

In the wake of Tina Turner's massive comeback success, this reissue of the duo's greatest hits should do well. Includes "Proud Mary," "River Deep, Mountain High" and "Nutbush City Limits."

BIRDY — Peter Gabriel — Geffen 24070 — Producer: Peter Gabriel-Daniel Lanois — List: 9.98 — Bar Coded

This score from the film *Birdy* does not contain any lyrics/vocals, but Gabriel's aural collage is an entrancing and provocative melding of modern sonics and primal patterns.

RECORDS TO WATCH

ZOT — Zot — Elektra 60380-1 — Producer: Pat Moran — List: 8.98 — Bar Coded

AFFAIRS IN BABYLON — Refugee — Chrysalis 41493 — Producer: Myles Hunter — List: 8.98 — Bar Coded

BURNIT — Modern Romance — RCA 1-5397-A — Producer: Bryan Evans and Modern Romance — List: 8.98 — Bar Coded

ROGUES GALLERY — Slade — CBS 39976 — Producer: John Punter — List: 8.98 — Bar Coded

NIRVANA PETER — Peter Ivers — Warner Bros. 25213-1 — Producer: Linda Perry — List: 8.98 — Bar Coded

IF I ONLY KNEW — The Emotions — Motown 6136 — Producer: CVarious — List: 8.98 — Bar Coded

AKIMBOALOGO — Kim Mitchell — Bronze 790257 — Producers: Kim Mitchell and Nick Blagona — List: 8.98 — Bar Coded

ADVENTURE TIME — The Elvis Brothers — Portrait 39875 — Producer: Adrian Belew — List: 8.98 — Bar Coded

STRANGE ANIMAL — Larry Gowan — Columbia PC 80099 — Producer: David Tickle — List: 8.98

A TEST OF TIME — Darkroom — WEA 2515151 — Producer: Tom Treumeth — List: 10.49

SO TRANQUILIZIN — Cosmetic With Jamaaladeen Tacuma — Gramavision 18-8310-1 — Producer: Jamaaladeen Tacuma — List: 8.98 — Bar Coded

SINGLE RELEASES

NEW AND DEVELOPING

NEW AND DEVELOPING

PHILIP BAILEY (Columbia 38-04826)
Walking On The Chinese Wall (4:30) (Noa-Noa Music-Glass Sea/ASCAP-Make Zee Music-BMI) (Seeman-Levy-Hughes) (Producer: Phil Collins)



Bailey's multi-format success with his "Easy Lover" duet with Phil Collins may be repeated with this slow grooving track which has all the instrumental earmarks of Collins' deft hand. Big drum sound, punchy horns and a breezy chorus melody all contribute to this gem which should find success immediately on both CHR and B/C radio. Majestic vocals and arrangement.



DANNY ELFMAN (MCA 52560)
Gratitude (3:59) (Little Maestro Music/BMI) (D. Elfman) (Producers: D. Elfman, P. Ratajczak, S. Bartek)

Oingo Boingo's Danny Elfman turns in a popping dance tune of resounding funk overtones for the *Beverly Hills Cop* soundtrack. A terse beat punctuates Elfman's characteristically modulated vocal here, with heavy guitar riffs churning at intervals. Thorough dance music incorporating a wide range of styles — from New Wave to funk, spiced by the urban neurosis of Elfman's melodic tension. CHR and progressive rock radio.

NEW AND DEVELOPING

NEW AND DEVELOPING

RICK SPRINGFIELD (RCA JK-14047)
Celebrate Youth (3:52) (Super Ron Music/BMI) (R. Springfield) (Producers: R. Springfield, B. Drescher)



A slamming rocker from Springfield's "Tao" LP for RCA, "Celebrate Youth" features a heavy percussive sound that drives the tune from beginning to end. This is an impassioned anthem for Springfield's predominantly youthful following, as philosophical as it is forceful. "Celebrating Youth" is a CHR rocker sparked with Springfield's thoughtful lyrics.



JULES SHEAR (EMI America B-8259)
Steady (3:30) (Funzalo Music-Jeters Music-Rella Music/BMI) (Shear-Lauper) (Producer: Bill Drescher-Jules Shear)

This Jules Shear-Cyndi Lauper composition could be the one that breaks the longtime recording artist to the audience he deserves. Mid-tempo and solidly melodic cut that should appeal to CHR, new music and A/C. With good radio response out of the box, Shear should gain Top 40 status.

FEATURE PICKS

JEFFREY OSBORNE (A&M 2724)
Let Me Know (4:35) (Almo Music-March 9 Music/ASCAP-Irving Music-Leibraphone Music/BMI) (Osborne-Leib) (Producer: George Duke)

After the muscle of such singles as "The Borderlines," Osborne here works sensitively and with passion on this ballad. Look for immediate B/C adds.

THE J. GEILS BAND (EMI America B-8260)
Eenie Meenie Minie Moe (3:54) (Center City Music-Last Licks Music/ASCAP) (Justman-Justman) (Producer: Seth Justman)

Pure Geils rock 'n' soul which merges equal parts of humor, beat and good times playing. Justman's vocals have their own distinctiveness and the famous J. Geils raucousness is apparent throughout. Should be a strong add on many AOR stations with retail support.

BOOK OF LOVE (Sire 7-29030)
Boy (3:02) (Book Of Love-Songs-I-Squared Music/BMI) (Ottaviano) (Producer: Ivan Ivan)

Already getting a good buzz in the clubs, this Book Of Love debut is highly danceable and features some mesmerizing synth fills.

GEORGE DUKE (Elektra 7-69649)
Thief In The Night (3:56) (Mycenae Music/ASCAP) (Duke) (Producer: George Duke)

Smoldering dance cut from this keyboardist-writer-producer which is technically sophisticated with a distinctly romantic and human edge.

UTOPIA (Passport 7927)
Mated (3:41) (Medi-evil Music/BMI-Viewmaster Music/ASCAP) (Utopia) (Producer: Utopia)

Todd Rundgren and Utopia here show their R&B roots with Rundgren's blue-eyed soul vocal leading the way. An excellent arrangement with seamless musicianship.

IMAGES IN VOGUE (WEA 25 91280)
Call It Love (5:33) (B. H&H Music/Home Cooked Music/CAPAC/ Don Valley Music/Pro) (Vizviry, Smith, Crompton, Shaw, Nelson, Martindale) (Producer: Vizviry — Images In Vogue)

The first single from the forthcoming album shows the listener the distinctive synthesizer dance sound of the band. A good choice for the dance floor and a strong follow up to their first single from 1983, "Lust For Love."

MARC ANTHONY THOMPSON (Warner Bros. 7-29063)
Love Cools Down (4:14) (Skillett Turtles Music/ASCAP) (Thompson) (Producer: Marc Anthony Thompson-Champ Davenport)

Thompson's rich voice and this track's heavy-bottomed rhythm section are distinctive, and the track's clearly pop melody and chorus could make this one a sleeper on the charts.

HONEYMOON SUITE (WEA 25 91527)
Stay In Light (3:30) (Autotunes/Don Vallely Music/Pro) (Dermot, Grehan) (Tom Treunuth)

The Niagara, N.Y.-based band has released this single from a successful, self-titled debut album. An easygoing rock tune with some fine guitar tracks.

RECORDS TO WATCH

ADVERTISEMENT

LEGACY (Private I ZS4 04794)
Don't Waste The Night (Long Vocal Version) (4:43) (National League Music/Chappell Music/Richer Music—ASCAP) (S. Dream, M. Dair) (Producers: Shawn Dre' Dream & Marquis Dair)

THE EMOTIONS (Motown 1784MF)
Miss Your Love (4:14) (Wenkewa Music—ASCAP/Walkran Music—BMI) (W. Vaughn, J. Philpot) (Producers: Wayne & Wanda Vaughn)

ANGEL CITY (MCA 52559)
Be With You (3:58) (Albert Ltd./Marks Music—BMI) (Brewster, Neeson, Brewster) (Producer: Ashley Howe)

SMOKE CITY (Epic 34-04866)
I Really Want You (4:22) (Marie Music Co.—BMI) (E.Z. Kimball, R. Scott) (Producer: Ron Scott)

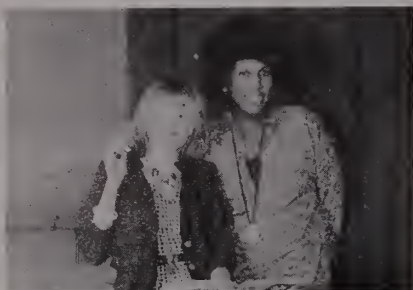
CARRIE LUCAS (MCA 52524)
Charlie (3:30) (Joseph Conlan Music/West Valley Music-BMI) (J. Conlan, B. DeVorzon) (Producers: Barry DeVorzon and Joseph Conlan)

OATTES VAN SCHAİK (Portrait 37-04857)
Miracles (3:58) (The Company Of The Two P(i)eters B.V./Ladybird Music B.V.) (B. Oattes, R. Van Schaik) (Producers: Bernard Oattes, Rob Van Schaik, Van Gibbs)

Wang Chung
"FIRE IN THE TWILIGHT"
AM RECORDS
 From the soundtrack of the smash film *The Breakfast Club*
 Produced by Keith Forsey © 1985 The David Geffen Co.

POINTS WEST

A RECORD BORN OF TWIN SISTERS — Harvey Kubernik's many-tiered promotion and production of the area's "spoken word" scene has resulted in many things: three double album compilations of spoken material from artists from around the area — from "real" poets to various local musicians — and a consistently provocative series of live shows which take place anywhere from McCabe's Guitar Shop to the Lhasa Club to the Newport Harbor Art Museum are among them. With this kind of diligence and with the high quality work scattered through these projects, it seems about time an audience on a larger scale would appear. Kubernik and his Freeway Records' latest release "Twin Sisters" may result in just that. Consisting of two sides of live material recorded at McCabes earlier this year, "Twin Sisters"



SISTERS IN WORD — Exene Cervenka (l) and Wanda Coleman (r) are the featured artists on the latest Freeway Records spoken word disc entitled "Twin Sisters." Each artist performs solo on one side of the album.

really felt like we were a community. But after that, she said that we ought to do something together when we got back in L.A. I think the album ties together our sensibilities — even though we come from different backgrounds, how we see poetry is very much the same and how we feel about the importance of words is similar. Both of our writing styles are accessible, and both of us use the stuff of our life to make our work. We are also both women who have experienced . . . the difficulty of trying to be an artist as a woman." Cervenka added, "There is a feeling as a woman artist that you are somewhat outside society — that you may get all this recognition, but you are nowhere near where you feel you should be. What's kind of nice about this album is that it is the first album with this popular sort of poetry as opposed to the New York poetry community or something more academic." The struggle of the woman artist is essential to some of the works on "Twin Sisters," but overall the LP is a breakthrough, and indeed a plateau to work from for future live dates, albums and spoken word projects of all kinds. "Twin Sisters" is distributed by Rhino Records.

SEEING IS BELIEVING — When seeing a new band for the first time, one must always allow for plenty of mistakes and maybe a touch of tentativeness on stage, along with a handful of weak songs that later will be weeded out (hopefully). However, when seeing the **True Believers** on their swing through town, none of those allowances were needed. This band has the power and soul now, and the packed audience which caught the group's second set of the evening at the Golden Bear in Huntington Beach couldn't have agreed more. Opening for **Los Lobos**, one might think the band would be generally overlooked, but the buzz going around the club from people who had never heard of the band before was amazingly positive. Who are these guys? The most recognizable face is, of course, that of **Alejandro Escovedo**, formerly of **The Nuns** and more recently **Rank & File**. Together with his younger brother **Javier**, the Escovedo brothers (uncles of **Sheila E.**) share lead vocal, rhythm guitar and songwriting chores. Together over a year and hailing from Austin, Texas, the band has just

added lead guitarist **Jon D. Graham** in a move which has seemingly "put them over the top," as the band's manager **Joe Nick Patoski** says. Graham's bally leads on a mutant Stratocaster and organ like fills on lap steel lend the group's sound a fullness which is augmented by the furious rhythm section of drummer **Rey Washsam** and bassist **Denny Degorio**. The band has been gaining exposure from a series of northwest dates with **Los Lobos**, and will also be touring the east coast and mid-west with the band after the wolves return from a short stint in Europe. With three guitarists, the True Believers have a sometimes pummeling rhythm guitar sound, and through unison playing the band is able to sound rootsy with the sheer velocity of **The Who**. Each of the members of the band has experience beyond smalltown clubs, Javier playing with **The Zeros**, Washsam with **The Big Boys** (who have a new LP out on Enigma) Degorio with **Jorma Kaukonen** and Graham with Austin's **The Skunks**, yet it seems the True Believers will be the band which breaks it open for all involved. With a handful of labels already very interested, it is just a matter of time before the group's first tracks are released on vinyl.

CLOSE TO THE EDIT — Keep an eye out for **Arman St. Martin's Creole Liberation** Front around town. St. Martin's classic New Orleans style piano playing is inspiring packed houses and some label interest. Though he has had numerous offers by noted sidemen, St. Martin prefers to play simply with his drummer.

peter holden



(Photo by Gary Leonard)

THE TRUE BELIEVERS The latest Austin, Texas band to create a buzz nationwide is the True Believers. Pictured (l-r) are: drummer Rey Washam, bass player Denny Degorio, lead guitarist Jon D. Graham, guitarist/vocalist Javier Escovedo and guitarist/vocalist Alejandro Escovedo.

NEW FACES TO WATCH

"Fiona" is the first album from 23-year-old Fiona Flanagan, a girlishly beautiful first generation Irish rocker from New Jersey. Fiona studied classical music for eight years before starting her own rock and roll band at the age of 16. She also pursued acting, which got her into New York University's noted Lee Strasberg Drama Department. Between 1977 and 1983 Fiona led bar bands in Pennsylvania and New York. "I started out acting in plays," she recalls, "and then all the guys in the plays played guitar. I started singing and the next thing I knew I was in a band." It was a hard time juggling band life and school and explaining her new goals to her parents, who had not been familiar with the "bar band concept" in Ireland. "I don't think they realized what a club band was," she laughs, "They pictured like a 'youth organization.'" After years of struggling on the bar circuit Fiona's manager engineered a hookup with the Dixie Dregs, who invited Fiona to record with them. The resulting tape caught the attention of Atlantic, which signed Fiona to a contract. But Fiona's struggles weren't over yet. "I started the album once with another producer, and it was horrible. It freaked me out so I left and went to live with my grandmother for a while. I was gonna quit the business and everything. I was so excited about getting a record deal, and then the realities of it were that the producer who was assigned to me really took me for a ride. I wasn't assertive enough. The songs were awful, and it frightened me that I could let something get so out of control. . . . It really scared me, because I just didn't know that much about the business and I didn't know how to correct it."

Luckily for everyone, Atlantic didn't give up on the young singer. Starting from scratch with new producer Peppi Marchello of Good Rats fame, Fiona put together a top notch power pop album that leans toward a harder edge



FIONA

than, say, Patty Smyth. Marchello, who wrote four tunes on the debut LP, also guided Fiona through the recording of "Love Can Make You Blind," which provided Fiona's release debut as the love theme from the movie *No Small Affair*. Along with tunes like "Hang Your Heart On Me" and the newest single "Talk To Me," the LP features a solid rock repertoire with which to showcase a powerful new voice on the music scene. "I wasn't nervous about working with him at all," Fiona recalls of Marchello, "He started to respect me, and we kind of earned each other's respect over a couple of weeks' time. It turned into a really good collaboration. It was a lot of fun to do the record."

Fiona has a wide range of influences, and the record shows it. "I like Paul Rogers a lot, Robert Plant, Linda Ronstadt from the "You're No Good" days, all that stuff. I was a big Joni Mitchell freak." Commercial considerations are not ignored by the singer. "Our basic intention was to try to make it as passionate and as rocked out as possible without getting pigeon-holed into one commercial thing. We wanted to be accessible without paralyzing ourselves with . . . commercial songs." Fiona, it may be noted, has succeeded.

Left Field

by Ben Edmonds

One of this column's primary objectives is to commend to your attention new music of worth. When the band is as worthy as 'til tuesday, the task is a pure pleasure. If you haven't encountered their debut album, *Voices Carry* (Epic), you're in for a treat.

We've been monitoring the progress of 'til tuesday bassist, vocalist and songwriter **Aimee Mann** since 1980, when she fronted locally popular Boston band the Young

Left Field's Pop Quiz Appears On Page 56

Snakes. Like many who responded to the post-punk doldrums with shock therapy, the Snakes were extremists. An art statement more than a band, their strengths — an offbeat perspective and a "look ma" musical cleverness — conspired to limit their potential audience. They were on a road that leads only to



'til Tuesday

the record collections of rock critics.

All of which helps make *Voices Carry* the most pleasant pop surprise of the young 1985. In contrast to the consciously designed eccentricity of Aimee's previous band, 'til tuesday's territory is the modern mainstream; the entire Roxy Music career move in one stroke. The Roxy reference is especially appropriate: 'til tuesday seem at times to be aiming for a peppier, poppier version of *Avalon*. This is pop music, but too intelligent to be readily disposable. Much of it can be used as dance music, but is the product of a sensibility that demands a song behind the groove. And there's just a trace of perverse lingering from art-rock consciousness (the album's best dance number is also its shortest song).

One of the great joys of watching a developing band comes at the moment when their ideas and execution first intersect in a meaningful way. If *Voices Carry* is not that moment for 'til tuesday, then it is certainly the result of such a moment. What improvement! Always a superior bass player, Aimee Mann's talents as a singer and writer are fast catching up. Like other graduates of the art-rock academy, hers is a voice that will continue to improve as it accrues mileage. Credit for the songwriting focus must also be extended to the other bandmembers — drummer **Michael Hausman**, guitarist **Robert Holmes** and synthesist **Joey Pesce** — who share their bass player's passion for unadulterated hooks and melodies.

(continued on page 56)



Jim Kerr
Simple Minds

Gil Friesen
A&M Records

Cover Story

Gil Friesen On *The Breakfast Club*

by David Adelson

LOS ANGELES — The instances are many when a mediocre film spawns a hit song (or songs) that in turn prolongs the film's box office life (many people feel that was the case with *Against All Odds*). However,

when that magic combination of a hit movie and a hit soundtrack occurs, benefits for both the box office and the record merchandiser begin to snowball. This was the case with *Footloose*, *Ghostbusters*, and *Flashdance*. It is nothing less than a producer's dream. It is no wonder then, that Gil Friesen, president of A&M Records and executive producer of *The Breakfast Club*, is smiling a lot these days. The film is a critically acclaimed box office smash and the soundtrack appears to be headed toward multi-platinum success.



Simple Minds

"It's an ideal situation," said Friesen, "I love it." What's not to love? The soundtrack's first single, "Don't You (Forget About Me)," appears to be the song that will finally attain Britain's Simple Minds the mass success it richly deserves. Already breaking on CHR's across the country, Jim Kerr's haunting vocals and lush instrumentation do exactly what a soundtrack should do: 1) Spur the interest of the listener enough to bring them to the theatre. 2) Catch the ear of theatre-goers enough to bring them into a record store.



Jesse Johnson

"The song was a collaboration between Keith Forsey and Kerr," said Friesen, who arranged for the singer/composer to see the film in England. Friesen explained, "what makes this film and soundtrack very unique was that the songs were tailor made by Keith Forsey to represent the feelings and emotions of John Hughes' script. You are not hearing a bunch of tracks from hit acts that have been released before or are about to come out

on their own album.

According to Friesen, the just released Joyce Kennedy single "Didn't I Tell You" will be followed this week by the Wang Chung song, "Fire In The Twilight." Then the company ran into a bit of trouble. "We are going to release the Jesse Johnson single," he explained. "The only problem is that we have a hit single and one in the can off his current album. So we have a conflict of scheduling that we'll have to figure out. You could say it's an ideal conflict."



Joyce Kennedy

Kennedy and Simple Minds particularly," he stated. "They are not unknown bands but this is a perfect vehicle for breaking them to an unknown audience."

The executive producer expressed concern over soundtrack burnout. "If the soundtracks are not well executed, well thought out or are merely someone's attempt at having a hit record."

A careful examination of the *Breakfast Club* soundtrack reveals a well planned multi-format package that corresponds to both the content and the demographic target of the film. The complete package includes: "Don't You (Forget About Me)" by Simple Minds; Elizabeth Daily's "Waiting;" Wang Chung's "Fire In The Twilight," "Heart Too Hot To Hold," by Jesse Johnson and Stephanie Spruill; Karla Devito's "We Are Not Alone;" Joyce Kennedy's "Didn't I Tell You" and three instrumentals — "I'm The Dude," "Dream Montage," and "Love Them." All the songs were composed by Keith Forsey.

According to Friesen, "We're actively looking for opportunities for input into

Friesen is quick to point out that with the exception of Geffen's Wang Chung, every artist on the soundtrack is signed to A&M. "This soundtrack is an ideal launching pad for these artists. Joyce



Wang Chung

(continued on page 58)

HI-TECH IN THE HOME — The record industry has changed a lot in the last 20 years, the period since the **Beatles** sent thousands of pubescent baby boomers into "Let's start a band" frenzy. Many of those who kept that dream alive have moved into the "high buying power" demographic and paid lots of dues in the business to get there while waiting for their recording ship to come in. Along the way those that stuck it out have learned to cope with lower label budgets, fewer artist signings and changes in popular taste, not to mention the epic struggle of just surviving from day to day in a place like New York. One advantage that has emerged for the persevering artist is the new accessibility of tools of the trade, namely recording facilities. The advent of digital technology and the rush to upgrade



BRANCHING OUT — New York music veteran Bob Christianson poses with some of the elements of his decidedly pro home studio.

has resulted in lower prices and wide availability of high quality recording gear. As musicians have become more and more the *auteur*, handling all phases of a production in a move from the specialization that has dominated the making of a record, the term "home studio" has taken on a new meaning, and the quality of such facilities is enabling artists to thrive in areas peripheral to the actual recordmaking business. There is almost a future shock quality to the capabilities of these home facilities, like **Dan Hartman's** hard-wired haven in Connecticut and **Bob Christianson's** Chelsea digs.

Christianson, a singer/keyboardist/producer/writer extraordinaire, with stints with **Jan Hammer** and various super sessions under his belt, has weaved in and out of the New York scene for years conducting Broadway shows, creating state-of-the-art advertising music and generally making other peoples' records sound great, all the while building his own facility within his New York home and waiting for the right moment to showcase his own formidable creative gifts. He has just finished the score for a new film *A Billion For Boris*, based on the **Mary Rogers** book. Christianson wrote, performed, produced, edited and mixed the whole thing in his home studio, albeit a 24-track facility with extensive synthesizer inventory, including an Emulator and Synclavier.

"... I built this place because of what's happening now with drum machine and synthesizer types of things," Christianson says, "You listen to film scores and that's all you hear, and you really don't need a big studio for that. You just need quality gear that you can get the stuff down cleanly with. For example last week I was doing some sessions at Power Station, which is a great studio, and whenever I do rhythm sections I go there to do basics, because you get a great sound — you get the sound of the whole room, a great drum sound — but then I bring it back here and I do everything else. I've got enough stuff here for most mixes, and if I don't I'll just rent some more outboard gear and mix it here." Which is a big advantage in time and expense from other projects which require Christianson to schlepp his myriad of electronic devices to someone else's place.

Christianson's strategy is one that more and more musicians are adopting as an increasingly conservative public seeks higher productivity for less money. The record industry slump was the nail in the coffin for many extravaganzas, and rising studio costs have made the accumulation of high-end equipment not only desirable but essential for musicians on every level, from those making their first song demo to veterans competing for top ad agency dollars. The ability to create master quality recordings at home, particularly with the shrinking costs of technology many though would never be available at any cost, is a development which could have far reaching effect on the ready availability of quality music. With these developments, the emergence of the true music *auteur* is upon us, and Bob Christianson is one who is leading the way.

ITALIAN AMERICAN SUMMIT — **Gregory Beckley** and **Dewey Bunnell**, otherwise known as **America**, have embarked on a tour of Italy with concerts scheduled in 11 of that country's cities. The duo, which has consistently ranked among the top attractions in Italy, kicked off the tour with concerts March 20 and 21 at Naples' Teatro Tenda and were scheduled to follow with arena shows in other cities including Rome, Milan, Florence and Perugia. The duo also began a series of live and taped appearances on the government affiliated RAI networks and on commercial television.



BANG, ZARM — THEY'RE GOING TO NARM — *In One Ear*, the Gotham-based creative production house, prepared a special NARM presentation for PolyGram records featuring "The Honeymooners." To be shown at this week's NARM convention, the 12-minute video features PolyGram artists Kurtis Blow, Simon Townsend and Jon Bongiovi. Seen on the set are (l-r): *In One Ear's* Craig Coffman; "Ed," "Alice," "Ralph" and *In One Ear's* Ken Levy.

JOHN COUGAR MALL-ENCAMP? — **John Cougar Mellencamp** is about to cut his next LP in the brand new studio he's just finished building — the Belmont Mall Studio, located near his hometown of Bloomington, Indiana. The album, called "This Old World," will be the first LP produced in the new studio. Mellencamp and longtime associate **Don Gehman** will act as producers. A single is expected in June, with the LP out in July. The LP follows last year's multi-platinum "Uh-Huh," which spawned "Crumblin' Down," "Authority Song" and "Pink Houses."

rusty cutchin

THE JOB MART

WRSC is looking for a good sports announcer. Salary is excellent and there are many benefits including the atmosphere of a beautiful college town. If your interested send T&R to **Sid Levine**, WRSC, State College, PA 16803. EOE/MF . . . A midday jock is currently needed over at **WJBQ**, the format of the station is CHR send T&R's to **Brian Phoenix**, WJBQ Radio, 583 Warren Ave., Portland, ME 04103 EOE/MF . . . In Boston at **WXKS-AM Bob Bittner** is seeking two weekenders who can also fill in for weekday vacationing jocks. Great opportunity in one of the top radio markets, T&R to Bob Bittner, P.O. Box 128, Medford, MA 02155 . . . **George Franz** of **KTEM/KPLE** says, "We need winners, our two radio stations are looking for stable people ready to work for a professional company in one of the fastest growing markets in Texas . . . We will pay better than the average and even better bucks are available for pros who are ready to help us win. We need communicators for Country and A/C the market is currently around 215,000 and growing." Send T&R to George Franz, KTEM/KPLE, P.O. Box 1230, Temple, Texas 76503 EOE/MF . . . in Ventura, CA at **KBBY/KOGO** needs someone who is a production genius. Applicant must also know copywriting. Hours of work will be 25 a week and the station prefers someone from the Los Angeles market area. T&R **Richard Chase**, P.O. Box 5151, Ventura, CA 93003 . . . Boise's **KNPA** has a opening at their CHR format station send all T&R's to **Steve Holmes**, P.O. Box 129, Nampa, ID 83653 . . . **KUKQ 1060-AM** on the radio dial has an immediate opening in the morning drive slot. The right person for the job must be an experienced minor to major market pro also they must know and love music that we play. To add on says **Jay Stone**, "Applicant must be a team player who counts results, not hours. Must be willing and able to do whatever it takes to put ear catching music on the air at 'KQ.'" No beginners or no calls. Rush a sample of your best work along with a resume and references to: **Jay Stone**, Program Director, KUKQ 2021 E. Thomas, Phoenix, Arizona 85016 . . . In Las Vegas a continuous country station seeks fulltime announcers. T&R to **Randy Hood**, **KFM-FM** 1555 E. Flamingo Ave. #435, NV 89119. EOE/MF. Top small market formatted CHR in Mo., is looking for a morning talent. Person should have a good voice, production abilities and creativity is a must. T&R **KQCA** Radio, P.O. Box 6, Canton, MO 63435 . . . Full and parttime positions are open at 100KW CHR. "Must have two years of experience, join a team you can grow with," says **Kelsey Scott**. T&R to her at **WHKW**, Drawer Box 570, Fayette, AL 35555 . . . **FM 108** in Waterloo has just lost their morning man to **WZOK**. Here's your chance to work for a choice established market leader. T&R to **Mark Potter**, **KFMW**, P.O. Box 1330, Waterloo, Iowa 50704. No calls please . . . **Q106** in Claremont needs an experienced weekend announcer. Call **Doug Thompson** at the station (603) 542-7735 . . . **WJON** is looking for a program manager says Jack Hansen. "We're looking for a family oriented and above all competent professional." Send references and T&R to **Jack Hansen**, WJON, P.O. Box 220, St. Cloud, MN 56303 . . . In Canton, the leader in small market CHR formatted stations is seeking a morning talent. The applicant should have a good voice be creative and excellent in production. T&R **KQCA** Box 6, Canton, MO 63435 . . . A modern country station in CA is seeking a rising female star for a possible future opening, for the right person. If this is you send your T&R to P.O. Box 3901, Carmel, CA 93921. EOE/MF . . . **WTMJ** Radio 62 in Milwaukee is looking for an adult personality for the station. Must be a good communicator to handle the overnight shift position." It is a rare opportunity to join one of America's great full service A/C's . . . In Los Angeles at **KFI PD Steve La Beau** is building a talent pool for possible future openings at the AM'er. T&R to Steve La Beau PD, or **David Blake** ND, KFI P.O. Box 76860, Los Angeles, CA 90005 EOE/MF.

darryl lindsey

STATION PROFILE

Station: **WPLJ**

Market: **New York**

P.D.: **Larry Berger**

WPLJ

ABC's owned and operated New York City FM outlet, WPLJ, has successfully made their switch from AOR to CHR form a "position of winning."

WPLJ was the leading album oriented radio station in New York until June 1983 when it moved from AOR to Top 40 programming. It was a gradual transition which was completed late in 1983 and the very early part of 1984.

"We were making money and our last Arbitron book with the AOR format still had us fifth or sixth in the marketplace," remembers program director Larry Berger. "In terms of the total station and demographic potential," he explained, "we didn't see future growth in the AOR format and less loyalty to that brand of music we had been playing."

WPLJ today is geared overall as a contemporary hits radio station oriented toward an 18 and over targeted audience except at night when programming is geared much less toward the teen. A typical playlist (March, 26, 1985) now will encompass hits like "We Are The World," "Careless Whisper," "The Heat Is On" and "Axel F," to new music by artists like Simple Minds, Sade and the Powerstation.

The station is highly visible with TV and print advertising and is very promotions-minded. Area coverage includes the boroughs of New York City, southwestern Connecticut, southern New York state, Long Island and portions of New Jersey. The promotions staff is constantly busy with various contests and giveaways, etc., while the air personalities are involved with many public appearances.

The current station lineup includes: Jim Kerr and the Morning Crew from 6-10 am, featuring Howard the Cabdriver who does the weather reports and newscaster Shelli Sonstein who tells dirty jokes; J. J. Kennedy from 10 a.m.-3 p.m.; Pat St. John from 3-7 p.m.; 'Fast' Jimi Roberts from 7-11 p.m.; and Pete Bush from 11 p.m.-2 a.m., and from 2-6 a.m. Cleo Rowe. Dave Charity and Willie B. Goode handle weekend mornings and evenings respectively. Only Kerr, St. John and Charity remain from the former crew.

G.M. — Joe Parrish

AIRPLAY

CHANGES — At **WPLR** in New Haven, Connecticut, **Manuel Rodriguez** has been promoted from station manager to vice president and general manager of **General Broadcasting** of Connecticut . . . **KITS-FM** in San Francisco has a new program director. **Richard Sands**, formerly afternoon drive will take the programming reigns, effective immediately . . . **Julian Davis** is the new music director at **WOKJ-AM** in Jackson, Mississippi. Davis indicated that his musical selection for the 50,000 watt outlet "will appeal to adults 18-54 with a heavy emphasis on blues, oldies, gospel and adult oriented current hits . . . **KOME** in San Jose, CA has tapped **David J. Baronfeld** as its new general sales manager. He was formerly at **KBPI** in Denver . . . **Kathleen Cianchetti** has joined the sales staff of **WLS AM-FM** in Chicago. She



BAD HABITS — Atlantic recording artist **Jenny Burton** stopped by **WBLS** in New York to talk about her second Atlantic album. The album features the dance music single "Bad Habits". Pictured (l-r) are: **Maye James**, music director; **B.K. Kirkland**, program director; and **Jenny Burton**.

will serve as an account executive specializing in new business for the station . . . **Hillier, Newmark, Wechsler & Howard** have assumed the national representation of **KWNZ-FM** in Reno ("Hot Adult Contemporary"); **KRTR** (AC) in Honolulu and **WJIZ-FM** in Albany, Georgia . . . **KalaMusic's** Lite, contemporary service has been picked up by **KONA** in Southeastern Washington State . . . **WCBM** in Baltimore has added **Frank DeFillippo**, political editor and columnist for the Baltimore *News American*, as a political commentator . . . **Chuck Thompson** has joined **WBAL** in Baltimore as sports columnist . . . **WLS-FM** has added **Peter Bucalo** as the new evening air personality (7 p.m. to 11 p.m.). He comes to the Chicago outlet from **KOPA** in Phoenix, Arizona where he also worked evenings . . . **Dr. Joy Browne** has joined the air staff of **WABC** Talkradio in New York. She will handle weekend overnight duties as well as filing a series of daily reports . . . A comedy commercial campaign created by **Dick Orkin's Radio Ranch** swept the International Broadcasting Awards, garnering the top radio honor, the grand sweepstakes award and two first place awards in individual categories . . . **KUSC-FM** in Los Angeles has added **Scott Kuiper** to its air staff. He will assume afternoon drive responsibilities . . . **Monica Marotta** has been named assistant director of community services for **KNX** radio in Los Angeles . . . And finally, condolences to the family of **Ralph McHargue**, of **WTHI** in Terre Haute, Indiana. He died March 8 of an apparent heart attack. He was 57.

ALMOST THERE — As preparations continue for the April 21 "Radio USA For Africa" broadcast, being produced by **Westwood One** in conjunction with United Support of Artists for Africa, **Ken Kragen** and **CBS Records**, radio stations across the country are signing on for the live three-hour broadcast, designed to raise funds for famine relief in Africa and the United States. Among the first major-market stations to get involved are **WHTZ-FM**, **WNEW-FM** and **WKTU-FM**/New York, **WMMS-FM**/Cleveland, **WNIC-FM**/Detroit, **WMJX-FM**/Miami, **KUDL-FM**/Kansas City and **KINK-FM**/Portland, Oregon. National radio personalities **Dick Clark**, **Scott Muni**, **John Leader**, **Dr. Demento**, **Jim Ladd**, **Dan Ingram** and **Walt Love** will be participating as "Radio USA For Africa" in-studio guest hosts, joining previously-announced **Scott Shannon** and **Mary Turner**. The special will mark the exclusive national radio broadcast of the interviews conducted during USA For Africa's historic "We Are The World" recording session at A&M Studios the night of January 28. Also to be featured is the music included on the forthcoming "We Are The World" album (due April 1 from Columbia Records) plus other songs relating to the cause for hunger relief. Additionally, "Radio USA For Africa" producer **Bert Kleinman** is assembling an all-star lineup of live in-studio guest artists. The "Radio USA For Africa" broadcast will originate from Westwood One's headquarters in Culver City, California, and will be delivered via the Satcom 1-R communications satellite. The program is being offered on a non-exclusive basis to any station wishing to participate and capable of receiving feeds from Satcom 1-R. As evidence of the network's commitment to the project, Westwood One is contributing all production personnel, studio facilities and digital stereo distribution via Satcom 1-R.

And Westwood One will be donating all net advertising proceeds generated by the program directly to USA For Africa Inc. "The 'Radio USA For Africa' broadcast represents a joint effort by the entire radio industry," says **Norm Pattiz**, Westwood One chairman and president. "Even though the program is being produced and distributed by Westwood One, all radio stations regardless of affiliations are invited to participate. It's great to have situations like New York, with three powerhouse stations coming aboard, and to see radio's biggest personalities forget about being competitive for three hours. This is the kind of spirit that will not only make 'Radio USA For Africa' a successful contribution to the fight against hunger, but an exciting chapter in radio history." Radio stations wishing to become involved are asked to contact **Thom Ferro**, Westwood One's vice president/station sales at (213)204-5000, and advertisers who'd like to participate are asked to contact **Ron Hartenbaum**, the network's vice president/advertising sales, at (212)682-4600.



THE SOURCE OF JOHN PARR — Atlantic recording artist **John Parr** (l) arrived in New York for a cross-country promotional tour. While in New York, Parr was interviewed by **Rona Elliott** of the NBC's *Source Radio Network*.

