

CASHBOX

March 16, 1985

.M.

NEWSPAPER \$3.00



*The Whispers' 20th Anniversary
A Cash Box Special*

USA ^{for} AFRICA

United Support of Artists for Africa

AN OPEN LETTER TO EVERYONE IN RADIO:

On Thursday, March 7 you will be receiving your first copies of "We Are The World," written by Michael Jackson and Lionel Richie, produced by Quincy Jones and recorded by 45 of the biggest stars in American music.

The making of this record was an historic event, but it was only a step—the first step—in a major effort to alleviate hunger, both in Africa and here in the U.S.A.

The 45 artists of "United Support of Artists for Africa" (USA for Africa) gave freely of their energy and talents. Columbia Records has carried the task to the next level by manufacturing and distributing this record at no profit.

Now you, Radio, have been handed the ball, with an opportunity to truly make a difference. Playing this record is not enough. Listen carefully to its message and then tell your listeners how they can become involved; where they can contribute money, energy and commitment; and how to continue this effort long after "We Are The World" is no longer on the air.

The release of this record on March 7 and the subsequent album on April 1 is not just about raising money—it is about raising awareness and changing our priorities so that everyone's right to live without unnecessary pain and suffering from malnutrition or lack of shelter is guaranteed.

As Bob Geldof said recently, "We in the music business have made drugs fashionable, we've made wild hairstyles and clothes fashionable, and now it is time for us to make compassion and generosity fashionable." Another leader in this fight, the late Harry Chapin, once said to me, "When in doubt—DO SOMETHING!"

We have done something, and now it is up to radio to use its power. An incredible opportunity is at hand.

Please respond to it.

Ken Kragen

Ken Kragen
USA FOR AFRICA

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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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"Taking It To The Streets"

CASH BOX MAGAZINE has been making changes. Changes that underline the commitment and dedication to the music/record industry that we have served effectively for more than 40 years.

Some of these changes are clearly visible, some invisible. On the visible side, we have debuted many new features. BEHIND THE BULLETS is a weekly view of the strongest records, including both retail and radio information to help you make professional and educated decisions on what records to program or stock. THE WINNERS CIRCLE (featured on this page) is an accurate assessment of a record that indicates, from radio and retail activity, top 10 potential. The pop singles charts now highlights, in color, the number one record, the weeks highest debut and THE WINNERS CIRCLE choice for the week. The CASH BOX editorial, a tradition for more than 40 years, will now frequently be turned over to industry leaders for the pros and cons of today's vital problems and innovations. Last week we were proud to have the views of one of today's major voices in programming, Mike Harrison of Goodphone Communications. The Album and Singles reviews have been expanded in two pages, to bring to your attention more current product that might otherwise be overlooked. The radio column, AIRPLAY, has introduced a free job service to the broadcast industry, if you need a job or have an opening in the broadcast industry, call us, we will help.

Many more visible changes are coming. This week, programmer picks debuts — an analysis in a specific marketplace by a leading programmer. New editorial features and columns are coming. Ben Edmunds, a respected columnist and record executive debuts "Left Field," an incisive and penetrating new editorial view in our April 6 issue.

On the invisible side, we have broadened our information universe. To increase accuracy, our charts now encompass

more information than ever before. More of all kinds of information both radio and retail. We are adding exact piece count information to radio growth for absolute accuracy and continually broadening that base with reports from all over the country. When you add a record to your playlist because of its bulleting position in CASH BOX or stock a record for sale based on the CASH BOX chart you can do so with complete confidence. When CASH BOX bullets a record we have looked at the complete view, including continued growth pattern. You will never add a record because it is bulleting only to find the same record dropping the following week. Our information is also two ways. We will bring to the attention of our reporters, records that are showing strong growth patterns in the early stages of development, new records that are growing in markets where they are played and records that are selling in markets where they are stocked. We will help you get the jump on your competition. Now it is time to bring our changes face to face with the people we serve. The first CASH BOX Radio/Retail Seminar will be held at the Fort Lauderdale Marriott Hotel and Marina, 1881 S.E. 17th Street, Fort Lauderdale, Florida in Atlantic rooms one and two on March 28 beginning at noon. There will be a buffet lunch followed by a presentation of our new programs and methods, followed by an exchange of ideas and information on how best we can serve your needs.

If your business is selling, promoting or playing records, we urge you to attend. You need only R.S.V.P. to Spence Berland, CASH BOX MAGAZINE, 6363 Sunset Boulevard, Suite 930, Hollywood, California 90028 (213) 464-8241 or Jeff Shane, E/P/A, 1321 Golfview Drive E., Pembroke Lakes, Florida 33160, (305) 431-2732.

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

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TOP POP DEBUTS

SINGLES

62 THAT WAS YESTERDAY — Foreigner — Atlantic

ALBUMS

30 SHE'S THE BOSS — Mick Jagger — Columbia

POP SINGLE

#1 CAN'T FIGHT THIS FEELING
REO Speedwagon
Epic

B/C SINGLE

#1 MISSING YOU
Diana Ross
RCA

COUNTRY SINGLE

#1 CRAZY FOR YOUR LOVE
Exile
Epic

JAZZ

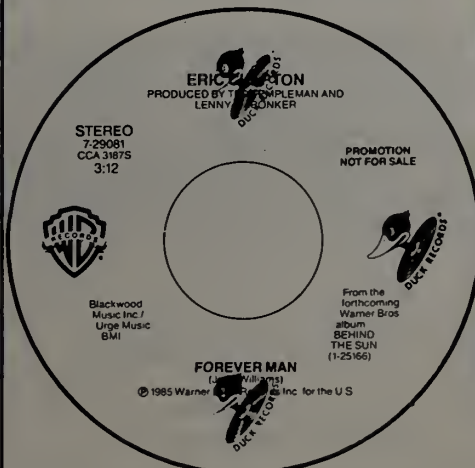
#1 STRAIGHT TO THE HEART
David Sanborn
Warner Bros.

COMPACT DISC

#1 LIKE A VIRGIN
Madonna
Sire

WINNERS CIRCLE

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



POP ALBUM

#1 MAKE IT BIG
Wham!
Columbia

B/C ALBUM

#1 SOLID
Ashford & Simpson
Capitol

COUNTRY ALBUM

#1 40 HOUR WEEK
Alabama
RCA

MUSIC VIDEO

#1 LIKE A VIRGIN
Madonna
Warner Bros.

12" SINGLE

#1 EASY LOVER
Philip Bailey/Phil Collins
Columbia

CASH BOX TOP 100 SINGLES

March 16, 1985

| | Weeks On Chart | 3/9 | Chart |
|----|------------------------------------|-----|-------|
| 1 | CAN'T FIGHT THIS FEELING | 2 | 9 |
| 2 | CARELESS WHISPER | 1 | 13 |
| 3 | CALIFORNIA GIRLS | 3 | 9 |
| 4 | THE HEAT IS ON | 6 | 15 |
| 5 | SUGAR WALLS | 5 | 13 |
| 6 | ONE MORE NIGHT | 15 | 6 |
| 7 | EASY LOVER | 4 | 17 |
| 8 | MATERIAL GIRL | 13 | 6 |
| 9 | TOO LATE FOR GOODBYES | 12 | 9 |
| 10 | LOVERGIRL | 14 | 13 |
| 11 | MISLED | 11 | 17 |
| 12 | LOVERBOY | 7 | 16 |
| 13 | I WANT TO KNOW WHAT LOVE IS | 8 | 15 |
| 14 | JUST ANOTHER NIGHT | 16 | 6 |
| 15 | MR. TELEPHONE MAN | 9 | 13 |
| 16 | RELAX | 19 | 9 |
| 17 | PRIVATE DANCER | 22 | 9 |
| 18 | SOMEBODY | 23 | 7 |
| 19 | ONLY THE YOUNG | 21 | 8 |
| 20 | I'M ON FIRE | 26 | 5 |
| 21 | NIGHTSHIFT | 32 | 8 |
| 22 | SAVE A PRAYER | 24 | 7 |
| 23 | THAT WAS YESTERDAY | — | 1 |
| 24 | HIGH ON YOU | 27 | 8 |
| 25 | TURN UP THE RADIO | 29 | 13 |
| 26 | KEEPING THE FAITH | 28 | 8 |
| 27 | OBSESSION | 35 | 8 |
| 28 | THIS IS NOT AMERICA | 31 | 7 |
| 29 | MISSING YOU | 36 | 16 |
| 30 | CRAZY FOR YOU | 38 | 3 |
| 31 | TAKE ME WITH U | 34 | 6 |
| 32 | SMALLTOWN BOY | 33 | 12 |
| 33 | RHYTHM OF THE NIGHT | 42 | 5 |
| 34 | WHY CAN'T I HAVE YOU | 37 | 8 |
| 35 | SOME THINGS ARE BETTER LEFT UNSAID | — | 1 |
| 36 | ALONG COMES A WOMAN | 41 | 4 |

| | Weeks On Chart | 3/9 | Chart |
|----|---|-----|-------|
| 37 | ALL SHE WANTS TO DO IS DANCE | 43 | 4 |
| 38 | SOME LIKE IT HOT | — | 1 |
| 39 | THE BORDERLINES | 39 | 8 |
| 40 | BEAT OF THE HEART | 40 | 8 |
| 41 | THE WORD IS OUT | 46 | 7 |
| 42 | NAUGHTY, NAUGHTY | 30 | 13 |
| 43 | RAIN FOREST | 47 | 8 |
| 44 | DON'T COME AROUND HERE NO MORE | — | 1 |
| 45 | LUCKY | 50 | 5 |
| 46 | NEUTRON DANCE | 10 | 17 |
| 47 | RADIOACTIVE | 55 | 5 |
| 48 | WHEN THE RAIN BEGINS TO FALL | 53 | 5 |
| 49 | SECOND NATURE | 54 | 5 |
| 50 | FOREVER MAN | 62 | 2 |
| 51 | ONE NIGHT IN BANGKOK | 60 | 4 |
| 52 | LET'S TALK ABOUT ME | 57 | 4 |
| 53 | SAY IT AGAIN | 59 | 4 |
| 54 | THE OLD MAN DOWN THE ROAD | 17 | 13 |
| 55 | DON'T YOU (FORGET ABOUT ME) | 67 | 4 |
| 56 | THE BIRD | 64 | 4 |
| 57 | WE CLOSE OUR EYES | 63 | 3 |
| 58 | NEW ATTITUDE | 65 | 4 |
| 59 | THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE) | 18 | 19 |
| 60 | KISS AND TELL | 61 | 5 |
| 61 | ROCK AND ROLL GIRLS | — | 1 |
| 62 | METHOD OF MODERN LOVE | 20 | 13 |
| 63 | SOLID | 25 | 18 |
| 64 | SMOOTH OPERATOR | 75 | 3 |
| 65 | I WANNA HEAR IT FROM YOUR LIPS | 44 | 9 |
| 66 | YOU'RE THE INSPIRATION | 45 | 18 |

| | Weeks On Chart | 3/9 | Chart |
|-----|-----------------------------------|-----|-------|
| 67 | LIKE A VIRGIN | 48 | 18 |
| 68 | CHANGE | 77 | 3 |
| 69 | PLAYING TO WIN | 49 | 8 |
| 70 | ROCKIN' AT MIDNIGHT | 51 | 9 |
| 71 | LOOK MY WAY | 72 | 4 |
| 72 | OOH OOH SONG | 52 | 9 |
| 73 | TENDERNESS | 56 | 18 |
| 74 | RESTLESS HEART | 58 | 7 |
| 75 | ONE NIGHT IN BANGKOK | 76 | 3 |
| 76 | OPERATOR | 66 | 16 |
| 77 | JUNGLE LOVE | 68 | 19 |
| 78 | FOOLISH HEART | 69 | 17 |
| 79 | EVERYBODY WANTS TO RULE THE WORLD | — | 1 |
| 80 | EMOTION | 90 | 2 |
| 81 | SCIENTIFIC LOVE | 89 | 2 |
| 82 | INVISIBLE | — | 1 |
| 83 | TRAGEDY | 70 | 15 |
| 84 | ALL I NEED | 71 | 22 |
| 85 | YO' LITTLE BROTHER | 73 | 9 |
| 86 | CALL TO THE HEART | 74 | 19 |
| 87 | RUN TO YOU | 78 | 20 |
| 88 | LOVE LIGHT IN FLIGHT | 79 | 16 |
| 89 | BONGO BONGO | 80 | 5 |
| 90 | IN MY HOUSE | — | 1 |
| 91 | HOLYANNA | 81 | 7 |
| 92 | I WOULD DIE 4 U | 82 | 14 |
| 93 | BORN IN THE U.S.A. | 83 | 20 |
| 94 | IF I HAD A ROCKET LAUNCHER | 84 | 7 |
| 95 | COOL IT NOW | 85 | 25 |
| 96 | MONEY CHANGES EVERYTHING | 86 | 13 |
| 97 | TREAT HER LIKE A LADY | 87 | 13 |
| 98 | DO IT AGAIN | 88 | 13 |
| 99 | INVITATION TO DANCE | 91 | 8 |
| 100 | GO FOR IT | 92 | 8 |

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|-----|--|----|---|----|---|----|
| All I Need (Yellowbrick Road/MCA-ASCAP/Art Street—BMI) | 84 | I'm On Fire (Bruce Springsteen—ASCAP) | 20 | Nightshift (Walter Orange—ASCAP/Tuneworks/Right-sung/Franne/Golde—BMI) | 21 | Solid (Nick-O-Va!—ASCAP) | 63 |
| All She Wants (Kortchmar—ASCAP) | 37 | In My House (Stone City Adm. by Jay Warner—ASCAP) | 90 | Obsession (Pacific Island c/o Careers—BMI/Makiki c/o Arista—ASCAP) | 27 | Somebody (Adams Comm./Calypso Toonz—PROC/Irving—BMI) | 18 |
| Along Comes A Woman (Double Virgo—ASCAP/MCA/Fleedle—BMI) | 36 | Invisible (Beau-di-o-do/Alli Boys—BMI) | 82 | One More Night (Pun—ASCAP) | 6 | Some Like It (Tritec) | 38 |
| Beat Of (Blackwood/Just Friends/Pink Smoke/Keishmack—BMI) | 40 | Invitation (Moonwindow/Zomba/April—ASCAP) | 99 | One Night (MCA—ASCAP) | 51 | Some Things (Hot-Cha/Unichappell—BMI) | 35 |
| Born In The U.S.A. (Bruce Springsteen—ASCAP) | 93 | I Wanna Hear (E.C.B./Safespace Adm. by Warner-Tamerlane/Pitchford—BMI) | 65 | One Night (MCA—ASCAP) | 51 | Sugar Walls (Tionna—ASCAP) | 5 |
| California Girls (Irving—BMI) | 3 | I Want (Somerset/Evansongs—ASCAP) | 13 | Only The Young (Twist and Shout, Div. of Weed High Nightmare Adm. by Colgems—EMI—ASCAP) | 19 | Take Me With U (Controversy—ASCAP) | 31 |
| Can't Fight (Fate—ASCAP) | 1 | I Would Die (Controversy—ASCAP) | 92 | Ooh Ooh (Big Tooth/Neil Gerald/Rare Blue—ASCAP) | 72 | Tenderness (IN General/I.R.S.—BMI) | 73 |
| Can't Fight (Fate—ASCAP) | 1 | Jungle Love (Tionna—ASCAP) | 77 | Operator (Hiptrip/Midstar—BMI) | 76 | That Was (Somerset/Evansongs/Stray Notes—ASCAP) | 23 |
| Careless Whisper (Chappell—ASCAP) | 2 | Just Another (Promopub B.V.—PRS) | 14 | Private Dancer (Straitjacket Adm. by Almo—ASCAP) | 17 | The Bird (Tionna—ASCAP) | 56 |
| Change (Lord Of Dreams/Arista—ASCAP) | 68 | Keeping The Faith (Joel—BMI) | 26 | Rain Forest (Oval Music Ltd.) | 43 | The Borderlines (WB/Zubaidah—ASCAP) | 39 |
| Cool It Now (New Generation—ASCAP) | 95 | Kiss And Tell (April/Ju!—ASCAP) | 60 | Relax (Perfect Adm. by Island—BMI) | 16 | The Boys Of Summer (Cass Country/Wild Gator—ASCAP) | 59 |
| Crazy For You (WB—ASCAP/Warner-Tamerlane—BMI) | 30 | Let's Talk (Wolf Songs Adm. by Careers—BMI) | 52 | Restless (The Hudson Bay/Paperwaite—BMI) | 74 | The Heat (Famous Music Corp.—ASCAP) | 4 |
| Do It Again (Davray) | 98 | Like A (Billy Steinberg/Denise Barry—ASCAP) | 67 | Rhythm (Edition Sunset Adm. by Arista—ASCAP) | 33 | The Old Man Down (Wenaha—ASCAP) | 54 |
| Don't Come (Gone Gator/Blue Network—ASCAP) | 44 | Look My (April/Velongs—ASCAP) | 71 | Rock And Roll (Wenaha—ASCAP) | 61 | The Word (10 Music Ltd. Adm. by Nymph—BMI/Warner Bros.) | 41 |
| Don't You (MCA—ASCAP/MCA—BMI) | 55 | Loverboy (Zomba/Willesden) | 72 | Rockin' At (Fort Knox—BMI) | 70 | This Is Not (Donna-Dijon/Jones/Pat-Meth/OPC adm. by Buttermik Sky Assoc.—BMI/ASCAP) | 28 |
| Easy Lover (Sir & Trini/Phil Collins/Pun/New East—ASCAP) | 7 | Lovergirl (Midnight Magnet—ASCAP) | 70 | Run To You (Adams Comm./Calypso Toonz/Irving—BMI) | 87 | Too Late (Cherisma/Chappell—ASCAP) | 9 |
| Emotion (Almo—ASCAP) | 80 | Love Light (Jobete/Black Bull—ASCAP) | 88 | Save A Prayer (Tritec) | 22 | Tragedy (Poetic License/American League—BMI) | 83 |
| Everybody Wants (Virgin/10 Adm. by Nymph—BMI) | 79 | Lucky (Lexy Girl/Well Received—ASCAP) | 45 | Say It Again (Black Mountain Road—BMI) | 53 | Treat Her (Jobete/Tali Temptations—ASCAP) | 97 |
| Foolish Heart (Street Talk Tunes/April/Random Notes—ASCAP) | 78 | Material Girl (Minong—BMI) | 8 | Scientific Love (Hip Trip/Midstar—BMI) | 81 | Turn Up The (Hatabrr—BMI) | 25 |
| Forever Man (Blackwood/Urge—BMI) | 50 | Method Of (Hot-Cha/Unichappell—BMI) | 62 | Second Nature (Blackwood/Multi-Level/Janiceps—BMI) | 49 | We Close (ATV—BMI) | 57 |
| Go For It (Rickim) | 100 | Misled (Delightful—BMI) | 11 | Smalltown Boy (Bronski/William A. Bong) | 32 | When The Rain (Edition Sunrise/Edition Sunset Adm. by Careers/Arista—BMI/ASCAP) | 48 |
| High On You (Rude/WB/Easy Action—ASCAP) | 24 | Missing You (Brockman—ASCAP) | 29 | Smooth Operator (Adm./St. John—MCPS) | 64 | Why Can't (Ric Ocasek—ASCAP) | 34 |
| Holyanna (Hudmar/Cowbell—ASCAP) | 91 | Money Changes (ATV—BMI) | 96 | | | Yo' Little (Jobete/Not Fragile—BMI) | 85 |
| If I Had (Golden Mountain—BMI) | 94 | Mr. Telephone Man (Raydiola—ASCAP) | 15 | | | You're (Double Virgo—ASCAP/Foster Frees—BMI) | 66 |
| | | Naughty, Naughty (Carlin—BMI) | 42 | | | | |
| | | Neutron Dance (Off Backstreet/Streamline Moderne—BMI/Unicity—ASCAP) | 46 | | | | |
| | | New Attitude (Unicity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP/BMI) | 58 | | | | |

★ Indicates Winner's Circle

● Indicates Highest Debut

BMI SALUTES OUR GRAMMY WINNERS

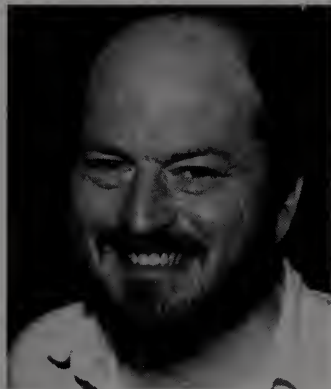
AWARD WINNING BMI WRITERS:



David Foster, Jeremy Lubbock,
HARD HABIT TO BREAK



Jeremy Lubbock,
GRACE
(GYMNASTICS THEME)



Graham Lyle, co-writer, PRS,
WHAT'S LOVE
GOT TO DO WITH IT?



The Pointer Sisters,
AUTOMATIC



John Williams,
OLYMPIC FANFARE
AND THEME

BMI MULTIPLE AWARD WINNERS:



Tina Turner



David Foster Jeremy Lubbock



The Pointer Sisters

BEST NEW ARTIST:

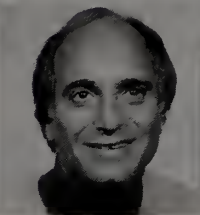


Cyndi Lauper

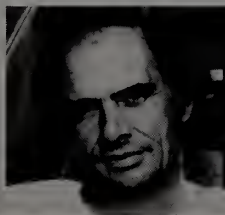
AND BMI WINNERS IN ALL CATEGORIES:



Al Green



Ron Haffkine



Merle Haggard



John Hammond



Herbie Hancock



J.B. Hutto



James Ingram



Michael Jackson



Luther "Guitar Junior"
Johnson



The Judds



Pat Metheny Group



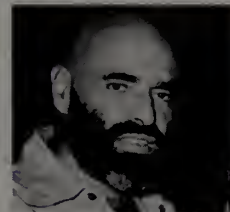
Eddie Palmieri



Gunther Schuller



Thomas Z. Shepard



She! Silverstein



Ricky Skaggs



"Weird Al" Yankovic



Yes: Trevor Rabin, BMI, Alan White, PRS, Chris Squire, PRS,
Jon Anderson, Tony Kaye, PRS



Wherever there's music, there's BMI.

**You're Invited
To The
First Cash Box Radio
And Retail Seminar**

**Thursday March 28 At 12 Noon
The Fort Lauderdale Marriott Hotel
1881 S. E. 17th Street
Fort Lauderdale, Florida**

RSVP: Spence Berland
Cash Box
(213) 464-8241

*(see CASH BOX editorial, this issue
for agenda and complete details)*

RSVP: Jeff Shane
E/P/A
(305) 431-2752

We Want To Hear From You!

CASHBOX TOP 100 SINGLES

New On The Shelves

THE JOB MART

THE RHYTHM SECTION

NEW FACES TO WATCH

REGIONAL ALBUM ANALYSIS

MERCHANDISING

SINGLES

POINTS WEST

BLACK RADIO HIGHLIGHTS

VIDEO

EAST COASTINGS

ALBUMS

CASHBOX

Behind The Bullets

More Essential Than A Speeding Bullet

1

Bergman: No Major Changes Planned For Licorice Pizza

by Rusty Cutchin

NEW YORK — It will be business as usual for the 34-store Licorice Pizza chain, which was acquired two weeks ago by Durham, NC-based Record Bar, according to Record Bar chairman Barrie Bergman. Acquisition of Licorice will increase Record Bar's retail outlet holdings to 198, placing the chain behind only American Can with its 400 Musicland stores. All management level positions at Licorice, with the exception of chain founder and president Jim Greenwood who will focus on his gift store chain after chairing the NARM convention March 29-April 1, will remain unchanged.

"They're doing very well with what they're doing, and we're not going to mess with them much," Bergman said in an interview last week. "It's gonna be a direct report through to Ralph King, who's our senior v.p.-marketing. Lee Cohen (Licorice senior vice president) will report directly to Ralph and Ralph will be out there some. What we're going to try to do is give them the strengths that we've got, like computers, and eventually we'll try to use some of their warehousing to ship to some of our stores west of the Mississippi. But they're run real well. There's just no point in messing around with them. They're doing wonderfully." Bergman also intends to examine factors that led to Licorice's rapid growth in video, which according to published reports is estimated to represent

roughly 60 percent of Licorice's gross revenues. Record Bar has resisted moving into video retailing and rentals and Licorice's strong presence in the field may provide insight for Record Bar execs

(continued on page 28)



KEY RADIO DEAL SET — Ending a long period of speculation within the industry, representatives of RKO General and United Stations Radio Networks 1 and 2 incorporated recently signed a letter of intent providing for the purchase of the RKO Radio Networks. Pictured standing (l-r) are: John Cahill, vice president of finance for RKO General; and Dick Clark. Seated (l-r) are: Bill Hogan, president of RKO Radio Networks; and Nick Verbitsky, president of United Stations.

CBS To "Solicit" CD Orders Following Recent Cancellations

by David Adelson

LOS ANGELES — CBS Records will begin "soliciting" CD orders from dealers this week following last week's cancellation of all outstanding back orders.

Compact Disc dealers around the country expressed surprise and confusion following CBS' refusal to accept any Compact Disc orders. When Peaches' Alex Jimenez phoned in his CD order last Monday, he was promptly told no orders would be taken for the rest of the week. "They said there would be some kind of a conference call the following day," said Jimenez.

According to a CBS spokesman, the company had "gotten into a bind" over the lopsided ratio of dealer orders to existing inventory on hand. "We found that a huge number of back orders that we have logged, could not be filled," he stated.

CBS had been accepting orders based on projections from the manufacturing facilities in both Terre Haute, Ind. and abroad. "We had been selling based on what the plants had promised," said the spokesman. "That doesn't work any more."

The new policy will begin this week when the company "solicits" orders from dealers based on the actual inventory on hand. According to the company, the action will help "get ourselves back in proper working order." CBS said all customers have been notified of the change and the new system will be done, "as equitably as we can."

Doug Smith, CD buyer for National

(continued on page 28)

British Government Opens Door For Blank Tape Tax

by Chrissey Iley

LONDON — In a rare government u-turn, Mrs. Thatcher has decided to give her blessing to the principle of a levy on home taping. The levy will be on the price of the blank tape to compensate rights owners for lost royalties through home taping.

This decision is considered a great victory for the UK music industry which has fought a 12-year battle to achieve the levy. The government Green Paper concludes that copyright owners are entitled to payment for the home taping of their material and that a levy on blank audio and videotape is the only practical way to provide such payment.

This is a complete reversal of what the government told the industry back in 1981: "At the end of the day it must be accepted that there is no acceptable solution."

However, the Green Paper is only a consultative document and it is likely to be at least two years before the government's proposals are to be written on the

statute book. The Department of Trade and Industry has set a very short nine-week deadline for the submitting of proposals.

Having changed its mind once, it is unlikely that the government will be persuaded to do so again, despite the constant and inevitable lobbying from tape manufacturers and consumer bodies.

(continued on page 32)

Two Versions Of Springsteen Song Arrive At Country Radio

by Bill Fisher

NASHVILLE — Bruce Springsteen's "I'm On Fire" single was sent to country radio stations the first week of March, according to Jack Lameir, CBS regional promotion director. Just days later, MTM Records in Nashville released a version of the same song by the Debonaires, a new group from Texas that won the 1984 Wrangler Country

Showdown talent contest.

Bruce Shindler, head of radio promotion for MTM, indicated that he was not worried about competing for airplay with the CBS single. Said Shindler, "We had the 'I'm On Fire' version in the can well before we knew that Bruce Springsteen was coming out with his. We had heard that he was coming out with his pop, which we felt would be an advantage. We still feel it's an advantage for us, even though they're working it country. I think anybody would admit, whether in radio or at CBS, that the Debonaires' is a more countrified version of the song." Shindler said that Tommy West, producer for the Debonaires, had heard "I'm On Fire" on Springsteen's "Born In The U.S.A." album and had recognized the song's potential for country radio. He stated further, "We were very happy with the results. . . Bruce will get some country airplay, but I know too many radio programmer hard-liners out there who just won't play a pop artist."

Lameir, when contacted by *Cash Box*,

(continued on page 32)

Behind The Bullets

Collins Continues Chart Climb

by Stephen Padgett
Cash Box Research Staff

Phil Collins' "No Jacket Required" takes a 15 point surge and Diana Ross "Sweet Away" catches a fresh breath of life and re-bullets to 43. Behind The Bullets look at these two LP chart movers as well as REO Speedwagon and Madonna, two acts enjoying enormous success this week on the singles chart.

Genesis band leader Collins' third solo project for Atlantic shows dramatic

momentum in its second week on the LP chart. At 15 bullet after a debut last week at 30, "No Jacket Required" is accumulating the sort of sales reports that all but guarantee top 5 performance. The record is strongest in the east and west, but is pulling in top reports in every region, with number one rankings at Camelot, Crazy Eddie's in New York, Western Merchandisers in Texas, Peaches in Kansas City and Show Industries in Los Angeles. Collins also dominates the singles chart,

(continued on page 32)



CBS RECORDS HOSTS POST-GRAMMY PARTY — At Los Angeles' Rex Restaurant, CBS Records hosted a gala post-Grammy party in honor of the label's nominees and winners. Joining in the festivities at the celebratory affair were several of CBS Records' artists and executives. Pictured in photo 1 (l-r) are: Walter Yetnikoff, president of CBS Records Group; Columbia recording artist Philip Bailey; and Bill Graham,



promoter. Pictured in photo 2 (l-r) are: Columbia recording artist Kenny Loggins (a nominee for Best Pop Vocal Performance, Male); Al Teller, senior vice president/general manager of Columbia Records; and Columbia artist Herbie Hancock (who won in the Best R&B Instrumental Performance category).



WHAT'VE THEY GOT TO DO WITH IT? — *Almo/Irving Music and the Chappell/Intersong Music Group-USA* hosted a party for Chappell songwriter/producer Terry Britten and *Almo/Irving* songwriter Graham Lyle, winners of the Song Of The Year Grammy for "What's Love Got To Do With It." As producer, Britten also shared Record Of The Year honors with artist Tina Turner. Shown in Chappell/Intersong's Los Angeles office are, from left: Lance Freed, president of *Almo/Irving/Rondor*, Graham Lyle, Mrs. Lyle, Chappell/Intersong professional manager Jim Vellutato (rear), Terry Britten, Chappell/Intersong president Irwin Z. Robinson, director of professional activities, west coast Linda Blum and Ira Jaffe, sr. v.p., talent acquisition.

BUSINESS NOTES

Tina Turner Among Feb's RIAA Gold, Platinum And Multi-Platinum Awards

NEW YORK — Tina Turner's "Private Dancer" led the list of the RIAA's February album certifications. Turner's LP — which includes the Grammy-winning "What's Love Got To Do With It" — was certified multi-platinum for sales of 3 million. Five other LPs were certified multi-platinum: Midnight Star's "No Parking On The Dance Floor" (2m), Duran Duran's "Area" (2m), the Pointer Sisters' "Break Out" (2m), Madonna's "Like A Virgin" (3m), and Chicago's "17" (3m).

Concurrent gold and platinum album awards went to Bryan Adam's "Reckless" and Foreigner's "Agent Provocateur." Irish rock band U2 earned platinum album awards for "The Unforgettable Fire" and "War," the group's first platinum certifications.

The month's other gold albums included Lee Greenwood's "You've Got A Good Love Comin'" "Toto's "Isolation" and the soundtrack from the motion picture *Beverly Hills Cop*.

Sanyo Announces First CD Release

LOS ANGELES — Sanyo's Compact Disc Pressing Division has announced the commercial release of the first CD to utilize that company's High Reliance pressing technology. The release is Mobile Fidelity Sound Labs' "Woodstock," a four-disc set. The High Reliance disc is supposedly far less vulnerable to damage caused by exposure to high temperatures and has a more durable surface coating.

Sanyo has also announced the availability of the graphics display CD and short playing time CD. This allows for the display of text material, musical information or still images such as photographs, synchronized with the musical content. The short playing time disc will store up to 12 minutes of music.

In an effort to expand its production capabilities, Sanyo has established a CD packaging facility at Sanyo's complex in Compton, California. Ken Kreisel, president of Miller & Kreisel Sound Corp, RealTime Records and Perpetual Records, will act as technical consultant at the new facility. He will work additionally as a liaison to record label customers of the company's CD pressing plant.

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

NEW YORK — The sales, marketing, and promotion offices of Palo Alto/TBA Records have expanded and moved into new, larger quarters at 11026 Ventura Blvd., Suite 3, Studio City, CA 91604; the new phone number is (213) 877-5106. The company has also hired Manual Hackett as sales and merchandising coordinator; he will work out of the new office . . . The NMPA has invited Dean Kay of T.B. Harms Co., Chuck Kaye of Warner Bros. Music, William Lowery of the Lowery Music Group, Ralph Peer II of Peer-Southern Ore., and Irwin Z. Robinson of Chappell/Intersong to discuss the evolution of music publishing at their March Music Publishers Forum, March 18, in the Essex/Sussex Room of the Warwick Hotel, beginning at 3:00 pm "Public Relations and Publicity in the Music Business" will be Richard Gersh's topic when he lectures at NYU, March 20, at Professor Richard Broderick's invitation . . . The Apollo Theatre will once again be jumping when Bill Cosby hosts a variety special there, April 27, to celebrate the Harlem theatre's 50th anniversary and official reopening. The Motown Production is due in May from NBC . . . John Hill has signed Stuff, the R&B/jazz group, to an exclusive production contract . . . Brigham Young U. is sponsoring the Barlow International Competition 1985 for new choral music; manuscripts must be received at Box 99, Harris Fine Center, BYU, Provo, UT 84602 by May 1 . . . Everything — everthing — you've ever needed to know about the American Musical Theatre is available in a splendid new double volume from Facts on File: *American Song: The Complete Musical Theatre Companion, 1900-1984*, by Ken Bloom (\$95) . . . A less weighty new tome on bookshelves is *Julio Iglesias: The New Valentino* by Steve Gett (\$4.95, Cherry Lane Books).

EXECUTIVES ON THE MOVE



Powers



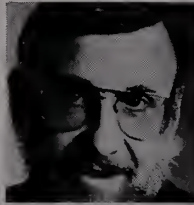
Clary



Gruen



Bryant



Blonstein



Bronder



O'Keefe



Hunt

Powers Appointed — Stephen Powers has been appointed to the position of manager of A&R, Capitol Records. Powers comes to Capitol on the heels of a successful 10-year stint as president and owner of Mountain Railroad Records, an independent label based in the midwest. Recently, Powers served as entertainment manager of the Los Angeles Olympic Organizing Committee where he coordinated the entertainment activities for the Olympic village.

Appointments Announced — Dennis Fine, vice president, media & creative services, Arista Records, has announced three appointments in the label's publicity department. Susan Clary has been named director, west coast publicity; Fred Cuva has been promoted to the position of associate director, media services; and Lynne Volkman has been named manager, national tour publicity. Clary and Cuva are based in Atlanta's Los Angeles office and Volkman is based at Arista in New York. Clary, who will direct the label's west coast publicity efforts, was most recently an independent publicist. Cuva, in his new capacity, will have responsibility for the coordination of west coast television appearances for Arista artists and the distribution of video clips throughout the area. He previously worked in the label's production and promotion departments and was named publicist in 1982. Volkman will have responsibility for the coordination of press campaigns for Arista artists on tour, and for the securing of reviews and interviews in local media. She has worked for Kragen & Company in New York.

