

CASHBOX

June 1, 1985

T.M.

NEWSPAPER \$3.00



Luther Vandross
Multi-Platinum Voice

Cash Box
Salutes
Luther Vandross

IF YOU LOVE SOMEBODY SET THEM FREE

(AM-2738)

The first single.

THE DREAM OF THE BLUE TURTLES

The debut solo album. (SH-3750)

FROM STING.



Produced by Sting and Pete Smith.

ON A&M RECORDS.

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVIII — NUMBER 51 — June 1, 1985

CASH BOX

GEORGE ALBERT
President and Publisher

MARK ALBERT
Vice President and General Manager

SPENCE BERLAND
Vice President

J.B. CARMICLE
Vice President

DAVID ADELSON
Managing Editor

Research
KEITH ALBERT, Manager
DARRYL LINDSEY
RON ROSENTHAL
STEVEN ZAP
JEFFERY PLATT

Los Angeles Editorial
PETER HOLDEN
GREGORY DOBRIN
PETER BERK
STEPHEN PADGETT
BOB SHULMAN
NADEEN TOOMEY

New York Editorial
LEE JESKE
RUSTY CUTCHIN

Nashville Editorial/Research
JOHN LENTZ, General Manager
BYRON C. WYNKOOP
WILLIAM R. FISHER

PUBLICATION OFFICES
NEW YORK
330 W. 58th Street, (Suite 5D)
New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Circulation
NINA TREGUB, Manager

HOLLYWOOD
6363 Sunset Blvd., (Suite 930)
Hollywood CA 90028
Phone: (213) 464-9241
TELEX: 6711051 CASBX UW

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, *Coin Machine, Mgr.*
1442 S. 61st Ave, Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

GENERAL COUNSEL
GITTLER & WEXLER
GREGG J. GITTLER
GARY A. WEXLER

MIGUEL SMIRNOFF
Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Lavallo 1569, Pico 4, Of. 405
1040 Buenos Aires, Argentina
Phone: 45-6948

AUSTRALIA — ALLAN WEBSTER
37 Shelley Street
Elwood, Australia
Phone: 0305315026

BRAZIL — CHRISTOPHER PICKARD
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brazil
Phone: 294-8197

CANADA — GRANT LAWRENCE
173 Alfred St.
Kingston, Ontario
Canada K7L 3R8
(613) 549-2119

ITALY — MARIO DE LUIGI
"Musica e Dischi" Via De Amicis 47
20123 Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

SPAIN — ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 96

UNITED KINGDOM — CHRISSY ILEY
54A Cambridge Gardens
London W10 England
Phone: 01-960-2736
HILARY BRIGHT
Flat 3, 162 Bethune Road
London N16 5DS England
Phone: 01-809-1067

GUEST EDITORIAL

Black Music Month

By Hank Caldwell

It is a great honor for me — as a music person first, and as a person heading a black music division second — to have this opportunity to present some of my thoughts as we begin the industry-wide celebration of Black Music Month. I say music person first, because in the 1980's, black music, more than ever before, is universal music... cutting across musical boundaries to appeal to the music-listening public at large. Great black music is simply great music, period.

Black Music Month affords us a golden opportunity to accentuate the positive, to reflect on the tremendous influence and stature of black artists in the global music community, past and present. Black performers themselves have, of course, created a tremendous body of ground-breaking music — from blues and jazz to soul and funk. The history of purely "American Music" is largely a history of the black musical experience.

Beyond those styles which are most closely allied with black artists, one would be hard-pressed to find a form of contemporary music that has not been touched in some way by black musical creativity. Rock 'n' roll, in particular, grew directly out of rhythm & blues. And one need only look to the numerous rock superstars, from Mick Jagger to Boy George, who have paid homage to the influence of black music to realize its pervasiveness.

At Atlantic, as well as our sister companies Warner Bros. and Elektra, we have chosen the theme, "The Legacy of Black Music," for the most ambitious campaign in support of black music in the history of WEA. This across-the-board effort encompasses an unprecedented marketing and media blitz, involving extensive advertising, merchandising, promotion, publicity and sales programs. Our goal is maximum visibility on the street and on the air. We will be telling the story of our rich history and our hopes for the future.

We encourage all of our fellow labels and related companies throughout

the industry to participate fully and enthusiastically in this major event. We would all be remiss in our responsibilities if we didn't keep this annual celebration alive and well by recognizing our tremendous heritage and at the same time making a strong, unified statement of our continuing support of the creative force of black music.

We in the black music community have so much to be proud of. We can be proud of the great showing by black artists in the Grammy Awards of the past few years, not just in the R&B categories, but in the contemporary mainstream. It is the most overwhelming proof to date of the universality of black music in the 1980's.

We can be proud of the black people in our industry who have built major international companies from scratch, people like Berry Gordy and Dick Griffey. We can be especially proud of the black music divisions of the major labels, who have taken so many artists and developed them from the ground up into superstars whose music spans cultures, colors and generations.

We can be proud that the term black music encompasses so much creativity and diversity — from hard funk to soaring pop, from jazz to comedy. We at Atlantic are taking this opportunity to publicly reconfirm our commitment to black music. In the future, we intend to do it all, to explore the tremendous range of the black experience, recognizing our roots and at the same time moving into

a new era of fresh ideas.

I truly thank God for the opportunity to be a part of an industry that appreciates the wellspring of black creativity and allows it to flourish. Let us celebrate Black Music Month by redoubling our commitment to this vital force in the modern world. And most importantly, let us realize that we are all human beings on this planet, and that music is the universal language of peace and harmony among all peoples.



Hank Caldwell, Vice President/General Manager, Atlantic/Cotillion Records (Head of Black Music Operations)

CONTENTS

DEPARTMENTS	Rhythm Section	20
Black Contemporary	Talent On Stage	38, 39
Classifieds	CHARTS	
Coin Machine	Top 100 Singles	4
Compact Disc	Top 200 Albums	26, 27
Country	Black Contemporary Albums	20
Dance	Black Contemporary Singles	21
International	Country Albums	33
Jazz	Country Singles	34
Merchandising	Jazz Albums	32
Radio	Jukebox Programmer	45
Retail	Top 40 Compact Discs	46
Video	Top 75 12" Singles	25
FEATURES	Our 15 Music Videos	28
Behind The Bullets	Top 30 Videocassettes	29
East Coastings	REVIEWS	
Executives On The Move	Albums	10
Filmusic	Singles	11
Points West		

TOP POP DEBUTS

SINGLES	52	GLORY DAYS — Bruce Springsteen — Columbia
ALBUMS	80	BROTHERS IN ARMS — Dire Straits — Warner Bros.

POP SINGLE	WINNERS CIRCLE Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	POP ALBUM
#1 EVERYTHING SHE WANTS Wham! Columbia		#1 AROUND THE WORLD IN A DAY Prince And The Revolution Warner Bros.
B/C SINGLE		B/C ALBUM
#1 YOU GIVE GOOD LOVE Whitney Houston Arista		#1 THE NIGHT I FELL IN LOVE Luther Vandross Epic
COUNTRY SINGLE		COUNTRY ALBUM
#1 FALLIN' IN LOVE Sylvia RCA		#1 40 HOUR WEEK Alabama RCA
JAZZ		MUSIC VIDEO
#1 MAGIC TOUCH Stanley Jordan Blue Note		#1 EVERYBODY WANTS TO RULE THE WORLD Tears For Fears Mercury
COMPACT DISC		12" SINGLE
#1 LIKE A VIRGIN Madonna Sire		#1 FRESH Kool & The Gang De-Lite



CASH BOX (ISSN 0008-7289) is published weekly except Christmas week by Cash Box, 330 W. 58th Street, New York, N.Y., 10019 for \$125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices. Copyright 1984 by Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 330 W. 58th Street, New York, N.Y., 10019.

Album co-produced by Mick Jagger and
Bill Laswell / ... and by
Mick Jagger ... Rodgers.

MICK JAGGER'S GOT THE WINNING TOUCH.

★ "Lucky In Love" is the new hit single from the platinum-plus album, "SHE'S THE BOSS"!

★ "Lucky In Love" on over 70% of CHR playlists and requests coming in!

★ It's the follow-up to the Top-10 hit, "Just Another Night"!

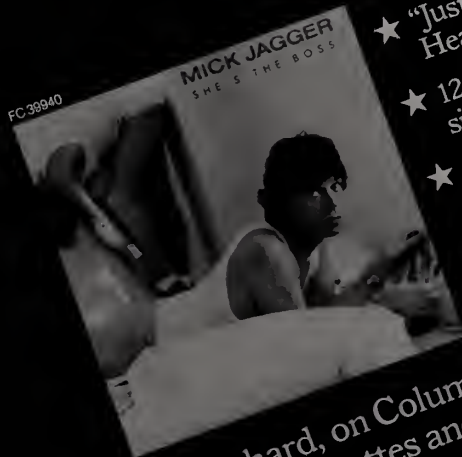
★ "Lucky In Love" has skyrocketed to the top of the AOR charts and has been inside the Top-5 for the last three weeks!

★ "Lucky" video in Power Rotation at MTV™!

★ "Just Another Night" video in Heavy Recurrent at MTV™!

★ 12" club reaction to both singles phenomenal!

★ "SHE'S THE BOSS" long form video album coming soon!



Play it hard, on Columbia Records,
chrome Cassettes and Compact Discs.

OPENING SOON

CASH BOX AWARD WINNERS



CASH BOX 1985 ANNUAL DIRECTORY & AWARDS ISSUE

Reserve your ad space now!
Issue Date: July 6, 1985 : Ad Deadline: June 21, 1985

NEW YORK
J.B. Carmicle
330 West 58th Street • Suite 5D
New York, New York 10019
212 • 586-2640

HOLLYWOOD
Spence Berland
6363 Sunset Boulevard • Suite 930
Hollywood, California 90027
213 • 464-8241

NASHVILLE
John Lentz
21 Music Circle East
Nashville, Tennessee 37203
615 • 244-2898

Corporate Sponsorship Expands To Music Video

By Gregory Dobrin

LOS ANGELES — In 1981, music marketing specialist James H. Vail, then with the J. Walter Thompson Agency, engineered a sponsorship deal between Jovan fragrances and the Rolling Stones concert tour. Corporate sponsorship of tours has since become commonplace.

Some of the world's largest corporations have entered sponsorship agreements with 'youth' products such as cars, jeans and soft drinks leading the pack. The forthcoming summer concert season already promises Pepsi and Tina Turner, Michelob and Phil Collins and American Motors' Jeep Corporation and the Beach Boys.

Though concerts offer sponsors target audiences and a total image package, the past several years have seen the rise of another important music outlet: video. Corporate enthusiasm for the new medium is evidenced by firm advertiser support in the chalk-a-block commercialism of MTV. Commercials, however, many of which are virtually indistinguishable from music videos, are not the only way corporations have embraced the new outlet. Several have sponsored music videos of their own. As costs soar and labels look for ways

to defray them, corporate sponsorship of music videos is a tempting alternative. As a pioneer of sponsorship agreements, James H. Vail of Los Angeles-based The Vail Group, Inc., feels corporate backing is the wave of the future. "If all goes well," said Vail, "we're going to have a flood-gate of corporate money coming into entertainment as a whole — not just concert sponsorship, but the video area, the film area, even Broadway."

Vail's linking of Julio Iglesias with Coca-Cola in a three-year pact signed last year only furthered advertisers' belief in the system. Sponsorship of music videos was a likely off shoot. "All of the sudden there's a new source of funding, and that kind of shakes things up a little. Record companies have been freaking out because we can bypass them and go straight to the acts," Vail remarked.

Labels, however, are wary of corporate sponsorship when it comes to their videos, not so much in identification with a product, but because of MTV's alleged attitude toward anything verging on corporate advertising within a music video, a subject for which MTV executives were unavailable for comment. Testing the

(continued on page 42)

African Fact-Finder "First Of Many Trips" — Kragen

By Rusty Cutchin

NEW YORK — Saying, "This has taken over my life," USA for Africa president Ken Kragen announced initial plans for the ongoing work of the foundation as he accepted a \$6.5 million first payment from CBS on sales of "We Are The World" May 16. The payment represents the net proceeds to that date on sales of the single only in the United States. The company's arrangement with USA for Africa calls for quarterly payments from sales of "We Are The World" recordings in all formats. Payments from sales of the recordings outside the U.S. are to be made by CBS Records International on a "timely basis — at least quarterly," according to CBS.

Total worldwide sales of the recordings had passed 7.3 million singles and 4.4 million LPs at the time of the press conference announcing the initial payment. CBS reported sales of 4,330,000 singles in the U.S., 770,000 12-inch singles and 3,258,000 LPs, all to May 14. The

company's contribution to USA for Africa by format is \$1.45 per single on a \$1.70 cost to retailers (for the 7-inch), \$3.40 on 12-inch singles at \$4.40, and \$7.41 on LPs at \$8.82.

(continued on page 42)

Behind The Bullets

Fogelberg Bullets As Houston Crosses

by Stephen Padgett

Dan Fogelberg makes his chart return with the very fast-moving "High Country Snows." His latest Full Moon/Epic LP is breaking nationally and this week climbs to within striking distance of the Top 30. Another quick ascent of the Pop LP chart is being turned in by newcomer Whitney Houston. Her self-titled Arista debut lands in the Top 50 this week propelled by a Top 40 single, "You Give Good Love."

Fogelberg again demonstrates his tremendous strength at retail. "High Country Snows" jumps 20 points this week, showing especially strong sales in

the midwest, Fogelberg's birthplace, and the west, his current home. In three weeks on the chart, "High Country Snows" has bulleted to 31. Because of its country sound, Fogelberg's success with this LP has come without the added push of a charting single. Fogelberg's album is sustaining itself in a region of the chart populated by albums with Top 15 singles. For example, The Mary Jane Girls, at 27 bullet, have the number 10 single, and Kool & The Gang, at 29 bullet, have the number 12 single. All of this is further evidence of Dan Fogelberg's popularity and commercial viability.

The retail picture on "High Country Snows" is very active. Top 50 retail reports flowed in this week from Lieberman in Minneapolis, Western Merchandisers in Texas, The Record Bar in Durham, N.C., G.A.M. in Minneapolis, Scott's Wholesale in Indianapolis, The Harvard Coop in Boston, Dan Jay in Denver, Port-O-Call in Nashville, Lieberman in Georgia and Peaches in Miami.

Whitney Houston is a black artist who is proving that the pop marketplace is beginning to open up to black product. Prince, Sade, Luther Vandross, Tina Turner, Billy Ocean, DeBarge, The Mary Jane Girls, Kool & The Gang, Commodores, Pointer Sisters, Maze, Jesse Johnson, New Edition, Lionel Richie and Klymaxx are all black artists with albums in the Top 50. "Whitney Houston" joins the ranks this week, bulleting from 52 to 46. The album is 4 bullet on the B/C LP chart.

"You Give Good Love," the first single from the album enters the Top 40 this week. Over on the B/C singles chart, "You Give Good Love" has climbed to number 1 bullet. CHR activity has been intense.

(continued on page 40)



PITCHING IN — Pictured above at the kickoff luncheon for this year's music business campaign to raise funds for the City Of Hope are (l-r): Irving Azoff, president, MCA Records and Music Group; Jay Lasker, president, Motown Records and Tony Scotti, chairman of the board, Scotti Brothers Entertainment Industries. Tony Scotti is this year's recipient of the "Spirit Of Life Award" to be presented on June 27. Lasker was last year's recipient of the award and Azoff received the award in 1983.

Films Continue To Find Second Lives On Videocassette

By Peter Berk

LOS ANGELES — *Firestarter, Swing Shift, Iceman, Purple Heart, The Last Starfighter, Dune, The Razor's Edge*. These are only a few of the films which, for whatever reasons, have fared disappointingly at the box office in the last few years. However, these same movies are also in the curious position of being top selling videocassette titles. Why would a film which was ill-fated at the box office prove to have a healthy

life and substantial drawing power in the home video market? Why would a movie which was a bomb theatrically suddenly ignite interest when transferred to tape?

To attempt to answer these questions, executives from several of the largest video distribution companies were contacted. A spokesman at Warner Bros. Home Video felt people are "curious to see a movie that didn't get wide distribution or stay around long theatrically. There are certain elements that fare better in home video because it's a more adult market than the theatre going market is. It's difficult to ever recoup for box office failure, but we do assign a proportional value in our budget that a title must achieve, much like a studio does when releasing a film, and hope that the sales performance of the videocassette lives up to that amount, and that has happened plenty of times with films that weren't necessarily successful at the box office."

Paramount Home Video's vice president of sales and marketing Eric Doctorow said, "Home video is its own market entirely. Home video customers, for example, often lean toward sci-fi and horror films more." He also mentioned the demographics involved, which suggest that home video caters to a slightly older audience. In addition, Doctorow cited the economics of home video, wherein a film can be rented for far less money than it would cost to take a family to the movies or simply purchased, often at an enticingly reasonable price. He touched on another key point by saying "People often don't see films in theaters because they just don't know about them."

At CBS/Fox Video, Paul Wagner, director of public relations, said it's a matter of convenience in part, staying home as opposed to traveling to find a particular film. Also, statistics from the MPAA and other sources suggest that the 18-to-34-year-old age group represents a larger percentage of the theatergoing audience, while the over 34 group constitutes a larger percentage of the video market, of VCR ownership." This opens up the home video market not only to the films which did do well theatrically, but to the many titles which lacked the youth appeal of a *Ghostbusters* or *Police Academy* and thus fared poorly.

Stephanie Shulman, director of marketing services for MGM-UA Home Video, also immediately cited the demographic factor and the range of taste

(continued on page 40)



WE HAVE THE CHECK — CBS Records made a \$6.5 million initial payment to USA For Africa at a New York news conference May 16. The sum represents CBS Records' net proceeds to date from sales in March of the single "We Are The World." Shown at the presentation are (l-r): Al Teller, senior vice president and general manager, Columbia Records; event producer Ken Kragen; and Walter Yetnikoff, president, CBS/Records Group.



MOTOWN SIGNS SYLVERS — Jay Lasker, president of Motown Records and the Motown Music Group, recently announced the signing of Leon Sylvers and his Conceited Records label to a long term exclusive artists and production agreement. Under the pacts, Sylvers will act as a producer for Motown and Conceited, and will be an artist as well. As a part of the arrangement, Motown will take several artists from Conceited Records. Additionally, Sylvers entered into a world wide co-publishing deal with Jobete music to administer his six publishing companies. Pictured welcoming Sylvers to Motown (l-r) are: Berry Gordy, Motown chairman of the board; Lee Young, Jr., the label's vice president of business affairs; Ron Perry of Conceited; and Sylvers.

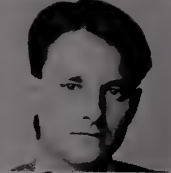
EXECUTIVES ON THE MOVE



Sugar



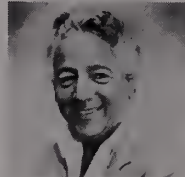
Feola



Durgan



Rovin



Fuhrman



Knapp



Behrens



Lichtenauer

BMI Names Sugar — Dede Sugar has been appointed to the position of executive, writer/publisher relations of Broadcast Music, Inc. (BMI). Sugar will work with both new and established BMI affiliated songwriters and publishers. She will be based in the BMI Hollywood office and report to Ron Anton, vice president, California.

Feola Promoted — Louis A. Feola has been named vice president, video distribution, MCA Distributing Corporation. For the past year Feola held the post of director of marketing, MCA Home Video. He has been with MCA since 1978.

Durgan Appointed — Jay Durgan has been appointed to the newly created position of international marketing/promotion director, A&M Records. Durgan will oversee and direct the international marketing and promotional activities of A&M artists and releases worldwide and will report to Jack Losmann, vice president, International.

Rovin Named — Jodi Rovin has been promoted to the position of assistant art director for Atlantic Records, based at the company's New York headquarters. Rovin joined Atlantic Records in August 1983 as junior designer. She previously worked in the graphics departments of the Cable News Network and the Independent News Network/WPIX.

Fuhrman To Fastfire — Mel Fuhrman has joined Fastfire Records as executive vice president in charge of marketing, national label distribution (outside and company) and music publishing. As part of the same restructuring, the promotion of Bill Neiderman from executive vice president to the dual posts of president and chief operating officer was announced.

Knapp Named — The Record Bar Inc. has hired Jamie Knapp, a North Carolina radio news broadcaster, as public relations manager. Knapp joined the company May 6. Knapp was news director at WNDG and WDCG/G-105 in Durham.

Behrens Named — Jeffrey Behrens has been named vice president, director-national accounts, Audio Environments, Inc. In his new position with AEI, Behrens will be responsible for expanding and maintaining the company's national accounts.

Lichtenauer Named — Telex Communications, Inc. has appointed Steve Lichtenauer, of Lichtenauer and Associates, as its representative for the Northern California territory (EIA Territory Number 29) following six years of sales and marketing management with the Telex Pro-Audio division.

Additions At Spin — *Spin* magazine has announced two staff additions to its New York advertising sales department. Jackie Rudin joins *Spin* after 10 years at the *Village Voice*, where she was associate advertising manager. At *Spin*, she will be the New York entertainment industry manager, overseeing record, film and related accounts. Also joining the magazine as an advertising account executive is John Thomas, who comes from *Record* magazine. Thomas will concentrate on consumer electronics accounts.

Ellis Named — Annette Ellis has been named advertising director for Center Stage Advertising. She will be responsible for all aspects for the *Nederlander* theatres in the Los Angeles area.

Geffen Adds Division — JoAnn Geffen & Associates has expanded with the appointment of Dianne Ogden as director of the talent coordinating division.

McIntyre Appointed — Thomas W. McIntyre has been appointed staff vice president, operations analysis, for RCA Corporation. In this post, McIntyre is responsible for the analysis of all aspects of the RCA Consumer Products and Entertainment businesses including finance, marketing and operations.

BUSINESS NOTES

Levi Strauss Sponsors Concerts

LOS ANGELES — Levi Strauss & Co. has announced it will sponsor four American artists in separate nationwide concert tours this summer. The company has created a program called Levi's American Rock that will present the summer tours of Huey Lewis and the News, Don Henley, Kenny Loggins and John Cafferty and the Beaver Brown Band. The tours begin this month and continue through September. This is the first time Levi Strauss & Co. has sponsored rock concerts in the United States. The company created Levi's American Rock because of its long-standing affiliation with fans of rock 'n' roll. "Levi's have been the uniform of rock concert audiences since the days of Elvis," said Stacey Bovero, the coordinator of Levi's American Rock. We wanted to reinforce our natural link to rock 'n' roll by sponsoring artists who represent the best of this uniquely American form of music," she added, "We're celebrating the music of the blue jeans generations." Bovero said the company looked at well established bands as well as those who are up-and-coming to identify a mix of artists who appeal to young adult concert goers. "American rock is an important part of our young consumers' lifestyle," says Bovero, "so our program will serve a useful marketing purpose too."

BMI Distributes Composer Awards

NEW YORK — Thirteen young composers from the Western Hemisphere are sharing in the 33rd annual BMI Awards to Student Composers. The winners, ranging in age from 10 to 25 years, were presented cash awards at a reception held in their honor at the St. Regis-Sheraton Hotel in New York City May 16, 1985. Six of the students have been previous BMI student composer winners. In addition to the prize winners, three young composers received Honorable Mention. The prizes, ranging from \$500 to \$2,500, went to Stephen David Beck of San Diego, Wendy F. Chen of Brooklyn, Michael Fiday of Philadelphia, Chambliss Giobbi of Katonah, N.Y., Daron Aric Hagen of New York City, Sharon L. Hershey of Ann Arbor, MI, Stanley M. Hoffman of University Heights, OH, James Legg of Levittown, N.Y., Ruth Meyer of Dallas, Nicholas Scott Pender of Washington, Bryan Pezzone of New Castle, PA, William Susman of Menlo Park, CA, and Michael Torken of Wauwatosa, WI. Cited for Honorable Mention were Antony Aibel of Riverdale, N.Y., Justine F. Chen of Brooklyn, and Dalit Paz Warshaw of New York City, New York. Officiating at the ceremony were BMI president Ed Cramer, composer Milton Babbitt and BMI's manager of concert research, Barbara A. Petersen. Cramer presented a Commendation of Excellence for "long and outstanding contribution to the world of concert music" to composer and arts administrator Francis B. Thorne, Jr. Ulysses Kay, the composer and teacher, received a similar citation for his many years of service in the BMI Awards to Student Composers

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

NEW YORK — The U.S. Information Agency's American songwriter film series will premiere at Munich's Amerika Haus, June 7, with *Hal David: Expressing a Feeling*. . . "How to Acquire a Major Market Station" is the name of a seminar sponsored by Broadcast Capital Fund Inc., May 31, in Washington, D.C.; call Kenneth O. Harris at (202) 429-5393 for info. . . The Marketing Entertainment Group of America (MEGA) has just expanded its operation by creating MEGA Futures, an artist management company. . . Willard Alexander Inc. has opened a west coast office at 9229 Sunset Blvd., Hollywood; the office will be managed by Chuck Barnett and will have Trip Brown handling the contemporary and rock and roll activities. . . Norby Walters Assoc. has signed Stacey Lattisaw, Ready for the World, and Klymaxx for worldwide representation. . . Public I Publicity Services will be handling the exclusive publicity for Bronze Records' Phenomena. . . While Mike's Artist Management has inked a deal with Peter Schilling. . . And Darryle Grant will have his management handled by Sterling Entertainment Inc. . . The Brooklyn Academy of Music's Third Annual Next Wave Festival will be held Oct. 1-Dec. 8 and will feature performances by the Pina Bausch Wuppertaler Tanztheater, Margaret Jenkins, The Love of Life Orchestra, Cecil Taylor, the World Saxophone Quartet, Laura Dean, and many other new wave dancers, musicians, and performers of all stripes.

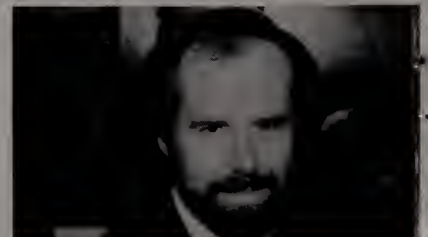
Mike Greene Elected New Naras President

LOS ANGELES, CA — National Trustee and former president of the Atlanta Chapter, Mike Greene, is the new national president of the National Academy of Recording Arts and Sciences (NARAS), succeeding Mike Melvoin, who had served a maximum of two one-year terms.

The newly elected president is a recording artist, producer, composer and arranger, co-founder of the Video Music Channel and executive producer of Atlanta's Crawford Communications, a company involved in audio and video production and video discs.

Greene emphasized that his two major priorities will be education and communicating with people both inside and outside the Academy and re-emphasizing the credibility of the Grammy Awards.

"I think it is very important," noted Greene, who is also project coordinator of the NARAS Foundation's Museum of Recording Arts and Sciences, "that the Academy remain aware of its need to act rather than to react regarding continuing changes in the field of recording and its related activities."



Mike Greene



THEY'VE GOT HEART — Capitol recording group Heart gather around Don Grierson, vice president of A&R, during a recent recording session at San Francisco's Plant Studios for their upcoming label debut, titled "Heart." The ninth LP overall, "Heart" boasts the producing talents of Ron (Led Zeppelin, Who, Survivor) Nevison and features the single, "What About Love." Pictured (l-r) standing are: Ron Nevison; Mark Andes, bass; Denny Carmassi, drums; Howard Leese, lead guitar, keyboards; and sitting Nancy Wilson, lead guitar; Don Grierson; Ann Wilson, lead vocals.

Playboy Home Video Enters Dist. Pact With Lorimar

By Gregory Dobrin

LOS ANGELES — In an agreement that spells a more aggressive approach toward the home video market for Playboy Video, the company has signed a North American manufacturing and distribution pact with Irvine, Ca.-based Karl Lorimar Home Video. The announcement came at a press conference called at the Los Angeles Playboy mansion, held by Playboy Enterprises, Inc. president Christie Hefner, and Karl Lorimar head, Stuart Karl. While

While exact terms of the agreement remained hushed, the deal calls for at least six titles to be released in the coming year, and covers all non-theatrical Playboy titles produced after May 1, 1985. Each of the titles will be of the "adult entertainment" genre, reflecting the content of Playboy Magazine. The releases will also reflect programming from the Playboy Channel. "The titles we release will be very much a part of the cable channel," said Hefner, alluding in part to the home video promotion opportunities available through the subscriber network.

Hefner hailed Karl Lorimar Home Video, manufacturer and distributor of the hugely successful Jane Fonda Workout series, as the "undisputed leader" in alternative home video programming. Hefner cited the company's expertise in the non-theatrical area as the reason for

its replacement of CBS/Fox Home Video as manufacturer/distributor of Playboy titles.

The first title to be released under the new pact will be Sex In Cinema, based on the regular Playboy Magazine series. Also released initially will be Playboy Video Magazine, a 90-minute "magazine" featuring segments similar in scope to Playboy Magazine feature articles.

Future plans include a more aggressive approach toward consumer marketing, according to Stuart Karl. Growth in magazine distribution and promotion of "video publishing" as a "next step" in video were a part of what Karl called an "exciting push to expand the whole (video) industry." Consumer advertising schemes will take shape in the near future as experiments in eight major North American markets, Karl said, each divided into target levels.

The new agreement is Playboy Home Video's "second phase" in development, according to Hefner, the first being that of the company's foundation-laying association with CBS/Fox Home Video. "The agreement is a further step in our commitment to more quality product," Hefner stated. "With Karl Lorimar Home Video, we've accomplished a partnership with a company created for alternative programming, and one that looks to sell-through, as well as sell-in."

Fourth Article Of A Series

John Carter And The Philosophy Of A&R In 1985

By Peter Holden

LOS ANGELES — "Without question, there is a better demo tape being made by a better writer or group today than at any other time. It is the best of times," says A&M's head of A&R John Carter. And with twenty years of recording industry experience in the fields of songwriting, producing, promotion and finally signing new bands, Carter should know.

Like many A&R people, Carter started out on the music side of the industry, specifically as a songwriter. "When I was going to school in Boulder, my roommates were most of the top band in the area," he says, and though that may not mean too much, it did get Rainy Daze a chance to help out on an L.A. producer's project. The band needed a lyricist, and as the local English major, Carter first penned "Acapulco Gold" and later the psychedelic smash "Incent & Peppermints." Originally the B-side of the "real" single, the latter song took off, and Carter had his start. After moving west and working as producer and songwriter, he then hooked up with Atlantic as a promotions person before moving to Capitol and the A&R department. With signings at the label which included Thomas Dolby, Duran Duran, Missing Persons, Bob Seger, Sammy Hager and Tina Turner, Carter proved his knack at finding and developing talent. Now, after six months as department head at A&M, the former songwriter is on the street more than ever and finding a new sophistication and energy in Los Angeles, one of the industry's most productive musical breeding grounds.

"We have to realize that some of the best records that have ever been made, are being made today. Technology has brought us to a point where the various forms of synthesizers that are available now allow things to happen on tape that were not possible before," Carter comments. "Yet at the same time, you reach a certain common denominator of excellence that brings on its own air of boredom to the ear. I know with the first two projects that I am involved with at A & M, they are both live records; not that I am looking for mistakes, but I think that the human element is becoming a lot more precious, and it does not at all surprise me that many



John Carter

of the young musicians I speak with hold an intense fascination with records fifteen and twenty years old. It spells out that these old mono four track recordings were capturing something that the drum machine simply will not tolerate."

With that in mind, what are the demos that Carter is currently receiving sounding like? "Many are of course very well produced, but today's four track demos, to most ears, sound very well done. And to any artist on the label, I would recommend going with that rather than working things out in a twenty-four track studio. The twenty-four track studio is a trap and a mistake for most people, who with a Teac or Fostex in their living room can probably make a better record because they are in control of the situation. People get very intimidated in the studio, because whether it is fifteen dollars an hour or a hundred dollars an hour, you are watching that clock."

Unlike many A&R reps who for the bulk of their job listen to the amazing amount of demo tapes which come in each day, Carter relies on many nights out at clubs around L.A. and all of California for his jump on new signings. "I still go out constantly; I bet Aaron and I are out on the street more than any other label in town. I am a firm believer in that and I want to be known as the guy on the west coast. If I can have the west coast and England, then I'll be happy." As for what he looks for in a new artist, the first factor

(continued on page 40)

Sharell Named Sr. VP MCA Home Video; Hartman Named VP At Universal

LOS ANGELES — Jerry Sharell has been appointed senior vice president, MCA Home Video. The announcement was made by MCA Home Video president Gene Giaquinto.

Previously, Sharell held the post of senior vice president, MCA Home Video Distribution, a position he assumed last year. Sharell joined MCA in 1983 as senior vice president, MCA Records. Before coming to MCA, Sharell spent 10 years with Elektra-Asylum Records, where he held various executive posts including senior vice president of promotion, and vice president of artist development.

In making the announcement, Giaquinto stated, "We are very pleased to have Jerry Sharell join us as senior vice president of MCA Home Video. He has demonstrated a great capacity to transfer his record industry expertise to the video industry. His ability to vitalize our collective efforts helped make 1984 MCA Home Video's best year to date." Sharell's duties will consist of overseeing various areas of the company, primarily marketing, advertising

and merchandising, as well as music video acquisitions. In the latter area, Sharell will be working closely with Suzie Peterson, who, as director of new product development, is responsible for development and acquisition of all music and original programming for the company.

In a further announcement, Jerry Hartman has been appointed vice president, marketing for Universal Pay Television. Hartman joined MCA Home Video in 1981 as vice president, marketing. Prior to that he was associated with MCA Home Video through the company's advertising agency, Cavalieri & Kleier, Inc. Hartman's advertising and marketing background includes work with Compton Advertising and Grey Advertising. In making the announcement, Giaquinto stated, "Jerry Hartman has contributed to MCA Home Video's success. His marketing background will support our expanding pay-per-view efforts. In his new post, Hartman will oversee all marketing efforts related to the studio's pay-per-view activities."



Jerry Sharell



Jerry Hartman

ALBUM RELEASES

OUT OF THE BOX

DREAM OF A LIFETIME — Marvin Gaye — Columbia FC 39916 — Producer: Marvin Gaye — Bar Coded

With "Sexual Healing," Marvin Gaye seemed set for another lengthy stay in the public spotlight as one of the top vocalists in all of pop music. The unfortunate death of Gaye last year refuted that possibility, but this album takes the step which Gaye himself was about to make. Though many of the tunes deal with more superficial themes such as the single "Sanctified Lady" and "Masochistic Beauty," Gaye also delves into more thoughtful themes as on "Symphony" and "Life's Opera."



NEW AND DEVELOPING

'LOW-LIFE' — New Order — Qwest 25289-1 — Producer: New Order — List: 8.98 — Bar Coded

When Joy Division's Ian Curtis killed himself on the eve of their first U.S. tour, no one expected the group to continue without its intellectual leader. After plans for New Order were revealed, critics predicted doom. The international success of "Blue Monday" has since silenced the doomsayers, and this new record, the first New Order through a deal with Qwest Records, will continue this success.



OUT OF THE BOX

7 WISHES — Night Ranger — MCA 5593 — Producer: Pat Glasser — List: 8.98 — Bar Coded

With a well established track record, Night Ranger's patented melodic rock sound should go a long way toward extensive album cut airplay and overall retail sales. "Sentimental Street" is already taking off on CHR and fans of the band should be pleased with Jack Blades' amazingly consistent songwriting. A solidly rocking LP with a long shelf life.



NEW AND DEVELOPING

PLAYGROUND — The Truth — IRS 39025 — Producer: Dennis Weinreich — List: 8.98 — Bar Coded

In contrast to many of the darker bands which have been emerging from the U.K. recently, "Playground" is an energetic and fresh working of classic R&B grooves. Playful and resonant vocals and joyous musical colorings make cuts like "Spread A Little Sunshine" and the LP's first single "Exception Of Love" proof that The Truth are the heirs apparent to the Style Council and ABC.



FEATURE PICKS

TOUGH ALL OVER — John Cafferty and The Beaver Brown Band — Scotti Bros FZ 39405 — Producer: Kenny Vance — List: 8.98 — Bar Coded

Long-awaited second LP from boss-sounding band which took off after extensive cable response to *Eddie and The Cruisers*. Pure American rock, street wise and club tough, "Tough All Over" should tap into both rock radio and CHR audiences with its emotion and verve. Strongest cuts include "Where The Action Is," "Tex-Mex" and "Strangers In Paradise."

MERC AND MONK — Eric Mercury — Thelonus Monk III — Manhattan 3005 — Producer: Eric Mercury — Thelonus Monk III — List: 8.98 — Bar Coded

Tempered and melodic dance rock which is long on grooves perfect for club play. Look for extensive album cut play and B/C radio response.

MAGIC — Four Tops — Motown 6130ML — Producer: Various — List: 8.98 — Bar Coded

Still in top form, this talented foursome is back with another strong album, which features a stylistically diverse assortment of rich and melodic cuts. Definitely worth checking out.

POOR LITTLE CRITTER IN THE ROAD — The Knitters — Slash 25310-1 — Producer: Patrick McDonald — John Doe — Billy Zoom — List: 8.98 — Bar Coded

Made up of members of X, the Blasters and Jonny Ray Bartel on bass, the Knitters are an even purer glimpse at those bands' roots. With originals ("The Call Of The Wreckin' Ball," "Someone Like You") and classics ("Rock Island Line"), this one is a gem.

NEW AFRICA — Various Artists — Celluloid 6110 — Producer: Various — List: 8.98

New York African/dance label's top cuts from various LPs is already a top seller and with material from Fela, Mandingo and Toure Kunda among others, look for some club action and new music response.

LONG WAY TO HEAVEN — Helix — Capitol ST-12411 — Producer: Tom Treumuth — List: 8.98 — Bar Coded

Headbanger rock with a melodic edge, Helix' latest waxing is a collection of charging musicianship and flying vocals. An AOR must.

WIDE AWAKE IN AMERICA — U2 — Island 90279-1 — Producer: U2 — List: 6.98 — Bar Coded

A four-song EP culled from U2's recent American tour which highlights tunes from "The Unforgettable Fire." Tight performances and impassioned lead vocals from Bono.

EKSTASY — Nina Hagen — Columbia BFC 40004 — Producer: Adam Kidron (et. al.) — Bar Coded

Hagen's otherworldly vocals permeate this waxing of avante-garde, techno-punk rock 'n' roll. High danceability; a new music radio must.

STEPS IN TIME — King — Epic BFE 40061 — Producer: Richard James Burgess — No List — Bar Coded

King, the British band formed around the nucleus of singer/writer Paul King, enter the U.S. pop derby with this stunning debut. Songs like "Soul On My Boots" and "Love And Pride" are destined to become rock classics. The combination of post-punk energy with wry pop savvy make for a very fresh, listenable album.

LONG FIELDS — Stone Soup — Windch me 101 — Producer Stone Soup — Richard Thomas List: 8.98 — Bar Coded

Traditional acoustic instrumentation and Windham Hill — like packaging and arrangement distinguish this indie release. Slick delivery and pleasant tunes.

ALAMO BAY — Original Motion Picture Soundtrack — Slash 25311-1 — Producer: Ry Cooder — List: 8.98 — Bar Coded

The soundtrack from Louis Malle's current release is a resonant and often moving LP featuring the musical direction of Ry Cooder and the contributions of Cesar Rosas and David Hidalgo of Los Lobos, Lee Ving of Fear, David Lindley, Jim Keltner and others.

A VIEW TO A KILL — Original Motion Picture Soundtrack — Capitol 12413 — Producers: John Barry, Bernard Edwards, Jason Corsaro, Duran Duran — List: 8.98 — Bar Coded

Every two years you can count on another rich, exotic and absorbing James Bond score, and this is another strong entry by Bond veteran John Barry, with a dynamic title track by Duran Duran.

RECORDS TO WATCH

AT THE EDGE — Geof Morgan — Flying Fish Records FF350 — Producer: David Humphreys — List: 8.98

WALTZ OF THE WIND — Fiddle Fever — Flying Fish Records FF303 — Producers: Fiddle Fever-Glen Berger — List 8.98

ALL AMERICAN SONG — George Gritzbach — Flying Fish Records FF353 — Producers: David Budries-George Gritzbach — List: 8.98

WHEN THE WIND BLOWS — Eric Bogle With John Munro and Brent Miller — Flying Fish Records FF354 — Producers: Eric Bogle-John Munro — List: 8.98

THE MOST DULCIMER — Jean Ritchie — Greenhays Recordings GR714 — Producer: Peter Pickow — List 8.98

SKYDANCE — Rodney Franklin — Columbia FC-39962 — Producer: P. Buckmaster, R. Franklin — Bar Coded

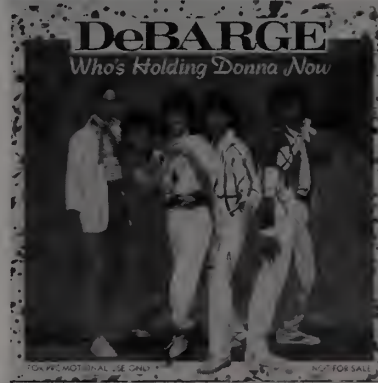
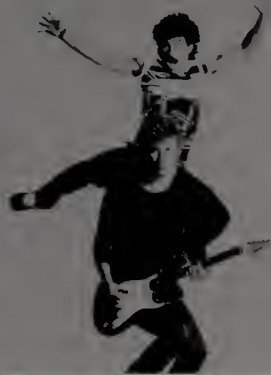
SINGLE RELEASES

OUT OF THE BOX

OUT OF THE BOX

HALL & OATES (RCA JK 14098)
Obsession (3:51) (Hot-Cha Music-Unichappell Music-Fust Buzza Music/BMI) (Hall -- Oates -- Allen) (Producer: Darryl Hall -- John Oates-Bob Clearmountain-Arthur Baker)

Hall & Oates' tempestuous "Big Bam Boom" LP delivers its fourth single with this lower voltage tune which makes good use of John Oates' breathy lead vocal and Arthur Baker's insistent dance beat. Nice keyboard and sax colorings and a slick pop chorus make it a pick, and look for B/C radio as well as CHR to jump on this one.