MOST ADDED



WLOL — Minneapolis — Tac Hammer
D. Ross
Tears For Fears
H. Faltermeyer
J. Johnson

Z104 — Madison — J. Little/M. Hudson
K. Loggins
J. Fogerty
D. Lee Roth
Boy Meets Girl

95X — Charleston — Phillips/Allen
P. LaBelle
Sade
H. Faltermeyer
Frankie Goes To Hollywood
Boy Meets Girl
R. Springfield

WLRS — Louisville — Lisa Lyons
Power Station
Wham!
Simple Minds
Santana

Z93 — Atlanta — John Young
Pointer Sisters
H. Jones
S. Easton
Giuffria
R. Springfield
G. Frey

94Q — Atlanta — Jim Morrison
H. Jones
Limahl
P. Bailey
G. Frey
J. Shear

KKRZ — Portland
Pointer Sisters
Kool & The Gang
H. Faltermeyer
Los Lobos
G. Frey



POWER AT THE STATION — John Taylor, bass player for Duran Duran and English crooner Robert Palmer recently joined KIQQ Los Angeles DJ G.W. McCoy for an interview in support of their joint effort, "The Power Station," on Capitol Records. The duo introduced their debut single, "Some Like It Hot," from the LP which features Duran guitarist Andy Taylor and ex-Chic members Tony Thompson on drums with Bernard Edwards producing. The single was added to radio lists this past week. Pictured (l-r) are: John Taylor; G.W. McCoy; and Robert Palmer.

STRONG ADDS

Axel F — Harold Faltermeyer — MCA
One Lonely Night — REO Speedwagon
— Epic
Don't You (Forget About Me) — Simple Minds — A&M
Fresh — Kool & The Gang — De-Lite

STATION ADDS

WKRZ — Wilkes Barre — Hallett/Sheridan
Harold Faltermeyer
P. Bailey
R. Springfield
J. Shear

WBEN — Buffalo — Roger Christian
Foreigner
Animation
Simple Minds
M. Head
Sade
Tears For Fears

POP PROGRAMMERS' PICK

Programmer	Station	Market
Matt Hudson, md	Z104	Madison, WI

Song: "Walking On Sunshine"
Artist: Katrina And The Waves
Label: Capitol

Comments:

"We added the record two weeks ago. Since then it has pulled top 10 phones. Interestingly enough, the song is getting top 10 phones among an adult demographic. Also, it is a perfect summer record, and it is great timing to have the song out now."

R&B PROGRAMMERS' PICK

Programmer	Station	Market
James L. Alexander	WJLB-FM 98	Detroit

Song: "Lost in Love"
Artist: New Edition
Label: MCA

Comments:

"When 'Lost in Love' was initially programmed on the station it had a significant impact. New Edition had just finished a sold-out engagement locally and the release was timed just perfectly. At WJLB we have an in-house research division that showed immediately that the record had retail sales and phone requests to make the record a top 10 candidate." Other picks that Alexander mentioned were Eugene Wilde's "Rainbows" and Grandmaster's "Girls Love The Way He Spends" and Klymaxx's "Meeting In The Ladies Room."

Westwood One Names Brown

LOS ANGELES — James Brown, former radio columnist for the *Los Angeles Times*, has been named to the newly-created position of director of public relations for the Westwood One Radio Network, it was announced by Norm Pattiz, Westwood One chairman and president.

Brown will be responsible for all corporate public relations and publicity emanating from Westwood One Radio Network, it was announced by Norm Pattiz, Westwood One chairman and president.

In addition, Brown will continue working with Stephen Peeples, the company's

editorial director, on the writing and editing of *Station Breaks*, Westwood One's monthly newsletter. Brown will report directly to Pattiz.

A 15-year veteran journalist, Brown worked as a reporter, critic and columnist for 13 of those years at the *L.A. Times* (1970 and 1983), where his widely-read radio column appeared each week in the *Times'* Sunday Calendar section.

Upon leaving the paper in September 1983, Brown was named editor of *Let's Talk*, a bi-monthly general interest magazine published by KABC Radio in Los Angeles.



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MOST ADDED SINGLES

- 1. DO YOU WANNA GET AWAY — Shannon — Mirage/Emergency
WXYV, WQKS, WRBD, V103, WDAS, WDIA, FM108, WBMX, WENN, WHUR, WEDR, WHRK, WAMO, WTLC, WZAK, KMJQ, KHYS, KMJM, WUSL, KRNB
2. FREAK-A-RISTIC — Atlantic Starr — A&M
WDAS, KDKO, K104, WLLC, WBMX, XHRM, WHRK, WJLB, WTLC, WNOV, WAOK, KMJQ, KUKQ, KHYS, KMJM, WPAL, WDRQ
3. CAN'T STOP — Rick James — Gordy/Motown
WXYV, WQKS, V103, WDAS, WWIN, WILD, XHRM, WTLC, WNOV, WAOK, WBMX, KUKQ, KMJM, WHUR
4. WE ARE THE WORLD — U.S.A. For Africa — Columbia
KHYS, KMJQ, WDAO, FM108, WILD, WWIN, WYLD-FM, WJAX, WUFO, WLOU, WRBD
5. ROCK ME TONIGHT — Freddie Jackson — Capitol
WJLB, WHRK, KOKA, WYLD, WRAP, WGIV, WWDM, WRBD, WOKB, WEDR

RETAIL BREAKOUTS

- 1. WE ARE THE WORLD — U.S.A. FOR AFRICA — COLUMBIA
2. SMOOTH OPERATOR — SADE — PORTRAIT/CBS
3. FRESH — KOOL & THE GANG — DE-LITE/POLYGRAM
4. MATERIAL GIRL — MADONNA — WARNER BROS.
5. LOST IN LOVE — NEW EDITION — MCA
6. MY LOVE IS TRUE (TRULY FOR YOU) — THE TEMPTATIONS — GORDY/MOTOWN
7. YOU GIVE GOOD LOVE — WHITNEY HOUSTON — ARISTA
8. INTO THE NIGHT — B.B. KING — MCA

BLACK RADIO HIGHLIGHTS

WWIN-AM — BALTIMORE — KEITH NEWMAN, PD
HOTS: New Jersey Mass Choir, W. Felder, J. Johnson, Maze, P. Labelle, The Manhattans, N.M. Walden, W. Houston, The Temptations, Dazz Band, A. Stewart, J. Gill, G. Benson, DeBarge, Levert, J. Burton, E. Wilde, L. Vandross, Shalamar, B.B. King. ADDS: B. Ocean, USA For Africa, R. James, S. Garrett, S. Arrington, Con Funk Shun, Klymaxx, Switch, Ivy, Rockwell.
WXYV BALTIMORE — MARK WILLIAMS, MD
HOTS: J. Johnson, W. Felder, P. Labelle, Shalamar, H. Faltermeyer, L. Vandross, Third World, Kool & The Gang, Whispers, New Jersey Mass Choir, Maze, A. O'Neal, Mary Jane Girls, Dazz Band ADDS: Champagne, N. Jones, G. Benson, B. Withers, Wham!, Rock Master Scott & The Dynamic 3, Shannon, R. James, Fat Back.
WENN — BIRMINGHAM — MYCHAEL STARR — MD
HOTS: W. Feider, Maze, Commodores, Prince, Dazz Band, Mary Jane Girls, J. Johnson, S.O.S. Band, L. Vandross, Shalamar, Run D.M.C., N.M. Walden, G. Knight & The Pips, L. Thomas, J. Gill, J. Burton, Whispers, B.B. King, R. Jackson, E. Wilde. ADDS: Shannon, Process and the Doo Rags, Fat Boys, Prime Time, G. Duke.
WILD-FM — BOSTON — ELROY SMITH, PD — #1 — U.T.F.O.
HOTS: Ready for the World, Prince, T. Turner, DeBarge, Commodores, Maze, The Time, S.O.S. Band, J. Johnson, E. Wilde, G. Knight & The Pips, J. Burton, W. Felder, L. Thomas, Dazz, Mary Jane Girls, P. LaBelle, A. Myers, L. Vandross. ADDS: R. James, T. Lee, Change, C. Khan, Levert, Al Stewart.
WUFO — BUFFALO — JEFF GRANT, PD — #1 — FREDERICK
HOTS: Commodores, DeBarge, W. Felder, Midnight Star, L. Thomas, Gap Band, J. Lorber, Intrigue, P. LaBelle, Dazz Band, Maze, Whispers, J. Johnson, R. Ayers, L. Vandross, S.O.S. Band, A. O'Neal, G. Knight & The Pips, Process and the Doo Rags, J. Gill. ADDS: USA For Africa, Pointer Sisters, Hall & Oates, C. Khan, B. Withers, G. Benson, Murk & Monk, Con Funk Shun.
WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — USA FOR AFRICA
HOTS: Maze, P. LaBelle, New Edition, E. Wilde, Mary Jane Girls, T. Houston, L. Vandross, Kool & The Gang, Madonna, Gap Band, Dazz Band, Process and the Doo Rags, Run D.M.C., DeBarge, The Temptations, Shalamar, G. Knight & The Pips, Commodores, J. Johnson, W. Felder. ADDS: Cashmere, G. Duke, Eddie D., R. Shante, T. Marie, Atlantic Starr, Whiz Kids, W. King, Fat Boys.
WBMX — CHICAGO — LEE MICHAELS, PD — #1 — T. TURNER
HOTS: Dazz Band, New Jersey Mass Choir, Pointer Sisters, Maze, P. LaBelle, L. Vandross, G. Knight & The Pips, J. Gill, Shalamar, G. Jones, D. Warwick & G. Jones, Shakatak, J. Burton, V. Holmes & Chicago Nightlife, Ashford & Simpson, Prince, W. Felder, Mary Jane Girls, S.O.S. Band, J. Johnson. ADDS: Al Stewart, S. Arrington, H. Jones, Atlantic Star, K. Pole, G. Phillinganes, Shannon.
FM108 — CLEVELAND — DEAN DEAN, PD — #1 — W. FELDER
HOTS: Run D.M.C., New Jersey Mass Choir, J. Johnson, Maze, Wham!, New Edition, DeBarge, P. Labelle, S.O.S. Band, A. O'Neal, L. Vandross, Mary Jane Girls, Commodores, D. Ross, Dazz Band, Midnight Star, Frederick, J. Burton, Levert, Gap Band. ADDS: Con Funk Shun, The Temptations, Whodini, USA For Africa, D. Diggs, Shannon.
WZAK — CLEVELAND — LYNN TOLLIVER, JR., PD — #1 — COMMODORES
HOTS: W. Felder, J. Johnson, USA for Africa, DeBarge, New Jersey Mass Choir, P. LaBelle, L. Vandross, Gap Band, New Edition, Run D.M.C., Whodini, Midnight Star, Frederick, D. Sanborn, Sade, B.B. King, Maze, Mary Jane Girls, S.O.S. Band, The Temptations. ADDS: Intrigue, Fat Boys, Cashmere, Eddie D., Prime Time, Oddysee, & Co., Pointer Sisters, C. Khan, Al Stewart, Shannon, A. O'Neal, The Manhattans, D. Diggs.
KKDA "K104-FM" — DALLAS — TERRI AVERY, MD — #1 — L. VANDROSS
HOTS: W. Felder, DeBarge, Maze, A. Ribeiro, H. Faltermeyer, J. Johnson, Wham!, Dazz Band, Pointer Sisters, J. Lorber, A. O'Neal, Whodini, Gap Band, E. Wilde, Frederick, J. Gill, Commodores, W. Houston, Mary Jane Girls, New Jersey Mass Choir. ADDS: Switch, Enchantment, Whodini, Atlantic Starr, Wham!, Sexual Harrasment.
WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — W. FELDER
HOTS: Commodores, S.O.S. Band, D. Ross, J. Johnson, L. Vandross, J. Burton, G. Knight & The Pips, P. LaBelle, T. Turner, Shalamar, Dazz Band, T. Houston, Maze, DeBarge, Midnight Star, J. Lorber, The Manhattans, L. Thomas, Whispers, N.M. Walden. ADDS: USA For Africa, Pointer Sisters, J. Blackfoot, L. Vandross, The Man, A. Mouzou, DeBarge.
KDKO — DENVER — JAY JOHNSON, PD — #1 — L. VANDROSS
HOTS: J. Johnson, P. LaBelle, Commodores, A. O'Neal, W. Felder, Dazz Band, G. Knight & The Pips, Whispers, Ashford & Simpson, The Manhattans, T. Turner, Sade, Maze, Midnight Star, Mary Jane Girls, S.O.S. Band, Prince, J. Burton, DeBarge, N. M. Walden. ADDS: New Edition, G. Duke, Con Funk Shun, Atlantic Starr, Maze, L. Vandross.
WJLB — DETROIT — JAMES L. ALEXANDER, PD & OPER. MGR.
HOTS: W. Felder, Hall & Oates, Frederick, Kool & The Gang, J. Johnson, A. O'Neal, New Edition, U.T.F.O. USA For Africa, L. Vandross, G. Brown, Wham!, Rappin' Duke, Commodores, Dazz Band, H. Faltermeyer. ADDS: F. Jackson, Man Parrish, Atlantic Starr, T. Marie, E. Wilde.
WDRQ — DETROIT — MIKE STRATFORD, MD
HOTS: Hall & Oates, Rappin' Duke, L. Vandross, Wham! Frederick, Shalamar, J. Johnson. ADDS: Atlantic Starr, J. Burton, R. Shante, H. Faltermeyer, G. Jones, T. Lee, Wham!, E. Wilde.
WRBD — FT. LAUDERDALE — CHARLES MITCHELL, MD — #1 — COMMODORES
HOTS: J. Gill, Prince, Gladys Knight & The Pips, Maze, The Manhattans, L. Vandross, J. Burton, New Jersey Mass Choir, G. Jones, E. Wilde, B.B. King, N.M. Walden, A. Ribeiro, Midnight Star, D. Warwick & G. Jones, Tommy Boys' Greatest, U.T.F.O., W. Felder, Opus Ten. ADDS: B. Ocean, Sade, Al Stewart, USA For Africa, F. Jackson, Shannon, Eddie D.
KMJQ — HOUSTON — BRUTE BAILY, PD
HOTS: L. Vandross, Run D.M.C., A. O'Neal, Midnight Star, Whodini, P. Hardcastle, Fat Boys, W. Felder, S. Easton, T. Turner, Hall & Oates, New Jersey Mass Choir, Wham!, USA For Africa, Frederick, Klymaxx, J. Osborne. ADDS: Con Funk Shun, New Edition, Whiz Kid, Shannon, J. Lorber, Atlantic Starr.
WTLC-FM — INDIANAPOLIS — KELLY CARSON PD
HOTS: L. Vandross, G. Knight & The Pips, J. Johnson, New Jersey Mass Choir, DeBarge, Maze, Whispers, G. Phillinganes, J. Burton, Shalamar. ADDS: Kool & The Gang, Shannon, Con Funk Shun, W. King, Whiz Kid, D. Diggs, Atlantic Starr, S. Bostic, M. Davis, B. Withers, R. James, G. Duke, R. Caldwell, Opus Ten, CiCi.
WJAX-FM — JACKSONVILLE — TONY MANN, MD
HOTS: Chicago, Prince, L. Vandross, Duran Duran, Madonna, G. Knight & The Pips, J. Lennon, New Edition, J. Johnson, P. Collins, P. Labelle, REO Speedwagon, M. Jagger, Cars, DeBarge, Midnight Starr, Maze. ADDS: G. Kihn, Con Funk Shun, The Temptations, Foreigner, A. O'Neal, Klymaxx, USA For Africa.

WLOU — LOUISVILLE — BILL PRICE, MD — #1 — READY FOR THE WORLD
HOTS: J. Johnson, G. Knight & The Pips, Run D.M.C., T. Turner, R. Shante, J. Burton, Third World, A. O'Neal, W. Felder, Dazz Band, P. Ford, S. Arrington, Maze, R. Stepp, Fat Back, K. Wells, U.T.F.O., P. LaBelle, J. Crocker, Shalamar. ADDS: Whodini, G. Duke, T. Houston, Alfie, USA For Africa.
KJLH "102.3-FM" — LOS ANGELES — DOUG GILMOUR, MD — #1 — USA FOR AFRICA
HOTS: Wham!, T. Turner, Commodores, P. Collins, Sade, Ready for the World, U.T.F.O., S. Easton, Mary Jane Girls, Pointer Sisters, Dazz Band, DeBarge, L. Vandross, F. Jackson, W. Felder, W. Houston, P. LaBelle, D. Ross, Kool & The Gang. ADDS: Al Stewart, The Reddings.
WHRK — MEMPHIS — JIMMY SMITH, MD — #1 — COMMODORES
HOTS: USA For Africa, H. Faltermeyer, W. Felder, A. O'Neal, L. Vandross, Gladys Knight & The Pips, Madonna, DeBarge, P. Collins, Sade, J. Johnson, Kool & The Gang, Maze, Con Funk Shun, M. Jagger, New Edition, Dazz Band, The Temptations, P. LaBelle, Animotion. ADDS: F. Jackson, Shannon, Hall & Oates, Atlantic Starr, Run D.M.C., B. Ocean.
WDIA — MEMPHIS — BOBBY O'JAY, PD
HOTS: Run D.M.C., M. Moore, J. Blackfoot, S. Garrett, New Edition, Gap Band, Mary Jane Girls, New Jersey Mass Choir, DeBarge, J. Johnson, L. Vandross, Maze, Whispers, J. Burton, Commodores, Dazz Band, W. Felder, A. O'Neal, B.B. King, Kool & The Gang. ADDS: Klockwise, P. Bailey, Pointer Sisters, Shannon, T. Marie, T. Lee, L. Johnson, K. Pole, R. Cadwell.
KRNB — MEMPHIS — JERRY MASON, PD
HOTS: W. Felder, J. Gill, Maze, Sade, J. Burton, Kool & The Gang, C.L. Townes, J. Morrison, J. Johnson, A. O'Neal, N.M. Walden, M. Moore, The Manhattans, R. Ribeiro, E. Wilde, W. Houston, New Jersey Mass Choir, Midnight Star, Mary Jane Girls, S. Arrington. ADDS: K. Pole, Shannon, T. Lee, Fat Boys, Three D, Whiz Kid, Pointer Sisters, Hall & Oates.
WEDR — MIAMI — GEORGE JONES, PD
HOTS: L. Vandross, Mary Jane Girls, P. LaBelle, T. Paris, Shalamar, S. Garrett, W. Felder, The Manhattans, Maze, Kool & Th Gang, J. Johnson, War, Prince, The Reddings, J. Benton, A. O'Neal, N.M. Walden, Ai Jarreau, G. Knight & The Pips, J. Gill. ADDS: Klymaxx, S. Mendes, E. Thomas, The Sylvers, T. Lee, G. Jones, A! Stewart, Klockwise, Shannon, G. Benson, F. Jackson, Con Funk Shun.
WNOV — MILWAUKEE — BOB COLLINS, PD — #1 — COMMODORES
HOTS: J. Johnson, B.B. King, L. Vandross, R. Jackson, Mary Jane Girls, E. Wilde, A. O'Neal, Maze, Dazz Band, R. Robbins, Magnum Force, P. Labelle, J. Blackfoot, Midnight Star, DeBarge, Eddie D., Grandmaster Flash, V. Holmes, J. Burton. ADDS: Cashmere, Prime Time, Hall & Oates, Whodini, R. James, J. Taylor, J. Gardner, B. Ocean, Atlantic Starr.
WYLD-FM — NEW ORLEANS — DELL SPENCER, PD — #1 — L. VANDROSS
HOTS: Maze, T. Turner, P. LaBelle, Shalamar, Commodores, J. Burton, W. Felder, Midnight Starr, Whispers, New Jersey Mass Choir, The Manhattans, J. Johnson, H. Faltermeyer, E. Wilde, DeBarge, J. Gill, Dazz Band, S.O.S. Band, G. Knight & The Pips. ADDS: F. Jackson, J. Simon, Klymaxx, B. Withers, G. Phillinganes, Opus Ten, USA For Africa, Sade, W. Houston, The Temptations, Mary Jane Girls, G. Benson, New Edition, Kool & The Gang.
WRKS "KISS-FM" — NEW YORK — TONY QUARTERTONE — PD — #1 — USA FOR AFRICA
HOTS: New Jersey Mass Choir, H. Faltermeyer, Sade, Commodores, Deodato, D. Ross, C. Khan, The Temptations, W. Felder, S. Easton, Ready For The World, J. Burton, Run D.M.C., Mary Jane Girls, L. Vandross, J. Johnson, W. Houston, Hall & Oates, A. Myers, Al Stewart. ADDS: Frederick, P. Hardcastle, DeBarge, L. Vandross.
WOKB — ORLANDO — WILLIE CLARK, PD
HOTS: L. Vandross, Commodores, USA For Africa, Ashford and Simpson, W. Felder. ADDS: D. Warwick, G. Jones, S.O.S. Band, Frankie Goes to Hollywood, Kool & The Gang, Gap Band, F. Jackson.
WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — COMMODORES
HOTS: P. LaBelle, Levert, W. Felder, Shalamar, L. Vandross, Sade, DeBarge, J. Johnson, Maze, Mary Jane Girls, A. O'Neal, J. Burton, Al Stewart, Frederick, J. Lorber, Midnight Starr, USA for Africa, Kool & The Gang, Run D.M.C., The Manhattans. ADDS: Shannon, R. James, Klymaxx, Atlantic Starr, Cashmere, J. Lennon, E. Thomas.
WUSL-FM "POWER 99" — PHILADELPHIA — JEFF WYATT, PD — #1 — READY FOR THE WORLD
HOTS: C. Khan, Prince, D. Ross, Force MD's, The Time, T. Houston, P. Bailey, U.T.F.O., Hall & Oates, S. Easton, Whispers, Ashford and Simpson, P. LaBelle, L. Vandross, Shalamar, Whodini, Commodores, New Edition, Wham!, DeBarge. ADDS: Shannon, R. James, Change, J. Osborne, Wham!, Ready For The World.
KHYS-FM — PORT ARTHUR — DOUG DAVIS, MD — #1 — COMMODORES
HOTS: W. Felder, DeBarge, T. Turner, Dazz Band, Ashford & Simpson, Pointer Sisters, D. Ross, G. Knight & The Pips, P. LaBelle, Mary Jane Girls, L. Vandross, Whispers, Maze, J. Gill, J. Johnson, J. Burton, Wham!, Midnight Star, C. Khan, A. O'Neal. ADDS: Klockwise, S. Arrington, Levert, Atlantic Starr, G. Benson, D. Diggs, A. Stewart, Opus Ten, USA For Africa, Shannon, Process & The Doo Rags.
WLE — RALEIGH — DOC HOLLIDAE, PD
HOTS: A. O'Neal, J. Burton, R. Jackson, Shalamar, J. Gill, Madonna, N.M. Walden, Midnight Star, Maze, Sade, R. Robbins, DeBarge, The Manhattans, Mary Jane Girls, Prince. ADDS: Klymaxx, Pointer Sisters, Change, Whodini, B. Withers, Atlantic Starr, Opus Ten, E. Klugh, Rockwell, P. Ford, Cherelle, L. Vandross, A. O'Neal, C.L. Townes, C. Carter.
KMJM "MAGIC 108" — ST. LOUIS — RON ATKINS, PD — #1 — H. FALTERMEYER
HOTS: J. Johnson, A. O'Neal, R. Shante, Run D.M.C., Shalamar, New Edition, Klymaxx, Commodores, Change, Midnight Star, Opus Ten, J. Lorber, Mary Jane Girls, L. Vandross, S. Bostic, DeBarge, Man Parrish, Eddie D., J. Burton. ADDS: Herb the K, Shannon, Fat Boys, Atlantic Starr, R. James.
KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — L. VANDROSS
HOTS: J. Johnson, Ai Jarreau, W. Felder, Dazz Band, P. LaBelle, B.B. King, Maze, E. Wilde, G. Knight & The Pips, Sade, DeBarge, N.M. Walden, Mary Jane Girls, A. O'Neal, Midnight Starr, C.L. Townes, S.O.S. Band, J. Burton, Run D.M.C., D. Hartman. ADDS: Midnight Starr, The Sylvers, Hall & Oates, F. Jackson, Wham!, Herb The K, G. Guthrie, Process and the Doo Rags, Whiz Kids, Cashmere.
WWDM — SUMTER — SCOTTI "B", MD
HOTS: W. Houston, J. Johnson, A. O'Neal, P. LaBelle, Commodores, A. Ribeiro, L. Vandross, USA For Africa, W. Felder, New Edition, DeBarge, Madonna, The Manhattans, Maze, Mary Jane Girls. ADDS: A. Watson, R. Ayers, Apollonia 6, J. Lennon, Champaign, F. Jackson Levert, D. Warwick & G. Jones Midnight Star, Klymaxx, L. Vandross.

New On The Shelves

TDK

Retailers merchandising TDK Electronics Corporation's recently improved SA high-bias audio cassettes, or reformulated E-HG video cassettes, will find it easier this spring with the delivery of individual promotional kits designed to support these two premium Super Avilyn-based tape products.

Counter cards, and stick-on window banners, tell consumers to "Reach for the Power" of TDK's E-HG Extra High Grade video tape which will "Maximize the performance of your VCR." The highly visible display piece also tells consumers the benefits of its recently upgraded video product, including its strengthened cassette shell mechanism for greater reliability and smoother transport.

The promotional kit for SA reminds customers that the audio cassettes are "Reformulated... Repackaged... Remarkable," and also lists specific product benefits including its higher MOL, frequency response, dynamic range and improved Laboratory Standard Cassette Mechanism.

Both promotional kits also include ad

slicks which retailers can immediately use to construct local traffic-building ads. Counter cards are designed to be used as shelf displays, as well as counter tops. The window banners can also be used as wall posters or to highlight product displays.



Nortronics

An updated, totally new, "talking package" for Nortronics Video Head Cleaner is now shipping and has begun to appear retail, according to the consumer products division of Nortronics Company, Inc.

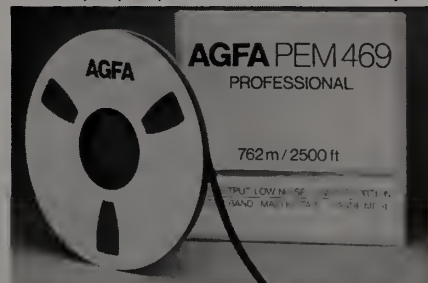
The package, in both VHS and Beta versions, will help retailers sell the package through at point of sale, according to consumer products division manager Edward F. Griffin. "Our recent market research indicates that consumer understanding of the VCR head cleaning category remains low. As VCRs become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



CLASSICAL IN-STORE — Philips recording artist Jessye Norman recently appeared at the Lincoln Center Tower Records to sign records. She received an unexpected visit from Maestro Giuseppe Sinopoli who took time out from rehearsals for his Metropolitan Opera debut to congratulate Norman on her recent Philips release, "With a Song in My Heart." Shown standing between Sinopoli and Norman is Nancy Zannini, Philips vice president.

WHAT'S IN-STORE

RIAA WORKSHOP — The Recording Industry Association of America, Inc. has announced the **Spring 1985 Transportation, Distribution and Warehousing (TDW) Workshop**, to be held in Atlanta, April 15 and 16, at the Harley Hotel of Atlanta. This year's annual workshop offers something for everyone involved in the handling, shipping and receiving of audio and video recorded products. Roundtable discussion groups and audio-visual presentations will be used to cover the following topics: contracting for transportation services; shipping procedures; freight bill payment and audio services; receiving procedures; warehousing and product handling techniques; and claims procedures. Discussions and presentations will provide attendees detailed information on how proper procedures and techniques can reduce costs and improve efficiency. They are designed to assist both the small and large shipping, receiving and warehousing operation. Bar-coding, which is playing an ever-increasing role in audio and video product handling and shipping, will be the topic of a special briefing on Monday, April 15. The luncheon briefing will be followed by a detailed tour of the CBS Records, Inc., Carrollton, Georgia facility. Attendees will have the opportunity for a first-hand review of bar-coding applications in an operational environment. Speakers and discussion leaders for the workshop include: **Richard Bruce**, CBS Records; **J. Maurice Thibodeau**, PolyGram Distribution Inc.; **Mel Burger**, WEA Corporation; and **Dale Johnson**, PolyGram Records Inc. The workshop is open to audio and video product manufacturers, retailers, wholesalers, product distributors, rack-jobbers and their suppliers and vendors. Registration fee for the one and one-half day workshop is \$125 and includes transportation for the plant tour, meals, handbooks, and other materials that will be made available to attendees. Workshop attendance will be somewhat limited due to space restrictions applicable for some of the scheduled functions. Those wishing to attend the workshop should promptly contact **Norma Urban** at (212) 765-4330.



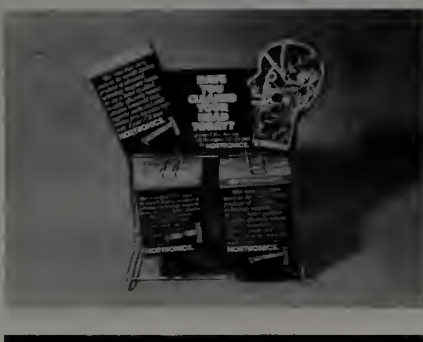
A NEW LOOK — All audio tapes from Agfa-Gevaert, Inc., Teterboro, New Jersey, are now available in a new, attractive, functional package. The packaging presents a cleaner, more professional appearance and makes the high quality tapes more easily identifiable in the professional studio.

VACATION VIDEO — Caridi Video, a program development and marketing company, recently announced the release of the first-ever informational home video tour guide cassette. The 90-minute cassette entitled **SunSpot** allows the will-be vacationer to visit nine tropical vacation spots in the comfort of their home and choose their personal favorite. **SunSpot** offers inside tips on accommodations, food, language, currency, attractions, recreation, range of rates and much more. Viewers will be shown upper to mid-range priced vacations in such locations as Hawaii, Mexico and the Caribbean. **SunSpot** was produced by **David Earle** and **Michael Irving** for **Faircom Media, Inc.** and is being distributed by **Video Takes, Inc.** Please contact **Sam Mattingly** at (212) 874-7526 for more info.

TELARC'S LATEST — Telarc's new digital recording of **Stravinsky's "Symphony of Psalms,"** performed by the **Atlanta Symphony Orchestra and Chorus** under **Robert Shaw**, is being released only as a compact disc, with no LP counterpart, (CD-80105, no list price). The work is paired with a digital recording of **Poulenc's "Gloria,"** previously released on a Telarc LP. The Stravinsky piece will not be released on LP because, while it is perhaps the greatest religious masterpiece of the 20th century, it has not proven popular with record buyers, said Telarc producer **Robert Woods**. Moreover, Telarc's audience is showing an overwhelming preference for compact discs. "We recorded this piece for artistic and personal reasons," Woods said. "We felt a musical obligation to do it."

TOLL FREE — In an ongoing effort to expand awareness of the compact disc system, **The Compact Disc Group** has installed a toll-free number to assist consumers and retailers with questions on compact discs. The number is 800-872-5565. In addition to answering questions, and when appropriate, referring callers to Compact Disc Group members, callers to the 800 will be polled on a variety of questions relating to compact disc buying habits and awareness. Callers to the toll free number will have the opportunity to have their names added to The Compact Disc Group mailing list, free of charge, to receive updated Compact Disc Group catalogs and newsletters. The 800 number will be in service from 9 a.m. to 5 p.m. Monday through Friday Eastern time.

ron rosenthal



JETT POWERED IN-STORE — Joan Jett and The Blackhearts' first in-store appearance in support of their Blackheart/MCA Records album, "Glorious Results Of A Misspent Youth," followed three recent sold out shows in three days (two at New York City's Beacon Theatre; one at Philadelphia's Tower Theatre), and drew over 5,000 fans, resulting in the largest in-store appearance in the history of Tower Records 66th Street Store in New York City. Scheduled to last two hours, from 2 p.m. until 4 p.m., the in-store turned into a five-and-one-half-hour marathon when it became apparent not everyone would get an autograph in the time originally allowed. Said Jett, "If these people think enough of us to stand in line for hours (some of them had arrived at 8 a.m.), then I'm sure as hell not going to disappoint them by going home before they've had a chance to see us." Shown at the Tower Records in-store from left: **Ricky Byrd** of Joan Jett and The Blackhearts; **Joan Jett**; an unidentified fan; **Kenny Laguna**, manager of Joan Jett and The Blackhearts.

TOP 15 MUSIC VIDEOS

		Weeks On 3/30 Chart
1	MATERIAL GIRL Madonna (Sire)	1 6
2	WE ARE THE WORLD USA For Africa (Columbia)	6 3
3	LOVERGIRL Teena Marie (Epic)	10 5
4	SOMEBODY Bryan Adams (A&M)	5 3
5	NIGHTSHIFT Commodores (Motown)	7 2
6	ONE MORE NIGHT Phil Collins (Atlantic)	4 2
7	RHYTHM OF THE NIGHT DeBarge (Motown)	— 1
8	TOO LATE FOR GOODBYES Julian Lennon (Atlantic)	14 6
9	CARELESS WHISPER Wham! (Columbia)	3 11
10	JUST ANOTHER NIGHT Mick Jagger (Columbia)	— 1
11	SAVE A PRAYER Duran Duran (Capitol)	13 3
12	DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)	9 2
13	PRIVATE DANCER Tina Turner (Capitol)	— 1
14	RELAX Frankie Goes to Hollywood (ZTT Island)	2 4
15	CAN'T FIGHT THIS FEELING REO Speedwagon (Epic)	4 8

Executive Monitor

LOS ANGELES — Warner Bros. Records has announced that **Randy Skinner** serves as manager of video production for the company. **Laural Sylvanus** serves as manager of video operations. . . HBO has appointed **Niles Jaeger** to the post of manager of corporate public relations. . . **Sony Tape Sales Company** has announced the appointment of **Steve Johnson** to the position of national sales manager for the Sony consumer audio and video tape product lines. He will be based at Sony's national headquarters in Park Ridge, NJ. Also a Sony Tape Sales, **Gene Dunham** has been named western regional sales manager. He will be based in Sony Tape's Compton, CA regional office. . . **Vestron Video** has promoted **Brown Johnson** to the post of vice president of film acquisition. The appointment signifies a restructuring in Vestron's acquisition division, which previously had a west coast acquisition arm.

Johnson most recently served as vice president of Vestron's east coast acquisition arm. . . Lightning Video has named three regional sales managers and two inside sales administrators: **Michael Vassen** will serve as eastern regional sales manager; **Ralph Walin** will serve as western regional sales manager; **John Scott** will serve as central regional sales manager. **Kathy Clayton** and **Marla Kahn** will serve as sales administrators for the company. . . **Laraine Gregory** has been elected vice president of **Vanet Advertising**, where she has served as Vanet's director of broadcast production. Gregory joined Vanet as a producer in 1982. . . **Jason Couch** has been appointed national field sales manager for **Jeito Concepts**. Couch most recently served as regional sales manager for **Dominion Music**, a division of **K-tel**.



ROUGH ACTION — Warner Bros. recording artist **Rough Cutt** recently completed a guest spot on the television series *Fame*. The band penned and recorded a special tune for the appearance, entitled "I Wanna Be A Star." Pictured (l-r) are: *Fame* choreographer, coproducer and star **Debbie Allen**, *Rough Cutt* vocalist **Paul Shartino** and *Fame* crew member.

AUDIO/VIDEO

HERON BUMPS MEDIA HEADS — It's been just over a year since **Heron International** acquired 75 percent of **Media Home Entertainment**, a year in which the Culver City, CA — based manufacturer of videocassettes has more than doubled its production capacity. Heron has since purchased 100 percent of Media's stock, according to some reports, and has, in effect, bought the entire company. Apparently **Stephen Diener**, **Heron Communications** president, decided it was time new management was chosen. Media president **Ron Safinick** and chairman **Joseph Wolf** have consequently been given the boot, effective last week. Actually, Safinick and Wolf have been serving as little more than figure heads the last few months anyway, acting primarily as consultants to the firm. No new appointments have been announced, but Diener will be sitting in until they are.



AVENGING INSECT — *Vincent Price* stars in this sequel to the 1950s thriller *The Fly* entitled *Return of the Fly*, coming in May from *Active Home Video* for \$58.95.