Gruen Named — Dorine Gruen has been named national A/C promotion manager, PolyGram. Gruen formerly worked in the promotion department as an administrative assistant for eight years.

Bryant Named — Kitty Bryant is named administrative assistant of Word Records Black Music Division/L.A. For three years she was administrative assistant in the creative department of Paramount Pictures.

Orleans Accepts Position — Morada Records founder and executive director Marshall Blonstein has recently announced the appointment of Arnie Orleans to the position of president of the label. Directing the Nashville/Los Angeles operation from the west coast office, Orleans brings to Morada 27 years of record business experience. Orleans has served in executive ranks as vice president sales and distribution, ABC Records, Inc., senior vice president marketing, 20th Century Fox Records, Inc., and division vice president sales and distribution, RCA, A&M and associated labels. Most recently he has been involved in independent consulting.

New Appointments At CBS Masterworks — CBS/Records Group has announced three appointments within the business affairs department of the Masterworks division of CBS/Records Group. Christine E. Bronder has been appointed director, A&R administration, CBS Masterworks. She will be responsible, worldwide, of all artist, producer, label and other contracts entered into by Masterworks. Nancy R. Allen has been appointed supervisor, contracts, A&R administration, CBS Masterworks, reporting to Bronder. She will monitor contract compliance for all Masterworks recordings and review synchronization license and similar music usage requests for Masterworks product. Daniel L. Gorgoglione has been appointed supervisor, copyrights, A&R administration, CBS Masterworks, also reporting to Bronder. He will be responsible for the administration of label copy and copyright information as well as the maintenance of all release and related information for Masterworks recordings, including catalog recordings.

O'Keefe Appointed — Heather Dawn O'Keefe has been promoted to the newly created post of director of association services for the NMPA. O'Keefe joined NMPA in 1976 as secretary and for the past six years has served as his executive assistant.

Star Song Appoints — Susan E. Hunt has been appointed as publishing administrator for Star Song Publishing Group.

Manhattan Names Varnell Johnson

LOS ANGELES — Manhattan Records has appointed Varnell Johnson to the post of vice president, black music marketing, it was announced today by Bruce Lundvall, Manhattan President. In this position, Johnson will be responsible for marketing and promotion activities for the label's black artist roster. He will report directly to Stephen Reed, Manhattan senior vice president.

"Varnell's impressive background in marketing, promotion and A&R, as well as his previous experience with Blue Note make him the ideal choice for this position. I am absolutely delighted to have an executive of his caliber for this critical

role," stated Reed.

Most recently, Johnson served as Capitol Records' divisional vice president, black music A&R.



Varnell Johnson

REGIONAL ALBUM ANALYSIS



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

NATIONAL BREAKOUTS

- | | |
|----------------------------|-----------------------|
| 1 THE FIRM | 9 BRONSKI BEAT |
| 2 MICK JAGGER | 10 LOS LOBOS |
| 3 SADE | 11 THE BREAKFAST CLUB |
| 4 TEENA MARIE | 12 ALABAMA |
| 5 VISION QUEST | 13 COMMODORES |
| 6 THE ALAN PARSONS PROJECT | 14 VAN MORRISON |
| 7 AUTOGRAPH | 15 RUN D.M.C. |
| 8 DIANA ROSS | |

NORTHEAST 1.

- 1 THE FIRM
- 2 MICK JAGGER
- 3 SADE
- 4 TEENA MARIE
- 5 DIANA ROSS
- 6 AUTOGRAPH
- 7 RUN D.M.C.
- 8 LOS LOBOS
- 9 COMMODORES
- 10 THE ALAN PARSONS PROJECT

SOUTHEAST 2.

- 1 THE FIRM
- 2 MICK JAGGER
- 3 ALABAMA
- 4 COMMODORES
- 5 TEENA MARIE
- 6 AUTOGRAPH
- 7 DIANA ROSS
- 8 VISION QUEST
- 9 THE ALAN PARSONS PROJECT
- 10 SADE

BALTIMORE/WASHINGTON 3.

- 1 THE FIRM
- 2 MICK JAGGER
- 3 SADE
- 4 TEENA MARIE
- 5 AUTOGRAPH
- 6 BRONSKI BEAT
- 7 RUN D.M.C.
- 8 LOS LOBOS
- 9 VISION QUEST
- 10 COMMODORES

WEST 4.

- 1 TEENA MARIE
- 2 SADE
- 3 MICK JAGGER
- 4 THE FIRM
- 5 BRONSKI BEAT
- 6 ANDREAS VOLLENWEIDER
- 7 VISION QUEST
- 8 THE BREAKFAST CLUB
- 9 THE ALAN PARSONS PROJECT
- 10 LOS LOBOS

MIDWEST 5.

- 1 MICK JAGGER
- 2 THE FIRM
- 3 SADE
- 4 THE ALAN PARSONS PROJECT
- 5 LOS LOBOS
- 6 VISION QUEST
- 7 DIANA ROSS
- 8 VAN MORRISON
- 9 AUTOGRAPH
- 10 BRONSKI BEAT

NORTH CENTRAL 6.

- 1 THE FIRM
- 2 MICK JAGGER
- 3 AUTOGRAPH
- 4 TEENA MARIE
- 5 SADE
- 6 LOS LOBOS
- 7 GEORGE THOROGOOD
- 8 JOHN PARR
- 9 THE ALAN PARSONS PROJECT
- 10 ANDREAS VOLLENWEIDER

DENVER/PHOENIX 7.

- 1 THE FIRM
- 2 SADE
- 3 MICK JAGGER
- 4 AUTOGRAPH
- 5 VISION QUEST
- 6 GEORGE THOROGOOD
- 7 THE ALAN PARSONS PROJECT
- 8 ANDREAS VOLLENWEIDER
- 9 ALABAMA
- 10 BRONSKI BEAT

SOUTH CENTRAL 8.

- 1 THE FIRM
- 2 AUTOGRAPH
- 3 ALABAMA
- 4 VISION QUEST
- 5 MICK JAGGER
- 6 TEENA MARIE
- 7 BRONSKI BEAT
- 8 GEORGE THOROGOOD
- 9 JOHN PARR
- 10 SADE

TOP 30 COMPACT DISCS

| Title, Artist, Label, Number, Distributor | 15.98 | Weeks On 3/9 Chart | 16 RECKLESS | — | Weeks On 3/9 Chart |
|---|--|--------------------|--|-------|--------------------|
| 1 LIKE A VIRGIN | 15.98 | 1 16 | 17 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES | — | 12 7 |
| 2 AGENT PROVOCATEUR | MADONNA (Sire 25157-2) WEA 15.98 | 4 5 | BRYAN ADAMS (A&M CD-5013) RCA | 15.98 | 19 3 |
| 3 SPORTS | FOREIGNER (Atlantic 81999-2) WEA | 3 6 | THE MOODY BLUES (Threshold 820 155-2) POL | 15.98 | 25 2 |
| 4 THE DARK SIDE OF THE MOON | HUEY LEWIS AND THE NEWS (Chrysaia VK 41412) CBS | 2 27 | 18 LUSH LIFE | — | — |
| 5 CENTERFIELD | PINK FLOYD (Capitol CDP-46001) CAP 15.98 | 5 4 | LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA | — | — |
| 6 CHICAGO 17 | JOHN FOGERTY (Warner Bros. 25203-2) WEA 15.98 | 6 19 | 19 PRIVATE DANCER | — | 20 24 |
| 7 PURPLE RAIN | CHICAGO (Warner Bros. 25060-2) WEA 15.98 | 8 27 | TINA TURNER (Capitol CDP-46041) CAP | — | — |
| 8 BORN IN THE U.S.A. | PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA | 7 27 | 20 VULTURE CULTURE | — | 24 2 |
| 9 BUILDING THE PERFECT BEAST | BRUCE SPRINGSTEEN (Columbia CK 38653) CBS | 9 7 | THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA | 15.98 | 21 5 |
| 10 CAN'T SLOW DOWN | DON HENLEY (Geffen 24026-2) WEA | 11 27 | JULIAN LENNON (Atlantic 80184-2) WEA | — | 23 3 |
| 11 BIG BAM BOOM | LIONEL RICHIE (Motown 6059MD) MCA | 10 9 | SIMON & GARFUNKEL (Columbia CK 31350) CBS | — | 15 27 |
| 12 SHE'S THE BOSS | DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA | 16 2 | CYNDI LAUPER (Portrait RK 38930) CBS | — | 18 8 |
| 13 HEARTBEAT CITY | MICK JAGGER (Columbia CK 39940) CBS | 13 27 | THE WHO (MCA MCAD-37217) MCA | — | 22 8 |
| 14 BREAK OUT | THE CARS (Elektra 60296-2) WEA | 14 21 | CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106) IND | — | 27 4 |
| 15 MAKE IT BIG | WHAM! (Columbia CK 39595) CBS | 17 4 | REO SPEEDWAGON (Epic EK 39593) CBS | 29.98 | 28 7 |
| | | | ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IND | — | 26 4 |
| | | | VARIOUS ARTISTS (Arista ARCD-8268) RCA | 10.98 | 29 4 |
| | | | VARIOUS ARTISTS (American Gramophone AGCD-366) IND | — | 30 12 |
| | | | VARIOUS ARTISTS (Motown 6120MD) MCA | — | |

ALBUM RELEASES

OUT OF THE BOX

THE LAST DRAGON — Original Motion Picture Soundtrack — Motown 6128ML — Executive Producer: Barry Gordy — List: 9.98 — Bar Coded

This soundtrack lists a variety of Motown artists and includes the current DeBarge smash "Rhythm Of The Night." Rockwell's "Peeping Tom" has also been released as a single and expect radio attention to the selections from Vanity, Smokey Robinson and Stevie Wonder whose "Upset Stomach" track is one of the real finds on the LP. Expect crossover interest with so many strong cuts from consistent artists.



OUT OF THE BOX



CAN'T STOP THE LOVE — Maze featuring Frankie Beverly — Capitol 12377 — Producer: Frankie Beverly — List: 8.98 — Bar Coded

Slick package of soul and uptempo R&B which attests to Maze and Frankie Beverly's knack for consistent songs and musicianship. B/C out of the box LP with club potential.

OUT OF THE BOX

BEYOND APPEARANCES — Santana — Columbia 39527 — Producer: Val Garay — List: 8.98 — Bar Coded

It has been a long time since Carlos Santana brought us a myriad of soaring AOR hits, but "Beyond Appearances" marks the guitar virtuoso's return to top form. From the sterling "Breaking Out" which features a driving pop rhythm, an excellent lead vocal from Greg Walker and a blues injected solo from Santana to the touching single "Say It Again," "Beyond Appearances" is cut for cut a solid AOR and CHR LP.



OUT OF THE BOX



RHYTHM OF THE NIGHT — DeBarge — Gordy 6123 — Producer: Jay Graydon-Giorgio Moroder-EI DeBarge-Bobby DeBarge-Richard Perry — List: 8.98 — Bar Coded

Polished collection of uptempo-dance R&B and ballads by this multi-talented family and a cast of top notch musicians. The "Rhythm Of The Night" single is already taking off with other strong selections in the wings.

FEATURE PICKS

SAY WHEN — Nicolette Larson — MCA 5556 — Producers: Emory Gordy, Jr. — Tony Brown — List: 8.98 — Bar Coded

Thoroughly satisfying vocally, melodically and lyrically from start to finish, this latest album is further proof of Larson's consistent versatility as a performer.

INTO THE NIGHT — Original Motion Picture Soundtrack — Various Artists — MCA 5561 — Producers: John Landis — Ira Newborn — List: 8.98 — Bar Coded

Looks like another winning soundtrack, this time featuring new and old songs by such tremendous performers as B.B. King, Marvin Gaye, Thelma Houston and Patti LaBelle.

LOVE CYCLES — MCA-5532 — Producers: Various — List: 8.98 — Bar Coded

"Love Cycles" is a satisfying album throughout which features a well balanced mixture of upbeat and laid-back tracks. The performances are all strong, as is the material itself, making this a viable candidate for retail action.

COLOR OF TEARS — The Raves — Hologramophone TLEE 04300 — Producer: Don Sevar — List: 8.98

This LP provides an impressive dose of rock cuts which allow the Raves to demonstrate a definite vocal, instrumental and compositional flair.

ROCK AND ROLL COWBOYS — Billy Chinnock — Alliance NF614 — Producer: Harold Bradley — List: 8.98

Strong interweaving of country and rock from this talented lyricist. Look for initial south east breakout on progressive rock outlets.

WHOMANFOURSYAS — Dalbello — Capitol 12318 — Producer: Mick Ronson — Dalbello — List: 8.98 — Bar Coded

A provocative debut from the Canadian-born Dalbello who combines with Mick Ronson on this eclectic and powerful LP. Combines primal and modernistic musicianship for a groundbreaking blend.

ROCKIE ROBBINS — Rockie Robbins — MCA 5526 — Producer: Dana Meyers-Wardell Potts, Jr.-Richard Evans — List: 8.98 — Bar Coded

Robbins first disc for MCA is his strongest yet with "We Belong Together" already charting. The real gem, however, is the LP opening "I've Got Your Number."

GUITARS, CADILLACS, ETC., ETC. — Dwight Yoakam — Oak Records 2356 — Producer: Pete Anderson — List: 6.98

Primarily a country artist, Yoakam is nonetheless gaining a strong crossover audience with his live shows in Los Angeles. Strong songwriting and the musical roster includes David Mansfield and Blaster Gene Taylor.

THE EARLY YEARS — Walter Becker/Donald Fagen — Jem PVC 5903 — Producer — Walter Becker — Donald Fagen — List: 8.98

The roots of Steely Dan expose the eccentric lyric themes and formidable musicianship of Becker, Fagen and Denny Dias, Elliot Randall and others.

LIVE ON THE BBC — The Zombies — Rhino 120 — Producer: Harold Bronson — List: 8.98

This classic British band is caught live on various BBC broadcasts which include excellent versions of "Tell Her No," "Just Out Of Reach" and others. An LP which holds up against some of the most cutting edge rock out today.

RECORDS TO WATCH

FIGHTING FOR THE EARTH — Warrior — MCA 5549 — Producer: Warrior — Doug Rider — List: 8.98 — Bar Coded

WARRIORS OF ROCK — The Ninja — RMI 002 — Producer: Bob Wyld — List: 6.98

P13 — Poison 13 — Wrestler 001 — Producer: Spot — List: 6.98

JAGGED THOUGHTS — Ruggedy Annes — TABB 001 — Producer: Jimmy Green — List: 6.98

DIARY OF A LOVE MONSTER — Condemned To Death — Land Mine 1122 — Producer: C2D — Tim Mallon — List: 6.98

ONE GOOD NIGHT DESERVES ANOTHER — Steve Wariner — MCA 5545 — Producer: Tony Brown — Jimmy Bowen — List: 8.98 — Bar Coded

FUTURE MEMORIES II — Patrick Moraz — Passport 8927- Producer: Eric Christen — List 8.98 — Bar Coded

CRAZED — Crazed — JCI-1111 — Producer: Various — List 8.98 — Bar Coded

DRAWINGS OF OT — Einsturzende Neubauten — PVC 9902 — Producer: Einsturzende Neubauten — List: 12.98

HOLE — Scraping Foetus Off The Wall — PVC 9903 — Producer: Scraping Foetus Off The Wall — List: 12.98

HIGH ENERGY — Various Artists — JCI 1108 — Producers: Various — List: 8.98 — Bar Coded

MIDNIGHT — Various Artists — JCI 1109 — Producers: Various — List: 8.98 — Bar Coded

SINGLE RELEASES

NEW AND DEVELOPING

USA FOR AFRICA (Columbia 7-04839)
We Are The World (6:22) (Mijac Music—BMI/Brockman Music—ASCAP) (Jackson-Richie) (Producer: Quincy Jones)

From the first ringing symphonic chords to the first compassionate and tender lyrics vocalized by Lionel Richie, Bruce Springsteen, Tina Turner, etc. to the first melodic hook sweetened by Michael Jackson, this anthemic plea is everything it should be: singable and a showcase for the many voices that have contributed to it. It is long by CHR standards, but radio and retail will immediately gather around this chilling effort produced by Quincy Jones.

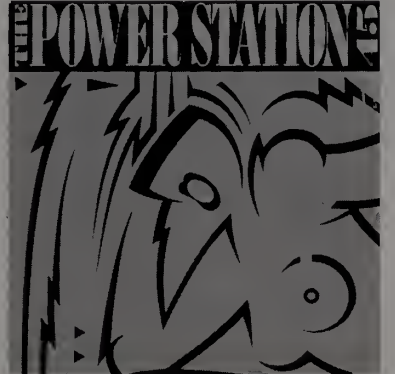


JOHN FOGERTY (Warner Bros. 7-29053)
Rock And Roll Girls (3:26) (Wenaba Music/ASCAP) (Fogerty) (Producer: John Fogerty) While "The Old Man Down The Road" re-introduced the sheer substance and mysticism of Fogerty's swampland songwriting, this cut gives us pure rock celebration. A sing-along chorus and a clear-toned horn break push "Rock And Roll Girls" along and Fogerty's lead vocal is classic. Expect immediate adds on CHR and AOR as listeners nationwide will revel in this track.

TOM PETTY AND THE HEARTBREAKERS (MCA 52496)

Don't Come Around Her No More (4:19) (Gone Gator Music-Blue Network/ASCAP) (Petty-Stewart) (Producer: Tom Petty-Jimmy Iovine-David A. Stewart)

This long-awaited single from Petty's "Southern Accents" LP is co-written with Eurythmics' David Stewart and features a surprisingly ethereal assortment of sounds including purely psychedelic guitars. Stewart's trademark lush production sound is apparent, yet finally it is Petty's gut-wrenching lead vocal which is the captivating soul of the song.



THE POWER STATION (Capitol B-5444)
Some Like It Hot (3:44) (Ackee Music-Tritec Music/ASCAP) (Palmer-Taylor-Taylor) (Producer: Bernard Edwards)

This debut cut from the stellar cast of The Power Station blends the pop sensibilities of Robert Palmer and Duran Duran's John and Andy Taylor with the non-nonsense funk intensity of Bernard Edwards and the essential drumming of Tony Thompson. A pure dance-driven cut, "Some Like It Hot" is spiced up with a punchy horn arrangement and Palmer's growling lead vocal. A crossover single made in heaven.

DARYL HALL & JOHN OATES (RCA JK-14035)

Some Things Are Better Left Unsaid (4:02) (Hot-Cha Music; Unichappell Music, Inc./BMI) (D. Hall) (Producers: D. Hall, J. Oates, B. Clearmountain)

A moody ballad from the ever popular "Big Bam Boom" LP, this latest single moves with a grinding guitar backup. A CHR must.

NEW EDITION (MCA 52553)

Lost In Love (3:50) (Colgems-EMI Music/ASCAP) (Kramer) (producer: Richard Rudolph-Michael Sembello) After the success of two solid dance cuts, teen phenoms New Edition should do well entering the charts with this first ballad.

TOTO (Columbia 38-04844)

How Does It Feel (3:50) (Rahtakul Veets Music/ASCAP) (S. Lukather) (Producer: Toto)

"How Does It Feel" is a pensive rock tune filled with ornate instrumentation and a full rock guitar sound. An AOR certainty, possible CHR.

TIL TUESDAY (Epic 34-04795)

Voices Carry (3:59) Intersong - USA, Inc./til tunes/BMI) (Mann-Hausman-Holmes-Pesce) (Producer: Mike Thorne)

From this original group, this latest single is a compelling song which features particularly powerful vocals. "Voices Carry" has certain CHR potential.

DWIGHT DAVID (Motown 1785MF)

The Last Dragon (4:14) (Stone Diamond Music Corp./Golden Touch Music Publ./BMI) (Whitfield-Miller) (Producer: Norman Whitfield)

This title song from "Berry Gordy's Last Dragon" is a high-tech musical excursion with multi-format possibilities and dance club appeal. An effective song throughout.

RICKIE LEE JONES (Warner Bros. 7-29059)

It Must Be Love (4:23) (Easy Money Music-ASCAP) (Jones) (Producer: Rickie Lee, Jones-James Newton Howard) Though "The Magazine" LP has been out for some time, Rickie Lee Jones could find a new commercial spark with this wonderful cut which blends Jones' rich romantic insight with a solid groove and a beautiful bridge.

KATRINA AND THE WAVES (Capitol B-5466)

Walking On Sunshine (4:00) (Screen Gems - EMI Music- Megasongs Ltd/BMI) (Rew) (Producer: Katrina and The Waves-Pat Collier)

Already creating a buzz with their two Attic LPs, this group's rocking debut American single is an excellent showcase for Katrina Leskanich's lead vocals and Kimberly Rew's guitar.

TOMMY SHAW (A&M 2715)

Free To Love You (4:01) (Almo Music-ASCAP/Tee Base Songs-BMI) (Shaw-Wilford) (Producer: Mike Stone)

A solid rocker from Styx guitarist Tommy Shaw in his second solo effort which should gain immediate adds on AOR.

ROCKWELL (Motown 1782MF)

Peeping Tom (4:00) (Jobete Music/ASCAP) (Rockwell, J. Cole., A. Greene) (Producer: C.A. Nolan, Rockwell)

This slickly-produced dance tune features lush instrumentation and an infectious beat. Certain CHR programming with club appeal.

GWEN GUTHRIE (Island 7-99660)

Just For You (4:16) (Tricky-Trac Music—BMI) (K. Barnes, J. Barnes) (Producer: Eumir Deodato)

BMP (Epic 34-04837)

Loc-It-Up (3:42) (Citisound Music—BMI) (C. Cumbo) (Producer: Gene Redd)

BOY MEETS GIRL (A&M 2713)

Oh Girl (4:06) (Irving Music Inc/Boy Meets Girl Music—BMI) (G. Merrill, S. Rubicam) (Producer: Tom Werman)

KEITH POLE (Super Tronics RY-005)

Fulfill Your Fantasy (4:00) (Supertronics—BMI) (K. Pole) (Producer: Keith Pole, Warren Doris)

WILL KING (Total Experience 1-2417-DJ)

I'm Sorry (3:59) (Temp. Co/BMI) (Hamilton-Hayes) (Producers: Jimmy Hamilton-Maurice Hayes)

ALFIE (Motown 1777MF)

Star (4:04) (Jobete Music Company, Inc./Old Brompton Road Publ. Co./ASCAP) (Crockett-Barnes-Fuqua) (Producer: Gregg Crockett)

KLOCKWIZE (Sinban 0028)

Kiss Me Now (4:14) (JC Sinban-ASCAP) (Powell-Ector) (Producer: James Carpenter-Jerome Jackson)

EXPOSE (Arista AS1-9325)

Point Of No Return (3:44) (Panchin Pub. Inc.—BMI) (Lewis A. Martinee') (Producer: Lewis A. Martinee')

ROCKIE ROBBINS (MCA-52516)

We Belong Together (4:29) (Fire Horse Music/Rainbow Horse Music—ASCAP—BMI) (M. Lewis, W. Jones) (Producer: Richard Evans)

MICHAEL BOLTON (Columbia 38-04823)

Everybody's Crazy (4:00) (Emboe Music—ASCAP) (M. Bolton) (Producer: Neil Kernon)

STONE FURY (MCA 52523)

Life Is Too Lonely (3:53) (Stone Fury Music/ Dr. Glass Music—BMI) (L. Wolf, P. Parnegg) (Producer: Andy Johns)

SNUFF (MCA-52554)

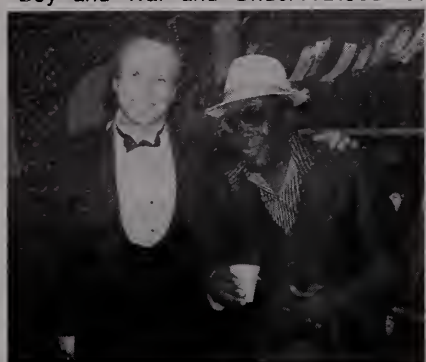
United Or Divided (3:10) (Watchpocket Music—BMI) (P. Robinson, H. Schock) (Producer: Phil Gernhard)

CHAMPAIGN (Columbia 38-04834)

Intimate Strangers (4:18) (Walkin Music—BMI) (D. Walden, R. Maffit, M. Day) (Producer: Champaign)

POINTS WEST

THE UNFORGETTABLE LIVE SHOW — Rarely can a band inspire the almost spiritual devotion that **U2** brings out of its legions of followers. But, it is indeed even more rare that a band can write songs about such things as the Soviet occupation of Poland, the bloody riots in N. Ireland or the murder of **Martin Luther King, Jr.** and still sell records — lots of records, and mostly to people under 25. Well, such is the case with U2, whose latest Island release "The Unforgettable Fire"—the name is taken from an exhibition of photographs taken after the nuclear bombings of Hiroshima and Nagasaki—has spawned the group's biggest single "Pride (In The Name Of Love)" and has become its biggest selling album, although "Boy" and "War" and "Under A Blood Red Sky" continue to do very well as catalog.



SHARING THE SPOTLIGHT — Phil Alvin (l) and John Lee Hooker (r) are caught backstage after a recent McCabe's show featuring both artists.

(Photo by Gary Leonard)

While the band's sales base has expanded with the success of "Pride," it is the fans who have followed U2 for the past few years which make up its fervent following, the kind that filled the Sports Arena last week. The enthusiasm and outright love the audience had for the group — especially for lead vocalist **Bono** — was only outdone by Bono's own devotion to the audience and the intensity of the material. The band's strongest cuts, "Sunday, Bloody Sunday," "I Will Follow," "New Year's Day," etc. were delivered with explosive performance by the whole band and especially guitarist **The Edge**, yet it was Bono's interaction with audience which was intriguing. Most performers shy away from too much or too intimate interaction with the audience, but Bono seemed to thrive on wearing whatever apparel was thrown on stage and making contact with over-enthusiastic fans who leapt past guards to touch the vocalist. His addition of lyrics from **John Lennon** ("Give Me Some Truth") and "Send In The Clowns" and dedication of "Pride" to not only King but to **Jimi Hendrix**, **Lennon**, **Marvin Gaye** and others gave a glimpse of the depth of Bono and U2's awareness of themselves and the audience. When the band finally did perform the hit during its encore, they could easily be talking about themselves as well.

BREAKING HEARTS AGAIN — With last week's MCA release of **Tom Petty and The Heartbreakers** first new single in nearly three years, a '70s rocker makes his entrance into the '80s with a new sound. Though the hand which Petty injured in the now-famous "wall punching" incident is said to be healed enough for a possible summer tour, until then the "Southern Accents" LP will have to satiate the many Petty/Heartbreaker fans. Highlights of the album include three Petty/**David Stewart** (**Eurythmics**) compositions, including the first single "Don't Come Around Here No More" as well as one tune, "The Best Of Everything" which includes **Robbie Robertson** co-producing with Petty and **Jimmy Iovine** and other bandmembers **Garth Hudson** and **Richard Manuel** contributing instrumentation.

THE BANGLES BREAK-OUT, AGAIN — Just back from a highly successful European tour — the girls reportedly had to turn away hundreds at nearly every gig and 1,000 people were left outside at the London Marquee show — **The Bangles** are being rescheduled at radio with a remixed version of "Hero Takes A Fall." Producer **David Kahne** went back into the studio for this edit and Columbia apparently thinks it will break big this time.

INDIE ROUND-UP — **Rhino Records** just keeps coming up with these gems! This time its **The Everly's** and while Phil and Don maybe pushing their comeback, Rhino has the originals . . . four albums originally recorded on the Cadence label including all the hits. "The Everly Brothers" is the duo's first LP and includes "Bye Bye Love," "Wake Up Little Susie" and others; "Songs Our Daddy Taught Us" traces their folk, country and bluegrass roots and "The Fabulous Style Of The Everly Brothers" catches all the remaining Cadence tracks. Also available is a 12-cut picture disc. All list for \$8.98. Rhino has also just released "The Zombies — Live On The BBC" which is a must for rock aficionados — good recordings and classic songs!

From **Tabb Records**, a selection that couldn't be more disparate, **Dwight Yoakam's** "Guitars, Cadillac's Etc., Etc." which is the hottest piece of country music to be heard in L.A. in some time, and LPs from **The Ninja**, **Condemned To Death**, **Poison 13** and **Ruggedy Annes**. Yet, it is Jem's two recent releases, "Radio Tokyo Tapes, Vol. III" and "The Early Years" with **Walter Becker** and **Donald Fagen** which are the real finds. If you want to find out what's happening with L.A. musicians, listen to **Ethan James' Radio Tokyo** compilation.

CLOSE TO THE EDIT — **Oingo Boingo's Danny Elfman** suffered a ruptured appendix last week, and though he is resting fine, all Boingo commitments will be put off until late April . . . **Yanks' DTI** LP "Made In The States" was just added to WBCN, so maybe the Bay Area band will begin to find a little more recognition locally . . . **IRS Records** business manager **Michael O'Brien** and his wife **Kim** are the proud parents of a bouncing baby boy, **Eric Matthew O'Brien**, born March 4, 1985 . . . **Joni Mitchell** is at Solar's 56-track all digital studio recording her upcoming LP with husband and bassist **Larry Klein** and a rumored **Thomas Dolby** behind the board . . . **Johnny Winter** will be at the Palace on March 25 with a new Alligator LP due out soon.

peter holden

Gold Mountain Defines Itself Through Rock Acts With A Consciousness

by Peter Holden

LOS ANGELES — With just over a year behind it, Gold Mountain Records has begun to come into its own. The recent surprise chart success of **Bruce Cockburn's** single "If I Had A Rocket Launcher" and the immediate retail and AOR enthusiasm over the just released Keel debut LP, has Gold Mountain president **Danny Goldberg** and label co-founder **Burt Stein** pleased, yet it is clear that they feel the fight has just begun.

Few independent labels start off with so much experience in its favor. Goldberg has literally grown up with the music industry, from working with various industry trade magazines to becoming executive vice president of **Led Zepplin's Swan Song** label, to forming **Modern Records** with **Stevie Nicks** and **Paul Fishkin**. Stein enjoyed a long career through **Elektra's** heyday, eventually leaving as vice president of national promotion. Gold Mountain was formed in November of 1983, soon after the sale of **Modern Records**, and while Goldberg is "hesitant to mention all the records that didn't happen" in the label's first six months, it is clear that the experimentation and learning process of that initial period has paid off with the label's recent output.

After releases by artists such as **Timmy Thomas** and **The Hyts** — both still signed to the label — albums by **Bruce Cockburn**, **The Textones** and **Keel** have garnered both critical kudos and hard won sales figures. Goldberg explains, "One thing I'm trying to do is to stick closer to my own personal tastes in music. One of the early mistakes we made was trying to calculate the market in a cerebral way. But the whole reason I signed Bruce was because I loved the album. It had a passion which I really loved. If you look at his songs and



Danny Goldberg

those of the Textones and even those of Keel — the "Right To Rock" emphasizes freedom of speech and freedom of expression — there is a pattern developing. The things they are talking about are really my psychic roots in the record business."

From its inception, Gold Mountain has been distributed, and in part promoted and marketed through **A&M**, a label which has had great success nurturing independents such as **IRS**, **Windham Hill** and most recently with the signing of **Word**. With **IRS** leaving the **A&M** lot next month, it seems Gold Mountain will enjoy more attention. Goldberg expressed respect in regards to **IRS**: "I was very impressed with them for a long time. The commitment they have to their artists, grinding it out over a period of months at the AOR level, at retail — that really connected with how I feel a label should work with their artists. I really feel like everybody on our roster is wonderful and they all should have platinum records. And I don't give up

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THE RIGHT TO ROCK — Gold Mountain/A&M hard rockers Keel recently launched their "Right To Rock" national concert tour in Los Angeles at the Hollywood Palladium. Following the performance, the group was joined by well-wishers. From left (back row): **Bill Gilbert**, national sales manager, A&M Records; **Bennett Kaufman**, national promotion director, Gold Mountain; **Burt Stein**, executive vice president, Gold Mountain; **George Harris**, **KMET** program director; **Danny Goldberg**, president, Gold Mountain; **Alan Oken**, director of artist development, A&M. Towering over the group is Keel's leader, **Ron Keel**.



Then & Now

Artie Shaw Returns To Recording, 47 Years After 'Begin The Beguine'

by Lee Jeske

NEW YORK -- Almost 50 years after he started his first band, and 30 years after he laid down his clarinet for the final time, Artie Shaw is ready to affix his name to some newly-minted recordings. The records — of the Artie Shaw Orchestra under the direction of Dick Johnson — were produced, financed and master-minded by Artie Shaw, who, after three decades of refusing to allow anyone to "re-form" his band, gave the go-ahead to Johnson and company in late '83. (Now there are two versions of the same band — Artie Shaw and his Orchestra, on the rare occasions the ex-clarinet player is on hand, and the Artie Shaw Orchestra under the direction of Dick Johnson. In both cases, reedman Johnson is Shaw's clarinet surrogate.)

"I made a bunch of records with this band because I've had a lot of people, while we're on the road with the band, asking whether we were going to record," says Artie Shaw. "Well we did record — I recorded for about 12 hours in Boston last November. Now I've just got through mixing and mastering one LP out of that, and there's going to be another one and a third one. The problem, of course, is I'm realistic enough to know that nobody's breaking down anybody's doors to listen to any big band recordings today. So I don't know exactly what I want to do with these things. They're ready to go, as soon as I've decided which way to go. Me and a friend of mine are in the process of trying to decide whether we want to pick up a label and make our own recording company — in which case I'd make these an asset of the company — or whether I want to do it through an established company on a lease basis, or what. As soon as we get some more information, I'll be able to make a rational decision. We're waiting to find out about a certain catalog we'd be interested in getting. If we get that, then I'd put these records in with it. If we don't, I don't know, I may do it mail order, I have no idea yet. The records are done, they're ready to go — I'm going to press them and I'm going to get them up to the point where they meet my very exacting standards. When they meet that, then I'll either talk to an existing company and work out a deal, or do them myself some way or other."

The "exacting standards" which Shaw refers to are exactly the exacting standards that caused him to kiss music goodbye during the early years of the Eisenhower Administration. After 20 somewhat unsettled years in the music business (years in which he'd periodically disband his big band during the height of its success, and years in which he was in the news as frequently for his numerous marriages — including brief unions with Ava Gardner

and Lana Turner — as for his music), Artie Shaw stopped playing the clarinet, a decision he doesn't regret.

"Sure you get the itch," he says now. "But it was like I cut off a right arm that was gangrenous. If you have gangrene, you lose an arm. Sure you miss it, but you want to live. I couldn't keep playing, it was hopeless, it was a slavery. And when you get to a certain stage, such as I had, when you're chasing after a thing called perfection, you're never going to quite get it; it's constant torment. And I couldn't handle that. I haven't even touched that thing in 30 years." Thirty years in which he also resisted many offers to send some new version of the Artie Shaw Orchestra ("probably the highest priced band in America," says Shaw about the band's status during the Swing Era) out on the road.

"I've resisted it because I went away from the business for the same reasons that I'm still staying away. I don't care much for the business — people put you in a mold and they want you to sit there, like Jell-O. And I'm sorry — what they like that I did was what I did on my way to going where I'm going to go. It's a stage in a continuing development; and if people don't want you to develop, the only thing is, 'Quit when you're ahead.' No, man, when you're ahead you keep going.

