

# CASHBOX

March 9, 1985

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NEWSPAPER \$3.00



**Los Lobos**  
Breaking Out Nationally  
Story on page 13

1985 Country  
Radio Directory

# Tina



Love's got everything to do with it.

# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVIII — NUMBER 39 — March 9, 1985

## CASH BOX

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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.

## Solid As A Rock

by Mike Harrison

Rockers of the world, unite! Stand up against the eroding forces of time, fragmentation, corporate conservatism, CHR-emulation, ivory tower apathy and plastic, careless award rituals.

If this sounds more like the opening words of a political rallying cry than a music industry guest editorial, no surprise. After all, much of what we do in this business is based upon the struggle between ideas, philosophies, lifestyles and taste, not to mention the obvious financial interests.

This is an exciting moment for those of us in rock radio. Next week, in a rare, but extremely necessary, show of across the board solidarity, hundreds of rock 'n roll radio programmers, personalities and administrators will be gathering in Los Angeles for an amazing combination of events collectively known as ROCKERS '85.

These activities will include 1) the now-famous T.J. Martell Bowling Party which will raise almost \$100,000 to fight leukemia, 2) an extensive series of conferences, workshops, panels, debates and presentations to stimulate progressiveness and productivity, 3) an exposition of the latest technological and service-oriented innovations (highlighted by a major presentation by the Sony Corporation of America) to get practitioners closer to their future and 4) the first annual academy of Rock Music (ARM) Awards Ceremony, a brand spanking new (but long overdue) ritual in which Rockers honor



Mike Harrison is President of Goodphone Communications, Inc. and is generally regarded as one of the leading forces in rock radio programming. ROCKERS '85 will take place at the Sheraton Premiere Hotel in Universal City, March 10-13.

Rockers and celebrate the generic specialness of rock.

That's right folks, while the rest of the music/media complex has been going through its formulae, a dedicated coalition of rock professionals have been caucusing and gathering signatures to both organize the aforementioned convention-rally and give birth to the fledgling Academy of Rock Music (ARM), the right idea at the right time if ever there was one.

Now, this is certainly not to be interpreted as an anti-crossover position. Crossover is one of the driving forces of our scene. But considering the unnecessarily amorphous state of rock media and the rock culture at the present time, it seems the time is right for a healthy dose of academic focusing and, yes, political realignment.

In the words of the trendsetting WBCN, Boston, vice president/general manager/disc jockey Tony Berardini, published in a recent ROCKERS pamphlet, "As the universe of rock stations shrinks . . . people, don't look at the mud you're standing in. Rock 'n roll isn't safe; rock 'n roll takes chances; rock 'n roll challenges; rock 'n roll is dangerous. Don't come to L.A. if you play it safe; don't come to L.A. if you can't take chances; don't come to L.A. if you aren't ready to be

challenged; don't waste your time or anyone else's. Come to meet some dangerous people. Come to rock 'n roll."

I know I'll be there and I'll certainly be looking for you.

## CONTENTS

<b>DEPARTMENTS</b>		<b>Points West</b> . . . . .	12
Black Contemporary . . . . .	18	Talent On Stage . . . . .	32
Classifieds . . . . .	35	<b>CHARTS</b>	
Coin Machine . . . . .	36	Top 100 Singles . . . . .	4
Country . . . . .	21	Top 200 Albums . . . . .	24,26
International . . . . .	33	Black Contemporary Albums . . . . .	18
Jazz . . . . .	28	Black Contemporary Singles . . . . .	19
Merchandising . . . . .	27	Country Albums . . . . .	21
Radio . . . . .	16	Country Singles . . . . .	22
Video . . . . .	14	Jazz Albums . . . . .	28
<b>FEATURES</b>		Jukebox Programmer . . . . .	39
Behind The Bullets . . . . .	7	Top 30 Compact Discs . . . . .	9
East Coastings . . . . .	13	Top 50 12" Singles . . . . .	20
Executives On The Move . . . . .	8	Top 15 Music Videos . . . . .	14
Filmusic . . . . .	15	Top 30 Videocassettes . . . . .	15
New Faces To Watch . . . . .	12	<b>REVIEWS</b>	
Regional Album Analysis . . . . .	9	Albums . . . . .	10
		Singles . . . . .	11

## TOP POP DEBUTS

<b>SINGLES</b>	62	<b>FOREVER MAN</b> — Eric Clapton — Duck/Warner Bros.
<b>ALBUMS</b>	30	<b>NO JACKET REQUIRED</b> — Phil Collins — Atlantic

<b>POP SINGLE</b>	<b>WINNERS CIRCLE</b> Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	<b>POP ALBUM</b>
<b>#1 CARELESS WHISPER</b> Wham! Columbia		<b>#1 MAKE IT BIG</b> Wham! Columbia
<b>B/C SINGLE</b>		<b>B/C ALBUM</b>
<b>#1 MISSING YOU</b> Diana Ross RCA		<b>#1 SOLID</b> Ashford & Simpson Capitol
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>
<b>#1 MY BABY'S GOT GOOD TIMING</b> Dan Seals EMI America		<b>#1 WHY NOT ME</b> The Judds RCA/Curb
<b>JAZZ</b>		<b>MUSIC VIDEO</b>
<b>#1 STRAIGHT TO THE HEART</b> David Sanborn Warner Bros.		<b>#1 CALIFORNIA GIRLS</b> David Lee Roth Warner Bros.
<b>COMPACT DISC</b>		<b>12" SINGLE</b>
<b>#1 LIKE A VIRGIN</b> Madonna Sire		<b>#1 SUGAR WALLS</b> Sheena Easton EMI America



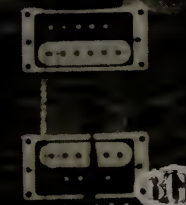


# SANTANA

MUSIC THAT DEMANDS AN INSTANT REPLAY

## "SAY IT AGAIN."

38-04 58  
THE NEW SINGLE AND MOST REPEATED REQUEST FROM "BEYOND APPEARANCES." THE 15TH SANTANA ALBUM. PRODUCED BY VAL GARAY. NEW. ON COLUMBIA RECORDS AND CASSETTES.



BILL GRAHAM MANAGEMENT  
"COLUMBIA" ARE TRADEMARKS OF CBS INC. © 1985 CBS INC

# USA <sup>for</sup> AFRICA

*United Support of Artists for Africa*

## AN OPEN LETTER TO EVERYONE IN RADIO:

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

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

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

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

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

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

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

Please respond to it.

*Ken Kragen*

Ken Kragen  
USA FOR AFRICA

1112 N. SHERBOURNE DRIVE LOS ANGELES, CA 90069 (213) 854-4400

# Retailers Wait On The Grammy Rewards

**CBS, WB Stand To Benefit From Post Grammy Consumer Interest**

by David Adelson

LOS ANGELES — Retailers across the country are taking a wait-and-see attitude on the effect of last week's Grammy telecast on Grammy product currently on the shelves.

Though post-Grammy sales have never been overwhelming, many merchandisers cited the more contemporary nature of the telecast as a factor that may bring new buyers into the stores. "What has really

impressed me is that the Grammys have come of age and they are much more of a reflection now of what's happening in contemporary music than they were five years ago," said Record Bar's promotion and merchandising director Ron Phillips.

A complete list of Grammy winners appears on Page 31

If this year's telecast does prove to be a sales stimulus, several labels will fare quite well. CBS and its distributed labels took a total of 10 awards (not including CBS Masterworks which won five), followed by Warner Bros. and its distributed labels which took nine. The other multiple Grammy winners (labels) were: RCA,

Word, Atlantic, Capitol, Arista and Motown.

One retailer who sees little Grammy sales impact is Waxie Maxie's vp and general manager, David Blaine. "I think that by the time the Grammys are awarded most of the record buying public has probably already gone out and supported

those artists by purchasing the records," said Blaine. "I would say the artists have already reached a huge component of the record buying public. The awards reinforce what the public has already said."

Figures from the RIAA certainly back Blaine's contention. All of the nominees in the Album Of The Year category have attained multiple platinum status. Springsteen's "Born In The U.S.A." is at approximately three million units, as is Tina Turner's "Private Dancer." Cyndi Lauper's "She's So Unusual" has sold approximately two million units, Prince's *Purple Rain*, nine million units and the category's winner, Lionel Richie's "Can't Slow Down" has sold eight million copies. In addition every single in the Song Of The Year category has been certified gold by the RIAA. In fact, 43 of this year's nominated works have attained gold status or better.

"I've never felt an incredible increase in sales," said Chicago's Flipside president Carl Rosenbaum. "Maybe on a couple of artists we may pick up sales. It will be interesting, because we have already sold so well on the groups that have won, to see if there is a whole lot more out there for us."

Phillips, Blaine and Rosenbaum all used NARM point of purchase material and all

(continued on page 34)



**TINA** — Tina Turner beams as she displays one of her three Grammy awards, which included Record Of The Year, Best Pop Vocal Performance, Female and Best Rock Performance, Female. (More pictures appear on page 31.)

## Randy and Lionel Newman: Musical Success Is A Family Trait

by Peter Berk

LOS ANGELES — Every now and then, be it the result of genetics, environment or pure coincidence, a family comes along which makes a noticeable impact on a given profession. The Fondas and Redgraves, for example, have done just that in the field of acting. In the art form of film music, however, it would be difficult, if not negligent, to ignore the Newman family. Alfred Newman is thought by many to be one of the "fathers" of film music, and his brothers Lionel and Emil also found a place in the highest echelons of the music industry. Their wealth of musical talent enriched the next generation of the family as well when their nephew Randy proved to be successful in the music industry. Randy Newman is, of course, a major figure on the pop scene, but he too has mastered the art of writing music for film and is in fact up for an Academy Award this year for his score to *The Natural*. In order to get both perspectives on their unique family and its music, *Cash Box* spoke with Lionel Newman and then with Randy Newman.

Lionel Newman has been at 20th Century Fox, where he is the musical director

for both features and TV, for some 40 years. He won an Oscar for his adaptation score of *Hello, Dolly* and his numerous credits as arranger and conductor range from *The Agony And The Ecstasy* to *Dr. Doolittle*. When asked if he could explain the overwhelming inclination toward music in his family, Newman said, "I think it all stemmed from my brother Alfred," who was a frequent Oscar winner who also headed 20th Century Fox's music department and composed scores for such films as *How The West Was Won*, *Captain From Castille* and *Airport*.

"When he came to California," Newman continued, "we all migrated here because he was the patriarch of the seven brothers. We all tried to follow him in terms of the quality of his music. We weren't interested in pop music *per se*, so it just led us to film music." While four of the brothers

(continued on page 34)

## Columbia Set For March 7 Release Of "We Are The World"

LOS ANGELES — Columbia Records will release "We Are The World," the single recorded by a group of 45 American recording artists under the name "USA For Africa." The announcement was made by the event's producer Ken Kragen and its spokesman Harry Belafonte, ending a period of speculation as to which label would be the distributor. The single will be released at a list price of \$1.98 on Thursday, March 7 and will feature an edited version of "We Are The World" on one side and a Quincy Jones composition from last summer's Olympics on the other.

A 12-inch record, featuring a full version of the song on one side and a shorter version on the other, will be released at the same time, at a list price of \$4.98. Also, a music video of the song will premiere March 8.

An album, featuring not only the single but also unreleased tracks by some of the artists who performed on "We Are The

World," as well as by others (including Prince) who were unable to attend, will follow on April 1. The LP and cassette will list for \$9.98.

Columbia will donate its net proceeds from the single, 12-inch and album to the USA (United Support of Artists) For Africa foundation, a non-profit organization established to channel funds to suffering people in Africa and the United States. All monies will benefit the most critically affected nations of Africa, not just Ethiopia and will also aid the hungry and homeless in the U.S. At present, the breakdown of all monies raised will see the first 35 percent go to Africa for immediate relief, emphasizing medical care. The second 35 percent will be sent to Africa for seeds, fertilizer, farm implements and to help generate water supplies. The next 20 percent will be used to create, with local African communities, long term economic development programs, while the final 10 percent will help those in need in the U.S.

"USA For Africa" was conceived in the same spirit as "Band Aid," the group formed by Columbia artist Bob Geldof, whose single "Do They Know It's Christ-

(continued on page 30)

## Behind The Bullets

### Artists Chart New Identities

by David Adelson

While reincarnation may be a controversial concept in some circles, in the context of this week's pop LP chart, it has meant success to a number of artists.

Among the acts finding success in their second life on the charts are Jimmy Page and Paul Rodgers, now of The Firm; John Fogerty, formerly of Creedence Clearwater Revival; former Eagle Don Henley and Honeydripper Robert Plant.

Fogerty and Henley remain firmly ensconced in the top 10. Plant's Honeydrippers are coming off top 10 success and remain in the top 30 and the debut effort from The Firm has bulleted into the top 40 in its second week of release.

When Atlantic announced the signing of former Zeppelin guitar wizard Jimmy Page and former Bad Co. and Free frontman Paul Rodgers as The Firm, it

Stephen Padgett is on vacation. He will return next week.

created quite a buzz at radio and retail. This week, The Firm's debut "The Firm," jumps from 54 to 34 bullet on the strength of a strong showings at Ohio's Camelot and Record Theatre as well as North Carolina's Record Bar and Atlanta's Turtles.

Radio reports on the debut single from The Firm, "Radioactive," have pushed it to 55 bullet on the Pop Singles chart this week. Among the stations reporting are: WGCL, WLOL, KMEL, WNYS, WPRO, Y100, WBBQ.

Don Henley is no stranger to the pop charts due to his tenure as an Eagle and his reincarnation as a charting solo artist continues to be going strong. The first single off the "Building The Perfect Beast" LP, "The Boys Of Summer (After The Boys Of Summer Have Gone)," peaked at number six on the February 23 Singles chart and his current "All She Wants To Do Is Dance," is now at 43 bullet thanks in part to particularly strong radio activity

(continued on page 35)



**BREAKING BAD HABITS** — Atlantic recording artist Jenny Burton was recently the guest of honor at a Valentine's Day party held in New York City. At the celebratory event, the video production of her current single "Bad Habits" was premiered. Here, Burton is pictured with Atlantic chairman Ahmet M. Ertegun.



**THIS GUY'S IN LOVE WITH SMOKEY** — Two of pop music's most successful songwriters met last week in New York. Pictured above is ASCAP member Smokey Robinson (r) being welcomed to the Gershwin Theater by ASCAP President Hal David on the opening night of Robinson's SRO engagement.



**EAGER BEAVERS** — Executives of Epic/Portrait/Associated Labels presented Platinum Record awards to John Cafferty & The Beaver Brown Band for their work on the Epic/Scotti Bros. soundtrack from Eddie And The Cruisers. Pictured at the presentation, following the band's recent sold-out performance at the Ritz, are (from left) Tony Martell, vice president and general manager, CBS Associated Labels; John Cafferty; Robert Cotoia of the group; Kenny Vance, who produced the album; Scotti Bros. president Tony Scotti; Don Dempsey, senior vice president and general manager, E/P/A; Ron McCarrell, vice president, marketing, E/P/A; and Arnold Freedman, the band's manager.

## BUSINESS NOTES

### Handleman Announces Earnings

LOS ANGELES — Handleman Company (NYSE symbol HDL) has announced that quarterly sales exceeded \$100 million and quarterly earnings exceeded \$1 per share for the first time in the company's history. Sales were \$117.6 million for the third quarter this year compared to \$87.4 million last year, an increase of \$30.2 million or 35 percent. Net income for the third quarter this year increased 61 percent to \$7.4 million or \$1.07 per share, compared to \$4.6 million or \$.67 per share last year.

Of the sales increase, \$21.8 million related to music sales with \$17.2 million resulting from additional music customer retail outlets serviced. In addition, sales of the company's home computer software division increased to \$11.7 million in the current quarter from \$3.5 million a year ago.

Sales and earnings for the first nine months this year were \$297.8 million and \$16.9 million, respectively, versus \$213.9 million and \$10.4 million, respectively, last year. Earnings per share were \$2.47 this year compared to \$1.54 last year.

### Love Resigns From ATV Music

LOS ANGELES — Steve Love, vice president and general manager of the ATV Music Group, recently announced his resignation, which became effective on February 28. Love, whose extensive tenure with the company has spanned the last 12 years, was appointed vice president six years ago, at the age of 26.

Love has been a principal factor in the evolution of ATV Music from its U.S. beginning and will be available as a consultant for the time being. His future plans will be announced shortly.

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

NEW YORK — The Chappell/Intersong Music Group-USA has changed its ever-ringing phone number: (212) 399-6910 will get them henceforth; their address remains the same . . . Edward P. Murphy, president of the Harry Fox Agency, will be the guest speaker, Mar. 4, at the meeting of the Performing Arts Unit of B'Nai B'Rith at the Sutton Place Synagogue, 225 E. 51st St. . . The RIAA has just published "Gold, Platinum and Multi-Platinum Record Awards," the 1984 supplement to its comprehensive volume of winners since 1958; they're available for \$3.50 from Ferida Suarez, RIAA, 888 Seventh Ave., New York, N.Y. 10106 . . . Richard Dudley, chairman and chief executive officer, Forward Communications, will receive the Grover C. Cobb Memorial Award at the National Assoc. of Broadcasters Apr. 14-17 convention in Las Vegas; the award is given annually to a "broadcaster or a public servant who demonstrates unusual dedication to improving broadcasting's relationship with the federal government" . . . Air Supply will be supplying some live music on the *The Most Beautiful Girl in the World* TV extravaganza, Mar. 11, live from Australia . . . Huey Lewis and the News copped the 1985 Campus Entertainers of the Year Award from the National Association of Campus Activities . . . William S. Paley, chairman of the CBS Executive Committee, will receive the 1985 Annual Communication Award of the Center for Communications in a Plaza Hotel ceremony, Apr. 9; Paley is being cited as "an outstanding pioneer and statesman of the radio-television industry and an arts benefactor for nearly 40 years" . . . The Burkhardt/Abrams/Michaels/Douglas and Assoc. annual Radio Forum will be held at Atlanta's Waverly Hotel, June 19-21; call Leslie Callaway at (404) 955-1550 for info . . . New on the bookshelves: Sheila Davis' *The Craft of Lyric Writing* (\$16.95, Writer's Digest books), and Mari Morreale and Susan Mittelkauf's *The Cyndi Lauper Scrapbook* (\$4.95, Bantam Books).

## EXECUTIVES ON THE MOVE



Gold



Mizrahi



Corson



Cohen



Zone



Wallace



Minnick



Nuri

**Gold Upped** — Robert Gold has been promoted to the position of director of advertising and merchandising at A&M Records. In his new post, Gold will supervise advertising and merchandising activities for the Hollywood-based label.

**Mizrahi Named** — Arlene Mizrahi has been promoted to the newly-created position of general manager of Mirage Records, based at the label's New York headquarters. Prior to this new appointment, Mizrahi has been assistant to the president of Mirage Records since the company's formation in June 1980. She had previously served for 2½ years as secretary to Jerry Greenberg, then president of Atlantic Records, moving with him to the new label.

**Corson and Rosenberg Named** — Tom Corson has been named director of west coast promotion for I.R.S. Records. He moves to the position from his previous post as director of west coast sales for the label and will continue to be based at the label's Los Angeles headquarters. Michael Rosenberg has been named the label's east coast sales director. Rosenberg, who will work out of the company's New York office comes to the label from the Cambridge One-Stop in Boston where he was singles buyer.

**Cohen Named** — Jamie Cohen has been appointed to the position of director, A&R west coast Arista Records. In this capacity Cohen, who will be based in Arista's Los Angeles office, will have responsibilities in the areas of talent acquisition and the evaluation of product and material for the label. Prior to joining Arista, Cohen was national director of A&R for EMI-America Records in Los Angeles.

**Zone Joins** — Fran Zone has joined Playboy Enterprises, Inc. as manager of public relations — west coast. Zone will work with Don Rogers, director of public relations — west coast and Robyn Radomski, Playboy's corporate communications director, in providing public relations support for the company's four operating divisions — publishing, products, video and clubs.

**Wallace Promoted** — Joe Wallace has been promoted to director, national accounts/commercial sales-north central region, RCA Records. Wallace, based in RCA Records' Chicago regional office, was appointed director, commercial sales-north central region, in March, 1984.

**Minnick Appointed** — Doug Minnick has been appointed west coast creative director, CBS songs. Minnick will be responsible for seeking out and developing new talent for CBS Songs as well as maximizing exposure of the company's catalogs.

**Nuri and Warner Appointed** — Erik K. Nuri and John Warner have been appointed product managers, east coast, Epic/Portrait/Associated Labels. Both will be responsible for coordinating all marketing and merchandising activities for selected east coast artists. Nuri comes to E/P/A from his own firm, Erick Nuri Management/Salaam Records, an artist management and entertainment consultancy and record company based in New York. Warner was most recently an account executive with Dudlen-Anderson-Yutzky public relations in New York, handling product marketing and media campaigns for a variety of consumer products.

**Khoury to Assume Corporate Responsibility** — Capitol Industries-EMI, Inc. has announced that Edward C. Khoury will immediately assume corporate responsibility for Capitol magnetic products division.

### Lasker Named President Of New Motown Music Group

LOS ANGELES — Jay Lasker has been appointed to the newly created post of president of the Motown Music Group, which includes Jobete Music Publishing and Motown Record Corporation, it was announced by Berry Gordy, Founder, Chairman and President of Motown Industries.

Lasker's expanded responsibilities will include, in addition to his being President of the record division, the total operations of Jobete Music Publishing and its affiliates.

Commenting on Lasker's expanded duties Gordy stated: "Jay Lasker is not only one of the most astute and professional record executives, but one of the finest human beings that I've had the pleasure of working with."

Lasker, who joined the label in 1980, recently led Motown to one of its most successful years enjoying successes with

Lionel Richie, Stevie Wonder, Sam Harris, Vanity, Rockwell, Rick James, and the Temptations.



Jay Lasker



# REGIONAL ALBUM ANALYSIS



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

## NATIONAL BREAKOUTS

- |                     |                            |
|---------------------|----------------------------|
| 1 THE FIRM          | 9 THE ALAN PARSONS PROJECT |
| 2 PHIL COLLINS      | 10 BRONSKI BEAT            |
| 3 SADE              | 11 LOS LOBOS               |
| 4 ASHFORD & SIMPSON | 12 SURVIVOR                |
| 5 VISION QUEST      | 13 GEORGE THOROGOOD        |
| 6 TEENA MARIE       | 14 RUN D.M.C.              |
| 7 AUTOGRAPH         | 15 DIANA ROSS              |
| 8 ALABAMA           |                            |

### NORTHEAST 1.

- 1 THE FIRM
- 2 PHIL COLLINS
- 3 SADE
- 4 TEENA MARIE
- 5 RUN D.M.C.
- 6 VISION QUEST
- 7 ASHFORD & SIMPSON
- 8 LOS LOBOS
- 9 DIANA ROSS
- 10 ANDREAS VOLLENWEIDER

### SOUTHEAST 2.

- 1 PHIL COLLINS
- 2 THE FIRM
- 3 ALABAMA
- 4 SADE
- 5 VISION QUEST
- 6 ASHFORD & SIMPSON
- 7 AUTOGRAPH
- 8 RUN D.M.C.
- 9 COMMODORES
- 10 THE ALAN PARSONS PROJECT

### BALTIMORE/WASHINGTON 3.

- 1 PHIL COLLINS
- 2 THE FIRM
- 3 SADE
- 4 TEENA MARIE
- 5 AUTOGRAPH
- 6 BRONSKI BEAT
- 7 RUN D.M.C.
- 8 GEORGE THOROGOOD
- 9 COMMODORES
- 10 THE ALAN PARSONS PROJECT

### WEST 4.

- 1 THE FIRM
- 2 SADE
- 3 PHIL COLLINS
- 4 BRONSKI BEAT
- 5 TEENA MARIE
- 6 ASHFORD & SIMPSON
- 7 ANDREAS VOLLENWEIDER
- 8 VISION QUEST
- 9 THE ALAN PARSONS PROJECT
- 10 SURVIVOR

### MIDWEST 5.

- 1 PHIL COLLINS
- 2 SADE
- 3 THE FIRM
- 4 ASHFORD & SIMPSON
- 5 GEORGE THOROGOOD
- 6 SURVIVOR
- 7 LOS LOBOS
- 8 JOHN PARR
- 9 TEENA MARIE
- 10 AUTOGRAPH

### NORTH CENTRAL 6.

- 1 PHIL COLLINS
- 2 AUTOGRAPH
- 3 THE FIRM
- 4 SURVIVOR
- 5 SADE
- 6 LOS LOBOS
- 7 GEORGE THOROGOOD
- 8 VISION QUEST
- 9 BILLY JOEL
- 10 THE ALAN PARSONS PROJECT

### DENVER/PHOENIX 7.

- 1 THE FIRM
- 2 PHIL COLLINS
- 3 SADE
- 4 AUTOGRAPH
- 5 SURVIVOR
- 6 LOS LOBOS
- 7 VISION QUEST
- 8 ANDREAS VOLLENWEIDER
- 9 TEENA MARIE
- 10 ASHFORD & SIMPSON

### SOUTH CENTRAL 8.

- 1 AUTOGRAPH
- 2 ALABAMA
- 3 ASHFORD & SIMPSON
- 4 PHIL COLLINS
- 5 THE FIRM
- 6 BRONSKI BEAT
- 7 RUN D.M.C.
- 8 JOHN PARR
- 9 COMMODORES
- 10 VISION QUEST

# TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	15.98	Weeks On 3/2 Chart
1 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	1 15
2 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	2 26
3 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	4 5
4 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	8 4
5 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	6 3
6 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	3 18
7 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	5 26
8 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	7 26
9 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	9 6
10 BIG BAM BOOM DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	—	11 8
11 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	12 26
12 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	13 6
13 HEARTBEAT CITY THE CARS (Elektra 60296-2) WEA	15.98	14 26
14 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	16 20
15 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	—	10 26

Title, Artist, Label, Number, Distributor	15.98	Weeks On 3/2 Chart
16 SHE'S THE BOSS MICK JAGGAR (Columbia CK 39940) CBS	—	1
17 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	19 3
18 WHO'S NEXT THE WHO (MCA MCAD-37217) MCA	—	15 7
19 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	23 2
20 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	17 23
21 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	18 4
22 TIME WARP CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106) IND	—	21 7
23 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	—	25 2
24 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	1
25 LUSH LIFE LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA	15.98	1
26 ARISTA'S PERFECT 10 VARIOUS ARTISTS (Arista ARCD-8268) RCA	—	22 3
27 WHEELS ARE TURNIN' REO SPEEDWAGON (Epic EK 39593) CBS	—	24 3
28 AMADEUS ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IND	29.98	26 6
29 SAMPLER III VARIOUS ARTISTS (American Gramophone AGCD-366) IND	10.98	27 3
30 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS VARIOUS ARTISTS (Motown 6120MD) MCA	—	20 11

# ALBUM RELEASES

## OUT OF THE BOX

**HARD LINE** — The Blasters — Warner Bros./Slash 25093 — Producer: Jeff Eyrich — List: 8.98 — Bar Coded

To say commercial success for this band is imminent would be a misrepresentation. However, this remains an important American album. The Blasters have taken the core of American rock and roll and translated it, via Dave Alvin's lyrical insight, into a highly contemporary and moving collection of songs. The musical climate has never been more favorable (Fogerty, Springsteen) and if AOR gets wise, The Blasters should finally break nationally.



## NEW AND DEVELOPING

**VOICES CARRY** — 'Til Tuesday — Epic 39458 — Producer: Mike Thorne — List: 8.98 — Bar Coded

This New York band's debut combines the innate pop sensibilities of Abba with a new age feel; thoughtful lyrics and a nice blending of vocals makes the overall strong songwriting come alive and many of the cuts have clear dance club appeal. New wave somberness also appears, as on the single "Voices Carry" which is starting to take off on radio with other cuts "No More Crying" and "Maybe Monday" waiting to be picked up.



## OUT OF THE BOX

**CITIZEN KIHN** — Greg Kihn — EMI America 17152 — Producer: Matthew King Kaufman — List: 8.98 — Bar Coded

Pop-rock songster Kihn's first band sans his longtime group is a healthy and constantly engaging work that features both the upbeat and melodic "I'm In Love Again" and "Go Back" to the more moody but moving single "Lucky" and "Temper, Temper." A distinctive vocal mix gives "Citizen Kihn" a unique sound, and as always Kihn seems on the brink of widespread commercial attention with the overall inventive melodies of his songs. Look for good CHR response.



## NEW AND DEVELOPING

**READY TO STRIKE** — King Kobra — Capitol 12366 — Producer: Spencer Proffer — List: 8.98 — Bar Coded

Carmine Appice's latest project is this head-banging set of hard rockers produced by Spencer (Quiet Riot) Proffer and performed crushingly by Appice and his young cohorts. Each track features Appice's powerful drumming, a style which has been copied by every metal drummer worth his salt. Should immediately pick up an AOR following with this LP and the band's distinctive visual image.