DeBARGE (Gordy 1793 GF)
Who's Holding Donna Now, (4:06) (Foster Frees Music-Garden Rake Music/BMI-April Music-Random Notes/ASC AP) (Foster-Graydon-Goodrum) (Producer: Jay Graydon)

With the multi-format success of "Rhythm Of The Night" under its belt, DeBarge here delivers a light and spacious pop ballad set to capitalize on the group's pop-urban accessibility. Gently swaying melody is underscored by jazzy instrument action, perfect for summer playlists. Excellent vocal arrangement and melodic hook.

OUT OF THE BOX

NEW AND DEVELOPING

COREY HART (EMI America B-8268)
Never Surrender (4:16) (Liesse Pub. Co./ASCAP) (Hart) (Producers: Phil Chapman-Jon Astley-Corey Hart)

Hart's commanding and honest style of singing and writing are clearly evidenced on this latest single, one of his best. With its state of the art production, and subtle, penetrating music and lyrics, this cut takes hold from the start and builds throughout. Hart manages to smoothly maneuver the song from an early slow and almost melancholy pace to a later level of high energy and somehow it all works beautifully.



PAUL HARDCASTLE (Chrysalis VS4 42860)

19 (3:37) (Oval Music, Ltd.) (Hardcastle-Coutourie-McCord) (Producer: Paul Hardcastle)

This cut has already gained extensive press and is a chart topper in the U.K., and the funk beat of "19" merged with the tune's ghostly lyrics referring to the Vietnam war result in a somber version of Frankie Goes To Hollywood. Look for a big club response and then massive radio play. Controversial but worthwhile.

FEATURE PICKS

JERMAINE JACKSON (Arista 1-9356)
(Closest Thing To) Perfect (3:41) (Golden Torch Music-See This House Music/ASCAP-Gold Horizon Music-Sudano Songs-Black Stallion Music/BMI) (Omartian-Sudano-Jackson) (Producer: Michael Omartian)

Sonically sophisticated high energy dance-rock workout taken from the *Perfect* soundtrack which features the exceptional lead vocal work out from Jermaine Jackson. CHR and B/C crossover out of the box.

FOREIGNER (Atlantic 7-89542)
Reaction To Action (3:27) (Somerset Songs Pub. Inc./Evansongs Ltd./Stray Notes Music/ASCAP) (Jones-Gramm) (Producers: Alex Sadkin-Mick Jones)

Off the same LP as "I Want To Know What Love Is," this hard-edged latest single amply displays Foreigner's remarkable musical range and variety. Sounds like a winner for CHR and AOR.

HEART (Capitol B-5481)
What About Love (3:41) (Welbeck Music-Irving Music-Calypso Toonz/ASCAP-BMI) (Alton-Allen-Vallance) (Producer: Ron Nevison)

The return of Heart on this, its first release for Capitol, retains the punch of its hard rock tinged mid-'70s successes with a new vocal and melodic pliability. Less emphasis on guitar solos and more songwriting focus helps shape "What About Love" into a perfect rock radio and possible CHR fare. The sisters Wilson keep shining with this new single which takes on an added edge perfect for the current market.

BRYAN FERRY (Warner Bros. 7-28990)
Slave To Love (EG Records, Ltd.) (Ferry) (Producer: Rhett Davies-Bryan Ferry)

Former Roxy Music front man Bryan Ferry in his current solo effort continues forging the Eurodisco sound he helped originate, and this single adds a fresh sound and reggae overtones for a top rack.

ONE WAY (MCA 52572)
Let's Talk-Pt. 1 (4:11) (Duchess Music Corp. - MCA/Perk's Music-BMI) (Roberson-Hudson-Perkins) (Producer: Irene Perkins-Al Hudson-Dave Roberson)

Modern funk with a contemporary lyric from a band which specializes in the genre. Look for fast B/C and urban radio adds.

STING (A&M 2738)
If You Love Somebody Set Them Free (4:14) (Magnetic Publishing rep. by Reggatta Music, admin. in U.S. by Illegal/BMI) (Sting) (Producer: Sting and Pete Smith)

The first single from Sting's current venture apart from the Police is a satisfying jazz/R&B/R&R exercise certain to blast from most radios this summer. The sophisticated production and poignant lyric are a rich foundation for Sting's evocative vocal.

GO WEST (Chrysalis VS4 42865)
Call Me (4:13) (ATV Music Corp./BMI) (Cox-Drummie) (Producer: Gary Stevenson)

One of the top commercial debuts of 1985, Go West also seems to have a lock on tightly arranged pop hooks. "Call Me" shows off excellent vocal work and airtight instrumentation around a pure dance beat. Another excellent single from a slightly overlooked U.K. group.

ANIMATION (Mercury 880 737-7)
Let Him Go (3:58) (Big Wad/ASCAP) (Wadhams) (Producer: John Ryan)

While Animation's amazing success with the "Obsession" cut continues, this follow-up single plays off more of a high-energy groove in what is a choice cut for modern music dance fans.

CAMEO (Atlanta Artists 880 744-7)
Attack Me With Your Love (4:15) (Larry Jr. Music-BMI/All-Seeing-Eye Music-ASCAP) (Blackmon-Kendricks) (Producer: Larry Blackmon)

Though not as hard-edged as "Talkin' Out The Side Of Your Neck," this latest Cameo track is a hook-laden mid-tempo tune which will continue the band's club and urban radio popularity.

GREG KIHN (EMI America B-8272)
Boys Won't (Leave The Girls Alone) (3:18) (Well Received Music-Lexy Girl Music/ASCAP) (Wright-Kihn) (Producer: Matthew King Kaufman)

Kihn's debut LP for EMI America has already yielded the hit "Lucky," and this more upbeat calypso-tinged track is custom made for summer playlists.

RECORDS TO WATCH

THE NAILS (RCA JB-14084)
88 Lines About 44 Women (4:52) (Hotel Splendide/ASCAP) (Campbell-Nails) (Producer: Gregg Winter)

MAI TAI (Critique CR 715P)
History (3:52) (Intersong/ASCAP) (Van Tijn-Fluitsma) (Producer: Eric Van Tijn Jochem Fluitsma)

SOUTH PAW (USA Rock USAR-2002A)
Hot Razors In My Heart (3:52) (Blending Well Music/ASCAP) (Palumbo) (Producer: Bob McCracken)

FOCAL POINT (Ban BN692-A)
Can't Believe You're Mine (3:09) (Windhorst Music/BMI) (Lux) (Producers: Nick Cardell-Phil Blandino)

PROCESS AND THE DOO RAGS (Columbia 38-04928)
Too Sharp (4:45) (Stone City Music/ASCAP) (James-Ruffin, Jr.) (Producer: Rick James)

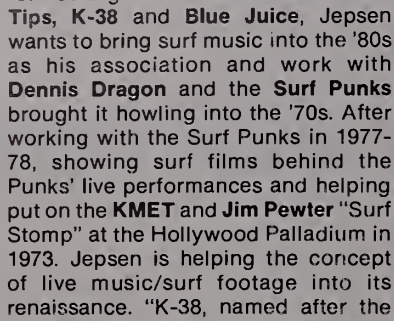
THE UPSETTERS (Keep A-Rockin' 103)
File Gumbo (4:25) (Aliso Music/BMI) (Haskin) (Producer: David Haskin-Douglas Brown)

PEABO BRYSON (Elektra 7-69632)
Take No Prisoners (3:59) (Chappell Music-ASCAP/Rightsong Music-Sookloozy Music/BMI) (Livsey-Shifrin) (Producer: Arif Mardin)

RADIANCE (Qwest 7-28981)
All Night (4:28) (Rashida Music-Uno Music-Grifbilt Music/BMI) (Griffin) (Producer: Reggie Griffin)

POINTS WEST

SURF MUSIC FOR THE '80s — No, the surfer stomp is not dead, and I'm not talking about the new **Beach Boys** album. Veteran surf filmmaker **Hal Jepsen** may not be a familiar name to those but the hardcore beach rats out there, but his many films might. How about *We Got Surf*, *Go For It*, *Super Session* and *Skateboard Madness*. The Santa Monica/Malibu local has been in the water risking life and limb shooting some of the hottest surfing around for years, and now Jepsen is set to enter the recording industry. After recent developments in his visual business—Surf Video Network has picked up his films for distribution and *Skateboard Madness* is now available through Monterey Home Video—Jepsen has formed Big Rock Records. With a roster which includes the **Wave Slaves**, the **Wing Tips**, **K-38** and **Blue Juice**, Jepsen wants to bring surf music into the '80s as his association and work with **Dennis Dragon** and the **Surf Punks** brought it howling into the '70s. After working with the Surf Punks in 1977-78, showing surf films behind the Punks' live performances and helping put on the **KMET** and **Jim Pewter** "Surf Stomp" at the Hollywood Palladium in 1973, Jepsen is helping the concept of live music/surf footage into its renaissance. "K-38, named after the surf spot in Baja California, will be my main touring group. We will be playing a lot this summer, and I'll be showing surf films behind them. The Wing Tips are a bunch of older surfers from San Pedro, long-boarders who all have wives and kids, and they will have a four-song EP out pretty soon which will have two obscure but good Beach Boys covers and two originals on it," says Jepsen. What I'm trying to get across is that surf music is every kind of music. The classic **Ventures** type stuff and the Beach Boys captured the feeling of that era, but when you're surfing at Pipeline, you don't think of the Beach Boys when you're surfing one of those grinding barrels, you're thinking of **Jimi Hendrix** and nothing less! Who wrote the best music for Waimea Bay? **Bach**, not the Beach Boys!" With a **Wave Slaves** record already being used on Rock 98 in Hawaii and business ties in Australia and Japan, Jepsen seems set with connections, though no domestic distributor has been arranged as of yet. In any case, a June 20 Hal Jepsen Surf Stomp with the **Angry Turtles**, **K-38** and **Blue Juice** at the Music Machine should be introduction enough, so wax up those sticks and hit the surf!



SURF'S UP—Gerry Lopez and the **Banzai Pipeline** are just some of the subjects film maker **Hal Jepsen** has caught behind the camera. Now he's shooting for the recording industry. See accompanying story.

FACES-NEW & OLD — First off is **Leonard Cohen**, long idle (10 years) from American stages, the almost legendary songwriter's first album since 1980's "Recent Songs" is "Various Positions" on Passport, and Cohen is making the rounds with a show in this area at the recently reopened Wiltern Theatre on June 9. Recently finishing an extensive tour in Europe where he is a major artist, Cohen has also been involved with writing books and filmmaking in the past few years . . . **Imperiet**. No that name isn't too familiar but **Jeff Eyrich** (**Gun Club**, **Plimsouls**, **Rank & File**) produced the Swedish band's American debut, and the band is set to do a mini-tour which will feature dates at the Club Lingerie June 6 and the Anti-Club June 7. Like many European bands, Imperiet makes its distinctive sound with a hard political slant . . . so this one sounds a bit trendy . . . but the band is hot; **Beat Rodeo** has just signed with IRS. Based out of New York City, the band has signed a multi-album deal with the label, and its American debut "Staying Out Late With Beat Rodeo" should be on the streets June 24.

CHICK KEEPS PUSHING — Modern keyboard playing to its limit. *Points West* recently caught **Chick Corea's** performance at the Golden Bear in Huntington Beach and was awfully impressed. Tight interplay Among Corea, bassist **John Patitucci** and drummer **Dave Weckl** in this trio formation created a highly energized fusion workout which was highlighted by the hypnotic "Romance" and the furious "Malaguena." Look for a coast-to-coast tour starting in late summer.

SST-EEING OFF — The Lawndale, CA. label doesn't care much for traditional press or normally much-sought-after radio play, but recent college charts and alternative radio and retail action point to a banner season for SST Records. With **Husker Du's** "Up On The Sun," the label represents some of the most progressive and critically acclaimed bands in the country. And, it works hard. Underground enthusiasm and lots of touring might just pay off big for the bands and the label.

CLOSE TO THE EDIT — The Professional Disco Programmers Association will be hosting its fifth annual Dance Music Awards at the Henry J. Kaiser Theater in Oakland on June 22. The Awards, as official supporters of the **USA For Africa** project, will also benefit that cause . . . L.A.'s **Unforgiven** are set to play a July 4 picnic in Austin, TX along with **Willie Nelson** and others. Forty thousand are set to attend the annual event . . . disco singer **Cynthia Manley** who had a dance hit in 1981 with her version of "Ain't No Mountain High Enough" on Atlantic showcased at the Club Lingerie last Sunday (5/26) night, with much label interest in attendance . . . **Spyro Gyra** and **Quarterflash** have both signed on with **Michael Levine** PR . . . **Deniece Williams** is in the studio with **Greg Mathison**, currently working on a follow-up to her smash solo debut "Let's Hear It For The Boy" . . . **Prince** is rumored to make an appearance on **American Bandstand** on June 1 and will play two tunes.

RAP MASTER RONNIE — *Studio One* will present the *Odyssey Theatre* production of the hit musical *Rap Master Ronnie* for a commercial run at the *Backlot Theatre* in West Hollywood beginning Wednesday, May 22. *Rap Master Ronnie* which features music by **Elizabeth Swados** and lyrics by **Garry Trudeau** opened at the *Odyssey* last March to general critical acclaim. Pictured are: **Nancy Leneham** and **John Rogue**.

Peter Holden

NEW FACES TO WATCH

When **Pal Waaktaar** and **Mags Furuhole** were adolescents hanging out in their native Oslo, Norway — they've been buddies since they were 10 — they dreamt a dream that adolescents dream across every inch of this planet: they'd go to London and become rock stars. Now maybe that dream is a little farther-fetched when you're in Oslo than when you're in Brooklyn, but Waaktaar, Furuhole and fellow Norwegian **Morten Harket** have just had their first single, "Take On Me," released on Warner Bros. There is an attractive video that goes with the single, and an album — "Hunting High and Low" — that will be released next month. Makes you want to say, "A-Ha."

"We decided right away that we wanted to leave Norway," says Waaktaar, "and it was like 'Try the big one — try London.' And that's what we did — we bought a one-way ticket to London and started doing demos in a studio we just chose from a magazine. This was in '83."

"The thing is," chimes in Harket, the vocalist of A-Ha, "there isn't money enough to break a band internationally from Norway. We stayed in Norway, rehearsing, about four or five months, got some songs together and left."

"We're completely naive, that's our strength," pipes in Furuhole, "It takes the same effort to make it anywhere, it just depends on how big you want to get. If you use your energy in Norway, then you might as well use the same energy somewhere else and try to get bigger."

The success story goes something like this: the synth-pop trio bangs on the doors of recording companies with the usual amount of success. However, while doing a demo one day at Rendezvous Studios — picked, you'll remember, from a magazine — they are heard by **John Ratcliff** who introduced them to **Terry Slater**, former head of A&R for EMI. Ratcliff and Slater offered to manage the band — now you can say, "A-Ha" — and arranged a showcase; Warner Bros./Europe pounced.

"That was August, '83," says Furuhole, "so it's almost two years. We thought we'd have an album out by the end of '83."

"We thought we'd be rock stars in '83," says Waaktaar.



A-Ha

The band performs in English, though it does have a couple of Norwegian songs up its sleeves.

"We were writing English lyrics at a very early stage," says Waaktaar, who does the lion's share of the writing with Furuhole. "Since we were sort of heading for the English-speaking market, we wrote most in English." In fact, the two childhood friends claim some 50 original songs to their credit.

Oddly, the band has not yet performed together live, outside of its showcase.

"When we came to England we didn't have work permits," says Harket, "Now we can get work permits for whatever we go to England for — shooting a video exclusively or for recording. But not for gigging. We're not a member of the Common Market, Norway, so it's even harder to get a work permit."

"You choose between two ways of doing things," says Furuhole, "You can either start gigging and try to develop a following, or you can make demos and try to get a record contract. We really missed the stage now, we're really looking forward to it. It's like one main wall is missing, until we can gig."

In the meantime, the album, single, and the dynamic semi-animated video of "Take On Me," should keep A-Ha on everybody's lips.

"The expression 'A-Ha' means the same thing everywhere," says Harket, "It's positive, it's quite light, unpretentious in a way, but it can hide a lot of things as well."

Left Field

Bryan Ferry: After Afterhours

By Ben Edmonds

The best that most people can say about the 1970s is that they're over. The current view depicts a cultural backwater that bloated and caricatured the legitimate developments of the previous 20 years. While it is true that it can be remembered as a golden age only by the most devoted fans of **KC & the Sunshine Band**, there were just enough hints of a possible future to keep the rest of us away from the sleeping pills.

The figure of the decade, lordling over this wasteland in his assortment of disguises, was **David Bowie**. But the band of the decade was **Roxy Music**, both for the music it made and the influence it has subsequently exerted. When **Roxy** blew, even **Bowie** took notes.

Roxy Music sounded like nobody else; neither the avant-gardists whose concepts they took a step further, nor the mainstreamers whose chart positions they usurped. And as they changed, their execution becoming increasingly sophisticated, they still sounded like nobody else. There are miles of style between the first **Roxy** album and "Avalon," but neither could be the work of any other band. When "Avalon" became the band's final album, it revealed the real continuity:

Roxy Music went out as it had come in with a New Age classic. Only the ages had changed.

Music can perform any number of functions, depending on the artist's design and the listener's needs. A record can compliment a mood; a great record can create one. "Avalon" was late night music. Afterhours music is one of our oldest traditions, though it is almost completely personalized: everybody has their own favorites for the deepest part of the night. This kind of music generally aims for either the mystical (**Van Morrison's** "Astral Weeks") or the sensual (**Marvin Gaye's** "What's Going On"). **Roxy** utilized elements of both approaches for the dreamy myth-making of "Avalon," and pulled off something unique. **Roxy's** equivalent of "Sketches of Spain," it is still the best album of the '80s.

The question addressed by **Roxy Music** leader **Bryan Ferry** in the wake of the band's demise is how one follows a classic. One of the advantages of his status is that it removes some of the weight of expectation that attended every **Roxy** release. With the band, it had to be newer, it had to be better. As a **Bryan Ferry**

(continued on page 18)



Spyro Gyra: After Nine LPs, The Band's The Thing

By Lee Jeske

NEW YORK — With its ninth album, "Alternating Currents" (MCA), set for release June 10, Spyro Gyra has made the transition from a band with two identities to a band with one. The band that hits the road on June 1, for an intensive four-month tour of America, will be the same exact band that can be heard on the new LP.

"It's just seven of us in the band," says Jay Beckenstein, the saxophonist and composer who founded the band in Buffalo some seven years ago. "The record that's coming out, 'Alternating Currents,' is just those seven players — no more, no less. Frankly, the band has reached a quality level, the touring band, that encourages me as a producer to use only the members of the band. And that's been a real positive direction, both musically and psychically. To me, the record had a lot of interplay between the players that is something that, in past productions — where we've used somewhat of a layered approach on tunes — had to kind of be created a little synthetically; whereas on this record it's really a natural evolution."

The makeup of Spyro Gyra over the past year has been, along with Beckenstein on reeds, Tom Schuman on keyboards, Dave Samuels on vibes, Richie Morales on drums, Gerardo Velez on percussion, Kim Stone on bass and Julio Fernandez on guitar.

"Most of what you hear on the record is first-take stuff," says Beckenstein. "In the past, I'd say I kept 50 percent of what I did in the original takes and redid 50 percent. Whereas on this one, speaking from my own playing, about 90 percent of what went down on the basic sessions. And that's true for everybody else. I think that gives the albums a vibrancy that really appeals to me, I hope it appeals to a lot of other people."

Considering Spyro Gyra's enormous popularity, it's likely that other people will find "Alternating Currents" appealing. Very likely.

Previously, says Beckenstein, "we gave into our producer and writer orientation, by having additional players play with the band. Now that had its benefits and its deficits. On the benefits side, we got to play with some great players, really great players, and in many cases they did magical things for the material. On the other hand, there was always a tug-and-pull between the players that were regularly in the band, since they, obviously, wanted to be on the records more. You know, as the principal writer, that was a great thing, 'cause I could say, 'Well, I'm going to write an R&B tune and, gee, I want Stuff to be the rhythm section.' From a player's standpoint, there was something lacking. There was a spirit in the band that was, maybe, lacking because of that. Anyway, over the last three years I have very much gravitated toward going with the band, forgetting the studio players, and trading some of that stylistic perfection, if you will, that we had on those high productions, for a spontaneity and spirit."

Jay Beckenstein no longer bristles when he hears Spyro Gyra referred to as a "fusion" band. He just sort of shrugs.

"It's become such a watered-down, meaningless term," he says, "that I'm neither offended nor complimented by it, because I don't believe it says a darn thing. The term has, in fact, been applied to such a diversity of artists — sincere, insincere; jazz, non-jazz; improvised, non-improvised — that I don't see it. How can you call George Benson and Weather Report the same kind of thing?"

What does get Beckenstein hopping, however, is the suggestion that Spyro Gyra — and other electrified jazz-rock bands — are in it only for the buck.

"You know, I know from inside that I've never once tried to make money with this. I approached it from day one with musical sincerity. I've ridden years of critics saying that I contrived tunes to get on the radio, and the music is geared toward garnering popular support at the expense of 'art' or whatever. I know it's absolutely, 100 percent, a fallacy. If you were to ask me if it's jazz, I'd say absolutely. The music

(continued on page 40)

EAST COASTINGS

MUNI NEWS — WNEW's Scott Muni took his afternoon shift to London last week for a series of interviews with various British superstars. Most welcome news is new Manhattan dates for **Sting** and his solo band, made up of some of the finest players associated with jazz and fusion today, including **Branford Marsalis**, **Daryl Jones (Miles Davis)** and **Omar Hakim (Weather Report)**. Sting, who fronted a blistering set by the new band in March at the Ritz, will bring the crew to Radio City Music Hall September 23 and the recently reopened Apollo Theater September 27. Muni's "London Tribute to Rock and Roll" also featured conversations with **Mick Jagger**, **Bill Wyman**, **Charlie Watts**, **Pete Townshend**, **Elton John**, **Emerson, Lake and Powell**, **Nils Lofgren**, **Steve Howell** and **Steve Hackett**. On Muni's regular Friday "Things From England" segment, wrap-up interviews were aired featuring **Denny Laine**, **Rick Wakeman** and **Zack Starkey**, who apparently will be chapter two in the "Sons of the Beatles" saga. Ringo's boy is the drummer in **Nightfly**, the new band formed by ex-Bad Company bassist **Boz Burrell**.

ARTISTS ON THE LOOSE — Another New Jersey rocker, **Norman Nardini**, has developed a reputation as a burning hot stage performer, the type who doesn't let minor injuries get him down. The singer, whose band has a lot of **Stones** fire in its act, recently illustrated this when he played two Pennsylvania shows with his arm in a sling, the result of a particularly energetic performance the previous



TRAMP TRAIN — In Paris, Supertramp members (l-r) Rick Davies, Dougie Thomson, Bob Siebenberg and John Helliwell prepare to board the Orient Express to launch their new LP "Brother Where You Bound."

night. "I'm just amazed I haven't done anything like that before," says Norman, who obviously risks life and limb with every power chord, "If ya wanna rock with me, ya gotta take the consequences." Presumably, then, listeners will all throw their shoulders out of whack listening to Norman's new single "Loverman," a radio hit that's been released by Epic . . . Island has released a four-song specially priced extended play 12-inch from **U-2** called "Wide Awake In America." The recording, available in record and tape formats, includes two live tracks from the band's recent tour, plus two previously unreleased songs recorded during the "Unforgettable Fire" sessions. The release lists for \$4.98, features new artwork and differs from format to format. The record offers the live tracks on one side and the studio cuts on the other, while the cassette presents all four songs on each side . . .

John Denver's ballyhooed new set was released last week, accompanied by a major promotion on VH-1. The LP, "Dreamland Express," offers Denver with a new approach (as well as a new haircut) and a mixture of topical material concerning mostly relationships but also observations on the American Indian and the plight of Africa. Denver co-produced the record with **Roger Nichols**, who won three Grammys and five nominations as **Steely Dan's** engineer. **Stevie Wonder** also shows up on the album's credits . . . RCA recently extended its contract with **Eurythmics** for studio LPs and publishing rights via the label's British-based publishing arm, RCA Music Ltd. The group's new LP, "Be Yourself Tonight," which features **Aretha Franklin** and **Stevie Wonder**, is currently being led by the single "Would I Lie To You" . . . **Bon Jovi** is big news in Japan. The PolyGram metal group's new LP "7800 Fahrenheit" went gold its first week out in the land of the rising sun and is already closing in on platinum status, a tour there sold out in two days, two months in advance, and the band was mobbed at the airport and asked to leave two hotels after complaints about throngs of screaming fans (You know you're a successful rock band when you can't get a hotel room) . . . **Supertramp's** new studio LP got a literal sendoff of the first magnitude in Europe when A&M and Polydor hosted over 100 recording industry execs on an Orient Express junket from Paris to Venice May 5. The LP, "Brother Where You Bound?," is highlighted



POPS GO ARLEN; JUILLIARD! GO ASCAP — ASCAP president Hal David (left) presents a \$2,500 scholarship to Joseph Polisi, president of the Juilliard School of Music. The grant was awarded in the name of composer Harold Arlen, whose music was featured by the New York Pops in a recent concert. At center is Pops music director Skitch Henderson.

by a 16-minute title track and an accompanying film, which premiered May 20 on MTV . . . **Bob Dylan's** new LP features a number of firsts for the legendary singer: his first self-produced record, his first work with remixer **Arthur Baker** and his first work at New York's Power Station studio. The release will also be the first time printed lyrics have appeared on any American release by Dylan . . . **Robert Plant's** "Little By Little" was the most added record at AOR stations coast to coast upon its release. The cut from Plant's new solo LP, "Shaken 'n Stirred," was produced by Plant, **Benji Lefevre** and **Tim Palmer**. Plant and crew commence a North American tour June 10. Dates are forthcoming . . . **Cyndi Lauper's** "Goonies 'R' Good Enough" features a 15-minute video directed by Richard Donner, who helmed the full-length Stephen Spielberg-produced film coming this summer. The B-side of the single features a Lauper song from the **Blue Angel** days, co-written with **John Turi**, called "What A Thrill." It's Lauper's first solo studio recordings since "She's So Unusual" was released . . . Cachelot Records releases "Street Heat" this week. No, not another rap compilation, but an album featuring the live performances of 12 outstanding New York street performers. The record was recorded in the East Village at Astor Plaza in September of 1984. The event was the **Village Voice's** First Annual Street Entertainers Festival, which ran from dawn to dusk. Music ranges from blues and rock and roll to a capella folk songs, Caribbean soca and classical chamber music. M.C.'s who show up on the disc include **Paul Shaffer** and WPLJ's **Gary Yudman**. For further info, contact **Eric Dufaure** at Cachelot (212) 254-1979 or **Amy Krakow** at the Voice, 460-1454.

THE JOB MART

In New England **WBRK**, an A/C formatted station, is looking for a full-time anchor with experience in street reporting. Women and minorities are encouraged to apply. T&R to **Howard Herman**, WBRK Radio, 100 North St., Pittsfield, MA 01201 EOE/MF . . . a part time-production personality is needed for a Philadelphia FM'er, send all airchecks and demos to **WIOQ**, P.O. Box 1002, Bala Cynwyd, PA 19004. EOE/MF . . . **WSEN** in Baldwinsville N.Y. has a part-time air shift available and possibly a fulltime slot for an adult personality-oriented jock. The format of the station is modern country, station is not far from Syracuse. C&R to **WSEN**, P.O. Box 1050 Baldwinsville, NY 13027 . . . reporter/anchor position is available at **WLVE**. "Good working environment, but some experience is needed" says **Carl Lange**. Send T&R to **Carl Lange**, WELM/WLVY, 1705 Lake Street, Elmira, NY 14901 EOE/MF . . . there is a rare opportunity to work at one of Texas' hot CHR stations T&R to **Dave Delgado**, P.O. Box 3764, McAllen, Texas 78501 EOE/MF . . . **WFPG**. **WIIN** is still seeking someone to write and create unique and exciting radio spots T&R to **Mrs. Hill**, 2707 Atlantic Ave., Atlantic City, N.J. 08401 EOE/MF . . . A/C personality type is needed for Danbury CT. station T&R to **Glen O'Brien**, 198 Main Street, Danbury, CT. 06810. EOE/MF . . . **WHCN** is seeking an afternoon anchor with talent for news and an ear for music. T&R to **Marianne O'Hare**, ND, WHCN Radio, 1039 Asylum Ave., Hartford, CT. 06105 EOE/MF . . . a talk formatted station is looking for a programming producer to book guests, direct phones and run boards with the weekend shifts. T&R to **Gary Bruce**, **WMBD**, 3131 N. University St., Peoria, Ill. 61704 EOE/MF . . . air talent is needed at **KXOQ**, P.O. Box 669 Poplar Bluff, MO 63901 or call (314) 785-6059 program director is **John Rodgers** . . . a Fresno station is looking for a creative news anchor person as soon as possible. Females are especially encouraged to apply. T&R to **Gary Weinstein**, **KNTN** Radio, P.O. Box 3329, Visalia, CA 93278. EOE/MF . . . **KTAG-FM** in Wyoming is looking for someone who knows production and is good in front of a mike. This position at the CHR-formatted station is immediately available. T & R to **Jackson Beard** **KTAG**, 502 Blackburn, Cody, WY 82414 EOE/MF . . . in Tucson **KAVV** needs a full-time country personality. P.O. Box 42977, Tucson, AZ 85733. EOE/MF . . . afternoon drive personality is needed at a modern-country formatted station, copywriting and production abilities are a must. Call **Earl Gross**, (701) 572-5371 or send T&R to **KEYZ**, P.O. Box 2048, Williston, ND 58801. EOE/MF . . . top-rated FM'er needs air talent with a strong background in production. T&R to **Daryl Delaney**, **KXIQ**, P.O. Box 5068, Bend, OR 97708. EOE/MF . . . **KFMQ** in Lincoln, NB is seeking a full-time production minded, evening rocker. T&R to **Tom Barker**, Terminal Building, Lincoln, NB 68508 no calls please. EOE/MF . . . a Chicago metro station is seeking an experienced and professional news anchor for the A/C-formatted station. Send writing samples and T&R to **Anne Kraft**, **WZVN**, 1000 E. 80th Pl., Merrillville, IN 46410 EOE/MF . . . **KSTC** in Sterling, CO is looking for a friendly communicator for the afternoon drive shift. T&R to **Dennis Brown**, P.O. Box 830, Sterling, CO 80751 EOE/MF . . . morning jock/program director is needed at **KLZY**, it's a 100kw A/C station in Wyoming's sunbelt. Call **Jay Moore**, **KLZY** Radio, Powell, WY 82435 (307) 754-7292 EOE/MF . . . **KOFM** is currently accepting tapes and resumes for future openings at the station. Send to **Charlie Cooper**, P.O. Box 14806, Oklahoma City, OK 73113 EOE/MF . . . **WJGS** in Michigan needs a ND immediately! Good pay and benefits, says **Don London**. T&R to **WIGS** Radio, P.O. Box 98, 1/2 Houghton Lake, MI 48629. (517) 336-5364 EOE/MF . . . engineer is needed for AM/FM combo, job could include some light air work. T&R to **Bob Payton**, **WHBB**, P.O. Box 1955, Selma, AL 36702-1055., EOE/MF.

Darryl Lindsey

AIR CHECK

Station: **Y106**
Market: **Orlando**
P.D.: **Rick Stacy**



Y106 (WHLY) is a 100,000-watt contemporary hit radio station. Purchased by Southern Starr Broadcasting in 1983, Y106 has quickly established itself as a winner in the fastest growing city in the country next to Austin, Texas.

Owner Peter Starr brought in program director Rick Stacy in October of 1983. At the time, Y106 was, as Stacy delicately described, "a melting pot of formats." An inconsistent audience was the end result as reflected in poor Arbitron numbers.

The programming decision was made to position Y106 with a CHR format and to it Stacy also added "a lot of urban music and our ratings shot up." To be sure, the station had settled to a 4.6 in the 12+ Fall 1983 ratings and, after the new format was fully implemented in December 1983, the Spring '84 ratings leaped to 10.5. While the ratings for all of the market's CHRs dropped a bit in the Fall 1984 ratings, Y106 remains the #1 contemporary station as indicated by results reported by both Arbitron and Birch. A bizarre footnote to Stacy's introduction at Y106: due to a strange circumstance that had developed before his arrival, the station was no longer being serviced by record companies. The station was forced to buy all of its records until a sound relationship had been restored with the labels.

An unusual aspect of owner Starr is that he's not afraid to give people their first crack at a new job. Such is the case for general manager Alan Rock in that position. It is also true for some of the station's air personalities.

The morning team of Bill Cross and Jeff Cohen were local stand-up comedians. This is the first DJ gig for both and they have been so successful that Stacy revealed the team had just signed a quarter million dollar deal for the next two years. Middy man Shadow Stevens (yes there is more than one) was formerly a copywriter at **WDBO**, an A/C outlet in Orlando. Stacy handles the afternoon drive from 3-6 p.m. and is followed by music director and assistant PD, Jim Steal (formerly from **WDZL** in Orlando). After Steal is Jamie, whom Stacy hired from a local jazz station. She is on from 10 p.m. - 2 a.m. The 2-6 a.m. shift is handled by Greg Wells, also from **WDZL**. Weekends are taken care of by Greg Fox, Bobby Sharpe, Anne Jeffrie and Roger Robertson.

MOST ADDED

Y106 — Orlando — Stacy/Steal
K. Rogers and D. Parton
Animation
B. Springsteen
Night Ranger
Air Supply
Supertramp

Q105 — Tampa — Mason Dixon
Madonna (Angel)
W. Houston
Air Supply
Depeche Mode

KOFM — Oklahoma City — 'Til Tuesday
M. Jagger
Night Ranger
R. Plant
D. Henley
J. Wagner
Heart
B. Springsteen
Animation
Hall And Oates

WJZR — Charlotte — Chrysler/Daniels
'Til Tuesday
Air Supply
K. Loggins
Heart
Hall And Oates
Animation
DeBarge

KSET — El Paso — Randy Rodriguez
Eurythmics
'Til Tuesday
Air Supply
Commodores
Depeche Mode
DeBarge
Animation
K. Rogers and D. Parton

WAVA — Washington, D.C. — Smokey Rivers
'Til Tuesday
K. Carnes
The Beach Boys
J. Knight
P. Hardcastle
C. Hart
DeBarge
B. Springsteen

B94 — Pittsburgh — Scott Alexander
Katrina And The Waves
W. Houston
Depeche Mode
B. Springsteen

KC101 — New Haven — Stef Rybak
Limahl
Night Ranger
Supertramp
Sting
DeBarge

POP PROGRAMMER'S PICK

Programmer	Station	Market
Steve Kingston	B104	Baltimore

Song: "Never Surrender"
Artist: **Corey Hart**
Label: **Capitol/EMI**

Comments:

"The record seems to be targeted toward females 12-24. After a couple days of airplay the song has consistently received top 10 phones. This single should solidify a repeat of success with "Sunglasses At Night."



STRONG ADDS

Possession Obsession — D. Hall/J. Oates — RCA
What About Love? — Heart — Capitol
Who's Holding Donna Now — DeBarge — Motown
Let Him Go — Animation — Mercury

STATION ADDS

KNMQ — Albuquerque — Stucker/Roundtree
Limahl
Night Ranger
Air Supply
Supertramp

KCPX — Salt Lake City — Aushum/Main
D. Lee Roth
G. Frey
L. Vandross
Supertramp

KWOD — Sacramento — Tom Chase
Limahl
G. Parker
Men At Work
R. Plant
Sting

KS103 — San Diego — Dave Parks
Night Ranger

KKHR — Los Angeles — Dave Hall
DeBarge
Hall And Oates

ancho
o apply
1 EOE
er, send
EOE
possibi
station
D. Boy
WLVY
ange
EOE
ations
FPG
spots
A/C
Main
cho
HCN
tion
run
rsity
669
gers
ble
jio
ing
ior
rd
a
.
on.
71
ed
y
n,
er,
o
-
E.
or
).
d
Y
g
s

WHAT IS REALITY?

PART III

REALITY IS

COMMUNICATION: Intercourse by words, letters or messages;
interchange of thoughts or opinions . .

HELP SHAPE REALITY BY COMMUNICATING

SEMINAR II —
ATLANTA, GA

You Are Cordially Invited

to attend a Cash Box Radio/Retail Seminar

*The Seminar will be held Saturday, June 8 at the
Westin Peachtree Plaza Hotel, The English Room,
Peach Street and International Boulevard, Atlanta, Georgia*

Lunch will be served beginning at 12:30 p.m.

*and will be followed by a presentation of Cash Box's newly implemented
chart methodology and editorial changes, and an open discussion
concerning ways Cash Box can be more responsive to your needs.*

R. S. V. P.

*Spence Berland
Cash Box Magazine
6363 Sunset Boulevard, Suite 930
Hollywood, California 90028
(213) 464-8241*

*Bee Durham
A & M Records
3395 N. E. Express Way
Atlanta, Georgia 30341
(404) 455-7504*

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

CASHBOX

WE TALK TO PEOPLE THAT COUNT

AIRPLAY

CHANGES — Ted Utz is the new program director at WMMR Philadelphia. Utz leaves his post as operations manager at KTXO Dallas. Ted was previously PD at WHJY, Providence and WAOX Syracuse. The new PD of WKTU, New York is Quincy McCoy former assistant PD. McCoy previously held positions with WASH Washington, WHYI, Miami, and KMJM, St. Louis. Capitol Cities twin country stations in Los Angeles KLAC & KZLA have a new operations director. He is R.T. Simpson, recently program director at WLK in Charlotte.

KANSAS CITY HERE I COME — Gerry Cagle is leaving the Big Apple's WAPP for Kansas City and an operations and programming situation with Summit Communications. He will oversee the operation of KCMO AM & FM. Back in New York, WNEW has appointed program director Jim Lowe to operations director and moved Mike Davis into the programming slot. Milt McConnell is now the new general manager of WFBR and WNDE Indianapolis. Bernie Kimble moves to

Cleveland and becomes the program director of WHK. Lynn McFadden has been promoted to vice president/general manager of KMBZ & KMBR Kansas City. WPJB changes formats and loses an assistant program director. The Providence station returns to a pop format, while assistant PD Jon Holiday moves to WCJX Miami. The new Florida station will be known as 96X and is due to hit the airwaves in the middle of June. Don Propst is now general manager of KKCW Portland. WPYX Albany has promoted Andi Turco to PD. Shawn Mulhern is the new operations manager of KLTQ AM & FM Salt Lake City. Jack Ellery moves from WIP to WWDB Philadelphia as operations manager.

YES, WE STILL LOVE YOU — Dave



PETTY ISSUES — Tom Petty recently joined Jo Interrante, president of IS Inc. for an interview to be featured on "The Hot Ones" and "Countdown America With John Leader." Both programs are heard over 500 radio stations nationwide via the United Stations Radio Networks.

Hamilton returns to Minneapolis to once again program KORS AM & FM. Hamilton leaves his post as PD of WBOS Boston. Dallas Cole returns to Milwaukee as vice president and general manager of WTKL. Cole had programmed the station before serving as program director of WLS-FM Chicago. Other new program directors include Carey Curelop at WLLZ, Detroit from WSUN, Tampa, Bob Young at WXTU Philadelphia from KHEY El Paso, and Dick Bascom at KOPA AM & FM Phoenix from KMBQ Shreveport. KGNR switches to big band music. Music director Charlie Cooper has been upped to program director of Okalahoma City's KOFM. Rodney Brady has been appointed president of Bonneville International. A. Anthony Kelsey has been promoted to vice president and general counsel for Arbitron. The announcement was made by Arbitron's chairman Theodore F. Shaker. WXTU Philadelphia has signed Drake-Chenault to consult the station, C.J. Jones, vice president and general manager of the station stated, "I want to emphasize that Drake-Chenault is being hired purely on a consulting basis. WXTU will continue to be a live station, playing our own music and using our own playlists. . . . The ABC Information Network has signed its 600th affiliate, WMIM Mount Carmel, PA. WHOO AM & FM Orlando becomes a Mutual affiliate. What do "Trouble in Paradise" by Huey Lewis & the News, "Heaven" by Bryan Adams and "Be With You" by Angel City have in common? All three songs were originally recorded for Westwood One Radio Network concert programs this past February by the company's mobile studios and subsequently released commercially. "Trouble in Paradise" was recorded by Westwood One at the Kabuki Theater in San Francisco to be used as Lewis & the News' contribution to the USA For Africa album. The concert version of Bryan Adams' "Heaven" appears on the flip side of the hit studio version of the same song and was recorded live at the Hollywood Palladium. The most recent release, "Be With You" by Angel City was recorded at the Palace Theatre in Hollywood. Other artists who have released singles originally recorded by Westwood One's mobile recording studio include Tina Turner, Loverboy, the Pretenders, Molly Hatchet, and Tommy Tutone.

