

# CASHBOX

April 13, 1985

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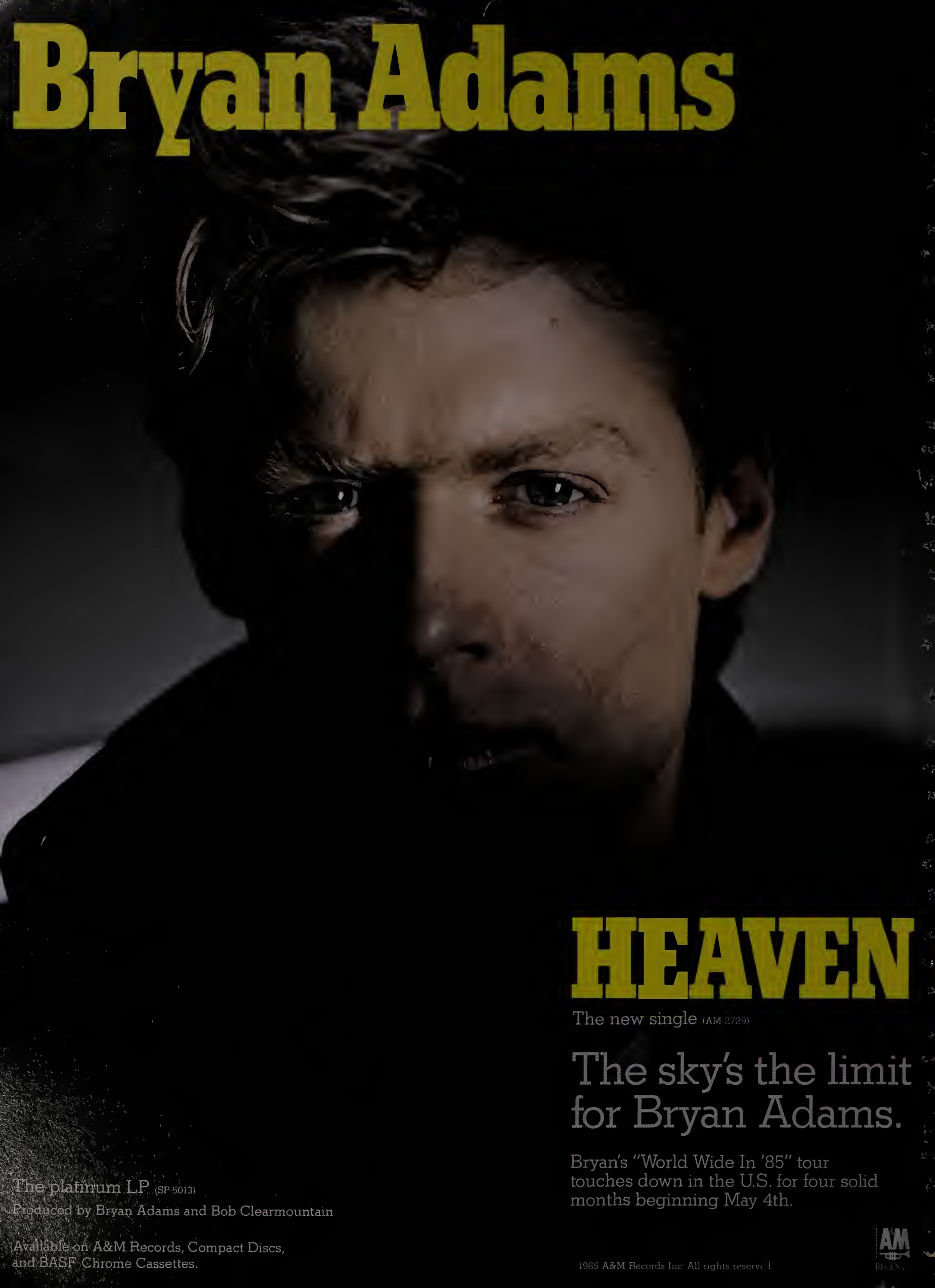
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**Santana**  
Thriving Through Change  
*Story On Page 13*

**STANDARD CD PACKAGING DIMENSIONS SET**  
**NARM '85 COVERAGE**  
**GUEST EDITORIAL: MACEY LIPMAN**

# Bryan Adams



## HEAVEN

The new single (AM 2729)

The sky's the limit  
for Bryan Adams.

Bryan's "World Wide In '85" tour  
touches down in the U.S. for four solid  
months beginning May 4th.

The platinum LP (SP 5013)

Produced by Bryan Adams and Bob Clearmountain

Available on A&M Records, Compact Discs,  
and BASF Chrome Cassettes.

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## GUEST EDITORIAL

### USA For Africa: An Uplifting Industry Event

by Macey Lipman

On January 28, 1985, an historic event took place that has since had a profound effect on everyone who has anything to do with the music industry. We are, of course, all familiar with "We Are The World" by the USA For Africa group of superstars.

I was at the recording session, along with a group of luminaries from the entertainment industry. I must admit I felt as if I had been baptized by the intensity and emotional commitment that radiated from the studio on that January night.

We have had many opportunities to talk with retailers across the country about this project, especially when we attended the NARM convention in Miami last week. I must say that it was one of the most upbeat NARM conventions in recent years, exuding a great deal of optimism for both music and video. Everyone was talking about USA For Africa.

Now you might think that such a worthy and lofty cause would generate unanimous enthusiasm among NARM members, and it did for the most part. However, there were a few exceptions.

Granted, there aren't many of the normal, everyday reasons for anyone to handle this record, especially since there is little or no profit for anyone involved in the complex chain of distribution. Also, it does pre-empt other records that are selling quite well and putting bucks in our pockets at the same time.

But let me tell those skeptics that we've spoken to that it's time for all of us to put something back into the music business. The true beneficiaries of the USA For Africa campaign are not only the hungry and needy of Africa and the United States, but also the entrepreneurs, the record store managers and buyers, the warehouse shipping clerks, etc. in America.

We all benefit because it's the first time in the history of

the music industry in the U.S. that our top artists have unselfishly joined together in a common cause, thus giving us the opportunity to participate in the process. By doing this, we can help care for the needy in Africa and America.

Several record retailers, who shall remain unnamed, told us that they would rather not handle "We Are The World" because "there's no profit in it." Some said they plan to spend as little attention on this project as possible, only handling the record on a minimum basis. Still others are adamant about not reporting positive sales to radio and trades because "this is a charity record and should not be on the charts." What gall!

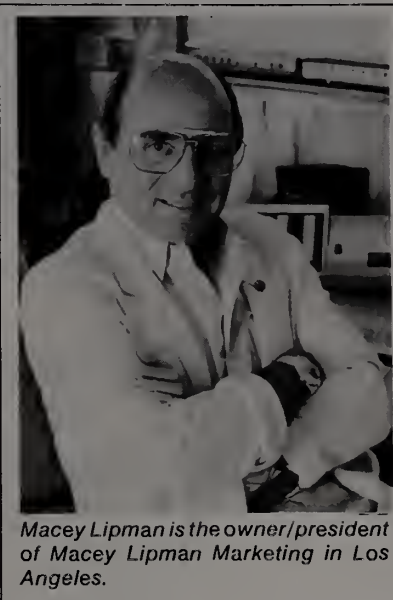
Those retailers who won't recognize the humanitarian factors of this project should bear in mind that more customers are coming into their stores, and more often than not, are buying more product than just USA For Africa. Also, our industry has long had the image of fast living, drugs, sex, and rock & roll. Now we have a marvelous opportunity to change that image by raising the awareness on this worthy cause that truly unites all of us in a common endeavor.

To all the skeptics, I say forget the petty reasons you may think you have to not be involved in this incredible project. Put aside your negativity and do something that will make you feel good inside. This could well

be the decisive moment in our industry when all elements are aligned to do great things.

There are some extraordinary stories developing, like the retailer from Key West we met at NARM who doesn't usually carry singles, but sold almost 500 units of "We Are The World." Or the store in Iowa city that sold 10 singles to a customer who doesn't even own a record player!

This is an historic event. Be part of it. And as Ken Kragen quotes the late Harry Chapin, "When in doubt, do something."



Macey Lipman is the owner/president of Macey Lipman Marketing in Los Angeles.

## TOP POP DEBUTS

<b>SINGLES</b>	<b>85</b>	<b>MAGICAL</b> — John Parr — Atlantic
<b>ALBUMS</b>	<b>61</b>	<b>SOUTHERN ACCENTS</b> — Tom Petty And The Heartbreakers — MCA
<b>POP SINGLE</b>	<b>#1</b>	<b>WE ARE THE WORLD</b> U.S.A. For Africa Columbia
<b>B/C SINGLE</b>	<b>#1</b>	<b>NIGHTSHIFT</b> Commodores Motown
<b>COUNTRY SINGLE</b>	<b>#1</b>	<b>HONOR BOUND</b> Earl Thomas Conley RCA
<b>JAZZ</b>	<b>#1</b>	<b>STRAIGHT TO THE HEART</b> David Sanborn Warner Bros.
<b>COMPACT DISC</b>	<b>#1</b>	<b>LIKE A VIRGIN</b> Madonna Sire
<b>POP ALBUM</b>	<b>#1</b>	<b>NO JACKET REQUIRED</b> Phil Collins Atlantic
<b>B/C ALBUM</b>	<b>#1</b>	<b>NIGHTSHIFT</b> Commodores Motown
<b>COUNTRY ALBUM</b>	<b>#1</b>	<b>40 HOUR WEEK</b> Alabama RCA
<b>MUSIC VIDEO</b>	<b>#1</b>	<b>WE ARE THE WORLD</b> U.S.A. For Africa Columbia
<b>12" SINGLE</b>	<b>#1</b>	<b>RHYTHM OF THE NIGHT</b> DeBarge Motown





# Agreement Reached On CD Package Dimensions

## Upbeat NARM Convention Ends With Decisive Action

by David Adelson

HOLLYWOOD, FLA. — A decidedly upbeat NARM convention adjourned with an upbeat event: an industrywide agreement on the packaging dimensions of the Compact Disc.

The announcement, made by CBS senior vice president Paul Smith and WEA president Henry Droz at the NARM awards banquet put to rest a topic that threatened to divide the industry much in the manner the cassette packaging issue did several years ago. The new package will be 5 1/2 x 12 1/2 and will allow ample room for graphics and liner notes. The new industry standard will allow two Compact Disc packages to fit side by side in fixtures currently designed for one 12 x 12 LP.

A statement released by CBS Records lent its full support to the new standard. "CBS Records hailed the efforts of all manufacturers, NARM members and the various designers of product packaging who jointly resolved these issues. More than a year and a half of intensive work and

great expense made this result possible. It was not the work of one company. Each manufacturer, innumerable retailers and

wholesalers, as well as package designers played key roles in testing and evaluating a variety of sizes and designs." CBS went

on to single out Shorewood Packaging, "whose innovative suggestions and considerable investment were invaluable in helping to achieve the new industry standard."

Leslie Rosen, executive director of The Compact Disc Group remarked, "I think clearly the manufacturers took the bull by the horns and spoke to each other to come to an agreement. It means that the commitment to the Compact Disc and the realization of the significance of this configuration to the industry is greater than the need to express individual preferences. I think the issue of cassette packaging was a potent force that reminded these people that we didn't want to incur the same kind of problem."

Rosen added, "I have nothing but respect for the labels for coming to this decision. I think this was an exciting decision and the whole industry will benefit as a result. This is clearly a leadership role."

The next major packaging question will occur with internal packaging. Warner

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**CELEBRATING THE BAMMIES** — Pictured at the Eighth Annual Bay Area Music Awards, held Saturday, March 23 at the San Francisco Civic Auditorium, are (left to right): Huey Lewis, whose band won five Bammies; Journey's Steve Perry, who won two awards; San Francisco 49'er superstar Dwight Clark, who presented the Outstanding Group award to Huey Lewis and The News.

## Gartenberg Tells ITA, "Don't Be Too Quick To Bury The LP"

by Lee Jeske

NEW YORK — In an address to the recent International Tape Association gathering in Tampa, Florida, Seymour Gartenberg, senior vice president operations, Masterworks & administration, CBS/Records Group, while acknowledging the "tremendous market for the higher-quality sound that digital technology can provide," suggested that it's too early to ring the final death knell for the vinyl long-playing record. "All our research suggests something different," said Gartenberg. "In fact, we expect the LP to remain a major part of our product mix probably through the end of this decade, and perhaps beyond."

Gartenberg cited a number of reasons for CBS' assertion, including the leveling-off, "after a period of fairly sharp decline," of LP sales, the fact that there are now "80 million turntables in use in America today" by "tens of millions of record buyers who are extremely comfortable with the LP," and CBS's research showing that "many of the most avid and loyal buyers of recorded music still tend to be LP buyers . . . These are the consumers who keep up with new artists and styles, who take the time to browse in record stores, and who buy more recorded music per capita each year than other demographic groups.

"We are currently projecting a comfortable old age for the LP, followed by a

gradual fading-away at a date too far in the future for us to pinpoint today," said Gartenberg.

Despite his optimism for the continued status of the LP, and his acknowledgement of the coming era of compact discs,

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## Behind The Bullets

### Sade Proves A Smooth Chart Operator

by Stephen Padgett  
Cash Box Research Staff

Sade, the jazzy pop phenomenon from England, is surprising everyone with the success of "Diamond Life," her debut LP on Portrait Records, and "Smooth Operator," her current single. Also charging up the LP chart is Luther Vandross, whose Epic LP, "The Night I Fell In Love," leaps 29 places this week. Over on the singles chart, a lot of excitement is being generated by "Axel F," an instrumental track by Harold Faltermeyer, lifted from the Beverly Hills Cop soundtrack, and speeding to 48 bullet in its third week on the chart.

Portrait Records made the interesting decision to introduce Sade to the United States via black radio, choosing to release her first single, "Hang On To Your Love," to that format only. The single did very well, peaking at 12 on the Black Contemporary singles chart on February 23. That

## Capitol Video Announces First Three Lines For Distribution

by Gregory Dobrin

LOS ANGELES — Capitol Records' new video distribution arm, Capitol Video Distribution and Sales, has announced the first three home video lines for distribution that will commence May 1. The first three include Sony, Pioneer Artists Laser Discs

and Continental Video.

The company will distribute Sony's entire catalog of product, which includes three music categories: pop/rock, jazz and classical. Also in the catalog are a family line of essentially children's programming and an instructional line.

Pioneer Artists Laser Discs catalog consists primarily of music programming, including rock, opera, ballet, concerts and recitals, jazz and musical comedy. The line encompasses roughly 120 titles in all. Distribution for Pioneer will begin somewhat later than the scheduled May 1 Sony shipment.

The third line for which Capitol will assume distribution chores is Continental Video, headed by Jack Silverman, which includes some 40 titles. Continental's line is primarily film, but spearheaded by ABC's Olympic Highlights video.

Prices on the new product lines will range from \$16.95 to as much as \$199.95. All three lines will be available in Beta and VHS.

According to Capitol Video Distribution and Sales vice president Dan Davis, more announcements concerning distribution agreements will be made in coming weeks. "Within the next two weeks we will have additional major announcements," he said.

Davis stressed that the pacts are all non-

(continued on page 36)



**ALL IN A NIGHT'S WORK FOR SHEENA EASTON** — At a recent dinner party held in her honor, EMI America's universally popular recording artist Sheena Easton was presented with her first platinum album for "A Private Heaven," which features the singles "Strut," "Sugar Walls" and "Swear." At the same time, she received a special award for her Spanish language album "Todo Me Recuerda A Ti," which went gold



in Argentina, Chile and Mexico. Pictured in **photo 1**: Easton has her hands full as she holds on to her platinum and gold awards; in **photo 2** (l-r): Easton chats with Raphael Gil, director of A&R, marketing for EMI in Latin America, and label president Jim Mazza.



**ANOTHER OPENING, ANOTHER SHOWCASE** — The New York Songwriters Showcase, launched last year by Stu Greenberg, is now sponsored by BMI. Gathered together at the Showcase on March 28 for the first collaborative evening are (l-r): Stanley Catron, BMI vice president, Performing Rights, New York; Stu Greenberg, director of the Showcase; Bobby Weinstein, assistant vice president, Writer Relations; Frances Preston, BMI senior vice president, Performing Rights and Ron Beigel, associate director of the Showcase. The New York Songwriters Showcase takes place at Folk City in Greenwich Village the last Thursday of every month (except December). For more information write: New York Songwriters Showcase, JAF, Box 8018, New York, NY 10116.

## BUSINESS NOTES

### RIAA Certifications Announced

NEW YORK — Julian Lennon's "Valotte," Sheena Easton's "A Private Heaven," and Phil Collins' "Hello, I Must Be Going!" were each awarded Platinum Albums by the RIAA in March, the first time that each of these artists has reached the one-million sales plateau. John Fogerty's "Centerfield" and R.E.O. Speedwagon's "Wheels are Turnin'" garnered simultaneous Gold and Platinum Awards, both Cyndi Lauper's "She's So Unusual" (four million sold) and Twisted Sister's "Stay Hungry" (two million sold) were awarded Multi-Platinum Albums. This month's other Gold LPs went to Talking Heads' "Stop Making Sense," Kool & The Gang's "Emergency," Frankie Goes To Hollywood's "Welcome to the Pleasure Dome," Ashford & Simpson's "Solid," Philip Bailey's "Chinese Wall," Survivor's "Vital Signs," the Commodores' "All the Great Hits," and Anne Murray's "A Little Good News." Gold Singles were awarded to Wham!'s "Careless Whisper," Philip Bailey's "Easy Lover," and Foreigner's "I Want to Know What Love Is."

### ASCAP To Distribute Buffalo Monies And Supplemental Cash Awards

NEW YORK — ASCAP will be making a special distribution in May to ASCAP members and affiliated foreign societies of approximately \$14,000,000 representing Buffalo Broadcasting monies which have been held in escrow since 1979. The sum of \$14,000,000, which will be released from escrow next month, covers license fees and interest for the year 1979 and the first six months of 1980. This special distribution follows the resolution of the Buffalo Broadcasting lawsuit in favor of the performing rights organizations.

In an unrelated item, \$88,600 in supplemental cash grants for 1984-85 has been distributed to ASCAP writer members by the Society's Awards Panels. This brings the total amount awarded for 1984-85 to \$1,145,450 representing monies over and above royalties paid for performances of works in ASCAP's sample survey. Awards are granted to writers whose works have unique prestige value and are performed in media not surveyed by ASCAP.

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

NEW YORK — Harold Rome, composer of such Broadway shows as *Fanny, Pins and Needles*, and *I Can Get It For You Wholesale*, has been named this year's recipient of the ASCAP/Richard Rodgers Award for veteran composers or lyricists of the musical theatre; the award carries a \$5,000 prize. In other ASCAP news, writer Peter Stone has been appointed to the Popular Awards Panel, which determines the distribution of special monetary awards to ASCAP members . . . Sippie Wallace, the 86-year old blues singer, will be honored at the second annual Celebrate Austin Music Festival, held in that Texas city Apr. 19-21 . . . The International Consumer Goods Fair will take over Brno, Czechoslovakia, Apr. 17-23 . . . Patrick Shaughnessy, president of TM Communications, will address the Mass. Assoc. of Broadcasters, May 23, and the GA. Assoc. of Broadcasters, June 16, with his talk entitled "Actionplan for Success: Techniques to Maximize Profits" . . . The Four Tops have signed with Burnham-Callagan Assoc. for national press representation and public relations . . . Chill the champagne: PBS will celebrate Bach's 300th birthday with the airing of *The Well-Tempered Bach with Peter Ustinov*, Apr. 24 . . . Richard Gersh Assoc. has been retained as public relations counsel to the LeFrak Entertainment Company . . . "BAM Salutes the LA Spirit at A&S" is the lugubrious title for an Apr. 17 gala for the Brooklyn Academy of Music, America's oldest performing arts center; ticket info can be had from Kate Levin or Kim Konikow at (718) 636-4138 . . . The Midwest Film & Video Conference will roll into St. Paul, Minn., Apr. 26 & 27; call them at (612) 332-6493 for details . . . The Boston Symphony Orch.'s Tanglewood concert season, an annual New England summer highlight, has expanded to ten weeks this year: things get under way June 28 with Andre Watts and close Sept. 1 with Itzhak Perlman . . . New on the bookshelves: J. Randy Taraborrelli's *Diana*, all about the supreme Ms. Ross (Doubleday, \$29.95 cloth, \$14.95 paper), and Gary Giddins' *Rhythm-a-ning*, all about jazz in the '80s (Oxford U. Press, \$17.95) . . . St. Pauli Girl Beer has signed as the 1985 sponsor for the concert series produced in the N.Y. area by Monarch Entertainment Bureau and John Scher Presents Inc. . . .

## EXECUTIVES ON THE MOVE



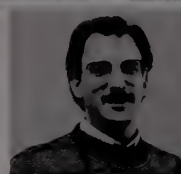
Green



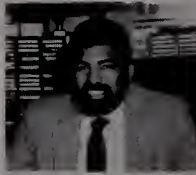
Robles



Gooding



Wexler



Buckley



Alden



Emmer



Marziotto

**Green Named** — Marsha Green has been promoted to the position of director of advertising for Atlantic Records, based at the company's New York headquarters. As director of advertising, Green oversees the operation of east-west advertising, Atlantic's in-house agency.

**Robles Named** — Aida Robles has been promoted to the position of manager of foreign royalties for Atlantic and Elektra Records, based in New York City. The announcement was made by Francine Wakschal, assistant vice president/foreign & mechanical royalties.

**Gooding Named** — Quincy Jones' Qwest Records has announced the appointment of Bob Gooding to the position of national promotion director. Gooding previously held posts at PolyGram Records, where he was national marketing director, urban music division; Warner Bros. Records, where he held the post of national promotion director, progressive music division; as well as a similar post at Arista Records.

**Wexler Named** — Mark Wexler has been named director of marketing and special projects by GRP Records co-presidents, Larry Rosen and Dave Grusin. Wexler was senior vice president of Mobile Fidelity Sound Labs in Los Angeles and has relocated to New York to assume his new position.

**A&R Expansion At Motown** — Steve Barri, Motown's vice president of A&R, has announced a major expansion of the label's A&R staff. Steve Buckley joins Motown in the post of director of A&R. Buckley, an industry veteran of 13 years, comes from Capitol Records. In his new position, Buckley will oversee the day-to-day operation of the department and its divisions, allowing Barri to concentrate on producing and studio work with the label's acts. Barri also announced the appointment of Sergio Munzibai as director of A&R, east coast. Munzibai joins Motown as head of its newly opened office in New York. Prior to his joining the label, he was music director of station WBLS in New York. In addition to the two new members of the staff, Barri also announced new positions for current Los Angeles based staffers. Eddie Lambert will be director of talent development, Benny Medina is director of talent acquisition, Brenda Boyce becomes director of A&R administration and Gail Pierson is named A&R coordinator.

**Alden Upped** — Rick Alden, a 13-year veteran of the music industry, has been promoted to the new position of northeast regional promotion/national special projects for Elektra/Asylum Records.

**Emmer Appointed** — Bob Emmer has been appointed as director, business affairs for MGM/UA (west coast). Emmer, who will be based at the MGM/UA Studios in Culver City, California, will report directly to Benton Levy, vice president, business affairs, in New York.

**Marziotto Promoted** — Joe Marziotto has been promoted to manager, field marketing, RCA, New York Branch. In his new position, Marziotto will be responsible for coordinating the sales efforts on behalf of RCA and A&M and associated labels as well as Arista product in the New York City, Long Island, Westchester and northern New Jersey markets.

**ASCAP Appoints lossa** — Lauren lossa has been named public relations coordinator for the American Society of Composers, Authors and Publishers, broadening her responsibilities to include editorship of the Society's publication, "ASCAP In Action," it was announced today by assistant to the president/director of public relations, Karen Sherry. As public relations coordinator, lossa will continue to participate in the varied activities of the public relations department.

### Busby Promoted At MCA

LOS ANGELES — MCA Records and Music Group has announced the promotion of Jheryl Busby to the newly created position of senior vice president, black music for MCA Records. In this new position, Busby will be responsible for all aspects of black music and jazz on MCA Records, including A&R, marketing and promotion.

Upon making the announcement MCA Records president Irving Azoff said, "Jheryl Busby's contribution to MCA's current success is unparalleled. His aggressiveness and instincts are the reasons for the success of black music at MCA for the first time in the company's history. Jheryl has achieved in a year and a half what those before could not accomplish in a decade."

Prior to this appointment, Busby served as vice president of black music for MCA. He joined the label from A&M where he was vice president of R&B promotion and marketing for three years. Prior to that,

he was with Casablanca Records for five years, serving as vice president, R&B for two years.



Jheryl Busby

# 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 COMMODORES                | 9 MAZE                   |
| 2 TOM PETTY                 | 10 GEORGE THOROGOOD      |
| 3 ERIC CLAPTON              | 11 U2                    |
| 4 <i>THE BREAKFAST CLUB</i> | 12 DeBARGE               |
| 5 TEARS FOR FEARS           | 13 SANTANA               |
| 6 LUTHER VANDROSS           | 14 JESSE JOHNSON'S REVUE |
| 7 THE POWER STATION         | 15 BILLY JOEL            |
| 8 HOWARD JONES              |                          |

### NORTHEAST 1.

- 1 COMMODORES
- 2 *THE BREAKFAST CLUB*
- 3 TEARS FOR FEARS
- 4 ERIC CLAPTON
- 5 U2
- 6 MAZE
- 7 LUTHER VANDROSS
- 8 TOM PETTY
- 9 THE POWER STATION
- 10 HOWARD JONES

### SOUTHEAST 2.

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

### BALTIMORE/WASHINGTON 3.

- 1 ERIC CLAPTON
- 2 *THE BREAKFAST CLUB*
- 3 GEORGE THOROGOOD
- 4 TEARS FOR FEARS
- 5 TOM PETTY
- 6 THE POWER STATION
- 7 HOWARD JONES
- 8 COMMODORES
- 9 MAZE
- 10 LUTHER VANDROSS

### WEST 4.

- 1 TOM PETTY
- 2 TEARS FOR FEARS
- 3 HOWARD JONES
- 4 COMMODORES
- 5 ERIC CLAPTON
- 6 *THE BREAKFAST CLUB*
- 7 THE POWER STATION
- 8 MAZE
- 9 LUTHER VANDROSS
- 10 BILLY JOEL

### MIDWEST 5.

- 1 TEARS FOR FEARS
- 2 *THE BREAKFAST CLUB*
- 3 LUTHER VANDROSS
- 4 COMMODORES
- 5 ERIC CLAPTON
- 6 U2
- 7 DeBARGE
- 8 TOM PETTY
- 9 MAZE
- 10 THE POWER STATION

### NORTH CENTRAL 6.

- 1 COMMODORES
- 2 ERIC CLAPTON
- 3 TOM PETTY
- 4 GEORGE THOROGOOD
- 5 U2
- 6 TEARS FOR FEARS
- 7 JESSE JOHNSON'S REVUE
- 8 LUTHER VANDROSS
- 9 VAN MORRISON
- 10 ACCEPT

### DENVER/PHOENIX 7.

- 1 TEARS FOR FEARS
- 2 COMMODORES
- 3 ERIC CLAPTON
- 4 *THE BREAKFAST CLUB*
- 5 THE POWER STATION
- 6 GEORGE THOROGOOD
- 7 SANTANA
- 8 LUTHER VANDROSS
- 9 ANIMOTION
- 10 TOM PETTY

### SOUTH CENTRAL 8.

- 1 *THE BREAKFAST CLUB*
- 2 BILLY JOEL
- 3 SANTANA
- 4 DeBARGE
- 5 ANIMOTION
- 6 TOM PETTY
- 7 THE POWER STATION
- 8 RAY CHARLES
- 9 COMMODORES
- 10 ERIC CLAPTON

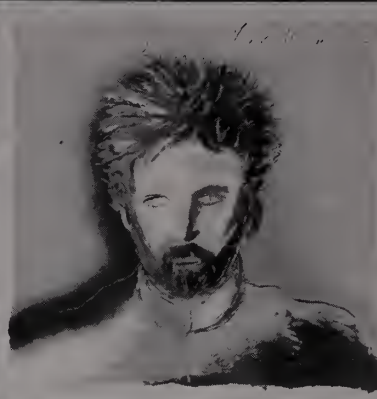
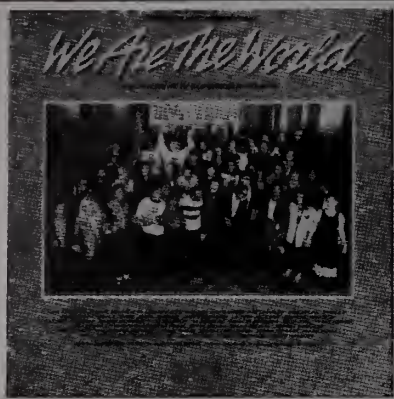
# TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On Chart	4/6
1 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	1	20
2 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	15.98	3	31
3 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	2	9
4 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	15.98	8	31
5 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	15.98	5	6
6 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	6	23
7 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	15.98	9	31
8 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	10	11
9 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	4	31
10 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	15.98	12	6
11 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	15.98	11	25
12 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	7	8
13 LUSH LIFE LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA	15.98	13	6
14 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	15.98	17	28
15 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	15.98	16	7
16 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	15.98	18	4
17 HEARTBEAT CITY THE CARS (Elektra 60296) WEA	15.98	14	31
18 BIG BAM BOOM DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	15.98	19	13
19 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	15.98	21	11
20 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	15.98	15	10
21 FACE VALUE PHIL COLLINS (Atlantic 16029-2) WEA	15.98	23	3
22 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	22	9
23 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	15.98	24	7
24 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	15.98	20	8
25 WHITE WINDS ANDREAS VOLLENWEIDER (CBS MK 39963) CBS	15.98	—	1
26 PERFECT STRANGERS DEEP PURPLE (Mercury 823 777-2) POL	15.98	27	2
27 WHEELS ARE TURNIN' REO SPEEDWAGON (Epic EK 39593) CBS	15.98	29	8
28 AMADEUS ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IND	15.98	26	11
29 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS VARIOUS ARTISTS (Motown 6120MD) MCA	15.98	30	16
30 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	15.98	25	31

# ALBUM RELEASES

**WE ARE THE WORLD — USA For Africa** — Columbia 40043 — Executive Producer: Ken Kragen — List: 12.98

Featuring both the huge single title track from USA For Africa and the Canadian contribution "Tears Are Not Enough" from Northern Lights, this LP which is truly international in scope also includes Bruce Springsteen's live "Trapped" Prince's soulful and touching "Tears In Your Eyes." Other solo artist highlights are Tina Turner's desperate "Total Control," Kenny Rogers' "A Little More Love" and the Pointer Sisters' upbeat "Just A Little Closer." Look for immediate record-breaking sales and extensive album cut radio play.



**VOX HUMANA — Kenny Loggins** — Columbia FC 39174 — Producer: K. Loggins — List: 8.98 — Bar Coded

"Vox Humana" is prime Loggins writing delivered in the artists' most dynamic musical offering in years. Loggins' unique blend of R&B and country rock comes into full flower on this LP. Abounding with dance tunes and melodic rockers, "Vox Humana" is Kenny Loggins at his artistic best, with well oiled vocals and charging rhythms. A plethora of CHR hits are sure to be culled from this album of superb Loggins material.

**THE POWER STATION — The Power Station** — Capitol 12380 — Producer: Bernard Edwards — List: 8.98 — Bar Coded

What started out as a one-time lark has turned into a full-fledged AOR and CHR burner with the success of The Power Station's first single "Some Like It Hot" and the follow-up cover of T. Rex's "Bang A Gong." With Tony Thompson keeping a steadily pounding back beat and Robert Palmer twisting often engaging melodies, The Power Station is one of the year's hottest debuts.



**DREAM INTO ACTION — Howard Jones** — Elektra 60390-1 — Producer: Rupert Hine — List: 8.98 — Bar Coded

Another amazing assemblage of pop gems from modern day one-man-band Howard Jones includes several potential CHR hits including the first single "Things Can Only Get Better." Featuring funky bass lines and rhythms and instantly likable melodies, Jones seems set for more of the success which broke him big last year.

**KATRINA AND THE WAVES — Katrina and The Waves** — Capitol 12400 — Producer: Katrina and The Waves — Pat Collier — List: 8.98 — Bar Coded

Finally The Waves get their U.S. break! Long a favorite import, this LP mixes music from the band's first two Attic LPs including such possible CHR/AOR breakers as "Walking On Sunshine," the original "Going Down To Liverpool" and "Do You Want Crying."

**RIGHT FROM THE HEART — Johnny Mathis** — Columbia FC 39601 — Producer: Denny Diante — List: 8.98 — Bar Coded

This album further displays why Johnny Mathis has endured for so long, as his velvety vocals are amply showcased on 10 tuneful mellow rock cuts.

**UP ON THE SUN — The Meat Puppets** — SST 039 — Producer: Spot — List: 8.98

Third album from these avant-western critic's favorites is a playful and sometimes demonic exercise in 'new' music.

**METAL FATIGUE — Allen Holdsworth with I.O.U.** — Enigma 72002-1 — Producer: Allen Holdsworth — List: 8.98

Legendary guitar virtuoso Holdsworth takes fusion guitar to a new level on his Enigma debut, from the tempestuous title track to the finely tuned "Home." A guitar player's guitar player.

**THE THOUGHT — The Thought** — MCA 5559 — Producer: Craig Leon — List: 8.98 — Bar Coded

Sixties psychedelic rock Dutch-style with The Thought. This Icon/MCA release also includes a wonderful cover of The Byrds' "Eight Miles High."

**FISHBONE — Fishbone** — Columbia 40032 — Producer: David Kahne — List: 8.98 — Bar Coded

An excellent debut from Fishbone which merges the energy of the Two Tone movement and The Untouchables with purer rock and R&B party influences. Expect immediate regional and college radio adds. Strong production from David Kahne.

**READ MY LIPS — Melba Moore** — Capitol 12382 — Producer: Keith Diamond-Paul Laurence-Richard James-Burgess — List: 8.98 — Bar Coded

Melba Moore gets a boost from modern arrangements and production on this latest LP with especially strong B/C and dance cut "Love Of A Lifetime" and the grooving "When You Love Me Like This" featuring Lillo Thomas.

**FIESTA — Screamin' Sirens** — Enigma 72003-1 — Producer: Michael Reid-Greg Humphrey-Brian Ahearn — List: 8.98

L.A.'s latest all-girl group is a more streetwise and chaotic group than past combos: good R&R with a sense of humor.