PENDULUM IN JAPAN — L.A.-based **Pendulum Productions** has followed **Ratt** to Japan. Ratt is currently performing there, and a small production team from Pendulum has been brought along to capture some footage during the band's stay. At press time there is no concept, no song, and little information as to what exactly will be done with the footage, though Pendulum president **Alexis Omeltchenko** says that once a song is decided upon, a music video will result. Accompanying an act to foreign lands is not necessarily a trend for the production company, according to Omeltchenko, though Pendulum has lensed at least one other out-of-towner (*Wanted Man*, in Texas).

Also at Pendulum, director **Mark Rezyka** has returned. He's left the now kaput **Fusion Films** and the headlines should read "Pendulum's Prodigal Son Returns To The Fold." Rezyka was once a partner at Pendulum.

MADONNA VIDEO — Read closely, this is important: **Madonna's** new video, the one for "Into The Groove," is from **Orion Pictures**, not **Warner Bros. Records**. Yes, the single is a Warner Bros. release, hence the confusion. The video, however, is strictly Orion's territory, and the video promotion department at Warner Bros. would appreciate it if you would spread the word. They've already got five Madonna videos rotating on every conceivable video outlet. Let Orion deal with this one.

ZSA ZSA GOES VIDEO — She's now the national spokesperson for **The Video Connection of America**. The company has 300 dealers franchised across the U.S., for which **Ms. Gabor** will speak and make appearances. She's also a shareholder.

RHINO VIDEO — **Rhino Records** has been described as a 'cult' label, whatever that means. In any case, Rhino has now moved into the area of home video, and the tapes so far aren't as impressive as Rhino's records. *Sleazemania*, *Orgy Of The Dead*, *The Commies Are Coming* and *My Breakfast With Blässie* are the first four. Ever L.A.'s mavens of the offbeat and tongue in cheek, Rhino's videocassettes are certainly that.

COTTON CLUB — **Embassy Home Entertainment** plans to release *The Cotton Club* on Laser Videodisc. The release will coincide with **Pioneer's** debut of its new CLD-900 Compact Disc/LaserVision player, which is touted as the first player to "fully exploit digital sound." The two companies are heavily promoting this release, naturally, so if you've been wondering at all the *Cotton Club* push, understand that Pioneer has a stake in it.

HBO FOR MGM/UA — The two companies have recently signed an agreement under which **HBO** will have access to the film library of **MGM/UA** for the next 10 years. **HBO** and **Cinemax** can now choose from some 800 titles among MGM/UA's 4,700, which is the largest such library in the world, dating back to 1928. Warner Bros. films made prior to 1948 are also included. Needless to say the deal includes more than a few classics (250 or so Oscar winners).

VIDEXPO — The 4th International Video Market and Conference is slated for October 16-18 at the Kensington Exhibition Centre in London (England), as a part of the **MUSEXPO**. It'll include home video manufacturers, publishers, program directors from broadcast and cable TV, equipment manufacturers, production companies, distributors, retailers and all the rest. The conference will also include The 1st International Music Video Festival, with entries from around the world competing.



AVA HONOREE — The National Academy of Video Arts and Sciences has named **Rod Stewart** to its Hall of Fame, a special award presented at the American Video Awards ceremony April 3 in Los Angeles.

gregory dobrin

THE CLIP SHEET

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

A&M: Boy Meets Girl, *Oh Girl* **ATLANTIC:** Raven, *On And On* **JIVE/ARISTA:** Billy Ocean, *Suddenly* **CAPITOL:** * **CHRYSALIS:** * **COLUMBIA:** Bruce Springsteen, *I'm On Fire* **EMI AMERICA:** * **EPIC:** Shakin' Stevens, *Breaking Up My Heart* **MCA:** * **MOTOWN:** * **POLYGRAM:** Kool And the Gang, *Fresh* **RCA:** Glenn Jones, *Bring Back Your Love*; Parachute Club, *Rise Up* **WARNER BROS.:** Honeymoon Suite, *Stan In the Light* **WARNER BROS./Geffen:** Vitamin Z, *rning Flame*

*No new listings this week

FILMUSIC

HIT MAN -- Some of the best songwriters in the world today will probably never hear their own music other than in the shower or on a two-octave Casio keyboard. Even among the limited few whose careers ascend to lofty heights, most plunge to obscurity after one or maybe two hit songs. In essence, then, songwriters are an endangered species. However, there exists one elite group whose members seem to have found the elusive formula for consistent commercial success. **Tom Snow** has entered that group. His hit making machinery has manufactured such songs as the **Pointer Sisters'** "He's So Shy," **Olivia Newton-John's** "Make A Move On Me," **Peabo Bryson's** "If Ever You're In My Arms Again," and this year's Academy Award nominated cut from the soundtrack of *Footloose*, "Let's Hear It For The Boy," which was performed by **Deniece Williams**.

Discussing his musical beginnings, Snow recently mentioned that as a young boy in a Connecticut boarding school, he started to play the piano and soon began writing his own music to accompany some of the school plays. "It just seemed to be my refuge," he said. Although jazz proved to be a tremendous influence in Snow's life at that time and when he continued his education at the Berklee School of Music in Boston, it was rock, with prominent shades of folk, which pervaded the musical atmosphere of the mid-to-late '60s. For that reason, Snow mentioned, "Like everybody else, the Beatles and Jimi Hendrix and the great Atlantic and Motown pop music really got to me." He added that he also found



DURAN DURAN has recorded the title song to the upcoming 007 film, *A View To Kill*.

that the trio of **Burt Bacharach**, **Hal David** and **Dionne Warwick** had a tremendous impact on him, because they turned out "some of the most stylish, unique and elegant pop music of the day." Although Snow had a couple of his early songs recorded in the Boston area by a group called the **Mandrells**, his career was headed nowhere fast. So he headed to California, where what ensued for the next few months sounds remarkably like a B-movie success story. Penniless and alone, Snow drifted up and down the coast, frequently forced to sleep on the beach in a sleeping bag, unable to launch any career, much less one as a musician. In time, though, he teamed with a lyricist, and together the two wrote and performed in local clubs, playing primarily country music. At that point, Snow was basically aiming toward a career as a pianist, and said in retrospect, "It had never really occurred to me that I could ever earn a decent living writing music for other people when I got out here." Before he was to discover how wrong he was, Snow got his first big break when Atlantic Records signed him as a recording artist. For his debut album on that label, he wrote a tune called "You." His own album never took off, but **Rita Coolidge** heard the song, loved it, recorded it and turned it into a hit. Although Snow has continued to record his own material over the years, having switched to Capitol and then to Arista Records, he's become known first and foremost as one of the more prolific songwriters in the industry. While pop music has been repeatedly swept up by varied stylistic currents, Snow has somehow managed to stay consistently commercial, something he attributes to his "education at music school and eclectic sense." In terms of how he perceives today's pop music, he said he finds it "more urban, with more sophisticated harmonies, and more dance oriented as opposed to the '60s when there was a stronger western, country roots influence vis-a-vis **Linda Ronstadt**, the **Eagles** and **Jackson Browne**." Along with his strictly commercially-oriented projects, Snow has established a solid track record in film circles. His first movie work was in 1983, when he composed a song for *Heart Like A Wheel*. Shortly thereafter, he got a call to work on *All The Right Moves*, and "at the same time, I knew I'd soon start collaborating with **Dean Pitchford** (an Academy Award-winning lyricist who was profiled in the Feb. 23 issue of *Cash Box*) on a project he was writing called *Footloose*. By this time, Dean and I had become great friends and partners." For the film, they wound up co-writing "Let's Hear It For The Boy" and "Somebody's Eyes," which **Karla Bonoff** recorded. As to his approach to film, and how it differs from other projects, Snow said, "I think in terms of the film first. The producers' desires notwithstanding to have a hit song, I look at the film and I think about what's going to suit the mood of the picture. That mood encompasses things like tempo, whether it should be a song in a minor key or in a major key, whether it should have short rhythmic phrases or long expressive phrases... The overall emotional content of the movie dictates what direction I'll take. If all the elements are right and everything works, then maybe the song will be commercial and become a hit." Snow is somewhat fearful, however, about the possibility of the pop music in film trend burning itself out. "I think it's being overused," he said, "because it's a marketing ploy. There are a lot of films that have songs jammed in when the film itself isn't very good. There's been a whole flock of youth movies, coming of age pictures which have been accompanied by soundtracks. For me, anyway, I try to be very selective. There's a whole railroad phenomenon in show business when something works, like *Fame* or *Footloose* or *Flashdance*. Look out, here comes a freight load of imitations. Only a very few of them really work well but films have become intertwined with pop music, radio and video. It's one big machine now." Snow has also started a publishing company of his own, and most assuredly will meet with tremendous receptiveness whenever he wants to work in film again. Some film jobs are already in the offing, and Snow said he'd particularly "love to find a film project to work on from the ground up and write all the songs." How many producers would turn him down?

BOND IS BACK -- British rock group **Duran Duran** has recorded the title song for the upcoming film *A View To A Kill*, the latest installment in the unbelievably successful James Bond series. The song was written by veteran Bond composer **John Barry** and Duran Duran, and produced at London's Music Centre by **Bernard Edwards**. Barry has composed the complete score as well.

peter berk

TOP 30 VIDEOCASSETTES

	Weeks On 3/30 Chart		Weeks On 3/30 Chart
1	11	15	9
2	2	16	8
3	6	17	13
4	1	18	18
5	3	19	—
6	4	20	15
7	12	21	19
8	14	22	27
9	5	23	21
10	16	24	—
11	16	25	—
12	7	26	29
13	20	27	17
14	10	28	25
	24	29	23
		30	22

Michael Sembello: On The Right Track At A&M

by Peter Berk

LOS ANGELES — Michael Sembello's musical career has already encompassed almost every facet of the industry. Though he's best known for the song "Maniac" from the hugely successful *Flashdance* soundtrack, Sembello has been on the scene for many years. From his early beginnings as a guitarist for Stevie Wonder, Sembello has established his mastery over his craft and proven himself repeatedly as a writer and performer. Nevertheless, he's definitely had his share of rough times as a solo artist. Now, however, Sembello's career is at a high ebb again, particularly due to the fact that he recently was signed to A&M Records, for which he's currently preparing an album. As a writer, producer and performer, he's convincingly demonstrated that he's far more than a "one hit" artist.

Of his earliest inclinations toward a life in music, Sembello commented, "I think it had a great deal to do with my brother, who was teaching guitar, playing rock, and collecting records while I was growing up." By the time he was 11, Sembello knew he also wanted to be a musician, and by the time he was 14, he was playing the local clubs in his hometown of Philadelphia. The influence of rock had been subliminally absorbed, but for the time being, Sembello was more interested in other musical styles. "I got heavily into jazz about then," he said, "Philadelphia was a real guitar and jazz city. You didn't go out on a Saturday afternoon without taking your guitar and going to a jam session. We were all totally involved with the jazz scene... it was another era."

When Sembello was 16 and 17, he delved into classical music, and then rediscovered pop music and "never looked back since." Although he primarily performed with bands as a guitarist, Sembello harbored a desire to perform as a singer someday. However, at that time he felt that "singers weren't really considered musicians" and so held back on that ambition. At 18, his big break came

when he auditioned for and was accepted by Stevie Wonder, and so joined such artists as Ray Parker and Deniece Williams in the elite group which made up Wonderlove. "It catapulted me into a whole new world I knew little about," Sembello recalled. "From cloudy local bars and clubs, he suddenly was on the best stages, frequently playing to crowds in excess of 50,000 people."

That life lasted seven years, and for Sembello it proved to be invaluable. "He's an incredibly perceptive guy," Sembello said of Wonder. "He saw that I had potentials that even I didn't know I had. He encouraged me to sing, which I had kept as a hobby basically, and to write. He likes to develop people's characters and help them discover what they're all about. He let us hone our craft... it was a real spawning ground."

Ready to go it alone, Sembello left Wonder despite a reluctance to leave the "family atmosphere." Convinced that his extensive musical background and his years with Wonder would almost guarantee success, Sembello instead found himself "running headfirst into a brick wall and starting from scratch with no help whatsoever." Four years of rejections followed, and then Warner Bros. signed him for his first solo effort. As it turned out, the label assigned him to write and perform a song for the film *Summer Lovers*, which he did. The film and the song, however, never really took off. The next film he would work on did.

"I was asked," Sembello said, "to meet Phil Ramone to discuss an upcoming dance movie called *Flashdance*, to see if I could come up with something. I sent him a bunch of tapes, and most of them got turned down. Finally, I sent him the wrong tape of a song I was still working on that wasn't even done called 'Maniac.' It was going to be about a mass murderer who goes around killing people but Phil loved the tune and wanted it in the film. I couldn't see it, it was too fast I thought

(continued on page 57)

CASH BOX TOP 100 ALBUMS

April 6, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Title, Artist, Label, Number, Distributor	Weeks On Chart	
	3/30	Chart
1 NO JACKET REQUIRED PHIL COLLINS (Atlantic 7 81240-1) WEA	1	5
2 CENTERFIELD ★ JOHN FOGERTY (Warner Bros. 9 25203-1) WEA	2	11
3 BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	3	42
4 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	4	43
5 LIKE A VIRGIN ★■ MADONNA (Sire 9 25157-1) WEA	6	9
6 BEVERLY HILLS COP ★□ ORIGINAL SOUNDTRACK (MCA-5553) MCA	7	15
7 MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	5	9
8 SHE'S THE BOSS ★ MICK JAGGER (Columbia FC 39940) CBS	10	4
9 AGENT PROVOCATEUR ★■ FOREIGNER (Atlantic 81892-1) WEA	8	15
10 WHEELS ARE TURNIN' ★ REO SPEEDWAGON (Epic QE 39593) CBS	9	20
11 THE FIRM (Atlantic 81239) WEA	13	6
12 BUILDING THE PERFECT BEAST ★ DON HENLEY (Geffen GHS 24626) WEA	11	18
13 CHICAGO 17 ★■ CHICAGO (Warner Bros. 9 25060-1) WEA	12	39
14 BREAK OUT ★■ POINTER SISTERS (Planet BEL 1-5418) RCA	14	72
15 CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059ML) MCA	15	74
16 VISION QUEST ORIGINAL SOUNDTRACK (Geffen GHS 24063 E) WEA	21	6
17 DIAMOND LIFE SADE (Portrait BFR 39581) CBS	19	7
18 VALOTTE ★□ JULIAN LENNON (Atlantic 7 86184-1) WEA	16	22
19 RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	20	20
20 CRAZY FROM THE HEAT DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA	17	8
21 PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	13	40
22 SUDDENLY ★■ BILLY OCEAN (Jive/Arista JLB-8213) RCA	22	32
23 SHE'S SO UNUSUAL ★■ CYNDI LAUPER (Portrait BFR 39930) CBS	24	67
24 NEW EDITION ★■ (MCA-5515) MCA	23	25
25 STARCHILD TEENA MARIE (Epic FE 39528) CBS	25	17
26 ICE CREAM CASTLES ★■ THE TIME (Warner Bros. 9 25109-1) WEA	26	37
27 SIGN IN PLEASE AUTOGRAPH (RCA NFL 1-8040) RCA	28	17
28 BIG BAM BOOM ★■ DARYL HALL & JOHN GATES (RCA AFL 1-5309) RCA	29	24
29 CHINESE WALL PHILIP BAILEY (Columbia BFC 39542) CBS	27	21
30 NIGHTSHIFT COMMODORES (Motown 6124ML) MCA	30	9
31 40 HOUR WEEK ★ ALABAMA (RCA AHL 1-5339) RCA	31	8
32 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 25156-1) WEA	52	2
33 SWEEP AWAY ★□ DIANA ROSS (RCA AFL 1-5009) RCA	36	29
34 EMERGENCY ★ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	34	17

• Indicates Highest Debut

Title, Artist, Label, Number, Distributor	Weeks On Chart	
	3/30	Chart
35 HOW WILL THE WOLF SURVIVE? LOS LOBOS (Sire/Warner Bros. 9 25177-1) WEA	35	12
36 A PRIVATE HEAVEN ★□ SHEENA EASTON (EMI America ST-17132) CAP	30	26
37 VITAL SIGNS ★ SURVIVOR (Scotti Brothers FZ 39578) CBS	37	23
38 WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	38	21
39 MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	43	8
40 THE BREAKFAST CLUB ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	57	5
41 VULTURE CULTURE ★ THE ALAN PARSONS PROJECT (Arista ALB-8263) RCA	41	5
42 PERFECT STRANGERS ★□ DEEP PURPLE (Mercury 924 003-1 M-1) POL	32	19
43 SOLID ASHFORD & SIMPSON (Capitol ST-12360) CAP	35	17
44 THE UNFORGETTABLE FIRE ★■ U2 (Island 7 90231-1) WEA	48	25
45 20/20 GEORGE BENSON (Warner Bros. 9 25173-1) WEA	45	11
46 SPORTS ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	40	79
47 THE AGE OF CONSENT BRONSKI BEAT (London/MCA-5558) MCA	42	12
48 KING OF ROCK RUN D.M.C. (Profile PRO-1205) IND	44	9
49 STOP MAKING SENSE ★ TALKING HEADS (Sire 9 25121-1) WEA	49	29
50 ALL THE RAGE ★ GENERAL PUBLIC (I.R.S. A&M SP-70046) RCA	46	25
51 ESCAPE □ WHODINI (Jive/Arista JLB-8251) RCA	51	19
52 CAN'T STOP THE LOVE MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	67	4
53 PLANETARY INVASION ★□ MIDNIGHT STAR (Solar/Elektra 9 60384-1) WEA	50	18
54 AN INNOCENT MAN ★■ BILLY JOEL (Columbia QC 38973) CBS	59	87
55 JOHN PARR (Atlantic 60180) WEA	54	16
56 HEARTBEAT CITY ★■ THE CARS (Elektra 9 60296-1) WEA	53	54
57 I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25160-1) WEA	55	25
58 ARENA ★■ DURAN DURAN (Capitol SWAV-12374) CAP	47	19
59 BEYOND APPEARANCES SANTANA (Columbia FC 39527) CBS	74	3
60 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	61	18
61 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	87	2
62 ANIMOTION (Mercury 822 580-1 M-1) POL	79	7
63 WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39983) CBS	63	7
64 A SENSE OF WONDER VAN MORRISON (Mercury 822 895-1 M-1) POL	72	6
65 THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) CAP	70	6
66 GIUFFRIA (Camel/MCA 5524) MCA	56	17

Title, Artist, Label, Number, Distributor	Weeks On Chart	
	3/30	Chart
67 JESSE JOHNSON'S REVUE (A&M SP 6 5024) RCA	83	4
68 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 9 25150-1) WEA	62	9
69 FAT BOYS (Sutra SUS 1015) IND	60	17
70 SO GOOD ★ THE WHISPERS (Solar/Elektra 60382-1) WEA	68	17
71 RHYTHM OF THE NIGHT DeBARGE (Gordy 6123GL) MCA	95	3
72 VOLUME ONE ■ THE HONEYDRIPPERS (Es Paranza 90220-1-B) WEA	58	25
73 HIGH CRIME ★ AL JARREAU (Warner Bros. 9 25106-1) WEA	69	21
74 MEAT IS MURDER THE SMITHS (Sire 9 25269-1) WEA	81	6
75 THE WOMAN IN RED ★■ ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	64	29
76 ALL I NEED JACK WAGNER (Qwest/Warner Bros. 9 25089-1) WEA	65	20
77 ANIMALIZE ★■ KISS (Mercury 822 495-1 M-1) POL	73	27
78 DON'T STOP ★□ JEFFREY OSBORNE (A&M SP-5017) RCA	71	25
79 LUSH LIFE ★■ LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1) WEA	66	18
80 GAP BAND VI GAP BAND (Fotat Experience TELB-5705) RCA	75	16
81 AMADEUS ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	76	22
82 FACE VALUE ★□ PHIL COLLINS (Atlantic 16029-1) WEA	89	23
83 THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882) CBS	147	2
84 THE BIG CHILL ★■ ORIGINAL SOUNDTRACK (Motown 6052ML) MCA	84	77
85 MADONNA ★■ (Sire 9 23867-1) WEA	77	80
86 METAL HEART ACCEPT (Portrait BFR 39974) CBS	100	3
87 THUNDER SEVEN TRIUMPH (MCA-5537) MCA	80	18
88 VU THE VELVET UNDERGROUND (Verve 823 721-1 Y-1) POL	98	5
89 EMOTION ★■ BARBRA STREISAND (Columbia QC 39480) CBS	82	23
90 WHY NOT ME ★ THE JUDDS (RCA/Curb AHL 1-5319) RCA	91	16
91 ONLY FOUR YOU MARY JANE GIRLS (Gordy 6092GL) MCA	132	3
92 TROPICO ★■ PAT BENATAR (Chrysalis FV 41471) CBS	78	20
93 ISOLATION ★□ TOOT (Columbia QC 38962) CBS	88	20
94 STREET TALK ★■ STEVE PERRY (Columbia FC 39334) CBS	85	50
95 WARRIOR ★□ SCANDAL (Columbia FC 39173) CBS	90	36
96 CITIZEN KIHN GREG KIHN (EMI America SJ-17152) CAP	111	3
97 STEALING FIRE BRUCE COCKBURN (Gold/Mountain GM 80012) RCA	86	22
98 BOP DOO-WOPP ★ MANHATTAN TRANSFER (Atlantic 81233) WEA	92	16
99 EDDIE AND THE CRUISERS ★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	96	35
100 ELIMINATOR ★■ Z.Z. TOP (Warner Bros. 9 23774-1) WEA	101	104

HANG TEN



Greg Kihn
"Citizen Kihn"



Kenny Rogers
"Love's What You Make It"



The Everly Brothers
"The Eternal Return"



Moe & Tino Turner
"Get Back"



George Thorogood
"Maverick"



Limahl
"Don't Suppose"



Falcon & The Snowman



Kaja
"Extra Play"



Sheena Easton
"A Private Heaven"



Jason & The Scorchers
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The 12" Single

The Majors Make A Commitment

by Peter Holden

LOS ANGELES — After the demise of disco, dance music and 12" singles became somewhat obscure, available primarily in generic sleeves and containing long versions of songs that rarely were heard in places other than the dance clubs. Yet in the last two years, the music industry has seen the emergence of the 12" single as a popular and profitable commercial format, no longer to be distributed strictly to club DJs and record pools. Yet even two years ago, only a few major labels such as Warner Bros. and Columbia had made the commitment to what is loosely defined as "dance" music through picture sleeves, retail marketing blitzes and costly remixes. At that time independent labels such as Sugarhill, Tommy Boy and others still led the way with many of the hottest mixes and 12" singles.

The last year has seen a major shift. Now it seems all of the majors have a specific dance department and a budget which includes added dollars for promotion and marketing, geared toward the stiffening competition for the 12" market. In a comment which was echoed by many labels, Mike Medena, who handles A&M's west coast dance promotion, explained: "We are definitely trying to establish the label as more dance oriented. We are trying to firmly establish ourselves with a lot of new artists like Jesse Johnson, Alan Gorrie and others who we feel can develop in the 12" market. This is not just a novelty format to us."

One of the inevitable results of the entrance of the majors into the 12" market at full force is a substantial increase in the product available. That has led to what many see as a glut of inferior product, i.e. 12" versions of almost everything. Warner Bros. dance department head Craig Kostich who has long worked in the dance music sector commented on this. "There are some labels that put out 12" singles indiscriminately, but at Warner Bros. we don't put out huge amounts of

product just for the sake of having something on the market. We are select about what we put out. We only put out records which we feel we really have a shot with. A lot of times we have something that we don't feel will be a retail type item, but if there is a mix available we will service a promo to record pools and to the clubs. Then if retail feels anything from that we can come with a commercial 12 later. We do many of our releases like that."

Like Warner Bros., Columbia has a well organized and creative dance department headed up by Gail Bruesewitz. Utilizing a weekly national newsletter and "tea parties" held in New York, Columbia is able to build a cohesive rapport with a network of radio stations, club jocks and retail representatives. Bruesewitz elaborated: "We aim a lot of our promotion and marketing at the street level which we feel is very important. For instance, with the 'We Are The World' single, we are organizing club benefits nationally in conjunction with the 12"s. We're also finding good 12" response from artists you wouldn't associate with the format. Barbra Streisand has a commercial 12" out as does Santana, plus we have stepped up our involvement with our retail contacts so that samplers that have album cuts and promo 12"s are being sent out to help album sales." Overall, Bruesewitz also noted a good increase in the number of 12" singles Columbia is producing as well as a better commercial response to this increase.

With the current wave of dance music rising for the past two years, many of the names associated with the 12" single — remixers such as Arthur Baker, John "Jellybean" Benitez, Francois K., John Luongo and others — are becoming well known in the industry and to the consumer. Yet how much influence does a name remixer have on the ultimate success of a commercial 12"? MCA dance promotions person Bobby Shaw said: "Having a well known remixer work on a record only matters if the record has it in the final mix. If it's not there, it's not there! A lot of DJs will give a new record a listen if it has Baker's name on it, but it doesn't necessarily mean the record is going to be good." A&M's Medena added, "It helps in the industry even though a lot of the buying audience may not know the names. The radio stations, the clubs and retail are all familiar with them and it can help break a new song or a new artist, and the experience of an established remixer obviously helps the record itself."

Warner Bros.' Steve Tipp noted that the label uses many different remixers, each depending on the song itself, the style of the remixer and the actual experience of the remixer with the kind of tracks that

the song is recorded on. "First of all it has to be a good song, and then we try and pair remixers with the songs that fit their style. For instance, Jellybean's DJing experience was at the Funhouse in Long Island, and that was a very street, Latin-oriented club. As a result he has a very good feel for percussion, and when we are working with that kind of a record, then we will try to get him to remix it."

Sometimes the dance promotion people at the labels will also get a chance to inject their own ideas about mixes and which cuts should get released as 12" singles. Such is the case at Atlantic with Chuck Coleman. "Sometimes as part of my job they will ask me to go into the studio and help out doing the remix simply because I am closer to the kind of music than other people at the label." Coleman also described a trend at the label to lean more toward B/C and dance music. "We started out as a primarily black label, and now with people like Jenny Burton and some newly signed black artists, I'm seeing a recommitment to B/C and dance music."

Other trends in the market in general are the proliferation of picture sleeves, which clearly make the format more viable in the stores and makes retailers more sure of the label's commitment. Columbia's Bruesewitz commented: "Picture sleeves



are definitely a strong selling point for us — the visual identification of the artist is very important." Warner's Kostich added, "retail's role is growing, and the stores that are selling the product are expanding: the sections are not as faceless as in the past. They are into artist development — the packaging has helped, and our loyalty to the format has helped. For instance, in the case of Madonna, this LP is much more pop than the first album, but as long as we provide the proper mixes of the songs to be played in the clubs, the audience will buy both the 12" and the album. If we didn't care to do that and relied on radio only, we would be walking away from our base. That's where it is important to show loyalty to the market."





“Material Girl”

(0-20304)

Remixed by John “Jellybean” Benitez from her Nile Rodgers-produced Triple-Platinum album, *Like A Virgin*, “Material Girl” is a certified material hit.



“How Soon Is Now?”

(0-20284)

With the No. 1 Rock Club record and the No. 1 College LP, “How Soon” is “Right Now” for the Smiths. From the LP *Meat Is Murder*.



(Sire 1/4-25273)

Ivan Ivan and Francois Kevorkian share remixing responsibilities on this Specially-Priced 4-Cut Mini-LP. Featured are International Club favorites Alexander Robotnick, Mya & The Mirror, Gina & The Flexix and the Naif Orchestra.



“Do You Want It Right Now”

(0-20302)

Hot off the *Fast Forward* soundtrack, Deco member Siedah’s solo debut has already beaten a fast path to Dance and Black/Urban playlists. Special remix by John “Jellybean” Benitez.



“Boy” b/w “Book of Love”

(0-20299)

Destined to be a crossover best seller, Book Of Love have scored big in Rock Clubs. “Boy” produced by Ivan Ivan, has bulleted onto *Billboard* and *Cashbox* 12-Inch Dance charts. Book Of Love open for England’s Depeche Mode on their current national tour.



“Culture Vulture” b/w “Dead Poets”

(0-20326; 7-29019 w/ pic sleeve)

“Neo-Beatnik” and musical poet David Rostamo combines biting lyrics with a driving beat. Released internationally by Sire Records, David’s come home to roost on domestic Club and Radio playlists.



“You Should Have Known Better”

(0-20327)

We do know better. This Club, Urban Radio and all-around Import Favorite now comes dressed in a brand new color package. Release date: April 3.

Music On The Move



"Love Me Tonight"

(0-20307)

Produced and mixed by Ted Currier, Rochelle makes her recording debut hot off the New York nightclub circuit.



"Telephone" b/w "Chain Reaction"

(0-20328)

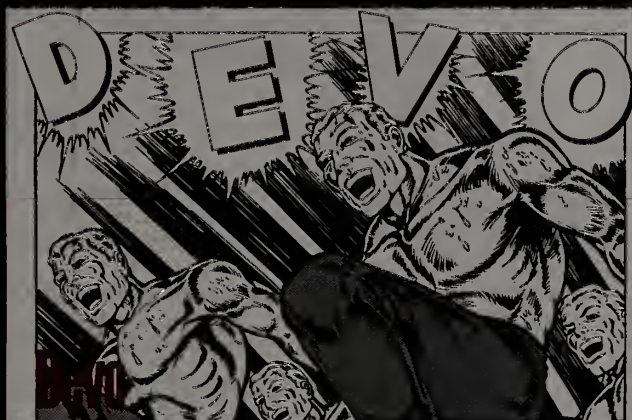
Self-written and self-produced, Swedish trio Style (two guys and a girl) have rung themselves a Club and Radio hit. The domestic 12-inch, due April 3, arrives in a new package with new versions of the songs. Hear something ringing? It's for you.



"All She Wants To Do Is Dance"

(0-20314)

As Henley's *Building The Perfect Beast* approaches the One Million mark, all we want to do is dance. John Luongo makes this a serious possibility with his remix of the hit tune.



"Here To Go" b/w "Shout"

(0-20316)

From the LP *Shout* comes a Specially-Priced 4-Cut Maxi-Single featuring remixes by Ivan Ivan. Also included is the special E-Z Listening version of "Shout."



"Raging Waters"

(0-20301)

"Raging Waters" are sure to rise, especially when they're remixed by Larry Levan and Judy Weinstein. Al pours it on in this special dance version from his *High Crime* LP.



"The Nature Of Things"

(0-20331)

The LP is one thing. The special Larry Levan/Judy Weinstein dance remix is quite another. It's "The Nature Of Things" that they should be unique. From Narada's new album, *The Nature Of Things*.

Future 12-Inch Singles

Nile Rodgers: "Let's Go Out Tonight"

(0-20311)

Vitamin Z: "Burning Flame"

(0-20325)

Madonna: "Angel"

(0-20335)

New Order: "The Perfect Kiss"

(0-20330)

On Warner Bros., Sire, Geffen and Qwest Records and Cassettes



The 12" Single

Retailers Feel The New Push

by David Adelson

LOS ANGELES — Retailers around the country are citing incremental increases in the sale of 12" singles, due to an assortment of factors. Though many believe that increased participation by the majors, including the use of cover photos and stickers, has contributed to the rise in sales, most believe increased exposure on pop radio has added fuel to an already successful configuration.

While many retailers still see the clubs as the real contributor to 12" sales, pop radio's contribution is continuing to be felt. "I think it's mostly the club play," said Tom Rasmussen, singles buyer for Show Industries. "The dance mixes are the most popular. When the radio stations start playing the remixed version that tends to help out too." Rasmussen cited Paul Hardcastle's "Rain Forest." "When radio started playing the import, that really created a demand and it caused Profile to put that mix on the album before they brought it out," he commented.

Rasmussen believes that the major labels are helping the retailer with more elaborate packaging. "They're seeing that better packaging goes a little farther," he said.

According to Rasmussen, "dance clubs and 12" singles are tied to each other and right now there is a situation where if you could get the product, you could actually create an oldies 12" section. I'm selling some import stuff that's been around for two or three years. It's product like the old disco classics and some of the early new wave. I get that stuff in on import and I can't keep it in stock."

As for the future, the singles buyer sees increased sales. "The majors seem to be

getting behind it a little more. They've seen that the 12" product," said National Record Mart's singles buyer, Bill Galeza. "In addition pop radio has been playing a lot more 12" versions than they used to and that's helped out sales. There are also a lot more rock artists releasing 12" versions like Springsteen and Tina Turner. There are also things like a Tina Turner B-side which is not released on any other form except a 12" single.

Overall Galeza noted a 20 to 30 percent increase in sales but disagreed with most retailers on the merits of packaging. "I'm sure it attracts more attention," he said, "But the trouble with picture sleeves is that they're the same as the album or they're an enlarged picture of something inside the album sleeve. I don't really think that's going to make somebody buy a record."

According to Galeza, "the 12" single is going to be around for a while. The only trouble about it is you're seeing three or four versions of a record come out. You're seeing a 7" version, a 12" version and there may be a different cut on the album. That's really confusing to the public. I think if they're going to put out a 12" version either put it out strictly as a 12" or put it on the album. Don't do both. It's too confusing."

The Pittsburgh-based singles buyer attributed most of the configuration's popularity to club play but added, "pop radio is picking up a lot. Lately your Top 40 stations have not been afraid to go past the three-minute record. A lot of the stations that usually call me for singles lists are asking for a 12" list too. That's

JUST ANOTHER NIGHT

MICK JAGGER



only happened in the last 12 months."

Cathy Cole, singles buyer for Licorice Pizza stated that while radio does have some influence on 12" sales in her market, the real action comes from the clubs. "I think it's predominantly club play," she stated. "If club play died tomorrow, I think we would see a drastic decrease in the sales of certain product."

Cole is a firm believer in the packaging rule, adding it is an effective sales tool for both 12" and 7" singles. She cites the increased commitment from the majors as a factor in the increased sales of the configuration.

Cole echoed a sentiment common among retailers surveyed. "Many labels are slow to release the 12" singles," she commented. Indeed, many retailers perceived a feeling at the labels that an early release of 12" product may cut into album sales. Cole disagrees. "People who buy 12" singles buy albums," she said flatly.

David Coleman, singles buyer for Atlanta's Turtles believes that in his market radio has made the big difference. "Down here a lot of the CHR stations are playing them. A lot of the pop acts are putting out 12" singles and they're starting to get picked up by radio. That is definitely affecting sales."

Stating that B/C stations have always played the 12" remixes and have always made their impact felt at retail, Coleman cited that the Atlanta market has always looked to radio (over clubs) for breaking 12" product. "Club and street music has a bit do do with it but it's not a dominant element in this market," he said.