ROCK & ROLL WILL NEVER DIE —

On May 25th Los Angeles Radio personality Johnny Hayes celebrated his 20th anniversary on KRLA. Johnny is the only rock jock in the history of Los Angeles radio to be at one station for 20 years. Johnny counted down the top eleven songs that appeared on the KRLA Hitlist of May 1965, when he joined the station. . . WNEW-FM New York kicks off their week long "Scott Muni's London Tribute to Rock and Roll" with superstar Sting announcing his new band's New York concert dates. The live from London broadcasts will also feature a live performance of

Elton John, conversations with Mick Jagger, Bill Wyman, and Charlie Watts and a world premier of Springsteen guitarist Nil Lofgren's new solo album.

THEY ARE THE WORLD — CBS RadioRadio will broadcast a special half hour documentary on the multifaceted Children of The World Project, including interviews with the children, plus the worldwide debut of their rendition of "We are The World." June 1st at 3:00 p.m. ET. "Taking a behind the scenes look at this project has been fascinating for us and we're delighted to be able to share that with a global audience." noted Robert P. Kipperman, vice president and general manager of the young adult network. "Sonny Melendrez, the project's producer deserves much of the credit for assembling such an array of talented children and adults for this special chorus, record and music video."

Bob Shulman



MUSICAL DYNASTY? — Al Corley, the original Steven Carrington on Dynasty, recently visited K-EARTH 101 radio station in Los Angeles to promote his new Mercury single "Square Rooms." Pictured (l-r) are: Kyle Hetherington, west coast regional promotional manager for PolyGram Records; K-EARTH's program director Bob Hamilton; Jean Macdonald, local promotion manager for PolyGram; and Corley.

Laurence New Drake-Chenault VP Programming

LOS ANGELES — Bob Laurence, a national programming consultant at Drake-Chenault since 1981, has been named the company's vice president for programming, announced Denny Adkins, company president.

"It's no accident that Laurence has had such an incredible record of success with stations he consults," said Adkins. "His experience and his talent have long been obvious, especially to our client stations. His success has been their success, both from a programming and financial standpoint."

Laurence began his career in broadcasting shortly after receiving his degree



Bob Laurence

from Maryland University, on the air at WPGC Washington D.C. and held programming positions at KBEQ Kansas City and was national program director for Mariner Communications.

After graduation, Laurence held an on-air position with WPGC in Washington D.C. and went from there to his first programming position with KBEQ, Kansas City.

He next was named national program director for Mariner Communications, working with: WLW, Cincinnati; WSKS, Hamilton and KBEQ again. Laurence was named 1978 program director of the year in Bobby Poe's Pop Music Survey.

Penn Exits NBC

LOS ANGELES — Senior vice president Richard Penn has announced he is leaving his position with NBC Radio Networks to form his own company. Penn has begun his venture by purchasing KQEO & KZZX Albuquerque, and KVOR & KSPZ Colorado Springs from Sunbelt Communications. He plans no format or personnel changes at the newly acquired properties. Penn leaves NBC on June 14.

TM Merges With Vid. Co.

LOS ANGELES — A proposed merger between TM Communications, Inc. and Video Image, Inc. has been approved in principle by the boards of directors of both corporations.

Under the terms of the agreement, TM Communications, Inc. will be merged into Video Image, Inc. The new company will operate under the same name TM Communications, Inc. Patrick Shaughnessy, TM's current president, will continue as president and principal shareholder and will also assume the position of chief executive officer. TM's current officers, Neil Sargent, Buddy Scott, Bob May, Doyle Peterson, Tom Merriman, Jim Kirk and Anne Bendalin will retain their titles as will the current officers of Video Image, John V. Hazleton as chairman of the board and Jerome Welch and John Simmonelli as officers and directors.



LIMAH! IN THE MOTOR CITY — EMI America recording artist Limahl, riding the crest of his hit single, "Never Ending Story," recently stopped by radio station Z95.5 in Detroit. Pictured (l-r): music director Steve Kelly; EMI promotion manager Linda Vitale; Limahl; air personality Bob Campbell; program director Lee Douglas; air personality Bryan Patrick and music coordinator Kathy Means.



NBC RADIO READY TO ROCK — NBC Radio Entertainment will air a 30-hour programming event titled "The Rock of Your Life" from July 4-7, which is being produced by Denny Somach Productions. Pictured (l-r) are: Willard Lochridge, vice president, NBC Radio Entertainment; Somach; and Frank Cody, director of programming for NBC Radio Entertainment.

Elton John, conversations with Mick Jagger, Bill Wyman, and Charlie Watts and a world premier of Springsteen guitarist Nil Lofgren's new solo album.

THEY ARE THE WORLD — CBS RadioRadio will broadcast a special half hour documentary on the multifaceted Children of The World Project, including interviews with the children, plus the worldwide debut of their rendition of "We are The World." June 1st at 3:00 p.m. ET. "Taking a behind the scenes look at this project has been fascinating for us and we're delighted to be able to share that with a global audience." noted Robert P. Kipperman, vice president and general manager of the young adult network. "Sonny Melendrez, the project's producer deserves much of the credit for assembling such an array of talented children and adults for this special chorus, record and music video."

Bob Shulman

MOST ADDED



WAAF — Worcester — MD Russ Motta
B. SPRINGSTEEN — Glory Days
NIGHT RANGER — Sentimental Street
G. VANELLI — Black Cars
Shooting Star — Summer Sun

WAQX — Syracuse — MD Dahlman
G. THOROGOOD — Willie & The Hand Jive
HEART — What About Love?
DIRE STRAITS — Walk Of Life
R. PLANT — Little By Little
J. CAFFERTY & THE BEAVER
BROWN BAND — Tough All Over
NIGHT RANGER — Sentimental Street
B. DYLAN — Tight Connection To My Heart (Has Anybody Seen My Love)

STRONG ADDS

Not Enough Love In The World — D. Henley — Geffen
Little By Little — R. Plant — Esparanza
Sentimental Street — Night Ranger — MCA
Slave To Love — B. Ferry — Warner Bros.

WBCN — Boston — MD Bob Kranes
DIRE STRAITS — Walk Of Life
TRANSLATOR — Come With Me
NIGHT RANGER — Sentimental Street
N. HAGEN — Universal Radio
S. VEGA — Marlene On The Wall

STATION ADDS

WFBQ — Indianapolis — MD The Bearman
D. HENLEY — Not Enough Love In The World
DIRE STRAITS — So Far Away/One World
NIGHT RANGER — Sentimental Street
HEART — What About Love?
T. PETTY — Make It Better (Forget About Me)
R. PLANT — Little By Little
VAN ZANT — You've Got To Believe In Love
P. YOUNG — Everytime You Go Away

KAZY — Denver — Zak Phillips
B. FERRY — Slave To Love
HEART — What About Love?
B. DYLAN — Tight Connection To My Heart (Has Anybody Seen My Love)
SPYRO GYRA — Shakedown
G. VANELLI — Black Cars

WIOT — Toledo — Ten Roz
B. FERRY — Slave To Love
R. PLANT — Little By Little
T. PETTY — Make It Better (Forget About Me)
J. CAFFERTY & THE BEAVER
BROWN BAND — Tough All Over
TEARS FOR FEARS — Shout

KBCO — Boulder — MD Doug Clifton
R. PLANT — Pink & Black
B. DYLAN — Tight Connection To My Heart (Has Anybody Seen My Love)
J. CAFFERTY & THE BEAVER
BROWN BAND — Tough All Over
TRANSLATOR — Gravity
NEW ORDER — Love Vigilante
SPYRO GYRA — Shakedown
U2 — 3 Sunrises
P. HARDCASTLE — 19

WLAU — Grand Rapids — MD Aris Hampers
R. PLANT — Pink & Black
HEART — What About Love?
B. FERRY — Slave To Love
FIONNA — Hang Your Heart On Me
B. SPRINGSTEEN — Glory Days

WDIZ — Orlando — Rad Messick
T. PETTY — Make It Better (Forget About Me)
D. HENLEY — Not Enough Love In The World
R. PLANT — Little By Little
NIGHT RANGER — Sentimental Street
FOREIGNER — Reaction To Action
HEART — What About Love?

WKLS — Atlanta — Bob Bailey
DIRE STRAITS — Walk Of Life
VAN ZANT — You've Got To Believe In Love
NIGHT RANGER — Sentimental Street
R. PLANT — Calu, Calu, Sixes And Sevens
HEART — What About Love?
TEARS FOR FEARS — Shout

ROCK PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Doug Clifton	KBCO	Boulder, CO

Song: "Slave To Love"
Artist: Bryan Ferry
Label: Editions EG/Warner Bros.

Comments:

"We picked up on the import, and from just airplay the song went Top 5. We are looking forward to receiving the album and going a bit deeper. This album is going to carry on where Roxy Music's "Avalon" left off."

One of the silliest slogans of the rhetoric ridden '60s was "Don't trust anyone over 30." If that wasn't the epitome of paranoia, then I don't know what was. Once our generation turned 30, the old fogies would move over and we would get to run the show. And we could trust ourselves, couldn't we?

Something very strange has been going on, making me think there might be some truth to that old fear. I first noticed it when Billy, the kid from next door complained to me about his radio.

"Hey Mr. Jones," he said to me, "maybe you can tell me what's going on. My favorite rock station is freaking out. One minute I was rockin' out to the Scorpions and the next minute they were playing some weird old Steely Dan or Doobie Brothers and followed it with something so mellow that I couldn't stay awake to hear the DJ say who it was."

"Slow down Billy," I replied, "that doesn't sound like WRXQ, Willoughby's Real Rock station." I flipped the dial on my stereo to 103.1 and instead of the usual guitar and vocal attack of Ratt, Twisted Sister, or Judas Priest, I heard a ballad with strings. "Yeah, Billy, I said in surprise "this is weird." I promised him that I would look into the situation.

I called the station program director, Rockin' Roger with whom I went to school. "Hey Roj," I said when he picked up the phone, "what's all this wimpy stuff your station is playing?"

"Well, Jonesy, the audience we are trying to reach is now over 30 so we are playing music that they can relate to. The Clearasil crowd is listening to Madonna and Prince on the pop hit stations, anyway. Our music isn't wimpy, it's adult rock."

Adult rock. What a contradiction in terms, like military intelligence. Was this more than a local phenomenon? I had to find out. I hurriedly dialed the number of my friend John who was now working at a radio tip sheet in Los Angeles.

"Hey, Jonsey, it's great to hear your voice. How are things back in Willoughby?" "Not so good Johnny," I complained, "WRXQ is now playing this stuff called adult rock. Is this a national trend?"

"Relax, Jonsey, it's been happening all across America. At first, I didn't like it, but as soon as I hit the big three-0, I began to dig this adult rock. You'll like it too. Isn't your 30th birthday tomorrow?" My hand was trembling when I hung up. I called my shrink.

"It's true Mr. Jones," he told me, "new studies of the human brain have proven that once you reach 30, the nervous system cannot stand guitar sounds over a certain decibel level, grating vocals, and most of all watching anyone dressed in leather and chains prancing around stroking a Stratocaster."

I decided to call the one person who could straighten out this nightmare, my older brother Rick. He was the original rock and roll animal. We must have seen every rock show that came within 200 miles of Willoughby. He even went to Woodstock to see Jimi. He was 35 and I knew that he still could rock out with the best of them. When he answered on the fourth ring, I could barely hear him above the music he had playing in the background.

"Hello, Rick," I yelled, "this is your little brother. I gotta know if you still believe in the magic of rock and roll."

"Hold on baby brother," he shouted, "I'll answer your question as soon as I turn down this Carpenter's record I just got. It was a special TV offer I couldn't resist. By the way, have you seen MTV lately? They're playing some great adult rock videos."

I slammed down the phone. I couldn't stop the freight train running through my mind. Adult rock, and adult rock videos, I thought, are they anything like adult books and adult movies? They must be, they all seem pretty obscene to me.

It was midnight, my 30th birthday had arrived. I swore that the adult rock disease was not going to get me. I thought of all the Kiss and Deep Purple concerts that I was going to attend, and all the Quiet Riot bumper stickers that I was going to plaster over my Toyota. I would have thought of more things to do but a strange melody entered my brain. I found myself humming this tune over and over again. If I could only remember the name of the song. Oh, my God, it's Barry Manilow's "Mandy."

I guess you can't trust anyone over 30.

Bob Shulman

AIR CHECK

Station: **WRAS**
 Market: **Atlanta**
 P.D.: **Paul Mazurkiewicz**

WRAS

WRAS is a non-commercial station owned by Georgia State University. They have been a rock station since they signed on the air in 1971. Unlike most college stations, WRAS reports to five national trade magazines and has kept a consistency not usually found on non-commercial outlets.

"We are different from most college stations because we have a powerful signal in a major market," says music director Jane Davis. "We are between what most people think of as a typical college station and a typical commercial station. Our disc jockeys have to go through a very structured training program. There is a lot of on air discipline. The station has regular local newscasts and carries the ABC direction network. We want our listeners to feel that they can tune us in and stay informed. We look for music with good sound and production and generally shy away from the classic AOR guitar sound. The image of the artist is very important. We have to keep our image consistent, because we can't advertise, or promote ourselves in the way that commercial stations do. We have to stay at the forefront of new music while keeping a consistent sound."

Many of the station's graduates have gone on to commercial radio or the music industry. The air staff consists entirely of GSU students. There are 45 people on the air staff, 20 in the news department and 4 sportscasters. Special programs include an oldies show, "Pure Mania" — an import and independent release show, a reggae program, a Christian rock show and a big band show. The station has a CP to increase their power from 19,500 to 100,000 watts.

NO RUBBER CHICKEN.

NO BORING AWARDS CEREMONIES.

... just the most informative, exciting and essential meeting of the world's leading music professionals.



For the past five years, the most innovative, vital and successful professionals in the progressive music business have made the **NEW MUSIC SEMINAR** their meeting place of choice every year in New York City. Last year 3,600 of these leaders attended, and this year even more of them will be there.

The **NEW MUSIC SEMINAR** is UNIQUE because it is the only meeting of its kind that brings together rock and black music's most progressive and productive elements, and it is the only convention where major and indie labels, A&R people, marketing people, publishers, lawyers, booking agents, promoters, college radio people, retailers, distributors, hardware manufacturers, managers, artists, producers, songwriters, club dj's, journalists, publicists, and others come together to meet, form new alliances, and maximize their esthetic and business potential. It is the ideal place for established movers and shakers as well as neophytes to come and chart the future course of music and the music business.

This year's meeting takes place on Wednesday, Thursday, Friday and Saturday, September 25-28 at the Marriott Marquis in New York City. In addition to great panels, every delegate is invited to attend the best showcases at any convention, as well as a host of other special events. All delegates are entitled to free access to the stand and exhibition area, and all delegates receive copies of the **New Music Seminar Directory Guide**, a vital year-round information resource that everyone in the business should have and be listed in. To appear in the book, all you have to do is register early.

For \$140.00 (until July 4) or \$175.00 (after July 4) there is no better way for you to expand your horizons. Write or call today for your registration application or to be put on the mailing list to receive the **NMS Update** that will keep you informed of every development in our plans.

For information on stands, inserts and Directory advertising call (212) 255-7408

NEW MUSIC SEMINAR

1747 First Avenue, New York, NY 10128

(212) 722-2115

NEW MUSIC



SEMINAR

THE RHYTHM SECTION

COOL IN CLEVELAND — The First Annual Ohio Valley Urban Music Awards were held Sunday, May 19, in Cleveland at the city's Music Hall. Awards went to Prince (Artist of the Year — Male, Best Performance in a Video — Male, and Best Album), **Midnight Star** (Band of the Year), **Glenn Jones** (New Performer — male), **Tina Turner** (Artist of the Year — Female), **Rebbie Jackson** (Best New Performer — Female), **Ray Parker, Jr.** (Best Song From A Motion Picture Soundtrack), **Luther Vandross** (Best Vocal Performer — Male), **Whodini** (Best Rap Group, Best Rap Song), **Patti La Belle** (Best Vocal Performer — Female), **Evelyn "Champagne" King** (Best Performance in a Video — Female), **Frederick** (Most Promising Vocal Artist), **Jeffrey Osborne** and **Joyce Kennedy** (Best Duet) and **Cherrelle** (Most Creative Video). A slew of regional promotional people were in attendance for the event, which was produced by the independent TV and special project production team Baran Productions, with stations WCLQ-TV, WZAK 93FM and WDMT-FM 108 and corporate sponsorship. Also staging the event were **Louis Moore**



FAMILY AFFAIR — Nile Rodgers is back with the Sledge Sisters for the first time in five years, producing their forthcoming new Atlantic album, "When The Boys Meet The Girls." Due on May 31st, the LP features the just-released first single pick, "Frankie." Shown behind the board at the Record Plant in Los Angeles are, (l-r): Kathy, Joni & Debbie Sledge; producer Nile Rodgers; and Kim Sledge.

of Brick City Productions, regional RCA promotion man **Snookie Jones**, indie promoter **Andre Morgan**, Atlantic regional promoter **Richard Nash**, WDMT program director **Dean Rufus** and **Lynn Tolliver**, program director of WZAK. Performers actually on hand as presenters and/or accepters included **George Clinton**, **Grandmaster Flash**, the **Deele**, members of **Lakeside**, **Billy Sparks**, **Rene and Angela**, **Johnny Gill**, **Cherrelle**, **Eugene Wilde**, **LaVert**, **Evelyn King** and local groups **Odyssey & Co.** and **Cash**, who have local records out. **Gill**, **Cherrelle**, **Wilde** and **LaVert** actually performed during the ceremony. The Ohio valley region has produced such performers as **Rick James**, **Midnight Star**, **Howard Hewitt**, the **Dazz Band**, the **O'Jays** and others. Event organizers expect next year's version to be bigger and better. The recent event will be televised regionally and a possible national syndication deal is in the works.

POLYGRAM CRUISING — **Kool & The Gang** recently copped top honors at the Tokyo Music Festival World Contest with a performance of their song "Cherish". . . The follow-up to **Cameo's** "She's Strange" will be "Single Life." The LP, due in June, is produced by leader **Larry Blackmon** and features the single "Attack Me With Your Love" (Bombs away). . . Veteran percussionist/songwriter/soloist **Ralph McDonald** will have his second PolyGram LP issued this summer. Produced by McDonald and longtime partner **Bill Eaton**, it's a follow-up to last year's "Universal Rhythm". . . The ninth album from the **Bar-Kays** is also set for summer release. . . **Rene and Angela**, the writing/producing/performing team, will see its new effort out this month. Titled "Street Called Desire," it will feature the duo's current hit "Save Your Love (For #1)." **Rene and Angela** (real names **Rene Moore** and **Angela Winbush**) have had material covered by **Rufus**, **Janet Jackson**, **Lenny Williams**, **Lamont Dozier**, **Edmund Silvers** and **Tavares**. Together since 1977, they recorded three albums of material for Capitol. Now they are not only producing their own LP for PolyGram, but have also brought another project to the label: **The Ritz**, a group the duo met in school at Howard University in Washington, D.C. The self-titled LP will be out in June. . . **Con Funk Shun's** 10th and strongest album to date is just out and headed up the charts. Called "Electric Lady," the album boasts no less than three producers: **Maurice Starr** (**New Edition**), **Billy Osborne** (former **LTD** keyboardist) and **Larry Smith** (**Whodini**, **Fat Boys**, **Run D.M.C.**). . . **Carl Carlton's** debut LP, "Private Property," is also due this summer.

SADE UPDATE — **Sade**, the lady whose music makes every lounge band's dreams come true, has seen her first LP go platinum on the strength of the singles "Diamond Life" and "Smooth Operator." The English-based singer, along with her musical partners **Stuart Matthewman** (sax, guitar) **Andrew Hale** (keyboards) and **Paul Denman** (bass), is already ensconced in a London recording studio, laying tracks for follow-up album. Her first American concert dates are tentatively set for fall.

HIP HOP UPDATE — Tommy Boy Records has announced a citywide New York talent hunt for the latest star in the ranks of unknown Big Apple rappers. Calling it "Funk Finders '85 Talent Search," the label is soliciting demo tapes from the five New York boroughs and looking for live performers. Artists with "the most vicious grooves to pass the test" will be invited to perform at a live audition at Tommy Boy headquarters on Thursday, June 6, at 6 p.m. with special guests in attendance. Those interested should contact **Jazzy Joey** or **K-Son-K** (Fridays, only, bro') at (212) 722-2211. The label has also released "Non-Stop" by **Sweet Trio**, four (?) girls from Queens and the Bronx discovered by the label's **Whiz Kid**. The group is made up of **Jazzy Joyce**, **Sweet Lee**, **Sure Delight** and **Betty Boo**. The label's **Force M.D.'s** have their current opus "Itcin' For A Scratch" on the **Rappin'** soundtrack. . . To figure out what all this means, check out *Fresh: Hip-Hop Don't Stop*, an intelligent examination of the history and development of the New York rap music and hip-hop scene comprised of articles by noted urban music writers **Nelson George**, **Sally Banes**, **Susan Flinker** and **Patty Romanowski**. The tome is published by Random House and goes for \$7.95.

Rusty Cutchin

TOP 75 ALBUMS

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

Weeks On Chart
 5/25

Weeks On Chart
 5/25

- 1 THE NIGHT I FELL IN LOVE
LUTHER VANDROSS (Epic FE 39882) 1 10
- 2 DIAMOND LIFE
SADE (Portrait/CBS 39581) 2 15
- 3 CAN'T STOP THE LOVE
MAZE featuring FRANKIE BEVERLY (Capitol ST 12377) 3 12
- 4 WHITNEY HOUSTON
(Arista AL8-8212) 9 12
- 5 AROUND THE WORLD IN A DAY ★
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) 7 4
- 6 ONLY FOR YOU
MARY JANE GIRLS (Gordy/Motown 6092GL) 5 13
- 7 RHYTHM OF THE NIGHT
DeBARGE (Gordy/Motown 6123GL) 6 11
- 8 JESSE JOHNSON'S REVUE
(A&M SP 6-5024) 8 11
- 9 ROCK ME TONIGHT
FREDDIE JACKSON (Capitol ST 12404) 21 5
- 10 WE ARE THE WORLD ■
USA FOR AFRICA (Columbia USA 40043) 4 6
- 11 MEETING IN THE LADIES ROOM
KLYMAXX (Constellation/MCA 5529) 13 22
- 12 EMERGENCY ★□
KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1) 10 26
- 13 NIGHTSHIFT
COMMODORES (Motown 6124 ML) 11 17
- 14 BEVERLY HILLS COP ★■
ORIGINAL SOUNDTRACK (MCA-5547) 12 19
- 15 KING OF ROCK
RUN D.M.C. (Profile PRO-1205) 17 22
- 16 AS THE BAND TURNS
ATLANTIC STARR (A&M SP-5019) 26 4
- 17 GLOW
RICK JAMES (Gordy/Motown 6135 GL) 25 4
- 18 NEW EDITION
(MCA 5515) 16 34
- 19 ELECTRIC LADY
CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) 31 4
- 20 STARCHILD
TEENA MARIE (Epic FE 39528) 15 26
- 21 SUDDENLY ★■
BILLY OCEAN (Jive/Arista J18-8213) 23 49
- 22 PRIVATE DANCER ★■
TINA TURNER (Capitol ST-12330) 14 54
- 23 SECRETS
WILTON FELDER (MCA 5510) 19 15
- 24 ALEXANDER O'NEAL
(Tabu/CBS FZ 3931) 24 8
- 25 GAP BAND VI
THE GAP BAND (Total Experience/RCA TEL8-5705) 22 38
- 26 TRULY FOR YOU
THE TEMPTATIONS (Gordy/Motown 6119 GS) 18 15
- 27 LIFE
GLADYS KNIGHT & THE PIPS (Columbia FC 39423) 20 11
- 28 SO GOOD
THE WHISPERS (Solar/Elektra 60382-1) 27 28
- 29 SOLID □
ASHFORD & SIMPSON (Capitol ST-12366) 29 31
- 30 MAKE IT BIG ★■
WHAMI! (Columbia FC 39535) 30 20
- 31 RAIN FOREST
PAULI HARDCASTLE (Profile PRO-1206) 32 6
- 32 DANCIN' IN THE KEY OF LIFE
STEVE ARRINGTON (Atlantic 81245-1) 28 8
- 33 SWEPT AWAY ★□
DIANA ROSS (RCA AFL 1-5009) 33 38
- 34 20/20
GEORGE BENSON (Warner Bros. 9 25178-1) 35 19
- 35 DANCING IN THE SUN
GEORGE HOWARD (TBA/PALO ALTO 205) 40 5
- 36 SENSE OF PURPOSE
THIRD WORLD (Columbia FC 39877) 37 6
- 37 READ MY LIPS
MELBA MOORE (Capitol ST 12382) 34 8
- 38 TOO HOT TO STOP
THE MANHATTANS (Columbia FC 39277) 36 9
- 39 ESCAPE □
WHODINI (Arista J1. 8-8251) 39 3
- 40 WATCHING YOU, WATCHING ME
BILL WITHERS (Columbia FC 39887) 44 4
- 41 SOME DAY WE'LL ALL BE FREE
BOBBY WOMACK (Beverly Glen Music BG 10006) 41 6
- 42 READY FOR THE WORLD
(MCA 5594) 54 2
- 43 PLANETARY INVASION □
MIDNIGHT STAR (Solar/Elektra 9 6038-1) 38 25
- 44 DO YOU WANNA GET AWAY
SHANNON (Mirage/Atlantic 90267-1) 49 3
- 45 LIKE A VIRGIN ★□
MADONNA (Sire/Warner Bros. 9-25157-1) 46 20
- 46 A LITTLE SPICE
LOOSE ENDS (MCA 5588) 51 3
- 47 BERRY GORDY'S THE LAST DRAGON
ORIGINAL SOUNDTRACK (Motown 6128ML) 42 9
- 48 INTO THE NIGHT
VARIOUS ARTIST SOUNDTRACK (MCA 5561) 43 10
- 49 U.T.F.O.
(Select SEL 21614) — 1
- 50 SODA FOUNTAIN SHUFFLE
EARL KLUGH (Warner Bros. 925262-1) 55 2
- 51 GRAVITY
KENNY G & G FORCE (Arista AL8-8282) — 1
- 52 IF LOOKS COULD KILL
THE REDDINGS (Polydor/PolyGram 823 324-1) — 1
- 53 NO JACKET REQUIRED
PHIL COLLINS (Atlantic 7 81240-1) 53 3
- 54 CLIQUE
(MCA 5532) 60 2
- 55 DREAM OF A LIFETIME
MARVIN GAYE (Columbia FC 39916) — 1
- 56 IF I ONLY KNEW
THE EMOTIONS (Motown 6136 ML) 52 4
- 57 BREAK OUT ★■
POINTER SISTERS (Planet/RCA BEL 1-5410) 50 21
- 58 TURN ON YOUR RADIO
CHANGE (Atlantic 81243-1) 58 7
- 59 CAN'T SLOW DOWN ★■
LIONEL RICHIE (Motown 6059 ML) 56 82
- 60 I FEEL FOR YOU ★□
CHAKA KHAN (Warner Bros. 9 25162-1) 61 27
- 61 CHINESE WALL ★□
PHILIP BAILEY (Columbia BFC 39541) 62 30
- 62 TOO SHARP
PROCESS AND THE DOO RAGS (Columbia BFC 40021) 47 5
- 63 FINESE
GLENN JONES (RCA AFL 1-8036) 66 31
- 64 LOVE TALKIN'
DENISE LASALLE (Malaco 7422) 57 7
- 65 JENNY BURTON
(Atlantic 7-81238-1) 45 13
- 66 EGO TRIP
KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1) 67 38
- 67 THEY SAID IT COULDN'T BE DONE
GRANDMASTER FLASH (Elektra 9 60389-1) 65 12
- 68 STEP BY STEP
JEFF LORBER (Arista AL8-8269) 48 10
- 69 CHEMISTRY
JOHNNY GILL (Cotillion/Atlantic 7 90250-1) 64 13
- 70 FAT BOYS
(Sutra SUS 1015) 59 28
- 71 JUST FOR YOU
GWEN GUTHRIE (Island/Atlantic 90252-1) 70 11
- 72 FINDER OF LOST LOVES
DIONNE WARWICK (Arista AL8-8263) 73 15
- 73 STRAIGHT TO THE HEART ★
DAVID SANBORN (Warner Bros. 9-25150-1) 72 17
- 74 EUGENE WILDE
(Philly World/Atlantic 7 90239-1) 69 25
- 75 DON'T STOP ★□
JEFFREY OSBORNE (A&M SP 5017) 68 3

CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT
ON
BLACK MUSIC

ISSUE DATE: JUNE 15, 1985 ■ AD CLOSING: MAY 31, 1985

TO RESERVE SPACE CONTACT:

SPENCE BERLAND • 6363 SUNSET BLVD. • SUITE 930 • LOS ANGELES, CA 90028 • 213 • 464-8241
J.B. CARMICLÉ • 330 W. 58th ST. • SUITE 5D • NEW YORK, NY 10019 • 212 • 586-2640

MOST ADDED



D. Ross
Process and The Doo Rags
Temptations
Menudo
Four Tops

WVMD — Sumter — Scotty "B" MD
P. Ford
N.M. Walden
Love Bug Starsky
Four Tops
Commodores
Rappin' Duke
Newcleus
Force MD's
The Manhattans
N. Rodgers
Formula Five

STRONG ADDS

WENN — Birmingham — Mychael Starr MD
L. Graham
D. Ross
B. Griffin
Lisa Lisa and The Cult Jam with Full Force

WUFO — Buffalo — Jeff Grant PD
Midnight Star
Isley, Jasper, Isley
P. Bailey
D. Diggs
A. O'Neal
The Givens Family
J. Lorber
MS.

STATION ADDS

WLou — Louisville — Bill Price MD
G. Clinton
Legacy
G. Howard
Midnight Star
W. Hutch
Force MD's
C. Lynn

WJAX — Jacksonville — Tony Mann PD
Prince
The Temptations
Men At Work
Duran Duran
Loose Ends
Commodores
C. Lauper
D. Ross
Whispers

WAMO — Pittsburgh — Allen Harrison PD
Prince
The Temptations
Four Tops
T. Turner
Madonna (Angel)
Force MD's
Lovebug Starsky
N. Rodgers

WJLB-FM — Detroit — James L. Alexander PD
Angela
S. Clarke Band
Force MD's
Prince
Rock Master Scott & The Dynamic 3

WHRK — Memphis — Jimmy Smith MD
Sister Sledge
Menudo
D. Ross
MS.
N.M. Walden
W. King
Midnight Star

WDJY — Washington D.C. — Dan O'Neil PD
Shalamar
Maze
B. Withers
Midnight Star
P. Hardcastle (19)
Cheyne

WUSL — Philadelphia — Jeff Wyatt PD
Midnight Star
DeBarge
Conway Brothers
Force MD's
Tears For Fears
Mary Jane Girls

WGIV — Charlotte — Wallace Coleman PD
Loose Ends
Force MD's
N. Rodgers



MIXED COMPANY — Detroit radio station WJLB FM 98 recently held an event called the "Motor City Mix" in which the city's best mixers and rappers were chosen. Among those judging the contestants were members of the group Whodini. Pictured (l-r) are: WJLB's M.C. Larry Elliot; second place rapping group "Deon G. and In-Motion;" third place mixer Elton Weathers; first place mixer Stacey Hale; WJLB staff members Duane Bradley, Barbara Taylor, Kris McClendon; and WJLB program director James Alexander.

WATV — Birmingham — Ron January PD
Womach & Womach
S. Clarke Band
Isley, Jasper, Isley
Menudo
A. Brown
Rene & Angela
Force MD's
Midnight Star
J. Gardener

WHUR — Washington D.C. — Mike Archie PD
The Manhattans
F. Jackson
J. Jackson & S. Sprul
Isley, Jasper, Isley

KMJM — St. Louis — Mike Stratford PD
P. Ford
Pretty Tony
Skipworth & Turner
Love Bug Starsky
S. Clarke Band

WXVY — Baltimore — Mark William MD
G. Brown
D. Ross
R. Shante
Nolan Tomas
Run D.M.C.
Cheyne

KUKQ — Phoenix — Jay Stone PD
P. Collins
Loose Ends
Ashford & Simpson
Menudo

WCIN — Cincinnati — Sid Kennedy PD
Commodores
L. Hill
L. Graham
P. Ford
Shalamar
D. Robinson
Run D.M.C.
Prince

AIR CHECK

Station: KDAY
Market: Los Angeles
P.D.: Jack Patterson

"The Black community is much more vocal about music — it's closer to the heart — not just a lifestyle, but a conscious part of life."

This is one reason why KDAY/Los Angeles program director Jack Patterson feels that black radio enjoys a higher degree of loyalty from its listeners than other formats.

Another reason, explains Patterson, is that black communities in most cities are almost always in a certain part of that city. "The people tend to embrace black radio and identify more with a given station or stations. Black radio is a part of that community and listeners feel at ease with and more at home with it."

In Los Angeles, only one Black/Urban station succeeds more than KDAY, but that depends upon perspective. While KJLH caters more to an older demographic and has a slightly higher rating in the 12+ rank in Arbitron, KDAY is "top five across the boards with the teens," and as recently as the Fall '84 book was #3 in the entire city for the 12-17 rank.

Perhaps more impressive in this day of FM dominance is that KDAY is on the AM band. Owned by Rollins Communications, KDAY has also been equipped as a 50,000-watt stereo facility. While the stereo aspect cannot be considered a major force for AM radio until there is proper equipment in people's homes and cars, the station's signal carried KDAY throughout Los Angeles and into parts of Santa Barbara and San Diego.

"The older demos concern me," says Patterson, "but I can't compete with KJLH and still do what I want to do and succeed where we are succeeding."

"We were always known as a hip, energetic, youth-oriented hit station. We hurt ourselves trying to sound like an FM when FMs saturated the market. So we went back to the young, funk sound."

KDAY has captured the pulse of L.A.'s young "Black scene." One of the prime reasons Patterson attributes to this success is the station's Images program, the brainchild of public affairs director Rory Kaufman. In conjunction with the L.A., Compton and Inglewood school systems, KDAY sends a group of people to various high schools to help set up job or work related situations for student participation.

"The program allows kids to learn by on-the-job experience working with other schools. It helps to build a bridge between people and open the lines of communication. They learn by doing."

Assisting Patterson is music director Greg Mack and the general manager is Ed Kerby.

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Elroy Smith	WILD-FM	Boston

Song: "I Wonder If I Take You Home"
Artist: Lisa Lisa and The Cult Jam with Full Force
Label: Columbia

Comments:
"Lisa Lisa is receiving heavy phones along with early retail sales. The week after we added the record it received a number on the list. It's a great record for the upcoming summer months and it should be a top 10 candidate." Other picks were "Can You Help Me" by Jesse Johnson's Revue and "Who's Holding Donna Now" by DeBarge."

BLACK/URBAN RETAIL

HOT NEW SELLER



STRONGEST SALES

W. Houston — Arista
 Prince — Paisley Park/Warner Bros.
 Sade — Portrait
 USA For Africa — Columbia

STORE REPORTS

Hill's Stereo — Connecticut
 F. Jackson
 L. Vandross
 Sade
 W. Houston
 P. Collins

Record Vault — New York
 Madonna
 Prince
 Beverly Hills Cop
 L. Vandross
 Wham!

Skippy White's — Boston
 L. Vandross
 U.T.F.O.
 Prince
 Run DMC
 W. Houston

Webb's Department Store — Philadelphia
 L. Vandross
 DeBarge
 W. Felder
 Mary Jane Girls
 Sade

Music Liberated — Baltimore
 W. Houston
 USA For Africa
 B. Ocean
 Sade
 L. Vandross

Midcity Records — Los Angeles
 L. Vandross
 F. Jackson
 W. Houston
 J. Johnson's Revue
 Mary Jane Girls

Jazz City Records — Los Angeles
 L. Vandross
 W. Houston
 Commodores
 USA For Africa
 Con Funk Shun

West Bound — Palo Alto
 F. Jackson
 Prince
 L. Vandross
 J. Johnson's Revue
 Sade

Tower Records — Sacramento
 Sade
 Mary Jane Girls
 Kenny G & G Force
 Con Funk Shun
 Atlantic Starr

Sikhulu Record Shack — New York
 L. Vandross
 F. Jackson
 DeBarge
 J. Johnson's Revue
 J. Gill

Birdland — Baltimore
 W. Houston
 L. Vandross
 Prince
 Maze
 G. Knight & The Pips

Record Boutique — Winston-Salem
 L. Vandross
 USA For Africa
 P. Bailey
 Kool & The Gang
 F. Jackson

Brown Sugar — New Orleans
 L. Vandross
 Maze
 K. Blow
 T. Marie
 Beverly Hills Cop



A DEFINITE DRAW — Thousands of fans crowded Detroit Audio Records rec during an in-store appearance by Luther Vandross. Cash Box's salute to L Vandross begins on the next page.

H&W One-Stop — Dallas
 L. Vandross
 F. Jackson
 W. Houston
 D. LaSalle
 J. Johnson's Revue

Churchill's — Virginia
 W. Houston
 Klymaxx
 Mary Jane Girls
 F. Jackson
 DeBarge

Platter Shack — Orlando
 Prince
 L. Vandross
 Maze
 USA For Africa
 J. Johnson's Revue

Street Scene — Atlanta
 Prince
 L. Vandross
 Run DMC
 Maze
 W. Houston

Jones & Harris — Richmond, CA
 L. Vandross
 USA For Africa
 Maze
 Con Funk Shun
 U.T.F.O.

Believe In Music — Wyoming, MI
 P. Collins
 Prince
 USA For Africa
 H. Jones
 F. Jackson

Scott's Wholesale — Indianapolis
 L. Vandross
 Prince
 F. Jackson
 U.T.F.O.
 W. Houston

Peaches — Indianapolis
 J. Johnson's Revue
 Ready For The World
 Con Funk Shun
 Atlantic Starr
 A. Stewart

Karma West — Indianapolis
 L. Vandross
 Prince
 W. Houston
 U.T.F.O.
 Con Funk Shun

Downtown Records — Chicago
 B. Ocean
 W. Houston
 Sade
 Kool & The Gang
 DeBarge

Importes Etc. — Chicago
 Prince
 Fuzz
 Tommy Boy's Greatest Beats
 L. Vandross
 Black Ivory

Sure-Shot — Los Angeles
 L. Vandross
 J. Johnson's Revue
 Sade
 USA For Africa
 A. O'Neal

Benson's Records — Los Angeles
 L. Vandross
 Sade
 W. Houston
 Berry Gordy's The Last Dragon
 J. Johnson's Revue

C.M.L. One-Stop — St. Louis
 L. Vandross
 Kool & The Gang
 DeBarge
 Mary Jane Girls
 Prince

URBAN RETAILER'S PICK

Retailer	Store	Market
Archie Torain	Record Boutique	Winston-Salem

Album: "Dream Of A Lifetime"
 Artist: Marvin Gaye
 Label: Columbia

Comments:

"Marvin Gaye's uncensored 12" version is something to hear. It's interesting because with the 45 bleeping out many words, there is now an interest to buy the 12" version. Just by playing the record in-store we sell several copies. It's a very strong cut."

CASHBOX

Anything Else Is A
 Compromise

CASHBOX

June 1, 1985

T.M.



Cash Box Salutes Luther Vandross



WE'RE PROUD

Shep Gordon
Alive Enterprises, Inc.
9000 Sunset Blvd., Ste. 525
Los Angeles, CA 90069
(213) 275-5711

Daniel S. Markus
Alive Enterprises, Inc.
1775 Broadway
7th Floor
New York, NY 10019
(212) 977-8780



Cash Box Salutes Luther Vandross

The Night America Fell In Love — With Luther

By Rusty Cutchin

NEW YORK - It may have been in 1981 - dancing to the sultry groove of "Never Too Much" or waxing romantic to the powerful remake of "A House Is Not A Home" - or in '82, when couples swayed to the music of "Bad Boy," mixed with another outstanding remake, Sam Cooke's "Having A Party." Or it may have been last week - rocking to " 'Til My Baby Comes Home," a shuffling oasis in a robot-land of four-on-the-floor technofunk, or making love to yet another strong remake, of Stevie Wonder's "Creepin'." Whenever it was, it was a night when millions fell in love with the voice of the premier crooner on the black music scene and one of the safest bets for future crossover stardom - a champion of romance in a heavyweight housing (or as *People* dubbed him, the "Pavarotti of Pop") by the name of Luther Vandross.