"There are two different kinds of people: one is an artist and one is an entertainer; and both are fine, both serve a function — I'm not saying one is better than the other, but they're different creatures. The entertainer's out there to please an audience, and if he does, he's happy. The artist is essentially out there to please himself, and if the audience gets in his way he's miserable. That's why Glenn Gould stopped playing for an audience and only recorded — if I had my way that's all I'd do, I'd play subscription concerts and record. And the audience, believe it or not — aside from the fact that they support you — is irrelevant. If you care about what you're doing musically, it's all been done at rehearsal. When you're satisfied with it, it's finished; the minute you get out in front of an audience, it's exhibitionism, basically. People come up to me every once in a while and say, 'I saw your show.' And I say, 'We don't do a show, we play a concert; it's meant to be heard. We're just sitting there, nobody's waving trombones around, we're not doing any of that Glenn Miller crap, or Horace Heidt, or Lawrence Welk, or any of those showmen. We play music.'"

Which is why the original big band recordings of Artie Shaw — available on the RCA Bluebird line — hold up nicely today, as does his small band work with The Gramercy Five. Artie Shaw always did

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EAST COASTINGS

SEMINAR SCENE — The previously announced "First Annual Breaking Into The Music Seminar," co-sponsored by New York University and *Music and Output* magazine, has announced some of the participants in the May 24-25 series of panels. Scheduled to appear are **Steve Khan**, studio guitarist (**Billy Joel**, **Steely Dan**, **Brecker Brothers**) and solo artist; **Walter O'Bryan**, manager of **Grim Reaper** and **Important Records** executive; **Audrey Strahl**, indie and U2 national tour publicist; **Jim Douglas**, in-house producer (**Slade**, **Rolling Stones**) for Atlantic Records; Steve Khan, video producer — RCA; **Ed Steinberg**, president of Rock America (club video distributor); **Norman Lee**, vice president, Silvercup Studios; **Sam Kaiser**, vice president, national singles radio promotion, Atlantic Records;



J. C. Costa, freelance writer (musical instruments ad copy); **Michael Shore**, MTV newswriter, author of *30 Years of American Bandstand*, **Mick Farren**, columnist for *Interview*; **Eric Berman**, entertainment lawyer, **Henry Brief**, director, International Tape Association; **Charles Benanty**, owner of Soundworks Studio; **Jay Michael Dolan**, publisher of *Music Connection*; **Sid Bernstein**, artist manager; **Aaron Levy**, senior vice president, Elektra Records; **Jack Weideman**, vice president, CBS Records; **Dave McGee**, editor of *Record* magazine; and **Andrew Lloyd Webber**, composer of the musical scores of *Cats*, *Jesus Christ Superstar*, *Evita* and *Requiem*.

Participating organizations include the National Association of Music Merchants (NAMM), the National Association of Recording Merchandisers (NARM), the Music Industry Educators Association (MIEA), the Recording Industry Association of America (RIAA), and SPARS, the Society of Professional Audio Recording Studios.

Enrollment fees are \$10 for high school and college students with ID and \$30 for the general public. For more information, contact **Bill Stephen** at *Music and Sound Output*, 220 Westbury Ave., Carle Place, N.Y. 11514 (516) 334-7880.

SHRINE SCENE — An effort is under way to legitimize rock and roll in the most serious way yet. The Rock and Roll Conservatory, Inc. is a newly certified tax exempt organization under the direction of **Peter Sheridan**, a University of Delaware major in museum studies with stints at Independence National Historical Park, Brandywine River Museum and the Hagley Museum already under his belt. Sheridan is soliciting input from music business people in the direction of the enterprise, whose main goals he has already outlined in retail. Main objectives are: (1) create and maintain a museum for the history of rock and roll music which will contain a repository for magnetic tape, records, laser discs and video tape; (2) establish a musical/technical workshop where interested parties can come and learn about the art form; (3) establish a performing arts center where musicians and others may perform, for benefits and other nonprofit endeavors; and (4) develop a regular schedule of exhibits through audio/visual means and actual displays of objects of interest in rock and roll history.

Those interested in participating should contact Peter Sheridan, Rock 'N Roll Conservatory, Inc., 2406 Clearview Avenue, Wilmington, Delaware 19810; (302) 475-2857.

SHOW SCENE — Monarch Entertainment Bureau, which is coordinating the **Grateful Dead's** current tour, has been utilizing a special network of out-of-town ticket sales locations in addition to the usual Ticketworld and venue box office outlets for the group's upcoming 3-day stint at Nassau Coliseum on Long Island. Ticket outlets have been set up in 14 different locations for the Nassau dates, March 27, 28 and 29. Already sold out are multi-city tour combination tickets, which allow fans to attend every concert on a given tour for a set price (Deadheads are avid road warriors). Tickets for the Nassau shows are \$13.50 (each) and all seating is general admission. . . . In an effort to play cities not included on his first solo tour, former **Pink Floyd** bassist/singer **Roger Waters** begins his second this month. He will perform at Radio City Music Hall March 26 through the 28. Show will feature Pink Floyd material plus a dramatic presentation of Waters' solo LP, "The Pros and Cons of Hitchhiking" . . . **Pablo Moses** is on tour with **UB-40**. Schedule will bring the outspoken roots reggae singer and his **Revolutionary Dream Band** to three New York venues this month: the Beacon Theatre (March 27), Danceteria



(the same night without UB-40), and back to the Beacon the following night . . . Reach Out International Records will celebrate the release of its "Garage Sale!" compilation tape (19 '60s style garage bands) with a live show Saturday, March 23 at Irving Plaza, featuring the **Vipers**, the **Fuzztones**, the **Mosquitos** and the **Cheepskates**. Come early and leave all sophistication behind . . . **Jose Luis Rodriguez**, better known as "El Puma," makes his long awaited third encore engagement at Radio City Music Hall Friday and Saturday, March 29 and 30. Tickets are priced at \$25, \$22.50 and \$20 . . . the **Skyliners** and the **Penguins** head the roster for "Doo-Wopp At The Garden, Vol. VIII" at Madison Square Garden's Felt Forum Friday, March 29 and Saturday, March 30. Tickets are \$16 and \$13.50 . . . **White Wolf's** current tour will bring the group to Brooklyn's L'Amour club March 22.

rusty cutchin



ROYAL CONTRACT — Herb McCord, group vice president/radio for Greater Media Inc., flew to Los Angeles to witness the signing of a special contract. Emperor Bob Hudson signed a series of multi-year contracts with Greater Media Inc. Emperor Bob will be heard on weekdays on KRLA in Los Angeles 5 a.m. - 9 a.m. Pictured (l-r) are: Bob Moore, vice president/general manager KRLA AM and KHTZ FM; Kent McCord and Emperor Bob Hudson.

New Campaign For AOR

LOS ANGELES — Balon and Associates, the radio consulting and research firm, has announced a new series of 30- and 10-second on-air image campaigns for rock-oriented stations looking to pull in 25 - 44 listeners.

The campaign, "You're never too old to rock and roll," features celebrity voices expounding on the virtues of rock and roll.

Rob Balon, president of Balon and Associates said, "Our research has shown that there are lots of listeners who are closet rock fans who are afraid to admit it. This campaign is designed to legitimize attitudes that are more prevalent than we might expect as well as to help our clients create significant benchmarks!"

The campaign, while emphasizing the station's own air, can also be tied into billboards and television.

SMN To Galaxy 1

LOS ANGELES — Satellite Music Network began transmitting all four of its live, 24-hour radio programming formats on Galaxy 1, Transponder 3, effective March 1, 1985. The Network had formerly been carried on SatCom IIIIR, Transponder 3.

"Galaxy 1 will enable us to provide our affiliates with a more powerful, better quality satellite signal," said Satellite Music Network chairman and president John Tyler. "It will also give us coverage in Hawaii for the first time."

"We will transmit via both satellites simultaneously for three weeks," added the Network's director of engineering, Carlos Hurd, "in order to give our affiliates plenty of time to adjust their earth stations to receive Galaxy 1."

Satellite Music Network originates live, 24-hour programming in the Country Coast to Coast.

Pop Programmers' Pick

| Programmer | Station | Market |
|------------|---------|---------------|
| Nike Bazoo | KMEL | San Francisco |

Song: "Everybody Wants To Rule The World"

Artist: Tears For Fears

Label: Mercury/PolyGram

Comments:

"There's presently an abundance of quality 'hip,' yet adult appeal product coming from Britain. I'm impressed with the new releases from Howard Jones, Sade, but especially Tears For Fears' latest, 'Everybody Wants To Rule The World.' The past efforts of this talented band have researched and sold well in the Bay Area, and I believe if enough programmers give this great song a shot, Tears For Fears will soon have their first mass appeal smash."



RATTATTACK — Stephen Percy, lead singer of Atlantic recording group Ratt recently visited New York City for a series of media interviews. Following the multi-platinum success of Ratt's debut "Out Of The Cellar," the label recently reissued the California-based band's original self-titled mini-LP, released via Time Coast Communications Inc. While in New York, Ratt's Stephen Percy (left) was interviewed by Rona Elliott (right) for NBC's Source Radio Network.

AIRPLAY

CHANGES — Jeff Pollack Communications has promoted Laurie Woolsoncroft to music director of the L.A. based firm. She has been with the company for the last year, coming from ABC Watermark . . . WLS in Chicago has tapped Karen Wesley as its new account executive specializing in co-op sales. She comes to the station from WMJX in Boston . . . Sound Concepts Inc. co-founder Jeffrey Hedquist has left Connecticut to form Hedquist Productions in Fairfield, Iowa. He can be reached at (515) 472-7416 . . . Rona Barrett has signed a multi-tiered programming agreement with the Mutual Radio Network. She will debut April 15 . . . Joe Patrick, former program director at KCBQ in San Diego, has joined Drake Chenault as a national programming consultant. The 15 year veteran of country music will consult the company's country clients . . . Shane Media Services has announced a consulting agreement with the KILT stations in Houston . . . Hillier, Newmark, Wechsler and Howard have assumed national representation of WEDR-FM in Miami (BC), WLVK-FM in Charlotte North Carolina (country) and KGFJ/KUTE in Los Angeles (BC). In addition the company has appointed JoAnn Goldberg account executive. She will be based in New York . . . Peterson Media Services has moved. The new address is: 4535 White Oak Place, Encino, CA 91316. (818) 344-7014 . . . WISN in Milwaukee has tapped Steve Wexler as its afternoon drive man. He joins the station after nine years with WTMJ/WKTI in the same market. . . KSJO in San Jose, CA has tapped Bob Yates and Brian Rhea for morning drive. As Yates put it, "The Bob and Rhea show on KSJO represents the dawn of a new and lasting era for Bay area radio — with option to renew in mid-June." . . . WBMX, Sonderling's Chicago outlet has announced the return of Veronique to the 7 p.m.-midnight shift. . . KRTH Los Angeles' Mary Lyons took top honors in the California Associated Press Television-Radio Association competition. The manager of news and public affairs took the Best Newswriting, Best Documentary and Best Use Of Sound awards . . . KSRH Houston's Pat Reedy and Bill Moffett were awarded Media Ten Awards for Best Radio Salesperson and Best Creative Production, respectively . . . KRLA Los Angeles', Jane Platt picked up the Best Newswriting and Best Radio Entertainment reporting awards at the Los Angeles' Press Club's 27th Annual Journalism Awards. In addition, the station's sports director took first place for Best Sports Reporting . . . Casey Kasem and Fred Palmer have been named as recipients of the NAB's Radio Hall of Fame Award. The induction will be made at the Tuesday radio luncheon of NAB's convention April 14-17 in Las Vegas.



THEY KNOW WHAT LOVE IS — Atlantic recording artists Foreigner stopped by IS Inc. to be interviewed for "The Hot Ones." Pictured (l-r) are: Rick Will, bass player Foreigner, Jo Interrante, president IS Inc.; and Lou Gramm, lead singer Foreigner.

WMMS FOR CHARITY — Deep Purple and members of their road crew trounced Cleveland's WMMS Buzzards in an action-packed soccer match played recently for charity during the "Perfect Strangers" tour stop-over in Cleveland for two SRO shows at the Richfield Coliseum. The final score was 9-5, with Purple lead guitarist Ritchie Blackmore leading his team in scoring. Roger Glover, acting as team captain, Ian Gillan, Jon Lord and Ian Paice also lent participation. The match, which took place at the practice center for the Cleveland Force indoor soccer team, was played before a capacity crowd of 500, raising \$1000.00 for the T. J. Martell Foundation for cancer and Leukemia Research. WMMS air personality Kid Leo, the Buzzards team captain, is the National Radio Chairman for the T. J. Martell Foundation. Other WMMS deejays participating included Jeff Kinzbach, Ed "Flash" Ferenc, Captain Kenny Clean, Spaceman Scott, T. R. and Denny Sanders. Members of the Cleveland Force professional indoor soccer team acted as coaches and referees.

MJI's LATEST — From the company that gave you "Rock Quiz" (AOR), "Country Quiz" (Country) and "Star Quiz" (Urban), comes "Trivia Quiz" for CHR. According to MJI, "Trivia Quiz" will focus on today's hottest artists, hit records, hip movies, TV shows and personalities." It will be hosted by Ross Brittain, known for his daily escapades on Scott Shannon's Morning Zoo in New York. MJI will combine a promotion with the program by supplying prizes to stations for winners who call in with the right answers. The show is available on a barter basis. More information can be obtained by calling (212) 245-5010.



ALL STAR CHARITY CLASSIC — 98 KZEW Mavericks held the first 3 on 3 All Star Charity Classic in Reunion Arena in Dallas (l-r) are: Mike Rhyer, KZEW sportscaster and Pete Maravich, formerly of the New Orleans Jazz.

KACE MAKES HISTORY — Willie Davis' KACE-FM in Los Angeles made history recently when it became the first black/urban station on the west coast to broadcast with compact discs. The station has entered into an agreement with Mitsubishi and is now using a pair of DP 105 Medallion players. The outlet's MD, Pam Robinson is now accepting the CD from all record companies. According to the station the move was timed to coincide with Black History Month.

COMPUTER SEMINAR — Waters Information Services in Binghamton, New York will conduct a seminar on the use of personal computers in radio station management at its international videoconference, Tuesday, May 14. According to the company, "radio broadcasters in the U.S. and Canada will learn to use personal computers to increase sales, reduce costs and improve productivity at this 30 city seminar."

Slugging It Out In Los Angeles With KLOS And KMET

by David Adelson

LOS ANGELES — The PD's names have recently changed from Harrison and Hedges to Harris and Kelly, but the war between Los Angeles' two AOR's is continuing full speed ahead. This time, however, part of the strategy is direct attack.

KMET and KLOS are separated by a mere .9 of the FM dial and have for years battled each other for the title of top AOR outlet in Los Angeles. The arbitrons have demonstrated no clear cut winner, as each posts a small lead over the other (overall 12+ share) every couple of weeks. Needless to say, it is a far cry from when each station came close to dominating the whole L.A. market (and each did) during certain periods of the late '70s.

Yes, AOR in Los Angeles has changed tremendously over the past couple of years. Many feel the format has sold its progressive nature out to the advertisers looking for those 18 to 24 males. Metal dominates now and the airwaves are now filled with the "party animal" battle cries of "whoo-ya."

Now a new term has come into the picture (new at least to this market). "The Morning Zoo," can be heard every weekday morning on KMET with Pat "Paraquat" Kelly and Jeff Gonzer. If you listen to their version, they're the "Official Morning Zoo." Well a quick flip of the wrist and you'll be tuned into KLOS' "Official Party Animal Zoo," with Shana. Incredibly, both "Zoo's" are about one month old.

While there may be nothing particularly special about two competing stations using the same phrase, this time things are getting a little nasty. KMET is launching direct attacks on "the other station," with all of the air personalities slipping in their own comments about how KMET has been directly ripped off. Gonzer does his

bit in the morning with the sound of an old copier in the background. Kelly and Gonzer have even teamed up to tape some anti-KLOS material to be broadcast periodically throughout the day.

KMET is also sticking some money into their "Zoo" concept, offering listeners various promotional material (T-shirts, mugs, etc.) each morning. At KMET, they're taking their zoo very seriously.

KLOS on the other hand has virtually ignored its competitor. "I think it's great," said the station's new PD, Tim Kelly. "We're just doing what we're doing and they're simply reacting to that. If they want to call us names that's fine."

This is not the first time the two stations have engaged in direct battle. A few years back when KLOS had adopted the term, "Rocktober," for their line up of events in October, KMET hit the roof. Again on-air attacks were the rule of thumb, with morning man Gonzer dedicating Randy Newman's "Short People" to the KLOS PD.

Ironically it was Jim Ladd, then KMET's staple from 10 p.m. to 2 a.m. who labeled his competitor "Clone Radio." Ladd now does a Saturday evening show on KLOS opposite Fraser Smith who is Shana's predecessor in the mornings at the ABC O&O.

How long this war of words will continue is unknown. KMET's Harris was unavailable for comment. In some markets such a strategy proves popular with listeners (as Scott Shannon has proved at WHTZ with his scathing attacks on the competition). But Los Angeles has always been a unique market and some are wondering if this new war might not drive an already dwindling supply of AOR listeners closer to L.A.'s plethora of CHR outlets. Only time and Arbitron will tell.



ZEBRA PLAYS FOR MARTELL — Atlantic Recording group Zebra recently played a benefit concert in Atlanta with all proceeds going to the T.J. Martell Foundation. The benefit was sponsored by radio station WKLS. Pictured (l-r) are: Guy Gelso, Zebra; Kent Griggs, owner of the Strand in Atlanta; David Preschel, Twin Lion Productions; Randy Jackson, Zebra; Bob Bailey, music director WKLS; Larry King, Atlantic local promotion representative; and Felix Hanemann, Zebra.

THE JOB MART

EDITOR'S NOTE — Due to overwhelming response to *The Job Mart*, we are pleased to introduce it as a separate column. All the listings are either contributed or solicited free of charge and all are Equal Opportunity Employers. All stations are invited to contribute.

THE JOB MART — **KSOL** 107.7, a top five radio market is seeking a dynamic and versatile morning announcer. Submit all tapes & resumes to: **Bernie Moody**, operations manager, **KSOL** Radio 1730 S. Amphlett Blvd. #327, San Mateo, California 94402 EOE/MF . . . **WANS-FM** 107 in Greenville, South Carolina — 100,000 watts strong has an opening for a news director. Should have a personality to compliment the morning team. Excellent pay for the right team player sent Tape & Resume to **Bill McCown**, **WANS-FM**, 1421 Laurens Road, #F Greenville, SC 29607 . . . **WAMO** in Pittsburgh is seeking applicants for all drive shifts. Females are encouraged. Contact **Allen Harrison**, 1500 Chamber of Commerce Building, Pittsburgh, PA 15219 . . . "Music Director is needed at **WCCC** says **David Grossman**, program director. The station is looking for a qualified M.D. and afternoon drive personality. Must be an adult communicator with personality." Send T&Rs to: **David Grossman**, program director, **WCCC**, 243 South Whitney Street, Hartford, Connecticut 06105 . . . Successful small market station is seeking an on air program director with one to two years experience. T&R: General Manager **WLBK**, 711 N. 1st., Dekalb, Ill. 60115 EOE, MF . . . **KLIN** in Lincoln, NB is looking for a stable personality to handle the nightshift slot for the AM'er. "It's an excellent opportunity to grow into," says **Jim Miller**. Send resume to P.O. Box 30181 NB 68503 . . . **KNBA** in Vallejo is seeking an on-air news reporter and program director who excels in front-of-the-mike and can handle promotions and also be a good production person. If you are that person contact **Lou Ripa**, (707) 644-8944 or send T&R to: 3267 Sonoma Blvd., Vallejo, California 94590 . . . Pittsburgh's recent addition to the radio market is **WWCO**, the format is A/C during all day parts and they need a morning show killer immediately. T&R to: **Mark Rivers**, **WWCO**, 232 North Ave., Pittsburgh, PA 15209 . . . **WDXI** in Jacksonville has an immediate opening for a jock/engineer send T&R to **Mike Turner**, P.O. Box **WDXI**, Jackson, TN 38301 . . . 1290 **KOIL** AM stereo is accepting T&R's for future opening. T&R to **Terry Mason**, 3000 Farnam St., Omaha, NB 68131 . . . **Brad Hartman** says, "If you have to spark, ambition and creativity by our PM drive announcer." Send all T&R's **KFOR**, P.O. Box 80209 Lincoln, NB . . . **KISS-FM**/Columbus, GA is seeking a highly motivated and enthusiastic sports personality. T&R: **WXLK**, Box 92, Roanoke, VA 24022 . . . **WRVR** in Memphis needs a news director for the AM/FM combo. The applicant should be strong on air, goal oriented. People manager a must. T&R to **Jim Robertson**, 5904 Ridgeway Pkwy., Memphis, TN 38119 . . . **WLEQ** is looking for a warm and clever adult personality for possible future opening. Send T&R's to **Jeff Edwards**, **WLEQ**, Box 472G, RT 22, Ft. Myers, Fla. 33908 . . . A/C information station seeks two exceptional individuals morning and midday personalities. Morning jock will be working with the news morning and midday personalities. Morning jock will be working with the news, sports and weather staff, play 4-6 records per hour and relate to a 30-55 audience. Midday jock will weave music and features into a friendly adult presentation. One of the above will double as music director and other as production director. T&R to **Joe Corcoran**, PD **WCAP**, 243 Central St., Lowell, MA 01852 . . . **B97-FM** New Orleans' top rated CHR is looking for an aggressive, uptempo night personality to handle "Three in a row" format. Minimum 5 years experience. Great pay, benefits and EZ Communications. T&R to: **Kris O'Kelly**, **WEZB**, P.O. Box 53447, New Orleans, LA 70153 . . . There is an immediate opening at **WVLD** and **WLGA**. "The stations are growing in a tremendous market and they need good one-to-one personality types," says **Michael Jetter**, operations manager. T&R to MD **Johnny Taylor** or Jetter P.O. Box 1327, Valdosta, Ga 31603 . . . **KEZY** currently needs to CHR personalities, with one very strong on production. Please send T&R to **Jeff Salgo**, 1190 E. Ball Road, Anaheim, CA 92805 .

darryl lindsey

Jagger, Award Broadcasts Set By DIR

LOS ANGELES — DIR Broadcasting has announced the rights to the exclusive radio broadcast with Mick Jagger, Thursday March 21 at 10pm EST.

The broadcast, live via satellite, marks Jagger's first radio appearance in conjunction of his solo release on Columbia, "She's The Boss."

The 90-minute broadcast, hosted by Lisa Robinson, has already been cleared on WNEW-FM, New York; WLS, Chicago; WMMR, Philadelphia and KFOG, San

Francisco.

In addition DIR has announced the seventh Annual Rock Radio Awards presentation to be broadcast nationally Memorial Day Weekend (May 25-27).

"The Rock Radio Awards don't have to play politics or make concessions to formats like MOR," said DIR's Peter Kauff. "What stations will get is just what it sounds like, a lot of rock and roll reflecting taste of radio and its audience."

Abrams To Radio Caroline

LOS ANGELES — Lee Abrams of Burkhardt/Abrams/Michaels/Douglas and Associates, Inc., has announced a relationship with Radio Caroline, a 50,000-watt AOR/CHR hybrid off the coast of London.

Abrams will be working with Vincent Monsey of Radio Sales International in New York, who represents Radio Caroline. Abrams will personally deal with advertising, promotion and programming.

R&B Programmers' Pick

| Programmer | Station | Market |
|---------------|---------|-------------|
| Kevin Fleming | KGFJ | Los Angeles |

Song: "Innocent"

Artist: Alexander O'Neil

Label: Tabu/CBS

Comments:

"Alexander O'Neal was added in heavy rotation. It's a fresh sounding record and with Terry Lewis and Jimmy Jay producing, the groove is solid. The Minnesota sound is hot right now and we jumped on it. Right now we're also receiving a lot of requests for "Rappin' Duke." Even though it's only a novelty record, people want to hear it." Fleming also picked the new Steve Arrington, *Process* and *The Doo Rags* and the new *Con Funk Shun* records as fast movers.

MOST ADDED SINGLES

- 1. FRESH — Kool & The Gang — De-Lite/PolyGram
WDRQ, KMJM, WILD, WQKS, WNHC, FM108, KDAY, KGFJ, WPAL, WDIA, WUSL, WRBD, WEDR, KUKQ, KDKO
2. COLD TEARS — Sam Bostic — Atlantic
WHRK, WQKS, WJAX, WDJY, WHUR, WAOK, WCIN, FM108, KDAY, WGCI, WWIN, WDAS, WXYV, V103
3. WHERE DID OUR LOVE GO — The Reddings — Polydor/PolyGram
KMJQ, KHYS, WCIN, KGFJ, WBMX, WGCI, WRAP, WWIN, WRBD, WATV, WXYV, WUFO, V103
4. MY LOVE IS TRUE (TRULY FOR YOU) — The Temptations — Gordy/Motown
WNOV, WAOK, WQKS, KHYS, WCIN, WNHC, KDAY, KGFJ, WPAL, WBMX, WLOU
5. YOU SEND ME — The Manhattans — Columbia
KHYS, K104, WJAX, WDJY, KMJQ, WNHC, WUFO, KUKQ

RETAIL BREAKOUTS

- 1. BACK IN STRIDE — MAZE — CAPITOL
2. IN MY HOUSE — MARY JANE GIRLS — GORDY/MOTOWN
3. RHYTHM OF THE NIGHT — DEBARGE — MOTOWN
4. SCIENTIFIC LOVE — MIDNIGHT STAR — SOLAR/ELEKTRA
5. INNOCENT — ALEXANDER O'NEAL — TABU/CBS
6. RAINBOWS — EUGENE WILDE — PHILLY WORLD/ATLANTIC
7. YOU SEND ME — THE MANHATTANS — COLUMBIA
8. KING OF ROCK — RUN D.M.C. — PROFILE

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA — LARRY TINSLEY — #1 — P. BAILEY
HOTS: Pointer Sisters, P. Labelle, UTFO, Prince, Commodores, Ashford & Simpson, C. Lynn, E. King, R. Jackson, G. Knight & The Pips, L. Vandross, N. Thomas, The Manhattans, DeBarge, Shalamar, Al Jarreau, Midnight Star, Mary Jane Girls. ADDS: Sylvers, J. Burton, The Temptations, S. Bostic, Gap Band, A. Watson, Legacy, Process and The Doo Rags.
WXYV — BALTIMORE — MARK WILLIAMS, MD
HOTS: L. Vandross, W. Felder, Wham!, Commodores, J. Johnson, P. Labelle, Third World, C. Khan, Whispers, New Jersey Mass Choir, Maze, J. Gill, Ashford & Simpson. ADDS: R. Ayers, Koffee, York, S. Garrett, Frederick, S. Bostic, S. Lee Ralph, Rappin' Duke, C Music, The Reddings, Shakatak.
WENN — BIRMINGHAM — MYCHAEL STARR, MD
HOTS: Commodores, T. Turner, D. Ross, S. Easton, C. Khan, Wham!, W. Felder, Ready For The World, Ashford & Simpson, N. Thomas, Dazz Band, C. Lynn, Hall & Oates, P. Labelle, R. Shante, G. Knight & The Pips, J. Johnson, J. Gill, L. Vandross, Whispers.
WATV — BIRMINGHAM — RON JANUARY, PD — #1 — COMMODORES
HOTS: T. Turner, C. Khan, J. Johnson, W. Felder, Run D.M.C., Pointer Sisters, L. Vandross, Ready For The World, S. Easton, J. Osborne, The Controllers, G. Knight & The Pips, K. Blow, Maze, DeBarge, Prince, R. Robbins, S.O.S. Band, R. Shante, Dazz Band. ADDS: The Reddings, Fat Back, Sharpio, Cashmere, A. Ribeiro, E. Hall, D. Sanborn, W. Houston, Twin Image.
WILD-FM — BOSTON — ELROY SMITH, PD — #1 — READY FOR THE WORLD
HOTS: Kool & The Gang, N. Thomas, UTFO, C. Khan, Commodores, T. Turner, Ashford & Simpson, Wham!, W. Felder, G. Knight & The Pips, The Time, Stylistics, Dazz Band, J. Johnson, Magnum Force, L. Vandross, P. Labelle, Prince, New Jersey Mass Choir. ADDS: A. Myers, G. Benson, Kool & The Gang, Sade, Gap Band, R. Robbins, Frederick.
WUFO — BUFFALO — JEFF GRANT, PD — #1 — D. ROSS
HOTS: Pointer Sisters, Ready For The World, T. Turner, Wham!, Ashford & Simpson, W. Felder, The Commodores, C. Khan, L. Thomas, Shalamar, C. Lynn, Hall & Oates, Magnum Force, Midnight Star, J. Lorber, J. Johnson, P. Labelle, D. Warwick & G. Jones, Maze. ADDS: M. Moore, S. Arrington, The Reddings, Redds & The Boys, Alfie, D. Diggs, Al Jarreau, The Manhattans, Fast Forward, J. Taylor, Gap Band, J. Lorber, T. Marie, P. Ford, Midnight Star, J. Johnson, Rockwell, The Winans, G. Philliganes.
K104FM — DALLAS — TERRI AVERY, MD — #1 — W. FELDER
HOTS: P. Bailey, Wham!, D. Ross, Commodores, A. O'Neal, UTFO, L. Vandross, R. Jackson, Dazz Band, Furious 5, K. Blow, J. Johnson, Maze, P. Labelle, C. Lynn, Whodini, H. Faltermeyer, A. Bofill, G. Knight & The Pips, Pointer Sisters. ADDS: New Jersey Mass Choir, The Manhattans, S. Arrington, T. Houston, T. McClary, B.B. King.
KDKO — DENVER — JAY JOHNSON, PD — #1 — C. KHAN
HOTS: The Time, Ashford & Simpson, Ready For The World, J. Osborne, N. Thomas, Pointer Sisters, Commodores, R. Jackson, Wham!, D. Ross, T. Turner, J. Johnson, C. Lynn, Mary Jane Girls, S. Easton, G. Knight & The Pips, W. Felder, A. O'Neal, Dazz Band, Hall & Oates. ADDS: Whispers, Kool & The Gang, Process & The Doo Rags, R. Ayers, N. Michael Walden, D. Sanborn, J. Jackson & P. Zadora, Gap Band.
WJLB "FM98" — DETROIT — JAMES ALEXANDER, PD
HOTS: P. Bailey, Frederick, D. Ross, Wham!, Whodini, Commodores, S. Easton, H. Faltermeyer, W. Felder, C. Khan. ADDS: S. Arrington, J. Burton, Sade, New Edition, D. Warwick & G. Jones, Whispers.
WDRQ — DETROIT — MIKE STRATFORD, MD — #1 — WHAM!
HOTS: D. Ross, Frederick, Hall & Oates, P. Bailey, L. Vandross, Whodini, Rappin' Duke, UTFO, R. Shante/UTFO, W. Felder, Commodores, Madonna, New Edition, S. Easton, The Temptations, C. Khan, J. Johnson, Sade, A. O'Neal. ADDS: New Edition, J. Lorber, Q T Hush, Sade, Kool & The Gang, Opus 10, Eddie D., M. Moore, Con Funk Shun.
WCIN — CINCINNATI — SID KENNEDY, PD — #1 — W. FELDER
HOTS: C. Lynn, T. Turner, J. Gill, C. Khan, Commodores, G. Knight & The Pips, L. Vandross, Whispers, Ashford & Simpson, P. Labelle. ADDS: B. Pointer, The Reddings, G. Benson, A. Watson, S. Bostic, T. Marie, The Temptations, New Jersey Mass Choir.
FM108 — CLEVELAND — DEAN DEAN, PD — #1 — T. TURNER
HOTS: Wham!, Hall & Oates, D. Ross, Dazz Band, Federick, Run D.M.C., R. Shante, Whodini, Ready For The World, UTFO, W. Felder, Commodores, R. Shante/UTFO, Force MD's, Klymaxx, New Edition, P. Bailey, Levert, J. Johnson, New Jersey Mass Choir. ADDS: Mary Jane Girls, Sparky D., J. Burton, S. Bostic, Kool & The Gang.
WRBD — FT. LAUDERDALE — CHARLES MITCHELL, PD
HOTS: T. Turner, R. Shante, Commodores, J. Gill, G. Knight & The Pips, Whispers, The Controllers, D. Ross, W. Felder, Maze, K. Blow, J. Burton, New Jersey Mass Choir, N. Michael Walden, E. Wilde, Midnight Star, L. Vandross, P. Labelle, C. Khan, Tommy Boy Mega Mix. ADDS: Gap Band, Kool & The Gang, The Reddings, Invisibles, R. Robbins, Cashmere, B.B. King, Run D.M.C.
KMJQ — HOUSTON — BRUTE BAILEY, PD
HOTS: D. Ross, P. Bailey, UTFO, Ready For The World, S. Easton, N. Thomas, New Edition, P. Hardcastle, Culture Club, Wham!, Fat Boys, A. O'Neal, Hall & Oates, Run D.M.C., L. Vandross, C. Khan. ADDS: Shalamar, The Reddings, Al Jarreau, A. Watson, The Manhattans, Intrigue, Pointer Sisters, Legacy.
WJAX-FM — JACKSONVILLE — TONY MANN, MD
HOTS: Madonna, Klymaxx, S. Easton, Survivor, Frankie Goes To Hollywood, DeBarge, G. Frey, B. Ocean, P. Labelle, UTFO, Duran Duran, Wham!, Commodores, REO Speedwagon, Ready For The World, D. Lee Roth, Dazz Band. ADDS: New Edition, The Manhattans, Chicago, C. Lynn Townes, Shalamar, Whispers, S. Bostic, B.B. King, Gap Band, S. Mendes.
KPRS — KANSAS CITY — DELL RICE, MD — #1 — S. WONDER
HOTS: Kool & The Gang, G. Benson, P. Hardcastle, New Edition, First Love, J. Osborne, Hall & Oates, P. Bailey, N. Thomas, Maze, Fat Boys, R. Laws, Commodores, D. Ross, Isley, Jasper, Isley, Wham!, The Beltons, T. Turner, Ashford & Simpson. ADDS: Redds & The Boys, Intrigue, Klymaxx, Formula V, G. Jones, R. Caldwell, J. Morrison, Opus 10, D. Diggs, G. Benson.
KDAY — LOS ANGELES — GREG MACK, PD — #1 — R. SHANTE
HOTS: R. Shante/UTFO, Wham!, Ready For The World, W. Felder, Prince, Ashford & Simpson, J. Johnson, Pointer Sisters, N. Thomas, B. Jimmy, Whispers, Mtume, Mary Jane Girls, L. Vandross, G. Knight & The Pips, Maze, T. Turner, C. Khan, Dazz, A. O'Neal. ADDS: Imperial Bros., Jazzy Jay, Wreckin' Crew, Kool & The Gang, The Temptations, S. Bostic.
WLOU — LOUISVILLE — BILL PRICE, MD — #1 — D. ROSS
HOTS: R. Shante, Champaign, P. Bailey, Culture Club, Ready For The World, Ashford & Simpson, Wham!, Gap Band, Third World, W. Felder, Hall & Oates, P. Ford, J. Johnson, Pointer Sisters,

