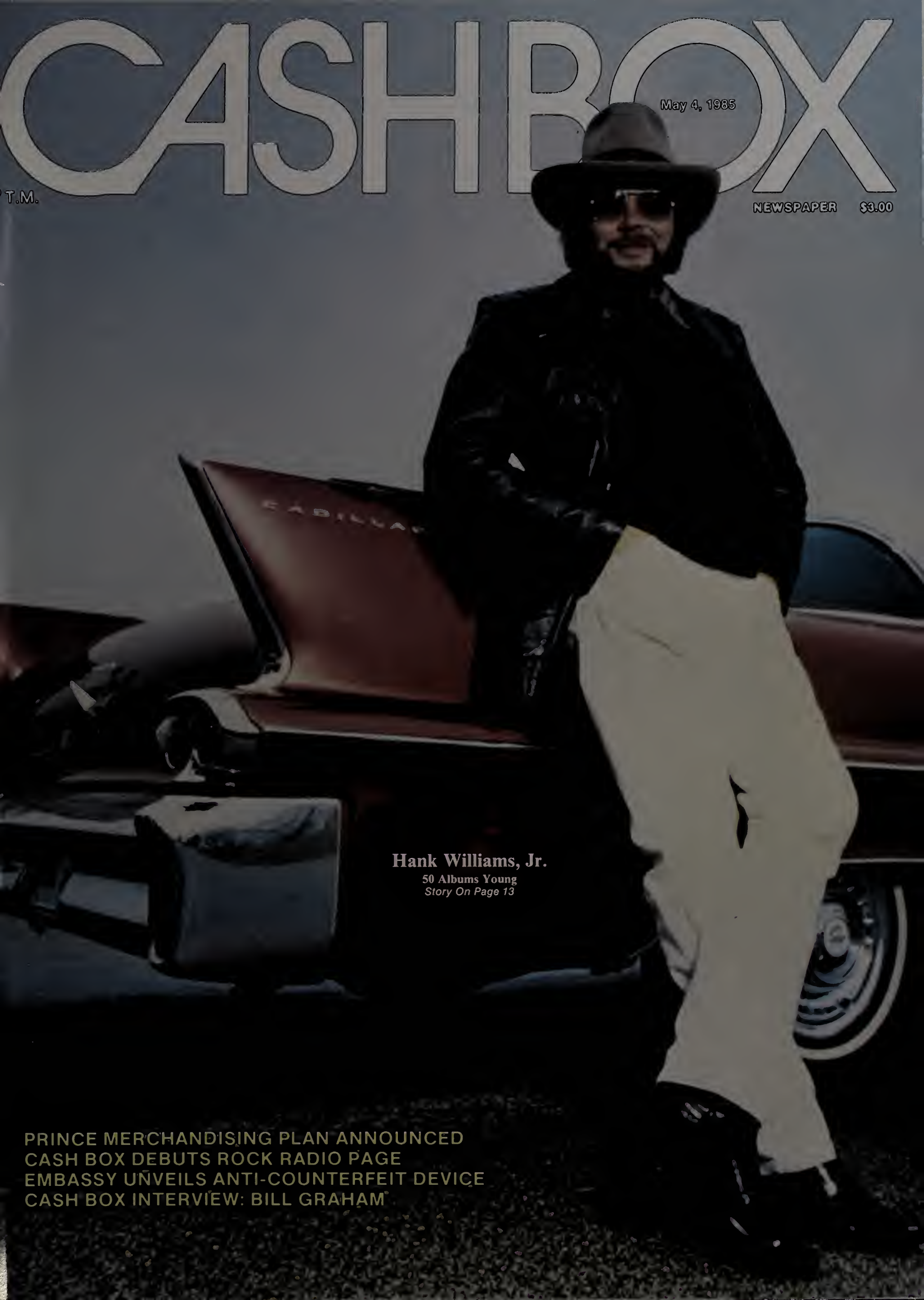


CASHBOX

May 4, 1985

T.M.

NEWSPAPER \$3.00



Hank Williams, Jr.
50 Albums Young
Story On Page 13

PRINCE MERCHANDISING PLAN ANNOUNCED
CASH BOX DEBUTS ROCK RADIO PAGE
EMBASSY UNVEILS ANTI-COUNTERFEIT DEVICE
CASH BOX INTERVIEW: BILL GRAHAM

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The #1 man will be elated.

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GET NEXT TO
FREDDIE.
THE WOMEN OF
AMERICA
ARE READY.

Capitol



CASH BOX

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

EDITORIAL

Rock Radio Lives

Album radio, AOR, progressive rock, call it what you want. We're choosing "Rock Radio." Regardless what title it has held since its evolution from free form, Rock Radio has consistently played a crucial role in the breaking and growth of the industry's hottest artists. Offering extra-ordinary exposure to new artists, maximizing exposure for developing and "super star" artists, Rock Radio has become an essential cog in the wheel.

Last week's Arbitron advances have demonstrated once again that radio is indeed a cyclical business and those forecasting the death of Rock Radio find themselves faced with a new aggressive programming stance and a revitalized and viable format. Across the board increases for such outlets as KMET, KLOS, WNEW-FM, WBCN and WMMR have demonstrated that once again Rock Radio, having better defined itself, is on the rise and garnering increased overall market shares. Rock Radio programmers and consultants have often complained to us that merely talking about the 12+ overall shares misrepresents a Rock station's actual status, since outlets remained strong with pre-determined target demographics even while overall market shares were down. Well, the target demographics remain strong and with the overall market shares

growing, Rock Radio remains a formidable presence in markets throughout America.

We join with such Rock Radio veterans as Lee Abrams in applauding conscious programming efforts to become either an "older" or a "younger" station. The very fact that Rock Radio knows no specific form is its major charm, appeal and strength not, as has been said, its Achilles heel. Stations that have adjusted their formats to market and audience requirements are the ones that are succeeding and growing.

This week *Cash Box* reaffirms its commitment to Rock Radio in all its varying forms. On page 16, we introduce a new weekly information page that will provide not only up to date, accurate information concerning the music your partners and competitors are adding, but an incisive and penetrating overview of what's good, what's bad, what's new and what's original. We offer a forum through our new Futurerock column for programmers to speak to each other and to the industry at large. It is a podium from which you may teach, learn or just observe. Like Mark Twain, the reported death of Rock Radio is somewhat premature and, like the phoenix, Rock Radio is on the rise, growing, changing, developing and reaffirming its secure position in the marketplace. Rock Radio lives and *Cash Box* is proud to be a part of its future.

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TOP POP DEBUTS

SINGLES

85 **DAYS ARE NUMBERS** — The Alan Parsons Project — Arista

ALBUMS

157 **LONE JUSTICE** — Lone Justice — Geffen

POP SINGLE

#1 **WE ARE THE WORLD**
U.S.A. For Africa
Columbia

B/C SINGLE

#1 **WE ARE THE WORLD**
U.S.A. For Africa
Columbia

COUNTRY SINGLE

#1 **GIRLS NIGHT OUT**
The Judds
RCA

JAZZ

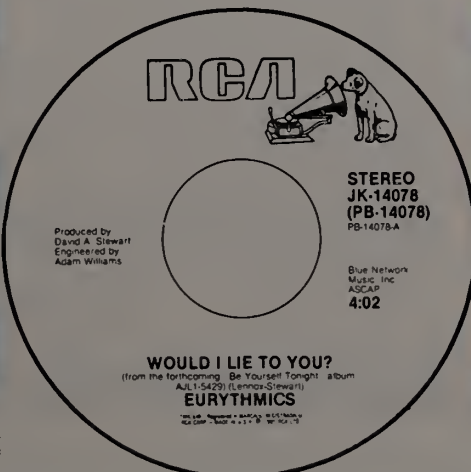
#1 **STRAIGHT TO THE HEART**
David Sanborn
Warner Bros.

COMPACT DISC

#1 **BORN IN THE U.S.A.**
Bruce Springsteen
Columbia

WINNERS CIRCLE

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



POP ALBUM

#1 **WE ARE THE WORLD**
U.S.A. For Africa
Columbia

B/C ALBUM

#1 **THE NIGHT I FELL IN LOVE**
Luther Vandross
Epic

COUNTRY ALBUM

#1 **40 HOUR WEEK**
Alabama
RCA

MUSIC VIDEO

#1 **ALL SHE WANTS TO DO IS DANCE**
Don Henley
Geffen

12" SINGLE

#1 **WE ARE THE WORLD**
U.S.A. For Africa
Columbia

WHAT IS REALITY?
PART II

REALITY IS

QUANTITATIVE
NOT
QUALITATIVE

The pop LPs and singles charts in this issue reflect a major change and updating of methodology in the **CASH BOX** chart system. In addition to the recently completed overhaul of radio reporters and radio point systems, these charts now reflect a change over from qualitative to quantitative information. **Very good, good and fair are simply not sufficient**, not when the expense of shipping, storing and returning records diminish your bottom line, or playing the wrong record erodes your audience.

When you stock a record or add a record to your playlist **YOU MUST BE SURE THAT RECORD IS SELLING, NOT JUST MOVING UP A CHART**. You're betting too much of your own money and credibility to settle for opinionated information.

QUANTITATIVE REPORTS MEANS PIECE COUNTS, actual numbers of records sold, how many, not an arbitrary opinion of how well. You need the exacting accuracy of piece counts and you need the efficiency and ethics that are the keystones of the **CASH BOX** charts.

CASH BOX has been revising and expanding its research universe and our charts currently reflect the actual sales of more than fifty-two hundred (5,200) key accounts nationwide and that number is growing every day. When you make your decisions on stocking or playing a record, you need the most concise, accurate, up to date information possible. **CASH BOX** will provide that information. These same systems and methodology will, very soon, be applied to the BC and country charts.

The **CASH BOX** charts provide an in depth analysis of the real world, the difference between profit and loss, hype and reality, fact and fiction.

CASHBOX

WE TALK TO PEOPLE THAT COUNT

Prince Project Provides New Twists For Radio And Retail

By Stephen Padgett

LOS ANGELES — The release last week of Prince's new LP, "Around The World In A Day," signals several new wrinkles for retail and radio. The LP was released with none of the usual promotional apparatus and there are no plans to release a single, 12" or video. The expectation that a release of this magnitude would be accompanied by the above, as well as pre-release previews, advertising and other standard promotional tools, makes this decision all the more surprising. Apparently, this unusual marketing strategy stems directly from the artist's own wishes.