## FEATURE PICKS

**STAY TUNED** — Chet Atkins — Columbia 39591 — Producer: Chet Atkins - George Benson — List: 8.98 — Bar Coded

Guitar legend Atkins combines with Benson, Klugh, Carlton, Knopfler and others on this "urban" set which is masterful and should appeal to a cross-section of tastes.

**RADIO TOKYO TAPES, Vol. III** — Various Artists — PVC 8931 — Producer: Ethan James — List: 6.98

This collection of acoustic material from many of L.A.'s cutting edge artists features the first recording of The Knitters as well as excellent tunes from The Minutemen, Revolver, Balancing Act, Pop Art and Henry Rollins.

**DOWN TO EARTH** — Michael Jonzun — Tommy Boy 1004 — Producer: Michael Jonzun — List: 8.98 — Bar Coded

High-powered sonics and sensual grooves dominate the latest from dance music brainchild Michael Jonzun. "Lovin'" is the first single being picked up by the clubs and B/C radio.

**GO FOR YOUR LIFE** — Mountain — Scotti Bros. 40006 — Producer: Pete Solley — List: 8.98 — Bar Coded

Legendary metal groundbreakers Mountain with a new set, and though the absence of the late Felix Pappalardi is apparent, Leslie West, Corky Laing, et al produce a strong and meaty package.

**DECODE YOURSELF** — Ronald Shannon Jackson and the Decoding Society — Island 90247-1 — Producer: Bill Laswell — List: 8.98 — Bar Coded

Avant gardist fusion with a healthy dose of comic-punk attitude, "Decode Yourself" knows no musical boundaries and appeals to many tastes.

**LOST & FOUND** — Jason & The Scorchers — EMI America 17153 — Producer: Terry Manning — List: 8.98 — Bar Coded

Authentic Southern sensibilities/80s energy rockers Jason & The Scorchers deliver on the immense promise of last year's debut EP "Fervor" with a blistering set of lyrically dense and musically powerful originals.

**FAST FORWARD** — Original Motion Picture Soundtrack — Qwest 25263-1 — Producer: Tom Bahler — List 9.98 — Bar Coded

This latest soundtrack from a dance-youth film is a well-packaged assortment of upbeat cuts and ballads from the likes of Jellybean Benitez and Narada Michael Walden.

**LOVE BOMBS** — Tubes — Capitol 12381 — Producer: Todd Rundgren — List 8.98 — Bar Coded

The Tubes have gone through many changes since "White Punks On Dope," and this Todd Rundgren-produced effort is one of the band's most melodic and rich ever. Hook-filled with AOR and CHR possibilities.

**THE STIMULUS IS** — ReAck•Shun — Captured Spirit CSR 7011-2 — Producer: Riley Crandell — List: 5.98

Strong AOR material from this Texas-based indie. Melodic rock that blends strong vocal harmonies with synthesized instrumentation.

## RECORDS TO WATCH

**STEPHANIE REACH** — Stephanie Reach — MCA 5534 — Producer: Joey Gallo — List 8.98 — Bar Coded

**ROCKIE ROBBINS** — Rockie Robbins — MCA 5526 — Producer: Richard Evans — List 8.98 — Bar Coded

**THE JACKIE WILSON STORY VOLUME 2** — Jackie Wilson — Brunswick FE39408 — Producer: Various — List 8.98 — Bar Coded

**DON'T TAKE MY GUNS AWAY** — The Elvis Brothers — Portrait 4R9-05172 — Producers: Adrian Belew, George Tutko — List: 8.98 — Bar Coded

**ACCEPT** — Metal Heart — Portrait BFR 39974 — Producer: Dieter Dierks — List 8.98 — Bar Coded

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

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

**ONE GOOD NIGHT DESERVES ANOTHER** — Steve Wariner — MCA-5545 — Producers: Tony Brown, Jimmy Bowen — List: 8.98 — Bar Coded

**TURN ON YOUR RADIO** — Change — Atlantic 7-812431 — Producer: Jaques Fred Petrus — List: 8.98 — Bar Coded

**YOUNG LORDS** — Young Lords — A Night In Tunisia Records 346 — Producer: Jonathan Haft — List 8.98 — Bar Coded

**STREET MIX** — Various Artists — Dominion Records NU2480 — Producer: Various — List 8.98 — Bar Coded

**OMONA WAPI** — Franco And Rochereau — Shanachie 43024 — List 8.98 — Bar Coded

# SINGLE RELEASES

OUT OF THE BOX

NEW AND DEVELOPING

**ERIC CLAPTON** (Warner Bros. 7-29081)  
**Forever Man** (3:12) (Blackwood Music-Urge Music/BMI) (Williams) (Producer: Ted Templeman-Lenny Waronker)

Clapton's latest single is a gutsy soul-inspired work-out which is this week's *Cash Box* high debut on the pop singles chart at #62. Complete with a full horn section, gospel background vocals and one of Clapton's most piercing leads in memory, "Forever Man" is definitely Clapton's strongest work in years and radio has responded with enthusiasm.



**GENERAL PUBLIC** (IRS 9935)  
**Never You Done That** (4:07) (In General, Inc.-IRS Music/BMI) (General Public) (Producers: General Public-Gavin Mackillop-Colin Fairley)

The band's first single "Tenderness" showed good legs as it still receives considerable attention from CHR, and the follow-up "Never You Done That" should prove David Wakeling and Ranking Roger's new group has substantial commercial potential. Very melodic, very dance-oriented instrumentation and intriguing lyrics should propel this one into the Top 20. Arthur Baker lends a hand on the mix.

OUT OF THE BOX

NEW AND DEVELOPING

**FOREIGNER** (Atlantic 7-89571)  
**That Was Yesterday** (3:45) (Somerset Songs-Evansongs-Stray Notes/ASCAP) (Jones-Gramm) (Producer: Alex Sadkin-Mick Jones)

After scoring a direct hit with the lovely ballad "I Want To Know What Love Is," Foreigner seems set for another chart score with this mid-tempo rocker. Brooding and at times powerful, "That Was Yesterday" takes a hard look at a lost romance and Lou Gramm's lead vocal is emotionally biting. Should gain an immediate audience at AOR and CHR.



**ELLIOT EASTON** (Elektra 7-69652)  
**(Wearing Down) Like A Wheel** (3:50) (Musique 33-ASCAP/Funzalo Music-BMI) (Elliot Easton-Jules Shear) (Producers: Stephen Hague-John Mathias)

This high-stepping rocker from Cars guitarist Elliot Easton mixes pure rock sounds with modern musical sensibilities on a cut which is just right for AOR. Easton's vocals are surprisingly elastic, and his guitar playing which figures so prominently into the Cars sound is given more room to breathe. An excellent cut penned by Easton and Jules Shear.

## FEATURE PICKS

**ALICIA MYERS** (MCA 52541)  
**Just Can't Stay Away** (4:00) (Chappell Music, Jay Enterprises/ASCAP) (C. Jackson, M. Yancy) (Producers: K. McCord, I. Perkins)

Alicia Myers delivers a low-key vocal on this gospel-tinged tune. The swaying action of this tightly arranged cut is possible B/C fare, with certain gospel appeal.

**SWITCH** (Total Experience)  
**I'm So Satisfied** (5:01) (TX. Publishing Co./ASCAP) (O. Scott) (Producer: L. Scott)  
 This velvety smooth production features mellow harmonies and a gentle, mesmerizing beat. "I'm So Satisfied" is certain B/C radio active with a subtle dance edge.

**WHITNEY HOUSTON** (Arista AS1-9274)  
**You Give Good Love** (3:58) (The New Music Group, MCA Music/BMI) (LaLa) (Producer: Kashif)  
 A melodic romantic tune with bright instrumentation and a full-flight vocal that proves Houston's amazing range. A B/C ballad and slow dance contender.

**STEVE ARRINGTON** (Atlantic 7-89576)  
**Feel So Real** (4:07) (Konglather Pub-BMI/Motor Music-Ceyenne Pub.-ASCAP) (Arrington-Arrington) (Producers: Keg Johnson-Wilmer Raglin)  
 Funk heavyweight Steve Arrington, who scored with "15 Rounds" last year, again goes the distance with this upbeat groover.

**M+M** (RCA 14028)  
**Cooling The Medium** (4:06) (Mystery Song/CAPAC) (Gane-Johnson) (Producer: Daniel Lanois-Mark Gane-Martha Johnson)  
 Remixed version of this irresistible dance cut which melds modern lyric themes with African percussion.

**ELAINE PAIGE-BARBARA DICKSON** (RCA 14022)  
**I Know Him So Well** (4:08) (MCA Music-ASCAP) (Andersson-Rice-Ulvaeus) (Producer: Benny Andersson-Tim Rice-Bjorn Ulvaeus)  
 Taken from the *Chess* score, this ballad hit #1 on the U.K. charts. Lovely vocals and tender melody.

**THE TEMPTATIONS** (Gordy 1781GF)  
**My Love Is True** (Truly For You) (4:23) (Jobete Music-Tall Temptations-ASCAP/Stone Diamond-Ahamay-Dajoye-Ensign Music-BMI) (Williams-Tyson-Carstarphen) (Producers: Albert McKay-Ralph Johnson)  
 Solid romantic groove fronted by a syncopated keyboard riff and classic Temptation smoothness.

**SAM HARRIS** (Motown 1789MF)  
**Over The Rainbow** (3:01) (CBS Feist/ASCAP) (Arlen-Harburg) (Producer: Steve Barri-Tony Peluso)  
 New treatment of the classic melody-lyric by *Star Search* winner Harris lends dimension to the artist's vocals with a nice arrangement.

## RECORDS TO WATCH

**STREETS** (Atlantic 7-89575)  
**Don't Look Back** (3:21) (Necessary Noise-BMI/April Music Inc./Random Notes-ASCAP) (Producer: Beau Hill)

**GWEN GUTHRIE** (Island 7-99660)  
**Just For You** (4:16) (Tricky-Trac Music-BMI) (K. Barnes, J. Barnes) (Producer: Eumir Deodato)

**FLASH KAHAN** (Capitol-B-5448)  
**One At A Time** (2:59) (Gear Publishing-ASCAP) (Doug Kahan) (Producers: Greg Edwards, Doug Kahan)

**THE SYLVERS** (Geffen 7-29061)  
**Falling For Your Love** (3:47) (Chappell Music, Inc./Richer Music, Inc./ASCAP/Unichappell Music, Inc./Mr. Dapper Music/BMI) (Potts-Sylvers-Oland-Meyers) (Producer: Leon F. Sylvers III)

**KEEL** (Gold Mountain 82014)  
**The Right To Rock** (3:32) (Keel/Ko Music-ASCAP) (Keel-Ferrari-Chaisson-Jay) (Producer: Gene Simmons)

**PSUEDO ECHO** (EMI America B-8256)  
**A Beat For You** (3:41) (Bibo Music-Welk Music-ASCAP) (Canham) (Producer: John Punter)

**FIONA** (Atlantic 7-89572)  
**Talk To Me** (3:48) (Small Hope Music/BMI) (Hill) (Producer: Peppi Marchello)

**TEARS FOR FEARS** (Mercury 342-7)  
**Everybody Wants To Rule The World** (4:10) (Virgin Music Ltd./10 Music Ltd. - BMI) (Orzabal-Stanley-Hughes) (Producer: Chris Hughes)

**ANDREW AND THE UPSTARTS** (Upstart 1001)  
**Shiver And Shake** (2:50) (Roblin Songs-ASCAP) (Andrew Roblin) (Producer: Andrew Roblin)

**ROBERT ARMES** (Cruise CRS 003)  
**Lessons In Love** (3:32) (CAPAC-ASCAP) (Robert Armes) (Producers: Robert Armes and Tim Tickner)

**C.L. BLAST** (Park Place 105-7A)  
**Never Let Me Go** (3:27) (Duchess Music Corp.-BMI) (J. Scott) (Producer: Fredrick Knight)

**ANTHONY WATSON** (SRO -231-7)  
**Solid Love Affair** (3:49) (Harlem Music/Hay Boogie Music-BMI) (Watson, Childs, Parsons) (Producer: Jerry Powell)

**REBECCA DeMORNAY** (MCA -52534)  
**Oh Jimmy** (2:33) (Yellowbrick Road Music/Double Scoop Music/ASCAP) (S.M. Taylor) (Producer: Tom Bahler)

## POINTS WEST

**FOCUSING THE FOCUS** — Last week's 27th Annual Grammy Awards satiated almost everyone's taste. For those in attendance at the Shrine and the millions watching on television internationally, the show was turned into a "greatest hits" package of 1984, with live performances from **Huey Lewis and The News**, **Stevie Wonder**, **Chaka Khan**, **Prince** and the grand winner **Tina Turner**. The "safe" edge which had been associated with the Grammys in the past was somewhat neutralized this year, and whether it was in deference to ratings and the inevitable popularity contest with the American Music Awards or simply a modernization of the voting block this year, the public and the industry got more of what it wanted to see and hear. It was aesthetically heartening to see a relatively large nod go to gospel music — **Papa Staples'** performance was moving — as well as healthy doses of opera and show music, but would the world could have seen **Bruce Springsteen** receive his Grammy. Also, congratulations to **Black Uhuru** for picking up the first ever Grammy award for a reggae performance.



(Photo Millie Strom)

**GRIN AND BO IT** — **Bo Diddley** shows off those pearly whites and that classic guitar for the audiences at his recent **Berwin Complex** performance.

solving the problems of poverty, hunger, joblessness and homelessness here in Los Angeles. Pope, in association with the **Inner City Law Center (ICLC)** — the only free legal and social services office located in L.A.'s Skid Row district — is putting on the one-time benefit with the help of such artists as **David Lindley**, **Kathy Valentine**, **Ray Manzarek**, **Phil Alvin**, **Jackson Browne**, **John Doe**, **Brian Wilson**, **Phil Seymour**, **Carla Olsen**, **Gary Myrick**, **The Bangles**, **Phil Alvin** and many others. All proceeds from the benefit and its subsequent recorded or filmed products will go the ICLC which was founded and is run by **Nancy Mintie**.

**A PRINCELY GESTURE** — In other charity related news, **Prince** who received some flack for not performing with the **USA For Africa** group last month — even though he had already contributed a completed song to the Columbia LP long before anyone else — also had a hand in another humanitarian gesture last week. On the day of the Grammys Prince organized and bussed 3,000 handicapped children from around the Los Angeles area to the Santa Monica Civic where he and **The Revolution** performed a special concert for the youths. It seems that though the gentleman does not get the big charity headlines, he does deliver the goods quietly and with love.

**COURTING AT THE PALACE** — While the club's downstairs room continues to draw the best in local and touring roots, wave and rock acts, the upstairs Palace Court is coming into its own in a city starved for solid jazz venues. With such players as **Freddie Hubbard**, **Big Joe Turner** and others already visiting the club for weekend engagements so far this year, **Ernie Watts** was the latest contributor to the Court's prestige. With a history of session and live work which includes stints with **McCoy Tyner**, **Quincy Jones**, **The Rolling Stones** and **Donna Summer**, Watts will have his own album out later this spring on Jones' Qwest label, and the sax player is also featured on upcoming releases by **Alphonze Mouzon** and **Bill Withers**.

**CONTEMPORARY CLASSICS** — San Francisco's classical quartet **Kronos** is set to finish out its 1984-85 S.F. season with "Present Tense" on April 23 at the Herbst Theatre. The program for the evening will feature the world premiere of two works commissioned by Kronos: "None of the Above" by **Frank Zappa** and "Quadrachrome" by French composer **Michel Colombier**. Kronos Quartet, internationally known for its strictly twentieth century classical material, was told by Zappa, "... you asked for it." However, Zappa is a well-accomplished composer and arranger who with "None of the Above" should only further his impressive musical achievements.

**ESPRIT TO KICK OUT THE JAMS** — Both of the recently opened Esprit de Corps clothing retail outlets in Los Angeles and San Francisco will be unique due to their powerful sound systems. Designed and manufactured by S.F. based Sound Genesis, the two systems cost nearly \$200,000 and took 10 months to design and install. Primarily pro audio, Sound Genesis also recently held a reception for the SPARS board of governors at its S.F. office. Attendees includes recently elected SPARS president **Bob Lifin** of New York's Regent Sound, **Mack Emerman** of Criteria Sound in Miami, **Joe Tarsia** of Sigma Sound in Philadelphia, **Chris Stone** of L.A.'s Record Plant.

**CLOSE TO THE EDIT** Pat Benatar gave birth February 16 to a daughter, **Haley Egeana**, who weighed in at 7 pounds, 1 ounce. Haley is the first child for Benatar and husband **Neil Geraldo**... **The Alley Cats** have renamed **The Zarkons**, and the group's debut LP "Riders In The Long Black Parade" will be out on Time Coast Communications in mid-March. The Zarkons consists of **Randy Stodola**, **Dianne Chai** and **John McCarthy**.



**HUDDLE** — Warner Bros. artist **Chris Isaak** was feted at a reception in honor of the release of his debut album "Silverstone" in San Francisco recently. Among those dropping by to preview the album and "Dancin" single was 49ers cornerback **Eric Wright**.

peter holden

## NEW FACES TO WATCH

That sound, that look... is somehow familiar. That's because **Jesse Johnson** was part of the closely knit group of musicians who formed it.

Though Johnson started off in little mid-west bars doing "Hendrix riffs," the situation which has now vaulted the flashy guitarist-singer-songwriter to the musical fore is the now famous "Minneapolis sound." Formulated by Prince and Johnson's former band **The Time**, the sound is beginning to dominate the airwaves. While many people upon seeing Johnson's debut album on A&M "Jesse Johnson's Revue" will think Johnson is merely a poser, the fact is Johnson was one of the original creative forces behind the current sound and style.

"Prince and Morris (Day) came to me, and we basically started out with an idea of how the band was going to look and what they were going to sound like; what they were going to do on stage. Most of the attention was put on Morris as he was the lead singer, but each member of the band was able to develop his own style of dress, walk and talk. A lot of people right now are trying to get record deals by sounding like **The Time** or looking like Prince or whatever, but I was one of the originators of **The Time** and it's legitimate-it's the real thing."

With the first single from "Jesse Johnson's Revue," "Be Your Man" already gaining a widespread enthusiasm from B/C radio and at retail, it seems consumers are finding Johnson authentic also. The album features much of the same dance-oriented rock sound which has gained **The Time** two recent hit singles, "The Bird" and "Jungle Love" — both of which Johnson co-wrote with Day along with the album's title track "Ice Cream Castles." Commenting on the crossover success of those two singles and of the "sound," Johnson explains, "When we wrote 'Jungle Love', I never imagined that it would be on the pop chart with a bullet on it. I'm sure it was the same case with **Midnight Star's** success as it probably is with anybody who has made it onto the pop charts with an



Jesse Johnson

urban song. That's the beauty of what is happening right now. It doesn't matter what color you are; everybody's dancing!"

After working on "Ice Cream Castles," Johnson also produced two cuts on Janet Jackson's "Dream Street" and co-wrote "Shortberry Strawcake" with Sheila E. for her crossover smash "The Glamorous Life" LP. In the interim, Johnson had the time to write and produce the material for "Jesse Johnson's Revue." "The Band plays all their own parts on the album," says Johnson, "but I wrote everything and pretty much arranged the songs so that they are playing my parts. We recorded the album on the same board Prince used for "1999" and **The Time** used for "What Time Is It?" It's a board that I feel real comfortable on because I learned a lot of what I know about recording on it — Prince also did all of **Purple Rain** on it except for "When Doves Cry," so it has a serious vibe as well as having a nice dirty sound."

From listening to "Jesse Johnson's Revue," it's obvious that the "vibe" definitely carried over, though it is still Johnson's own well-rounded songwriting and musicianship which gives it that distinctive sound. The sound of a crossover hit.

## Templeman Finds The Key To A&R, Producing, Is In The Song

by Peter Holden

Final Article Of A Series

LOS ANGELES — Ted Templeman is a name associated with 1) Warner Bros. and 2) hit music. One of the longtime members of the Warner Bros. A&R staff, Templeman is a former professional musician and a producer extraordinaire who has worked intimately with artists from the **Doobie Brothers** to **Van Halen** in evolving a unique and massively appealing sound. And while Templeman considers himself one of Warner Bros. 'old school' of A&R people, he is still constantly breaking new

ground as with his production of the **David Lee Roth** solo EP "Crazy From The Heat."

In plotting how the Warner Bros. A&R department has modulated over the last 15 years, Templeman remarked, "I think the role of our A&R staff has changed in the sense that when I started it was mainly a staff of producers. **Michael Omartian**, **Lenny Waronker**, **Russ Titelman** and myself were guys hung up in the studio a lot, ex-musicians and working producers. The people that have come in since that time really represent a new breed; guys like **John Kalodner**, **Gary Gersh**, **Michael Ostin** are more simply characteristically A&R people who are out listening to new bands and listening to tapes."

While the specific roles of these A&R representatives may differ from label to label and from individual to individual, Templeman did single out one factor which figures most in signing a new band or in working on a new album. "The one thing that has threaded through all the music that I've been involved with over the years from when I first signed the **Doobies** on down to **David's** solo project, is quality songs. When you are looking for a new signing, it helps to have a virtuoso musician like an **Eddie Van Halen**, but as a rule it comes back to the

(continued on page 35)



Ted Templeman



## Cover Story

# Los Lobos Breaks Out Nationally

by Peter Holden

LOS ANGELES — Commercial success in the music industry is not often as long deserved and as well deserved as it is with Los Lobos. More often than not, the latest commercial trend or chart success is based more on style than substance, yet when an artist with the lyric and musical integrity of Bruce Springsteen, John Fogerty or Los Lobos does gain more than just critical acclaim and passing consumer enthusiasm, it re-instills faith in the awareness of the consumer market at large.

The album which has created this groundswell of interest in Los Lobos, "How Will The Wolf Survive," was released late last year on Slash/Warner Bros. and it is the band's second release and only its first LP. While its debut Slash EP, "... and a time to dance" did gain limited commercial interest and also included the group's Grammy-award winning cut "Anselma" — the song won Best Mexican-American performance last year — few would have picked its follow-up to chart as high as its current #45 position on the *Cash Box* Pop Album chart. This position has been achieved without the help of any substantial CHR airplay of the single "Will The Wolf Survive?" or any of the other cuts that AOR stations nationwide have picked up on.

Will success spoil Los Lobos? Hardly. After 12 years together, literally growing up together in East Los Angeles, evolving from a garage cover band, to an all acoustic mariachi band in a Mexican food restaurant and finally to an organic fusion of the two, it is not likely that the members of Los Lobos will get big heads. Drummer Louis Perez, who co-wrote nearly half of the material on "How Will The Wolf Survive" with guitarist/vocalist/accordion player David Hidalgo, commented to *Cash Box*, "we are really happy about what is happening, but it's still kind of hard to believe that it's us on the charts . . . we were in a hotel room in Houston when we saw that *Rolling Stone* has picked us with Bruce Springsteen as the critic's favorite band. Its just kind of strange!"

It is an interesting coupling, yet on inspection the two have several things in common. The first thing is that both play American music. Though that may not at

first seem obvious, Los Lobos plays American music with a distinctly hispanic flourish, but for the most part, all of that music has American roots rock at its base. Los Lobos' songs also rank with those of the Boss in the sense that they speak of simple, personal and immediate experiences and values; things that matter to people in America and to people all over the world. Perez commented, "what I hope our success means is a greater willingness of the public to listen to American bands and American music and for maybe a greater openness on the part of radio to bands that don't necessarily have a flashy image."

The band's recent two-night SRO engagement at the Palace in Hollywood, termed "a homecoming" by guitarist/vocalist Cesar Rosas midway through the show, was a good example of the band's grassroots appeal and rich, celebratory live show. Rosas and Hidalgo alternate between electric guitars and acoustic instruments — Rosas with the bajo sexto and Hidalgo with the accordion — and accordingly, the band can either rock hard with punk-infused vitality as on "I Got To Let You Know" or "Don't Worry Baby," or show its cultural and musical roots with "Serenada Nortena." During these shows, it was obvious Los Lobos had many supporters from its E.L.A. community and that made this rare respite from international touring all the more meaningful.

One of the most important musical additions to the band live and on record is Steve Berlin. Formerly, Berlin played sax with one of Los Angeles' other deserving roots bands The Blasters as well as with Los Lobos, yet after working with T-Bone Burnett on the production of "How Will The Wolf Survive," Berlin has chosen to be a fulltime "wolf." His distinctive sax playing along with the powerful rhythm section of bassist Conrad Lozano and drummer Perez make the band much more than simply the 'bar band' which many in the industry had initially thought.

Though Los Lobos has yet to hit the top of the pop charts, it is clear the band and its unique sound and musical perspective has struck a chord with record buyers across the country.



**THE WOLVES SURVIVE** — Cesar Rosas (l) and David Hidalgo (r) are shown at the band's recent two-night Palace homecoming stand in Los Angeles. The group is having a groundswell of success with its Slash/Warner Bros. LP "How Will The Wolf Survive?" — note Rosas' new Stratocaster. (Photos by Millie Strom)



## EAST COASTINGS

**STARS FOR SCHOOLS** — Columbia recording artists Billy Joel and Willie Nelson will voice their support for local school music programs via radio public service spots produced by the American Federation of Musicians. To be distributed nationally, the spots are expected to air between now and mid-April. The AFM is waging a national effort in support of what it sees as an important community cause. The AFM radio spots — two featuring Joel and two featuring Nelson — point out the benefits of school music programs to parents, school board members, other local office holders and the general public. "As the world's largest union of performing artists," says AFM president Victor W. Fuentealba, "we feel we're the right people to deliver this particular message. Our members, more than anyone, realize that every budgetary crunch that removes music education from a school curriculum deprives youngsters of benefits that will serve them all through life. It does not matter whether they look to music as a profession, a sideline or merely a hobby. They learn as much about teamwork and discipline as athletes do, and



**THE RIGHT TIME FOR MEETIN' WHOOP!** — 21/PolyGram recording artist Simon Townshend (left) recently met Broadway sensation Whoopi Goldberg at a party in New York City. Simon was in New York to record his second album for the label. The party, held in the VIP lounge of *Limelight*, was a celebration for the publication of *The Rolling Stone* 1985 Year In Review.

**MAKE IT FIVE FOR VH-1** — Rita Coolidge has been named the fifth VH-1 video jockey, the channel announced last week. Coolidge joins Jon Bauman, Frankie Crocker, Don Imus and Scott Shannon, who have been on the channel since its national debut January 1.

"It's exciting to be the only female VJ on the channel," Coolidge said, "I'm very honored to be in the company of those at VH-1 and MTV Networks, Inc. MTV has had such an impact on American and it's great that now there is a channel for people like me. VH-1 is a dream come true."

**FOREIGNER INFILTRATES U.S.** — Atlantic's Foreigner has announced the itinerary for the first leg of their extensive 1985 World tour. Beginning March 9 in Albany, Georgia, the initial segment of the tour runs through April 6, covering arenas in the southern U.S. A second North American leg will be followed by a late spring European tour and then a return to the U.S. for a major summer assault. Dates on the first leg include Memphis, March 14; Little Rock, March 19; Atlanta, March 25; Miami, March 30; and Savannah, April 2. The opening of the tour coincides with the release of the second single from the group's platinum LP "Agent Provocateur." The first single "I Want To Know What Love Is," recently became Foreigner's first U.S. no. 1 single. The new release is "That Was Yesterday."

**VIDEO OBSESSION** — The upcoming Daryl Hall and John Oates video for the single "Possession Obsession" is the first video that director Bob Giraldi has ever done in which the author is the artist. The man who created the concept of the piece is John Oates, who also wrote and sings the song. Oates chose Giraldi because of his feel for the video's setting, New York. Giraldi says he welcomed the challenge of turning someone else's ideas into reality. But the video wasn't the most comfortable experience for the band. Oates' script had the musicians performing at 4 a.m. under the Brooklyn Bridge wearing only green sharkskin suits. There was one small problem with that choice of costume. With the windchill factor, the temperature under the bridge was minus 30.

### COCKBURN - BANNED IN SOKOLOV

— From behind the iron curtain comes the story of the week. Booked to perform a concert February 10 at the so-called "Festival of Political Song" in the Czechoslovakian city, neo-folk singer Bruce Cockburn learned that his performance was cancelled the day before it was to take place. The reason: Communist officials in Czechoslovakia decided to ban Cockburn after seeing a publicity photograph that shows him wearing an earring. "Their explanation was that my earring was too subversive," said Cockburn, who was notified of the cancellation through his German record company. East German officials, however, apparently didn't agree and allowed Cockburn to perform five scheduled concerts there as part of his current European concert tour. The idea that Cockburn was too subversive is ironic in light of the fact the singer's current LP, "Stealing Fire" features an impassioned song about the need for humanity in South America, "If I Had A Rocket Launcher." Following his East German dates, Cockburn flew to Hamburg and recorded his lead vocal part on "Tears Are Not Enough," a Canadian single in support of Ethiopian famine relief. Cockburn wasn't in Canada when the original recording of the song, featuring such Canadian artists as Neil Young, Joni Mitchell, Gordon Lightfoot, Bryan Adams and Loverboy took place.