Commodores, T. Turner, Magnum Force, J. Lorber, J. Burton. ADDS: M. Moore, The Temptations, DeBarge, D. Sanborn, J. Johnson.
WEDR — MIAMI — GEORGE JONES, PD
HOTS: Commodores, N. Thomas, Pretty Tony, P. Labelle, Ashford & Simpson, Pointer Sisters, L. Vandross, Shalamar, W. Felder, K. Blow, Midnight Star, Maze, J. Johnson, Prine, J. Burton, N. Michael Walden, G. Knight & The Pips, Mary Jane Girls, L.L. Cool, T. Turner. ADDS: War, L. Johnson, C. L. Blast, Samaki & The Variations, Inside Out, K. Pole, S. Garrett, A. O'Neal, Kool & The Gang, A. Watson, S. Arrington, J. Jackson & P. Zadora, Opus 10, Fat Back, Mary Jane Girls, Maze.
WNOV — MILWAUKEE — BOB COLLINS, PD
HOTS: UTFO, Commodores, Fat Boys, Klymaxx, Run D.M.C., W. Felder, R. Shante, J. Johnson, Dazz Band, C. Khan, Mary Jane Girls, J. Burton, Magnum Force, Ray, Goodman & Brown, A. O'Neal, L. Vandross, R. Shante/UTFO, Force MD's, JAK, Grandmaster Flash. ADDS: New Edition, The Temptations, Sade, R. Caldwell, Legacy, R. Ayers.
WHRK — MEMPHIS — JIMMY SMITH, MD — #1 — COMMODORES
HOTS: C. Khan, T. Turner, Wham!, Klymaxx, Ready For The World, Ashford & Simpson, W. Felder, L. Vandross, Madonna, P. Labelle, J. Johnson, Maze, DeBarge, Kool & The Gang, G. Knight & The Pips, Dazz Band, J. Burton, UTFO, R. Shante/UTFO, R. Shante. ADDS: A. Myers, S. Bostic.
WRKS "KISS 98" — NEW YORK — TONY QUARTERONE, PD — #1 — D. ROSS
HOTS: H. Faltermeyer, Ready For The World, C. Khan, Run D.M.C., New Jersey Mass Choir, Commodores, A. Myers, Hall & Oates, The Temptations, Wham!, S. Easton, Ashford & Simpson, Madonna, UTFO, J. Burton, R. Jackson, Mary Jane Girls, J. Lorber, J. Johnson, A. Stewart. ADDS: W. Houston, S. Arrington, W. Felder.
WRAP — NORFOLK — CHESTER BENTON, PD — #1 — D. ROSS
HOTS: W. Felder, Commodores, Pointer Sisters, R. Shante, J. Gill, Ashford & Simpson, T. Turner, P. Labelle, Cici, Force MD's, C. Khan, Fat Boys, Isley, Jasper, Isley, C. Lynn, Run D.M.C., UTFO, Whodini, Whispers, Mary Jane Girls. ADDS: J. Lorber, Frederick, Intrigue, V. Holmes, The Reddings.
WYLD-FM — NEW ORLEANS — DELL SPENCER, PD — #1 — WHAM!
HOTS: P. Bailey, C. Khan, Hall & Oates, Ready For The World, Ashford & Simpson, D. Ross, S. Easton, L. Vandross, J. Gill, P. Labelle, Maze, W. Felder, Commodores, T. Turner, The Manhattans, Dazz Band, J. Osborne, R. Jackson, Shalamar, New Jersey Mass Choir, J. Johnson. ADDS: Mary Jane Girls, Sade.
WAMO — PITTSBURGH — ALLEN HARRISON, PD — #1 — POINTER SISTERS
HOTS: P. Labelle, T. Turner, Frederick, Commodores, A. O'Neal, C. Khan, J. Gill, D. Ross, G. Knight & The Pips, J. Johnson, L. Vandross, Wham!, Ready For The World, Prince, L. Thomas, D'Lavance, The Manhattans, Ray, Goodman & Brown, S. Easton. ADDS: J. Morrison, Klique, S. Lee Ralph, Legacy, G. Jones.
WUSL "POWER 99" — PHILADELPHIA — JEFF WYATT, PD — #1 — WHAM!
HOTS: N. Thomas, Kool & The Gang, P. Bailey, Ready For The World, C. Khan, S. Easton, The Time, D. Ross, Vanity, UTFO, P. Labelle, J. Osborne, Whispers, Hall & Oates, Foreigner, T. Houston, Prince, Ashford & Simpson, R. Shante, Fat Boys. ADDS: Kool & The Gang, New Edition, T. Houston, P. Collins.
WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — READY FOR THE WORLD
HOTS: S. Easton, D. Ross, Commodores, Wham!, P. Labelle, R. Shante, C. Khan, W. Felder, P. Bailey, T. Turner, Fat Boys, Ashford & Simpson, L. Vandross, Hall & Oates, J. Burton, Lavert, J. Gill, Run D.M.C., Shalamar, Ohio Players. ADDS: T. Houston, S. Bostic.
KUKQ — PHOENIX — JAY STONE, PD — #1 — NUANCE FEATURING V. LOVE
HOTS: Mary Jane Girls, Maze, R. Robbins, J. Johnson, Ready For The World, Ashford & Simpson, T. Turner, Madonna, Fat Boys, Grandmaster Flash, S.O.S. Band, Force MD's, M. Moore, Sade, D. Ross, Wham!, Shakatak, Whispers, W. Felder, N. Thomas. ADDS: Kool & The Gang, Apollonia 6, C. Lynn Townes, N. Michael Walden, The Manhattans, Animation, Sheila E., Run D.M.C., W. Houston.
KHYS — PORT ARTHUR — DOUG DAVIS, MD — #1 — D. ROSS
HOTS: Commodores, C. Lynn, P. Bailey, Hall & Oates, Ready For The World, G. Benson, Sade, S. Easton, Pointer Sisters, C. Khan, Ashford & Simpson, T. Turner, L. Vandross, W. Felder, Klymaxx, P. Labelle, Wham!, Whodini, J. Gill, J. Johnson. ADDS: DeBarge, Redds & The Boys, J. Leslie Holmes, The Reddings, R. Caldwell, S. Garrett, Midnight Star, E. Wilde, The Manhattans, New Jersey Mass Choir, L. Thomas, A. Bofill, J. Simon, Auturn, The Temptations, JAK, Maze.
WPLZ — RICHMOND — HARDY JAY LANG, PD — #1 — COMMODORES
HOTS: N. Thomas, Gap Band, Ready For The World, Pointer Sisters, W. Felder, Ashford & Simpson, D. Ross, G. Benson, L. Vandross, Maze, Run D.M.C., J. Johnson, Wham! ADDS: Gap Band, Sade, G. Jones, B.B. King, M. Moore.
KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD
HOTS: Pointer Sisters, S. Easton, Commodores, P. Bailey, T. Turner, C. Khan, D. Ross, Whispers, Ashford & Simpson, Ready For The World, J. Johnson, UTFO, Prince, G. Knight & The Pips, Dazz Band, L. Vandross, W. Felder, Isley, Jasper, Isley, E. King, The Controllers, Mary Jane Girls. ADDS: A. O'Neal, J. Jackson & P. Zadora, D. Sanborn, M. Moore, Robey, W. Houston, G. Benson, Legacy.
KMJM "MAGIC 108" — ST. LOUIS — RON ATKINS, PD — #1 — J. JOHNSON
HOTS: Fat Boys, Capt. Rock, P. Bailey, Federal, C. Ross, UTFO, Midnight Star, C. Khan, J. Burton, Wham!, Gap Band, Mary Jane Girls, A. O'Neal, Run D.M.C., Shalamar, Culture Club, Hall & Oates, Commodores, J. Lorber, L. Vandross. ADDS: R. Shante, Eddie D., Kool & The Gang, Opus 10, Madonna, A. Ribeiro, T. Turner, P. Zadora & J. Jackson, C. Lynn.
WDJY-FM — WASHINGTON, D.C. — DAN O'NEIL, PD
HOTS: DeBarge, C. Khan, Wham!, P. Labelle, T. Turner, Prince, New Edition, Commodores, Madonna. ADDS: New Edition, Shalamar, The Manhattans, N. Michael Walden, B. Ocean, Animation, Madonna, S. Bostic, Redds & The Boys.
WHUR — WASHINGTON, D.C. — MIKE ARCHIE, MD
HOTS: Maze, J. Johnson, Wham!, Hall & Oates, D. Ross, P. Labelle, Commodores, Ashford & Simpson, T. Turner, UTFO, Klymaxx, C. Khan, L. Vandross. ADDS: A. Myers, G. Frey, Change, P. Brown, G. Philliganes, S. Bostic.
WQKS — WILLIAMSBURG — STEVE CRUMBLY, MD — #1 — COMMODORES
HOTS: W. Felder, Whodini, Wham!, REO Speedwagon, L. Vandross, Ashford & Simpson, C. Khan, K. Blow, T. Turner, Frankie Goes To Hollywood, G. Knight & The Pips, Madonna, The Time, J. Johnson, P. Labelle, J. Lennon, Duran Duran, Midnight Star, Dazz Band, Maze. ADDS: Whispers, Kool & The Gang, S. Garrett, B.B. King, S. Bostic, The Temptations, E. Wilde, W. Houston, A. Ribeiro, V. Holmes, R. Caldwell.

CASHBOX

T.M.

The Whispers' 20th Anniversary



Congratulations
To The
Whispers

On Their
20th Anniversary

We are proud to be a part of your family
For these past many years
And we wish you many
More years of success.

Norby Walters Associates

Jerry Ade

Sal Michaels

Norby Walters

The Whispers' 20th Anniversary



The 60s



The 80s

Twenty Years Young And Still Growing

By David Adelson

"Twenty years, it just doesn't seem like 20 years," reflected Whisper, Wallace "Scotty" Scott. "I just looked around and somebody said, 'hey, it's our 20 year anniversary.'"

Indeed, that is the reaction of all the Whispers: Scotty, Walter Scott, Nicholas Caldwell, Marcus Hutson and Leaveil Degree. "It's hard to believe 20 years can go by so fast."

To say the Whispers' past two decades have been eventful would be an understatement. Personnel changes, management changes, ups, downs and eventual success marked the constant evolution and education of the Los Angeles-based combo. It was a long and often difficult road to the top.

"We met in junior high school and officially became the Whispers in the last part of 1963," said Scotty Scott. "Nick, Marcus and myself were singing in a trio in high school and kept the group together after we graduated. Like most of the guys in the projects, we would sit around and sing at night."

At that time the group got together with a friend named Gordy Harmon who was singing professionally with a band called The Superbs. Harmon introduced the band to a man named Lew Bedell, president of Dore Records. "Bedell was the guy who said, 'you guys sound like Whispers.'" said Scotty. "He came up with the name."

Bedell took the band which now included Harmon into the studio. "That's where the

Whispers really started," said Scotty. "We recorded quite a few singles with Lew Bedell." (See Discography Page W11).

According to Walter, "we fooled around and sort of had a hit record with 'As I Sit Here,' and at the time there was an unknown Bay area disc jockey named Sly Stone who brought us up there to play some dates."

"We had never done a live show before," explained Scotty. "We went up there for two weeks with a two week option and ended up working at a club for six months. We were the opening act for all the major bands that came through the area and that included all the Motown acts. It was the spot in the area."

The band then returned to Los Angeles, quit whatever jobs may have been waiting and officially became professional entertainers. "I think my mom said professional mental patients," recalled Scotty.

The band cites the educational benefits of working in the bay area for an extended period of time. "There were the Motown people, the Stax people, Otis Redding and Curtis Mayfield," said Walter. "But I would have to say the ultimate came when we ran into a group called the O'Jays. After we saw them, we really got our act together." It was around this time that Walter was drafted into the service, leaving his twin brother to handle the front man duties.

After cutting their teeth in the bay area the band moved out on the road, sometimes

for six and seven months at a time. "The reason for that," explained Scotty, "is usually you could afford to get out but you had to work your way back." Despite the lack of recorded product on the market, the band was accumulating a following. "Crazy as it sounds, we didn't need a record to work because we had become so well known then that we were working strictly off the act," said Scotty. At this point a producer named Ron Carson stepped into the picture and convinced the band to sign with him as an independent producer. Carson was at the time signed to Bell Records. Under Carson the band laid down a number of tracks including several for the Chess/Janus label. A number of minor hits resulted including "Somebody Loves You" and "Planets Of Life."

1968 also marked the band's affiliation with Louis Chin. Chin was a meticulous business man who had a flair for working with figures. According to Walter, "He was probably one of the best business managers. He didn't have a great knowledge of the recording industry but he was great with figures." Chin would end up managing the band into the early '70s and a deep emotional bond would develop between the band and its new manager.

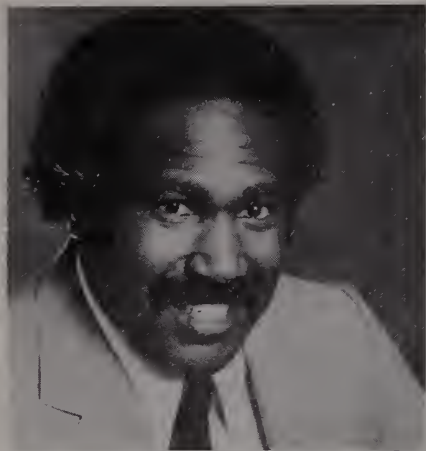
One of the most interesting chapters of the group's history occurred with the return of Walter from the army. "When I left, I was the leader of the group," said Walter. "Scotty would do nothing. We had to push

him to the front of the stage. We really didn't have a stage show when I left. We would run on stage and when we got there, the rest of it would be the voices. When I got back after two years, I realized they had been a two-year learning process."

Walter's first exposure to the band after his two-year hiatus occurred at a high school reunion in Los Angeles. "I almost didn't recognize them," he said. "No more running on stage. They walked in a sophisticated manner. They had this way of standing on stage and pulling at their cuff links and putting their hands down and bowing real gracefully. I thought that these were not the same four guys I knew when I left. I was so flabbergasted and felt completely in the background. The truth is that I really was, because obviously they had graduated to a point where I had to catch up and that amazed me because I was the leader when I left."

Suddenly the band was in a state of uncertainty. Walter was having a hard time adjusting to the new situation and several band members, particularly Scotty, were doubting he would make it. According to Scotty, "when we went on stage, we had set things that we had to do and he literally was messing up. It wasn't intentional. It was the fear." Scotty secretly met with the rest of the band and shared his doubts about his brother's future as a Whisper. "They said let's hang a little longer, let's give him a little more time,"

(continued on page W10)



"The Whispers' longevity is a tribute to their maturity as individuals, and to me a song hasn't been written that they can't sing great, so it's been a matter of putting great talent together with great songs."

Dick Griffey
Chairman of the Board
Solar Records

The Whispers' 20th Anniversary



"The first platinum single and album The Whispers had with Solar was 'And The Beat Goes On,' and from there history speaks for itself. There just aren't that many stand-up vocal groups that have had the consistency The Whispers have had over the years, and they are still having chart success today."

Ray Harris
President, Solar Records

Building The Foundation For Commercial Success

by Peter Holden

In a business as volatile as the music industry, it is amazing that any one group can stay intact and find consistent chart success for over 20 years. It is even more amazing that The Whispers are seemingly set for another 20-year stretch of delivering the finest stand-up vocal soul music available. But to hear Solar Records' founder Dick Griffey speak, all of this is only natural. "I have always felt that The Whispers are the best at what they do. That is their philosophy and that is the philosophy of this record company. The longevity of the group is simply a tribute to their maturity as individuals and to their sense of balance within this business."

Coming from a man whose roster seemingly includes only hit artists, those compliments are well deserved. Yet it is Griffey and Solar president Ray Harris who have brought The Whispers along the past 10 years of their existence. Together with Griffey since the inception of Soul Train and later Solar (Sound Of Los Angeles Records), Harris recalls his early link with The Whispers. "I had been very much aware of The Whispers prior to our signing of the band. I was very much a fan of the band, and I remember them back to their early Chess/Janus days with songs like 'I Only Meant To Wet My Feet' and their very earliest things. Even at that time the group had something of a national following and so it was really a pleasure when we had a chance to work with them."

After signing with Soul Train/Solar, The Whispers immediately found success with the single called "One For The Money," and Harris remembers how that single took off. "I distinctly remember that we had all gone to a NATRA Convention down in Antigua, it must have been 1976, and everyone had their hospitality suites which were actually little beach huts. We kept playing 'One For The Money' in ours and eventually, the song became the smash of the island. Naturally, we had a captive audience of radio and retail people from around the country, so I knew when we got back home we were going to have a smash, and sure enough 'One For The Money' went through the roof. That was the first hit that they had with us in our new relationship."

The Whispers had had success on Chess/Janus and other independent labels, but the association with Solar, Dick Griffey

and Leon Sylvers gave the vocal group the team that was needed to consistently push The Whispers' albums past the gold mark. Griffey commented, "Along with the Temptations, the Four Tops and some of the other stand-up vocal groups, The Whispers are the epitome of that musical style. First of all, they are all super-talented, they have had great A&R work and together with the producers and songwriters who have made a contribution to what they do, The Whispers have been stars of a very talented and hard working team."

A turning point for the band was Griffey's introduction of Leon Sylvers' production on the 'Love Is Where You Find It' LP. Sylvers, from the famous musical family of the same name created a distinctive sound with The Whispers which in many ways influenced the overall sound of popular music in the '70s. Griffey explained how that association began. "I originally met with Leon a few years ago when he had left The Sylvers, he had brought in some songs he had cut with his

family and was trying to get a deal for his sister Olivia. I listened to this stuff and thought, 'this kid's got some talent and nobody's giving him a chance.' So I brought him in to work with me and the first thing we did was Shalamar's first record on Solar. Then we worked on a live Lakeside album; his formative years were spent with me at the board and after a while it was clear he was ready.

"During that time, he brought me 'And The Beat Goes On' and some other songs that were cut by another group, they were actually completed masters by somebody else, but I told Leon, 'we've got to have those for The Whispers!' At first it was a little different for them, they weren't necessarily enthusiastic about doing the songs, but once they got in the studio with Leon it was obviously a great marriage of talent, and, it worked." That Leon Sylvers sound — synthesized string fills mixed in with cool vocal harmonies and a sometimes disco beat — became a dominant musical theme that was picked up on by everybody from George Benson to Kashif, and The

Whispers were the main exponent of that sound.

While Sylvers' production created a surge of interest in the band, Griffey noted that there was never an attempt to mold the Whispers to a commercial trend. "We have never tried to force the group's sound, it has always been just a question of finding great songs for the guys to sing. That has been the key to The Whispers' success, and we've been fortunate that we are in contact with writers such as Reggie Calloway and others who have helped to provide us with that material. To me, there isn't a song these guys can't sing great, but the song is always the key no matter how talented the singers are or how good the production is."

While Solar enjoyed a long and successful relationship with RCA through the late '70s, in 1981 the label switched to Elektra. In 1983, Greg Peck took over the post of vice president of promotion and marketing for the label, and since that time Solar has enjoyed a handful of top-charting gold and platinum singles and LPs. The Whispers have enjoyed a piece of this pie, and Peck explained how The Whispers are handled by the label. "When the Whispers release an album, Dick picks the first single — that is something that is written into the deal between Elektra and Solar contractually. Then I will choose the second and third singles. Those singles will be based on a variety of things. The Whispers have been recently known to do two extremely strong uptempo cuts — that happened last year and is also the case with 'Some Kinda Lover' and 'Contagious' from the 'So Good' album. After those two quick-burn uptempo numbers a ballad or two will usually surface through radio which will help buoy album sales until we choose which ballad to release. Ballads are what the group is known for, and when a new Whispers album comes out, radio will almost immediately play the single and three other album cuts."

After so many years of quality music, it seems the industry and the consumer knows what to expect and likes what it hears on a Whispers album. Peck elaborated: "It is kind of a unique situation with The Whispers, because they are one of the few acts in the industry which has

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TAKING A QUICK BREAK — At North Hollywood's Devonshire Studios, the Whispers pose with co-workers during a brief respite from recording. Pictured (l-r) are: (1st row) Leon Sylvers, producer; and Wallace "Scotty" Scott of the Whispers. (2nd row) Kirk Ferrol, engineer; Leaveil Degree of the Whispers; Carmen Davis, assistant to the Whispers; Walter Scott of the Whispers; and Regina Jones of Solar Records.



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The Whispers' 20th Anniversary

To The Whispers, Good Business Means Friendship

by Gregory Dobrin

LOS ANGELES — Since the early sixties and that first record deal with the Dore label, The Whispers have gained more than popularity — they have gained friends. After 21 years, there is nothing so unusual about that. What is unusual is that much

of this friendship comes from people within the entertainment industry with whom the Whispers have worked, people who the Whispers themselves are the first to recognize as being instrumental to their success. The warmth generated by those

relationships is surprising — not your usual show business tale, and it helps characterize The Whispers, an act known for the warm feeling in its tunes, as people who live the music offstage as well as on.

One of the Whispers' earliest business associates was record producer Lew Bedell, whose Dore Records was responsible for such classic hits as The Teddy Bears' "To Know Him Is to Love Him" and Jan and Dean's "Baby Talk." Bedell, who signed the group in late 1964, and is attributed with having named them, said "I had a group called The Superbs. It was a black group, and we did a song called "Baby, Baby, All The Time," which was a pretty good hit. Gordy Harmon (The Whispers' original tenor) was a part of that group and he wanted to break away from it. He said he had a couple of twins that were real good singers, and I said "Bring 'em in. Let's see." He brought them in, Walter and Wallace, and I liked them. So, the Whispers were kind of a spin off."

It was during those early rehearsals that Bedell was struck by the softness of the group's sound, before a name for the fledgling act had been decided. "I came up with the name The Whispers," said Bedell. "I registered it and assigned it to them because they were that kind of group, you know? They had a soft sound."

The association between Dore Records and the Whispers didn't last, despite minor success with "As I Sit Here." Years later, Bedell recalls a chance meeting with Walter Scott, The Whispers' lead singer. "I ran into Wally when they were in the middle of "And The Beat Goes On," the one that went platinum. Oh gosh, we embraced and we started to cry — we hadn't seen each other in so long. And he said 'Lew, why don't you put out some of that stuff we did!' I said 'Hey, good idea!' So I put together all the singles and put out an album called "Shhh, The Whispers." With the release of his collection of Whispers classics, Bedell finds a second round of involvement with the group he named.

"We trust each other," said Sal Michaels, vice president of Norby Walters and Associates, the group's booking agency. "They're very warm, very family oriented, and so am I... That's the best kind of business relationship you can have, when it becomes pleasurable to do business — and with people you can trust."

The relationship began in 1975 when an agreement was made between the group's manager Dick Griffey and Norby Walters Associates, who would begin handling the Whispers on a major cabaret circuit. "They were very lively, spirited people," recalls Michaels. "They worked so well together that we figured moving with the act would be of tremendous benefit to our company and theirs. We've toured them for many years now, and each season they continue to almost sell-out or sell-out every single market they go to."

Michaels describes the houses the Whispers play and the audiences they play to as "class." Their audience is a sophisticated audience mostly of young adult couples, according to Michaels.

Still in the planning stages is a European tour, tentatively scheduled for the fall of 1985. The tour is the result of increased European recognition for the act. "The Record company has been getting their records played in Europe, and so we're

going to start them there the way we started them here, on a major cabaret circuit in the U.K.," Michaels commented. European cabarets are much larger, with seats numbering as much as 2,500, rather than the typical U.S. "club," with capacities limited to roughly 3 and 4 hundred, Michaels explained.

The Whispers audience in Europe is a pop audience, primarily, said Michaels. There is no black audience, per se, and he anticipates the same sophisticated atmosphere and as always, the emphasis on romance "Because," added Michaels, "they have a lot of love songs. A lot of songs with meaning." A tour of Southeast Asia is also on the drawing boards.

Concert promoter Al Hayman of Al Hayman Productions first began promoting The Whispers' shows in 1977. "One of the most important things about the act is that they are real entertainers," Hayman said. "They have a show for the public. Records are not their only avenue — they're showman also."

Hayman is especially attuned to the group's attention to the black community, and to society at large. "They have a commitment to work for black promoters and to utilize services in the black community in various cities," he said. "They try to employ as many black people as possible. That's their commitment, and they show it in their crew. It's something that I respect most about them."

Like many of The Whispers' business relationships, the relationship Hayman feels with the group transcends those dealings. "Our business relationship is based on our personal relationship. The guys are everyday cats. They're normal guys and they act the same when they're on the charts or not. Their attitude doesn't change to one of superiority when things are going real well for them. They remain themselves — you can always talk to them." Hayman, who has featured the group on many of his Budweiser Superfest tours, will be including them on several of the forthcoming Superfest dates.

The Whispers success in recent years has brought with it the consolidation of their business interests under one roof: Whispers Music Inc. The corporation is involved

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OPEN FORUM — At Los Angeles' Forum, several of the Whispers' friends join in the backstage festivities. Pictured (l-r) are: Karl Dickens, Whispers road manager; Jim Blevins, Elektra/Asylum promotion; Full Court promo winning father and son; Magic Johnson of the Lakers; Walter Scott and Leaveil Degree of the Whispers; Carmen Davis, assistant to the Whispers; Wallace "Scotty" Scott of the Whispers; Kim Bridges of Solar Records; and Chuck Williams, WEA salesperson.

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"I have learned the most here, not only about the industry and the innerworkings of a successful male standup group, but about things of the heart. They would always tell me, "The most important thing is what's in your heart."

Carmen Davis



ON STAGE — During a 1983 concert in Houston, the Whispers are visited by Moses Malone, center for the Philadelphia 76ers.

Good Business Means Friendship To The Whispers

(continued from page W6)

with everything from developing young acts to sponsoring children in poverty ridden countries (the company currently sponsors a child in Haite. A new child is sponsored every month). Whispers Music Inc. is basically a production company, according to executive administrator Carmen Davis. "We have a leasing company. We sign young acts, develop them, and produce them. We work with songwriters — things of that nature," she said.

Davis came to work for the Whispers on the heels of The Jacksons' 1979 world tour, with which Dick Griffey was also involved. "When the tour was over he asked me to come and work for his Solar Galaxy of Stars tour, which is where I developed an excellent, warm relationship with the Whispers.

"I think you could say I work for the fairest men in show business," said Davis. "They are concerned with the 'little guy.' Their main concern is for the people that make their thing happen — the guy that drives the bus, the mechanic — they pay them first before they pay themselves." They're soft-hearted guys."

Even so, Davis is quick to emphasize the group's strict attention to business matters. They may be soft-hearted, but when it comes to discipline, the Whispers are notoriously martinet. "They're wise businessmen," Davis explained. "They're very meticulous about the future. The Whispers are what I would call a finely

tuned piece of machinery. They have their system of recording, performing and touring down to a science — yet they continue to grow.

"Through her experience with other acts Davis has learned a great deal about the entertainment industry, but she maintains she has learned the most from the Whispers. "I have learned the most here, not only about the industry and about the inner-workings of a successful male standup group," Davis said, "but about things of the heart. They would always tell me, 'The most important thing is what's in your heart."

"One person without which a story about the business associates of the Whispers would not be complete is Karl Dickens, often referred to as "the sixth Whisper." Originally a fan, Davis met the group in Oakland and wound up playing percussion for them, which eventually led to his position as road manager (a post he vacated last year to pursue other goals). "There's a lot of things about the true talent of the Whispers that people don't really know about. They can do it all. They're very creative songwise, and they can do all types of songs, not only R&B. Some of the guys can even tap dance. There are sides to the Whispers that people never see."

Soul Train president Don Cornelius had this to say about the Whispers: "They are loyal to each other, and they are in turn loyal to whomever they deal with."

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MAKING THE ROUNDS — The Whispers are welcomed to Los Angeles radio station KACE. Pictured (l-r) are: Kim Bridges of Solar Records; Leaveil Degree and Walter Scott of the Whispers; Carmen Davis of Whisper Music; and host Alonzo Miller of KACE Radio.

The Whispers' 20th Anniversary

Building The Foundation For Commercial Success

(continued from page W4)
 a selling base of 500,000 which you can take to the bank every time out. Most groups like The Manhattans and The Commodores, stand-up vocal groups, fluctuate saleswise between a couple of hundred thousand units or maybe one million based on whether there is one big single. But with The Whispers, you can be sure of selling at least 500,000 with every release."

dropping at the same time. Shalamar was on the verge of crossing over last time out, and what I have found is that CHR radio generally does not break two black artists from the same company. You might see several black artists cross to CHR, but if you notice, it is seldom that you will see two at the same time from the same company. The independent financial burden is such that the labels can't spend the money that it takes to cross a record over, especially two from the same label at the same time."

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Your Music is Contagious!
Love for Love
The 6th Whisper
At Heart
Frank Lotierzo



Superfest, Los Angeles

Many groups and record labels would be content with that figure and the consistently gold measure of success, yet it is the hour of the crossover, and Greg Peck is looking for ways to break The Whispers, long confined to B/C radio, to other formats. "The plateau that we at Elektra would like to help The Whispers reach is at least an A/C hit. It is not really a question of material as it is of timing. When a new Whispers album has dropped in the past, there has always been a Shalamar cut or a Midnight Starr cut



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OUT WEST — At the Beverly Theatre in Los Angeles in December, 1984, two members of the Whispers are greeted by admirers. Pictured (l-r) are: "Scotty" Scott; Roger Mosely; Walter Scott; and Toni Lauder milk.

Building The Foundation For Commercial Success

(continued from page W8)

Another factor which may help the group in its attempt to break into other formats is the addition of Allen Mink as the The Whispers manager through Michael Gardener Management. With The Whispers a year, Mink explained the recent appointment and the reasons behind it. "What they are looking for is what so many black groups are striving for right now—to be able to play in front of other than just black audiences. I came in during the recording of 'So Good,' but when the group next goes into the studio, we will be looking for a producer who we feel can engineer an A/C, CHR or even a dance single." Mink, in managing Deniece Williams and most recently Teena Marie, has clearly had success with crossing black artists to CHR, and together with Elektra and Solar, The Whispers may just attain that lucrative but elusive crossover.

Regardless of those goals, The Whispers continue to sell albums and chart singles with a consistency that is truly rare. The music and constantly fresh production sound is a factor, but ultimately, it comes down to the perseverance and talent of the five members of The Whispers. Griffey remarked, "Being in a band for that long is like being married or being in a family. There are five different personalities

involved, but this is a business — it's not a plaything. There is a lot of hard work and the guys treat it very seriously. Unfortunately, a lot of these younger kids start believing their press and the lights and all, but it can go away as quickly as it came. The Whispers are a mature, fair-minded group of gentlemen that have been able to co-exist for some 20-odd years and their success is a tribute to them."

Ray Harris concurred: "Anybody that knows The Whispers knows what fine people they are to work with, and anybody that knows their style, their attitude and mannerisms has to respect them. It is amazing that they have been able to stick together for so long — in any relationship like that, there has to be minor rifts but with The Whispers, if they have had them, they have certainly kept them to themselves. It is obvious that they are professionals because I certainly couldn't tell you of one."

Professionalism, diligence, talent and a hard working team of producers, promotion and marketing people ultimately have made The Whispers one of the most respected and successful groups in the world, and while 20 years may seem to some an entire career in the music industry, to The Whispers and their business associates, it seems like only the beginning.



IN THE STUDIO — While taking a moment away from work, the Whispers posed with fellow musicians. Pictured (l-r) are: singer Phyllis Hyman; Grady Wilkins, co-writer of "Suddenly;" and Nicholas Caldwell and Marcus Hutson of the Whispers.

Budweiser.

Superfest

SALUTES THE

Whispers

WALTER • SCOTTY
MARCUS • NICHOLAS
LEAVEIL

Twenty Years Young And Still Growing

(continued from page W3)

remarked Scotty. "Nick in particular had a lot of patience. I had none."

It was at that point an event happened that mystifies the band to this day. Scotty came down with a form of valley fever. For the next year he would be in the hospital and for a year after that he would be an outpatient. At the same time Walter was beginning to blossom into a real performer.

According to Walter, "Scotty had become such an entertainer until there was no room for me. When Scotty went into the hospital, I had the band's confidence behind me and once I got out there on my own, then I developed eventually into what he had become."

Nicholas added, "we never lost a step. A lot of people didn't even know Scotty had a twin brother."

For the next year and a half The Whispers performed with Walter in Scotty's place. An ironic twist of fate for the two identical twins. The band's reunion with Scotty came in 1970 at a club called the Black Fox in Los Angeles. According to Nicholas, it was a night to remember. "Scotty had come to the show with Walter, and Walter was excited since this was one of the only chances for his brother to see him on stage. Walter was really burning. I mean they have always been competitors but this was something. Well, Scotty decided that he was going to come up in the middle of the show and sing a part of this tune. He sang the real high part and he hit it perfectly. Walter could see he was tiring and he took over the song without missing a lick. At the end, they embraced and the whole room was in tears. It was a very emotional thing."

No sooner had The Whispers jumped that hurdle in their career, another catastrophe happened. Grady Harmon was in a car accident and suffered major damage to his larynx. All of a sudden there was one fewer Whisper.

Faced with the dilemma of finding a replacement, Scotty remembered a friend of his from the bay area named Leaveil

Degree. "He always liked the group," said Scotty. "One day driving to the airport, some tune came on the radio and Leaveil starts singing this clear, high, first tenor. I thought to myself, if something ever happened then we have a guy who can step right in." When something did happen Scotty called Leaveil.

"I was so in awe of Scotty being my friend or wanting to be my friend that when he came into town, I would take off work," said Leaveil. "I was shy and in awe of him and I said, he'll never hear me sing any notes. Well one day I slipped and started singing but he never said anything else about it."

Leaveil got the call from Scotty to come down and join the band. The first order of business would be getting with Nicholas to work on the various routines. After his first session, no one was sure if the band had indeed found its newest member. "After I walked out of that first session," said Leaveil, "I wasn't sure if I could sing or walk or talk. Nicholas said, 'no, you're not the one.'"

It is through the band's tales of these experiences that the important role Nicholas Caldwell plays in the band comes to light. He is the cohesive bond that keeps everyone together. He coordinates all the band's stage motions, praising when they're done right, but not holding back a minute when mistakes are made. In a way he can be considered the backbone of The Whispers.

According to Leaveil, "Nicholas said this is going to take five to seven years, so I was really depressed at the time. But Scotty sold them on the fact that I was a clean cut guy, who doesn't smoke, doesn't drink and it would be worth the energy to bring me around because they wouldn't have to worry about the other things."

After much deliberation, Leaveil Degree became a Whisper, though his official onstage appearance would not occur for some time. "They took me out on the road with them and every day I would go to

Nick's room and we would work," said Leaveil. When show time came around, four Whispers would take the stage and Leaveil would remain behind the curtain singing his part. The voice was there but the person singing was missing.

"One night at a club Leaveil was expecting to sing off stage as he always did and we told him he was going on that night," explained Walter. "He nearly passed out. You could see his heart pounding through his shirt. We knew that once he got out there and started doing it over and over again, he would get it down. But that night it was funny."

With personnel problems cleared up The Whispers began to look to the future. It was then that they met a man named Dick Griffey. Griffey had seen the group perform a year earlier in Houston and approached Scotty with an offer to be the band's manager. The band was still being managed by Louis Chin. "Louis had brought us to a level," said Walter. "But we reached a point where Louis couldn't do much more for us and that was an extremely emotional time for the band. If you look back on our entire career, it's always been difficult to leave a long-standing situation and move on to the next level. We had a very strong relationship with Louis, but it was very obvious we had to move on."