For music buffs, it was undoubtedly earlier, when his name became associated with high quality pop projects with a theatrical flair: *The Wiz*, which featured Vandross' "Everybody Rejoice (A Brand New Day)," a career break which resulted in enough royalties for Luther to land his first Manhattan apartment; David Bowie's "Young Americans" and "Diamond Dogs" tours, which Vandross joined as a backup singer after singing and arranging vocals on the "Americans" LP, as well as contributing a song, "Fascination;" Bette Midler's "Songs For The New Depression," which marked another turning point in Vandross' developing career, as producer Arif Mardin tapped the emerging vocal star for future projects with Carly Simon, Chaka Khan and the Average White Band.

By the time Vandross cut his solo deal with Epic in 1981 his reputation as a session singer had landed him these projects as well as a brief tenure at Atlantic with his own group, Luther, and a successful jingle career, during which he became the voice of 7-Up, Kentucky Fried Chicken and other nationally advertised clients, and a stint as the lead voice for two disco-oriented studio bands, Change and Bionic Boogie. Such varied activity, particularly his ongoing jingle career, put Luther in the shape necessary to produce his first solo LP himself. Its success led to an explosion of production work, and Vandross brought his newfound credentials onto projects for Cheryl Lynn and his idols Dionne Warwick ("How Many Times Can We Say Goodbye") and Aretha Franklin (the gold-selling "Jump To It" and "Get It Right"). Though the hectic pace of his performing career necessitated utilizing ace session bassist and solo artist Marcus Miller as co-producer on Vandross'

last two solo projects, his extra-curricular work continues. Currently he is preparing to produce Broadway star and dancer extraordinaire Gregory Hines' first solo LP, a project, given Hines' versatility and Vandross' unique talents, for which one would be hard pressed to come up with a more apt producer.

Meanwhile, "The Night I Fell In Love," Luther's current solo offering continues its ride at the number one spot on *Cash Box*'s B/C album chart. He recently received national TV exposure as a performer on the NBC *Motown Returns to the Apollo* special, and he's in the midst of preparations for a national tour which kicks off May 30 in Augusta, Georgia and will continue throughout the summer. Opening for the star on certain dates will be Whitney Houston, an emerging star, already the darling of the critics and sure to provide the perfect complement to Vandross' sophisticated revue. It has already been a triumphant year for the veteran singer, who has emerged as the leader in a crowded field of superior black male vocalists. With singles still to come from the LP and the upcoming tour, it's likely to be the year those that haven't already fallen in love with Luther get wooed.

"I'm exactly living my fantasy from a young person. I'm specifically living out what I set out to do. It's like a serious groove," Luther told *Cash Box* recently. Examining his history gives the sense of a career in the making from his earliest years. Growing up in the Alfred E. Smith Housing Project on Manhattan's lower east side, Luther eschewed the traditional boyhood activities for fantasies steeped in the pop music tradition. A singing sister, who worked as a member of the Crests ("16 Candles"), provided further inspiration. "I was into my own little fantasy," he has said. "My mother would say, 'Why don't you go downstairs? They're having a kickball game.' I'd say, 'Mama, please, why would I want to do that when the Supremes are on *Ed Sullivan*?' Nothing could replace Diana Ross coming down a staircase singing 'The Lady Is A Tramp' with 15 yards of gown behind her."

Such devotion served him in good stead when he eventually got to arrange vocals for Ross' "Silk" LP, as well as produce Franklin and Warwick. "Those three, those particular three, were the three I could listen to no one else because of," Vandross told *Cash Box*. "I got to meet and work with them all. It's amazing. I gotta really let 10 years go by and look back and see how truly amazing it is, because now it's like I can't see the forest

for the trees. Even though I can acknowledge that it's amazing, I don't think I'll feel it until I go back a while and say, 'It's amazing that I pulled that off.'"

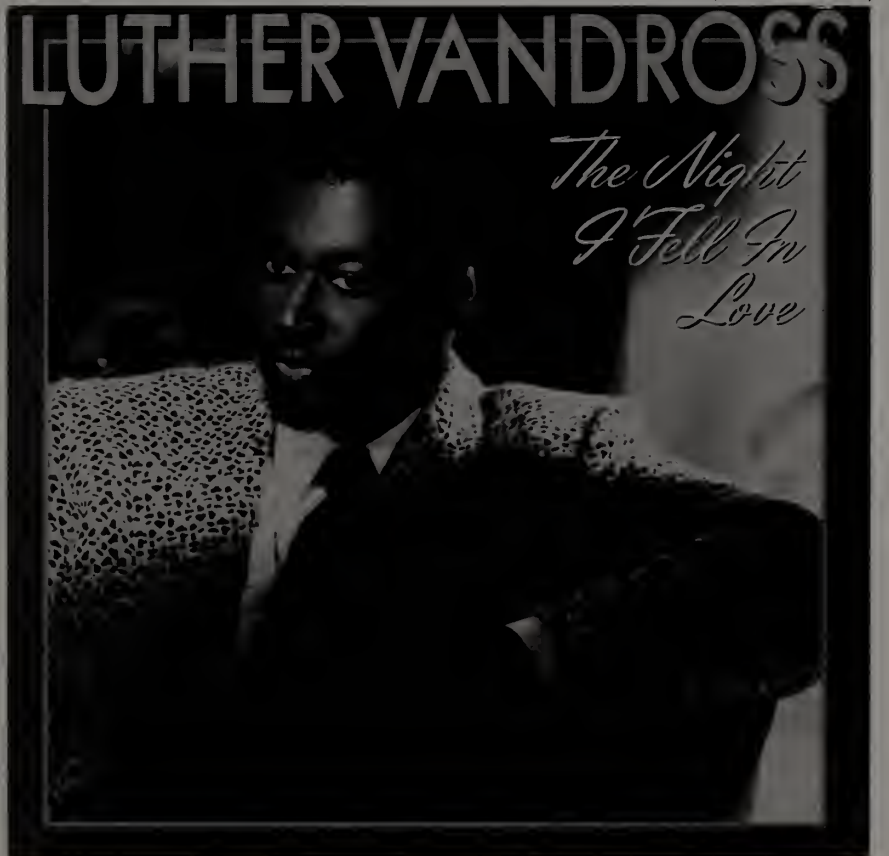
Luther's boyish amazement at working with his idols evolves into professional respect when the subject is another of his former employers, David Bowie. He has said of Bowie, "Half the time I didn't know what the man was talking about but I loved the music." Luther's feeling now is shaped by his years as a producer and headliner. "At that age I was so open to many things - not that I'm not now - but I hadn't formed a lot of musical opinions and criteria for things. So in addition to what I liked there was the acknowledgement that there was a lot of stuff out there. Plus Bowie was doing an R&B-bent album. 'Young Americans' was R&B oriented. It wasn't like total shock."

Vandross' continued theatrical training was

directed by Bette Midler, to whom he was introduced by Bowie. After working on Midler's LP and touring with her for two years, he had learned a thing or two, about nervousness for example. "I wasn't nervous," he once said about going solo, "I'd seen Bette bite her nail polish off every night before the show, then go onstage and be fabulous. So I said it's nothing. Everybody gets nervous." In a larger respect, the Midler connection opened the doors that would lead to security and the eventual solo shot with Epic. "That's when I met Arif," he says now. "Arif, who was producing a lot of people, would call me on everything he did. And that's how I started getting known as a background singer."

But before Luther could hit the streets under his own name, a slight detour was in store in the form of lead vocalist on recordings by Change and Bionic Boogie. In spite of the limited success, Vandross knew it wasn't his

(continued on LV 12)



"The Night I Fell In Love"

1985



VISITING RADIO — Luther Vandross recently stopped by Philadelphia's WDAS to talk about the new record. Pictured (l-r): E/P/A's Eric Nuri, Vandross and Butterball, WDAS.

Cash Box Salutes Luther Vandross

Luther Finds A Home At Radio

By David Adelson

LOS ANGELES — To black contemporary/urban radio programmers, new Luther Vandross product is as highly anticipated as new projects from Prince, Michael or Stevie. Vandross product is out of the box on the BC/urban level with most programmers playing four to five cuts off an album. Several programmers were playing every cut off "The Night I Fell In Love."

Vandross is a familiar and likeable figure at radio. His in-studio appearances, impromptu on-air performances and constant correspondence with programmers have made him a welcome guest at stations from coast to coast.

One sentiment was echoed time and time again by radio programmers coast to coast — "this is only the beginning for Luther." Programmers have heralded "The Night I

Fell In Love" as his best record yet but always qualify their thoughts with a projection of even greater things to come from Epic's new superstar. The following reflections by programmers highlight one fact conclusively. Luther Vandross has a home at radio.

Lynn Tolliver Jr. WZAK, Cleveland

"In this market, 'Creepin,' 'The Night I Fell In Love' and 'Wait For Love' are the strongest cuts on the album. There seems to always be a cut on the album that has been done by another artist. He does a tremendous job on those and that's usually the selection that gets the most response."

Graham Armstrong, WGCI, Chicago

"We're always right out of the box on Luther. We get everyone in our audience but usually it's a heavy concentration of women 18 to 34 so I'm going to play artists

that they're seeking. Luther is one that fills that void and he's probably the best out there for that. Luther has proven himself over the years and he's been a winner.

"Due to my experiences with his last album, and I've liked all of them, I've noticed radio has a tendency to jump on everything and burn it out real fast. What happens then is the audience gets real tired of it and that's not fair to the artist. What we do is play three or four real good cuts off the album and maybe save two or three. I may have a favorite cut off an album, in this case it's 'Wait For Love,' and I'm waiting to play it because I didn't want it to get caught up with 'Creepin,' and the other cuts on the album.

"I'd like to say we treat each project equally but I don't think that would be the case with Luther. The audience seeks out Luther. They wait for him just like they wait for Stevie or Prince. There are certain artists where the audience will know the record release date at the same time we will — Luther is one of these artists. They're hounding the record stores, seeking his record out.

"You couldn't have picked a better album for me to talk about. I think it's superb and they might even go three or four deep on it."

Kevin Fleming, KGFJ, Los Angeles

"We are most definitely out-of-the-box with Luther. I think we're in an age of balladeers and Luther is at the forefront of balla-

deers — not only for black and urban music but for a huge crossover audience.

"Luther's already set the stage for himself and people already have a feel for what he's about to do right before new product comes out. Luther is the type of artist where you have certain expectations and what he does is deliver on your expectations."

"Right now we're playing four cuts off the album. Luther appeals to our target demo but he also appeals to a broad range of demographics. In this market, youth can get into him because it's a big ballad market. Of course, he falls right into the 18- to 34 and you can get 25+ because he's got that up-scale sound. He can also get 35+ because of that smoothness.

"We always jump on the ballads because they become period classics for the next three months. 'Creepin' will definitely be a classic."

James Alexander, WJLB, Detroit

"Luther is of such status now and his track record is so impressive that we take him out of the box. We went with the single initially and when the album arrived we went with various cuts.

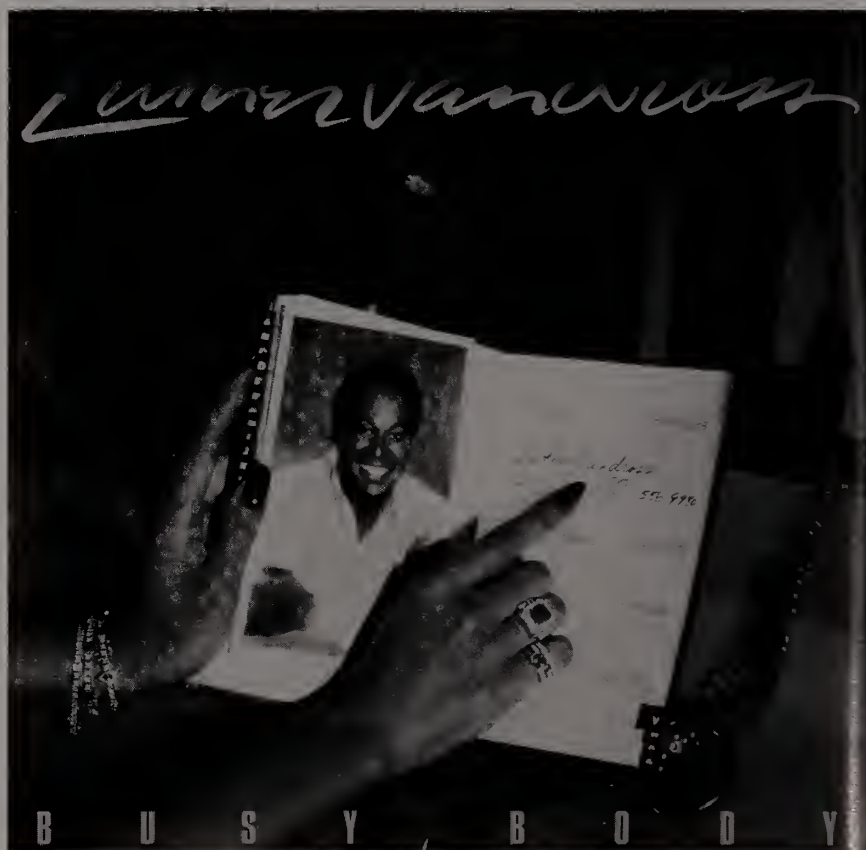
"Of course, when a Luther album comes in, it obviously warrants immediate attention. Luther is definitely in our superstar category and when we receive his product we

(continued on LV 12)

Here's to
Pac Man,
Numero Uno Pizza,
and what to make louder,
the voice or the bass!

Congratulations.

Your friend,
Marcus Miller



"Busy Body"

1983

We are proud to represent you.



CBS SONGS

...THE MUSIC PUBLISHING COMPANY

Cash Box Salutes Luther Vandross



The Team That Helps Realize The Talent

By Peter Holden

LOS ANGELES — Behind the success of any recording artist or entertainer, there is an extensive amount of teamwork that must be carried out. From the more obvious members of the team such as the musicians which play on the records or perform live on stage, to the artist's manager, to the booker and the publisher, there are many members involved. Since Luther Vandross' signing to Epic Records in 1981 that team has grown and

taken shape ultimately helping to bring Vandross to where he is today and where he will be tomorrow. That place, on both counts, is the top.

In speaking with many of these people, from business manager Bert Padell, who has been with Vandross for over 17 years to Alive Management's Shep Gordon and Daniel Marcus, one thing is common. A strict faith in the singer and his amazing talent. "There

was never a question that Luther had 'it' from the very beginning," says his manager Daniel Marcus. "I think all the great performers have had it from the start, and I think that it is really just a question of timing and, as a manager, having a rein on the situation so that the market collides with the artist at the right time. When we began working with Luther, it was exactly in our field of expertise, and right now he is in the top five among his peers in terms of putting people in seats in the big halls." It seems that sort of status was only time away when Vandross began his solo career in earnest with his signing to Epic almost four years ago.

Shep Gordon, partner with Marcus in Alive Management and Island/Alive film distribution company, recalls, "I was introduced to Luther through his business manager Bert Padell, and once I heard his first record, I could just feel the talent." Helping build Vandross' career with key touring and marketing decisions, Gordon explains, "His career has worked in a very natural progression. I'd say our greatest contribution has been just trying to carry through on his desires. He is very strong as an artist; he knows where he is going both on his records and in his live show. With other artists, my contribution is much greater creatively, and with Luther my job is really just clearing a path for him."

With Vandross' fourth and latest Epic LP, "The Night I Fell in Love," already at the platinum plateau, the singer's upcoming tour — starting in June — is sure to be his biggest and best yet, and according to some Luther's live performance is "the best show on the road." Norby Walters booking agency has worked with Vandross on his last four tours, and agent Jeff Frasco notes, "Luther has been successful on the road from the very start. The first time out, we had him opening for the Commodores when they still had Lionel Richie, and we basically broke him from that. He then headlined the smaller halls and sold those out. Last year the Deele and DeBarge opened for him, and this time out should be even better. The venues are basically the same size, though we're doing small halls in Detroit, L.A. and in New York and the stage show is very sophisticated. I think what is special about Luther's concerts is that there is a warmth that comes off the stage which people can relate to. It's often difficult for an artist to get an audience to sit and just listen to the music, but he is one of the few that can do that. And he can do it without having to go into a fast number where people are up and boogieing; he is able to command attention from the audience in a rare way."

As for Vandross' classy and well-paced live

show, manager Marcus says, "The things that have influenced Luther as a performer have been great presentations and ambiance. Things that were seen in the performances of people like Aretha Franklin and Dionne Warwick and the Supremes. It is all part and parcel of Luther's own Yellow Brick Road that he is building. He is a great singer and performer and he enjoys it. And his philosophy in the marketplace is, 'Don't mess with the ticket money.' He gives you your money's worth. In his live shows, he likes to perform classic songs as well as his own things and the things he writes with Marcus (Miller). His stage performance is a big show and presented very nicely. It's very risky because it's expensive, and he, probably more than any other entertainer, could go on the road with a back line show, but that wouldn't be what he would want and it wouldn't be what the people want to see."

The variety that audiences get in Vandross' live shows is also heard on his LPs. While he is clearly one of the industry's top songwriters together with Marcus Miller, on his albums he chooses to use a combination of original and cover material. CBS songs executive vice president Harvey Shapiro notes, "From a publishing standpoint, the thing that is great about Luther is that he is a great singer/songwriter who can write for himself and write good songs for other people's projects. Even though he only writes about half of the songs on his own albums, he is an excellent producer and writer for other people and that is a real asset for us as his publisher. I think it is also very healthy for him as a singer, because many artists that write their own material will only do one cover tune on their album at most, Luther is a very discriminating singer." This kind of versatility as an artist is what makes Shep Gordon call Vandross a "very gifted writer, producer and artist. He is simply a very gifted triple threat — one of the few of our time, and I think

(continued on page LV 74)

Luther, the man with the great voice, the musician, the producer, old friend. It is always a pleasure to work with you.

Arif Mardin



LUTHER AND DAVID — Luther Vandross takes a few minutes to chat with David Lee Roth.

NORBY WALTERS Associates

Are Extremely Proud
To Represent

LUTHER VANDROSS

We Wish Him
Continued Success
In His Multi-faceted Career
As Writer, Producer and
Performer Extraordinaire



GETTING THE GOLD — Backstage at L.A.'s Universal Amphitheatre, Luther Vandross was presented with a gold record for his 1983 LP, "Busy Body." On hand to present the award were (l) Larry Douglas, Epic; and (r) Larkin Arnold, CBS.

Cash Box Salutes Luther Vandross

Epic Execs Are Excited About The Future

By David Adelson

LOS ANGELES — What does a record company do with a superstar, platinum act that has yet to reach his potential audience? For E/P/A executives, the answer to this pleasurable dilemma is simply: be patient.

"I think Luther has reached a superstar level of success that still has a future to it. There's even more growth that's going to come," said Dan Beck, vice president of product development, E/P/A. "His previous albums have all exceeded the platinum level

and this one is going to exceed that tremendously. Despite such success, he still has a potential audience out there that we're looking to reach."

Indeed the career of Luther Vandross has hardly reached a peak. Despite critical acclaim, overwhelming sales and an incredibly loyal consumer following, Vandross has yet to make the major audience impact many predict. The fact remains that when he does, the results will be nothing less than

overwhelming.

"Expansion is of course important," said Beck. "But with a career like Luther's you don't have to make every move on this particular album. We know we can continue to build steadily and in a healthy way because this guy's going to be around for a very long time. We've really just got to work it one step at a time."

At this stage, Beck and E/P/A are increasing the artist's visibility through network television appearances, videos and a tour schedule that includes Vandross' biggest venues to date. Despite the increased visibility, Beck remarked that Vandross has a deep commitment to his legion of fans that have already brought him platinum success. "He's definitely making sure he's taking care of business for the people who have been there for him," said Beck. "Expansion is one thing but you have to make sure you take care of a million buyers out there."

T.C. Thompkins, vice president, black music promotion, E/P/A, remarked that the key to Vandross' success lies in both his material and voice. "In all cases, the material is excellent and it makes our job that much easier." He added, "Most definitely he's the number one crooner of the 80s. A lot of people are trying to get that sound but nobody has that instrument in their throat like Luther."

"Luther's personality has a lot to do with his acceptance," said Thompkins. "We took him out on a promotional tour for "Never Too Much," and everybody loved him. Radio loved him, the stores loved him and he proved to be just a super person who is real hard to aggravate. His personal charisma has a great deal to do with his success."

"Radio looks at Luther as an established superstar," said Maurice Warfield, director, black music marketing, west coast, E/P/A. "When they get his records they program

(continued on page LV 14)

CONTINUED
SUCCESS

GRUBMAN INDURSKY & SCHINDLER, P. C.



"Forever, For Always, For Love"
1982

“The Bad Boy Is Back”

Dear Luther,

Years of hard work and your outstanding talent has paid off.

It is with the utmost pleasure that we are able to share in your well deserved success.

*Jeff Sharp
Dennis Heffernan
Barbara Jennings
John Parrent*

*Stageright Productions, Inc.
1521 York Road
Lutherville, Maryland 21093
(301) 339-7117*

Cash Box Salutes Luther Vandross



LADIES MAN — A couple of admirers visited Luther Vandross backstage during one of his many L.A. appearances. Pictured (l-r): Leslie Uggams, Vandross and Debbie Allen.

Putting The Music Together

By Gregory Dobrin

LOS ANGELES — Since Luther Vandross' days as a New York studio back-up singer, a wide spectrum of artists have entered his world. He has worked with the greats, from Diana Ross to Aretha Franklin, Bette Midler and Dionne Warwick, and that is just to name

a few. Moving among the underworld of talent which has made the New York community of studio musicians and vocalists a rich breedingground for headliners, Vandross was influenced by the best the business has to offer.

It's no wonder that this song stylist, who

has been produced by luminaries such as Arif Mardin, should emerge as a talented producer in his own right. In the studio, Vandross has earned respect and recognition, the kind that has taken years to solidify, and has in recent years mellowed into a firm reputation.

Two of Vandross' closest associates in the studio are writing partner Marcus Miller and producer Arif Mardin. In separate interviews, Miller and Mardin gave reasons for Vandross' reputation of excellence, with memories from the old days and insights into the present.

"We were both working in the New York studios," said Marcus Miller. "I was a studio musician and he was a studio background singer. This was around 1978-79. So we kind of knew of each other, even though we never got to meet. You know, the singers never sing while the rhythm players are playing — they generally come in about two hours later. Anyway, one day Luther decided that he

wanted to make a record, so he just called me up out of the blue and said 'I'd like you to write some stuff with me, because I want to do a record. He said he'd heard good things about me as a bass player.'

That writing project never came to pass, but when Vandross put together his first demo, he called Miller again, this time to ask him to play bass. "He'd never heard me play, mind you," said Miller. "He just decided to call me because of what he had heard about me, which I thought was great."

The relationship gelled when both Vandross and Miller were hired by Roberta Flack for a band she was putting together, Miller on bass and Vandross on back-up vocals. "That's when we started writing together," Miller said.

From there, Vandross' debut I.P. was released, and he and Miller set about writing a string of tunes in the ensuing years. They

(continued on I.V-12)

Congratulations!

Luther

With Best Wishes From
Sissy Alexander

BEVERLY WILSHIRE
TRAVEL

9434 Wilshire Boulevard
Beverly Hills, California 90212
(213) 858-1743 / 272-0188

Distinctive, Personalized Travel arrangements for individuals and groups in the Entertainment Industry.



"Never Too Much"
1981

Happiness

D

Luther Vandross

America's Love Affair With Luther

(continued from LV 3)

future. "I knew I did not want to front anyone's disco group. Because that, right there, that commits you to the rest of your career. You know, first impressions, that whole thing. I was a little frustrated through that period, because I had gotten a lot of tapes and things turned down by several different record companies, but when I brought them "Never Too Much," they thought that was the one. And also in order to retain artistic control over everything and to be my own producer I had to go ahead and front the money myself off of my jingle money and session fees and make the masters with my own money and then try to sell them to the company, as opposed to trying to get the company to finance it, which means that they dealt you your cards."

Now that Vandross controls the cards, what's in them? On the immediate horizon is the second single from "The Night I Fell In Love." The song, "It's Over Now" will be released next month. "We just finished the 12-inch. Ray Bardani and Marcus Miller just did a 12-inch version of it and we edited that down for the 7-inch version." Some critics have credited Miller with adding a serious shot of funk to slightly rough up Vandross' romantic tendencies. Miller first co-produced Luther on the "Busy Body" LP. "I'm so glad I met him," Luther says. "We got along musically so well. I met him on Roberta Flack's gig. He was the bass player, I was the backup singer. So over the years, we talked. He was there before I got my record deal, and all of that, you know, trying to encourage me and keep me going. What happens is that you do your first album, you produce it all, you write it all. You go on tour, and then you get to do Cheryl Lynn's album. So in the middle of the tour - you sing on Thursday, Friday, Saturday, Sunday nights on tour - you get on a plane Monday morning and you go produce Cheryl Lynn from Monday, Tuesday and Wednesday. Thursday morning you get on a plane. You finish with that, they love Cheryl Lynn, you get the Aretha Franklin offer and Cheryl and Aretha pass each other in the hall way as you sit in the studio from noon to four in the morning, you know, producing two things at the same time. And year after year of doing that you get down to your third album, you need a bit of help. So Marcus was there, I said, 'Marcus, listen. C'mon and share this responsibility with me, and let's do a fabulous job, and we did it, and now it's like a fabulous, comfortable thing for me.'"

But Miller won't be involved with Vandross' next production project, Gregory Hines' first solo album, and its development is typical of the Vandross style. "It's interesting that every time that I produce an outside act, I always ask for it. I went to the record company and asked for Cheryl Lynn after I did "Never Too Much." I went to Clive (Davis) and Aretha and asked for her, and I asked Clive for Dionne Warwick. And I called up Gregory Hines. I said, 'You haven't done an album. Do you think you would like to? Are you thinking about it?' He said, 'No.' And I said, 'Ooh, let me do it.' Let me be the one that gets you that debut album and bring you to my record label." So I brought him over to CBS, to Epic, and we're gonna do it." But the same confidence that comes with supervising the works of childhood heroes fills Luther's response to the suggestion, made in jest, that he might not want to give singers like Hines too much room to move. "Oh no, no, no. I don't feel any competition with him at all," Luther says. He knows Hines is a major talent. "He is, but so am I, so puhlease," Luther laughs with one of his trademark interjections.

Still juggling various projects, Luther has his hands full for the rest of '85. Throughout the various enterprises, he will be looking for ways to deal with one small problem, a lack of visibility on the overall pop scene. "I can tell people that all four of my albums have gone platinum or that this last album went platinum in a month, and they don't believe it. They say, 'Wow, we knew you were doing good, but we didn't really realize . . . ' so it's indicative to me that the visibility, the profile, is not that high. I haven't had a crossover record yet. I've gone platinum basically on R&B sales up to now, which is fine. I mean I think that's intense. You know when they write the R&B history book, I want be in that."

Of course, Luther Vandross has already emblazoned his name in that book by virtue of his vanguard spot in the resurgence of romantic singing that has been an integral part of the '80s R&B scene. It should prove to be only a matter of time before an ever-accepting public opens its ears to his music in the same numbers that have greeted his contemporaries and that rallied behind his predecessors. In the tradition of Mathis, Cooke, Benton, Gaye and Pendergrass, Luther Vandross has forged a career that is simultaneously chiseled in and ready to spring from the pages of the soul chronicles.

A Home At Radio

(continued from LV 4)

give it the appropriate attention.

"Several cuts are doing well in this market: 'The Night I Fell In Love,' 'If Only For One Night' and 'Creepin.'"

Terri Avery, K 104, Dallas

"He's definitely right out of the box. It's been the number one selling album since it came out and he doesn't seem to appeal to any one particular demographic. It seems everybody loves him.

"I usually fluctuate on records, maybe pulling one or two cuts off an album, but with Luther's album we're playing every cut. The heaviest rotation is on the single but I'm getting a lot of response to 'Creepin!' Whatever they choose as the next single is O.K. with me because I'm playing all the cuts anyway.

"Again, the only difference between the way we treat Luther and other projects is that we're playing all the cuts off the album. We didn't even do that with Prince at first. You have to understand that Luther is a singer and songwriter who writes songs that are meaningful and that get to people. This

will definitely be Luther's biggest and best to date."

Tony Quartertone, WRKS, New York City

"Out-of-the box all the way! He hits big in this market. You can't just play one Luther, you have to play three or four Luthers. I waited here until 8:00 at night to get the album and once I got it I went on three cuts.

"You've got to deal with Luther on an individual song basis. His popularity ranges from males to females but his main strength is naturally the women — anywhere from 16 to 50 years old. We get calls for him from 40- and 50-year olds.

"Luther is really a mass appeal artist. He sings a lot of what the males want to say to their girl-friends so we get a lot of calls from kids. He's almost like a translator for the male audience to the female audience.

"My personal favorites are 'Creepin' and 'If Only For One Night.' Those two songs are in heavy rotation and I'm now going into the album and find some more songs to pull out."



Putting The Music Together

(continued from LV 10)

wrote the title track for "Jump To It," for Aretha Franklin, an album Vandross produced. Several tunes were written for Cheryl Lynn, and for Dionne Warwick, not to mention the theme music to the Alan Rudolf film *Choose Me*, a tune entitled "You Are My Choice Tonight." The partners also collaborated on Vandross' current B/C hit, "Till My Baby Comes Home."

One man who has witnessed Luther Vandross' growth since the very early days is producer Arif Mardin. "We were doing a single with Bette Midler," remembers Mardin. "Bette Midler had called Luther to do the song, 'Strangers In The Night.' He did some stellar backgrounds, and we were all so impressed, we just went 'Wow!' That was when I first met Luther."

It was Mardin's enthusiasm that helped land Vandross' first recording contract. "I called Henry Allen, who was president of Cotillion Records at the time, and I recommended he listen to Luther. So they gave him a recording contract. I believe he made one or two albums for them."

Luther had become "like family," according to Mardin. Whenever a project arose that required the expertise of a top-notch backup vocalist, Mardin would call in Vandross. "Each time there was a project, it was 'Call Luther. Call 'Doctor' Luther.' And he would come in and create these incredible background parts."

Mardin was influential in Vandross' career. Also influential was the man responsible for signing Luther Vandross to CBS Records, now senior vice president of CBS Records, Larkin Arnold. "Luther's former manager, David Franklin, brought me a tape," said Arnold. "I was very impressed with the demos, and we set up a meeting at my west coast office.

"I had been familiar with Luther as a singer as the lead on one of the Change songs," Arnold remarked, referring to the band with which Luther had sung in the late '70s. "I was not aware of his being able to write and produce, which is what his manager made me aware of."

Arnold is not surprised to find Vandross growing as a producer, the earmarks were there from the outset. The multi-talented artist has proven his weight in gold with all of his skills, which is nothing short of a feather in the cap of the label that has given Vandross his biggest breaks. With each of his associates, the success boils down to some fundamental talents. A playful creativity is at the root, one that keeps his workmates on their toes.

"He's really clever," said Miller, "I think that's one of his greatest assets. He thinks of some really unusual things to do, which

seem so natural once they've been done. When he hears some music I've come up with, he really knows how to listen to the track, and put a melody into it that fits the track just like a glove."

Mardin agrees: "He knows how to come out with the heart of a song, with just the right harmonies, the right melodies and very quick. He's fast and creative, and because he's also a close friend, it never seems like hard work when we're together on a project. And, of course, the voice is always wonderful."

The Vandross voice is an instrument that each of Vandross' associates were quick to comment on. "The first time I heard him sing was when we were doing background for Roberta," said Miller. "I knew he was a great singer then. It's great to write a song and hear it performed the way he performs it."

It is Vandross' exceptional talent for improvisation that most impressed Miller, who likens Vandross' style to the improvisational skills inherent in most jazz vocals. "He reminds me of a jazz singer, who doesn't know what he's going to sing when he gets up on stage. Luther knows what songs he's going to sing, but he doesn't necessarily know how he's going to do it. He does it different every night, and he's so creative. He's the only singer around these days who has the courage to sing live on the radio. Other singers would be afraid to risk it."

Risks, chances — both seem instrumental in the Vandross success story. A belief, both in his inimitable talent and the music he applies it to, is pivotal in Vandross' career, and have bred belief from those around him.

"I think Luther has one of the purest voices in music today," said Arnold. "The range, and the things that he can do with his voice are completely unique. I've been involved with a lot of vocalists in my time, and Luther has got to rank up there with the best as far as pure ability. There are very few, I don't care what they are, that can match him in that."

It was such striking ability that caused Arnold to choose the Vandross tape from the many tapes he received that week back in 1981. It was Vandross' excellence in the recording studio that caused Arif Mardin to include Vandross on nearly all of his projects during the '70s. And it was that incomparable vocal style and understanding of music that has made the writing partnership especially satisfying to Marcus Miller.

Each of these relationships is on-going, each of them a well spring of enjoyment for the public at large. And for Luther Vandross, these professional and personal relationships may well be the kind of emotional and business underpinnings that will insure the artist's continued success for decades to come.

SEVENTEEN
YEARS
OF
LOVE AND
FRIENDSHIP
CONGRATULATIONS

PADELL NADELL FINE WEINBERGER & Co.

1775 BROADWAY

•

NEW YORK, N. Y. 10019

Cash Box Salutes Luther Vandross

The Team Behind Luther

(continued from LV 6)

the possibilities for his career are endless." With that kind of description and that kind of talent, Vandross has already taken on America successfully. Four platinum albums out of four releases is not bad, so what new horizons are awaiting the singer/songwriter? The international market of course. Shep Gordon explains the current strategy for taking Luther Vandross to the people. "The tour which we are just embarking on and the next single to be released are of course the next step, but beyond that, we will slowly enter the process of breaking Luther to the part of the world that doesn't already know him. We want to work more outside of America where it is just starting to take off."

According to CBS International's Julian Shapiro, "Luther's greatest success outside of America came around Valentine's Day two years ago, where he had an enormously successful multi-date stand in London. His presence in England and in Holland is very good, and it just follows that an artist who has had the kind of success that Luther has already enjoyed in America is a prime candidate for the international market. Though Luther has a different style than some of the artists that have come out of America in the past few years like Prince or Madonna, I think he carries on in a great tradition of love balladeers and is in the same league as a Sam Cooke, Marvin Gaye and Teddy Pendergrass, who are all in the vein of the classic male singer."

And it is precisely that difference from many of the highest image performers on the scene today that makes Vandross stand out as a pure talent, a classic performer and singer. Business manager Bert Padell says, "I've been working with Luther for 17 years, and his natural talent has always made him a very special singer, and for him, success has not even started yet." Manager Shep Gordon adds, "I think at a certain level, I think people have a gift from God. And that is really the level that Luther is at — there are artists of this kind that have a gift, and then there are novelties. Novelties always hit harder and faster at first, but gifts always stay around a lot longer." Manager Daniel Marcus explains, "We felt this album would be the one to push him over the top. You could really feel the momentum building, and though at some point, because we are so close, you lose your objectivity, once you hear it enough times from other people you realize that it's true."

"There really are very few real performers around anymore, and Luther is one of them." This is clearly part of Vandross' appeal: to the people who are up on the latest thing, Luther Vandross is in many ways a renaissance of pure and simple talent in a very classy and appealing package. To the audience who

never quite got hooked on Madonna, Prince, Cyndi Lauper or many of the other top recording artists of 1985, Luther Vandross is a musical savior. "Maybe I'm exaggerating," says Marcus, "But it seems to me that a good percentage of the charts are made up of songs and artists that are untested and unproven. Many are studio things that aren't duplicated by live performance. In the case of Luther, not only does he enhance the music, he takes it to a new level and recreates it. One of the things that he is very proud of is doing live vocals over the radio. We've done that in a few cities, where Luther will go in with his engineer and a little board they have — they will be laughing and joking one minute and then Luther will be on and it is like a drug. The people in the studio go nuts and the switchboard lights up. He coughs and things to make the people realize that it is live, but his voice is perfect!"

This kind of confidence is obviously the product of a man who knows what he can do, and what he wants to do. This is true musically as well as in his career. Skip Anderson, synthesizer player with Vandross' road band says, "Musically, Luther knows exactly what he wants. He and the road band's musical director, Nad Adderly, Jr. who also plays keyboards, really work out most of the music, but Luther can tell you if there is a problem with a note or with the bass line or whatever." As for Vandross' overall career, Marcus says, "He's had many years to think about what he wants to do, and he's always been very definite about his image and his sound. It takes a special person to take a career and open the floodgates of talent in order to have that career addressed and Luther is that person. Our philosophy has always been to try and enhance what the artist has come up with creatively in terms of a record or a live show, and to make sure, number one, that it does happen, and number two that it is on an even wider scale than the artist originally envisioned. I think that we have been very good in terms of bringing Luther to the people that he has needed to bring his creativity to fruition and in keeping him current."

"There are some people who will say, 'I have the ring, bring me the jewel case,' whereas Luther has very specific and definite ideas about what he wants and most of them are very good. If they are not right on, they are very close." And in the case of Vandross' current status as a singer/songwriter/performer, he is not very close, he is right on.

Though Luther Vandross, in this case, is indeed the ring, there are also a number of jewels among his team which shine in their own right, and without their help Luther Vandross might have had a harder time reaching the pinnacle of success that he has reached today.



Epic Execs Look To The Future

(continued from page LV 8)

them, report them and play them constantly. Even on his new album he only had one single and radio stations are playing four cuts apiece."

According to Warfield, CHR acceptance of Vandross was inevitable after such a huge base developed at BC/Urban outlets. "I was very pleased that the record crossed over, he remarked." Coupled with the R&B support he had, the album became a million seller."

Warfield maintained that the label never

targeted the artist towards one particular format. We devoted our attention to exposing him to all formats," he said. "It paid off because every one of his albums have gone beyond gold and he is more popular today than he ever was before."

Obviously overjoyed at the success of the latest project, E/P/A executives forecast nothing but the brightest future for Luther Vandross. As Warfield put it. "He's going to be magnificent for a long time."



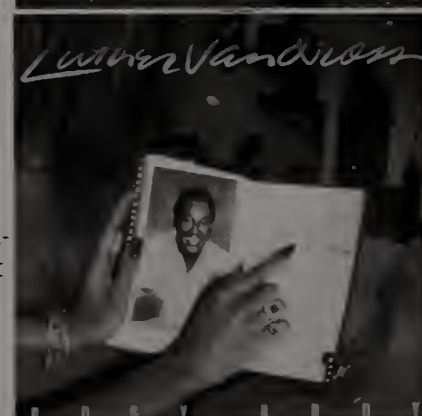
VANDROSS AT THE GREEK — December 5, 1981, Luther Vandross was greeted by friends and business associates backstage following his performance at L.A.'s Greek Theatre. Pictured are (l-r) front row: Shirley Brooks, CBS Records International; Larry Stessel, E/P/A; Frank Dileo, E/P/A; Frank Rand, Epic; and Michael Alhadeff, E/P/A. Back row, (l-r): Ed Howard, David Franklin & Assoc.; Maurice Warfield, E/P/A; Bill Freston, E/P/A; Myra Weston, E/P/A; Vandross; Larry Douglas, E/P/A; Ron Lanham, E/P/A; and Larkin Arnold, CBS.

Discography

Year/Label/Catalog No.	Album Title	Song Titles
1977/Cotillion/SD9907	Luther	Funky Music (Is A Part Of Me); The 2nd Time Around; I'll Get Along Fine; Everybody Rejoice; Emotion Eyes; This Strange Feeling; It's Good For The Soul (Part I & II)
1978/Cotillion/SD9916	This Close to You	This Is For Real; A Lover's Change; Don't Take The Time; The Jealousy Is In Me; I'm Not Satisfied; This Close To You; Don't Want To Be A Fool; Come Back To Love; Follow My Love
1979/RFC (Warner Bros.)/ RFC3438	The Glow Of Love (With the group Change)	A Lover's Holiday; It's A Girl Affair; Angel In My Pocket; The Glow Of Love; Searchin'; The End

The Epic Years

1981/Epic/FE 37451	Never Too Much	Never Too Much; Sugar And Spice (I Found Me A Girl); Don't You Know That?; I've Been Working; She's A Super Lady; You Stopped Loving Me; A House Is Not A Home
1982/Epic/FE 38235	Forever, For Always, For Love	Bad Boy/Having A Party; You're The Sweetest One; Since I Lost My Baby; Forever, For Always, For Love; Better Love; Promise Me; She Loves Me Back; Once You Know How
1983/Epic/FE 39196	Busy Body	I Wanted Your Love; Busy Body; I'll Let You Slide; Make Me A Believer; For the Sweetness Of Your Love; How Many Times Can We Say Goodbye; Superstar/Until You Come Back To Me (That's What I'm Gonna Do)
1985/Epic/FE 39882	The Night I Fell In Love	'Til My Baby Comes Home; The Night I Fell In Love; If Only For One Night; Creepin'; It's Over Now; Wait For Love; My Sensitivity (Gets In The Way); Other Side Of The World



The Night I Fell In Love

IS NOT
JUST ANOTHER
PLATINUM
LUTHER VANDROSS
ALBUM.

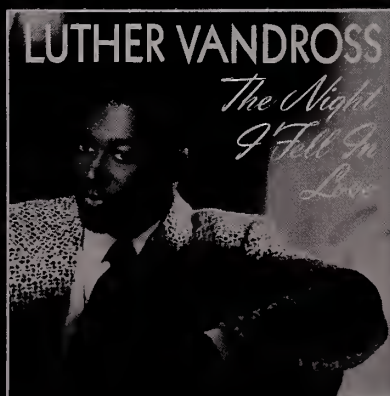
Right from the beginning Luther Vandross has been hailed by critics as one of the definitive voices of the Eighties.