**TOO SHARP — Process And The Doo Rags** — Columbia BFC 40021 — Producer: Rick James — List: 8.98 — Bar Coded

Rick James as producer and writer gives a tremendous boost to this already talented group and makes this a highly successful album, probably destined for solid B/C success.

**STEPPIN' IN THE FUTURE — Exodus Supreme** — Exodus Supreme 1001 — Producer: Michael Nichols — Exodus Supreme — List: 8.98

Strong fusion of reggae riddims and R&B flavorings which, as always, seems on the verge of crossing over. Strong vocals and booming production.

**NIP DRIVERS—Nip Drivers** — Enigma 72014-1 — Producer: Ethan James — List: 8.98 — Bar Coded

**THE ANSWER — The Answer** — QL 1005 — Producer: Rob Burr — List: 8.98

**THE BEST OF HUDSON AND LANDRY Volume II** — Hudson and Landry — Dore 344 — Producer: Various — List 8.98

**SAFARI — Plunketts** — Noran 001 — Producers: Randy Farra, Dick McIlvery — List: 8.98

**THE BIG BOYS — The Big Boys** — Enigma 72028-1 — Producer: Spot — List 8.98 Bar Coded

**CRIMES IN MIND — Streets** — Atlantic 781246-1 — Producer: Beau Hill — List 8.98 — Bar Coded

**MADE IN NEW YORK — Tania Maria** — Manhattan 53000 — Producer: Eric Kressman — List: 8.98 — Bar Coded

**IMMEDIATE A'S & B'S/THE SINGLES COLLECTION/A COMPLEAT COLLECTION** — Compleat 672010-1 — Various Artists — Producers: Various — List: 10.98 — Bar Coded

**A SLICE OF HUMBLE PIE — Humble Pie** — Compleat 672009-1 — Producer: Humble Pie — List 8.98 — Bar Coded

**BIG PROMISE — Sue Fink** — Ladyslipper 201 — Producers: Diane Lindsay and Sue Fink — List 8.98

**THE SPIRIT IS FREE — Ronnie Gilbert** — Redwood 408 — Producers: Joanie Shoemaker and Jo-Lynne Worley — List 8.98



# SINGLE RELEASES

**ASHFORD & SIMPSON** (Capitol B-5468)

**Babies** (3:49) (Nick-O-Val Music Co. Inc./ASCAP) (N. Ashford) (Producers: N. Ashford, V. Simpson)

The incomparable songwriting duo of this veteran act has released yet another outstanding single from its smash "Solid" LP for Capitol. "Babies" is an easy, drowsy ballad that deals with a contrasting theme of unwanted pregnancy. Vocals by Nick Ashford and Valerie Simpson mesh in their characteristically smooth style, each with its own appeal, while a gentle synthesizer keeps the pace. B/C must-add. Possible CHR appeal.

**ASHFORD & SIMPSON**



**JULIAN LENNON** (Atlantic 7-89567)

**Say You're Wrong** (3:45) (Charisma Music-Chappel Music/ASCAP) (J. Lennon) (Producer: P. Ramone)

The third single from Lennon's hit debut LP, "Say You're Wrong" has a light salsa feel with a bouncy hook. A less ponderous mood is in evidence on this single than Lennon's first two, with a festive horn backup and strict percussion. Comparisons to early Beatles standards are unavoidable here, though Lennon's solo sound is distinctive and should push the tune into the top 10 on its own strength. A must-add for CHR.

**EVELYN "CHAMPAGNE" KING** (RCA JK-14048)

**Till Midnight** (3:59) (St. Winevelyn Music-Edge of Fluke Music-Outer Snake Music/ASCAP) (K. Carter, B. Gaitsch) (Producer: Hawk)

Rather downtempo in comparison to King's usual fare, "Till Midnight" is soft as cashmere and every bit as warm. The surprising sensitivity of this flowing ballad throws new light on King as a vocalist, casting off the singer's resounding "disco" image with a light acoustic guitar and faint harmonica backing. Understated and sensual, "Till Midnight" is B/C playlist refreshment.



**JOYCE KENNEDY** (A&M 2727)

**Didn't I Tell You** (3:55) (MCA Music, Inc./ASCAP; Music Corp. of America/BMI) (K. Forsey-S. Schiff-L. Forsey) (Producer: Keith Forsey)

This is a gritty and hard-edged song which takes off from the outset and never lets go. With her rangy, commanding and direct approach, Kennedy seems to have found just the right vocal style to match the relentless energy of the song itself. With so much going for it, "Didn't I Tell You" has tremendous promise for a healthy life on the B/C charts, and may cross over to CHR as well.

**WHODINI** (Jive/Arista 1-9331)

**Big Mouth** (3:00) (Zomba Productions) (Hutchins-Smith) (Producer: Larry Smith)

This pared-down version of the smash club 12" version has charm, wit and an irresistible dance beat which should propel it to strong radio adds.

**THE EMOTIONS** (Motown 1784MF)

**Miss Your Love** (4:14) (Wenkewa Music/ASCAP; Walkran Music/BMI) (Vaughn-Philpot) (Producers: Wayne and Wanda Vaughn)

With a style all its own, this versatile group has a dynamic and melodic cut here which features unique arrangements and rangy vocals. A promising B/C entry.

**DAVID ROSTAMO** (Sire 7-20019)

**Culture Vulture** (4:29) (Neo Beatnik-Compu Music/ASCAP) (Rostamo-Currell) (Producer: Christopher Currell-David Rostamo)

Rostamo's unique "neo beatnik" linguistics are here set over a thoroughly modern synth dance beat. Should find radio response on alternative radio and in the clubs.

**BELOUIS SOME** (Capitol B 5464)

**Imagination** (Tritec Music, Ltd.) (Some) (Producer: Steve Thompson-Michael Barbiero)

With a dour vocal a la Ric Ocasek and a theatrical sensibility, Belouis Some delivers a well produced and interesting debut with "Imagination."

**DOKKEN** (Elektra 7-69650)

**Alone Again** (4:20) (Julia's Music Inc.) (Dokken-Pilson) (Producer: Tom Werman)

This powerhouse heavy metal band here offers up a vibrant and effective ballad which is melodically and lyrically strong. Ripe for AOR.

**FRANCE JOLI** (Epic 34-04863)

**Does He Dance** (4:20) (Cheeky Kid Music-Pinless Music/BMI) (Neal-Ferguson) (Producer: George Duke)

France Joli offers a thoroughly satisfying vocal to this dynamic, trendy pop song, and the combination should prove highly successful at the CHR level.

**ERIC CARMEN** (Geffen 7-29032)

**I'm Through With Love** (3:58) (Safespace Music, Tamerlane Music/BMI) (E. Carmen) (Producer: B. Gaudio)

A smooth melodic ballad emotionally arranged with dramatic instrumentation and Carmen's heartfelt vocal. CHR certainty.

**JOANNA GARDNER** (Philly World 7-99656)

**Watching You** (3:59) (Philly World Music/BMI) (M. Horton, R. Broomfield) (Producers: M. Forte, D.R. Robinson)

"Watching You" is slick funk with heavy danceability. Gardner's vocal is fully charged. A BC/CHR add must.

**JOHNNY MATHIS** (Columbia 38-04856)

**Right From The Heart** (4:20) (American Broadcasting Music, Amadeus Music, April Music, Lady Of The Lake Music ASCAP) (E. Rose, K. Wakefield) (Producer: D. Diante)

A tuneful delivery from the legendary crooner, "Right From The Heart" is a romantic ballad from the ABC soap *Ryan's Hope*. Possible CHR.

**ALEX BROWN** (Mercury 880-694-7)

**(Come On) Shout** (3:34) (Welbeck Music Corp/Anidricks Music-ASCAP) (M. Sharron, G. Skardina) (Producer: Marti Sharron and Gary Skardina)

**EARL KLUGH** (Warner Bros. 7-29038)

**Just Pretend** (3:40) (Soda Fountain Music Inc.-ASCAP) (Earl Klugh) (Producer: Earl Klugh)

**INTRIGUE** (World Trade WT7-1000)

**FlyGirl** (3:50) (Believe Me Music, Silver Satin Music, Puff Publishing Co. and Captain Key Board Music BMI-ASCAP) (L. Burgess, S. Davenport) (Producer: A. George, F. McFarlane, L. Burgess)

**ARTIE "BLUES BOY" WHITE** (Ronn 101)

**What Pleases You Pleases Me** (3:26) (Su-Ma Publishing Co.-BMI) (B. Jones, P. Richmond) (Producer: Ernie Johnson)

**CURTIS HAIRSTON** (Pretty Pearl PP-0215-AA)

**I Want Your Lovin' (Just A Little Bit)** (3:55) (C. Hairston, G. Radford, R. Barretto Jr.) (Producer: G. Radford)

**B.E. TAYLOR GROUP** (Epic 34-04862)

**Reggae Rock N Roll** (4:04) (Miss Areal Music Co. — ASCAP) (R. Witkowski, J. Macre, B.E. Taylor) (Producer: R. Witkowski, J. Macre)

**ANGELA BOFILL** (Arista AS 1-9339)

**Who Knows You Better** (3:25) (Geyersongs — No Big Deal/BMI) (S. Geyer, G. Stockdale) (Producers: D. Frank, M. Murphy)

**E.Q.** (Atlantic 7-89577)

**Goodbye Love** (3:34) (Chappell Music—ASCAP) (S. Jeffries, S. Skaith) (Producers: A. Ertegün, G. Abbott, R. Mounsey)

**ROBIN GEORGE** (Bronze 7-99658)

**Heartline** (3:16) (Dejamus Inc.—ASCAP) (R. George) (Producer: John Ryan)

**KIM MITCHELL** (Bronze 7-99652)

**Go For A Soda** (3:25) (Mark Cain Music Inc.—ASCAP) (Mitchell, Dubois) (Producers: Kim Mitchell and Nick Blagona)

**NORMAN NARDINI & THE TIGERS** (CBS ZS4 04872)

**Loverman** (3:31) (Nardini Music/BMI) (N. Nardini) (Producer: K. Kinzel)

**GRANDMASTER FLASH** (Elektra 7-69643)

**Girls Love The Way He Spins** (4:18) (Grandmaster Flash Pub., Inc.-Grandpa Lou's Pub Co./ASCAP) (Christopher-Dukes-Glover) (Producers: Grandmaster Flash-Gavin Christopher)

# Cash Box Conducts First Regional Radio/ Retail Seminar

LOS ANGELES — A diverse group representing radio, retail, rack and record manufacturer executives gathered at the Marriott Marina Hotel in Fort Lauderdale for the first Cash Box Regional Radio/ Retail Seminar held on March 28. The seminar was conducted by Spence Berland, vice president, who outlined the publication's philosophy and direction. A slide presentation was made to

illustrate many of the editorial innovations and developments that have been recently implemented. Included in the presentation were explanations of such features as *The Winners Circle*, *Behind The Bullets*, *Job Mart*, *Programmers Picks* and the expanded review sections.

An in depth explanation of Cash Box's new chart methodology was also presented, exploring in detail the new station

reporting systems, and the change over from qualitative retail reports to quantitative reports.

Qualitative reports relate a fixed opinion of sales based on many variable and arbitrary factors while quantitative reports have no opinion and are simply exact piece counts of each record sold.

The purpose of the seminar is to provide a forum for open discussion on the ways

and means that Cash Box can be more responsive to the needs of the radio and retail industries. The Fort Lauderdale/ Miami gathering was the first of many to be held this year in various markets around the country. The next Cash Box Regional Radio/Retail Seminar is tentatively scheduled for Atlanta sometime in late May.



Pictured at the first Cash Box and Retail Seminar held March 28 at the Fort Lauderdale Marriott Hotel in Fort Lauderdale, Florida are: **Photo 1:** At the podium,

Spence Berland, vice president, Cash Box; **Photo 2:** Dave Jackowitz, Peaches; Jeff Shane, CBS; Richie Tardanico, CBS. **Photo 3:** Billy Hines, 4 Sight Records; George



Albert, president and publisher Cash Box; Vannis Lopez, 4 Sight Records. **Photo 4:** Margrett Ann Ronayne, Motown; Joni Siani, Y100; Richard Pachter, A&M; Richie

Tardanico, CBS. **Photo 5:** Jeff Shane, CBS; Mark Albert, vice president and general manager Cash Box. **Photo 6:** Burt Stein, Gold Mountain, George Albert, president



and publisher Cash Box. **Photo 7:** Richard Pachter, A&M; Jeff Shane, CBS; Margrett Ann Ronayne, Motown; Richie Tardanico, CBS; Joni Siani, Y100; Manny Sanchez,

Motown; J.G. Knapp, Musico. **Photo 8:** Manny Sanchez, Motown; Sandy Jackowitz, Dave Jackowitz, Peaches. **Photo 9:** Duke Ellington, WRBD; Liana Ycikson, Hot 105;



Billy Hines, 4 Sight Records; George Albert, president and publisher Cash Box; Vannis Lopez, 4 Sight Records. **Photo 10:** J. Williams, J.W.'s Records; Rubby Allen, Handleman; Spence Berland, vice president Cash Box. **Photo 11:** Keith Albert, research manager

Cash Box; Vannis Lopez, 4 Sight Records; **Photo 12:** George Albert president and publisher Cash Box; Guy Thibaut, Record Bar; David Baker, Record Bar; Joe Bucklew, MCA; Ron Harvey, Peaches.

## Music Retailers Define Their Role For The Future

by David Adelson

HOLLYWOOD, FLA. — "What should a record store be?" asked The Musicland Group's Jack Eugster to a packed opening business session at last week's NARM convention. "How many of us had the insight to fully recognize the changing business in our own stores?" he added. Eugster was echoing a theme brought forth by other speakers and spectators alike: What will the record store of the present be like in the future?

Several issues were brought to the forefront of what is considered a period of evolution and transition for the music merchant. The role of home and music video in the record store, the continuing erosion of the LP market by both the cassette and the Compact Disc and the constant bombardment of the retailer by new technologies — any of which could radically alter the consumer's buying habits — were all deemed issues of deep concern during the four-day conference.

"Our industry has changed in the past few years almost beyond recognition," said keynote speaker Gil Friesen (A&M Records). "The Compact Disc has truly come of age this year, as has home video.

making the movies and music videos to promote our records all that more accessible. What we're really doing, record companies and retailers alike, is finding new ways to give the customer what he or she wants."

One of the biggest topics at the conference was the fate of the LP. "Frankly, though it may still be around, the LP will not be that important in five years," said Musicland's Eugster. "Many of you would like to hear me advocate a rescue effort to forestall the early writeoff of the LP," he remarked. "To me, however, the LP's fate seems inevitable. Therefore, let's all work together to have an orderly withdrawal. Not too fast and not too slow. I think we can expect the CD to come into its own, helping to finish off the LP and perhaps eventually take on the cassette."

"We all have a stake in the natural and healthy winding down of the standard 12" disc," said RCA's president Robert Summer. "I think that can be accomplished without distorting the marketplace."

PolyGram's president Guenter Hensler remarked, "it will take about five years before Compact Disc will equal vinyl. In

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**A COMPOSER OF NOTE** — ASCAP assistant to the president/director of public relations Karen Sherry presented the ASCAP Golden Note Award to Stevie Wonder at the NARM Convention in Hollywood, Florida on March 30, 1985. The Golden Note is the highest honor given to an ASCAP member for outstanding achievement in the field of music.

## Cornyn To Retailers On The CD: "Eat Or Be Eaten"

by David Adelson

HOLLYWOOD, FLA. — The compact disc dominated the 27th NARM convention. Whether it was the topic of packaging, or the projected capabilities of the configuration in the future, there can be little doubt that the CD has come of age at NARM.

One of the most enlightening presentations of the four-day conference was Stan Cornyn's "Eat or Be Eaten — How New Record Forms Will Change Our Industry In The Next Decade For Better Or Worse." The video presentation to the opening business session focused on the future uses of the compact disc and the extensive experimentation and research involving the configuration.

The head of the new Record Group, a jointly-funded CD software development organization (funding comes from WCI and PolyGram Worldwide), urged retailers to embrace the configuration and its future. "I would prefer that this new product be our industry's, to bring new growth to an industry whose problem of real growth has not been solved by Prince, Michael Jackson, MTV and a marvelous 1984. These phenomena do not equal growth."

Among the new innovations and uses of the Compact Disc revealed in the video are: Talking CDs which would allow over 30 hours of spoken word in most any context. The talking CD was exemplified

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## Hensler Cites Stability Amid Rumors

by Rusty Cutchin

NEW YORK — Speaking from the president's panel at the NARM confab March 30, PolyGram chairman Guenter Hensler sought to curb speculation about the company's ongoing merger interests. "There are rumors flying around and I'd like to really lay these rumors and confusion to rest," Hensler told the assembled merchandisers. "Please accept my word that PolyGram has a long-term commitment to the U.S. market and will actually aggressively expand its presence here and try to gain market share and sales and all that. It is published . . . that (PolyGram parent company) Philips has been considering various proposals for potential partners to acquire a co-ownership in PolyGram, replacing Siemans, but in no way is Philips bowing out. Any such arrangement that is in the works or may be in the works will not only not diminish PolyGram's presence in the United States but actually expand it, because otherwise, why would it make sense for us to look for an American partner?"

Since the collapse last year of the planned merger between PolyGram and Warner Bros., speculation has centered around MCA as a potential U.S. partner for the Dutch-owned label. But a *Wall Street Journal* article of March 28 cited "industry sources familiar with the nego-

tiations" in reporting that a group of investors led by former Twentieth Century Fox CEO Alan J. Hirschfield were close to an agreement to purchase "a majority stake" in PolyGram.

According to the *Journal* report, Hirschfield's group would own 80 percent of the record concern in the U.S. and 50 percent of its overseas operations under terms of the proposed agreement. Although no details of the plan were cited in the story the *Journal* reported that Hirschfield was not expected to be involved in day-to-day management, but to install new executives with the goal of restructuring the label's U.S. operations and possibly entering a joint venture with another record distributor. Hirschfield was chief executive of Columbia Pictures Industries before it was acquired by Coca-Cola and has a long history of record company involvement. In the mid-1960s he negotiated the purchase of Atlantic Records for Warner and later oversaw Warner's entire record division. At Columbia Pictures, he helped form Arista with Clive Davis.

However, Hensler, speaking at NARM, seemed to shatter speculation concerning alternative distribution vehicles in the U.S. when he said, "In order to make sure there is no confusion, the other angle — the distribution side, which is really separate

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## NARM Quotables

"It used to be that radio was the only thing that sold music. Today, movies sell music, TV sells music, magazines sell music. About the only thing that doesn't sell music is stained glass windows and I hear Russ Solomon is working on that."

Gil Friesen  
A&M Records

"What about the LP? Frankly, though it may still be around, that configuration won't be very important in five years, dropping to as low as 10 percent of total business."

Jack Eugster  
The Musicland Group

"It will take around five years before Compact Disc will equal vinyl and in my view that's optimistic for vinyl."

Guenter Hensler  
PolyGram Records

"In the past, we took a lot of risks in a whole bunch of other areas that didn't make any sense and I think we'll just watch those marginal errors a lot closer now. But I think we're going to be a lot more aggressive artist-wise, which will benefit this business regardless of what configurations we're using."

Don Dempsey  
E/P/A

"From my view point, don't give up on anything yet folks."

Russ Solomon  
Tower Records



**QUINCY SPEAKS OUT** — In an impassioned speech to the NARM convention entitled, "Advice To A Dear Friend," Quincy Jones called for a closer working relationship between pop and black departments at the record labels. Claiming that music knows no color, Jones called on the industry to catch up with the listening audience and break down color barriers. In a letter sent to Cash Box, Jones expressed his distress over reports in a trade publication that stated that he called for the complete abolition of the black music departments. "This is a complete misrepresentation," Jones said.

## POINTS WEST

**WHAT'S IN A NAME** — If you have heard of them, you would remember their name. If you have heard their music on an album, you would remember their name. If you have seen their live show, you would remember their name. **Tupelo Chain Sex**. But, more than that, if you hear their latest Selma Records LP "Spot The Difference" or catch one of their vaudevillian live performances, you will remember the band because they are wild, funny, unique and just plain good. Yet, unlike many bands, Tupelo Chain Sex is not easily pigeon-holed. They are not country-punk or ska or American rock 'n' roll like so many current favorites. Lead vocalist **Limey Dave** says, "Basically, we draw our influences from living in the 20th century, circa 1985. If you look around you, on TV, in the newspapers,



Photo by Vera Anderson

**SPOT THE MEMBERS** — This is Tupelo Chain Sex. From (r to l) Stumak, Tupelo Joe, Gary Hurst, Willie Dred, Limey Dave and Don "Sugarcane" Harris (seated).

and other places the band has played regionally, "Spot The Difference" is in many ways the group's 'coming out' LP. Featuring typically raucous tunes made up of both red hot rock and soulful down home smoothness courtesy of legendary fiddle player **Don "Sugarcane" Harris**, (Mayali, Zappa), "Spot The Difference" is already making a big dent on the college and alternative radio charts. Commenting on the group's distinct theatrical sensibility, Limey Dave notes, "I think we are in the American tradition of vaudeville, though we're not really trying to resurrect it. I just think there is something in that kind of variety that really appeals to people — people want to be entertained." And, that is one thing that Tupelo Chain Sex does very well.

**SIGNINGS & RELEASES** — After signing with Stiff Records last month, **The Untouchables** have been jetted to the U.K. where they will record a new LP and do some live dates and hopefully create the regional groundswell that they worked from domestically ... Alligator recording artist **Lonnie Mack** has signed an exclusive booking agreement with Variety Artists out of Minneapolis. Mack's debut for Alligator "Strike Like Lightning" co-produced and featuring guest appearances by **Stevie Ray Vaughn** will be coming out soon ... booking agent **Chris Faville** has formed San Francisco's newest national booking agency Stateside Talent. Interested parties call (415) 883-8245 ... Exit Records (**Charlie Peacock**, **The Seventy-Sevens**, others) handled by Bill Graham Presents and distributed through A&M is set to enter the famed A&M lot in place of MCA-bound IRS. Though that agreement is still in the "t-crossing and i-dotting stage," the agreement is together. More word on that later ... the **Meat Puppets** latest "Up On The Sun" SST LP seems more airy and ultimately more cohesive than the band's past two efforts. Hopefully that will translate into a greater commercial response ... add Stevie Ray, the guitar hero has been made an Admiral of the Texas Navy by the state's Governor **Mark White**. The honor is awarded to Texas citizens who have made an outstanding contribution to the state. ... Island's **The Waterboys** are in the studio outside of London with **Mick Glossop** producing. Glossop is known for his work with **Van Morrison** ... add Island, **Tom Waits** has written and performed the music for *Streetwise*, nominated for Best Feature Documentary.

**WEST COAST JAZZ** — With the upcoming Queen Mary Jazz Festival almost underway and the traditionally exciting Playboy Jazz Fest set for June, the Monterey Jazz Fest has released its first artists: they include **Sarah Vaughan**, the **Modern Jazz Quartet**, **Joe Williams**, the **Dave Brubeck Quartet**, the **Toshiko Akiyoshi Jazz Orchestra** and many others ... add jazz, **Kenny Burrell** is in the midst of a weeklong stand at the Denver Fairmont Hotel April 10-16. Burrell is appearing with his trio ... P. W. recently caught **The Fents** at Hop Singh's, and the band is definitely pushing some outer limits with their unique brand of power jazz fusion. Newly added drummer **Moyes Lucas** is a jelling factor.

**CLOSE TO THE EDIT** — **Steven Spielberg's** latest film venture *Back to the Future* features **Michael Fox** as its guitar playing hero, and lately Fox has been getting some pointers from **Brooklyn Brats/GTI** master **Paul Hanson**. Hanson and The Brats also appear in the upcoming film ... Congrats to **Chrissie Hynde** and **Jim Kerr** who are the recent parents of a 7 pound 10 ounce baby girl born March 26. No name for the child as of presstime ... Chicago rocker **Jim Skafish** recently made a series of rare west coast appearances, among them, at the Music Machine on April 13 ... look for a new **Earle Mankey** EP and a **Tail Gators** disc from Tabb Rex soon.

peter holden

## NEW FACES TO WATCH

The heavy metal genre of rock music is already so rigidly defined and so strictly mapped out by bands that have gone before that there is little the newest metal band can do to alter it. But that is also the beauty of head-banging music. There is a guaranteed audience who loves the music. So, the goal is to do it with an inventive and distinctive image, and to do it so well that from the word go people know your name, your sound and your look.



**KING KOBRA**

After literally years laying the groundwork for modern heavy metal drumming, Carmine Appice knows all of that. As a result, you probably already know who King Kobra is. With the band's debut on Capitol "Ready To Strike" already creating a buzz—and a loud buzz — the single "Hunger" and its Pete Angelus produced video gaining widespread airplay, King Kobra is indeed striking at this moment. *Cash Box* recently spoke to Appice about the formation of King Kobra, which consists of Appice and four platinum blonde young rockers. "It was my idea for the band," he says. "I came up with the concept of the blonde hair, I found all the guys, came up with the name — so this is basically my baby." Though Los Angeles has been deemed the head-banging capitol of the world by many, Appice's young cohorts all come from out of town and were drawn to the City of Angels by its musical potential. "The bass player, Johnny Rod came in from St. Louis, one of the guitarists David Michael-Philips heard about an ad I had placed around town and he flew in from Phoenix to audition, the singer Mark Freeis from Michigan and Mick Sweda, the other guitarist is from Buffalo." Appice adds, "They're all new and they're all hungry!"

Essentially forming on the basis of Appice's track record and producer Spencer Proffer's credibility, the band initially recorded 27 cuts on Appice's own four-track studio, along with two

cuts from Proffer and one of his bands, Kick Axe. On the strength of those cuts King Kobra signed a deal with Capitol. Appice is quick to point out the need for a strong visual identity for any new band. "I don't think anyone is coming up with anything new musically ... the last thing that was really new was The Police. Everything else has just been a rehash. But what we can do that is new is present a new and exciting image. The guys are all good looking—they had to be—and they are also excellent musicians. "After playing with such seminal metal groups as Vanilla Fudge and Beck, Bogert and Appice, it seems the drummer would know his chops, and in listening to the speedy twin leads of Michael-Philips and Sweda it is clear these guys have them.

The band's black-red-gold color scheme from their hair to their onstage set-up has also lent itself to a striking video made by director Pete Angelus (*Van Halen's Jump*, *Hot for Teacher* and *Panama*) which is currently in new rotation on MTV. Appice adds, "I've graduated through lots of eras in the music business, and the current era is clearly one of the visual image. With King Kobra I've got a great group of guys who look good for the girls and who can play well — the whole thing. That's what I was going for, and that's what we've got!"

## Country/Gospel Acts Record Separate Famine Relief Projects

by Bill Fisher

NASHVILLE — Artists from the country and gospel fields recorded their support of the battle against starvation with two video and audio recording sessions recently. On Wednesday April 3, over 25 country performers gathered at The Soundshop Studio in Nashville to sing "One Big Family," a song written by Mike Reid, Troy Seals and Ronnie McDowell; in the early morning hours of the following day, gospel artists assembled at Bullet Recording Studios following Wednesday night's Dove Awards show to chorus "Do

Something Now," the song resulting from an initial idea of Sparrow Records artist Steve Camp. Both sessions were videotaped.

The idea for a country famine relief record was initiated, according to most reports, by Epic artist Ronnie McDowell, who arranged for over 25 artists to be present. Two solo lines were recorded by George Jones at Wednesday's session and the choruses recorded included the voices of Dobie Gray, Little Jimmy Dickens, Lane Brody, Karen Taylor-Good, Eddy Arnold, Roy Acuff, Faron Young, Jeannie C. Riley, Jerry Reed, Sonny James, Bobby Bare, members of the Jordanares, Porter Wagoner, Ronnie Robbins, Webb Pierce, Kathy Mattea, O.B. McClinton and Ray Sawyer, among others. The proceedings were produced by Buddy Killen of Tree International.

Details on the manufacture and marketing of the song were unavailable at press time: releases had yet to be obtained from the participating artists.

Gospel performers, including many (such as Sandi Patti and Amy Grant) fresh from their acceptance of 1985 Dove Awards, joined in a larger session just hours later to work on the "Do Something Now" project, which was produced by Studio Productions Inc. and Sparrow Records of Nashville, according to Sparrow senior vice-president Bill Hearn. Over



**SANDI PATTI** — After a triumphant night at the Dove Awards, she takes part in an historic recording.

(continued on page 32)



Cover Story

# Santana: Thriving Through Change

by Peter Holden

In a career which has spanned 16 years of some of the most tumultuous changes in rock music, some things in the music of Carlos Santana have stayed the same. The first is obviously superior musicianship. From the first blues infused Latino' rock workouts of the Mexican-born recording artist on his debut "Santana" and later the "Abraxas" LP to the more spiritually slanted material of "Love, Devotion, Surrender" to the state-of-the-art fusionistic "Zebop" and finally to the current smash LP "Beyond Appearances," Carlos Santana has managed to keep an amazingly high level of musicianship constant throughout his work.

The other things which have stayed consistent since Santana broke onto the scene in 1969 from the Haight-Asbury 'happenings' in San Francisco have been his label, Columbia Records, and a positiveness of spirit and profile that, though it has often been out of vogue, has always been from the heart and in step with his many fans. These threads have been woven into a unique tapestry over the years, and that tapestry is guitar player extraordinaire, composer and spiritual adventurer, Devadip Carlos Santana.

With the release of "Beyond Appearances" on Columbia, Santana and his band take yet another step, this time toward a more broad and indeed commercial audience. From the contemporary graphic design of its cover to the sensitive video of the single "Say It Again," to the overall slick production of the album's sound, "Beyond Appearances" is indeed a reaching out to a new and younger generation of Santana fans as well as to his longtime followers. In speaking with *Cash Box*, Santana commented, "We did try to make this album a bit more commercial in the

sense of trying to reach a wider age group of people. Unfortunately, the way things have been going these days in music, it has been hard for a lot of serious musicians to get their music across to the popular audience. In the past, there was a bridge -- what the best musicians were doing on their records was also what was most popular with the people. But that's not the way it is now. A lot of things I hear today are just kiddie pop, and so what happens when people try to play more serious type of music is that the kids can't relate to it because they haven't heard anything to prepare them for it."

While "Beyond Appearances" does have its share of classic Santana guitar leads, there also seems to be a greater emphasis on song composition and lead vocal presence through Greg Walker and Alex Ligertwood. Though some of the material on the LP was written by others, the bulk of "Beyond Appearances" was penned by the band with "Breakin' Out" written by David Sanchez, Walker and Ligertwood. And in keeping with the industry's latest high-profile tool, a video of "Say It Again" has been especially well received. Directed by David Hogan, the video makes uses of various Santana Family members in its gentle story line. Santana explains, "What happened with the video was that everybody involved had some really creative ideas and the director obviously had his own idea of where the video should go, but what was different was that we didn't write out any big dialogue, we did it very spontaneously. I wanted to bring out a tenderness in the way it looked at people, 'cause that's the way I relate to the things and people around me. It had to do with just seeing the beautiful side of everybody; even

(continued on page 36)



**IN THE STUDIO** — Carlos Santana, vocalist Greg Walker, producer Val Garay and guitarist/vocalist Alex Ligertwood gather input for Santana's latest Columbia disc "Beyond Appearances."

## EAST COASTINGS

**STYLE AND SUBSTANCE** — The land of female vocal-dom was filled with irony last week. It was a curious development indeed when, while **Madonna** was making a nationwide critically-acclaimed film debut, **Cyndi Lauper** was still cavorting with wrestlers around Madison Square Garden. Of course both events were major draws, with "Wrestlemania" relayed to major closed-circuit TV outlets, but it must have come as some sort of critical vindication to Madonna, who after being poorly characterized by most of the press and associated with "bimbo rock" has apparently turned in a fairly remarkable debut screen performance. Now *East Coastings* had not seen *Desperately Seeking Susan* at presstime but did have beaucoups of wrestler posters on its wall when it was growing up (in Texas, where men are men and



**GIRLS DO HAVE FUN** — Cyndi Lauper (right) and Wendi Richter, the professional wrestler Cyndi manages, shout their joy to the crowd after Richter reclaimed the World Wrestling Federation championship belt. She defeated Lelani Kai for the women's title.

bears are sometimes opponents; where main events are still two out of three falls and the heroes had names like **Fritz Von Erich**, **Cyclone Negro** and **Killer Karl Kox**). So Cyndi still gets EC's vote. This column predicted a year ago that Lauper was only in need of a couple of good writers to exploit her natural comic craziness into major multi-media stardom, and if she wants to promote figure-4 leg-locks and flying head scissors while Madonna has two singles in the Top 10, well, bully for her. Actually, it is this kind of individuality that won Lauper a *Ms. Magazine* "Woman of the Year" award and the cover of *Newsweek*, which accurately pointed out that the race for queen of rock boasts more than a two-woman (so to speak) field. So why are

Cyndi and Madonna capturing so much media attention? Well, beyond the obvious similarities of New York bases, fashion sense and big hits they offer those time-honored attractions: non-conformity and sex. And what, you ask, has all this to do with record sales? Well, nothing, if you believe the old adage that you're only as good as your last hit. But this is truly the age of diversification, and both women have broken serious ground in making major contributions to and beyond the record business, wherein they've both already made careers beyond the dreams of most artists. So the victories two weekends ago belonged to more than **Mr. T** and **Hulk Hogan**. Lauper, who will next show up on the soundtrack LP to **Stephen Spielberg**'s new production *Goonies*, and Madonna, who will no doubt see another left field single when somebody picks up the *Susan* soundtrack, continue striking blows for women in the ever-expanding entertainment business.

**AFRICAN TRANSFER** — The **Manhattan Transfer** will headline the International African Relief Concert in the United Nations Assembly Hall on April 26 to benefit drought relief programs in the African nations. Wives of ambassadors representing 39 African nations have organized as the United Nations African Mothers for the crisis and are presenting the New York City concert, which will also include performances by the **Guinea National Ballet Company** and the **National Dance Company of Nigeria**. According to Mrs. **Evelyn Garba**, chairwoman of the UNAMC and wife of the Nigerian ambassador to the UN, the Manhattan Transfer was chosen to perform because of their widespread worldwide popularity. **Tim Hauser**, who founded the Transfer 13 years ago in New York, said the group immediately accepted the African Mothers' request. "Music breaks down all language and cultural barriers," he said. "Our participation in the event signifies our support of programs to create long-term solutions to drought and desertification now facing the African continent. Not only will the concert raise funds for the effort, but it will draw continuing world media attention to the struggles of the African nations. We are honored to have been asked to be a part of the event." Garba hopes to raise several hundred thousand dollars for select relief programs.