Oscar Fields, vice president, sales & marketing, black music division, Warner Bros., stated, "There won't be any singles released, there won't be any 12", and basically, we're approaching this as an album project." The album was delivered to radio with only suggestions as to which cuts to play. Prince's intention is to let radio decide what is a single. As is most often the case, record companies pick first singles and radio dictates (or suggests) subsequent ones. In this instance, radio will be able to get involved immediately

in determining which cut becomes featured. The overall strategy seems geared to protecting Prince from overexposure, this LP coming while last year's "Purple Rain" LP still holds in the top 30. It would seem, too, that Prince, known for his disregard for convention, is asking people to get beyond the usual hype surrounding major record releases. Fields stated, "It's just pure and simple, as opposed to people being enticed by all the trappings, he (Prince) wants them to get into the album and let the music help them decide whether they want to buy the album."

In addition, there is no plan to produce any point-of-purchase display materials. Warner Bros., in another break with convention, is encouraging retailers to create their own displays. This cost can then be billed back to WEA. Initial responses from smaller retailers indicate there will be some resistance to this plan. One retailer stated he was not in the business of financing risks on artists, and it is a record company's task to do so. He added, the thought of putting money up front and then waiting for reimbursement was something he was unwilling to do. The Big Apple chain in Denver, for

(continued on page 29)

Embassy Home Entertainment Debuts New Anti-Piracy Device

By Gregory Dobrin

LOS ANGELES — Home video pirates have a surprise awaiting them with *The Cotton Club*, the latest home video release from Embassy Home Entertainment (EHE), and the first of the company's titles to include a special anti-piracy device developed by Silicon Valley-based Macrovision.

The device, which brings about the deterioration of second generation copy, was licensed to EHE after several major film companies turned it down. In an announcement made recently in Century City, CA, spokespersons from Macrovision, EHE and the Recording Industry Association of America Video Division offered their belief in the technique, which they expect will "significantly" reduce the growing rate of unauthorized prerecorded videocassette duplication worldwide, while Macrovision's John Ryan admitted that "There is no way to totally defeat the piracy situation. No total solutions, only approximate ones."

Motion Picture Association of America president Jack Valenti issued official support of the anti-piracy device in a

statement which upheld it as a "pathfinding technological innovation" which will greatly enhance the worldwide anti-piracy campaign, and help to protect "this country's intellectual property rights."

The Cotton Club is the first home video

(continued on page 29)

Behind The Bullets

Springfield, Klymaxx Bulleting

By Stephen Padgett

"Tao" is a decidedly different LP for Rick Springfield. This LP, which finds Springfield taking bold artistic risks, is meeting with wide acceptance in the marketplace. Klymaxx, the all-woman band on Constellation/MCA, is experiencing its first pop crossover hit with "Meeting In The Ladies Room." These two artists are breaking big this week on the pop LP chart.

Springfield's latest RCA LP entered the LP chart last week at 97. This week finds it bulleting to 65 with a growing retail picture which should propel the record well into the top 20. Top 20 retail reports are already coming in from the Record



SUNSHINE AT HIS SHOULDER — Julian Lennon was welcomed to New York by ASCAP following his premiere New York concert at the Beacon Theater. Pictured at a reception at Regine's are (l-r): Lennon's producer and ASCAP member Phil Ramone; Lennon; ASCAP assistant director of public relations Ken Sunshine; and Lennon's manager Dean Gordon.

Rock Radio Posts Strong Gains In Winter Arbitrons

By David Adelson

LOS ANGELES — Last week's Arbitron advances signaled a new found strength for AOR radio as major market outlets posted significant 12+ overall gains.

Though reasons for this sudden resurgence vary, depending on who is doing the speculating, consultant Lee Abrams attributes it to the careful targeting of the stations to either an older or a younger demographic — not both.

"When you have a young AOR and an old AOR, everybody will be happy," said Abrams. "Where there is going to be problems is when stations try to out type

themselves — like where there are two young ones battling it out. KMET and KLOS in Los Angeles were trying to out Def Leppard each other."

Indeed, KMET's move towards an older demographic has paid off. It jumped .9 from a 3.2 to a 4.1 in the winter book. KLOS which has continued to aim to the 12 to 22 year olds also posted a gain, jumping from 3.7 to 4.2. Overall the stations hold down the number five and six spots in the market.

In New York WNEW-FM, the market's sole AOR outlet, continued to post increases in overall market share. The

Cash Box's Rock Radio Page Debuts On Page 16

station jumped from a 3.9 to a 4.1 in a market that separates the top six stations by less than two shares.

According to Abrams, WNEW provides a unique example due to its market exclusivity. "It must stay somewhat accessible to the younger audience but not at the expense of the 25+," he stated.

Abrams cited AOR's realization of "its natural audience" as a prime factor in the overall ratings jump. He remarked, "they're the ones that grew up with the station and instead of doing things that alienate them, the stations are understanding their needs."

The consultant doesn't advocate one particular target demo over the other,

(continued on page 38)

ADVERTISEMENT

SOME MUSIC MOVES YOU SOME MUSIC MAKES YOU MOVE

Imagination

THE FIRST SINGLE FROM SOME PEOPLE THE DEBUT ALBUM BY BELOUIS SOME (BAH-LOO-EE-SUM)

FEATURING: CARLOS ALOMAR EARL SLICK BERNARD EDWARDS TONY THOMPSON

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO



MAIDEN VOYAGE — MCA Music has signed Rufus' guitar player Tony Maiden to a worldwide publishing agreement. Pictured at the MCA Music offices in Los Angeles are (l-r): Jonathan Stone, director of creative services; Rick Shoemaker, vice-president; Maiden; Leeds Levy, president, MCA Music.

BUSINESS NOTES

RCA, PolyGram, Capitol/EMI

Pay In Price-Fixing Suit

NEW YORK — RCA Corp., Capitol Industries, EMI, and PolyGram Corp. have agreed to pay a total of \$11.2 million to end a price-fixing lawsuit filed by United National Records Inc. of Gary, Ind. in 1982. The suit charged that eight record companies had conspired to fix the price of records and tapes. In the settlement, the three companies did not admit any guilt, but indicated they were settling to save legal costs and time: RCA will pay \$4.9 million, Capitol/EMI will pay \$2.8 million, and PolyGram will pay \$3.5 million. CBS and MCA, two other defendants — Warner Communications, United Artists and American Broadcasting — are tentatively set to stand trial June 15.

Four Seasons Win Infringement Suit

NEW YORK — Bob Gaudio and Frankie Valli, who hold the federally registered servicemark to the name "The Four Seasons," won a lawsuit against Quality Records Limited, of Canada, for continuing to produce and market an album of The Four Seasons greatest hits during a period when Quality had no right to do so. Gaudio and Valli claimed that the album impaired the sale of a 1981 Curb Four Seasons LP, released through Warner Bros. On April 15, a jury sitting in the U.S. District Court for the Southern District of New York, returned a verdict for Gaudio and Valli, awarding them an amount of nearly \$1 million.

PMI Announces Changes

LOS ANGELES — Picture Music International is shifting its business emphasis back to its two key production and marketing operations in Los Angeles and London.

The move, announced by Picture Music International president Fred Willms, is linked to the decision of Picture Music International's sister company, Capitol Records, to move into the distribution of home video software in the U.S.

Picture Music International's international music video catalog will be a vital component of the Capitol launch, which is aimed principally at record outlets. PMI product for such artists as Tina Turner, Duran Duran, David Bowie and others will move through the new system.

In a move related to the refocusing of PMI's activities, PMI is currently negotiating the transfer of its east coast production unit to New York-based Overview Productions, Ltd.

Under the terms of the proposed transfer, PMI's New York facility and the staff, including John Diaz, who was PMI's director of east coast operations, will now operate as Overview.

"The increased demands that the new distribution move places upon Picture Music International demands that we place increased emphasis on our west coast marketing efforts," stated Willms.

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

NEW YORK — ASCAP has begun the mailing of its special distribution of over \$14 million to its members and affiliated foreign societies, the Buffalo Broadcasting monies held in escrow since 1979 . . . In other ASCAP news, the ASCAP foundation has awarded a \$2,500 scholarship to the Julliard School of Music, in the name of composer Harold Arlen . . . The fourth International Reggae Music Arts Awards, sponsored by Martin's International and Air Jamaica, will take place on May 4th at Chicago's Aragon Entertainment Center . . . The Brooklyn Philharmonic, ASCAP, and Meet the Composer are presenting "A Tribute to Aaron Copland," at New York's Cooper Union (5/10) and Peekskill's Paramount Center for the Arts (5/11); the winners of the 1985 ASCAP/Meet the Composer Commissions for Emerging Composers in the fields of jazz (Michele Rosewoman), symphonic (Michael Torke), and chamber music (Tomas Svoboda) will present their works . . . The annual meeting of the National Music Publishers Assoc. will take place June 17 at N.Y.'s Park Lane Hotel . . . Mike Nichols, Elaine May, Joan Rivers, Randy Newman, and others will participate in *Comic Relief*, a benefit for the AIDS Medical Foundation, May 19, at N.Y.'s Schubert Theatre (212) 949-7410 . . . Violinist Mark Peskanov, cellist Peter Wiley, and violinist Peter Zazofsky have each won \$10,000 as recipients of the 1985 Avery Fisher Career Grants . . . Ticket World has become the exclusive agent for all Radio City Music Hall Events . . . The Philadelphia Orchestra/Johnson & Higgins Constitutional Commissions to celebrate the 200th anniversary of the U.S. Constitution in 1987, have been awarded to Milton Babbitt, Christopher Rouse, Ralph Shapey, Steven Stucky, Nicholas Thorne and Stanley Walden.