Now, here's his definitive album! Platinum in five weeks. No. 1 for five weeks. And it's really just getting started!

In addition to the sensational debut single, "'Til My Baby Comes Home,"³⁴⁻⁰⁴⁷⁶⁰ there are four additional tracks that are getting heavy airplay and intense reaction!

- The brand-new single,³⁴⁻⁰⁴⁹⁴⁴ "It's Over Now." Video available soon.
- The brilliant title track, "The Night I Fell In Love."
- The beautiful "If Only For One Night."
- The sleeper that's coming on strong, "Creepin'."

With a 60-city tour starting May 30th...and many cities selling out the day tickets go on sale...watch for "The Night I Fell In Love" to last a long, long time!



FE 39882

ASSETTES,

ONAL.

for

Mark

© 1985 CBS Inc.

TOP 75 12" SINGLES

		Weeks On 5/25 Chart		Weeks On 5/25 Chart		Weeks On 5/25 Chart	
1	FRESH (REMIX & DANCE MIX)/5:45 & 6:30 KOOL & THE GANG (De-Lite/PolyGram 880 623-1)	1	9	52	KING TUT (REMIX)/5:20 PAUL HARDCAST I F (Profile PRO-7070)	—	1
2	IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16			53	MATERIAL THANGZ (VOCAL & INSTRUMENTAL VERSION)/3:59 & 7:08	—	1
3	EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)/5:40	2	13	54	WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX & LP VERSION)/5:55 & 3:48	—	1
4	DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/6:07 & 4:57	4	7	55	LOVE ON THE RISE (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 4:15	32	8
5	WE ARE THE WORLD	5	8	56	BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)/7:05 & 4:25	—	1
6	EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/ 6:34 & 4:12	3	10	57	WELCOME TO THE PLEASUREDOME/GET IT ON BANG A GONG/HAPPI HI/RELAX (TREVOR HORN REMIX)/9:42	38	15
7	ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:06	6	10	58	FRESH IS THE WORD/FRESH IS THE BEAT (DUB, CLUB & RADIO MIX)/4:58, 5:59 & 3:42	33	8
8	SANCTIFIED LADY (INSTRUMENTAL)/5:30	12	4	59	PLEASE DONT GO (DUB & EXTENDED VERSION)/ 6:17 & 6:46	48	5
9	NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09	9	16	60	BACKSTABBIN' (VOCAL, INSTRUMENTAL, DUB & FREEBEAT)/5:15, 4:45, 3:37 & 2:30	45	11
10	MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS/8:04 & 3:37	10	11	61	THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCH IT) (BLEEPED & UNCENSORED VERSION)/4:39 & 4:58	52	4
11	THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00	13	5	62	SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)/4:10 & 4:20	62	12
12	SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15	14	6	63	STEP BY STEP (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07	60	12
13	THINGS CAN ONLY GET BETTER/3:59	11	11	64	WHY?/CADILLAC CAR (EXTENDED VERSION)/7:45 & 7:55	61	8
14	I WONDER IF IT TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04	16	3	65	ROXANNE'S REVENGE (VOCAL & MIX)/4:52	54	19
15	RHYTHM OF THE NIGHT/QUEEN OF MY HEART/6:45 & 3:30	7	11	66	BAD HABITS/GET BACK TO LOVE (LONG & LP VERSION)/5:32 & 4:51	55	15
16	ONE NIGHT IN BANGKOK/4:05 & 3:14	15	13	67	ZIE ZIE WON'T DANCE (DUB & REMIX)/ 5:10 & 5:50	59	10
17	ROXANNE'S A MAN (THE UNTOLD STORY) (DUB VERSION)/4:45	17	5	68	ROXANNE, ROXANNE/5:09	63	6
18	RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20	21	6	69	TONIGHT/4:58	68	14
19	DON'T YOU (FORGET ABOUT ME)/6:32	18	11	70	REQUEST LINE/THE ROOFS ON FIRE/6:46	71	30
20	YOU SPIN ME ROUND (LIKE A RECORD) MURDER MIX/MISTY CIRCLE (EXTENDED VERSION)/8:00 & 9:10	37	3	71	IF LOOKS CAN KILL (LOCAL & LONG DUB VERSION)/5:03 & 4:55	57	5
21	SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION) SOME LIKE IT HOT (7" MIX) — THE HEAT IS ON (INSTRUMENTAL)	20	10	72	BACK IN STRIDE/JOY AND PAIN (EXTENDED & SINGLE VERSION)/7:02 & 4:10	66	13
22	INNOCENT (LP & INSTRUMENTAL VERSION)/10:34 & 9:54	22	12	73	THE MEN ALL PAUSE (VOCAL & DUB) 7:10 & 7:08	64	25
23	CALL ME MR. TELEPHONE (ANSWERING SERVICE) (DUB VERSION)/6:25 & 6:12	27	4	74	DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40	65	12
24	BABY COME AND GET IT (DANCE MIX)/7:14	23	6	75	SAY IT AGAIN/INSTRUMENTAL (JELLYBEAN REMIX)/3:27	49	6
25	OBSESSION (SPECIAL DUB & DANCE REMIX)/5:30 & 6:00	25	13				
26	ALL SHE WANTS TO DO IS DANCE (EXTENDED DANCE & DUB REMIX)/7:38 & 5:17	26	6				
27	ELECTRIC LADY (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 5:52	36	3				
28	SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15	46	2				
29	CAN'T STOP/OH WHAT A NIGHT (4 LUV) (LONG VERSION)/6:08 & 5:05	29	5				
30	QUEEN OF ROX (SHANTE ROX ON)/5:17	28	12				
31	WOULD I LIE TO YOU? (EXTENDED MIX)/ HERE COMES THAT SINKING FEELING/4:59 & 5:40	34	3				
32	BIG MOUTH (BEAT BOX MIX)/5:07 & 3:00	30	11				
33	HANGIN' ON A STRING (CONTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION)/6:00 & 5:06	43	3				
34	YOU TALK TOO MUCH/DARYLL & JOE (KRUSH GROOVE 3)/6:50 & 6:30	42	2				
35	NIGHTSHIFT (CLUB MIX)/7:02 & 7:12	19	10				
36	DANGEROUS (REMIX)	50	2				
37	AXEL F/LIKE EDDIE DID	24	8				
38	DEEP INSIDE YOUR LOVE/I'M THE ONE WHO LOVES YOU/4:22 & 4:32	—	1				
39	ROXANNE'S DOCTOR — THE REAL MAN/5:43	39	5				
40	SENSE OF PURPOSE (EXTENDED CLUB MIX)/7:00 & 5:22	40	5				
41	GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME/6:30	56	2				
42	NEVERENDING STORY (CLUB MIX & INSTRUMENTAL)/6:09 & 5:28	47	4				
43	CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00	—	1				
44	READ MY LIPS (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07	44	4				
45	POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40	41	12				
46	FEEL SO REAL (INSTRUMENTAL & EXTENDED) VERSION)/5:32 & 6:50	31	5				
47	FREAK-A-RISTIC (DUB & SPECIAL DANCE MIX)/6:50 & 6:24	53	2				
48	TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)/7:37 & 5:30	35	14				
49	CRAZY IN THE NIGHT (BARKING AT AIRPLANES DANCE MIX)/BARKING AT AIRPLANES PART II (DUB MIX)/5:10 & 4:59	—	1				
50	ONE BAD APPLE (VOCAL & DUB MIX)/4:58 & 5:25	—	1				
51	SINDERELLA (EXTENDED VERSION)/ 6:30 & 5:26	51	7				

12" REVIEWS

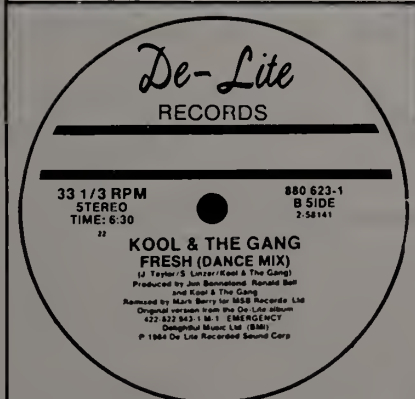
MADONNA (Sire 0-20335)
Angel (6:15) (Madonna-Steve Bray) (WB Music Corp.—Bleu Disque Music-Webo Girl-Black Lion Music/ASCAP) (Producer: Nile Rodgers) (Remix: Nile Rodgers-James Farber)
 With the single "Angel" about to bullet into the top ten, this double A-sided 12" is sure to be a hit with both jocks and consumers. An airy version of the song with a little more grind to it is strong, but the flip "Into The Groove" is the one everybody's been waiting for.

SHALAMAR (MCA 23556)
Don't Get Stopped In Beverly Hills (7:37) (Hawk-Hewett-Free) (Overdue Music—WB Music Corp.—Hip Trip Music-Lakiva Music-Irving Music-Dark Idol Music/ASCAP—BMI) (Producer: Hawk-Howard Hewett) (Remix: Louil Silas, Jr.)
 Taken from *Beverly Hills Cop*, Shalamar's latest cut features a tight instrumental intro and grooving syncopated verse which works into an excellent urban dance tune. Added percussion and effects beef up this version and the B-side has three edits.

DARYL HALL & JOHN OATES (RCA JW 14099)
Possession Obsession (6:29) (Oates-Hall) (Hot-Cha Music-Unichappell Music-Fust Buzza Music/BMI) (Producer: Daryl Hall-John Oates-Arthur Baker-Bob Clearmountain)
 Low voltage cut with high dynamics and subtly pulsing dance beat. With two cuts on the flip, "Dance On Your Knees," and "Everytime You Go Away," this 12" will be a choice consumer item.

RICHIE S. (Private I 429 052119)
African Dance (5:00) (Siluma) (CBS, Inc.) (Producer: Julian Laxton) (Remix: Reggie Thompson)
 Pleasant Afro-caribbean workout which makes uses of a light melodic line a la "Rhythm Of The Night" and a tropical rhythm to a well-rounded and distinctly pop-flavored end.

MOST ACTIVE



STRONG ACTIVITY

Sanctified Lady — (Columbia) — Marvin Gaye
Rock Me Tonight (For Old Times Sake) — (Capitol) — Freddie Jackson
Do You Wanna Get Away — (Mirage/Atlantic) — Shannon
I Wonder If I Take You Home — (Columbia) — Lisa Lisa And The Cult Jam With Full Force

CLUB PICK

Madonna — "Angel/Into The Groove" (Sire/Warner Bros.)
Club: La Cage
Pool: Hill Stereo Promotional Group
Disc-Jockey: John Pagano
Location: Port Chester, N.Y.
Comments:
 "Madonna, who has put out hit after hit, has come out with a #1 club hit. At my club this has been the most requested record, although it has not been released yet, "Into The Groove" is the stronger of the two."

RETAILER'S PICK

"Burning Flame" — Vitamin Z — (Geffen/Warner Bros.)
Store: Gold Coast Records
Manager: Mario Alayon
Location: Miami, FL
Comments:
 "Being in the vein of Tears For Fears, Simple Minds., And Howard Jones, this one should be an across the board smash. Radio has been very responsive to this cut. It's a hit!"

TOP 15 MUSIC VIDEOS

1	EVERYBODY WANTS TO RULE THE WORLD Tears For Fears (Mercury/PolyGram)	1	5
2	SUSSUDIO Phil Collins (Atlantic)	2	4
3	EVERYTHING SHE WANTS Wham! (Columbia)	10	2
4	INTO THE GROOVE Madonna (Sire)	6	2
5	SOME LIKE IT HOT The Power Station (Capitol)	4	3
6	THINGS CAN ONLY GET BETTER Howard Jones (Elektra)	3	3
7	DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)	5	10
8	HEAVEN Bryan Adams (A&M)	12	2
9	JUST A GIGOLO/I AIN'T GOT NOBODY David Lee Roth (Warner Bros.)	11	5
10	SAY YOU'RE WRONG Julian Lennon (Atlantic)	--	1
11	I'M ON FIRE Bruce Springsteen (Columbia)	9	7
12	DON'T COME AROUND HERE NO MORE Tom Petty And The Heartbreakers (MCA)	14	4
13	SUDDENLY Billy Ocean (Jive/Arista)	--	1
14	FRESH Kool & The Gang (De-lite/PolyGram)	8	4
15	ALL SHE WANTS TO DO IS DANCE Don Henley (Geffen)	7	8



EASTERN INFLUENCE — Pictured during a recent shoot for Columbia recording artist *I am Siam* She Went Pop video director Zbigniew Rybczynski and the band's creator Brian Rothschild assert their creativity. Pictured (l-r): One of the clips 40-year-old female models; Rybczynski; and Rothschild.

Executive Monitor

LOS ANGELES — Industry veteran **Jerry Sharell** has been named senior vice president at **MCA Home Video**. Sharell is promoted from the post of senior vice president, MCA Home Video Distribution, a position he assumed last year. Sharell joined MCA in 1983 as senior vice president of **MCA Records** following a ten-year association with **Elektra-Asylum Records** . . . **Universal Pay Television** announces the appointment of **Jerry Hartman** to the post of vice president of marketing for the company. Hartman joined MCA in 1981 as vice president of marketing . . . **Media Home Entertainment** has appointed **Barabara Javitz** as a member of the board for the company. This is the final appointment in MHE's board reorganization. Javitz was recently named vice president of programming and acquisitions for MHE **Prism Entertainment** has placed **Philip Mandell** as western

regional sales manager. Mandell will oversee sales in thirteen western states. He comes to prism from Media Home Entertainment, where he served in a similar capacity . . . **Robin Montgomery** has been promoted to senior vice president of acquisitions, production and corporate marketing for Embassy Home Entertainment. She is upped from her former post as vice president of marketing and sales . . . **Active Home Video** has appointed **Ron McGuire** to the post of director of public relations. Also at Active, **Mark Berger** has been placed as assistant controller. Berger comes to Active from the **Post Group** post production facility in Hollywood, where he served as senior accountant and computer operator . . . **Today Video** has named **Edgar A. Grower** to the position of director of marketing. Grower comes to Today from **VCA Teletronics**.



NEW BLOOD — A special award has been created by the 3M tape company in conjunction with the American Film Institute honoring talent in the area of music video direction. The winner will direct a video at AFI this summer, using a tune submitted by one of seven major labels. Pictured during a press conference announcing the award are: **Keith Williams**, music video conceptualist and a judge in the contest; **David Crist**, 3M Marketing communications supervisor, Magnetic/Audio/Video Division; **Simon Fields**, video producer and head of *Limelight* productions, also a judge in the competition; and **James Hindman**, assistant director for AFI Program Development.

AUDIO/VIDEO

VESTRON SPILLS THE INK — Just two years ago, there was almost something quaint about the infant business of manufacturing and distributing videocassettes. Remember? Lots' a cute companies putting out whatever they could afford. Then came titles like **Jane Fonda's Workout** and **The Making Of Michael Jackson's Thriller**. The latter being a title from that nice little company way over there in Connecticut, **Vestron Video**. They're not just a nice little company any more. They're one of the largest independent video manufacturers, if not *the* largest, and they've recently signed a deal in Cannes that throws more light on just where the industry is heading: through the roof. The pact calls for some \$50 million of Vestron's money to be poured into the production of some 25 feature films, produced by independent production company **Empire International**, in exchange for worldwide home video rights and domestic pay-TV rights. It's been called the largest independent home video deal ever. The three-year agreement goes into effect toward the end of 1985, when Vestron will start emptying its pockets of some 50 percent of each production, which will reportedly cost on the average of \$4 million each . . . The deals do not stop here, however. Vestron has also pacted with **Taliafilm** calling for homevideo rights to two 1986 theatrical releases. The two films are **Lionheart** and **Hyper Sapien**, both with budgets exceeding \$10 million . . . As if that isn't enough, Vestron has also signed a co-production deal with **Platinum Pictures**, under which the two companies will co-produce four feature films per year for a two-year period. The films will have budgets of \$2 to \$3 million each. Platinum Pictures will handle domestic theatrical distribution and television sales, while Vestron Entertainment will sell international theatrical, television and ancillary rights. The home video angle will be distributed worldwide in all formats by Vestron Video . . . Looks like we're going to have a giant on our hands.



NEW YORK WOMAN — *Doors* member **Ray Manzarek** got chummy recently with *MTV* host **Nina Blackwood** at *New York's Area Club* during the east coast premiere of *The Doors: Dance On Fire* home video from *MCA Home Video*.

LOOKOUT KAWASAKI — Anyone who says scooters are not cool will be set straight when they see the new line of **Honda** commercials featuring, gulp, **Lou Reed**, or so Honda has banked on. Well, scooters may be "cool," but they're not exactly "wild," if you catch my drift, and "Walk On The Wild Side" isn't the tune that comes to mind when I see them zipping around town. Something by the **Beach Boys** would be a little more fitting. Anyhow, regardless of the incongruousness of it, the Lou (how could you) Reed commercials aren't bad. They're good, in fact — part of a new wave of TV spots we'll be seeing that soft peddle the product, and play up the youth attraction by trying to pass for music videos. Reed shot one of three of these Honda spots, a \$10 million project dreamed up by the ad agency of **Wieden and Kennedy**. The idea was to "transfer the spirit of New York onto film." **Grace Jones** has been pegged for the second spot, which is said to be even more arty in concept than the Reed clip. Editing is being done by **Larry Bridges** of Red Car, who considers himself a disciple of the "auteur" theory of filmmaking.

BACK BY POPULAR DEMAND — Because response to its initial airing was so huge, **The Lifetime** cable medicine program has decided to repeat its showing of *The Battle Against AIDS: Testing For HTLV-III*. The program, which first aired March 24, will be seen again Sunday, June 2 (11 p.m. ET).

HOME VIDEO WINNERS — **The American Film Institute** has been busy lately sponsoring awards in the video area. First it was the **3M** award to music video directors. Now they've got an award set up for outstanding entries of home videos. This one is in conjunction with **Sony** and **The Movie Channel**, and the winner will have his or her work seen by the 3.2 million subscribers to Showtime. The deal also includes an AFI internship. For entry forms and other information on the contest, phone (213) 856-7745, or write "Visions Of U.S." P.O. Box 200, Hollywood, CA 90078.

Gregory Dobrin

The Release Beat

Spearheading the June lineup from **MGM/UA Home Video** is *2010 - The Year We Make Contact*. The cassette hits the streets June 15 with a suggested retail price of \$79.95. The one-hour, 56 minute film is being released with a special package deal involving the platinum-selling *2001: A Space Odyssey*. With each purchase of *2010*, consumers can, for a limited period, buy *2001* for \$29.95 . . . Three releases mark **RCA/Columbia Pictures Home Video's** initial June lineup. First up is *Starman*, featuring **Jeff Bridges** and **Karen Allen**. The film runs for 115 minutes and retails for \$79.95 . . . Next is *Micki And Maude*, a **Dudley Moore** comedy featuring **Ann Reinking** and **Amy Irving**. Running time is 117 minutes, with a retail price of \$79.95; Then there's *Birdy*, featuring **Matthew Modine** and **Nicolas Cage**. This one runs 120 minutes and retails for \$79.95. *Birdy* and *Starman* are available in VHS Hi-Fi Dolby Stereo and Beta Hi-Fi Stereo. *Micki And Maude* comes in VHS Hi-Fi and Beta Hi-Fi. Other releases from **RCA/Columbia** this month are: *The Watermelon Man*, 97 min.; *A Slave Of Love*, 94 min.; and *The Three Stooges Volume XII*, 60 min. *The Watermelon Man* and *A Slave Of Love* retail for \$59.95. *Stooges* goes for \$39.95 . . . With a street date of June 6, **Pacific Arts Video Records** announces the release of four titles for June. They include *Chick Corea* and **Gary Burton: Live In Tokyo, and three titles in the *Agatha Christie Partners in Crime* series: *The Clergyman's Daughter*, *The Sunningdale Mystery*, and *The Ambassador's Boots*. *Chick Corea* and the *Partners In Crime* series each retail for \$24.95 . . . **Prism Entertainment** has six new children's titles for June. Each title retails for \$29.95 on Beta and VHS, with a street date of June 11. The titles include *The Red Baron*; *M*U*S*H*; *Return To Oz*; *Fabulous Funnies, Vol. II*; *The Mad, Mad Monsters*; and *Goldwing*.**

TOP 30 VIDEOCASSETTES

	Weeks On 5/11 Chart	Weeks On 5/25 Chart
1 THE TERMINATOR Thorn EMI Home Video TVA 2535	1 5	
2 IRRECONCILABLE DIFFERENCES Vestron Home Video VA 5057	5 7	
3 THE COTTON CLUB Embassy Home Entertainment 1714	17 3	
4 BODY DOUBLE RCA/Columbia Home Video 6-20411	15 3	
5 REVENGE OF THE NERDS CBS/Fox Home Video 1439	3 11	
6 COUNTRY Touchstone 241	7 7	
7 THE POPE OF GREENWICH VILLAGE MGM/UA Home Video 800490	20 3	
8 POLICE ACADEMY Warner Home Video 20016	8 21	
9 BACHELOR PARTY CBS/Fox Home Video 1440	4 11	
10 SUPERGIRL USA Home Video 217-515	10 5	
11 THIEF OF HEARTS Paramount Home Video 1660	19 9	
12 RED DAWN MGM/UA Home Video 11399	6 13	
13 ALL OF ME Thorn EMI Home Video TVA 2715	9 15	
14 WOMEN IN RED Vestron Home Video VA 5055	14 15	
15 THE KARATE KID RCA/Columbia Home Video 60406	— 1	
16 STAR TREK III—THE SEARCH FOR SPOCK Paramount Home Video 1621		2 11
17 FIRST BORN Paramount Home Video 1744		25 3
18 TEACHERS CBS/Fox Home Video 4728		— 1
19 LITTLE DRUMMER GIRL Warner Home Video 11416		12 5
20 BILL COSBY HIMSELF CBS/Fox Home Video 1350		27 3
21 CITY HEAT Warner Home Video 11433		— 1
22 OXFORD BLUES CBS/Fox Home Video 4725		— 1
23 OH GOD, YOU DEVIL Warner Home Video 7470		22 3
24 DUNE MCA Home Video 80161		— 1
25 GONE WITH THE WIND MGM/UA Home Video MB 900284		11 11
26 ONCE UPON A TIME IN AMERICA Warner Home Video 20019		13 13
27 NINJA III — THE DOMINATION MGM/UA Home Video 800546		— 1
28 FLASHPOINT Thorn/EMI Home Video 2880		21 8
29 THE RAZOR'S EDGE RCA/Columbia Home Video 60410		18 7
30 TIGHTROPE Warner Home Video 11400		24 17



MOLLY JOINS WANG CHUNG — Molly Ringwald, one of the stars of *The Breakfast Club*, recently visited Wang Chung on the set of the video of "Fire In The Twilight," a song the group contributed to the soundtrack to that film, which is released on A&M Records. Pictured (l-r) are: Nick Feldman of Wang Chung; Ringwald; and Jack Jones of Wang Chung.

FILMUSIC

HARTMAN — Credibility. Having it means you've already proven yourself, been responsible for something successful. It means you'll be among the first to be considered when whatever it is you do needs to be done again. It means you're thought of as less of a risk, someone who's already been inducted into the inner circle, someone who belongs. All this may sound a bit exaggerated, but in the entertainment industry, particularly, it seems very true. It also makes some degree of sense, because the people spending the money face enough of a gamble without taking a chance on an unknown. As far as film scores are concerned, by the time the music goes in, the money and the time have usually run out, so producers are inclined to go with someone whose work they already know. Too often, though, composers are judged more on the popularity than on the quality of their work.

Fortunately, there are writers who are able to write hit music that's also good music, and a great many people feel **Dan Hartman** is one of them. During his current U.S. tour, the multi-faceted musician took time to discuss his involvement with film. He first recalled the instant credibility he attained with "I Can Dream About You," from the *Streets Of Fire* soundtrack. "I didn't consider myself someone who wrote hit songs for film. I just try to write the best songs I can. I thought it was hilarious that I was suddenly thought of as a top film writer." Hartman has, however, been a major pop artist for quite a while, and during his 12-year tenure with CBS Records, he found a great deal of success with such material as "Instant Replay" and "Relight My Fire." After growing up in Pennsylvania, and learning to play a wide assortment of musical instruments, Hartman joined the **Edgar Winter Group** for several years, during which he honed not only his live performance skills, but also his talents as a songwriter. Launching a solo career in 1975 and working with lyricist **Charlie Midnight** proved highly rewarding for Hartman, who subsequently turned out such top singles as "Second Nature" and "We Are The Young." Interested in tackling film, he became involved with a horror movie which called for several new songs, but the project never took off. Soon after, however, about three years ago, "I was in **Richard Perry's** studio working with an artist, and **Jimmy Iovine** was there working with **Stevie Nicks**. Jimmy, who's produced albums for **Bruce Springsteen**, **Tom Petty**, **John Lennon**, **Bob Seger**, **U2** . . . asked me if I could write an R&B, dance/rock song for a particular scene in *Streets Of Fire*. He's always believed in me even when a lot of people didn't, since there were times in my life when I've purposely chosen to take off and disappear, because my life is more important than my work. With Jimmy pushing the idea, I was especially interested, and wound up writing "I Can Dream About You." The song soon became a huge hit, somewhat to Hartman's surprise. On the heels of that, dozens of film offers began pouring in, but Hartman and Midnight weren't interested in writing songs for the many teen sexploitation pictures they were offered. After *Streets Of Fire*, Hartman signed on to the MCA label, and left film for a time. The next movie song he was to write was for the new **Chevy Chase** feature, *Fletch*. The song is called "Fletch, Get Outta Town," a music video of which is currently airing. The film's complete soundtrack, also featuring material from **Harold Faltermeyer** and **Stephanie Mills**, will be released on MCA in June. After working on *Fletch*, Hartman also co-wrote and performed a song for the feature *Perfect*, called "Talking To The Wall" (see accompanying story on this page). Currently, he's working on songs for director **Taylor Hackford's** next film, *White Knights*, for which **Phil Ramone** is the music supervisor. All in all, then, it seems that Hartman has crossed that elusive bridge that leads to credibility in the film music arena, and has clearly established himself as one of the "poptrack" trend's most frequent and reliable contributors.



Dan Hartman

ODDS AND ENDS — **Ray Davies** of the Kinks is garnering a fair share of attention these days due to his unusual film, *Return To Waterloo*. Playing at only a few theatres, but receiving healthy doses of critical praise, the film is a surrealist piece wherein Davies, as director, writer and composer portrays one man's fears and desires as he imagines them on a train ride to Waterloo. The action is explained primarily through the songs performed throughout by the Kinks . . . **David Bowie** has been signed to star in *Labyrinth*, a fantasy film to be directed by **Jim Henson** and on which **George Lucas** will serve as the executive producer . . . **Henry Mancini** is, not surprisingly, as busy as ever, having been signed to write the soundtracks to *A Fine Mess* and *Santa Claus The Movie*.

Peter Berk

Creating The 'Perfect' Soundtrack

By Peter Berk

LOS ANGELES — Having repeatedly proven and firmly established their commercial worth in the music industry, soundtracks are now regarded as a highly valuable commodity. As a result, the film studios and record labels are always on the lookout for movie projects which entail contemporary music, since the promotional and financial benefits of a hit film song can be extraordinary. Columbia Pictures and Arista Records may have found just such a project with *Perfect*, the John Travolta-Jamie Lee Curtis feature set for a June 7 release. The story centers around a reporter's investigation of the health club singles world, and the many scenes featuring Curtis as an aerobics instructor are a natural for pop/dance music. Therefore, the soundtrack (which will be released May 30) includes predominantly upbeat cuts, from such artists as Wham!, Dan Hartman, the Pointer Sisters and Jermaine Jackson. If the score becomes popular, though, its success will be attributable not only to the music, but to the carefully planned marketing campaign currently underway by Arista and Columbia. In order to dissect the creative and promotional efforts behind the soundtrack to *Perfect*, *Cash Box* spoke with the film's music supervisor Becky Mancuso, and Arista's vice president of sales and distribution, Lou Mann.

Mancuso is a well respected member of the music community, particularly in film circles, due to her work on the *Urban Cowboy* and *Footloose* soundtracks. It was, in fact, her involvement with *Urban Cowboy* which led to *Perfect*, in as much as both films were directed by Jim Bridges. Mancuso was especially lured by *Perfect* because, "I get offered so many films that just don't warrant soundtrack albums, but this one was different. It's not an aerobics picture, but that is the backdrop to the film, and you truly need songs for the aerobics scenes." As is the common practice when shooting scenes in which music plays an integral part, only basic tempo tracks, or "role model songs"

as Mancuso calls them, were played to the cast to establish the pacing and mood desired. Later, she and other key people involved with the film's score, chose or commissioned songs to match the "role models."

"As it turned out," Mancuso mentioned, "we ended up with 10 songs, and because there was so much room for music in this film, we also utilized material from lesser known or unknown writers and artists. In terms of the 10 songs, four had been previously recorded, and six were written specifically for the movie." One of the new songs is the title track and first single, "(Closest Thing To) Perfect," performed and co-written by Jermaine Jackson. The other five new songs are performed by the Pointer Sisters; Jackson with Whitney Houston; Jermaine Stewart; Lou Reed; and Dan Hartman. Chosen from already recorded material were the Thompson Twins' "Lay Your Hands On Me," which had only been released in Europe; "Masquerade" by Berlin (which was rerecorded for the film); "I Sweat (Going Through The Motions)," by Nona Hendryx; and "Wham Rap (Enjoy What You Do)," which was on Wham!'s first album.

Mancuso is looking with great optimism toward the release of *Perfect*, on film and on vinyl, and feels the soundtrack wound up "as a great dance album." Citing the teamwork involved, she added, "We were so glad to be working with Arista, which had such a successful association with Columbia on *Ghostbusters*. Although not all of the artists on the *Perfect* soundtrack are on Arista, they have a fabulous roster of talent which we were tremendously interested in from the beginning."

From the beginning, Lou Mann had a definite interest in *Perfect* as well, and worked on the project intensely with Mancuso and the Arista marketing staff, under the guidance of that label's president Clive Davis. It had been Davis who had been approached by Columbia on *Perfect*. After viewing rough cuts of the film, he had enthusiastically agreed to Arista's

(continued on page 42)

HOT NEW SELLER



The Record Bar — Durham, NC
USA For Africa
 Prince
 P. Collins
 L. Vandross
Beverly Hills Cop

G.A.M. — Minneapolis
 Prince
 P. Collins
USA For Africa
 E. Clapton
 Sade

Scott's Wholesale — Indianapolis
 Prince
Beverly Hills Cop
 Sade
 P. Collins
 L. Vandross

Sound Video Unlimited — Chicago
 Prince
 L. Vandross
 Sade
Beverly Hills Cop
 T. Petty

Peaches — Indianapolis
 Sade
 W. Houston
 P. Collins
 L. Vandross
 Prince

Richman Brothers — Philadelphia
 P. Collins
 B. Springsteen
USA For Africa
 Madonna
 J. Fogerty

Cavages — Buffalo
 Madonna
 P. Collins
 Prince
Tears For Fears
 Sade

Musical Sales — Baltimore
 P. Collins
Beverly Hills Cop
 Prince
 Sade
Kool And The Gang

CML — St. Louis
 J. Fogerty
 B. Adams
 The Firm
Beverly Hills Cop
 Sade

SHOP TALK

WEA/PIONEER JOINT PROMOTION — WEA Corporation and Pioneer Corporation join together with KIQQ, Music Plus, Federated Electronics and Varig Brazilian Airlines to sponsor a Los Angeles area contest. Between May 15 and June 16, 300 spots on KIQQ will announce that individuals can fill out entry forms at any Music Plus or Federated outlet. First prize is round trips for two to Tokyo, one Progression 4 CD stereo system and 21 WEA CDs.

MCA DEBS NIGHT RANGER PREPACK — Retailers should be aware of the merchandising materials available to them for the new Night Ranger LP from MCA Records. A prepack box, which contains a cassette bin card, a stand-up, posters, 1x1s and an LP for in-store play, is being sent to accounts, according to Glen Lajesky of MCA.

CAMELOT RECORDS, OHIO — Henry Winkler's anti-child abuse video, "Strong Kids, Safe Kids," received an extra boost on Saturday May, 18 at the two Camelot locations in Nashville. In an all day promotion involving radio station WLAC, Paramount Home Video and Camelot Records, children in the Nashville area were able to come in and have a 'Video Print' identification picture taken. The promotion was termed "highly successful" by Camelot's Geoff Mayfield. In addition, Winkler's video was on sale.

KARMA RECORDS, INDIANA — Karma stores join together with Nabisco and WZPL to sponsor "The Better Cheddar Better Music" concert series which will run all summer. According to Linda Sutton of Karma, the promotion is being supported with in-store displays and banners at the concert site. In addition, customers are able to purchase any \$8.98 list record or tape for \$4.99 with two Better Cheddar box tops. Acts already confirmed for this summer's concerts are Triumph and REO Speedwagon.

LICORICE PIZZA, LOS ANGELES — June 10 marks the kick-off of Licorice Pizza's "Summer Madness" promotion. The promotion will run for 10 weeks and will feature various sales and a customer contest with a grand prize of a car. Also, all 33 stores are participating in a guaranteed sale of the 37 titles in the Windham Hill Records catalog.

Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 6363 Sunset Bl. Suite 930, Hollywood, CA 90028.

STRONGEST SALES

USA For Africa — Columbia
 P. Collins — Atlantic
 B. Springsteen — Columbia
 Wham! — Columbia

STORE REPORTS

Homer's — Omaha
 Prince
 Dire Straits
 T. Petty
USA For Africa
Katrina And The Waves

Lieberman — Minneapolis
 Madonna
USA For Africa
 D. Fogelberg
 P. Collins
 Prince

Greensboro Record Center — Greensboro, NC
 D. Lee Roth
 P. Collins
 B. Springsteen
 Madonna
 Wham!

Tower Records — Campbell, CA
 P. Collins
Beverly Hills Cop
USA For Africa
 Madonna
 Wham!

Western Merchandisers — Texas
 Prince
 P. Collins
USA For Africa
Beverly Hills Cop
 B. Springsteen

RETAILER'S PICK

Retailer	Store	Market
Larry Trent	Tower Records	San Francisco

Album: Brother Where You Bound
Artist: Supertramp
Label: A&M

Comments:

"The record has a good jazz feel. I like Davies' voice even better than Hodgson's, so the new sound is OK with me. We've had the record in the store less than a week and it's already breaking out. I think it's a great record."

RETAILER PROFILE

Store: Peaches
Market: South Miami
Manager: Alex Jimenez

Peaches Records of South Miami is located a short distance from the campus of the University of Miami. The 7,700-square-foot store employs 19 full time staff members. Proximity to the university has been a gold mine for business. Peaches accommodates the needs of students at this highly musical school in a variety of promotions. The affluent neighborhood provides another constant source of business for the store.

The strong collegiate clientele is serviced via several ongoing promotions. A large percentage of U. of M. students are jazz buffs. Wednesday evenings are dubbed jazz night; jazz is played in-store and jazz titles are sale priced. Peaches sponsors one hour of DJ China Valles' jazz show on WTMI. During June, customers who listen to the show can get a sale price on all Blue Note titles in a "China Sent Me" campaign. Peaches' profile on campus is maintained by 10 percent discount cards for students and ads in the college paper and on the campus radio station.

CDs have become a major item in Peaches South Miami store. Alex Jimenez, store manager stated, "Among the 14 stores in the Peaches chain, my store does the best with CDs. I think we have the best selection of CDs of any store in south Florida. We carry all the labels we can get our hands on and we do quite a bit with imports when we can." In a tie-in with hardware dealer Sound Advice, anyone purchasing a CD player is entitled to 10 percent off all CDs for 30 days after the purchase of the player. CDs have become 15 percent of total business, some days soaring to as high as 30 percent, claims Jimenez.

Radio station Hot 105, known for its unique programming of 12" dance mixes, has doubled sales of domestic and import 12" product, reports Jimenez. The 12" section will soon become the Hot 105 "Hot Hits" section. In a tie with the station, Peaches will offer the top five 12"s on sale.

New Age Music, gaining such high visibility of late, has been a mainstay here for over two years. Jimenez stated, "We were selling things like Andreas Vollenweider and the Windham Hill artists before it was really hip to buy that stuff. We played it a lot in-store. We've been doing very well with Kitaro, also. We were into this stuff before any of the stores down here."

The size of Peaches' store allows it to carry a strong inventory of catalog. "We have the reputation of being the place where someone can get whatever he wants, from obscure jazz to the latest imports from Britain," said Jimenez. The staff is hired on the basis of their expertise in a certain field of music, thus aiding customer service and inventory manageability. While being most heavily involved with rock and pop music, Peaches does carry extensive inventories of classical and jazz. Classical records, according to Jimenez, do very well, especially the budget lines. The front line classical buyer, however, seems to have moved over to CD.

New product is supported with continuous sale pricing on 20 to 25 titles. Occasionally, a "Buy It, Try It," guaranteed sale is run. Most recently, 'Til Tuesday's "Voices Carry" LP was sold for \$5.97 on a guaranteed sale basis.

Advertising is done mainly through television, with less emphasis on print and radio. The TV campaigns, run through the main Peaches office in Hialeah, focus on youth-oriented syndications like *Solid Gold*, *The David Letterman Show*, *Saturday Night Live*, *Entertainment Tonight* and *Star Search*.

"We pride ourselves most on customer service," boasted Jimenez. "We try to offer the best selection. People expect that from us." The goal of excellent service motivates the daily operation of the store. From the latest New Age, jazz or rock music for the college students, to the most recent classical CDs for the local affluency, Peaches stays on top of the music to serve its customers.

National Vid. Franchises 1,000th Store

LOS ANGELES -- National Video, Inc., has sold its 1,000th franchise, according to Ron Berger, president of the Portland, Oregon headquartered video franchiser, which claims to be the largest chain of home video retailers in the world. Karen Gottstein of Philadelphia, Pa., has become the owner of the 1000th franchise. Prior to acquiring the National Video franchise, Ms. Gottstein was a financial consultant for six years in the Philadelphia area. Of

her decision to join the National Video organization, she said, "I have spent years giving financial advice to others, and finally decided it was time to open my own business. I wanted an opportunity to grow quickly, and my research showed me that video store franchising offered the best opportunity for rapid expansion. I chose National Video only after a detailed analysis of the industry and the company."

Sony Markets New 8MM Vid. Cassettes

LOS ANGELES -- New compact 30-, 60- and 90-minute 8mm videocassettes will be introduced by Sony to optimize the performance characteristics of the new Video 8™ videocassette camcorder. With specially designed metal particles, the new Video 8 cassettes provide high resolution color images and high fidelity sound reproduction for the new generation of miniaturized Video 8 recorders.

According to the company, not only do the fine needle-shaped metal particles provide high coercivity and retentivity, but they record with twice the density of half-inch video tape. With a new binder system and back-coating process, the Video 8 tape provides stable tape transport in every VCR mode and reliable performance after repeated playback, re-recording and prolonged still frame display.

The cassette housing of the Video 8 tape is comprised of 11 moving parts, as compared to 16 for Beta and 17 for VHS videocassettes, for a cost-effective design and fewer mechanical parts to ensure a long-lasting cassette. A tight lid mechanism protects the 8mm video tape from dust and other foreign materials. A specially designed reel lock mechanism



provides the tension necessary to prevent the tape from loosening from its reels.

Unlike conventional knock-out tabs found on current videocassettes, the 8mm videocassettes provide a sliding safety tab that not only prevents accidental erasure but also conceals the protective opening for re-recording.

The compact Video 8 cassette is approximately the same size as a standard audio cassette.

To provide a full range of play lengths, Sony will also add a 120-minute Video 8 cassette at a later date to the currently available line of 30-, 60- and 90-minute lengths.



20/20 VISIONS — Playboy Home Video and 20/20 Video joined forces to inaugurate the latter's new retail outlet on the Sunset Strip and to celebrate the success of Playboy's music/entertainment release Girls Of Rock & Roll. Among those attending the gala were (l) Abraham Berookhim, co-founder of 20/20 and (r) David Lewine, senior vice president, Playboy Home Video. Joining them here are Girls Of Rock & Roll stars (l-r): Natalie Pace, Brenda Holliday and Celena Allen, flanked by Los Angeles Playboy Club bunnies Sam (l) and Vanessa (r).

CASH BOX

THE INTERNATIONAL

★ MUSIC ★

★ COIN MACHINE ★

★ HOME ENTERTAINMENT ★

WEEKLY



JUSTICE PREVAILS — Geffen recording artists Lone Justice and KLOS Radio recently invaded Tower Records in Hollywood for a "welcome home" in-store autograph party. The first-ever autograph party for the band provided a chance for their families, friends and fans to say hi after their return from the U2 tour. The band now leaves for a brief tour of England before becoming the opening act on the Tom Petty tour. **Front row seated (l-r):** Lone Justice's Tony Gilkyson, Don Heffington, Maria McKee, Marvin Etzioni, and Ryan Hedgecock. **Back row (standing left to right)** are: KLOS air personality Rita Wilde; KLOS asst. director of adv./promotions Diane Morales, KLOS jock local music show co-producer C.W. West, and WEA's Rick Rieger.