**ROCK RADIO NY** — April 22 is the date for the Seventh Annual Rock Radio Awards to be presented at Jerry's Restaurant in New York. **DIR Broadcasting** will tape the proceedings for the two-hour national radio broadcast scheduled to run on more than 200 top stations over the Memorial Day Weekend (May 25-27). Already scheduled as presenters are **Billy Squier**, **Philip Bailey**, **John Waite**, **Weird Al Yankovic**, **Patty Smyth**, **John Taylor**, **Ratt** and **Martin Briley**. Potential winners have been nominated by program directors and on-air staff at more than 200 rock radio stations.

**GORRIE AND PARROT PALS** — Former *Average White Band* member Alan Gorrie turned up at the *Red Parrot* in New York to spin his latest single. Pictured (l-r): Kevin Burke, club DJ, Gorrie, Ray Smith, A&M Records promotions and David Lotz, *Red Parrot* publicist.

Nominees include: (Favorite female vocalist) **Pat Benatar**, **Chrissie Hynde-Kerr**, **Cyndi Lauper**, **Patty Smyth** and **Tina Turner**; (Favorite male vocalist) **Bryan Adams**, **David Bowie**, **Phil Collins**, **Prince**, **Bruce Springsteen** and **John Waite**; (Favorite group) **The Cars**, **Hall & Oates**, **Huey Lewis and the News**, **U-2** and **Van Halen**; (Favorite single/EP) "Drive"-the Cars, **The Honeydrippers**, "Time After Time"-Cyndi Lauper, "Dancing in the Dark"-Bruce Springsteen and "Jump"-Van Halen; (Favorite album) "Heartbeat City"-the Cars, "Sports"-Huey Lewis and the News, "Purple Rain"-Prince, "Born in the U.S.A."-Bruce Springsteen, "1984"-Van Halen and "90125"-Yes; (Favorite debut album) "Welcome to the Pleasure Dome"-**Frankie Goes to Hollywood**, "Giuffria," "Honeymoon Suite," "She's So Unusual"-Cyndi Lauper, "Valotte"-**Julian Lennon** and "Out of the Cellar"-Ratt; (favorite in-concert act) Genesis, Huey Lewis and the News, Prince, Bruce Springsteen, Van Halen, Yes and **Z.Z. Top** and (Favorite album-Hall of Fame) "Abbey Road"-**Beatles**, "Rubber Soul"-Beatles, "White Album"-Beatles, "L.A. Woman"-**Doors** and "Born To Run"-Bruce Springsteen.

rusty cutchin

## MOST ADDED



KEYN — Wichita, KS — Brooks/Brown  
H. Jones  
Shannon  
P. Bailey  
J. Shear

KDWB — Minneapolis — D. Anthony/  
D. Michaels — Asst. PD/MD  
Wham!  
Katrina And The Waves

BJ105 — Orlando — Casey/Wright  
Wham!  
E. Clapton  
K. Loggins  
Sade

WTYX — Jackson, MS — B. Crews  
Tears For Fears  
R. Springfield  
H. Faltermeyer  
G. Frey  
Frankie Goes To Hollywood

WABB — Mobile — Fram/Fuller  
Hall & Oates  
R. Springfield

K107 — Tulsa — H. Blain  
Sade  
Tears For Fears  
G. Frey  
J. Parr

KMJK — Portland — J. Barry/S. Nag-  
amura — MD  
Tears For Fears  
H. Faltermeyer

KNMQ — Albuquerque — Stucker/  
Rountree  
D. Ross  
REO Speedwagon  
Katrina And The Waves  
G. Frey  
Frankie Goes To Hollywood

KCPX — Salt Lake City — Aushum/Main  
M. Head  
R. Springfield  
H. Faltermeyer  
Katrina And The Waves  
Limahl

## THE JOB MART

On the east coast **WFTZ** in Worcester is looking for experienced news people for possible future openings. Send T&R to **Mike Yardley**, 19 Norwich Street, MA. 01608 EOE/MF . . . Boston's MOR formatted **WXXS-AM** is seeking two weekenders who can fill in during weekdays for vacationing air personalities. T&R to **Bob Bittner**, P. O. Box 128, Medford, MA 02155. EOE/MF . . . in San Antonio at **KXZL Glen Martin** is looking for a night jock and morning news person for the AOR formatted station. Send all T&R's to Glen Martin, KXZL Radio, 427 E. Ninth Street, San Antonio, TX 78215 . . . **WFMI-FM** Lexington's hot CHR, is looking for a mid-day personality. Applicant must have a big sounding voice and very strong production skills. Send T&R to **Charlie Fox**, 53 S. Main Street, Winchester, KY. 40391. EOE/MF . . . **WRVR** in Memphis needs a news director/anchorperson for this AM/FM combo. News person should have strong voice, management and writing skills are a must, send T&R to **Jim Robertson**, 5904 Ridgeway Pkwy., TN 39119 EOE/MF . . . top-rated CHR is looking for creative personalities. Must have medium to major market experience in radio broadcasting. T&R to **John Garry** P.O. Box 5944, Providence, RI. 02903 . . . down south **KFBM** has an opening for a personality-oriented and high energy afternoon drive talent. T&R to **Dave Delgado**, P.O. Box 3764, McAllen, TX 78501 . . . in California **KRE** is seeking full and part-timers for the urban crossover-formatted station. If interested contact PD **Jeff Harrison**, KRE, 601 Ashby Ave., Berkeley, CA 94710. No calls please EOE/MF . . . **WOWI** in Norfolk is seeking a morning drive personality. Females are encouraged to apply, also applicant must have medium to major market experience with excellent production skills. If this fits you send T&R to PD **Chris Turner**, WOWI 1010 Park Ave, Norfolk, Virginia 23504 . . . **KFI** in Los Angeles is building a talent pool for future openings for news and traffic. T&R to **David Blake** or **Steve La Beau**, ND and PD respectfully. **KFI** Radio, P.O. Box 76860, Los Angeles, CA 90005. EOE/MF . . . **WAMO** is looking for two full-time announcers with experience in on air broadcasting. Applicant should also have excellent production skills, the format is urban contemporary. T&R to **Allen Harrison** PD, 1500 Chamber of Congress, Pittsburgh, Penn 15215 . . . **KDKO** in Denver is presently in the market seeking a full-time news person. Must have 2-4 years of news gathering and writing skills. If interested send all tapes and resumes to **Jay Johnson** PD, KDKO 7880 E. Berry Place, Englewood, Colorado 80111 . . . **Eric St. James** at **WAAA** in North Carolina is looking for a mid-day personality, experience is needed along with good production skills. T&R to P.O. Box 11197, Winston/Salem, N. Carolina 27106 . . . **KMJM "Magic 108"** in St. Louis is currently accepting T&R for future openings. Must have experience on the air, no beginners. applicant should also possess excellent production skills. Send all T&R's to PD **Ron Atkins**, 532 DeBaliviere, St. Louis, MO. 63112 . . . **WILD-FM** in Boston is seeking a news production person with two years of experience in production. Send T&R to **Elroy Smith** PD, 90 Warren Street, Boston, MA. 02119 . . . **KDON** in Salinas is looking for a possible part-time jock for the station, must have at least one year of experience. T&R to **Kirk Cliett**, KDON P.O. Box 81460, Salinas, CA 93912 . . . **Z92** needs a production director. Must have extensive track experience and love AOR. T&R to **Bruce McGregor**, 11128 John Galt Bl., Omaha, NB. 68137 EOE/MF . . . **KQDS** in Duluth needs an AOR morning person, must be creative, entertaining and have good production skills. No beginners and no calls. T&R **Mike Heller**, P.O. Box 6167, Duluth, MN 55806 EOE/MF . . . warm and friendly air-personalities are needed for A/C format station in Winchester, T&R **WZZY**, P.O. Box 427, Winchester, Indiana 47394 . . . **WRSC** is still currently in the market for a good sports announcer. The salary is excellent and there are many benefits including the atmosphere of a beautiful college campus town. T&R to **Sid Levine**, WRSC, State College, PA. 16803. EOE/MF . . . **WORLD** in Orlando is seeking a 7-to-midnight jock with experience in radio. Along with experience, jock should have excellent production skills. Send T&R to **Jerry Young** PD, 2001 Mercy Drive, Orlando, FL. No calls please.

darryl lindsey

## STRONG ADDS

Axel F — H. Faltermeyer — MCA  
One Lonely Night — REO Speedwagon — Epic  
Smuggler's Blues — G. Frey — MCA  
Things Can Only Get Better — H. Jones — Elektra

## STATION ADDS

Q107 — Washington D.C. — A. Burns/M. Taten — MD  
H. Jones

Q106 — York — T. Shannon  
Simple Minds  
E. Clapton  
Sade  
REO Speedwagon

WMAR — Baltimore — R. Wimmer  
REO Speedwagon  
R. Springfield  
H. Jones  
J. Johnson  
Frankie Goes To Hollywood

WAVA — Washington D.C. — S. Rivers/  
G. Baxter  
REO Speedwagon  
R. Springfield  
Katrina And The Waves

WGTZ — Dayton — King/Robertson  
Sade  
REO Speedwagon  
Kool And The Gang  
R. Springfield  
Katrina And The Waves

Q102 — Cincinnati — J. Fox — OM/D.  
Allen — MD  
Animation  
Simple Minds  
B. Ocean  
D. Lee Roth

## POP PROGRAMMERS' PICK

Programmer **John Chommie** Station **KHTX** Market **Reno, NV**

Song: "Dancin"  
Artist: **Chris Isaak**  
Label: **Warner Brothers**

### Comments:

"The record has a good mass appeal, not only by age, but male/female as well. We tested the single over the weekend and got a good response for a new song by an unknown artist. The record makes a good spring add because it has a great summer sound."

## STATION PROFILE

Station: **WBLI**  
Market: **Long Island, N.Y.**  
P.D.: **Bill Terry**



WBLI/Long Island is a 10,000-watt FM radio station that has been successfully providing a Top 40/Adult Contemporary alternative to New York radio for its listeners throughout Nassau and Suffolk counties and the southern shoreline of Connecticut. On the air for 14 years, WBLI reports to *Cash Box* as well as *Radio & Records*, *Billboard*, *Hitmakers*, *FMQB* and *Street Pulse*.

According to PD Bill Terry, the Beck-Ross Communications-owned outlet "pays special attention to crossover contemporary hit/adult contemporary music which is researched at the retail level every week." For Terry, the most important music for his CHR/AC format are those records that are in the Top 10 CHR and AC charts and then pure CHR hits.

"We are trying to appeal to the 12 to 44-year-old during the daytime," he said, explaining that adult contemporary music is more prevalent than at night. "We want the 25 to 39 demographic in the evening so at night we program almost pure CHR."

A situation confronting Terry and operations manager Len Rothberg, naturally is competition from stronger signal stations down the expressway in Manhattan. Terry noted that part of WBLI's success is a very strong commitment to community involved services and affairs.

"Because the range of our music and our targeted audience is so wide," he explained, "our concerts and promotions have to be just as widely appealing." The station's commitment ranges from promoting walk-a-thons to raising money for charities like the March of Dimes and Easter Seals to on-air contests and giveaways to concert promotions and movie premieres; WBLI has an exclusive tie-in with Loews Corp., one of the biggest movie chains in that area. In addition, the station recently began a video countdown program on the local UHF television channel.



**JAGGER SPEAKS** — Mick Jagger gave 12 of his fans a rare opportunity last week to talk directly to him on a live national radio broadcast produced and syndicated by DIR broadcasting. Pictured (l-r) are: Tony King and Alvenia Bridges, associates of Mick Jagger; Richard Robinson, producer; Bob Meyrowitz, president DIR Broadcasting, Mark McEwen, WNEW-FM air personality and announcer for the program. Seated (l-r) are: Lisa Robinson, rock journalist and host of the program and Jagger.

## SMN Announces 1984 Revenues

LOS ANGELES — Satellite Music Network Inc. has announced a 122 percent increase in revenues for the year ended December 31, 1984, a net loss of the expectation of continued growth and a crossover to profitability in 1985.

Revenues for 1984 rose to \$6,213,489, well over double the \$2,798,187 reported for 1983. The net loss amounted to \$2,292,165 as compared to the prior year's loss of \$2,175,433. John Tyler Satellite's chairman, attributed the losses to the Company's planned heavy expenditures, "needed to achieve the profitability that now appears likely. Our progress has been gratifying in all areas."

Tyler noted that close to 150 affiliates had been added to the network over the

past 12 months, a better than 12-percent average increase. He pointed out that revenues from the sale of commercial time on the network to national advertisers had increased 282 percent in 1984, as a result of network growth and a professional marketing effort. Currently, Satellite is transmitting four formats — Country Coast-to-Coast, adult contemporary StarStation, Stardust traditional MOR, and Rock 'N' Hits CHR — to 476 affiliated radio stations across the country.

"We are successfully penetrating the major markets among the nation's more than 8,000 commercial radio stations — and that number is still growing via new FM licenses — because we offer programming that will reduce overhead and increase audience size," Tyler added.

## BC PROGRAMMERS' PICK

Programmer	Station	Market
Tony Quarterone	WRKS	New York

**Song:** "Gentle (Calling Your Name)"  
**Artist:** Frederick  
**Label:** Timetrax/Heat

**Comments:**

Frederick initially started as a midwest regional record. I was sent a copy of "Gentle" on a reel and I immediately popped it. The record wasn't being played in the New York market but because of the reputation that KISS-FM has in breaking hit material first, other stations have now jumped on it too! It debuted at 26 and moved up to 16, and from local reports it's top 15 in retail sales." Other picks that Quarterone mentioned were Mass Extension's "Happy Feet," and Alfie's "Star" from the original soundtrack "The Last Dragon."



**A CHICAGO TRIUMPH** — MCA recording group Triumph celebrated their appearance at the Rosemont Horizon in Chicago as the kickoff date to their five month headline tour of the U.S. and Canada. Pictured backstage (l-r) are: Rik Emmett, Triumph; Lee Arnold, program director WLLZ/Detroit; Mike Levine, Triumph; Bill Evans, music director WLUP/Chicago; Kevin Carroll, midwest regional promotion manager, MCA records; Kneeling: Gil Moore, Triumph.

## AIRPLAY

**CHANGES** — Ron Shannon, vice president and general manager of **WWCK-FM/WGMZ** in Flint, Michigan has been appointed president and chief operating officer at **Signal Media** of Arkansas . . . **Rasa Kaye**, formerly news director at **WEZB**, New Orleans, has been appointed new director at **WLTW-FM** in New York City. **WLTW** is a **Viacom** station . . . **Michael J. Hilber** has been promoted to vice president, director of sales for **Trans World Broadcasting** . . . **McGavern Guild** had promoted **Denton Holmes** to vice president/regional manager of McGavern Guild Radio in Seattle and **Dennis Dalton**, vice president/regional manager of the company's San Francisco operation . . . In addition, the company has added **Lln Galliani**, account executive in San Francisco; **Vincent Turco**, account executive in



**DOORS PREMEIRE** — Dennis Andersen, program director of **KRQX AM**, Dallas/Fort Worth (l) joined Ray Manzarek of the *Doors* at a world premiere of the *Doors* new video in Dallas.

New York; **Will Scuttle**, account executive in Los Angeles; **Linda Musikln**, account executive in Chicago and **Mark Masepohl**, account executive in Houston . . . **Hillier, Newmark, Wechsle and Howard** officially opened its Minneapolis office. Heading up the new office is **Paddy O'Brien** who steps up from account executive to regional manager . . . In addition the company has announced the appointment of **Lynn Kite** as account executive in Chicago. The New York office has added **Thom Moran** and **Frank Ferrante** as account executives. The company has also added to its list of represented stations, **KRTR** in Honolulu; **KWNZ-FM** in Reno, Nevada and **WJIZ-FM** in Albany, Georgia . . . **Major Market Radio** has added **KRIX-FM**, Brownsville, Texas; **WZZP-FM**, South Bend, Indiana and **WTOD/WKLR** in Toledo, Ohio . . . **WGCL** in Cleveland recently kicked off its new morning show with **Jay Michael Wilson, JoAnne Hart, Greg Brinda, Dave Baron and Sharon Taylor** handling all the chores . . . March 31 marked Canada's first live, nationwide, satellite countdown of the country's hits. **Russ McCloud** of **CHUM** is the host . . . **Bill Kamal** has been tapped as the networks meteorologist for **Mutual Radio** . . . **Rod Davis** has joined the morning team of **WMAG** in High Point, N.C. . . . And Omaha's first ever man/woman morning team took to the air April 1 on **WOW AM and FM**. **George Woods** and **Cathie Fife** have teamed up to give Omaha a wake up call.

**LEGAL NEWS** — **Westwood One, Inc.** and the Domestic Television and Video Programming Division of **Paramount Pictures Corporation** have entered into an agreement by which Paramount will cease using the phrase "Off The Record" in Paramount's syndicated television program "Solid Gold," and Westwood One will dismiss its lawsuit against Paramount for infringement of its registered service mark "Off The Record," which is the title of Westwood One's internationally-broadcast radio features and specials hosted by **Mary Turner**. Paramount denies any fault or liability in connection with its use of the "Off The Record" segment on "Solid Gold." The agreement calls for each of the parties to bear their own costs and expenses. Both parties said they were pleased that the dispute could be settled without the additional costs and expense of further litigation.

**RADIO MOBILIZES** — **WYNY** Radio in New York is contributing \$16,000 to African famine relief and the listeners are responsible. For four days — **WYNY** morning man, **Dan Daniel** played a line from the record, "We Are The World," once every hour during his program. Listeners were asked to call in and identify the artist singing the particular line. For each of the lines correctly identified by a listener, **WYNY** would donate another \$1,000 to the fund. During the four days, 16 listeners made correct identifications, so the management of **WYNY** is making a check in the amount of \$16,000 to "USA For Africa." The 16 callers received **WYNY** T-shirts and the station's thanks.

**WHIPS IN PHILLY** — **610 WIP-FM** in Philadelphia has introduced a new early evening format called "WIP-M" to air Monday through Friday, 6-9 p.m.. The show will be hosted by **WIP** radio personality **Bill Webber**. The show will focus on entertainment offerings and leisure activities in the Philadelphia area and in Atlantic City. According to program director **Mikel Herrington**, "WIP-M" is different than anything else on the air in Philadelphia. "For the first time in his market, there will be an entertainment information source right here on 610 WIP," said Herrington. "We want to be the station that people turn to to hear about what's happening on the stage and behind the scenes in area movie houses, theatres, clubs and casinos."

**TUCSON HAS EARS** — **Bruce Fohr**, president of **FMR Associates, Inc.**, and **Bill McMahon**, of Seattle-based **AM Strategies**, have formed a new programming research consultancy called **EARS Strategies and Implementation**. The new firm's services will be centered on the **Electronic Attitude Research System (EARS)** research methodology created and developed by **FMR**. "Bruce and I have been working together on **EARS** studies for common clients for more than two years," said McMahon, who previously managed **KIRO**, Seattle and **KSDO**, San Diego. "Our clients felt our work together was synergistic and encouraged us to merge our resources and talents. That is what this partnership represents. Bill's management experience and consulting work with **Bonneville, Gannett** and others adds a clarifying dimension to every study, and allows us to provide a follow-up implementation service that insures our clients' success."



**ROCK, ROLL REMEMBER, REUNITE** — Thanks to the **United Stations Radio Network's** "Dick Clark's Rock Roll Remember," **Carl Gardner** of the **Coasters** and **Joey Dee** of **Joey Dee and the Starlighters** had a surprise reunion. Pictured (l-r) are: **Carl Gardner**, **Ed Salamon**, executive vice president/programming and **Joey Dee**.

MOST ADDED SINGLES

- 1. DO YOU WANNA GET AWAY — Shannon — Mirage/Emergency
2. FREAK-A-RISTIC — Atlantic Starr — A&M
3. CAN'T STOP — Rick James — Gordy/Motown
4. THROUGH THE FIRE — Chaka Khan — Warner Bros.
5. BABY COME AND GET IT — Pointer Sisters — Planet/RCA

RETAIL BREAKOUTS

- 1. LOST IN LOVE — NEW EDITION — MCA
2. YOU GIVE GOOD LOVE — WHITNEY HOUSTON — ARISTA
3. MY LOVE IS TRUE (TRULY FOR YOU) — THE TEMPTATIONS — GORDY/MOTOWN
4. I FOUND MY BABY — THE GAP BAND — TOTAL EXPERIENCE/RCA
5. INTO THE NIGHT — B.B. KING — MCA
6. READ MY LIPS — MELBA MOORE — CAPITOL
7. MEETING IN THE LADIES ROOM — KLYMAXX — CONSTELLATION/MCA
8. STEP BY STEP — JEFF LORBER featuring AUDREY WHEELER — ARISTA

BLACK RADIO HIGHLIGHTS

V103-FM — ATLANTA — SCOTTY ANDREWS, PD
HOTS: J. Johnson, R. James, W. Felder, A. O'Neal, Midnight Star, Mary Jane Girls, Shalamar, New Edition, Madonna, Sade, Al Jarreau, L. Vandross, USA For Africa, G. Benson, DeBarge.
WY103-FM — ATLANTA — LARRY TINSLEY, PD
WV103-FM — BALTIMORE — KEITH NEWMAN, PD
WV103-FM — BALTIMORE — MARK WILLIAMS, MD
WV103-FM — BIRMINGHAM — DON JANUARY, PD
WV103-FM — BIRMINGHAM — MYCHAEL STARR, MD
WV103-FM — BOSTON — ELROY SMITH, PD — #1 — TINA TURNER
WV103-FM — BUFFALO — JEFF GRANT, PD — #1 — FREDERICK
WV103-FM — CHARLESTON — DON KENDRICKS, PD — #1 — USA FOR AFRICA
WV103-FM — CHARLOTTE — WALLACE COLEMAN, PD
WV103-FM — CHARLOTTE — MIKE ROSSI, MD — #1 — W. FELDER
WV103-FM — CHICAGO, LEE MICHAELS, PD — #1 — TINA TURNER
WV103-FM — CHICAGO — GRAHAM ARMSTRONG, PD
WV103-FM — CINCINNATI — SID KENNEDY, MD
WV103-FM — CLEVELAND — DEAN DEAN, PD — #1 — RUN D.M.C.
WV103-FM — DALLAS — TERRY AVERY MD — #1 — L. VANDROSS

WDAO — DAYTON — LANKFORD STEPHENS — #1 — W. FELDER
HOTS: J. Johnson, Frederick, Maze, Dazz Band, The Manhattans, S.O.S. Band, P. LaBelle, Al Jarreau, G. Knight & The Pips, Gap Band, DeBarge, S. Arrington, L. Vandross, M. Moore, Midnight Star, Shalamar, Sade, B.B. King, Kool & The Gang, Third World.
KDKO — DENVER — JAY JOHNSON — PD — #1 — L. VANDROSS
HOTS: J. Johnson, E. Wilde, W. Felder, N.M. Walden, G. Knight & The Pips, J. Burton, Commodores, S.O.S. Band, Maze, Midnight Star, Mary Jane Girls, Whispers, DeBarge, The Manhattans, A. O'Neal, Dazz Band, Prince, USA For Africa, P. LaBelle, Sade.
WQMG — GREENSBORO — DOC FOSTER, PD
HOTS: L. Vandross, Sade, J. Johnson, Midnight, Maze, D. Sanborn, New Edition, Shalamar, Mary Jane Girls, The Manhattans, P. LaBelle, R. Ayers, Commodores, A. O'Neal, W. Felder, USA For Africa, G. Knight & The Pips, Kool & The Gang, DeBarge, Dazz Band.
KJLH "102.3" — LOS ANGELES — DOUG GILMOUR, MD — #1 — USA FOR AFRICA
HOTS: L. Vandross, J. Johnson, Mary Jane Girls, DeBarge, Sade, D. Ross, Wham!, T. Turner, P. LaBelle, Kool & The Gang, U.T.F.O., B.B. King, W. Felder, J. Lorber, A. O'Neal, Commodores, Maze, Dazz Band, W. Houston, Foreigner, Midnight Star, Klymaxx.
KGFJ — LOS ANGELES — KEVIN FLEMING, PD & MD
HOTS: W. Felder, Whispers, J. Johnson, Sade, L. Vandross, B.B. King, DeBarge, Klymaxx, Maze, USA For Africa, A. O'Neal, Gap Band, Mary Jane Girls, S. Arrington, Dazz Band, P. LaBelle, J. Burton, Kool & The Gang, W. Houston, The Manhattans.
WDIA — MEMPHIS — BOBBY O'JAY
HOTS: Run D.M.C., Kool & The Gang, The Manhattans, A. O'Neal, New Edition, Sade, Mary Jane Girls, J. Burton, DeBarge, Maze, USA For Africa, J. Johnson, G. Benson, New Jersey Mass Choir, Commodores, Gap Band, W. Felder, Legacy, B.B. King, M. Moore.
WLUM-FM — MILWAUKEE — SUSIE AUSTIN, PD
HOTS: P. Collins, USA For Africa, REO Speedwagon, J. Johnson, DeBarge, P. LaBelle, B. Joel, L. Vandross, G. Frey, W. Felder, Kool & The Gang.
WRKS "KISS FM" — NEW YORK — TONY QUARTERTONE, PD — #1 — USA FOR AFRICA
HOTS: New Jersey Mass Choir, J. Lorber, H. Faltermeyer, L. Vandross, Commodores, Hall & Oates, D. Ross, W. Felder, DeBarge, J. Burton, Mary Jane Girls, Deodato, The Temptations, W. Houston, J. Johnson, Ready For The World, Sade, Intrigue, S. Easton, Run D.M.C.
WVLD-FM — NEW ORLEANS — DELL SPENCER — #1 — L. VANDROSS
HOTS: Maze, Mary Jane Girls, P. LaBelle, The Temptations, Commodores, Whispers, W. Felder, G. Knight & The Pips, The Manhattans, E. Wilde, DeBarge, A. O'Neal, Dazz Band, Sade, J. Burton, A. Faltermeyer, Midnight Star, New Jersey Mass Choir, Shalamar, G. Benson, New Edition, T. Houston.
WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — COMMODORES
HOTS: P. LaBelle, Maze, W. Felder, Shalamar, L. Vandross, Sade, DeBarge, A. O'Neal, Mary Jane Girls, J. Lorber, J. Burton, Al Stewart, Frederick, Kool & The Gang, J. Johnson, Midnight Star, USA For Africa, New Edition, Run D.M.C., The Manhattans.
KHYS-FM — PORT ARTHUR — DOUG DAVIS, MD — #1 — COMMODORES
HOTS: W. Felder, B.B. King, P. LaBelle, J. Gill, L. Vandross, The Manhattans, T. Turner, A. O'Neal, J. Johnson, J. Burton, Maze, Midnight Star, DeBarge, Sade, Wham!, Pointer Sisters, Mary Jane Girls, Whispers, Dazz Band, G. Knight & The Pips.
KUKQ — PHOENIX — JAY STONE, PD — #1 — R. SHANTE
HOTS: USA For Africa, W. Houston, Opus Ten, Run D.M.C., Robey, A. O'Neal, Sade, New Edition, S.O.S. Band, Wham!, J. Johnson, Maze, Mary Jane Girls, Atlantic Starr, Ready For The World, Prince, Con Funk Shun, DeBarge, Kool & The Gang, N.M. Walden.
WVLE — RALEIGH — DOC HOLLIDAE, PD
HOTS: A. O'Neal, Sade, J. Gill, H. Altermeyer, DeBarge, Run D.M.C., The Manhattans, New Edition, Mary Jane Girls, T. Houston, Prince, J. Burton, Shalamar, Madonna, Midnight Star.
WVPLZ — RICHMOND — HARDY JAY LANG, PD — #1 — W. FELDER
HOTS: USA For Africa, Maze, L. Vandross, W. Houston, K. Blow, Madonna, Run D.M.C., J. Johnson, R. Ayers, S. Bostic, Gap Band, Sade, H. Faltermeyer.
XHRM-FM — SAN DIEGO — DUFF LINDSEY — #1 — J. JOHNSON
HOTS: Maze, Sade, DeBarge, Dazz Band, L. Vandross, Gap Band, Mary Jane Girls, Commodores, W. Felder, S.O.S. Band, Midnight Star, The Manhattans, P. LaBelle, S. Bostic, Kool & The Gang, USA For Africa, J. Burton, The Reddings, New Edition, J. Lorber.
KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — TINA TURNER
HOTS: J. Johnson, M. Moore, Commodores, Con Funk Shun, L. Vandross, R. Robbins, Whispers, Kool & The Gang, Prince, Gap, Maze, J. Burton, G. Knight & The Pips, Midnight Star, Mary Jane Girls, The Manhattans, DeBarge, A. O'Neal, Madonna, Shalamar.
KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — J. JOHNSON
HOTS: Maze, J. Burton, DeBarge, Run D.M.C., Mary Jane Girls, Al Jarreau, B.B. King, The Manhattans, E. Wilde, New Edition, Midnight Star, Madonna, Sade, D. Hartman, A. O'Neal, The Temptations, P. Collins, The Gap Band, USA For Africa, Klymaxx.



## THE RHYTHM SECTION

**EMOTIONAL RESCUE** — After a one-year, one album stint with Chicago's Red Label Records, the **Emotions** have landed at Motown with another great record. Last year's effort, "Sincerely," produced by the group's new guiding light, veteran music man **Lee Young, Sr.**, was a respectable return from the shadows the Hutchinson sisters found themselves in after their successful CBS stint turned sour in the late '70s. But "Sincerely" spawned only minor hit singles. Now, however, the ladies have landed at Motown for their follow-up effort under the banner of Young's Straight Life Productions, and perhaps the new label will be able to provide the promotional push necessary to put the group back on top. It's a good product they have to work with. The same set of quality producers who contributed to "Sincerely" are back with the new record, "If I Only Knew," and from this corner, anyway, the record appears to have several potential hits.

Highlighting the LP is side two's "Shine Your Love On Me," which utilizes some now-mandatory '80s production tricks to give the tune a hot dance appeal while retaining the Emotions' naturally sweet harmonies. Two of the LP's best cuts close out side one, the alternately smooth and sultry "Just A Girl In Love" and the harmonically unique ballad title tune "If I Only Knew Then (What I Know Now)." Leading off side one is another strong cut, "Supernatural."

According to Motown, despite the close relationship between Red Label and Straight Life Productions, the Emotions and Young, Sr. were not happy with the distribution arrangements for the Chicago label. The feeling is that this hurt the LP's chances at retail and radio resulting in the LP's disappointing performance despite its overall quality. Motown's distribution arrangements suit Young, Sr. a little better, and the label held a natural attraction for the producer, whose son is Motown's vice president of legal affairs.

So this new family affair may work in the Emotions' favor, to the delight of thousands of fans who remember the strength of their Earth, Wind & Fire-directed material of the mid '70s. Sisters **Sheila Hutchinson** and **Wanda Vaughan**, who with her husband Wayne produced two of the LP's cuts, have been joined by **Adrienne Harris**, and their text-book harmonies have not suffered a bit in the process. "If I Only Knew" contains some of the group's strongest material since they last collaborated with EWF on "Boogie Wonderland." After two complete careers, with Stax and CBS, the Emotions may be with the best label to keep their inherently sophisticated and refined sound on course.

**DOO WOP FOR AFRICA** — Many of the best-known vocal groups of the '50s and '60s have mounted their own African relief effort. A song called "Don't Let Them Starve," which addresses the point directly, has been written by **Arthur Crier**. The recording, to take place April 25 will feature members of the **Drifters**, the **Tokens**, the **Five Satins**, the **Marvellettes**, the **Chiffons**, the **Belmonts** and other groups associated with the doo wop period.



**CHICO AND THE MAN** — Motown Records recently announced the signing of an exclusive songwriter/artist pact with **Chico DeBarge**, youngest member of the talented family from **Grand Rapids, Michigan**. Pictured in the photo are (l-r): **Jay Lasker**, president of Motown Records and the **Motown Music Group** and **DeBarge**. First album scheduled under the new pact is due in September.

## DANCE ACTION

**REAL MUSIC** — Considering how hip-hop and rap music dominated the street scene in '84, it's almost remarkable how strong some of 1985's releases have been in terms of music. Two records which stand to make it to top ten lists at year's end are currently storming the re-mix charts, one from an outstanding duo just exploding on the pop scene, and the other from a super-group from which we are not likely to hear again. **Go West's** "We Close Our Eyes" is one of the best mergings of the English rock style with American sophisti-funk. The group, comprised of **Peter Cox** and **Richard Drummie** utilize a host of session players under the direction of producer **Gary Stevenson**, and the sound these collaborators create is awesome, to use an overworked but justified phrase. Augmented by the latest **Godley and Creme** video, these two are receiving a massive push from Chrysalis and their pop acceptance is a foregone conclusion. But it is a sound made to order for itchy feet.



**CLEANING UP NEW YORK, CLEANING OUT McDONALDS** — The **Fat Boys** and **Ronald McDonald** teamed up recently for a poster benefitting the "We Care About New York" campaign. Promotional consideration included several burgers and fries. Pictured are (l-r): **Fat Boys Damon "Kool Rock-ski" Wimbley** and **Buffy "Human Beat Box" Robinson**, **Ronald McDonald**, **Sutra** artist and campaign spokesman **Chad** and **Fat Boy Mark "Prince Markie Dee" Morales**.