**SUE SAYS, "HEY JUDE"** — While in New York City recently to perform at "Night of 100 Stars" at Radio City Music Hall, Atlantic recording artist Julian Lennon stopped across the street at NBC Studios for an appearance on the WNBC-TV program, *Live At Five*. Shown on the set are Lennon and WNBC-TV anchorperson Sue Simmons.

rusty cutchin

## TOP 15 MUSIC VIDEOS

		Weeks On 3/2 Chart
1	<b>CALIFORNIA GIRLS</b> David Lee Roth (Warner Bros.)	3 3
2	<b>CARELESS WHISPER</b> Wham! (Columbia)	1 7
3	<b>MATERIAL GIRL</b> Madonna (Sire)	11 2
4	<b>TOO LATE FOR GOODBYES</b> Julian Lennon (Atlantic)	8 2
5	<b>CAN'T FIGHT THIS FEELING</b> REO Speedwagon (Epic)	9 4
6	<b>TENDERNESS</b> General Public (IRS)	4 13
7	<b>MR. TELEPHONE MAN</b> New Edition (MCA)	2 6
8	<b>KEEPING THE FAITH</b> Billy Joel (Columbia)	5 8
9	<b>PRIVATE DANCER</b> Tina Turner (Capitol)	— 1
10	<b>THE BOYS OF SUMMER</b> Don Henley (Geffen)	7 6
11	<b>LOVERGIRL</b> Teena Marie (Epic)	— 1
12	<b>EASY LOVER</b> Philip Bailey (Duet with Phil Collins) (Columbia)	6 8
13	<b>WE CLOSE OUR EYES</b> Go West (Chrysalis)	— 1
14	<b>I WANT TO KNOW WHAT LOVE IS</b> Foreigner (Atlantic)	10 8
15	<b>MISLED</b> Kool & The Gang (De-Lite/PolyGram)	15 4

## Abelson Bridges Film And Video

by Gregory Dobrin

LOS ANGELES — The line between music videos and the recent profusion of film music (soundtracks geared to produce hits) is a thin one. As feature films begin to seem more and more like longform music videos, music videos look more like films. The difference between the two is narrowing to a matter of length. Bridging that ever dimishing gap is producer Jeffrey Abelson, whose Hollywood based Parallax Productions has been responsible for drawing music videos from feature films, as well as attracting top film directors into the music video field.

The trend began with the 9-year-old company's first music video production, Billy Idol's *Dancin' With Myself*, which was directed by filmmaker Tobe Hooper (*Poltergeist*) and touted as the first music video project ever directed by a leading film director. The company has since produced music videos by such name directors as Taylor Hackford, Brian DePalma, Ivan Reitman and Garry Marshall.

Putting music video crews and production techniques together with filmmaker expertise has long been the goal of Abelson, a music industry veteran in the areas of record production and music publishing. The result is a hybrid of

movies and music video, such as the Parallax-produced *Ghostbusters* and *Against All Odds* videos. "My desire has always been to sort of cross-fertilize the two mediums," commented Abelson. "I've set out about creating a context for feature filmmakers to not only become involved in music video, but to tie in movie companies and record companies and motivate them to work together."

"They are very distinct worlds, music video and film," said Abelson. "When these film directors come in, 100 percent of the creative support are people from the music video business. On the other hand, I've been developing longform and feature films projects that would tap the very same music video people to cross over into movies." Several projects are in the works.

Music video directors are today's teenage film directors, in Abelson's opinion, but they lack certain elements of feature film expertise that invariably improve the final outcome of a music video project. While music video directors are generally more attuned to time limitations and other restrictions of the short format, they aren't as sensitive to the artist — as feature film directors usually are. (Abelson cites the Hooper directed *Dancin' With Myself*

(continued on page 30)

## Executive Monitor

LOS ANGELES — MTV Networks Inc. has announced the appointment of recording artist **Rita Coolidge** to the post of Video Jockey for **VH — 1**. Coolidge is the fifth VJ appointed to host the new video music channel . . . **Sherry Goldsher Marsh** has been named director of **A&M Video**. Goldsher Marsh previously served as director of video/film operations at **Elektra/Asylum Records**. She will be based at A&M's Hollywood lot . . . **James J. Lopes** has been named vice president and general counsel for **CBS/Fox Video**, upped from assistant general counsel for the company . . . **Warner Home Video** has appointed **Jaime Ovardia** to the post of vice president, Central and South America. Ovardia will be based in WHV's Burbank, CA offices . . . **Atlantic Records** has named **Shelly Cooper** to the post of creative director advertising and video . . . **Jim Howell** has been promoted to vice

president of **Embassy Home Entertainment's** European operations. Howell comes to EHE from **MGM/UA Home Video, UK**, where he served most recently as managing director . . . Also at **CBS/Fox Video**, **Jean Satti** has been appointed manager of program production. Satti was responsible for the "I Want My MTV" campaign, for which she was nominated for a Clio Award in 1984 . . . **Lyn Healy** has been appointed director of promotion and sales for the new music video division of **N. Lee Lacy/Associates Ltd.**, New York. Healy will represent music video directors based in Lacy's London office. She most recently served as director of acquisitions for **Rockamerica** and as editor-in-chief at **Videofile**. . . Licensing professionals **Kevin Wall** and **Jo Manuel** have formed **Radio Vision International**, a firm specializing in the distribution and licensing of longform video music programming.

## AUDIO/VIDEO

**VIDEO GRAMMY** — For commercially released videos, the Grammy recipients came of little surprise: Best Video, Short Form to **David Bowie's David Bowie**; and Best Video Album to *The Making Of Michael Jackson's Thriller*. Just exactly what comprises a video album is hard to say. Thriller would more aptly be described as a music video documentary, if anything. The category clearly wants definition. Unfortunately, the folks at the National Academy of Recording Arts and Sciences are still too hazy on the subject of video to come up with anything truly concrete about them. Considering what video has done for the music industry, a meeting of minds is needed. The year in video has been much too explosive (there's got to be a less over-used adjective to describe it!) for this Grammy show to have



**VH-1 WOMAN** — MTV Networks Inc. has named recording artist **Rita Coolidge** as its fifth (and only female) VJ for **VH-1**.

corralled videos into such vague and ultimately restrictive categories. Surely music videos that have done so much to sell a song deserve attention, regardless of their own commercial value. What about the production skills that went into the making of those nifty little record movers? Music has gone visual — the interrelationship is as obvious as the increase in fortunes for the recording industry as a whole. We can only hope that by the time next year's Grammys role around, NARAS will be confident enough in the music-video relationship to brainstorm some new categories.

**VIDEO MIDLER** — **Bette Midler** fans will be pleased to know that one of the lady's best kept secrets has been released on videocassette by **Magnum**

**Entertainment** for all the world to see. It's called *The Thorn*, a 90-minute embarrassment made in Detroit in the early '70s on what had to have been the lowest budget ever. *The Thorn* is intended as a sort of New Testament comedy, campily depicting the life and death of Christ. We say low-budget because it seems Midler was the only trained actor the producers could afford to hire for this travesty (if they paid her at all) and if you can stand what comes in between, she delivers a surprisingly engaging performance as . . . well, the Virgin Mary(!) The bulk of *The Thorn* is a lesson in terrible acting, basically, and includes such memorable characters as the three wise men — two of them drag queens, an inventor-Joseph who is obsessed with the word "cross," and a surfer-type Jesus. Midler's all-too-infrequent scenes are funny, when they occur, and though stuck in what may just be the most amateurish production ever released commercially on videocassette, hardcore fans will find them well worth including in their video collection.

**IF GRAMMY WON'T, AVA WILL** — The Third Annual American Video Awards, produced by **Scotti Bros./Syd Vinnedge Television** and **Casey Kasem Productions** (in association with **KTLA** and **Golden West Television**), has been cleared in over 100 markets nationally. The show is organized by the National Association of Video Arts and Sciences, and has expanded to an even larger hall than last year's expansion (it has moved from its original Beverly Theatre, in Beverly Hills, CA, to the **Wilshire Ebell** theatre a few miles away, to its current home at the **Santa Monica (CA) Civic Auditorium**). A new category, **Best Home Video**, has been added this year. An airdate will be scheduled sometime during the April 19 - May 19 syndication "window" AVA's been allotted.

**GROUP W RENEWS** — **Group W Cable**, now the third largest cable company in the U.S. (after **TCI** and **ATC**) has extended its agreement with **Home Box Office Inc.** for both the **HBO** and **Cinemax** services. The channels will be provided by **Group W** at least until mid-1989.

**EMBASSY REVEALS** — **Embassy Home Entertainment** has decided to print all of its videocassettes with their respective prices. The decision came after Embassy brass realized the boat they were missing by not displaying prices on the product. "Videocassettes are one of the only items for sale in America today without prices printed on them," said Embassy vice president of marketing and sales **Robin Montgomery**. "How can anyone shop or be motivated to buy?" Montgomery's certainly got a point, and one which retailers should be just as enthusiastic over as the video industry undoubtedly will be (but quietly, of course) when they begin to follow suit with their own price labels. The retail angle is a healthy one (an obvious price reduction, seen on the package, will be an obvious sales incentive).

**RELEASE BEAT** — **Billy Joel** has shot a new video of an old song. The tune is "Big Shot," from Joel's "42nd Street" LP, released a few years back. It was shot at the **Cat Club** in New York, Sunday, March 3 by director **John Coles** and producer **John Small**, who has produced all of Joel's videos to date. The clip includes actress **Pamela Stevenson** and was choreographed by **Wendy (I Feel For You) Diller** . . . **Pendulum Productions** has completed a new **Lou Rawls** video, entitled *Forever I Do*, from Rawl's Epic LP "Close Company." **Michael Heldman** directed, with **Kris Mather** and **Alexis Omeltchenko** producing . . . **Picture Music International** has leased two videos for Atlantic's **Phil Collins** — simultaneously. The tunes gone video are "Sussudio" and "One More Night" from Collins' Atlantic LP "No Jacket Required." The same team responsible for the Collins/**Phillip Bailey Easy Lover** video were involved — namely **Jim Yukich**, director; **Paul Flattery** Producer and **Nick Knowland**, director of photography . . . **Media Home Entertainment** has announced the release of *Choose Me* among its **May Roster**. The film features some remarkable performances by **Lesley Ann Warren**, **Keith Carradine** and **Genevieve Bujold** for which director **Alan Rudolph** deserves at least partial credit. A quirky film, to say the least, *Choose Me* has a tense edge of surrealism that lets the viewer in for some unsettling emotional truths about each of these mismatched, unusual and surprisingly familiar characters. A good tape to buy if you missed the theatrical and are in the mood for an intelligent, sensitive film with enough twists to amuse a snake.

gregory dobrin

## FILMUSIC

**JUST PLAIN FOLK** — Loudon Wainwright III is a well known name on the concert and nightclub scene. For almost two decades, he's skillfully blended serious and satirical music and lyrics and presented them in a straight-forward manner devoid of high-tech, overly elaborate productions and arrangements. Though he's perhaps most musically identified as a folk oriented writer/performer who perfectly epitomized the 60s, Wainwright has nonetheless effortlessly moved into the present and in fact recently played at Carnegie Hall, opening for **Donovan**. Along with his talents as a musician, Wainwright is also an actor, and soon he'll be seen combining both abilities in the Columbia Pictures release, *The Slugger's Wife*. The film, which stars **Michael O'Keefe** and **Rebecca DeMornay**, features Wainwright in a supporting role playing the leader of a rock band. **Quincy Jones** was the



Loudon Wainwright

executive music producer and MCA Records will release the soundtrack, which doesn't contain any of Wainwright's songs, but rather more rock oriented tunes from the last few years, performed by DeMornay and Wainwright. In terms of musical influences, Wainwright first mentioned the impact that musicals had on his early tastes and cited such composers as **Frank Loesser** and **Richard Rogers** as inspiring some of his first works. Then however, "in the early 60s, when the folk boom was happening, I was very affected by and emulated the stars of that style of music, such as **Bob Dylan**, first of all, **Richard Farina**, **Ramblin' Jack Elliott**, **Dave Von Ronk**, people like that. They became my musical idols, more so than the rock and roll

people. Like everybody else, I was of course eventually influenced by the **Beatles** and the **Rolling Stones**, but I was more affected by suburban folk music." Around 1968, Wainwright began to earn money as a songwriter, and soon played in a number of nightclubs, particularly in New York's Greenwich Village, where he was living. A year later, he signed with Atlantic Records and turned out his first album. Asked whether he objects to the flashier concert styles of the present, Wainwright responded, "It was certainly more popular and hip to perform my kind of music in the 60s . . . to play those kinds of songs and just use an acoustic guitar. I enjoy today's musical styles, but a lot of it lacks humanity." As to the evolution of his career over the years, he said, "I've been able to earn a living on the periphery of the music business for eighteen years, with the exception of one commercial novelty song called "Dead Skunk In The Middle Of The Road," which became a hit in the early '70s." Regarding his own perception of his music, Wainwright commented, "I just stand up there and bang 'em out on the acoustic guitar, and write songs along the way. That hasn't really changed much. I'm still writing about some of the same things I've always written about. I write basically about myself and my own obsessions, things that interest me and scare me and excite me and that I think about. I write about my relationships, my desires and my fears about not being famous." Wainwright also asserted that although his songs are often tinged with humor, he doesn't like to be categorized as a humorous songwriter, but rather as one who presents serious subjects in a lighthearted way now and then. Changing the topic to his acting career, Wainwright said, "The desire to be an actor never went away." Despite several major roles on stage, he's perhaps best known as a result of his appearances on *M\*A\*S\*H* during its first season. The job came about when **Larry Gelbart** saw him at L.A.'s Troubadour, and felt he was the perfect choice for a speaking and singing role on the show. "It was fun, but the character remained kind of flat. I was really challenged, though, by having to write songs about specific subjects which they asked me to write about." In *The Slugger's Wife*, Wainwright is again able to merge his two professions. "I play a musician, which was a big stretch for me," he joked. "I'm real excited and real scared at the same time about the film coming out." He'll soon be heading into the studio to record his next album, which will be released on Rounder Records. Whether or not his ever becomes a household name, Loudon Wainwright is proud of his work, and plans to continue his successful dual careers indefinitely.

**AND THE WINNER IS** — As **Alvy Singer**, a.k.a. **Woody Allen** said in *Annie Hall* about Los Angeles, "All they ever do is give awards out here." Sometimes that seems a valid observation, yet somehow the Academy Awards have always taken on a certain prestige and enticed a modicum of excitement even among the cynics. With that show almost here again, it's time to speculate on this year's likely winners in music. In the original song category, it's doubtful that "Ghostbusters" will have a wide enough appeal among the voters. It's a good song, and perfect for the film, but isn't in keeping with the traditional tastes of the Academy (although all five of the nominated songs this year were number one pop hits). Both the title song to *Footloose* and "Let's Hear It For The Boy" are tremendous tunes which not only also fit beautifully in the film (voters tend to resent songs that are thrown in needlessly) but which clearly helped boost box office sales (another plus). Nevertheless, they too are probably just a bit too light and slick for the Academy, and so on to the next. Based on past music awards, **Phil Collins'** "Against All Odds" and **Stevie Wonder's** "I Just Called To Say I Love You" are the top contenders. Both are rich, melodic and perhaps more durable tunes than the others, and are more in a style which the Academy voters are likely to prefer. Collins' song is more adventurous, yet Wonder's is more immediately hummable. Also, Stevie Wonder's involvement in film in the first place may be an emotionally swaying factor. All in all then, "I Just Called To Say I Love You" seems, at this point, to have the best chance. In the song score category, **Prince's Purple Rain** will most likely beat *Songwriter*, which may have a limited appeal due to its country-oriented music, and *The Muppets Take Manhattan*, strong though it is also. I'm probably all wrong, but we'll find out March 25.

peter berk

## TOP 30 VIDEOCASSETTES

	Weeks On 3/2 Chart		Weeks On 3/2 Chart
<b>1 TIGHTROPE</b> Warner Home Video 11400	1	<b>17 ROMANCING THE STONE</b> CBS/Fox Video 1358	8
<b>2 POLICE ACADEMY</b> Warner Home Video 20016	2	<b>18 ELECTRIC DREAMS</b> MGM/UA Home Video 800487	25
<b>3 ALL OF ME</b> Thorn EMI Home Video TVA 2715 Home Video	10	<b>19 THE EMPIRE STRIKES BACK</b> CBS/Fox Home Video 1425	11
<b>4 THE NATURAL</b> Columbia/RCA Pictures Home Video 60380	3	<b>20 MIKE'S MURDER</b> Warner Home Video 20015	15
<b>5 WOMEN IN RED</b> Vestron Home Video VA 5055	12	<b>21 ROBINHOOD</b> Disney Home Video 228	23
<b>6 CLOAK &amp; DAGGER</b> MCA Distribution Corp. 80124	7	<b>22 SPLASH</b> Touch Stone 213	16
<b>7 THE NEVERENDING STORY</b> Warner Home Video 11399	6	<b>23 THE WILDLIFE</b> MCA Home Video BTA 80145	—
<b>8 PURPLE RAIN</b> Warner Home Video 11398	5	<b>24 NEVER CRY WOLF</b> Disney Home Video 182 VS	26
<b>9 DREAMSCAPE</b> Thorn EMI Home Video 2722	4	<b>25 GREYSTOKE: THE LEGEND OF TARZAN, THE LORD OF THE APES</b> Warner Home Video 11375	24
<b>10 EVIL THAT MEN DO</b> RCA/Columbia Pictures Home Video 620407	17	<b>26 MOSCOW ON THE HUDSON</b> RCA/Columbia Pictures Home Video 60309	18
<b>11 RED DAWN</b> MGM/UA Home Video MV 800499	—	<b>27 ONCE UPON A TIME IN AMERICA</b> Warner Home Video 20019	—
<b>12 BEST DEFENSE</b> Paramount Home Video 1587	9	<b>28 CONAN THE DESTROYER</b> MCA Distribution Corp. 80079	14
<b>13 THE LAST STARFIGHTER</b> MCA Distribution Corp. 80087	13	<b>29 STREETS OF FIRE</b> MCA Distribution Corp. 80085	27
<b>14 MUPPETS TAKE MANHATTAN</b> CBS/Fox Video 6731	22	<b>30 PHILADELPHIA EXPERIMENT</b> THORN/EMI Home Video 2547	19
<b>15 RHINESTONE</b> CBS/Fox 1438 Video	20		
<b>16 THE ADVENTURES OF BUCKAROO BANZAI</b> Vestron Home Video VB 5056	—		

## Synclavier Featured In New Film Scoring Company

by Peter Berk

LOS ANGELES — Two veteran musicians, John Parker and Alan Oldfield, have joined forces to create a new film composing and scoring company called Parkfield. While many such companies have been formed of late in light of the ever-increasing popularity of film soundtracks commercially, Parkfield offers not only the compositional talents of its two founders, but their expertise in the use of the Synclavier digital music system. The unparalleled sophistication of the system, which is manufactured by New England Digital, enables a user to turn out a completely orchestrated 32-track musical piece, fully mixed. Parker and Oldfield, who own a Synclavier II, discussed its role in their company, as well as their own backgrounds and what led to their

collaboration.

"For me," Parker began, "I started as a jazz musician. I did a lot of freelance writing and trumpet playing here and in New York and eventually became Arthur Godfrey's musical director for quite some time. I started writing for films soon after, and wound up writing for *Gunsmoke*." That job, about 15 years ago, led to extensive work for Parker on TV shows, as well as in features and commercials. "Then," he continued, "I did the main title for *Cannon*, *CHIPS* and *Trapper John, M.D.*, which I'm now working on for the sixth year."

Oldfield discussed his background by saying, "I've always been in jazz and in arranging. I got a PHD in composition and taught at several colleges. Then, I decided

(continued on page 35)



**MOZART GOES GOLD** — Executives from A&M/Canada recently paid a visit to Fantasy Records headquarters in Berkeley, California to present a gold record award for the original soundtrack from *Amadeus*. The album has met with brisk sales from the start, and the film has just been boosted further by its 11 Academy Award nominations. *Neville Mariner* conducted the recording of the soundtrack. Pictured (l-r) are: *Phil Jones*, Fantasy vice president/marketing; *Joe Summers*, senior vice president; *Gerry La Coursiere*, president and *Bill Ott*, vice president/sales.



**GOT TO GET YOU HOME WITH ME TONIGHT** — Philly World recording artist Eugene Wilde stopped by KGFJ - Los Angeles to chat about his latest single "Got To Get You Home With Me Tonight." Pictured (l-r) are: Kevin Fleming, program director KGFJ; Wilde, and Tyrone "Boogie" Nelson, air personality KGFJ.

## Kelly To KLOS

LOS ANGELES — WLS(AM)/Chicago program director Tim Kelly has been tapped by ABC's KLOS as the outlet's new PD. He replaces Tommy Hedges who is departing for Pollack Communications. Kelly had previously served as music director for WLS AM/FM in 1980, rejoining the stations in 1984. He has also served as vice president of programming for Heftel's WLUP-FM. John Gehron, operations director for WLS commented, "Tim has become a major part of the programming team here at WLS and we will certainly miss him."

## Kriemelman Joins Westwood One

LOS ANGELES — Arthur Kriemelman has joined the Westwood One Radio Network as the company's vice president/director of marketing.

Kriemelman will be based at Westwood One's New York office and reports directly to company president Norm Pattiz. In his new post, he will be primarily responsible for network development and planning.

Most recently, Kriemelman was vice president/director of sales for the RKO Radio Networks.

## Appointments At TM Communications

LOS ANGELES — Doyle Peterson has been appointed to the position of vice president and R. David Graupner promoted to operations director of TM Communications. The announcement was made by Patrick S. Shaughnessy, president of TM.

Peterson had been serving as regional manager/southeast for the past two years. Prior to that he worked in the company's special projects division. Graupner had

been director of programming for the company's T-M-O-R format. Prior to that he served as operations director for Weeks Broadcasting's Sarasota properties. In addition, the company has named Bob Ardrey regional manager/west coast and Robert L. May, VP, director of marketing. Ardrey was most recently vice president, sales for Drake Chenault and May served as president of FirstCom Broadcast Service.



**IF WE WEREN'T SO BAD, WE WOULDN'T BE SO GOOD** — New York's WNBC held a graffiti contest to get even with air personalities Don Imus, Howard Stern for their outrageous on-the-air antics. Listeners picked up a miniature version of the WNBC poster and were asked to "think graffiti" to let their imaginations go wild. The winners took home \$6,600. Pictured (l-r) are: Lori Guidice, advertising and promotion coordinator WNBC; George Cowan, vice president, Gianettino & Meredith Inc. (ad agency for the Tri-State Chevrolet dealers); Tony Murray, account executive WNBC; Janice Penino, advertising and promotion manager WNBC; John Hayes, vice president and general manager WNBC.

## AIRPLAY

**CHANGES** — WYNY in New York has named **Bob Downes** sales account executive. He had previously been an account executive with **Katz Radio** . . . WNEW in New York has tapped **Holland & Callaway** as its advertising agency. The company promises "a new and very aggressive advertising effort." . . . **May Broadcasting** has named **Perry St. John** vice president. St. John is general manager of **WKTY** and **WSPL-FM** in LaCrosse, Wisconsin . . . **Laser 558**, the North Sea radio station broadcasting to Europe has added three new air personalities. They're all American, all female and all sea bound. Joining the station are: **Liz West**, **Chris Carson** and **Erin Kelly** . . . **KRLA** Los Angeles' **Rich Marotta** took home three Golden Mike Awards for Best Radio Sports Segment, Best Specialized Segment and Best Sports Reporting . . . **WISN** Milwaukee sports director **Bob Bach** has won an award in



the Northwest Broadcast News Association 1984 contest for his special report on former Milwaukee Brewers manager, **Rene Lachmann**.  
**LADD IS BACK IN L.A.** — **Jim Ladd**, whose sudden departure from the late night AOR airwaves of Los Angeles came as a bit of a surprise to those who had been tuning in for almost a decade, has returned to live radio care of ABC's **KLOS**. His new show will be aired 6:00 to 10:00 pm every Saturday and will be followed by "Innerview," his syndicated weekly interview program. Ironically Ladd's new time slot is directly opposite **Fraser Smith's** on **KMET** (the station that was responsible for Ladd's unceremonious departure). Smith is a KLOS refugee, relieved of his morning duties at the station less than a year ago.

**MORE ON AOR IN L.A.** — Despite allegations by some that together they have set the format back 10 years, **KLOS** and **KMET** — L.A.'s two AOR outlets continue to slug each other around on the air. This time it's over the term "Morning Zoo" (hardly an original term in the first place). It seems KMET's morning team of **Paraquat Kelly** and **Jeff Gonzer** acquired the moniker to help rally their legion of loyal males 12-24. A quick flip (.9, to be exact) up the dial and lo and behold there was KLOS' **Shana** touting her "Shana's Morning Zoo." The folks over at KMET were outraged and launched an on-air attack on "the other station." As things stand now both stations are rallying behind their respective zoos and more than likely further eroding their already dwindling listenerships.