WHAT'S IN-STORE

NAMM NEWS — NAMM will feature its new **Sales Training Video Series**, as well as the full array of NAMM publications, films, video and cassette programs, at the NAMM Bookstore located in the lobby of the Rivergate Expo Center, New Orleans. "Response to the Sales Training Video Series has, so far, been excellent," said NAMM director of marketing and education **Dr. Ray Williams**. "We anticipate a lot of activity at the NAMM Bookstore during Expo '85." Among the video programs being offered are *Guidelines for Computerizing Your Business*, *Selling Multi-Track Recording*, and *Banjo and Guitar Sales Techniques*. All are available in VHS format. Other videos featured at the NAMM Bookstore include *Strategies for Effective Sales Management*, *Managing for Profit in the '80s*, and *The Challenge of Being Successful in the '80s*. Publications available from NAMM include the brand new 1985 **Retail Music Products Industry Report**, featuring the NAMM operating survey of music dealers; the popular **Business of Education for Retail Music Stores** manual; the 1985 **Sales Compensation Survey** for music store owners; and helpful guides

such as **Complying with the Wage Hour Law** and **Complying with Federal Fair Employment Laws**. Cassette programs include "Business of Music," Volumes I and II, and "Motivating Employers for Performance." All visitors to the NAMM Bookstore who present their official Expo '85 doubloon will receive a 15 percent discount on the item of their choice. Be sure to stop by the NAMM Bookstore at the Rivergate — open during all show hours.

SPACE SAVER — **Video Store Shopper** has introduced **The Marquee Red Book**, an inexpensive display system designed to highlight weekly movie specials or categories without taking up valuable display space. The Marquee Red Book is custom designed for store counter use, and it simultaneously



HOT DEMO — New England Digital's Synclavier Music System was recently demonstrated at the Audio Engineering Society Convention in Los Angeles by pianist Oscar Peterson. Other demonstrations were given by Kashif, Al DiMeola and George Duke.

displays the front and back panels of a video box up to 6" x 9". Each display system includes a professional looking expandable display book and color coordinated matching numbered label sets, one each for display box, inventory box and cassette. Also included are 14 Marquee Title pressure labels listing the following categories: Children, Westerns, Comedies, Science Fiction, Classics, Budget Rentals, Music Videos, Romance and Foreign Films. Retailers can use The Marquee Red Book to display changeable weekly specials or to categorize different groups of films, and more. The Marquee Red Book is available for \$49.95 exclusively from The Video Store Shopper, 11684 Ventura Blvd., Suite 344, Studio City, CA 91640, (213) 655-9635 or (800) 325-6867 outside California.

NEW TECH — **Hohner Inc.** recently received an exclusive, world-wide license from **Steinberger Sound Corp.** to use the award-winning, revolutionary Steinberger Body Shape TM as well as the Steinberger Double Ball Tuning System (pat. and pat. pending). The comfort and convenience found in the unique headless design of the Steinberger guitar and bass and the fine tuning which is achieved only with the Steinberger System will now be available with the affordable Hohner Professional Series. The Steinberger guitar and bass design have won numerous awards including the 1981 "Industrial Design Excellence Award" given by the Industrial Designers Society of America, and the 1982 "Award of Excellence" presented by **Materials Engineering**. Increasingly, musicians are also becoming aware of the merits of Steinberger's Double Ball Tuning System. Each string has a ball at either end, allowing it to be installed or removed very quickly without any damage to the windings. Additionally, the system has a 40:1 tuning ratio which, combined with a locking bridge, allows for the most stable, dependable and convenient tuning system available. Since there are no tuning pegs, there is little or no chance of accidental de-tuning. Call **Susie Meyst** at (804) 358-5515 for more info.

Ron Rosenthal

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 5/25 Chart		Weeks On 5/25 Chart
1 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	1 12	21 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	25 3
2 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 9 25150-1)	2 18	22 METAL FATIGUE ALLAN HOLDSWORTH (Enigma 72002)	22 5
3 SODA FOUNTAIN SHUFFLE * EARL KLUGH (Warner Bros. 9 25262-1) WEA	4 6	23 OPEN MIND* JEAN-LUC PONTY (Atlantic 7 80185-1)	19 31
4 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	5 7	24 MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	24 10
5 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	3 12	25 THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante CJP-264)	23 7
6 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	6 19	26 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	26 8
7 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	7 15	27 STREETSHADOWS DAVID DIGGS (TBA 207)	27 10
8 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	12 5	28 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	34 2
9 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	8 13	29 THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	28 13
10 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	10 8	30 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1)	30 34
11 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	11 7	31 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	29 31
12 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	24 3	32 NIGHTSONGS * EARL KLUGH (Capitol ST-12372)	32 34
13 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	13 34	33 THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	33 30
14 ONE OF A KIND DAVE GRUSIN (GRP-A-1011)	9 15	34 MAKOTO OZONE (Columbia BFC 39624)	31 7
15 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	14 35	35 PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411)	35 18
16 SECRETS* WILTON FELDER (MCA-5510)	15 15	36 DECODE YOUR LIFE RONALD SHANNON JACKSON & THE DECODING SOCIETY (Island 90247)	36 10
17 STAY TUNED* CHET ATKINS, C.G.P. (Columbia FC 39591)	18 5	37 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	37 12
18 STEP BY STEP JEFF LORBER (Arista AL8-8269)	17 14	38 12 BOB JAMES (Tappan Zee/Columbia FC 39580)	39 31
19 THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	20 5	39 GOOD BAIT BOBBY HUTCHERSON (Landmark LLP-501)	38 11
20 HIGH CRIME* AL JARREAU (Warner Bros. 9 25106-1)	21 29	40 IN THE DARK ROY AYERS (Columbia FC 38991)	40 28

FEATURE PICKS

MONK SUITE — Kronos Quartet — Landmark LLP-1505 — Producer: Orrin Keepnews — List: 8.98 — Bar Coded

A highly unusual, yet wonderfully satisfying project: the adventurous Kronos String Quartet, plus bassist Ron Carter, playing the music of one of the 20th Century's greatest composers, Thelonious Monk. Tom Darter has arranged and adapted these Monk melodies and piano solos (including two Ellington numbers Monk recorded) and the whole thing fits like one of Monk's funny hats. A splendid recasting of some works of genius.

NIGHT LIGHTS: GENE AMMONS PLAYS NAT COLE — Gene Ammons — Prestige P-7862 — Producer: Bob Porter — List: 8.98 — Bar Coded

The late, great tenor saxophonist in a never-before-released set of tunes associated with Nat Cole. With George Duvivier on bass, Rudy Collins on drums, and the always-wonderful Wynton Kelly (who died shortly after this session) on piano, "Jug" purrs like a tabby in a hatchery. A welcome discovery from the Fantasy vaults.

THE REAL BUD FREEMAN 1984 — Bud Freeman — Principally Jazz PJP 01 — Producer: Linda E. Prince — List: 8.98

60 years after he started playing jazz saxophone in Chicago, Bud Freeman is still playing jazz saxophone in Chicago. His tenor sound is wide and old-fashioned and it's filled with a genuine sweetness and rocked by a pulsing sense of swing. Easy, breezy swing played by Bud and an easy, breezy band (including veteran Barrett Deems on drums).

FIREWORKS — Ruby Braff/Dick Hyman — Inner City IC 1153 — Producer: uncredited — List: 8.98

A swing team made in heaven: the most eclectic of pianists and the gentlest cornetist in the land work magnificently in duet. Here they glisten through such good old good ones as "High Society," "Bidin' My Time," and "Swan Lake" with a good deal of elegance, wit, and sangfroid. Chill the champagne!

ON JAZZ

JAZZ DEATH — Not again! Every couple of years or so, the word is out that jazz has died — passed on to that smoky jazz club in the sky. No innovations, no progress, nothing new under the sun: the old girl's dead as a kippered herring. Sure, old Dizzy can still get it up for a solo or two, but the young cats are just hackneyed retreats of the giants of Glory Days gone by. Bye, bye jazz.

Apparently, **Larry Kart**, a longtime jazz critic whose ears have, in recent years, shown signs of going too waxy, published a piece in the *Chicago Tribune* in February that trumpeted "The Death of Jazz." Well, in a recent *Village Voice*, **Gary Giddins** took Kart through the wringer — where such opinions belong. And in a recent issue of *Wavelength* — the excellent magazine covering the New Orleans music scene — **Mark Bingham** tackled the subject of jazz's demise and concluded, "No, jazz isn't dead, the audience is just asleep during a lengthy solo over two chords."

Jazz, folks, is not dead. Nor is it even gasping for the respirator. Jazz is alive and thriving in small clubs, in lofts, and on independent record labels both here and abroad. Some old hands like to think that jazz is dead: it makes their listening lives easy. They take the attitude, "We've seen it all, and now we can comfortably lay back with our **Lester Young** records, secure in the knowledge that we've heard the greats and now the greats are gone." They can pop in to hear Oscar or Ella or Blakey or whomever, but they don't have to keep their ears to the grindstone. They say, "There haven't been any innovations since the '60s." They roll over and yawn when a **David Murray** record comes on the radio (a rare occurrence, anyway).

Let's face it: people have been dummifying-up jazz's obituary since the Swing Era. Players like **Stanley Jordan**, **Butch Morris**, **James Newton**, **Anthony Davis**, **Craig Harris**, **Kevin Eubanks**, **Ornette Coleman** — yes, Ornette Coleman, **Marvin "Smitty" Smith**, and hundreds — yes, hundreds — of others are disproving that notion every day in Greenwich Village clubs and on dozens — yes, dozens — of small and not-so small jazz labels. It's balderdash, but every couple of years somebody is going to close their aural books — in print, no less — on jazz. Unfortunately, many of the more creative younger players are not out there on the jazz festival circuit, the smaller, more innovative labels are not out there on the radio stations, and the advancements being made are not going to reach out and touch everybody's otic cavities. The death of jazz — like the death of the novel or the death of baseball — is something we have to read about every couple of years, on our way to the bookstore, ballpark, or nightclub.

AND THE LIVIN'S EASY — Summertime means free outdoor jazz from Maine to Malibu, and Mobil is making sure that New York is keeping pace, by sponsoring two series, SummerGarden and SummerPier. The former is not strictly a jazz series, but among the arts presentations it brings to the Sculpture Garden of the Museum of Modern Art are performances by **Butch Morris**, the **Art Ensemble of Chicago**, and an eagerly awaited solo saxophone recital by **Sonny Rollins** (7/19). SummerPier swings things hard-by the South Street Seaport Museum's schooner, the *Peking*, and includes concerts by the **Toshiko Akiyoshi Orchestra** (7/5), **Carmen Lundy** (7/6), the **Microscopic Sextet** (7/12), **Hilton Ruiz** (7/13), **Lester Bowie's Brass Fantasy** (7/19), **Larry Coryell** (7/20), **Houston/Person/Etta Jones** (7/26), **Adam Makowicz** (7/27), **Lou Donaldson** (8/2), **Andrew Cyrille** (8/3), **Johnny Copeland** (8/9) and **Michal Urbaniak's Constellation** (8/10). It's jazz that is free, which reminds me of saxophonist **Ronnie Scott's** remark, when **Dexter Gordon** accused him of playing free jazz. "I never play free," said Scott. "Very cheaply, perhaps, but never free."

IDENTITY PROBLEM — How many record companies are there named ECM? The answer is one, but it's not as simple as it sounds. ECM — the German jazz label begun by **Manfred Eicher** a decade or so ago — is distributed over here in two separate manners. Warner Bros. puts out a dozen or so titles a year (the recent **David Byrne**, **Gary Burton** and **Keith Jarrett** LPs are issued by Warner Bros.). The rest of the ECM product — and there is a lot more — is distributed by PolyGram Special Imports (July will see PolyGram-distributed titles from **Eberhard Weber** and **David Torn**). Now the point is — these are all ECM albums. The Warners LPs are not necessarily better — it's just that Warners tends to pick the sexier titles for its list. ECM still records dozens of other records, and it seems that retailers and radio tend to give the PolyGram-distributed material short shrift. Hey, c'mon — it's all the same company! they even share a common list price: \$9.98. Got it?

BOPPING AROUND — For those who like a plate of dumplings while they listen to "Struttin' With Some Barbecue," I'd recommend a Sunday afternoon at David Wan II's, a Second Ave. Chinese restaurant that not only serves up delectable dim sum, but does it to the strains of the **Bourbon Street Jass** (sic) **Band** — six young guys who have mastered the sounds of traditional jazz without, despite their name, hokeying it up. . . . *The Big Band Trivia Quiz Book*, by **George Simon**, should have Swing Era fans scratching their cabezas as they try to figure out who did what where and with whom (Harper & Row, \$6.95). . . . The Chatanooga Riverbend Festival will feature "Jitterbug Jazz," June 21, a revue combining a special enlarged, all-star edition of the **Harlem Blues & Jazz Band**, singer **Laurel Watson** and **Mama Lu Parks** and her **Lindyhoppers**. . . . The American Federation of Jazz Societies, made up of not-for-profit volunteer jazz societies and clubs, was organized at the recent Coastal Jazz Association convention in Savannah, Ga. Their goal is to organize 80 clubs this year — write to president **Lee G. Luckett**, Coastal Jazz Assoc., P.O. Box 8004, Savannah, Ga 31412, for info. . . . Brazilian superstar **Gilberto Gil** will rock Carnegie Hall, May 29, in support of his recent WEA release, "Human Race"; harpist **Andreas Vollenweider** strums into the 57th St. landmark the following evening, on the last date of his U.S. tour.

Lee Jeske

TOP 75 ALBUMS



WHITES WITH HALLMARK — MCA/Curb recording artists *The Whites* share a moment with their new manager, John Dorris, after signing with *The Hallmark Direction Company* for management. Pictured (l-r): Buck White; Sharon White; Dorris, president of Hallmark; Cheryl White.

NMA Presents Forum On Independent Labels

By Bill Fisher

NASHVILLE — The forum committee of the Nashville Music Association presented a panel discussion May 22 on the state of independent record labels. Held at Nashville's Blair School of Music and sponsored by Masterfonics and Merit Music, the forum was called "Independent Labels: Revolution or Evolution." Panelists were Alan Bernard of MTM Records; Charlie Fach, Compleat Records; singer/songwriter John Prine, who recently launched his own independent label (Oh Boy Records); Joe Talbot of Precision Record Pressing, United Record Pressing and Peer/Talbot Publishing; Don Tolle, Noble Vision Records, and Stan Byrd of Chart Attack Promotions, who served as moderator.

A capacity crowd of record promoters, publishers, artist managers, producers, independent label representatives and others interested in the subject filled Blair's small recital hall for the two-hour session. Topics addressed by the panelists included the history of independent labels, the role of such companies in the modern market, the difficulties in starting and maintaining a small record company and methods for effectively distributing independently manufactured product.

Several members of the panel expressed the belief that small labels have historically been the spawning grounds for new popular music trends; all agreed that the role of independent labels in breaking exciting, original artists remains significant.

The panelists also commented exten-

sively on the difficulties of distributing indie product on a national basis. Fach cited poor distribution as the reason for the virtual absence of independent label acts on the record charts. Talbot said that the small playlists of country radio are partly responsible for disappearance of independent labels. Said Talbot, "Country radio has become too formatted."

Bergman noted the success of specialty labels such as Windham Hill, Rounder and Sugar Hill; he indicated that such companies do well partly because they depend on word-of-mouth advertising for sales, rather than radio play. The other panelists assented to Bergman's statement that promotion at the retail level is of paramount importance to the success of an independent label.

Prine outlined the reasons he started Oh Boy and commented on his dissatisfaction with major label product, saying, "The people that the majors aren't pitching music to still own record players."

Tolle, whose Noble Vision label had a number one hit with Jim Glaser last year, said "If you expect to be competitive, quality is the key to your success." Addressing the problem of gaining credibility as an indie with the public and with radio, Bergman said, "If the music's there the credibility will come."

Fach cited the success of smaller labels in the black and AOR genres as proof that independents can still be viable; he specifically noted the recent "Roxanne" phenomenon in black radio, which developed without the benefit of major label support.

Country Music Fan Fair Scheduled

NASHVILLE — The fourteenth annual International Country Music Fan Fair, sponsored by the CMA and the Grand Ole Opry, will occur June 10-16, once again at the Tennessee State Fairgrounds in Nashville. Registration for the event has increased from \$55 to \$60, but the CMA expects to draw more participants than 1984's record 19,000.

The week will be filled with performances by country artists: a bluegrass show begins the week on June 10; PolyGram and RCA acts will play on June 11; the Warner Bros. and MCA shows are scheduled for June 12; Capitol/EMI-America and CBS artists will perform on June 13. Additional shows during the week will

include a show of international artists, a songwriters' show, a Cajun show, a fiddling championship at Opryland and several presentations sponsored by the International Fan Club Organization (IFCO). The culmination of IFCO activities for the week will be their eighteenth annual show on Friday, June 14, headlined by Loretta Lynn.

Registration for Fan Fair also includes three luncheons, admission to Opryland, the Country Music Hall of Fame, the Ryman Auditorium and the All American Country Games celebrity competition at Vanderbilt stadium. Ticket information can be obtained by writing to Fan Fair, 2804 Opryland Drive, Nashville, TN 37214.

		Weeks On 5/25 Chart	Weeks On 5/25 Chart
1	40 HOUR WEEK ALABAMA (RCA AHL1-5339)	1	16
2	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	2	41
3	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	4	15
4	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 25205-1)	3	14
5	REAL LOVE DOLLY PARTON (RCA AHL1-5414)	5	16
6	WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	7	29
7	ME AND PAUL WILLIE NELSON (Columbia FC 40008)	8	10
8	HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	11	32
9	STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	12	9
10	LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	13	12
11	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	6	29
12	COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	9	33
13	DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA 5518)	18	32
14	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 25207-1)	15	8
15	GREATEST HITS GEORGE STRAIT (MCA 5567)	16	10
16	KERN RIVER MERLE HAGGARD (Epic FE 39602)	23	7
17	KENTUCKY HEARTS EXILE (Epic FE 39424)	10	33
18	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	20	9
19	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	22	15
20	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	17	29
21	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	14	32
22	BLUE HIGHWAY JOHN CONLEE (MCA 5521)	21	29
23	ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	19	13
24	GREATEST HITS LEE GREENWOOD (MCA 5582)	30	5
25	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	32	6
26	GREATEST HITS BARBARA MANDRELL (MCA 5566)	27	10
27	FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25267)	43	3
28	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	28	14
29	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	33	5
30	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	38	4
31	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	24	43
32	WHAT ABOUT ME? KENNY ROGERS (RCA AFL 1-5043)	31	34
33	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	25	40
34	CENTERFIELD JOHN FOGERTY (Warner Bros. 1-25203)	26	13
35	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	34	8
36	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	29	53
37	TRYIN' TO OUTRUN THE WIND JOHN SCHNEIDER (MCA 5583)	46	5
38	RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	39	6
39	SAY WHEN NICOLETTE LARSON (MCA 5556)	35	8
40	FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	35	17
41	GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	40	40
42	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	37	50
43	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	42	50
44	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	41	40
45	ROLL ON ALABAMA (RCA AHL1-4939)	45	69
46	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	44	29
47	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	47	42
48	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	49	7
49	GREATEST HITS GENE WATSON (MCA 5572)	50	6
50	HIGHWAY MAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	60	2
51	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	48	6
52	HIS EPIC HITS — THE FIRST 11 MERLE HAGGARD (Epic FC 39545)	51	32
53	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	59	11
54	THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	52	23
55	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	56	49
56	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	54	38
57	CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	53	10
58	FADED BLUE GARY MORRIS (Warner Bros. 25069-1)	57	56
59	CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	55	32
60	OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	58	7
61	FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	61	6
62	SAN ANTONIO DAN SEALS (EMI America ST-17131)	62	35
63	GREATEST HITS JOHN ANDERSON (Warner Bros. 25169-1)	63	31
64	GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	64	30
65	DON'T MAKE ME WAIT SHELLY WEST (Viva 1-25189)	66	13
66	WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	67	32
67	GREATEST HITS ED BRUCE (MCA 5577)	65	7
68	LADIES' CHOICE GEORGE JONES (Epic FE 39272)	68	26
69	WALL OF TEARS GUS HARDIN (RCA CPL1-5358)	70	14
70	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	69	76
71	LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318)	73	24
72	FROM MY HEART KATHY MATTEA (PolyGram 824 308-1 M-1)	74	9
73	THE JUDDS THE JUDDS (RCA/Curb MHL1-8515)	72	65
74	THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 25151)	71	31
75	Homecoming ED BRUCE (RCA AHL1-5324)	75	23

TOP 100 COUNTRY SINGLES

June 1, 1985

• Indicates Highest Debut

	Weeks On 5/25 Chart
1 FALLIN' IN LOVE	2 16
2 DON'T CALL HIM A COWBOY	7 12
3 NATURAL HIGH	8 12
4 IN A NEW YORK MINUTE	4 15
5 WORKING MAN	5 14
6 SOMETIMES WHEN WE TOUCH	6 15
7 RADIO HEART	1 17
8 COUNTRY BOY	11 11
9 LITTLE THINGS	12 10
10 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	10 13
11 THERE'S NO LOVE IN TENNESSEE	13 13
12 LET IT ROLL	14 12
13 NOBODY WANTS TO BE ALONE	15 11
14 SHE KEEPS THE HOME FIRES BURNING	17 9
15 STEP THAT STEP	3 17
16 FORGIVING YOU WAS EASY	19 8
17 WHITE LINE	20 11
18 MY OLD YELLOW CAR	21 10
19 YOU'RE GOING OUT OF MY MIND	9 13
20 SHE'S A MIRACLE	23 8
21 DIXIE ROAD	24 7
22 HELLO MARY LOU	26 7
23 WHEN GIVIN' UP WAS EASY	25 9
24 MAYBE MY BABY	27 9
25 SOMEBODY SHOULD LEAVE	16 16
26 HEART TROUBLE	28 8
27 OPERATOR, OPERATOR	30 7
28 WARNING SIGN	18 15
29 IT'S ALL OVER NOW	31 5
30 DON'T CRY DARLIN'	33 7
31 DOWN ON THE FARM	34 8
32 GIRLS NIGHT OUT	21 18
33 LASSO THE MOON	36 5
34 IT'S A SHORT WALK FROM HEAVEN TO HELL	37 7
35 CALIFORNIA	29 14

	Weeks On 5/25 Chart
36 LOVE IS WHAT WE MAKE IT	39 6
37 LOVE DON'T CARE	42 5
38 SIZE SEVEN ROUND (MADE OF GOLD)	41 6
39 DIM LIGHTS, THICK SMOKE	43 5
40 DON'T CALL IT LOVE	32 17
41 I'M FOR LOVE	45 4
42 IT AIN'T GONNA WORRY MY MIND	46 5
43 IT'S YOUR REPUTATION TALKIN'	35 10
44 OLD HIPPIE	50 4
45 IT'S JUST ANOTHER HEARTACHE	49 6
46 HIGHWAYMAN	52 4
47 I'VE BEEN HAD BY LOVE BEFORE	38 11
48 FORTY HOUR WEEK (FOR A LIVIN')	56 3
49 SHE'S SINGLE AGAIN	54 4
50 SAVE THE LAST CHANCE	55 4
51 TRUE LOVE	40 13
52 I DON'T THINK I'M READY FOR YOU YET	58 3
53 WHEN YOU'RE IN LOVE	44 19
54 THERE'S NO WAY	47 17
55 A FEW GOOD MEN	48 8
56 TIME DON'T RUN OUT ON ME	53 20
57 REAL LOVE	71 2
58 WE WORK	59 4
59 HE BURNS ME UP	67 4
60 LETTER TO HOME	68 3
61 SHE WON'T LET GO	66 4
62 WHO'S THE BLONDE STRANGER	51 8
63 YOU CAN ALWAYS SAY GOODBYE IN THE MORNIN'	70 3
64 FOOLED AROUND AND FELL IN LOVE	73 3
65 TO BE LOVERS	74 3
66 PITY PARTY	57 7
67 GO DOWN EASY	69 3

	Weeks On 5/25 Chart
68 THE FIREMAN	— 1
69 YOU'RE EVERY STEP I TAKE	60 9
70 A BAR WITH NO BEER	80 2
71 THE COWBOY RIDES AWAY	61 18
72 I NEED MORE OF YOU	62 20
73 IF IT WAS ANY BETTER	— 1
74 FOUR WHEEL DRIVE	63 14
75 CAROLINA IN THE PINES	— 1
76 WHEN YOU GET A LITTLE LONELY	— 1
77 IF YOU BREAK MY HEART	— 1
78 TOO GOOD TO SAY NO TO	64 10
79 PLAYING FORM KEEP	— 1
80 A PLACE IN THE SUN	65 9
81 I WANT EVERYONE TO CRY	— 1
82 I'M THE ONE MAMA WARNED YOU ABOUT	72 18
83 HIGH HORSE	75 20
84 MY SWEET-EYED GEORGIA GIRL	76 8
85 LADIES' MAN	86 2
86 MAJOR MOVES	77 20
87 LOVE IS AN OVERLOAD	89 2
88 DON'T GIVE UP ON US NOW	— 1
89 STARLITE	78 10
90 NEW TRADITION	79 4
91 GO CAT GO	81 4
92 COUNTRY GIRLS	83 22
93 STILL ON A ROLL	82 7
94 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	84 17
95 HONOR BOUND	85 21
96 LEAVING	90 4
97 ALL I DO IS DREAM OF YOU	91 4
98 HOLD ME LOOSELY	87 3
99 BURN BABY BURN	88 3
100 NOTHING CAN HURT ME NOW	92 15

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Bar With No Beer (Hallnote—BMI)	70	Heart Trouble (Irving/Silverline—BMI)	26	Little Things (Reynsong—BMI)	9	Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI)	6
A Few (Hall-Clement/Welk—BMI)	55	Hello (Unichappell, Six Continents, Champion—BMI)	22	Love Don't (Blue Moon/Apri—ASCAP/Labor of Love—BMI)	37	Starlite (BIL-KAR—SESAC)	89
A Place In The Sun (Jobete—ASCAP)	80	High Horse (Unami Music—ASCAP)	83	Love Is (Blackwood/Magic Castle—BMI)	87	Step That Step (G. I. D.—ASCAP)	15
All I Do (Robbins)	97	Highwayman (White Oak—ASCAP)	46	Love Is What (Blackwood/Magic Castle—BMI)	36	Still On (Auodad/Warner/Make Believe—ASCAP/Beckaroo—BMI)	93
Burn Baby (Tam-Leigh—ASCAP/How-Matt—SESAC)	99	Hold Me Loosely (Hitkit—BMI)	98	Major Moves (Bocephus Music—BMI)	86	The Cowboy (Cross Keys/Tightlist—ASCAP)	71
California (April—ASCAP/Blackwood/Stegall—BMI)	35	Honor Bound (Chappell/Bibo/MCA/Chriswald/Hopi Sound—ASCAP)	95	Maybe My Baby (SafeSpace/ECB—BMI)	24	The Fireman (Tree—BMI)	68
Carolina In (Mystery—BMI)	75	I Don't (Happy Trails/Music Corp. of America—BMI)	52	My Old Yellow (Debdave/Briarpatch—BMI)	18	There's No Love (Tom Collins, Tapadero—BMI)	11
Country Boy (Ackee—ASCAP)	8	I Need (Bellamy Brothers/Famous—ASCAP)	72	My Sweet-Eyed (Blackwood—BMI/I Priority—ASCAP)	84	Time Don't Run (Screen Gems—EMI—BMI/Elorac—ASCAP)	54
Country Girls (Warner-Tammerland/WB/Two Sons—ASCAP)	92	I Want (Warner-Tam/Lane/Writers—BMI/WB/B. Montgomery—ASCAP)	81	Natural High (Mount Shasta—BMI)	3	To Be Lovers (Acuff-Rose—BMI/Marledge—ASCAP)	65
Dim Lights, Thick Smoke (Comet—BMI)	39	I'm For Love (Bocephus—BMI)	41	New Tradition (Chip N Dale—ASCAP)	90	Too Good To (April/Swallowfork—ASCAP)	78
Dixie Road (Southern Soul/Window—BMI)	21	I'm The One (Sweet Karol—BMI/Sweet Glenn—ASCAP)	82	Nobody Wants (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI)	13	True Love (Behelit—BMI)	51
Don't Call Him (Southern Nights—ASCAP)	2	I've Been Had (Coal Miners—BMI)	47	Nothing Can (Rondor/Irving/Hall-Clement—BMI)	100	Warning Sign (Debdave/Briarpatch—BMI)	28
Don't Call (Pzazz/Snow—BMI)	40	If It Ain't Love (Acuff-Rose—BMI)	10	Operator (Goldline/Granite—ASCAP)	27	We Work (Lions Mate—ASCAP/Fishin' Fool/Debdave—ASCAP)	58
Don't Cry (Dean Dillon/Larry Butler—BMI)	30	If It Ain't Love (Acuff-Rose—BMI)	10	Pity (Stallion/Ledger—BMI)	66	When Givin' Up (Cavesson—ASCAP)	23
Don't Give (Cross Keys—ASCAP/Tree—BMI)	88	If It Was (Tapadero/Lunn Shawn—BMI)	73	Playing For (CBS/O'Lyric/Tree—BMI)	79	When You Get (Nick-ov-Time/S. Gems/EMI/M. & Stars/EA/Mpg/ASCAP/BMI)	76
Down On (Make Believe/WB/Two Sons—ASCAP/W. Tamerland—BMI)	31	If You (Cross Keys—ASCAP/Tree/O'Lyric—BMI)	77	Radio Heart (Tapadero/Tom Collins—BMI)	7	When You're In Love (Hall-Clement—BMI)	53
Everybody Needs (Hall-Clement—BMI)	94	In a NY Minute (Tree/O'Lyric—BMI)	4	Real Love (Debdave—BMI/Maiven/Cottonpatch—ASCAP)	57	White Line (Emmylou Songs—ASCAP/Irving—BMI)	17
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	1	It Ain't (April/Lion-Hearted—ASCAP)	42	Save The (Rick Hall/Terry Woodford—ASCAP)	50	Who's The (C. Reefer/Coconutley/W.T. Lane/B. SkyRider—BMI/ASCAP)	62
Foiled Around (Crabshaw—ASCAP)	64	It's A Short (Hall-Clement—BMI)	34	She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP)	14	Working Man (Tapadero—BMI)	5
Forgiving You (Willie Nelson—BMI)	16	It's All Over Now (ABKCO—BMI)	29	She's A (Pacific Island/Tree—BMI)	20	You Can Always (Bright Sky—ASCAP)	63
Forty Hour (MCA—BMI/MCA/Leads/Patchwork/Don Schlitz—ASCAP)	48	It's Just (Vogue/Partner—BMI/Dejamus—ASCAP)	45	She's Single (Blackwood—BMI/April/New & Used—ASCAP)	49	You're Every (Master Maker/Silver Dust—ASCAP)	69
Four Wheel (Anbern—ASCAP)	74	It's Your (Welbeck/Terrace—ASCAP)	43	Size Seven (Taylor and Watts/Algee—BMI)	38	You're Going Out (CBS-U/Ides of March—ASCAP)	19
Girls Night Out (Welbeck/Blue Quill—ASCAP)	32	Ladies' Man (Somebody's—SESAC)	85	Somebody Should Leave (Tree/Choskee/Cross Keys—ASCAP)	25		
Go Cat (Plus Fade Song peddler—BMI)	91	Lasso The Moon (Ensign—BMI)	33				
Go Down Easy (Irving/Danor—BMI)	67	Let It Roll (Phon—SESAC)	96				
He Burns (Unichappell—BMI)	59	Let It Roll (Arc—BMI)	12				
		Letter To Home (Latter End—BMI)	60				

Country Album Reviews

HIGH COUNTRY SNOWS — Dan Fogelberg — Full Moon/Epic FE 39616 — Producers: Dan Fogelberg, Marty Lewis
Fogelberg's tribute to traditional American music is a collection which envelopes the tastes of the most avid bluegrass fancier as well as those who lend themselves to the platinum-selling artist's more contemplative work. The musicianship is superb — the jacket credits read like a list of acoustic country award winners. Simply stated (by Fogelberg himself), the album "celebrates country living — its joys, sorrows, honesty and simplicity." These traditional country themes, along with the excellent performances, should ensure the the same success that the LP is currently enjoying in the pop field.



MUSIC FROM RUSTLER'S RHAPSODY AND OTHER SONGS — Various Artists — Warner Bros. 1-25284 — Producers: Various

Warner Bros. has put together an attractive package of songs from the motion picture *Rustler's Rhapsody*. The material here is varied from the powerful "Lasso The Moon" by Gary Morris, to the humorous "Crumbling Stumbleweeds" by the comedy duo of Pinkard & Bowden. The album also features cowboy songs by today's top artists like John Anderson, The Nitty Gritty Dirt Band and instrumentalist Charlie McCoy. The most memorable track is the salute to the era of cowboy movies entitled, "Last of the Silver Screen Cowboys" by Rex Allen, Jr. with the help of Roy Rogers and Rex Allen, Sr.



RADIO HEART — Charly McClain — Epic FE 39871 — Producer: Norro Wilson

The title cut of this album was the number one country single last week and the third number one of Charly McClain's career. It was written by Steve Davis and Dennis Morgan, who also contributed two other songs to the album. The singer imbues her material with the same clear, girlish tone that characterizes the hit single — it is that vocal trait which makes McClain's voice pleasing. Four songs are duets with the artist's husband, Wayne Massey.



CAN'T RUN AWAY FROM YOUR HEART — Lacy J. Dalton — Columbia FC 40028 — Producers: Marshall Morgan, Paul Worley

Collaborating in the writing of several songs and providing new production muscle for the artist, producers Morgan and Worley have given Dalton a nudge toward a more traditional position. The current single and title cut uses a banjo to great effect, and the rest of the album is similarly grounded instrumentally. Noteworthy cuts include "Adios And Run," written by Dalton, and a duet with Willie Nelson called "Slow Movin' Outlaw."



BANDANA — Bandana — Warner Bros. 1-25115 — Producers: Eric Prestidge, Jim Ed Norman, Mike Daniel, Stan Cornelius, Bandana

This debut album from the Warner Bros. quintet closely follows the contemporary trail blazed in recent years by other groups such as Exile and Alabama. The single "It's Just Another Heartache" stands at 45 bullet this week, and album cuts such as "Tonight I'm Gonna Love Somebody" and "What Went Wrong" have the same full, commercially-satisfying sound.



SINGLES REVIEWS

OUT OF THE BOX



SAWYER BROWN (Capitol/Curb B-5477) **Used To Blue** (3:16) (Montage—ASCAP; Captain Crystal—BMI) (F. Knobloch, B. La Bounty) (Producer: Randy L. Scruggs)

The follow-up to this young band's first number one ("Step That Step") is its first release of a slow, sad song. The keyboard-led arrangement frames a lyric about getting over a lost lover; the simply expressed declarations of the chorus are backed by solid vocal harmonies. The overall effect is squarely aimed for the current market with smooth production and tasteful instrumentation—Sawyer Brown's versatility is confirmed.

HEART OF NASHVILLE (Compleat 679001-7)

One Big Family (3:52) (Heart of Nashville Foundation—ASCAP/BMI) (R. McDowell, M. Reid, T. Seals) (Producers: Ronnie McDowell, Ernie Winfrey)

Although artists from several of the big labels in Nashville did not take part in this hunger relief project, there are enough famous names on the record to make it unique in the country music field. All proceeds from the record's sales will be donated to relief efforts in the USA and abroad. An album and a video are also part of the "Heart of Nashville" plan to contribute to the fight against hunger.



FEATURE PICKS

BECKY HOBBS (EMI America B-8273)

Hottest "Ex" In Texas (2:18) (Grand Coalition—BMI/Grand Alliance—ASCAP) (B. Blackmon, L. Traughber, C. Vipperman) (Producer: Ray Baker)

KEITH STEGALL (Epic 34-04934)

Pretty Lady (3:26) (April/Keith Stegall—ASCAP) (K. Stegall) (Producer: K. Lehning)

ATLANTA (MCA-52603)

Why Not Tonight (2:32) (Tree/Cross Keys/O'Lyric—BMI/ASCAP) (C. Waters, B. Jones, T. Shapiro) (Producer: David Hungate, Jimmy Bowen)

LEON EVERETTE (Mercury 880 829-7)

A Good Love Died Tonight (2:46) (Blackwood/Shobi—BMI) (R. Murrh) (Producer: Bill Rice)

JACK GREENE (EMH-0037)

Lookin' Back Is Easier (2:50) (Almarie—BMI) (R. Pennington) (Producer: Ray Pennington)

SAMMI SMITH (Step One SOR:342)

You Just Hurt My Last Feeling (3:11) (Tree—BMI/Southwing—ASCAP) (H. Cochran, R. Porter) (Producers: Bobby Bobo, Ray Pennington)

NEW AND DEVELOPING

HOLLY DUNN (MTM P-B-72052)

Playing For Keeps (3:31) (Blackwood/O'Lyric/Tree—BMI) (H. Dunn, T. Shapiro, C. Waters) (Producer: Tommy West)

First with Judy Rodman and now Holly Dunn, MTM Records is certainly doing its part to add to the always-too-short list of fine female solo artists in country music. Dunn is a successful songwriter with cuts on current LPs by The Whites, Sylvia and Terri Gibbs. She is also an experienced singer, and her first single on MTM shows off her Texas inflections and her sharp sense of tone and timing: she knows when to hold back a bit and when to get gritty. Dunn will win attention with this one, and (like her song says) she keeps what she wins.



CASHBOX

MOST ACTIVE COUNTRY SINGLES

1

COUNTRY RADIO

MOST ADDED



STRONG ADDS

Carolina In The Pines — Michael Martin Murphey — EMI America
If You Break My Heart — The Kendalls — Mercury
Real Love — Dolly Parton (Duet With Kenny Rogers) — RCA
If It Was Any Better (I Couldn't Stand It) — Narvel Felts — Evergreen
When You Get A Little Lonely — Nicolette Larson — MCA

STATION ADDS

WDZO-FM — Decatur, IL — Dan Jensen
B. Medley
N. Felts
Kendalls
M.M. Murphey
G. Campbell
A. Murray

WKMF — Flint — Shelly James
Alabama
G. Morris
L. Mandrell
H. Williams, Jr.

WMML — Mobile — Bill Black
M.M. Murphey
N. Felts
G. Campbell
J. Lee
J. Fricke
T.G. Sheppard
L. Brody
D. Parton
W. Nelson, K. Kristofferson, J. Cash, W. Jennings

KUGN — Eugene — Tom Edwards
G. Campbell
D. Parton
T.G. Sheppard
G. Strait
Chance
M.M. Murphey

WOKQ-FM — Dover, NH — Jim Murphy
J. Fogerty
C. Jackson
T. Gregory
D. Parton
G. Campbell
H. Williams, Jr.
J. Schneider

WTHI — Terre Haute — Barry Kent
L. Brody
J. Lee
R. Charles
J. Fricke
W. Nelson, K. Kristofferson, J. Cash, W. Jennings

WMMK-FM — Destin, FL — Skip Davis
Nitty Gritty Dirt Band
S. West
M.M. Murphey
H. Dunn
V. Shaw
Kendalls
L.J. Dalton
Restless Heart
G. Campbell
D. Parton

KBRQ — Denver — Jim Striklan
G. Strait
B. Nelson
J. Collins
S. West
Kendalls
F. Hart
M. Tillis

KIKK — Houston — Joe Ladd
D. Parton
G. Campbell
Kendalls
L.J. Dalton
G. Morris
N. Larson

KSO — Des Moines — Billy Cole
M.M. Murphey
D. Parton
Kendalls
T.G. Sheppard
G. Campbell
G. Strait
F. Hart
L. Brody

WNWN-FM — Kalamazoo — Randy Rowley
Restless Heart
W. Nelson, K. Kristofferson, J. Cash, W. Jennings
T.G. Sheppard
S. West
L. Brody
N. Larson
D. Parton

KRDR — Gresham, OR — Mason Dixon
G. Campbell
B. Medley
Kendalls
Restless Heart
M. Tillis
L.J. Dalton
T.T. Hall



KNIX LISTENERS MEET THE OAKS — Two lucky KNIX AM/FM listeners recently attended an Oak Ridge Boys concert at Harrah's in Lake Tahoe, compliments of KNIX, The Oak Ridge Boys and MCA Records. Pictured (l-r): Doug Brannon, KNIX music director; Duane Allen; Joe Bonsall; Randeé and Bob Kragerud, contest winners; Cynthia Brannan, Richard Sterban and William Golden.