A band whose players need no introduction is the **Power Station**. This one-project-only-thank-you group, made up of **John** and **Andy Taylor**, **Robert Palmer**, **Tony Thompson** and **Bernard Edward** have presumably gotten their funk off their collective chests, which would be a shame for listeners everywhere. Their current single, "Some Like It Hot" is raw funk energy at its best, performed by veterans who know the idiom through and through, particularly **Palmer** and **Chic's** **Thompson** and **Edwards**, who produced. It's another encouraging

sign of the melding of black and white artists on to each others' charts. Of course, the dance scene has always been receptive, indeed dependent, on these cross-rhythms, but their intermingling is now such a matter-of-fact occurrence that there seems to be more strong music in the clubs than at any time since disco's heyday. **GOOD GIRL RITA** — **Rita Marley's** new 12-inch is out. Called "Good Girls Culture," the song is already a smash in Jamaica in 7-inch form, according to **Shanachie Records**, **Rita's** label. The new extended dance mix features an American-styled rap designed to deliver "an inspirational message in cadences American teenagers will find familiar." The song is based on an early **Bob Marley** hit.

rusty cutchin

## TOP 75 ALBUMS

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

		Weeks On Chart	Weeks On 4/6 Chart
1	<b>NIGHTSHIFT</b> COMMODORES (Motown 6124 ML)	1	10
2	<b>PRIVATE DANCER</b> ★■ TINA TURNER (Capitol ST-12330)	2	44
3	<b>SOLID</b> ASHFORD & SIMPSON (Capitol ST-12366)	3	24
4	<b>STARCHILD</b> TEENA MARIE (Epic FE 39528)	4	19
5	<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	5	19
6	<b>BEVERLY HILLS COP</b> □ ORIGINAL SOUNDTRACK (MCA-5547)	6	12
7	<b>DIAMOND LIFE</b> SADE (Portrait/CBS 39581)	9	8
8	<b>NEW EDITION</b> ■ (MCA 5515)	7	27
9	<b>CAN'T STOP THE LOVE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	14	5
10	<b>SWEEP AWAY</b> ★□ DIANA ROSS (RCA AFL 1-5009)	8	31
11	<b>TRULY FOR YOU</b> THE TEMPTATIONS (Gordy/Motown 6119 GS)	11	28
12	<b>KING OF ROCK</b> RUN D.M.C. (Profile PRO-1205)	10	10
13	<b>GAP BAND VI</b> THE GAP BAND (Total Experience/RCA TEL8-5705)	12	23
14	<b>RHYTHM OF THE NIGHT</b> DeBARGE (Gordy/Motown 6123GL)	21	4
15	<b>ONLY FOR YOU</b> MARY JANE GIRLS (Gordy/Motown 6092GL)	18	6
16	<b>SO GOOD</b> THE WHISPERS (Solar/Elektra 60382-1)	16	21
17	<b>SECRETS</b> WILTON FELDER (MCA 5510)	19	8
18	<b>PLANETARY INVASION</b> □ MIDNIGHT STAR (Solar/Elektra 9 60384-1)	13	18
19	<b>JESSE JOHNSON'S REVUE</b> (A&M SP 6-5024)	22	4
20	<b>THE NIGHT I FELL IN LOVE</b> LUTHER VANDROSS (Epic FE 39882)	33	3
21	<b>SUDDENLY</b> ★■ BILLY OCEAN (Jive/Arista JL8-8213)	20	42
22	<b>CHINESE WALL</b> PHILIP BAILEY (Columbia BFC 39542)	15	23
23	<b>PURPLE RAIN</b> ★■ PRINCE AND THE NEW POWER GENERATION (Warner Bros. 25110-1)	17	34
24	<b>LIFE</b> GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	27	4
25	<b>BREAK OUT</b> ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)	26	14
26	<b>LIKE A VIRGIN</b> ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	24	13
27	<b>MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529)	28	15
28	<b>EUGENE WILDE</b> (Philly World/Atlantic 7 90239-1)	25	18
29	<b>CAN'T SLOW DOWN</b> ★■ LIONEL RICHIE (Motown 6059 ML)	30	75
30	<b>MAKE IT BIG</b> ★■ WHAM! (Columbia FC 39595)	29	13
31	<b>WHITNEY HOUSTON</b> (Arista AL8-8212)	36	5
32	<b>ESCAPE</b> □ WHODINI (Arista JL 8-8251)	31	24
33	<b>20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	32	12
34	<b>FAT BOYS</b> (Sutra SUS 1015)	23	21
35	<b>DON'T STOP</b> ★□ JEFFREY OSBORNE (A&M SP 5017)	34	26
36	<b>THE WOMAN IN RED</b> ■ ORIGINAL SOUNDTRACK (Motown 6108 ML)	35	10
37	<b>I FEEL FOR YOU</b> ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	37	21
38	<b>JUKEBOX</b> DAZZ BAND (Motown 6117 ML)	38	25
39	<b>TOMMY BOY GREATEST BEATS</b> VARIOUS ARTISTS (Tommy Boy TBLP 1005)	39	6
40	<b>JENNY BURTON</b> (Arista 7-81238-1)	40	6
41	<b>THEY SAID IT COULDN'T BE DONE</b> GRANDMASTER FLASH (Elektra 960389-1)	41	5
42	<b>RAIN FOREST</b> PAUL HARDCASTLE (Profile PRO-1206)	46	4
43	<b>JUST FOR YOU</b> GWEN GUTHRIE (Island/Atlantic 90252-1)	47	4
44	<b>STEP BY STEP</b> JEFF LORBER (Arista AL8-8269)	51	3
45	<b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 9 25150-1)	43	10
46	<b>TOO HOT TO STOP</b> THE MANHATTANS (Columbia FC 39277)	52	2
47	<b>ICE CREAM CASTLES</b> ■ THE TIME (Warner Bros. 9 25109-1)	42	34
48	<b>INTO THE NIGHT</b> VARIOUS ARTIST SOUNDTRACK (MCA 5561)	53	3
49	<b>THE LAST DRAGON</b> ORIGINAL SOUNDTRACK (Motown 6128ML)	58	2
50	<b>BIG BAM BOOM</b> ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309)	44	21
51	<b>CHEMISTRY</b> JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	48	6
52	<b>DANCIN' IN THE KEY OF LIFE</b> STEVE ARRINGTON (Atlantic 81245-1)	—	1
53	<b>A PRIVATE HEAVEN</b> □ SHEENA EASTON (EMI America ST-17132)	45	6
54	<b>ALEXANDER O'NEAL</b> (Tabu/CBS FZ 39331)	—	1
55	<b>FINDER OF LOST LOVES</b> DIONNE WARWICK (Arista AL8-8263)	54	8
56	<b>HEART BREAK</b> SHALAMAR (Solar/Elektra 9 60385-1)	55	19
57	<b>READ MY LIPS</b> MELBA MOORE (Capitol ST 12382)	—	1
58	<b>HIGH CRIME</b> AL JARREAU (Warner Bros. 9 25106-1)	49	22
59	<b>JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu/CBS FZ 39332)	59	33
60	<b>EGO TRIP</b> KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	50	31
61	<b>FINESE</b> GLENN JONES (RCA AFL 1-8036)	56	24
62	<b>QUALIFYING HEAT</b> THELMA HOUSTON (MCA 5527)	57	16
63	<b>CAPTURED</b> ROCKWELL (Motown 6122ML)	60	5
64	<b>PENNY</b> PENNY FORD (Total Experience/RCA TEL 8-5704)	63	9
65	<b>BROADWAY'S CLOSER TO SUNSET BLVD.</b> ISLEY, JASPER, ISLEY (CBS Associated FZ 39873)	65	19
66	<b>THE GLAMOROUS LIFE</b> □ SHEILA E. (Warner Bros. 1-2517)	62	47
67	<b>YOU, ME AND HE</b> MTUME (Epic FE 39473)	64	33
68	<b>CLASSIC MASTER</b> RONNIE LAWS (Capitol ST-12375)	61	10
69	<b>CENTPEDE</b> REBBIE JACKSON (Columbia BFC 39238)	66	27
70	<b>APPRECIATE</b> ALICIA MYERS (MCA 5485)	67	33
71	<b>JERMAINE JACKSON</b> ★□ (Arista AL8-8203)	68	48
72	<b>MADONNA</b> ★■ (Sire/Warner Bros. 9 23867-1)	72	81
73	<b>IN THE DARK</b> ROY AYERS (Columbia FC 38991)	69	10
74	<b>RUN D.M.C.</b> □ (Profile PRO-1202)	73	99
75	<b>CONTACT</b> DREAMBOY (Owest/Warner Bros. 9 25163-1)	74	24

# TOP 100 BLACK CONTEMPORARY SINGLES

April 13, 1985

• Indicates Highest Debut

	Weeks On 4/6 Chart	
1 NIGHTSHIFT		
2 (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU		
3 RHYTHM OF THE NIGHT		
4 'TIL MY BABY COMES HOME		
5 BE YOUR MAN		
6 BACK IN STRIDE		
7 MISSING YOU		
8 IN MY HOUSE		
9 TONIGHT		
10 NEW ATTITUDE		
11 WE ARE THE WORLD		
12 SMOOTH OPERATOR		
13 CARELESS WHISPER		
14 HEARTBEAT		
15 INNOCENT		
16 MY TIME		
17 YOU SEND ME		
18 FRESH		
19 SCIENTIFIC LOVE		
20 BAD HABIT		
21 SOME KINDA LOVER		
22 LOST IN LOVE		
23 PRIVATE DANCER		
24 KING OF ROCK		
25 OUTTA THE WORLD		
26 MR. TELEPHONE MAN		
27 NEUTRON DANCE		
28 MY GIRL LOVES ME		
29 YOU GIVE GOOD LOVE		
30 INTO THE NIGHT		
31 I FOUND MY BABY		
32 THE MEN ALL PAUSE		
33 RAINBOWS		
34 HALF CRAZY		

	Weeks On 4/6 Chart	
35 MY LOVE IS TRUE (TRULY FOR YOU)		
36 EASY LOVER		
37 BRING BACK YOUR LOVE		
38 READ MY LIPS		
39 I JUST WANNA HANG AROUND		
40 RAGING WATERS		
41 STEP BY STEP		
42 (I GUESS) IT MUST BE LOVE		
43 MEETING IN THE LADIES ROOM		
44 COLD TEARS		
45 WHERE DID OUR LOVE GO		
46 TREAT HER LIKE A LADY		
47 FEEL FO REAL		
48 FREAK-A-RISTIC		
49 LOVE'S CALLING		
50 DO YOU WANNA GET AWAY		
51 NOT TOO YOUNG (TO FALL IN LOVE)		
52 ROCK ME TONIGHT		
53 CAN'T STOP		
54 BELIEVE IN THE BEAT		
55 GENTLE (CALLING YOUR NAME)		
56 SUDDENLY		
57 STOMP AND SHOUT		
58 ELECTRIC LADY		
59 DO YOU WANT IT RIGHT NOW		
60 I'M STILL		
61 LOVE & HAPPINESS		
62 BEHIND THE MASK		
63 DON'T WASTE THE NIGHT		
64 THIEF IN THE NIGHT		
65 FLY GIRL		
66 YOU'RE SO ROMANTIC		
67 AXEL F		

	Weeks On 4/6 Chart	
68 FALLING FOR YOUR LOVE		
69 FRIENDS		
70 LET'S GO TOGETHER		
71 OH YEAH!		
72 SENSE OF PURPOSE		
73 JAMMIN'		
74 THIS IS MY NIGHT		
75 TAKE ME WITH U		
76 EVERYTHING SHE WANTS		
77 I WANT TO KNOW WHAT LOVE IS		
78 GIMME, GIMME, GIMME		
79 BIG MOUTH		
80 LET'S GIVE A LITTLE MORE THIS TIME		
81 POO POO LA LA		
82 THROUGH THE FIRE		
83 BABY COME AND GET IT		
84 SETTLE DOWN		
85 WE NEED LOVE		
86 MATERIAL GIRL		
87 SOME THINGS ARE BETTER LEFT UNSAID		
88 I WANT YOUR LOVIN' (JUST A LITTLE BIT)		
89 MY BABY LOVES ME		
90 DON'T BE SO SHY		
91 WEEKEND GIRL		
92 SUGAR WALLS		
93 MOOVIN' & GROOVIN'		
94 GIRLS ON MY MIND		
95 GOTTA GET YOU HOME TONIGHT		
96 MISLED		
97 METHOD OF MODERN LOVE		
98 BASKETBALL		
99 THE BORDERLINES		
100 BEEF A FREAK		

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

Axel F (Famous/ASCAP)	89	Friends (RCA Musica/Gipsy—BMU)	69	Method of Modern Love (Hot-Cha/Unichappel—BMI)	97	Scientific Love (Hip Trip/Midstar—BMI)	19
Baby Comes (Dyad/Eisaman/Hen-Ai/Kings Road—BMI)	83	Fresh (Delightful Ltd.—BMI)	18	Misled (Delightful—ASCAP)	96	Sense of Purpose (Worlers—ASCAP)	72
Back In Stride (Amazment—BMI)	6	Gentle (New Trend—BMI)	55	Missing You (Brookman—ASCAP)	7	Settle Down (Bush Burnin'/Johnnie Mae—ASCAP—BMI)	84
Bad Habit	20	Gimme, Gimme (Gratitude Sky—ASCAP/Bellboy/Polo Grounds—BMI)	78	Moovin' & Groovin' (Island/2-Kid—BMI)	26	Sign of the Times (Flash-O-Matic—ASCAP)	41
Basketball (Neutral Gray/MoFunk/Original JB/Moko Jumbi—ASCAP/BMI)	98	Girls On My (Fired Up/Sign of the Twins—ASCAP)	94	Mr. Telephone Man (Raydiola—ASCAP)	5	Smooth Operator (Adm./St. John (MCPS)	12
Beep A Freak (Temp Co.—BMI)	100	Gotta Get You (Philly World/Great Alps—BMI)	95	My Baby (Not listed)	89	Some Kinda (Hip Trip/Midstar—BMI)	21
Behind The Mask (Colgems-ASCAP/Mijac/Adm. by Warner-Tamerlane)	62	Half Crazy (De Creed—BMI/Large Jar—ASCAP)	34	My Girl (Hiptrip/Lakiva/Irving/Dark Idol—BMI)	28	Some Things (Hip Trip/Midstar—BMI)	21
Believe In The Beat (Watch Hill/Unichappel—BMI)	54	Heartbeat (Jobete/Dazzberry Jam/J. Regg—ASCAP)	14	My Love (Jobete/Tail Temptations—ASCAP/Stone Diamond/Ahamay/Dajoye/Ensign—BMI)	35	Some Things (Hot Cha/Unichappel—BMI)	87
Big Mouth (Zomba Enterprises)	79	I Found (Temp Co.—BMI)	31	My Love (Jobete/Tail Temptations—ASCAP/Stone Diamond/Ahamay/Dajoye/Ensign—BMI)	35	Step By Step (Kuzuy/Anita Pointer/Just A Lawyer—BMI)	41
Bring Back Your Love (Richer/Chappel/Richer—ASCAP)	37	I Just Wanna (WB Music/Gravity Raincoat adm. by WB Music/Unicity/No Pain Go Gain/Joh-Dan/Aldente—ASCAP)	39	My Time (Bubs—ASCAP/Ljesrika—BMI/Shakeji—ASCAP)	16	Stomp & Shout (Stone City—ASCAP)	67
Be Your Man (Crazy People/Almo—ASCAP)	5	(I Guess) It Must Be Love (Flyte Tyne Tunes—ASCAP)	42	Neutron Dance (Off Backstreet/Streamline Modern/Unicity, Inc./BMI—ASCAP)	27	Suddenly (Zomba/Willesden)	73
Can't Stop (Stone City Adm. by National League—ASCAP)	53	I'm Still (We/Fernclyff—BMI)	68	New Attitude (Unicity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP—BMI)	10	Sugar Walls (Tionna—ASCAP)	92
Careless Whisper (Chappel—ASCAP)	13	In My (Stone City—ASCAP Adm. Jay Warner)	8	Nightshift (Walter Orange—ASCAP/Tuneworks/Right-song/Franne Golde—BMI)	1	Take Me (Controversy—ASCAP)	75
Cold Tears (Not Listed)	44	Into The Night (MCA—ASCAP)	30	No Matter (ABKCO/Ashtray—BMI)	2	'Til My Baby (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA)	4
Don't Be (Warner/Tamerlane—BMI)	90	Innocent (Flyte Tyne Tunes/Avant Garde—ASCAP)	15	Not Too Young (Philesto/Ensign—BMI)	51	The Borderlines (WB/Zubaidah—ASCAP)	99
Don't Waste (National League/Chappel/Richer—ASCAP)	63	I Want Your (Scorpio-Rose/Wilrad/Struggle—ASCAP)	88	Out of Control (MCA—ASCAP)	10	Thief in the (Mycenae—ASCAP)	64
Do You (Emergency/Jobete/Green Star—ASCAP)	50	I Want (Sommerest Songs/Evan Songs Ltd.—ASCAP)	77	Outta The World (Nick-O-Va—ASCAP)	25	The Men All Pause (Spectrum VII—ASCAP)	32
Do You Want It (Virgin—ASCAP)	61	Keep Me (Philly World—BMI)	85	Oh Yeah! (Fosterfrees Adm. by Shankman, de Blasio—BMI/Bleunig/Pal Dog—ASCAP)	71	This Is My (CBS Songs/Science Lab—ASCAP)	74
Electric Lady (Not Listed)	72	King of Rock (Protoons/Rush-Groove—ASCAP)	24	Poo Poo (Roy Ayers Ubiquity—ASCAP)	81	Through (Dyad/Foster Freeze/Nerpub/Tom John—BMI)	82
Easy Lover (Sir & Trini/Phil Collins/Pun Music/New East—ASCAP)	36	Jammin' (April/Midnight Magnet—ASCAP)	73	Private Dancer (Straitjacket/Almo Music—ASCAP)	23	Tonight (Ready For The World—BMI)	9
Everything (Mormon Leahy/U.K./Chappel—ASCAP)	76	Let's Give A Little More (Not Listed)	80	Raging Waters (Aljarreau/Garden Rake/Welbeck/Nanacub—ASCAP)	40	Treat Her (Jobete/Tail Temptations—ASCAP)	46
Falling For You (Chappel/Richer—ASCAP/Unichappel/Mr. Dapper—BMI)	68	Let's Go (Dyad—BMI)	70	Rainbows	33	We Are The World (Mijac—BMI/Brockman—ASCAP)	11
Fly Girl (Believe Me Music/Silver Strain Music/Puff/Capt. Key Board—BMI—ASCAP)	65	Lost in Love (Colgems/EMI Music—ASCAP)	22	Read My Lips (Bob Montgomery/Cross Keys—ASCAP)	38	We Need (Presembre—ASCAP/Philly World—BMI)	85
Feel (Konglather—BMI/Motor/Cheyenne—ASCAP)	47	Love & Happiness (Irving/AI Greene—BMI)	61	Rhythm (Edition Sunset (Adm. by Arista)—ASCAP)	3	Weekend (Flyte Time Tunes/Avant Garde—ASCAP)	91
Freak-A-Ristic (Almo/Jodaway—ASCAP)	48	Love's Calling (Hombre Del Mundo—ASCAP)	49	Rock Me Tonight (Stone Jam/Burnin' Bush—ASCAP)	52	Where Did (Artee Three/Charlton Singles—BMI)	45
		Material Girl (Minong—BMI)	86			You Give Good (Not Listed)	29
		Meeting in the (Hit Trip/Midstar—BMI)	43			You Send (ABKCO—BMI)	17
						You're So (Blackwood/Til Dawn/F.M.—BMI)	66

# TOP 75 12" SINGLES

		Weeks On 4/6 Chart		Weeks On 4/6 Chart		Weeks On 4/6 Chart		
1	RHYTHM OF THE NIGHT/QUEEN OF MY HEART/6:45 & 3:30	7 4	26	SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION)/SOME LIKE IT HOT (7" MIX) — THE HEAT IS ON (INSTRUMENTAL)	41 3	50	SECOND NATURE (EXTENDED & DUB VERSION)/7:14 & 6:42	45 5
2	MATERIAL GIRL/PREPENDER (EXTENDED DANCE REMIX)/6:06 & 4:28	2 8	27	WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX & LP VERSION)/5:55 & 3:46	30 5	51	MY TIME (EXTENDED & INSTRUMENTAL VERSION)/5:10	51 3
3	NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09	1 9	28	SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)/4:10 & 4:20	21 5	52	GLADYS KNIGHT & THE PIPS (Columbia 44-05161) PUTTING THE NIGHT ON HOLD (Single & Coliseum Mix)/3:31 & 7:21	58 2
4	WE ARE THE WORLD	11 3	29	SUGAR WALLS (RED & DANCE MIX)/5:26 & 7:01	20 12	53	LOVERGIRL (DANCE MIX & INSTRUMENTAL)/5:53 & 6:10	39 25
5	BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)/7:05 & 4:25	5 8	30	MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS/8:04 & 3:37	43 4	54	BELIEVE IN THE BEAT (SPECIAL DANCE REMIX & INSTRUMENTAL VERSION)	54 3
6	IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16	6 8	31	PLEASE DON'T GO (DUB & EXTENDED VERSION)/6:17 & 6:46	40 4	55	MIDNIGHT MAN (EXTENDED & INSTRUMENTAL VERSION)/7:00 & 6:00	— 1
7	OBSESSION (SPECIAL DUB & DANCE REMIX)/5:30 & 6:00	8 6	32	STEP BY STEP (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07	32 5	56	CAN YOU FEEL IT (LP & INSTRUMENTAL VERSION)/6:38 & 6:01	48 5
8	DON'T YOU (FORGET ABOUT ME)/6:32	15 4	33	FRESH (REMIX & DANCE MIX)/5:45 & 6:30	47 2	57	WELCOME TO THE PLEASUREDOME/GET IT ON (BANG A GONG)/HAPPI HII/RELAX (TREVOR HORN REMIX)/9:42	— 1
9	CARELESS WHISPER (EXTENDED & INSTRUMENTAL VERSION)/6:20 & 4:52	9 5	34	POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40	34 5	58	ONE NIGHT IN BANGKOK/5:00	48 5
10	NIGHTSHIFT (CLUB MIX)/7:02 & 7:12	22 3	35	THE HEAT IS ON (DANCE & DUB VERSION)/5:40 & 2:39	35 4	59	BIG MOUTH (BEAT BOX MIX)/5:07 & 3:00	— 1
11	BAD HABITS/LET'S GET BACK TO LOVE (LONG & LP VERSION)/5:32 & 4:51	10 8	36	MY GIRL LOVES ME/6:50	36 5	60	AXEL F/LIKE EDDIE DID (BEVERLY HILLS VERSION)	— 1
12	JUST ANOTHER NIGHT (ALBUM & EDITED VERSION)/5:13 & 4:39	12 8	37	DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40	37 5	61	SCIENTIFIC LOVE/6:16	55 7
13	ROXANNE'S REVENGE (VOCAL & MIX)/4:52	3 12	38	THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCHIT) (BLEEPED & UNCENSORED VERSION)/4:39 & 4:56	19 10	62	MISLED (REMIX)/3:59 & 5:35	49 7
14	EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)/6:18 & 5:04	4 10	39	BOY/BOOK OF LOVE (EXTENDED & DUB VERSION)/5:00 & 4:26	27 8	63	SMALLTOWN BOY/9:00	59 18
15	TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)/7:37 & 5:30	18 7	40	YO' LITTLE BROTHER (DUB MIX)/5:21	29 19	64	LOOK OUT WEEKEND (INSTRUMENTAL & VOCAL)/6:30 & 6:12	61 5
16	TONIGHT/4:56	13 7	41	THIS IS MY NIGHT/CAUGHT IN THE ACT (EXTENDED VERSION)/6:11 & 3:47	31 10	65	EROTIC CITY/LET'S GO CRAZY/7:24 & 7:35	85 30
17	THE MEN ALL PAUSE (VOCAL & DUB)/7:10 & 7:08	14 18	42	FOREVER (CLUB, RADIO & INSTRUMENTAL MIX)/7:11, 4:54 & 4:56	42 4	66	RAIN FOREST/5:12	68 18
18	PRIVATE DANCER/CITY LIMITS/7:16 & 2:56	24 23	43	RELAX (LONG & EDIT VERSION & INSTRUMENTAL)/7:20, 3:56 & 4:24	33 10	67	HOW SOON IS NOW?	52 4
19	I WANT TO KNOW WHAT LOVE IS/JESUS IS RIGHT ON TIME/5:25 & 7:13	10 5	44	THINGS CAN ONLY GET BETTER/3:59	53 3	68	FREAKS COME OUT AT NIGHT (INSTRUMENTAL LP & INSTRUMENTAL VERSION)/4:45	67 9
20	ROXANNE, ROXANNE/5:09	17 17	45	OUTTA THE WORLD (DUB VERSION & LP VERSION)/6:16 & 6:05	38 8	69	SIGN OF THE TIMES/LARRY'S DANCE THEME (VOCAL, EDIT & INSTRUMENTAL VERSION)/6:05, 4:24 & 3:16	57 5
21	EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12	44 3	46	DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/6:07 & 4:57	— 1	70	THE WORD IS OUT (DUB SHORT & EXTENDED)/7:04, 6:30 & 6:52	70 13
22	ONE NIGHT IN BANGKOK/4:05 & 3:14	28 8	47	WHY?/CADILLAC CAR (EXTENDED VERSION)/7:45 & 7:55	— 1	71	REQUEST LINE/6:46	80 19
23	INNOCENT (LP & INSTRUMENTAL VERSION)/10:34 & 9:54	26 5	48	QUEEN OF ROX/5:17	56 2	72	LIKE A VIRGIN/6:07	71 21
24	THE BIRD/MY DRAWERS (REMIX & LP VERSION)/8:25 & 3:42	23 8	49	ZIE ZIE WON'T DANCE (DUB & REMIX)/5:10 & 5:50	50 3	73	NEUTRON DANCE/4:59	66 17
25	BACK IN STRIDE/JOY AND PAIN (EXTENDED & SINGLE VERSION)/7:02 & 4:10	25 8				74	HANG ON TO YOUR LOVE/6:00	64 13
	MAZE featuring FRANKIE BEVERLY (Capitol V-8626)					75	THE BORDERLINES (SPECIAL REMIX DUB)/6:52 & 7:57	74 13

## 12" REVIEWS

**DOUBLE ENTENTE** (Columbia 44-05177)  
New Dance (4:45) (Publisher: not listed) (Producer: Randy "King" Jackson)  
More interesting rock/funk blendings from the innovative Elyse Schiller and Chuck Fuller. Groove is slower, almost bluesy, but mood is just right for hot club late night spins.

**CAROL COOPER** (Profile 7068-B)  
Tunnel Of Love (Protoons, Inc./Fast Radio/ASCAP) (Producer: Guy Ruvolo)  
Disco elements that still work because of a strong melody and confident performance by Cooper. Could be another surprise smash for the boys from Profile.

**PHIL COLLINS** (Atlantic DMD 831)  
Sussudio (6:53) (Collins) (Phil Collins Limited-Pun Music, Inc./ASCAP) (Producer: Phil Collins-Hugh Padgham)  
Though Collins is clearly the current multi-format hitmaker as a solo artist and producer, "Sussudio" shows the grit behind the gloss. With a Prince-like keyboard riff and pure pop horns leading the way, "Sussudio" should be a big club disc.

**LIPPS, INC.** (TwinTone 8545)  
Hit The Deck (6:08) (Greenberg) (Red Sea Songs-BMI) (Producer: Steven Greenberg)  
Primarily an instrumental shakedown, "Hit The Deck" should find slipstream success behind "Axel F," and the B-side "Does Anybody Know Me" is an uptempo club pleaser.

**WHIZ KID** (Tommy Boy 854)  
He's Got The Beat (5:10) (McGuire-Lynch-Knutson) (T Boy Music/ASCAP) (Producer: Whiz Kid-Robin Halpin)  
Streetwise edited and produced track from Whiz Kid features an unlikely pop female lead vocal which lends "He's Got The Beat" a nice texture.

## MOST ACTIVE



## STRONG ACTIVITY

Rhythm of the Night — (Motown) — DeBarge  
Night Shift — (Motown) — Commodores  
Don't You (Forget About Me) — (A&M) — Simple Minds  
Everything She Wants — (Columbia) — WHAM!

## CLUB PICK

Frankie Goes To Hollywood  
"Welcome To The Pleasuredome" — Island  
Club: Facade  
Disc-Jockey: Michael Lee  
Location: Los Angeles

Comments: "When I play the record, the crowd dives on the dance floor. It's not a strict beat record and I depend on the groove to keep the audience moving. It's not a typical dance record but it will do well."

## RETAILERS' PICK

T.C. Curtis "You Should Have Known Better" (WB)  
Store: Importes Etc.  
Manager: Janine Ahlers  
Location: Chicago  
Comments: "Has been a great import seller. Will be released soon as a domestic. A lot of crossover potential and a high percentage of becoming a hit."

# CASH BOX TOP 100 ALBUMS

April 13, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

	9.98	Weeks On 4/6 Chart
<b>1 NO JACKET REQUIRED</b>	9.98	1 6
PHIL COLLINS (Atlantic 7 81240-1) WEA		
<b>2 BORN IN THE U.S.A. ★■</b>	—	3 43
BRUCE SPRINGSTEEN (Columbia OC 38653) CBS		
<b>3 CENTERFIELD ★</b>	8.98	2 12
JOHN FOGERTY (Warner Bros. 9 25203-1) WEA		
<b>4 LIKE A VIRGIN ★■</b>	8.98	5 10
MADONNA (Sire 9 25157-1) WEA		
<b>5 PRIVATE DANCER ★■</b>	8.98	4 44
TINA TURNER (Capitol ST-12330) CAP		
<b>6 BEVERLY HILLS COP ★□</b>	8.98	6 16
ORIGINAL SOUNDTRACK (MCA-5553) MCA		
<b>7 MAKE IT BIG ★■</b>	—	7 10
WHAM! (Columbia FC 39595) CBS		
<b>8 SHE'S THE BOSS ★</b>	—	8 5
MICK JAGGER (Columbia FC 39940) CBS		
<b>9 AGENT PROVOCATEUR ★■</b>	9.98	9 16
FOREIGNER (Atlantic 81999-1) WEA		
<b>10 THE FIRM</b>	8.98	11 7
(Atlantic 81239) WEA		
<b>11 BUILDING THE PERFECT BEAST ★</b>	8.98	12 19
DON HENLEY (Geffen GHS 24026) WEA		
<b>12 DIAMOND LIFE</b>	—	17 8
SADE (Portrait BFR 39581) CBS		
<b>13 VISION QUEST</b>	9.98	16 7
ORIGINAL SOUNDTRACK (Geffen GHS 24063 E) WEA		
<b>14 WHEELS ARE TURNIN' ★</b>	—	10 21
REO SPEEDWAGON (Epic OE 39593) CBS		
<b>15 CHICAGO 17 ★■</b>	8.98	13 40
CHICAGO (Full Moon/Warner Bros. 9 25060-1) WEA		
<b>16 BREAK OUT ★■</b>	9.98	14 73
POINTER SISTERS (Planet BEL 1-5410) RCA		
<b>17 CAN'T SLOW DOWN ★■</b>	8.98	15 75
LIONEL RICHIE (Motown 6059ML) MCA		
<b>18 RECKLESS ★■</b>	8.98	19 21
BRYAN ADAMS (A&M SP-5013) RCA		
<b>19 VALOTTE ★□</b>	8.98	18 23
JULIAN LENNON (Atlantic 7 80184-1) WEA		
<b>20 PURPLE RAIN ★■</b>	8.98	21 41
PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA		
<b>21 CRAZY FROM THE HEAT</b>	5.99	20 9
DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA		
<b>22 SUDDENLY ★■</b>	8.98	22 33
BILLY OCEAN (Jive/Arista JL8-8213) RCA		
<b>23 NIGHTSHIFT</b>	8.98	30 10
COMMODORES (Motown 6124ML) MCA		
<b>24 BEHIND THE SUN</b>	8.98	32 3
ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA		
<b>25 NEW EDITION ★■</b>	8.98	24 26
(MCA-5515) MCA		
<b>26 ICE CREAM CASTLES ★■</b>	8.98	26 38
THE TIME (Warner Bros. 9 25109-1) WEA		
<b>27 SIGN IN PLEASE</b>	6.98	27 18
AUTOGRAPH (RCA NFL1-8040) RCA		
<b>28 SHE'S SO UNUSUAL ★■</b>	—	23 68
CYNDI LAUPER (Portrait BFR 38930) CBS		
<b>29 THE BREAKFAST CLUB</b>	8.98	40 6
ORIGINAL SOUNDTRACK (A&M SP-5045) RCA		
<b>30 STARCHILD</b>	—	25 18
TEENA MARIE (Epic FE 39528) CBS		
<b>31 40 HOUR WEEK ★</b>	8.98	31 9
ALABAMA (RCA AHL1-5339) RCA		
<b>32 BIG BAM BOOM ★■</b>	9.98	28 25
DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA		
<b>33 SWEEP AWAY ★□</b>	8.98	33 30
DIANA ROSS (RCA AFL 1-5009) RCA		
<b>34 EMERGENCY ★</b>	8.98	34 18
KOOL & THE GANG (De-Lite 822 943-1 M-1) POL		

• Indicates Highest Debut

	Weeks On 4/6 Chart
<b>35 CHINESE WALL</b>	29 22
PHILIP BAILEY (Columbia RFC 39542) CBS	
<b>36 MAVERICK</b>	39 9
GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	
<b>37 HOW WILL THE WOLF SURVIVE?</b>	35 13
LOS LOBOS (Slash/Warner Bros. 9 25177-1) WEA	
<b>38 VITAL SIGNS ★</b>	37 24
SURVIVOR (Scotti Brothers FZ 39578) CBS	
<b>39 A PRIVATE HEAVEN ★□</b>	36 27
SHEENA EASTON (EMI America ST-17132) CAP	
<b>40 THE UNFORGETTABLE FIRE ★■</b>	44 26
U2 (Island 7 90231-1) WEA	
<b>41 CAN'T STOP THE LOVE</b>	52 5
MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	
<b>42 WELCOME TO THE PLEASUREDOME</b>	38 22
FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	
<b>43 SONGS FROM THE BIG CHAIR</b>	61 3
TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	
<b>44 VULTURE CULTURE ★</b>	41 6
THE ALAN PARSONS PROJECT (Arista AL8-8263) RCA	
<b>45 20/20</b>	45 12
GEORGE BENSON (Warner Bros. 9 25178-1) WEA	
<b>46 SPORTS ★□</b>	46 80
HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	
<b>47 SOLID</b>	43 18
ASHFORD & SIMPSON (Capitol ST-12366) CAP	
<b>48 KING OF ROCK</b>	48 10
RUN D.M.C. (Profile PRO-1205) IND	
<b>49 AN INNOCENT MAN ★■</b>	54 88
BILLY JOEL (Columbia QC 38873) CBS	
<b>50 BEYOND APPEARANCES</b>	59 4
SANTANA (Columbia FC 39527) CBS	
<b>51 PERFECT STRANGERS ★□</b>	42 20
DEEP PURPLE (Mercury 824 003-1 M-1) POL	
<b>52 JESSE JOHNSON'S REVUE</b>	67 5
(A&M SP 6-5024) RCA	
<b>53 THE AGE OF CONSENT</b>	47 13
BRONSKI BEAT (London/MCA-5538) MCA	
<b>54 THE NIGHT I FELL IN LOVE</b>	83 3
LUTHER VANDROSS (Epic FE 39882) CBS	
<b>55 RHYTHM OF THE NIGHT</b>	71 4
DeBARGE (Gordy 6123GL) MCA	
<b>56 ANIMOTION</b>	62 8
(Mercury 822 580-1 M-1) POL	
<b>57 STOP MAKING SENSE ★</b>	49 30
TALKING HEADS (Sire 9 25121-1) WEA	
<b>58 JOHN PARR</b>	55 17
(Atlantic 80180) WEA	
<b>59 A SENSE OF WONDER</b>	64 7
VAN MORRISON (Mercury 822 895-1 M-1) POL	
<b>60 ALL THE RAGE ★</b>	50 26
GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	
<b>61 SOUTHERN ACCENTS •</b>	— 1
TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	
<b>62 TRULY FOR YOU</b>	60 19
THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	
<b>63 ESCAPE □</b>	51 20
WHODINI (Jive/Arista JL8-8251) RCA	
<b>64 I FEEL FOR YOU ★■</b>	57 26
CHAKA KHAN (Warner Bros. 9 25162-1) WEA	
<b>65 THE FALCON AND THE SNOWMAN</b>	65 7
ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) CAP	
<b>66 PLANETARY INVASION ★□</b>	53 19
MIDNIGHT STAR (Solar/Elektra 9 60384-1) WEA	