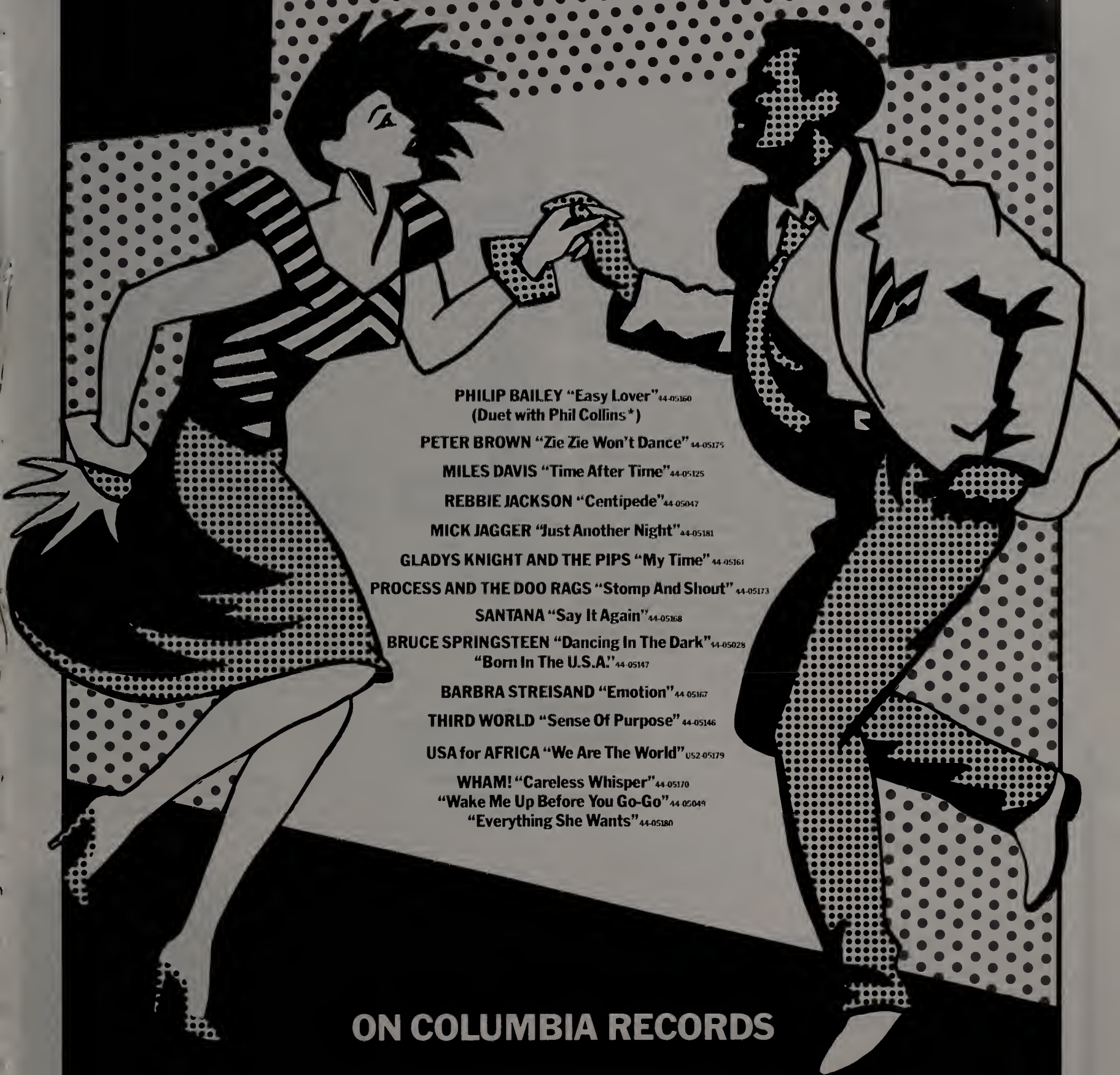
As far as packaging, Coleman remarked, "It's gotten better. The majors have taken

care of that. If it doesn't have a picture sleeve, it at least has a sticker identifying what it is. The problem is still that the independent labels don't have the money to spend on covers or stickers and with this you run into problems. It is definitely related to sales. If a record is a smash, it's going to sell regardless if it's in a brown paper wrapper. If you have something that's borderline and trying to break through and it's in a nice package, then it's certainly not going to hurt."

As for the future, Coleman feels there is a lot more mileage in the configuration. "It has a lot more to go," he said. "CHR has just started and more and more are beginning to add them. Sales will definitely increase."



GIANTS OF DANCE MUSIC



PHILIP BAILEY "Easy Lover"⁴⁴⁻⁰⁵¹⁶⁰
(Duet with Phil Collins*)

PETER BROWN "Zie Zie Won't Dance"⁴⁴⁻⁰⁵¹⁷⁵

MILES DAVIS "Time After Time"⁴⁴⁻⁰⁵¹²⁵

REBBIE JACKSON "Centipede"⁴⁴⁻⁰⁵⁰⁴⁷

MICK JAGGER "Just Another Night"⁴⁴⁻⁰⁵¹⁸¹

GLADYS KNIGHT AND THE PIPS "My Time"⁴⁴⁻⁰⁵¹⁶¹

PROCESS AND THE DOO RAGS "Stomp And Shout"⁴⁴⁻⁰⁵¹⁷³

SANTANA "Say It Again"⁴⁴⁻⁰⁵¹⁶⁸

BRUCE SPRINGSTEEN "Dancing In The Dark"⁴⁴⁻⁰⁵⁰²⁸
"Born In The U.S.A."⁴⁴⁻⁰⁵¹⁴⁷

BARBRA STREISAND "Emotion"⁴⁴⁻⁰⁵¹⁶⁷

THIRD WORLD "Sense Of Purpose"⁴⁴⁻⁰⁵¹⁴⁶

USA for AFRICA "We Are The World"^{US2-05179}

WHAM! "Careless Whisper"⁴⁴⁻⁰⁵¹⁷⁰
"Wake Me Up Before You Go-Go"⁴⁴⁻⁰⁵⁰⁴⁹
"Everything She Wants"⁴⁴⁻⁰⁵¹⁸⁰

ON COLUMBIA RECORDS

The 12" Single

Indies Cite Increasing Competition

by Gregory Dobrin

LOS ANGELES — Twelve-inch dance records from such independent labels as Tommy Boy and Profile virtually created a new record market where there was none before. The boom went off in the late '70s, when 'street' records found a rapidly growing audience in the clubs and on urban radio. It was a fresh configuration that influenced music in unforeseen ways. The crossover rap sound of such top 10 pop hits as Chaka Khan's "I Feel For You" and Teena Marie's "Lovergirl" owes its popularity to those early independent groundbreakers.

In recent years, the 12" dance single has become the norm for club DJs and record buyers alike. It's gone conventional, become familiar. With the market well established by the indies, major labels began releasing 12" remixes of singles from pop artists, so much so that the market is currently flooded with 12" singles.

This overabundance of 12" product has thrown a wrench into a once-thriving arena for independent labels, and into the 12" market in general. "I don't feel the competition directly," said Steve Plotnicki, vice president of Profile Records. "It's not like anyone is buying their (the major's) 12" instead of my 12". I just think they've watered the market down and probably everyone's 12"s, including their own, sell less because of it."

Many feel that the situation hurts the independent 12" labels directly. Tommy Boy Records' Joey Gardner explained: "When a record store has to stock a certain amount of 12" records they'll stock major label product and they won't look

for the independents. Take a chain like Record Bar for instance. They've only got a limited amount of space for 12" records in their warehouse, so they can't stock every 12", they only stock the majors. The stores have to order independently from the local one-stop, which means you have to hit every single individual store before you can get a record into the store."

Gardner predicts beefed-up 12" marketing on the part of the major labels as dance departments give way to full-fledged 12" departments. The situation is due in part to the emergence of 12" charts, which reflect sales. "Major labels can now see how ineffective they are in selling 12", said Gardner, "and they'll be shutting down their dance departments and turning them into 12" marketing departments. Elektra's already done it."

To combat the current leveling off in 12" sales, independent labels are turning to albums to increase profits. Several years ago, 12" buyers were considered strictly non-album oriented as a market. "In the old days," said Profile's Plotnicki, "the audience couldn't be converted into LP buyers. Today they are converted very easily." According to Fred Munao, president of Select Records, the trend can be compared to the boom years of the 7" business when singles created the market for an artist to cut an entire album. "Somewhere in the '70s it flip-flopped," Munao said. "The 12" has reversed that. They pave the way for albums."

Philly World national marketing director Ernie Pep has also felt the swing toward LPs. "If you give people a choice between the 12" and the LP, providing they like

Specially Prepared 12" Cut Master

CHAKA KHAN
I Feel For You



the artist enough, they're going to buy the LP. We can't survive on the 12" alone.

The inability to survive on 12" records alone is a theme echoed by several of the top independent labels. Plotnicki states that since Profile began in the 12" industry, "business is off at least 20 to 30 percent." He is surprised at the sudden turnaround in record buying proclivities by the 12" audience. The company has increased its output of albums. "I think one of the reasons," Plotnicki explained, "is that a lot of our acts where were 12" at one time have become more widely accepted by the public, and people would rather buy an LP from them than a 12". Amazingly enough, when there is a Run DMC album out, and the current single is out on 12", we don't sell many 12" but we sell a ton of albums. The 12" makes the album sell."

Meanwhile, Select's Munao believes the 12" is still the best way to break an artist. "I think that when a 12" comes out and is a hit, it's a much better way to launch an artist than an album. Albums create so much more music for the industry to deal with. The 12" keeps the industry leaner and stronger and meaner. I like the idea of putting out a 12" first, and then come out with an album if you feel you've got a reason. It pollutes the industry less." Though Munao sees record buyers shifting toward albums, he remains enthusiastic over street music in general, which he feels has a big future despite the growing trend toward LPs.

growing trend toward LPs.

Others are not so optimistic. Tommy Boy's Gardner explained that his label is moving in the direction of more commercial releases. "You can do your street records, but you still have to compete with them (the major labels)." More albums? Definitely."

Summing up the situation is Profile's Plotnicki's glib answer to the question, "How are things in the 12" business?" "I don't know," he replied. "we've been making our money in the LP business."



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"Dancin' In The Key of Life" (81245).
Produced by Keg Johnson & Wilmer Raglin For:
The Producers Alliance

SAM BOSTIC

"COLD TEARS" (DMD 810 Promo only)
from
"Circuitry Starring Sam Bostic" (81232).
Produced by Harold Beatty M.D.A.P.

JENNY BURTON

"BAD HABITS" (0-86909)
from
"Jenny Burton" (81238).
Produced, Arranged & Mixed by Allen George &
Fred McFarlane for Plateau Records, Inc.

CHANGE

"LET'S GO TOGETHER" (DMD 822 Promo only)
from
"Turn On Your Radio" (81243).
Produced by Jacques Fred Petrus

PHIL COLLINS

"SUSSUDIO" (0-86895)
from
"No Jacket Required" (81240).
Produced by Phil Collins and Hugh Padgham

THE FIRM

"RADIOACTIVE" (PR 714)
from
"The Firm" (81239).
Produced by Jimmy Page and Paul Rodgers

FOREIGNER

"THAT WAS YESTERDAY" (DMD 827 Promo only)
from
"Agent Provocateur" (81999).
Producers: Alex Sadkin & Mick Jones

JULIAN LENNON

"TOO LATE FOR GOODBYES" (0-8689)
from
"Valotte" (80184).
Produced by Phil Ramone

JANICE PAYSON

"CHANGES OF HEART" (DMD 828 Promo only)
from
"Person to Person" (81237).
Produced by Ron Albert and Howard Albert

PRINCE CHARLES

"SKINTIGHT TINA" (0-86910)
Produced by: Charles P.C. Alexander & Tony Rose
For Solid Platinum Productions

TOUCH OF CLASS

"LET ME BE YOUR EVERYTHING"
(0-86900)
Produced by: Pete Jackson, Gerald Jackson
For Libra Brothers Productions
& PLATEAU RECORDS, INC.

SHANNON

"DO YOU WANNA GET AWAY" (0-96892)
from
"Do You Wanna Get Away" (90267).
Produced by Mark Liggett & Chris Barbosa.
On Mirage Records

PAMALA STANLEY

"IF LOOKS COULD KILL" (0-96894).
Produced by Mark Liggett & Chris Barbosa.
On Mirage Records



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The 12" Single

The Importance Of The 12" In Dance Clubs

by Rusty Cutchin

NEW YORK — One aspect of the music business that remained constant with the departure of discomania is the ability of dance clubs to break new artists, and the re-emergence of these "forums" in the '80s (sans the dreaded "disco" moniker) has breathed new life into the 12-inch single. What once was a novelty form made trendy by the emergence of DJs as stars has become the primary means of exposing unproven artists to a mass audience, especially in urban population centers where the audiences are "masser" than most. Thus, the rise of independent dance music promotion firms, brought on in large part by industry cutbacks of in-house club promo departments, is a logical outgrowth of the club scene and 12-inch single's continuing influence. What certain firms, those with marketing capabilities like New York's Pro Motion, are learning is that 12-inch sales are on the upswing nationwide.

"All the play, all the radio, all the chart positions are great," says Pro Motion's Brad Le Beau, "(but) if you can't sell records it doesn't matter. A couple of (major labels) are finally taking it seriously.

You don't have to sell a 100,000 of each. If you sell 50,000 of each, times six or seven, you got yourself a couple of bucks. Putting out seven-inches concurrently, you can cross a 12-inch pop in New York from urban radio to CHR. You can do this with a 12-inch now. "Axel-F" is a perfect example. Whatever version doesn't matter. The record broke out of the clubs. Pop radio went on the record."

How this translates into sales may be traced to a return of danceable material on Top 40 playlists, and a growing awareness of the higher quality of the 12-inch single by consumers, added to a willingness to be "first on the block." As Pro Motion's Joe Giaco points out, "As long as the Madonnas come out with their 12-inches, stores are going to have to sell them. The average middle-American is probably not aware of the quality of it, but they are aware that in most cases that it is probably the first release. First comes the 12-inch, then comes the seven, then comes the LP. Twelve-inch is their only choice on certain groups. It all depends on the marketing structure. If they want to break it through the seven-inch market,

if they want to break it through the black 12-inch market or the rock 12-inch market."

Nowhere has the promotion-to-club-to-radio-to-sales chain been more effectively exploited as the current "Roxanne" phenomenon, knock-offs of which continue to dominate 12-inch sales charts. Pro Motion's Le Beau, who participated in the initial marketing of the single "Roxanne Roxanne" actually broke retail through in-store play before being picked up by clubs and ultimately CHR radio, which pushed the tune and its follow-ups "Roxanne's Revenge" and "The Real Roxanne" over the top. All these avenues, Le Beau points out, including clubs and college radio, "play music for music's sake. They don't care about offending people with lyrics. In fact they even like it — the Prince controversy, that kind of stuff — you can get something started there. Get the groundswell, take it to another level. If it's R&B take it R&B, if it's rock, take it rock."

Of course, ultimately a successful record in any format still boils down to how good the record is, and how effective the promotional effort behind it is. The decision to spin a record, whether in a store, a club or a radio booth, is based on many "time-honored" considerations. "Promotion is promotion," Le Beau says, "A good record that's promoted will do better than a great record that's not. You gotta talk about it. There's too many

records out there to not, (assuming) they're not superstars. You gotta work all records. There are too many records coming out in any event. It hasn't slowed up in a year."

The continued visibility of the format has led to some presence of 12-inch records in all areas of the country, be it only a small specialty store in certain towns. "Every store has a 12-inch department," Giaco points out, "if it consists of three records to 300 selections. In every city there are a handful of these specialty shops. And you're starting to find more and more of them opening up. Anyplace where you have a high club (presence), where you have strips of clubs." And the club scene, though not dominating the news as in disco's heyday, continues to thrive, as new music acts strive for a dance base with their earliest releases. Artists, managers and producers have accepted the continuing importance of dance club patrons, who have played their growing role since the advent of rock and roll. Independent labels (witness the "Roxanne" saga) have long courted the dance market as the quickest way to the national spotlight, and the 12-inch single, which provides the consumer with the song they want most at a lower price, is the format for breaking out. Coupled with a solid promotional effort, as Pro Motion and other firms have learned, the format spells success in an overcrowded competitive marketplace.

The CASH BOX Commitment To Dance

CLUB PICK

Peter Brown "Zie Zie Won't Dance"
Club: Limeight

Disc-Jockey: Tito Acosta
Location: Atlanta, Georgia

Comments: "It has a combination of high energy and street beat accompanied by hypnotic vocal. A real winner."

RETAILERS' PICK

Sade "Smooth Operator"
Store: Hill Records
Manager: Mary Ann Saracino
Location: Norwalk, Conn.

Comments: "A #1 hit. An excellent follow-up. In fact, we liked it so much, we named our boat 'Smooth Operator.' Excellent early sales on the album and single."

STRONG ACTIVITY

We Are The World — (Columbia)

Rhythm Of The Night/Queen Of My Heart — (Motown) — DeBarge

Don't You (Forget About Me) — (A&M) — Simple Minds

Obsession — (Mercury/PolyGram) — Animotion



The 12" Single

There's Little Method To A DJ's Choices

by David Adelson

LOS ANGELES — Trying to figure out how club DJs across the country choose what 12" singles to play? Don't bother. A survey of club DJs around the country reveals that there is really no consistent method in determining what gets played and what doesn't.

Most DJs cited not only the regional preferences of their city, but also the preferences of the particular neighborhood. Some made a point of playing what's on the charts, other made a point of ignoring the popular cuts. "To tell you the truth," said a DJ from a popular metropolitan dance club, "I throw the needle down and if something grabs me in five seconds I listen to it. Sometimes it takes only three seconds. If I don't hear it in that three seconds, out it goes." So much for method.

Joseph Berliner of Columbia, South Carolina's Rumors said that DJs get to know their audience, even when the mood of a crowd changes from day to day. "It's a case of getting a good grasp of the crowd and what they want to hear," said Berliner. On an average night Berliner will play a selection that is 75 percent current. "I try to keep everything up to date."

Berliner recognizes the role he and other DJs play in promoting the sales of 12" product. "When we receive a record and it's good, I'm going to push it and it will help record sales. Some of the DJs in this area make a point of telling retail if something's new and just come out that they haven't gotten yet."

According to Berliner, "I've been behind the board for over eight years and I've seen a lot more pop acts go to a 12" format. There are so many more records now than there were a few years back and so many of them are on radio as soon

as they hit the clubs.

"If a song has got 'hit' written all over it, it's going to break," said Berliner, regardless whether it's on the radio or not. I think any DJ is essential to breaking a record, because people in the club have a very good memory and if you mix a record badly and it clears the floor, our draw is not going to catch on as readily. They're going to remember that record because of the bad mix!"

"I make an attempt to stay more than current," said Johnny Dynell, DJ for Manhattan's current hottest spot, Area. "I try to stay ahead. By that I mean I play a lot of old records too, like 1970s high energy disco. So being ahead doesn't always mean playing current 12" product."

Dynell feels that as far as the New York market goes, clubs do not play that important of a role in breaking records. "To be honest with you, what I see happening in clubs is not what's happening on radio or on MTV. Club DJs are always onto a record first. If a record hits the radio, then I stop playing it. My audience expects to hear new things and again new things could be very old things."

As for the changes he's seen over the past 12 months, Dynell stated, "I think there's a lot more junk. There are a lot more rap records that will never get played. I don't think the industry looks at DJs any more because when I look at the songs that the clubs go wild for, they are nowhere to be found on radio."

Mark Clifton, DJ at Club 950 in Chicago also tries to stay ahead of what's current. "Because I do a lot of real new stuff and import things, a lot of times we'll play things for a month and then two months later everybody wants to hear them and we're sort of tired of it."

Stating, "the majors sort of caught on a little bit later," Clifton has also witnessed an increase in product over the years. "The 12" single is such a perfect thing for a club, but I'm getting tired because it's gotten to the point that if its on a 12", it's eight minutes long. There are so many things that I play half way through and not because it misses but because three or four minutes is much

more danceable."

Several other DJs also remarked that 12" mixes were getting too long just for the sake of being long and more often than not, they would be cut in the middle. Over all each DJ contacted stressed a regional sensitivity as a key factor in deciding what to play. "You have to know your audience," said one DJ, "otherwise, it's just spinning records."



BEHIND THE BOARD Phast Phreddie, a fixture on the Los Angeles club circuit and a popular club DJ talks with Epic recording artist Stevie Ray Vaughan during a gathering DJed by Phreddie.

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The 12" Single

Remixers Track 12" Single Popularity

by Peter Holden

LOS ANGELES — The role of the remixer and the skills of the remixer have both evolved greatly since club DJs began spinning records; combining songs and extending songs with multiple copy spins. Yet, ultimately the desired result is still the same: extra excitement on the dance floor, inventive mixes and personal creativity. However now the material on which the remixer is working is not necessarily dance floor fare, and it may not even be an extended version for the clubs. Such is the arena of the remixer in 1985.

While many of the top remixers in the country are going on to produce other artists — John "Jellybean" Benitez has some material on the soundtracks to *Vision Quest* and *Fast Forward* — and to move beyond remixing, each still has his roots as a club DJ. Benitez explained those roots, and the active role they play in his technique as a mixer and producer. "As a DJ, you have to know and learn what song to play when and what moves people on the dance floor. When I remix, I don't necessarily think about if the song will do well on radio or if it will do well commercially, I stay close to my roots which are that of a club DJ. I know that if it is a good record and I am able to amplify all the things that I know make it a good record, that it will sell."

Beginning his DJing career at 17, Benitez' formative years as a club jock took place at a club called the Funhouse on Long Island. "That was really the peak of my DJing career. During that time there was a very regular crowd who would come in, and it allowed me to try new things and take some chances, and the people were very receptive to what I was doing." After DJing night after night at the Funhouse, the sonic elements which make a dance record became apparent to Benitez, and as a result, it is those factors which make up his unique and popular remixing style: "When I'm remixing a record I still try to bring out the things that I've learned to listen for from the perspective of a club jock. I try to make a record psychologically conducive to mix into and out of, and I try to create that killer sound where when you leave a club after three or four hours of dancing, it is the one record you remember." With so many remix hits, from James Ingram's and Michael MacDonald's "Yah Mo B There" to Madonna's dance mixes to "We Are The World," obviously Benitez has learned his lessons well, well enough to move on to the task of producing and writing as a recording artist.

Coming from a similar New York club DJ background, Francois Kervorkian, commenting on the current dance/remix climate, noted a trend among the labels' perception of the role of the remixer and the remix. "While it seems people are still interested in getting a good club mix, a lot more people are now interested in getting a proper single mix than in the past. A mix which incorporates some of the excitement — whether it be in terms of sounds or ideas — of the dance mix and works that into the single version." Longtime remixer/producer John Luongo added, "people have finally found out that you can have the same power that was coming out on the 12" versions of songs — that energy and spaciousness — on the single versions. As a result, the 7" single can sound that much punchier and exciting. Now we aren't doing simply dance remixes, we are remixing records simply to make them sound better."

This widespread use of remixers for various versions of songs — Luongo did both the 7" and 12" mix of John Waite's "Missing You" while Kervorkian found success with both versions of Ashford & Simpson's "Solid" — has led to an overwhelming increase in the use of these mixers in general. From Arthur Baker to Steve Thompson to Jellybean and Victor Flores, remixes have become the rage, and with the major labels jumping on the dance music boat like crazy, obviously there is some product which is inferior. West coast mixer Rusty Garner (Sheena Easton, Greg Kihn, Limahl) commented on the current rash of remixes: "I pass on mixing records when they ask me, 'Make this a dance record!' If it's not a dance record to begin with, why try to do that? I was around in the '70s and mixed a lot of dance records during the disco period, I watched it get big once, and I watched people destroy it through overkill — too much inferior product which ultimately just diluted the whole scene. As a result, I don't mix records just to do it. I don't want to be a contributor to watering it down again."

After working with Mick Jagger, U2, Foreigner, Thomas Dolby, Eurythmics and others in the last year, Kervorkian has obviously been working primarily with major labels. Commenting on that, Francois K. said, "It has gotten me away from the independent scene which is where I started, but I think it reflects a change in philosophy that a remix is not necessarily strictly a dance record. The people I work with see it as another interpretation of their song and are open to new versions. The bottom line is always sales, and if that is the result from a remix, then that's the way it is. What the major labels are doing is going after it as they would do anything, which is to do it in a grand way."

Working constantly with top artists and strong material, these remixers each noted producing records as the next step, and Benitez noted, "I think in the next few years, you are going to see more and more DJs and mixers being asked to produce records. I think that is the wave of the future. They know what makes a record hot on the dance floor, they know what elements make up a hit." Commenting on the burgeoning technological boom occurring through CDs and video, the

notion of spinning vinyl becoming obsolete was also discussed. Kervorkian even mentioned the concept of a video mix, "and not just video for audio in the clubs, but a step further than that," as a possibility for the future. But for now, the dance market is hot enough to keep these mixers busy for some time to come.

But how much can a remixer really effect a song? Luongo noted, "I'm a firm believer that you can only do so much with a record — I'm only as good as the song I'm working with. I can make a good record sound great, but I can't make a horrible record good. I can only make it sound good."



Jellybean Benitez

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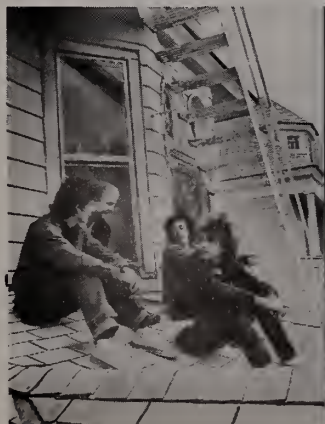
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TOP 75 12" SINGLES

	Weeks On Chart	3/30 Chart		Weeks On Chart	3/30 Chart		Weeks On Chart	3/30 Chart
1		NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09 PATTI LABELLE & HAROLD FALTERMEYER (MCA 23534)	26		INNOCENT (LP & INSTRUMENTAL VERSION)/10:34 & 9:54 ALEXANDER O'NEAL (Tabu/CBS 429 05140)	50		ZIE ZIE WON'T DANCE (DUB & REMIX)/5:10 & 5:50 PETER BROWN (Columbia 44-05175)
2	1	MATERIAL GIRL/PRETEENDER (EXTENDED DANCE REMIX)/6:06 & 4:28 MADONNA (Sire/Warner Bros. 20304)	27	4	BOY/BOOK OF LOVE (EXTENDED & DUB VERSION)/5:00 & 4:28 BOOK OF LOVE (Warner Bros. 20299)	51	2	MY TIME (EXTENDED & INSTRUMENTAL VERSION)/5:10 GLADYS KNIGHT & THE PIPS (Columbia 44-05161)
3	3	ROXANNE'S REVENGE (VOCAL & MIX)/4:52 ROXANNE SHANTE (Pop Art PA 1406)	28	5	ONE NIGHT IN BANGKOK/4:05 & 3:14 MURRAY HEAD (RCA PW 13959)	52	3	HOW SOON IS NOW? THE SMITHS (Sire/Warner Bros. 20284)
4	2	EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)/6:18 & 5:04 PHILIP BAILEY (Columbia 44-05160)	29	5	YO' LITTLE BROTHER (DUB MIX)/5:21 NOLAN THOMAS (Emergency EMDS 6546)	53	2	THINGS CAN ONLY GET BETTER/3:59 HOWARD JONES (Elektra ED5043)
5	4	BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)/7:05 & 4:25 JESSE JOHNSON'S REVUE (A&M SP12122)	30	18	WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX & LP VERSION)/5:55 & 3:48 GO WEST (Chrysalis 4V942853)	54	2	BELIEVE IN THE BEAT (SPECIAL DANCE REMIX & INSTRUMENTAL VERSION) CAROL LYNN TOWNES (Polydor 881414-1)
6	7	IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16 MARY JANE GIRLS (Motown 4529MG)	31	4	THIS IS MY NIGHT/CAUGHT IN THE ACT (EXTENDED VERSION)/6:11 & 3:47 CHAKA KHAN (Warner Bros. 20296)	55	6	SCIENTIFIC LOVE/6:18 MIDNIGHT STAR (Solar/Elektra ED 5035)
7	14	RHYTHM OF THE NIGHT/QUEEN OF MY HEART/6:45 & 3:30 DeBARGE (Motown 4532 MG)	32	9	STEP BY STEP (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07 JEFF LORBER (Arista ADI 9311)	56	1	QUEEN OF ROX/5:17 ROXANNE SHANTE (Pop Art PA 1408)
8	21	OBSESSION (SPECIAL DUB & DANCE REMIX)/5:30 & 6:00 ANIMATION (Mercury/PolyGram 880-2661)	33	4	RELAX (LONG & EDIT VERSION & INSTRUMENTAL)/7:20, 3:56 & 4:24 FRANKIE GOES TO HOLLYWOOD (ZTT Island DM 45796-AB)	57	4	SIGN OF THE TIMES/LARRY'S DANCE THEME (VOCAL, EDIT & INSTRUMENTAL VERSION)/6:05, 4:24 & 3:18 GRANDMASTER FLASH (Elektra ED5024)
9	11	CARELESS WHISPER (EXTENDED & INSTRUMENTAL VERSION)/6:20 & 4:52 WHAM! featuring GEORGE MICHAEL (Columbia 44 05170)	34	9	POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40 EXPOSE (Arista ADI 9326)	58	1	PUTTING THE NIGHT ON HOLD (Single & Coliseum Mix)/3:31 & 7:21 LAUREN GREY (Dice TGR 1003B)
10	9	BAD HABITS/LET'S BET BACK TO LOVE (LONG & LP VERSION)/5:32 & 4:51 JENNY BURTON (Atlantic 0-86909)	35	4	THE HEAT IS ON (DANCE & DUB VERSION)/5:40 & 2:39 GLENN FREY (MCA 23540)	59	17	SMALLTOWN BOY/9:00 BRONSKI BEAT (London/MCA 23521)
11	10	WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia VS 205179)	36	3	MY GIRL LOVES ME/6:50 SHALAMAR (Solar/Elektra ED5034)	60	18	REQUEST LINE/6:46 ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 230)
12	29	JUST ANOTHER NIGHT (ALBUM & EDITED VERSION)/5:13 & 4:39 MICK JAGGER (Columbia AS 1991)	37	4	DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40 SIEDAH GARRETT (Qwest/Warner Bros. 0-20302)	61	4	LOOK OUT WEEKEND (INSTRUMENTAL & VOCAL)/6:30 & 6:12 DEBBIE DEB (Jam Packed JPI 103)
13	18	TONIGHT/4:58 READY FOR THE WORLD (MCA-23527)	38	4	OUTTA THE WORLD (DUB VERSION & LP VERSION)/6:16 & 6:05 ASHFORD & SIMPSON (Capitol V-8623)	62	4	GO FOR IT (EXTENDED DANCE MIX & DUB VERSION)/7:17 & 9:32 KIM WILDE (MCA 23533)
14	13	THE MEN ALL PAUSE (VOCAL & DUB)/7:10 & 7:08 KLYMAXX (Constellation/MCA 23526)	39	7	LOVERGIRL (DANCE MIX & INSTRUMENTAL)/5:53 & 6:10 TEENA MARIE (Epic 49-05100)	63	4	COOL OUT/GET IN THE MIX/5:30 & 4:45 MAGNUM FORCE (Paula 1244)
15	5	DON'T YOU (FORGET ABOUT ME)/6:32 SIMPLE MINDS (A&M 12125)	40	24	PLEASE DON'T GO (DUB & EXTENDED VERSION)/6:17 & 6:46 NAYOBE (The Fever St. 802A)	64	12	HANG ON TO YOUR LOVE/6:00 SADE (Portrait/CBS 4R-05122)
16	32	I WANT TO KNOW WHAT LOVE IS/JESUS IS RIGHT ON TIME/5:25 & 7:13 THE NEW JERSEY MASS CHOIR (Savoy SCS0004)	41	3	SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION)/SOME LIKE IT HOT (7" MIX) — THE HEAT IS ON (INSTRUMENTAL) THE POWER STATION (Capitol V-8631)	65	29	EROTIC CITY/LET'S GO CRAZY/7:24 & 7:35 PRINCE AND THE REVOLUTION (Warner Bros. 20246)
17	16	ROXANNE, ROXANNE/5:09 U.T.F.O. (Select FMS 62254)	42	2	FOREVER (CLUB, RADIO & INSTRUMENTAL MIX)/7:11, 4:54 & 4:58 GAIL HOUSTON (Esquire HB508)	66	16	NEUTRON DANCE/4:59 POINTER SISTERS (Planet/RCA JR-13952)
18	8	TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)/7:37 & 5:30 LUTHER VANDROSS (Epic 49-05159)	43	3	MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS/8:04 & 3:37 KLYMAXX (Constellation/MCA 23539)	67	8	FREAKS COME OUT AT NIGHT (INSTRUMENTAL LP & INSTRUMENTAL VERSION)/4:45 WHODINI/Jive Arista JDP 9303
19	6	THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCHIT) (BLEEPED & UNCENSORED VERSION)/4:39 & 4:58 ROXANNE with U.T.F.O. (Select FMS 62256)	44	3	EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12 WHAM! (Columbia 44-05180)	68	15	RAIN FOREST/5:12 PAUL HARCADCASTLE (Profile PRO 7059)
20	9	SUGAR WALLS (RED & DANCE MIX)/5:26 & 7:01 SHEENA EASTON (EMI America V-7852)	45	4	SECOND NATURE (EXTENDED & DUB VERSION)/7:14 & 6:42 DAN HARTMAN (MCA 23535)	69	11	METHOD OF MODERN LOVE/BANK ON YOUR LOVE (VOCAL & DUB VERSION)/6:18, 4:37 & 7:50 DARYL HALL & JOHN OATES (RCA PW 13971)
21	12	SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)/4:10 & 4:20 SPARKY D (NIA NH1245)	46	4	ONE NIGHT IN BANGKOK/5:00 ROBEY (Silver Blue/CBS 429-5145)	70	12	THE WORD IS OUT (DUB SHORT & EXTENDED)/7:04, 8:30 & 6:52 JERMAINE STEWART (Arista ADP 9273)
22	15	NIGHTSHIFT (CLUB MIX)/7:02 & 7:12 COMMODORES (Motown PR166)	47	1	FRESH (REMIX & DANCE MIX)/5:45 & 6:30 KOOL & THE GANG (De-Lite/PolyGram 880 623-1)	71	12	LIKE A VIRGIN/6:07 MADONNA (Sire/Warner Bros. 20339)
23	40	THE BIRD/MY DRAWERS (REMIX & LP VERSION)/6:25 & 3:42 THE TIME (Warner Bros. 20315)	48	4	CAN YOU FEEL IT (LP & INSTRUMENTAL VERSION)/6:38 & 6:01 FAT BOYS (Sutra U29)	72	20	TREAT HER LIKE A LADY (CLUB MIX & DUB)/6:10 & 3:45 TEMPTATIONS (Motown PR 163)
24	23	PRIVATE DANCER/CITY LIMITS/7:16 & 2:56 TINA TURNER (Capitol 8620)	49	4	MISLED (REMIX)/3:59 & 5:35 KOOL & THE GANG (De-Lite/PolyGram)	73	11	S.O.S., FIRE IN THE SKY (DISARMAMIX)/6:45 DEODATO (Warner Bros. 20287)
25	26	BACK IN STRIDE/JOY AND PAIN (EXTENDED & SINGLE VERSION)/7:02 & 4:10 MAZE featuring FRANKIE BEVERLY (Capitol 8626)		6		74	12	THE BORDERLINES (SPECIAL REMIX DUB)/6:52 & 7:57 JEFFREY OSBORNE (A&M 12116)
	31			25		75	19	BIG IN JAPAN/7:25 ALPHAVILLE (Atlantic 0-86947)

12" REVIEWS

GEORGE DUKE (Elektra 5046)
Thief In The Night (6:25) (Mycenae Music/ASCAP) (Producer: George Duke)
Urban high-stepping from the multi-talented keyboardist/composer Duke features breathy vocals and a bubbling bass line which should find a strong club audience.

RANKING ROGER and BLUE RIDDIM (ORA 001)
Ameica & Russia/Selective Service System (3:42) (Producer: None listed) (ORA International)
Kansas City reggae band Blue Riddim and British beat toaster Rankin' Roger in many clubs.

LIMAH (EMI America 7854-1)
Never Ending Story (6:09) (Moroder-Forshey) (Giorgio Moroder Publishing/ASCAP) (Producer: Giorgio Moroder) (Mix: Rusty Garner)
The longtime international hit is here mixed to full length by Rusty Garner with a fairly straight forward feel (Moroder) and a full bottomed rhythm track.

RITA MARLEY (Shanachie 5013)
Good Girls Culture (6:20) (Marely-Marley) (Rita Marely Music/Cayman Music) (Producer: Grub Cooper-Ricky Walters-Steve Golding)
A decidedly upbeat R&B/reggae cut from Rita Marley penned by the vocalist and her late husband. Good tempo and a typically heavy bass should make this one a potential crossover. Contains an exceptional dub B-side.

RICK JAMES (Motown 67179)
Can't Stop (6:08) (James) (Stone City Music/ASCAP) (Producer: Rick James)
Blistering rock-oriented track from James' "Reflections" LP gets right into the hook with James' own meat'n'potatoes mix and almost AOR feel.

MOST ACTIVE



STRONG ACTIVITY

- New Attitude/Axel-F** — (A&M) — *Patti LaBelle & Harold Faltermeyer*
- Don't You (Forget About Me)** — (A&M) — *Simple Minds*
- We Are The World** — (Columbia) — *USA For Africa*
- In My House** — (Motown) — *Mary Jane Girls*

CLUB PICK

Tom Browne "The Loop" — Arista
Club: Pegasus
Disc Jockey: Barry Johnson
Location: Kansas City, Missouri

Comments: "Electronic and laid back. Definite Top 10 material."

RETAILERS' PICK

Rick Rolle "Roxanne's A Man" — Streetwise
Store: Skippy White's
Manager: Marc Siegal
Location: Mattapan, Mass.