## THE JOB MART

**THE JOB MART** — **WVSR/Super 102** is looking to complete their morning team. "You should be crazy and uninhibited like us," said **Chris Bailey**. Contact him at 1538 Summit Dr. Charleston WV 25302. No calls please . . . **WCLI** is looking for a mature and professional wake-up entertainer who is community involved. T&R to manager, **WCLI**, 99 W. 1st St. Corning NY 14830 . . . Country Information station seeks morning personality. T&R to **Cliff Somers, KARS**, Box 860, Belen NM 87002. (505) 864-7447 . . . **WAMO** is looking for T&R's for all shifts. Females encouraged. Contact **Alian Harrison**, 1500 Chamber of Commerce Bldg. Pittsburgh, PA 15219 . . . **WYST AM/FM** seeks experienced morning news personality. T&R to **Scott Harris**, 1111 Park Ave., Baltimore, MD 212001 (301) 523-6900 . . . **WRBQ-AM** is looking for a super star. Rush tape and resume to **Steve Rivers, WRBQ-FM/AM** 5510 Gary St., Tampa, FL 33609. No calls please. . . Aggressive and progressive sunbelt chain is looking for talented people. T&R to **Bob Shannon**, Box 2727 Longview, TX 75606. (214) 757-2662 . . . **B94 FM** seeks crazy and zany personality to beef up morning team. T&R to **Ron Haney KEZB**, 2001 N. Mesa Ave. El Paso, TX 79902. (915) 522-9400 . . . 1290 **KOIL-AM** stereo is accepting T&R's for future openings. Personality, AC format. **Terry Mason**, 3000 Farnam St. Omaha, NB 68131. (402) 345-1290 . . . if you have spark ambition and creativity then **KFOR** is looking for you. PM drive available. T&R to **Brad Hartman, KFOR**, Box 80209, Lincoln, NB 68501 . . . Station needs experienced quality for future opening. Airshift with strong production on adult CHR. T&R to **Tim Murphy, KJF**, Box 89, Cadillac, MI 49601 . . . High profile and drive time CHR personality needed. You'll inherit a 20



**MIDNIGHT INVASION** — During a recent visit to Los Angeles, **Melvin Gentry** and **Reggie Calloway** of **Solar** recording group **Midnight Star** stopped by **KDAY** to thank the station for its support of their album "Planetary Invasion." Pictured (l-r) are: **Calloway**, **Greg Mack**, music director **KDAY**; and **Gentry**.

share. Experience and creativity a must. T&R to **Jim Wnek, WLRW**, Box 3369, Champaign, IL 61821 . . . **WFWQ** needs air talent/production/creative services. T&R to **Lee Tobin**, 2260 Lake Ave., Suite 230, Fort Wayne, IN 46805. **WJXQ** is looking for energetic, motivated people who want to be stars. Personality emphasis for Lansing area Rockin' CHR. T&R 1700 Glenshire Dr., Jackson MI, 49201 . . . **Q97 FM** now accepting T&R's. Good pay for good people **Kevin Lein**, Box 798, Garden City, KS 67846. No calls . . . New AOR in central CA has immediate openings for mature and talented jocks, news and productions. T&R to **Jerry Longden, KKDJ**, 3636 N 1st St., Suite 135, Fresno, CA 93726 . . . Stereo country needs drive talent. Females encouraged for rare opening in great location. Photo, T&R to **Chuck Gilespe, KFMR**, 1120 San Joaquin Ave., Stockton, CA 95202 . . . **KATI** needs CHR teen idol for 7 to midnight shift. Excellent market for career growth. T&R **Fred Leemhuls**, Box 2000, Casper, WY 82602 . . . **KXOA** seeks "audio journalist" to fill street/feature reporter slot. T&R to **Ken Hunt**, Box 1677, Sacramento, CA 95808. Stations wishing to post openings in this column should contact **Darryl Lindsey**, 6363 Sunset Blvd., Hollywood, CA 90028.  
**david adelson**





## TOP 75 ALBUMS

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

		Weeks On 3/2 Chart
1	<b>SOLID</b> ASHFORD & SIMPSON (Capitol ST-12366)	1 19
2	<b>NEW EDITION ■</b> (MCA 5515)	2 22
3	<b>PURPLE RAIN ★■</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	3 34
4	<b>FAT BOYS</b> (Sutra SUS 1015)	4 16
5	<b>STARCHILD</b> TEENA MARIE (Epic FE 39528)	5 14
6	<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/ PolyGram 822 943-1 M-1)	8 14
7	<b>PLANETARY INVASION □</b> MIDNIGHT STAR (Solar/Elektra 9 60384-1)	7 14
8	<b>PRIVATE DANCER ★■</b> TINA TURNER (Capitol ST-12330)	11 5
9	<b>TRULY FOR YOU</b> THE TEMPTATIONS (Gordy/Motown 6119 GS)	9 23
10	<b>CHINESE WALL</b> PHILIP BAILEY (Columbia BFC 39542)	10 18
11	<b>THE WOMAN IN RED ■</b> ORIGINAL SOUNDTRACK (Motown 6108 ML)	6 5
12	<b>NIGHTSHIFT</b> COMMODORES (Motown 6124 ML)	18 25
13	<b>EUGENE WILDE</b> (Philly World/Atlantic 7 90239-1)	13 13
14	<b>SWEPT AWAY ★□</b> DIANA ROSS (RCA AFL 1-5009)	21 26
15	<b>BEVERLY HILLS COP</b> ORIGINAL SOUNDTRACK (MCA-5547)	17 7
16	<b>GAP BAND VI</b> THE GAP BAND (Total Experience/ RCA TEL 8-5705)	16 18
17	<b>SO GOOD</b> THE WHISPERS (Solar/Elektra 60382-1)	14 16
18	<b>20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	15 7
19	<b>MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/ MCA 5529)	19 11
20	<b>MAKE IT BIG ★■</b> WHAMI (Columbia FC 39595)	20 8
21	<b>KING OF ROCK</b> RUN D.M.C. (Profile PRO-1205)	25 5
22	<b>ICE CREAM CASTLES ■</b> THE TIME (Warner Bros. 9 25109-1)	22 33
23	<b>ESCAPE □</b> WHODINI (Arista JL 8-8251)	12 19
24	<b>LIKE A VIRGIN ★□</b> MADONNA (Sire/Warner Bros. 9-25157-1)	23 8
25	<b>SUDDENLY ■</b> BILLY OCEAN (Jive/Arista JL8-8213)	26 37
26	<b>DON'T STOP ★□</b> JEFFREY OSBORNE (A&M SP 5017)	27 15
27	<b>CAN'T SLOW DOWN ★■</b> LIONEL RICHIE (Motown 6059 ML)	28 70
28	<b>I FEEL FOR YOU ★□</b> CHAKA KHAN (Warner Bros. 9 25162-1)	24 16
29	<b>BREAK OUT ★■</b> POINTER SISTERS (Planet/RCA BEL 1-5410)	29 9
30	<b>EGO TRIP</b> KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	30 26
31	<b>DIAMOND LIFE</b> SADE (Portrait/CBS 39581)	36 3
32	<b>STRAIGHT TO THE HEART ★</b> DAVID SANBORN (Warner Bros. 9 25150-1)	35 5
33	<b>JUKEBOX</b> DAZZ BAND (Motown 6117 ML)	33 20
34	<b>SECRETS</b> WILTON FELDER (MCA 5510)	40 3
35	<b>FINESE</b> GLENN JONES (RCA AFL 1-8036)	32 19
36	<b>BREAKIN' 2 ELECTRIC BOOGALOO ★</b> ORIGINAL SOUNDTRACK (Polydor/PolyGram 823 696-1 Y-1)	31 9
37	<b>CLASSIC MASTER</b> RONNIE LAWS (Capitol ST-12375)	41 5
38	<b>JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu/CBS FZ 39332)	38 28

		Weeks On 3/2 Chart
39	<b>HIGH CRIME</b> AL JARREAU (Warner Bros. 9 25106-1)	39 17
40	<b>QUALIFYING HEAT</b> THELMA HOUSTON (MCA 5527)	34 11
41	<b>ON THE NILE</b> EGYPTIAN LOVER (Egyptian Empire PMSR 0663)	37 7
42	<b>BROADWAY'S CLOSER TO SUNSET BLVD.</b> ISLEY, JASPER, ISLEY (CBS Associated FZ 39873)	42 14
43	<b>BIG BAM BOOM ★■</b> DARYL HALL & JOHN OATES (RCA AFL 1-5309)	44 16
44	<b>A PRIVATE HEAVEN □</b> SHEENA EASTON (EMI America ST-17132)	56 2
45	<b>HEART BREAK</b> SHALAMAR (Solar/Elektra 9 60385-1)	43 14
46	<b>CENTIPEDE</b> REBBIE JACKSON (Columbia BFC 39238)	45 22
47	<b>FINDER OF LOST LOVES</b> DIONNE WARWICK (Arista AL8-8262)	52 3
48	<b>YOU, ME AND HE</b> MTUME (Epic FE 39473)	46 28
49	<b>IN THE DARK</b> ROY AYERS (Columbia FC 38991)	49 5
50	<b>PENNYE</b> PENNYE FORD (Total Experience/RCA TEL 8-5704)	50 4
51	<b>JESSE JOHNSON'S REVUE</b> (A&M SP 6-5024)	— 1
52	<b>THE GLAMOROUS LIFE □</b> SHEILA E. (Warner Bros. 1-25107)	53 42
53	<b>ONLY FOR YOU</b> MARY JANE GIRLS (Gordy/Motown 6092GL)	— 1
54	<b>WILD ANIMAL</b> VANITY (Motown 6102ML)	47 24
55	<b>I'VE GOT THE CURE ★</b> STEPHANIE MILLS (Casablanca/ PolyGram 822-421-M1-1)	51 23
56	<b>JENNY BURTON</b> (Atlantic 7-81238-1)	— 1
57	<b>APPRECIATE</b> ALICIA MYERS (MCA 5485)	54 28
58	<b>TOMMY BOY GREATEST BEATS</b> VARIOUS ARTISTS (Tommy Boy TBLP 1005)	— 1
59	<b>BEST OF THE OLD AND THE NEW</b> JOHNNY TAYLOR (Beverly Glen BG 10004)	48 20
60	<b>CHEMISTRY</b> JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	— 1
61	<b>LOVE LETTERS</b> THE FORCE M.D.'S (Tommy Boy TBLP 1003)	61 17
62	<b>JERMAINE JACKSON ★□</b> (Arista AL8-8203)	63 43
63	<b>CONTACT</b> DREAMBOY (Qwest/Warner Bros. 9 25163-1)	64 19
64	<b>LET ME BE THE ONE</b> ANGELA BOFILL (Arista AL8-8258)	55 11
65	<b>RUN D.M.C. □</b> (Profile PRO-1202)	59 44
66	<b>MADONNA ★■</b> (Sire/Warner Bros. 9 23867-1)	60 76
67	<b>CHARTBUSTERS</b> RAY PARKER, JR. (Arista AL 8-8266)	57 20
68	<b>WAKING UP WITH THE HOUSE ON FIRE □</b> CULTURE CLUB (Virgin/Epic OE 39881)	58 16
69	<b>ALL OF YOU</b> LILLO THOMAS (Capitol SF-12346)	69 30
70	<b>LOOKIN' FOR TROUBLE</b> JOYCE KENNEDY (A&M SP-4996)	72 31
71	<b>THE WORD IS OUT</b> JERMAINE STEWART (Arista AL8-8261)	62 13
72	<b>APOLLONIA 6</b> (Warner Bros. 9 25108-1)	68 21
73	<b>THOMAS McCLARY</b> (Motown 6121ML)	71 7
74	<b>SO ROMANTIC</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-5308)	73 21
75	<b>INSIDE MOVES ★</b> GROVER WASHINGTON, JR. (Elektra 9 60364-1)	67 16



**LET THEM EAT CAKE** — Before taking off on a nationwide tour, the increasingly popular band *New Edition* took time to celebrate the birthdays of group member Ronnie DeVoe and road manager Khalil Rountree. The festivities took place at the L.A. offices of the band's label, MCA Records. The hit singles "Mr. Telephone Man" and "Cool It Now" have come from *New Edition's* self-titled debut album for MCA. Pictured (l-r) are Michael Bivins, Ralph Tresvant, and Bobby Brown of *New Edition*; Shelly Fowler, director of administration of *Black Music*, MCA Records; Khalil Rountree, road manager for *New Edition*; Ernie Singleton, national director of R&B promotion, MCA Records. Seated from left: Ricky Bell and Ronnie DeVoe of *New Edition*.

## Philip Bailey: Gold Star In A Group Setting

by Rusty Cutchin

NEW YORK — Philip Bailey plops down in a CBS chair and begins thumbing through a trade magazine. He is 20 minutes late for the interview, detained by a television commitment elsewhere. He glances at the pages as he speaks, with the air of a man on the run, clearly and authoritatively, like someone who's done a thousand interviews before, but who knows the current round is like no round before. Such things happen on the heels of a hit like "Easy Lover," Bailey's duet with Phil Collins. And, they happen when an effort is under way to preserve the greatest band of the last 13 years, Earth, Wind and Fire. It's an effort that cannot help being affected by Bailey's solo success. With group founder and leader Maurice White, Bailey fronted the group for all the years of its working life, merging his extraordinary falsetto with White's gutsy tenor on the band's commanding string of hits, which included "Shining Star," "That's The Way Of The World," "Singasong," "Getaway," "Saturday Night," "Fantasy," "Serpentine Fire," "Boogie Wonderland," "Got To Get You Into My Life," "Let's Groove," their Grammy-winning smash "After The Love Is Gone," Bailey's own *tour de force*



**PHILIP BAILEY** — Solo success sparks changes for *Earth, Wind and Fire*.

"Reasons" and many others. Earth, Wind and Fire were almost universally recognized as the ultimate blend of musicality and showmanship, their concerts drawing sell-out arena crowds and their arrangements defining "funk" and "tastefulness." And yet at the moment it is Bailey's rockish solo hit that dominates the airwaves as the band (translated Maurice White) has concentrated on other projects following a three-year slump. "The Fire," though, is headed back to the studio for what is shaping up as an extraordinary comeback. The likely catalyst: Bailey's solo success.

"I'm committed to the guys," Bailey says, displaying a concern for problems that may be traceable to one source. Should another EWF tour develop, he's included. "I would do it. It just depends on Maurice. There was no logical reason why we weren't recording or on the road other than the fact that he didn't want to do it. It was on his option to say whether he wanted to do anything or not, which is unfortunate for the rest of the guys, 'cause we suffer — financially, as well as visibility and stuff. So doing a solo project, actually, I think, sped up things a little bit. Because, either we do it as Earth, Wind and Fire or the guys were gonna go out and work with me. If I'm gonna go on the road, and those guys aren't working, you better believe they're gonna be the first ones I'm gonna ask "You wanna go?"

Bailey seemed prepared for battle at the suggestion this would contribute to reported tension between him and White. "Well what do they do? How do they get paid? How do they work? It's not even about that," he said, referring to his relationship with White. "It's just about, realistically, how do people survive if they don't work?" Asked if Maurice White was insensitive to the other players' needs, Bailey replied, "The answer's in the question."

But it's clear that for whatever air is being cleared within EWF's ranks, Bailey is a loyal supporter and well aware of the group's contributions to pop history. It is perhaps the intensity of working in such a successful musical and commercial environment that made Bailey's project with Collins such a welcome relief.

(continued on page 34)



## TOP 50 12" SINGLES

	Weeks On 3/2 Chart		Weeks On 3/2 Chart
1		<b>SUGAR WALLS (RED &amp; DANCE MIX)/5:26 &amp; 7:01</b> SHEENA EASTON (EMI America V-7852)	1 7
2		<b>EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)/6:18 &amp; 5:04</b> PHILIP BAILEY (Columbia 44-05160)	4 5
3		<b>ROXANNE, ROXANNE/5:09</b> U.T.F.O. (Select FMS 62254)	2 12
4		<b>THE MEN ALL PAUSE (VOCAL &amp; DUB)/7:10 &amp; 7:08</b> KLYMAXX (Constellation/MCA 23526)	6 13
5		<b>ROXANNE'S REVENGE (VOCAL &amp; MIX)/4:52</b> ROXANNE SHANTE (Pop Art PA 1406)	7 7
6		<b>THIS IS MY NIGHT/CAUGHT IN THE ACT (EXTENDED VERSION)/6:11 &amp; 3:47</b> CHAKA KHAN (Warner Bros. 20296)	8 5
7		<b>NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 &amp; 7:09</b> PATTI LABELLE & HAROLD FALTERMEYER (MCA 23534)	14 4
8		<b>HANG ON TO YOUR LOVE/6:00</b> SADE (Portrait/CBS 4R-05122)	5 8
9		<b>THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCHIT) (BLEEPED &amp; UNCENSORED VERSION)/4:39 &amp; 4:58</b> ROXANNE with U.T.F.O. (Select FMS 62256)	13 5
10		<b>LOVERGIRL (DANCE MIX &amp; INSTRUMENTAL)/5:53 &amp; 6:10</b> TEENA MARIE (Epic 49-05100)	12 20
11		<b>RAIN FOREST/5:12</b> PAUL HARDCASTLE (Profile PRO 7059)	3 11
12		<b>THE BORDERLINES (SPECIAL REMIX DUB)/6:52 &amp; 7:57</b> JEFFREY OSBORNE (A&M 121116)	9 8
13		<b>REQUEST LINE/6:46</b> ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 230)	10 14
14		<b>LOVERBOY (EXTENDED CLUB REMIX)/8:08</b> BILLY OCEAN (Jive/Arista JD 1-9280-SA)	11 17
15		<b>SMALLTOWN BOY/9:00</b> BRONSKI BEAT (London/MCA 23521)	17 13
16		<b>NEUTRON DANCE/4:59</b> POINTER SISTERS (Planet/RCA JR-13952)	16 12
17		<b>MATERIAL GIRL/PREPENDER (EXTENDED DANCE REMIX)/6:06 &amp; 4:28</b> MADONNA (Sire/Warner Bros. 20304)	— 1
18		<b>MISLED (REMIX)/3:59 &amp; 5:35</b> KOOL & THE GANG (De-Lite/Polygram)	30 2
19		<b>BAD HABITS/LET'S GET BACK TO LOVE (LONG VERSION &amp; LP VERSION)/5:32 &amp; 4:51</b> JENNY BURTON (Atlantic 0-86909)	21 3
20		<b>YO' LITTLE BROTHER (DUB MIX)/5:21</b> NOLAN THOMAS (Emergency EMDS 6546)	20 14
21		<b>OUTTA THE WORLD (DUB VERSION &amp; LP VERSION)/6:16 &amp; 6:05</b> ASHFORD & SIMPSON (Capitol V-8623)	24 3
22		<b>METHOD OF MODERN LOVE/BANK ON YOUR LOVE (VOCAL &amp; DUB VERSION)/6:18, 4:37 &amp; 7:50</b> DARYL HALL & JOHN OATES (RCA PW 13971)	15 8
23		<b>RELAX (LONG &amp; EDIT VERSION &amp; INSTRUMENTAL)/7:20, 3:56 &amp; 4:24</b> FRANKIE GOES TO HOLLYWOOD (ZTT Island DM 45796-AB)	26 5
24		<b>FREAKS COME OUT AT NIGHT (INSTRUMENTAL)/4:45</b> WHODINI (Jive/Arista JDP 9303)	28 4
25		<b>BEEP A FREAK (SPECIAL DANCE MIX, INSTRUMENTAL &amp; BACKWARDS FREAK MIX)/7:47, 4:16 &amp; 1:14</b> THE GAP BAND (Total Experience/RCA TEDI 2616)	29 4
26		<b>THE WORD IS OUT (DUB SHORT &amp; EXTENDED)/7:04, 8:30 &amp; 6:52</b> JERMAINE STEWART (Arista ADP 9273)	18 9
27		<b>BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)/7:05 &amp; 4:25</b> JESSE JOHNSON'S REVUE (A&M SP12122)	33 3
28		<b>SCIENTIFIC LOVE/6:18</b> MIDNIGHT STAR (Solar/Elektra ED 5035)	39 2
29		<b>TONIGHT/4:58</b> READY FOR THE WORLD (MCA-23527)	35 2
30		<b>JUST ANOTHER NIGHT (ALBUM &amp; EDITED VERSION)/5:13 7 4:39</b> MICK JAGGER (Columbia AS 1991)	36 3
31		<b>CHANGE YOUR WICKED WAYS (SPECIAL DJ MIX &amp; DUB VERSION)/5:07 &amp; 4:41</b> PENNY FORD (Total Experience/RCA TEDI-2605 RE-1)	31 3
32		<b>IN MY HOUSE (EXTENDED &amp; INSTRUMENTAL VERSION)/5:00 &amp; 7:16</b> MARY JANE GIRLS (Motown 4529MG)	— 1
33		<b>'TIL MY BABY COMES HOME (DANCE &amp; ALBUM VERSION)/7:37 &amp; 5:30</b> LUTHER VANDROSS (Epic 49-05159)	40 2
34		<b>LIKE A VIRGIN/6:07</b> MADONNA (Sire/Warner Bros. 20339)	22 16
35		<b>OBSESSION (SPECIAL DUB &amp; DANCE REMIX)/5:30 &amp; 6:00</b> ANIMATION (Mercury/Polygram 880-2661)	— 1
36		<b>OPERATOR/7:40</b> MIDNIGHT STAR (Solar/Elektra FD 5018)	19 6
37		<b>MY BIRD/MY DRAWERS (REMIX &amp; LP VERSION)/6:25 &amp; 3:42</b> THE TIME (Warner Bros. 20315)	— 1
38		<b>BACK IN STRIDE/JOY AND PAIN (EXTENDED &amp; SINGLE VERSION)/7:02 &amp; 4:10</b> MAZE featuring FRANKIE BEVERLY (Capitol 8626)	— 1
39		<b>BOY/BOOK OF LOVE (EXTENDED &amp; DUB VERSION)/5:00 &amp; 4:28</b> BOOK OF LOVE (Warner Bros. 20299)	— 1
40		<b>PRIVATE DANCER/CITY LIMITS/7:16 &amp; 2:56</b> TINA TURNER (Capitol 8620)	— 1
41		<b>SOLID/6:12</b> ASHFORD & SIMPSON (Capitol V-8612)	25 20
42		<b>COLOR MY LOVE (VOCAL &amp; INSTRUMENTAL)/7:40 &amp; 6:07</b> FUN FUN (TSR 836)	32 6
43		<b>TREAT HER LIKE A LADY (CLUB MIX &amp; DUB)/6:10 &amp; 3:45</b> TEMPTATIONS (Motown PR 163)	27 7
44		<b>I WOULD DIE 4 U/ANOTHER LONELY CHRISTMAS (EXTENDED VERSION)/10:00 &amp; 6:47</b> PRINCE AND THE REVOLUTION (Warner Bros. 0-20291)	23 8
45		<b>LOVERIDE/6:45</b> NUANCE featuring VIKKI LOVE (4th & B'way/Island 409)	44 14
46		<b>EROTIC CITY/LET'S GO CRAZY/7:24 &amp; 7:35</b> PRINCE AND THE REVOLUTION (Warner Bros. 20246)	42 25
47		<b>JAILHOUSE RAP/7:50</b> FAT BOYS (Sutra 027)	41 19
48		<b>SAY YEAH (VOCAL &amp; INSTRUMENTAL)/5:24 &amp; 5:05</b> THE LIMIT (Portrait/CBS 4R9-05106)	48 12
49		<b>BIG IN JAPAN/7:25</b> ALPHAVILLE (Atlantic 0-86947)	49 15
50		<b>S.O.S., FIRE IN THE SKY (DISARMAMIX)/6:45</b> DEODATO (Warner Bros. 20287)	46 14

## 12" REVIEWS

**DOPPELGANGER** (Manhattan V56001)  
**Communication Breakdown** (7:42) (Sen-Saisse-Tional Music-ASCAP/Himmican Music) (Producer: Doppelganger)  
 The debut release from Bruce Lundvall's Manhattan label is this metalized dance cut from Doppelganger. Special effects abound a la Scritti Politti, but "Communication Breakdown" has a definite New York street edge.  
**PROCESS AND THE DOO RAGS** (Columbia 44 05173)  
**Stomp And Shout** (5:48) (James) (Producer: Rick James)  
 This Rick James written-arranged-produced cut is already gaining a strong radio buzz, and the party-time groove is irresistible.

## THE RHYTHM SECTION

**WITH CHILD AND ALBUM** — So much for the days when female celebrities would retreat to the shelter of their homes during a period of pregnancy. That's old hat to Atlantic's beautiful **Jenny Burton**, who turned up looking radiant, relaxed and expecting at a party celebrating her new LP in New York recently. Burton's single "Bad Habits" is steadily climbing the charts, and her big voice and delicate looks make her decidedly star potential. She's a welcome addition to Atlantic's strong heritage of black performers. She spoke recently of the challenge of carrying a child and promoting an album. "You have to always sit down and figure your life out at points like this, and you have to be smart about it so that it doesn't affect your career to the point where you can't do what's necessary to keep support under a product that you've just done. So certainly I've had very deep concerns



because my career is very important to me and this chance is very important to me." But Burton credits Atlantic for full support during this period. "It's just something that I decided with my management, and the record company understands that I'm expecting and there's everything that I can do up until a point when I can't. I did a ballad from the album (at the party) and that was probably my last performance (until the birth). If something comes up that's very important and necessary for me to do, I will consider that, but as far as going into smokey clubs at this point and crowds of 2000 which I've been in at the Fun House and different places, I just don't feel like I want to expose myself to that at this time, and I have an agreement with my management and agents on that level." Three cheers for Jenny. It points out the continuing degree of importance and power women are obtaining in the record business in terms of calling their own shots and juggling home and career. Anyone who's listened to Jenny Burton's voice (or seen her photo) knows her live show is worth waiting for. Burton first made her splash as the voice behind disco star producer **John Robie's** project, "One More Shot" on Next Plateau. The artist was **C-Bank**, which was Robie with Burton's voice. Atlantic signed the whole package. Now on her second solo album, Burton seems more than capable of merging motherhood and music.

**ON THE ROAD** — **Midnight Star**, **Shalamar** and **Klymaxx** begin a nationwide tour called "Planetary Invasion" March 6 in Columbus, Ohio. **Shalamar** and **Midnight Star** will headline at L.A.'s Universal Amphitheatre March 22. The tour will also take the popular groups to Columbus and Savannah, Georgia; Chattanooga; St. Louis; Louisville; San Diego; Phoenix; Tucson; Albuquerque; Las Vegas; Sacramento; Oakland; Oklahoma City; Ruston, Louisiana; New Orleans; Houston; Dallas; Beaumont, Texas; Jackson, Mississippi; Mobile; Birmingham; and Charlotte, North Carolina.

**LUTHER'S LAIR** — **Luther Vandross** recently commissioned songwriter and visual artist **Allee Willis** (**Earth, Wind and Fire's** "Boogie Wonderland") to do an unusual piece of artwork for his wall. Explains Vandross, who has written and produced hits for **Aretha Franklin** and **Dionne Warwick**, and whose other idol is **Diana Ross**, "the painting will have Aretha, Dionne and Diana dressed to the nines, with minks, high heels and boxing gloves! Allee makes these things so they'll move. I asked her to set it up so that when Diana knocks down Dionne, a chart pops up with "Baby Love" at number one, and when Aretha knocks down Diana, up pops the chart with "Respect." Reportedly, Aretha ran into Luther in L.A. and heard his artistic concept, then demanded a modification in the piece. "You tell that artist," said the Queen of Soul, that it's going to take the two of them to knock me down." No word on rumors that Vandross is suffering from music business overkill and has been sent to "Dr. Feelgood" for observation. But Willis may have a whole new cottage industry springing up before her eyes. My idea: a mobile in which **Prince** and **Malcolm McClaren** knock each other down and don't get back up.

**THE CHOICE OF A NEW GENERATION** — **Alfonso Ribeiro** doesn't fool around. He's danced with Michael Jackson in that well-known Pepsi commercial, has starred in *The Tap Dance Kid* on Broadway, has landed a co-starring role on NBC's *Silver Spoons*, and has released his second single, "Not Too Young (To Fall In Love)." Not bad for 13.



**THIS WEEK'S POINTERS** — **Pointer Sisters** joined **Paramount Domestic Television** and **Video Programming's** Entertainment This Week hosted by **Robb Weller** and **Leeza Gibbons**, as special correspondents the week of February 23/24. The trio reported on the growth and influence of music videos for "ETW's" hour long pre-Grammy special, "Countdown to the Grammys."