	Weeks On 4/6 Chart
<b>67 WHITE WINDS ★</b>	63 8
ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	
<b>68 GIUFFRIA</b>	66 18
(Camel/MCA 5524) MCA	
<b>69 ARENA ★■</b>	58 20
DURAN DURAN (Capitol SWAV-12374) CAP	
<b>70 HEARTBEAT CITY ★■</b>	56 55
THE CARS (Elektra 9 60296-1) WEA	
<b>71 FAT BOYS</b>	69 18
(Sutra SUS 1015) IND	
<b>72 SO GOOD ★</b>	70 18
THE WHISPERS (Solar/Elektra 60382-1) WEA	
<b>73 MEAT IS MURDER</b>	74 7
THE SMITHS (Sire 9 25269-1) WEA	
<b>74 ONLY FOUR YOU</b>	91 4
MARY JANE GIRLS (Gordy 6092GL) MCA	
<b>75 METAL HEART</b>	86 4
ACCEPT (Portrait BFR 39974) CBS	
<b>76 VOLUME ONE ■</b>	72 26
THE HONEYDRIPPERS (Es Paranza 90220-1-B) WEA	
<b>77 ANIMALIZE ★■</b>	77 28
KISS (Mercury 822 495-1 M-1) POL	
<b>78 THE POWER STATION</b>	— 1
(Capitol SJ-12380) CAP	
<b>79 STRAIGHT TO THE HEART ★</b>	68 10
DAVID SANBORN (Warner Bros. 9 25150-1) WEA	
<b>80 AMADEUS ★</b>	81 23
ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	
<b>81 VU</b>	88 6
THE VELVET UNDERGROUND (Verve 823 721-1 Y-1) POL	
<b>82 FACE VALUE ★□</b>	82 24
PHIL COLLINS (Atlantic 16029-1) WEA	
<b>83 CITIZEN KIHN</b>	96 4
GREG KIHN (EMI America SJ-17152) CAP	
<b>84 GAP BAND VI</b>	80 17
GAP BAND (Total Experience TEL8-5705) RCA	
<b>85 DREAM INTO ACTION</b>	— 1
HOWARD JONES (Elektra 60390-1) WEA	
<b>86 HIGH CRIME ★</b>	73 22
AL JARREAU (Warner Bros. 9 25106-1) WEA	
<b>87 FRIENDSHIP</b>	104 6
RAY CHARLES (Columbia FC 39415) CBS	
<b>88 DON'T STOP ★□</b>	78 26
JEFFREY OSBORNE (A&M SP-5017) RCA	
<b>89 THE WOMAN IN RED ★■</b>	75 30
ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	
<b>90 ALL I NEED</b>	76 21
JACK WAGNER (Qwest/Warner Bros. 9 25089-1) WEA	
<b>91 HARD LINE</b>	106 5
THE BLASTERS (Slash/Warner Bros. 9 25093-1) WEA	
<b>92 WHY NOT ME ★</b>	90 17
THE JUDDS (RCA/Curb AHL1-5319) RCA	
<b>93 THE BIG CHILL ★■</b>	84 78
ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	
<b>94 LOVE BOMB</b>	103 5
TUBES (Capitol ST-12381) CAP	
<b>95 LUSH LIFE ★■</b>	79 19
LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1) WEA	
<b>96 STREET TALK ★■</b>	94 51
STEVE PERRY (Columbia FC 39334) CBS	
<b>97 THUNDER IN THE EAST</b>	107 6
LOUDNESS (Atco 7 90246-1) WEA	
<b>98 ISOLATION ★□</b>	93 21
TOTO (Columbia QC 38962) CBS	
<b>99 LIFE</b>	110 4
GLADYS KNIGHT AND THE PIPS (Columbia FC 39423) CBS	
<b>100 ME &amp; PAUL</b>	112 4
WILLIE NELSON (Columbia FC 40008) CBS	



## TOP 15 MUSIC VIDEOS

	Weeks On 4/6 Chart
1 <b>WE ARE THE WORLD</b> USA For Africa (Columbia)	2 4
2 <b>RHYTHM OF THE NIGHT</b> DeBarge (Motown)	7 2
3 <b>ONE MORE NIGHT</b> Phil Collins (Atlantic)	6 3
4 <b>OBSESSION</b> Animotion (Mercury)	— 1
5 <b>DON'T YOU (FORGET ABOUT ME)</b> Simple Minds (A&M)	12 3
6 <b>MATERIAL GIRL</b> Madonna (Sire)	1 7
7 <b>PRIVATE DANCER</b> Tina Turner (Capitol)	13 2
8 <b>RELAX</b> Frankie Goes to Hollywood (ZTT Island)	14 5
9 <b>ALL SHE WANTS TO DO IS DANCE</b> Don Henley (Geffen)	— 1
10 <b>NIGHTSHIFT</b> Commodores (Motown)	5 3
11 <b>SMOOTH OPERATOR</b> Sade (Epic)	— 1
12 <b>LOVERGIRL</b> Teena Marie (Epic)	3 6
13 <b>THINGS CAN ONLY GET BETTER</b> Howard Jones (Elektra)	— 1
14 <b>SOMEBODY</b> Bryan Adams (A&M)	4 4
15 <b>TOO LATE FOR GOODBYES</b> Julian Lennon (Atlantic)	8 7

### Lauper Sweeps Amer. Video Awards

LOS ANGELES — The third Annual American Video Awards (AVA) were presented April 3 at Los Angeles' Santa Monica Civic auditorium with multiple wins for both Cyndi Lauper and Michael Jackson. Sponsored by the National Academy of Video Arts and Sciences, the ceremony has more than doubled in size since its debut at the Beverly Theatre in the spring of 1983. A sellout crowd of some 2,000 onlookers packed the new venue for the proceedings.

The sweep of AVAs went to Portrait recording artist Cyndi Lauper, whose videos took no less than six of the 15 categories presented. They included Best Choreography, Best Costume Design, Best Lighting Design, Best Director, Best Female Performance and Best Pop Video. The only other multiple winner was Michael Jackson, who's *The Making of Michael Jackson's Thriller* won awards as Best Home Video and Best Long Form Video.

Special AVAs were presented to Rod Stewart, who was inducted to the AVA Hall of Fame, and Ken Kragen, who was given the ceremony's first Humanitarian Award for his guidance in organizing USA For Africa.

The awards ceremony was taped for television broadcast, and hosted by veteran disc jockey Casey Kasem for the third consecutive year. Presenters included such music and television personalities as Grace Jones, Laura Branigan, Lorenzo Lamas, James Brown, Wierd Al Yankovic, James Ingram and Lisa Hartman. The show will be broadcast on over 100 stations nationally on an unannounced date within the next month. A complete list of winners follows:

**BEST PERFORMANCE — MALE**  
WEIRD AL YANKOVIC — "Eat It" — Scotti Bros. Records.

**BEST PERFORMANCE — FEMALE**  
CYNDI LAUPER — "Time After Time" — Portrait Records.

**BEST PERFORMANCE — GROUP**  
HUEY LEWIS AND THE NEWS — "Heart of Rock and Roll" — Chrysalis Records.

**BEST NEW VIDEO ARTIST**  
WHAM! — "Wake Me Up Before You Go-Go" — Columbia Records.

**BEST POP VIDEO**  
TIME AFTER TIME — Cyndi Lauper — Produced by Ken Walz Productions — Portrait Records.

**BEST SOUL VIDEO**  
WHEN DOVES CRY — Produced by Limelight, Inc. — Warner Bros. Records.

### Executive Monitor

LOS ANGELES — New leadership has been named at Media Home Entertainment. John Turner has been named president, in succession to Ron Safinick. Jack Bernstein, formerly senior vice president of distribution and marketing, will now fill the post of executive vice president. Philip Callaghan, formerly vice president of finance and administration, has been appointed senior vice president of finance and administration... RCA Columbia Pictures International Video has appointed Michael R. Tarant to the position of senior vice president, new business development. Tarant was formerly vice president of home video and pay TV for the company... David J. Young has been appointed to the newly created position of vice president, Asia and Pacific region, for Warner Home Video. Based in Japan, Young will be responsible for WHV sales and marketing operations in Australia, Hong Kong, Japan and New Zealand. Young was most

recently director of operations for WEA, U.K. Rick Bieber has been promoted to the post of senior vice president of HBO Premier Films and programming operations, west coast. Bieber replaces Donald March, who recently announced his resignation. Also at HBO Premier Films, Iris Dugow has been appointed to the position of senior vice president, HBO Premier Films production west coast. Dugow was most recently senior vice president, original programming, HBO Premier Films, west coast. Also appointed is Eugene Kelly, who will serve as vice president, programming operations, HBO Premier Films, west coast... Vestron Video International has named Stephen Moore as director of marketing for the U.K. Moore comes to Vestron from MGM/UA Home Video, where he served as marketing manager for its U.K. operation... King of Video has appointed Barry Martin to the post of vice president in charge of sales.

## AUDIO/VIDEO

**KREMLIN CASSETTES** — Imagine there's no video. It's easy if you try. No VHS or Beta, no videocassettes of any size. Imagine all the people, living without MTV!... With apologies to John Lennon, such has been the case in the Soviet Union, where the video tidal wave has not consumed the continent as it has here in the United States of Video, er... America (Land of the free, home of the video). Back in the U.S.S.R. (more apologies, John), the flood waters are rising, however, and Panasonic of Japan has opened a VCR plant not terribly far from Red Square. Domestic production should be well under way within the next few months. The big question for Russian videophiles is affordable software, and so far the solution seems to be video clubs, which are reportedly springing up in the Soviet Union in advance of the manufacture of hardware to play their selections.

**NUEVE YORK, NUEVE YORK** — Pacific Arts Video is currently releasing a film by Spanish Filmmaker Fernando Colomo on videocassette. The tape is called *Skyline*, and it tells the story of Gustavo, a successful Spanish photographer who tries to transport that success to Manhattan. In keeping with Pacific Arts penchant for foreign fare, *Skyline* is subtitled and has a decidedly European realism in its approach to its subject, which is primarily that of interpersonal relationships. It is a very human film in that respect. In exploring the language barrier, Colomo (who also wrote the screenplay) comes up with some vivid insights into the struggle some foreigners encounter as they try to adapt and eke out a living stateside. In portraying the frustrations of that endeavor, Antonio Resines is sincere and determined as the naive Gustavo. In his attempts to "Anglicize" himself enough to make a career for himself in the Big Apple, Gustavo ironically winds up falling in love with a fellow Spaniard, Pat, played with cautious reserve by Beatriz Perez/Porro. It is this budding romance, coupled with Gustavo's several male friendships that give *Skyline* its understated appeal. There is enormous sensitivity in these relationships which contrasted with the Gustavo's disappointments in New York's photography world, lend glimpses of the human spirit on many levels. A good, if plodding film which I highly recommend.



**AVA CLEANUP** — Portrait recording artist Cyndi Lauper walked away with six American Video Awards at the April 3 Ceremony in Los Angeles, four more than any other artist.

**GOING STEREO** — As of April 12, WTBS' *Night Tracks* and *Chartbusters* video music programs will be transmitted in stereo. Producers Tom Lynch and Gary Biller have also announced the debut of new graphics and programming elements for the shows. *Night Tracks* goes into its third year, *Chartbusters* into its second and WTBS, with ratings that have more than doubled those of MTV, is expecting the new stereo programming to "provide a tremendous shot in the arm to all the major set manufacturers who have introduced stereo-ready, high-end receivers."

**NIGHTMARE** — Well, not exactly. At least not for Media Home Entertainment, which is currently releasing its own first theatrical release on videocassette. A *Nightmare On Elm Street* has made it to #2 on the top box office gross charts and video sales are expected to be the best ever for Media. The plot summary of this film is terrifying: "Nancy is having nightmares... her high school friends, she discovers, are having the same feindish dream. And they are being butchered... by the predatory monster of their shared nightmare. When Baffled investigating police ignore her chilling explanation, Nancy prepares to traverse into the hellish realm of nightmares to battle the ghastly killer." Eeeek! The tape runs 92 minutes and retails for \$9.95.

**THE ORIGINAL** — If you tuned into the March I.R.S. *The Cutting Edge* program on MTV just so you could catch the Bangles, Talking Heads, Chaka Khan, The Minutemen, Run D.M.C. and the Stranglers and not the Go-Go's, David Van Tiegham, the Red Hot Chili Peppers, Suicidal Tendencies, Willie Dixon and Albert Collins, your year has not been ruined altogether. Due to a "change in production schedules," the original show got bumped to April, and what you saw was a rerun — I.R.S. prefers to call it an *encore* performance — of a previously transmitted show. So, plug into MTV Sunday, April 28, at 8:30 p.m. PST (11:30 p.m. EST) and you'll see it.

**DISCOVERY** — Remember the Discovery Music Network? They're the ones suing MTV over exclusivity. Well, the channel was originally slated to debut on cable and UHF in January but will finally be making a launch May 1. The West Los Angeles-based channel has been completing its facilities and readying its main affiliates, according to programming chief Dain Eric. We're all eager to hear the holophonic sound Discovery plans to implement and after the unceremonious demise of the Cable Music Channel, some new 24-hour cable music blood in the market is long overdue.

gregory dobrin

### THE CLIP SHEET

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

**A&M:** Bryan Adams, *Heaven* **ATLANTIC:** Julian Lennon, *Say You're Wrong*; Phil Collins, *Sussudio*; Foreigner, *That Was Yesterday*; Nomo, *Red Lipstick* **ARISTA:** \* **CAPITOL:** Flash Kahan, *One At A Time*; Alcatraz, *God Blessed Video* **CHRYSALIS:** Refugee, *Exiles In The Dark* **COLUMBIA:** Wham!, *Everything She Wants* **EMI AMERICA:** \* **EPIC:** Mountain, *Hard Times*; Slade, *Little Shiela* **MCA:** \* **MOTOWN:** \* **POLYGRAM:** \* **RCA:** \* **WARNER BROS.:** Lone Justice, *Ways To Be Wicked*; The Time, *The Bird*.

\* No new listings this week



**HOKUS KROKUS** — Following Krokus' first headlining appearance in New York City, at the Beacon Theatre, Arista Records tossed a party in the band's honor at the new uptown branch of Tower Records, where the band was presented with gold records for their most recent album, "The Blitz." Shown celebrating are (l-r): Dennis Fine, vice president, media & creative services, Arista; Lou Mann, vice president, sales & distribution, Arista; Fernando Von Arb, Krokus; Butch Stone, Krokus' manager; Mark Kohler, Krokus; Mark Storace, Krokus; Jeff Klaven, Krokus; Abbey Konowitch, vice president, video & artist development, Arista; Andy Tanas, Krokus; and Sean Coakley, director, national album promotion, Arista.

## WHAT'S IN-STORE

**STEREO TELEVISION** — "Television stations across the country are beginning to broadcast more stereo programming, and consumers are demanding sound that matches improved picture quality. These factors add up to healthy sales of stereo equipped and stereo ready TVs in 1985," predicted **Joe Haagen**, consumer video marketing manager for **Sharp Electronics Corporation's** Consumer Electronics Division. Sharp currently offers three stereo equipped models with built-in multichannel television sound (MTS) circuitry, as well as two stereo ready sets which can receive stereo sound when teamed with Sharp's **AN1000U** adapter. "Our top-of-the-line **25J750** stereo equipped 25-inch-diagonal-screen model can be used as a computer or video game monitor," said Haagen. "Stereo sound is reproduced through two stereo speakers with reflectors." It also features two audio/video input/output jacks for connection to a VCR or video disc player. Its 22-key Sharpshooter infrared wireless remote control includes power on/off, 10-key channel selection, volume muting, channel flashback and TV/video input, SAP/main mode and antenna input selections. Available now, the 25J750 has a suggested list price of \$1,399.95. Another Sharp unit to feature built in MTS circuitry is the **20J650**. "The 142-channel, cable compatible tuner can receive 82 normal VHF/UHF channels and 58 cable channels directly," said Haagen. The 20J650 has a suggested retail price of \$999.95. A stereo ready set which can receive stereo sound

when used with Sharp's AN1000U adapter, the **20J580** 20-inch-diagonal model has a flat, square picture tube which increases the viewing area and reduces corner distortion and light reflection. It has a suggested retail price of \$795.95; the AN1000U adapter one of \$199.95. "With five stereo equipped or stereo ready models available through a distributor-supported dealer network nationwide, we at Sharp are ready for what we see as a burgeoning market for stereo television," concluded Haagen.

**SWEET SONDHEIM** — **RCA Red Seal** recently announced the release of "A Collector's **Sondheim**," a four-disc boxed anthology of the composer/lyricist's works for the stage and screen. Included are selections both familiar and unfamiliar from a total of 15 musicals, revues and film and television productions. "A Collector's **Sondheim**" was produced and compiled by RCA Red Seal division vice president **Thomas Z. Shepard**. In announcing the anthology's release Shepard commented, "We have had a virtually unbroken and exclusive relationship with Stephen Sondheim since 1974. One can amass a lot of marvelous material in 11 years. This collection is therefore based largely on my personal choices and highlights musical numbers both rare and well known. I modestly believe that this is a virtually definitive anthology, representing roughly 25 percent of the lifetime output of Broadway's foremost lyricist/composer." Among the musicals represented on "A Collector's **Sondheim**" are "A Funny Thing Happened on the Way to the Forum," "The Frogs," "Follies," "Pacific Overtures," "Merrily We Roll Along," "A Little Night Music," "Company," and Grammy winners "Sweeney Todd," and "Sunday In The Park With George." Performers on the anthology include **George Hearn, Angela Lansbury, Len Cariou, Bernadette Peters, Mandy Patinkin, Millicent Martin** and **Stephen Sondheim**. The enclosed 40-page booklet contains lyrics for all the selections, a foreword by producer Shepard, notes by **Jeffrey Lonoff**, and photos of Sondheim and the performers in recording sessions and in concert. "A Collector's **Sondheim**" brings to nine the number of Sondheim recordings in the current RCA catalog.

ron rosenthal



**HOLDING GOLD** — Profile Records vice president **Steve Plotnicki** (left) recently travelled to California Record Distributors to hand owner **George Hocutt** a gold record for the **Run D.M.C.** album. California record Distributors have offices in San Francisco, Seattle and Los Angeles.

## Musicland Group Announces Changes

**LOS ANGELES** — The Musicland Group has announced the following management reorganization. **Arnie Bernstein**, sr. vice president of marketing, becomes sr. vice president of operations, responsible for all store operations, including Musicland, **Sam Goody** and **Discount Records**.

**Gary A. Ross**, sr. vice president of administration and planning, becomes senior vice president of marketing and merchandising, responsible for all buying, advertising and distribution.

**Robert Henderson**, vice president of hardlines merchandising, becomes vice

president and general merchandise manager for all hardlines and softlines, including records and tapes and reports to **Ross**.

**Jeffrey G. Lynn**, who was executive vice president of operations, has been promoted to president of **Dunham's Athleisure Corporation**, a recently acquired sporting goods business.

**Bernstein, Ross** and **Lynn** continue to report to **Jack W. Eugster**, president of The Musicland Group and CEO of **Dunham's**.

## Nice Man Expands, Names LeWinter

**LOS ANGELES** — **Nice Man Merchandising, Inc.**, the Minnesota-based concert and retail merchandiser has announced the appointment of **Allen LeWinter** as vice president, licensing and marketing. The announcement was made by **Larry Johnson**, president of **Nice Man** and **Tony Ratchford**, vice president of the firm. **Nice Mans'** current roster includes **Bryan Adams, DeBarge, The Fixx, John Cougar Mellencamp, Men At Work, The Thompson Twins** and such recent signings as **Autograph, Stryper** and **Loudness**.

**LeWinter** comes to **Nice Man** from **Artemis, Inc.**, the New York-based rock retail merchandiser where he served as

director, licensing and marketing for the past three years. Prior to his tenure at **Artemis**, **LeWinter** spent 7 years in the recorded music field with **Don Kirshner Entertainment, Casablanca Records** and **REM Records**.

"We're proud and thrilled to be working with a pro of **Allens'** stature" according to **Johnson**. "He brings to **Nice Man** the retail and licensing experience we have been needing and the ability to ensure that we can serve the total merchandising needs of the fine artists we represent."

**LeWinter** will be based in the soon to be opened **Nice Man** offices in **New York City**.

## Sony Begins New Advertising Push

**LOS ANGELES** — The new advertising campaign from **Sony Tape Sales Company** will appear in late April in consumer publications, heralding the design of the firm's new audio cassette line.

Referring to the wide-window cassette shell, the theme of the ads will be "Sony introduces a clear case for sound for a different color." The ads are black and white photos of people listening to the tape cassettes on-the-go and at home, accented by dayglo colors keyed to the color of each tape package.

The ad carries on Sony's tradition of innovation, reflecting a radical change in traditional shell design. The precision molded wide-windows allow for easy "at-a-glance" viewing of tape movement and location within the shell. The design appears on all new Sony audio cassettes: **HF, HF-S** and **UCX** to **UCX-S** and **Metal-ES**.

The campaign, targeted to the fashion-conscious youth market as well as quality conscious adults, emphasizes the combination of quality, affordability and fa-

shionable good looks for portable and home listening.

Breaking with 2-page spreads, the ads will run in **People, Sports Illustrated, Video Review, Road and Track** and the full **NFL Program** insert and other publications.

## For The Record

In response to a **Cash Box** article titled, "PolyGram Executives Project Quick End To CD Shortage," **CBS Records** has issued the following response: "The April 7th issue of **Cash Box** devoted its lead article to the state of compact discs at **PolyGram**. The article quotes a statement from a **PolyGram** executive assessing the status of **CD** at **CBS Records** which is replete with misinformation.

The inaccuracies contained in that statement have been damaging to **CBS**. We wish to inform the industry that, as in the past, when it is appropriate to issue information about **CD** production or releases at **CBS** it will come from a **CBS Records** executive."



**JULIAN LLOYD WEBBER SIGNS WITH PHILIPS** — Cellist **Julian Lloyd Webber** recently signed an exclusive contract with **Philips Classics Productions** for his classical activities. Among the works to be recorded are two **Haydn** concertos, a second volume of "Travels with my Cello," and an **Elgar** cello concerto and "Enigma Variations." Pictured are (l-r): **Wilhelm Hellweg**, producer for **Philips Classics**; **Dr. Hans Kinzl**, president of **Philips Classics Productions**; **Julian Lloyd Webber**; and **Ezio Servolo**, **Philips Classics A&R**.

## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

	Weeks On 4/6 Chart		Weeks On 4/6 Chart
<b>1</b> <b>STRAIGHT TO THE HEART*</b> DAVID SANBORN (Warner Bros. 9 25150-1)	1 11	<b>21</b> <b>PUT SUNSHINE IN IT</b> ARTHUR BLYTHE (Columbia FC 39411)	22 11
<b>2</b> <b>20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	2 12	<b>22</b> <b>12</b> BOB JAMES (Tappan Zee/Columbia FC 39580)	20 24
<b>3</b> <b>FIRST CIRCLE*</b> PAT METHENY GROUP (ECM 25008-1)	3 28	<b>23</b> <b>BOP DOO-WOPP</b> MANHATTAN TRANSFER (Atlantic 81233)	18 13
<b>4</b> <b>WHITE WINDS*</b> ANDREAS VOLLENWEIDER (CBS FM 39963)	5 8	<b>24</b> <b>THE THIRD DECADE</b> ART ENSEMBLE OF CHICAGO (ECM 25014-1 E)	24 5
<b>5</b> <b>MAGIC TOUCH</b> STANLEY JORDAN (Blue Note BT 85101)	9 5	<b>25</b> <b>DECODE YOUR LIFE</b> RONALD SHANNON JACKSON & THE DECODING SOCIETY (Island 90247)	27 3
<b>6</b> <b>ONE OF A KIND</b> DAVE GRUSIN (GRP-A-1011)	6 8	<b>26</b> <b>CLASSIC MASTER</b> RONNIE LAWS (Capitol ST-12375)	25 16
<b>7</b> <b>SAMURAI SAMBA</b> YELLOWJACKETS (Warner Bros. 25204-1)	11 5	<b>27</b> <b>WINDHAM HILL RECORDS SAMPLER '84*</b> VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	23 29
<b>8</b> <b>HOT HOUSE FLOWERS*</b> WYNTON MARSALIS (Columbia FC 39530)	4 27	<b>28</b> <b>STREETSHADOWS</b> DAVID DIGGS (TBA 207)	31 3
<b>9</b> <b>OPEN MIND*</b> JEAN-LUC PONTY (Atlantic 7 80185-1)	7 24	<b>29</b> <b>CAVERNA MAGICA (. . . UNDER THE TREE — IN THE CAVE . . .)*</b> ANDREAS VOLLENWEIDER (CBS FM 37827)	28 17
<b>10</b> <b>SECRETS</b> WILTON FELDER (MCA-5510)	8 8	<b>30</b> <b>AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)	— 1
<b>11</b> <b>HIGH CRIME*</b> AL JARREAU (Warner Bros. 9 25106-1)	10 22	<b>31</b> <b>WINTER INTO SPRING*</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	29 12
<b>12</b> <b>STEP BY STEP</b> JEFF LORBER (Arista AL8-8269)	12 7	<b>32</b> <b>THIEF IN THE NIGHT</b> GEORGE DUKE (Elektra 60398-1)	— 1
<b>13</b> <b>TOGETHERING</b> KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	15 6	<b>33</b> <b>IN THE DARK</b> ROY AYERS (Columbia FC 38991)	32 21
<b>14</b> <b>DECEMBER*</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	14 24	<b>34</b> <b>AERIAL BOUNDARIES*</b> MICHAEL HEDGES (Windham Hill/A&M WH-1032)	34 30
<b>15</b> <b>THE FALCON AND THE SNOWMAN</b> ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	17 6	<b>35</b> <b>THE COTTON CLUB</b> ORIGINAL SOUNDTRACK (Geffen GHS 24062 E)	30 6
<b>16</b> <b>INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 9 60318-1)	13 27	<b>36</b> <b>AUTUMN*</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	35 6
<b>17</b> <b>NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	16 27	<b>37</b> <b>RENDEZVOUS</b> SADAO WATANABE (Elektra 60371-1)	33 35
<b>18</b> <b>THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	19 23	<b>38</b> <b>COUNTRY*</b> ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039)	36 20
<b>19</b> <b>MORNING SONG</b> DAVID MURRAY (Black Saint BSR 0075)	26 3	<b>39</b> <b>FIESTA</b> VICTOR FELDMAN (Palo Alto PA8066)	40 19
<b>20</b> <b>GOOD BAIT</b> BOBBY HUTCHERSON (Landmark LLP-501)	21 4	<b>40</b> <b>ALBUM ALBUM</b> JACK DEJOHNETTE'S SPECIAL EDITION (ECM 1280)	37 20

## FEATURE PICKS

**THE AFRICAN GAME** — George Russell & The Living Time Orchestra — Blue Note BT 85103 — Musical Producer: George Russell — List: 8.98 — Bar Coded

George Russell is one of the most important composer/arranger/theoreticians in jazz: This work is a splendid piece of extended jazz writing — the nine "events" are well-plotted and consistently fresh and exciting, the rhythm is complex and true to both the jazz and "African" connections, and the soloists, while lacking something in originality of approach, are fluent and concise. A very important release from a too-neglected-in-America artist.

**SPORTIN' LIFE** — Weather Report — Columbia FC 39908 — Producers: Zawinul, Wayne Shorter — No List — Bar Coded

This is a very strong outing from Weather Report, whose pan-global electronic jazz/funk has rarely sounded fresher. The South American rhythms are hot and heavy, guests Bobby McFerrin, Carl Anderson, Dee Dee Bellson and Alfie Silas add a lot of richly-textured vocal pizzazz and Wayne Shorter, Joe Zawinul and company are in good playing and composing form.

**SHORTER IDEAS** — Ricky Ford — Muse MR 5314 — Producer: Michael Cuscuna — List: 8.98

Ricky Ford, one of the finer tenor players of his generation, here turns his attention to several compositions by Wayne Shorter, one of the finer tenor players — and composers — of the last generation. The four Shorter melodies (along with the two Fords and the one Ellington) are well handled by a superlatively hard-bopping sextet (Jimmy Knepper, James Spaulding, Kirk Lightsey, Rufus Reid, and Jimmy Cobb).

**ROUND ONCE** — John Richmond Quartet — Consolidated Artists 101 — Producer: John Richmond — List: 8.98

John Richmond is a fluid tenor and soprano saxophonist who here makes his LP debut at the helm of a blue-chip quartet — pianist Mike Longo, bassist Buster Williams, and drummer Al Harewood. The session is easy-going and everybody gets plenty of solo space on this menu of jazz standards, one original, and Monk's rarely-played "Played Twice."

## ON JAZZ

**ALBERTA** — Alberta Hunter once described herself to me as, "Just Alberta, singer of songs." And so she was: Although she often got tagged with the term "blues singer" — and as author of "Downhearted Blues," that description is understandable — she was a wonderful purveyor of all forms of popular music. The music world lost Alberta Hunter twice: In 1954, when she left the stage to devote herself to nursing, and in October of last year, when she died at the age of 89 — after seven years of non-stop touring and recording in one of the greatest comebacks in modern musical history. On Monday evening, April 8, at 7:30, New York's St. Peter's Lutheran Church will be the site of a tribute to Alberta Hunter. **Bobby Short, Jon Hendricks, Chris Calloway, Carrie Smith, The Widespread Jazz Orchestra** and many others



**SHE GOES TO TOSHIKO** — ASCAP member Toshiko Akiyoshi is greeted by ASCAP public relations coordinator Lauren Iossa at New York City's Lush Life, where Akiyoshi was performing with her big band.

will take part. **MILES ACROSS THE SEAS** — The unpredictable Miles Davis, whose new Columbia LP is due momentarily, has just finished a tantalizing-sounding new project. Last December, Miles went to Denmark to receive the prestigious Leonie Sonning Music Foundation Prize and to participate in a concert performance of an extended piece by the excellent Danish trumpeter **Palle Mikkelborg**: The hour-long piece, entitled "Aura," was performed by the **Danish Radio Big Band**, with Miles and guitarist **John Scofield** soloing. Well, untrue to form, Miles was so taken by the work that he returned to Denmark in February and recorded the entire piece, with ex-bandmember **John McLaughlin** on guitar. Presumably, there'll be an album release in the not-too-distant future, though Davis is notorious for shelving finished projects. I, for one, am eagerly anticipating it — Davis, as he proved 25 years ago with **Gil Evans**, is a master of the long form. Miles, incidentally, has just signed with ICM, who will be handling his personal appearances.

**COAST-TO-COAST BLASTS** — April 21 is a good day for radio galas, from N.Y. to San Francisco. Eastward, it's the day for WBGO's fifth annual Jazzathon, a 12-hour concert that will keep the Ritz swinging and bopping from two to two. The **Mel Lewis Big Band, Amina Claudine Myers, Little Jimmy Scott, the Harlem Blues and Jazz Band, Manny Oquendo's Libre** and many others will participate in trying to raise funds for the Newark-based FM station (88 on the dial) that keeps the jazz bubbling 24 hours a day. The tickets are \$20 a pop and are available from Ticket World. Westward, it's the day for the second annual **KJAZ** Spring Swap & Festival. Head for the Hall of Flowers in Golden Gate Park and you will find people selling posters, albums, instruments, and who-knows-what-else; you will find KJAZ disc jockeys galore; and you will find such performers as **Pete Escovedo & His Latin Allstars, Flip Munez & Eddie Moore, Mark Levine** and the **Monte Vista High School Jazz Band**. The whole shebang is free and, like 92.7 FM — one of the oldest stations in the country — it should be a humdinger.

Back east, **WKCR-FM** (89.9 on N.Y.'s dial) will be staging two birthday blow-outs. On April 22 they'll be programming 19 consecutive hours of the music of **Charles Mingus** (2 am-9 pm) on his birthday, on April 29 they'll broadcast 24 consecutive hours of the music of **Duke Ellington** (midnight-midnight) on his birthday.

**HENNESSY ASKS YOU TO TOOTLE YOUR FLUTE** — The Hennessy Jazz Search '85 has begun combing the country for undiscovered jazz talent to perform at this year's Playboy Jazz Festival. The cognac people are inviting interested entrants to send tapes their way, with three semifinalists to be chosen in each of three cities — New York, Chicago, and L.A. — for a May 28 run-off at, respectively, the Blue Note, Joe Segal's Jazz Showcase, and the Playboy Club. One finalist group from each city will be flown, expenses paid, to the City of Angels for the June 13 finals — the winner will gig at the Hollywood Bowl, June 16, as part of the Playboy extravaganza. Information can be had by writing Hennessy Jazz Search '85, Suite C, 2801-B Ocean Park Blvd., Santa Monica, CA 90405.