Comments: "12" not available yet. This is absolutely the best Roxanne record since UTFO. Airplay may be limited due to the lyrics, but the streetwise customer will know about this one!"

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On Chart	3/30		Weeks On Chart	3/30
1 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 9 25150-1)	1	10	21 GOOD BAIT BOBBY HUTCHERSON (Landmark LLP-501)	24	3
2 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	2	11	22 PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411)	23	10
3 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	3	27	23 WINDHAM HILL RECORDS SAMPLER '84* VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	21	28
4 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	4	26	24 THE THIRD DECADE ART ENSEMBLE OF CHICAGO (ECM 25014-1 E)	26	4
5 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	5	7	25 CLASSIC MASTER RONNIE LAWS (Capitol ST-12375)	25	15
6 ONE OF A KIND DAVE GRUSIN (GRP-A-1011)	7	7	26 MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	33	2
7 OPEN MIND* JEAN-LUC PONTY (Atlantic 7 80185-1)	6	23	27 DECODE YOUR LIFE RONALD SHANNON JACKSON & THE DECODING SOCIETY (Island 90247)	31	2
8 SECRETS WILTON FELDER (MCA-5510)	8	7	28 CAVERNA MAGICA (. . . UNDER THE TREE — IN THE CAVE . . .)* ANDREAS VOLLENWEIDER (CBS FM 37827)	22	16
9 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	15	4	29 WINTER INTO SPRING* GEORGE WINSTON (Windham Hill/A&M WH-1019)	27	11
10 HIGH CRIME* AL JARREAU (Warner Bros. 9 25106-1)	9	21	30 THE COTTON CLUB ORIGINAL SOUNDTRACK (Geffen GHS 24062 E)	30	5
11 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	16	4	31 STREETSHADOWS DAVID DIGGS (TBA 207)	35	2
12 STEP BY STEP JEFF LORBER (Arista AL8-8269)	12	6	32 IN THE DARK ROY AYERS (Columbia FC 38991)	32	20
13 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1)	10	26	33 RENDEZVOUS SADAO WATANABE (Elektra 60371-1)	34	34
14 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	23		34 AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/A&M WH-1032)	36	29
15 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	17	5	35 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	28	5
16 NIGHTSONGS EARL KLUGH (Capitol ST-12372)	13	26	36 COUNTRY* ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039)	29	19
THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	19	5	37 ALBUM ALBUM JACK DEJOHNETTE'S SPECIAL (ECM 1280)	37	19
18 BOP DOO-WOPP MANHATTAN TRANSFER (Atlantic 81233)	14	12	38 LUSH LIFE* LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1)	39	12
19 THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	18	22	39 NIGHT LINES* DAVE GRUSIN (GRP-A-1006)	38	42
20 12 BOB JAMES (Tappan Zee/Columbia FC 39580)	20	23	40 FIESTA VICTOR FELDMAN (Palo Alto PA8066)	40	18

FEATURE PICKS

PEGGY KING SINGS JEROME KERN — Peggy King — Stash ST 246 — Producers: Bernard Brightman, Sam Rudofker — List: 8.98

The Kern tributes — this is his centennial year — roll on. Peggy King, backed by a sympathetic band led by pianist Mike Renzi, and with excellent charts by Hale Rood, chooses some of the less well-known kernels of Kern — including "Dearly Beloved," "They Didn't Believe Me," and "The Land Where the Good Songs Go." That "Land" is right here, delightfully vocalized by the exceptional Peggy King.

JUST JAZZ — Buddy Tate/Al Grey — Uptown UP 2721 — Producers: Robert Sunenblick, Mark Feldman — List: 8.98

This well-titled effort displays all the strength of these two big band vets — humour, wisdom, and, above all, voluminous swing. It's an easygoing, tasty session with Grey's trombone and Tate's tenor and clarinet complementing each other beautifully on "Blues In My Heart," "Topsy," "Straighten Up & Fly Right" and other delectable ditties. Richard Wyands, Major Holley and Al Harewood keep things bubbling.

SUNNY MORNING — Teddy Wilson — Musicraft MVS 2008 — Producer: Albert L. Marx — List: 8.98

Exquisitely rendered solo piano gems, recorded in the '40s by one of the true masters. All 12 of these pieces clock in under three minutes, yet each performance is complete — there isn't a note missing and there isn't a superfluous note, either. Cole Porter, Jerome Kern, Fats Waller, and the other composers represented couldn't have asked for lovelier, more carefully considered, and more gently swinging renditions. A superb reissue.

AMERICAN EYES — Rare Silk — Palo Alto PA 8086 — Producers: Rare Silk — List: 8.98

An eclectic, well-tuned collection of standards ("Watch What Happens," "Round Midnight"), new material (Mike Mainieri's "Ooops," Todd Buffa/Michael Berry's title tune), and oddball items (Jimi Hendrix' "Up From the Skies," Stanley Turrentine's "Storm").

ON JAZZ

THE JAZZ VOICE OF AMERICA — The most famous jazz personality in Hungary, Poland, Cuba, India, the Soviet Union and a good part of the rest of the world is not a bandleader, composer, or alto saxophonist. He is **Willis Conover**, a man who has been broadcasting a jazz program, "Music USA" over the Voice of America for more than 30 years. With a listenership of up to 100 million a night (according to some estimates), Willis Conover's 11,000-plus shows have influenced an entire generation of non-American jazz musicians.

Willis Conover is "the guy who saved the life of all the jazz musicians in socialist countries," says Cuban saxophonist **Paquito D'Rivera**.

"Everybody used to listen to Willis Conover's Voice of America," says Hungarian bassist **Alader Pege**. "Everybody."

"Basically, from the first time I heard (his show), says Polish violinist **Michal Urbaniak**, "it turned my life around."

"In 1959," says Willis Conover, "about four-and-a-half years after I had begun doing the program, it was suggested that I should begin to visit some of my listeners. So I made my first overseas tour — Norway, Tunisia, Switzerland, France, and Poland. Poland was the shock of my life. I was met at the airport by a 30- or 40-piece band playing and hundreds of people cheering. There were two concerts in my honor that evening and the next evening by musicians who had come from all over Poland at their own expense to, I was told, demonstrate to me what they had learned from my



Willis Conover

broadcasts. That was the first time that I knew emotionally what influence my program was having."

The past couple of decades has seen the increasing internationalization of jazz. Names like **Miraslav Vitous**, **Jan Hammer**, **Adam Makowicz**, **Daniel Ponce**, **Indra Lesmana**, **George Mraz**, **Joe Zawinul**, **Vyacheslav Ganelin**, **George Jinda**, and **Zbigniew Namyslowski** come tripping off the tongue of jazz enthusiasts in 1985. There's a good chance most of the aforementioned wouldn't have become jazz musicians if it wasn't for Willis Conover's nearly daily dose of fresh American jazz into their lives.

Willis Conover came to the Voice of America with a background in commercial radio; he had also been active as a jazz promoter and emcee. The Voice of America wanted a jazz show and Conover, in his words, "came in on a short contract. And I said this: 'During this three-month period of the contract, please keep people from saying, "Now I want to hear you playing more of this and I don't want to hear that." Let me do it the way I feel is best. If, at the end of the period, you're not satisfied with what you've got, then don't renew the contract.' That was 30 years ago."

Conover's jazz show — he also does broadcasts of Great American Songs — tend to be thematic: he'll do a series (such as his recent "The Trumpet Today" set), or he'll devote an entire segment to a specific musician or composer or album. His devotion, he says, is to music — he "auditions" every record he gets to make sure he's not missing out on anything, and he plays records and tapes of musicians in the countries to which he's broadcasting. Before his 1959 trip abroad, Conover says, "It had not occurred to me that the listeners would include musicians in other countries who would then be influenced by the greatest American musicians, whose work they had heard in my program. I hadn't thought about that." Conover also came away from that trip — and subsequent travels abroad — with an appreciation for the jazz talent to be heard outside of the United States. He has been a loud and determined proponent of the music of many Eastern European jazz musicians — a fact that, certainly, has not been lost on his listening audience.

Willis Conover is not immodest about his achievements. "I do not feel that the word 'artist' is a pretentious one," he says, describing himself. "I do not feel that someone is better for being an artist — is better *per se* for being an artist — I feel that one is stuck being an artist, and with making decisions for artistic reasons first and for monetary reasons second. I feel that I am an artist and, again, I do things. I'm not a politician, I play only as much politics as is necessary to keep politics out of what I do."

Which, perhaps, helps explain Conover's enormous popularity. In **S. Frederick Starr's** authoritative *Red & Hot: The Fate of Jazz in the Soviet Union*, Starr says Conover "is trusted because he grinds no professional axes; he is loved because he can communicate his enthusiasm as a listener. Conover is Conover, preaching no message but that carried by the music itself."

Willis Conover says that he'd like to have a domestic radio show where he can just sit and play "the kind of music that you play for intelligent friends when they drop around, or for people with good taste . . . something interesting. I would love to have a program, and to have the time to do it, that presents music in that fashion. Unfortunately, most radio stations say, 'Well, there is a country music station here, and there is a classical music station here, and there is a nostalgia music station here, and there is a top-40 music station here, now what's our formula?' As far as I'm concerned, if it's good, it's good — it doesn't matter when, where, or what category. In the early '60s, I had played some **Ravi Shankar** on the jazz hour. Because I felt, this is rhythmic sophistication on the tabla, and improvisation on the sitar, and this would be of interest to people who are interested in rhythmic sophistication and improvisation. Why not?"

He says he programs his shows as if they themselves were compositions — planning out the musical peaks and valleys that will make the broadcasts flow. "My attitude towards anything I do is something like this," he says, "There is no such thing as perfection, but one should always aim for it." Willis Conover's aim has struck bullseyes in the musical hearts of millions of listeners for over 30 years. To many of them he — through the music he plays — is, more than the politicians and diplomats and rhetoricians, the Voice of America.

lee jeske

CASHBOX

April 6, 1985

© T.M.

THE DOVE AWARD



A CASHBOX GOSPEL MUSIC SUPPLEMENT

THE ASCAP SWEEP CONTINUES

**ASCAP MEMBERS CAPTURE 85% OF
DOVE NOMINATIONS FOR SONGWRITING**

DOVE NOMINEES FOR SONGWRITER OF THE YEAR



NILES BOROP



GLORIA GAITHER



MICHAEL W. SMITH



LANNY WOLFE

DOVE NOMINEES FOR GOSPEL SONG OF THE YEAR

"ANGELS"

Brown Bannister/Gary Chapman
Amy Grant/Michael W. Smith;
Bug & Bear Music/Handrail Music/
Meadowgreen Music Company

"THE KING OF WHO I AM"

Tanya Goodman/Michael Sykes;
Prime Time Music
Word, Inc. (First Monday Music Div.)

"O FOR A THOUSAND TONGUES"

David Binion;
Word, Inc. (First Monday Music Div.)

"PROCLAIM THE GLORY OF THE LORD"

Niles Borop/Dwight Liles;
Bug & Bear Music
Word, Inc.

"UPON THIS ROCK"

Gloria Gaither/Dony McGuire;
Gaither Music Co.
It's-N-Me Music
Lexicon Music Inc.

"VIA DOLOROSA"

Niles Borop/Billy Sprague
Edward Grant, Inc.
Meadowgreen Music Company
Word, Inc.

"THE WARRIOR IS A CHILD"

Twila Paris
The Zondervan Corporation
(Singspiration Division)

"WE WILL STAND"

James Hollihan/Russ Taff/Tori Taff;
Word, Inc.

"YESHUA HA MASHIACH"

Greg Davis
Paragon Associates, Inc.
(Paragon Music Corp. Div.)

ascap
American Society of Composers, Authors & Publishers

CASH



BOX

Gospel Music Association Dove Awards Nominees

Gospel Song of the Year

(awarded to writers, publishers)

ANGELS — B. Bannister, G. Chapman, A. Grant, M.W. Smith; Handrail/Meadowgreen/Bug and Bear (ASCAP); LAMB OF GLORY — G. Nelson, P. McHugh; River Oaks/Shepherds Fold (BMI); O FOR A THOUSAND TONGUES — D. Binion; First Monday (ASCAP); PROCLAIM THE GLORY OF THE LORD — N. Borop, D. Liles; Word/Bug and Bear (ASCAP); THE KING OF WHO I AM — T. Goodman, M. Sykes; Prime Time/First Monday (ASCAP); UPON THIS ROCK — G. Gaither, D. McGuire; Gaither/It's-N-Me/Lexicon (ASCAP); VIA DOLOROSA — B. Sprague, N. Borop; Meadowgreen/Word (ASCAP); THE WARRIOR IS A CHILD — T. Paris; Singpiration (ASCAP); WE WILL STAND — R. Taff, T. Taff, J. Hollihan; Word (ASCAP); YESHUA HA MASHIACH — G. Davis, G. Fisher; Paragon (ASCAP)/Life Song (BMI).

Gospel Songwriter of the Year

Gloria Gaither, Joel Hemphill, Lanny Wolfe, Michael W. Smith, Niles Borop.

Gospel Music Album of the Year: Male Vocalist

Dough Oldham, Jimmy Swaggert, Leon Patillo, Russ Taff, Steve Green.

Gospel Music Album of the Year: Female Vocalist

Amy Grant, Kathy Troccoli, Michelle Pillar, Sandi Patti, Twila Paris.

Gospel Music Album of the Year: Contemporary (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer HEART AND SOUL, Kathy Troccoli, Brown Bannister, Producer Reunion Records; HEART OF FIRE, Candy, Billy Smiley, Producer/Wayne Hilton, Exec. Producer — Impact Records; MELT DOWN, Steve Taylor, Jonathan David Brown, Producer Sparrow Records; MICHAEL W. SMITH 2, Michael W. Smith, Michael W. Smith, Producer Reunion Records; STRAIGHT AHEAD, Amy Grant, Brown Bannister, Producer Myrrh Records

Gospel Music Album of the Year: Inspirational (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer A NEW POINT OF VIEW, The New Gaither Vocal Band, Bill Gaither, Gary McSpadden, Jon Mohr, Larnelle Harris, Producers Dayspring Records; I'M GONNA PRAISE THE LORD, Lanny Wolfe & The Lanny Wolfe Trio, Phil Johnson, producer/Lanny Wolfe, Exec. Producer — Impact Records; SONGS FROM THE HEART, Sandi Patti, Greg Nelson, Sandi Patti Helvering, Producers Impact Records; STEVE GREEN, Steve Green, Greg Nelson, Producer Sparrow Records; THE WARRIOR IS A CHILD, Twila Paris, Jonathan D. Brown, Producer Milk & Honey Records.

Gospel Music Album of the Year: Traditional (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer HEMPHILLS TOGETHER, Hemphills, Wayne Hilton, Trent Hemphill, Producers Heartwarming Records; LIVING WATERS, Jimmy Swaggart, Joe Huffman, Producer Jim Records; REACHING OUT, Florida Boys, Herman Harper, Producer Canaan Records; THE BEST OF AND A WHOLE LOT MORE, Rex Nelon Singers, Ken Harding, Producer Canaan Records; WHEREVER I AM, The Talleys, Bill Gaither, Gaither McSpadden, Producers Canaan Records.

Gospel Music Album of the Year: Contemporary (Black) (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer MY SOUL IS FREE, Paul Beasley, Neal Joseph, Producer Myrrh Records; NO TIME TO LOSE, Andrae Crouch, Bill Maxwell, Producer Light Records; PSALMS, Richard Smallwood Singers, Richard Smallwood, Gentry McCreary, Producers Onyx International Records; TRUST IN GOD, Al Green, Paul Zaleski, Producer Myrrh Records; YOU'RE MY PRAISE, Brooklyn Tabernacle Choir, Neal Joseph, Producer Myrrh Records.

Gospel Music Album of the Year: Traditional (Black) (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer

CHOSEN, Vanessa Bell Armstrong, Butch McGhee, Thomas Whitfield, Producers Onyx Records; LOVE ALIVE III, Walter Hawkins, Walter Hawkins, Producer Light Records; MIRACLE LIVE, Rev. Milton Brunson & Thompson Community Choir, Bubba Smith, Producer Myrrh Records; SAILIN', Shirley Caesar, Sanchez Harley, Shirley Caesar, David Lehman, Producers Myrrh Records; TOMORROW, The Winans, Maxwell-Smith, Producers Light Records.

Gospel Music Album of the Year: Instrumental

Dove Award to Artist — Producer CELEBRATE THE FREEDOM, Phil Driscoll, Phil Driscoll, Lari Goss, Producers Sparrow Records; CELEBRATION, Koinonia, Koinonia, Producer Sparrow Records; GREAT IS THE LORD, Dino, Bill Cole, Nathan DiGesare, Producers Light Records; MICHAEL W. SMITH 2, Michael W. Smith, Producer Reunion Records; THE HEART OF DIXIE, Little Roy Lewis, Herman Harper, Producer Canaan Records.

Gospel Music Album of the Year: Worship and Praise

Dove Award to Artist — Producer —Record Company HYMNS TRIUMPHANT II, Billy Ray Hearn, Birdwing Records; JUST PIANO PRAISE III, Bill Cole, Nathan DiGesare, Light Records; O MAGNIFY THE LORD, Ron Huff, Word Records; THE PRAISE IN US, Neal Joseph, Myrrh Records; UPON THIS ROCK, David Clydesdale, Impact Records.

Gospel Music Album of the Year: Musical

Dove Award to Producer —Record Company FOREVER CHRISTMAS, Phil Brower, New Dawn Records; HOW GREAT THOU ART, David Clydesdale, Royal Tapestry Records; LOVE FOUND A WAY, Mark Hayes, Michael Wells, Impact Records; MASTERWORKS, Billy Ray Hearn, Birdwing Records; THE RACE IS ON, Steve Taylor, Word Records.

Gospel Music Album of the Year: Children's Music

Award to Producer —Record Company)

AMAZING GRACE, Greg Nelson, Brentwood Records; PSALTY'S SINGALONG-THON, Ernie Rettino, Debby Kerner Retting, Maranatha Music; SURPRISE-R-CISE, John and Diane Mays, Love Song Records; TEN NEW SONGS WITH KIDS ... FOR KIDS ABOUT LIFE, Ron W. Griffin, Word Records; THE STORY OF THE LITTLE TREE, Tony Salerno, Ron Krueger, Birdwing Records

Gospel Music Album of the Year: Design

Award to Photographer — Graphic Artist — Designer

FAMILY BAND, Rusty Goodman Family Band, Mark Tucker, Photography; Bob McConnell, graphic artist; Eva Oglander, graphic designer; KINGDOM OF LOVE, Scott Wesley Brown, Don Putnam, photography; Eddie Yip, cover illustration; Stan Evanson Design, Inc., designer; LIVING WATERS, Jimmy Swaggart, David Muench, cover photo; Tom England, David Muench, cover art; John Kleinpeter, Gary Roulston, graphic layout; MESSIAH, Eastman School of Music, Dennis Hill, graphic layout; POET OF PRAISE, Doug Oldham, Dennis Carney, artist; Bob McConnell, graphic design.

Gospel Music Album of the Year: Secular Artist

CATS WITHOUT CLAWS, Donna Summer, Michael Omartian, Producer Geffen Records; CHRISTMAS AT OUR HOUSE, Barbara Mandrell, Tom Collins, Producer CA Records; IF JESUS COMES TOMORROW (WHAT THEN), Vern Gosdin, Vern Gosdin, Robert John Jones, Producers Compleat Records; TIME LINE, Kerry Livgren and AD, Kerry Livgren, Producer CBS Records; YOU WERE LOVING ME, Lulu Roman Smith, Gary McSpadden, Producer Canaan Records.

Gospel Music Artist of the Year: Group or Individual

Amy Grant, Jimmy Swaggart, Sandi Patti, Scott Wesley Brown.



Spiritual

MALE VOCALIST

- 1 F.C. Barnes • Atlanta International
- 2 Andre Crouch • Light
- 3 Al Green • Myrrh

FEMALE VOCALIST

- 1 Shirley Caesar • Myrrh
- 2 Sandra Crouch • Light
- 3 Vanessa Bell Armstrong • Onyx/Benson

GROUP

- 1 James Cleveland And The Charles Fold Choir • Savoy
- 2 The Mighty Clouds Of Joy • Myrrh/Word
- 3 Richard Smallwood Singers • Onyx

TOP 20 ALBUMS

- 1 Rough Side Of The Mountain • F.C. Barnes & Rev. Janice Brown • Atlanta International
- 2 We Sing Praises • Sandra Crouch • Light
- 3 No Time To Lose • Andre Crouch • Light
- 4 Sailin' • Shirley Caesar • Myrrh
- 5 No Tears In Glory • F.C. Barnes & Rev. Janice Brown • Atlanta International
- 6 This Too Will Pass • James Cleveland And The Charles Fold Choir • Savoy
- 7 Sing And Shout • The Mighty Clouds Of Joy • Myrrh/Word
- 8 Jesus Saves • Little Cedrick And The Hailey Singers • Gospearl
- 9 Psalms • Richard Smallwood Singers • Onyx
- 10 Jesus I Love Calling Your Name • Shirley Caesar • Myrrh
- 11 The Time Is Now • Pilgrim Wonders • Church Door
- 12 Long Time Coming • Winans • Light
- 13 Make Me An Instrument • Candi Staton • Beracah
- 14 Still Love The Name Jesus • Douglas Miller And The Trueway Choir
- 15 Peace Be Still • Vanessa Bell Armstrong • Onyx/Benson
- 16 Take It To The Lord In Prayer • Truthottes • Malaco
- 17 I'll Rise Again • Al Green • Myrrh
- 18 What He's Done For Me • Rev. Clay • Evans Savoy
- 19 Angels Will Be Singing • Edwin Hawkins & The Seminar Mass Choir • Birthright
- 20 Trust In God • Al Green • Myrrh



CASH BOX GOSPEL AWARDS

1985



Inspirational

MALE VOCALIST

- 1 Michael W. Smith • Reunion
- 2 Leon Patillo • Word
- 3 Scott Wesley Brown • Sparrow

FEMALE VOCALIST

- 1 Amy Grant • Myrrh
- 2 Sandi Patti • Impact
- 3 Debby Boone • Lamb & Lion

GROUP

- 1 Petra • Star-Song
- 2 Whiteheart • Myrrh
- 3 Farrell & Farrell • Star-Song

TOP 20 ALBUMS

- 1 Straight Ahead • Amy Grant • Myrrh
- 2 Michael W. Smith 2 • Michael W. Smith • Reunion
- 3 More Than Wonderful • Sandi Patti • Impact
- 4 The Sky's The Limit • Leon Patillo • Word
- 5 Not Of This World • Petra • Star-Song
- 6 Choices • Farrell & Farrell • Star-Song
- 7 The Warrior Is A Child • Twilla Paris • Milk & Honey
- 8 Man In The Middle • Wayne Watson • Milk & Honey
- 9 Vital Signs • Whiteheart • Myrrh
- 10 Surrender • Debby Boone • Lamb & Lion
- 11 Age To Age • Amy Grant • Myrrh
- 12 Kingdom Of Love • Scott Wesley Brown • Sparrow
- 13 Heart & Soul • Kathy Troccoli • Reunion
- 14 Look Who Loves You Now • Michelle Pillar • Sparrow
- 15 No Less Than All • Glad • Greentree
- 16 Fully Alive • The Bill Gaither Trio • Word
- 17 Send Us To The World • Harvest • Milk And Honey
- 18 Singer Sower • 2nd Chapter Of Acts • Sparrow
- 19 Signal • Dallas Holm And Praise • Greentree
- 20 Side By Side • Imperials • Word

BMI and the Gospel Music Association.

For 21 years,
our faith has
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GOSPEL COLUMN

SOME NEW STUFF — Don Francisco will have a new album out in April called "One Heart At A Time," on the Myrrh label. Promotion material says the record will have "samples of country, blues, rock-a-billy and praise tunes" . . . The new Star Song release, "The Art Of Praise," is a collection of **Fletch Wiley's** arrangements for flute and classical guitar, including versions of Christian movie themes ("The Hiding Place," "Brother Sun, Sister Moon"), contemporary Christian radio hits ("El Shaddai," "Come Celebrate Jesus"), hymn standards ("Christ The Lord Is Risen Today," "Praise Ye The Lord, The Almighty") and some original compositions . . . Tyscot Records of Indianapolis has a list of artists releasing product this year which includes **Al Hobbs & Eternal Light, Deliverance, Light of the World Christian Church, Ron Williams and the Voices of Koinonia, and Kenneth & Theresa Ford.**



EXTENDED PLAY SINGLE — Randy Stonehill, Word Records artist, is shown here recording a duet with Amy Grant which is included on Stonehill's new 12-inch single, "Love Beyond Reason."

A COUPLE OF SIGNINGS — Sparrow Records has signed **Michael Card**, the Gospel Music Association's 1983 Songwriter of the Year, to a long-term, world-wide recording contract . . . Morning Star Records of Hendersonville, TN has added **The Kingsboys**, from Asheville, NC to its list of artists. **BLACKWOOD NEWS** — The Memphis-based Blackwood Music Group has signed **Kari Kruger**, a former "Miss Wisconsin Teenworld" to a recording contract . . . **Chuck Long** and **Martin Gureasko** have joined **The Blackwood Singers**: Long as guitarist/keyboardist, Gureasko as pianist. Long was formerly with **The Mercy River Boys**. Gureasko

played with **The Singing Americans** in the past; his new duties with Blackwood will include the direction of production and artist relations at the Blackwood recording studios. The Blackwood Singers have an April itinerary of sixteen dates in the south and midwest . . . "Gospel Music is the Thing," a syndicated radio show featuring southern gospel music and artist interviews, is now being marketed by the Blackwood Music Group.

TOURING — **2nd Chapter of Acts**: 21 dates in April and May, including Birmingham, New Orleans, Houston, Dallas, New York, Pittsburgh, Dayton, Cincinnati, Cleveland, Norfolk and Knoxville . . . **Harvest**: 16 shows in April/May, including stops in Huntsville, Nashville, Little Rock, Memphis, Chicago and Toledo . . . Myrrh Records' **Carman** is more than halfway through his "Comin' On Strong" tour; remaining dates include Denver, Wichita, Kansas City, St. Louis, Indianapolis, Raleigh, Atlanta, Jacksonville and Tampa . . . **The Michael W. Smith/Kathy Troccoli** tour is also at its mid-point; the two artists have shows scheduled for April and May in Tulsa, Dallas, Houston, St. Louis, Chicago, Detroit, Akron, Memphis, Birmingham, Atlanta and Nashville, among other cities . . . Perennial favorites **The Imperials** will continue their present "Let The Wind Blow" tour on into the summer with 24 dates. Stops include Dallas, Spokane, Portland, Seattle, Houston, New Orleans, Hampton, VA; Burlington, VT and St. Petersburg, FL.

VIDEOS — RiverSong Records' first concept video was filmed recently in Franklin, TN. **David Crabtree** and **Cindy Morton** co-produced **The Speers'** "City Coming Down" clip with a cast of eight plus 40 extras. Morton reports that in addition to servicing Christian television outlets, the video will be used as an in-store merchandising device . . . **Larnelle Harris** and **Sandi Patti**, gospel-duo Grammy winners in 1984, are featured in a 20-minute video produced by the Benson Co. which includes a Patti solo, "Via Della Rosa," a Harris/Patti duo, "I've Just Seen Jesus," and concert footage, some of which was filmed in Israel despite problems with the government there. Though officials did not censor performances, the filming of certain songs was prohibited under Israeli law, which strictly regulates the promulgation of Christian views. Benson's **Jan Binkley** says that concert footage from U.S. shows was used to finish the project . . . **Bobby Jones & New Life** are working on their video of **Marvin Gaye's** "What's Goin' On." The clip will feature the graphic design talents of internationally-known graphic artist **Paul Harmon** and is co-produced by Harmon and **Steve Kopels**. Interiors are being done at WKRN television studios in Nashville. Jones told *Cash Box* that the video will debut at a famous New York City nightclub.

bill fisher



AWARD WINNING DUO — At her last concert in Nashville's Grand Ole Opry House, Benson/Impact recording artist **Sandi Patti** was joined by labelmate **Larnelle Harris** for a surprise performance of "I've Just Seen Jesus," their follow-up to the Grammy and Dove award-winning duet, "More Than Wonderful."

GOSPEL PICKS

THEIR GREATEST HITS — The Happy Goodman Family — Canaan SPCN 7-01-993513-3 — Producer: Andy Tolbird

HOTLINE — Whiteheart — Home Sweet Home SPCN 7-01-000139-1 — Producers: Billy Smiley, Mark Gersmehl

ROLL, RIVER, ROLL — Ben Moore — Atlanta International AIR-10084 — Producer: Ron Freeman

THE ART OF PRAISE: CLASSIC SONGS FOR FLUTE AND GUITAR — Fletch Wiley — Star Song SPCN 7-102-05886-1 — Producer: Fletch Wiley

FEED THE HUNGRY HEART — Adrian Snell — Myrrh SPCN 7-01-681706-7 — Producer: Jon Miller

I FOUND OUT — The Brooks Brothers Band — IRC 1003 — Producers: Brooks And Randy Adams

JAZZ PRAISE — Mehler And Nash — Marantha! SPCN-7-100-13282-7 — Producer: Kenneth Nash

SEEKER — Tanya Goodman — Canaan SPCN 7-01-992313-5 — Producer: Aaron Brown

VOICES IN SHADOWS — Youth Choir — Broken SPCN 7-100-30082-7 — Producer: Thom Roy

BLESSED QUIETNESS — John Innes — Word SPCN 7-01-894510-0 — Producer: John Innes

TIME FOR COURAGE — Jamie Owens-Collins — Live Oak SPCN 7-01-000221-5 — Producer: Dan Collins

Services Held For Yancy, Gately

NASHVILLE — Gospel music recently lost two distinct voices with the passing of the Rev. Marvin Yancy and Jimmy Gately.

Yancy died at his Chicago home Friday, March 22 of a heart attack. He was known in the pop music industry as the former husband and producer of singer Natalie Cole, but in recent years he gained fame as a solo gospel artist and as the leader/producer of Chicago's Fountain of Life Joy Choir. Yancy was 38.

Gately passed away on Sunday, March 19 in Madison, TN. The 53-year-old singer/songwriter had been suffering from a heart ailment. Gately was the composer of country hits for Bill Anderson and Webb Pierce, among others; he was also a member of Anderson's band for over twelve years. He recorded a gospel album, "Lookin' Up," and was involved in the activities of his local church as a deacon. Gately was buried in his home state, Missouri.



SHEILA IN SURREY — Sparrow artist Sheila Walsh recorded her new album, "Don't Hide Your Heart," at the Gallery Studios in Surrey, England. Shown above with Walsh (center) are Sparrow Records president Billy Ray Hearn (l) and Cliff Richard, who sang on the album.

CASHBOX

THE INTERNATIONAL
WEEKLY

THE VOICE



Sandi Patto

1984 Grammy Award Winner

Best Gospel Performance
by a Duo or Group
Duet with Larnelle Harris-
"More Than Wonderful"

1984 Dove Award Winner

Gospel Music Artist
of the Year
Gospel Music Female Vocalist
of the Year
Gospel Music Album
of the Year, Inspirational
"More Than Wonderful"

***The most dynamic voice in
Christian Music. You should
be listening!**



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Coming from Sandi Patto this Spring
Songs From The Heart

SOLD OUT

her newest LP and the

"From the Heart" Tour

her first nationwide solo tour.

March 18	Morris Civic Auditorium South Bend, IN	March 30	Saenger Theatre Mobile, AL	April 30	Hempstead Calderone Auditorium New York, NY
March 21	Fox Theater Detroit, MI	March 31- April 3	GMA Week Nashville, TN	May 2	Charlotte Coliseum Charlotte, NC
March 22	Morris Civic Auditorium South Bend, IN	April 5-6	Six Flags Over Texas Dallas, TX	May 3	Civic Center, Municipal Aud. Charleston, WV
March 23	Northop Auditorium University of Minnesota Minneapolis, MN	April 18	Vanderburgh County Auditorium Evansville, IN	May 4	Memorial Auditorium Greenville, SC
March 25	Five Seasons Center Arena Cedar Rapids, IA	April 19	Richfield Coliseum Theatre Cleveland (Richfield), OH	May 7	Civic Center Arena Roanoke, VA
March 26	Hammons Center Southwest MSU Springfield, MO	April 20	University of Dayton Arena Dayton, OH	May 11	Veterans Memorial Auditorium Columbus, OH
March 28	City Auditorium Macon, GA	April 26	Kleinhans Music Hall Buffalo, NY	May 13	Clowes Memorial Hall Indianapolis, IN
March 29	Memorial Auditorium Chattanooga, TN	April 27	University of Pennsylvania Class of 1923 Ice Rink Philadelphia, PA	May 26	Grand Rapids Civic Auditorium Grand Rapids, MI

BENSON

TOP 15 ALBUMS

Spiritual

	Weeks On 3/30 Chart
1 NO TIME TO LOSE ANDRE CROUCH (Light LS 5863) "Right Now"	1 29
2 WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would"	2 25
3 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	3 37
4 TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-67306-5) Open	4 21
5 CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done"	5 17
6 PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open	7 11
7 LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over"	9 7
8 TOMORROW THE WINANS (Light 5857) "Secret Place"	10 11
9 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	6 77
10 NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open	8 35
11 ROUGH SIDE OF THE MOUNTAIN F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	11 101
12 ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	12 25
13 MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven"	13 25
14 I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7088) Open	15 7
15 PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	14 29
16 LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843) Open	— 1
17 HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772) Open	— 1
18 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606-X) Open	— 1
19 THE IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 12) Open	— 1
20 DeLEON DeLEON RICHARDS (Word 7-01-680406-2) Open	— 1
21 LORD LIFT ME UP BISHOP JEFF BANKS (Savoy 14749) Open	— 1
22 SOMETHING OLD, SOMETHING NEW BILL SAWYER (Tyscot ELP 1030JT) Open	— 1
23 JESUS SAVES LITTLE CEDRICK AND THE HAILLEY SINGERS (Gospearl 16019) Open	— 1
24 MIRACLE "LIVE" REV. MILTON BRUMAN/THOMPSON COMM. CHOIR (Myrrh 6763) Open	— 1
25 HE CARES LUTHER BARNES & THE RED BUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.) Open	— 1
26 HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656) Open	— 1
27 MY SOUL IS FREE PAUL BEASLEY (Myrrh 6749) Open	— 1
28 I'M GOING AWAY SUNSET JUBILAIRE (Air 10076) Open	— 1
29 I'VE BEEN PICKED OUT TROY RAMEY AND THE SOUL SEARCHERS (Air 10079) Open	— 1
30 HALLELUJAH ANYHOW THOMAS WHITFIELD & CO. (Sound Of Gospel 140) Open	— 1

Inspirational

	Weeks On 3/30 Chart
1 KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	1 21
2 SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None	3 17
3 MICHAEL W. SMITH 2 MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna"	2 51
4 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angeles"	4 57
5 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thun"	5 51
6 HEART & SOUL KATHY TROCCHI (Reunion SPCN 7-01-000512-5) Open	6 27
7 THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut	7 43
8 PERSON TO PERSON LENNY LeBLANC (Hartland HR 38653) "He Is The One"	10 11
9 TENDER HEART MICHAEL JAMES MURPHY (Milk and Honey MH 1055) "Believers"	11 7
10 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	8 93
11 MAN IN THE MIDDLE WAYNE WATSON (Milk & Honey MH 1049) Open	9 47
12 LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut	14 7
13 THE WONDERS OF HIS LOVE PHILLIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You"	15 7
14 CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	12 43
15 BEAT THE SYSTEM PETRA (StarSong 7012057881) Open	— 1
16 TIM MINER TIM MINER (Nissi EMR-4607) Open	13 21
17 LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8) Open	— 1
18 COMMUNICATION DEGARMO AND KELLY (Benson 01073) Open	— 1
19 DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN 701680206-X) Open	— 1
20 COMING ON STRONG CARMAN (Myrrh 7016807061) Open	— 1
21 NEW POINT OF VIEW THE NEW GAITHER VOCAL: BAND (Dayspring 7014127012) Open	— 1
22 WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124) Open	— 1
23 CARRIER BILLY CROCKET (Dayspring SPCN 7014126016) Open	— 1
24 BETWEEN THE ANSWERS JOHN FISHER (Myrrh SPCN 7016788067) Open	— 1
25 CIRCLE OF TWO STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055862) Open	— 1
26 SUPPLY AND DEMAND PAM AND MARK HALL (Reunion SPCN 701007128) Open	— 1
27 CHILD OF THE HEAVENLY PETE CARLSON (Dayspring SPCN 7-01-412201-0) Open	— 1
28 KEEP NO SECRETS MORGAN CRYER (Starsong SPCN 710205486-6) Open	— 1
29 LIGHT MANEUVERS SERVANT (Myrrh 7016799062) Open	— 1
30 INHABITANTS OF THE ROCK DAVID AND THE GIANTS (Myrrh SPCN 701680306-6) Open	— 1

Word Records And Music Re-Vamped

NASHVILLE — Early in February the Word Record and Music Group altered the structures of its Waco, TX, Nashville and Los Angeles offices, according to Dan Johnson, marketing and A+R VP, Word, Inc., Waco. Complete control of artist signings, marketing, advertising, promotion and publicity has been turned over to a battery of individual companies representing, in Johnson's words, "the diversity of Christian music in general."