Alfonso's first break came at the age of eight when he got the role of Peewee in the PBS series *Oye Willie*. He then appeared in a number of TV commercials including *TWA*, *Pringles* and others. When he was 11, he auditioned against thousands of other kids from around the country for the lead role in *The Tap Dance Kid*. After he was cast, he starred in the show for six months and won an Outer Circle Critics Award nomination. The show led to the Pepsi commercial, which led to a seven year deal with NBC and a recording contract with Prism/Island. He's appeared on television countless times, guesting on *Merv Griffin*, *Phil Donahue*, *PM Magazine*, the *Tony Awards* and *NBC's Fall Preview Special*.

rusty cutchin

# CASH BOX

## COUNTRY RADIO DIRECTORY 1985



**COUNTRY**  
Atlanta Form In-House  
Cooking Agencies

**Tree Purc  
Reaves C**

**Atlanta Publ**

**THE COUNTRY MIKE**  
COUNTRY RADIO

**SINGLES REVIEWS**  
OUT OF THE BOX

**FEATURE PICKS**

**PROGRAMMERS PICKS**

**ALBUM REVIEWS**

**TOP 100 COUNTRY SINGLES**

**TOP 75 ALBUMS**

**COUNTRY COLUMN**

**COUNTRY**

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THE COUNTRY RADIO SEMINAR**

**YOU'VE  
MADE  
COUNTRY  
MUSIC  
WHAT IT IS  
TODAY**

## CASH BOX

### REPORTING STATIONS

- |                                |                                |
|--------------------------------|--------------------------------|
| 1 CKRY-FM • Calgary, AL        | 41 KORA-FM • Bryan, TX         |
| 2 CKLY • Lindsay, ON           | 42 KIKK • Houston, TX          |
| 3 CFGM • Richmond Hill, ON     | 43 KBUC-FM • San Antonio, TX   |
| 4 CHOW • Welland, ON           | 44 WMZQ-FM • Washington, DC    |
| 5 KTOM • Salinas, CA           | 45 WPKX-FM • Washington, DC    |
| 6 KLIX • Twin Falls, ID        | 46 WDSD • Dover, DE            |
| 7 KVEG • Las Vegas, NV         | 47 WBOS-FM • Boston, MA        |
| 8 KEED • Eugene, OR            | 48 WDLW • Boston, MA           |
| 9 KUGN-FM • Eugene, OR         | 49 WPOC-FM • Baltimore, MD     |
| 10 KWJJ • Portland, OR         | 50 WDMV • Pocomoke, MD         |
| 11 KGAY • Salem, OR            | 52 WHN • New York, NY          |
| 12 KSOP • Salt Lake City, UT   | 53 WVAM • Altoona, PA          |
| 13 KRPM-FM • Tacoma, WA        | 54 WIXZ • McKeesport, PA       |
| 14 KICD-FM • Spencer, IA       | 56 WHUM • Reading, PA          |
| 15 WUSN-FM • Chicago, IL       | 57 WJLM-FM • Roanoke, VA       |
| 16 WTHI-FM • Terre Haute, IN   | 58 WKCW • Warrenton, VA        |
| 17 KFRM • Salinas, KS          | 59 WGNT • Huntington, WV       |
| 18 KFDI • Wichita, KS          | 60 WWVA • Wheeling, WV         |
| 19 KFH • Wichita, KS           | 61 WMML • Mobile, AL           |
| 20 KNWN-FM • Coldwater, MI     | 62 WLWI-FM • Montgomery, AL    |
| 21 WCXI • Detroit, MI          | 63 WGTO • Cypress Gardens, FL  |
| 22 WWWW-FM • Detroit, MI       | 64 WHOO • Orlando, FL          |
| 23 WKMF • Flint, MI            | 65 WPAP-FM • Panama City, FL   |
| 24 KVOX-FM • Moorhead, MN      | 66 WOWW-FM • Pensacola, FL     |
| 25 KEEY-FM • St. Paul, MN      | 67 WSUN • St. Petersburg, FL   |
| 26 KFEQ • St. Joseph, MO       | 68 WMTZ-FM • Augusta, GA       |
| 27 KFGO • Fargo, ND            | 69 KLIC • Monroe, LA           |
| 28 KCJB • Minot, ND            | 70 KNOE • Monroe, LA           |
| 29 WOW • Omaha, NE             | 72 WBXB • Edenton, NC          |
| 30 WMNI • Columbus, OH         | 73 WLAS • Jacksonville, NC     |
| 31 WCCN-FM • Neillsville, WI   | 74 WKLM • Wilmington, NC       |
| 32 KSSS • Colorado Springs, CO | 75 WTQR-FM • Winston-Salem, NC |
| 33 KBRQ • Denver, CO           | 76 WAIM • Anderson, SC         |
| 34 KRZY • Albuquerque, NM      | 77 WCOS-FM • Columbia, SC      |
| 35 KCAN • El Reno, OK          | 78 WDXE • Lawrenceburg, TN     |
| 36 KEBC-FM • Oklahoma City, OK | 79 WGKX-FM • Memphis, TN       |
| 37 KXXY-FM • Oklahoma City, OK | 80 WSM • Nashville, TN         |
| 38 KVOO • Tulsa, OK            | 81 MCRN • Nashville, TN        |
| 39 KWEN • Tulsa, OK            |                                |
| 40 KAYD • Beaumont, TX         |                                |

# LOOKING FOR A WAY TO BUILD YOUR RADIO AUDIENCE?

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## TELEVISION'S #1 RATED WEEKLY COUNTRY MUSIC HALF HOUR SERIES

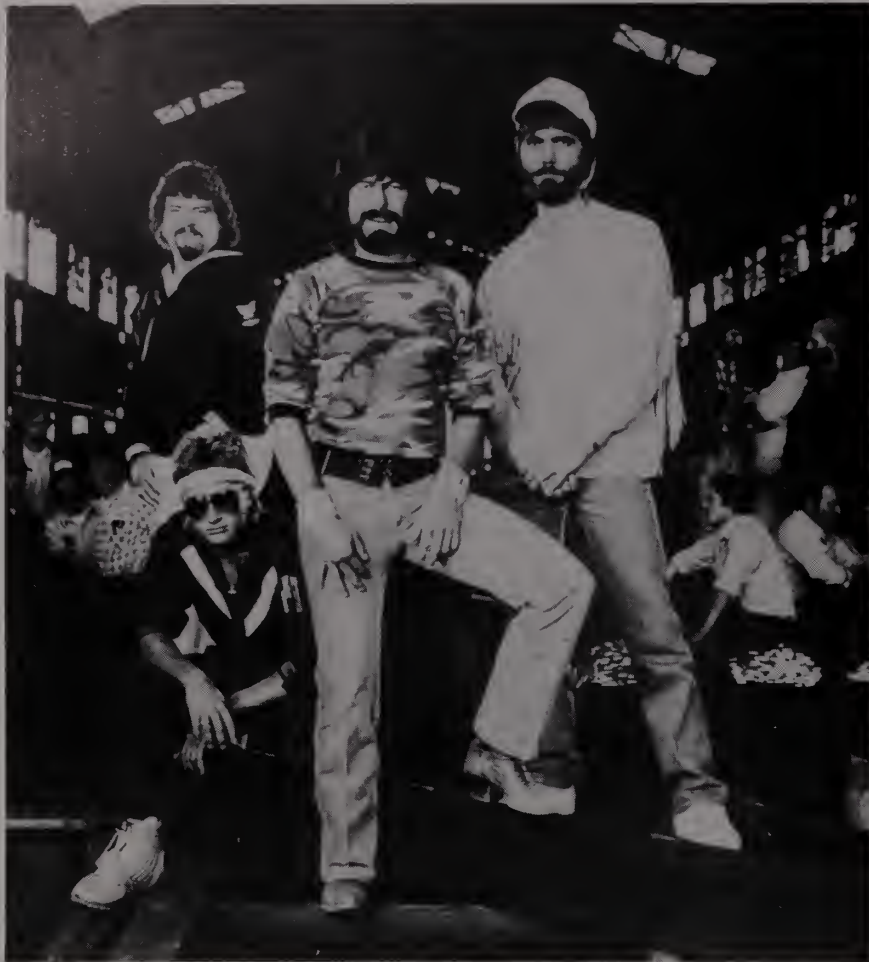


**THIS WEEK IN COUNTRY MUSIC** provides you with a unique opportunity to promote your RADIO station to a targeted audience of country viewers . . . . CONVERT THEM TO YOUR LISTENERS!

Call the Sales Manager or Promotion Director at your local television station which airs **THIS WEEK IN COUNTRY MUSIC**. Place your advertising dollars (or develop a cross-promotional program) with your local television station . . . and reach an audience of receptive Country Music viewers that you can convert to listeners.

If **THIS WEEK IN COUNTRY MUSIC** is not broadcast locally . . . ask your local station to schedule it . . . and then advertise in it!

A Jim Owens Television production. 1525 McGavock St., Nashville, TN 37203



# CASH BOX

PROGRAMMERS CHOICE AWARDS • '85



## MALE

- 1 Earl Thomas Conley — RCA
- 2 Ricky Skaggs — Epic
- 3 Merle Haggard — Epic
- 4 Lee Greenwood — MCA
- 5 George Strait — MCA

## FEMALE

- 1 Reba McEntire — MCA
- 2 Janie Fricke — Columbia
- 3 Anne Murray — Capitol
- 4 Barbara Mandrell — MCA
- 5 Crystal Gayle — Warner Bros.

## GROUP

- 1 Alabama — RCA
- 2 Statlers — Mercury
- 3 Exile — Epic
- 4 Nitty Gritty Dirt Band — Warner Bros.
- 5 Oak Ridge Boys — MCA

## DUO

- 1 Judds — RCA
- 2 Barbara Mandrell & Lee Greenwood — MCA
- 3 David Frizzell & Shelly West — Viva
- 4 Bellamy Brothers — MCA/Curb
- 5 Mickey Gilley & Charly McClain — Epic

## INSTRUMENTALIST

- 1 Ricky Skaggs — Epic
- 2 Chet Atkins — Columbia
- 3 Roy Clark — MCA/Churchill
- 4 Earl Scruggs — Columbia
- 5 Charlie Daniels — Epic

## SINGLE

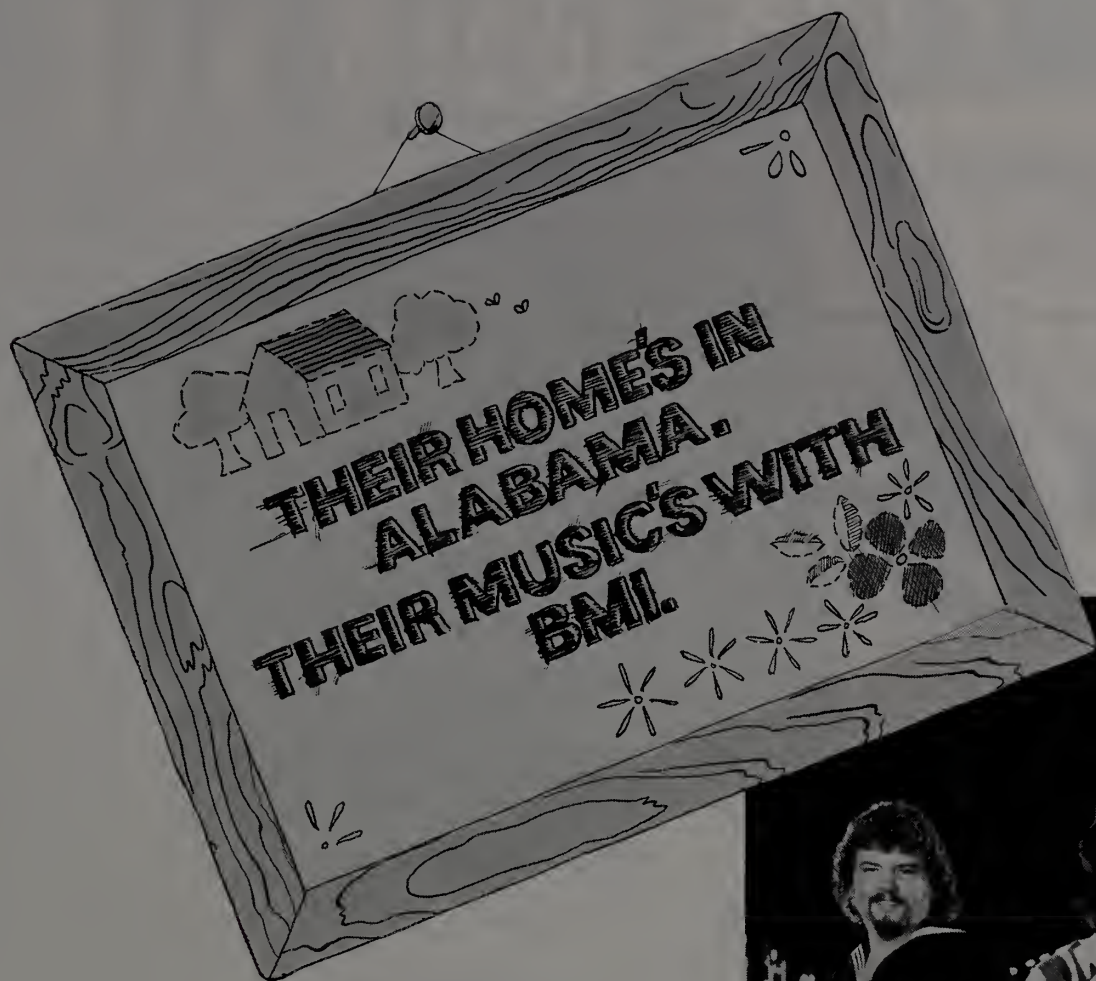
- 1 Why Not Me - Judds — RCA
- 2 Mama He's Crazy — Judds — RCA
- 3 Roll On — Alabama — RCA
- 4 To All The Girls I've Loved Before — Julio Iglesias & Willie Nelson — Columbia
- 5 God Bless The U.S.A. — Lee Greenwood — MCA

## ALBUM

- 1 Roll On — Alabama — RCA
- 2 Why Not Me — Judds — RCA
- 3 Right Or Wrong — George Strait — MCA
- 4 Don't Make It Easy For Me — Earl Thomas Conley — RCA
- 5 Country Boy — Ricky Skaggs — Epic

The Programmers Choice Awards are based on a poll of program directors and music directors from a sampling of country radio stations across the nation and Canada.



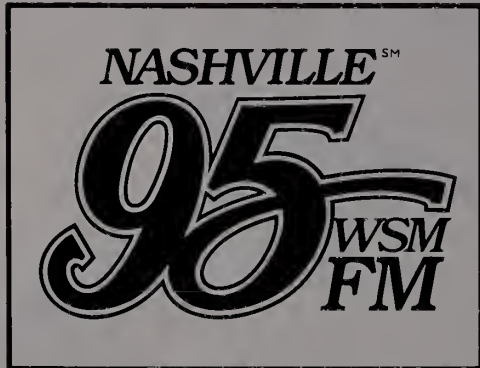


Call and find out why you should be a BMI affiliate, too.

Wherever there's music, there's BMI.



Jim Stricklan



### LARGE MARKET

#### STATION

- 1 WSM-FM/Nashville
- 2 WDSY-FM/Pittsburgh
- 3 KBRQ/Denver

#### PROGRAMMER

- 1 Jim Stricklan (KBRQ/Denver)
- 2 Cathy Martindale (WSM/Nashville)
- 3 Max Gardner (KBUC/San Antonio)

# CASH BOX

## Country Radio Awards '85

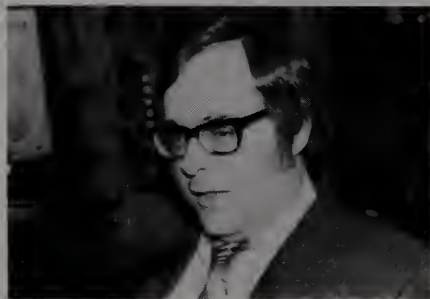
### MEDIUM MARKET

#### STATION

- 1 KFDI-AM-FM/Wichita
- 2 KSO/Des Moines
- 3 WNWN/Kalamazoo

#### PROGRAMMER

- 1 Rhubarb Jones (WLWI/Montgomery)
- 2 Rob Ryan (KWEN-FM/Tulsa, KKAT-FM/Salt Lake City)
- 3 Bill Corey (WOW/Omaha)



Dave Hensley

### SMALL MARKET

#### STATION

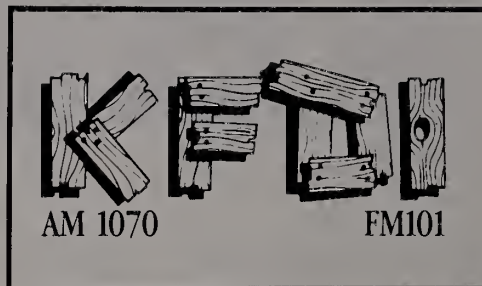
- 1 WWVA/Wheeling, WV
- 2 CKLY/Lindsay, ON
- 3 WAIM/Anderson, SC

#### PROGRAMMER

- 1 Dave Hensley (WMTZ/Augusta, GA)
- 2 Rocky McCumbee (WVAM/Altoona, PA)
- 3 Dick Deno (WCCN/Neillsville, WI)



Rhubarb Jones



*The Cash Box Radio Programmers Awards are based on stations' and programmers' abilities to define and serve their respective markets and their reliability and credibility in the broadcasting medium.*

# OAK RIDGE BOYS

## STEP ON OUT

1985 TOUR\*



*The*  
**Oak Ridge Boys**

\*Look for our MCA Records album of the same name to be released March 18th, 1985.

**THANKS TO OUR FRIENDS  
IN RADIO FOR OUR HITS  
PAST • PRESENT • FUTURE**

**LITTLE THINGS**  
(Just Released on MCA Records)

**EVERYDAY**  
**MAKE MY LIFE WITH YOU**  
**I GUESS IT NEVER HURTS**  
**TO HURT SOMETIMES**  
**OZARK MOUNTAIN JUBILEE**  
**LOVE SONG**  
**AMERICAN MADE**  
**THANK GOD FOR KIDS**  
**I WISH YOU COULD HAVE**  
**TURNUED MY HEAD (AND**  
**LEFT MY HEART ALONE)**  
**BOBBIE SUE (gold)**  
**I'M SETTIN' FANCY FREE**  
**ELVIRA (platinum)**  
**BEAUTIFUL YOU**  
**HEART OF MINE**  
**TRYING TO LOVE TWO WOMEN**  
**LEAVING LOUISIANA**  
**DREAM ON**  
**SAIL AWAY**  
**COME ON IN**  
**CRYIN' AGAIN**  
**I'LL BE TRUE TO YOU**  
**YOU'RE THE ONE**  
**Y'ALL COME BACK SALOON**









# Country Music Stations

WLSM	P.O. Box 111	Louisville	39339	(601) 773-3481	KBEK-FM	P.O. Box 188	Lexington	64067	(816) 259-2215
WRBE	P.O. Box 827	Lucedale	39452	(601) 947-8151	KLEX	P.O. Box 188	Lexington	64067	(816) 259-2215
WAKK	P.O. Box 1143	McComb	39648	(601) 684-4116	KFIX	310 Lafrenz Rd.	Liberty	64088	(816) 781-6601
WOKK	P.O. Box 5797	Meridan	39301	(601) 693-2661	KLTI	P.O. Box 188	Macon	63552	(816) 385-2191
WGUD-FM	P.O. Box 307	Moss Point	39567	(601) 475-2111	KMMO	P.O. Box 128	Marshall	65340	(816) 886-7422
WMIS	20 E Franklin St.	Natchez	39120	(601) 442-2522	KEMM	P.O. Box 586	Marshallfield	65708	(417) 468-4647
WOKM-FM	P.O. Box 808	New Albany	38652	(601) 534-8133	KRES-FM	P.O. Box 430	Moberly	65270	(816) 263-1300
WCIS	P.O. Box 1789	Pascagoula	39567	(601) 762-1821	KLRS	9th & Hubbard St.	Mountain Grove	65711	(417) 926-4650
WRJW	P.O. Box 849	Picayune	39166	(601) 798-4835	KPWB	Rt. 3 Hwy. HH	Piedmont	63957	(314) 223-4218
WSEL	P.O. Box 240	Fontotoc	38863	(601) 489-1440	KWOC	P.O. Box 399	Poplar Bluff	63901	(314) 785-0881
WKPO	P.O. Box 445	Prentiss	39474	(601) 792-5972	KMIS	P.O. Box 250	Portageville	63673	(314) 379-5436
WELO	P.O. Box 410	Tupelo	36801	(801) 842-7658	KYRO	P.O. Box 280	Potosi	63664	(314) 438-2136
WQBC	P.O. Box 589	Vicksburg	39180	(601) 636-1108	KZNN-FM	P.O. Box 727	Rolla	65401	(314) 364-2525
WABO	P.O. Box 507	Waynesboro	39367	(601) 735-4331	KIRL	P.O. Box 1460	Saint Charles	63301	(314) 946-8600
WONA	Rt. 3 Box 13	Winona	38967	(801) 283-1570	KFEQ	P.O. Box 879	Saint Joseph	64502	(816) 233-8881
WJNS-FM	P.O. Box 1048	Yazoo City	39194	(601) 746-5921	KUSN	2414 S Leonard Rd.	Saint Joseph	64503	(816) 233-2577
		<b>MISSOURI</b>			WIL	300 N 12th Blvd.	Saint Louis	63101	(314) 436-1600
KSWM	P.O. Box 410	Aurora	65605	(417) 678-4131	WIL-FM	300 N 12th Blvd.	Saint Louis	63101	(314) 436-1600
KSOA	P.O. Box 386	Ava	65608	(417) 683-4191	KSGM	P.O. Box 428	Sainte Genevieve	63670	(314) 883-2980
KYOQ	304 E Jackson	Bollivar	65613	(417) 326-5257	KDRO	3106 W. Broadway	Sedalla	65301	(816) 826-5005
KYOO-FM	304 E Jackson	Bollivar	65613	(417) 326-5257	KSTG-FM	P.O. Box 907	Slkeston	63801	(314) 471-1520
KPCR	P.O. Box 1	Bowling Green	63334	(314) 324-2283	KTTS	P.O. Box 1806	Springfield	65802	(417) 865-6614
KPCR-FM	P.O. Box 1	Bowling Green	63334	(314) 324-2283	KTTS-FM	P.O. Box 1806	Springfield	65802	(417) 865-6614
KGHM	107 S Main St.	Brookfield	64628	(816) 258-7477	KWTO	P.O. Box 4568GS	Springfield	65604	(417) 883-9000
KMAM	800 E Nursery	Butler	64730	(816) 679-4191	KALM	P.O. Box 15	Thayer	54791	(417) 264-7211
KMOE-FM	800 E Nursery	Butler	64730	(816) 679-4191	KWRE	P.O. Box 220	Warrenton	63383	(314) 456-3311
KVVC-FM	Route 3	Cabool	65689	(417) 962-4380	KFBD	P.O. Box 220	Warrenton	63383	(314) 456-3311
KZYM	1025 Broadway	Cape Girardeau	63701	(314) 335-8291	KFBD	P.O. Box 563	Wayneville	65583	(314) 336-3133
KAOL	102N Mason	Carrollton	64633	(818) 542-0404	KJPW	P.O. Box 518	Wayneville	65583	(314) 336-4913
KAOL-FM	102N Mason	Carrollton	64633	(818) 542-0404	KYSD-FM	P.O. Box 518	Wayneville	65583	(314) 336-4913
KCRV	P.O. Box 909	Caruthersville	63830	(314) 333-1370	KWPM	Rt. 2, Box 103-6A	West Plains	65775	(417) 256-3131
KTGR	P.O. Box 459	Columbia	65205	(314) 449-2433					
KDEX	P.O. Box 410	Dexter	63841	(314) 624-3545					
KDFM	116 S Grand	Doniphan	63935	(314) 996-3124	KANA	105 Main		59711	(406) 563-3473
KOEA-FM	116 S Grand	Doniphan	63935	(314) 996-3124	KFLN	P.O. Box 790	Anaconda	59313	(406) 778-3381
KESM	P.O. Box 300	El Dorado Sprgs	64744	(417) 876-2741	KBMY	P.O. Box 20318	Billings	59102	(406) 259-4586
KTJJ-FM	P.O. Box 461	Farmington	63840	(314) 756-6476	KIDX-FM	P.O. Box 30198	Billings	59107	(406) 656-1410
KJCF	P.O. Box 368	Festus	63028	(314) 937-7642	KDYN	P.O. Box 956	Billings	59103	(406) 245-4177
KFTW	P.O. Box 71	Fredericktown	63645	(314) 783-6461	KXXL	P.O. Box 1689	Bozeman	59715	(406) 587-5188
KFAL	P.O. Box 581	Fulton	65251	(314) 642-3341	KIKC	P.O. Box 1250	Forsyth	59327	(406) 356-2711
KHMO	P.O. Box 711	Hannibal	63401	(314) 221-3450	KMON	7 Holiday Village	Great Falls	59405	(406) 453-0336
KBTC	SR 8 Box 68	Houston	65483	(417) 967-3353	KLYQ	P.O. Box 668	Hamilton	59640	(406) 363-3010
KSCM-FM	SR 8 Box 68	Houston	65483	(417) 967-3353	KHDN	P.O. Box 389	Hardin	59034	(406) 665-1230
KPIA	P.O. Box 437	Ironton	63650	(314) 546-7473	KPQX-FM	P.O. Box K	Haure	59501	(406) 265-7841
WMBH	P.O. Box 1667	Joplin	64801	(417) 623-1450	KGEZ	P.O. Box 600	KallsPELL	59901	(406) 755-8600
WDAF	Signal Hill	Kansas City	64108	(816) 753-4567	KLCB	P.O. Box 730	Libby	59923	(406) 293-6234
KTMO-FM	P.O. Box 509	Kennett	63657	(314) 888-4616	KGRZ	P.O. Box 4106	Missoula	59806	(406) 728-1450
KLWT	Rt. 2 New Buffalo Rd.	Lebanon	65536	(417) 532-3981	KYSS	400 Ryman	Missoula	59801	(406) 728-9300
					KERR	P.O. Box 1508	Polson	59860	(406) 883-5255
					KCGM-FM	P.O. Box 220	Scobey	59283	(406) 487-2293
					KGCX	P.O. Box 31	Sidney	59270	(406) 482-2115

**MONTANA**

**NEBRASKA**

**NEVADA**

**NEW HAMPSHIRE**

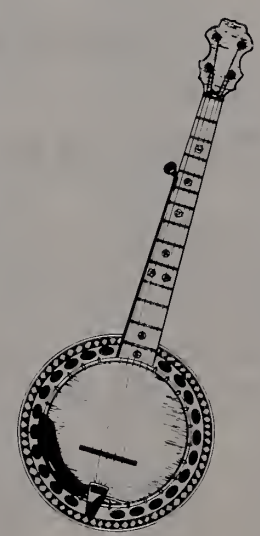
**NEW JERSEY**

**NEW MEXICO**

**NEW YORK**

COUNTRY  
COUNTRY  
COUNTRY  
COUNTRY

GOIN' GREAT GUNS



CASHBOX

"THE FIRES OUT AT MY HOUSE"  
AL WATKINS & CRIPPLE CREEK

Distributed By SMA Music Co.  
Al Watkins  
925 South Kerr Ave.  
Building G #8  
Wilmington, NC 28403

SMA INTERNATIONAL  
CC/SMA-4509









# Country Music Stations

WWVA	1015 Main St.	Wheeling	28003	(304) 232-1170	WPDR	P.O. Box 1350	Portage	53901	(808) 742-2350
WXCC-FM	P.O. Box 281	Williamson	25881	(304) 235-3600	WWEQ	2200 N. Greenbay Rd.	Racine	53405	(414) 552-7359
		<b>WISCONSIN</b>			WRDB-FM	P.O. Box 349	Reedsburg	53959	(608) 524-2321
WXCE	P.O. Box 1260	Amery	54001	(715) 268-7185	WJMC-FM	P.O. Box 352	Rice Lake	54868	(715) 234-2131
WATK	P.O. Box 310	Antigo	54409	(715) 623-4124	WCOW	113 W. Oak St.	Sparta	54856	(608) 269-3307
WYNE	P.O. Box 1237	Appleton	54912	(414) 739-1158	WCOW-FM	113 W. Oak St.	Sparta	54658	(608) 269-3307
WXRO-FM	98 Stoddard St.	Beaver Dam	53918	(414) 885-4442	WXYQ	P.O. Box 247	Stevens Point	54481	(715) 341-1300
WBEL	504 W. Grand Ave.	Beloit	53511	(808) 365-6641	WDSM	1105 E. Superior St.	Superior	54880	(218) 728-6406
WDMP	P.O. Box 116	Dodgeville	53533	(608) 935-2302	WJJQ	P.O. Box 81	Tomahawk	54487	(715) 453-4481
WDMP-FM	P.O. Box 116	Dodgeville	53533	(608) 935-2302	WRTR	P.O. Box 288	Two Rivers	54241	(414) 793-1348
WAXX-FM	P.O. Box 47	Eau Claire	54701	(715) 832-1530	WGBM-FM	Rt. 4	Viroqua	54685	(608) 637-7288
WJJK	P.O. Box 24	Eau Claire	54701	(715) 835-5111	WLKE	609 Home Ave.	Waupun	53963	(414) 324-4442
WGEE	115 S. Jefferson St.	Green Bay	54301	(414) 435-3771	WXCO	P.O. Box 778	Wausau	54401	(715) 845-8218
WEMP	11800 W. Grange Ave.	Hales Corners	53130	(414) 528-1250			<b>WYOMING</b>		
WLXR-FM	P.O. Box 2017	La Crosse	54601	(808) 782-8335	KTWO	P.O. Box 2720	Casper	82602	(307) 237-3711
WIBU	P.O. Box 3338	Madison	53704	(608) 251-3955	KVOC	P.O. Box 2090	Casper	82802	(307) 265-2727
WTSO	P.O. Box 8030	Madison	53708	(608) 274-1070	KUUY	P.O. Box 928	Cheyenne	82001	(307) 632-0551
WWQM-AM/FM	P.O. Box 4408	Madison	53711	(608) 271-6611	KODI	P.O. Box 1222	Cody	82414	(307) 587-2211
WCUB	P.O. Box 98	Manitowoc	54220	(414) 682-8226	KIML	P.O. Box 1009	Gillette	82716	(307) 682-4747
WCJL	844 Pierce Ave.	Marquette	54143	(715) 735-3384	KUGR	P.O. Box 980	Green River	82935	(307) 875-6666
WIGM	P.O. Box 59	Medford	54451	(715) 748-2566	KMMZ	P.O. Box 806	Greybull	82426	(307) 765-2332
WIGM-FM	P.O. Box 59	Medford	54451	(715) 748-2566	KSGT	P.O. Box 100	Jackson	83001	(307) 733-2120
WMNE	P.O. Box 1380	Menomonee	54751	(715) 235-2112	KOJO	P.O. Box 818	Laramie	82070	(307) 745-7396
WBCS	5407 W. McKinley Ave.	Milwaukee	53208	(414) 453-4130	KQSW-FM	P.O. Box 2128	Rock Springs	82801	(307) 382-5619
WBCS-FM	5407 W. McKinley Ave.	Milwaukee	53208	(414) 453-4130	KWYO	P.O. Box 727	Sheridan	82801	(307) 674-4461
WEKZ-FM	P.O. Box 460	Monroe	53566	(608) 325-2161	KTHE	P.O. Box 591	Thermopolis	82443	(307) 864-2119
WCCN	Wisconsin Pavilion	Nellisville	54456	(715) 743-3333	KERM-FM	P.O. Box 870	Torrington	82240	(307) 532-2158
WCCN-FM	Wisconsin Pavilion	Nellisville	54456	(715) 743-3333			<b>DISTRICT OF COLUMBIA</b>		
WYTL	P.O. Box 1490	Oshkosh	54903	(414) 235-3150	WMZQ-FM	5513 Connecticut Ave. NW	Washington	20015	(202) 362-8330
WGLB	P.O. Box 347	Port Washington	53080	(414) 284-2666					

## Country Radio/Music Industry Professional Seminar Agenda Opryland Hotel, Nashville

### Thursday, March 7

11:00am	Registration — Presidential Lobby
2:00pm	Exhibit Hall opens — Ryman "A" (lower level)
*2:00-3:30pm	"What Comes First, The Chicken Or The Egg?" — Jefferson "B"
*3:30-4:30pm	"Pie Crusts To Pick-up Trucks" — Jefferson "B"
*4:30-5:30pm	"Synergism — Working Together For Mutual Benefit" — Jefferson "B"
7:30-10:30pm	Artist/Attendee Welcome Reception — Washington Ball Room