WAIM — Anderson, SC — Jerry Howard
B. Medley
J. Greene
L. Brody
G. Campbell
H. Dunn
D. Parton

KFAY — Fayetteville, AR — Jessica James
G. Morris
B. Medley
D. Parton
N. Larson
G. Campbell

WGTO — Cypress Gardens, FL — Henry Jay
F. Hart
T.T. Hall
G. Strait
Restless Heart
Kendalls
B. Medley

WPKX — Washington — Greg Cole
E. Raven
G. Jones
L.J. Dalton
L. Mandrell
J. Schneider

THE COUNTRY MIKE

STATION PROFILE — WWVA/Wheeling, West Virginia, is a 50,000 watt country station located at 1170 AM. WWVA is owned and operated by the Wheeling Broadcasting Company, a subsidiary of the Price Broadcasting Company. The station reaches 18 states and 6 Canadian provinces and has a primary market that covers the area between Cleveland, Columbus, and Pittsburgh. WWVA is staffed



by operations manager/program director **Tom Miller**, music director **Bill Berg**, and general manager **J. Ross Felton**. The air shifts are manned by **Bud Forte** from 6:00 A.M. to 10:00 A.M., **Vernon Loyer** from 10:00 A.M. to noon, **Frank Karroll** from noon to 4:00 P.M., and **Bill Berg** from 4:00 P.M. to 7:00 P.M. The 7:00 P.M. to midnight slot is occupied by in-house religious programming. The "Jamboree U.S.A." concert series

is another subsidiary of Price Broadcasting, and is broadcast each Saturday evening on WWVA. The show features a different country artist each week, and has recently included appearances by **Steve Wariner**, **Gary Morris**, **Mel Tillis**, **Ronnie Milsap**, **B. J. Thomas** and **Charlie Pride**. The station also is involved in the "Jamboree In The Hills," an annual country music festival which will be held July 20-21 in Wheeling. Among the festival's featured performers are **Ronnie Milsap**, **Crystal Gayle**, **Glen Campbell**, **John Conlee**, **Exile**, **John Anderson**, **Earl Thomas Conley**, **Charlie Daniels**, and **T. G. Sheppard**.

KELSEY NAMED ARBITRON VP — **A. Anthony Kelsey** has been promoted to vice president and general counsel for the Arbitron Ratings Company. Kelsey has been with Arbitron since joining the organization in 1979 as general counsel. Prior to his move to Arbitron, he was assistant general counsel for the New York Telephone Co. as an in-house trial lawyer. Kelsey also serves on the Board of Directors for Burke Marketing Services and acts as legal counsel for ScanAmerica, a research service operated by Arbitron and Burke. . . . Congratulations once again to **Dan Hollander** of **WDXE**, Lawrenceburg, Tennessee. "Accent," a daily public service program produced by Hollander, was awarded three United Press International awards for Broadcast Excellence. The program won honors in "Best Use of Sound," "Best Feature Reporting" categories and the "Rocky Stone News Leader" Award. Hollander was also named a Disc Jockey of the Year at the Academy of Country Music Awards earlier this year.

Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer
Tom Sleeker

Station
KKIX

Market
Fayetteville, AR

Song: "Modern Day Romance"
Artist: Nitty Gritty Dirt Band
Label: Warner Bros.

Comments:

"It's a great record for us. The people that we polled liked it and it's showing up strong. The Dirt Band always does really well here in northwest Arkansas."

COUNTRY COLUMN

LOUISIANA HAYRIDE — Rick Smith and Carole Leslie of Louisiana Public Broadcasting brought their documentary, *Cradle of the Stars: The Story of the Louisiana Hayride*, to the Country Music Hall of Fame for a press preview May 15. The show was released to the PBS network the week of May 26, and viewers should have ample opportunity to catch the production since, according to Smith, "each station has rights, I think, over a period of three years . . . some of the people I've talked with that have seen it said they're going to be using it pretty much on an annual basis for the three years because it's not really linked to current time and place — it's about the old days." When Smith says the old days he's talking about the days during the '40s and '50s when KWKH in Shreveport provided



ONE BIG FAMILY — Ronnie McDowell and Roy Acuff appeared on Nashville Now (TNN) May 14 to talk about "One Big Family," the effort by country music artists to aid the hungry. Shown here (l-r) are McDowell, Jerry Whitehurst of Nashville Now, and Acuff; the three are examining the first copy of the single.

the opportunity for performers such as **Hank Williams, Elvis Presley, Webb Pierce, Johnny Horton, Jim Reeves** and **Floyd Cramer** to launch their careers through its weekly Hayride broadcasts from the Shreveport Municipal Auditorium. The program produced by Smith and Leslie is one hour of rare film footage and historic stills accompanied by the reminiscences of several veteran Hayride performers. The show is narrated by **Hank Williams, Jr.** and includes some priceless moments: guitarists **Fred Carter, Jr.** and **James Burton** talk about how the sound of modern country music was influenced by their experimental use of blues and early rock licks while playing behind the Hayride's country artists; **Webb Pierce** tells how he paid

one of the performers to be sick so that he could jump in front of the mike and "steal the show" on his debut; a film clip of Johnny Horton in performance dissolves to a shot of Horton, in full-dress cowboy gear, standing in a boat fishing (an 'early' video!). The show also touches on some lesser-known (but influential) acts. Said Smith, "We used the stars to grab attention, to talk about The Bailes Bros. and some of the old string bands that started there, and then also to focus in on some of the artists that weren't quite so famous, because that tends to get lost in the shuffle." If you have any interest at all in country music and the pioneers of the recording business, "Cradle of the Stars" is required viewing.

MY KIND OF SINGER — MCA's **Reba McEntire** has been recognized by both the CMA and the ACM with the highest of their respective awards for a female vocalist. McEntire's win at the ACM show last month was another achievement in a series of successes beginning with the release of her "My Kind Of Country" LP, which yielded the number one singles "How Blue" and "Somebody Should Leave." The singer's latest single is just out; it is the title cut of her next album, "Have I Got A Deal For You." The LP should be released next week, and McEntire shares producing credit this time with **Jimmy Bowen**. McEntire has a summer full of touring ahead, including a date at the Universal Amphitheatre in Universal City, CA, with fellow MCA artist **George Strait**. Strait, of course, won the ACM's top award for male vocalists.

COLUMBIA CLIPS — The video *Highwayman*, Columbia's collaborative product by **Willie Nelson, Johnny Cash, Waylon Jennings** and **Kris Kristofferson**, was premeired May 27 on VH-1. The cable channel promoted the clip extensively the week before the debut, which was a world premeire exclusive. The video was moved directly into heavy rotation after the first showing, and its promotion on VH-1 includes the appearance of the four featured artists in one-on-one interviews and on the channel's *People News* segment. Also, **CBS** and VH-1 executives are reportedly working on plans for a contest to begin on July 15 . . . **Kitty Moon** of Nashville's Scene Three, Inc., announced recently that the production company has completed production of **Janie Fricke's** *She's Single Again*. It is the second video that Scene Three has made with Fricke. The executive producer for the project was **Jim Carlson** of CBS; Scene Three's **Marc Ball** directed, and the initial concept of the video came from Scene Three producer **John Ware**.

Fricke is depicted warning other women of a dangerously sexy "vamp" who has just signed a divorce decree; Ware commented, "We used fog, smoke and wind machines . . . to create the illusion of devastation."

RUSTLEMANIA — Warner Bros.' **Pinkard & Bowden** have been slighted. At the Nashville premiere of *Rustlers' Rhapsody*, the new film that features Warner Bros. artists on the soundtrack, the comedy duo discovered that their song, "Crumblin' Stumbleweed," while featured on the soundtrack LP, is not included in the film. A confrontation ensued between P&B and the hosts of the premiere, **Marijo Monette** and **Katie Haas** of Nashville **95FM**, and the four decided that the matter could only be settled in the wrestling ring. A match was set for May 30 at the Tennessee State Fairgrounds. Said **Sandy Pinkard**, "Our fighting, up until this point, has been confined to Music Row board rooms, but if stepping into the ring will prove our commitment, that's what we're prepared to do."

CORRECTION — In last week's issue, **Rodney Crowell** and **David Thoener** were incorrectly listed as the producers of **Rosanne Cash's** new single (p. 37). **David Malloy** is the actual producer of the song, and we apologize to all concerned for the error.

Bill Fisher

NEW FACES TO WATCH

When asked if she is comfortable with the "honky tonk" appellation that is often given to her, **Becky Hobbs**, without hesitation, said, "Absolutely! That's me—that's Becky Hobbs, a.k.a. 'the Beckaroo.'" The EMI America artist pointed out that most of her performances are in Texas and Oklahoma, and those shows have the infectious, dance hall sound which is also found on her current single, "Hottest Ex In Texas." Hobbs said that the song is "by far the best thing I've cut."



Becky Hobbs

With **Ray Baker** as producer, a man noted for his work with **Merle Haggard** and **George Strait**, Hobbs (who admits, "I'd rather play a honky tonk than anywhere else") seems to have found excellent working conditions in the studio. She said, "One of the main reasons we decided to work with Ray Baker is that he produces 'country' records, and I'm a 'country' singer. I see a great need for up-tempo, female, honky tonk artists."

One of the songs Hobbs has recorded with Baker is "You Made Me This Way," her own composition. She still manages to find time to write, even though her performance and appearance schedule is growing longer. In fact, it was songwriting that led her to Nashville in the first place. She has had songs cut by **Janie Fricke, Moe Bandy, Atlanta, Shelly West** and **George Jones**; she also has a cut on **Alabama's** number one LP, "Forty Hour Week." She relates, "When I moved to Nashville, I decided that the heartache was

just too much trying to be an artist, and I just wanted to write songs." Hobbs has been performing since her teenage years in Bartlesville, Oklahoma, moving through Louisiana and Los Angeles in search of a satisfying singing career. She continued, "I moved here thinking, 'God, I need a rest. I'm just going to write songs.'" She met her present manager **Rick Sanjek**, however, who became just one of many in Nashville who urged her to pursue a recording career. While Hobbs was in England performing along with **Tom T. Hall**, Sanjek arranged a deal with EMI America to sign her to a recording contract.

Now, **Becky Hobbs** is moving into the mainstream of country music activity. She and her band have opened for **Johnny Cash, Vern Gosdin, Emmylou Harris, Conway Twitty** and **Johnny Lee**. She has appeared on *Hee Haw* and several productions of The Nashville Network. On June 12, she will be part of the Music Country Radio Network's "Superstar Spectacular" to benefit the Grand Ole Opry Trust Fund.



Thanks To All The Cash Box Reporters
Who Helped Us Chart Our Very First Single!

"Don't Give Up On Us Now," GBS #723

88

Distributed By:



38 Music Square East
Nashville, TN 37203
(615) 242-5001

Bookings By:
Startrack Booking Agency
Nashville (615) 654-3825

Production

Promotion

TNT
Tommy (Dee) Donaldson

PROMOTES

Office: (615) 385-9736
Home: 227-3602

801 N. 16th Street
Nashville, TN 37206

Bill Wence (615) 776-2060
Ernie Bivens (615) 242-5001

TALENT ON STAGE



NEWMAN AWARDS — Lionel Newman, senior vice president in charge of music at 20th Century-Fox Film Corp., was bombarded with awards at the recent Sixth Anniversary Concert of the New American Orchestra. Not only was he the recipient of the Foundation's Anniversary Award, but he also received a Special Citation of Achievement from Broadcast Music, Inc. (BMI). Pictured at the Dorothy Chandler Pavillion presenting the BMI award and congratulating Newman (right) is Ron Anton, vice president, California, BMI.

Katrina And The Waves

THE RITZ, N.Y.C. — There are two ways to look at Katrina and the Waves: one view puts them as the most likely candidates to reconcile the post-wave crowd with its parents — sort of the ultimate merging of critical and commercial interests, the kind of rock and roll band that kids can take their folks to and go home whistling the tunes, the final blow to the generation gap, threatened only by the very real danger that Katrina's commercial success could spell critical AIDS. Another view is that finally, after years of new groups struggling to be the best "throwback" band and reveling in their "garage band-osity" someone finally came along who does it right.

If Katrina succeeds in either of these roles, she and her band will have come a long way toward putting a stamp of real quality on the neo-beach/English invasion sound of the eighties. And anyone who

can't tell the difference between what Katrina and the Waves play and what scores of bands have been serving up throughout the decade needs an immediate irrigation at the eye, ear, nose and throat man.

The group's recent Ritz show afforded what this long-struggling band has been perfecting over the years and showed signs of a possible return to real sixties-type energy on the pop charts. Every tune the band plays is immediately recognizable, not necessarily as Katrina music, but as, pure and simple, a good song, rock and roll style. Tunes like "Do You Want Cryin'," "Mexico" and the band's current hit "Walking On Sunshine" are played with as much authority and authenticity as the Rolling Stones, and possess the tunefulness of early Beatles or Beach Boy rockers. In fact Katrina comes off more like an '80s version of Linda Ronstadt in her best blues mode, with a sprinkling of country rock thrown in. The band's encore of "Do You Love Me" further solidified her fast-growing reputation as the singer (and bandleader) to watch in '85. Without an iota of pretentiousness, with no apologies to the art crowd, with no unnecessary rap between songs, with a standardized rock drum solo, with tight arrangements, with a great sound system that points out what might have been for the best pre-psychedelic bands, and with a voice that certainly takes the baton from those few female singers that know the essence of rock and roll, Katrina and the Waves deserve everything the business can provide them.

Rusty Cutchin

Fishbone

THE PALACE, L.A. — Columbia recording artist Fishbone drew its growing L.A. following to a Friday evening show recently, and gave a performance that was as lively as the band's bouncy ska tunes.

Animation was the key, as this collection of six musicians danced and flailed, and just generally appeared to enjoy themselves throughout their lengthy set. Eventually, the audience seemed to be having as good a time as the performers.

Initial sound problems threatened the show. As is too often the case in the



CARIBBEAN KINGS (AND PRINCESS) — Calypso, the relentlessly rhythmic music of Trinidad & Tobago, celebrated its annual return to New York recently with three shows at the Felt Forum. After the first concert, calypsonians and their colleagues gathered at the Caribbean Cultural Center for a midnight fete, hosted by the Trinidad & Tobago Tourist Board. Shown above (l-r) standing: Hue Loy, president of B's Records; Ken "The Professor" Fillmore; Lord Protector; Babooram Rambissoon, consul general of Trinidad & Tobago; Gypsy; Selwyn Joseph, manager of the Trinidad & Tobago Tourist Board's New York office; and Lord Kitchener. Seated are Shadow and Natasia Wilson, who was elected Junior Calypso Monarch 1985 at Trinidad's Carnival.

acoustically fickle Palace, Fishbone's sound took on a garbled, confused tone at the outset. Weak arrangements were at least partly to blame, but technical rough spots, soon to be ironed out, got the set off to a shaky start.

The shakiness became less aural and more generally physical, however, as the band plugged into such superbly danceable tunes as "Ugly," a cut from Fishbone's Columbia EP that most of the audience seemed familiar with.

An aggressive horn section punctuated each offering, as lead vocalist Fish led the way, charging the tunes with energetic nonchalance. His sometimes frantic stage antics were a highlight of the Friday show.

Once problems of sound and syncopation were overcome, Fishbone's musicianship shone bright. Stiff percussion and a resounding bass gave added texture to the band's impressive brass. Premium ska, rock reggae was the result, with well-tuned harmonies and an often biting lyric.

Fishbone handled the stage as if it had been formed there. The sometimes amusing staging provided during uptempo material was as much fun to watch, as it was to listen to. And although the band played over an hour, it's plain that with more material and more variation, Fishbone would be a fleshier treat. Meanwhile, expert musicianship and a lively show made this act worth the visit.

Gregory Dobrin

Guadalcanal Diary

AL'S BAR, L.A. — Taking the stage at 1:15 a.m. is not any band's idea of fun, and while Georgia's Guadalcanal Diary had only 45 minutes to make its case with this packed house of Angelenos, they did it with a raw energy and commanding musical force which was to be respected. Though this was the highly touted band's second swing through the area in a week of California touring, there was still an air of high anticipation as opener the Unforgiven left the stage. Recently signed to Elektra (like the Unforgiven), Guadal-

canal Diary is of the loosley related school of southern guitar-rock bands; yet when REM's songs are often impenetrable, the band is clearly literate and its songs rich with specific imagery. Where Let's Active is jangly and crowded with musical hooks, Guadalcanal Diary is straightforward and punchy. Both of these strengths were in good form here, and though they were pressed for time, the native Georgian proved why people are looking so intent to the south for America's newest rock music.

While the band's "Walking In The Shadow Of The Big Man" LP which was originally released some months ago by the indie DB Records-it will be re-released on Elektra-is a good representation of its sound, live versions of "Sleepers Awake" the first single "Trail Of Tears" and other proved decisively that this is a live band which finds its strength in the spontaneous interaction of its live performance. Murray Atwater's lead vocals were especially effective on the slamming punk energy western theme cult favorite "Watusi Rodeo," though throughout the show Atwater was in top form.

Though only four pieces, Atwater's vocals and guitar, a rhythm section of constantly bobbing Rhett Crowe on bass and the manic John Poe on drums together with Jeff Walls on a thoughtful and versatile lead guitar, Guadalcanal Diary has a full and often rampaging sound. And though the band has not had much airplay, save from alternative and college radio, tunes such as "Why Do The Heathen Rage?" and the sensitive and moody "Pillow Talk" got good response.

Yet at this, and at the other shows in the area, one of the most interesting songs was the group's version of the traditional "Kumbayah." No this isn't a punked up version of the hymn. Guadalcanal Diary does a respectful and, this time, moving rendition which reflects the group's awareness of tradition and fundamental values as well as the song's own usefulness as a spiritual touchstone. While they may be tagged another of the southern bands riding again, Guadalcanal Diary is indeed an individualistic and self-assured unit ready to strike its own path on the music scene.

Peter Hoeder



GRANDSTANDING ON BANDSTAND — American Bandstand host Dick Clark poses with Gordy/Motown recording artists The Mary Jane Girls following a recent Bandstand taping which will air June 1st on ABC-TV. Pictured from left are Clark, Kim Wuletich, Yvette Marine, Candice Ghant and Joanne McDuffie. On the show the girls perform their current top 20 hit, "In My House."

Lee Abrams Tells The Artist Who The Audience Is

By David Adelson

LOS ANGELES — When someone mentions Lee Abrams, what most likely comes to mind is a busy and successful radio consultant who is continuing to help mold the sound of Rock Radio nationwide.

Unknown to most is Lee Abrams' other consultation business — audience analysis for individual artists, bands and record companies. According to the Atlanta-based consultant, it's a service whose time has come.

"What the audience analysis really does is give the artist insight into who their audience is and just where they're coming from," said Abrams. "A lot of the artists are locked up in the studio, or their at radio stations or concert halls. This analysis breaks down exactly who their audience is."

Among the tools Abrams uses to obtain this information are callback cards; an almost age-old method that asks the consumer to fill out certain information at point of purchase and drop the card in the box. The customer will be called and queried as to radio station preference, buying habits, favorite cuts etc.

Abrams noted the use of focus groups and call outs as other methods of obtaining audience information. The company also offers a post-concert analysis where concert goers are questioned as to their favorite songs of the evening as well as

their perceived strengths and weaknesses of the show. According to Abrams, the average size of an audience analysis sampling is "approximately 4,000 to 5,000."

"It's probably more for the management," said the consultant. "It's like the management is the program director and we give the program director extra insight into what's happening in the marketplace."

Among the clients Abrams has served are The Alan Parsons Project, Asia, Yes, Island Records and even *Rolling Stone Magazine*.

Abrams claims his information can also be utilized by a band when making such decisions as what single to release or what musical director to take on a forthcoming project. "Creativity is obviously still critical," said Abrams. "But if the band is going to go out in the marketplace and put records out, it should know who will be buying it. This is not a musical thing at all. It's strictly marketing information. If they don't know who their customers are then they're simply blind."

Going under the moniker of Lee Abrams Inc., the company has been serving artists for what Abrams terms, "a couple of years." Asked why he has only now chosen to talk about this facet of his business, the consultant replied, "it really never dawned on me. I spent all the time publicizing the radio thing, so I felt I may as well talk about this a little."

Academy To Host ASCAP Exhibition

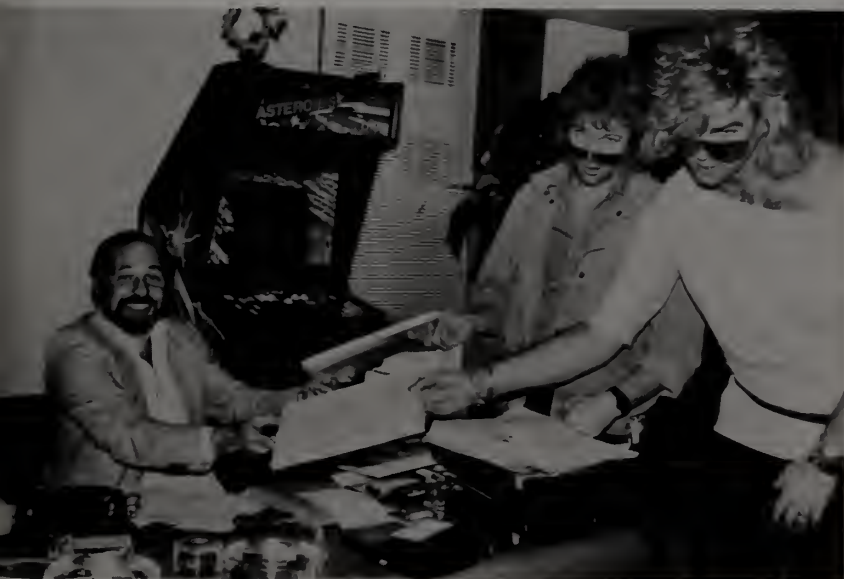
LOS ANGELES — The Academy of Motion Picture Arts and Sciences will host the exhibit "ASCAP: 7 Decades of America's Music" in its first and second floor galleries May 28-July 6, announced Gene Allen, Academy president. The display, which consists of treasures from ASCAP's archives, recently completed a successful run at the New York Public Library at Lincoln Center, which will be its permanent home.

The exhibit traces the progress of the American Society of Composers, Authors and Publishers and its members from its establishment in 1914 to the present time. On display will be photographs, letters, documents and memorabilia. Of special interest are: Irving Berlin's first piano purchased in 1909 for \$100; an oil painting of Jerome Kern by George Gershwin, and George M. Cohan's Congressional Medal. Many awards presented to ASCAP

members are also part of the exhibit, including the first Oscar awarded for Best Song in 1934 to Herb Magidson.

A great part of the exhibit comprises original manuscripts of ASCAP members such as Howard Dietz ("That's Entertainment"), Marvin Hamlisch ("A Chorus Line"), Otto Harbach ("Smoke Gets In Your Eyes"), and Henry Mancini ("Moon River"), as well as those of such younger members as Bob Dylan and Lionel Richie.

An invitation-only reception, hosted by president Allen and the Academy Governors and attended by ASCAP President Hal David, Lincoln Center Chairman Martin E. Segal, as well as many of the prominent ASCAP composers and lyricists whose material is on display, will formally open the exhibit on May 30. The display will be open to the public, free of charge, 9 a.m.-5 p.m. Monday through Friday.



ATT DELIVERS THE GOODS — Atlantic recording group Ratt recently wrapped up work on their eagerly-awaited new album, entitled "Invasion Of Your Privacy." Due for national release on May 31, the LP is the follow-up to the California quintet's multi-platinum debut Atlantic album of 1984, "Out Of The Cellar." Atlantic president Doug Morris (left) is shown accepting delivery of the new Ratt album from producer Beau Hill (center) and guitarist Robbin Crosby (right).



THEY'RE ON A MISSION — Gold Mountain/A&M recording artists The Textones have released a new single, a special remix of "Midnight Mission," the title cut of their debut album. The remix was done by Jimmy Iovine and Joe Chiccarelli, with Don Henley brought in for harmony and background vocals. Pictured at the remix session at Los Angeles' Sound Castle studio, from left (standing): Burt Stein, executive vice president/general manager of Gold Mountain Records; Don Henley; Textones leader/founder Carla Olson; Barry Goldberg (the song's producer, with Brad Gilderman). Seated is Joe Chiccarelli.

Josephson Starts J-Mark Records Elektra Affiliation For New Indie

By Peter Holden

LOS ANGELES — Independent labels affiliated with and distributed by majors have produced some of the best music coming from America in the last few years. IRS/A&M (now with MCA) Slash/Warner Bros., Enigma/EMI America and Gold Mountain/A&M are just a few of the pacts producing solid selling and critically acclaimed artists such as REM, Los Lobos, the recently disbanded Go-Gos, Bruce Cockburn, the Textones, General Public and others. That list may increase in the next six months as Mark Josephson, founder and publisher of *Rockpool* magazine and organizer of the heralded New Music Seminar, is set with the first release on his new J-Mark label distributed by Elektra.

In the incubating stage for the last year and a half, Josephson and Elektra head Bob Krasnow agreed on a pact which allows the label freedom to retain the sensibility of an indie with all the advantages of major distribution and extensive promotional and marketing resources. Josephson explained to *Cash Box* how the idea for J-Mark came about and some of its goals: "In running *Rockpool* and the New Music Seminar, I tapped into an infrastructure throughout the United States which I feel can support a label. At the point I decided to try forming the label, I was confronted with a decision whether to do it as an independent or trying to do it through a major. After a good look at the distribution situation in the U.S. at large, I saw that the independent distributors and labels were just getting slaughtered. Had I chosen the indie route, which is more aesthetically appealing to me, it ultimately would have been a source of much heartache and frustration.

"There just isn't an adequate independent distribution system for small labels,

especially small rock labels. With the possible exception of Jem and Greenworld/Enigma, there just aren't any indies which can consistently sell any one thing." Hooking up with a small group of lawyers, Josephson took his idea to many majors, "but none expressed the enthusiasm which Elektra did." Having recently signed L.A.'s Unforgiven, Guadalcanal Diary and already having a roster which includes X, Elektra is clearly moving in a "new music" direction, and as Josephson says, "from an artistic standpoint, Elektra is obviously the right place for me. Krasnow is a lot different than many label heads in that he comes from an A&R perspective."

Though Josephson's New York-based *Rockpool* concentrates on a variety of musics, from dance music to hardcore to reggae and folk, J-Mark will focus on dance-oriented pop artists and records. The label's first release is from a band called Indoor Life and is produced by Mike Thorne. Though Josephson will not directly produce or engineer the label's product, the new label head will have a hand in shaping his roster's image, choosing the material and—with a current staff of one-be in charge of art direction, promotion and marketing. Though he now has the money and resources that go along with being affiliated with a major, J-Mark will still concentrate on pushing its product to college radio, retail, "plus the ten or fifteen really progressive AORs—that's about all there are left—and the same number of CHR's like I-95 in Florida."

While Josephson notes, "It's quite a shock to wake up on the other side of the desk," adding, "I intend to take full advantage of the possibilities of being with a major while still employing the mentality of an independent." Look for the label's roster to feature five or six artists in the first year of existence.



SHANNON LIGHTS UP THE LIMELIGHT -- To celebrate the release of the new album from Shannon, "Do You Wanna Get Away," Mirage Records and Emergency Records recently hosted a party at the Limelight in New York City. The follow-up to Shannon's RIAA gold debut album, "Let The Music Play," "Do You Wanna Get Away" is now bulleting up both the national pop and R&B charts. Shown at the Shannon festivities in New York City are, from left: Emergency Records president Sergio Cossa, Mirage Records president Jerry Greenberg, Shannon and booking agent Norby Walters.

Behind The Bullets

(continued from page 7)

This week, B94, WBLI, WKFM, Z104, WGTZ, WSPT, KMBQ, WZKS, WBCY,



SHARING A BENEFIT -- That's Dionne Warwick, Peter Allen and Rita Coolidge smiling backstage at London's Royal Albert Hall following their performances at a May all-star concert that raised money for both USA For Africa and Band Aid as part of the Ethiopia famine relief campaign. The event was also taped for a worldwide television special to air later this year.

Q105, KNBQ, KLUC and KWSS all added the single. Proving that single is a good performer, KSET, WOKI, KAFM, Z98, WDCG, FM100, KKRZ, KKHR, KF95, Z106, Q107, WCIR, WNYS, WCAU, WPRO, WPXY, KQKQ and KKRD all debuted "You Give Good Love" this week.

With radio leading the way, retail sales have kicked in. Among the many retail reports received, the following retailers show Houston in their Top 10: Kemp Mill in Washington, D.C., The Record Theatre in Cincinnati, Believe In Music in Michigan and Port-O-Call in Nashville.

"Whitney Houston", the album, is showing similar good retail activity. This week she received Top 30 retail reports from Strawberries in Boston, Peaches in Cincinnati, Peaches in Kansas City, Scott's Wholesale in Indianapolis. Sound Video Unlimited in Chicago, Downtown Records in Chicago, The Record Theatre in Cincinnati, NRM in Pittsburgh.

Left Field

(continued from page 12)

record, it can be anything (and has been on previous solo outings, from electronically altered states to Lesley Gore songs). As it happens, "Boys and Girls" (EG/Warner Bros.), the new Ferry album, is a further exploration of the music and moods of "Avalon." This is perfectly appropriate, the freedom to linger never having been one of Roxy Music's options.

Ferry has always scattered solo works between the cracks in the Roxy catalog, but never before has the shift from the band to a solo project been this stylistically seamless. Aided by much of the "Avalon" session crew (plus Mark Knopfler, David Gilmour and Nile Rodgers), Ferry worked from a palette of comfortable colors. He gets the evocative atmospheres they helped conjure on "Avalon," but also the subtle shadings that mark this as an

extension of that sound. (Beautifully crafted as this solo music is, the downside of Roxy's demise is that Ferry will never find a sax player as suited to his music's coloration as Andy Mackay, and few guitarists as sympathetic as Phil Manzanera).

Roxy's early music was a surrealist sketch dashed off at white heat and nailed to the gallery wall with a switchblade. Ferry's records of the '80s are fully-developed paintings, the art of the considered brushstroke. He can't hope to corner the market on mohawk adrenalin or adolescent frenzy; that's somebody else's game now. So Bryan Ferry has once again staked out his own turf, and continues to operate on nobody's terms but his own. Like "Avalon," "Boys and Girls" is adult rock & roll from the master of art 'n' soul.

John Carter On A&R

(continued from page 9)

is clearly vocals. "Vocals always have and always will be the most important thing—I don't care if the drummer is great or what, the singer is the sound of the group. In the case of the Neil Youngs and the Bob Dylans, the material, and at some point the personality make up for it, but the vocals are one thing that I look for." As for the newest factor in a major recording artist's career, video, Carter notes, "It is another dimension that you are forced to consider, but it is not unlike the trade off with lead singers. There are plenty of ugly guys, who, at the end of the day are visually a lot more entertaining and

memorable."

After signing Tina Turner and helping to develop her comeback album "Private Dancer" in one of last year's biggest smashes as well as delivering Capitol with a number of major artists, Carter is anxious to begin releasing the first of his A&M projects, one of which will be a debut album, recorded live, by L.A.'s reggae-tinged group Talkback. "It will be affirmation of the band's abilities on stage, and that is one thing I always look for, consistency. Being able to deliver on a moments notice." With a track record like Carter's it seems he knows what it means too.

Films Finding New Life On Video

(continued from page 7)

it represents. She also noted how important the home is for the family-oriented video audience, and the inherent appeal to those people of entertainment that doesn't involve leaving the home. "Home video gives you the ultimate power of programming your own entertainment at your convenience. You can't schedule your life around film releases," she said.

Jerry Sharell, vice president of marketing for MCA Home Video discussed the frequency with which feature films are reborn on home video after their demise in the movie houses, saying, "We've found that does occur, but expectations are smaller for home video, therefore, if we come out with a film that didn't perform well theatrically and we move 40, 50, 60,000 units, those are quite substantial numbers. I think there are a great many ingredients in the formula for video success and one of the most important is how you present your product to your video audience, how aggressively you appear to your distributors... what your marketing campaign is and what point-of-purchase materials you present." He stressed how often a film may fail at the box office for reasons that have nothing to do with its quality, but rather with shifts in public taste and other factors which film

studios have always been unable to gauge or forecast. For Sharell, *Dune* is a perfect example of a very strong film which somehow missed the attention of moviegoers, but which is now garnering an enormous following due to its release on home video. He also mentioned *Blood Simple* as being a potentially enormous release, although it remained primarily a "cultish" level theatrically. "If it did work at the box office," he concluded, "that means a lot of people didn't see it doesn't mean a lot of people wouldn't want to see it." For everyone involved with the making of films, a percentage of videocassette profits is now one of the most vital concerns when making a deal and at the root of some of the most heated legal battles and strikes. As home video cassette sales have amply demonstrated, even those films which are at first commercially unpopular can break even, and perhaps even wind up as profitable (especially those with lower budgets) when they take off on home video. Whatever film may lack in terms of its appeal to moviegoers clearly isn't always a factor in the home video arena, and thus movies that once would have run their course and been abandoned, although often deserving of a far better fate, have now been given a definite and highly encouraging second chance.

Spyro Gyra Rolls On

(continued from page 13)

is 70 percent improvised and it's jazz, I'd say absolutely. The music is 70 percent improvised and it's not contrived at all. In fact, it's a band for players. When, back in '78, when I was working in other bands, we were all backup musicians for singers. And one of the things that really got this whole thing started was our desire to stop being behind a singer and be out front ourselves. So it was a band for instrumentalists right from the start -- it wasn't a band to make money. It was an alternative to bands that were making money.

"If there's one thing that's hurt me in all the criticism, it's that people, a lot of critics, have failed to realize that our hearts are really in this. Our hearts are in it for the music, not for our pocketbooks. You know, we have been very successful financially, but, in terms of critics, that's

a curse."

In fact, says Beckenstein, Spyro Gyra's first, independently-produced, album was a farewell statement from a bunch of Buffalo musicians who were about to head to L.A. to try and make it.

"So I had no idea of the commercial potential when we started this thing, nor whatsoever."

Nine LPs -- including one, "Morning Dance," approaching Platinum -- and numerous chart successes later, Beckenstein is well aware of Spyro Gyra's commercial potential. In the future, he says, he'd like to see the band involved in motion picture soundtracks, but, in the meantime, "the next record is really a first time thing for the seven people involved and that's exciting and new enough right there for me."



ZEBRA SIGNS PERRI -- Zebra Records announces the signing of its first vocal group, Perri -- four sisters whose harmonies have wowed west coast audiences performing their original lyrics to jazz fusion tunes with the Pat Metheny Group. Pictured backstage after a recent performance are (l-r), **bottom row:** Darlene Perri, Ron Weinrich, Sharon Perri. **Middle row:** Lorraine Perri, Carolyn Perri, producer Patricia Henderson, Zebra sales director Bernie Grossman. **Top row:** Ronnie Richardson, Perri manager Howard Lowell and Zebra president Ricky Schultz.

'Now' Packaging Similarities Denied By U.K. Court

By Chrissy Iley

LONDON — A fierce feud between major record companies over TV compilation albums has ended up in the court rooms. EMI and Virgin are suing MCA and Chrysalis over the use of the word "Now" in an album's title.

In a bid by EMI and Virgin to prevent MCA and Chrysalis from releasing their "28 Hot Hits Out Now" compilation album because of a similarity to the title "Now That's What We Call Music" was rejected by the High Court of Appeal.

However, after the hearings, EMI managing director, Peter Jamieson was still adamant that the highly successful "Now" package was being copied by MCA and Chrysalis. MCA MD, Don Ellis, denied that the similarity between the products was deliberate.

EMI and Virgin went to the High Court seeking an injunction in the interim, pending the full trial of the issue. Their claim is that the title is too close to their own series and that people will be misled. Justice Harmn, however, agreed with

Chrysalis/MCA that the word "Now" is not so distinctive of the EMI/Virgin product and that there is no real possibility of deception. His decision not to grant an injunction was later upheld by the Court Of Appeal.

EMI and Virgin's lawyers are still studying transcripts of the proceeding to decide whether or not to take the matter to a full trial. Last week a slightly calmer Jamieson said, "It is always flattering to be copied. We hope that the marketing of the Chrysalis MCA album will not plagiarize our well-established "Now" series, which would be to the detriment of retailers and punters."

MCA's Ellis commented, "When the idea was first raised about the albums being similar I thought they were kidding — until they went for the injunction. I am not surprised by the result of the Court hearings. There is no way that our album is an attempt to copy the 'Now' package." He went on to express his hope that there would be no further animosity between the companies.



AT THE BOARD DOWN UNDER — Recent visitors to the Audio Video studio complex of AAV-Australia Pty. Ltd., were the Governor of the State of Victoria, Rear-Admiral Sir Brian Murray and Lady Murray. They spent several hours inspecting the complex and were photographed in Studio One getting a few tips on the operation of the Solid State Logic 6000E series recording console. Giving a little advice is Adam Kidron, who is in Australia producing the first studio album in three years for top group Australian Crawl. The album will be called "A Rock and a Hard Place." Looking happy with the whole procedure — (l-r): Adam Kidron, the Governor of the State of Victoria, Rear-Admiral Sir Brian Murray, Brad Robinson (Australian Crawl) and Lady Murray.

to several top level Latin artists, like Jose Luis Perales, Mari Trini and Alberto Cortez. There are also strong local recordings, and the inking of chanteuse Silvana di Loranzo, who is starting her first album for EMI.

Interdisc topper Ruben Aprile has returned from the United States, where he has been negotiating the representation of several labels and participating in the mixing of the album recorded live in Buenos Aires by Alejandro Lerner at the Blanca Podesta theatre. The company is now releasing the third album by Facundo Cabral, who is appearing at the Luna Park Stadium; the LP has been tagged "Cabral-gando" instead of "El Hombre Del Tercer Milenio," which was the original title of the show.

RCA has released the soundtrack album of the *Luna Caliente* movie, composed, arranged and recorded by Litto Nebbia. The artist is now working on the music for a TV series titled *Desafio A La Vida*, to be aired by Channel 13, and a stage play, *Los Forjadores Del Imperio*, that will be shown not only in Argentina but also in some cities of the United States.

Sicamericana, the company headed by Nestor Selasco, is gaining force in the dance music field, with several compilation releases featuring the dance hits in several European countries and some U.S. smashes. The latest titles are the second volume of Magic DeeJay and Dance Advance. The label has been concentrating its efforts in European product, with two fruitful tris of Alejandro Wewelco to MIDEM and the inking of interested labels.

Microfon is preparing the launching of a new album by the Conjunto Ivoti group. This group, one of the leading names in regional music from the eastern part of

the country, has succeeded in crossing over into the rest of Argentina.

Miguel Smirnoff

Rebulla Named M.D. Of PolyGram, Italy

NEW YORK — Gianfranco Rebulla has been named managing director, PolyGram, Italy, it was announced today by Rudolf Gassner, executive vice president PolyGram International Ltd., London. Rebulla will assume his new post on July 1, 1985.

Rebulla has been with PolyGram since 1973 when he joined PolyGram, Italy as classical label chief, Deutsche Grammophon. Later, he assumed the duties of special projects manager before relocating to Hamburg, where he worked for Polydor International as head of international exploitation, classics. Prior to his appointment as president, PolyGram Classics, in 1981, he was deputy managing director, Metronome Musik GmbH.

For the past four years, Rebulla has been president, PolyGram Classics, U.S.A., which includes the major labels London, Philips and Deutsche Grammophon.

Guenter Hensler, president and chief executive officer, PolyGram Records, Inc. said, "I want to express my deep gratitude to Gianfranco for the exceptional job he has done for PolyGram here in the United States. We wish him continued success on his return to Europe and in his new post."

A successor to Rebulla will be named at a later date, Hensler said.

Canada

LOS ANGELES — I.R.S. recording artist General Public is making strong inroads in North America with its "All The Rage" LP. The band recently received a gold record for Canadian sales, and may reach platinum with two singles currently in release ("Tenderness" and "Never You Done That") and a third, tentatively for release, "Hot You're Cool."

General Public's recent switch from A&M Records to MCA has put the group in limbo meanwhile, but this will not affect the distribution of singles or of videos. Reaching the final leg of its concert tour in support of "All The Rage," with returning dates in Toronto, the band has received rave reviews from critics. Commenting on the tour, General Public drummer, Stoker, told *Cash Box*, "There has been a definite energy in the audience that we've fed off of. We've enjoyed the dance venues the most, seeing thousands of people having a great time."

Although the infectious dance beat is of a ska and reggae influence, Stoker holds that there is no definite style to the General Public sound. He considers himself a pop musician. "That makes the rest of the group a pop group," Stoker said, "but we've got a lot more going for us than the rest of the pop groups." Following the final show of the tour,

General Public will take a month-long hiatus before beginning rehearsals in Wales for the second album. Recording will take place at UB40's Birmingham, England, studio. Six new songs are in the works. The basics of two more were laid during the shooting of the "Never You Done That" video in New York. Later this year, General Public will be seen in the forthcoming film *Head Office*. Set in a bar, the band performs "Cry On Your Shoulder."

Grant Lawrence

Argentina

BUENOS AIRES. — CBS is releasing the "We Are The World" LP, recorded by the USA for Africa artists. The news has been delivered by Nestor Casonu, commercial director of the label, who added that a strong promotional campaign has been blueprinted. The company is planning two sales meetings, one of them to be held in Buenos Aires and the other one probably in Cordoba, to discuss sales and promotional strategies for the future.