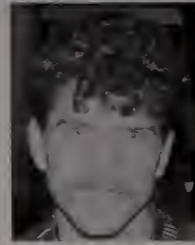
EXECUTIVES ON THE MOVE



Sill



Cavarozzi



Cole



Rappaport

Sill Named President — Robert L. Gordy, vice chairman of Jobete Music Inc., and Jay Lasker, president of Motown Records and The Motown Music Group, have announced the appointment of Lester Sill as president of Jobete Music. Sill who joins Jobete after 21 years with Screen Gems-Colgems EMI has an illustrious career in the music business which spans more than 35 years. His contributions as a publisher, producer and record executive have been instrumental in the development and success of contemporary music in America.

Cavarozzi Named — Chris Cavarozzi has been named director of the radio division of the Dick Clark Companies, according to an announcement by the company's executive vice president, Fran La Maina. Cavarozzi joined Clark in 1980, and since joining the company has co-produced Dick Clark's National Music Survey for the Mutual Radio Network, and has produced Rock Roll 'N Remember for syndication by United Stations.

Cole Promoted — Don Grierson, vice president, A&R, has announced the promotion of David Cole to the position of staff producer, A&R, effective immediately. Cole previously held the position of first recording engineer for Capitol Records recording studios.

Rappaport Appointed — Paul Rappaport has been appointed vice president, album promotion, Columbia Records. He will be responsible for overseeing all phases of promotion for Columbia albums. Rappaport has been director, national album promotion for Columbia since 1980. Rappaport joined CBS Records in 1969 as one of the company's original college representatives, at UCLA. He came on staff full-time as Columbia local promotion manager for Los Angeles in 1971. In 1973 he was appointed CBS Records' first regional album promotion manager, west coast, working all CBS labels. In 1975 he became Columbia's regional album promotion manager, west coast, and in 1978 was named associate director, national album promotion, also for Columbia.

Changes At Capitol — Judi Kerr, director, west coast press and artist development has announced the promotion of Lisa Vega to the position of publicist, effective immediately. Vega previously held the position of press coordinator. Vega reports to Pat Weaver, manager, press and publicity. In addition, Kerr has announced the promotion of Kay McCarthy to the position of coordinator, press and artist development, effective immediately. McCarthy previously held the position of promotion assistant for Capitol Records in Atlanta. McCarthy reports directly to Kerr. Bob Barone, director, management information services, Capitol Records, has announced the appointment of Dorothea Szymanski to the position of project manager, management information services for Capitol Records. Szymanski has been with Capitol for seven years, and in that time has progressed from programmer/analyst to her new position.

Starstream Names Killam — Starstream Communications Group, the Houston-based marketer and promoter of national radio and merchandising campaigns, has named Paul Killam studio manager of the just-completed eight-track facility for radio broadcast production, according to Gary Firth, president of the company. The studio, also designed and built by Killam, is in answer to Starstream's desire to consolidate their involvement in all aspects of production and quality control.

Deutsch Appointed — Bonnie Bourne, president of the Bourne Company Music Publishing, has announced the appointment of Bill Deutsch as professional manager. Deutsch will be responsible for stimulating covers of the Bourne catalog as well as reviewing and signing new songs and writers. Prior to his appointment Deutsch was with Ivan Mogell Music Corporation. Deutsch will be based out of the New York office.

New Co. Formed — Gila Lewis has announced the establishment of Gila Lewis Productions. Gila Lewis Productions is a full-service creative agency producing music videos, commercials, radio and print advertising, as well as graphic design projects. Gila Lewis was creative director of advertising and video for Atlantic Records since 1976.

Sackson Upped — Chris Moss, national sales manager, CBS Records Australia, has announced the appointment of John Sackson to the new position of international product manager. In this position, Sackson will be responsible for developing marketing strategies for artists on CBS owned and distributed labels including CBS, Epic and Geffen. He will also be directly responsible for the overall coordination of releases for all international product. John Sackson began work with CBS Records Australia in 1975, rising through the company to positions of increasing responsibility. He was most recently branch manager, Queensland Branch.

CBS Norway Appoints — Jan Ostli, marketing manager, CBS Records Norway, has announced the appointments of Bente Engebretsen and Heidi Brenna to the press and promotion departments of the company. Engebretsen will be responsible for all repertoire originating from continental Europe and the U.K. Ms. Brenna will be responsible for all repertoire originating from the U.S. and Canada as well as all artists on the Geffen and I.R.S. labels.

Rudy De La Haya Named — Rudy De La Haya has been promoted to the newly created position of manager, sales & advertising administration, PolyGram. De La Haya started with PolyGram in March, 1979 in the Dallas sales branch as advertising coordinator. In December, 1980 he was promoted to inventory control clerk in the production department at the company's headquarters in New York. In '81 he was made coordinator of advertising administration and soon after was upped to his most recent title, assistant manager, national advertising administration.



HALF A LOAF IS BETTER THAN NONE — RCA Records recently welcomed a trimmed-down Meat Loaf to the roster with a reception in Studio A at the label's Manhattan headquarters. Guests helped RCA staffers celebrate the release of Meat Loaf's label debut "Bad Attitude," featuring the single "Modern Girl." Pictured here is Meat Loaf escorted by two "Modern Girls."

Court Upholds Record Companies' Victory In Parallel-Imports Case

NEW YORK — A U.S. District Judge in Pittsburgh has refused to modify a December order against a western Pennsylvania retailer trafficking in recordings illegally imported from Canada, and has added \$38,000 in attorneys' fees and court costs to the \$57,000 in contempt damages previously assessed.

The retailer, Pennsylvania Record Outlet, Inc., and two of its principal executives, Norton and George Kalinsky, had filed a Motion for Reconsideration with Judge Carol Los Mansmann following a December 14, 1984 decision that found

the company in contempt of court for violating an earlier consent judgment. Under that judgment, the defendants had been ordered to stop selling unauthorized parallel imports in Record Outlet stores; subsequent investigations found the practice was continuing.

The original copyright infringement suit against the retailer was filed in August 1984 by CBS Records, Warner-Elektra-Atlantic Records and PolyGram Records. The December order also provided for fines of \$1,000 per unit for any future violations by the retailer.

Cooke New Project For RCA's Geller

By Rusty Cutchin

NEW YORK — As the 50th anniversary year of Elvis Presley's birth hits mid-stride, RCA's A&R chief Greg Geller, the man responsible for the innovative Presley commemorative re-packaging featuring collections of classic live performances, straight rock and roll, love songs and blues numbers, is already hard at work on his next archival project, the music of Sam Cooke.

"From the early rock and roll years," Geller says, "the key artists on RCA were Elvis Presley and Sam Cooke. As we look back and evaluate the influence of artists from that era, I would say that (Presley and Cooke) in their respective spheres have had a lasting influence."

Accordingly, Geller has once again raided the company vaults, this time in search of Cooke material, and the results hit the stores this week. "Sam Cooke Live At The Harlem Square Club, 1963" features the soul legend in a performance a year and a half before his untimely death. Cooke's talent shines through the live performance constraints of the period, and he shines on hits like "Chain Gang," "Cupid," "It's All Right" and "Twistin' The Night Away."

"I don't believe there's much in the way of unreleased material," Geller said of Cooke's recorded output, "but we do plan

a series of Sam Cooke albums that will present his work in a logical, coherent way. After all these years have passed all that's left in the catalogue are a couple of "best of" type compilations. So there's not much of his work that has been available in recent years, and I'd like to rectify that situation. We've had a couple of generations go by. There are young kids today who think that "Only Sixteen" is a Dr. Hook song, that "Twistin' The Night Away" was done by Rod Stewart and think that "You Send Me" is a Manhattans hit. All those things are true, but there's one man who was actually responsible for that, and that was Sam Cooke."

The release signals a continuing trend at RCA, which has emphasized an aggressive marketing strategy with recent products, including catalogue and newer artists, utilizing re-packaging, value-added incentives, and song insertion to draw attention to its new releases. Geller's success with the "Elvis — A Golden Celebration" six disc anniversary package, the digitally restored to mono re-release of Elvis' first four LPs, and the compilations "Rocker," "A Valentine's Gift To You," and "Reconsider Baby," has led to speculation on what other classics might come forth from RCA's vaults. "When I came here I grabbed one of our catalogues," Geller says, "to see what was available, only to discover that there was next to nothing. You couldn't get a Coleman Hawkins album on RCA. You could get one from RCA in France, but you couldn't get one from RCA in this country. You can't get a Carter Family album. You can't get anything by Dolly Parton before 1976 or so, when her greatest work, in my opinion, was late 60s, early 70s. On every level of this company's catalog the greatest of our music was simply unavailable. So there's a lot of work to be done. It really takes time though to put these packages together. The first thing that you have to



SAM COOKE — RCA launches a campaign to re-introduce the legendary singer to modern audiences.

(continued on page 39)

WCI Announces First Quarter Income Music Division Shows Profit

LOS ANGELES — Warner Communications Inc. has reported first quarter income from continuing operations of \$21,451,000 on revenues of \$562,897,000. These figures compare to income from continuing operations of \$7,162,000 and revenues of \$471,728,000 in the first quarter of 1984. The earnings per share from continuing operations of \$.31 compared to \$.10 in the previous year. Net income in the first quarter of \$21,451,000 declined from the 1984 net income of \$30,861,000. The 1984 figures took into account the sale of WCI's cosmetic and fragrance business.

WCI's film and record divisions both showed substantial increases. Commenting on the figures, the company's chairman and CEO, Steven J. Ross, said "The strong performance of WCI's filmed entertainment and recorded music divisions paced the company's results in the first quarter. Operating income from our record division achieved an all-time first quarter high while earnings from our film division were

up over the strong first quarter of 1984. Operating losses from our broadcast and cable operations narrowed significantly to \$4.4 million compared to \$16.3 million in the first quarter of 1984 . . . The sale of Panavision and Franklin Mint in the first quarter of 1985 enabled WCI to reduce total debt to approximately \$630 million, a reduction of more than \$200 million from yearend 1984, a significant indicator of the company's financial improvement."

WCI's recorded music division wound up posting a gain in operating income to \$30.2 million as revenues increased to \$225 million. Strong sales were generated in the first quarter at both Warner Bros. and Atlantic Records, highlighted by the brisk sales of such albums as Phil Collins' "No Jacket Required," John Fogerty's "Centerfield," and Madonna's late 1984 release "Like A Virgin." WEA International reported substantial increases in revenue and operating income due to the large scale success of several artists, including Collins and Foreigner.