Griffey at the time was one of L.A.'s leading concert promoters. He met with the band in Scotty and Walter's cousin's garage. "We sat down in the garage and he told us within five years we could be the biggest vocal group in the business. In 1975, Dick Griffey became the sole manager of The Whispers.

Under Griffey's direction, The Whispers entered a new realm: the concert hall. Scotty stated, "we had toured the clubs but we'd never done concerts. We found out what it was like for the first time for people to first come into a show and not pay any attention to you because they were there to see the star. We got used to people coming in and arguing over a seat while you were



The Beverly Theatre
1984

singing a ballad. We learned to put that out of our minds and entertain. Eventually we got "special guest star" billing."

In 1976, the band signed with Soul Train Records, a joint project of Griffey's and Don Cornelius. The Whispers recorded two critically acclaimed projects for the label, "One For The Money" and "Open Up Your Love." When the label dissolved in 1977, the band followed Griffey to his own venture, Solar Records.

The Whispers' tenure on Solar Records has been a successful one, though not every step of the way. Their debut Solar project, "Headlights," just missed going gold and established the group as a real commercial contender. Then something unforeseen happened.

"One word came into the industry and it was called, Disco," recalled Walter. "All these people were going into the studio and getting million sellers with up tempos. Just as we finished recording "Whisper In Your Ear," Disco peaked. At that time if you didn't have a disco album, you couldn't get played on the radio. After the album was released, we went from working six months of the year to six weeks." Overshadowed by Disco, "Whisper In Your Ear," did not fare very well.

Having reached one of their lowest emotional points, The Whispers headed back into the studio hoping to salvage the commercial success they had once experienced. With Leon Sylvers behind the board, the band laid down tracks for "The Whispers." The album was a monster. On the strength of the single, "And The Beat Goes On," the album went gold after its second month of release, eventually attaining platinum status. The Whispers were suddenly superstars.

"Out of nowhere all of the pieces began to fit," said Scotty. "We didn't accept the label superstar — it took us 15 years to get there and we didn't go crazy. We really appreciated it."

The next five years with Solar would produce nothing less than gold and would establish the Whispers as a staple in popular American music. "I think what helped us more than ever was upbringing," said Scotty, who related exactly what each of his partner's mothers would do when they messed up. The same sense of family that exists in the Whispers is a direct carry-over from each member's personal background. They are indeed a family.

As Nicholas put it, "you have in The Whispers five guys who don't have to be together in order to make a living. I think the one thing that makes it different is that we want to be together. There aren't any singers or any other group of guys that I would rather be with."

Marcus concluded, "the key to the success of this group is working together and really wanting to do something together. You don't find too many people in this business that think that way — especially five guys. And once that chemistry was formed the rest was easy."

1985 marked 20 years of love and respect for The Whispers. With the attitudes and outlooks of these five talented performers, the next 20 should be a snap.



20 YEARS YOUNG — Whispers at their 20th Anniversary Tour reception given by promoter Louis Gray. Left to right — Wallace "Scotty" Scott, Nicholas Caldwell, Walter Scott, Leaveil Degree, Marcus Hutson.

The Whispers: 20 Years On Vinyl

| Label/Catalogue No./Date | Album Titles | Song Titles | RIAA |
|--|-----------------------------|---|---|
| Dore 724 1965 | — | It Only Hurts For A Little While | — |
| Dore 729 1965 | — | Never Again | — |
| Dore 735 1965 | — | The Dip | — |
| Dore 740 1966 | — | As I Sit Here, Shake It, Shake It | — |
| Dore — 1966-67 | — | Dr. Love, I Was Born When You Kissed Me, Story Book Of Love, You Got A Man On Your Hands, Needle In A Haystack, You Can't Fight What's Right | — |
| Soul Clock — 1968 | — | Great Day | — |
| Chess Janus — 1969 | "Planets Of Life" | A Singer Of Songs, I Can Remember, I'm The One, Needle In A Haystack, Planets of Life, Seems Like I Gotta Do Wrong, You Made Me So Very Happy, They're Gonna Hear From Me, You Must Be Doing All Right, Creation Of Love | — |
| Chess Janus — 1970 | "Love Story" | Can't Help But Love You, Can't Stop Talking, Hey Who Really Cares, If You, You've Chosen Me, You're What's Been Missing In My Life, I Only Meant To Wet My Feet, You Fill My Life With Music, There's A Love For Everyone, Your Love Is So Doggone Good, A Hopeless Situation | — |
| Chess Janus — 1972 | "Life And Breath" | Can We Love Forever? Does She Care, Give Me A Little Love, Here Comes Tomorrow, I Love The Way You Make Me Feel, Life and Breath, My Illusions, Set This Happiness Inside Me Free, Somebody Loves You, Speak Softly Love | — |
| Chess Janus — 1973 | "Bingo" | Broken Home, Don't Take Your Love, God Gave Me Everything, Once More With Feeling, Someone's Waiting, What More Can A Girl Ask For, Where There Is Love, Will You Be Mine, Little Red Riding Hood, A Mother For My Children, Bingo | — |
| Soul Train BVL1-1450 June, 1976 | "One For The Money" | One For The Money, Living Together In Sin, Put Me In The News, You're Only As Good As You Think You Are, Sounds Like A Love Song In My Heart, I've Got A Feeling | — |
| Soul Train BVL1-2270 June, 1977 | "Open Up Your Love" | Make It With You, Chocolate Girl, Love Is A Dream, Open Up Your Love, I Fell In Love Last Night (At The Disco), You Are Number One, Never Miss Your Water ('Til Your Well Runs Dry), I'm Gonna Make You My Wife | — |
| SOLAR RECORDS RCA BXL1-2274 January, 1978 | "Headlights" | Headlights, (Olivia) Lost And Turned Out, (Let's Go) All The Way, You're A Special Part Of My Life, Planets Of Life, Try And Make It Better, Disco Melody, Children Of Tomorrow | — |
| RCA BXL1-3105 March, 1979 | "Whisper In Your Ear" | Homemade Lovin', Jump For Joy, If I Don't Get Your Love, Whisper In Your Ear, Love At Its Best, Can't Do Without Love, Pretty Lady, You'll Never Get Away | — |
| RCA BXL1-3521 — December, 1979 | "The Whispers" | A Song For Donny, And The Beat Goes On, Out The Box, Lady, Welcome Into My Dreams, I Love You, Can You Do The Boogie? | Platinum LP Gold single: And The Beat Goes On |
| RCA BXL1-3489 — September, 1980 | "Happy Holidays To You" | Various Christmas Selections | — |
| RCA BXL1-3578 — December, 1980 | "Imagination" | Imagination, It's A Love Thing, I Can Make It Better, Fantasy, Say You, Up On Soul Train | Gold |
| RCA BXL1-3976 — August, 1981 | "This Kind Of Lovin' " | This Kind Of Lovin', I'm The One For You, What Will I Do?, Got To Get Away, Gonna Love You More, I Think About Bright Lights And You, Can't Stop Loving You | — |
| Elektra/Asylum S-27 — December, 1981 | "Love Is Where You Find It" | In The Raw, Turn Me Out, Cruisin' In, Emergency, Say Yes, Love Is Where You Find It, If Only You, Small Talkin' | Gold |
| RCA BXL1-4242 — February, 1982 | "The Best Of The Whispers" | — | — |
| Elektra/Asylum 60216 — March, 1983 | "Love For Love" | Love For Love, Tonight, Keep On Loving Me, This Time, Had It Not Been For You, Do They Turn You On? Keep Your Love Around, Lay It On Me, Let's Try It Again, I Believe This Time | Gold |
| (Dore LP-338 — 1983) | "Shhh" (Re-releases) | The Dip, Needle In A Haystack, Story Book Of Love, Dr. Love, As I Sit Here, You Got A Man On Your Hands, Never Again, You Can't Fight What's Right, I Was Born When You Kissed Me, It Only Hurts For A Little While | — |
| SOLAR RECORDS Elektra/Asylum 60356 — November, 1984 | "So Good" | Suddenly, Don't Keep Me Waiting, Are You Going My Way, So Good, Never Too Late, Some Kind Of Lover, Contagious, Sweet Sensation, On Impact | — |

Videos: This Time, In The Raw, Keep On Loving Me

WALTER • SCOTTY • LEAVEIL • NICHOLAS • MARCUS

TWENTY YEARS AND STILL

So Good



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TOP 15 MUSIC VIDEOS

| | Weeks On Chart | 3/9 |
|---|----------------|-----|
| 1 MATERIAL GIRL Madonna (Sire) | 3 | 3 |
| 2 CARELESS WHISPER Wham! (Columbia) | 2 | 8 |
| 3 CALIFORNIA GIRLS David Lee Roth (Warner Bros) | 1 | 4 |
| 4 CAN'T FIGHT THIS FEELING REO Speedwagon (Epic) | 5 | 5 |
| 5 TOO LATE FOR GOODBYES Julian Lennon (Atlantic) | 4 | 3 |
| 6 TENDERNESS General Public (IRS) | 6 | 14 |
| 7 LOVERGIRL Teena Marie (Epic) | 12 | 2 |
| 8 SUGAR WALLS Sheena Easton (EMI America) | -- | 1 |
| 9 PRIVATE DANCER Tina Turner (Capitol) | 9 | 2 |
| 10 RELAX Frankie Goes To Hollywood (ZTT Island) | -- | 1 |
| 11 MR. TELEPHONE MAN New Edition (MCA) | 7 | 7 |
| 12 EASY LOVER Philip Bailey (Duet with Phil Collins) (Columbia) | 12 | 9 |
| 13 WE CLOSE OUR EYES Go West (Chrysalis) | 13 | 2 |
| 14 I WANT TO KNOW WHAT LOVE IS Foreigner (Atlantic) | 14 | 9 |
| 15 MISLED Kool & The Gang (De-Lite/PolyGram) | 15 | 5 |

3rd Annual AVA Noms Announced

by Gregory Dobrin

LOS ANGELES — Nominations for the Third Annual American Video Awards (AVA) were announced March 4 at a press conference in Los Angeles. The ceremony, which is organized and coordinated by the National Academy of Video Arts and Sciences (NAVAS), will be broadcast April 3 "live on tape" from the Santa Monica Civic Auditorium in Santa Monica, CA.

NAVAS executive director Jennifer Libbee and AVA co-host Casey Kasem led the proceedings, held at L.A.'s Ma Maison restaurant, which consisted of nomination announcements by Grammy Award producer of the year David Foster and recording artists Weird Al Yankovic and James Ingram (both of whom also received Grammys this year). Five of the 15 categories were announced by each, accompanied by clips from the videos themselves displayed on monitors.

Four new categories have been added to this year's awards. They include awards for Best Costume Design, Best Long Form Video, Best New Video Artist and Best Home Video.

Nominations for the Third Annual AVA are said to include all videos that were produced and distributed to either broadcast or cable television on a primary basis between December 2, 1983 and December 1, 1984. In the new Home Video category, eligibility is determined by the same time

parameter, but applies only to product that was intended for the retail market.

AVA nominees are selected by NAVAS members, who number approximately 530. Voting for nominations occurs in two stages of balloting, which narrows the list to a final ballot issued to NAVAS members in March of each year.

The awards ceremony is produced by Scotti Brothers/Syd Vinnedge TV and Casey Kasem Productions in association with KTLA and Golden West TV in Los Angeles. The program has been cleared in 100 major national markets. A complete list of nominations follows:

- BEST PERFORMANCE — MALE**
BRUCE SPRINGSTEEN — *Born in the U.S.A.*
Columbia Records
- DON HENLEY — *Boys of Summer*
Geffen Records
- GEORGE MICHAEL — *Careless Whisper*
Columbia Records
- BRUCE SPRINGSTEEN — *Dancing in the dark*
Columbia Records
- WEIRD AL YANKOVIC — *Eat II*
Scotti Bros Records
- BEST PERFORMANCE — FEMALE**
Patty Smyth — *Hands Tied*
Columbia Records
- SHEILA E. — *Glamorous Life*
Warner Bros. Records
- CHAKA KHAN — *I Feel for You*
Warner Bros. Records
- TINA TURNER — *Private Dancer*
Capitol Records
- CYNDI LAUPER — *Time After Time*
Portrait Records
- TINA TURNER — *What's Love Got To Do With It*
Capitol Records

(continued on page 34)

Executive Monitor

LOS ANGELES — Kevin Metheny has been appointed vice president of VH-1: Video Hits One production/music programming and MTV: Music Television music programming. Aside from responsibilities in the areas of music programming and research for both channels, Metheny is in charge of production of the VH-1 VJ segments and on-air promotions. He comes to MTV Networks, Inc. from WNBC Radio where he served as director of programming and operations... Embassy Home Entertainment has announced the appointment of Jess Wittenberg to the post of senior vice president of programming. Wittenberg most recently served as an associate attorney at the law firm of O'Melveny and Meyers... Also at EHE, Carolyn Derry and Fred Eggink have been named marketing executives

for the western region. Lisa Curtright joins the company as marketing representative for the southwestern region. Darlene Linton will serve as marketing representative for the central region. Vickie Barber has been named marketing executive for the southwestern region. Barbara Chinsky has been appointed marketing representative for the eastern region. Also in sales, Dana Plautz has been promoted to manager of customer services... Media Home Entertainment has announced the appointments of Peter Pidutti to field sales manager, Jules Abramson to eastern district sales manager, Joe Halpin to central district sales manager and Phillip Mandell to western district sales manager... Active Home Video has named Steve Macon as national sales manager and Dennis Handler as controller.

AUDIO/VIDEO

ONE TOUCH OF TURNER — Media mogul RE Ted Turner is at it again, climbing the media mountain. This time he wants to buy it. Rumours that have circulated in recent weeks as to the possibility of a Turner takeover of CBS have been confirmed by several sources — most notably the FCC. Turner is indeed eyeing Bill Paley's mega network, and a possible bid has been "discussed," it has been reported. It has also been reported that Turner will need on the order of 4 billion dollars to effect such a takeover.

LIFETIME — The Lifetime Cable Network will be presenting a special program March 24 that will cast some light on AIDS, the mysterious communicable disease that has killed thousands of people since its detection several years ago. *The Battle Against AIDS: Testing For HTLV-III*, focusing on the virus believed to cause the incurable ailment, is an incisive analysis of the epidemic. Some 30,000 victims are predicted to die within the next three years, and the discovery of the HTLV-III virus has spawned tests which may help in detecting the condition. The program, moderated by Dr. Art Ulene, will prepare health professionals to use these tests when they are finally approved by the Food and Drug Administration. The tests will not only help detect the disease among those who have it, it will help protect the world's blood supplies from it. *The Battle Against AIDS: Testing For HTLV-III* runs two hours in length, from 8 to 10 p.m. (EST).



MADONNA — In her film debut, Bette Midler plays the Virgin Mary in *The Thorn*, a tongue-in-cheek version of the life of Christ from Magnum Entertainment. In Beta and VHS for \$59.95.

THE SPRINGSTEEN CONCEPT — He said he'd never do one, or so rumor had it, but Bruce Springsteen has nevertheless hit the streets of Los Angeles to shoot a conceptual video of his latest Columbia single, "I'm On Fire." John Sales is said to be directing the clip, and it seems Springsteen did, in fact, have second thoughts about doing the conceptual piece.

MTV NEWS — If you've been watching VH-1 lately you're familiar with its first contest: *VH-1 Lush Life With Linda Ronstadt*. Grand prize for the winner and guest is a first-class, round-trip airline ticket to NYC, accommodations for two nights/three days at "a" hotel (something in the East Village that rents by the hour?) limousine service for the whole stay (the limo alone is big bucks. This is some Grand Prize), orchestra seats to a Broadway show and a private dinner with Linda Ronstadt! Then there's the \$1,000 in spending cash per day. And don't forget the full-length fur coat and the 1986 Lincoln Continental. You think I'm kidding, right? Heck no. This is VH-1's first promotion ever and they're going for it in a big way. The contest runs the entire month of March... Julian Lennon has been elected as MTV's guest VJ for an hour this month. Lennon will appear March 26 from 10 to 11 p.m. (EST).

MOVIES — *The Pope of Greenwich Village* will be out in April from MGM/UA Home Video. The film features Mickey Rourke, Darryl Hannah and Eric Roberts and retails for \$79.95... MCA Home Video is releasing *Dune* in May. (The actual street date is May 16). *Dune* runs 2 hours and 17 minutes and retails for \$79.95. Featured in the movie is Sting of Police fame. Also featured are Linda Hunt, Kyle MacLachlan, Francesca Annis, Jose Ferrer, Max Von Sydow and Sean Young... Prism Entertainment is launching a new series of classic films called the *Silver Screen Edition*. A cross-section of films from the '30s, '40s, '50s and '60s are represented, retailing for \$19.95 each. Special color-coded packaging on the tapes sets them into categories of musicals, suspense, sci-fi, horror, drama, comedy and westerns, along with program notes. Also included is a 16-page booklet of movie trivia... Media Home Entertainment has a ghastly release for March: *Sleepaway Camp*. This murder yarn runs 88-minutes with a list price of \$69.95.

LONGFORM MUSIC — Vestron MusicVideo has licensed a compilation of not exactly PG rated music videos from Picture Music International. *Red Hot Rock*, they call it, and it includes uncensored clips from Duran Duran, Queen, Dwight Twilley, O'Bryan and the Tubes. The videos have never been aired. Can you guess why?

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: Jeffrey Osborne, *Borderlines*; Joan Armatrading, *Temptation*. **ATLANTIC:** Fiona, *Talk to Me*; Johnny Gill, *Half Crazy*; Prince Charles, *Skin Tina*; Ratt, *You Think You're Rough*; Raven, *On And On*. **ARISTA:** Alan Parsons Project, *Let's Talk About Me*; Whitney Houston, *You Give Good Love*. **CAPITOL:** Anne Murray, *Time Don't Run Out On Me*; Maze, *Back In Stride*; Sawyer Brown, *Step That Step*. **CHRYSLIS:** Huey Lewis and the News, *Bab Is Bad*; John Waite, *Change*. **COLUMBIA:** U.S.A. For Africa, *We Are The World*; Dave Edmunds, *High School Nights*; Allison Moyet, *Invisible*; Third World, *Sense Of Purpose*. **EMI AMERICA:** David Bowie/Pat Metheny, *This Is Not America*; Jason and the Scorchers, *White Lies*; George Thorougood, *I Drink Alone*; Greg Kihn, *Lucky*; Ka Ja, *Turn Your Back On Me*; Psuedo Echo, *There's A Beat For You*. **EPIC:** Alexander O'Niel, *Innocent*; Danny Spanos, *I'd Lie For Your Love*; Bang Bang, *This Is Love*; 'Til Tuesday, *Voices Carry*; Isley Jasper Isley, *Kiss And Tell*; Bonnie Pointer, *Beast In Me*. **I.R.S.:** General Public, *Never You Done That*. **MCA:** Stone Fury, *Life Is Too Lonely*; B.B. King, *Into The Night*; Warrior, *Fighting For The Earth*. **MOTOWN:** Mary Jane Girls, *In My House*. **POLYGRAM:** Coney Hatch, *Fantasy*; Deep Purple, *Knockin' At Your Back Door*; Big Country, *East Of Eden*. **RCA:** Evelyn King, *Out of Control*; Roger Whittaker, *Take A Little, Give A Little*; Glenn Jones, *Bring Back Your Love*; Gary O, *Shades of '45*. **WARNER BROS.** Don Henley, *All She Wants To Do Is Dance*; Eric Clapton, *Forever Man*; Chicago, *Along Comes A Woman*; Dreamboy, *Content*; The Blasters, *Colored Lights*.

TOP 75 ALBUMS

| | Weeks On 3/9 Chart | | Weeks On 3/9 Chart |
|--|--------------------------|---|--------------------------|
| 1 40 HOUR WEEK ALABAMA (RCA AHL1-5339) | 4 5 | 39 THE JUDDS THE JUDDS (RCA/Curb MHL1-8515) | 39 54 |
| 2 COUNTRY BOY RICKY SKAGGS (Epic FE 39410) | 2 22 | 40 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1) | 46 45 |
| 3 DOES FORT WORTH EVER CROSS GEORGE STRAIT (MCA-5518) | 3 21 | 41 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409) | 44 6 |
| 4 FRIENDSHIP RAY CHARLES (Columbia FC 39415) | 9 30 | 42 HOMECOMING ED BRUCE (RCA AHL1-5324) | 42 12 |
| 5 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319) | 1 18 | 43 LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318) | 43 12 |
| 6 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495) | 7 29 | 44 RIGHT OR WRONG GEORGE STRAIT (MCA-5450) | 41 69 |
| 7 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA-5517) | 11 18 | 45 EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099) | 33 33 |
| 8 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175) | 14 21 | 46 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA-5545) | 55 3 |
| 9 KENTUCKY HEARTS EXILE (Epic FE 39424) | 6 22 | 47 CLEAN CUT BARBARA MANDRELL (MCA-5474) | 45 45 |
| 10 GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496) | 5 29 | 48 EB84 THE EVERLY BROTHERS (Mercury 822 431-1 M-1) | 34 17 |
| 11 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363) | 8 21 | 49 SAN ANTONIO DAN SEALS (EMI America ST-17131) | 58 24 |
| 12 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1) | 12 39 | 50 BY REQUEST GEORGE JONES (Epic FE 39546) | 37 21 |
| 13 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488) | 13 39 | 51 ONE STEP CLOSER SYLVIA (RCA AHL1-5413) | 60 2 |
| 14 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1) | 21 42 | 52 THIS OL' PIANO MARK GRAY (Columbia FC 39518) | 38 13 |
| 15 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1) | 10 32 | 53 DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954) | 53 71 |
| 16 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043) | 15 23 | 54 MUSIC FROM SONGWRITER WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531) | 31 20 |
| 17 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338) | 17 27 | 55 DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189) | 59 2 |
| 18 MY KIND OF COUNTRY REBA McENTIRE (MCA-5516) | 20 17 | 56 19 HOT COUNTRY REQUESTS VARIOUS ARTISTS (Epic Fe-39597) | 67 |
| 19 BLUE HIGHWAY JOHN CONLEE (MCA-5521) | 16 18 | 57 SAWYER BROWN SAWYER BROSN (Capitol/Curb ST 12391) | 57 4 |
| 20 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477) | 22 29 | 58 HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291) | 49 40 |
| 21 THE BEST OF MICHAEL MARTIN MURPHEY (EMI America ST-17143) | 25 12 | 59 THE BEST OF VOL. III DON WILLIAMS (MCA-5465) | 56 53 |
| 22 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1) | 35 3 | 60 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402) | — 1 |
| 23 ROLL ON ALABAMA (RCA AHL1-4939) | 19 58 | 61 WALL OF TEARS GUS HARDIN (RCA CPL1-5358) | 61 3 |
| 24 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170) | 26 21 | 62 ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016) | 48 40 |
| 25 LADIES'S CHOICE GEORGE JONES (Epic FE 39272) | 23 15 | 63 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL1-4713) | 50 87 |
| 26 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364) | 24 38 | 64 FOR THE RECORD-THE FIRST 10 DAVID ALLAN COE (Columbia KC2 39585) | 64 20 |
| 27 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145) | 18 31 | 65 PROFILE II — THE BEST OF EMMYLOU HARRIS (Warner Bros. 9-25161-1) | 62 25 |
| 28 GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1) | 30 20 | 66 CAFE CAROLINA DON WILLIAMS (MCA-54930) | 63 39 |
| 29 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520) | 36 18 | 67 TEN YEARS OF HITS MICKEY GILLEY (Epic KE2 39867) | 65 18 |
| 30 CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203) | 51 2 | 68 RIDDLES IN THE SAND JIMMY BUFFETT (MCA-5512) | 66 32 |
| 31 GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325) | 32 18 | 69 GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1) | 72 126 |
| 32 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001) | 32 64 | 70 WHERE IS A WOMAN TO GO GAIL DAVIES (RCA AHL1-5187) | 70 11 |
| 33 HIS EPIC HITS — THE FIRST 11 MERLE HAGGARD (Epic FE 39545) | 40 21 | 71 ONE OWNER HEART T.G. SHEPPARD (Warner Bros. 9-25149-1) | 68 19 |
| 34 THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151) | 27 20 | 72 GOLDEN DUETS FRIZZELL & WEST (Viva 9-25148-1) | 71 20 |
| 35 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1) | 29 68 | 73 FOREVER YOU THE WHITES (MCA-5490) | 73 36 |
| 36 REAL LOVE DOLLY PARTON (RCA AHL1-5414) | 47 5 | 74 LONG, LONG AGO MARTY ROBBINS (Columbia KC2 39575) | 69 10 |
| 37 WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125) | 52 21 | 75 NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA AHL1-5017) | 75 33 |
| 38 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617) | 54 4 | | |



VEGAS BACKSTAGE — Members of RCA's new group, Restless Heart, and Las Vegas radio programmers met with Dolly Parton following her recent show at the Thomas and Mack Center. Pictured above (l-r): Carson Schreiber, RCA national country promotion manager; Rick Diego, KFMS program director; Parton; Doug Shane, KVEG program director; Restless Heart members Larry Stewart and Dave Innis.

Educational Programs For Songwriters Abound In Nashville

by Bill Fisher

NASHVILLE — Educational opportunities for aspiring songwriters will be plentiful in the coming weeks: this weekend's NSAI symposium (see *Cash Box*, March 2), ASCAP's fifth songwriter workshop and a lecture series by Music Publishing Consultants, a Nashville group, are all designed to help songwriters improve their work by offering a variety of classes, critiques and guest speakers.

NSAI's seventh annual symposium will feature discussion panels addressing topics in composition, publishing, and producing; also scheduled are "Song Critique & Collaboration Sessions" attended by professional songwriters and publishers. The three-day event begins March 15 with a showcase of songwriters such as Fred Knoblock, Dave Loggins, Thom Schuyler, Troy Seals, Paul Overstreet and Keith Stegall.

ASCAP's workshop will be led by their 1984 Country Writers of the Year, Charlie Black and Tommy Rocco. The society's southern director, Connie Bradley, has announced that the two writers will meet with workshop participants for six consecutive Tuesday nights from 7 to 9 p.m. beginning March 26 at the ASCAP building in Nashville. In addition to a review of original submitted songs, the workshop will feature special guest speakers from the fields of composing, lyric-writing, arranging, publishing, producing and performing. Speakers tentatively scheduled

include Woody Bomar, Tim Dubois, Austin Roberts, Buddy Cannon, Rick and Janis Carnes, Carol Chase, Karen Conrad, Chris Dodson, Mike Hollandsworth, Richard Leigh, Pat McManus, J.D. Martin, Charlie Monk, Ralph Murphy, Gary Nicholson, Gary Lynn Petty and Don Wayne. The workshop sessions are free, but participation is limited to 40 and the deadline for entry is March 15. Interested writers are requested to send a resume and cassette of original songs to ASCAP Country Workshop, Two Music Square West, Nashville.

Music Publishing Consultants (MPC) is offering a five-week "Writer/Publisher Awareness" seminar beginning this week. The seminar, according to MPC president Richard Perna, will consist of 10 three-hour lectures held at Nashville's Holiday Inn Vanderbilt each Monday and Tuesday, March 11 - April 9, from 7-10 p.m. Guest speakers will also be part of the seminar: Malcolm L. Mimms, entertainment attorney for the firm of Gilbert, Frank and Milom, will speak on copyrights and contracts during March; Terry Smith will discuss aspects of foreign publishing in April. Perna describes the seminar as "an in-depth educational program developed to address the various problems and misconceptions about music publishing." Tuition for the MPC seminar is \$250, which includes a \$50 non-refundable holding fee that must accompany each application. Further information is available by calling (615) 297-9816.

Tree Begins West Coast Operation With Signing Of Two Songwriters

by Bill Fisher

NASHVILLE — Vice-president Donna Hilley of Tree International has confirmed that the publishing company has started making inroads on the west coast with the signing of two songwriters, Pam Barlow and Janet Minto. According to a report in the Nashville *Tennessean*, songwriter Jeff Silbar, who has been in Los Angeles for six months looking for talent, signed the two writers in the first phase of a venture that Tree hopes will bring pop and

rock success to the company, which has been phenomenally successful in the area of country music publishing.

Hilley indicated that the publishing company intends to progress gradually toward the goal of establishing a major presence on the west coast publishing scene; she also said that Tree staff writers such as Madeline Stone and Don Cook, among others, will be traveling to Los Angeles in the coming weeks to assist in the new operation.

MOST ADDED COUNTRY SINGLES

1. **DON'T CALL HIM A COWBOY** — Conway Twitty — Warner Bros. — 24 Adds
2. **TWO PEOPLE MAKING LOVE** — Wolverine Canyon — MCA — 23 Adds
3. **LET IT ROLL** — Mel McDaniel — Capitol — 19 Adds
4. **NATURAL HIGH** — Merle Haggard — Epic — 18 Adds
5. **WILL YOU LOVE ME IN THE MORNING** — Clifton Jansky — 18 Adds

MOST ACTIVE COUNTRY SINGLES

1. **WHAT I DIDN'T DO** — Steve Wariner — MCA — 59 Reports
2. **CRAZY** — Kenny Rogers — RCA — 58 Reports
3. **HONOR BOUND** — Earle Thomas Conley — RCA — 57 Reports
4. **HIGH HORSE** — Nitty Gritty Dirt Band — Warner Bros. — 57 Reports
5. **THERE'S NO WAY** — Alabama — RCA — 57 Reports

1985 Cash Box Reporting Stations

Due to a technical error last week, an updated list of country reporting stations was omitted from the Country Radio Directory. We apologize for any inconvenience.

- | | |
|--------------------------------|--|
| 1. CFGM RICHMOND HILL, OT | 46. KZUN MODESTO, CA |
| 2. CHOW WELLAND, OT | 47. WACO WACO, TX |
| 3. CJET SMITH FALLS, OT | 48. WAIM ANDERSON, SC |
| 4. CKLY LINDSAY, OT | 49. WBOS BOSTON, MA |
| 5. CKRY-FM CALGARY, AB | 50. WCCN NEILLSVILLE, WI |
| 6. KAKA MONTICELLO, AR | 51. WCII LOUISVILLE, KY |
| 7. KAYD BEAUMONT, TX | 52. WCMX LEOMINSTER, MA |
| 8. KBRQ DENVER, CO | 53. WCXI DETROIT, MI |
| 9. KBUC-FM SAN ANTONIO, TX | 54. WDAT ORMAND BEACH, FL |
| 10. KCJB MINOT, ND | 55. WDLW WALTHAM, MA |
| 11. KCKN-FM ROSWELL, NM | 56. WDSY-FM PITTSBURGH, PA |
| 12. KEED EUGENE, OR | 57. WDXE LAWRENCEBURG, TN |
| 13. KFDI WICHITA, KS | 58. WZQ-FM DECATUR, IL |
| 14. KFEQ ST. JOSEPH, MO | 59. WGNT HUNTINGTON, WV |
| 15. KFGO FARGO, ND | 60. WGTO CYPRESS GARDENS, FL |
| 16. KFRD ROSENBERG, TX | 61. WHUM READING, PA |
| 17. KFYO LUBBOCK, TX | 62. WIVK KNOXVILLE, TN |
| 18. KICD SPENCER, IA | 63. WJLM-FM ROANOKE, VA |
| 19. KIKK HOUSTON, TX | 64. WKKN ROCKFORD, IL |
| 20. KJBS BASTROP, LA | 65. WKMF FLINT, MI |
| 21. KKAT SALT LAKE CITY, UT | 66. WKZF HUNTSVILLE, AL |
| 22. KKIX FAYETTEVILLE, AR | 67. WLAS JACKSONVILLE, NC |
| 23. KLIC MONROE, LA | 68. WLWI-FM MONTGOMERY, AL |
| 24. KLIX TWIN FALLS, ID | 69. WMMK-FM DESTIN, FL |
| 25. KLXL-FM DUBUQUE, IA | 70. WMLL MOBILE, AL |
| 26. KMIX-FM MODESTO, CA | 71. WMTZ-FM AUGUSTA, GA |
| 27. KNEU ROOSEVELT, UT | 72. WMZQ-FM WASHINGTON, D.C. |
| 28. KORA-FM BRYAN, TX | 73. WNNW-FM KALAMAZOO, MI |
| 29. KRDR GRESHAM, OR | 74. WOKQ-FM DOVER, NH |
| 30. KROW RENO, NV | 75. WOW OMAHA, NE |
| 31. KRPM-FM TAGOMA, WA | 76. WOWW PENSACOLA, FL |
| 32. KRYS-FM CORPUS CHRISTI, TX | 77. WPKX-FM ALEXANDRIA, VA |
| 33. KRZY ALBUQUERQUE, NM | 78. WQTE-FM ADRIAN, MI |
| 34. KSJB JAMESTOWN, ND | 79. WSCG-FM CORINTH, NY |
| 35. KSO DES MOINES, IA | 80. WSM NASHVILLE, TN |
| 36. KSOP SALT LAKE CITY, UT | 81. WSUN ST. PETERSBURG, FL |
| 37. KTOM SALINAS, CA | 82. WTHI TERRE HAUTE, IN |
| 38. KTON-FM BELTON, TX | 83. WUSN-FM CHICAGO, IL |
| 39. KUGN-FM EUGENE, OR | 84. WVAM ALTOONA, PA |
| 40. KVEG LAS VEGAS, NV | 85. WVAR RICHWOOD, WV |
| 41. KVOO TULSA, OK | 86. WVOK BIRMINGHAM, AL |
| 42. KVOX-FM MOORHEAD, MN | 87. WWVA WHEELING, WV |
| 43. KWEN-FM TULSA, OK | 88. WWWW-FM DETROIT, MI |
| 44. KWJJ PORTLAND, OR | 89. MUSIC COUNTRY RADIO NETWORK, NASHVILLE, TN |
| 45. KWOC POPLAR BLUFF, MO | |

PROGRAMMERS PICKS

| | | |
|------------------|---------------------|--|
| Billy Parker | KVOO/Tulsa | Is There Anything I Can Do — Bill Medley — RCA |
| Jerry Howard | WAIM/Anderson | Natural High — Merle Haggard — Epic |
| Barry Kent | WTHI/Terre Haute | There's No Love In Tennessee — Barbara Mandrell MCA |
| Larry Dean | KAKA/Monticello | I'd Rather Be Crazy — Con Hunley — Capitol |
| Cathy Martindale | WSM/Nashville | Natural High — Merle Haggard — Epic |
| Mike Laurel | KRYS/Corpus Christi | You're Going Out Of My Mind — T. G. Shepard — Warner Bros. |
| Joe Flint | KSOP/Salt Lake City | Don't Call Him A Cowboy — Conway Twitty — Warner Bros. |
| Don Roberts | KFGO/Fargo | Natural High — Merle Haggard — Epic |

SINGLES REVIEWS

OUT OF THE BOX



CRYSTAL GAYLE (Warner Bros. 7-29050)

Nobody Wants To Be Alone (3:48) (Almo, Prince Street—ASCAP/Irving, Eaglewood—BMI) (M. Masser, R. Fleming) (Producer: Michael Masser)

Crystal Gayle's latest single is the title cut from her forthcoming Warner Bros. album. The mid-tempo track leads off with a beautiful keyboard melody, and the song's blending of Gayle's emotional country vocal delivery with a pop-style instrumentation produces a recording which should be an immediate add across the nation.