**TOURING THEIR HEARTS OUT** — **Ronald Shannon Jackson and the Decoding Society** are on the road in support of their latest Island LP: look for them in L.A. (Club Lingerie, 4/11), San Diego (Spirit Club, 4/12), San Francisco (Great American Music Hall, 4/14), Portland OR (Pine Street Theatre, 4/16), Bellingham WA (Western Washington U., 4/18), Olympia (Evergreen State College, 4/19), and Seattle (Rainbow Club, 4/21) . . . Also on the road, in his first U.S. tour, is Gramavision recording artist **Kazumi Watanabe**, who'll bring his guitar to N.Y. (Seventh Ave. So., 4/18-20), Boston (Berklee Perf. Center, 4/21), Ft. Lauderdale (Cafe Exchange, 4/24-25), W. Palm Beach (L.A. Cafe, 4/26-27), Washington (Charlie's, 4/29), Austin (Steamboat Springs, 5/1), Dallas (Poor David's Pub, 5/2), L.A. (Club Lingerie, 5/3), Tacoma (U. of Puget Sound, 5/5), Seattle (The Rainbow, 5/6), San Francisco (Great American Music Hall, 5/8), and Stanford (Stanford U., 5/10).

**BOPPING AROUND** — **Benny Goodman** will be presented with the first annual Hull House Assoc. National Distinguished Service Award, May 14, at Chicago's Marriott Hotel. Hull House, which provides numerous human services, will benefit from the dinner, honoring a man who took clarinet lessons at the original Hull House, now a museum, 60 or so years ago . . . Jem Records' Passport Records division is launching Passport Jazz, a new label to be run by **Jim Snowden**. Described as "an ongoing venture devoted exclusively to the genre," the label will debut with **Steve Kahn's** "Blades," in April and a **Kenny Pore** LP in May. Bassist **Jeff Berlin** has also been signed . . . **Cecil Taylor, Oliver Lake, and Lester Bowie** have banded together to form a new artistic cooperative, **MOBI** (Musicians of Brooklyn Initiative, Inc.), to "increase the cultural awareness in America of indigenous American Musical art forms; to raise the level of cooperation between the artist and the general public; and to increase the appreciation of the regional musician."

lee jeske



## Patti Wins Third Gospel Artist Of The Year Award

by Bill Fisher

NASHVILLE — Impact Records artist Sandi Patti won her third Gospel Music Association Dove Award for Gospel Artist of the Year at the GMA's sixteenth annual awards ceremony April 3 in Nashville. During the presentations at the Tennessee Performing Arts Center, hosted by Pat Boone and Cheryl Prewitt, Patti was also the recipient of Doves for Inspirational Gospel Album of the Year, and Female Vocalist of the Year. Her career total of Dove awards is now 10, and her election as Artist of the Year for 1985 marks the second year in a row she has received the top honor. Her awards this year reflect the success of her "Songs From The Heart" album.

Amy Grant was voted the Contemporary Album of the Year award, and Sparrow Records artist Steve Green won Male Artist of the Year. A list of other winners follows:

Song of the Year: "Upon This Rock," Gloria Gaither/Dony McGuire; Gaither Music Co./It's-N-Me Music/Lexicon Music (ASCAP).

Songwriter of the Year: Michael W. Smith.

Traditional Gospel Music Album of the Year: "The Best of and a Whole Lot More," Rex Nelson Singers-Ken Harding, producer; Canaan Records.

Contemporary Black Gospel Music

Album of the Year: "No Time To Lose," Andrae Crouch-Bill Maxwell, producer; Light Records. Traditional Black Gospel Music Album of the Year: "Sailin'," Shirley Caesar; Sanchez Harley, Shirley Caesar, David Lehman, producers; Myrrh Records.

Instrumental Gospel Music Album of the Year: "Celebrate The Freedom," Phil Driscoll; Phil Driscoll, Lari Goss, producers; Sparrow Records.

Worship and Praise Gospel Music Album of the Year: "The Praise In Us," Neal Joseph; Myrrh Records.

Musical Gospel Music Album of the Year: "The Race Is On," Steve Taylor; Word Records.

Children's Gospel Music Album of the Year: "Ten New Songs With Kids . . . For Kids About Life," Ron W. Griffin; Word Records.

Design Gospel Music Album of the Year: "Kingdom of Love," Scott Wesley Brown; Don Putnam, photo; Eddie Yip, cover illustration; Stan Evenson Design, Inc., design.

Secular Artist Gospel Music Album of the Year: "You Were Loving Me," Lulu Roman Smith; Gary McSpadden, producer; Canaan Records.

Gospel Music Hall of Fame (Deceased): Tim Spencer.

Gospel Music Hall of Fame (Living): Ralph Carmichael.

## Instrumentalist Nominees Announced

NASHVILLE — The Academy of Country Music has released the list of final nominees in the instrumentalist categories of its annual "Hat" awards presentation. The voting for the instrumentalist awards is done by those members of the Academy who fall into the musician/bandleader/instrumentalist and artist/entertainer brackets. The ACM awards show will be broadcast from Knott's Berry Farm May 6 on NBC.

The final instrumentalist nominees are: Guitar: Chet Atkins, Johnny Blankenship, Al Bruno, James Burton, Danny Michaels. Drums: Jerry Carrigan, Steve Duncan, Archie Francis, Buddy Harmon, Larrie Londin. Bass: Don Felts, Mike Leech, Joe Osborn, Curtis Stone, Red Wooten. Fiddle: Billy Armstrong, Doug Atwell, Byron Berline, Johnny Gimble, Harold

Hensley, Buddy Spicher. Keyboard: David Briggs, Floyd Cramer, Glen D. Hardin, John Hobbs, Hargus "Pig" Robbins. Steel Guitar: Buddy Emmons, Sonny Garrish, J.D. Maness, Weldon Myrick, Al Vescovo. Specialty Instrument: Jerry Douglas (dobro), Charlie McCoy (harmonica), Terry McMillan (harmonica), Larry McNelly (banjo), Ricky Skaggs (mandolin).

Band of the Year (touring): Alabama, Exile, Farewell Party Band (Gene Watson), Ricky Skaggs Band, The Strangers (Merle Haggard), Willie Nelson Family Band.

Band of the Year (non-touring): Beech Creek Band (Johnny Blankenship), Laramie Station (Judy Lee), Palomino Riders (Steve Duncan), Rebel Playboys (Danny Michaels), The Tennesseans (Billy Mize), Western Union (Mike Smart).

## TOP 75 ALBUMS

		Weeks On 4/6 Chart		Weeks On 4/6 Chart
1	40 HOUR WEEK	1	9	
2	FRIENDSHIP	2	34	
3	COUNTRY BOY	3	26	
4	HE THINKS HE'S RAY STEVENS	4	22	
5	WHY NOT ME	5	22	
6	THE BALLAD OF SALLY ROSE	6	22	
7	DOES FORT WORTH EVER CROSS	7	25	
8	TOO GOOD TO STOP NOW	8	43	
9	CENTERFIELD	9	33	
10	TREADIN' WATER	10	25	
11	PLAIN DIRT FASHION	11	36	
12	KENTUCKY HEARTS	12	26	
13	MY KIND OF COUNTRY	13	22	
14	MAJOR MOVES	14	22	
15	BLUE HIGHWAY	15	6	
16	REAL LOVE	16	22	
17	HEART OVER MIND	17	25	
18	WHAT ABOUT ME?	18	27	
19	ATLANTA BLUE	19	46	
20	SAWYER BROWN	20	8	
21	ONE GOOD NIGHT	21	7	
22	GREATEST HITS 2	22	33	
23	THE BEST OF MICHAEL MARTIN MURPHEY	23	19	
24	ONE STEP CLOSER	24	6	
25	YOU'VE GOT A GOOD LOVE COMIN'	25	43	
26	CITY OF NEW ORLEANS	26	35	
27	MEANT FOR EACH OTHER	27	33	
28	HEARTACHES, LOVE & STUFF	28	22	
29	ROLL ON	29	62	
30	ME AND PAUL	30	3	
31	CONWAY'S LATEST GREATEST HITS	31	25	
32	THE FIRST WORD IN MEMORY	32	31	
33	GREATEST HITS	33	24	
34	DARLIN', DARLIN'	34	8	
35	HIS EPIC HITS — THE FIRST 11	35	25	
36	FAVORITE COUNTRY SONGS	36	10	
37	THE MAN IN THE MIRROR	37	68	
38	IT'S ALL IN THE GAME	38	42	
39	GREATEST HITS VOL. 2	39	23	
40	SAN ANTONIO	40	28	
41	LET IT ROLL	41	5	
42	CUT FROM A DIFFERENT STONE	42	3	
43	GREATEST HITS	43	3	
44	STEP ON OUT	44	2	
45	GREATEST HITS	45	3	
46	FADED BLUE	46	49	
47	LADIES' CHOICE	47	19	
48	WORKIN' FOR A LIVIN'	48	25	
49	NOBODY WANTS TO BE ALONE	49	2	
50	DON'T MAKE ME WAIT ON THE MOON	50	6	
51	THE BEST YEAR OF MY LIFE	51	24	
52	LET ME BE THE FIRST	52	16	
53	THE JUDDS	53	58	
54	HOMECOMING	54	16	
55	CLEAN CUT	55	49	
56	CAGE THE SONGBIRD	56	72	
57	EYE OF A HURRICANE	57	37	
58	THE BEST OF REBA McENTIRE	58	4	
59	RIGHT OR WRONG	59	73	
60	WALL OF TEARS	60	7	
61	FROM MY HEART	61	2	
62	SAY WHEN	62	1	
63	WHOLE NEW WORLD	63	1	
64	DON'T CALL HIM A COWBOY	64	1	
65	19 HOT COUNTRY REQUESTS	65	10	
66	EB84	66	21	
67	DON'T CHEAT IN OUR HOME TOWN	67	75	
68	THIS OL' PIANO	68	17	
69	ONE MORE TRY FOR LOVE	69	44	
70	DON'T MAKE IT EASY FOR ME	70	91	
71	THE BEST OF VOL. III	71	57	
72	CAFE CAROLINA	72	43	
73	WHERE IS A WOMAN TO GO	73	15	
74	PROFILE II — THE BEST OF EMMYLOU HARRIS	74	29	
75	ONE OWNER HEART	75	23	



NOW, THAT'S A WRITER — Signing contracts with both hands is songwriter Byron Gallimore, who recently sealed publishing deals with the Pride Music Group and Blake Mevis/Warner Bros. Music. Gallimore, who has had cuts by Charley Pride, Johnny Lee and Con Hunlee, among others, is shown above with Pride (seated) and (standing, l-r) Bill Shore, Pride Music Group president; Tom Wipperman, general manager and vp of Warner Bros. Music; and Blake Mevis, president of Blake Mevis Music.

# TOP 100 COUNTRY SINGLES

April 13, 1985

• Indicates Highest Debut

	Weeks On 4/6 Chart	
1 HONOR BOUND	3	14
2 COUNTRY GIRLS	2	15
3 HIGH HORSE	5	13
4 THERE'S NO WAY	6	10
5 I NEED MORE OF YOU	7	13
6 WALKIN' A BROKEN HEART	1	14
7 GIRLS NIGHT OUT	9	11
8 TIME DON'T RUN OUT ON ME	10	13
9 MAJOR MOVES	12	13
10 THE COWBOY RIDES AWAY	15	11
11 ROLLIN' LONELY	11	14
12 DON'T CALL IT LOVE	18	10
13 WALTZ ME TO HEAVEN	14	13
14 SOMEBODY SHOULD LEAVE	17	9
15 I'M THE ONE MAMA WARNED YOU ABOUT	19	11
16 STEP THAT STEP	20	10
17 CRAZY	4	16
18 THE FIRST WORD IN MEMORY IS ME	8	15
19 WARNING SIGN	24	8
20 FALLIN' IN LOVE	25	9
21 RADIO HEART	26	10
22 IN A NEW YORK MINUTE	27	8
23 WHEN YOU'RE IN LOVE	28	12
24 WHAT I DIDN'T DO	13	18
25 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	29	10
26 YOU'RE GOING OUT OF MY MIND	31	6
27 WORKING MAN	33	7
28 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	32	6
29 SOMETIMES WHEN WE TOUCH	34	8
30 SEVEN SPANISH ANGELS	18	17
31 FOUR WHEEL DRIVE	36	7
32 DON'T CALL HIM A COWBOY	39	5

	Weeks On 4/6 Chart	
33 NOTHING CAN HURT ME NOW	38	8
34 NOW THERE'S YOU	21	13
35 THERE'S NO LOVE IN TENNESSEE	41	6
36 IT SHOULD HAVE BEEN LOVE BY NOW	22	11
37 LET THE HEARTACHE RIDE	29	12
38 CALIFORNIA	44	7
39 NATURAL HIGH	46	5
40 COUNTRY BOY	47	4
41 ONLY A DREAM AWAY	42	7
42 ONE HELL OF A HEARTACHE	43	7
43 LET IT ROLL	48	5
44 YOU'VE GOT A GOOD LOVE COMIN'	30	16
45 LITTLE THINGS	53	3
46 TRUE LOVE	51	5
47 IT'S YOUR REPUTATION TALKIN'	54	3
48 CRAZY FOR YOUR LOVE	35	18
49 NOBODY WANTS TO BE ALONE	56	4
50 WHITE LINE	57	4
51 I'VE BEEN HAD BY LOVE BEFORE	50	4
52 MY ONLY LOVE	37	18
53 BIG TRAIN	40	12
54 A LADY LIKE YOU	45	19
55 ONLY LOVE WILL MAKE IT RIGHT	49	10
56 AM I GOING CRAZY	50	8
57 MODERN DAY MARRIAGES	67	4
58 IS THERE ANYTHING I CAN DO	52	6
59 MY OLD YELLOW CAR	71	3
60 WHEN GIVIN' UP WAS EASY	73	2
61 MAYBE MY BABY	74	2
62 SHE KEEPS THE HOME FIRES BURNING	76	2
63 WHAT SHE WANTS	55	19
64 STARLITE	58	3
65 I'D RATHER BE CRAZY	69	5
66 TWO PEOPLE MAKING LOVE	61	5
67 FORGIVING YOU WAS EASY	—	1

	Weeks On 4/6 Chart	
68 BABY BYE BYE	62	20
69 SHE'S A MIRACLE	—	1
70 MY BABY'S GOT GOOD TIMING	59	20
71 TOO GOOD TO SAY NO TO	75	3
72 YOU'RE EVERY STEP I TAKE	82	2
73 HEART TROUBLE	—	1
74 A LITTLE BIT IN LOVE	78	2
75 A PLACE IN THE SUN	77	2
76 HERE I AM AGAIN	87	2
77 SHE USED TO LOVE ME A LOT	63	19
78 HALLELUJAH, I LOVE YOU SO	60	16
79 WHO'S THE BLONDE STRANGER	—	1
80 WHY DO I KEEP CALLING YOU HONEY	—	1
81 MY SWEET-EYED GEORGIA GIRL	—	1
82 A FEW GOOD MEN	—	1
83 I'M NOT TOUGH ENOUGH	84	2
84 GAMBLIN' MAN	85	2
85 FIRE	86	2
86 DOWN ON THE FARM	—	1
87 LET IT BE ME TONIGHT	83	3
88 COUNTRY MUSIC LOVE AFFAIR	72	8
89 THIS AIN'T 1963	—	1
90 LOVE ME UP	—	1
91 LIKE YOU DID	80	5
92 YOU'RE MAKING IT EASY	81	3
93 WEEKEND COWBOY	—	1
94 IF THAT AIN'T LOVE	64	20
95 SIDE STEPPIN' THE BLUES	65	8
96 WHEN YOUR YOUNG AND A WOMAN	79	3
97 WILL YOU LOVE ME IN THE MORNING	70	5
98 THE TENDER SIDE	88	4
99 YOU TURN ME ON	89	22
100 ALL TANGLED UP IN LOVE	90	22

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Few (Hall-Clement/Welch—BMI)	82
A Lady (BrightSky/C. Monk—ASCAP/Steagal Sngs/Blackwood—BMI)	54
A Little (Goldline—ASCAP)	74
A Place To Fall (Mount Shasta—BMI)	75
Ain't She Somethin' (Jack & Bill—ASCAP)	96
All Tangled Up (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP)	100
Am I (Boo/Log Jam—ASCAP)	56
Baby Bye Bye (Warner Bros./Gary Morris—ASCAP)	68
Big Train (Wenaha—ASCAP)	53
California (April—ASCAP/Blackwood/Steagal—BMI)	38
Country Boy (Ackee—ASCAP)	40
Country Girls (Warner-Tammland/WB/Two Sons—ASCAP)	2
Country Music (Tapadero/Merit/Maypop—BMI)	88
Crazy (Lionsmate/Security Hogg—ASCAP)	17
Crazy (Pacific Island/Tree—BMI)	48
Don't Call Him (Southern Nights—ASCAP)	32
Don't Call (Pzazz/Snow—BMI)	12
Down On (Make Believe/WB/Two Sons—ASCAP/W. Tamerland—BMI)	86
Everybody Needs (Hall-Clement—BMI)	25
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	20
Fire (Ram Rod—ASCAP)	85
Forgiving You (Willie Nelson—BMI)	67
Four Wheel (Anbern—ASCAP)	31
Gamblin' Man (ATV—BMI)	84
Girls Night Out (Welbeck/Blue Quill—ASCAP)	7
Hallelujah, I Love You So (Rightsong—BMI)	78
Heart Trouble (Living/Silverline—BMI)	73
Here I Am (Evil Eye—BMI)	76

High Horse (Unami Music—ASCAP)	3
Honor Bound (Chappell/Bibo/MCA/Chriswald/Hopi Sound—ASCAP)	1
I Need (Bellamy Brothers/Famous—ASCAP)	5
I'd Rather (Don Pfrim/Dejamusic/Dick James—ASCAP/BMI)	65
I'm Not Tough (Buried Treasure—ASCAP)	83
I'm The One (Sweet Karol—BMI/Sweet Glenn—ASCAP)	15
I've Been Had (Coal Miners—BMI)	51
If It Ain't Love (Acuff-Rose—BMI)	28
If That Ain't Love (Flowering Stone—ASCAP)	94
In a NY Minute (Tree/O'Lyric—BMI)	22
Is There (Cross Keys/April/Ideas of March—ASCAP)	58
It Should (Unichappell/Jan Crutchfield/MCA—BMI)	36
It's Your (Welbeck/Terrace—ASCAP)	47
Let It Be (Say It With Music/Luck Level—BMI)	87
Let It Roll (Arc—BMI)	43
Let The Heartache (WB/B. Montgomery—ASCAP/Warner-Tlaine/W. House—BMI)	37
Like You (Malcolm Ford—BMI/Al Calico/Easy Listening—ASCAP)	91
Little Things (Feynsong—BMI)	45
Love Me (Mandy—ASCAP)	90
Major Moves (Roeplus Music—BMI)	9
Maybe My Baby (SafeSpace/ECB—BMI)	61
Modern Day (Razzy Bailey—ASCAP)	57
My Baby's Got (Pink Pig/Hall-Clement/Bob McDill—BMI)	70
My Old Yellow (Deb/Dave/Briarpatch—BMI)	59
My Only (Statler Brothers—BMI)	52

My Sweet-Eyed (Blackwood—BMI/ Priority—ASCAP)	81
Natural High (Mount Shasta—BMI)	39
Nobody Wants (Airmo/Prince Street—ASCAP/Irving/Eaglewood—BMI)	49
Nothing Can (Hondor/Irving/Hall-Clement—BMI)	33
Now There's You (Southern Nights/Music City—ASCAP)	34
One Hell (Cavesson—ASCAP)	42
Only A Dream (MDS—ASCAP)	41
Only Love (Hall-Clement—BMI)	55
Radio Heart (Tapadero/Tom Collins—BMI)	21
Rollin' Lonely (Music Corp. of America/Dick James—BMI)	11
Seven Spanish Angels (Warner-Tamerland—BMI/Warner Bros./Two Sons—ASCAP)	30
She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP)	62
She Used To (Hall-Clement—BMI/Jack & Bill—ASCAP)	77
She's A (Pacific Island/Tree—BMI)	69
Side Steppin' (Blue Lake—BMI)	95
Somebody Should Leave (Tree/Choskee/Cross Keys—ASCAP)	14
Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI)	29
Starlite (BIL-KAR—SESAC)	64
Step That Step (G. I. D.—ASCAP)	16
The Cowboy (Cross Keys/Tightlist—ASCAP)	10
The First Word (Irving/Love Wheel—BMI)	18
The Tender Side (Uncle Artie—ASCAP)	98
There's No Love (Tom Collins, Tapadero—BMI)	35
There's No Way (Alabama Band—ASCAP)	4
This Ain't 1963 (Accredit?Tree—BMI)	89

Time Don't Run (Screen Gems—EMI—BMI/Elorac—ASCAP)	8
Too Good To (April/Swallowfork—ASCAP)	71
True Love (Benefit—BMI)	46
Two People (Chappell/Tommy Overstreet—ASCAP)	66
Walkin' A Broken (Combine—BMI)	6
Waltz Me (Velvet Apple Music—BMI)	13
Warning Sign (Deb/Dave/Briarpatch—BMI)	19
Weekend Cowboy (Lone Lake/RCL—ASCAP)	93
What I Didn't Do (Warner House—BMI/Warner Bros. Gold—ASCAP)	24
What She (Vogues/Padre Hotel—BMI)	63
When Givin' Up (Cavesson—ASCAP)	60
When You're In Love (Hall-Clement—BMI)	23
When You're Young (Iron Country—ASCAP)	96
White Line (Emmylou Songs—ASCAP/Irving—BMI)	50
Who's The (C. Reifer/Coconut/W. Tlaine/B. Sky Rider—BMI/ASCAP)	79
Why Do I Keep (Hikitt—BMI)	80
Will You Love (Axbar—BMI)	97
Working Man (Tapadero—BMI)	27
You Turn (Hall-Clement—BMI/Bright Sky—ASCAP)	99
You're Every (Mastermaker/Silver Dust—ASCAP)	72
You're Going Out (CBS-U/Ideas of March—ASCAP)	26
You're Making It (CBS-U/Ideas of March—ASCAP)	92
You've Got A Good (Warner House—BMI/WB Gold—ASCAP)	44

## MOST ADDED COUNTRY SINGLES

1. FORGIVING YOU WAS EASY — Willie Nelson — Columbia — 27 Adds
2. SHE'S A MIRACLE — Exile — Epic — 27 Adds
3. HEART TROUBLE — Steve Wariner — MCA — 23 Adds
4. WHO'S THE BLONDE STRANGER — Jimmy Buffet — MCA — 20 Adds
5. WHY DO I KEEP CALLING YOU HONEY — Billy Parker — Soundwaves — 20 Adds

## MOST ACTIVE COUNTRY SINGLES

1. THERE'S NO WAY — Alabama — RCA — 77 Reports
2. GIRLS NIGHT OUT — The Judds — RCA — 77 Reports
3. HONOR BOUND — Earl Thomas Conley — RCA — 75 Reports
4. TIME DON'T RUN OUT ON ME — Anne Murray — Capitol — 72 Reports
5. THE COWBOY RIDES AWAY — George Strait — MCA — 71 Reports

## THE COUNTRY MIKE

**KROW . . . NOT FOR THE BIRDS** — KROW/Reno has certainly been keeping busy as of late, but apparently hard work does pay off. According to the most recent Arbitron survey, KROW is the #1 AM station in the Reno/Carson City area. The station recently completed its "Check in the Mail" promotion. During the campaign, 100,000 mailers were sent to homes in Reno, Sparks, Carson City, and to addresses within a 50 mile radius. The promotion introduced KROW to many new listeners who tuned in each morning to hear the announcement of winners by "KROW Krazies" Gary DeMaroni and Jim Crowe. \$10,000 dollars worth of prizes were awarded during the contest. Another recent KROW promotion was the First Annual KROW/Rapscallion St. Patrick's Day Run. The benefit event was held to assist the St. Mary's Hospice Program. Rapscallion, a well known Reno seafood restaurant, co-sponsored the run and provided participants with a buffet at the conclusion of the 10 kilometer and the 2 mile Fun Run.

**WOW LAUNCHES COED AM TEAM** — WOW AM-FM/Omaha has introduced to the midlands the area's first male/female morning team. **George Woods**, a four year veteran of Omaha radio, teamed with well known Omaha personality **Cathie Fife** to kick off the debut of the new morning show April 1. The team is geared to reach and entertain a large, more diverse audience with information and news, visits with local personalities, and traffic updates, as well as music. "It will be an all-around show, making mornings more fun for Omaha," according to WOW general manager **Ken Fearnow**. Plans for future station changes are forthcoming . . . **KBRQ/Denver** was recently named "News Station of the Year" and KBRQ news director **Morris James** was named "Associated Press Newsmen of the Year" by the Associated Press of Colorado. The Associated Press Station of the Year award goes to the station which shows "exemplary news work by all members of the news department." James was selected "not only for his work in directing his department's news coverage," but also for his "individual efforts and outstanding work on numerous stories in the Denver area." . . . **WSLR/Akron** and **WGAR/Cleveland** were recent stops for **John Conlee**, who kicked-off his "Working Man" tour in Akron. During the tour, radio station will be running contests to award their listeners' favorite working people with concert tickets and other prizes. Working in conjunction with the stations and local concert promoters, Conlee will be meeting with "The Employee of the Month" at selected businesses in the area in which he is performing. For his date in Akron, Conlee visited the National Machine Company . . . Two Alabama stations recently signed for consultation with Drake-Chenault. **WKKR-FM/Opelika** will broadcast Great American Country while **WZMG/Opelika** will air oldies. **Frank Proctor**, **Drake-Chenault** national programming consultant, will handle both stations.

byron wynkoop



**MURPHEY IN MISSOURI** — Michael Martin Murphey was one of the performers on KTS/Springfield's recent Listener Appreciation Show, which attracted 8,500 fans. Murphey (left) is pictured above with KTS personality Tony Michaels (right).

## PROGRAMMERS PICKS

<b>Ernie Hadaway</b>	<b>KLIX/Twin Falls</b>	<b>She Keeps The Home Fires Burning</b> — Ronnie Milsap — RCA
<b>Marty Filtzpatrick</b>	<b>WGNT/Huntington</b>	<b>My Old Yellow Car</b> — Dan Seals — EMI America
<b>Charles Crowson</b>	<b>KFRD/Rosenberg</b>	<b>Forgiving You Was Easy</b> — Willie Nelson — Columbia
<b>Bill Black</b>	<b>WMML/Mobile</b>	<b>Maybe My Baby</b> — Louise Mandrell — RCA
<b>Jay Davis</b>	<b>KCJB/Minot</b>	<b>She Keeps The Home Fires Burning</b> — Ronnie Milsap — RCA
<b>Bill Berg</b>	<b>WWVA/Wheeling</b>	<b>Down On The Farm</b> — Charlie Pride — RCA
<b>Michael O'Brien</b>	<b>CKRY/Calgary</b>	<b>Little Things</b> — The Oak Ridge Boys — MCA
<b>Wade Jessen</b>	<b>KNEU/Roosevelt</b>	<b>Who's The Blonde Stranger</b> — Jimmy Buffet — MCA

## SINGLES REVIEWS

### OUT OF THE BOX



**LEE GREENWOOD** (MCA-52564) **Dixie Road** (2:39) (Southern Soul/Window—BMI) (D. Goodman, M.A. Kennedy, P. Rose) (Producer: Jerry Crutchfield)

This tune will be included in Greenwood's soon-to-be-released "Greatest Hits" package. Even before he sings "I would pick and she would sing/To the rhythm of that front porch swing," the title and the opening bars, played by an harmonica and an acoustic guitar, reveal the direction of the song — toward a more mainstream country sound. Don't worry about categorizing Greenwood's talent, though: it's not important because he can sing anything he puts his mind to. This one's off to a fast start.

**THE STATLER BROTHERS** (Mercury 880 685-7)

**Hello Mary Lou** (2:14) (Unichappell/Six Continents/Champion—BMI) (G. Pitney, C. Mangiaracina) (Producer: Jerry Kennedy)

The award-laden quartet revamps this Ricky Nelson classic with typical Statlers verve. The tune is as perfect for radio now as it was in '61, and The Statler Brothers, with this single from the upcoming "Pardners In Rhyme" album, show once again that they possess the near-magical ability to produce music that simply can't miss the mark. Another monster cut from old friends of country radio.



## FEATURE PICKS

**GEORGE JONES AND LACY J. DALTON** (Epic 34-04876)

**Size Seven Round** (Made Of Gold) (2:56) (Taylor And Watts/Algee—BMI) (M. Fields, G. Lumpkin) (Producer: Billy Sherrill)

**EDDY RAVEN** (RCA PB-14044)

**Operator, Operator** (3:05) (Goldline/Granite—ASCAP) (L. Willoughby, J. Willoughby) (Producers: Eddy Raven, Paul Worley)

**BANDANA** (Warner Bros. 7-29029)

**It's Just Another Heartache** (3:19) (Vogue & Partner—BMI/Dejamus—ASCAP) (S. Bogard, R. Giles) (Producer: Eric Prestidge, Jim Ed Norman)

**NICOLETTE LARSON** (MCA-52571)

**When You Get A Little Lonely** (3:31) (Nick-ov-time/Screen Gems—EMI/Moon And Stars/Elektra Asylum/Mopage—ASCAP/BMI) (N. Larson, J. Leo, W. Waldman) (Producers: Emory Gordy, Jr., Tony Brown)

**KATHY TWITTY** (Permian P-82009)

**That's What You're Lovin' Does To Me** (3:00) (Ken Stilts—BMI) (J. Shofner) (Producers: Jim Dowell, Mike Daniel)

**JAMES ED HORN** (Dee Jay DJ 178)

**The Game You Play** (2:46) (Big Swing—BMI) (J.E. Horn, P. Abner) (Producer: L.D. Allen)

**BOBBY G. RICE** (Door Knob DK 85-230)

**New Tradition** (3:15) (Chip 'N' Dale—ASCAP) (S. Chiasson) (Producer: Gene Kennedy)

**J.C. WEAVER** (Wild Turkey WT 7716)

**Go Cat Go** (2:20) (Plus Fade Song Peddler—BMI) (J. Hayes, J. Hayes) (Producers: Joe Bob Barnhill, Bobby Fischer)

## NEW AND DEVELOPING

**CHANCE** (Mercury 880 555-7)

**To Be Lovers** (2:43) (Acuff-Rose—BMI/Marlledge—ASCAP) (C. Whitsett, B. Arledge) (Producer: Buzz Arledge)

This five-man group from Texas is the latest in the trend toward power-vocal/musically self-contained bands. Chance, however, has a considerable jump on many similar acts because of the excellent arrangement and first-class vocal work on this debut single. The lead vocal is especially powerful, and the song is made more exciting by two well-placed key modulations. Publicity for the band includes a quoted description of its name: "the possibility of a favorable outcome in an uncertain situation." If Chance continues with music this good, their situation won't be uncertain for a long time.



## Country Album Reviews



**KERN RIVER** — Merle Haggard — Epic FE 39602 — Producers: Merle Haggard, Grady Martin, Ray Baker — Bar Coded

Losing songs and loving songs are featured on Merle's newest album, along with some well-chosen covers. Most of the losing songs were written by Haggard, including the title cut, which is especially moving. "Old Flames Can't Hold A Candle To You" and the old Bobby Vinton number one pop hit, "There I've Said It Again," benefit from the relaxed Haggard style; "Natural High," the current single, which is also on last year's "It's All In The Game" LP, is definitely worth the extra exposure: songwriter Freddy Powers continues his fine contributions to Merle's repertoire.

**TWO HEART HARMONY** — The Kendalls — Mercury 824 250-1 M-1 — Producer: Brien Fisher — List: 8.98 — Bar Coded

Harmony is indeed the word: The Kendalls' sound is as distinctively harmonious as ever on this new collection. The fast tunes all reach the energy level set by the current "Four Wheel Drive" single, and the record contains some good slow songs too. "Somewhere Between" is a sad number written by Merle Haggard, and the Michael Garvin/Bucky Jones/Tom Shapiro composition, "If You Break My Heart," is a gorgeous song with an unbeatable lyric on which Jeannie Kendall sings one of her best recorded performances.



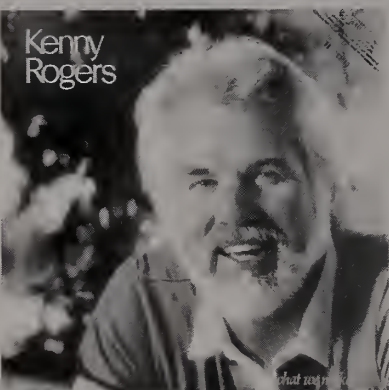
**SOMETIMES WHEN WE TOUCH** — Tammy Wynette — Epic FE 39971 — Producer: Steve Buckingham — Bar Coded

One of the reasons an artist can develop a career that has been as long and productive as Tammy Wynette's is the ability to stretch, adapt and grow without losing sight of what that particular artist does best. Tammy is good at country music, and while "Sometimes When We Touch" makes a conscious effort to make some changes for the First Lady, it is first and foremost a country album . . . and a good one. Wynette is just as much at home in this relaxed, contemporary setting as she is with the country standards with which she is so readily identified.



**LOVE IS WHAT WE MAKE IT** — Kenny Rogers — Liberty LO51157 — Producers: Larry Butler, Lionel Richie, Kenny Rogers, John Guess — Bar Coded

Liberty has put together a versatile collection of previously unreleased songs on Rogers' latest album. A well-blended mix of melodic ballads and upbeat tunes allows Rogers to exhibit many different vocal moods. Some of the best writers in the business (Jan Crutchfield, Keith Stegall, Jim Photoglo and Terry Skinner among others) have featured cuts making this one of Rogers' strongest packages to date. The sparkling production and choice of material offered indicate good crossover possibilities for country and pop.



### FEATURE PICKS

**FULL CIRCLE** — Johnny Rodriguez — Epic FE 39583 — Producer: Richie Albright — Bar Coded

Johnny Rodriguez is one of our best singers, and every songwriter's name on the label of this album (Harlan Howard, Willie Nelson and Merle Haggard being only three) reveals the quality of his material.

**CUT FROM A DIFFERENT STONE** — Razyzy Bailey — MCA-5544 — Producers: Tony Brown, Jimmy Bowen — Bar Coded

Razyzy's got more R&B country a la Steve Cropper on this one including four writing collaborations between the two on the second side. Standout cuts: the title song, "Knock On Wood," and the Troy Seals/Graham Lyle composition, "Didn't We."