MCA/IRS Agreement Completed

LOS ANGELES — Formalizing an agreement which has been reported on extensively in the last few weeks and announced through advertisements in the trade press, IRS Records has signed a long term, exclusive distribution pact with MCA which covers the United States, Canada and the United Kingdom, effective May 1, 1985.

IRS will move from its original home on the A&M lot in Hollywood to the Universal Studios complex in Universal City. IRS's staff artist roster and the acclaimed *Cutting Edge* cable TV program will be solely retained by the label which remains a privately held company. In making the announcement, MCA president Irving Azoff commented, "This is an exciting moment for all of us at MCA. IRS has proved to be a consistently viable source for vibrant new music in the 1980's, and I'm certain this distribution marriage will bring new vistas of success to both IRS as well as ourselves."

IRS president Jay Boberg noted, "MCA displayed an incredibly positive and open attitude to IRS and our artists. It was essential to the deal for us to maintain a separate identity and control. But in

addition, MCA has given IRS more tools with which to get the job done. The new pact with MCA is in alignment with the IRS way of doing business and allows for substantial growth for our artists and company."



REFUGEE IN THE CHAPPELL — Myles Hunter, lead singer and songwriter for Refugee, here pens a co-publishing agreement between his Big Mercedes Songs and Unichappell Music. Pictured here are (l-r) Irwin Z. Robinson, president, Unichappell; Bob Skoro, director of professional activities, U.S., Unichappell; and Hunter.

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ALBUM RELEASES

OUT OF THE BOX

AROUND THE WORLD IN A DAY — Prince and The Revolution — Paisley Park 25286-1 — Producer: Prince and the Revolution — 8.98 — Bar Coded

While Purple Rain was a hard-edged rock-funk *tour de force*, a culmination of themes and music developed from "Dirty Mind" through "1999," "Around The World In A Day" is a psychedelic branching out, textured by new vision ("Paisley Park," "America"), articulated torment ("Temptation") and contemporary slices of life ("Pop Life"). Though not as immediately accessible as "Purple Rain," the mellowed tones and orchestrated musical backdrops prove a major step for the pop artist of the 1980s.



OUT OF THE BOX

YOU'RE UNDER ARREST — Miles Davis — Columbia FC 40023 — Producers: Miles Davis — Robert Irving III — Bar Coded

The master is playing the valves off the trumpet lately. This steamy effort is funky and cogent, and it features such guests as John McLaughlin and such left-field pieces as "Time After Time" and "Human Nature" — both nicely done. But it's that masterful Miles Davis trumpet — still one of the finest sounds in jazz — that will cause this to leap out of the stores and onto the charts.



OUT OF THE BOX

DO YOU WANNA GET AWAY — Shannon — Mirage 90267-1 — Producer: Mark Liggett — Chris Barbosa — List: 8.98 — Bar Coded

Secretary turned pop singer, Shannon rang the bell of success immediately with last year's "Let The Music Play," and the first single from this second LP — the title track is already off to a good start in repeating those honors. Strong R&B/funk material on both sides with Shannon's vocals given the space and context needed to push her to the fore on the dance floors and on B/C and CHR radio.



OUT OF THE BOX

MATHEMATICS — Melissa Manchester — MCA-5587 — Producer: B. Walsh — List: 8.98 — Bar Coded

Inveterate recording artist Melissa Manchester makes her MCA debut with this well-polished waxing of fine dance tunes. Taking a head-long leap into the realm of synthesizers, Manchester lays some of her most satisfying uptempo tracks to date here, accompanied by only a few of the softer songs, in which Manchester's voice glows like no other. Plenty of club material on this record, especially the lively single "Mathematics" and a tune called "Energy." Certain CHR.



FEATURE PICKS

NATURE OF THE BEAST — Maureen Steele — Motown 6141MLA — Producers: S. Barri, B. Sanstrom — List: 8.98 — Bar Coded

This debut LP from Maureen Steele for Motown is a spicy mix of funk, rock and pop that features one tuneful dancer after another. Steele's vocal grit takes a strong lead on cut, especially that of the album's first single, "Save The Night For Me," which showcases Steele in a bouncy CHR mode.

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

Beautifully harmonious vocals highlight this collection of strong B/C-oriented songs from this talented threesome.

ELECTRIC LADY — Con Funk Shun — Mercury 824 345-1 M-1 — Producers: Con Funk Shun — Maurice Starr — Billy Osborne — Larry Smith — List: 8.98 — Bar Coded

Just what the name of the group implies, this is a slick and well produced collection of funk-oriented cuts, although there's plenty of variety among the eight songs. A likely winner from this dynamic group.

YESTERDAY ONCE MORE — Carpenters — A&M 6601 — Producers: K. Carpenter, R. Carpenter, J. Daugherty — List: 12.98 — Bar Coded

This greatest hits double album of Carpenters' music includes all of the duo's sensational chart toppers, and then some. A prize collector's package.

BAD ATTITUDE — Meat Loaf — RCA AFL1-5451 — Producer: Meat Loaf and Paul Jacobs — List: 8.98 — Bar Coded

Metal-edged guitars and epic-proportioned pop sensibilities combine to bring Meat Loaf back to the public eye. There is strong CHR and AOR material here.

BEYOND THE ASTRAL SKIES — Uli Jon Roth/Electric Sun — Capitol ST-12401 — Producer: Uli Jon Roth — List: 8.98 — Bar Coded

Former Scorpions guitarist will register big with progressive rock fans. The mystical lyrical content and early-'70s musical forms remind one of early Genesis and Gentle Giant, minus a heavy concentration on keyboards.

THE ETERNAL RETURN — Jules Shear — EMI America 17156 — Producer: Bill Dreacher-Jules Shear — List: 8.98 — Bar Coded

Pop journeyman Shear has long had the innate sensibility needed to score CHR hits, and with this album's "Steady" as the centerpiece, the singer/songwriter could find multi-format success.

FIRST AND LAST AND ALWAYS — The Sisters of Mercy — Elektra 60405-1 — Producer: Dave Allen — List: 8.98 — Bar Coded

Doom and gloom rock from Britain's Sisters Of Mercy which elevates typically dark lyric vision to a kind of psychic catharsis. More various in its musicianship than would seem, overtones are apparent from Bowie to the New York Dolls, and "First And Last And Always," is marked by strong cuts including "Marian," "No Time To Cry" and the Wall Of Voodoo-ish title track. Sure to make a splash on college, alternative radio, look for good retail action.

MALOPOETS — Malopoets — EMI/Enigma ST-17155 — Producer: Malopoets and Martin Meissonnier — List: 8.98 — Bar Coded

Another fine contribution to a growing collection of African music. Reminiscent of Juluka and Sonny Okosun, this fresh, modern approach to traditional African rhythms and melodies deserves the wider attention of the American public.

MASK — Vangelis — Polydor 825 245-1 — Producer: Vangelis — List: 8.98 — Bar Coded

A brilliant, if somewhat grandiose, offering from composer-synthesizer pioneer Vangelis. The six movements to "Mask," featuring synthetic choral effects and arpeggiated synthesizers create an intense, moody atmosphere. An instant appeal with classical, New Music and New Age Music buffs is assured.

REVEALED — J.C. Lodge — RAS 3010 — Producer: Willie Lindo-Errol O'Meally — List: 8.98

Lodge is one of the most attractive and commercially accessible reggae vocalists around, and "Revealed" contains just the material to provide for a handful of potential singles including "Make It Up To You," "You Can Dance" and "You Make Me Shine."

RECORDS TO WATCH

DOES ANY BODY HEAR . . . — Xeron — Oronsay 001 — Producer: Xeron — List 8.98

POWER AND PASSION — Mama's Boys — Jive/Arista 8-8285 — Producer: Chris Tsangarides — List 8.98 — Bar Coded

ALAN MERRILL — Alan Merrill — Polydor 823 577-1Y1 — Producer: Alan Merrill — List 8.98 — Bar Coded

SEDAN — Sedan — Cotillion 7 90268-1 — Producer: Leo Graham — List 8.98 — Bar Coded

ECHOES OF SUFI DANCES — Franco Battiato — Capitol ST-122833 — Producer: Angelo Carrara — List: 8.98 — Bar Coded

TAKE A CHANCE — Juli Davidson — Shanachie 82004 — Producer: Not listed — List: 8.98

METAL INQUISITION — Pile Driver — HME 39904 — Producer: Bud — List 8.98 — Bar Coded

DARLENE LOVE LIVE — Darlene Love — Rhino 855 — Producer: Bob Lasiewicz — List 8.98

STRANGE ADVANCE 2wo — Strange Advance 2wo — Capitol 12349 — Producer: Michael Kamen — List: 8.98 — Bar Coded

VOYEUR — Voyeur — MCA 5560 — Producer: Pat Glasser — List 8.98 — Bar Coded

MACHINE AGE VODOO — SPK — Elektra 9 60386-1 — Producer: Graeme Revell — List 8.98 — Bar Coded

SINGLE RELEASES

OUT OF THE BOX

PHIL COLLINS (Atlantic 7-89560)
Sussudio (4:23) (Phil Collins Ltd.-Pun Music Inc./ASCAP) (Collins) (Producer: Phil Collins-Hugh Padgham)

Already getting extensive B/C airplay, this searing funk eruption is Collins at his best: staccato horn fills, muscley rhythm section and typically winding melodic hooks. Expect this one to go top ten as the CHR trend toward danceable pop continues. Some stations are also playing the 12" remix which should jump sales of both singles formats.



OUT OF THE BOX

NATALIE COLE (Modern Records 7-99648)

Dangerous (3:47) (Wellbeck Music, Anid-raks Music, Steven Mitchell/ASCAP) (M. Sharron, G. Skardina, S. Mitchell) (Producers: M. Sharron, G. Skardina)

Top production values and strident musicianship keep this CHR popper jumping. Infectious lyrics make for deepest of hooks as Cole's smoky vocal power soars. A prime pop dance record, "Dangerous" can't miss with its stiff synthesizer tempos and charging refrain. Cole's voice is in full flower on this cut, proving her to be one of the most versatile and enduring R&B vocalists around.