### Friday, March 8

7:15-8:30am	Continental Breakfast — Centennial Room
7:45-8:45am	"Not Your Usual Boring Engineering Session" — Jefferson "A"
7:45-8:45am	"The Farm Show — It's Not 'W-E-I-E-I-O' Anymore" — Jefferson "B"
9:00-9:30am	CRB President's Welcome; MIPS Welcome; Opening Address — Jefferson "A"
9:30-11:00am	"Get Your Act Together Before You Put It On The Air" — Jefferson "A"
*9:30-11:00am	"The Deal Makers" — Jefferson "B"
11:00am-12:30pm	"You Gotta Have A Plan" — Jefferson "B"
12:30-1:00pm	Luncheon Presentation: Country Music Association — Jefferson "A"
1:00-2:00pm	Lunch, courtesy of CMA — Washington Room
2:00-3:00pm	"What Goes On Before The Mic's On" — Jefferson "B"
3:00-4:00pm	"So You Wanna Be The Big Guy" — Jefferson "A"
3:00-4:00pm	"S.O.S.: Strategies On Selling" — Jefferson "B"
4:00-5:30pm	"Survey Says . . ." — Jefferson "A"

### Saturday, March 9

7:30-8:45am	Continental Breakfast — Centennial Room
8:00-9:00am	"FCC/Legal" — Jefferson "B"
9:00-9:30am	Opening Address — Jefferson "A"
9:30-11:00am	"Radio's Most Desirable Prizes" — Jefferson "A"
11:00am-12:30pm	"Don't Get Caught With Your Pants Down" — Jefferson "A"
11:00am-12:30pm	"Reaching Millions" — Jefferson "B"
12:30-1:00pm	Co-oping The 1985 Wrangler Country Showdown" — Luncheon presentation
1:00-2:00pm	Lunch — courtesy of Wrangler
2:00pm	Exhibit Hall opens — Ryman "A" (lower level)
2:00-3:00pm	"Takin' It To The Streets" — Jefferson "A"
2:00-3:00pm	"Where Good Ideas Start . . . Small Markets" — Jefferson "B"
3:00-4:30pm	"The Programming Answer Man" — Jefferson "A"
3:00-4:30pm	"Things Your Mother Never Told You About Radio Sales" — Jefferson "B"
4:30-5:30pm	"Lifestyle Management" — Jefferson "A"
5:30-6:00pm	Closing Address — Jefferson "A"
6:45-8:00pm	Cocktail Party — Presidential & Congressional Lobbies
8:00pm	Banquet & New Faces Show — Washington Room

\*denotes MIPS sessions





## MOST ADDED COUNTRY SINGLES

1. IF IT AIN'T LOVE — The Whites — MCA/Curb — 25 Adds
2. YOU'RE GOING OUT OF MY MIND — T. G. Sheppard — Warner Bros. — 23 Adds
3. THERE'S NO LOVE IN TENNESSEE — Barbara Mandrell — MCA — 16 Adds
4. IS THERE ANYTHING I CAN DO — Bill Medley — RCA — 16 Adds

## MOST ACTIVE COUNTRY SINGLES

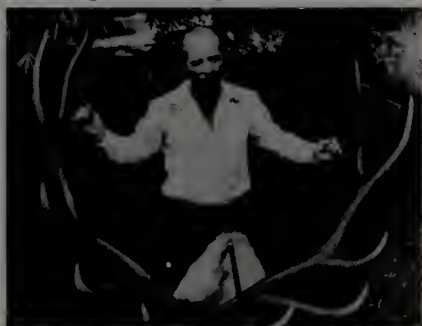
1. MY ONLY LOVE — The Statlers — Mercury — 64 Reports
2. WHAT I DIDN'T DO — Steve Wariner — MCA — 64 Reports
3. CRAZY FOR YOUR LOVE — Exile — Epic — 63 Reports
4. YOU'VE GOT A GOOD LOVE COMIN' — Lee Greenwood — MCA — 62 Reports
5. CRAZY — Kenny Rogers — RCA — 61 Reports

## THE COUNTRY MIKE

**KBRO GOES OUTDOORS** — KBRQ-AM-FM/Denver recently added the "Coors Outdoor Digest" to its programming lineup. The exclusive program is hosted by Coors Outdoor Ambassador **Dick Gasaway**. The daily two-to-three-minute program will feature information for hunters, fishermen, snowmobilers, waterskiers, hikers, climbers, and other outdoor sportsmen about improving outdoor skills, equipment and the best locations in which to enjoy their respective sports. Gasaway has been a professional hunter and fisherman for 22 years, and has shared his experience as guest lecturer at numerous hunting and fishing seminars across the U. S. The "Coors Outdoor Weekend Forecast," which will air on Thursday of each week, will feature conditions for hunting and fishing for the upcoming weekend, where to go and what equipment and bait to use for optimum results. The daily shows will air evenings at 6:30, the "Coors Outdoor Weekend Forecast" Thursday at 7:30 p.m., and the Saturday edition at 5:30 p.m.

**ALBRIGHT NAMED KMPS P.D.** — Jay Albright has been named program director for **KMPS-AM-FM**/Seattle, effective March 11. Albright is a veteran of country radio, having served in various capacities at **WQKX-FM**/Salem, OH, **WCUE**/Akron, **WNOB**/Cleveland, **WAVI**/Dayton and **KLUC**/Las Vegas. He also was program director for **KHOS**/Tucson from 1973 until moving to **KUZZ-KKXX**/Bakersfield, CA as operations director in 1975. Albright was program director for **KEEN**/San Jose from 1978 to 1982 and joined the Drake-Chenault programming consulting team in January of 1983, where he worked until his appointment at **KMPS** — and speaking of Drake-Chenault, recently added to consultants list of consulting stations are **KIIX**/Fort Collins, CO and **KBNY-FM**/Nampa-Boise, ID. — The United Stations Radio Network has appointed **Joni Silverman** to the position of director/creative services, according to **Ed Salamon**, executive vice president/programming. Silverman had previously worked in a similar position with Pepperplatt Productions and with D.I.R. Broadcasting. In her new post at United Stations, Silverman will handle press and publicity and maintain coordination of all the firm's media functions. She will also serve as liaison between the company's production wing and the artists and their respective managers. Salamon also added that the network will produce more than 1300 hours of first-run entertainment programming during 1985. "As we grow, we're glad to be able to continue to attract experienced professionals like Joni to the United Stations," Salamon said.

byron wynkoop



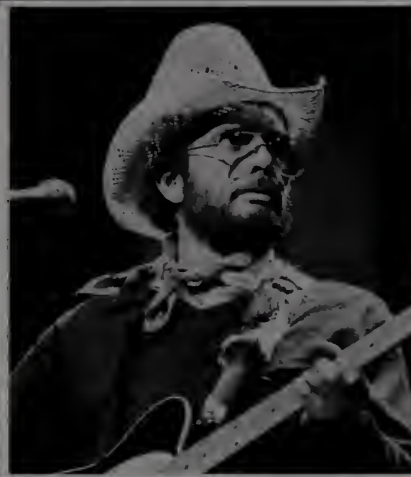
**INTO THE SUNSET** — Dick Gasaway, host of the "Coors Outdoor Digest," heard exclusively on Denver's KBRQ, shows us how it's supposed to be done. The program is geared toward Colorado outdoorsmen.

## PROGRAMMERS PICKS

Curtis King	WKKN/Rockford	It's Me Again, Margaret — Ray Stevens — RCA
Henry Jay	WGTO/Cypress Gardens	If It Ain't Love — The Whites — MCA/Curb
Gary Demaroni	KROW/Reno	True Love — Vince Gill — RCA
Max Gardner	KBUC/San Antonio	If It Ain't Love — The Whites — MCA/Curb
Dan Jensen	WDZQ/Decatur	There's No Love In Tennessee — Barbara Mandrell — MCA
Bob Duchesne	WMZQ/Washington, D. C.	Is There Anything I Can Do — Bill Medley — RCA
Ed Nickus	KZUN/Modesto	You're Going Out of My Mind — T. G. Sheppard — Warner Bros.

## SINGLES REVIEWS

## OUT OF THE BOX



**MERLE HAGGARD** (Epic 34-04830) **Natural High** (3:06) (Mount Shasta—BMI) (F. Powers) (Producers: Merle Haggard, Ray Baker)

Merle Haggard's latest single is a fine, easy-going love song with featured background vocals by Janie Fricke, who also sings on "A Place To Fall Apart," still on the chart after 18 weeks. "Natural High" blends two natural voices in an earnest ballad that is never forced, never too showy; additionally, the song contains an excellent guitar break and some choice accompaniment by harpist Lloyd Lindroth. This is the kind of first-class product that put Merle Haggard's name in the commercial music history books years ago.

## FEATURE PICKS

**MEL McDANIEL** (Capitol P-B-5458)

**Let It Roll** (2:06) (Arc—BMI) (E. Anderson) (Producer: Jerry Kennedy)

**BOBBY RICH** (Universal Artist UAR 1037)

**A Place In The Sun** (2:39) (Jobete—ASCAP) (R. Miller, B. Wells) (Producer: Bobby Rich)

**CON HUNLEY** (Capitol P-B-5457)

**I'd Rather Be Crazy** (2:45) (Don Pfrimmer/Dejamusic/Dick James—ASCAP/BMI) (Pfrimmer, Gallimore, Worley) (Producer: Kyle Lehning)

**LIZ BOARDO** (Belmont BRO 48)

**You're Making It Easy** (3:39) (Hoosier—ASCAP) (J. Dowell, W. Young) (Producer: Mike Daniels, Jerry Fox)

**TOMMY MERCER** (Buckboard 118)

**That Honky Tonk Call** (2:30) (Peer Southern—BMI) (B. House, B. Stone) (Producer: Darrell Glenn)

**KENNY DALE** (Saba SS-9214)

**Look What Love Did To Me** (1:50) (Publicare) (K. Dale) (Producer: A.V. Mittelstedt)

**THE GAIRRETTES** (Black Gold B.G. 8511)

**Nothing Good Ever Comes Easy** (3:27) (Writers Group/Scarlet Moon—BMI/Mallven/Cotton Patch—ASCAP) (P. Overstreet, R. Brannan) (Producer: Billy Stull)

**TIMOTHY THOMAS** (Country International 204)

**Like You Did** (2:34) (Malcolm Ford/AI Gallico—BMI/Easy Listening—ASCAP) (T. Dean, T. Dean, J. Whitmore) (Producer: Timothy Thomas)

**BROOKS BROTHERS BAND** (Buckboard 117)

**One Heart Away** (2:58) (Tree/Cross Keys—ASCAP/O'Lyric—BMI) (C. Waters, B. Jones, T. Shapiro) (Producer: Darrell Glenn)



**THUMBS UP, HANDS DOWN** — CBS artists Janie Fricke and Exile flash their approval following the first date of their February tour. Backstage at the Carlton Dinner Theatre in Bloomington, MN are (l-r): Sonny Lemaire, J. P. Pennington, Fricke, Les Taylor, Steve Goetzman, Marlon Hargis.





EVERY MOMENT IS AN ADVENTURE.

LIFE

GLADYS  
KNIGHT  
—AND—  
THE PIPS



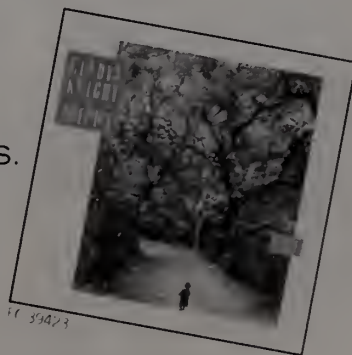
Hot on the trail of their Gold album, "Visions," and the #1 R&B smash, "Save The Overtime (For Me)," comes a new celebration called "Life."

The Gladys Knight And The Pips album that lives up to both their legend and your greatest expectations.

GLADYS KNIGHT AND THE PIPS.

"LIFE." EXPERIENCE IT STARTING WITH THE HIT SINGLE, "MY TIME."<sup>38-04761</sup>

NEW. ON COLUMBIA RECORDS AND CASSETTES.



"My Time" produced by Knight, Dees, Knight Management, Weisner-DeMann Entertainment, Inc.



"Columbia,"  are trademarks of CBS Inc. © 1985 CBS Inc.





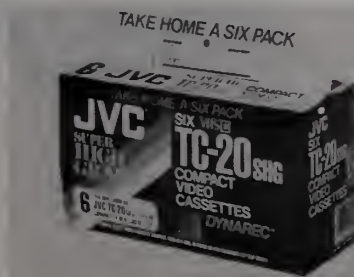
**TAPE WITH TDK** — TDK Electronic Corporation's HX-S audio tape is the first metal particle formulation designed to record in the Type II (High Bias) position. HX-S is particularly suitable for taping digitally-sourced material such as that found on compact discs.

## New On The Shelves

### JVC

The magnetic tape division of JVC Company of America has introduced a new videocassette promotion that entitles those who purchase six T-120 Dynarec brand blank videocassettes, now through December 31, 1985, to a free blank T-120 video tape of the same grade.

"The buy six, get one free videocassette promotion is another of JVC's added-value promotions that gives customers the opportunity to earn merchandise for their purchases," explained JVC's Gary Schwartz. "It follows a promotion that just ended that offered free JVC tape products — either one super high grade T-120 videocassette, four DA7-90 minute high bias audio cassettes, four DA3-90 minute standard bias audio cassettes, or a TCL-2 video head cleaning cassette — to those who purchased six standard Dynarec



brand blank videocassettes.

"The difference between the two promotions," Schwartz continued, "is that the new free videocassette promotion allows customer to earn a T-120 video tape based on the grade they are accustomed to buying. If you purchase six super high grade T-120 videocassettes, you receive one super high grade T-120 tape free."

## WHAT'S IN-STORE

**NEW FROM PIONEER** — Following the introduction of a LaserVision player priced at \$499, consumers can now choose from a full line of LaserDisc™ brand players from Pioneer Video, Inc. The PR8210, a top-loading player with remote control, will be shipped to video retailers this month, announced Whit Smith, vice president consumer sales. "The PR8210 provides another alternative to consumers shopping for LaserVision players," Smith said. "It fills a gap in our product line between our top-of-the-line and lowest priced units." The player, which offers all of the features of LaserVision players like random access, freeze frame and stereo sound, joins the LD-660, the LD-700 and the new CDL-900 Combination Compact Disc/LaserVision player. The players are priced at \$299, \$799 and \$1200 respectively.



**QUITE A DISPLAY** — Window dressers at Sam Goody's Records on New York's Avenue of the Americas set up quite a display for David Lee Roth's EP "Crazy From the Heat." This cheerleader for the New Jersey Generals attracted a lot of attention on a recent cold winter day.

The PR8210 is compatible with all LaserVision software, including both 8-inch and 12-inch laser videodiscs. The Pioneer Video, Inc. catalog now tops the 1,000 mark, offering movies, instructional programs, games and music videos.

**AND THE WINNER IS** — Dave Mount, national video sales manager for Warner/Elektra/Atlantic Corp., recently announced the grand prize winners of the Greystoke: The Legend of Tarzan and Prince's Purple Rain. Dealer videocassette display contests were, respectively: Lou Berg and Susan Gee of Audio/Video Plus in Houston, and Paul Antenelli of Video Barn in Somerville, MA. The Greystoke grand prize winner received a four day/three night vacation, either to the jungle environs of the San Diego Wild Animal Park or to Busch Garden's Dark Continent in Tampa, Florida. The prize included round trip airfare for two, ground transportation, deluxe accommodations, \$200 spending money and free park admissions. The Purple Rain grand prize winner received two tickets to a live Prince concert performance anywhere in the world. The prize included round trip transportation and deluxe overnight accommodations. Congratulations to the winners.

**NAMM MARKET SETS RECORD** - The February 1-3, 1985 NAMM Winter Market in Anaheim, California was the most heavily attended show in the market's 16 year history. Total attendance for the three-day music products exhibition hit a new high of 22,027. This represents a 6½ percent increase over last year's figure of 20,675. Buyer attendance increased by two percent, with a final total of 9,232. Other attendance categories were: exhibitor personnel, 9,003; manufacturer's reps, 172; non-exhibiting suppliers, 926; press, 340; exhibitor guests, 1,721; and visitors, 212. Net square footage utilized for exhibits in the Anaheim Convention Center was 187,731 — compared to last year's total of 155,500. There was a dramatic increase in the number of exhibitors; this year, there were 462 exhibiting companies compared to 349 in 1984. "We intend to do some analysis of where these 114 new exhibitors came from and what product segments they represent," said NAMM director of Expos and Markets John Vincent. "Certainly, this influx of new exhibiting companies is a healthy development for the industry." Larry R. Linkin, NAMM executive vice president, commented "We're very pleased by the turnout for Winter Market and, judging from our conversations with exhibitors, by the generally positive business climate."

**NEW CALENDAR** — Top harmonica performers are the main feature of the 1985 Harmonica Artists Calendar recently published by Hohner, Inc. Among this year's artists are Ralph Shine, Sugar Blue, Rod Piazza, Hammer Smith, Gustavo Lezcano and Jim Liban. Fourteen artists in all are featured in the fifth edition Hohner calendar. The full-color, 8½ x 11 calendar includes a complete listing of harmonica clubs in the United States and England and also a listing, by part number, name and keys available, of all Hohner harmonicas sold in this country. The highlight of the 28-page calendar is the collection of photographs of this year's featured artists in performance. Included with the photographs are biological sketches of each player. The 1985 Harmonica Artists Calendar is available at \$3.95 each. For further information, contact Hohner, Inc., P.O. Box 15035, Richmond, VA 23227.

ron rosenthal

## Technics

Technics' new line of compact disc players incorporates sophisticated features which were recently only available on more expensive models. Each player represents a distinct level of advancement which affords the buyer more feature per dollar. Models SL-P2 and SL-3 (left and center) each have remote control while the P3 steps up with remote volume, skip, recall and clear operations. The SL-P1 (right) is a "basic" CD player, yet it has 15-step random access programmability.



## Hohner

The "Little Lady," the world's smallest harmonica, is getting new packaging and a new promotion, according to Hohner, Inc.

The text of the new packaging focuses on the Little Lady's distinction as the "first musical instrument played in space." Astronaut Wally Schirra "delighted" audiences around the world with his rendition of "Jingle Bells" on the tiny harmonica which he had "smuggled" aboard the spacecraft of the 1965 Gemini VI mission. The 1½" harmonica is packaged on a 5½" x 3½" attractive four color blister card.

Manufactured by Hohner for over 50 years, the Little Lady was considered merely a novelty at first because of its size, but was accepted by the U.S. Customs Bureau in the 1930s as a musical instrument. The Little Lady, a diatonic harmonica tuned to the key of C and consisting of



four single holes and eight reeds, ranks among one of the most popular Hohner harmonicas.

For those who prefer the unblistered version, the Little Lady will still be available in standard packaging.



**YOU KNOW IT'S ALMOST SPRING WHEN THE KROKUS BLOOM IN NASHVILLE** — Hundreds of Krokus fans in Nashville turned up at Cat's Records for an in-store appearance in conjunction with the band's local concert. The in-store was co-promoted by WKOF radio. Krokus signed copies of their gold Arista LP, "The Blitz."



## New York Jazz Gala Heralds Return Of Blue Note

### All-Star Carnegie Hall Gathering Welcomes Back An Old Classic

by Lee Jeske

NEW YORK — It began with a stodgy representative of Mayor Koch reading a proclamation and ended nearly six hours later with Jimmy Smith, Kenny Burrell, Grady Tate and Stanley Turrentine churning through "Scratch My Back" — the return, with a bang, of Blue Note Records, the jazz label that was founded in 1939 by Alfred Lion and, during its 40 years of active service, set a standard of excellence that was unparalleled then or since. "One Night with Blue Note" (or, as one bleary-eyed wag put it at about the fifth hour, "One Week with Blue Note") featured 28 once and future stars of the label assembled in various groupings on the stage of Town Hall to celebrate — with some usually-terrific playing — the rebirth of the label under the auspices of Manhattan Records, the latest member of the Capitol/EMI Records family. The concert was followed by a large celebration at the adjacent N.Y.U. club, where the music continued until dawn. With the gala kickoff closely followed by the release of three newly-recorded Blue Note LPs, 21 facsimile-reissues, four never-before-released albums from the vaults and one double-record compilation, there was no doubt in anybody's mind that the label that, in the words of Manhattan/Blue Note president Bruce Lundvall, "many consider to be the most important label in the history of modern jazz," was back.

The concert, which was produced by Michael Cuscuna, was a successful foray through much of Blue Note's history. After the Mayor's envoy read his spiel, Cuscuna introduced Bruce Lundvall. Lundvall, who came equipped with the first Blue Note record he ever bought — a Thelonious Monk 78 purchased in 1949 — discussed the history of the label (calling the founders, Alfred Lion and Francis Wolff, who joined the label in its first year, "innovators, pioneers, visionaries . . . artists themselves") and introduced numerous luminaries who either were, or were supposed to be, on hand. Then it was up to Herbie Hancock — who would prove to be a most affable host — to bring on the first ensemble: pianist Walter Davis, bassist Reggie Workman and drummer Art Blakey, who performed, with a blistering attack, Monk's "Criss-Cross" and Bud Powell's "Bud's Bubble." The concert was off with a roar.

The sold-out house began the evening howling at every solo, but, while the howling waned by evening's end, the enthusiasm of the players and the sold-out house never did. The first trio was soon joined by trumpeter Freddie Hubbard, saxophonist Johnny Griffin, and trombonist Curtis Fuller for a scorching recreation of an early edition of Art Blakey and the Jazz Messengers. The soloists tore the cover off the musical ball as the veteran drummer kept the fastballs popping — it was hard to believe that it was

31 years plus one day before that Blakey recorded his first Blue Note LP ("A Night at Birdland," just reissued). The thing that was clear from note one — and the thing that made this concert so many cuts above the usual jam-session affairs — was the obvious rehearsal time that went into the concert. (Money, clearly, was spent, but the event was videotaped by Picture Music International for eventual home video and/or television use and the recording of the affair should yield a number of LPs.) The Messengers were followed by guitarist Stanley Jordan, a new Blue Note artist, who mesmerized the house with his unique string-tapping technique — he played three solo pieces and built his set so that he ended with some digit-busting, crowd-pleasing uptempo blues. The first half ended with various groupings of flutist James Newton (another new Blue Note artist), bassist Ron Carter, drummer Tony Williams, vibist Bobby Hutcherson, saxophonist Joe Henderson, pianist Hancock and Freddie Hubbard. First Newton, Hutcherson, Carter and Williams (the latter two like the lub and dub of one heartbeat) paid tribute to Eric Dolphy, Newton playing a well-developed, spiky solo; then Herbie was added, proving that, "Rockit" or not, he's still one of the finest pianists in jazz — particularly effective was Hutcherson's "Bouquet," played by vibes, piano and bass. The set ended with three hard-nosed quintet selections (Newton was out), culminating in a long, glorious version of Hancock's "Maiden Voyage," with a nice, large-toned Henderson solo.

The second half of the marathon began with a somewhat lackluster set from tenor saxophonist Charles Lloyd's Quartet (they have a new Blue Note LP out) — featuring Michel Petrucciani on piano, Cecil McBee on bass and the extraordinary Jack DeJohnette on drums. Lloyd was followed by fellow tenorman, and fellow recent Blue Note-signee, Bennie Wallace, who romped and stomped through a long, gristly, honking selection backed by McBee and DeJohnette — Wallace left no stone unturned and the audience was with him every step. This set the stage for what was perhaps the best set of the night: after a stunning solo piano version of "Sweet and Lovely," McCoy Tyner — who managed to mix some strids piano into his patented swirls of fourths — was joined by alto saxophonist Jackie McLean (the two Blue Note alumni are currently recording a new album for the label), trumpeter Woody Shaw, McBee and DeJohnette, for three well-charted numbers, both McLean and Shaw playing with a certain poignance that blended well with their normally flashy styles. A gem of a set and the jewel in the long evening's crown. This was followed by another brilliant piece of music-making — pianist Cecil Taylor who, after multiple hours,

was like a wake-up call, with his full frontal attack in the treble tempered by his rumbling, bluesy, eerie passages in the bass.

After Taylor, Lundvall returned to present awards to Alfred Lion; Rudy van Gelder, the label's engineer and the man responsible for Blue Note's characteristically bright sound; and Reid Miles, the acclaimed art director for the original label. Lion, in a long, touching speech, said that he was gratified that "the music and the covers and the recording — everything stands up today."

The concert closed with two lighter sets. Guitarist Kenny Burrell and Grover Washington (who have a new Blue Note release), were joined by drummer Grady Tate and Reggie Workman for three airy, breezy pieces, including a somewhat hohum "Summertime," before the Jimmy Smith led, down-home funk-out set, which began with alto saxophonist Lou Donaldson and ended with Turrentine and included lots of sweaty, greasy, bluesy fun along the way. (Smith, who, apparently, was only warmed-up by his six-number set headed for the piano bench shortly after arriving at the party.)

The new Blue Note is, indeed, off to an impressive start. The reissues — digitally remastered, pressed on premium vinyl, etc. — are crisp sounding and, musically, first-rate, though, at an \$8.98 list, they are going to have to compete against dozens of mid-line facsimile LPs from Fantasy, PolyGram and Savoy. The new albums and other new signings, are also up to the Blue Note standard. The irony, is in

the never-before-released material. Alfred Lion, in a handwritten notation on an unissued session report, wrote, "This session would be okay for release, but it is just not up to Blue Note's standards." In other words, no matter how they may sound today, they were originally rejected by Lion.

Bruce Lundvall plans to reissue some 60 "classic" Blue Notes in '85 and reckons there are some 500-600 albums of material available — that means the reissues can run, handily, for another decade; the next batch is due in May. As to the new albums, the Jordan, Washington/Burrell, and Lloyd LPs will be joined by product from George Russell and Stanley Turrentine on March 22.

Bruce Lundvall insists that Blue Note will uphold the standards of Lion, Wolff and company. In the label's first brochure, in 1939, the Blue Note philosophy was laid down:

"Blue Note Records are designed simply to serve the uncompromising expressions of hot jazz or swing, in general. Any particular style of playing which represents an authentic way of musical feeling is genuine expression. By virtue of its significance in place, time and circumstance, it possesses its own tradition, artistic standards and audience that keeps it alive. Hot jazz, therefore, is expression and communication, a musical and social manifestation, and Blue Note records are concerned with identifying its impulse, not its sensational and commercial adornments."

## Windham Hill, Backer Set To Launch Jazz Label Magenta

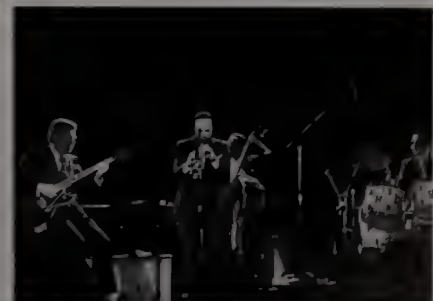
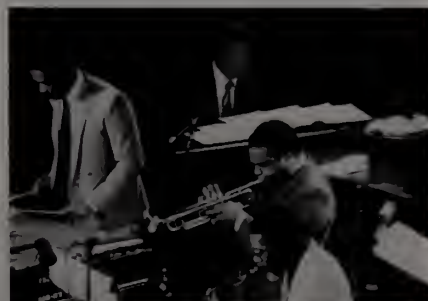
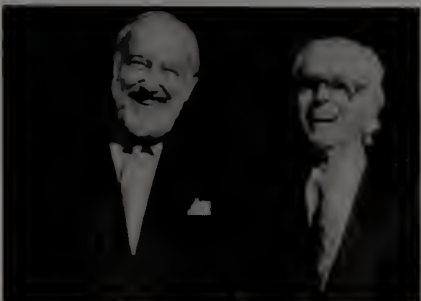
LOS ANGELES — Magenta Records, a new jazz label which is a subsidiary of Windham Hill Records, has been announced by veteran jazz executive Steve Backer, who will head the new label. Magenta will debut on April 22 with albums by reed player and composer Anthony Braxton and pianists Mitchel Forman and Richard Beirach.

Regarding the label, Backer commented that Magenta will release albums in "a number of styles that fall under the general jazz umbrella. I don't want to be limited to one subgenre." Magenta will release an additional two albums by the end of the year, he added.

Backer, whose extensive experience in the jazz field has spanned the last thirteen years and several labels, became Windham Hill's vice president of East Coast Operations in 1983 after joining the company two years earlier. "This label is a by-product of the success of Windham Hill,"

he said. "I think Windham Hill has benefitted to an extent from their association with jazz and vice versa. The existence of Magenta is in effect a bit of reciprocity, as it will be a label related more directly to jazz than Windham Hill has been."

With the exception of Beirach's "Breathing Of Statues," acquired under a licensing agreement, Magenta's initial albums are all original to the new label. Backer commented, "The first three albums represent fresh approaches by artists who have previously been known in other areas. Anthony Braxton, for instance, is noted for his open ended free improvisations and his own compositions; his first album for Magenta will be more of an 'inside' project with material by Charlie Parker, Thelonious Monk and other great bebop writers." Forman, normally a solo pianist, appears in a fusion oriented ensemble context.