Lynn Nichols now heads Myrrh Records in Waco, which specializes in contemporary, rock and new music. Its west coast counterpart is Myrrh-LA, a separate company with the same specialization, directed by Tom Willett.

Word Nashville is overseen by executive director Ken Harding. The division includes Canaan Records and a black gospel label to be announced.

Neil Joseph is in charge at Word Music in Nashville, directing publishing activity and the operations of the DaySpring label.

Word in Waco handles traditional, MOR and children's product, and Jim Gibson leads the Waco-based Word Music Publishing Company.

Explaining the benefits and purposes for the reorganization, Johnson said, "Forming separate record companies allows the A&R and marketing directors

more focused time with each artist. When a company is responsible for fewer artists, the result is a more efficient use of creative energy. What we will achieve with the initial record company reorganization is a broader marketing base with greater depth."

Also established is a separate divisional marketing department which is headed by Loren Balman. Described as an "in-house agency" for marketing services, the staff includes a special events director, a manager of video marketing and development, a publicity director and a creative director.

"Divisional marketing exists in order to react quickly to the individual record company's needs," said Balman. "Secondly, it addresses long-term marketing strategies, dealing with full corporate campaigns as opposed to specific product promotions. It is also responsible for marketing continuity and corporate positioning for the entire Word Record and Music Group."

The announcement of the changes at Word ended with the statement: "The restructuring of the Word Record and Music Group does not structurally affect Word Distribution or the Creative Services division."

Firm Brings TV Marketing Expertise To Gospel

NASHVILLE — Three men with extensive experience in television merchandising have formed Marock, Inc., a Minneapolis-based company comprised of Marock Records and Arroyo Records. Mark Margolis and Leo Bullock, co-directors of the new business, were formerly with K-tel International, and Marock's national sales manager, Mike Vail, spent 10 years with Pickwick International. The three stress that there is no connection between K-tel and the new firm. Joining Margolis, Bullock and Vail are Sharell Benson, director of marketing, and Sandy Kloempken, director of operations.

Marock, Inc. will carry product on the Marock label priced at \$8.98, while the Arroyo label will handle budget-priced (\$5.98) releases. Initial releases include four titles on Marock and 15 on Arroyo.

Commenting on the creation of the new company, Margolis said, "We have entered the gospel music market because of our background with mass merchants where

we feel there is a major untapped potential. The demand for gospel music is growing tremendously while the number of retail outlets carrying the product isn't." He continued, "We are counting heavily on our past relationship with secular and Christian distributors to help penetrate the mass market. We are aggressively going after corner drug stores, supermarkets, convenience stores, retail chains, record stores and secular bookstores as well as the Christian bookstores."

The company is placing heavy emphasis on its Arroyo budget line. Margolis said, "Our concept is to bring new artists and new sounds to the marketplace at old prices. This is a concept that has not been done in the gospel music industry. The budget product that has been available . . . is so old that it is probably selling now at budget prices that are, in fact, more expensive than when the album was originally released."



MAROCK/ARROYO — Executives for the new gospel labels of Marock, Inc. look over plans for the company's releases, which will sell for \$8.98 on the Marock label and \$5.98 on Arroyo. Shown above (l-r): Mark Margolis, director; Sharell Benson, marketing director; Leo Bullock, director; Mike Vail, national sales manager. Marock/Arroyo is based in Minneapolis.

CASH BOX

More Essential
Than A Speeding Bullet



THE PRIDE OF TV — RCA artist Charley Pride is shown above performing his latest single, "Down On The Farm," for Entertainment Tonight. Pride will also appear on The Today Show April 15 to talk about the story behind the record, which concerns the difficulties of the American farmer.

Academy Of Country Music Final Nominees Announced

By Bill Fisher

NASHVILLE --- Ballots for the 20th annual "Hat" awards, given by the Academy of Country Music (ACM), have been mailed to the organization's voting members. The winners will be announced on a nationally televised special from Knott's Berry Farm in Buena Park, CA on May 6 over the NBC network. The live special will be a production of the Dick Clark Company, Inc.

The finalists were voted by the members from an initial list of 10 selections in each category, made by the awards selection committee of the ACM with the approval of the board of directors. Factors influencing the composition of the initial ballots were the recording and personal appearance activities during the past year of each of the acts considered.

Nominees announced thus far by Bill Boyd, ACM's executive director, are in the 11 categories of awards which will be presented on the television special. Final nominations in nine Instrumentalist/Band categories remained to be announced at press time. These awards are voted on by members of the Academy who are in the musician/bandleader/instrumentalist and artist/entertainer categories. Other awards will go to the Radio Stations of the Year, Disc Jockeys of the Year and the Country Night Club of the Year. Also to be televised will be the presentation of the Pioneer Award, which is voted by the Academy's board of directors; the Pioneer Award is given for "outstanding and unprecedented achievement in the field of Country Music."

Final ballots for the "Hat" awards must be returned to the Van Nuys, CA accounting firm of Call and Call by Friday, April

19 in order to be eligible.

A list of the announced finalists follows: Entertainer of the Year: Alabama, Willie Nelson, The Oak Ridge Boys, Ricky Skaggs, Hank Williams, Jr. Top Female Vocalist: Janie Fricke, Emmylou Harris, Reba McEntire, Anne Murray, Dolly Parton. Top Male Vocalist: Lee Greenwood, Gary Morris, Kenny Rogers, Ricky Skaggs, George Strait. Top Vocal Group: Alabama, Exile, Nitty Gritty Dirt Band, The Oak Ridge Boys, The Statlers. Top Vocal Duet: David Frizzell & Shelly West, The Judds, Barbara Mandrell & Lee Greenwood, Anne Murray & Dave Loggins, Willie Nelson & Julio Iglesias. Top New Female Vocalist: Becky Hobbs, Hillary Kanter, Nicolette Larson, Katy Moffett, Karen Taylor-Good. Top New Male Vocalist: Lloyd David Foster, Vince Gill, Bill Medley, Dan Seals, Keith Stegall. Tex Ritter Award (Country Motion Picture of the Year): *Rhinestone*, *Songwriter*, *The Baron* and *the Kid*, *The Bear*, *The River Rat*. Single Record of the Year: "I've Been Around Enough To Know," John Schneider; "I Don't Know A Thing About Love," Conway Twitty; "To All The Girls I've Loved Before," Willie Nelson and Julio Iglesias; "When We Make Love," Alabama; "Why Not Me," The Judds. Song of the Year: "I've Been Around Enough To Know," John Schneider; "Second Hand Heart," Gary Morris; "To All The Girls I've Loved Before," Willie Nelson and Julio Iglesias; "When We Make Love," Alabama; "Why Not Me," The Judds. Album of the Year: "Don't Cheat In Our Hometown," Ricky Skaggs; "Don't Make It Easy For Me," Earl Thomas Conley; "Man Of Steel," Hank Williams, Jr.; "Right Or Wrong," George Strait; "Roll On," Alabama.



COUNTRY MUSIC IN-STORE — Two country acts from the Columbia label, Janie Fricke and Exile, took time from their concert schedule to visit employees at the Home Office and Central Distribution Facility of Camelot Enterprises, Inc., at the retailer's headquarters in North Canton, Ohio. Pictured are: (l-r) standing; Fricke and Exile.

TOP 75 ALBUMS

		Weeks On Chart	3/30	Weeks On Chart	3/30
1	40 HOUR WEEK	1	8	39	ME AND PAUL
	ALABAMA (RCA AHL1-5339)				WILLIE NELSON (Columbia FC 40008)
2	FRIENDSHIP	3	33	40	GREATEST HITS VOL. 2
	RAY CHARLES (Columbia FC 39415)				WAYLON JENNINGS (RCA AHL1-5325)
3	COUNTRY BOY	2	25	41	SAN ANTOINE
	RICKY SKAGGS (Epic FE 39410)				DAN SEALS (EMI America ST-17131)
4	HE THINKS HE'S RAY STEVENS	4	21	42	LADIES' CHOICE
	RAY STEVENS (MCA-5517)				GEORGE JONES (Epic FE 39272)
5	WHY NOT ME	7	21	43	WORKIN' FOR A LIVIN'
	THE JUDDS (RCA/Curb AHL1-5319)				JOHNNY LEE (Warner Bros. 1-25125)
6	KENTUCKY HEARTS	6	25	44	GREATEST HITS
	EXILE (Epic FE 39424)				GEORGE STRAIT (MCA-5567)
7	DOES FORT WORTH EVER CROSS	5	24	45	THE BEST YEARS OF MY LIFE
	GEORGE STRAIT (MCA-5518)				EDDIE RABBITT (Warner Bros. 9-25151)
8	MAJOR MOVES	8	42	46	GREATEST HITS
	HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)				BARBARA MANDRELL (MCA 5566)
9	TOO GOOD TO STOP NOW	9	32	47	LET ME BE THE FIRST
	JOHN SCHNEIDER (MCA-5495)				DEBORAH ALLEN (RCA AHL1-5318)
10	TREADIN' WATER	10	24	48	THE JUDDS
	EARL THOMAS CONLEY (RCA AHL1-5175)				THE JUDDS (RCA/Curb MHL1-8515)
11	PLAIN DIRT FASHION	11	35	49	HOMECOMING
	NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)				ED BRUCE (RCA AHL1-5324)
12	WHAT ABOUT ME?	12	26	50	CUT FROM A DIFFERENT STONE
	KENNY ROGERS (RCA AFL1-5043)				RAZZY BAILEY (MCA 5544)
13	THE BALLAD OF SALLY ROSE	13	6	51	DON'T MAKE ME WAIT ON THE MOON
	EMMYLOU HARRIS (Warner Bros. 9-25205-1)				SHELLY WEST (Viva 1-25189)
14	MY KIND OF COUNTRY	14	21	52	LET IT ROLL
	REBA McENTIRE (MCA-5516)				MEL McDANIEL (Capitol-EMI ST-12402)
15	CENTERFIELD	16	5	53	CLEAN CUT
	JOHN FOGERTY (Warner Bros. 9-25203)				BARBARA MANDRELL (MCA-5474)
16	BLUE HIGHWAY	17	45	54	CAGE THE SONGBIRD
	JOHN CONLEE (MCA-5521)				CRYSTAL GAYLE (Warner Bros. 9-23958-1)
17	ATLANTA BLUE	17	45	55	EYE OF A HURRICANE
	THE STATLERS (Mercury/PolyGram 818-652-1)				JOHN ANDERSON (Warner Bros. 1-25099)
18	GREATEST HITS 2	18	32	56	THE BEST OF REBA McENTIRE
	OAK RIDGE BOYS (MCA-5496)				REBA McENTIRE (Mercury 824-342-1 M-1)
19	THE BEST OF MICHAEL MARTIN MURPHEY	20	15	57	RIGHT OR WRONG
	MICHAEL MARTIN MURPHEY (EMI America ST-17143)				GEORGE STRAIT (MCA-5450)
20	REAL LOVE	20	15	58	STEP ON OUT
	DOLLY PARTON (RCA AHL1-5414)				THE OAK RIDGE BOYS (MCA-5555)
21	HEART OVER MIND	21	24	59	NOBODY WANTS TO BE ALONE
	ANNE MURRAY (Capitol SJ-12363)				CRYSTAL GAYLE (Warner Bros. 1-25154)
22	ONE GOOD NIGHT DESERVES ANOTHER	27	6	60	19 HOT COUNTRY REQUESTS
	STEVE WARINER (MCA-5545)				VARIOUS ARTISTS (Epic FE-39597)
23	YOU'VE GOT A GOOD LOVE COMIN'	15	42	61	EB84
	LEE GREENWOOD (MCA-5488)				THE EVERLY BROTHERS (Mercury 822 431-1 M-1)
24	MEANT FOR EACH OTHER	25	32	62	WALL OF TEARS
	BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)				GUS HARDIN (RCA CPL1-5358)
25	CITY OF NEW ORLEANS	26	34	63	FROM MY HEART
	WILLIE NELSON (Columbia FC 39145)				KATHY MATTEA (PolyGram 824 308-1 M-1)
26	ROLL ON	22	61	64	DON'T CHEAT IN OUR HOME TOWN
	ALABAMA (RCA AHL1-4939)				RICKY SKAGGS (Epic FE 38954)
27	CONWAY'S LATEST GREATEST HITS	24	24	65	THIS OL' PIANO
	CONWAY TWITTY (Warner Bros. 1-25170)				MARK GRAY (Columbia FC 39518)
28	HEARTACHES, LOVE & STUFF	28	21	66	BY REQUEST
	GENE WATSON (MCA/Curb-5520)				GEORGE JONES (Epic FE 39546)
29	ONE STEP CLOSER	35	5	67	ONE MORE TRY FOR LOVE
	SYLVIA (RCA AHL1-5413)				RONNIE MILSAP (RCA AHL1-5016)
30	THE FIRST WORD IN MEMORY	30	30	68	DON'T MAKE IT EASY FOR ME
	JANIE FRICKE (Columbia FC 39338)				EARL THOMAS CONLEY (RCA AHL1-4713)
31	GREATEST HITS	31	23	69	THE BEST OF VOL. III
	JOHN ANDERSON (Warner Bros. 9-25169-1)				DON WILLIAMS (MCA-5465)
32	IT'S ALL IN THE GAME	32	41	70	PROFILE II — THE BEST OF EMMYLOU HARRIS
	MERLE HAGGARD (Epic FE-39364)				EMMYLOU HARRIS (Warner Bros. 9-25161-1)
33	THE MAN IN THE MIRROR	33	67	71	FOR THE RECORD—THE FIRST 10 YEARS
	JIM GLASER (Noble Vision 2001)				DAVID ALLAN COE (Columbia KC2 39585)
34	SAWYER BROWN	43	7	72	CAFE CAROLINA
	SAWYER BROWN (Capitol/Curb ST 12391)				DON WILLIAMS (MCA-5493)
35	HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED	34	24	73	WHERE IS A WOMAN TO GO
	MERLE HAGGARD (Epic FE 39545)				GAIL DAVIES (RCA AHL1-5187)
36	DARLIN', DARLIN'	36	7	74	ONE OWNER HEART
	DAVID ALLAN COE (Columbia FC 39617)				T.G. SHEPPARD (Warner Bros. 9-25149-1)
37	FAVORITE COUNTRY SONGS	38	9	75	MUSIC FROM SONGWRITER
	RICKY SKAGGS (Epic FE-39409)				WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)
38	FADED BLUE	37	48		
	GARY MORRIS (Warner Bros. 9-25069-1)				

COUNTRY COLUMN

HEY, JOHN R! — What is he gonna do? Well, he will carry on as he always has, with the knowledge that the love he received during his career as the most influential radio man in the history of rhythm and blues has in no way diminished since his retirement (see *Cash Box*, March 23). Friends, colleagues, music business people—all of them admirers—met for dinner at Nashville's Sheraton Hotel to honor **John Richbourg**, 32-year veteran broadcaster on WLAC, Nashville. **John R.** received presentations from representatives of the governors of several states, a joint resolution honoring him from the legislature of Tennessee, and the key to the Nashville city jail from Sheriff **Fate Thomas**. Old friends such as **Hoss Allen** and **Jack the Rapper** brought back some sentimental memories of the days when John



HILLARY WORKS — RCA artist **Hillary Kanter** recently completed her new single, "We Work," at Nashville's *Emerald Sound*. The singer is shown above with producer **Even Stevens**. "We Work," to be released this month, will also be one of the cuts on Kanter's next album, which is due for release later this year.

R. was taking the music of many now-famous black artists to audiences numbering in the millions, something that had never been done before. The occasion preceded a benefit concert for the radio pioneer the following night, hosted by **Wolfman Jack** and including performances by **B.B. King**, **James Brown**, **Charlie Daniels**, **The Tams** and several other acts, all of whom donated their time and talents for the show to help raise money for **Richbourg**, a cancer patient who also has survived a near-drowning and a broken hip all within recent months. Producer of the benefit **Dell Long** commented that she had the idea for the show knowing that "John R. had too much pride and dignity to ask for help." Said John R., "I've got to say what's in my heart. This is undoubtedly the greatest honor I've received in all my life." The thought in the hearts of those in attendance was perhaps best summed up in the dinner's invocation by **Jackey Beavers**, who sang an a capella chorus of "It Is No Secret What God Can Do."

NEWS ON SOME NEW ACTS — Warner Bros. presented their new act, **Dennis Bottoms**, at a showcase in Nashville recently. The energetic banjo-picker and his **Bottomland Band** played to a cramped but highly appreciative audience of press and industry folks. **Bottoms** gave a fast-paced, 30-minute performance which included his recent debut single for Warner Bros., "Did I Stay Too Long," and several more numbers which revealed his strong tenor voice. . . . Producer **Nelson Larkin** recently completed an album project with California-based artist **Lindy**

Gravelle at Nashville's *Young 'Un* and *Master Mix* studios. The singer was also showcased recently in a three-night series of performances at a Nashville club for Music City record executives and the press. **Gravelle** is in the market for a major recording contract. . . . Another Warner Bros. act, **The Forester Sisters**, stopped by the *Cash Box* offices in Nashville recently to play us some of the songs that are being considered for the follow-up single release to their debut 45, "When You're In Love," which charts this week at 28 bullet. Their material was recorded in *Muscle Shoals* with producers **Jerry Wallace** and **Terry Skinner**, and an album is scheduled for release this summer. All the songs previewed here have the fresh quartet sound that characterizes the current single — these women are hot.

METROGNOME GETS AROUND — The Nashville-based computer consulting firm, **MetroGnome, Inc.** has installed its production management system at **Tom Collins Productions**; the software is designed to "track information in such areas as material screening, running budget, session logs, income statements and chart positions." The firm has also installed its publishing management and recording studio management packages at **Center Row Recording Studios**. The first system tracks information regarding all areas of the publishing industry; the second system covers such areas as scheduling, logs, billing, tape libraries and equipment inventories for recording studios. On top of all that, **MetroGnome** has developed a booking agency system available at a starting price of \$5,100 for the complete outfit, which includes all hardware and software.

WILD TURKEY HUNT — First they will find the clubs, then the contestants for the fifth annual **Wild Turkey Battle of Country Bands**, sponsored by **Austin, Nichols & Co.** One hundred and one top country music clubs around the nation will be chosen as audition sites for the first round of the competition, which will run from June 1-Aug. 31. Each club's winner will receive \$500 and a spot in one of six regional finals. The regional winners will receive \$1,000 and will compete in Nashville Oct. 25 for the title of "Wild Turkey Country Band of the Year." The top band will collect a \$5,000 cash award and a one-year booking contract with **Buddy Lee Attractions of Nashville**. **bill fisher**



NEW ALBUM — **Mercury/PolyGram** artist **Tom T. Hall** is pictured above with producer **Jerry Kennedy**; the two recently completed work at *Young'un Sound* on Hall's new LP, "A Song In A Seashell," scheduled for a May release.

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MOST ADDED COUNTRY SINGLES

1. **WHEN GIVIN' UP WAS EASY** — Ed Bruce — RCA — 24 Adds
2. **MAYBE ME BABY** — Louise Mandrell — RCA — 23 Adds
3. **A PLACE IN THE SUN** — Bobby Rich — Universal Artist — 22 Adds
4. **SHE KEEPS THE HOME FIRES BURNING** — Ronnie Milsap — RCA — 21 Adds
5. **YOU'RE EVERY STEP I TAKE** — Johnny Paycheck — A.M.I. — 19 Adds

MOST ACTIVE COUNTRY SINGLES

1. **GIRLS NIGHT OUT** — The Judds — RCA — 79 Reports
2. **THERE'S NO WAY** — Alabama — RCA — 78 Reports
3. **HONOR BOUND** — Earl Thomas Conley — RCA — 71 Reports
4. **HIGH HORSE** — The Nitty Gritty Dirt Band — 71 Reports
5. **I NEED MORE OF YOU** — The Bellamy Brothers ACA/Curb — 69 Reports

THE COUNTRY MIKE

LYNN CELEBRATES WITH "SIX PACK" — Loretta Lynn will commemorate her Silver Anniversary in country music with the first installment of the "Country Six Pack," a United Stations Radio production. Twenty-five years ago, Lynn recorded "Honky Tonk Girl," a song which was to become her first Top 10 record. In honor of the Coal Miner's Daughter's celebration, the special presentation, which is scheduled to premiere Memorial Day Weekend, will feature Lynn's own thoughts on her career, movie, and some of her many successful songs. "The Pill," "Don't Come Home a' Drinkin'," "You're Looking At Country," and her duets with Conway Twitty like "Feelings," and "Louisiana Woman/Mississippi Man," are some of the songs to be featured during the three hour special. "Country Six Pack" is produced



by Ed Salamon and is hosted by Mike Fitzgerald. The series of six artist-oriented shows coincide with major holidays throughout the year. Arbitron Adds Dallas-Ft. Worth Survey — Arbitron Ratings will add a summer survey in the Dallas-Ft. Worth area, the nation's 10th largest metro market. The Dallas-Ft. Worth market will now have four Arbitron Surveys each year. The Summer Ratings Report, now produced in 13 markets, will survey listening from June 20 to September 11. The report will be available in October. Weekend Personality Package Available — Nashville-based "The Musicworks" introduced its Weekend Personality Package at the Country Radio Seminar held recently in Nashville. The package, which is designed to minimize costs while maintaining a "live" sound on weekend shifts, utilizes the talent of Bill Robinson, Biff Collie, Lee Shannon, and Gary Havens. Each DJ may be programmed in either an automated or live-assist mode for up to eight hours per day or a total of 16 hours per weekend.

PLAYBOYS — The Ranchhands of KFDI/Wichita again sponsored their annual Country Club dance honoring the birthdate of Bob Wills. Playing at the affair were the Original Texas Playboys, who also held an autograph session with Betty Wills, widow of the late western swing king. Pictured above (l-r): KFDI's Randy Ray Urich, Leon McAuliffe of the Original Texas Playboys, KFDI's Buddy Nichols and Orin Friesen.

ON THE ROADIE AGAIN — KFAY/Fayetteville, Arkansas, sponsored a "Roadie for a Day" contest in conjunction with a local Oak Ridge Boys concert. Bruce Lane was the lucky winner selected from several thousand contestants vying for the "opportunity" to assist the Oaks' road crew set up in the arena and enjoy dinner with The Oaks . . . **WEPP-WDSY**/Pittsburgh launched a new adult-oriented morning simulcast March 26. The music/information/entertainment mix is hosted by morning team Keith James and Gary Love, along with news anchor John O'Malley and Bill DiFabio covering sports.

byron wynkoop

PROGRAMMERS PICKS

Mark Andrews	KWJJ/Portland	She Keeps The Home Fires Burning — Ronnie Milsap — RCA
Larry Dean	KAKA/Monticello	My Old Yellow Car — Dan Seals — EMI America
Barry Kent	WTHI/Terre Haute	Nobody Wants To Be Alone — Crystal Gayle — Warner Bros.
Skip Davis	WMMK/Destin	Maybe My Baby — Louise Mandrell — RCA
Bill Corey	WOW/Omaha	She Keeps The Home Fires Burning — Ronnie Milsap — RCA
Rob Johnson	KWOC/Poplar Bluff	My Old Yellow Car — Dan Seals — EMI America
Allen Bailey	WLAS/Jacksonville	A Little Bit In Love — Steve Earle — Epic
Dan Hollander	WDXE/Lawrenceburg	Maybe My Baby — Louise Mandrell — RCA
Jerry Howard	WAIM/Anderson	She Keeps The Home Fires Burning — Ronnie Milsap — RCA

SINGLES REVIEWS

OUT OF THE BOX



WILLIE NELSON (Columbia 38-04847) **Forgiving You Was Easy** (2:46) (Willie Nelson — BMI) (W. Nelson) (Producer: Willie Nelson)

A strong cut about an old flame, this single is the first release from "Me And Paul," Nelson's tribute LP to his friend and fellow musician, drummer Paul English. Willie's voice, not surprisingly, controls the creative direction of this song: the theme is a standard, and the instrumentation does not stray from the demonstrated effectiveness of earlier Nelson arrangements; however, the voice of the artist makes the record's overall effect immediately evoke some of the feelings that result from the basic human emotions of anger, jealousy and guilt. This number well-deserves the enormous amount of airplay it will undoubtedly receive.

EXILE (Epic 34-04864)

She's A Miracle (3:34) (Pacific Island/Tree—BMI) (J.P. Pennington, S. Lemaire) (Producer: Buddy Killen)

Exile with its musicianship, songwriting talent and distinctive vocal round, is the kind of complete package that has staying power in the industry. The group has certainly lost no strength with this release, which celebrates the singer's "heavenly girl." Yes, there is the trademark hand-clapping chorus sung without instruments, but once again Exile has another classy hook in a song that will shoot to the top.



FEATURE PICKS

JOHN SCHNEIDER (MCA-52567)

It's A Short Walk From Heaven To Hell (3:20) (Hall-Clement—BMI) (K. Bell, T. Skinner, J.L. Wallace) (Producer: Jimmy Bowen, John Schneider)

CHARLESTON EXPRESS (Soundwaves SW-4749)

Leaving (2:43) (Phono—SESAC) (J. Fuller) (Producer: Joe Gibson, Jimmy Payne)

BOBBY JENKINS (Zone 7 ZO 30185)

Me And Margarita (3:13) (Points West—BMI) (R. Jenkins) (Producer: Bill Green, Bobby Jenkins)

R.J. McCLINTOCK (Comstock COM 1778)

Stop Me (If I'm Wrong) (2:42) (White Cat—ASCAP) (K. Wesley) (Producer: Patty Parker)

SIMON & VERITY (EMI America P-B-8264)

Your Eyes (3:26) (Hall-Clement—BMI/Bibo—ASCAP) (J.L. Wallace, T. Skinner, W. Perkins) (Producer: Terry Choate, Dennis Wilson)

MERLE KILGORE (Warner Bros. 7-29062)

Guilty (3:15) (Tree—BMI) (A. Zanetis) (Producer: Harold Shedd)

SAMMY JOHNS (Southern Tracks ST-1036)

Desperado Love (2:26) (Lowery/Tree—BMI) (S. Johns, M. Garvin) (Producer: Michael Garvin)

NEW AND DEVELOPING



DENNIS BOTTOMS (Warner Bros. 7-29035)

Did I Stay Too Long (3:20) (Warner House—BMI/Reidem—ASCAP) (J. Slate, L. Keith, J. Reid) (Producer: Johnny Slate)

Dennis Bottoms has several things going for him on his Warner Bros. debut: a lot of fiddle and guitar muscle from his group, the Bottomland Band; top-notch production from Johnny Slate, one of the co-writers of the song; and the appeal of his strong tenor voice, an already impressive instrument which should continue to develop, considering that Bottoms is only about 30 years old. While the song doesn't take advantage of Bottoms' proven expertise on the banjo, "Did I Stay Too Long" should be the success that will make it much easier for the artist to show the full range of his talent to a national audience.

Richard Thompson

BEVERLY THEATRE, L.A. — Richard Thompson is difficult to categorize. He writes songs of subtle anger and alienation, themes very close to the heart of all great rock and roll. Yet, he is widely associated with the Celtic-roots folk movement, which he is somewhat responsible for creating via his first band, Fairport Convention, and his many LPs since then as a soloist and in duet with his former wife Linda. Thompson has combined these two powerful elements in a debut Mercury LP, "Across A Crowded Room," and a new band, which he showcased here, Sunday (3-17).

Thompson's reedy, staccato guitar percolated over a driving rhythm section of Gerry Conway on drums and Ruari McFarlane on bass. Clive Gregson, of Any Trouble, added second guitar and Chris Collister provided background vocals.

In a virtuoso display of guitar fireworks, Thompson led his ensemble through a 17-song set that included rockers, "Fire In The Engine Room," "Little Blue Number" and "Tear Stained Letter." This energy was punctuated with occasional dark, lurking ballads like "Spell Is Broken" and "That's The Way We Make Love." One particularly strong moment featured Chris Collister on vocals for the bitter lament, "Warm Love Gone Cold." Her vocal was plaintive and expressive, bringing to mind, ironically, vocals done by her predecessor, Thompson's former wife, Linda. Thompson's wierd, psychotic guitar solo on "Shoot Out The Lights" was indicative of his unique, groundbreaking guitar style.

Thompson is an artist deserving much greater recognition. His influence on modern guitar is inestimable. The music is as relevant to the '80s as anything being written. The current six-week U.S. breeze-by and a scheduled summer tour, together with Thompson's first major-label solo record should bring many new fans into the fold.

stephen padgett

Johnny Winter

THE PALACE, L.A. — The era in rock music of the extended guitar solo from the wailing rock hero has long since passed its commercial peak, in fact it may be so long gone that it will soon come into vogue again. If it does, Johnny Winter will surely be leading the way. A true

veteran of the blues infused rock idiom, Winter has progressed from his early Johnny Winter And groups to his '70s hard rock efforts to the series of Blue Sky strictly blues projects to his latest "Guitar Slinger" LP on Alligator, all with his unique style of guitar playing and gruff singing intact.

This time around playing as a trio, Winter and his band opened the set with an extended I-IV-V workout which proved to the wildly enthusiastic crowd — yes, I do mean *wild* — that the blues is not dead (Stevie Ray Vaughan has showed us that) and that this Texan can still play. With the drummer pounding away at a mix deadened drum kit and the bass guitar player providing some spice as he doubled on harmonica and threw in some bass chords for fun, Winter was the show. Working through "Sweet Papa John," which he last covered on "Johnny Winter Captured Live" and "Don't Take Advantage Of Me" and "Amanda" from the "Guitar Slinger" LP, Winter slid up and down the guitar neck with amazing smoothness, and while it seemed that he played most of his repertoire of licks in the first 15 minutes, short bursts of slide guitar and vocal interludes kept the pace sufficient to please this virtually all-male audience.

And while these blues jams did much to satiate, Winter also proved he knows how to rock, as he closed the show with the classic "Roll Over Beethoven" and finally the Stones' "Jumping Jack Flash." Adding new growl to these classics, Winter, who cuts an emaciated figure on stage, seems to have lost none of his rock 'n' roll energy or the power to back it up.

Opening were The Beat Farmers who fleshed out their roots rock fare to include more blues-rock and stompability to please the Winter-biased audience. Used to smaller venues, the Farmers came off with good muscle and good poise on stage.

peter holden

Mel Torme

PARK TEN, N.Y.C. — A few years ago, Mel Torme decided that he was going to spend most of his time on the jazz circuit: He traded in the Vegas schmaltz for some New York pizzazz. While the schmaltz is still there — nobody can pour it on a ballad like the old Velvet Fog — there is a little bit of grit and a lot of freewheeling looseness to dilute it. Sometimes, however, Torme gets carried away and lets the uptempo show-stoppers barrel over the ballads. This was the case for this particular set at the Park Ten. Torme let it rip — scatting up a storm, relishing in the

lee jeske



PLAYING FOR THE HOMELESS — In a benefit for the homeless in Los Angeles entitled *Trouble In Paradise* and organized by Kelley Pope, the Palace stage was packed with local and national luminaries such as Kathy Valentine of The Go-Go's (r), Brian Wilson of The Beach Boys (c) and Jackson Browne.

precise rhythmic turns of the trio (pianist Mike Renzi, bassist Jay Leonhart, drummer Donny Osborne), tossing in musical quotes from left, right and center field. He began with a blistering "Too Darn Hot" and ended with a kitchen-sink medley of "Squeeze Me" and "Watch What Happens" (including bits of "Take the 'A' Train," "Exactly Like You," "On the Alamo," and "Million Dollar Baby") — his voice was in its usual impeccable shape and the club audience, like the trio, was with him every half-step of the way.

Personally, however, as much as I like Torme on the upbeat (though his machine gun scatting does wear thin after awhile), I prefer him as a balladeer. He wrapped his creamiest tone around "I Had the Craziest Dream," but then increased the tempo for "Darn That Dream." Later he let fog roll in for a rich "Looking at You," but again picked things up for "Look at that Face" (he was favoring medleys on this particular evening). Only on "The Folks Who Live on the Hill" did he launch a full ballad balloon — it was one of several Jerome Kern performances of the evening and the slow, flowing tempo fit Torme as snugly as his cummerbund. The rest of the performance consisted mostly of flag-wavers: "Pick Yourself Up," "It's De-Lovely," "Love For Sale" and similar items. Torme gave plenty of space to the trio — Renzi is an accompanist *par excellence* — and he even gave bassist Leonhart a chance to sing one of his dry, witty ditties. If the set was a little slick, well, Torme hasn't travelled that far from Vegas. But far enough for jazz.

Jimmie Wood And The Immortals

AL'S BAR, L.A. — Jimmie Wood has got a lot of energy. Jumping, jiving, twisting and bopping all over a small Al's Bar stage, Jimmie Wood puts on the kind of show that obligates an audience to pay attention regardless of its musical preference. It's a workout.

Jimmie Wood and his Immortals have been playing the Los Angeles club circuit for years. He is a fixture in the various clubs that serve as showcases for much of this city's young and undiscovered talent. Wood plays an original selection of self composed rockin' blues that pays tribute to the great blues and R&B legends he has studied meticulously. Wood is not another cover artist. He is a keeper of flame, lest we forget where rock and roll's

musical roots are. None of that bland pop, sugar coated with lush melodies. For Jimmie Wood, if it ain't got soul, he ain't going to sing it.

Beginning the set with "The Immortal Strut," Wood and his three piece band, James Amason, guitar; Randy Rice, bass and Sinclair Lott on drums, immediately let the crowd know it was boogie time. After a rousing version of Wood's "Soul is Back," the L.A. native dipped into his record (On the Strictly Hits indie label) and belted out "Rise" and "Your Mama Said." Occasionally reaching into his pocket for the trusty harmonica, Wood proved he could bend the reeds with the best of them. Exhibiting a harp style more reminiscent of Little Walter than Sonny Terry, Wood squeezed a lot of soul out of the Hohner.

Perhaps the hottest tune of the night was "Whoo Man" (also off the self titled album) which proved to heat up the already sweltering crowd at Al's. He rounded off the set with "The Jungle," "Watchin' You," "Anna Lee" and "Got A Lot." One thing the young performer doesn't lack is personality, and he conversed freely with the audience throughout the evening. At one point Wood stopped and payed his respects to the first band on stage that night, The Unforgiven (reviewed on these pages two weeks ago), another example of L.A.'s underrated local music scene. If there's one thing Jimmie Wood is known for in these parts, it's his respect for other artists.

Overall Wood's show proved a strong showcase for some innovative and entertaining compositions that demonstrated that good old R&B will never die. Wood and his band may not really be immortal but let's hope they'll be around for a long time to come.

david adelson



LOS LOBOS ON BANDSTAND — A recent airing of Dick Clark's American Bandstand featured a performance of the Grammy winning Slash/Warner Bros. Records recording artists Los Lobos, playing material from their latest album, "How Will The Wolf Survive?" Pictured from left to right: Los Lobos' Cesar Rosas; Clark; Los Lobos' Louie Perez; David Hidalgo and Steve Berlin.



PARTY PAIR — Steve Plunkett (l) of RCA's Autograph banged heads with Polygram's Simon Townshend at New York's *Limelight* recently. The occasion was the publication party for the Rolling Stone Review 1985.

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tion's growth can be measured in terms of human lives: lives that are no longer being automatically claimed by some forms of cancer. But the battle has been hard-fought, and total victory is far from assured.