**JOHN MCEUEN** — John McEuen — Warner Bros. 1-25266 — Producer: John McEuen — Bar Coded

An entertaining and sometimes oddball collection from an always entertaining and admittedly oddball musician. Check out McEuen's innovative adaptations of Bach and Stephen Vincent Benet and his cover of "Sleepwalk" on side two.

## COUNTRY COLUMN

**FAMOUS MUSIC** — "Energy is the basis of everything" was one of Nelson Larkin's remarks while discussing the new, expanded presence of Famous Music Corporation in Nashville. Larkin certainly lived that credo in his years of independent producing before signing on with the music publishing firm in July of last year. Since coming to Nashville in 1972 he has had over 200 chart records with artists such as **Johnny Lee**, **Freddie Hart**, and, of course, **Earl Thomas Conley**. With a staff of new writers and a new creative director, Larkin is bringing that energetic viewpoint to Famous, a company perhaps best known in recent years for its connection with Paramount Pictures and its subsequent interest in song titles from movie soundtracks as historic and revenue-generating as *Urban Cowboy*,



**FAMOUS/ENSIGN STAFF** — (left to right) Nelson Larkin, director of operations; Tammy Stutts, administrative assistant; staff writer John Porter McMeans; Ed Thomas, creative director.

*Flashdance*, *Footloose* and *Beverly Hills Cop*, not to mention the music from classic Paramount films of longer ago, including the **Bing Crosby/Bob Hope** "Road" pictures. The Nashville division has been pulling some weight also: late last year (see *Cash Box*, Dec. 15, 1984) Famous/Ensign songs held the top two positions on the country singles chart with the **Anne Murray/Dave Loggins** duet "Nobody Loves Me Like You Do" and **George Jones's** "She's My Rock."

The new look at Famous includes new offices on 7th Ave. which the company occupied in February. The expanded physical plant is a part of what Larkin said is an effort to "really establish Famous as a major publishing company in Nashville." He continued, "This is a major step for Famous Music . . . an image change, and for a company this big to really want to make an impact, I think you have to have an image change . . . and you do need a place where people can feel comfortable." The new headquarters is a beautifully re-decorated, three-story edifice which includes writers' work rooms on the upper floor.

Larkin's success as a producer was a major factor in the decision to hire him, and the current push for new material at Famous/Nashville will no doubt be spurred by his "in-house" producer position and the talents of Ed Thomas, his new creative director. **Marvin Kane**, president of Famous Music Corporation, New York, told *Cash Box*, "These are two terrific pros . . . I think they've given our office there a real great shot of adrenalin . . . a good feeling is permeating now." Kane said that Larkin was brought in partly "because of his vitality and the fact that we were making certain changes down there in terms of general attitudes . . . Nelson adds a certain dimension because of his productivity and the fact that he's a very vital, young guy." Kane also praised the Nashville Famous staff for its commitment to a close working relationship with Paramount and the locomotive Los Angeles soundtrack scene, for which Paramount has been the chief industry power supply. Said Kane, "We keep a close eye on what we can get into our films in terms of music, and if we can generate some hot acts, some hot new writers in Nashville, it's going to be a big plus for Paramount as well as for Famous . . . **Steve Bedell**, who is the head of Paramount's music operation at the studio is very keen on Nelson."

Thomas previously worked at CBS Songs, gaining valuable contacts as a successful songplugger, which has made the signing of staff writers John Porter McMeans, Mieke Appel, and Bud Reneau particularly exciting for him. Thomas indicated that sweating for fresh cuts is the kind of work he finds most appealing: "That's the way I like to do my job; I get a kick out of it. That's one of the fun things about the business — finding a hit song and hitting the streets with it." His approach is heartily approved by Larkin, who said of Thomas, "He's a hustler. I knew I had to have a guy like Ed to handle that end of the business, 'cause I wouldn't have time with all the other work that I do. I thank my lucky stars for Ed."

With an enormous catalog of standards, strong new sources of material and an aggressive song-pitching stance, the Famous group is definitely moving forward, extending and enhancing their position and influence in the publishing community.

**THE BUSINESS** — Triad Artists, Inc., has announced the signing of Warner Bros. recording artist Gary Morris for exclusive representation . . . **Sherman Halsey**, president of Century City Artists Management, has announced the creation of that company and the signing of **Dwight Yoakam**. Century City is a subsidiary of Churchill Records & Video, Ltd., for whom Halsey is vice-chairman. **Bob Burwell**, Churchill VP, will be manning the Nashville office of the new management firm (located at 1111 16th Avenue South) as a Century City VP . . . MCA recording artist **Reba McEntire** recently taped a series of television commercials for Nashville-area Chevrolet dealers . . . Radio promotion for the labels of Stargem, Inc. is now handled by **Mike Borchetta** in Nashville and **Alan Young** in California. Also, Stargem president **Wayne Hodge** has brought in the Crown Marketing Corporation to do in-house telephone promotion and distributor sales contacts.



**BOTTOMS UP** — Chatting with new Warner Bros. artist Dennis Bottoms after his recent showcase for the Nashville music community are, **Jim Ed Norman**, executive vp, Nashville division, Warner Bros. and (center) **Bob Montgomery**, Warner Bros. Music.

bill fisher

# Opryland USA To Acquire Acuff-Rose

by Bill Fisher

NASHVILLE — Two of the most powerful companies in the field of country music will be brought together when the purchase of the Acuff-Rose publishing group by Opryland USA Inc. is finalized. An initial announcement of the sale was made March 27 in a joint statement by E.W. Wendell, Opryland USA president and CEO, and the co-owners of Acuff-Rose, Roy Acuff and Wesley Rose. The publishing company's enormous catalog, its recording facilities and offices, its music printing arm and the now-inactive Hickory Records label are all included in the agreement.

The principals have thus far signed only "a memorandum of understanding," but the deal is expected to be completed by the end of May, according to Opryland publicity. The price of the sale has not been made public; the best estimates of local sources have put the purchase figure in the neighborhood of \$20 million.

Acuff-Rose Publishing has been in business for 43 years since its founding by Roy Acuff and Fred Rose. Under the guidance of Wesley Rose, Fred Rose's son, the company has built a catalog of standards unmatched by any other,

including 31 titles with more than one million airplays each, according to BMI.

Opryland USA, a property of the Gaylord Broadcasting company, includes the Grand Ole Opry, the Opryland music park, The Nashville Network, Music Country Radio Network and the WSM radio stations.

There will be no staff changes or additions at Acuff-Rose as a direct result of the sale, said Opryland public relations director Tom Adkinson; Wesley Rose will continue to oversee the publishing company's operations. Wendell commented, "People around the world acclaim Wesley Rose as one of the most knowledgeable and experienced publishers in the business. We are delighted that he has agreed to remain active and give us the benefit of his 40 years experience."

Both Acuff and Rose are said to be particularly pleased that their firm is to be retained by another Nashville-based organization. Said Acuff, "One of my dreams has been that when Wesley and I decided to sell Acuff-Rose that Opryland and Ed Gaylord would see fit to buy it. I knew if that happened that it would be in good hands and would be run by the right kind of people."

## LeFrak Acquires 50 Percent Of 21 Entertainment Group

NEW YORK — The LeFrak Entertainment Company has acquired a 50 percent interest in the 21 Entertainment Group, which will now be called the LeFrak-21 Entertainment Group.

The agreement brings to LeFrak the record producing, music publishing, talent management and video capability of 21 Entertainment, which includes such performers as John Parr (Atlantic/Phonogram International), Simon Townshend, whose second LP on 21 Records/Polydor is due out in May, Golden Earring (21 Records), who went top 10 with "Twilight Zone," Roger Glover (21 Records), member, producer and writer for Deep Purple and two new "Stars On 45" projects.

The new Entertainment Group will move to 40 West 57th Street in the executive offices of LeFrak's Communications Company. In the LeFrak-21 Entertainment Group, Samuel J. LeFrak will become chairman of the board and Fred Haayen — president of 21 — will be president. Herb Moelis, LeFrak executive vice president, will provide administrative and financial direction on behalf of LeFrak Entertainment Company.

"We are totally dedicated," LeFrak commented, "to the creation of a communication entity that will compare with

or exceed any company now involved in the record, music publishing, video, motion picture and television business. To achieve our purpose, as is our format, we will expend in effort, time and money whatever it takes to make our goal a reality. A highly creative, experienced executive like Fred Haayen is exactly what we need as part of our team."

Haayen was president of the Polydor companies in the Netherlands in 1971 and then in England in 1975. In 1978 he became vice president of Polydor International and came to the United States as president of Polydor Records, Inc. In 1981, Haayen left Polydor to become senior vice president of WEA International. Haayen started the 21 Entertainment Group in 1982.

LeFrak's music publishing activities have included the acquisition of such songs as "Up, Up and Away," "By The Time I Get To Phoenix," "Love Will Keep Us Together," "Candida," "Laughter In The Rain," the rights to all the music written and recorded by the late Jim Croce, including "Time In A Bottle," "Bad, Bad Leroy Brown," "Operator" and "Photographs And Memories," a 50 percent stake in the active Troutman Music Publishing, and a series of bids for major publishing entities that are currently in progress.



**FASCINATING RHYTHMS** — Members of the group Fishbone, recently signed to Columbia Records, recently gathered around engineer David Leonard (who worked on Prince's "Purple Rain" and "1999" albums) to observe and listen to some of the material being worked on. Pictured (l-r): (standing) John Norwood Fisher (Fishbone) and manager Roger Perry (City Lights Management).

## In The Studio

### WEST COAST

**Cherokee studios** is celebrating its 10th anniversary in the business of recording. Cherokee will also be offering new technical services which will present a wide range of studio services seven days a week . . . over at **Soundcastle** sound **Dennis Edwards** is recording his follow up album for Motown. Producing the project is **Dennis Lambert** and engineering is **Jeremy Smith**, assisting the session work is **Paul Ericksen**. **Joyce Kennedy** is recording her next LP with producers **Freddie Washington & Raymond Jones**; behind the board is **Peggy McCreary**, assisting is **Marc De Sisto**. Remixer **John Luongo** was in for Geffen Records handling the mixing of **Don Henley's** "All She Wants To Do Is Dance" 12", Luongo and Gary Hellman engineering with assistant engineer Paul Ericksen. **Maurice White** is finishing up his solo project for CBS Records, **Bill Bottrell** and **Bill Schnee** engineering. **Marty Sharon** and **Gary Scardina** are producing **Natalie Cole's** next LP for Modern Records. Engineer is **Bill Bottrell** and assisting is **Elmer Flores**. **War** is in cutting its next album for **Coco Plum Records**, **Lonnie Jordan** producing, **Michael Carnevalie** engineering, **Elmer Flores** assisting . . . across at **Group IV** recording singer/pianist **Michael Feinstein** is laying tracks on his "Pure Gershwin" album for Parnassus Records with producer **Herb Eisaman** and engineer **Dennis Sands**, assisted by **Andy D'Addario**. Other projects under way are composer **Randy Edelman** scoring Mr. Sunshine segment with engineer **Matt Hyde**, **Craig Safan** scoring NBC telefilm *Mirrors* and *Cheers*

segment for Paramount TV. **Andy D'Addario** is behind the board for producer **Dave Fisher** laying tracks for *Coverup* and *Half Nelson* for 20th Century Fox TV . . . up the coast in San Francisco **Buddy Rich** was recorded live at **King Street** studios after several bay area performances. **Gary Reber** was the engineer. Reber has worked with such artists as **David Bowie** and **Dolly Parton**.

### EAST COAST

**Compass Point studios** reported that **Julio Iglesias** and **Marianne Faithful** have recorded recently. In April, **Robert Palmer** followed by **April Wine** are expected to visit the recording facilities to record their next projects. **Emergency/Mirage** recording artist **Shannon** is looking for a release date of April 15 for her follow LP to "Let The Music Play." **Burnham-Callaghan** announced that **The Four Tops** will be releasing their new LP entitled "Four Tops Magic" this spring. The Four Tops have been touring with **The Temptations**, only stopping to record this LP at Philadelphia's **Sigma Sound Studios** . . . at **Power Play** studios in New York, **Rock Master Scott** and **The Dynamic Three** were in recording their final tracks and mixes to their follow up to "Request Line." The new single set for immediate release is called "The Bone," and **Jordan Neus** of the band is featured on guitar. Producers are **Jerry Bloodrock** and **Joey Moore**, **Julian Herzfeld** was the engineer. **Power Play** productions is mixing a double version of "Rock Master Rap" by **Chuckie** and the **Pro 5**. **Tony Arfi**, **Spyder D** are producing and engineering respectively.

darryl lindsey



**LEFRAK AND 21 COME UP ACES** — Pictured here at the acquisition of 50 percent of the 21 Entertainment Group by the LeFrak Entertainment Company are (l-r) Fred Haayen, president, LeFrak-21 Entertainment Group; Sam LeFrak, chairman, LeFrak Entertainment Group; and Herb Moelis, executive vice president, LeFrak Entertainment Company.

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**SIRENS GO OFF** — In preparation for their first national tour, Enigma recording group *The Screamin' Sirens* performed a headlining concert at *The Roxy* in Hollywood earlier this month. Pictured whooping it up backstage after the show (l-r) are: Boom Boom Dixon, drums; Kerry O'Brien, bass; Rosie Flores, guitar; William Hein, president, Enigma Records; James Martone, controller, Enigma Records; Marsky Reins, fiddle, rhythm guitar; Tim Pastor, warehouse manager, Enigma Records; and Pleasant Gehman, vocals.

## Neville Brothers

THE PALACE, L.A. — The name Neville has been a part of the American R&B music scene for years, from Art Neville's traditional "Mardi Gras Mambo" to Aaron Neville's 1966 pop smash "Tell It Like It Is." After recording contracts with Capitol, A&M and others, New Orleans' The Neville Brothers have most recently found recognition with their live "Neville-ization" set released last year on Rounder Records. Picked as one of *Time's* Top 10 rock albums of 1984, The Nevilles seem once again on the verge of breaking in a very big way.

To that backdrop, this evening's Palace show should have been just another night to the group, but the amount of spirit, soul and celebration put out by the band clearly made this L.A. tour date one to remember. With a host of Neville family elders in the audience, Padlock, the Andy Neville-fronted band which usually backs Bonnie Raitt opened to a thin crowd. By the time Raitt joined Padlock on stage, however, it seemed the music had notched up the attendance and the level of excitement tenfold. Then came the seven-piece New Orleans funk/R&B/reggae/calypso group known as The Nevilles.

With percussionist Cyril and keyboardist Art trading off lead vocals, The Nevilles' unique bayou-funk & soul slowly worked its magic on the ever growing sea of music lovers. If you ever wondered where Lowell George and Little Feat got their unique sound, look no further; this is the place. With danceable rhythms which form the elastic background of all the group's material — even on Aaron's touching ballads and horn player Charles Neville's instrumental adventures, The Nevilles seemingly touch on almost every musical base, but with such an earthiness and with such soul that it seems you have been listening to it all your life.

Together as The Nevilles and as participants in various other bands — Art in The Meters and in Allan Toussaint's band, Aaron in The Soul Machine and together with Charles in The Wild Tchoupitoulas — the family has no problem with material. Working through such cuts as the call and response "Brother John" all the way down to the set closing version of "Amazing Grace", The Nevilles clearly have the

experience, the love and the sheer talent to be much more than just a cult band. And besides, at what other concert can you see the crowd waving parasols and white hankies in time to the music?

peter holden

## Stevie Wonder

DIPLOMAT HOTEL, HOLLYWOOD, FLA. — Stevie Wonder previewed five songs off his soon-to-be-released Motown LP, "In Circle Square" and from the enthusiastic reaction of a packed room of merchandisers, manufacturers and press — this one's an artistic and commercial triumph.

Standing alone behind a mind boggling set of keyboards and synthesizers, Wonder was relaxed as he conversed freely with the crowd. After a moving talk on the current conditions in South Africa, Wonder had the crowd count down from 10 then he hit the keyboards for the uptempo "Part Time Lover." The voice, the instrumentation, the melodies were all there. This was classic Stevie and everyone knew it.

Not stopping for a break, Wonder went right into "Broken Glass," another uptempo tune with an undeniable pop hook and strong dance groove. From there it was "Trying to Find My Whereabouts," a slow-to-mid-tempo melody that once again demonstrated the dynamic range of a dynamic voice.

"Land Of La La," seems to be Wonder's personal contribution to the now vast array of songs about Los Angeles. Of the five songs played, this might be the best candidate for a single with its lush instrumentation, traditional Wonder vocal fluctuations and a made-for-the-dance-floor back beat. The retailers were grinning ear to ear.

The final tune of the evening was "Go Home." More evidence that Wonder's newest effort has struck the core of what is commercial without relinquishing a bit of the artistic genius that has marked his career. The tunes are tailor made for most any radio format and promise to become nothing less than summer standards.

Following the show, one Motown executive remarked that the album should be out by the end of April qualifying that projection with a very uncertain, "I hope." Another executive remarked that Wonder was still in the studio completing the last track of the album. An official release date will be announced in a couple of weeks.

david adelson

## Antonio Carlos Jobim

CARNEGIE HALL, N.Y.C. — The last time Antonio Carlos Jobim performed in the United States, he was the focal point of a genuine musical craze — Bossa Nova. Bossa Nova, a canny mixture of the various musics of Brazil (themselves a mixture of African and Portuguese elements) and "cool" jazz, struck a chord in the United States in the early '60s. Though the music was first popularized by Charlie Byrd and Stan Getz (and, through Getz, Brazilians Joao and Astrud Gilberto), it was Antonio Carlos Jobim who was the music's prime force. He developed Bossa Nova in Brazil in the late '50s (he even coined the term) and he is the composer of the music's most indelible pieces — "The Girl From Ipanema," "Desafinado," "Wave," "Corcovado" and many others.

Jobim's Carnegie Hall concert (his first U.S. performance in some 20 years) proved, beyond a doubt, the timelessness of his compositions. Backed by a slick, yet breezy, Brazilian band (bass, drums, flute, cello, and son Paulo on acoustic guitar) and five female vocalists (including daughter Elizabeth and wife Ana), Antonio Carlos Jobim delivered lovely, delicate readings of his compositions in a wheezy, weathered, salty singing voice — a songwriter's singing voice — that perfectly conveyed the bittersweet qualities of the music. Singing in both English and Portuguese, and playing authoritative piano, Jobim ran through nearly a dozen pieces in the first half of the concert; the audience applauding in recognition of the first chords of "So Danco Samba," "Desafinado," "Agua de Beber," "No More Blues," "Wave" and other Jobim standards. The arrangements were formal, yet light, swinging and swept with gentle samba rhythms. One of Jobim's more recent hits, "Two Kites," featuring his own English lyrics, was a highlight, as was his solo reading of "Dindi." The first half ended with a sing-song piano solo, which, like everything else, was filled with a gentle, lulling serenity and the stamp of a master composer.

The second half was a little less straightforward: the composer joked with the audience, introduced his band (introducing flutist/vocalist Danilo Caymmi, son of the greatest Brazilian composer, as the son of "the greatest Brazilian composer"), and performed some less familiar material — including the "world premiere" of a charming song about his recent travels, a samba ("Soho Samba") by son Paulo, and a long section from the excellent 1984 soundtrack to *Gabriela* (both the film and album were released briefly in the States). One of the highlights of this set was the sparkling performance of "Waters of March," one

of Jobim's greatest masterpieces, which came right before the concert-ending — and jazzed-up — "The Girl From Ipanema."

Antonio Carlos Jobim may be a diffident live performer — and he's certainly no bang-up entertainer — but his songs, some of the finest of the past 30 years, have never been presented more tenderly than by himself. If he is, as somebody pointed out, slightly "Desafinado" ("Out Of Tune"), it only adds to the charm of his presentation. His genius in his music — music which is rich, unique, and kissed with brilliance. (See next week's *On Jazz* for an interview with Antonio Carlos Jobim).

lee jeske

## Kiss

BRENDON BYRNE ARENA, THE MEADOWLANDS, EAST RUTHERFORD, N.J. — As one critic who can't say he left heavy metal behind as a boy, mainly because he never embraced it, this reviewer can state unequivocally what fans have known all along: these concerts are a lot more fun than most of the pseudo-intellectual drivel that passes for high art in much of contemporary music. So if you've been avoiding acts like Kiss and W.A.S.P. because you think their shows are full of vulgar references to violence, unleashed sex and unashamed chauvinism, well, you're right, but that's no reason not to go.

For one thing, as you might expect, Kiss' last remaining original members Paul Stanley and Gene Simmons are consummate businessmen and haven't forgotten the tricks that made the make-up-laden act the '70s kings of rock showmanship. The make-up may be gone but the mayhem lives on, and in this sense the drugs, sex and rock and roll philosophy espoused by the group takes on a light no worse than the antics of the wrestlers Cyndi Lauper hangs out with. Has Kiss become a parody of itself? Perhaps, but the smiling, singing, shouting teenagers who inundated the Meadowlands somehow seemed happier than a load of slamdancing skinheads. Amazingly, even Kiss' music just sounds like good old rock and roll these days and the traditional melodic sense of the band's thunder numbers stands out in stark contrast to the heavy handedness of many contemporary rock anthems.

Stanley and Simmons also handle their instruments well, and boy, do they still put on a show. Although most of the band's material has a similar quality to it, their energy and arrangements give each tune a distinct personality. Augmented by opener W.A.S.P., which features the same basic rock and roll tunes separated by male superiority, rabble-raising and cheering, the Kiss show, like most heavy metal, is more entertaining, musical and harmless than you might expect.

rusty cutchin



**PLATINUM STAR** — Solar recording artists *Midnight Star* was presented with a double platinum album for "No Parking On The Dance Floor" after a recent performance at the *Universal Amphitheatre* in Los Angeles. Pictured (l-r) are: Ray Harris, president *Solar/Constellation*; Kenneth Gant, Reggie Calloway, Bo Watson, Melvin Gentry, Belinda Lipscomb, Bill Simmons, Bobby Lovelace, Jeffrey Cooper, *Midnight Star*; Reverend Billy Kyles, pastor of the *Monumental Baptist Church*; Vincent Calloway, *Midnight Star*.

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A CHANGE CAN ONLY COME  
WHEN WE STAND TOGETHER  
AS ONE"\*

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HUEY LEWIS & THE NEWS "Trouble In Paradise"  
CHICAGO "Good For Nothing"  
KENNY ROGERS "A Little More Love"  
THE POINTER SISTERS "Just A Little Closer"  
TINA TURNER "Total Control"  
NORTHERN LIGHTS (Canadian All-Stars)  
"Tears Are Not Enough"

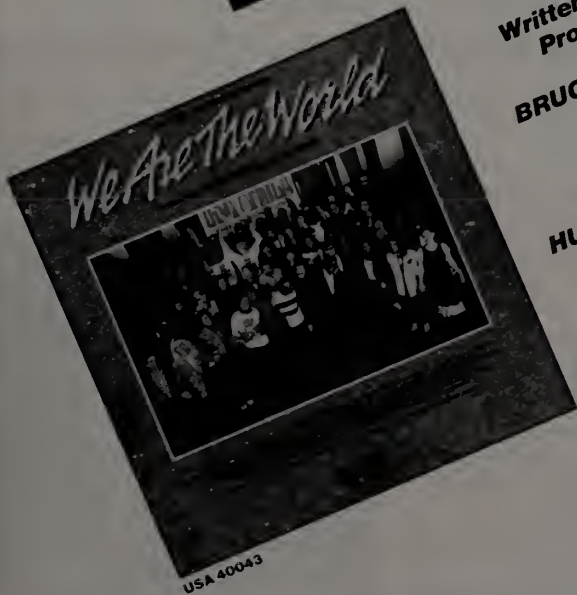
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USA 40043



## Sill Resigns At Screen Gems, Fred Willms Appointed

LOS ANGELES — After a 21-year tenure within the company, Lester Sill has resigned the presidency of Screen Gems-Colgems-EMI Music. The announcement came from Bhaskar Menon, chairman, president and chief executive officer of Capitol Industries-EMI. While no reason for the resignation was given, Menon did announce that Fred Willms will take the helm of the publishing company immediately. Of Sill, Menon commented, "Lester's considerable talent and expertise in the music publishing business will be greatly missed by the EMI Worldwide companies and we wish him every success in his future endeavors."

Willms had been appointed as president of EMI's Picture Music International division last month and will now serve as president of both companies. Prior to his assumption of the presidency of PMI, Willms was corporate vice president of



Fred Willms

Capitol Industries-EMI and CEO of Music Publishing. In his new capacity, he will continue to report directly to Menon.

## Bootleg Peddler Sentenced

NEW YORK — John Gallant, 37, of 200 East 74th Street, New York, New York, was sentenced on March 21, 1985 in U.S. District Court, Southern District of New York, for his distribution of thousands of "bootleg" records from 1979-1981, which contained unauthorized recordings of performances by popular artists. United States District Judge David N. Edelstein imposed fines totalling \$110,000 on Gallant and placed him on probation for a period of three years, under the condition that he perform 200 hours of community service each year at shelters for the homeless in New York City. According to

Rudolph W. Guiliani, the United States attorney for the Southern District of New York, Gallant had pleaded guilty to one count of Interstate Transportation of Stolen Property and five counts of criminal copyright infringement.

Kenneth I. Schacter, the assistant United States attorney in charge of the prosecution, stated that over 17,000 "bootleg" record albums, as well as business records reflecting the sale of tens of thousands more, were found in May of 1981 in Gallant's possession when the FBI executed a search warrant at Gallant's warehouse.

## Gospel/Country Relief Project

(continued from page 12)

40 artists donated their talent and time; they were brought together by Camp and his manager Steve Wyer of Sunbelt Management. The gospel session was preceded by a long period of prayer, the taking of communion and impromptu remarks by several in attendance, many of whom expressed a feeling of embarrassment at not being in the vanguard of the famine relief effort. Some of the artists participating were: Steve Taylor, Russ Taff, Shirley Caesar, Bobby Jones, Farrell & Farrell, Kathy Troccoli, John Fischer, Scott Wesley Brown, Bill and Gloria Gaither and Michael W. Smith, among

others. The artists recorded under the name The Cause, which stands for Christian Artists United To Save The Earth.

Hearn said that the session will produce a 7-inch single retailing for \$1.99, a 12-inch single priced at \$4.99 and an extended play videocassette tentatively priced at \$14.95. Hearn says that all three items should be available in mid-May. Funds will be used in the Africa famine relief effort through Compassion International of Colorado Springs, a group that is working in cooperation with the Sudan Interior Mission to provide food, transportation, emergency medical services and agricultural development programs in Africa.



L.A. HELPS LAUNCH KLYMAXX TOUR — After a performance at the Universal Amphitheatre in Los Angeles, Constellation/MCA Records recording group Klymaxx was given a proclamation from the city to honor its debut concert performance there. The group, which hails from L.A. originally, is currently commencing a spring tour of the country. Shown backstage (l-r) are: Jherly Busby, senior vice president of Black Music, MCA Records; Fenderella, Bernadette Cooper, Robin Grider, Cheryl Cooley, Lynn Malsby, Lorena Porter of Klymaxx; and Louil Silas, director of A&R Black Music division, MCA Records.

## Video Seminar Debate: Promotional Tool Or Art Form

by Rusty Cutchin

NEW YORK — Attendees at Silvercup Studios' quickie seminar "How To Make Music Videos Faster for Less Money and More Profit" were treated to as many opinions about the function of music videos and warnings about realistic expectations as they were tips on expediting production.

The seminar, under the frequently imposing direction of Silvercup director of marketing Mersh Greenberg, attracted some 200 professionals in video production to the Queens facility. Panelists included directors Ed Steinberg, Steve Kahn and Martin Kahan, syndicator George Back, licensing consultant Len Jacobs, producer Herb Lefkowitz, Joseph Friedman, director of the New Jersey Motion Picture and Film Commission, cinematographers Bob Fiori and Peter Blank, sound engineers George Reisz and Francis Milano and financial consultant Frederick Deane III of Marine Midland Bank.

The seminar steered from its main course early when director Kahn, whose recent Isley/Jasper/Isley video was viewed, neatly summed up his own philosophy about profit, "If you want to make more money, make better deals." Kahn, a former executive with RCA Records and now general manager of Panavideo Studios, voiced his belief that video is still "nothing more than a promotional tool" and that the primary function of music video producers is still to serve the record companies. Emphasizing that the good song is still fundamental to the livelihood of those involved in music video, Kahn reminded the crowd to keep its own importance in perspective. As to making videos faster for less money, Kahn detailed the frustrations of accepting inadequately-budgeted jobs and said, "I don't work with less than \$30,000 and I think more than \$75,000 is a sin."

Kahn was later engaged by Ed Steinberg, president of the Rock America video pool and production house and himself a cost-conscious director of recent videos for Atlantic's Janice Payson and others, in a discussion about the importance of video itself versus its role as a promotion tool. Steinberg's Payson video, which seemed to contain comparably high production standards and was produced for a small \$15,000 budget, was also exhibited.

The crowd in attendance seemed most interested in director Kahan's question and answer period following the showing of his elaborate Ricky Skaggs video for "Country Boy," shot in New York for just



VID MOGULS CONFER — Three video company presidents discuss business at recent seminar held by Silvercup Studios. Pictured are (l-r) Herb Lefkowitz (Music Video Producers, Ltd.), Percy Sutton (Inner City Broadcasting) and George Back (All American Television).

under \$60,000. The video, which features Mayor Edward Koch and actor David Keith in cameo roles, employed the New York subway system, breakdancers and country legend Bill Monroe for its extensively choreographed sequences. Kahan again urged realism, advising the crowd to "go with your strengths." The director also described his work schedule, which involved using union crews at flat rates for one all-day (22 hours) shoot.

On the financial side, adviser Deane discussed ways of raising money for new productions. Representing Marine Midland's motion picture finance division and calling video an "allied industry" Deane outlined three basic ways of obtaining financing: via track record; investors who absorb risk instead of the production company; and through factoring, the system whereby the bank advances funds against accounts receivable, when for example a client such as a record company was advanced partial funds pending completion of the project.

One interesting sidelight of the early discussions came from All-American Television president George Back, whose company syndicates *America's Top 10* and *New York Hot Tracks*, among other vid clip shows. Back presented a tape of a proposed new show called *Deja View*, video clip show featuring music of the '60s, with original footage of the original artists performing classic hits and new clips for the tunes produced in cooperation with the original artist whenever possible. Back voiced his company's intention and policy of paying for video product, emphasizing his view of the rising importance of the medium as an end in itself, and solicited programming from the producers in attendance, as well as panelists.

## Scotti To Be Honored By City Of Hope

LOS ANGELES — The Music Industry for the City of Hope this year has chosen Anthony J. Scotti, chairman of Scotti Brothers Entertainment Industries, as its 1985 honoree. The City Of Hope will present Scotti with its "Spirit of Life" award, which is in recognition of his distinguished service to the music industry and his ongoing work on behalf of several charitable causes. The presentation will take place during festivities at the chapter's annual tribute dinner, scheduled for June 27 at Los Angeles' Century Plaza Hotel.

According to chapter president Myron Roth, "Tony Scotti's unique blend of business and creative talents have made him a leader in the entertainment industry. Selecting Tony to receive this year's "Spirit Of Life" award continues the tradition of The Music Industry for the City Of Hope in honoring its best."

The event will establish a music industry fellowship in Scotti's name. This year's

fundraising target is \$600,000 to be raised through dinner attendance, contributions, endowment and a tribute journal. Proceeds of the event will be used for capital projects at the City of Hope National Pilot Medical Center.



Anthony J. Scotti





## Rowena Harris: Success In A Man's Territory

by Rusty Cutchin  
1st Article Of A Series

*The emergence of women in executive positions is a development which has come more slowly to many aspects of the business community than to the entertainment industries, yet the ever-increasing involvement of women at top level posts has often garnered more attention in other fields. An informal survey by Cash Box has turned up agreement within the industry by both males and females regarding the contributions of women to the music business beyond the generally appreciated realm of artists. With this issue, Cash Box initiates a continuing series profiling women in executive positions in the music business.*



Rowena Harris

NEW YORK — PolyGram's Rowena Harris was reared in Birmingham, Alabama which is a far cry from the streets of New York, the primary player in Harris' current drama as vice president of promotion, urban contemporary/black music division. She left Alabama 18 years ago, and 15 of those have been spent in promotion. She first worked for Platinum Records and Jack Walker, who rose to general manager of WBLS and WLIR.

"When he died," Harris says "Joe Robinson (Sugar Hill Records) approached me and told me to come to work for him and naturally I did not know anything about the real side of the record business and I didn't want to go back to Alabama and I didn't want to go back to teaching school." So Harris left behind the academic world and settled in for a long climb to the top of the promotion heap. At PolyGram, her work has been intensified of late, owing to her promotion and the recent restructuring of duties brought on by the departure of Harold Childs from the top of the black music division. "Basically, we'll pretty much be running our department, but we'll be running it with the pop department, which is pretty much the same way it used to be when I was here at Polydor. You have heads

of promotion that you report to, but we'll pretty much be running our division. It won't be as separate as it was before. It'll be more mixed. There has to be a good line of communication with your pop department because we're going to be working in conjunction with each other."

Harris is acutely aware of the differences that confront a record from area to area. "(New York) is all to itself. I think probably where you break more records is down in the Baltimore/Washington and the Atlanta areas. We seem to have a good track record out of those areas, you know the ma and the pa's, the stores down in there. We're starting to get a lot of coverage. We want to actively become very important on the streets again, and it's important we do it on every level. That's the key to being successful at any company. Every thing that we have is just a tool, and once you put the marketing tools, the sales tools and the promotion tools together, you can't lose. We just have to put our sneakers on and get back out in the streets. The bottom line is getting some good product and getting the sales, the awareness and the visibility."

Harris is justifiably proud of her ascension in what she describes as "a man's territory." This is his bread and butter, this is his territory. So even to get to a national

(continued on page 35)



**HEAVY METAL MAKES ITS POINT** — Iron Maiden lead singer Bruce Dickinson recently displayed his non-musical talents when he demonstrated the sport of fencing to intercity underprivileged children for the Los Angeles Recreation and Parks Department. Dickinson, an avid fencer, donated his time at the Hoover Recreation Center. Iron Maiden is currently on its "World Slavery Tour" in support of its "Powerslave" album on Capitol Records.