ONE (LONG) NIGHT WITH BLUE NOTE — (Photo 1): Blue Note's current president, Bruce Lundvall (l) presents a plaque to Blue Note's founder, Alfred Lion. (Photo 2): (l-r) Bobby Hutcherson, Herbie Hancock, Freddie Hubbard, Joe Henderson. (Photo

3): Stanley Jordan. (Photo 4): (l-r) Kenny Burrell, Grover Washington, Jr., Reggie Workman, Grady Tate.

## Retail Success Greets Arista's 'Perfect 10' CD Sampler

LOS ANGELES — Released in January, Arista's compact disc sampler of 10 of the label's greatest hits has met with enthusiastic response at retail according to Jim Cawley, the label's national sales director. "Arista's Perfect 10," containing tracks by such artists as The Alan Parsons Project, Thompson Twins, Air Supply and Jermaine Jackson was met with the "largest initial sales solicitation of any Arista CD



Arista's "Perfect 10"

## Abelson On Film/Video Connection

(continued from page 14)

video, compared to other Idol videos, as an example of what a film director can do for an artist's visual appeal. "There's usually not anywhere near as much concentration on the artist, strangely enough, by music video directors," explained Abelson. "Movie directors come in and that's all they really care about. The artist loves it, and the piece benefits as a result. Movie directors address the artist as the star of the movie. To me, the performance of an artist in a song, in a movie, in a video, is paramount. If the artist is happening, you're interested. If he's not, then what's it all for?"

Movie directors have their drawbacks too, said Abelson. "They never believe me when I tell them how much faster we work and how much more compressed a shooting environment we have than what they're used to. They all say, 'Oh, I know.

to date," Cawley says.

The sampler was initially proposed as a marketing device for in-store play only, but after soliciting retailers' opinions about the viability of such a project, the label's marketing team became convinced that the idea had potential as a commercially-available CD.

Cawley credits Steve Bennett and Glen Gatlin of the Record Bar chain with urging Arista to make available a CD with the most popular songs from Arista's LPs released on compact discs. Gatlin came up with the name "Perfect 10" and citing research showing the sales power of countertop materials, he and Bennett suggested a display piece that could be placed on counters, holding 10 of the CDs. Donn Davenport, Arista's director of creative services and Milton Sincoff, vice president of purchasing and manufacturing, designed and manufactured the piece, which has Arista's generic CD headline, "The Clear Alternative in Sound."

The immediate retail response has been overwhelming," Cawley says. "Sales patterns were immediately well above that of most notably those of The Alan Parsons Project and Air Supply. This retail success has prompted strong interest in a follow-up, and Arista is currently putting together a second CD compilation, "Arista's Perfect 10 Rides Again" set for release this spring.

I started out in documentaries and short features.' Of course, after doing a few 20 million dollar films, you forget. Getting them calmed down to the time parameters is the first order of business."

As for music videos in general, Abelson likes to see artists that are visually interesting portrayed in a context of images that flow with the music. "It doesn't necessarily mean cutting to the beat, it just means that there must be a synergy between the rhythm of the pictures and the rhythm of the music," he said.

Parallax has most recently completed Seidah Garrett's *Do You Want It Right Now* video from the soundtrack to Sydney Poitier's *Fast Forward*. There are also various film trailers, a first country video and plans for a dramatic/visual music series for cable.

## Columbia's 'We Are The World'

(continued from page 7)

mas" (also on Columbia) has raised over \$10 million since last December.

Kragen, who manages such artists as Kenny Rogers and Lionel Richie, commented, "I'm, delighted that Columbia Records will be handling 'We Are The World.' Their experience with 'Do They Know It's Christmas?' made them a natural for the project. Even more important they have shared the spirit of USA For Africa from the very beginning. Their

enthusiasm and commitment are vital to our efforts to help needy people around the world immediately and effectively."

Walter Yetnikoff, president of CBS Records group, added, "From the moment we heard about this project we have been committed to making it a success. These records will make it possible for everyone who listens to music to be a part of this cause and we hope the example set by these artists will galvanize the support of millions around the world."



ASCAP WEST COAST MEETING — ASCAP recently held its west coast membership meeting in Los Angeles. Pictured at the meeting are (photo 1): Hal David, president of ASCAP and George Albert, president and publisher of Cash Box. (photo 2) David

## In The Studio

### WEST COAST

Over at Soundcastle studios Dennis Edwards is recording his next album for Motown. Producing the project is Dennis Lambert, engineering is Jeremy Smith. Motown A&R man Steve Bari is in with various Motown artists handling their forthcoming releases. Engineering the session work for Bari is Roger Nichols. Bobby Womack who can be heard on Wilton Felder's latest single is recording his own LP for MCA. Womack is producing and Barney Perkins is behind the board. Melissa Manchester is in tracking with Brack Walsh and Frances Buckley at the controls. All this and more is happening at Soundcastle... at Group IV recording, Marilyn McCoo is tracking segments of *Ethiopia: The Nightmare Continues* for Russ Reid Productions. David and Suzanne Miller are laying vocal tracks to their new LP, tentatively titled "Nobody's Heart" with producer Eric Miller and engineer Angel Balestier for Spike Productions. Composer Craig Safan is scoring feature film *Bio Hazard* with engineer Dennis Sands, assisted by Andy D'Addario, for 20th Century Fox Films... at Larrabee Sound good news for George Howard fans, his third album, "Dancing In The Sun," has recently been completed and is set to be shipped in March... The Complex studios have segued from a strong winter season to a busy New Year. The Jacksons who will soon be starting their European "Victory" Tour, helped kick off 1985 when they mixed their latest single, "Wait," at the studios. Engineering the project was Greg Ladanyi who also mixed Don Henley's new single at the facility. Danny Kortchmar co-produced. Bill Payne produced, played keyboards and co-produced, along with drummer Russ Kunkel, when the duo scored *Certain Fury*. George Massenburg engineered the soundtrack sessions for this upcoming feature release which stars Irene Cara and Tatum O'Neal... at Sunset Sound studios local band Fishbone is recording its debut LP with producer David Kahne, at the board is David Leonard. Jack Mack and the Heart Attack are also laying tracks for producer Howard Benson with engineering done by Bill Jackson. T-Bone Burnett is in with Elvis Costello and the Attractions recording. Larry Hirsch is handling all control work. CBS International act Mauella Torres is recording with Alfredo Marcello Gil and Mathew McCaulley producing the project. Disc Mastering Inc., has the following projects under way: Randy Kling is mastering all sessions; The new Moe and Joe single for CBS, "Still On a Roll," produced by Blake Mevis, the new Ed Bruce single, "When Giving Up Was Easy." The new Vern Gosdin single for Compleat Records produced by Robert John Jones; and Leon Everette's new LP for PolyGram, produced by Bill Rice... producer Patty Parker is once again in the studio this week with two new country

artists. R.J. McClintock and Carolyn Justice are recording their own singles for Comstock Records. Each session was held at the Chelsea studio in Nashville with veteran engineer Jim Williamson at the controls... Charlie Daniels along with his band and Lucy J. Dalton has been working on a new LP with producer John Boylan, in command; Paul Grupp and Ken Criblez operating the controls. In their mastering dept. Denny Purcell has been mastering *The Oak Ridge Boys'* new single; he has also just finished mastering Willie Nelson's new LP entitled "Me And Paul." Nelson himself is at the producers chair with engineering credits going to Larry Greenhill. Denny Purcell has just started mastering Johnny Lee's new album, Bue Logan and Rick McCollister are producing the LP.

### EAST COAST

Arthur Baker was in mixing tracks for Jeff Beck's next LP on Epic. Tom Lord Alge is engineering with Mike Nicoletti assisting. Bobby Nathan is sampling and programming Emulator 11 for the Jeff Beck Band's live tour. Producers Mark Liggett and Chris Barbosa are cutting tracks for the Spinners upcoming album for Atlantic. Frank Heller engineering with Mike Nicoletti assisting at the board. Currently at Power Play studios Pop Art Records was in recording Roxanne Shante's follow-up to her hit "Roxanne's Revenge." The cut is called "Out Of Mind," produced by Marlin Williams and Mr. Magic, engineered by Michael Young, Elai Tubo and Robbie Watson. Aaron Fuchs was in recording Wizard Wiz's next single "Knucklehead Rapper" for smoking Records. Engineering was handled by Julian Herzfeld... at NYC's Unique Recording, Cheap Trick has been working on tracks with producer Jack Douglas for their next release on Epic. Guitarist Rick Neilson was using the Roland GR700 guitar Synthesizer with Bob Rosa engineering. Roey Shamir was assisting. David Byrne was in recording tracks and mixing for an upcoming PBS television series. Tom Lord Alge engineering and Steve Griffen assisting. The System was in cutting track for their forthcoming LP on Mirage/Atlantic. The System consists of David Franks and Michael Murphy who also are independent producers for such artists as Angela Bofill, Evelyn King, Chaka Khan and Jeff Lorber. Behind the board are Cathy Gazzo and Tom Lord Alge. Currently at Beethoven studios Sutra artist Gigolette is working on her second single. Andy Panda and Chuck Ange are working on the tracks which feature drummer Omar Hakim, who is currently playing with Sting and in the past with David Bowie. Gigolette has recently made a cameo appearance in the Fat Boys video *Jailhouse Rap*.

Please submit all Studio Listings to Cash Box, 6363 Sunset Blvd., Suite #930, Hollywood, Ca. 90028.

darryl lindsey



and songwriter brother Mack David (r) greet colleague Jimmy Van Heusen (c), who penned such classics as "High Hopes" and "Love and Marriage."







## INTERNATIONAL DATELINE

### Australia Aids Famine Project

LOS ANGELES — Australian recording artists recently joined the ranks of U.S., U.K. and Canadian performers in the Ethiopian famine relief project. A number in excess of 120 Australian acts met on stage at Melbourne's Meyer Music Bowl for a gala benefit concert.

Tickets were listed at \$11 for the seven-hour concert. Some 20,000 people attended the event, known as EAT (East Africa Tragedy) part of which was telecast nationally and included in a special

telethon. The Australian benefit precedes joint plans by U.S. and U.K. recording artists, who are currently mounting a similar benefit concert.

Some of the top Australian acts that lent their services to the event were: Inxs, Midnight Oil, Mi-Sex, Psuedo Echo, Eurogliders, Stephen Cummings, Jon English, Venetta Fields, Renee Geyer, the reunited (for the concert) Split Enz, Glenn Shorrock and Sharon O'Neill.

### Italy

MILAN — Ricchi & Poveri, with their song "Se Mi Innamoro" (on Baby Recs. label), were the winners at the 35th edition of Sanremo Festival, which took place from Feb. 7-9. At the second position was Mexican new talent Luis Miguel, with "Noi Ragazzi Di Oggi" (EMI), followed by Gigliola Cinquetti with "Chiamalo Amore" (Baby Recs.). Among the new voices, Cinzia Corrado (with "Niente Di Più," on C&M label) won the first prize.

Virgin Dischi, formerly distributed by Dischi Ricordi, signed a new distribution agreement — effective March 1st — with EMI Italiana.

Claudio Bertoli resigned from his post of responsibility at Warner Home Video

... Franco Reitano is the new manager of the "Villaggio" recording studio, recently open in Agrate Brianza... a new label, Time Records, was born near Verona: Mauro Farina and Guiliano Crivellante are the A&R responsables.

Sandro Delor, CGD Dischi general manager, announced the renewal of the licensing agreement for Italy of the Ariola-Arista catalog, signed at the end of January.

A special campaign on the Fausto Papetti new album, "Il mondo Di Papetti," was studied by Durium, with prizes (for retailers and consumers) of journeys in various countries of the world. The campaign was announced by Claudio Gobbi, Durium marketing manager.

mario de luigi

### Japan

TOKYO — The total sales of Polydor of Japan for the fiscal year of 1984 (Dec. 21, 1983 to Dec. 20, 1984) were, according to the company, 17,265,000,000 yen (\$69,000,000), an increase of 9.4 percent over the previous year of 15,781,000,000 yen (\$63,100,000). Breaking it down, records were 9,097,000,000 yen (\$36,400,000) (52.7 percent of all), pre-recorded tapes showed 4,320,000,000 yen (\$17,200,000) (25 percent), new media (video, CD) reached to 3,174,000,000 yen (\$12,700,000). Showing comparisons with the previous year, records were down 5.9 percent and pre-recorded-tapes showed a 8.1 percent decrease respectively. On the other hand, the new medias increased by 301.4 percent. An executive of the company said, "The sales of this term showed up about 10 percent over the prior fiscal year. But this is only relatively positive, because the sales of the previous year has been very weak with 15 percent down from its prior year."

K.K. Shinseyido (one of the largest record wholesalers in Japan) has enjoyed



**THEY KNOW WHO'S BOSS** — Top executives of CBS Records International travelled to Paris recently to listen to the completed first solo album by newly signed superstar Mick Jagger, "She's The Boss." Pictured after the play-back are (l to r): Bunny Freidus, vice president, creative operations, CBS Records International; Jochen Leuschner, managing director, CBS Records Germany; Jorgen Larsen, senior vice president, European operations, CBS Records International; Piero La Falce, managing director, CBS Records Italy; Allen Davis, president, CBS Records International; Sten Af Klintenberg, managing director, CBS Records Sweden; Mick Jagger; Koos de Vreeze, managing director, CBS Records Holland; Walter Yetnikoff, president CBS Records Group; Manolo Diaz, deputy managing director, CBS Records Spain; and Paul Russell, managing director CBS Records UK.

### Argentina

BUENOS AIRES — Sicamericana's exec Alejandro Selasco has returned from MIDEM in Cannes and business meetings with managers of several labels in France and Spain. Sicamericana is one of the leading indie companies in this market and has been engaged recently in an expansion move to sign more foreign catalogs. Nestor Selasco, president of the company, was recently in Rio de Janeiro to attend a meeting of the board of the Latin American Federation of Record Producers, whose headquarters are located

ed there.

EMI teen chanter Luis Miguel is expected to return next week to Argentina for a series of ten appearances on stage, starting in the city of Cordoba, where he is very popular, and finishing in Buenos Aires.

miguel smirnoff



**CHESSE SINGLE GOES GOLD** — Elaine Page & Barbara Dickson proudly display silver discs presented to them for their No. 1 hit single "I Know Him So Well" from Chess. The presentation was made at an RCA reception at Searcy, London, on February 7, 1985. Coincidentally on that day the record went gold.

kozo otsuka

8.8 percent growth sales for the 1984 fiscal year (Feb. 1, 1984 to Jan. 31, 1985) in comparison with the prior fiscal year. According to the company, the total sales of the company in this fiscal year were 36,627,000,000 yen (\$146,500,000) while the prior fiscal year showed 33,744,000,000 yen (\$135,000,000). Otake, a managing director of the company, said "we could achieve substantial growth both in sales and profits in this term through added sales of new chain stores which opened a few years ago, saving of costs through reshuffling and greater promotion of sales."

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

- 1 Tenshi No Wink — Seiko Matsuda — CBS Sony
- 2 Ginga No Shinwa — Toshihiko Tawara — Canyon
- 3 You Gotta Chance — Koji Yoshikawa — SMS
- 4 Netsushisen — Anzen Chitai — Kitty
- 5 Stardust Memory — Kyoko Koyizumi — Victor
- 6 Futaridake No Ceremony — Yukiko Okada — Canyon
- 7 Soshite Bokuwa Tohoni Kureru — Yoshiyuki Osawa — Epic Sony
- 8 Furarekibun De Rock 'N Roll — Tom Cat — Canyon
- 9 Ribon — Chiemi Hori — Canyon
- 10 Motto Sekkin Shmasho — Hidemi Ishikawa — RVC

#### TOP TEN LPs

- 1 9.5 Carat — Yosuyi Inouye — For Life
- 2 Like A Virgin — Madonna — Warner Pioneer
- 3 Make It Big — Wham! — Epic Sony
- 4 Dakishimetay! — Anzenchitai III — Kitty
- 5 Confusion — Yoshiyuki Ohsawa — Epic Sony
- 6 No Side — Yumi Matsutoya — Toshiba EMI
- 7 Agent Provocateur — Foreigner — Warner Pioneer
- 8 Thunder In The East — Loudness — Nippon Columbia
- 9 Mottoli Checkers — Checkers — Canyon
- 10 Silent Love — Akina Nakamori — Warner Pioneer

—Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

- 1 Love & Pride — King — CBS
- 2 I Know Him So Well — Elaine Page & Barbara Dickson — RCA
- 3 Solid — Ashford & Simpson — Capitol
- 4 Dancing In The Dark — Bruce Springsteen — CBS
- 5 I Want To Know What Love Is — Foreigner — Atlantic
- 6 1999 — Prince — Warner Bros.
- 7 Close (To The Edt) — The Art Of Noise — ZTT
- 8 Sussudio — Phil Collins — Virgin
- 9 A New England — Z.Z. Top — Warner Bros.
- 10 Run To You — Bryan Adams — A&M

#### TOP TEN LPs

- 1 Agent Provocateur — Foreigner — Atlantic
- 2 Born In The U.S.A. — Bruce Springsteen — CBS
- 3 Alf — Alison Moyet — CBS
- 4 Hit Sounds Of Hell — Meatloaf — Epic
- 5 The Age Of Consent — Bronski Beat — Forbidden Fruit
- 6 20/20 — George Benson — Warner Bros.
- 7 Eliminator — Z.Z. Top — Warner Bros.
- 8 Make It Big — Wham! — Epic
- 9 The Collection — Ultravox — Chrysalis
- 10 Welcome To The Pleasuredome — Frankie Goes To Hollywood — ZTT

—Melody Maker

### Argentina

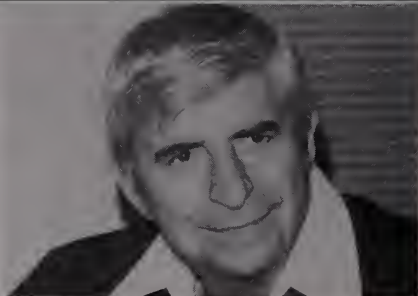
#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Prensario



Randy and Lionel Newman

## The Newmans: Musical Success Runs In The Family

(continued from page 7)

branched off into other fields, although three remained in entertainment related professions (Randy's father is a doctor), Alfred, Emil and Lionel wound up in and around the scoring stages of Hollywood. Despite a situation which for some may have provoked passionate sibling rivalries, for the Newmans, it was quite a different story. As Newman said of that time, "We all helped each other. My brother Emil (who only recently died) did a great deal of freelance conducting and worked at Goldwyn Studios often and Al and I ended up here at 20th. We were always a very, very close family."

Although he's highly regarded as a composer and arranger, Newman finds that conducting scores gives him the greatest sense of fulfillment. He recalled nostalgically the era when musicals were in fashion and the excitement and challenge they invariably offered. One facet of his work at that time which proved particularly rewarding was working with Marilyn Monroe, about whom Newman said, "She was a wonderful girl, and I was surprised and flattered when she said she wouldn't do a picture without me being musical director. That kind of made me feel good."

"The type of scores being done today, though, don't have as much conducting involved," Newman added. "I'm not partial to electronic scores and 'record' scores in some cases. A lot of it becomes imitative and lacks individuality. Sometimes songs are indiscriminately used in the hopes that something will happen with the score commercially. Song scores can be good for setting a period, but for me as a musician, they don't always offer all that much." Nevertheless, Newman's durability in the industry, not to mention his longevity at one studio, is a testament to his ability to gage and master musical trends in film. "I love my work or else I never could have been here this long," he also stressed.

Of Randy, Lionel Newman said, "I think he's exceptionally talented. He's a first-class musician who's accepted in both the rock and non-rock music worlds. He's also very selective although he's asked for all the time now. It used to be where Randy was my nephew . . . now I'm his uncle."

Randy Newman has clearly emerged as this musical era's most prominent member of the Newman family. With the immense, multi-faceted success he's already attained, he's most definitely keeping the lofty musical traditions of the family alive and well. With consistently unique, highly melodic and often bitingly satirical songs, Newman has garnered an enormous popular and critical following. Yet, there's another dimension to his compositional talents, for the writer of such hits as "Short People" and "I Love L.A." is also following in the footsteps of his illustrious uncles as a film composer. In recognition of his abilities in that field, Newman's score to *The Natural*, which is only his third, has a strong chance of capturing this year's Academy Award in the original score category. Warner Bros. releases the soundtrack.

In a recent conversation, Newman

discussed his family and his own niche in the business. "I had six uncles," he began, "and three of them were motion picture composers. So it was the family occupation in a way. Al was the first and perhaps the biggest musical talent and I think he was the best that ever did that kind of work."

Growing up in an atmosphere so musically rich, Newman found himself increasingly absorbed by music itself and by his uncles' careers in particular. "I'd sometimes go and see Al on the stage, when he was doing work on *The King and I*, *The Greatest Story Ever Told*, *How The West Was Won* . . . I'd see it fairly often, but there was no pressure put on me to work in that area. In fact, there was a reverse pressure. It's such an arduous job. You do as many pictures as Al did and there isn't much time for anything else," Newman commented.

Of his own initial involvements, Newman said, "I always thought I'd be a musician. I thought what I'd be was a film composer, actually. I started taking piano lessons when I was seven and then I studied theory and composition. What I ended up doing," he continued, "didn't really exist when I was growing up, so I didn't aspire to be a singer/songwriter/performer. It just sort of happened."

Newman's first experience as a film composer came when he scored Norman Lear's *Cold Turkey* in 1969. Despite his substantial involvement with film music through his uncles, he still had to learn a great deal about the mechanics, the mathematics and the musical subtleties inherent in that genre of composing. Even now, after two subsequent scores, for *Ragtime* and *The Natural*, Newman admits to only a partial mastery of film music. "You don't pick it all up doing three pictures as I have. It's like picking up brain surgery," Newman said. "I've got it down better now, but if you're really conscientious about it, which fewer and fewer film composers are . . . it's a dying art, I think, then it takes a very long time to really get good at it."

Newman is particularly pleased and honored by his Oscar nomination for the score to *The Natural*, because it reflects the approval of his work by others in his craft. Regarding this year's other nominees in the music categories, he said he was "glad the Academy is listening to rock 'n' roll," and added that the emergence of contemporary songwriters in the film arena is a very encouraging by-product of the recent trends in soundtracks. He did, however, express concern that unless discretion is used, the trend could get completely out of hand and usurp the role of the more 'traditional' film composers, whose styles of music are often more appropriate in certain films.

Newman, who's clearly in a position to do so, hasn't capitalized on his name or compromised his attitude toward film music by inserting needless, though potentially lucrative, songs in a film's soundtrack. "It's not that I'm that virtuous," he said, "but I would never be able to do that. My Uncle Al's ghost would come out and roll over in his grave."

## Post Grammy Retail Activity

(continued from page 7)

instituted price cuts before the telecast that would carry over to the potential post telecast buying period. "I was very pleased with the material," said Record Bar's Phillips. "I think NARM did a good job this year. They gave us everything we needed."

Phillips concluded that although he witnessed incremental post telecast sales over the past couple of years, "this would be the telling year." He cited the Spring-

steen and Lauper product as the "two key pieces." Adding that any increase in sales for those two LPs would indicate telecast influence on consumer purchasing.

Though exact sales figures were unavailable, a spot check of Los Angeles stores indicated normal buying activity the day following the telecast. Most executives contacted felt the maximum time span the telecast might effect would be seven days. "After that they forget about them," one stated.

## Philip Bailey's Solo Success

(continued from page 18)

"Working with him was real refreshing," says Bailey, "because he was confident in my ability to be confident about what I was doing. I'm not the kind of artist who can work with a producer who does everything and tells you to come in and sing. I pretty much know what I don't want to do. So it was more of a collaborative type production project, and from that perspective it was great. It took a lot of pressure off of me and a lot of pressure off of him and it was just a good working relationship." Was this the most enjoyable project Bailey had ever worked on? "I wouldn't say it was the most — Earth, Wind and Fire, I mean we've had some gas times doing records — but it was by far one of the most enjoyable times I've had doing a record. Because I'm still involved, it's my project. And I always felt Earth, Wind and Fire, especially in the early years, that it was my project. It was only in later years that I didn't feel like it was my project, which began to be a problem."

All that seems to be changing, and it makes for exciting news for longtime EWF fans who would hate to see that showcase for Bailey's voice disappear, despite his new hit. Consider the following: Guitarist Al McKay, an essential part of EWF's "industry standard" rhythm section and the rhythmic constant to Johnny Greene's searing rock lines until he left the group three years ago, is returning for EWF's new project, which is currently in production. "Me and Verdine [White, bassist] felt real strong that Al McKay is a very intricate part of the sound. We needed Al, and we talked to him. So it will be all the original members." A second, and more surprising development is the production assignments for the new EWF record. Greg Mathieson (*Cash Box*, Feb. 16), well-known for injecting contemporary style and power into the work of established artists, most recently with Sheena Easton, will serve as producer, and may be just the guy to put the dirt back in the Earth, the bite in the Wind and the heat in the Fire. Maurice White, whom many consider

to be the premier producer of the last decade, will produce "a few songs," according to Bailey.

The surprising aspect of Bailey and Earth, Wind and Fire's current situation and Bailey's thinly-veiled concern for improvement is its contrast with the spirituality and brotherhood that were always such a part of the group's image. "I think it's unrealistic. I don't know anything in this world that doesn't have some kind of friction. At the same time I love Maurice as much as I ever did and I'm sure he loves me, but things have to be worked out. There's adjustment periods that you have to go through. We started when we were real young with Maurice. Now it's a matter of working with Maurice as opposed to working for him. It all boils down to this. Who is Maurice White, without the music, to the people? Just another cat on the street. The bottom line is, I think it's dumb to cut off your nose to spite your face, or bite the hand that feeds you. It was realistic that we make good music together, 'Rice has afforded us an opportunity that is like no other, but at the same time Earth, Wind and Fire is a group. And it's always been a group, and the contributions have been varied between all the talented members of the band. And when that focus is not there on the fact that Earth, Wind and Fire is a group, well then all it does is cause tension. It takes [keyboardist] Larry Dunn to keep that band together, it takes Verdine White to put those shows together, it takes Al McKay to lock that rhythm in, it takes Maurice as a spearhead, it takes my voice. That's what Earth, Wind and Fire is, and when it starts to be something else, then it's no longer Earth, Wind and Fire, and for the last few records, it hasn't been."

Earth, Wind and Fire show every sign of returning to the pre-dominant position they enjoyed throughout the '70s, but for better or worse, they are now one more thing they haven't been: a band with a recognizable name star. And that star is Philip Bailey.



**IT'S HIS NIGHT** — Qwest recording artist James Ingram is shown here receiving a gold award for "It's Your Night" at a reception in Los Angeles. Pictured are (l-r): Cortez Thompson, vice president, black music promotion, Warner Bros.; Mary Lou Badeaux, director of research for black music marketing Warner Bros.; Quincy Jones, producer of the Ingram album; Ingram, Tom Draper, vice president black music marketing Warner Bros. and Harold Childs, president, Qwest Records.

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### INFORMATION

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## Fogelberg To Perform At NARM

LOS ANGELES — Full Moon/Epic Records artist Dan Fogelberg has been set to perform at the National Association of Recording Merchandisers awards banquet on April 1. The banquet will climax the annual convention, which has the theme "A Gala Celebration Of Music and Video" this year. The convention takes place from March 29 to April 1 at the Diplomat Hotel in Hollywood, Florida.

Another highlight of the banquet will be

presentation of the NARM Best Seller awards, the only industry recognition of artists and product which is based on actual sales in stores. Other awards will include Merchandiser of the Year, and the "Give the Gift of Music" and "Get Into Grammy Music" advertising awards.

Fogelberg's latest album, entitled "High Country Snows" is slated for release on or about March 30. Six of his previous nine albums have gone platinum.

## Artists Chart New Identities

(continued from page 7)

in his native west. The album remains at number eight with reports from Record Bar, Oz and Camelot among others.

John Fogerty remains a chart force in his second life after Creedence Clearwater Revival with "Centerfield," currently holding steady at number four bullet. Fogerty is particularly hot in the midwest where seven retail outlets reported him in the top three. His initial single, "The Old Man Down The Road," peaked at 10 and his second single, "Rock And Roll Girls," is due at radio next week. From every indication, Fogerty's second life on the charts seems to be just as successful

as his first.

Former Zeppelin frontman Robert Plant was reincarnated on the charts as a purveyor of the virtues of the roots of rock and roll. His Honeydrippers "Volume One" has been an unexpected success. The first single from the effort, "Sea Of Love" reached four bullet on the Pop Singles chart on December 29, eventually peaking at three on January 12. Despite the recent slide of his current single, Roy Brown's "Rockin' At Midnight," the album can be considered nothing less than an overwhelming success. This week it holds steady at 26 with strong retail reports in the south and midwest.

## Templeman On A&R, Producing

(continued from page 12)

songs." Artists such as Madonna can use other people's material, as with "Like A Virgin" which Michael Ostin picked up and delivered to Madonna's producer Nile Rodgers, but Templeman stressed the essential need of a band to write its own material. "They must write their own songs in order to develop a personality and an identifiable sound. For instance, with the Doobies, they wrote songs that lent themselves to their own strengths. Listen to the background vocals and rhythm guitar parts of "Long Train Running" or "Listen To The Music." Tom Johnston wrote those songs with that identifiability. It's the same thing when you listen to old Creedence Clearwater or the Fogerty album — you immediately know who it is.