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Musico: Taking Promotion A Step Further For The 80s

by Rusty Cutchin

NEW YORK — As prosperity has slowly made its way back into the music business and the communications revolution brought on by the computer age has amplified the importance of instantaneous tracking capabilities, new and established independent promotion and marketing firms are taking advantage of new tools and in the process expanding their horizons. For New York-based Musico, one of the grand-daddies of indie promo in the 80s, new capabilities have meant an expansion of services and branches. The company, whose clients include all the major and major-distributed labels, has recently opened offices in Los Angeles and Atlanta and has upgraded its computerized tracking and reporting facilities to augment the company's primary service, what founder Jim Knapp calls "retail promotion and trouble-shooting."

"We do both pop and black, and we cover all the national trade reporters. We've been covering all the New York radio reporters both urban and pop," Knapp said last week. "We've just added the same service in Los Angeles, and now with the new southern service, we're covering all the radio and retail reporters in Dallas, Houston, New Orleans, Memphis, Nashville, Charlotte, Atlanta, Miami, Ft. Lauderdale and Tampa/Orlando. The Nashville trade reporters are all handled out of New York."

Knapp touts his company as "less expensive, more effective. We supply the record companies with an anywhere from 20 to 50-page computer spreadsheet on every record messengered to their desk every Monday morning if they're east coast-based, and overnighted to (west coast clients) for Tuesday, and that'll be changing as soon as we install the computer in Los Angeles. I just hired a new controller and head of computer operations named Ralph Duncan." Knapp has also secured a second New York location to house the firm's computer and accounting operations, and, as Knapp put it, "keep (Duncan) out of the nuttiness (of the day to day promotional activities)."

Knapp, who formed Musico in 1981 after leaving the post of music coordinator for New York's WXLO (now WRKS), started out as a musician. His band used to play the WMCA "Good Guy" shows, opening for major acts. After school at Villanova, where he worked college radio, he began spinning records in clubs. He started his own record pool in Tampa in 1976 and in 1979 was hired as editor of *Disc and DJ Magazine* in Atlanta, which was combined with the *Brandon Report* to make *National Music Report*. There he started the black radio station, a disco section and only black club chart in the nation at the time, capitalizing on black record pool directors' disenchantment with trade disco charts. When the industry slump began in 1979 and *NMR* nearing bankruptcy, Knapp took a consulting post with Burkhart, Abrams, Michaels and Douglas and began working on RKO's New York station WXLO, then known as 99X. With the change in format to urban contemporary, the call letters were changed to WRKS, the station becoming the primary black contemporary outlet in New York. On the heels of that success, Knapp left to form Musico.

The formation of Knapp's company came at an opportune time for Musico, after the reduction of in-house operations at the major record labels as a result of the disco collapse. "When I started up there was nobody, so I got everybody," Knapp relates, "Because when they had heavy release schedules, they needed us

because we were the first company to work all the New York radio reporters individually, the same way the national trade reporters work. At that time, it was the street jocks that were breaking the records. When I came to New York I made sure that the same guys who were reporting to my black club chart in New York reported to me at the radio station. Radio came to the street jocks because they didn't know what was going on at ground level. They went to them for research. I think the reason they've gotten away from the club research and the clubs are not breaking the records now is because the best of the street jocks, the guys that had an intuition into business are now holding those positions. All these kids that came from the streets are now in positions where they know what's going on." Knapp also sites an over-saturation of club promoters (some former employees of his) as negatively affecting the club's ability to break new records and dictating his own move into national marketing.

Knapp plainly states why national marketing for his firm revolves around three major regions. "I'm not looking to hit the midwest big time. There's no reason to beat up the radio and retail reporters in the midwest because they're going to go on hits. The radio there is going to play hits. In the northeast I don't think we'll spread out past New York. We may do Philly and Baltimore/Washington but that's in the future. I look at the south as a breakout, a place where records are being broken, and therefore this service is needed there. The mid-west is very conservative. New York has its own sound, Los Angeles has its own sound and therefore they're being treated as two separate markets. (In the south), taking a chance on a record they believe in is not as big a deal."

Musico has in recent weeks worked records for Epic, Columbia, MCA, RCA, PolyGram, Warner Bros., Electra, Atlantic, Chrysalis, Total Experience, Solar, Constellation and Urban Rock, among others. Artists include Mick Jagger, Bruce Springsteen, Billy Joel, Santana, Luther Vandross, Isley, Jasper, Isley, Midnight Star, the Whispers, Alexander O'Neal, Shalamar, Glenn Jones, Gap Band, Prime Tyme, Pennye Ford, and others. His ten person national staff is augmented by Louis Lewow, heading the Atlanta office, director of marketing Burt Goldin, formerly of Streetwise Records, Greg Riles, club promotion, and Yvonne Turner, national R&B promotion.

Knapp also gives credit to Columbia's Ray Anderson, who gave the company its first shot at pop promotion on the Rebbie Jackson single, "Centipede." Musico's efforts pulled a similar result for Epic with Teena Marie's "Lovegirl." "Since that time," says Knapp, "we picked up Luther Vandross — that's crossing — we plugged in on Sade — that's crossing — and since that time our pop division has flourished."

As for the future, Knapp feels video is a logical move, but that the consumers are not active enough at this point to warrant point-of-purchase tracking. "I think we're crossing over to that," he says, "but right now I still think that video is a means to sell records and to break artists." Most of all, Knapp is excited about Musico's computer upgrades and their role in the firm's expansion of services. "I think we've applied state-of-the-art technology to what all good record people have known for years, and that is point-of-purchase is the most important thing in the record business, because without those sales, you might as well forget about all the radio play."



THIRD WORLD VISITS — Columbia recording artists Third World stopped by Cash Box in Los Angeles to say hello to the staff. Pictured (l-r) are: Curtis Shaw, group manager; Michael Ibo Cooper, Third World; Spence Berland, vice president, Cash Box; Richie Basie Daley, Third World; Willie Stewart, Third World; Stephen "Cat" Coore, Third World; Billy "Bunny Rugs" Clark, Third World; Darryl Lindsey, Cash Box. (photo: Warren Lanier, Sr.)

In The Studio

WEST COAST

Over at the **Complex** recording studios **Joan Rivers** paid a visit to record a new special, *Joan Rivers and Friends*; executive producer was **Edgar Rosenberg** and **Bill Sammeth, Kenny Solms** acted in capacity as head writer and producer...**John Fiore** and **Leigh Straightarrow Fiore** have opened a fixed site location for their 16/24 track recording facility. For further information call **Haji sound**, 665 N. Berendo, Hollywood, CA. 90004 (213) 665-HAJI...

It's reported by Avatar productions that S.O.N.Y./CBS artist **Bobby Mardis** is at **Conway** studios mixing his upcoming 12" single. Producing the project is **Larry Robinson** with **Peter Chaikin** engineering and **Daren Klein, Richard McKernan** assisting behind the board...across at **Skip Saylor** recording **Monte Seward** and **Pedie Cooper** are mixing **Janelle Hayman's** debut single, "Try Love" from her forthcoming album "Shadows." The release will be on Bazaar records located in Los Angeles...up north at **The Plant** in Sausalito it is reported that several top LPs were recently recorded there. **John Fogerty's** "Centerfield" and **Santana's** "Beyond Appearances."

EAST COAST

At New York City's **Unique**, **Keith Diamond** producer of the platinum LP "Suddenly" by **Billy Ocean** has been recently producing tracks for **Starpoint's** next release for Atlantic records. Staff engineer **Peter Robbins** is behind the controls, assisting the sessions are **Tom Lord Alge, Bob Rosa** and **Jeff Neiblum**. Late Nite band leader **Paul Schaeffer** has been recording and producing tracks for **Ronnie Spector**. The

music will be part of the soundtrack for a new Columbia Pictures release entitled, *One of The Guys*. **Marcus Miller** was on bass and **Steve Jordan** was on drums. Producer/engineer **Chris Lord Alge** is recording **Fredie Mercury's** debut solo LP for CBS/Elektra records. Reggae artist **Jimmy Cliff** has just finished up his LP with **Amir Bayyan** producing. **Jaco Pastorius** was one of the guests cutting tracks for **Radioactive's** debut album for HME records. **Bob Cutarella** is the executive producer with **Michael Finlayson** engineering. **Paul III** was assisting. Other activities at **Unique** sound were **The System, Devo** and **Nolan Thomas...** at **Mediasound Next Plateau's** new pop and A&B group **Aurra** is completing final mix down for their soon to be released album...across at **Planet** sound **Ray, Goodman and Brown** are finishing up their next album for Panoramic records. Producers are **Al Goodman** and **Lenny Adams**. **Mike Theodore** and **Andy Heermans** were the engineers...**Truton Disk Master Labs** in Haworth, New Jersey has just completed the master of **The New Jersey Mass Choir's** latest album entitled "I Want to Know What Love Is" on **Prelude/Savoy**. **Carl Rowatti** handle engineering with **Milton Biggum** producing. **Grandmaster Melle Mel's** latest single "The Megamelle Mix" was finished with **Phil Austin** engineering.

Please submit all studio listing to:
6363 Sunset Bl. #930
Hollywood, CA 90028

darryl lindsey



LUSH NEW LIVE — Linda Ronstadt is pictured renewing her contract with Elektra Asylum Records. Shown (l-r): Peter Asher, manager, Gary Casson, E/A's VP Business Affairs, Linda Ronstadt, and E/A's Chairman Bob Krasnow.

INTERNATIONAL DATELINE

Tokyo IFPI Conference Airs Copyright Difficulties

(continued from page 7)

home taping resulted in lost sales of record and pre-recorded tapes equivalent to 325 million albums annually. We fear the obvious economic and creative negative impact of that reality. We need to talk to the Japanese tape and equipment industry and join with them in some sensible responsive action. Blind obstinacy by the Japanese industry will only create a negative backlash effect on Japan itself. We shall have no choice in our petitions to our national government but to portray the Japan industry as an enemy of copyright, acting deliberately and selfishly as a predator of our own industries' talent and rights. Reactions are as inevitable as they would be tragic — retaliatory trade sanctions . . . joining with other diverse domestic industries in our respective countries in a broadfront campaign for appropriate relief. Yet, those recourses all are avoidable. I urge that the Japanese equipment industry talk to us, negotiate with us a reasonable royalty in your self interest and ours."

Robert Summer (president of RCA): "The record rental practice in Japan has made it impossible for record manufacturers to receive their proper remunerations, and so record rentals have been prohibited by law in USA. In Japan, record manufacturers and copyright owners

have been protected by a law since last year, but their right to permit rentals is available one year after release. However, the royalty acknowledged by the law is a trifle. One important thing regarding Japan record rentals is that the international repertoires of all artists of foreign countries including the USA have not been protected from rentals by the law in Japan.

"In other words, we are obliged to think that there are two types of musics; one is protected and the other is not. Of course, the artists of the USA are included in the latter. We urge the government of this country to stop these discriminations as soon as possible."

Nesuhi Ertegun (president of WEA): "Home taping is prevalent all over the world now and it is a destructive influence to the music industries in each country. So, to find out a reasonable solution, we need to talk with the equipment manufacturers. But we have nothing as a means of settlement but to collect royalties from duplication equipment or blank tape manufacturers. Further, it's very sorry for us that the international repertoires have not been protected from the record rental practices in this country. It's very painful for us that the artists of USA have been discriminated from the local ones in Japan."

Argentina

BUENOS AIRES — Although no information has been officially released yet, it is understood that several record companies and the local Chamber of Record Producers (CAPIF) are seriously worried about the upsurge of counterfeit cassettes of current releases that are being returned by dealers mixed with legitimate product. There have been several cases of this type, and obviously the damage is not only restricted to the actual loss of sales but also applies to the relationship between the labels and the dealers involved.

The situation appears at a moment when the market is suffering a severe slump after a year-end season that was not satisfactory enough and has been causing a lot of returns, making both the trade and the labels feel uneasy. January sales have been disappointing and February only a bit better on label-to-dealer sales, although the over-the-counter figures may have been better, the difference being compensated by the stocking of merchandise during November and December.

In Uruguay, the Uruguayan Chamber detected during the summer months an unusual scheme operating through night clubs and dance spots with unknown headquarters: it offered custom made tapes, with a selection of artists from various labels, selling at about \$10, against a regular price for legitimate tapes of about \$5. The main attraction was that this selection would be out of reach for any established label, due to the representation contracts; it is supposed that many of the buyers have been tourists from Argentina.

The relationship between labels and retailers in Argentina was the subject of some muscle flexing a couple of years ago, when the Chamber of Record Producers proposed the signing of a Commercial Loyalty agreement by the dealers; under this agreement, the dealers promised not to sell counterfeit records or tapes, accepting a contractual penalty in case they did. The agreement, which has been reportedly a success in Venezuela and was mentioned at one of the Latin



CANADIAN CONTRIBUTION — "Tears Are Not Enough," the Canadian equivalent to the "We Are the World" and "Do They Know It's Christmas" singles will be included in the USA For Africa LP, due to ship March 28. The Toronto recording at Manta Studios included such Canadian notables as Gordon Lightfoot, Bryan Adams, Anne Murray, Joni Mitchell, Neil Young, Paul Shaffer and Cory Hart.

American Federation gatherings, was signed promptly by part of the dealers and distributors but resisted by the others, on several grounds.

miguel smirnoff

Canada

TORONTO — The Manitoba Association of Country Artists Inc. recently held its 9th annual awards ceremony at the Westin Hotel, recognizing the best in Manitoba's Country Music industry.

The C-Weed Band dominated the show by walking away with the award for every category nominated. This included Entertainer of the Year, Country Band of the Year, Recording Artist of the Year, Song of the Year — "Bringing Home the Goodtimes," Songwriter of the Year — Errol Ranville, Producer of the Year — Graig Fotheringham, and Instrumentalist of the Year — fiddle player Clint Datiaume.

The Male Vocalist award went to the lead singer of the Cahoots, Jim Blease, the female equivalent was Rhonda Hart, for the fourth consecutive time. The Tony Siancuk Award for best new artist was given to the eight-month-old Al Dejarlais Band.

Paul Graham, secretary of MACA, explained to *Cash Box* that 10 of the 12 awards are voted on by the members of MAC Entertainers, with the last two awards, Most Popular Band of the Year and the Golden award, being chosen by fans and the MACA Board of Directors respectively.

The Board honored fiddler R. Bouvett with the Golden award, which is equivalent to being named to the Hall of Fame. Riel's Rebels was voted in as the Most Popular Band of the Year.

The show was smoothly controlled by Master of Ceremonies Eddy Raven. He added the finishing touches to successful evening, and was one of the seven artists to perform. "Our goal is to put on the best possible show. This year's show is going to be awfully difficult to top," says Graham. The past five years have been sold out and each year the ceremony attracts more distant country enthusiasts from all over North America.

grant lawrence

United Kingdom

LONDON — After an absence from the stage of 18 months, Dire Straits goes back on the road for a major UK tour in June and July. Included in the tour will be a charity performance in the presence of Princess Diana, the Princess of Wales, in aid of The Prince's Trust. This is the second time the group have been asked to play in front of the Princess, who is known to be an avid Dire Straits fan.

Jack Kesler, former head of Midem's UK office, has been appointed International Sales Director for the 10th MUSEXPO and 4th VIDEXPO to be held in London on October 16-18. The appointment was announced by Roddy S. Shashoua, chairman of International Trade and Exhibitions Limited.

Clive Swan has been appointed managing director of PolyGram Record Operations (UK) Ltd. Currently PRO's commercial director, Swan played a leading role in the successful UK launch of the compact disc.

chrissy iley

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 Self Control — Laura Branigan — WEA
 - 2 No More Lonely Nights — Paul McCartney — EMI
 - 3 Muchacho De Puebloito — Bronski Beat — PolyGram
 - 4 Tentacion — Jose Luis Perales — Music Hall
 - 5 Buenos Dias, Corazon — Dyango — EMI
 - 6 Some Guys — Rod Stewart — WEA
 - 7 Ahora Declde — Pimpinela — CBS
 - 8 Potpourri De Rock — Luis Miguel — EMI
 - 9 Amor Supernatural — Donna Summer — WEA
 - 10 La Noche Y Tu — Sheena Easton — EMI

- TOP TEN LPs**
- 1 Pateando Tachos — Facundo Cabral — Interdisc
 - 2 First In The World — Various Artists — CBS
 - 3 Ghostbusters — Soundtrack — RCA
 - 4 Arena — Duran Duran — EMI
 - 5 Lernertres — Alejandro Lerner — EMI
 - 6 Give My Regards To Broad Street — Paul McCartney — EMI
 - 7 Palabra De Honor — Luis Miguel — EMI
 - 8 Sera Posible El Sur? — Mercedes Sosa — PolyGram
 - 9 Sandra En Shams — Sandra Mihanovich — Microfon
 - 10 Despertando Con La Casa. . . — Culture Club — RCA

—Prensario

United Kingdom

- TOP TEN 45s**
- 1 Easy Lover — Phil Collins & Philip Bailey — CBS
 - 2 That Old Devil Called Love — Alison Moyet — CBS
 - 3 You Spin Me Round — Dead Or Alive — Epic
 - 4 Material Girl — Madonna — Sire
 - 5 Kiss Me — Stephen Tin Tin Duffy — 10 Records
 - 6 Every Time You Go Away — Paul Young — CBS
 - 7 Do What You Do — Jermaine Jackson — Arista
 - 8 The Last Kiss — David Cassidy — Arista
 - 9 Nightshift — Commodores — Motown
 - 10 Wide Boy — Nik Kershaw — MCA

- TOP TEN LPs**
- 1 No Jacket Required — Phil Collins — Virgin
 - 2 Songs From The Big Chair — Tears For Fears — Mercury
 - 3 Born In The U.S.A. — Bruce Springsteen — CBS
 - 4 Meat Is Murder — The Smiths — Rough Trade
 - 5 Alf — Alison Moyet — CBS
 - 6 Night Time — Killing Joke — EG
 - 7 Reckless — Bryan Adams — A&M
 - 8 She's The Boss — Mick Jagger — CBS
 - 9 Building The Perfect Beast — Don Henley — Geffen
 - 10 Dream Into Action — Howard Jones — WEA

—Melody Maker

Japan

- TOP TEN 45s**
- 1 Sotsugyo — Momoko Kikuchi — Vap
 - 2 Romantic Ga Tomaranayl — CCB — Polydor
 - 3 Tenshi No Wink — Seyiko Matsuda — CBS Sony
 - 4 Furarekibun De Rock 'N Roll — Tom Cat — Canyon
 - 5 Oira Tokyo Sa Yuguda — Ikuzo Yoshi — Tokuma-Japan
 - 6 Cinderella Wa Nemurenayl — Alphy — Canyon
 - 7 Netsushisen — Anzenchitayl — Kitty
 - 8 Yoisho! — Masahiko Kondo — CBS Sony
 - 9 Young Bloods — Motoharu Sano — Epic Sony
 - 10 Call — Of Course — Fan House

- TOP TEN LPs**
- 1 Today's Girl — Kyoko Koizumi — Victor
 - 2 9.5 Carat — Yosuyi Inouye — For Life
 - 3 Confusion — Yoshiyuki Osawa — Epic Sony
 - 4 Make It Big — Wham! — Epic Sony
 - 5 Like A Virgin — Madonna — Warner Pioneer
 - 6 Chinese Wall — Philip Bailey — CBS Sony
 - 7 The Soundtrack — Koji Yoshikawa — SMS
 - 8 Like A Virgin — Madonna — Warner Pioneer
 - 9 Communication — Junko Yagami — Alpha Moon
 - 10 Daklshimetayl — Anzenchitayl — Kitty

—Cash Box of Japan

LEFT FIELD

(continued from page 12)

The album's title track makes a strong first single, its impact reinforced by one of the best videos we've seen in recent months. (It was directed by D.J. Webster, the man responsible for those two great Stevie Ray Vaughan clips.) The strength of the album is that there are two other songs ("Love In A Vacuum" and "I Could Get Used To This") that might be even better. Sure, it's a first album, with its quota of songs that don't quite ignite, and a general approach that is sometimes too conservative. But they nail the bullseye three times, and score points on assorted other tracks ("You Know The Rest" and "Maybe Monday" being personal faves). This should be more than enough to get them noticed far beyond their current Northeast breakout. With the confidence this success will generate — and the increased willingness to take chances it should engender — I think we'll find 'til tuesday capable of some long-term amazements.

POP QUIZ: From time to time we will pose survey questions to various industry luminaries. (Watch out, you could be next.) This week our victims were asked to name someone — an artist, producer or even an executive — who has not received a level of recognition commensurate with their talents or contributions. **Lee Abrams:** "I say it's the **ECM** and **Windham Hill** operations. This is really the progressive music of the '90s. I think it's perfectly in synch with the new mainstream of 25-40-year-olds who grew up with rock & roll but are seeking more adventurous music than some of the general market stuff that's coming out today."

Gary Gersh (Geffen A&R): "**Kate Bush**. Her concepts are not only aural but visual. Her first live concerts were theatre pieces where she designed all the lighting, the staging, the costume changes, everything. It was like Broadway set to rock & roll. She has a very different and unique sounding voice, but in this country the unique still seems to be an acquired taste. In Europe, where they're more open to new sounds, she's been huge."

Kid Leo (WMMS P.D.): "I have three. **Southside Johnny**, **David Johansen** and **Willy DeVille**. While their most recent efforts may not be their best, the earlier work of all three has been magical, and the shame of it is that too few people picked up on it. With rock & soul dominating the charts, these artists still have a strong shot. They should be heard."

Al Kooper (PolyGram A&R): "You never hear anything about Prince anymore. I've been following him since 1979, and I hope that one day he'll get the break that he deserves. His lyrics are controversial, but I think radio people should take a chance and put him on the air. Seriously though, I'd name **Richard Thompson**. If I can reach anybody through your column, I'd encourage them to see his current live show. They'll see a guitar player the magnitude of a Clapton or a Les Paul. He's originally from Fairport Convention, and in the past

that has hampered him with a cult following, but what he's doing now is just incredible rock & roll."

Jim Ladd (KLOS/Inner View): "The first name that comes to mind is **Jim Dandy Mangrum** of Black Oak Arkansas fame. He's been around a long time, and his present comeback should be checked out. Obviously Van Halen and a lot of other metallic folks owe more than a little to him. Another choice, not in the rock field, would be **John Hammond Jr.** He's a great player and singer, and serves to remind us of some of our greatest musical heritage."

Jim Mazza (EMI-America President): "My choice is **Seth Justman**. Over the last few years he's really come into his own as a writer, arranger, producer and, more recently, as a vocalist. But because most of his contributions have been made from the background, he's never gotten the recognition his accomplishments merit."

Oedipus (WBCN P.D.): "**Jeff 'MonoMan' Conolly**. He's the leader of the **Lyres**, one of the great unsung bands. He specializes in that roots-based rock & roll in the early 60s mold that we don't hear done well that often. He's not derivative; he's a reinventor. I'd also single out **Annie Golden**. She was the singer in The Shirts, and now has a starring role in the Ellie Greenwich musical *Leader Of The Pack*. She's superlative; I can't believe she doesn't have a recording contract."

Carla Olson (Textones): "I consider a musician named **Eric Johnson** to be the most talented guitar player I've ever seen. He's played with Carole King and toured with Stanley Clarke. He opened a tour for Return To Forever, and Al DiMeola was apparently taping his sets; that's how good he was. Most people who've seen him play agree that he's technically better than, and as soulful as, Clapton, Beck or Page. Labels have wanted him because he's so good, but nobody could really figure out what to do with him. I understand Warners may be about to sign him. He's too incredible to go unrecorded."

Billy Squier: "**Don Zimmermann** is a good candidate. In an industry where flamboyance often takes precedence over solid achievement, he runs Capitol Records with both discretion and a lot of savvy. He has an astute business acumen, and a high standard of integrity . . . and is able to be both a gentleman and a hard drinker when he has to be — I can attest to that."

Little Steven (Miami Steve) Van Zandt: "There are so many, but I've narrowed it down to two. The first would be **Juluka**, the South African band. Their last record, "Musa Ukingilandela" wasn't released here because it was sung in Zulu, but it's so good musically that it transcends the language. They're a very courageous band. They're black and white guys playing together, which is illegal in some parts of South Africa, and they've kept it together in spite of incredible pressures. Musically it's the most uplifting stuff I've heard in years. Another group I don't feel gets enough recognition is the **Lords Of The New Church**. They're very special; one of those bands whose records and live shows are both great."



RED LABEL SIGNING — Red Label Records toasts the Buckingham's signing of a multi-year recording contract and planned release of a new single "Veronica" set for this spring. (L to R): The Buckingham's . . . John Cammelot, Laurie Beebe, Tom Scheckel, Carl Giammarese, Nick Fortuna; Larry Sode, manager and Richard A. Tufo, Red Label executive vice president.

Siedah Garrett: A Strong Addition To Qwest Records

by Peter Berk

LOS ANGELES — Quincy Jones wasn't wholly convinced at first. The audition tape was only mildly impressive, as the artist herself admits. Yet over the next week or so, Qwest's founder and guiding force came to hear Siedah Garrett's voice repeatedly through a series of coincidences which revolved around his hearing several demo tapes on which she was featured. Soon enough, Jones signed the young performer, and she was launched on an unusual career which involved her talents not only as a member of the new vocal group Deco, but simultaneously as a solo artist. In both capacities, and as a writer, Garrett is currently being heard on the soundtrack to *Fast Forward*. In a recent interview she discussed her 'overnight' success.

"My mother was in a group singing," Garrett said, recalling her earliest inclinations toward a career in music, "and I would always want to go, but she had to say 'I'm sorry, honey, you can't go to clubs.' I kept saying someday, Mom, someday soon." As she grew up (in Los Angeles), Garrett sang her way through a series of bands and at a series of local clubs, mainly working around junior high and high school demands. In 1976, however, she got the chance to sing background on RCA Records' "Love, Music and Life" LP, and for a time felt that her career was finally under way. Reality stepped in, though, and it wasn't until 1980 when her next break occurred.

At that time, Ambrose Price, Tony Philips and Garrett formed a group for RCA called Plush. The music was R&B, designed primarily for black radio. Ironically, as it turned out, Garrett was more than relieved when the band broke up a year later, inasmuch as she encountered difficulties with several of the people involved, and because she didn't feel the band was headed for any major success. More clubs and more bands followed, but while Garrett loved performing, she came to resent the need to sing other people's material. This led her to writing music, which now is almost as important to her as performing.

Although Garrett was fantasizing about a career in the Patti LaBelle, Chaka Khan mold, she was forced to work full time at an insurance company to make ends meet. "I would sing at work," she said, "and they would tell me to shut up." Her

bitterness was soon to fade, however, when "a friend of mine called me at work and said that Quincy Jones was having these auditions because he was looking for singers." The next day, Garrett showed up at Qwest's offices in L.A., and eight hours later was ushered in and introduced to Tom Bahler, a top executive who was conducting the auditions. Much to her delight, Garrett discovered that she "had as much time as it took to do one song, and he truly listened. He didn't cut me off in the middle. I found out later that I had done a song which Tom Bahler hated, but he loved the performance." When Garrett finally saw the videotape of her performance, she cringed, and looking back now said, "I don't know what they saw, but Lord, I'm glad they saw it."

When Jones ended up signing Garrett, along with Darryl Phinnessee, David Swanson and Kevin Dorsey, he said that Deco was envisioned as a vocal group consisting of singers who could also work solo. However, while Deco was still in its formative stages at Qwest, Garrett was offered the opportunity to tour with Sergio Mendes, who had also been impressed by some her demo work. Jones agreed to let her go, despite her having just been signed to his label, and for over a year, she was on the road with Mendes. That was in 1983, and that "fabulous experience" was topped upon her return, when Jones delivered the welcome news that Deco was to be involved with the soundtrack to Sidney Poitier's *Fast Forward*, a dance-oriented film for which Jones was the executive music producer.

Responding to that surprising opportunity, Garrett co-wrote two of the film's songs, "Taste" and "Long As We Believe," and as a solo performer sang "Do You Want It Right Now," which is currently climbing the B/C charts.



Siedah Garrett

Fogerty Goes Platinum

LOS ANGELES — "Centerfield," the debut album by John Fogerty on Warner Bros. Records has been certified platinum by the R.I.A.A., signifying sales in excess of one million units.

The first new LP from Fogerty — the

founder and creative pivot of Creedence Clearwater Revival — in over nine years, features both the single "Old Man Down The Road" and his latest release "Rock And Roll Girls."



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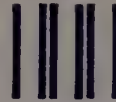
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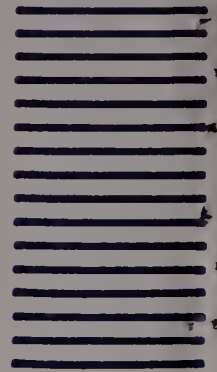
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Latin Stars To Record Charity Album

NEW YORK — A group of Latin pop recording stars, headed by record producers Albert Hammond and Jose Quintana and featuring such artists as Julio Iglesias, Jose Jose, Roberto Carlos and Jose Luis Rodriguez, are joining forces to record a single and compile an album for the benefit of suffering people in Africa and Latin countries.

The precedents for "Hermanos Del Tercer Mundo" (Brothers of the Third World), are Band Aid and USA for Africa. Artists who have already committed to perform on the as-yet-untitled single include Herb Alpert, Basilio, Miguel Bose, Miguel Cancel, Roberto Carlos, Maria Conchita, Guillermo Davila, Placido Domingo, Emmanuel, Sergio Fachelli, Jose Feliciano, Miguel Gallardo, Lucho Gatica, Lani Hall, Albert Hammond, Julio Iglesias, Antonio de Jesus, Jose Jose, Valeria Lynch, Sergio Mendes, Lucia Mendez, Menudo, Amanda Miguel, Miami Sound Machine, Palito Ortega, Pimpinela,

Miguel Rios, Danni Rivera, Jose Luis Rodriguez, Diego Verdaguer and Yuri.

The "Hermanos" will donate half of the proceeds from the sale of the single, album and all related product to the USA for Africa Foundation, with the remaining fifty percent to go to impoverished Latin countries. Details of the distribution of funds to Latin countries are still being arranged. Members of the Hermanos will gather in Los Angeles in early April to record the lead song in a marathon studio session. The record will be produced by Hammond, Quintana, and recent Grammy winner Humberto Gatica, who also co-engineered USA for Africa's "We Are the World" single. Lalo Schifrin (an Oscar-winning conductor/arranger/composer), will supervise the instrumental performance on the song; vocal arrangements will be written by Juan Carlos Calderon; and veteran producer Jerry Kramer will videotape the entire session.

RIAA Reports CD Sales Rise, LP, Cassette Sales Decline

NEW YORK — New releases of compact discs in the U.S. rose dramatically by 70 percent in 1984, while LP and cassette releases continued a six-year downward trend, according to a Recording Industry Association of America (RIAA) survey of member companies. The CD, which made its debut in the marketplace in 1983 with 610 releases, had 1,038 new titles in its second year.

LP releases declined 24 percent from 1983. An estimated 1,740 new LP releases were issued in 1984, compared to 2,300 in the previous year.

New cassette releases were down by 28 percent to 1,795 titles from last year's level of 2,500. This mirrors the similar decline of LPs, since there was less new product released simultaneously on LP and cassette.

Twelve-inch singles experienced a slight increase in the number of releases in 1984 — up one percent, to 616 new titles from 610 in 1983. The release of 7-inch singles declined by 17 percent to 1,740 titles; both disc and cassette EP releases went down considerably from 1983, when both had 150 new titles — in 1984 there were 36 LP releases, a decrease of 76 percent, and 34 new cassette releases, a decline of 77 percent; eight-track releases bottomed out, as there were no new titles released; budget LP reissues were down 54 percent to 430 titles; budget single-play cassette reissues were down by 43 percent to 460 titles, and double-play cassette reissues were down by 58 percent to 69 titles; and there were no reissues of budget 8-tracks in 1984, a decline of 100 percent.

Michael Sembello

(continued from page 19)

for a dance movie, and I didn't think of it at all as a commercial song." Ramone did, however, and asked Sembello to rework the lyrics to fit the theme of *Flashdance*. "I thought, even then," said Sembello, "that it would just be background music."

Instead, of course, the song was an enormous hit, and suddenly Sembello was considered an 'overnight success' in the industry. In time, however, when the fervor died down a bit, Warner Bros. lost faith in him, and released him after one solo album came out. When it became known about six months ago that he was available, A&M Records signed him immediately. Sembello couldn't be more pleased about that turn of events, and feels "really excited about the people I'm working with now. They're very supportive,

and Herb Alpert has been especially great. I respect everybody there, not only because they're good people, but because they're musical. They're far more than executives."

Sembello has been working with Richard Rudolph, a noted producer/composer, not only on his debut album for A&M, but also with New Edition, MCA's young vocal group. For New Edition's first MCA album, Sembello co-wrote a cut titled "Baby Love," and he and Rudolph produced not only that song, but "Delicious" and "Lost In Love," which will be the next single. It would seem, then, that Michael Sembello has firmly established the kind of balanced career he's always sought. More than ever before, he feels thoroughly positive about the material he's working on and the label he's recording for.



ANGEL CITY IN CITY OF ANGELS — Angel City recently kicked off their North American tour when they performed to a capacity crowd at The Rockers '85 convention at The Palace in Hollywood. The Australian rockers played material from their debut MCA Records album, "Two Minute Warning." Shown celebrating backstage from left: Curt Gary, music director, Radio WEBN, Cincinnati; Steve Moir, vice president of A&R, MCA Records; Brent Eccles and Doc Neeson of Angel City; Thom Trumbo, vice president of A&R, MCA Records; John Schoenberger, vice president of AOR promotion, MCA Records.

Zoot Sims Dies At 59

NEW YORK — Zoot Sims, one of the most swinging of all tenor saxophonists, died March 23 of cancer in New York City at the age of 59.

John Haley Sims came from a musical family — his parents, Pete and Kate Sims, were in vaudeville and three of his brothers — Bob, Gene and Ray — were professional musicians. Mr. Sims, a stylistic descendant of tenor saxophonist Lester Young, played in the big bands of Bobby Sherwood, Sonny Dunham, Bob Astor and Benny Goodman, and in Bill Harris' combo, before he became part of the "Four Brothers" edition of Woody Herman's Herd, so-called because of the Lester Young-inspired saxophone section: Mr. Sims, Stan Getz, Herbie Steward and

Serge Chaloff. In 1948, Steward was replaced by tenor saxophonist Al Cohn. Sims and Cohn established a working relationship that would continue until Mr. Sims' death (they played together as recently as January). Mr. Sims, although he'd occasionally work with big bands, was best known as a leader (or, with Cohn, co-leader) of intensely-swinging combos. Bouncing gently on his heels, Mr. Sims was one of the most consistent of all jazz musicians when it came time to solo. He recorded prolifically, most recently for Pablo and he toured consistently until shortly before he died. His funeral, held March 26 at N.Y.'s St. Peter's Lutheran Church, featured performances by Al Cohn, Tommy Flanagan, George Shearing and others.

Malrite Announces Record Operating Performance In 1984

LOS ANGELES — Malrite Communications Group which owns and operates 15 radio and television stations across the nation, today announced results for the fourth quarter and record increases for 1984 in total revenues, profits from broadcasting stations, and income from operations. The period marked Malrite's first year as a public company.

For the year, total revenues improved 64 percent to \$77 million from \$46.9 million in 1983. Profit from broadcasting stations, which the industry defines as cash flow, rose 93 percent to \$19.8 million from \$10.3 million last year. Income from operations increased 118 percent to \$14.7 million from \$6.7 million the year earlier. Net income was \$2.5 million, or 30 cents per share, on an average 8.3 million shares outstanding. This compares with \$5.1 million, or 73 cents per share on 7 million shares outstanding, in 1983 when net income benefited from a gain on the disposal of a television station.

For the quarter, total revenues rose 62 percent to \$23.2 million, from \$14.3 million the year earlier. Profit from broadcasting stations increased 76 percent to \$6.2 million from \$3.6 million 1983. Income from operations grew 80 percent to \$4.8 million from \$2.6 million in the previous year's period. Net income was \$1.3 million or 15 cents per share versus \$636,000 or 9 cents per share.

During the year, total debt was reduced 15 percent to \$56 million and total assets

increased 19 percent to approximately \$140 million.