EMI-Odeon's Alberto Caldeiro feels very confident about the future releases of his company, in spite of the strong recession in the market. One of the reasons is that, through the take-over of Hispavox in Spain, the label has access

INTERNATIONAL BESTSELLERS

Italy

- TOP TEN 45s**
- 1 We Are The World — USA For Africa — CBS
 - 2 Don't You — Simple Minds — Virgin
 - 3 This Is Not America — D. Bowie & P. Metheny — EMI
 - 4 Shout — Tears For Fears — PolyGram/Mercury
 - 5 Volare — Musicitalia Per L'Etiopia — Ricordi/Musica
 - 6 You Spin Me Round — Dead Or Alive — CBS/Epic
 - 7 Every Time You Go Away — Paul Young — CBS
 - 8 Una Storia Importante — Eros Ramazzotti — DDD
 - 9 I'll Fly For You — Spandau Ballet — RCA/Chrysalis
 - 10 Nol Ragazzi Di Oggi — Luis Miguel — EMI

- TOP TEN LPs**
- 1 We Are The World — USA For Africa — CBS
 - 2 Parade — Spandau Ballet — RCA/Chrysalis
 - 3 Vanoni/Paoli...insleme — Ornella Vanoni & Gino Paoli — CGD
 - 4 Arena — Duran Duran — EMI/Parlophone
 - 5 Mondì Lontanissimi — Franco Battiato — EMI
 - 6 Mixing — Duran Duran — EMI/Parlophone
 - 7 No Jacket Required — Phil Collins — WEA/Atlantic
 - 8 The Secret Of Association — Paul Young — CBS
 - 9 Songs From The Big Chair — Tears For Fears — PolyGram/Mercury
 - 10 Cuori Agitati — Eros Ramazzotti — DDD

—Musica e Dischi

United Kingdom

- Top Ten 45s**
- 1 19 — Paul Hardcastle — Chrysalis
 - 2 A View To A Kill — Duran Duran — EMI
 - 3 Move Closer — Phyllis Nelson — Carrere
 - 4 I Feel Love — Bronski Beat with Marc Almond — Forbidden
 - 5 Feel So Real — Steve Arrington — Atlantic
 - 6 Love Don't Live Here Anymore — Jimmy Nail — Virgin
 - 7 Rhythm of the Night — DeBarge — Gordy
 - 8 Walls Come Tumbling Down — Style Council — Polydor
 - 9 Kayleigh — Marillion — EMI
 - 10 Slave To Love — Bryan Ferry — EG

- TOP TEN 45s**
- 1 Be Yourself Tonight — Eurythmics — RCA
 - 2 Brothers In Arms — Dire Straits — Vertigo
 - 3 Songs From The Big Chair — Tears For Fears — Mercury
 - 4 No Jacket Required — Phil Collins — Virgin
 - 5 The His Album Volume 2 — Various — CBS/WEA
 - 6 Flaunt The Imperfection — China Crisis — Virgin
 - 7 The Secret Of Association — Paul Young — CBS
 - 8 Mr. Bad Guy — Freddie Mercury — CBS
 - 9 Born In The USA — Bruce Springsteen — CBS
 - 10 Street Sounds Electro 7 — Various — Street Sounds

—Melody Marker

Argentina

- TOP TEN 45s**
- 1 Self Control — Laura Branigan — WEA
 - 2 No More Lonely Nights — Paul McCartney — EMI
 - 3 Little Town Boy — Bronski Beat — Polygram
 - 4 Some Guys — Rod Stewart — WEA
 - 5 Original Sin — INXS — Polygram
 - 6 Tentacion — Jose Luis Perales
 - 7 Ahora Decide — Pimpinela — CBS
 - 8 Amor Supernatural — Donna Summer — WEA
 - 9 La Noche Y Tu — Sheena Easton — EMI
 - 10 Polpouri De Rock — Luis Miguel — EMI

- TOP TEN LPs**
- 1 FM USA Winter 85 — Various Artists — Music Hall
 - 2 Give My Regards To Broad Street — Paul McCartney — EMI
 - 3 Los Ineditos — Juan Ramon — Microfon
 - 4 The Woman In Red — Soundtrack — Motown/RCA
 - 5 Tu Amate O Tu Enemigo — Miguel Gallardo — RCA
 - 6 Soundance — Various Artists — Polygram
 - 7 Plenamente — Maria Martha Serra Lima — CBS
 - 8 She's So Unusual — Cyndi Lauper — CBS
 - 9 First In The World — Various Artists — CBS
 - 10 Pateando Tachos — Facundo Cabral — Interdisc

—Prensario

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: Karate Champ \$1495, Spy Hunter Sit-down \$2095, Galaga 3 \$995, Two Tigers (2-Pl) \$895, Super Punch-Out \$1575, Punch-Out \$1275, Ice Fever \$1475, The Games \$795, El Dorado \$1175, Carouse \$1495, Toytown Express \$1295. Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnoult Road, Metairie, LA 70002. Tele: (504) 888-3500.

FOR SALE — Hi Lo Pokers New \$1200 (1 to 4 pieces) \$1100 (5 to 9 pieces) \$1000 (lots of 10). Maxi-Dealer-King Pins \$1000. Mini Dealers \$700. Dixielands New-Bali's Used-Miss Americas 75,77,79 Winner Circles Cocktails and Uprights-Diamond Derbys Derby Kings-Quarter Horses-Call Monti-Video, Inc. 201-926-0700.

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

DYNAMO POOL TABLES 4x8-\$1,990 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

MATA HARI-\$695; Eve! Knivel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atlarians-\$225; Dolly Parton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

Payphones \$65 as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 608-582-4124.

SERVICES

ACE LOCKS KEYED ALIKE: Send locks and the key you want them mastered to: \$1.50 each, 10% D/C in lots of 100 or more, RANDOLPH LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.

CIPE PROMOTIONS We offer what other promotions wish they had, plus quality service. 919-627-9109. No Collect Calls. 614A Washington St., Eden, NC 27288. We Don't Take On All Records. But We Promote ALL We Take On.

PROFESSIONAL

NITE RECORDS OF AMERICA seeking one final investor in new innovative country music label. Silent or active partner. Exciting opportunity to participate in revenue from an evolving marketplace. Direct inquiries to Ray White c/o Nite Records of America, P.O. Box 2909, Hollywood, CA, 90078 (213) 466-4707.

RECORDS-MUSIC

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPDARCO, NEW YORK.

25,000 SURPLUS 45 RPM records — only 4¢ each + freight — one lot — lucky buyer takes all! Paramount Records, Inc., 81 Sheer Plaza, Plainview, N.Y. 11803 (516) 249-1990.

JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

REAL ESTATE

ENCINO: House/Recording Studio. Professional design/soundproof/wiring. Without Equipment \$135,000. With 16-Track Equipment — make offer. For appointment call: (818) 345 4707 Alan. (818) 705-1874 Mark.

GOVERNMENT HOMES from \$1 (U repair). All delinquent tax properties. Call (805) 687-6000 ext. GH 4415 for information.

MERCHANDISE

BUTTONS! BUTTONS! BUTTONS! We've got buttons... and patches, bumper stickers, key rings, pins, and other music related accessories. Sleeves (inner and outer), jackets. SQUARE DEAL RECORDS, Box 1002 Dept. CB, San Luis Obispo, CA 93406.

THE SOURCE: for imprinted posters, buttons, pins, jewelry, calendars, jackets, caps, bandanas, ties, wallets, belt buckles, mugs, backstage passes. Thousands of stock or custom imprintable products. Best prices anywhere! Send for product classification literature. State your needs. International Promotions 2481 VanBuren, Ogden, UTAH 84401.

Corporate Video Sponsorship

(continued from page 7)

network's stance on the subject was RCA's *Turn Up The Radio* video for Autograph, a video sponsored by Papermate to promote its pens. Ultimately, the label ended up with three versions of the video, according to RCA product manager Randy Miller. "The one that finally went on MTV featured the product, but you couldn't recognize it by brand," said Miller. "Clubs, pools and video jukeboxes received a more identifiable version. The third version was strictly for the use of Papermate, and it was blatant, which was part of the whole promotion."

Because of the advertising opportunities available within music videos, few sponsorship arrangements have been made: sponsors can't risk money on acts without some form of overt cross-promotion, and artists and labels can't risk producing videos with advertiser taint if MTV won't play them.

Vail has other ideas for music video sponsorship, the details of which he was

unable to disclose but centering basically on catalog product. One thing that is certain is Vail's firm belief in retaining the artistic merit of the videos. "When you start changing the artistic product, (for the sake of advertising) that says to me that the art wasn't that important to the artist, and if he doesn't take it seriously why should I? And with rock'n'roll especially, you can't do that. It cuts right into the essence of the music."

The future of corporate sponsorship is hazy at best for new releases. Executives at CBS Records and Warner Bros., two of the largest producers of videos said they have never, and do not plan to, enter sponsorship agreements with other companies. As for the independent music video production companies, contractual specifications often limit the possibility. Even so, unless sponsors are willing to remain all but anonymous within the context of the videos themselves, the likelihood of corporate sponsorship of new releases from the labels remains slim.

'We Are The World' Payment

(continued from page 7)

In accepting the check, presented to him by CBS/Records Group president Al Teller, Kragen and USA for Africa executive director Marty Rogol outlined plans for the foundation's first delivery of goods and services to the drought-plagued continent. Kragen, Rogol, a team of doctors and artists involved in the recording of "We Are The World," including Harry Belafonte, Marlon Jackson and possibly Kenny Rogers, will depart June 10 from New York for a two week trip to Ethiopia, Tanzania and the Sudan. The purpose of the trip is to deliver emergency relief items such as food, medicine and temporary shelter, as well as a large shipment of T-shirts accumulated in a drive by Catholic Relief Services through an MTV campaign. Foundation directors expect to spend the majority of the trip gathering information about efficient ways of translating monies raised into progress toward a long term solution to the African crisis.

Responding to questions at the May 16

press conference, Kragen cited sources projecting a 10 to 20 year task in returning Africa to self sufficiency. Rejecting the reflex of large short term expenditures, Kragen said "We could spend the money tomorrow," but that would mean "putting a band aid on a serious wound."

Kragen also said he doesn't foresee any additional single releases from the "We Are The World" LP. Saying "We are looking to other events," he made reference to a reported effort by Bob Geldof, organizer of the "Do You Know It's Christmas" benefit recording, to produce a benefit concert, possibly for New York's Shea Stadium this summer. Earlier he thanked retailers, many of whom spent their own money to promote the charity recordings or gave back the handling charge allowed them by CBS. Krage also cited the group of celebrities, including Kenny Rogers, Pat Benatar and Steve Wynne, owner of the Golden Nugget hotels, who put up the initial overhead (some \$200,000) for costs of the USA For Africa administrative overhead.



THE SONGWRITERS GUILD CELEBRATES — On April 29th, the Songwriters Guild honored Guild member Mr. James Van Heusen in recognition of his lifetime achievements and distinctive contributions to the world of music. Some of California's top keyboard artists participated in the festivities held in Beverly Hills. Pictured from left to right are: John Green, Bobby Troup, George Greeley, Clare Fischer, Paul Weston, and below, Peter Daniels. Also performing in a musical tribute to Van Heusen were Steve Allen, Gary Crosby, Dorothy Lamour, Peggy Lee, Lou Levy and Jack Segal.

The 'Perfect' Soundtrack

(continued from page 29)

involvement with the soundtrack. The marketing strategy, once forged, was oriented toward a full-scale rapid-fire assault on radio stations and retail outlets.

Describing the promotion of *Perfect*, Mann said, "We've just released the title song. We've just set up, in tandem with Columbia Picture's publicity department, many screenings of the film, all over the country, and we've tied in radio promotions and retail promotions, all to generate excitement about the movie and the music. Some of the markets are giving away the "perfect" weekend, and we'll be giving away many trips, albums and exercise equipment nationwide.

"In addition to those contests which we're doing with radio," Mann continued, "Columbia Pictures has set up a promotion with cable's Night Flight, and we're cross-promoting at 1,000 retail outlets on the

contests. The second single (not yet determined) will follow in two or three weeks, and looking at the artists on the album, we want to have a record working on top 40, we want to have a record working on R&B, we want to have a record working on AOR. We're going to saturate radio in a multi-formatted fashion. That will give *Perfect* the greatest impact."

In addition, a video of "(Closest Thing To) Perfect" is currently playing on MTV. For the video, director Bob Giraldi shot additional footage of Travolta and Curtis and combined it with clips from the film. The second video will be of Nona Hendryx's "I Sweat," though it may not be the second single. As Mann put it, "Perfect" is going to be very, very visible at the street level." If all goes according to plan, then *Perfect* may well turn out to be just that for both Columbia and Arista.

Around The Route **JVW Acquires Rights To Mylstar's Video Games**

By Camille Compasio

Sega Enterprises, Inc. (USA), which has been occupying temporary space in Exidy's Sunnyvale, CA facilities, will soon be settling into its own quarters at 2149 Paragon Drive in San Jose, California. For the time being, however, prexy **Gene Lipkin** and his staff can be reached in Sunnyvale. Most recent additions to the new Sega team are **Tom Pettit**, formerly of Data East, who is vice president of sales and marketing; **Jolly Backer**, formerly of Data East, who is western regional sales manager; and **Simon Deith**, eastern regional sales manager.

Another winner! Data East, at its recent distribs meeting in Texas, introduced a new piece, "Commando," licensed from Capcom of Japan. As noted by C.A. Robinson's **Ira Bettelman**, who was in attendance, a basic point at the meeting was to discuss with distribs current market needs and get their feedback relative to determining the price and availability of the new machine. Ira is most enthusiastic about "Commando" and describes it as a G.I. Joe type combat game which could well be the big number three hit for Data East, following in the footsteps of "Karate Champ" and "Kung Fu Master."

On T.V.! A Metromedia News crew

(continued on page 44)

CHICAGO — John von Leesen, president of JVW Electronics, Inc. announced that JVW has acquired the exclusive world-wide rights to Mylstar's video games. Mylstar, a unit of Columbia Pictures Industries, Inc. and the Coca-Cola Company, was a major designer, manufacturer and marketer of coin-operated electronic games until it discontinued operations in late 1984. During the period of 1982-84, Mylstar developed some of the industry's most successful video games, including Q*bert and MACH 3.

JVW is a closely held, technology-based corporation engaged in the design, integration and marketing of interactive video systems and advanced microprocessor-based graphics systems for a variety of applications including

amusement games.

According to Mylstar president Boyd W. Browne, the license to JVW includes all concepts, plans, trademarks, software and hardware technology for the following games originally manufactured by Mylstar: Q*bert, Q*bert's Qubes, MACH 3, Us vs. Them (except in Spain), Krull, Mad Planets, Curveball and Reactor.

In addition, Browne reported that these rights extend to certain other video games which were under development but never manufactured by Mylstar.

Terms of the transaction were not disclosed.

JVW Electronics is headquartered in Chicago, Illinois.

Pinball Expo '85 Is Set For Nov. 22-24 In Rosemont, IL

CHICAGO — Pinball enthusiasts from across the country will have an opportunity to discuss their hobby with other collectors and enthusiasts at Pinball Expo '85, which is scheduled for November 22 through 24 at Holiday Inn O'Hare/Kennedy, located in suburban Rosemont, Illinois.

Expo coordinator Robert Berk said this will be the first national gathering for pinball collectors and is sure to please everyone with an interest in pingames.

The Expo agenda will include a number of prominent speakers from the pinball world. Among the panelists scheduled to appear are

pinball designers Steve Kordek (Williams Electronics, Inc.), Norm Clark (Bally Mfg. Corp.) and Wayne Neyens (D. Gottlieb & Co.). Also on hand, according to Berk, will be authors Rogers Sharpe (Pinball!), Ed Trapunski (Special When Lit) and Richard Bueschel. Other speakers will include pinball restoration experts Steve Young and Gordon Hasse, plus representatives from pinball supply companies.

The highlight of Pinball Expo '85 will be a formal banquet featuring a special tribute to honored guest Alvin Gottlieb for his contributions to pinball. A visit to one of the

(continued on page 44)

CONTENTS

Industry News	44
Jukebox Programmer	45

AROUND THE ROUTE

(continued from page 43)

recently visited the American Shuffleboard premises in Union City, New Jersey, where they shot some footage at the plant, interviewed prexy Mary Cusano and general manager Nick Melone, and devoted a good three minutes or so of airtime to the company on two separate segments. Included in the coverage was some on-location film depicting shuffleboard players at the American Shuffleboard models, and focusing on the growing popularity of the game.

politain New York, New Jersey, Connecticut and other areas — which, as Nick Melone pointed out, was excellent exposure of the AS product line!

Remember Zeke Wolf of Auto Bell, one of the industry's pioneer figures? Well, he called the *Cash Box* office last week and told us he sold Auto Bell to Oren Anderson Mfg., Inc. which is located at 1234 N. Cicero Ave. in Chicago — but has not retired from coinbiz. Zeke is on the company's staff and the firm will be involved in antique slot machines — buying, selling and restoring,

as well as coin-op amusement equipment. Nice hearing from you, Zeke — and we wish you much good luck in your new affiliation.

IDEA (Industrial Design Electronic Associates, Inc.) of Sycamore, Illinois announced its licensing of copyrighted software to Merit Industries of Ben Salem, Pennsylvania, including not only the firm's "Tru Score" advantages but some components as well, according to IDEA prexy Donald DeVale. "We are very happy to be working with Pete Feuyer and the other fine people at Merit," said DeVale, in making the announcement. "IDEA feels that the technology of electronic scoring is in its beginning stages. We're dedicated to continued development in this field." The company also advised that it has improved its previously released "All American Sergeant" dart game, which now offers Double Bullseye and will be available June 15. The new model also uses a LED display that will tell players what to do each step of the way, including the amount of money needed for each game. The 'Sergeant' has snappy new graphics and comes with "Tru Score," the software technique that detects darts that miss the target.

Arachnid Expands Staff

CHICAGO — Arachnid, Inc. has added two new positions to its present personnel structure, field promotion consultants, whose function will be to help organize promotions such as leagues and tournaments for operators of the English Mark Darts games.

John Hill has been named field promotion consultant for the South Central States. Hill brings to Arachnid 20 years' experience, including tenures with Atari as Southeastern regional sales manager; Bally-Michigan as sales manager; and Southwest Vending as vice

president of distribution. He has also worked extensively with football promotions.

Bob Hodges will be covering the Northeastern section of the country. His background includes serving as manager of TBI Games in Rockford, IL. TBI features a complete line of games and runs one of the nation's largest English Mark Darts leagues. Hodges is also a former bar manager from State Street Station in Rockford, where eleven teams are sponsored annually in the TBI dart league.



Hill



Hodges

Pinball Expo Set For Rosemont

(continued from page 43)

Chicago pinball manufacturers is also planned.

Also included in the weekend's activities will be a huge exhibit hall featuring many of the major pinball manufacturers as well as hard to find pingames and parts. Among the items expected to be on display are a 1947 Gottlieb Humpty Dumpty (the first pinball machine flippers) and a large assortment of other rare pins, parts and flipper literature, much of which is available for sale or trade.

According to Berk, the response to the Expo thus far has been very positive. "We've got a great lineup of attractions booked for

Pinball Expo '85 and it looks like we're going to have a larger turnout for this show than we ever anticipated," he said.

Pre-registration fee (before November 1985) is \$35 per person, which includes a seminar, banquet and exhibit hall admission. Hotel reservations for Expo can be made directly with the Holiday Inn, Rosemont, Illinois by phoning 312-671-6350. A block of rooms is being held for Expo attendees. Further information about the show may be obtained by contacting Robert Berk at 216-369-1192 or Expo assistant coordinator Bill Kurtz at 216-921-7537.



WELCOME TO WASHINGTON — The vintage 1948 Rock-Ola model 1428 jukebox, presented by company founder David C. Rockola (during AMOA Expo '84) to the Licensing Division of the Copyright Office is now settled into its new home in the Library of Congress, Washington, D.C. While the model is being prominently displayed, it has also been tagged by the Library to occasionally go on tour around the nation and the nation's Capitol. Pictured (l-r) at the presentation ceremonies are Walter Sampson, Licensing Division Chief of the Copyright Office; AMOA executive vice president Leo Droste, CAE, CCMO; and Bette Lockhart, executive vice president of Rock-Ola and personal representative of David C. Rockola, the donor. In making the presentation Lockhart stated, "We are proud to be part of America's future as well as part of its history. There is a deep satisfaction in knowing that any visitor to the nation's Capitol will be reminded of the role the jukebox plays in America's entertainment."

CASHBOX

Anything Else Is A Compromise

'Bally Day' In San Francisco

CHICAGO — Bally Advance, a distributor of amusement machines, juke boxes and full-service vending equipment for over 40 years, has been hosting monthly "spotlight shows" as part of its efforts to maintain good customer relations. These events exemplify the positive business practices of the San Francisco-based operation, which boasts over 45 product lines and services.

On Friday, April 19, the firm hosted about 175 operators and guests to a presentation of game machine products of Bally Midway Manufacturing of Franklin Park, Illinois and Bally Sente Inc. of Sunnyvale, California. Representatives of both Bally subsidiaries were on hand to assist Bally Advance

personnel.

"Our monthly shows are terrific opportunities to demonstrate products and visit with customers in a relaxed, social atmosphere," explained Ron Carrara, Advance's operations manager. He proceeded to map out the typical schedule for the day. "We open the doors at noon and provide a buffet which stays available throughout the day. During the afternoon we meet with customers, answer their questions and (hopefully) write orders.

In addition, we introduce new products or present special offers. About an hour before closing, there's a prize drawing using ticket stubs our guests completed when they

arrived," continued Carrara. "On April 19, we gave away a Bank Panic game, two Hat Trick SAC PAC's, some Trivial Pursuit board games plus coffee mugs. We used mylar balloons for both decorations and hand-out purposes and kept refreshment going the entire afternoon."

When the doors closed at 5:00 pm, Bally Advance had signed up more than two dozen new equipment orders, had negotiated sales for over 40 interchangeable game packages, and had filled numerous parts orders.

The accompanying photos depict some of the day's activities and also reveal how well operators are accepting the program.

Pictured (l-r):

Photo 1: At the popular "Demolition Derby" game with Bally Midway executive vicepee Stan Jarocki (l-r), Advance's executive secretary Carole Brady and service manager Bill Bolton.

Photo 2: Visiting operator Rich Tipot (Rich's Music & Amuse. — Cotati, CA) with Jack Sutton (l-r), Advance salesman for northeastern and central California.

Photo 3: Operations manager Ron Carrara (l-r) with vet operator Sam Gordon, owner and president of Sam's Town (Shingler Springs, CA).



THE JUKEBOX PROGRAMMER

*Indicates new entry

June 1, 1985

POP

- 1 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 2 **EVERYTHING SHE WANTS**
WHAM! (Columbia 38-04840)
- 3 **DON'T YOU (FORGET ABOUT ME)**
SIMPLE MINDS (A&M 2703)
- 4 **AXEL F**
HAROLD FALTERMEYER (MCA-52536)
- 5 **CRAZY FOR YOU**
MADONNA (Geffen/Warner Bros. 7-29051)
- 6 **THINGS CAN ONLY GET BETTER**
HOWARD JONES (Elektra 7-69651)
- 7 **SOME LIKE IT HOT**
THE POWER STATION (Capitol B-5444)
- 8 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 9 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880 623-7)
- 10 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 1 **WALKING ON SUNSHINE**
KATRINA AND THE WAVES (Capitol B-5466)
- 2 **IN MY HOUSE**
MARY JANE GIRLS (Motown 1741GF)
- 3 **HEAVEN**
BRYAN ADAMS (A&M 2729)
- 4 **ONE NIGHT IN BANGKOK**
MURRAY HEAD (RCA PB-13988)
- 5 **(MEDLEY) JUST A GIGOLO/
I AIN'T GOT NOBODY**
DAVID LEE ROTH (Warner Bros. 7-29040)
- 6 **WOULD I LIE TO YOU?**
EURYTHMICS (RCA PB-14078)
- 7 **DON'T COME AROUND HERE NO MORE**
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 8 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 9 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)
- 10 **ANGEL**
MADONNA (Sire 7-29008)
- 1 **RHYTHM OF THE NIGHT**
DeBARGE (Gordy/Motown 1770GF)
- 2 **SMUGGLER'S BLUES**
GLENN FREY (MCA 52546)
- 3 **ALL SHE WANTS TO DO IS DANCE**
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 4 **THE GOONIES 'R' GOOD ENOUGH**
CYNDI LAUPER (Portrait/CBS 34-04918)
- 5 **OBSESSION**
ANIMATION (Mercury 880 266-7)
- 6 **CRAZY IN THE NIGHT (BARKING AT
AIRPLANES)**
KIM CARNES (EMI America B-8267)
- 7 **A VIEW TO A KILL***
DURAN DURAN (Capitol B-5475)
- 8 **VOICES CARRY***
TIL TUESDAY (Epic 34-04795)
- 9 **CELEBRATE YOUTH**
RICH SPRINGFIELD (RCA PB-14047)
- 10 **TOUGH ALL OVER***
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZSA 04891)

COUNTRY

- 1 **FALLIN' IN LOVE**
SYLVIA (RCA PB-13997)
- 2 **DON'T CALL HIM A COWBOY**
CONWAY TWITTY (Warner Bros. 7-29057)
- 3 **NATURAL HIGH**
MERLE HAGGARD (Epic 34-04830)
- 4 **THERE'S NO LOVE IN TENNESSEE**
BARBARA MANDRELL (MCA 52537)
- 5 **LET IT ROLL**
MEL McDANIEL (Capitol B-5458)
- 6 **COUNTRY BOY**
RICKY SKAGGS (Epic 34-04831)
- 7 **LITTLE THINGS**
THE OAK RIDGE BOYS (MCA 52556)
- 8 **SHE KEEPS THE HOMEFIRES BURNING**
RONNIE MILSAP (RCA PB-14034)
- 9 **NOBODY WANTS TO BE ALONE**
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 10 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 11 **WHITE LINE**
EMMYLOU HARRIS (Warner Bros. 7-29041)
- 12 **RADIO HEART**
CHARLY McCLAIN (Epic 34-04777)
- 13 **STEP THAT STEP**
SAWYER BROWN (Capitol B-5446)
- 14 **YOU'RE GOING OUT OF MY MIND**
T.G. SHEPPARD (Warner Bros. 7-29071)
- 15 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04816)
- 16 **WORKING MAN**
JOHN CONLEE (MCA-52543)
- 17 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**
THE WHITES (MCA/Curb MCA 52535)
- 18 **THERE'S NO WAY**
ALABAMA (RCA PB-13991)
- 19 **SOMEBODY SHOULD LEAVE**
REBA McENTIRE (MCA-52527)
- 20 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 21 **MY OLD YELLOW CAR**
DAN SEALS (EMI-America B-8261)
- 22 **FORGIVING YOU WAS EASY**
WILLIE NELSON (Columbia 38-04847)
- 23 **SHE'S A MIRACLE**
EXILE (Epic 34-04864)
- 24 **MAYBE MY BABY**
LOUISE MANDRELL (RCA PB-14039)
- 25 **IT'S ALL OVER NOW***
JOHN ANDERSON (Warner Bros. 7-29002)
- 26 **TIME DON'T RUN OUT ON ME**
ANNE MURRAY (Capitol B-5436)
- 27 **DIXIE ROAD***
LEE GREENWOOD (MCA 52564)
- 28 **HELLO MARY LOU***
THE STATLER BROTHERS (Mercury 880-685-7)
- 29 **HEART TROUBLE***
STEVE WARINER (MCA 52562)
- 30 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (MCA/Curb)

BLACK CONTEMPORARY

- 1 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 2 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 3 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 4 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-04861)
- 5 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 6 **ROCK ME TONIGHT**
FREDDIE JACKSON (Capitol B 5459)
- 7 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 8 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 9 **SUDDENLY**
BILLY OCEAN (Jive/Arista JSI-9323)
- 10 **MEETING IN THE LADIES ROOM**
KLYMAXX (Constellation/MCA 52545)
- 11 **ELECTRIC LADY**
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 12 **DO YOU WANNA GET AWAY**
SHANNON (Mirage/Emergency 7-99655)
- 13 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 14 **AXEL F**
HAROLD FALTERMEYER (MCA 52536)
- 15 **DEEP INSIDE YOUR LOVE**
READY FOR THE WORLD (MCA 52561)
- 16 **CAN'T STOP**
RICK JAMES (Gordy/Motown 1776GF)
- 17 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B-5431)
- 18 **CAN YOU HELP ME**
JESSE JOHNSON'S REVUE (A&M 2730)
- 19 **INNOCENT**
ALEXANDER O'NEAL (Tabu/CBS ZSA 04718)
- 20 **FEEL SO REAL**
STEVE ARRINGTON (Atlantic 7-89576)
- 21 **THROUGH THE FIRE**
CHAKA KHAN (Warner Bros. 7-29025)
- 22 **I JUST WANNA HANG AROUND**
GEORGE BENSON (Warner Bros. 7-29042)
- 23 **OH YEAH**
BILL WITHERS (Columbia 38-04841)
- 24 **I FOUND MY BABY**
THE GAP BAND (Total Experience/RCA TES1-2412)
- 25 **DANGEROUS**
NATALIE COLE (Modern/Atlantic 7-99648)
- 26 **LOST IN LOVE**
NEW EDITION (MCA 52553)
- 27 **TOO MANY GAMES***
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 28 **MATERIAL THANGZ***
THE DEELE (Solar/Elektra 7-69644)
- 29 **READ MY LIPS**
MELBA MOORE (Capitol B-5437)
- 30 **RASPBERRY BERET***
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)

RECORDS TO WATCH

- TRUE LOVE — Vince Gill (RCA)
 OH GIRL — Boy Meets Girl (A&M)
 WAYS TO BE WICKED — Lone Justice (Geffen/Warner Bros.)
 EVERYTING YOU GO AWAY — Paul Young (Columbia)
 LITTLE BY LITTLE — Robert Plant (Es Paranza/Atlantic)
 SAVE YOUR LOVE (FOR #1) — Rene & Angela (Mercury/PolyGram)
 HANGIN' ON A STRING — Loose Ends (MCA)
 THE NEVER ENDING STORY — Limahl (EMI America)
- GETCHA BACK — The Beach Boys (Caribou/CBS)
 OPERATOR, OPERATOR — Eddy Raven (RCA)
 DON'T CRY DARLIN' — David Allen Coe (Columbia)
 DOWN ON THE FARM — Charlie Pride (RCA)
 IT'S A SHORT WALK FROM HEAVEN TO HELL — John Schneider (MCA)
 LOVE IS WHAT WE MAKE IT — Kenny Rogers (Liberty)
 DOUBLE OH-OH — George Clinton (Capitol)
 LET'S GO OUT TONIGHT — Nile Rodgers (Warner Bros.)

CASH BOX

Subscription Blank

330 W 58th Street, New York, N.Y. 10019 (212) 586-2640

NAME _____

COMPANY _____

ADDRESS BUSINESS HOME _____

CITY _____ STATE _____ PROVINCE _____ COUNTRY _____ ZIP _____

NATURE OF BUSINESS _____ PAYMENT ENCLOSED

DATE _____ SIGNATURE _____

Please Check Classification

- DEALER
- ONE-STOP
- DISTRIBUTOR
- RACK JOBBER
- PUBLISHER
- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER _____

- USA
- 1 YEAR (52 ISSUES) \$125.00
 - 1 YEAR FIRST CLASS/AIRMAIL, \$180.00 (Including Canada and Mexico)
- OUTSIDE USA FOR 1 YEAR
- AIRMAIL \$195.00
 - FIRST CLASS STEAMER MAIL \$170.00

COMPACT DISC

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On Chart	5/25	Chart
1 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	1	27	
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 39653) CBS	15.98	2	38	
3 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	6	4	
4 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	15.98	3	38	
5 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	4	30	
6 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	8	4	
7 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	5	16	
8 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 330-2) POL	15.98	13	7	
9 DIAMOND LIFE SADE (Portrait RK 39581) CBS	15.98	11	5	
10 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	10	15	
11 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	15.98	7	38	
12 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	15.98	9	32	
13 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	14	18	
14 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	15.98	15	35	
15 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	15.98	12	13	
16 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	15.98	16	17	
17 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	15.98	17	13	
18 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	15.98	19	5	
19 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	18	38	
20 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	25	2	
21 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	15.98	23	14	
22 THE FIRM (Atlantic 81239-2) WEA	15.98	22	4	
23 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	15.98	28	3	
24 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) WEA	15.98	27	2	
25 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	15.98	—	1	
26 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	15.98	20	11	
27 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	15.98	21	14	
28 SUDDENLY BILLY OCEAN (Arista JRCD-8213) RCA	15.98	24	5	
29 WHITE WINDS ANDREAS VOLLENWEIDER (CBS MK 39963) CBS	15.98	26	8	
30 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	15.98	30	14	
31 HEARTBEAT CITY THE CARS (Elektra 60296) WEA	15.98	29	38	
32 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	—	1	
33 LUSH LIFE LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA	15.98	—	1	
34 QUADROPHENIA THE WHO (MCA D2 6895) MCA	15.98	—	1	
35 ICE CREAM CASTLES THE TIME (Warner Bros. 25109-2) WEA	15.98	—	1	
36 THE RIVER BRUCE SPRINGSTEEN (Columbia C2K 36854) CBS	15.98	—	1	
37 VISION QUEST ORIGINAL SOUNDTRACK (Geffen 24063-2) WEA	15.98	—	1	
38 WHO ARE YOU THE WHO (MCA D 37003) MCA	15.98	—	1	
39 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	—	1	
40 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	15.98	—	1	

THE COMPACT DISC COLUMN

While nothing quite as ambitious as Deutsche Grammophon's release in 1970 of at least one performance of every work composed by Beethoven is planned, a multitude of compact discs have appeared in 1985 to honor the 300-year anniversary of Johann Sebastian Bach's birth. In mid-year the total output of Bach on CD has already surpassed that of all composers except Mozart, who has been himself the beneficiary of renewed public interest largely due to the box office success of the Oscar-winning picture, "Amadeus."

Bach the composer has long been recognized as a man for all seasons, having had his work subject to — and, thereby, disseminated to an increasingly wider audience — an endless array of new interpretations by dedicated followers of fashion. Some noteworthy adaptations which immediately come to mind are Stokowski's *Toccatà & Fugue in D* (as orchestrated for Disney's *Fantasia*, Wendy Carlos' *Switched-On Bach*, and the *Swingle Singers'* arrangements of Bach classics).

Once the more revolutionary interpretations have been dispensed with, the majority of Bach recordings fit into either of two camps: the purist/archivist group which attempts, as much as is possible, to recreate the original sonic impressions one might have experienced in Bach's day, and the modern day approach which applies the latest advances in instrument making and recording technology combined with a reverence for Bach's own values so as to produce the sort of results Bach himself might have sought had he continued to live up to the present. Accordingly, in the latter grouping one finds compact disc releases with Glenn Gould performing the *Goldberg Variations for Harpsichord* on the piano (an instrument which had not progressed beyond its infancy in Bach's era) and Neville Marriner conducting a contemporary orchestra in his recording of the *Brandenburg Concerti*.

The attempt to recreate Bach's music with instruments and down-sized ensembles typifying the High Baroque period constitutes a significant trend over the past two decades. Deutsche Grammophon's Archiv label has pursued the purist approach with an unequalled vigor. Many of the label's recent CD's have been released in multi-disc boxed sets complete with libretti, photos and exhaustive liner notes. These offerings are divided between classic performances employing the analog recording process and those utilizing the latest digital techniques. Recent Archiv releases of note include *The St. John Passion* (2 CDs/Karl Richter/Munchener Bach — Orchester), *The St. Matthew Passion* (3/Richter), *Musical Offering; The Art of Fugue* (3/Reinherd Goebel/Musical Antique Koln) and *The Brandenburg Concertos* (2/Trevor Pinnock/The English Concert). The sound quality of each of these sets is superb; the dynamic range of the analog recordings has been enhanced to a considerable degree over the original vinyl record releases. The digital process employed by Pinnock adds an even greater degree of clarity and realism to his interpretation of the six ever popular Brandenburg pieces. The musicianship in all of these releases is impeccable.

Brief mention should be made of another label which has had a significant impact upon the purist approach, the Teldec label. One of its leading conductors, Nikolaus Harnoncourt, is featured in the new two-disc set of the relatively ignored (on CD) masterpiece, *Mass in B Minor*. As in the case of the previously noted Archiv sets, Harnoncourt's performance exhibits the potential for revitalization which is possible for older analog recordings in the CD configuration.

Frank Hoffmann

Indies Look CDs In The Eye At NAIRD

By Lee Jeske

NEW YORK — Independent labels are going to have to start thinking about compact discs, "if you're going to seriously stay in this business," cautioned Bud Katzel of GRP at the New Technologies panel at the National Association of Independent Record Distributors & Manufacturers Convention in Philadelphia. "Independents should be in the CD business," was the way Don Rose of Ryko Disc put it, to the accompaniment of heads in the audience nodding slowly — in some cases very slowly — in response.

PolyGram's Harry Losk put figures on the prophecies: 10 million CDs expected to be sold in '85 with that figure expected to "double every year for the foreseeable future." Losk pointed out that PolyGram's West German plant is producing two million discs per month, but is getting orders for three million. He also suggested that the current difference in manufacturing costs between CD and vinyl — it costs about three times more to produce a CD — will remain steady, as will CD prices.

John Grow, of *Digital Audio Magazine*, offered the indie manufacturers a bright prospect by pointing out the wide possibilities for sales on CD. "People who have never in their life bought a classical record in vinyl," he said "are buying classical records on CD . . . and the same thing goes for jazz."

Robert Heiblim, of Denon, told the gathering that turntable sales are expected to decline at 15-20 percent a year. "We can't make 'em fast enough," he said about his own label's compact disc production.

However, not everybody on the New Technologies dias was there to tantalize — or threaten — independents with tales of the looming dominance of the compact disc. Sandy Richman of Capitol Records

forwarded the cassette as a fine medium for New Technologies. "We're a little short-sighted if we just relate quality compact disc," she said, "I think it's time (to) look to cassettes as a quality format."

Scott Shuman of Dolby Labs concurred heartily. "If you give them a high-quality tape that sounds better than the record," he said, "people won't home-tape." Shuman pointed out that 22 million cassette decks are expected to be sold this year, with 1 million cassette decks currently in use. "Don't forget," he said firmly, "140 million cassette decks must be fed."

Many of the independent labels' representatives looked gloomy over the current inavailability of disc manufacturing facilities. David Weinberg of NightThung Corp., the last panel member to speak, offered hope in a lengthy sales pitch about the CD manufacturing plant his company is building in Meridian, CT. The 140,000 square-foot facility, he said, would be producing 14 million discs per year starting in '86, with an eventual capacity of up to 150 million. With a guarantee of 15 days from tape acceptance to the delivery of the product, Weinberg seemed to spark some interest in the gathering. "It offends me greatly," he said, "that Tom Boss, who's 'Born in the U.S.A.,' has had his compact disc made in Japan."

Bud Katzell offered some good news, however, for the reluctant indie. It'll be six, or seven years, he said, before compact disc outsell vinyl.

No collective sigh of relief went up in the room.

CASHBOX

CASH BOX

T.M.

CASH BOX:

ACCURATE • DEPENDABLE • READABLE!

The most accurate research.
The most dependable & concise news & information—
IN THE MOST READABLE FORMAT.

Information at a glance & at your fingertips.

The most uncompromising standards of
quality, integrity, efficiency & professionalism.

If your business is music—
YOU NEED CASH BOX.

SUBSCRIBE NOW

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME _____

COMPANY _____

TITLE _____

ADDRESS _____

BUSINESS

HOME

APT. NO. _____

CITY _____

STATE/PROVINCE/COUNTRY _____

ZIP _____

NATURE OF BUSINESS _____

PAYMENT ENCLOSED

SIGNATURE _____

DATE _____

USA

- 1 YEAR (52 ISSUES) \$125.00
- 6 MONTHS (26 ISSUES) \$75.00
- 1 YEAR FIRST CLASS/AIRMAIL \$180.00
(Including Canada & Mexico)

OUTSIDE USA FOR 1 YEAR

- AIRMAIL \$195.00

PLEASE CHECK CLASSIFICATION:

- | | |
|---|--|
| <input type="checkbox"/> RETAILER | <input type="checkbox"/> ARTIST |
| <input type="checkbox"/> VIDEO | <input type="checkbox"/> JUKEBOXES |
| <input type="checkbox"/> DEALER | <input type="checkbox"/> AMUSEMENT GAMES |
| <input type="checkbox"/> ONE-STOP | <input type="checkbox"/> VENDING MACHINES |
| <input type="checkbox"/> DISTRIBUTOR | <input type="checkbox"/> RADIO SYNDICATOR |
| <input type="checkbox"/> RACK JOBBER | <input type="checkbox"/> RADIO CONSULTANT |
| <input type="checkbox"/> PUBLISHER | <input type="checkbox"/> INDEPENDENT PROMOTION |
| <input type="checkbox"/> RECORD COMPANY | <input type="checkbox"/> INDEPENDENT MARKETING |
| <input type="checkbox"/> RADIO | <input type="checkbox"/> OTHER: |

CASH BOX

330 WEST 58TH STREET • NEW YORK, NEW YORK 10019
212 • 586-2640

ALBERT R. BROCCOLI Presents
ROGER MOORE as IAN FLEMING'S **JAMES BOND 007**

A VIEW TO A KILL

THE ORIGINAL MOTION PICTURE SOUNDTRACK



Featuring
the title track single
performed by

Capitol © 1985 DANJAQ S. A.

Produced by John Barry
except "A View To A Kill" Produced by
Bernard Edwards, Jason Corsaro and Duran Duran.