OUT OF THE BOX

COMMODORES (Motown 1788MF)
Animal Instinct (4:02) (Zomba Enterprises/ASCAP) (Page) (Producer: Dennis Lambert)

After the amazing crossover success of "Nightshift," look for both B/C and CHR to add this upbeat workout immediately. A moody and sensual vocal line is backed by a big production sound which puts weight on state-of-the-art sonics and subtle vocal twists. Not as heavy as "Nightshift," "Animal Instinct" should capture the dance crowd and chart success.



NEW AND DEVELOPING

THE SMITHS (Sire 7-29007)
How Soon Is Now? (3:53) (Morrissey Marr Songs, Ltd./Warner Tamerlane—BMI) (Morrissey-Marr) (Producer: John Porter)

Long a favorite club and college radio cut, "How Soon Is Now?" is a dynamic and thundering track which shows the roots and pop awareness of Britain's The Smiths and lead singer Morrissey. Searing guitar part fronts a booming drum pattern and Morrissey's distinctive lead vocals. Could get good response on more adventurous CHR and AOR stations, but look for the biggest sales action from clubgoers.



FEATURE PICKS

SANTANA (Columbia 38-04912)
I'm The One Who Loves You (3:17) (Warner Tamerlane Pub./BMI) (Mayfield) (Producer: Val Garay)

A smooth grooving and soulful jam on Curtis Mayfield's chestnut which exposes Santana's R&B roots. Tasteful guitar fills and a sinewy bass line are highlights.

GEORGE BENSON (Warner Bros. 7-29042)
I Just Wanna Hang Around You (3:31) (WB Music Corp.-Gravity Raincoat Music-Unicity Music-No Pain No Gain-Joh-Dan Music-Aldente Music/ASCAP) (Sembello-Sembello-Sembello) (Producer: Russ Titelman)

This silky ballad melds the smoothness of Benson's instrumental stylings and the pop sensibility of the Sembello brothers who penned the tune. B/C and A/C should immediately pick this track up.

THE BLASTERS (Slash 7-29055)
Colored Lights (3:25) (Riva Music/ASCAP) (Mellencamp) (Producer: Don Gehman)

This first single from The Blasters' "Hard Line" LP is this John Cougar Mellencamp composed/arranged composition, which, though it does not capture the most essential edge of this roots band, does provide them with an accessible 7". AOR has already begun adds.

GEORGE HARRISON (Columbia 38-04887)
I Don't Want To Do It (2:51) (Big Sky Music/ASCAP) (Dylan) (Producer: Dave Edmunds)

Fairly traditional early rock arrangement of this recently uncovered Bob Dylan gem, Harrison sounds strong though his musical output has been limited in the past years. From the *Porky's Revenge* soundtrack.

THE DEELE (Solar 7-69644)
Material Thangz (3:59) (Hip Trip Music-Deele Reele Music-Midstar Music/BMI) (Greene) (Producer: Antonio "LA" Reid)

Scoring well with its debut LP, The Deele comes back with this jumping track which has enough BPM's to please most high energy DJs.

GEORGE HOWARD (TBA 705)
LOVE WILL FIND A WAY (3:57) (Warner Bros. Music—ASCAP/Brockman Pub.—ASCAP) (Richie-Foster) (Producer: George Howard)

The first single from Howard's latest TBA release is this Lionel Richie-David Foster composition which is a soothing cut featuring the soprano sax player's most tasteful playing.

MENUDO (RCA JK-14087)
Hold Me (3:59) (Not listed) (Rice) (Producer: Howie Rice)

Menuo's five young singers sound like seasoned pros on this upbeat dance cut. The song should win over even more fans for this talented group.

PETER WOLF (EMI America B-8254)
Oo-e-Diddle-Bop! (3:18) (Pal-Park Music—ASCAP) (Wolf Jonzun-Worthy) (Producer: Michael Jonaun-Peter Wolf)

The third single from the solo debut from J. Geils frontman Peter Wolf features the powerful dance production of Michael Jonzun and a whimsical lyric theme.

GINO VANNELLI (HME WS4-04889)
Black Cars (3:07) (Black Keys Music/Screen Gems) (Vannelli/Freeland)

An aggressive comeback for Vannelli, whose big hits in the late '70s were radio favorites. He has obviously kept up on the technology, as this single proves. A strong groove and contemporary appeal make this a CHR certainty.

FATBACK (Cotillion 7-99642)
Lover Undercover (3:35) (Clita Music/BMI/Sign of the Twins Fired Up Music/ASCAP) (Reid-Thomas-Curtis) (Producers: Bill Curtis-Gerry Thomas)

This is a light, sensuous and enticing dance tune brought to full life by the group's highly skillful vocal blendings. Sounds like a definite B/C winner.

AL CORLEY (Mercury 822241-7)
Square Rooms (3:40) (Anigro Music/SUISA) (Corely-Woods-Faltermeyer) (Producer: Harold Faltermeyer)

Throbbing synth-dance number with clear-toned vocals from newcomer Corley. Produced and co-written by "Axel F."s Harold Faltermeyer

RECORDS TO WATCH

SLY FOX (Capitol B-5463)
Let's Go All The Way (3:54) (Lifo Music—BMI) (Gary Cooper) (Producer: Ted Currier)

LEGION (Columbia 38-04903)
Guarantee (3:58) (Deeply Sliced Pub.—BMI) (C. Carter, W. Hankerson, Sirgudir) (Producer: Charles Cedell Carter)

DEE HENDERSON (Fraternity 3500-A)
From 7 Days To 2 (3:08) (Hurdy-Gurdy—ASCAP) (R.D. Henderson) (Producer: Shad O'Shea)

DONNIE IRIS (HME WS4-04885)
State Of The Heart (3:48) (Bema Music Co.—ASCAP) (Avsec, Ierace) (Producer: Mark Avsec)

DAVIS DELUXE (Hit Records BR 2102)
When The Lights Go Down (3:50) (Squeeze Play Music—BMI) (Gary Davis) (Producer: Davis Deluxe)

JON JON (Columbia 38-04877)
All Night Breakdown (3:20) (Germp Knoodle Music—BMI) (J. Warfel) (Producer: Jon Warfel)

LISA-LISA WITH CULT JAM WITH FULL FORCE (Columbia 38-04486)
I Wonder If I Take You Home (3:57) (Personal Music—ASCAP/Mokojumbi Music—BMI) (Full Force) (Producer: Full Force)

HIGH FIDELITY THREE (Cutting Records 2057)
B Boys Break Dance (3:43) (Hashim Music—ASCAP) (R. Marby, M. Kydd, W. McDonald) (Producer: Jerry Calliste & Aldo Marin)

BOB SHOCKLEY (Angela Celeste Records 3460-2)
Mister Would You Loan Me A Dime (2:15) (Ken River Music—BMI) (B. Shockley) (Producer: Not listed)

JOHN FARNHAM AND SARAH M. TAYLOR (Curb 52580)
Love (It's Just The Way It Goes) (3:34) (Golden Horizon Music/Carole Bayer Sager Music/Golden Torch Music/Yellow Brick Music/MCA Music - BMI/ASCAP) (C. Bayer Sager, Q. Jones, C. Magness, G. Ballard) (Producer: T. Bahler)

POINTS WEST

THE BEAT GOES ON — The southern beat that is . . . and while many are fervently awaiting the upcoming IRS/MCA release of "Fables Of The Reconstruction" by **R.E.M.**, another of the hottest bands from the south is making its first west coast concert tour the first week of May. **Guadalcanal Diary**, whose "Walking In The Shadow Of The Big Man" LP on Landslide's DB Records caused a critical and (regional) commercial stir is set for a multi-date swing which will stop by UCLA 5/9 and, Club Lingerie 5/10, as well as performing dates in the Bay Area and San Diego. Produced by **Don Dixon**, "Walking . . ." combines a subtle literary sense of lyrics and a no-nonsense musical style which is up front in its rock roots background and innovative in its own fusion of sounds.



PIONEERING THE WEST — Look for this latest "southern -band-makes-good" **Guadalcanal Diary** in its first west coast swing in support of its DB release "Walking In The Shadow Of The Big Man."

which spawned one minor single it was clear that the spark which made Squeeze so favored by both critics and consumers alike was missing. So, it looks like the duo has gone back into the studio, rejoining with original member **Jools Holland** — who also had a solo album out last year — and are recording a new album to be out later this spring. Though **Paul Carrack** — is still pursuing a solo career, who knows what possibilities could come about. In any case, look for a new studio LP and live Squeeze dates.

MAKING A CASE — As of this writing, Blue Note phenom guitarist **Stanley Jordan** was set for a weekend stand at the Palace Court jazz club (above the Palace) as well as a 4/26 afternoon showcase for members of the industry to check out this young guitarist's chops at the Capitol Records studios — across from the Palace. Though only 24, Jordan's debut LP is truly astounding — he is said to be writing a theory book on his unique both-hands-on playing technique, and the shows look to be some of the most important L.A. jazz dates of the new year. The potential for future (and numerous) Blue Note showcases is also good seeing that the Palace Court is so close to the label's west coast home, and the Vine St. Bar & Grill is right down the street.

A NEW REESE ON LIFE — Internationally renowned vocalists **Della Reese** and **O.C. Smith** have joined forces with **Merry Clayton**, **Vermettya Royster** and **Eric Strom** under the musical direction of **Larry Farrow** to form a new gospel group called **Brilliance**. The group will make its debut May 18 at the Long Beach Center Theatre. Earlier in the day Reese will also be conducting an inspirational seminar.

REVISITING THE TWILIGHT ZONE — Yes, *The Twilight Zone* will be back with all new episodes and all new casts, and included in one episode will be **Exene Cervenka**, vocalist for **X**. Shot recently in Palmdale, Cal., the episode has Cervenka playing a waitress in a smalltown diner. With the current "Twin Sisters" LP on SST/Rhino featuring the spoken word of both **Wanda Coleman** and Cervenka, the **Knitters** debut LP soon to be out on Slash and X's latest Elektra release, look for a high profile for the vocalist and X throughout 1985.