Commenting on the results, Milton Maltz, Malrite's chairman and chief executive officer, said, "Malrite again proved its ability to maximize its return on assets and substantially improve cash flow. Total revenues for the year were up sharply in line with our ambitious projections. Sales of local spot announcements were very strong, although there was a lesser increase in national spot sales." He noted that the results included the first full year of operation for WXIX-TV, Cincinnati, and WHTZ-FM, New York.

Pointing to significant differences between the two years' results, he explained that 1983's statements included a pre-tax gain of \$5.5 million on the disposal of WCTI-TV and \$727,000 from the net proceeds of life insurance policies. In the fourth quarter of 1984, Malrite recorded a pre-tax gain of \$375,000 related to the disposal of KLBB-AM, Minneapolis. During the same period, Malrite acquired the more powerful, 50,000 watt WDGY-AM there for \$3.5 million.

In addition, the 1984 statements include greater interest costs related to financing of acquisitions and increased amortization expense associated with the Cincinnati and New York properties. Amortization expense increased to \$2.3 million from \$911,000.



VAN ZANT IN THE CHAMP'S CORNER — Johnny Van Zant, whose group's debut for Geffen/Network is "I'm A Fighter" recently visited World Middleweight Champion Marvin Hagler at Hagler's Palm Springs Training Camp. Hagler is featured in the video version of "I'm A Fighter" which was completed this week. Gathering around Van Zant and the champ were (l-r): publicist Joe Carnicelli, Goody Petronelli, Hagler's trainer; George Cappelini, Van Zant's manager; Van Zant; Hagler and video director Ken Walz.

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Growing With The Industry

CASHBOX



MERVOUS REACTION — A select group of winners of annual Readers Poll Awards given by the companion magazines, Guitar Player, Keyboard and Frets, were spotlighted recently on the Merv Griffin Show. Musical giants taking down the awards, based on voting annually by the readership of each magazine, were Herbie Hancock, Chick Corea, Steve Morse, David Grisman and Rob Wasserman. Jim Crockett, publisher of the magazine group, and president of GPI Publications, was also a guest on the show and the presenter of the awards. Shown immediately following the show are: (l-r, seated) Corea, Hancock, Crockett, and Wasserman; (standing): Grisman, Griffin and Morse.



MEETING THE MEAT PUPPETS — Just prior to beginning a 72-hour straight recording session for their upcoming SST LP "Up On The Sun," the Meat Puppets paused for Naomi Petersen. Foreground: engineer Spot. From (l-r): Curt Kirkwood, Cris Kirkwood and Derrick Bostrom of the Puppets and the band's live sound engineer Darrell DeMarco. and the band's live sound engineer Darrell DeMarco.

CD Shortage

(continued from page 7)
the CD shortage stating, "as of September of last year, we had the second explosion in Europe and Japan. If it was only in the United States, then we would have had enough Compact Discs to supply the United States. But because of the explosion with Europe and Japan, we just couldn't handle it for a few months."

Petrone urged retailers to continue to demonstrate the Compact Disc and to increase the amount of allotted floor space. "The more space you're going to give to this configuration, the better off you're going to be," he stated.

Both Gout and Petrone cited an increase in the manufacture of CD hardware citing worldwide production figures of over 2½ million. "That should be enough to supply everyone else in the world who wants to buy a player," said Gout.

Gil Friesen On The Breakfast Club

(continued from page 13)

creative soundtracks for pictures that are not ours (A&M's) and obviously we're going to pay a lot of attention to soundtracks to A&M pictures."

Friesen made special mention of the contributions of "in-house soundtrack man" David Anderle. "He's done a fantastic job and has gone through a lot of mine fields to get this together."

"This one is going to shape up into a multi-platinum album." Friesen concluded. "We're looking for most every radio format."

AROUND THE ROUTE

by Camille Compasio

With only a few minor details remaining, the purchase of Atlas Music Co. by Jerry Marcus and Ed Pellegrini should be finalized very shortly (possibly by the time this column makes print). Both gentlemen have been taking calls at the Atlas headquarters in Chicago and getting things situated for the past couple of weeks. Jerry Marcus is all set to relocate to Chicago. The west coast house has been sold and he and his wife, Denise, have purchased a home in suburban Long Grove, which they will be moving into within the next few weeks. At this point, plans are to retain the name Atlas Music Co. As things get more settled, we'll have more info.

Makin' it big! After a year on test and about five months in the field, "Pop-A-Shot," the basketball game that drew a lot of attention at ASI '85, is making quite an impact in the marketplace. It is marketed by Pop-A Shot in Greensboro, North Carolina, and this relatively new company has already established a strong distributor network, with only a very few remaining areas to be covered. This is a good size unit which gives you the space you need for playing basketball in a realistic environment, as we observed at ASI; however, the model is adjustable so it is adaptable to a variety of locations as well as the large arcades and game rooms. The trade was first exposed to this game, in prototype, at AMOA Expo '84, and subsequently saw the complete product at the recent ASI convention. "Pop-A-Shot" is mi-

(continued on page 60)

AAMA Focuses On Counterfeit Game Problem

CHICAGO — The first board meeting of the American Amusement Machine Association convened on Thursday, February 28 (prior to the opening of ASI '85) in the Holiday Inn/Mart Plaza Hotel in Chicago, with some 52 manufacturers and distributors in attendance.

At this meeting, attention was largely focused on the threat of increased counterfeit game activities, as noted by AAMA executive director Glenn Braswell. The board unanimously approved a resolution to devote the association's full force to educating all industry sectors about the possible criminal penalties applicable to those involved with buying or selling copy games; conducting information seminars for U.S. Customs and Federal Bureau of Investigation agents; and pursuing and prosecuting known offenders, including operators.

AAMA subsequently issued a special bulletin to further emphasize the association's stand on this issue and its intent to exercise every effort in 1985 towards the eradication of copyright games in the U.S.

The discussion by members present at the February 28 meeting indicated that prior civil attempts had been relatively unsuccessful, and the members resolved to pursue the criminal sanctions against those involved in the illegal trafficking, manufacturing, purchase and operation of copy games.

A number of specific steps will be taken in an attempt to ensure criminal actions being brought against those involved in copy activities and these include specific notice to

the industry of the intent of the AAMA and its members to proceed in this manner. The association is calling for the cooperation of the industry's trade press in relaying this message as a fair warning of the intent of manufacturers and distributors.

(continued on page 61)



American Amusement Machine Association

205 The Strand, Suite 3
Alexandria, Virginia 22314
Telephone (703) 548-8044

NEW NAME - NEW LOGO — With the recent joining together of the national manufacturers association (formerly AGMA) and the national distributors association (formerly AVMDA) a new name has been sanctioned for this joint association, which is now called American Amusement Machine Association (AAMA), to reflect the broader membership base.

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AROUND THE ROUTE

(continued on page 59)

cro-computer driven, has a large LED readout scoreboard and all of the play features of the actual sport — even to the tune of "Sweet Georgia Brown" as background music! Collection reports that were conveyed to us are phenomenal.

A big turnout. The 1985 Amusement Game Charitable Foundation dinner held in conjunction with ASI '85, on Friday evening, March 1, at Chicago's Marriott Hotel, paid tribute to the late **Michael Kogan** of Taito. Ceremonies in remembrance of Mr. Kogan, who passed away last year, included remarks by AAMA president **Joe Robbins**; AGCF chairman **Paul Moriarity**, president of Taito America; **A. Nakanishe** of Taito/Japan; and **Abba Kogan**, son of the late industry leader. **Mrs. Asa Kogan** was presented an engraved silver serving tray in honor of her late husband's contributions to the industry. Over 400 persons attended the event.

Now showing. To accommodate customers who were unable to travel to Chicago for the recent ASI '85 convention, Bally Banner in Philly hosted its own "Showcase" on Friday, March 22 and the featured attractions included Bally Midway's "Demolition Derby" and the "Two Tigers" (conversion for "Tron"), Nichibutsu's hot new "Roller Jammer," the new "Kixx" from I.C.E., the new "Pop-A-Shot" basketball game, the new "Stocker" from the Bally Sente library, among others. In arranging the "Showcase," veepee/gen. mgr. **John Margold** broke with tradition and went for a very informal, fun format — complete with a rented hot dog vending cart, a big popcorn machine, plenty of beer and all the trimmings. John's attire was perfect for the occasion — even to the red apron and cap!

Attn. jukebox ops. **Kevin Gray** of Dread Beat Records in Nashville called to tell us about a new single he feels should do very

well on jukeboxes. Title is "This Girl of Mine," a ballad by **The White Animals**, which is a rock band out of Nashville. The record went on MTV starting March 13. For jukebox promo copies contact **Kevin Gray** at Dread Beat Records, P.O. Box 121356, Nashville, Tennessee 37212 or phone 615-292-3931.

Dateline Alexandria, Virginia, headquarters of AAMA. Executive director **Glenn Braswell** announced that the association's 1985 annual meeting has been scheduled for May 16-17 at the Fairmont Hotel in San Francisco . . . AAMA has printed a Copyright Enforcement brochure which is to be used as a supplement in its educational programs for industry members, the U.S. Customs Service and the Federal Bureau of Investigation agents. The first copies of this piece were presented to the 52 attendees at the association's February 28 board meeting in Chicago, just prior to the opening of ASI '85. The brochure makes use of two color photos of a copy and a legitimate printed circuit board to highlight distinguished visual clues of each. The pamphlet is currently being distributed to various Customs ports around the nation. Industry members may secure copies by contacting AAMA at 205 The Strand, Suite 3, Alexandria, Virginia 22314 . . . Additionally, the board announced plans for an aggressive membership drive . . . A nominating committee composed of **Robert Lloyd** (Data East), AAMA membership chairman; **Jon Brady** (Brady Distg.); **Richard Simon** (U.S. Billiards); and **Frank Balouz** (Nintendo) were directed to submit candidates for the 1985 AAMA slate of officers, to be elected at the association's annual meeting in May.

Cash Box would like to express sincere condolences to AMOA executive vice president **Leo Droste** on the sudden death of his mother, **Catherine Droste**, in Rock Falls, Illinois.

Williams Appoints Regional Manager

CHICAGO — Irwin Knigin has been appointed to the position of western regional manager at Williams Electronics, Inc., according to an announcement by Joseph Dillon, vice president-sales.

Knigin will be based in Los Angeles and will be responsible for distributor sales of Williams products in the Western United States, Alaska and Hawaii.

Knigin has over 20 years experience in the coin-op amusement industry. Before joining Williams, he held various sales and management positions at Seeburg and Circle International.

Commenting on the appointment, Dillon stated, "Irwin is an experienced and welcome addition to our sales staff. His newly created position will increase the direct contact interaction between the field and Williams' manufacturing operations which will enable



Irwin Knigin

us to be even more responsive to our customers' needs and requirements."

Coinco Names Straughan

CHICAGO — Coin Acceptors Inc., has named **Thomas M. Straughan** branch manager of the company's Santa Clara, California branch office, as announced by Bob Smith, western regional manager. Coin Acceptors, with world headquarters in St. Louis, Missouri, manufactures coin handling equipment for the vending and amusement industries. The products are marketed under the trade name Coinco.

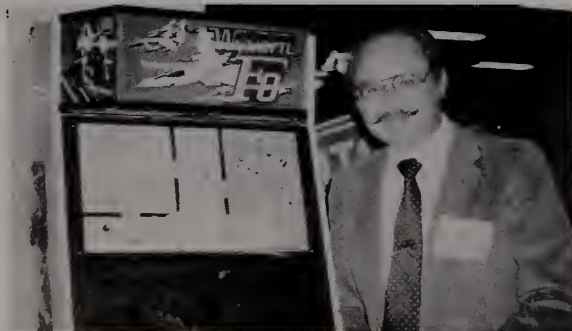
Straughan had been working as a sales representative for Coinco out of Philadelphia and covered the Pennsylvania, Delaware and New Jersey areas. In his new position, he will be responsible for sales and service of Coinco products for customers located in Northern California, Nevada and Southern Oregon. He originally joined the company in 1982 as a member of the accounting department.

Straughan received a B.S. degree in Business Administration from Fontbonne College in St. Louis, after serving in the U.S. Navy for a number of years. He resides in the San Jose area.



Thomas Straughan

ASI '85 Revisited



ASI '85 Revisited. Following are a few additional photos taken on the convention floor during ASI '85, and supplementing previous coverage which appeared in the March 23 and March 30 editions of Cash Box.

Photo 1: Kitcorp prexy **Howie Rubin** (l-r) demonstrates firm's new pin conversion for **Steve Siegel** of **Conversions Unlimited** in Orlando, Florida.

Photo 2: The **Data East** exhibit spotlighted the hot, new "Kung Fu Master" video game, pictured here with company exec **Jolly Baker**.

Photo 3: **Mel Evans** of **Steiner Mfg. (NY)** shows off the **Sticker Machine** which vends

a wide assortment of stickers of all varieties.

Photo 4: At the **Taito America** exhibit with firm's **Keith Egging** and "Wyvern FO," one of Taito's newest models.

Photo 5: **C.A. Robinson's** **Sandy, Adrea, Leah and Ira Bettelman** (l-r) pose for the CB camera during their tour of the exhibit floor.

Photo 6: **Bob Sherwood** (l-r) and **Tom Parker** of **Glory USA**. Firm displayed coin & currency equipment and its cash settlement system.

Bud Patton, Former AMOA Director Dies In Calif.

CHICAGO — W. R. "Bud" Patton, president of Patton Music Co. of Modesto, California, died suddenly on March 13. A former member of the AMOA board of directors, Patton was 65 years old.

In addition to his active role with AMOA, Patton was very much involved in civic and religious organizations within his community.

The Patton Music operation was founded by his late father, D. D. Patton, in the 1930s. Bud received the business in 1946 and

continued at the helm until his death.

Funeral services were held in California on Monday, March 18. Survivors include the widow, Corrine; three stepsons, Rick Hughes of Huntington Beach, Ray Hughes of Modesto and Randy Hughes of Santa Ana and a daughter, Chris Reed of Modesto.

The family requested that remembrances be directed to the David Patton Memorial Fund, Central Catholic High School, Modesto, California.

New Equipment

'Sharp. . .' Lady

CHICAGO — The magic of one of Game Plan's most successful pinball games has taken on a new gender and an interesting new design. "Lady Sharpshooter" has just been introduced by the Addison, Illinois-based manufacturer and it promises to be every bit as appealing as its auspicious predecessors.

According to company officials, this new compact cocktail style cabinet pinball will have unlimited potential internationally with application for every conceivable type of street location, fast food outlet, etc.

A unique and important feature being offered for "Lady Sharpshooter" is an optional extender base kit which converts the cocktail unit into an upright console style cabinet for stand-up play.

The model abounds in features that are designed to captivate players and these include lightning fast play action, numerous skill shots, bonus multiplier to 10X values, spinner access to top as well as outstanding graphics and a host of other exciting scoring features.

Game Plan began producing the new game in late February. Further information may be



obtained through factory distributors or by contacting Game Plan Inc., 1515 W. Fullerton Ave., Addison, Illinois 60101

Lady Sharpshooter is pictured here in the stand-up version.

Nintendo Intro's New 'VS Unisystem'



turn their "Donkey Kong," "Donkey Kong Jr.," "Popeye," "Mario Bros." and "Donkey Kong 3" games into new VS Unisystems (not available for 27.5" wide Mario Bros. or Punch Out cabinets).

As summed up by Frank Ballouz, vice president of marketing for Nintendo, in an announcement to factory distributors, "do you, yourself and your operators a favor, introduce them to the VS System."

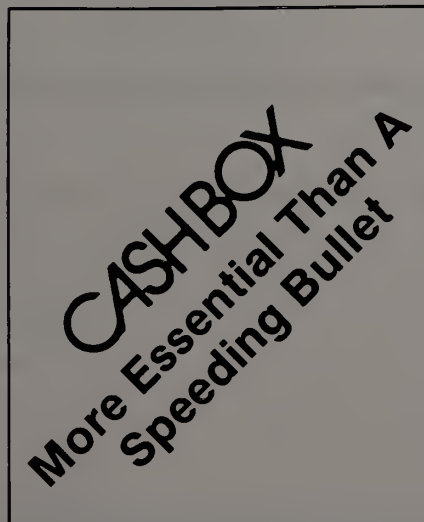
Following is a lineup of currently available VS System games: VS Tennis (Dual-screen Interactive); VS Baseball (Dual-screen Interactive); VS Golf (male version); VS Golf (female version); VS Pinball, VS ExciteBike and VS Ice Climber. With the exception of VS Tennis and VS Baseball, all of the models are available in both Dualsystem and Unisystem.

Further information and distributor referral may be obtained by contacting Nintendo of America at 4820 150th Ave. N.E., P.O. Box 957, Redmond, WA 98052.

CHICAGO — Nintendo, a leader in interchangeable game systems, has introduced its new "VS Unisystem," a single monitor system, which is a sequel to its highly successful "VS Dual system" (two monitors). The initial products utilizing the single monitor system, "VS ExciteBike" and "VS Ice Climber," were featured at the March 1-3 ASI convention in Chicago.

The VS Unisystem can use any single monitor VS Pak previously released for the VS Dualsystem. For example, the games "VS Golf" and "VS Pinball," a 2-in-1 cabinet release for the VS Dualsystem, are now available individually for the VS Unisystem or in combination with any other single monitor VS Pak, like the new VS ExciteBike or the VS Ice Climber for the VS Dualsystem.

Also, in response to operator demand, Nintendo is introducing a VS Unisystem kit to allow operators to convert other Nintendo cabinets to high-earning VS Unisystems. Thus, for a minimal investment, operators can



ASI '85 Receives National Coverage

CHICAGO — The Amusement Showcase International dominated Chicago's weekend news features over the weekend of Friday, March 1 to Sunday, March 3 (as the show took place at Expocenter/Downtown), according to Glenn E. Braswell, executive director of AAMA, the show's sponsor.

In a report to AAMA members, Braswell said that news clips covering ASI show highlights were aired on all three Chicago local network news affiliates, including WBBM-TV (Channel 7, ABC). Additionally, reporters from the following news outlets were present at the convention; *Chicago Sun-Times*, *Chicago Tribune*, *Associated Press*, *Crain's Chicago Business*, *Variety Magazine*, *The Wall Street Journal*, WBBM-radio, WJJD-radio, ABC Radio Network News-New York and CBS Network News.

On Friday, March 1, the weekend edition of *USA Today* featured an industry update in a front page Money story.

"The coverage we received from Chicago was quite a welcome change from previous doom and gloom news stories about the state of the industry," Braswell said. "The reporters covering the show were free to roam the floor and interview at random. The upbeat tempo of their reports does indeed justify this year's show theme of 'A New Horizon in the Coin-Operated Industry.'"

via satellite

AAMA's first satellite broadcast featuring ASI highlights and testing applications of video games received over 213 minutes of air time on more than 80 local newscasts around the nation.

"The results of our satellite feed far surpassed our expectations, and feedback from many of the stations indicate a solid interest in the coin-operated amusements industry," noted Braswell, stressing that the 85 stations airing the newscast represent a combined viewing audience of 27 million households, or 20 percent of the U.S. population.

B & W Expands Market For New COINS Cigarettes

CHICAGO — Agreements with four national vending operators have been signed with Brown & Williamson Tobacco Corp., providing a potential 66,000 additional outlets for COINS, the first private label economy brand cigarettes made especially for use in vending machines. COINS will now be available in vending machines owned and operated by Macke Corporation, Canteen Corporation and its subsidiary The Rowe Corporation, and Interstate United Corporation. COINS was introduced by B&W in early February.

In announcing the new customers, Irv Otte, director of vending for Brown & Williamson, said, "We view COINS, with its accompanying, suggested price reduction, as an ideal solution to the problem of declining vending sales, nationwide. These four industry leaders each share our view, and the increasing consumer response justifies our belief."

While COINS carries a manufacturer's suggested retail price of 25¢ less than popular-priced cigarettes in the same vending machines, Otte noted that all prices remain optional with

"The significance of this coverage becomes even more noteworthy if one considers the cost of buying the same amount of advertising time on each of the 85 stations," he said. According to the Public Affairs Satellite Broadcasting System of Washington, D.C., whose services were used to film and distribute the newscasts, AAMA would have had to spend \$275,000 to obtain an equivalent 213 times of ad time.

AAMA secured 30 minutes of satellite time on Saturday, March 2 and again on Monday, March 4. Two newscasts of 90 seconds each were fed to over 400 commercial television stations nationwide; the station managers themselves had the option of using it on a local newscast.

The first piece was one in which Dr. Rolf T. Wigand, a communications expert at Arizona State University, and Dr. Judith Waters, a psychologist at Fairleigh Dickinson University, New Jersey, both discussed studies underwritten by their respective departments which evaluated the various testing and training applications of video games.

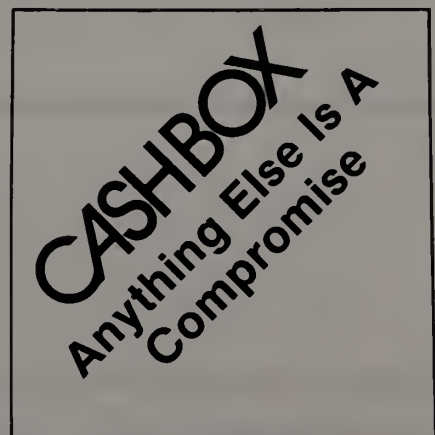
Dr. Waters' study results, which tested the motor skills of elderly persons before and after consistent video game play, were especially well received by the media. Several stations commented on their intentions to incorporate this aspect of video games into special health reports. Dr. Waters will present her study findings before the National Council on Aging at its annual spring meeting in San Francisco.

The second piece, moderated by 13-year old Todd Cravens, son of Nintendo's Bill Cravens, covered the latest coin-op product lines shown at ASI.

Among the stations airing the AAMA satellite feed were: KABC-TV Los Angeles; KPX-TV San Francisco; KIRO-TV Seattle; WJKW-TV-Cleveland; WPLG-TV Miami; KMGH-TV Denver; WMAR-TV Baltimore; KATU-TV Portland; WSOC-TV Charlotte; WHBQ-TV Memphis and KCST-TV San Diego.

wholesalers and vendors.

COINS is available in two brand styles: king size and king size filter lights, and is packaged in red with gold lettering and beige with red lettering, respectively. The brand is being manufactured for and distributed through NVBG, Inc. of Miami, Florida.



Counterfeit (continued from page 59)

Posters will be placed in distributorship around the country to remind operators of the serious consequences that could befall any purchaser of counterfeit games that are operated commercially for profit. Through various contacts with U.S. Attorneys, the Federal Bureau of Investigation, and U.S. Customs Service, the association and staff will begin a concerted effort of bringing criminal charges against those discovered to be participating in the manufacture, distribution, sale and operation of counterfeit games. AAMA will establish an "800" number as a central source for reporting known violators of copyrights.



June 21-23; Illinois Coin Machine Operators Assn.; Holiday Inn Holidome; Springfield; state convention.

Sept. 20-21; Michigan Coin Machine Operators Assn.; Flint Hyatt Regency; Flint, MI; state convention.

THE JUKEBOX PROGRAMMER

*indicates new entry

April 6, 1983

POP

- 1 **ONE MORE NIGHT**
PHIL COLLINS (Atlantic 7-89588)
- 2 **CAN'T FIGHT THIS FEELING**
REO SPEEDWAGON (Epic 34-04713)
- 3 **JUST ANOTHER NIGHT**
MICK JAGGER (Columbia 38-04743)
- 4 **THE HEAT IS ON**
GLENN FREY (MCA-52512)
- 5 **TOO LATE FOR GOODBYES**
JULIAN LENNON (Atlantic 7-89589)
- 6 **CARELESS WHISPER**
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04743)
- 7 **PRIVATE DANCER**
TINA TURNER (Capitol B-5433)
- 8 **LOVERGIRL**
TEENA MARIE (Epic 34-04619)
- 9 **SOMEBODY**
BRYAN ADAMS (A&M 2701)
- 10 **MATERIAL GIRL**
MADONNA (Sire 7-29083)
- 11 **I'M ON FIRE**
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 12 **WE ARE THE WORLD***
U.S.A. FOR AFRICA (Columbia US7-04839)
- 13 **KEEPING THE FAITH**
BILLY JOEL (Columbia 38-04681)
- 14 **ONLY THE YOUNG**
JOURNEY (Geffen/Warner Bros. 7-29090)
- 15 **SAVE A PRAYER**
DURAN DURAN (Capitol B-5438)
- 16 **RELAX**
FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7-99805)
- 17 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 18 **OBSESSION**
ANIMOTION (Mercury 880 266-7)
- 19 **THIS IS NOT AMERICA**
DAVID BOWIE/PAT METHENY GROUP (EMI America B-8251)
- 20 **TURN UP THE RADIO**
AUTOGRAPH (RCA PB-13953)
- 21 **NEUTRON DANCE**
POINTER SISTERS (Planet/RCA YB-13951)
- 22 **ALL SHE WANTS TO DO IS DANCE**
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 23 **RHYTHM OF THE NIGHT**
DeBARGE (Gordy/Motown 1770GF)
- 24 **FOREVER MAN**
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 25 **TAKE ME WITH U**
PRINCE AND THE REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079)
- 26 **RADIOACTIVE**
THE FIRM (Atlantic 7-89586)
- 27 **SUGAR WALLS**
SHEENA EASTON (EMI America B-8253)
- 28 **LONELY IN LOVE***
GIUFFRIA (Camel/MCA-52558)
- 29 **WILL THE WOLF SURVIVE?***
LOS LOBOS (Slash/Warner Bros. 7-29093)
- 30 **VOX HUMANA***
KENNY LOGGINS (Columbia 38-04849)

COUNTRY

- 1 **SEVEN SPANISH ANGELS**
RAY CHARLES (Columbia 38-04715)
- 2 **MAJOR MOVES**
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 3 **CRAZY FOR YOUR LOVE**
EXILE (Epic 34-04722)
- 4 **YOU'VE GOT A GOOD LOVE COMIN'**
LEE GREENWOOD (MCA-52509)
- 5 **HONOR BOUND**
EARL THOMAS CONLEY (RCA PB-13960)
- 6 **CRAZY**
KENNY ROGERS (RCA PB-13975)
- 7 **HIGH HORSE**
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 8 **COUNTRY GIRLS**
JOHN SCHNEIDER (MCA-52510)
- 9 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 10 **WALKIN' A BROKEN HEART**
DON WILLIAMS (MCA-51514)
- 11 **THERE'S NO WAY**
ALABAMA (RCA PB-13992)
- 12 **NOW THERE'S YOU**
SHELLY WEST (Viva 7-29106)
- 13 **WHAT I DIDN'T DO**
STEVE WARINER (MCA-52506)
- 14 **IT SHOULD HAVE BEEN LOVE BY NOW**
BARBARA MANDRELL/LEE GREENWOOD (MCA-52525)
- 15 **WHAT SHE WANTS**
MICHAEL MARTIN MURPHEY (EMI America B-8243)
- 16 **THE FIRST WORD IN MEMORY IS ME**
JANIE FRICKE (Columbia 38-04731)
- 17 **WALTZ ME TO HEAVEN**
WAYLON JENNINGS (RCA PB-13984)
- 18 **TIME DON'T RUN OUT ON ME**
ANNE MURRAYS (Capitol B-5436)
- 19 **ROLLIN' LONELY**
JOHNNY LEE (Warner Bros. 7-29110)
- 20 **SOMEBODY SHOULD LEAVE**
REBA McENTIRE (MCA-52527)
- 21 **STEP THAT STEP**
SAWYER BROWN (Capitol B-5446)
- 22 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (MCA/Curb)
- 23 **THE COWBOY RIDES AWAY**
GEORGE STRAIT (MCA-52526)
- 24 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04816)
- 25 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 26 **DON'T CALL HIM A COWBOY***
CONWAY TWITTY (Warner Bros. 7-29057)
- 27 **NATURAL HIGH***
MERLE HAGGARD (Epic 34-04830)
- 28 **I'D RATHER BE CRAZY***
CON HUNLEY (Capitol B-5457)
- 29 **WARNING SIGN**
EDDIE RABBITT (Warner Bros. 7-29089)
- 30 **LET THE HEARTACHE RIDE**
RESTLESS HEART (RCA PB-13969)

BLACK CONTEMPORARY

- 1 **(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU**
WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)
- 2 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 3 **MISSING YOU**
DIANA ROSS (RCA PB-13966)
- 4 **'TIL MY BABY COMES HOME**
LUTHER VANDROSS (Epic 34-04760)
- 5 **BE YOUR MAN**
JESSE JOHNSON (A&M 2702)
- 6 **PRIVATE DANCER**
TINA TURNER (Capitol B 5433)
- 7 **TONIGHT**
READY FOR THE WORLD (MCA 52507)
- 8 **OUTTA THE WORLD**
ASHFORD & SIMPSON (Capitol B 5435)
- 9 **EASY LOVER**
PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 38-0469)
- 10 **CARELESS WHISPER**
PHILIP BAILEY (with PHIL COLLINS) (Columbia 38-0469)
- 11 **NEW ATTITUDE**
PATTI LABELLE (MCA 52517)
- 12 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 13 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 14 **MY TIME**
GLADYS KNIGHT & THE PIPS (Columbia 38-04761)
- 15 **HEARTBEAT**
DAZZ BAND (Motown 1775MF)
- 16 **THIS IS MY NIGHT**
CHAKA KHAN (Warner Bros. 7-29097)
- 17 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 18 **SUGAR WALLS**
SHEENA EASTON (EMI America B-8253)
- 19 **THE MEN ALL PAUSE**
KLYMAXX (MCA 52486)
- 20 **NEUTRON DANCE**
POINTER SISTERS (Planet/RCA YB-13951)
- 21 **BAD HABIT**
JENNY BURTON (Atlantic 7-89583)
- 22 **TAKE ME WITH U**
PRINCE AND REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079)
- 23 **HALF CRAZY**
JOHNNY GILL (Cotillion/Atlantic 7-99671)
- 24 **YOU SEND ME**
THE MANHATTANS (Columbia 38-04754)
- 25 **HANG ON TO YOUR LOVE**
SADE (Portrait/CBS 37-4664)
- 26 **WE ARE THE WORLD***
U.S.A. FOR AFRICA (Columbia US7-04839)
- 27 **THE BORDERLINES**
JEFFREY OSBORNE (A&M-2695)
- 28 **MR. TELEPHONE MAN**
NEW EDITION (MCA 52484)
- 29 **SMOOTH OPERATOR***
SADE (Portrait/CBS 37-04807)
- 30 **FRESH***
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)

RECORDS TO WATCH

LUCKY — Greg Kihn (EMI America)
 ALONG COMES A WOMAN — Chicago (Warner Bros.)
 SAY IT AGAIN — Santana (Columbia)
 ONLY LOVE WILL MAKE IT RIGHT — Nicolette Larson (MCA)
 INTO THE NIGHT — B.B. KING (MCA)
 EVERYBODY WANTS TO RULE THE WORLD — Tears For Fears (Mercury/PolyGram)
 SMOOTH OPERATOR — Sade (Portrait/CBS)
 IN A NEW YORK MINUTE — Ronnie McDowell (Epic 34-04816)

YOU'RE GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)
 LOVE AND HAPPINESS — David Sanborn (Warner Bros.)
 WHERE DID OUR LOVE GO — The Reddings (PolyGram)
 YOUR GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)
 IF IT AIN'T LOVE (LEAVE IT ALONE) — The Whites (MCA/Curb)
 WORKING MAN — John Conlee (MCA)
 FOUR WHEEL DRIVE — The Kendalls (Mercury)
 TWO PEOPLE MAKING LOVE — Wolverine Canyon (MCA)
 SOME LIKE IT HOT — The Power Station (Capitol)

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- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER _____

27th ANNUAL NARM CONVENTION

Agenda

FRIDAY, MARCH 29

10:00 AM - 5:00 PM	REGISTRATION
1:00-6:00 PM	POOLSIDE EXHIBITS OPEN
2:00 PM	RACK JOBBERS MEETING
3:00 PM	INDEPENDENT DISTRIBUTORS MEETING
4:00 PM	ONE STOP MEETING
7:00 PM - 8:30 PM	WELCOMING RECEPTION Host: RCA RECORDS, RCA/COLUMBIA PICTURES, HOME VIDEO, AND RCA VIDEO PRODUCTIONS, INC.
10:00 PM & 11:30 PM	CABARET SHOWS JIM GLASER , Courtesy of NOBLE VISION RECORDS JEFF TYZIK , Courtesy of POLYDOR RECORDS

SATURDAY, MARCH 30

8:00 AM	BREAKFAST
9:00 AM	OPENING BUSINESS SESSION "A GALA CELEBRATION OF MUSIC & VIDEO" Convention Chairman's Welcome: Jim Greenwood, Licorice Pizza State of the Association Message: Noel Gimbel, Sound Video Unlimited, NARM President Keynote Address: Gilbert Friesen, A&M Records "The Manufacturer Speaks" Compact Disc Group Presentation Focus on the music industry's new technology that is shattering projections. Are you getting your share? Keynote Address: Jack Eugster, The Musicland Group "The Merchandiser Speaks" Stan Cornyn, WCI Record Group "Eat or Be Eaten" How new record forms will change our industry for better or worse in the next decade. The President's Panel Moderator: Russ Solomon, Tower Records Panelists: Will Ackerman, Wyndham Hill Records Don Dempsey, Epic Portrait & Assoc. Labels Guenther Hensler, PolyGram Records Bob Krasnow, Elektra/Asylum Records Robert Summer, RCA Records Don Zimmermann, Capitol Records
10:00 AM	SPOUSE PROGRAM Cruise To Vizcaya Museum & Gardens
12:00 NOON	REGULAR MEMBERS LUNCHEON MEETING Elections Compact Disc Group Panel NARM Committee Reports
2:00 PM - 6:00 PM	POOLSIDE EXHIBITS OPEN
8:00 PM	SCHOLARSHIP FOUNDATION DINNER Presentation of NARM Scholarships Entertainment by STEVIE WONDER Courtesy of MOTOWN RECORDS
Following Scholarship Dinner	CABARET SHOWS JEFF TYZIK , Courtesy of POLYDOR RECORDS JIM GLASER , Courtesy of NOBEL VISION RECORDS

SUNDAY, MARCH 31

8:00 AM	CONTINENTAL BREAKFAST
9:00 AM	GENERAL BUSINESS SESSION Chairman of the Day: Lou Fogelman, Show Industries Keynote Address: Quincy Jones, Qwest Records "The Artist/Producer Speaks" Featured Speaker: Ken Kai, Pioneer Video "The New Technology and Home Entertainment" "VIDEO IN THE MUSIC STORE" Video Presentation: Street Pulse Group An in-depth look at the record store customer and video. Panel Discussion Chairman/Moderator: John Marmaduke, Hastings Books/Records/Video Panelists: Stan Goman, Tower Records & Video Lou Kwiker, Warehouse Entertainment Joani Lehman, Ingram Video Terry Worrell, Sound Warehouse
9:00 AM	SPOUSE PROGRAM Round Robin Tennis Tournaments Shuttles run from the Diplomat East and West to the Country Club.
11:00 AM - 3:15 PM	PRODUCT PRESENTATIONS To retailers, rack jobbers and one stops, by the six major distribution companies.
1:00 PM - 2 PM	POOLSIDE PICNIC LUNCH
1:00 PM	SPOUSE PROGRAM Luncheon with Psychic Linda Georgian
3:30 PM - 6:00 PM	POOLSIDE EXHIBITS OPEN
10:30 PM & Midnight	CABARET SHOWS To be announced

MONDAY, APRIL 1

8:00 AM	CONTINENTAL BREAKFAST
9:00 AM - 10:15 AM	PRODUCT PRESENTATIONS
10:30 AM - 11:45 AM	
12:00 NOON - 1:15 PM	
10:00 AM	SPOUSE PROGRAM Golf Tournament
1:15 PM - 6:00 PM	POOLSIDE LUNCHEON
1:15 PM - 6:00 PM	POOLSIDE EXHIBITS OPEN
3:00 PM	SPOUSE PROGRAM "Shape Up With Joanie Greggains" Courtesy of PARADE RECORDS
7:00 PM	NARM AWARDS BANQUET Presentation of the annual NARM Best Seller Awards Merchandiser of the Year Award Entertainment by DAN FOGELBERG Courtesy of EPIC/FULL MOON RECORDS
11 PM & 12:30 AM	CABARET SHOWS To be announced

“Well...I heard I.R.S. went with MCA.”



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