RICKY SKAGGS (Epic 34-04831)
Country Boy (3:30) (Ackee Music—ASCAP) (T. Colton, R. Smith, A. Lee) (Producer: Ricky Skaggs)

This song could very well serve as Ricky Skaggs' signature tune: the theme of the lyric (e.g., "I'm just a country boy, country boy at heart") fits perfectly with the Epic artist's national image, and the musicianship is nothing short of stupendous. Everyone in the band takes a solo turn, and if there is anyone left in America who doesn't understand why Skaggs and his group have won virtually every "Best Instrumental" award in the book, this record will explain all when it hits the air.



FEATURE PICKS

EMMYLOU HARRIS (Warner Bros. 7-29041)
White Line (3:43) (Emmylou Songs—ASCAP/Irving—BMI) (E. Harris, P. Kennerley) (Producer: Emmylou Harris, Paul Kennerley)

THE OAK RIDGE BOYS (MCA-52556)
Little Things (3:24) (Reynsong—BMI) (B. Barber) (Producer: Ron Chancey)

DAN SEALS (EMI-America P-B-8261)
My Old Yellow Car (3:35) (DebDave/Briarpatch—BMI) (T. Schuyler) (Producer: Kyle Lehning)

TERRI GIBBS (Warner Bros. 7-29056)
A Few Good Men (2:40) (Hall-Clement—BMI) (K. Bell, M. Buckins) (Producer: Steve Buckingham)

THE WRIGHT BROTHERS (Mercury 880 596-7)
Fire In The Sky (3:03) (LongJohns—ASCAP) (J. Cymbal) (Producers: Mike Daniel, Jim Dowell)

JOHN McEUEEN (Warner Bros. 7-29047)
Blue Days Black Nights (2:09) (Rightsong—BMI) (B. Hall) (Producers: Marshall Morgan, Paul Worley, John McEuen)

ED BRUCE (RCA PB-14037)
When Givin' Up Was Easy (3:25) (Cavesson—ASCAP) (K. Palmer) (Producer: Blake Mevis)



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WALT OGDEN

Debuting At



COUNTRY COLUMN

NO COMPLAINTS DEPT. — The Recording Academy in Nashville had its own Grammy Gala on the big night, held at the Radisson Plaza hotel. The 800 or so attendees viewed the awards telecast from L.A. and enjoyed food, drink, and talk in the festive atmosphere. There were isolated grumblings from a few persons who (for some incomprehensible reason) expected the affair to compete with the west coast ceremonies, but the evening was a success — a chance for music business professionals and others to watch the industry salute itself on an occasion that executive director **Paul Jackson** called "a celebration of the growth the Nashville chapter of NARAS has experienced during the past year."

EXCLUSIVELY THEIRS — **David Frizzell** and **Shelly West** are now represented by **McFadden & Associates, Inc.** . . .

Razzy Bailey has signed with **Top Billing International** for booking . . .

Vern Gosdin recently signed with **Buddy Lee Attractions, Inc.** for representation . . . The duo of **Moe Bandy** and **Joe Stampley** has signed with **Encore Talent** of San Antonio; also, Stampley is with Encore for solo bookings. . . **ICM/Nashville** has signed MCA artist **Nicolette Larson** and former **Allman Brothers Band** guitarist **Dickey Betts** to exclusive booking contracts.

ALMOST HERE — The album by **RCA's Restless Heart** will be shipped commercially on March 25. A *Cash Box* preview indicates that the record's potential to break things wide open for the group is very high. "Let The Heartache Ride," the debut single, is in at 31 bullet this week . . . A "Merle Haggard's Greatest Hits" compilation from his MCA days is due for release next week . . . **Tom T. Hall** has a Polygram single set to be shipped in a few days, and the title is a sobering one: "A Bar With No Beer."

JUST OUT — From MCA/Curb: **Exile**, "Stay With Me," **Snuff**, "United Or Divided," **Judy Fields**, "Back In Love," all singles. From MCA: **The Oak Ridge Boys**, "Little Things," from the "Step On Out" LP, shipped this week; **Razzy Bailey**, "Modern Day Marriages," single . . . From Mercury/PolyGram: **Chance**, "To Be Lovers," single; **Butch Baker**, "The Lady Loves Her Job," single; **The Kendalls**, "Two Heart Harmony," album; **Kathy Mattea**, "From My Heart," album. Warner Bros. singles: Frizzell and West, "Do Me Right;" **Dennis Bottoms**, "Did I Stay Too Long;" **Merle Kilgore**, "Guilty;" **Pinkard and Bowden**, "Guns Made America Great;" albums from Warner Bros.: **Crystal Gayle**, "Nobody Wants To Be Alone;" **John McEuen**, "John McEuen;" **Terri Gibbs**, "Old Friends" . . . Two singles from EMI/America: **Dan Seals**, "My Old Yellow Car;" **Kenny Rogers**, "Love Is What We Make It."

CMF ADDS KINGSBURY — **Paul Kingsbury** is the new editor for the Country Music Foundation Press, which publishes the *Journal of Country Music*, a quarterly newsletter, books and special projects for the CMF. He will serve as editor for both the *Journal* and the newsletter, and will "assist in various ongoing projects at the Foundation," according to **Bill Ivey**, CMF director. Kingsbury was formerly an editor and writer with Vanderbilt University's office of alumni publications.

LAND DONATED — The City of Tusculumbia, AL has donated 20 acres to the state's Alabama Music Hall of Fame, a planned \$3 million tourist attraction and library. **Gov. George Wallace** signed the document authorizing the transfer Feb. 21, along with Hall of Fame Board chairman **Terry Woodford**, and **Hollis Bendall**, mayor of Tusculumbia. More acreage will be donated to the project in the near future, following the purchase of additional land by the city, which also plans to keep a portion for complementary tourism development. At a press conference held in conjunction with the signing, Hall of Fame executive director **Lola Scobey** said that the state agency's goal is to make the facility "the foremost research library in the nation studying southern musical forms and their interaction with southern culture." Fundraising for the construction project is continuing.

MAKING MORE FRIENDS — One of the most entertaining programs on the small screen, *Bobby Bare and Friends*, begins its third season on The Nashville Network April 13. The show focuses on songwriters, and **Bobby Bare's** serene expertise in the host's chair coupled with the appearances of some of the most successful writers and performers in the business has garnered the show numerous accolades and awards, including a Gold Medal from the International Film and Television Festival of New York and the *People* magazine nod for Best Country Music TV Show. Bare also received a special Friendship Award from the Nashville Songwriters Association International for his support of the songwriter. Some of Bare's guests for the upcoming new season are: **Richard Leigh**, **Roger Murrah**, **Keith Stegall**, **Leona Williams**, **Brenda Lee**, **Whitey Shafer**, **Owen Bradley**, **Bob Beckham**, **Tom T. Hall**, **Jerry Kennedy**, **Ray Stevens**, **Bill Anderson**, **Connie Smith**, **Buddy Kalb**, **Paul and Mentor Williams**, **Hillman Hall**, **Kieran Kane** and **Bruce Channel**. The program is videotaped at the *Bullet* recording studio in Nashville, and the set for the new series of shows will retain its basically informal, "working studio" look, except for the addition of a drum booth and a "living room."

MAN OF GOLD — Warner Bros. informs us that the RIAA has certified **Hank Williams, Jr.'s** "Man Of Steel" gold. The album joins "Major Moves" and "Family Tradition" in Hank's gold catalog. His "Greatest Hits" LP was certified platinum last year.

IRISH FOLK — **The Chieftains** (see *Cash Box*, Feb. 23, 1985, p. 12) have been described as "the most famous exponents of traditional Irish music in the world." Their brand of country from the old country is coming to the Tennessee Performing Arts Center March 22. The group is 22 years old and has played prestigious dates worldwide. Their Nashville appearance, co-hosted by **WPLN**, Nashville, will be followed by a "complete reception" provided by **Jimmy Kelly's** restaurant (Irish food, of course). Tickets for the event are \$15.



RHYTHM, ROMANCE, ROSANNE — **Paul Smith**, senior vp/CBS marketing, flew from N.Y. to Nashville recently to plan sales strategy for **Rosanne Cash's** "Rhythm And Romance" LP, scheduled for an April release. **Smith** is pictured above with **Rosanne** after hearing the album for the first time.

TOP 15 ALBUMS

Spiritual

| | | Weeks On 3/9 Chart | Weeks On 3/9 Chart |
|----|---|--------------------------|--------------------------|
| 1 | NO TIME TO LOSE ANDRE CROUCH (Light LS 5863) "Right Now" | 1 | 25 |
| 2 | WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would" | 2 | 21 |
| 3 | SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open | 3 | 33 |
| 4 | TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-678306-5) Open | 4 | 17 |
| 5 | CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done" | 5 | 13 |
| 6 | WE SING PRAISES SANDRA CROUCH (Light-5825) Open | 6 | 72 |
| 7 | NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. AIR 10077) Open | 7 | 31 |
| 8 | PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open | 8 | 7 |
| 9 | ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open | 9 | 21 |
| 10 | ROUGH SIDE OF THE MOUNTAIN F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. 10059) Open | 10 | 97 |
| 11 | TOMORROW THE WINAMS (Light 5857) "Secret Place" | 12 | 7 |
| 12 | LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over" | 14 | 2 |
| 13 | MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven" | 13 | 21 |
| 14 | PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open | 11 | 25 |
| 15 | I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7088) Open | 15 | 3 |

Inspirational

| | | Weeks On 3/9 Chart | Weeks On 3/9 Chart |
|----|---|--------------------------|--------------------------|
| 1 | KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open | 1 | 17 |
| 2 | MICHAEL W. SMITH 2 MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna" | 2 | 47 |
| 3 | STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels" | 3 | 53 |
| 4 | SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None | 5 | 13 |
| 5 | THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder" | 4 | 47 |
| 6 | HEART & SOUL KATHY TROCCOLI (Reunion SPCN 7-01-000512-5) Open | 6 | 23 |
| 7 | THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut | 8 | 39 |
| 8 | MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open | 7 | 89 |
| 9 | MAN IN THE MIDDLE WAYNE WATSON (Milk & Honey MH 1049) Open | 9 | 42 |
| 10 | PERSON TO PERSON LENNY LeBLANC (Hartland HR 38653) "He Is The One" | 11 | 7 |
| 11 | CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words" | 10 | 39 |
| 12 | TENDER HEART MICHAEL JAMES MURPHY (Milk & Honey MH 1055) "Believers" | 13 | 3 |
| 13 | TIM MINER TIM MINER (Nissi EMP-4607) Open | 12 | 17 |
| 14 | LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut | 14 | 3 |
| 15 | THE WONDERS OF HIS LOVE PHILLIP BAILEY (Myrrh SPCN 7-01-679699-X) "No Wise Cast You" | 15 | 3 |

GOSPEL PICKS

OLD REVIVAL BACK HOME — Joe Ligon — Myrrh SPCN 7-01-675906-7 — Producer: James Cleveland — List: 8.98

HEART OF ETERNITY — Wendell Burton — Lamb & Lion LLR 3006 — Producer: Tom Howard — List: 8.98

IT AIN'T WHAT YOU THINK — Slim and the Supreme Angels — Gospel Time LP 00232 — Producer: Haran Griffin — List: 8.98

MOSAICS — Mark Heard — Myrrh SPCN 7-01-680006-7 — Producer: Mark Heard — List: 8.98

WITHIN MY REACH — Scott Roley — Refuge R84011 — Producers: Scott Roley, Bill Deaton — List: 8.98



WORD WINNERS — Word recording artists won both solo gospel performance Grammys Feb. 26 in Los Angeles: (left) Amy Grant, Best Gospel Female; (right) Michael W. Smith, Best Gospel Male. Grant's award was her third consecutive Grammy; Smith's win was his first.

bill fisher

ON JAZZ

IT MIGHT AS WELL BE SWING — Benny Carter, Teddy Wilson and Red Norvo are undeniable giants of jazz history. All more-than-50-year veterans, all gentlemen who changed the way their instruments were played for all time, all men who have never slowed down in their quest for the perfect solo, when Carter, Wilson and Norvo are brought together on one stage, it's an absolute jazz event. The Book-of-the-Month Club, of all unlikely sources, brought the gentlemen together at Town Hall, March 1 and 2, and indeed, it was a jazz happening.

The Book-of-the-Month Club has stuck its enormous toe into the production of records (they've released licensed items in the past, but this is the first time they've undertaken their own project) by recording the aforementioned gentlemen



DIZ HORNS IN ON KEYS — Dizzy Gillespie trades in his trumpet for a piano, when he guests on Marian McPartland's Piano Jazz (see below).

"All That Jazz" (which included a rare Benny Carter vocal) and the swooning "Evening Star."

Norvo, one of the fathers of the vibes, was particularly superb on two solo features: **Bix Beiderbecke's** dreamy "Candlelights" the first night — an intense, spellbinding performance — and **Duke Ellington's** delightful "Dancers in Love" the second. He was also impeccable lending his patented "poop-poop" sound to the ensembles.

Only Teddy Wilson, who has recently been ill, was not playing with his usual exuberance. This was an interesting development — Wilson, who was absent during most of the ensemble pieces, was forced to cast his solos in a new light: they were burnished, wise and considered. Whether a medley from *Porgy and Bess* or "Undecided," which Wilson has played thousands of times, his features, backed only by Duvivier, were freshly-wrought and buoyant; not as lickety-split as his playing usually is, but not as perfunctory as it sometimes can be.

His absence, during the majority of the group numbers, was made up for by the presence of Freddie Green, seemingly the last man on Earth who can play effective rhythm guitar without dreaming of a solo. Freddie's constant strumming gave the group the same throbbing lift that it gave the Count Basie Orchestra for almost 50 years. The other two members of the *Reunion*, Duvivier and Palmier, fit in beautifully, contributing solid, impressive work to the ensemble — Duvivier has few peers in this area — and soloing effectively (though Palmier's **Charlie Christian**-inspired work was given too much of a showcase, particularly the second night). Bellson was just too busy and he soloed far too often.

The two evenings should yield some good albums for the Book-of-the-Month Club, which deserves a lot of credit — along with co-producer **Edith Kiggen** — for initiating the memorable project.

IVORIES ON THE DIAL — *Marian McPartland's Piano Jazz*, the National Public Radio series (via the South Carolina Educational Radio Network) that sits jazz pianists down where they belong and has them play and talk with their piano-playing host, will deliver the following ivory-ticklers to your FM receiver: **Dizzy Gillespie** (week of 3/27-4/2), **Cleo Brown** (4/3-9), **Ahmad Jamal** (4/10-16), **Blossom Dearie** (4/17-23), **George Wallington** (4/24-30), **Shirley Horn** (5/1-7), **Kenny Barron** (5/8-14), **Dave Frishberg** (5/15-21), **Carmen McRae** (5/22-28), **Henry Mancini** (5/29-6/4), **Bill Dobbins** (6/5-11), **Walter Bishop Jr.** (6/12-18), and **Paul Smith** (6/19-25). Check your local listings.

BOPPING AROUND — Columbia has just issued 7-inch and 12-inch versions of **Miles Davis** doing **Cyndi Lauper's** "Time After Time," a beautifully-rendered, and very jazzy, version of the tune, from Miles' forthcoming LP... Real Art Ways, which brings all sorts of fine contemporary art to Hartford, Conn. has slated the **Philip Glass Ensemble** (3/16), the **Art Ensemble of Chicago** (3/29), the **Cecil Taylor Unit** (4/13), and **Leo Smith's** opera, *The Seventh Prayer* (4/27) for performances at various venues... **Judy Roderick**, a fine blues singer in the **Bonnie Raitt** mold and a former member of the **Big Sky Mudflaps**, has a delightful new tape available; contact Raw Deal Music, Benton Rd., Sardinia, N.Y. 14134 for info... **Keith Jarrett** will not be playing the music of Keith Jarrett at his Mar. 22 Avery Fisher Hall recital: he'll be playing the music of birthday boys **Bach**, **Handel** and **Scarlatti**, each of whom will have 300 candles on their cakes this year... *Music at the Crossroads: Jazz and Beyond* brings **Anthony Davis** (3/12), **Leroy Jenkins** (3/19) and **Anthony Braxton** (3/26) to the Whitney Museum's 42nd St. branch (in the Philip Morris building) for free six p.m. performances... The **Los Angeles Modern String Orchestra** will join forces Mar. 22, with **Horace Silver** for an evening of jazz meets the classics at the Wilshire Ebell Theatre... In an interesting confrontation, **Andy Statman's Klezmer Orchestra**, which plays Jewish music from Eastern Europe and DeDanann, which plays music from the Ireland, will team up for concert dates in Boston (3/20, Berklee Performance Center), New York (3/23, Town Hall), and Philadelphia (3/24, Irvine Auditorium); they both record for Shanachie... Maragor Bold Jazz will present "An Evening with **Dave Brubeck**," Mar. 21 at Chicago's Auditorium Theatre... *Latin Pianos In Concert* will bring together such hot piano pounders as **Eddie and Charlie Palmieri**, **Jorge Dalto** and **Hilton Rulz**, with guests, Mar. 17 at N.Y.'s Hunter College Auditorium... The fine, swinging Widespread Jazz Orchestra, whose first Columbia LP "Paris Blues" is due next month will be gigging at the Boston Globe Jazz Fest.

lee jeske

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

| | Weeks On Chart | | Weeks On Chart |
|--|----------------|--|----------------|
| 1 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 9 25150-1) | 1 7 | 21 COUNTRY* ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039) | 22 16 |
| 2 20/20 GEORGE BENSON (Warner Bros. 9 25176-1) | 2 8 | 22 NIGHT LINES* DAVE GRUSIN (GRP-A-1006) | 21 39 |
| 3 FIRST CIRCLE PAT METHENY GROUP (ECM 25008-1) | 3 24 | 23 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106) | 27 2 |
| 4 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530) | 4 23 | 24 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012) | 23 12 |
| 5 OPEN MIND* JEAN-LUC PONTY (Atlantic 7 80185-1) | 5 20 | 25 WINTER INTO SPRING* GEORGE WINSTON (Windham Hill/A&M WH-1019) | 26 8 |
| 6 INSIDE MOVES* GROVER WASHINGTON, JR. (Elektra 9 60318-1) | 6 23 | 26 THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) | 33 2 |
| 7 HIGH CRIME* AL JARREAU (Warner Bros. 9 25106-1) | 7 18 | 27 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1) | — 1 |
| 8 WHITE WINDS ANDREAS VOLLENWEIDER (CBS FM 39963) | 11 4 | 28 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101) | — 1 |
| 9 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025) | 8 20 | 29 IN THE DARK ROY AYERS (Columbia FC 38991) | 28 17 |
| 10 SECRETS WILTON FELDER (MCA-5510) | 14 4 | 30 RENDEZVOUS SADAO WATANABE (Elektra 60371-1) | 24 31 |
| 11 ONE OF A KIND DAVE GRUSIN (GRP-A-1011) | 16 4 | 31 ALBUM ALBUM JACK DEJOHNETTE'S SPECIAL EDITION (ECM 1280) | 25 16 |
| 12 BOP DOO-WOPP MAHATTAN TRANSFER (Atlantic 81233) | 9 9 | 32 THE COTTON CLUB ORIGINAL SOUNDTRACK (Geffen GHS 24062 E) | 35 2 |
| 13 NIGHTSONGS EARL KLUGH (Capitol ST-12372) | 10 23 | 33 LUSH LIFE* LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1) | 29 9 |
| 14 THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038) | 12 19 | 34 THE GIRL FROM IPANEMA/THE BOSSA NOVA YEARS STAN GETZ (Verve 823 611-1) | 30 8 |
| 15 WINDHAM HILL RECORDS SAMPLER '84* VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035) | 13 25 | 35 THE THIRD DECADE ART ENSEMBLE OF CHICAGO (ECM 25014-1 E) | — 1 |
| 16 CLASSIC MASTER RONNIE LAWS (Capitol ST-12375) | 15 12 | 36 AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/A&M WH-1032) | 34 26 |
| 17 12 BOB JAMES (Tappan Zee/Columbia FC 39580) | 17 20 | 37 FIESTA VICTOR FELDMAN (Palo Alto PA8066) | 32 15 |
| 18 STEP BY STEP JEFF LORBER (Arista AL-8-8269) | 20 3 | 38 ISLAND* SCOTT COSSU (Windham Hill WH-1033) | 31 13 |
| 19 CAVERNA MAGICA (. . . UNDER THE TREE — IN THE CAVE . . .) ANDREAS VOLLENWEIDER (CBS FM 37827) | 18 13 | 39 MAHAVISHNU (Warner Bros. 9 25190-1) | 36 20 |
| 20 PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411) | 19 7 | 40 DEEDLES* DIANE SCHUUR (GRP-A-1010) | 37 8 |

FEATURE PICKS

I HATE TO SING — The Carla Bley Band — Watt/12½ (dist. by New Music Dist. Serv.) — Producer: Carla Bley — List: 8.98 — Bar Coded

Carla Bley — whose music is sort of Charles Mingus meets Bugs Bunny — has come up with another winner here: a droll, satiric, toe-tapping extravaganza played perfectly by her loyal ensemble. This should appeal to anybody with a pair of ears, a sense of humor, and a taste for one of the finest composer/arranger/bandleaders in jazz.

CONJURE: MUSIC FOR THE TEXTS OF ISHMAEL REED — Various — American Clave 1006 (dist. by New Music Dist. Serv.) — Producer: Kip Hanrahan — List: 8.98

Kip Hanrahan is a musical auteur: he puts unlikely combinations of talents into wonderfully eclectic settings that, usually, work. "Conjure" features a number of poems by Ishamel Reed, whose works are inherently musical, put to music and played by a blissful hodge-podge that includes Taj Mahal, Allen Toussaint, David Murray, Jamaaladeen Tacuma, Steve Swallow, Lester Bowie and many others. It's a triumph that can only have been improved with a lyric sheet.

TIME NO LONGER — Kazu Matsui — Lakeside LSI 30008 — Producer: Kazu Matsui — List: 8.98

Another Kazu Matsui goulash — a little bit of Japanese music (Kazu's shakuhachi flute is featured), a little bit of black contemporary (vocals by Carl Anderson and Grant Gullickson), and a whole lot of jazz fusion (including a heavyweight quartet of fusion guitarists: Lee Ritenour, Robben Ford, Larry Carlton and Steve Lukather). A hard-nosed fusion date, wrapped up with a fairy tale theme.

ONE OF A KIND — Dave Grusin — GRP-1-1011 — Producers: Dave Grusin, Larry Rosen — List: 8.98

This all-star date has been issued before — on Polydor originally — but now it comes home to roost on GRP. Grusin's evocative keyboard stylings fuse here with Grover Washington, Ron Carter, Dave Valentin, Steve Gadd, Ralph MacDonald and other fusion bigwigs for a date that is sunny, funky, and, certainly, "One of a Kind."

Wham! Is Invited To Perform In The People's Republic Of China

by David Adelson

LOS ANGELES — Wham! has become the first western pop/rock act to be invited to perform in The People's Republic Of China. The band will play its first date in that country April 7, at the 15,000 seat People's Gymnasium in Peking.

According to the group's co-manager, Jazz Summers, the band will play an additional Chinese date in Guangzhou, in the province of Canton on April 10. Summers told *Cash Box* that tickets for both shows went on sale on March 11 and were sold "in the normal way" to the general public.

Summers remarked that most of the credit for the invitation belongs to Simon Napier-Bell, the band's other manager. "Above all you have to give Simon credit," remarked Summers, "he demonstrated a remarkable knowledge of the Asian part of the world."

Summers said negotiations with the Chinese began through a third party over one year ago. While playing a date at the Budokan in Japan recently, the band invited the entire Chinese Embassy staff in Tokyo to the concert. "They really seemed to enjoy it," said Summers. "We then passed out copies of 'Make It Big,' as well as lyric sheets."

Napier-Bell then conducted his own version of shuttle diplomacy, flying into China and meeting with all the parties directly involved. "He took his bloody self



China Bound

into the country to get us invited," said Summers. "And now we're invited."

"The main significance is that everyone has been trying to play China," Summers continued. "The Rolling Stones, Elton John and others have tried and they chose Wham!"

Asked if any restrictions have been placed on the group by Chinese officials, Summers responded that the Chinese have been nothing less enthusiastic about all aspects of the trip. "The important part is the mixture of cultures," he said. "The fact that Wham! is the first Western pop group to play in China is real history in the making."

There are now five different recordings of the band's "Careless Whisper" in Cantonese and there are Mandarin versions of four other Wham! tunes recorded by various Chinese artists.

Artie Shaw Returns To Recording

(continued from page 13)

things his own way — hiring Billie Holiday and Roy Eldridge when it still wasn't *au courant* for black musicians to play with white bands; adding a large string section to his big band.

Although the current Artie Shaw Orchestra is usually not led by Artie Shaw ("I don't want to do too much of that, so I ask an awful lot for my personal appearances hoping to discourage people. I make them an offer I hope they will refuse"), he is quick to point out, "It's my band. I wouldn't let it go out if it weren't, if it didn't meet my specifications and my standards. The ironic part about the whole recording business for big bands is that, at the time the bands were at their peak, the recording state of the art was pretty dismal, you couldn't hear what was being done. So what we've got now is a combination of state of the art recording, which sounds awfully good and a good orchestra. It plays some of the old charts and some of the new charts and we're trying to get an evening out of the difference by playing the old ones in a kind of new way, opening 'em up and doing different thing with them. See, when I started this band I had sort of promised myself it would eventually sound as if the band had continued all the way up until the '80s."

The former Arthur Arshawsky is not exactly sitting still as he approaches his 75th birthday. The subject of a soon-to-be-released full-length documentary by Canadian filmmaker Bridget Berman,

Artie Shaw: Time Is All You've Got, Shaw considers himself to be a man with a mission.

"Let me put it to you as briefly as I know how," he says. "The symphony orchestra is subsidized, it couldn't exist otherwise. And we do that because without the symphony orchestra we would never have heard of Haydn, Mozart, Beethoven, Brahms, Stravinsky, Bartok, Debussy, etc. We'd have never heard that music if we didn't have symphonies. Well, we're never going to hear the music — and it's a hell of a legacy — that was built in the so-called Big Band Era, the '30s into the '40s. My idea is to get that subsidized, play weekly or monthly or twice-weekly or twice-monthly concerts with subscription tickets sold, and make a nonprofit foundation that'll run an orchestra of this kind. Put strings in it, put whatever you need, make a foundation to commission new works written in the idiom, and you gradually build up what I consider to be the American classical music. I feel like I'm filling away at the Great Wall of China with a nail file, but you make a dent here and there."

Forty-seven years after "Begin The Beguine" was the biggest hit in popular music, Artie Shaw is again trying to make a dent. But one thing he will never do, he says, is play an instrument again.

"If I'd stayed with it, like many of my colleagues, I'd be dead. I don't want to be there, I'm not going to go gently into that dark night. I'm about to stay, as this is the only crap game in town."

CBS Compact Disc Orders

(continued from page 7)

Record Mart stated plainly, "It leaves me where I've always been. I haven't been able to get CDs for quite a while now."

It was recently reported (*Cash Box*, February 9) that CBS/Sony and the CBS Records Group suspended order-taking for custom pressing of Compact Discs at Digital Audio Disc Corporation, the first U.S. CD manufacturing plant located in Terre Haute, Indiana. At that time the label

stated no orders would be taken, "until the plant can be brought up to a production level sufficient to handle CBS Records' requirements for CDs."

One of the factors cited by the company for both actions is the production rates at the Terre Haute plant, which have been running at less than 50 percent of capacity. That figure is considerably lower than the rates projected by the plant when it first opened in September of 1984.

In The Studio

WEST COAST

Maurice White is recording his first solo album away from *Earth, Wind & Fire*. Columbia is setting a release date sometime this early summer. White will be tracking at Soundcastle studios. Dennis Edwards is also tracking at Soundcastle for Motown . . . A&M studios reports that Richard Carpenter is in cutting and Maria Conchita is in studio "c" with producer Jose Quintana. Benny Faccone is the engineer for the sessions . . . Total Experience studios reports that Lonnie Simmons handled the remix and production for the already platinum single in Europe by Jermaine Jackson and Pia Zadora "When The Rain Begins To Fall" . . . Oceanway studios are hosting Supertramp while they are mixing their upcoming project. Engineering the sessions are Dave Kershbaum and Mark Ettle. Actor Robert Guillaume of *Benson* is recording an LP with producer Kevin Guillaume, Ralph Sutton is handling all of the work at the board. Cheech & Chong are back in recording also at Oceanway with engineers Jeff Eyrlich and Dennis Dragon . . . Louil Silas, west coast A&R for MCA Records, reports that Ready For The World is in the process of recording their debut LP for the label. Ready For The World is from Detroit and is currently on the charts with their hit single "Tonight."

EAST COAST

Trutone records Disc Mastering Labs has just completed the task of mastering the new Sgt. Slaughter single "The Cobra Clutch" on the Cobra label. Phil Austin was mastering and producer was Mike Selvanto producing. Broccoli Rabe, in Fairfield, New Jersey is handling the

distribution . . . other projects that have been in the works are Dizzy Gillespie's latest digital LP "New Faces" on the GRP label. Carl Rowatti handled mastering Josiah Gluck assisting while Larry Rosen sat in the producer's chair. Paul Sloman of Atlantic studios reports some of the activity this month in the studios: Peabo Bryson for Elektra records, Kenny G with producer Kashif for Arista, Mercury Monk and Cheap Trick for PolyGram records . . . Tenita Jordan is recording at Kajem studios with Dexter Wansel producing for Teddy Bear Productions.

MIDWEST

Deon Jackson is at Soto sound making his comeback LP. Eddy Worlds and the Infinity Band are recording tracks that will be presented to A&M records along with other major labels. Blues sax player A.C. Reed recorded "My Buddy Buddy Friends" one of two songs for an upcoming 45. Drummer Casey Jones co-produced and guitarist Maurice John Vaughn also sat in. All sessions were engineered by Jerry Soto. B.J. McKay was in this month at Pete's Place from Australia to mix an album at the studio. The dynamic group Memphis has been laying tracks with Ron Cornelius producing the sounds. Al Pachucki is at the board. Producer Jerry Kennedy was in working with his artist, Lynn Wade. Jim Pierce, Loy Blanton and David Keith were here for sessions with Al Pachucki at the board.

Please submit all studio listings to: *Cash Box*, 6363 Sunset Blvd., #930, Hollywood, Calif. 90028.

darryl lindsey

No Changes For Licorice Pizza

(continued from page 7)

wishing to add video to the chain's 164 mall outlets. All the Licorice Pizza stores are freestanding.

Expansion plans and the name of future stores will be based on current dividing lines, according to Bergman. "It'll be situational. Quite possible if we go in malls, it might be Record Bar. Most probably if we go in freestanding it'll be Licorice. But we really haven't decided. It's pretty early in the game for us. We just want to see what we have and get Licorice people used to us and get us used to them."

Record Bar, which had originally predicted 1985 revenues of \$120 million, is

now projecting sales in the \$160 million-plus range with the addition of Licorice revenues and Record Bar's ongoing revenues from its Mid America video distributorship. The company will also open from 10 to 15 new Record Bar stores this year. "And that will be a gracious plenty for us at this point, because that's all we can do to go with this big chunk we just bit off," Bergman said.

In addition to the new outlets, a west coast warehouse, from which Mid America will operate its new west coast distribution activities, and offices, Record Bar acquires 700 additional employees through the transaction.



MUTUAL ADMIRERS — Following the Grammy Awards, Al Green stopped by to say hello and congratulate Album of the Year winner Lionel Richie at a reception hosted by Motown in Los Angeles' Bonaventure Hotel. Pictured (l-r) are: Richie; Jay Lasker, president of Motown Records and the Motown Music Group; and Green.

Citidisc: An Old-Fashioned Store Selling New-Fangled Technology

by Lee Jeske

NEW YORK — Don't look for the new Madonna 45, the new Sade 12-inch, or the new Blasters LP at Citidisc. If you're looking for cassettes or eight-tracks or reel-to-reel tapes, forget about it. As a matter of fact, the only thing you'll find for sale if you walk into Citidisc, at 2264 Broadway on New York City's Upper West Side, is compact discs. If it ain't a CD, it ain't at Citidisc.

"We've been in business since July 4 of last year," says Louis Podover, Citidisc's owner/operator. "I was in the advertising business before this and was just interested in the format. I'd made some trips to Europe and Japan and bought a machine in Hong Kong before it was out here and lots of discs. About a year and a half ago I said, 'If it's going to work anywhere, it's going to work in New York.' So that was it."

Citidisc carries about 3,000 titles — "on a good day," according to Podover — and stocks two or three of each item, up to 10 copies of new releases. Their volume is mostly in classical music and jazz, Podover claiming that there's just too little pop product available. Business, he says, has doubled since the store's opening, something that he attributes to both an increase in the number of people with players and the increase in people's awareness of the store. He has attracted enough attention, he says, to be sued by CBS for bringing in goods from Europe.

"We have about 3,000 core customers who are through the store once a month. And when we advertise we pick up a lot

of new people. Overhead's high, but we can still eke out a living and it will get only better from here. I want to open up stores in other cities. There are a couple of others now, but we were the first. There are lots of mail-order places that are attached to bigger companies. But compact discs are all we sell, which is not really what the other stores are, they have a smattering of everything. I opened this place to sell CDs and that's all we're going to sell."

Ironically, one of the things that Podover cites as one of Citidisc's attractions is the old-fashioned way they sell their high-tech inventory. Despite the fact that Citidisc is a stone's throw from the new Tower Records branch, Citidisc is still the preferred stopping point for many customers.

"Most of my customers are older and affluent," says Podover, "they like their classical music, they don't like being pushed around, they don't like waiting in line. We'll play things for people before they buy it and we don't have blister packs — all of our discs are just out there, they can touch them, they can feel them, they can look at them. We give them a lot of service, we even deliver to people's homes."

Citidisc sells CDs for between \$9.75 and \$15.99, but, according to Podover, "when Tower runs a blitzo sale we're down to the same price that they are."

The growth of compact discs has taken another step — its own specialty store in New York City. "We're pioneers," says Louis Podover.

JVW's New CD-ROM Player Combines Full Motion Video With Sound

CHICAGO — JVW Electronics Inc., a recently organized Chicago-based firm, has developed a new laser-scanned video and digital memory system in compact audio disc format.

The impact of the compact disc in the record industry has been phenomenal and the growth pattern is continuing. As further evidence, check the Cash Box CD chart and notice the number of major labels and artists whose product is available and selling, on compact discs.

The JVW CD-ROM player is designed for use in records and home entertainment, as well as military simulation, industrial training, general education, point-of-sale merchandising and as a computer peripheral mass storage device in the rapidly expanding optical disc drive market. It can also be applied as a low cost laser player for coin-op amusement games.

Utilizing a proprietary encoding scheme,

JVW's CD-ROM player is the first to combine 12½ minutes in CAV (constant angular velocity) mode or 25 minutes in CLV (constant linear velocity) mode of continuous, full-motion random access video in the 4¾" format with digital sound. Current technology, for the most part, produces still-frame images in a lesser time span.

The JVW system can play compact audio-only disc or the combination digital sound and full-motion video and can provide full-motion video and digital sound concurrently.

"We hope to establish our CD-ROM player as a standard for the entertainment market," commented JVW president John von Leesen. The company plans to present a prototype within the next 3-4 weeks.