REPLACEMENTS — Well, they made it back, and after what was called "the tour's hottest show" at San Francisco's I Beam by manager **Peter Jesperson**, **The Replacements** showed Los Angeles what they are *really* about at Al's Bar last Tuesday night. After a refreshing thrash set from **The Pontiac Brothers**, soon-to-be Sire recording artists **The Replacements** ripped through some of vocalist **Paul Westerberg's** best material from "Color Me Impressed" to "Unsatisfied," "I Will Dare," a much requested "Downtown," as well as (completed) covers "Hitchin' A Ride," "Help Me, Rhonda," "Black Diamond" and finally **The Stones'** "Let It Bleed," leaving a once skeptical crowd clammering for more.

CLOSE TO THE EDIT — **Kathie Bender** and **James Leach** have out a new independent mail order mag called *Catazine* which serves as an editorial/art outlet and an orderform for SST, Freeway, Enigma, New Alliance, Frontier, Bemisbrain, Mystic and other indie's product . . . **Rita Coolidge**, **Dionne Warwick**, **Maze**, **Gregory Hines**, **Diahann Carroll** and **Peter Allen** are among the performers who will be at London's Royal Albert Hall May 1 & 2 performing for both **USA For Africa** and **Band Aid** . . . while **Los Lobos** and the **True Believers** will be among the bands performing at Lincoln Park in E.L.A. for the upcoming Cinco de Mayo celebration, **Tito Puente** and his **Orchestra** will be at the Palace for a special May 5 dance party.

Peter Holden

THE PILGRIMAGE — In the wake of the final contract signing of IRS and new distrib/home MCA, the entire staff of IRS will trek from its current home at the A&M lot through Hollywood and over the Cahuenga pass to its new home in building #422 on the Universal lot on May 3. It is rumored that some of the label's artists will also be in tow, though no confirmation on that yet.

PUTTING ON THE SQUEEZE AGAIN — When the summer schedules for the many amphitheaters around the southland were released two weeks ago, there was one surprise act which appeared on the TBA schedule of the Greek Theatre: **Squeeze**. Though the melodic rock band's principals **Chris Difford** and **Glenn Tilbrook** tried their hand at a solo project last year ("Difford

NEW FACES TO WATCH

Zot. The name sounds like a blow to the Joker's jaw during a Batman and Robin brawl. It certainly implies action — affirmative action, and this four-member band from the beach suburbs of Los Angeles strives to accentuate the positive in everything it does. "We're not trying to say life is easy," commented Zot vocalist Randy Wayne, "cuz it definitely isn't. But if more people thought like we do there'd be a lot less suicides!"

Since Zot got together nearly four and a half years ago, things have happened rather quickly. From a groundswell of local popularity, the band gained the interest of Rod Stewart, super-manager Randy Phillips. The story reads like a dime novel plot — a classic Hollywood scenario: They were first noticed four years ago by MTV programming vice president Les Garland, who then served as general manager, West Coast, for Atlantic Records. A friend of the band who worked in the label's mail room presented him with a tape. Garland played the tape for Phillips, who thought they needed work, but was sufficiently impressed to go hear them live.

After deciding to handle them Phillips worked closely with the band, eventually helping to secure them a record deal. Zot was signed to Elektra Records by Tom Zutaut (now at Geffen) in May of 1983. Producer Pat Moran was enlisted, and a debut LP entitled "Zot" was released early this spring. Meanwhile, the video for the single "Uranium" has been quietly gaining exposure, and is now in medium rotation on MTV. Last reports had MTV receiving up to 500 Zot fan mail letters per week.

The video was shot in November of 1984, and proved a supreme learning experience. "You gotta' really nail the simple priorities that you want, and everything else will evolve around it," remarked Patrick Knowles, Zot guitarist. The shoot was a lot of fun for the band, but not without the frustrations that come



Zot

with doing a video in just one, 20-hour day. Vocalist Wayne, who is also a gymnast, wound up with perhaps the most grueling task of all. "Everyone wanted to include some gymnastics," said Wayne, "which was a great idea, but I didn't get to do that until four in the morning!" Naturally the band's positive approach to its work overrides even the pitfalls of making a music video. The optimism isn't blind, however. "We're our own worst critics," admitted bassman Bryant Simpson.

The video continues to play a large part in Zot's fortunes. Recently the band was given the honor of being the first unknown act to do a walk-on interview spot for MTV. It's a visual act, no doubt about it. The music stands on its own. With popping, high-tech rhythms, and Wayne's Bowie-esque, sweeping vocals, Zot's sound is finding an audience among young record buyers. For this band, however, change is what matters most, and with a healthy dose of positive energy driving them along, Zot plans to explore with each new recording. "We get interested in different kinds of sounds," Knowles said, "and we attack songs differently . . . it keeps us stimulated." There is a theme to this diversity, however. The focus? "Writing positive music," said Wayne. "Music that inspires people."

LEFT FIELD

The Pop Quiz

By Ben Edmonds

POP QUIZ: The topic of this week's quiz is the Brightest Hope of 1985, centering on new or unbroken talent. Not acts who are necessarily predicted for mega-platinum; more those acts who simply make you feel good about the state of new music. For expert opinions we sought out that most hopeful of industry creatures, the A&R person. Our only stipulation was that they could not nominate an artist signed to their own label.

MICHAEL BARACKMAN (Arista): "The **Waterboys**. I think **Mike Scott** is a great writer with a strong, riveting vocal style. The passion is in the right place with that group."

KAREN BERG (Warner Bros.): "Suzanne Vega because she's very talented, and very original as well. I think A&M should be congratulated on signing her. She is the kind of artist who, in the recent past, might have encountered difficulty in securing a contract. If she should gain any success, it would be encouraging for the industry, because it would mark a return to listening closely to lyrics and to songs. She's not a disposable pop artist. There might not be an immediate hit for radio, which has been the increasing trend of the industry, because of CHR pressure and the demise of the AOR format. This has hurt artists like Suzanne Vega, who depend on serious and extended listening to their music."

JOHN CARTER (A&M): "With all of us it gets into being a very small world, and the name I'm going to give you is **Rob**

Jungklas. He's a great lyricist. And nobody else in the whole United States has his name."

BRUCE GARFIELD (Manhattan): "I'd pick a fellow named **Rob Jungklas**. He's a singer-songwriter from Memphis that quite a few labels are trying to sign. Which ever label gets him—and we're one of the frontrunners — will be signing a very important artist for the future. His songs are accessible but deep, and he has something to say in every song he writes. He's a musical poet, like a Seger, a Springsteen, a John Cougar. I like to think of him as a modern-day troubadour. He's got a long career ahead of him."

GREG GELLER (RCA): "I'll give you two. The first is **Rodney Crowell**. He is at the very center of the new wave that is in the process of engulfing Nashville. There is a host of new artists who will dominate country music in the future, and Rodney has been very important to that movement. He already is the pre-eminent country songwriter of the decade. I feel it's finally all going to come together for him, and ultimately not as simply a country artist. He'll be beyond labels. My other choice is a real left-fielder. It's an artist named **Djavan**, who is from Brazil. He has yet to have a record released in this country, though his last two albums have been recorded in Los Angeles with LA players. I can see him having international success, especially in light of Sade. It is rock-influenced, jazz-inflected music of no specific category. Just beautiful, beautiful

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Cover Story

Hank Williams, Jr.: The Best Is Yet To Come

By Bill Fisher

NASHVILLE — Fifty albums in a twenty-one year recording career. When one pauses to let that sink in, only the knowledge that the artist is Hank Williams, Jr. helps control the amazement, largely because Williams has become a legend before reaching middle-age. The man's life story practically begs for an expensive, Hollywood film treatment. Imagine some of the elements of a movie like that . . . his father, who rocked the country music world like no one before or since . . . the influence of his strong-willed mother . . . his childhood, spent in a milieu of famous musicians and seminal music . . . his struggle to establish and maintain his own identity . . . his performances, beginning at age eight and encompassing a Grand Ole Opry debut at age eleven, extensive touring and features on more than twenty national television programs . . . his landmark 1976 album, "Hank Williams, Jr. And Friends," the first happy marriage of straight country and southern rock, which remains influential to this day . . . his terrible, 500-foot fall down a mountain and his painful recovery . . . his refusal to play the games that Nashville plays . . . and on and on. Even considering all the colorful Hank Jr. stories and episodes, however, such a film would still be premature for one simple reason: Hank Williams, Jr. is now in his prime as a songwriter and recording artist, a fact that his fiftieth album, "FIVE-O," amply demonstrates.

The songs Williams wrote alone for the album (which was released on Warner Bros. April 29) all get back to love, and not in a general way, either — they all bring the subject down to one-on-one relationships. In "Something To Believe In," he talks about love by addressing one of the most powerful and prevalent of modern artistic themes: the longing for roots; the essential homelessness of the individual in twentieth century society; the need for a place to call home and someone to share that home with. A man and woman meet and discover that they have things in common; each is lonely, each is searching, and they come from the same hometown (a coincidence on the literal level, but Williams' symbolism is unavoidable). They stay together, almost out of desperation, and return to their childhood home, eventually finding "something to believe in/something to look forward to . . . that special something called being in love." In "This Ain't Dallas,"

Williams shows his fundamental belief in the idea that making love work is the highest and most rewarding goal in this world. The ersatz opulence of life and love on television is contrasted with the ordinary, everyday existence of "just a man and woman holding things together." "I've Been Around" presents the singer as a mature, world-wise person who has sampled most of the joys and pains of life and who concludes that the two best things are "a woman's love and a guitar sound." The current single, "I'm For Love," sums up the artist's viewpoint in the three simple words of its title. Finally, in "Outlaw's Reward," Williams combines the themes of homelessness and love on the eschatological level — talking to Jesus, speaking from the heart, and wondering about his eternal home and the possibility of sharing a more divine love.

Though the almost tangible honesty of the songs already mentioned is enough to carry any album, there are four more on "FIVE-O." Bluesman George Thorogood guests on the LP, contributing "I Really Like Girls," a song that perfectly characterizes a significant aspect of Hank's public image with its good-time rocking. The Fats Waller standard, "Ain't Misbehavin'," the Warren Zevon song, "Lawyers, Guns And Money," and the Joseph Royster/Frank Guida composition, "New Orleans," all have the same general feel of the Thorogood number, making the album a satisfying, well-rounded representation of the artist and his work.