Yet when it does come to finding new

songs for an artist, Templeman sees that the traditional avenue of working with publishers is now more fruitful than ever. The producer noted, "I'm working with publishers now more than ever. It's as if that method is going through a revival. It used to be that you'd here a song through some guy in a band that you were working with, or one of the guys in Toto would know somebody who had some new material, but right now I'm looking for more new tunes than I used to and I'm working a lot with publishers."

Though Templeman's former title at Warner Bros is as an A&R person, he still considers himself primarily a producer. With current and upcoming projects including those with Michael MacDonald, Sammy Hagar and Aerosmith, Templeman is clearly busy working on that next top 10 album.

## Grammy Awards

(continued from page 31)

BEST CLASSICAL PERFORMANCE — INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

WYNTON MARSALIS — EDITA GRUBEROVA — HANDEL, PURCELL, TORELLI, FASCH, MOLTER  
Wynton Marsalis  
(CBS Masterworks)

BEST CLASSICAL PERFORMANCE — INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

BACH: THE UNACCOMPANIED CELLO SUITES  
Yo-Yo Ma  
(CBS Masterworks)

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE  
RAVEL: SONGS OF MAURICE RAVEL  
Jessye Norman, Jose Van Dam, Heather Harper  
(CBS Masterworks)

BEST NEW CLASSICAL COMPOSITION

(Award to the Composer)  
ANTONY AND CLEOPATRA  
Semuel Barber, Composer  
(New World)

BEST ENGINEERED RECORDING (CLASSICAL)

(An Engineer's Award)  
PROKOFIEV: SYMPHONY NO. 5 in B Flat, OP. 100  
Paul Goodman, Engineer  
(Leonard Slatkin cond. Saint Louis Symphony)  
(RCA)

CLASSICAL PRODUCER OF THE YEAR

STEVEN EPSTEIN

## Country Radio

(continued from page 21)

in 18 northeastern states and six provinces of Canada.

An expansion of the Jamboree idea in the late '70s produced an outdoor show, *Jamboree In The Hills*, held each summer in an amphitheatre in eastern Ohio, 15 miles west of Wheeling. The two-day event presents 18-22 major country acts on stage for 18 hours of music; attendance has grown from 18,000 the first year (1977) to a total of 55,000 last year. Said Miller, "It becomes such a good time for everybody that word of mouth spreads it and people even plan their vacations around it. We had a couple get married last year at *Jamboree In The Hills*." WWVA provides security and food for the entertainers backstage and concessions for the audience (which Miller said includes some 4-6,000 campers).

WWVA enjoys a ratings success similar to the other top *Cash Box* stations: they are the number one country station and number two overall in their market.

## Synclavier In Films

(continued from page 15)

to devote all my energies to commercial music and do the kind of work I wasn't able to do in the academic world." That led to a myriad of freelance music activities, including a recent documentary series about handicapped people in athletics entitled *No Guts, No Glory* for NBC.

Regarding their recent partnership, Parker commented that he "met Alan about a year ago, at a time when we were both looking to get involved in this whole new field of electronic music." The timing, he added, was perfect. "As soon as John and I linked up," Oldfield recalled, "I felt and saw in the collaboration a lot of potential for building music I couldn't do alone. I bring a lot of technical expertise in electronic music, having worked on some of the very earliest Moog equipment through the latest equipment, as well as playing keyboards and composing. John brings a real ability to get melodies, and create substance, and not just sounds, electronically."

Parker also touched on the goals of Parkfield by saying, "I'd like to see us doing film and records. So much state-of-the-art equipment isn't state-of-the-art tomorrow. The Synclavier, however, is so limitless that it's here to stay. It's the most revolutionary new gadget on the market and it's taken over everything as far as its abilities. There are no parameters to this instrument. With our ability to create not only melody but to create sounds that are boundless, we can do most anything. It's all here, and it's a tremendous challenge for both of us."

Parker and Oldfield are planning to write together almost exclusively, forming a team in scoring much like Mike Post's and Pete Carpenter's. Regarding the use of the Synclavier, they both stressed that it can be used solely, in conjunction with a live orchestra, or not at all, according to the requests of a film's producer. Several projects are being discussed and Parkfield hopes to work on an album of new material in the near future as well.

## AROUND THE ROUTE

by Camille Compasio

Cash Box contacted Bally Mfg. Corp.'s Bill Peltier (v.p. communications) for an update on the video lottery situation in Illinois, in view of the 1/31/85 test deadline. First off, the Lottery Control Board has given Bally a 90-day extension during which time three new games (that are moving out right now) will be in operation, in addition to the holdover piece, "Space Marauders." Latter has been the most successful of the original lineup put on test last summer and will remain on location. The three new machines are "7-11-21 Darts," where the player throws darts at passing balloons; "Switcheroo," based on the familiar shell game but using beer bottles in place of the shells; and "Orbit Ace," which offers a space theme. At the end of the extension period, an evaluation will be made to determine the merits of the video lottery for both the state and Bally . . . Illinois operators, meanwhile, will continue to campaign against the video lottery, through their state organization, ICMOA, even though the state association feels that "revenue generated by the state's experiment with video lottery games has been less than expected." The feeling among operators is that

(continued on page 37)

## Californian Wins '84 'Player of the Year' Award In American Video Championships

CHICAGO - The third annual North American Video Game Challenge was held at the noted Captain Video game room in Los Angeles, California, January 12 and 13, attracting almost two dozen of North America's most talented video game players. Play lasted throughout the weekend and culminated in a startling finish which left John Phillip Britt of Riverside, California the 1984 "Player of the Year," bringing the world title to California after it had been won the two previous years by Texans. Local boys also took second and third place in the competition with Mike Sullivan, also of Riverside, and Jeff Peters of Etiwanda, California taking second and third place respectively.

The tournament has been successfully conducted by Twin Galaxies since its inception and together with the Coronation Day ceremonies has served to generate new interest in video game playing.

Contestants for the 1985 competition were chosen based on their past performances in earlier Twin Galaxies tournaments as well as their all-around ability to become proficient at any game. All participants were well versed on a variety of games and had several world video game records verified through the Twin Galaxies International Scoreboard (the industry clearing-house of video and pinball high scores).

The tournament began on the morning of January 12 with a ribbon-cutting led by Walter Day, president of Twin Galaxies and a number of prominent members of the coin machine industry, including Sandy Bettelman

of C.A. Robinson Co., Jolly Backer of Data East USA, Jerry Monday of Circle International and John Barone of Exidy, Inc.

Following the ribbon-cutting ceremony play began on the four specially designated contest games: Atari's "Return of the Jedi", Data East's "Karate Champ", Exidy's "Cheyenne" and SNK Electronic's "Mad

(continued on page 37)



**ANOTHER BREAKTHROUGH** — Since moving into its facilities in Addison, Illinois late last year, Seeburg Phonograph Corporation is already expanding into double the amount of its present space. The firm acquired the adjoining area which will provide the much needed additional footage. Seeburg's expansion program was prompted by increased sales and a necessary increase in staff, according to the company. The happy hard-hats pictured here (l-r) are: Seeburg president Ed Blankenbeckler and executive vice president Nick Hindman.

### CONTENTS

Industry News .....	37
Manufacturers List .....	38
Jukebox Programmer .....	39

## AROUND THE ROUTE

(continued from page 36)

as long as these machines are on location they pose a threat to the operator's business as well as that of the location . . . Among recent developments was the decision to place video lottery games at O'Hare airport, which was sanctioned by the governor but opposed by Chicago's Mayor Washington on the grounds that the city would not realize a sufficient share of the lottery receipts . . . That's about how things stand at the present time.

On the alert, AMOA has been establishing a national legislative network to disseminate information on national issues affecting the coin machine industry. As noted by AMOA, the U.S. Congress is considering a number of proposed changes in the tax structure which could have a negative impact on the coin-op industry. Of major concern is a proposal to eliminate the investment tax credit on equipment and extend the depreciation schedule of equipment. Bear in mind that in 1983 depreciation on equipment was extended from 3 years to 5 years. AMOA has been contacting members urging them to contact their congressmen and support legislation now in Congress to repeal "these onerous regulations." For further information be in touch with the AMOA office at 2000 Spring Road, Suite 220, Oak Brook, IL 60521. The phone number is 312-654-2662.

State association news. All signals are go for the first annual Wisconsin State Dart Tournament, scheduled for April 26-28 at the 41 Bowl in Appleton, under sponsorship of WAMO, the Wisconsin state association. About 60 electronic dart machines will be furnished by the Nomac Co. for use in the competition.

WAMO stressed the selection of Nomac does not reflect a product endorsement but is the result of evaluating the proposals made by the three major dart machine producers and accepting the most attractive offer. An estimated 200-250 teams are expected to participate in the tournament for a total prize purse of between \$12,000 to \$15,000 . . . **Clint Pierce**, one of the pioneer operators in the industry and a very active member of the trade, both locally and nationally, has sold his route in Brodhead, Wisconsin to Rainbow, Inc. of Menomonee. New owners are **Hal Williamson** and **Del Sonnenberg**. Pierce, who is 90 years old, entered the coin machine business 58 years ago. He and his wife, Marie, worked side by side over the years and were a familiar couple at industry trade functions. We wish them well in their retirement . . . Ohio ops recently got the go ahead for private-owned pay phones, providing they strictly adhere to regulations. This move is the result of a seven month investigation by the Public Utilities Commission, which began after the FCC authorized competition in the pay-phone market but left implementation up to the individual states. Also from Ohio, the **Ohio Music & Amusement Assn.** statewide pool league tournament is set for April 27-30 at the Best Western Arlington Arms Motel in Columbus. **Lewie Hageman** of A. Van Brackel & Sons is coordinator of the event and **Joe Cardone** of Capitol Vending is committee chairman . . . **ICMOA**, the Illinois state association, is currently mapping out an agenda for its annual convention, which is slated for June 21-23 at the Holiday Inn East in Springfield.

## Dynamo Launches 1985 Table Soccer Tour

CHICAGO — More than \$150,000 in cash and prizes will be awarded at over 30 table soccer tournaments on this year's national tour, sponsored by Dynamo Corp., the Texas-based manufacturer of soccer tables and pool tables. The 1985 event marks the third year that Dynamo has sponsored the nationwide tour, which includes tournaments ranging in size from \$1,000 regional events up to the prestigious \$40,000 World Championships.

Tour competition officially got under way the weekend of February 22-24 with three regional tournaments — the \$1,500 Florida Open at Diversions in Pompano Beach, co-sponsored by Indoor Sports; the \$1,500 Elmira Open at the Holiday Inn in Elmira, New York, co-sponsored by Banks Bros.; and the "Greek's Presents \$2,000" tournament at the Johnson County Indoor Sports Club in Overland Park, Kansas.

The program continues in March with the \$2,500 Minnesota State Championships, co-sponsored by Advance Carter, which will be held at the Circus location in Brooklyn Park (a Minneapolis suburb), Minnesota, on March 1-3. The first west coast event, the \$2,500 Los Angeles Open, will be held at Yankee Doodles in Long Beach, March 8-10.

The first major event of the year will be the \$10,000 East Coast Open, taking place March 15-17 at the Turf Inn in Albany, New York. The tournament is co-sponsored by Foosball Sports and 20 Dynamo tables will be provided by Bally Northeast.

The Holiday Inn Downtown in Minneapolis will host this Spring's main event, the \$15,000 U.S. Open, which will take place April 5-7. In addition to the \$15,000 in cash, trophies and U.S. Open jackets that will be awarded in the regular categories of competition, another \$5,000 in cash and trophies will also be given out that weekend in the national playoff of the Dynamo National Table Soccer League. About 300 table soccer enthusiasts are expected to attend.

Throughout the Spring and Summer months the tour will also stop in Kentucky, Michigan, New Mexico, Missouri, Texas, Indiana, Utah, Hawaii and Calgary, Alberta (Canada). The 1985 \$40,000 World Championships will take place once again on Labor Day weekend (August 30-September 2) in Dallas. This year it will be at the glamorous Hyatt Regency Dallas, a celebrated landmark of the downtown Dallas skyline. Hundreds of players from the U.S., Canada and Europe will be on hand to vie for the World Champion titles.

## No. American Video Championships

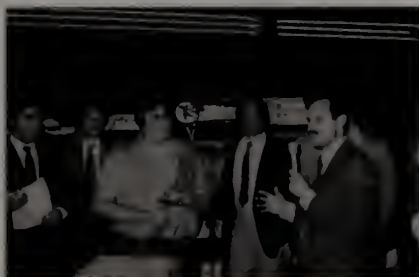
(continued from page 36)

Crasher." Twin Galaxies, the sole suppliers of information and scores for Sterling Press, the publishers of the "Guinness" series of books, will be submitting the results of the 1985 North American Video Game Challenge to the editors at Guinness for publishing in the 1985 edition of the *Guinness Book of Sports Records, Winners and Champions*, making competitive video game playing a sport as well as a recreation.

Covering the event were *ABC News*, *NBC News* and the popular *Entertainment Tonight* television variety show. In addition, the tournament received widespread publicity in each of the contestants home towns as well as on the national portion of the Independent Network News. The contest was also written up in the January 2 issue of *USA Today*.

A highlight of the Coronation Day ceremonies was the Awards of Achievement presentations to the video game industry by the video game players of North America. This year's recipients were: Atari's "I, Robot," for most innovative game of the year, as well as for best visual enhancement in a video game of 1984; Bally's "Spy Hunter" for best audio enhancement in a video game of 1984; Cinematronics' "Space Ace" for best laserdisc game of 1984; Nintendo's "Punch Out" as best video game of 1984 and Atari Games as manufacturer of the year.

With the conclusion of this major event, Walter Day and the Twin Galaxies International Scoreboard are now focusing on their next "Guinness" competition, the "Video Game Masters Tournament", slated for June 28-30, 1985.



Pictured is some of the action that took place during the 1985 North American Video Challenge, January 12-13, at the Captain Video game room in Los Angeles. At the ribbon-cutting (photo 1) with Walter Day (back to camera) and (l-r) Sandy Bettelman and son of C.A. Robinson; Jolly Backer of Data East; Jerry Monday of Circle International; John Barone of Exidy and Grant McPhail of Electronic Sports League; (photo 2) in the thick of the Game Challenge action; (photo 3) the top four finalists (l-r) Donn Nauert, Phil Britt, Mike Sullivan and Jeff Peters playing Data East's "Karate Champ;" (photo 4) Exidy's John Barone congratulates Donn Nauert of Austin, Texas,

who is the world record holder on Exidy's "Cheyenne;" (photo 5, l-r) Joe Janiec of Anchorage, Chris Emery of Winnipeg (Canada) and Mark Alpiger of Louisville, displaying their prowess on Atari's "Return of the Jedi;" (photo 6) Walter Day at the display of tournament trophies; (photo 7) "Player of the Year" Phil Britt receives his trophy in the company of Jolly Backer, John Barone and Walter Day; (photo 8) a view of where it all happened — the noted Captain Video game room, one of Los Angeles' most popular!

## PINBALL MACHINES

### BALLY

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

### GOTTLIEB (see MYLSTAR)

### GAME PLAN

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

### MYLSTAR

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

### WILLIAMS

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

### ZACCARIA/BHUZAC

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

## VIDEO GAMES (upright)

### ATARI

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

### BALLY/MIDWAY

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

### BALLY SENTE

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

### BHUZAC INT'L

Love Meter (9/83)

### CENTURI

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

### CINEMATRONICS

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

# MANUFACTURERS EQUIPMENT

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

### COMPUTER KINETICS

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

### DATA EAST

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

### EXIDY

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

### FUNAI/ESP

Interstellar Laser (1/84)

### GAME PLAN

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

### GOTTLIEB (see MYLSTAR)

### INTERLOGIC, INC.

Roc 'N Rope (6/83)

### MYLSTAR

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

### NICHIBUTSU USA

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

### NINTENDO

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

### SEGA/GREMLIN

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

### SIGMA ENTERPRISES

Stinger (12/83)

### STERN

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

### TAITO AMERICA

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

### TECHSTAR

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

### WILLIAMS

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

### ZACCARIA/BHUZAC

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

## COCKTAIL TABLES

### AMSTAR

Phoenix

### ATARI

Dig Dug (4/82)

### BALLY/MIDWAY

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

### CENTURI

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

### EXIDY

Fax (10/83)

### GOTTLIEB (see MYLSTAR)

### MYLSTAR

Q\*bert (6/83)

### SEGA/GREMLIN

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

### WILLIAMS

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

## PHONOGRAPHS

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

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

## POOL, SHUFFLE, TABLE GAMES, ETC.

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

## CONVERSION KITS

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

# THE JUKEBOX PROGRAMMER

March 9, 1985

\*indicates new entry

## POP

- 1 **CAN'T FIGHT THIS FEELING**  
RFO SPEEDWAGON (Epic 34-04713)
- 2 **CARELESS WHISPER**  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 3 **CALIFORNIA GIRLS**  
DAVID LEE ROTH (Warner Bros. 7-29102)
- 4 **THE HEAT IS ON**  
GLENN FREY (MCA-52512)
- 5 **SUGAR WALLS**  
SHEENA EASTON (EMI America B-8253)
- 6 **NEUTRON DANCE**  
POINTER SISTERS (Planet/RCA YB-13951)
- 7 **THE OLD MAN DOWN THE ROAD**  
JOHN FOGERTY (Warner Bros. 7-29100)
- 8 **ONE MORE NIGHT**  
PHIL COLLINS (Atlantic 7-89588)
- 9 **JUST ANOTHER NIGHT**  
MICK JAGGER (Columbia 38-04743)
- 10 **THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)**  
DON HENLEY (Geffen/Warner Bros. 7-29141)
- 11 **TOO LATE FOR GOODBYES**  
JULIAN LENNON (Atlantic 7-89589)
- 12 **LOVERGIRL**  
TEENA MARIE (Epic 34-04619)
- 13 **PRIVATE DANCER**  
TINA TURNER (Capitol B-5433)
- 14 **METHOD OF MODERN LOVE**  
DARYL HALL & JOHN OATES (RCA PB-13970)
- 15 **MATERIAL GIRL**  
MADONNA (Sire 7-29083)
- 16 **ONLY THE YOUNG**  
JOURNEY (Geffen/Warner Bros. 7-29090)
- 17 **KEEPING THE FAITH**  
BILLY JOEL (Columbia 38-04681)
- 18 **MR. TELEPHONE MAN**  
NEW EDITION (MCA 52484)
- 19 **SAVE A PRAYER**  
DURAN DURAN (Capitol B-5438)
- 20 **MISLED**  
KOOL & THE KANG (De-Lite/PolyGram 880 431-7)
- 21 **SOMEBODY\***  
BRYAN ADAMS (A&M 2701)
- 22 **LOVERBOY**  
BILLY OCEAN (Jive/Arista JS 1-9284)
- 23 **I'M ON FIRE\***  
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 24 **RELAX\***  
FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7-99805)
- 25 **EASY LOVER**  
PHILIP BAILEY (WITH PHIL COLLINS) (Columbia 38-04679)
- 26 **THIS IS NOT AMERICA\***  
DAVID BOWIE/PAT METHENY GROUP (EMI America B-8251)
- 27 **NAUGHTY, NAUGHTY**  
JOHN PARR (Atlantic 7-89612)
- 28 **OBSESSION**  
ANIMOTION (Mercury 880 266-7)
- 29 **HIGH ON YOU**  
SURVIVOR (Scotti Bros./CBS ZS4 04685)
- 30 **MISSING YOU\***  
DIANA ROSS (RCA PB 13966)

## COUNTRY

- 1 **MY BABY'S GOT GOOD TIMING**  
DAN SEALS (EMI America B-8245)
- 2 **MY ONLY LOVE**  
THE STATLERS (Mercury 880 411-7)
- 3 **CRAZY FOR YOUR LOVE**  
EXILE (Epic 34-04722)
- 4 **MAJOR MOVES**  
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 5 **HALLELUJAH, I LOVE YOU SO**  
GEORGE JONES WITH BRENDA LEE (Epic 34-04724)
- 6 **A LADY LIKE YOU**  
GLEN CAMPBELL (Atlantic America 7-99691)
- 7 **HIGH HORSE**  
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 8 **SHE USED TO LOVE ME A LOT**  
DAVID ALLAN COE (Columbia)
- 9 **SEVEN SPANISH ANGELS**  
RAY CHARLES ((Columbia 38-04715)
- 10 **YOU'VE GOT A GOOD LOVE COMIN'**  
LEE GREENWOOD (MCA-52509)
- 11 **HONOR BOUND**  
EARL THOMAS CONLEY (RCA PB-13960)
- 12 **COUNTRY GIRLS**  
JOHN SCHNEIDER (MCA-52510)
- 13 **CRAZY**  
KENNY ROGERS (RCA PB-13975)
- 14 **BABY BYE BYE**  
GARY MORRIS (Warner Bros. 7-29131)
- 15 **GIRLS NIGHT OUT**  
THE JUDDS (RCA PB-13991)
- 16 **WALKIN' A BROKEN HEART**  
DON WILLIAMS (MCA-52514)
- 17 **WHAT SHE WANTS**  
MICHAEL MARTIN MURPHEY (EMI America B-8243)
- 18 **NOW THERE'S YOU**  
SHELLY WEST (Viva 7-29106)
- 19 **THE FIRST WORD IN MEMORY IS ME**  
JANIE FRICKE (Columbia 38-04731)
- 20 **WHAT I DIDN'T DO**  
STEVE WARINER (MCA-52506)
- 21 **THERE'S NO WAY**  
ALABAMA (RCA PB-13992)
- 22 **WALTZ ME TO HEAVEN**  
WAYLON JENNINGS (RCA PB-13984)
- 23 **TIME DON'T RUN OUT ON ME**  
ANNE MURRAY (Capitol B-5436)
- 24 **ROLLIN' LONELY**  
JOHNNY LEE (Warner Bros. 7-29110)
- 25 **IT SHOULD HAVE BEEN LOVE BY NOW\***  
BARBARA MANDRELL/LEE GREENWOOD (MCA-52525)
- 26 **I NEED MORE OF YOUR LOVE**  
THE BELLAMY BROTHERS (MCA/Curb)
- 27 **THE COWBOY RIDES AWAY**  
GEORGE STRAIT (MCA-52526)
- 28 **SOMEBODY SHOULD LEAVE\***  
REBA McENTIRE (MCA-52527)
- 29 **DON'T CALL IT LOVE**  
DOLLY PARTON (RCA PB-13987)
- 30 **LET THE HEARTACHE RIDE**  
RESTLESS HEART (RCA PB-13969)

## BLACK CONTEMPORARY

- 1 **MISSING YOU**  
DIANA ROSS (RCA PB-13966)
- 2 **NIGHTSHIFT**  
COMMODORES (Motown 1773 MF)
- 3 **EASY LOVER**  
PHILIP BAILEY (WITH PHIL COLLINS) (Columbia 38-04679)
- 4 **TONIGHT**  
READY FOR THE WORLD (MCA 52507)
- 5 **THE MEN ALL PAUSE**  
KLYMAXX (MCA 52486)
- 6 **SUGAR WALLS**  
SHEENA EASTON (EMI America B-8253)
- 7 **THE BORDERLINES**  
JEFFREY OSBORNE (A&M-2695)
- 8 **HANG ON TO YOUR LOVE**  
SADE (Portrait/CBS 37-4664)
- 9 **NEUTRON DANCE**  
POINTER SISTERS (Planet/RCA YB-13951)
- 10 **PRIVATE DANCER**  
TINA TURNER (Capitol B 5433)  
(4th & B'way/Island BWAY 409)
- 11 **MR. TELEPHONE MAN**  
NEW EDITION (MCA 52484)
- 12 **THIS IS MY NIGHT**  
CHAKA KHAN (Warner Bros. 7-29097)
- 13 **OUTTA THE WORLD**  
ASHFORD & SIMPSON (Capitol B 5435)
- 14 **20/20**  
GEORGE BENSON (Warner Bros. 7-29120)
- 15 **CARELESS WHISPER**  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 16 **(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU**  
WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)
- 17 **BEEP A FREAK**  
THE GAP BAND (Total Experience/RCA TES1-2406)
- 18 **'TIL MY BABY COMES HOME**  
LUTHER VANDROSS (Epic 34-04760)
- 19 **ROXANNE, ROXANNE**  
UTFO (Select FMS 62254)
- 20 **BE YOUR MAN**  
JESSE JOHNSON (A&M 2702)
- 21 **NEW ATTITUDE**  
PATTI LaBELLE (MCA 52517)
- 22 **THE BIRD**  
THE TIME (Warner Bros. 7-29094)
- 23 **MISLED**  
KOOL & THE GANG (De-Lite/PolyGram 880 431-7)
- 24 **MY TIME**  
GLADYS KNIGHT & THE PIPS (Columbia 38-04761)
- 25 **HEARTBEAT\***  
DAZZ BAND (Motown 1775MF)
- 26 **FREAKS COME OUT AT NIGHT**  
WHODINI (Jive/Arista JSI-9302)
- 27 **BACK IN STRIDE**  
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 28 **LOVE IN MODERATION**  
GWEN GUTHRIE (Island/Atlantic 7-99685)
- 29 **HALF CRAZY\***  
JOHNNY GILL (Cotillion/Atlantic 7-99671)
- 30 **AT LAST YOUR MINE\***  
CHERYL LYNN (Private I/CBS ZS4 04736)

## RECORDS TO WATCH

LUCKY — Greg Kihn (EMI America)  
 TAKE ME WITH YOU — Prince (Duet with Apollonia) (Warner Bros.)  
 ALONG COMES A WOMAN — Chicago (Warner Bros.)  
 SAY IT AGAIN — Santana (Columbia)  
 GIMME, GIMME, GIMME — Narada Michael Walden (Duet with Patti Austin) (Warner Bros.)  
 BAD HABIT — Jenny Burton (Atlantic)  
 YOU SEND ME — The Manhattan (Columbia)

STEP THAT STEP — Sawyer Brown (Capitol)  
 WARNING SIGN — Eddie Rabbitt (Warner Bros.)  
 FALLIN' IN LOVE — Sylvia (RCA)  
 ALL SHE WANTS TO DO IS DANCE — Don Henley (Geffen/Warner Bros.)  
 RADIO HEART — Charly McClain (Epic)  
 ONLY LOVE WILL MAKE IT RIGHT — Nicolette Larson (MCA)  
 FOREVER MAN — Eric Clapton (Duck/Warner Bros.)

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OTHER \_\_\_\_\_

# TOM PETTY AND THE HEARTBREAKERS



## *Southern Accents*

*Featuring The Single: DON'T COME AROUND HERE NO MORE*

MCA-52496

**Don't Come Around Here No More** is the return of Tom Petty and The Heartbreakers. From the upcoming album **Southern Accents** MCA-5486, the song and the album mark numerous firsts.

The sixth album for Petty and the band and the first since 1982's *Long After Dark*, **Southern Accents'** highlights include collaborations with Dave Stewart of the Eurythmics and Robbie Robertson, of The Band fame. Tom Petty and Dave Stewart co-wrote three of the album's nine tracks, combining with long-time Petty-Heartbreakers' co-producer Jimmy Iovine on the production of the three songs, includ-

ing **Don't Come Around Here No More** and Jack Nitzche added his expertise by arranging the strings on *Southern Accents*.

Robbie Robertson co-produced with Petty and Iovine "The Best Of Everything" for the album and on the track, Richard Manuel and Garth Hudson, also formerly of The Band, make special guest appearances on backing vocals and keyboards, respectively.

**Southern Accents** is the latest progress report from Petty and The Heartbreakers... Mike Campbell, guitars; Stan Lynch, drums; Benmont Tench, keyboards; and Howie Epstein, bass. And the progress is what

you would expect from one of rock's most creative bands that has been responsible for **Don't Do Me Like That**, **Refugee**, **You Got Lucky**, **American Girl**, **Breakdown**, **I Need To Know**, **Listen To Her Heart**, **Even The Losers**, **The Waiting**, and so many more. Their's is a style and musical signature that is not only instantly recognizable, but has also earned them the plaudits of critics and fans alike as well as scores of platinum and gold certifications. When the Recording Industry Association of America (R.I.A.A.) initiated their multi-platinum certifications in 1984, Tom and the group's **Damn The Torpedoes**, of course, was one

of the first recognized.

**Southern Accents** is the logical extension of the group's previous albums. Recorded in Tom's home studio, it is the powerful work of a band that has carved out their turf and still possesses the confidence to continue to grow.

**MCA RECORDS**

DELIVERING THE MUSIC OF THE 80'S

TOM PETTY AND THE HEARTBREAKERS — "**Southern Accents**" FEATURING: "**Don't Come Around Here No More**" AVAILABLE ON MCA RECORDS, CASSETTES, AND COMPACT DISCS.