Further information may be obtained by contacting Mr. von Leesen at (312) 562-7400.



BRYAN ADAMS IS SOMEBODY AT PIZZA — A&M recording artist Bryan Adams recently made an in-store appearance at Licorice Pizza's North Hollywood location where he signed copies of his "Reckless" LP for an enthusiastic crowd. Shown are (l-r): Robbie Snow, Licorice Pizza manager; Joanne Petrowich, district manager; Adams; Judie Bruner, Licorice Pizza; Randy Gerston, Licorice Pizza marketing director; Bruce Allen, Adams' manager; and Kelly Summers, A&M Records.

WHAT'S IN-STORE

CD NEWS — Released in January, Arista's compact disc sampler of 10 of the label's greatest hits has met with enthusiastic response at retail according to **Jim Cawley**, the label's national sales director. "Arista's Perfect 10," which contains tracks by such artists as **The Alan Parsons Project**, **Thompson Twins**, **Air Supply**, **Gino Vanelli**, and **Jermaine Jackson**, had the "largest initial sales solicitation of any Arista CD to date," said Cawley. According to Cawley, there are indications that in-store play of the CD spurred sales of Arista's regular CD LP releases, most notably those of The Alan Parsons Project and Air Supply. This retail success has prompted strong interest in a follow-up, and Arista is currently putting together a second CD compilation, "Arista's Perfect 10 Rides Again" set for release this spring.

DIGITAL EXCITEMENT — The **Technics SV-100 Digital Audio Processor** lets recording enthusiasts make digital recordings at home or on location when hooked up to a video recorder. Compact and lightweight, the Technics SV-100 is designed to match **Panasonic's** portable VHS recorders, but can be used in conjunction with any other video recorder. The SV-100 weighs only eight pounds with the battery as it incorporates Technics' high-density, large-scale integrated circuits (LSIs). When used in conjunction with **Panasonic's** **Portable VHS Recorder**, such as model **PV-8110**, the total weight is approximately 15 pounds. Both the processor and the video recorder are powered by rechargeable battery packs or AC. The SV-100, which features a built-in high-linearity microphone amplifier for good quality outdoor recording, has a suggested retail price of \$900.

SURGE SUPPRESSION — **Discwasher** recently released its complete line of **SpikeMaster** products designed to safeguard valuable audio and video hardware and their signals from damaging surges in electrical current. While most industry attention has been placed on protecting computer hardware and software from these surges, Discwasher is encouraging dealers to explain the benefits of surge suppression devices for audio and video equipment. **Paul Peters**, president of Discwasher, explained that the use of such devices with audio equipment can make the music sound better by cleaning up the signal and suppressing annoying cracks and pops. Likewise, when used with video equipment, the video image or television picture can come in cleaner and sharper when protected by a surge suppressor. Surge suppression works to reduce the "noise" that can come in over the AC line to a low enough level where it will not affect the operation of the equipment. Surges are often caused by such electrical devices in the home as hair dryers and vacuum cleaners. Another common cause of damaging surges is lightning. The complete Discwasher line includes the **FP-1000** with multimode protection, five active surge suppression clamping devices and filtration for both Electromagnetic Interference (EMI) and Radio Frequency Interference (RFI). It has an energy rating over 80 joules (a joule is an energy rating that measures watts per second — a higher joule rating allows the device to handle a higher surge) and carries a suggested retail price of \$79.95. The **P-1000**, rated at up to 80 joules, also offers multimode protection, and has three active surge suppression clamping devices and RFI suppression. Suggested retail price is \$59.95. The **P-500**, rated at 38 joules, offers RFI suppression and carries a suggested retail price of \$21.95.

SOUNDS GREAT — A data cassette containing 120 new sounds developed by OB-8 owners from across the globe and compiled by **Oberhelm** staffers was recently made available to the public. The sounds range from traditional instruments to esoteric sound effects, and can be loaded into any OB-8 synthesizer via the cassette interface. There is a \$10 charge for the cassette to cover shipping and handling. Orders should be directed to: OB-8 Patch Hunt, Oberhelm Electronics Inc., 2250 S. Barrington Ave., Los Angeles, CA 90064.

ron rosenthal



LOCKING CD STORAGE — **Ring King** **Visible, Inc.** (319-263-8144) recently introduced the **CDT12**, an attractive locking storage unit for audio discs. Its features include two built-in carrying handles and dividers for indexing disc titles.



AJC HONORS J&R MUSIC WORLD'S JOE AND RACHELLE FRIEDMAN — Joe and Rachelle Friedman, owners of New York's J&R Music World, were recently honored with the Human Relations Award by the American Jewish Committee at a black tie affair at the Plaza Hotel. The Friedmans were presented with a painting entitled "Justice" by famed artist Mordechai Rosenstein for their endeavors in fostering human relations throughout the music industry and their community. Pictured at the ceremony are, (l to r) Michael Golacinski, national sales and marketing manager for Maxell and Bob Rifici, RCA Records' director, commercial sales-eastern region, who were co-chairmen of the dinner committee; and Rachelle and Joe Friedman.

TALENT ON STAGE



TOGETHER AND HAPPY — The 1985 "Happy Together" Tour will bring back the 60s from Apr.-Dec. in 150 cities across the U.S. Sponsored by Members Only, the tour will feature the Turtles, Gary Lewis & The Playboys, The Grass Roots and the Buckingham. Shown here at the kickoff breakfast are (l-r) **Bottom Row**; Gary Lewis, Mark Volman (Turtles), **Top Row**; David Fishof, Carl Giammarese (Buckinghams), Howard Silverman (Fishof Prods.), Ed Wachtel (Members Only), Rob Grill (Grass Roots) and Howard Kaylan (Turtles).

Sting

THE RITZ, N.Y.C. — It's an idea whose time has come: the meeting, on equal footing, of jazz and rock and roll. Not namby-pamby jazz/rock projects that end up being a lot of neither, but a marriage between the gritty vocalizing of rock and the sophisticated instrumentalizing of jazz. Sting's three-night stand at the Ritz — a showcase for his upcoming A&M solo album — managed to bridge the gap between the two musics by paying careful attention to their common rhythmic elements, by allowing the instrumental work to stand on equal footing with the singing, and thanks to Sting's excellent choice of young musicians who are comfortable in either milieu. With Branford Marsalis on tenor and soprano sax, Kenny Kirkland (Branford's cohort in the Wynton Marsalis Quintet) on electric piano and organ, Darryl Jones on electric bass (he's with the Miles Davis band), and ex-Weather Report drummer Omar Hakim, behind him, Sting's gravelly/sweet rock and roll belting found a fresh context. The 90-minute set on night three was hard-driving and exciting: sort of like the Police meets Weather Report.

Sting, who played guitar most of the evening, began the concert alone on stage singing — along with nearly everybody else in the sold-out house — "Roxanne." Soon, however, he was joined by the haunting sounds of Branford Marsalis' soprano sax swooping around the vocals and, in short course, the rest of the band, setting the evening's course. There would be a mixture of Sting favorites — especially effective were "Message In A Bottle" and "I Burn For You" — and new material — a song about the British coal miners' strike and a provocative, eerie number, based on Anne Rice's *An Interview With A Vampire*, which gave Branford a chance to play some New Orleans lattice-work patterns on the soprano — and everybody would have the chance to blow. Branford, particularly reminiscent of Wayne Shorter, in this context, on soprano, and very much sounding like Branford Marsalis on the tenor, was the co-star, playing gusty, moving solos and sharp-edged obligato and regaling in his position in front of a seething rock audience (he mugged and shook hands and kibitzed with the ringsiders). Kenny Kirkland soloed less frequently, but his solos were funky, jazzy, and wonderfully upbeat, and his fills wre

full and effective (Kirkland is an optimistic player, it was his cheerful playing that kept the band from sounding too much like Weather Report, which sometimes groans under the weight of Joe Zawinul's dourness). "The Munch" Jones was a firm bass anchor, but it was Omar Hakim who was the band's busiest member — playing up a jazz/rock storm-and-a-half on the traps. (There were also two little-used female vocalists, Janice Pendarvis and Dollette McDonald.) The band easily moved through reggae-rhythms, jazz-funk, and a blues blowout on Johnny Mars' "I've Been Down So Long," which Sting infused with his best British rockisms and the band jumped all over like fruitflies on a pomegranate. The audience, it should be pointed out, was there every step of the way — heartily applauding the jazz solos and greeting the new numbers with the same enthusiasm as old favorites.

Perhaps the reason this collaboration was so successful was Sting's background in jazz — he went from playing bass in British trad bands to co-leading last Exit, a popular English jazz-fusion outfit — but, in any case, it should result in a handsome LP and, perhaps, will open the doors to some other intriguing "Jazz Meets Rock" projects.

lee jeske

Billy Ocean

BEVERLY THEATRE, L.A. — Billy Ocean is one of Arista's premiere entertainers who has had amazing success on both the pop and B/C charts, and after experiencing Ocean's dynamic live performance, it is easy to see the reason behind this success and his recent Grammy win for Best R&B Vocal Performance.

Mixing soul vocal stylings with solid dance grooves and calypso rhythms, Ocean had the right energy to ignite the sold-out audience from the very beginning. The crack band which backed Ocean up was very nearly as versatile as Ocean himself, and the charisma of this ensemble made the audience feel right at home. At one point, Ocean, who grew up in England by way of Trinidad commented, "when we hear music like this back home, we just dance to the rhythm." That rhythm took hold at the show's beginning and didn't let up.

Performing such cuts from his "Suddenly" LP as "Syncopation," and "Mystery Lady," Ocean acknowledged the blending of his native Trinidadian calypso rhythms and the British soul which he grew up on.

After displaying some of these uptempo cuts, the mood turned mellow and Ocean's vocals were given room to open up on his moving cover of the Beatles' classic ballad "The Long And Winding Road" and his own "Suddenly." And even though this album has given the vocalist popular recognition, Ocean didn't hesitate to reach back to the tunes which initially broke him to radio and retail such as "One Of The Nights."

However most of the songs during the hour-and-15-minute set were from the platinum "Suddenly" disc and it was easy to see why crossover success has come so quickly to this young artist as he finished the show with the smash "Lover Boy" and the popular album cut "Lucky Man." But of course many in the crowd had waited all night to hear Ocean's biggest hit, "Caribbean Queen." The formidable melodic hook which makes up the heart of the tune swept the audience away, just as it should have, leaving all in attendance satisfied and wanting more.

Ocean has been touring for the last several weeks, and unfortunately he was unable to attend the Grammy awards, but in a gesture of respect and admiration, Arista president Clive Davis and NARAS president Ron Kramer came on stage — to the surprise of the audience and Ocean — to present Ocean with his first Grammy.

darryl lindsey

Ronnie Laws

THE RITZ, N.Y.C. — Ronnie Laws' current band answers the question, "If guitarist Al McKay is returning to Earth, Wind and Fire, what has happened to Roland Bautista?" As you might have guessed, Bautista, the fiery fusion guitarist, is spearheading Laws' new lineup, and this fact goes a long way toward beefing up the Houston sax hero's show, which played to a small but appreciative crowd at the Ritz recently.

Laws, with sisters Debra and Eloise in tow, dished out a solid dose of his particular brand of R&B-based fusion, and showed signs of a dynamic performer behind the jazz "cool." Laws made this



LIMAH L TELLS THE STORY — EMI recording artist Limahl is seen performing the theme from Never Ending Story on an early March American Bandstand appearance.

clear to radio audiences a few years back with his hit duet with sister Debra, "Meant For You." The performance of this song was a high point at the Ritz, as the band segued smoothly from the obligatory "band-intro" funk vamp into the sultry groove of the duet. Debra proved she still has a solo voice to be reckoned with.

Ronnie Laws, meanwhile, proved his blowing still has that sexy wail that gets a rise out of the right audience. Although the rest of the group was dressed for "fusion bar band," Laws was '80s all the way and exhibits enough stage presence and sex appeal to be a much bigger star. And although his music may seem grounded in the late '70s jazz crossover movement, it exhibits a sophistication that, refined for the proper audience, could win him a following the size of George Benson's, or bigger. And he does have a repertoire to build on. The finely tuned backup rhythm section burned on Laws' hits and exhibited particularly tasteful accents on the subtle "Night Breeze." With a small injection of contemporary grit, Ronnie Laws could again make a splash on the scene beyond the jazz sales list.

rusty cutchin



GOIN' BACK WITH HOUSTON — New Arista signing Whitney Houston made her first solo New York City appearance at Sweetwater's, previewing songs from her just-released debut album, "Whitney Houston." Shown at Sweetwater's following one of Houston's shows are (l to r): Rick Blaskey, vice president, international operations, Arista; Whitney Houston; Sal Licata, executive vice president and general manager, Arista; and Kenneth Reynolds, director, R&B product management, Arista.



MAKING A POINTER — Private I recording artist Bonnie Pointer chats with American Bandstand host, Dick Clark, during her recent appearance on ABC-TV show.

Opening up with "Last Hard Men," the band displayed its ability to utilize its four guitars (and one bass) in a manner that really doesn't sound like there are four guitars. Leads are primarily shared by Todd Ross and John Hickman who meld traditional rock and roll riffs with a personalized touch to produce a melodic and engaging sound. Ross particularly has a way of making his guitar not sound like a guitar (he was later joined on stage by his brother, Rank and File's Jeff Ross who is considered one of the innovators of that style).

Continuing on with "The Gauntlet," "Hang 'Em High" and "The Call," the band displayed its ability to purvey a unique blend of "Bonanza" meets "Combat" rock and roll. There was even a few hints of "The Ponderosa" in one of Hickman's leads. When the band gave guitarist Ross center stage for a moving rendition of "Amazing Grace," there wasn't a sound from the audience. People were suddenly feeling pretty American.

From there it was on to "Die With My Boots On," "Shane," and "Home Among The Born Losers," lyricist Jones' reflections of the European perceptions of America. Perhaps the highlight of an evening of highlights was the band's cover of Presley's "Suspicious Minds, done in a manner that would have made Elvis proud. It was on this tune that the scope of Jones' voice was really displayed. He is a perfect front man for a band of front men.

The rumor mill is churning with potential labels for The Unforgiven. Patrick Goldstein recently wrote in *The Los Angeles Times* that The Unforgiven is creating more of a buzz around town than any band has for years. The Palace resembled an A&R convention that night.

One can only hope that when the Unforgiven is signed (and it's only a matter of time), they are packaged and promoted properly. The band cannot be categorized as any one particular style. It is a group of diverse styles strewn together to produce a unique and moving sound. This is definitely a band to watch. The Unforgiven are that good.

david adelson

The Unforgiven

THE PALACE, L.A. — The Unforgiven is an American Band. Not only that but: 1) It is an American band in an "era" of American bands. 2) It is about to be signed to a big American record label.

This is not to pigeonhole the band as a gung ho group of patriots who refuse to drive their Firebirds anything less than 90 mph. There is an international awareness and sensitivity on the part of this six-piece Southern California band (The Inland Empire area to be exact). Perhaps this is derived from lead singer John Henry Jones' years in Germany (where the band has just returned from a series of dates). Whatever the reasons, The Unforgiven temper their respect and admiration for what's American with a cautionary awareness that is reflected in Jones' moving lyrics.

When the curtain rises six young men dressed in confederate looking garb stand before you with Old Glory hanging high above them. The instrumentation and vocal interweaving is tight. The initial visual and aural impact is quite effective.



HAL PALS WITH NICK, VAL AND PALS — ASCAP president Hal David greeted ASCAP members Nickolas Ashford and Valarie Simpson at the duo's February performance at Radio City Music Hall in New York. Pictured (l-r): Nickolas Ashford, Mrs. Hal David, Valerie Simpson, Hal David, and ASCAP member Ralph MacDonald.

Daryl Hall & John Oates

MADISON SQUARE GARDEN, N.Y.C. — Daryl Hall and John Oates must be doing very well. If this observation seems less than revelatory, be advised that it's pretty difficult to find the "bam" and the "boom" in the "Big Bam Boom" tour. Which is not to say that Hall & Oates' music alone is not enough to carry the day, even in the Garden. It's just that precious little seems to have been spent on staging. With the exception of one guitar solo performed on a mechanical riser with the standard smoke quotient, Hall & Oates' current show offers nothing in the way of visuals to match even the "Big Bam Boom" album cover, not to mention some of the visually (and musically) superior shows that have passed through town in the last 12 months. Pretty surprising when you consider that these guys are now commonly regarded as superstars who draw top dollar and that their tour is sponsored by General Motors(?!!).

That noted, it is also true that the duo's impressive string of hits makes up for a lot, and one might have been hard pressed to find a dissatisfied customer among the cheering throng, which seemed to be glad for whatever showcase "H2O" afforded them. And, in terms of energy and execution the twosome really comes through. Daryl Hall for the most part lives up to claims that he is one of the finest pure singers in rock, never faltering on some of the group's most taxing material, such as "Method of Modern Love," "You Make My Dreams Come Through," "One On One" and "I Can't Go For That." John Oates showed signs of finally emerging from the vocal shadows with a thoroughly competent reading of "Possession Obsession." Throughout the show those close to the stage were treated to Hall's willingness to mingle and illustrated that Hall and Oates fans are serious fans. The duo's top band provided most of the theatrical flair, with their bassist providing the best band introduction ever with an extended "I Love New York."

Hall and Oates, who deservedly wear the crown of "blue-eyed soul" champions,

provide two commanding presences with an impressive battery of hit songs with which to rouse fanatical fan support in concert. Although it might be intellectually justified to claim, as is my personal feeling, that their music is sufficient for a great evening, it is nonetheless surprising to see, in a highly visual climate, so little attention paid to visual support in a multi-platform act with corporate sponsorship. It would be nice to say Hall and Oates offered the show, as well as the songs, of the year, but in his case, "no can do." **rusty cutchin**

An Ear To The Street CASHBOX



THAT'S "AMOUR", EH? — Columbia Records brass showed up in force at Richard Clayderman's SRO American debut at Cleveland's State Theatre in support of his "Amour" LP. Pictured from left are: Jim Hawn, CBS Records Cleveland branch manager; John Weicheck, sales rep; Clayderman; Pete Anderson, sales manager; Bob Sherwood, vice president, marketing, Columbia Records; Bob Petrie and Jerry Micco, sales reps; and Mark Benesch, local promotion manager, Columbia Records.



MUSICAL STROKES — Calvin Yarbrough and Alisa Peoples, Total Experience recording artists, meet Diff'rent Strokes' Todd Bridges at an L.A. bash. Yarbrough & Peoples are currently in the studio working on their upcoming LP. From left to right: Alisa Peoples, Cavin Yarbrough and Todd Bridges.

RCA Pres. Frederick Elected C.E.O.

LOS ANGELES — Robert R. Frederick, president and chief operating officer, RCA Corporation, was elected chief executive officer by the RCA Board of Directors.

Thornton F. Bradshaw, chairman of the board and chief executive officer since July 1, 1981, will continue as Chairman.

Bradshaw said, "Bob Frederick has done a superb job as chief operating officer. With RCA restored to record profitability, with our balance sheet in excellent condition, and with our businesses strongly repositioned for long-term growth, this is the natural time for a transition. The Board and I are confident that Bob Frederick will prove to be one of the outstanding CEO's in corporate America."

Bradshaw said that as CEO Frederick will be in charge of all of RCA's businesses and all operating units will report to him.

In addition he said as chairman he will provide advice and oversight for the CEO in the areas of entertainment (NBC, Records and video), public and government affairs, and major acquisition planning.

At the same time, William French Smith, who served as Attorney General of the United States from January 1981 to February 1985, and Grant A. Tinker, chairman and chief executive officer of the National Broadcasting Company, Inc., an RCA subsidiary, have been elected to the Board of Directors of RCA Corporation. Smith is rejoining the law firm of Gibson, Dunn & Crutcher in Los Angeles as a senior partner.

Tinker has been the head of NBC since July 1981. Their elections increase membership in the RCA Board of Directors to 13.

Springsteen Played On Country Radio

(continued from page 7)

was unaware that Springsteen's original had been covered. Citing the CBS artist's image as the "hero of the blue-collar worker," he said, "In my opinion, the blue-collar worker is a country listener. I don't see why any of the stations would have any problem with playing Bruce Springsteen. . . . We serviced the record because there was a feeling out there that it was playable. If somebody cares to cover it, that's their business."

Of the Springsteen release, MTM's Shindler said, "I was a little taken off guard by the CBS push on country, but at the same time, it'll make it more interesting." Shindler claimed that the CBS single will not alter the MTM marketing plan for the

Debonaires, saying, "I'm not changing my strategy; I know the record will do fairly well where it will get played — if Bruce takes a few points away, then that's the way it is." He elaborated, "I would find it a little strange to play Bruce's song on a country station when you're trying to get country listeners. You're not going to steal away the CHR or Top 40 audiences by programming Bruce. Anybody who is a rock fan has their dial punched to their favorite rock or Top 40 station; they don't have it punched to a country station. . . . My hopes are that if they're playing Bruce they'll play mine also and give it a shot — or at least see what the chart numbers indicate, and if the chart numbers indicate that mine is stronger, maybe change them around."

British Tape Tax

(continued from page 7)

The bigger disappointment for the industry though, is the amount of levy due to be imposed: 10 percent on audio tapes — approximately 10 pence per tape. This will raise a mere 5 million a year — a long way off the estimated 320 million yearly loss gaged by the BPI.

The Green Paper makes it clear that the government will only tolerate the levy if it is satisfied that it is a feasible economic practice, and it noted that it will not fund the administration costs amount to more than the levy.

Goldberg's Gold Mountain Label

(continued from page 12)

quickly with a record. I feel this philosophy has been vindicated with Bruce Cockburn's record which came out in July but only started to happen around Thanksgiving."

After redefining the label's strategy from the originally planned release of 12 albums this year to six or eight, Goldberg and Stein also decided to stick more to signing and working rock acts with an AOR base. "That's my background at Swan Song and at Modern," said Goldberg, "that's Burt's background at Elektra and A&M is a company that has a very strong orientation toward AOR acts."

Unlike many in the music industry, Goldberg sees AOR as a precious and vital radio format that is instrumental in breaking many new and untried artists

and sounds. "For all the shots it has taken, for all the format changes, for all the threats from other formats and from video, AOR is still the place in the industry where you can introduce the most original ideas. It is still the place where you can take something new and different and you will get a shot. I don't think the political or social slant of either the Textones or Cockburn hurt us, in fact I think it touched a chord in the AOR community and that is still a very viable place to break an act. We believed from the start that Cockburn is a gold, a platinum artist, but we never would have had a shot if it hadn't of been for AOR."

While Gold Mountain has yet to see its first number one, with a philosophical fervor and a hard working attitude, it seems certain that day is not far off.



WHAM! MAKES IT BIGGER AND BIGGER — Columbia recording artists Wham! were given platinum albums for their current number one LP "Make It Big" (now nearing double platinum) at a luncheon in their honor following their SRO Valentine's Day show at the Beacon Theater in New York. Pictured at the presentation are (from left, seated) Joe Senkiewicz, vice president, international artist development and promotion, CBS Records International; George Michael of Wham!, Columbia marketing VP Bob Sherwood; Mike Bernardo, director, national album promotion, black music and jazz promotion; and (standing) John Tupper, Columbia director of sales; Vernon Slaughter, vp, black music and jazz promotion; Patty Mahon, associate director, product marketing, Columbia; Paul Rappaport, Columbia director, national album promotion; and Marty Greenfield, director, administration, Columbia.

Behind The Bullets

Collins, Ross Climb Charts

(continued from page 37)

as "One More Night" takes a nine point leap to 6 bullet. The response to the single at radio has been overwhelming, with jumps in the survey of 10 or more at 94Q, BJ105, WNVZ, Z98, WBBQ, WZKS, WHHY, WSEZ, KSKD, KKRZ, KKHR, Z106, WMAR, WNYS, WCAU, WHOT and KHTR. Also impressive are the retail reports on the single. Hill records in Connecticut, Harmony House in Detroit, Spec's in Florida and Danjay in Denver are among retailers that report "One More Night" as their best selling single.

Diana Ross makes a dramatic turn around in the charts this week as the LP, "Swept Away", and its single, "Missing You," take big jumps. "Missing You," a moving tribute to Marvin Gaye, was released 16 weeks ago and struggled from the very beginning. The single debuted on December 1 at a modest 87. From there it took very gradual steps toward an eventual peak of 44, on January 26. The following week it fell to 59. Fortunately for Ross and her company, RCA Records, the *American Music Awards* telecast on January 28 brought the song and its stirring message before a huge audience and instantly reversed the downward trend. On February 23, the song was rebulleted to 53, and his climbed dramatically to its 29 bullet perch this week. The single was last weeks Winners Circle (showing Top 10 potential), and makes its seven point jump this week due to 21 new adds at radio and top five retail reports, among them are NRM in Pittsburgh, Peaches in Kansas City, Peaches in Cincinnati, Harmony House in Detroit, Spec's in Florida, Tower in Seattle and The Wherehouse in Los Angeles. The album also reaps the benefit from this renewal, climbing to 43 bullet from a downward 50. "Swept Away" improves its standing with top 30 reports at most Cash Box retailers including a top five at Rose Records in Chicago.

Another act improving upon their past performance is REO Speedwagon. The first single from the "Wheels Are Turnin'" LP, "I Don't Want To Know," peaked at 28 on December 11, a poor outing by REO standards. The new single, "Can't Fight This Feeling," climbs to the summit this

week on the strength of near-blanket number ones at radio, including such major market stations as Q107 in Washington, D.C., WBBM in Chicago, 94Q in Atlanta and KUBE in Seattle. This showing at radio is combined with equally impressive numbers at retail for the irresistible one-two punch consistent among all top charted records. "Can't Fight This Feeling" this week appears as a top-seller with 84 percent of all retailers polled, including number one reports from NRM in Pittsburgh, Karma in Indiana, Lieberman in Dallas and Licorice Pizza in Los Angeles among many others.

Madonna may very well become the first act this year to have two singles in the top 10 simultaneously (unless you consider Phil Collins, who this week holds down number 6 as a soloist and number 7 as half the duo on Philip Bailey's "Easy Lover"). "Material Girl", the second single from "Like A Virgin," bullets to 8, while "Crazy For You," from the *Vision Quest* soundtrack, leaps eight points to 30 bullet. Incidentally, "Like A Virgin," the title track from her second Sire LP, rests at 67, giving sultry Madonna a total of three singles in the Top 10. "Material Girl" has a firm hold on the top 10 as she garners radio reports of top five or better at KSET, KMBQ, Z93, KAFR, Z98, WBBQ, B95, 79Q, Y100, I95, WWKX, B97, KITY, Q105, KOFM, WJZR, KSKD, KKRZ, KMJK, KRSP, KKHR FM102, KIQQ, KKXX, KIIS, KUBE KMEL WKRZ, Q107, Q106, WMAR, B104, WXKS, WNYS, WCAU, WHTX, WPXY, Z100, WHOT, WHOT, WLQZ, Z104, WCZY, ZZ99, WBBM and WSPT. "Crazy For You" shows similar growth on the airwaves with 15 new adds and jumps on 10 or better at WKRZ, WXKS, Z104, KEYN, WCZY, ZZ99, WBBM, K107, WNVZ, WBBQ, I95, KQFM, KRQ, KIQQ, KIIS, KZZP and KMEL. "Crazy For You," in the stores only a week, is breaking out nationally at Richman Bros. in Philadelphia, Sound-Video Unlimited in Chicago, Handleman in Dallas and Tower Records in Sacramento, among others. "Material Girl," with a five week jump on "Crazy For You" at retail, is racking up huge sales nationally including number one reports from Kemp Mill in Washington, D.C. and Big Apple in Denver.

INTERNATIONAL DATELINE

Musexpo '85 Set For U.K. Site; Videxpo Debut To Be Included

by Chrissey Iley

LONDON — For the first time ever Musexpo will be held in London. This year marks the 10th anniversary of the "International Music Industry Market." All previous Musexpos have been held in various states of America. This change follows the successful move of Musexpo's headquarters to London in 1984.

Three thousand executives from 1,000 companies are expected to attend the exhibition and the range of delegates will be from 45 different countries. It will encompass major and independent record companies, music publishers, producers, artists, managers, agents, wholesalers, retailers, trade press and various impresarios.

Videxpo '85 will be held simultaneously. This will be the first International Music

Video Festival, with entries from all over the world competing for awards. The videos will be broadcast continuously during the event as well as on European cable and satellite TV.

Following the success of New York's CMJ New Music Seminar, the first international New Music Seminar will also be held at Musexpo '85 — the only difference being that it will draw international attention to London — considered the world's leading creative source for music in the '80s.

Panelists and judges who are leaders in their field are being selected at the moment.

Companies wishing to participate should contact Musexpo headquarters at 553/579 Harrow Road, London W10.



ROD GOES DOWN UNDER — Warner Bros recording artist Rod Stewart is currently in Australia for a National Concert Tour being promoted by Garry Van Egmond. This is Rod's first tour of Australia since 1979. At the commencement of the tour WEA Records and the promoter held a media party at the fashionable Sydney nitespot "Williams" and during the evening Rod was presented with a special award for sales achievements in excess of 1.5 million albums for his solo albums commencing with 'Atlantic Crossing' thru to his most recent album release 'Camouflage.' Stewart is shown here being interviewed by various television shows with his special award.

Alejandro Selasco of Sicamericana has returned from MIDEM in Cannes, France, and considers that there has been some product available but that the variety and quality of that product has not been fully encouraging. His company is now releasing a maxi single by Spanish group Dinarama, whose leading voice is chanteuse Alaska; the recording has been selling well in that country and there are hopes of good figures in Argentina, too.

Francisco Vidal, vice president of Tonodisc, reports that his company has signed a distribution pact with Wendy Productions, a label formed by Jose Angel Rota, currently established in Mexico. Wendy has the rights in Argentina for the U.S.-based label Solar and Mexican product for Orefeon.

miguel smirnoff

Japan

TOKYO — Toshio Ozawa, president of CBS Sony Group, explained business strategies for 1985 at the recent management conference held in Tokyo. "The upbringing of attractive artists and sales increase of CDs are our main two objectives in 1985" said Ozawa, and continued, "exciting business is our slogan for this year. Together with the two main targets mentioned above, we are going to expand sales both of background music (so called Karaoke-Tapes) and video while challenging and exploiting other markets are also main targets. At the same time, we will promote SE-movements throughout our company to establish Simple and Efficiency system."

Following industry predecessors, Nippon Columbia, Tokuma-Japan, Warner-Pioneer, CBS-Sony, Nippon-Phonogram and Polydor of Japan, Taurus-Records Inc. has disclosed a drop in the retail prices of CD (compact disc) from 3,500 yen (\$14.5) to 3,200 yen (\$13.3) per copy which will start March 20, 1985. This new retail price will be adopted to new eight titles which will be released on Mar. 20, 1985.

K.K. Nippon-Chikushin (a representative record needle manufacturer in Japan) went into bankruptcy on Feb. 14, 1985 with total liabilities of 3,545,000,000 yen (\$14,200,000). Tsugio Nakajima, president of the company, said "the sales of our company has begun to decrease, and we were not able to find a way out of the difficulties. For the last three or four years, we have made efforts to cut costs, increase efficiency by both reshuffling and exploitation of new commodities in vain." By the way, the company has asked the Tokyo district court to acknowledge to go into the bankrupt procedures.

kozo otsuka

Argentina

BUENOS AIRES — Roberto Lopez, president of CBS; Nestor Casoni, commercial director, and Norberto Tejero, creative director, will attend the CBS International convention to be held this month in Hawaii. The local branch of CBS recently received a visit from Nick Cirillo, in charge of the Latin American operations division of the group, and D'Aldo Romano, responsible for marketing at LAO, to discuss future plans and the state of the market as well as the development of local and international artists in the future.

Spanish artist Miguel Gallardo arrived in Buenos Aires for a series of promotional appearances in the cities of Mar del Plata

(Argentina's main summer resort, currently at its peak) and Buenos Aires, where he has been inked by Channel 9. RCA has launched a strong campaign to promote his recordings in both places, based on the strong sales potential of this singer and the fact that his waxings are selling well in Mexico and other Spanish-speaking markets.

PolyGram has released two albums by Brazilian poet and chanter Chico Buarque: one of them carries his latest production, which appeared in Brazil a few months ago, while the other one is designed to enlarge his audience with a compilation of his biggest hits mixed with some recordings in Spanish which he did some time ago. Buarque has always been a well known name in the middle class circles, but did not gain popular status in spite of the success of his song "O Que Sera," from the film *Dona Flor And Her Two Husbands*.

The EMI people report pleasure with the success obtained by Mexican artist Luis Miguel at the recent Vina del Mar Song Festival, the biggest song festival held yearly in Latin America. Signed to appear on a non-competitive basis, Miguel received standing ovations and was awarded one of the Antorcha de Plata trophies, which are given by the Festival only when requested by the audience, which amounts to some 20,000 people a night. The chanter has an album, "Palabra de Honor," selling well in Argentina and is touring several provinces.

United Kingdom

LONDON — Zarjazz, the new label set up by Madness is releasing a double A-side single in aid of the starving in Ethiopia. The tracks are "Starvation" and "Tam Tam pour L'Ethiopia." "Starvation" was written by the reggae trio, The Pioneers, and was a hit for them in 1969. The record also features The Pioneers themselves in a pivotal vocal role. The record connects the leading lights of British two-tone and reggae by bringing together members of UB 40, Madness, The Special AKA and General Public. The project will have Jerry Dammers producing.

While this record has not been organized on the same scale as the Band Aid project it is receiving considerable industry support. It will be sold at normal price to the dealers.

chrissey iley

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 *El Pecado Original* — INXS — PolyGram
- 2 *Self Control* — Laura Branigan — WEA
- 3 *Tentacion* — Jose Luis Perales — Music Hall
- 4 *Palabra De Honor* — Luis Miguel — EMI
- 5 *Buenos Dias Corazon* — Dyango — EMI
- 6 *Amor Supernatural* — Donna Summer — WEA
- 7 *Some Guys* — Rod Stewart — WEA
- 8 *La Noche Y Tu* — Sheena Easton — EMI
- 9 *Thriller* — Michael Jackson — CBS
- 10 *Ahora Decide* — Pimpinela — CBS

TOP TEN LPs

- 1 *Ghostbusters* — Soundtrack — RCA
- 2 *First In The World* — Various Artists — CBS
- 3 *17 Top Hits 85* — Various Artists — PolyGram
- 4 *Al Fin Solos* — Dyango — EMI
- 5 *Miguel Abuelo* — Miguel Abuelo — Interdisc
- 6 *Sera Posible El Sur?* — Mercedes Sosa — PolyGram
- 7 *Sabado Fiesta* — Various Artists — RCA
- 8 *Convivencia* — Pimpinela (CBS)
- 9 *Los Patitos Feos* — Nacha Guevara — CBS
- 10 *Pateando Tachos* — Facundo Cabral — Interdisc

—Prensario

United Kingdom

TOP TEN 45s

- 1 *You Spin Me Round* — Dead Or Alive — Epic
- 2 *I Know Him So Well* — Elaine Page & Barbara Dickson — RCA
- 3 *Love & Pride* — King — CBS
- 4 *Solid* — Ashford & Simpson — Capitol
- 5 *Dancing In The Dark* — Bruce Springsteen — CBS
- 6 *Close (To The Edit)* — The Art Of Noise — ZTT
- 7 *Things Can Only Get Better* — Howard Jones — WEA
- 8 *A New England* — Kristy MacColl — Stiff
- 9 *Nightshift* — Commodores — Motown
- 10 *Run To You* — Bryan Adams — A&M

TOP TEN LPs

- 1 *No Jacket Required* — Phil Collins — Virgin
- 2 *Meat Is Murder* — The Smiths — Rough Trade
- 3 *Born In The U.S.A.* — Bruce Springsteen — CBS
- 4 *Aif* — Alison Moyet — CBS
- 5 *Agent Provocateur* — Foreigner — Atlantic
- 6 *Steps In Time* — King — CBS
- 7 *The Age Of Consent* — Bronski Beat — Forbidden Fruit
- 8 *Eliminator* — Z.Z. Top — Warner Bros.
- 9 *Secret Secrets* — Joan Armatrading — A&M
- 10 *20/20* — George Benson — Warner Bros.