Then there is Hank Williams, Jr. in concert. *Cash Box* witnessed two shows back-to-back: one in Memphis on April 20 with Hank as the headliner on a stop of the Marlboro Country Music Tour, the other in Murfreesboro, TN with David Allan Coe on April 21. One of the most striking things about both concerts was the youthful audience Williams drew to each one. In a time when there is widespread lamentation over the absence of young buyers in the country market and the so-called "graying" of the country audience, Williams demonstrated with these two shows that he obviously has a strong appeal to kids who were infants (or who weren't even born) when he first found fame. His virtuosity as a picker was especially evident in Memphis, where he benefited from the technology supplied by the tremendous resources of the Marlboro organization. The sound was extremely clear, and the audience was treated to Hank's singing and instrumental

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EAST COASTINGS

WANTED: SONGWRITERS — BMI is aiding aspiring songwriters this month in different locations. First up is "The Songwriters Symposium" this Tuesday and Wednesday (29, 30) for all interested songwriters and musicians in the Washington D.C. area. Two three-hour sessions are scheduled: 7-10 p.m. on April 30 and 4-7 p.m. on May 1. The symposium is being held in the National Press Club, National Press Club Building, 14 and F Streets, NW, Washington, D.C. Both sessions feature panel discussions as well as Q&A segments. There will be no song evaluations or critiques. Admission is free and no registration is required. The following panel of prominent music business personalities are participating in the sessions: **Sandy Linzer**, songwriter ("Workin' My Way Back To You," "A Lover's Concerto," "Fresh"),



LOOKING MARTHA—LOUS — For the April taping of the MTV Basement Tapes, comedian **Billy Crystal** joined MTV VJ **Martha Quinn** as co-host. The program, which recently moved to Sunday nights at 10 p.m. (ET), is shown the second Sunday of every month and features unsigned bands competing for an Elektra Records recording contract and other prizes.

perform their songs each at the Showcase for record industry executives. There is no fee for submission. Tapes should be sent to New York Songwriters Showcase, J.A.F., P.O. Box 8018, New York, NY 10016.

ANOTHER RUNG UP — The Miller Brewing Company has announced the signing of 16 groups to sponsorship in the Miller "American Rock Network" for 1985. The program, currently in its fourth year, is designed to introduce audiences nationwide to new attractions in the music industry. The participating bands will receive support on their tours through radio and print advertising as well as promotional merchandise. As an added benefit to the bands, three equipment manufacturers will supply the groups with their products. Shure, Foster and Hamer will provide all 16 bands with microphones, multi-track cassette recorders, and a custom guitar, respectively. The 1985 roster includes **BelAirs**, **Caruso**, **Chameleon**, **DC Star**, **The Del Fuegos**, **Deluxury**, **the Entertainers**, **Fayrewether**, **Magnum**, **Paris One**, **the Producers**, **Son Seals**, **Steve Smith & The Naked**, **Sugar Creek**, **Telluride** and **Joe "King" Carrasco**. According to a spokesman, the network is "part of Miller's continuing plan to focus its efforts entirely on exciting new acts like these, rather than the more headline-grabbing 'superstars tours,' something we see as a positive trend for the future of live entertainment.

BRUUUCE! — **Bruce Springsteen** is responsible for the all-time best selling record in the history of Columbia Records. "Born In The U.S.A.," Springsteen's seventh LP for the label, surpasses the previous Columbia best-sellers "Escape" by **Journey** and **Billy Joel's** "The Stranger," with sales approaching 6½ million as of last week. "Born In The U.S.A." has also been the source of four consecutive top 10 singles for the artist. The record, released June 4, 1984, passed the RIAA platinum selling mark in 48 hours and was double platinum by the end of July.

MANHATTAN METAL — Studio 54 continues drifting from its disco glory days with occasional dabs of heavy metal. **Raven** is the latest attraction slated for the renowned night spot May 8. Raven is managed by **Johnny "Z" Zazula**. Members jump from 10 foot high platforms and leave their shows bruised and scarred, it says here. Their lead guitarist destroys some 20 instruments per performance, and the band's drummer, "**Wacko**" "stalks the stage in a frenzy, systematically injuring himself and all others who dare approach!" (Now that's music). Raven's debut album is on Atlantic. They will be joined for the show by **Savatage** and **Overkill** (indeed).

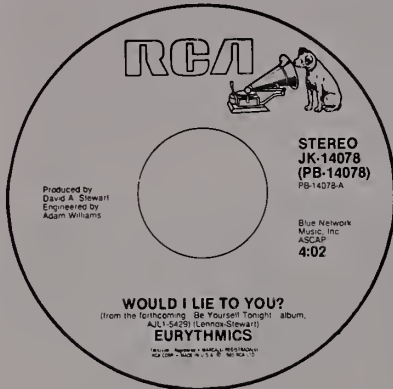
ARTIST NOTES — **Wham!** will be releasing two cassettes in the People's Republic of China, making the pop duo the first British group to have records released there. The first, released April 18, features a selection of tracks from Wham!'s "Make It Big" and "Fantastic" albums. A second will be released May 1, featuring songs by the group and five songs by top Chinese pop artist, **Miss Sing Ong Yuen**. . . Poland's **Lady Pank** has signed an endorsement



JUDGE JELLYBEAN AND COLLEAGUES — At a recent MTV Basement Tapes screening, producer "**Jellybean**" **Benitez** (right) joined MTV's **Gale Sparrow** (left) and **Geffen Records** artist **Eric Carmen** (center, seated) as judges.

contract with Fender Musical Instruments. Under the terms of the contract, Lady Pank agrees to allow Fender to utilize their names and photographs in the promotion of their prestigious line of products . . . Atlanta based producer **Eddy Offord** is completing work on the new LP by the Canadian rock band **Platinum Blonde** at Metalworks Studio in Toronto. Offord, who is also engineering the new album, is best known for his work with **Yes**, but has also produced and/or engineered for such artists as **John Lennon**, **Emerson, Lake and Palmer**, **Billy Squier**, **The Police**, **The Dregs** and others . . . **Jimmy Page** and **Firm** partner **Paul Rodgers** recently sat down with **Scott Muni** in Los Angeles to talk about the **Beatles**. So, the two will show up the weekend of May 10, 11 and 12 on DIR affiliates nationwide co-hosting Muni's weekly Beatles tribute "Ticket To Ride." **Rusty Cutchin**

MOST ADDED



STRONG ADDS

Angel — Madonna — Sire
Lucky In Love — M. Jagger — Columbia
In My House — Mary Jane Girls — Motown
The Search Is Over — Survivor — Scotti Bros./CBS

STATION ADDS

WZUU — Milwaukee — John Driscoll
Tears For Fears
K. Loggins
J. Fogerty
H. Lewis

WBBM — Chicago — Buddy Scott
B. Ocean
Mary Jane Girls
Survivor
Prince (Raspberry)

WLS-FM — Chicago — John Gehron
Kool & The Gang
Mary Jane Girls
J. Lennon
Prince (Raspberry)

WLS-AM — Chicago — John Gegrone
T. Petty
Kool & The Gang
Madonna (Groove)
Prince (Raspberry)

ZZ99 — Kansas City — Todd Chase
H. Faltermeyer
Mary Jane Girls
A. Moyet
L. Vandross
M. Jagger

Q92 — Rochester — Stevens/Messner
Murray Head
Wham!
Survivor

WPRO — Providence — Tom Cuddy
New Edition
Boy Meets Girl
P. Bailey

WPXY — Rochester — Tom Mitchell
G. Frey
M. Jagger

WHTX — Pittsburgh — Keith Abrams
H. Faltermeyer
Kool & The Gang
Mary Jane Girls
Survivor
B.E. Taylor

WCAU — Philadelphia — Scott Walker
Eurythmics
Til Tuesday
P. Wolf
M. Manchester
M. Steele
G. Parker

WRNO — New Orleans — Costello/Watkins
P. Bailey
J. Shear
Eurythmics
P. Wolf
The Firm

WZKS — Nashville — Larry Martino
B. Ocean
H. Faltermeyer
Mary Jane Girls
J. Johnson
J. Knight

FM-100 — Memphis — John/Conley
P. LaBelle
H. Jones
Kool & The Gang
Madonna (Angel)

WDCG — Durham-Raleigh — Freeman/Wright
David Lee Roth
Mary Jane Girls
Survivor
Eurythmics

WBBQ — Augusta — Bruce Stevens
Boy Meets Girl
Eurythmics
M. Jagger
G. Parker
The Firm
N. Cole

KZZP — Phoenix — Guy Zapoleon
REO Speedwagon
Kool & The Gang
J. Lennon
T. Turner
Kelly and Elliot

KOPA — Phoenix — Reggie Blackwell
Kool & The Gang
B. Adams
Survivor
Eurythmics
N. Cole



NBC'S HARD ROCK CAFE — The NBC Radio Hospitality Suite was packed on Sunday, April 14, at the NAB in Las Vegas as it opened with "Live From The Hard Rock" night. The suite duplicated the atmosphere of the cafe, complete with checkered tablecloths, hamburgers, a replica of the famous Cadillac and authentic rock memorabilia. Pictured (l-r) are: Frank Cody, director of programming, NBC Radio Entertainment, and producer of "Live From The Hard Rock Cafe" and Willard Lochridge, vice president, NBC Radio Entertainment and executive producer of "Live From The Hard Rock Cafe," in front of the neon sign that decorated NBC Radio's suite.