## Hensler Addresses Rumors

(continued from page 11)

from the ownership point of view of PolyGram — it is known we are considering joint ventures, so far without any results. We would enter into such a joint venture only if we can retain primary control over distribution of our product. In other words, we will not be distributed by anyone else. Possibly we will just remain by ourselves and look for opportunities."

PolyGram's previous main opportunity disintegrated last year when the Federal Trade Commission positioned itself against the Warner merger, saying it would increase concentration in the record business. The merger would have created a company with a 25 percent market share, larger than the current leader CBS, itself the object of intensified

takeover speculation in a rash of media acquisitions in recent months, including the multi-billion dollar Capital Cities/ABC merger.

But, citing recent successes in domestic recorded product, Hensler attempted to promote an image of stability at the company with his NARM speech. "I have to say that I'm very proud of the organization we have. A strong U.S. operation is really key to PolyGram's worldwide strategy. Don't forget, PolyGram has been number one or number two internationally... there's a formidable organization out there and they have a voracious appetite for U.S. repertoire. We're actually getting hot," he added, citing recent successes by Tears For Fears, Bon Jovi, Animotion and others.

## American Video Awards

(continued from page 22)

### BEST COUNTRY VIDEO

**WHERE'S THE DRESS** — Moe Bandy and Joe Stampley — Produced by Jim Owens Entertainment — Columbia Records.

### BEST LONG FORM VIDEO

**THE MAKING OF MICHAEL JACKSON'S THRILLER** — Michael Jackson — Produced by Kramer & Associates — Vestron Video.

### BEST DIRECTOR

**EDD GRILES** — "Time After Time" — Cyndi Lauper — Portrait Records.

### BEST EDITING

**ZBIGNIEW RYBCZYNSKI and MARK YANG** — "Diana D" — Chuck Mangione — Columbia Records.

### BEST CHOREOGRAPHY

**PAT BIRCH** — "She Bop" — Cyndi Lauper — Portrait Records.

### BEST COSTUME DESIGN

**LAURA WILLS & BIFF CHANDLER** — "She Bop" — Cyndi Lauper — Portrait Records.

### BEST SET DESIGN

**GRAY LIPLEY** — "The Wild Boys" — Duran Duran — Capitol Records.

### BEST LIGHTING DESIGN

**MICHAEL NEGRIN** — "Time After Time" — Cyndi Lauper — Portrait Records.

### BEST HOME VIDEO

**THE MAKING OF MICHAEL JACKSON'S THRILLER** — Produced by Kramer & Associates — Vestron Video.

## Behind The Bullets

(continued from page 5)

debuting at WZKS, B97, KITY, Q105, Y106, KKRZ, KWOD, KLUC, Q107 and B104. The effect of the radio activity is reflected in the phenomenal growth in sales of the single, including top 10 reports from Hill Records in Connecticut, Cavages Records in Buffalo, Northern One Stop in Cleveland, Tower Records in San Diego, The Big Apple in Denver and Licorice Pizza in Los Angeles.

Meanwhile, a little lower on the chart, veteran soul crooner, Luther Vandross, lifts his fourth Epic LP, "The Light I Fell In Love," to 54 bullet, up from 83. Vandross' LP is already top 20 on the Black Contemporary LP chart with top 10 reports coming in nationally, including Crazy Eddie's in New York, Strawberries in Boston, Record and Tape Collector in Baltimore, Port-O-Call in Nashville, Turtles Records out of Atlanta, Peaches Records in the southeast, Sound and Video Unlimited in Chicago, Record Theatre in Cincinnati, Show Industries in Los Angeles, Tower Records in Seattle and The Big Apple in Denver. "Til My Baby Comes Home," the first single from the LP, climbs to 61 bullet this week, debuting on playlists nationally, including KSET in El Paso, KHTX in Reno and WMAR in Baltimore. The single has already received wide exposure via black radio and is reaping the benefits in terms of retail activity. Top 20 reports from Harmony House in Detroit, Homer's in Omaha,

Record Theatre in Cincinnati, Turtles Records based in Atlanta and The Big Apple in Denver underscore the national sales picture contributing to this singles growth.

The real surprise on the singles chart over the last three weeks is Harold Faltermeyer's "Axel F." Originally released as the B-side of Patti LaBelle's "New Attitude" 12", several radio stations began playing the cut in day-part rotation. The response was so immediate that MCA was prompted to release it as a single in its own right, thus becoming the fifth single from the highly successful *Beverly Hills Cop* soundtrack. Two of the previous singles hit top 10 pay dirt: Glenn Frey's "The Heat Is On" and The Pointer Sisters' "Neutron Dance." "New Attitude" (at 30 bullet this week) and "Gratitude" by Danny Elfman, await their turn with this new entry, "Axel F," which jumps 14 to 48 bullet. Radio is the whole story behind the record to this point, with 62 adds in two weeks. Among those stations adding the record previously, these debuted it in their top 30: Q107, WMAR, B104, I95 and FM102.

An update on the U.S.A. For Africa single, "We Are The World": it goes to number one this week (no surprise to anyone) receiving number one reports at retail from 85 percent of Cash Box retailers and number one radio reports from 65 percent of Cash Box radio stations.



**BETTER LATE THAN NEVER** — At his recent concert appearance in Los Angeles, Jive recording artist Billy Ocean was presented with his Grammy Award for Best Male R&B Vocal Performance, which he won for his million-selling single "Caribbean Queen (No More Love On The Run)." Jive has just released the title track from Ocean's platinum LP "Suddenly" as a single. Shown onstage at the Grammy presentation are Ron Kramer of NARAS; Clive Davis, president of Arista Records (which distributes Jive), and Billy Ocean.

## U.K. Chains Reject 'We Are The World'

by Chrissy Iley

LONDON — Every record chain in the UK — with the exception of Virgin and HMV — last week declared that they will not be stocking "We Are The World" by USA For Africa.

The chain stores appear to be unhappy at being asked again to forgo the profits — this time without having the security of the "sale or return" deal that was offered to them with "Do They Know It's Christmas?" Their reluctance has been aggravated by CBS's failure to supply a detailed breakdown of where the money from the single would be going.

It is understood that the 7-inch will be

sold to the shops at £1.49 and the 12-inch at £2.99 and that the retailers will be asked to sell them at cost. Major chain WH Smith claims that it took the decision in line with a number of their competitors because the terms that were being offered did not even cover the dealer's costs, calling them "very different from Band Aid."

The Boots group of shops are preferring to send drug supplies to Ethiopia rather than waive the profits on the USA For Africa single. A spokesman commented, "There are areas where we like to take our own initiative." The Virgin chain is the only one to have confirmed its commitment. HMV is still deciding.

## First 'All-Digital' Recording Facility, Studio 1, In Action In London

NEW YORK — CTS of Wembley, England has recently put into operation Studio 1, which it claims is the world's first all-digital recording facility. Located at CTS Studios, also known as The Music Center, one of the U.K.'s largest, Studio 1 began its all-digital duty shortly after Christmas, with the recording of Maurice Jarre's soundtrack for *The Bride* performed by the Royal Philharmonic Orchestra.

Owned by the BET Group, CTS Studios is the product of a 1972 merger between De Lane Music and the old CTS Under the management of Peter Harris, the CTS

Studios complex houses four recording studios; film editing, digital editing, and disc cutting suites; a video studio; and all catering, administrative, and technical support facilities. The studios have handled a number of major film soundtracks — including the *Superman* movies, *Gandhi*, *A Passage to India*, 1984 and the James Bond and Pink Panther films and such projects as "Chess."

CTS placed its first order for a full Neve DSP (Digital System Processor) System in March of 1982, and was only the second U.K. customer for the Sony PCM 3324 digital multi-track recorder, which they ordered in July, 1983. With the delivery of the DSP in the late summer, 1984, and several months of test sessions and fine-tuning of the control system — during which time the DSP was run in parallel with the Neve analogue console operating in Studio 1 — the digital studio was ready to roll. The purchase of the Neve DSP, which cost 310,000 pounds, was financially assisted by the Department of Trade and Industry under a loan plan called the Microprocessor Pre-Production Order Scheme, which offers a one-year interest free loan to encourage British companies to invest in British technology. The 250,000 pound loan was only one of two loans funded by the Scheme — the other, to the BBC, was also used to purchase a Neve DSP console.

All in all, Studio 1, which can seat 130 musicians in 4,000 square feet of space, cost nearly 600,000 pounds to finish.



**KEEPING TRACK OF THE TRACKS** — Gary Myrick (left) enjoyed a brief respite from work recently when producer John Luongo paused to assess some of the tracks being worked on at Westlake Studios in Los Angeles for Myrick's upcoming album on Network/Geffen Records.

## Retailers' Role Explored

(continued from page 11)

my view that's optimistic for vinyl."

Tower's Russ Solomon cautioned the meeting, "from my point of view, don't give up on anything yet folks."

"I don't think we should be ready to put the LP out to pasture," said A&M's Friesen. "The LP is not yet 40. It's not over the hill yet. The CD is in its infancy and shows every sign of a long and happy life. We've got to allow all of our technological innovations to coexist. When the time comes to eliminate one, it will become self evident. In the meantime, there are hundreds of thousands of LPs yet to be sold."

Another hot topic at the meeting was the role of home video in the traditional record store. Musicland's Eugster stated, "I would hate to see video-only stores partition video entertainment away from total prerecorded entertainment and the total entertainment market. Or worse yet, have videos move into book stores. Music is entertainment and so is video. Let's look to the day where the record store gives birth to a new store concept — the home entertainment software store."

Eugster added, "The future is within our grasp if we reach out and make it happen. If NARM members don't — somebody else

will."

All the label executives pledged strong support for the flourishing home video market. Capitol's Don Zimmermann noted, "as you as merchandisers expand the items that you sell, we'll be in there trying to develop and sell along with you."

RCA's Summer noted possible consequences of the changing role of the traditional record store. "The new products that we discussed, are in a way, all double edged swords. They're going to test the relationship of the record manufacturer and the dealer. We're going to find ourselves looking at different product lines that aren't necessarily produced by the record manufacturer. It is not all together predictable as to what our relationship is going to be over the long term."

Tower's Solomon urged retailers to explore all product lines. He remarked, "I think when you totally dedicate yourselves as dealers to all the various ideas that come along and give full support to them — you're going to find that nothing suffers, nothing passes away. You're going to sell more records than you ever did before and you're beginning to sell a lot of movie and music videos."



**THEY COULDA HAD A V66** — RCA recording group The Nails visited Boston's V66 24-hour live video channel recently to have a chat and to thank the staff for playing the first Nails' video Let It All Hang Out from the "Mood Swing" album. Shown here at the V66 Framingham studios are (front) Nails' Marc Campbell and Douglas Guthrie and (rear from left) V66 assistant program director Jamie Willis; program director Roxy Myzal; RCA Boston promo rep Don Delacey and Nails' drummer Mike Ratti.

## Annual Bammie Winners Awarded

LOS ANGELES — San Francisco's music industry and fans shared the Eighth Annual Bay Area Music Awards March 23, in which Huey Lewis and The News swept five categories including Outstanding Group, Outstanding Song for "I Want A New Drug," and the public write-in category Bay Area Musician Of The Year among them. Originated by *BAM* magazine and held at the San Francisco Civic, the annual Bammies have become a celebration of the musically fertile area's local bands and musicians, many of which are frequently at the fore of the music scene nationally. This year's Bammies included live performances from Eddie Money, Greg Kihn, Huey Lewis and The News, Billy Satellite, Eddie and The Tide and others.

Executive producer of the event Dennis Erokan also announced these winners: Outstanding Album, Steve Perry for "Street Talk," Outstanding Male Vocalist, Steve Perry of Journey; Outstanding Female Vocalist, Sheila E.; Outstanding Debut Album, Eddie and The Tide, "I Do It For You," Outstanding Guitarist, Neil Schon of Journey; Board of Directors Award, Bill Gavin (posthumous); Outstanding Club Band, Eddie and The Tide.

Among the presenters were California Assembly Speaker Willie Brown, Paul Kanner, San Francisco 49er Dwight Clark, Craig Chaquico of Jefferson Starship,

Mario and John Cippolina and others. The Bay Area Music Awards were broadcast live by KFOG-FM and all proceeds from the event will be given to the Bay Area Music Archives.

## CD Packaging

(continued from page 5)

Bros. recently announced the abandonment of the jewel box in favor of a three-panel cardboard container for the release of the new Prince album, "Around The World In A Day." Executives from many facets of the industry will be closely observing the popularity of what many are claiming is a more cost efficient system.

## Rowena Harris

(continued from page 34)

level for a female is very difficult." But within the company, she says, resistance is minimal. "Because I was here before, I find no resistance from these people at all. But I don't know how other people find me. I'm sure they think about it, but I have to show them that I can do it. And once you show them that you can do the job, I think the walls of resistance come down. But men are always going to have their doubts."

## Stan Cornyn's Presentation

(continued from page 11)

in the video via both educational and entertainment formats and showed the capability of the disc to store an abundance of plays on one consumer purchase.

In addition, the ability of the CD to interface with a computer keyboard and monitor as well as provide a visual accompaniment to its high fidelity audio was demonstrated.

Cornyn noted the incorporation of unused subcodes. This would allow for the visual display of up to 16 lines of text for a variety of uses. Multi-lingual text was one advantage demonstrated in the video.

The trust of Cornyn's presentation was the immediacy of this new technology. "The backing of this new CD is one of the most significant business moves we

can make for the next five years. At the end of that five years, our industry can be there first and foremost."

Cornyn added, "Our good chance for real market growth is to nibble away at our neighbors — at data programs like computer software and video products like video programming."

"I believe the opportunity to grow is upon us," he stated. "The vehicle for that growth is our CD — our industry's. We have a chance to create a new, if not the new audio/visual focus."

Cornyn noted that these new technological innovations were still in the development stages but some of them would be displayed at the upcoming CES and some would actually be on the market in the foreseeable future. "Our industry can eat, or be eaten," he concluded.



## AROUND THE ROUTE

by Camille Compasio

Not since AMOA '84 when Williams' "Space Shuttle" pinball machine made its debut and proceeded to become the top-ranking hit in this game category, has there been such enthusiasm displayed for a pingame — namely, the Premier "Ice Fever," which was featured at ASI '85. This was indeed one of the most talked of pieces at the show. In querying various factory distributors, we heard nothing but praise for this new pinball game. "Fantastic," said **Tony Yula** of Mondial in Springfield, New Jersey. "It's doing as well, in some locations, as the top earning pin, and often even better. We are heavily back-ordered on this piece." **Ron Gold**, prexy of Cleveland Coin in Ohio said this piece is not only holding its own but excelling on location! "Ice Fever offers the traditional Gottlieb features in an understated manner that the player can relate to and interact with," he noted. "It's a game of substance," as he further pointed out, which does not rely on cosmetics to attract the player. "This is an excellent piece of equipment," as noted by **Jim Fry** of Brady Dist. in Charlotte, NC. "Earnings are very good and we are very pleased with it." **John Lotz** of Betson Pacific in Los Angeles said "Ice

(continued on page 38)

## Bally Midway President Resigns

CHICAGO — David Marofske has resigned his position as president of Bally Midway Mfg. Co. While no further details were available as *Cash Box* went to press, there were indications that Maurice Ferchen, president of Bally's Aladdin's Castle, would be serving

as interim president of the firm.

We have also learned that Henry "Hank" Ross, one of the original founders of Midway prior to its acquisition by Bally, has also resigned. For the past year, Ross has been serving as a consultant at Bally Midway.



**ONT.V.** — A CBS TV crew recently visited the Seeburg Phonograph Corp. headquarters in Addison, Illinois to learn more about current activities at the company and Seeburg's plans for a compact disc phonograph, which is scheduled for introduction in 1986. Executive vice president Nick Hindman (left) and president Ed Blankenbeckler were interviewed for the award-winning magazine show Two-On-Two, scheduled for airing on WBBM-TV (Channel 2, Chicago) April 14. The CBS crew also took some footage of the Seeburg and Sony exhibit at ASI '85.

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## AROUND THE ROUTE

(continued from page 37)

Fever is doing extremely well. Test reports have been excellent." The consensus is that pins are coming back, maybe not to the extent of the popularity they enjoyed in the past, but models such as the aforementioned are definitely contributing factors to the current resurgence.

As for other pieces, Mondial's Tony Yula reported that the Data East "Kung Fu Master" is bringing in tremendous earnings. Mondial ordered this piece cautiously at first but reversed its position to address current market demands. The game's doing very well for them. Atari's "Marble Madness" is also very high on their hit list and Tony feels that "Paper Boy" (which is expected to arrive shortly) will do even better. Incidentally, Mondial-Springfield recently added the Vendo-U-Select line of products to its roster — and this line includes snacks, cold drinks, dairy products, etc.

Adding on. Betson Pacific recently acquired exclusive distribution of the Rowe music and vending line for the areas of Northern California and Northern Nevada. Betson already represents the line in southern California, southern Nevada and Hawaii, so this latest move serves to expand their coverage. As part of their promotion of the Rowe V/MEC video jukebox, Betson will be hosting a Rowe Video Phono Dinner Dance on April 13 at the Bonaventure Hotel in downtown Los Angeles for operator customers. The bill of fare will include cocktails, sit-down dinner and a full presentation to demonstrate the new V/MEC leasing program.

Turnaround. Is there a turnaround in the industry? There was some evidence at ASI '85 and *Cash Box* will be pursuing this issue in the weeks ahead. Cleveland Coin's Ron Gold sees some evidence in that the "attitude" of the industry is improving, which is a step in the right direction, and there is a "more responsive environment surfacing." Manufacturers are doing their best to address current market needs and, in this regard, Ron singled out Nintendo for its outstanding system, which is providing another tool for operators to increase their earnings; and Williams, for its "1942" kit, fresh on the heels of its highly successful "Space Shuttle" pin.

Shaping Up! AMOA Expo '85 is "lookin' real good," according to the association's executive veepee Leo Droste who advised that booth assignments are being processed and, at this point, over 140 companies have already taken some 406 booths (out of a total of 499) — there's a waiting list of interested firms who would like to participate. This year's show dates are October 31-November 2, at the Hyatt Regency Chicago.

Celebratin'! Brady Distg. of Charlotte, North Carolina is planning a big two-day celebration, April 12-13, to commemorate the firm's 40th anniversary and the 75th birthday of founder and chairman C.B. Brady. Invitations have been sent to customers, manufacturers, et al, who are expected to turn out in full force to join in the festivities — which will include an equipment exhibit, a special sale and plenty of socializing to mark this very special occasion.

## A Letter From The AMOA Vice President

(Ed Note. The following letter was submitted by AMOA executive vice president Leo Droste and is being reprinted in its entirety as an effort to enlist support for this very worthy project.)

'Child Missing! These two words pierce the heart of everyone, and we must recognize that it could happen to anyone . . . including our own family. The public is becoming more aware of this situation, and recently some new programs have been initiated to help find missing children.

V.O.C.A.L (Video Operators Childrens Alert Line) was established three years ago by a group of concerned operators. They believed strongly that because of their diverse locations, more people would become aware of children missing and perhaps provide information leading to recovering a missing child. Positive results have been achieved since

this program began, and the association and members are proud to have participated in this public service program.

The Amusement and Music Operators Association endorses the efforts of this program, and we encourage every state association to consider adoption of this program. A nationwide program has been established, and the State chapters of the Hide and Seek Foundation will work closely with you in providing materials (stickers and posters) for your members.

If you or your state would like more information on how you can become involved with the V.O.C.A.L. program, contact your local Hide and Seek chapter, or contact Dick McNichols, of the Skill Game Operators Association, P.O. Box 14574, Portland, OR 97214.

Leo A. Droste, CAE  
Executive Vice President

## AAMA Promotes Peter Kopke

CHICAGO — AAMA executive director Glenn E. Braswell announced the promotion of AAMA legislative counsel Peter M. Kopke to director of government relations and assistant general counsel.

In making the announcement, Braswell commended Kopke for his "outstanding, diligent service and dedication to the entire coin-operated amusements industry."

Kopke, who joined the AAMA staff in 1983, will be designated to coordinate the association's efforts to eradicate counterfeit games. He will be meeting and briefing enforcement officials around the country, as well as representing AAMA before the International Anti-Counterfeiting Coalition and on Capitol Hill.

Additionally, he will continue his work in

the areas of Federal Communications Commission compliance requirements and the proposed Underwriters Laboratories safety standard. He will also travel to various annual meetings of state and local government organizations, however, copyright infringement issues will be his primary concern.

Since joining AAMA, Kopke has prepared the *Copyright Protection Manual*; *Legislative Kit*; *Revised FCC Compliance Guide*; Underwriters Laboratories safety standard submission and the monthly *Legislative Digest*.

Kopke, a native of Michigan and graduate of the Thomas Cooley School of Law, recently married the former Shannon Cash of Lansing, Michigan. Their home is in Alexandria, Virginia.



**HOT DOGS N' SUDS — AND NEW SPRING PRODUCTS!** — On Friday afternoon, March 22, Bally Banner hosted its ASI Showcase, at the distrib's Philadelphia premises, which were appropriately decked out for the occasion. Branch manager John Margold, in red apron and cap, manned the hot dog vending cart and personally dispensed more than 200 hot dogs. And to wash 'em all down, there was plenty of ice cold beer and other beverages! Event drew a big turnout of manufacturer reps and operators, who enjoyed the festivities to the fullest and really got into the spring mood as they viewed some of the latest equipment in release for the new season. Among the outstanding pieces showcased were Bally Midway's four-player "Demolition Derby," I.C.E.'s "Kixx," Nichibutsu's "Roller Jammer," Bally Sente's "Hat Trick" and Data East's

"Kung Fu Master" — to name just a few. Pictured in the accompanying photos are **photo 1:** I.C.E. man Steve Bernstein (l-r) demonstrating the new "Kixx" for operators Steve Wolfson and Todd Fisher (Atari Adventure); **Photo 2, l-r:** mein host John Margold, Bally Banner-Philly branch manager and Bally exec Mike Rudowicz, talkin' shop at the hot dog cart; **Photo 3:** Steve Devlin (Larsdale Amusement) challenges Ken Nakata (I) on Tehkan's new football game; **Photo 4:** operator Don Hamblin doin' the question-and-answer bit at Merit Industries' "Trivia Whiz;" and **Photo 5, l-r:** John Margold servin' up one of those delicious hot dogs to Bally Midway exec Steve Blattspieler.

# THE JUKEBOX PROGRAMMER

\*indicates new entry

April 13, 1985

## POP

- 1 **WE ARE THE WORLD\***  
U.S.A. FOR AFHICA (Columbia US7-04539)
- 2 **ONE MORE NIGHT**  
PHIL COLLINS (Atlantic 7-89588)
- 3 **NIGHTSHIFT**  
COMMODORES (Motown 1773 MF)
- 4 **RHYTHM OF THE NIGHT**  
DeBARGE (Gordy/Motown 1770GF)
- 5 **TOO LATE FOR GOODBYES**  
JULIAN LENNON (Atlantic 7-89589)
- 6 **CRAZY FOR YOU\***  
MADONNA (Geffen/Warner Bros. 7-29051)
- 7 **I'M ON FIRE**  
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 8 **CAN'T FIGHT THIS FEELING**  
REO SPEEDWAGON (Epic 34-04713)
- 9 **OBSESSION**  
ANIMATION (Mercury 880 266-7)
- 10 **JUST ANOTHER NIGHT**  
MICK JAGGER (Columbia 38-04743)
- 11 **LOVERGIRL**  
TEENA MARIE (Epic 34-04619)
- 12 **THAT WAS YESTERDAY\***  
FOREIGNER (Atlantic 7-89571)
- 13 **DON'T YOU (FORGET ABOUT ME)\***  
SIMPLE MINDS (A&M 2703)
- 14 **THE HEAT IS ON**  
GLENN FREY (MCA-52512)
- 15 **SOME LIKE IT HOT\***  
THE POWER STATION (Capitol B-5444)
- 16 **ALL SHE WANTS TO DO IS DANCE**  
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 17 **CARELESS WHISPER**  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04743)
- 18 **FOREVER MAN**  
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 19 **ONE NIGHT IN BANGKOK\***  
MURRAY HEAD (RCA PB-13988)
- 20 **PRIVATE DANCER**  
TINA TURNER (Capitol B-5433)
- 21 **RADIOACTIVE**  
THE FIRM (Atlantic 7-89586)
- 22 **SMOOTH OPERATOR\***  
SADE (Portrait/CBS 37-04807)
- 23 **SOMEBODY**  
BRYAN ADAMS (A&M 2701)
- 24 **LONELY IN LOVE**  
GIUFFRIA (Camel/MCA-52558)
- 25 **VOX HUMANA**  
KENNY LOGGINS (Columbia 38-04849)
- 26 **ALONG COMES A WOMAN\***  
CHICAGO (Full Moon/Warner Bros. 7-29082)
- 27 **WILL THE WOLF SURVIVE?**  
LOS LOBOS (Slash/Warner Bros. 7-29093)
- 28 **DON'T COME AROUND HERE NO MORE\***  
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 29 **ROCK AND ROLL GIRLS\***  
JOHN FOGERTY (Warner Bros. 7-29053)
- 30 **EVERYBODY WANTS TO RULE THE WORLD\***  
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)

## COUNTRY

- 1 **HONOR BOUND**  
EARL THOMAS CONLEY (RCA PB-13960)
- 2 **HIGH HORSE**  
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 3 **THERE'S NO WAY**  
ALABAMA (RCA PB-13992)
- 4 **I NEED MORE OF YOUR LOVE**  
THE BELLAMY BROTHERS (MCA/Curb)
- 5 **GIRLS NIGHT OUT**  
THE JUDDS (RCA PB-13991)
- 6 **TIME DON'T RUN OUT ON ME**  
ANNE MURRAY (Capitol B-5436)
- 7 **MAJOR MOVES**  
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 8 **THE COWBOY RIDES AWAY**  
GEORGE STRAIT (MCA-52526)
- 9 **DON'T CALL IT LOVE**  
DOLLY PARTON (RCA PB-13987)
- 10 **SOMEBODY SHOULD LEAVE**  
REBA McENTIRE (MCA-52527)
- 11 **I'M THE ONE MAMA WARNED YOU ABOUT\***  
MICKEY GILLEY (Epic 34-04746)
- 12 **STEP THAT STEP**  
SAWYER BROWN (Capitol P-B-5446)
- 13 **WARNING SIGN**  
EDDIE RABBITT (Warner Bros. 7-29089)
- 14 **FALLIN' IN LOVE\***  
SYLVIA (RCA PB-13997)
- 15 **RADIO HEART\***  
CHARLY McCLAIN (Epic 34-04777)
- 16 **IN A NEW YORK MINUTE**  
RONNIE McDOWELL (Epic 34-04816)
- 17 **WALKIN' A BROKEN HEART**  
DON WILLIAMS (MCA-52514)
- 18 **ROLLIN' LONELY**  
JOHNNY LEE (Warner Bros. 7-29110)
- 19 **CRAZY**  
KENNY ROGERS (RCA PB-13975)
- 20 **THE FIRST WORD IN MEMORY IS ME\***  
JANIE FRICKE (Columbia 35-04731)
- 21 **SEVEN SPANISH ANGELS**  
RAY CHARLES (Columbia 38-04715)
- 22 **COUNTRY GIRLS**  
JOHN SCHNEIDER (MCA-52510)
- 23 **NOW THERE'S YOU**  
SHELLY WEST (Viva 7-29106)
- 24 **WHAT I DIDN'T DO**  
STEVE WARINER (MCA-52506)
- 25 **YOU'RE GOING OUT OF MY MIND\***  
T. G. SHEPPARD (Warner Bros. 7-29071)
- 26 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)\***  
THE WHITES (MCA/Curb MCA 52535)
- 27 **WORKING MAN\***  
JOHN CONLEE (MCA-52543)
- 28 **FOUR WHEEL DRIVE\***  
THE KENDALLS (Mercury 880 588-7)
- 29 **DON'T CALL HIM A COWBOY**  
CONWAY TWITTY (Warner Bros. 7-29057)
- 30 **THERE'S NO LOVE IN TENNESSEE\***  
BARBARA MANDRELL (MCA 52537)

## BLACK CONTEMPORARY

- 1 **(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU**  
WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)
- 2 **RHYTHM OF THE NIGHT**  
DeBARGE (Motown 1770GF)
- 3 **'TIL MY BABY COMES HOME**  
LUTHER VANDROSS (Epic 34-04760)
- 4 **BACK IN STRIDE**  
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 5 **NIGHTSHIFT**  
COMMODORES (Motown 1773 MF)
- 6 **BE YOUR MAN**  
JESSE JOHNSON (A&M 2702)
- 7 **MISSING YOU**  
DIANA ROSS (RCA PB-13966)
- 8 **OUTTA THE WORLD**  
ASHFORD & SIMPSON (Capitol B 5435)
- 9 **IN MY HOUSE**  
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 10 **WE ARE THE WORLD**  
U.S.A. FOR AFRICA (Columbia US7-04839)
- 11 **NEW ATTITUDE**  
PATTI LaBELLE (MCA 52517)
- 12 **PRIVATE DANCER**  
TINA TURNER (Capitol B 5433)
- 13 **MY TIME**  
GLADYS KNIGHT & THE PIPS (Columbia 38-04761)
- 14 **TONIGHT**  
READY FOR THE WORLD (MCA 52507)
- 15 **SMOOTH OPERATOR**  
SADE (Portrait/CBS 37-04807)
- 16 **YOU SEND ME**  
THE MANHATTANS (Columbia 38-04754)
- 17 **EASY LOVER**  
PHILIP BAILEY (DUET WITH PHIL. COLLINS) (Columbia 38-0469)
- 18 **BAD HABIT**  
JENNY BURTON (Atlantic 7-89583)
- 19 **FRESH**  
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 20 **INNOCENT\***  
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)
- 21 **CARELESS WHISPER**  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 22 **THE MEN ALL PAUSE**  
KLYMAXX (MCA 52486)
- 23 **LOST IN LOVE\***  
NEW EDITION (MCA 52553)
- 24 **INTO THE NIGHT\***  
B.B. KING (MCA 52530)
- 25 **THIS IS MY NIGHT**  
CHAKA KHAN (Warner Bros. 7-29097)
- 26 **READ MY LIPS\***  
MELBA MOORE (Capitol B-5437)
- 27 **HALF CRAZY**  
JOHNNY GILL (Cotillion/Atlantic 7-99671)
- 28 **I JUST WANNA HANG AROUND\***  
GEORGE BENSON (Warner Bros. 7-29042)
- 29 **NEUTRON DANCE**  
POINTER SISTERS (Planet/RCA YB-13951)
- 30 **FREAK-A-RISTIC\***  
ATLANTIC STARR (A&M 2718)

## RECORDS TO WATCH

**WHERE DID OUR LOVE GO** — The Reddings (PolyGram)  
**TWO PEOPLE MAKING LOVE** — Wolverine Canyon (MCA)  
**NATURAL HIGH** — Merle Haggard (Epic)  
**COUNTRY BOY** — Ricky Skaggs (Epic)  
**LET IT ROLL** — Mel McDaniel (Capitol)  
**LITTLE THINGS** — The Oak Ridge Boys (MCA)  
**DO YOU WANNA GET AWAY** — Shannon (Mirage/Emergency)  
**LOVE'S CALLING** — Opus Ten (Pandisc)

**AXEL F** — Harold Faltermeyer (MCA)  
**WE CLOSE OUR EYES** — Go West (Chrysalis)  
**CELEBRATE YOUTH** — Rick Springfield (RCA)  
**WALKING ON SUNSHINE** — Katrina And The Waves (Capitol)  
**INVISIBLE** — Alison Moyet (Columbia)  
**SMUGGLER'S BLUES** — GLENN FREY (MCA)  
**ONE LONELY NIGHT** — REO Speedwagon (Epic)

## CASH BOX

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OTHER \_\_\_\_\_

# THE SAMBA, THE SHUFFLE THE PERFECT RELATIONSHIP

*“Right now, there are an awful lot of people sitting in new BMW’s, waiting for The Perfect Relationship...”*

There's a very interesting development going on in music today. It has to do with something everybody's looking for: The Perfect Relationship. It has to do with lifestyle, and with enjoyment. It has to do with meeting a need.

As in any relationship, there are always promises. Some are kept and some aren't, as in The Perfect After-Dinner Drink. The Perfect Running Shoe or The Perfect Tennis Serve. In music, it's a little different. Right now, there are an awful lot of people sitting in new BMW's, waiting for The Perfect Relationship to come in over the Blaupunkt.

Twenty-five to forty-nine. "Upper Demos" 1/4

Kitaro. Windham Hill. Blue Note.

The fact remains: These non-Rock audiences buy millions of records every year. They buy "Progressive," "Fusion," "Jazz"—anything you want to call music you can listen to, make love by, unwind with. They buy records and Compact Discs by such consummate artists as David Sanborn, Earl Klugh and the Yellowjackets—artists whose records never hit Rock radio.

The signs are here, though, it's starting to change. Perhaps in recognition that this kind of

music—whatever you want to call it—has the framework and rhythmic sensibilities of both Rock & Roll and R&B, Atlanta station 94Q has expanded its Top Forty format to include—five hours a night, six nights a week—such artists as Sanborn, Klugh and the Yellowjackets. And MTV, as well as VH-1, has accepted for airplay David Sanborn's new video, "Love And Happiness."

## YELLOWJACKETS

Their debut album hit No. 1 in 1981 and the follow-up LP garnered them a Grammy nomina-

tion for Best Jazz Fusion Album. Currently on world tour, the Yellowjackets plow deep into the charts once again with *Samurai Samba* (1 4 25204), co-produced by the Yellowjackets and Tommy LiPuma.

## EARL KLUGH

No stranger to the No. 1 jazz slot, Gold-holder and Pop Instrumental (with Bob James) Grammy-winner Earl Klugh makes his Warner Bros. debut April 15 with the self-produced *Soda Fountain Shuffle* (1 4 2 25262). The single, "Ju-

Pretend" (7 29038), is already out. His 30-city-plus tour commences late April.

## DAVID SANBORN

Winner of the 1981 Grammy for Best R&B Instrumental, Sanborn has a string of No. 1 jazz LPs which now includes his current album, *Straight To The Heart* (1 4 2-25150). The single, "Love And Happiness" (7 29087) features Average White Band's Hamish Stuart on vocals. Produced by Marcus Miller with Russ Titelman as Executive Producer.

The Samba, The Shuffle and The Perfect Relationship. On Warner Bros. Records, Cassettes and Compact Discs.