—Melody Maker

Japan

TOP TEN 45s

- 1 *Tenshi No Wink* — Seiko Matsuda — CBS Sony
- 2 *Netsushisen* — Anzenchitai — Kitty
- 3 *Oira Tokyosa Yuguda* — Ikuzo Yoshi — Tokuma Japan
- 4 *Furarekibun De Rock 'N Roll* — Tom Cat — Canyon
- 5 *You Gotta Chance* — Koji Yoshikawa — SMS
- 6 *Soshite Bokuwa Tohoni Kureru* — Yoshiyuki Ohsawa — Epic Sony
- 7 *Ginga No Shinwa* — Toshihiko Tawara — Canyon
- 8 *Romantic Ga Tomaranayai* — CCB — Polydor
- 9 *Ichlmannen Konen No Ai* — Hideki Sayijo — RVC
- 10 *Tonight* — Yu Hayami — Taurus

TOP TEN LPs

- 1 *9.5 Carat* — Yosuyi Inouye — For Life
- 2 *Like A Virgin* — Madonna — Warner Pioneer
- 3 *Confusion* — Yoshiyuki Ohsawa — Epic Sony
- 4 *Make It Big* — Wham! — Epic Sony
- 5 *Dakishimetayai* — Anzenchitai III — Kitty
- 6 *Agent Provocateur* — Foreigner — Warner Pioneer
- 7 *The Soundtrack* — Koji Yoshikawa — SMS
- 8 *No Side* — Yumi Matsutoya — Toshiba EMI
- 9 *Mottoli Checkers* — Checkers — Canyon
- 10 *Chinese Wall* — Philip Bailey — CBS Sony

—Cash Box of Japan



GELDOF ACCEPTS — Band Aid coordinator Bob Geldof is seen here accepting a special award at the British BPI Awards ceremony last month. Noel Edmunds is at left.

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INFORMATION

COMPREHENSIVE reference books: International Who's Who in music & musicians directory. Popular music, 8 volumes, video source book 35,000 titles. Producers masterguide, American actors & actresses. Send for list of titles & book description to International Reference Books, 2481 VanBuren, Ogden, UTAH 84401.

American Video Awards Nominations

(continued from page 22)

BEST PERFORMANCE — GROUP
HUEY LEWIS AND THE NEWS — *Heart of Rock and Roll*
Chrysalis Records
VAN HALEN — *Jump*
Warner Bros. Records
REO SPEEDWAGON — *I Do' Wanna Know*
Epic Records
VAN HALEN — *Hot for Teacher*
Warner Bros. Records
WHAM — *Wake Me Up Before You Go Go*
Columbia Records
BEST NEW VIDEO ARTIST
JOHN CAFFERTY & THE BEAVER BROWN BAND
On The Dark Side
Scotti Bros. Record
FRANKIE GOES TO HOLLYWOOD — *Two Tribes*
Island Records
SHEILA E. — *Glamorous Life*
Warner Bros. Records
WHAM! — *Wake Me Up before You Go Go*
Columbia Records
PAUL YOUNG — *Come Back and Stay*
Columbia Records
BEST POP VIDEO
DANCING IN THE DARK — Bruce Springsteen
Produced by Brian de Palma
Columbia Records
EASY LOVER — Philip Bailey
Produced by Picture Music International
Columbia Records
NO MORE LONELY NIGHTS — Paul McCartney
Produced by KEEFCCO
Columbia Records
TIME AFTER TIME — Cyndi Lauper
Produced by Ken Walz Productions
Portrait Records
HYPERACTIVE — Thomas Dolby
Produced by Limelight, Inc.
Capitol Records
BEST SOUL VIDEO
DECOY — Miles Davis
Produced by Cucumber Studios
Columbia Records
GHOSTBUSTERS — Ray Parker, Jr.
Produced by Parallax Productions
Arista Records
LOVER GIRL — Teena Marie
Produced by Picture Music International
Epic Records
TORTURE — The Jacksons
Produced by Picture Music International
Epic Records
WHEN DOVES CRY — Prince
Produced by Limelight, Inc.
Warner Bros. Records
BEST COUNTRY VIDEO
ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT — Hank Williams, Jr.
Produced by Tom Thacker Productions
Warner/Curb Records
HONEY WON'T YOU OPEN THAT DOOR — Ricky Skaggs
Produced by Martin Kahan Productions
Epic Records
ON THE LEFT SIDE OF THE BED — Mark Gray
Produced by Picture Music International
Columbia Records

WHAT SHE WANTS — Michael Martin Murphy
Produced by Fusion Films
EMI-America Records
WHERE'S THE DRESS — Moe Bandy and Joe Stampley
Produced by Jim Owens Entertainment
Columbia Records
BEST LONG FORM VIDEO
A KISS ACROSS THE OCEAN — Culture Club in Concert
Produced by KEEFCCO
CBS/Fox
MUSIC VIDEO FROM STREETS OF FIRE — Dan Harman and Fire, Inc.
Produced by Kanew/Deutch Video
MCA Home Video
SYNCHRONICITY CONCERT — The Police
Produced by Medialab
A&M Video Records
THE MAKING OF MICHAEL JACKSON'S THRILLER
Michael Jackson
Produced by Kramer & Associates
Vestron Video
U2 AT RED ROCKS: UNDER A BLOOD RED SKY — U2
Produced by T.T.S. Productions
MCA Home Video
BEST DIRECTOR
ZBIGNIEW RYBCZYNSKI — *Diana D*
Chuck Mangione
Columbia Records
PETE ANGELUS and DAVID LEE ROTH — *Hot For Teacher*
Van Halen
Warner Bros. Records
KEVIN DOLE & SHERRY REVORD — *I Do' Wanna Know*
REO Speedwagon
Epic Records
GEORGE LOIS and JERRY COTTS — *Jokerman*
Bob Dylan
Columbia Records
EDD GRILES — *Time After Time*
Cyndi Lauper
Portrait Records
BEST EDITING
ZBIGNIEW RYBCZYNSKI — *Diana D*
Chuck Mangione
Columbia Records
CHRISTOPHER WILLOUGHBY and RAYMOND BUSH
Hot For Teacher
Van Halen
Warner Bros. Records
SIM SADLER, BOB SARREL, ARDEN RYNEW
Legs
ZZ Top
Warner Bros. Records
NORMAN SMITH — *Time After Time*
Cyndi Lauper
Portrait Records
DON WILSON — *Eat It*
Weird Al Yankovic
Scotti Bros. Records
BEST CHOREOGRAPHY
EDDIE BATOS — *Eat It*
Weird Al Yankovic
Scotti Bros. Records

JOANNE DeVITO — *I Feel For You*
Chaka Khan
Warner Bros. Records
DAVID ATKINS — *Sad Songs (Say So Much)*
Elton John
Geffen Records
PAT BIRCH — *She's On*
Cyndi Lauper
Portrait Records
ARLENE PHILLIPS — *The War Song*
Culture Club
Virgin/Epic Records
BEST COSTUME DESIGN
PATTI CALLICOTT — *Eat It*
Weird Al Yankovic
Scotti Bros. Records
DEBORAH EVERTON — *I Do' Wanna Know*
REO Speedwagon
Epic Records
DENISE STEINER — *Private Dancer*
Tina Turner
Capitol Records
LAUREL WILLS & BIFF CHANDLER — *She's On*
Cyndi Lauper
Portrait Records
MICHAEL BALDWIN — *The War Song*
Culture Club
Virgin/Epic Records
BEST SET DESIGN
DEBORAH EVERTON — *I Do' Wanna Know*
REO Speedwagon
Epic Records
STEVE HENDRICKSEN — *Keeping The Faith*
Billy Joel
Columbia Records
DAVID BROCHURST — *Miss Me Blind*
Culture Club
Virgin/Epic Records
KEITH MacMILLAN — *No More Lonely Nights*
Paul McCartney

Columbia Records
GRAY LIPLEY — *The Wild Boys*
Duran Duran
Capitol Records
BEST LIGHTING DESIGN
TOM GRUBBS — *Foolish Heart*
Steve Perry
Columbia Records
DONALD THOREN — *Left in the Dark*
Barbra Streisand
Columbia Records
SCOTT LLOYD-DAVIES — *Off and On Love*
Champaign
Columbia Records
TIM POPE — *The Ghost in the You*
Psychedelic Furs
Columbia Records
PETER KIMINSKY — *Time After Time*
Cyndi Lauper
Portrait Records
BOB BYRNE — *Stranger in Town*
Toto
Columbia Records
BEST HOME VIDEO
A KISS ACROSS THE OCEAN
Produced by KEEFCCO
CBS/Fox Video
DTV — **GOLDEN OLDIES**
Produced by Chuck Braverman Productions
Walt Disney Home Video
DTV — **ROCK, RHYTHM & BLUES**
Produced by Chuck Braverman Productions
Walt Disney Home Video
BILLY JOEL: LIVE FROM LONG ISLAND
Produced by Jon Small Productions
CBS/Fox Video
THE MAKING OF MICHAEL JACKSON'S THRILLER
Produced by Kramer & Associates
Vestron Video



LET'S HEAR IT FOR DENIECE — CBS recording artist Deniece Williams is seen at Sound Image Studio in North Hollywood, Ca. where she's working on several new tracks. Pictured (l-r) are: Williams' co-writer Mont Seward; Williams; and engineer Elliot Peters.

AROUND THE ROUTE

by Camille Compasio

As we began this week's column ASI '85 was just about ready to open at Expocenter/Downtown in Chicago. Deadline permitting, we hope to include some show material in this edition of *Cash Box*; otherwise, we'll have full coverage in our 3/23 coin machine section . . . Here's a round-up of some of the previously unannounced activities that will be taking place during the convention. On Thursday evening, (2/28) Konami is hosting a dinner party for distribs at the Marriott, to formally present the new Konami "Bubble System," which encompasses copyright protection, software replacement and interchangeability, for a cost-efficient conversion . . . Also on Thursday, Williams Electronics planned a 10 a.m. distribs meeting at the factory with prexy Lou Nicastro presiding. Main purpose of the event is to re-emphasize Williams' commitment to the industry (putting to rest rumors that the company was for sale) and to premier some new products, including their latest pingame "Sorcerer," the new conversion kit "1942" and their latest video game "Inferno" . . . Atari scheduled a cocktail party on Saturday evening at the

(continued on page 36)

JVW Acquires Mylstar's Microprocessor-based Graphics Technologies

CHICAGO — John C. von Leesen, president of the newly formed JVW Electronics, Inc., announced that JVW has acquired the exclusive world-wide rights to certain of Mylstar Electronics' microprocessor-based graphics technologies.

Mylstar, a unit of Columbia Pictures Industries, Inc. and The Coca-Cola Company, was a major designer, manufacturing and marketer of coin-operated electronic games until it discontinued operations in late 1984. Mylstar was the developer of "M.A.C.H. 3," widely acknowledged as one of the industry's most successful and operationally reliable videodisc-based games; and "Q*bert," a top rated model in the video game category and a popular, longstanding hit for the company.

According to Boyd W. Browne, Mylstar president, the sale to JVW includes Mylstar's new CD-ROM player combining video and digital sound; Mylstar's proprietary interactive video graphics development system, all

M.A.C.H. 3 hardware, software, trade name and patents; and the Mylstar Symbolic Debugging (MSD) Program for IBM Personal Computers. Terms of the sale were not disclosed.

Founded by three former officers of Mylstar, JVW's senior management team consists of John C. von Leesen, president; William R. Jacobs, vice president-hardware/software design; and Ronald A. Waxman, vice president-systems design.

The new firm is headquartered in Chicago and is engaged in the design and integration of a new CD-ROM player which combines continuous, full motion, random access video with digital sound for use in military simulation, industrial training, home entertainment, and as a mass storage device in the rapidly expanding optical disc drive market; an interactive video system with applications in simulation and training.

ASI '85 Update

Cash Box will have full coverage of ASI '85 in next week's issue, but here are a few of the highlights. First off, Rowe International hosted a distribs meeting on Friday, March 1, the opening day of the show. Firm introduced its new president Gilman (Gil) R. King (former prexy Merrill Krakauer now assumes the newly created post of chairman of the board) and unveiled Rowe's new video jukebox leasing program. Details later . . . ASI '85 saw Sega making its comeback with Gene Lipkin as president. Plans call for

setting up facilities in northern California and this includes production . . . Loewen America showed the NSM conversion system for pinball games, which is a first for the company and they also planned to feature the company's first universal video cabinet, which can accommodate any video game currently on the market — however, there were some transportation problems between the starting point in Germany and the U.S. destination, which delayed the arrival of the piece . . . It's

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COIN MACHINE

AROUND THE ROUTE

(continued from page 35)

Palmer House, with proxy Hide Nakajima hosting, along with a full entourage of company execs. The Atari exhibit at ASI will focus mainly on the recently debuted System I and System II, with emphasis on the difference between the two systems, their capabilities and the fact that number two will not obsolete the System I. Featured models will include "Marble Madness" and "Paper Boy" along with the "Empire Strikes Back" conversion kit . . . We are anxious to see the Bally Midway exhibit, since executive veepee Stan Jarocki advise that the factory has really gone all out for this year's ASI and will be showcasing some very exciting new products. "Strikes and Spares," for instance, this outstanding video shuffle — the second generation of "10 Pin Deluxe" — has been on test at the arcade level with tremendous results. Stan calls it the 1985 version of this classic game concept. It is totally electronic, offers the traditional 6-player action with four different game choices — and is attracting a whole new generation of players. Another of the new featured pieces is "Demolition Derby," a stand-up table game with a 25" monitor that brings you right into the thick of the action. There are modern cars, oil slicks, car parts flying off, radiator steam — everything you'd expect in a demolition derby. To top it all off, a player can "buy" into the game at any time by merely inserting a coin and getting right into the play action. This model, too, has been outstanding on test. Also premiering at ASI '85 is "Crater Raider," a single player futuristic tank game, unique for its extraordinary cinemagraphics and wide screen portrayal of the thrilling combat action. The exhibit will also showcase the full Bally Sente library of games, including four new "Trivial Pursuit" games, along

with a cocktail model, as well as a cocktail model of "Hat Trick" and some new software such as "Stocker" which offers a Smokey and The Bandit type theme. All of these pieces are top rated, as Stan pointed out, and will be available for spring buying. "I have never been so positive about a product line," he added. Bally is responding to the call of the operator for those special products that will bring the players back!

At this point, we don't know what the numbers will be for ASI '85 but there are some positive vibes in the trade — not deafening, perhaps, but encouraging. The exhibitors are going into the show with a good attitude and a determination to address the needs of the current market. There should be a good amount of product on display to, hopefully, induce the operator to start buying some new equipment for the spring season.

For your info. To inaugurate its new service between Chicago/Midway and St. Louis, Southwest Airlines is offering a special "get acquainted" fare of \$17 for 17 days beginning March 17. This special low fare will also extend to the nonstop service between Chicago/Midway and Kansas City and between St. Louis and Kansas City. A reduced fare of \$39 will be offered for travel between Chicago/Midway-Houston Hobby; Chicago/Midway-New Orleans; St. Louis-New Orleans; and St. Louis-Houston Hobby. The "get acquainted" fares are applicable on every seat, every flight and every day between March 17 and April 2; and as an extra bonus, complimentary cocktails will be served on all of these flights. Flight schedules and further information regarding this special offer may be obtained by contacting Southwest reservations at: 312-922-1221 (in Chicago) and 314-421-1221 (in St. Louis). Persons planning to attend the AOE convention in New Orleans might wish to look into these special fares.

AMOA Launches Third Cost Survey

CHICAGO — The third AMOA-sponsored Cost of Doing Business Survey is currently in preparation and, as part of the effort, over 600 questionnaires will be sent out in late March to randomly selected AMOA members.

As the third survey in a continuous series that began in 1981 and is scheduled for update every two years, the 1985 edition will play an important role in identifying trends that have taken place and making the comparison to the 1981 and 1983 studies.

The first survey in 1981 basically served to gather information and the second in 1983

was also primed as an information gathering process and analysis. With the third survey, three distinct time periods will be evaluated to provide operators, distributors and manufacturers with a historical perspective on where the coin-op industry was and is also provide insight into where it is going in the near future.

The first two surveys have already been of major significance to industry members, according to AMOA, because they provided reliable industry statistics to help operators to measure how their business is doing compared to the national average.

ASI '85

(continued from page 35)

too soon for us to have any attendance figures, but suffice to say operator attendance left much to be desired, but things being as they are with everyone keeping a tight hold on the budget, this was not totally unexpected. The show provided a perfect manufacturer/distributor platform — and many an exhibitor said they wrote up business. ASI '85 received widespread publicity, including camera crews from CBS-TV and NBC-TV among others. There were plus features and some negative comments, which we'll take up in next week's edition.

Bally Promotes Keesee And Struckman

CHICAGO — Roger N. Keesee, executive vice president of Bally Manufacturing Corp., has added the additional title of chief operating officer, according to an announcement by Robert E. Mullane, president and chairman of the board.

Keesee joined Bally in September of 1983 as executive vice president after 23 years with the General Electric Company. His responsibilities at Bally include overseeing all manufacturing, product development and distribution.

"Roger's excellent technical knowledge combined with his organizational ability and leadership made his promotion natural," Mullane stated. "As Bally's chief operating officer Roger will assume additional responsibilities," he added.

Keesee was awarded an Electrical Engineering degree from Virginia Polytechnic Institute and completed his Masters work in Electronics Engineering at the University of Virginia.

Bruce Struckman, Bally's controller, has



been promoted to vice president controller. He joined Bally in June of 1982 as controller and had previously served as assistant controller of the Trans Union Corporation for a period of 11 years.

Struckman is a graduate of the University of Illinois with a B.S. degree in accounting.

New Equipment

Valley's New 'Lynx' Table

The Valley Company recently introduced a new coin-operated pool table called the "Lynx," which employs a number of design innovations.

"This new table is the result of our belief of a few years ago that the coin games operator would be looking for an alternative to what the industry was then offering," commented Chuck Milhem, president of Valley. "The Lynx meets that need for a competitively priced table that still delivers a high level of quality and durability. This new table is an opening for those operators who want to move into, or expand, their pool table routes, but who have not been able to do it because of financial constraints," he continued. "Or, in some cases, an operator may have a location that doesn't warrant a premium table, but he can place the Lynx in such spots and still be certain he will have a durable, profitable source of income. "This new table also presents an opportunity for distributors who can now provide their customers with a choice of tables — the Lynx or the 'Cougar,'" Milhem added. The "Cougar," Valley's top-of-the-line model has long maintained a position of



popularity and wide acceptance in the marketplace. Both models, as he further pointed out, represent "the high quality for which Valley is known and preferred. Another important factor is that the Lynx gives us an opportunity to introduce on a production basis some new features that we've been thoroughly field-testing for some time," concluded Milhem.

Initially the Lynx will be available only in the Model 32 size, the 93-inch bar table that is so popular with operators, location owners and players. Valley introduced the Lynx at the recently held ASI '85 trade convention in Chicago and will also feature the new model at the upcoming AOE convention in New Orleans.

The 'Thinking Players' Game

Now the highly popular home computer game has been adapted into a dramatic arcade game by Digital Controls, Inc. The Atlanta-based manufacturer has released "Lode Runner," the thinking player's climbing game.

"There is already a built-in player base for 'Lode Runner,'" stated Digital Controls chairman Mike Macke. "The same players that made 'Lode Runner' the biggest selling home game during most of 1983 and 1984 have been anxiously awaiting the arcade version. We think the game has all the strategy, variety, and exciting play it needs to become a classic."

"Lode Runner" has already received important accolades. *Electronic Games* magazine (January, 1984) named it the "Computer Game of the Year," calling it "proof that gamers' tastes are growing more sophisticated." A *Sky* magazine (November, 1984) story called "Lode Runner" "light years away from the simplistic arcade games of two years ago."

As an arcade game, "Lode Runner" has remained on the Top 10 charts in Japan since early summer, 1984.

In "Lode Runner," the player is a Galactic Commando, dispatched deep into the underground Bungelling Empire where great quantities of treasures of gold which have been stolen from Bungelling people are stored. The



player tries to collect all those treasures scattered in various places on the 24 different levels while avoiding deadly Bungelling guards. Armed with a laser pistol to blast holes on the brick floor, the player traps the pursuing guards in the holes while he digs tunnels, scales ladders and shimmies across ropes in pursuit of the motherlode.

CALENDAR

Mar. 22-24; NAMA Western Convention; MGM Grand Hotel; Reno, Nevada.

Mar. 26; Amusement and Music Operators of Tennessee; Hermitage Hotel; Nashville; state convention.

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

MANUFACTURERS EQUIPMENT

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

Lowen-NSM, City II
Lowen-NSM, Soundmaster Compact
Rock-Ola 476, Furniture Model
Rock-Ola 490
Rock-Ola 483 ('83)
Rowe R-88 (9/83)
Rowe R-89 (9/84)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Prelude (11/84)
Seeburg Victorian (11/84)
Star Gaze, Video Jukebox
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL, SHUFFLE, TABLE GAMES, ETC.

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

CONVERSION KITS

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

PINBALL MACHINES

BALLY

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

GOTTLIEB (see MYLSTAR)

GAME PLAN

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

MYLSTAR

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

WILLIAMS

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

ZACCARIA/BHUZAC

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

VIDEO GAMES (upright)

ATARI

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

BALLY/MIDWAY

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

BALLY SENTE

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

BHUZAC INT'L

Love Meter (9/83)

CENTURI

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

CINEMATRONICS

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

COMPUTER KINETICS

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

DATA EAST

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

EXIDY

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

FUNAI/ESP

Interstellar Laser (1/84)

GAME PLAN

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

GOTTLIEB (see MYLSTAR)

INTERLOGIC, INC.

Roc 'N Rope (6/83)

MYLSTAR

Mad Planets (3/83)
Krull (5/83)
Juno First (7/83)
M.A.C.H. 3, Laserdisc (10/83)
Three Stooges (6/84)

NICHIBUTSU USA

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

NINTENDO

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

SEGA/GREMLIN

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

SIGMA ENTERPRISES

Stinger (12/83)

STERN

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

TAITO AMERICA

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

TECHSTAR

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

WILLIAMS

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

ZACCARIA/BHUZAC

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

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Dig Dug (4/82)

BALLY/MIDWAY

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

CENTURI

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

EXIDY

Fax (10/83)

GOTTLIEB (see MYLSTAR)

MYLSTAR

Q*bert (6/83)

SEGA/GREMLIN

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

WILLIAMS

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

PHONOGRAPHS

Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200

THE JUKEBOX PROGRAMMER

March 16, 1982

*indicates new entry

POP

- 1 **CAN'T FIGHT THIS FEELING**
REO SPEEDWAGON (Epic 34-04713)
- 2 **THE HEAT IS ON**
GLENN FREY (MCA-52512)
- 3 **CARELESS WHISPER**
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 4 **SUGAR WALLS**
SHEENA EASTON (EMI America B-8253)
- 5 **ONE MORE NIGHT**
PHIL COLLINS (Atlantic 7-89588)
- 6 **CALIFORNIA GIRLS**
DAVID LEE ROTH (Warner Bros. 7-29102)
- 7 **JUST ANOTHER NIGHT**
MICK JAGGER (Columbia 38-04743)
- 8 **NEUTRON DANCE**
POINTER SISTERS (Planet/RCA YB-13951)
- 9 **TOO LATE FOR GOODBYES**
JULIAN LENNON (Atlantic 7-89589)
- 10 **LOVERGIRL**
TEENA MARIE (Epic 34-04619)
- 11 **PRIVATE DANCER**
TINA TURNER (Capitol B-5433)
- 12 **THE OLD MAN DOWN THE ROAD**
JOHN FOGERTY (Warner Bros. 7-29100)
- 13 **MATERIAL GIRL**
MADONNA (Sire 7-29083)
- 14 **MISLED**
KOOL & THE KANG (De-Lite/PolyGram 880 431-7)
- 15 **ONLY THE YOUNG**
JOURNEY (Geffen/Warner Bros. 7-29090)
- 16 **SOMEBODY**
BRYAN ADAMS (A&M 2701)
- 17 **KEEPING THE FAITH**
BILLY JOEL (Columbia 38-04681)
- 18 **SAVE A PRAYER**
DURAN DURAN (Capitol B-5438)
- 19 **I'M ON FIRE**
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 20 **METHOD OF MODERN LOVE**
DARYL HALL & JOHN OATES (RCA PB-13970)
- 21 **RELAX**
FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7-99805)
- 22 **MISSING YOU**
DIANA ROSS (RCA PB 13966)
- 23 **THIS IS NOT AMERICA**
DAVID BOWIE/PAT METHENY GROUP (EMI America B-8251)
- 24 **OBSESSION**
ANIMOTION (Mercury 880 266-7)
- 25 **TURN UP THE RADIO***
AUTOGRAPH (RCA PB-13953)
- 26 **NIGHTSHIFT***
COMMODORES (Motown 1773 MF)
- 27 **ALL SHE WANTS TO DO IS DANCE***
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 28 **HIGH ON YOU**
SURVIVOR (Scotti Bros./CBS ZS4 04685)
- 29 **THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)**
DON HENLEY (Geffen/Warner Bros. 7-29141)
- 30 **RADIOACTIVE***
THE FIRM (Atlantic 7-89586)

COUNTRY

- 1 **CRAZY FOR YOUR LOVE**
EXILE (Epic 34-04722)
- 2 **MAJOR MOVES**
HANK WILLIAMS, JR. (Curb/Warner Bros. 7-29095)
- 3 **HALLELUJAH, I LOVE YOU SO**
GEORGE JONES WITH BRENDA LEE (Epic 34-04724)
- 4 **A LADY LIKE YOU**
GLEN CAMPBELL (Atlantic America 7-99691)
- 5 **HIGH HORSE**
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 6 **SEVEN SPANISH ANGELS**
RAY CHARLES ((Columbia 38-04715)
- 7 **YOU'VE GOT A GOOD LOVE COMIN'**
LEE GREENWOOD (MCA-52509)
- 8 **HONOR BOUND**
EARL THOMAS CONLEY (RCA PB-13960)
- 9 **COUNTRY GIRLS**
JOHN SCHNEIDER (MCA-52510)
- 10 **CRAZY**
KENNY ROGERS (RCA PB-13975)
- 11 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 12 **WALKIN' A BROKEN HEART**
DON WILLIAMS (MCA-52514)
- 13 **WHAT SHE WANTS**
MICHAEL MARTIN MURPHEY (EMI America B-8243)
- 14 **NOW THERE'S YOU**
SHELLY WEST (Viva 7-29106)
- 15 **THE FIRST WORD IN MEMORY IS ME**
JANIE FRICKE (Columbia 38-04731)
- 16 **WHAT I DIDN'T DO**
STEVE WARINER (MCA-52506)
- 17 **THERE'S NO WAY**
ALABAMA (RCA PB-13992)
- 18 **WALTZ ME TO HEAVEN**
WAYLON JENNINGS (RCA PB-13984)
- 19 **TIME DON'T RUN OUT ON ME**
ANNE MURRAY (Capitol B-5436)
- 20 **ROLLIN' LONELY**
JOHNNY LEE (Warner Bros. 7-29110)
- 21 **IT SHOULD HAVE BEEN LOVE BY NOW***
BARBARA MANDRELL/LEE GREENWOOD (MCA-52525)
- 22 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (Curb/MCA 52518)
- 23 **THE COWBOY RIDES AWAY**
GEORGE STRAIT (MCA-52526)
- 24 **STEP THAT STEP***
SAWYER BROWN (Capitol B-5446)
- 25 **MY ONLY LOVE***
THE STATLERS (Mercury 880 411-7)
- 26 **SOMEBODY SHOULD LEAVE***
REBA McENTIRE (MCA-52527)
- 27 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 28 **LET THE HEARTACHE RIDE***
RESTLESS HEART (RCA PB-13969)
- 29 **WARNING SIGN***
EDDIE RABBITT (Warner Bros. 7-29089)
- 30 **SHE USED TO LOVE ME A LOT**
DAVID ALLAN COE (Columbia 38-04688)

BLACK CONTEMPORARY

- 1 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 2 **MISSING YOU**
DIANA ROSS (RCA PB-13966)
- 3 **TONIGHT**
READY FOR THE WORLD (MCA 52507)
- 4 **EASY LOVER**
PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 38-0469)
- 5 **PRIVATE DANCER**
TINA TURNER (Capitol B 5433)
- 6 **SUGAR WALLS**
SHEENA EASTON (EMI America B-8253)
- 7 **THE MEN ALL PAUSE**
KLYMAXX (MCA 52486)
- 8 **OUTTA THE WORLD**
ASHFORD & SIMPSON (Capitol B 5435)
- 9 **NEUTRON DANCE**
POINTER SISTERS (Planet/RCA YB-13951)
- 10 **THIS IS MY NIGHT**
CHAKA KHAN (Warner Bros. 7-29097)
- 11 **(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)
- 12 **THE BORDERLINES**
JEFFREY OSBORNE (A&M-2695)
- 13 **CARELESS WHISPER**
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 14 **'TIL MY BABY COMES HOME**
LUTHER VANDROSS (Epic 34-04760)
- 15 **BE YOUR MAN**
JESSE JOHNSON (A&M 2702)
- 16 **HANG ON TO YOUR LOVE**
SADE (Portrait/CBS 37-4664)
- 17 **NEW ATTITUDE**
PATTI LaBELLE (MCA 52517)
- 18 **MY TIME**
GLADYS KNIGHT & THE PIPS (Columbia 38-04761)
- 19 **HEARTBEAT**
DAZZ BAND (Motown 1775MF)
- 20 **MR. TELEPHONE MAN**
NEW EDITION (MCA 52484)
- 21 **RHYTHM OF THE NIGHT***
DeBARGE (Motown 1770GF)
- 22 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 23 **20/20**
GEORGE BENSON (Warner Bros. 7-29120)
- 24 **HALF CRAZY**
JOHNNY GILL (Cotillion/Atlantic 7-99671)
- 25 **THE BIRD**
THE TIME (Warner Bros. 7-29094)
- 26 **BAD HABIT***
JENNY BURTON (Atlantic 7-89583)
- 27 **BEEP A FREAK**
THE GAP BAND (Total Experience/RCA TES1-2406)
- 28 **FREAKS COME OUT AT NIGHT**
WHODINI (Jive/Arista JSI-9302)
- 29 **AT LAST YOUR MINE**
CHERYL LYNN (Private I/CBS ZS4 04736)
- 30 **GIMME, GIMME, GIMME***
NARADA MICHAEL WALDEN (Duet with PATTI AUSTIN) (Warner Bros. 7-29077)

RECORDS TO WATCH

LUCKY — Greg Kihn (EMI America)
 TAKE ME WITH U — Prince And The Revolution
 ALONG COMES A WOMAN — Chicago (Warner Bros.)
 SAY IT AGAIN — Santana (Columbia)
 YOU SEND ME — The Manhattans (Columbia)
 STEP THAT STEP — Sawyer Brown (Capitol)
 WARNING SIGN — Eddie Rabbitt (Warner Bros.)

FALLIN' IN LOVE — Sylvia (RCA)
 RADIO HEART — Charly McClain (Epic)
 ONLY LOVE WILL MAKE IT RIGHT — Nicolette Larson (MCA)
 FOREVER MAN — Eric Clapton (Duck/Warner Bros.)
 INTO THE NIGHT — B.B. KING (MCA)
 SMOOTH OPERATOR — Sade (Portrait/CBS)

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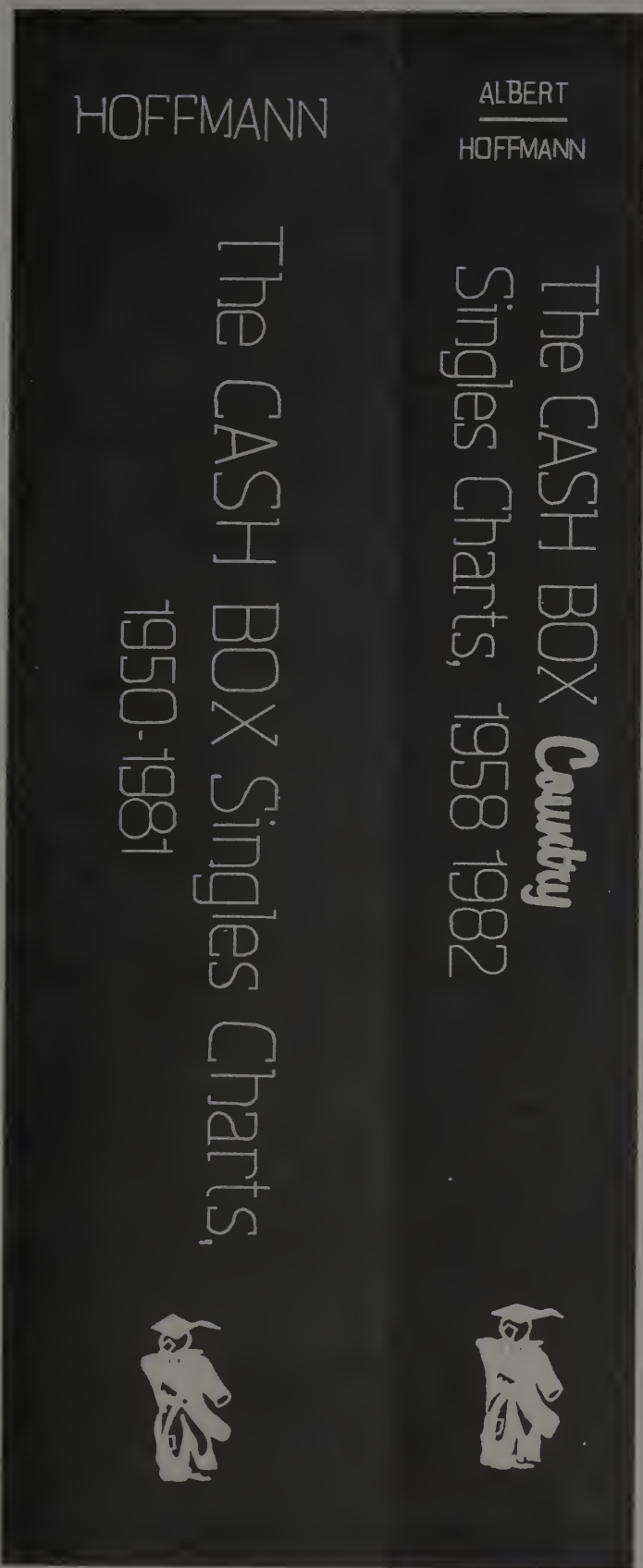
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