THE JOB MART

A new people oriented AM/FM combo station in northeast Colorado is seeking someone who "loves production and work," says **John Kelly** of **KLMR** radio. Send tapes and resumes **Dan Gittinings**, general manager, P.O. Box 111, Lamar, Colorado 81052 EOE/MF . . . in the east **WXJY** is looking for A/C type air personalities for future opening positions at the station. T&R to **Greg Evans, WXJY**, P.O. Box 296, Osterville, MA 02655 EOE/MF . . . **KOME** is seeking full-time air talent. Applicant should be creative on air and have good production skills. Send tapes and resume to **Pat Evans, KOME**, 1245 S. Winchester Blvd., San Jose, CA 95128 . . . in Pittsburgh **WWCL-FM** is looking for a morning personality immediately. It's a good opportunity. T&R to **Mark Rivers**, 224 North Ave., PA 15209 EOE/MF . . . **KQ 99** needs air talent, send T&R to **Bruce Clarke, WKDQ**, P.O. Box 435, Henderson, KY 42420. EOE/MF . . . **John Sebastian** of **WJSY** wants a production/announcer person and copywriter. T&R **John Sebastian**, P.O. Box 1107, Harrisonburg, VA 22801. EOE/MF . . . **KAT-FM** needs a full time air personality who has two years of radio broadcast experience on air. "We are the top rated A/C formatted station in the market," says **Dennis Albright**. T&R to **KAT**, P.O. Box 688, Dubuque, IA 52001 . . . over at **KLYK**, they are seeking jocks who have experience in CHR. The station is changing formats from easy listening to CHR. T&R to **Bob Hart**, Premier Broadcasting, 1133 Krusky Road, Centralia, WA 98531 EOE/MF . . . a morning man is needed at **KRQU**. Applicant must have proven ability and personality, along with knowing community affairs and following directions. T&R to **John Edwards**, P.O. Box 818, Laramie, WY 82070 EOE/MF **KUDO** in Las Vegas is now accepting T&R's for a possible opening at the station in the future. T&R to **Bill Bauman** 66 E. Tropicana Ave., NV 89109. EOE/MF . . . **KS103** in San Diego is looking for another bright and uptempo jock for its late night shift. T&R to **Dave Parks**, 3180 University Ave., San Diego, CA 92104. EOE/MF . . . a great opportunity is waiting for an experienced AOR jock at **KFMG** in Albuquerque. He will be responsible for the afternoon drive shift and will act as the production director. C&R to **Tom Marshall**, 5601 Domingo NE, New Mexico 87108 EOE/MF . . . **Q107** needs a drive time personality and production coordinator. T&R to **Dan Stone, WMQT**, P.O. Box 467, Ishpeming, MI 49849 . . . **WKZB 107.5** is seeking CHR personalities. The station has new towers, studios and is located in a rapidly growing market. Send photo along with T&R to **Mary Russell**, P.O. Box 10164, Charleston, South Carolina 29411 . . . **KILO 94** is seeking an AOR news professional to join Colorado Springs' top-rated morning team by this summer. "We only want motivated and personable jocks who are professionals," says **Rich Hawk**. T&R to **KILO**, P.O. Box 2080, Colorado Springs, CO 80901. EOE/MF . . . **WROQ** is looking for a news, traffic reporter to interact with already established morning team. Females are encouraged to apply. T&R to **Randy Kabrich**, 400 Radio Rd., Charlotte, NC 28216. EOE/MF . . . **Y100** is seeking a morning personality and a production director with experience. T&R to **Randy Van Halen, WNFI**, 801 W. Grenada Ave., Ormond Beach, FL 32074
Darryl Lindsey

AIR CHECK

Station: **WHTT**
 Market: **Boston**
 P.D.: **Charley Quinn**

WHTT

WHTT is a CBS owned and operated FM outlet located in the Prudential Tower in Boston servicing Beantown as well as extended coverage throughout parts of New England. Better known to an older core of listeners two years ago as **WEEI-FM** with a soft rock approach, WHTT has since zeroed in on today's younger demographics with a contemporary hits format. While the primary target is 12-34 year olds, WHTT indeed tops arbitron ratings in its market where teens are concerned in the 12-17 rank. Music director **Cindy Bailen** described the Boston market as very competitive with AOR leader **WBCN** and two other CHR stations after the same audience. Extensive research at the retail level is conducted by **Bailen** and her staff as over 100 record stores and one stops are called each week. Promotions and contests are held year round, the latest involving a 1985 Corvette with listeners trying to find the proper key to fit. A rather extraordinary promotion, which helped raise \$15,000 for terminally ill children, was morning man **Bruce Kelly's** "pogothon." **Kelly** actually pogo sticked from start to finish the entire Boston Marathon for the cause. Following **Kelly's** AM drive from 10 a.m.-2 p.m. is **Johnny Dark**, familiar to Bostonians from the old **RKO** days. From 2-6 p.m. is **Mark Sebastian** and from 6-10 p.m. **Alex Stone**. **Doug Alling** does the 10 p.m.-2 a.m. slot and also hosts the simulcast "Hot Hit Video" show on **WNEV-TV**. The overnight shift is handled by **Dick Gunton**. The general manager is **David Austin**.

POP PROGRAMMERS' PICK

Programmer	Station	Market
Len E. Mitchell	KSKD	Salem

Song: "Oh Girl"
Artist: Boy Meets Girl
Label: A&M

Comments:

"Started in p.m. day part rotation (3 p.m. - midnight), then moved it to all rotations after good phones. Their music is bouncy and bright, quite up-tempo. This cut is a good spring song with a drum bass to it. They will be touring soon."

AIRPLAY

CHANGES — WISN in Milwaukee is now **WLTQ**, programming adult contemporary. Program director **Mike Elliot** stated, "the selection and rotation of the music is based on extensive research. Every piece of music that's played is researched and audience-approved before it's aired . . . **WCKM-FM** in Greenville/Spartanburg, South Carolina is the newest "Hot Hits," **TM Communications** client . . . **WNST-FM** in Huntington, West Virginia is now **WAEZ** and has signed on with **KalaMusic** of Kalamazoo, MI . . . **Music Media International**, advertising rep for **Laser 558** which is docked in international waters, has announced the appointment of **Bradley W. Ughetta** as international account executive. He comes from **WRC-AM** in Washington D.C. . . . **Bob Hoffmaster** has joined the **United Stations** in the affiliate relations department. He was most recently production director and air personality at **WBMW-FM** in Washington D.C. . . . **Kathy Nunez** has joined the sales staff at **KMET-FM** in Los Angeles . . . **Elizabeth Narrater** has been appointed manager, special events and **Sonia Uscatequi** has been named manager affiliate administration for the **CBS Radio Networks** . . . **Matthew Hoff** has been named broadcast executive for the Associated Press broadcast services in Michigan and Ohio. **Susan Spaulding** was named as a broadcast executive for **Northern California**. In addition **Carol Ester** and **Rick Johnson** join the AP broadcast news center in Washington D.C.



TALKING ABOUT THE GOOD TIMES — MCA recording artist **Thelma Houston** (r) was interviewed by **KJLH Los Angeles' Eric (Rico) Reed** at the the **Oskos club** in Los Angeles after a recent performance.

RADIO RELIEF — CANADIAN STYLE — **CHUM Group Radio** will be broadcasting a series of free commercial announcements on all stations in support of the "Tears Are Not Enough" by Northern Lights. **CHUM Group Radio** stations will broadcast an average of 50 to 60 announcements from April 18 to May 17 (date is tentative: airing of spots to coincide with album's release). The announcements were written and produced by **CHUM Group Radio** and feature the spoken words of many of the Northern Lights performers. The announcer is **Walter Soles**, one of the top voice-over specialists in North America. Additionally, these announcements will be made available to The Canadian Association of Broadcasters for distribution to member stations. Participating **CHUM Group** stations are: **Q Network**, St. John's; **CJCH**, Halifax; **C-100**, Halifax; **CFRA**, Ottawa; **CFMO**, Ottawa; **CKPT**, Peterborough; **CKQM**, Peterborough; **CHUM**, Toronto; **CHUM-FM**, Toronto; **CFRW/CHIQ**, Winnipeg.

POWERFUL — **Sklar Communications, Inc.** has designed a customized contemporary music format for Century 21 Programming. **Rick Sklar**, president of Sklar Communications stated, "**Power Hits** will be offered in selected markets and is intended for locally hosted mass appeal personality radio stations. The music is furnished on pre-recorded cartridges accompanied by song-by-song playlists. Supplementary jingle packages, periodic promotions and individualized consulting are available as options to subscribing **Power Hits** stations. Sklar Communications, Inc. is a management and program consulting company serving the radio, television and cable industries.

AWARDS — Winners of the Seventh Annual Rock Radio Awards were announced April 22 at a gala awards presentation at Jerry's in New York to an assembled group of more than 500 leaders of the music and broadcasting industries, as well as celebrities including **David Brenner**, **Patty Smyth**, **Billy Squier**, **Weird Al Yankovic**, **Philip Bailey**, **John Taylor of Duran Duran**, **Ratt**, **Meatloaf** and **Fiona**. Acknowledged as the only awards program produced specifically for and by the radio medium, the Rock Radio Awards are voted by on-air staffs from 250 radio stations nationally. The awards presentation was produced and recorded by **D.I.R. Broadcasting** for a two-hour Memorial Day Weekend radio special, sponsored by Toyota, that will be beamed over the D.I.R. Network to the 250 participating stations. Co-hosted by **Weird Al Yankovic** (representing the music business) and **WNEW-FM's** program director **Charlie Kendall** and **WBCN's** P.D. **Oedipus** (representing radio), the Seventh Annual Rock Radio Award winners are as follows:



THE RATT STUFF — Atlantic rock artists turned out in force for the **Rockers 85 convention** held recently in Los Angeles. Among the **Academy of Rock Music Awards** presenters were, from left: **Stephen Percy** of Atlantic recording group **RATT**, **Minoru Hiihara** of **Atco group Loudness**, and **RATT's Robbin Crosby**.

Bob Geldof, the organizer of **Band Aid**, was announced as the recipient of the prestigious **Tom Donahue Memorial Award**, named for the man who pioneered the underground progressive rock format which developed into today's FM, and bestowed in recognition of significant contribution to the medium of FM radio. The recipient is decided by the Board of Governors of the Rock Radio Awards. **Geldof**, a member of the rock group **Boomtown Rats**, after having viewed a BBC documentary showing the devastation of drought-ridden Ethiopia, organized **Band Aid**, a group of nearly 40 of his fellow British rock musicians to sing his composition "Do They Know It's Christmas." **Band Aid's** success was so great (world-wide sales exceeding 7 million copies and revenues over \$10 million) that it served as the inspiration for similar all-star projects in Australia, Canada, Germany and America, where **USA For Africa** (with **Geldof** in attendance) recorded "We Are The World."



RADIO USA FOR AFRICA — The unprecedented live, three-hour "Radio USA For Africa" broadcast, which originated from the Westwood One Radio Network's west coast headquarters, was heard via satellite on more than 500 Westwood One affiliates throughout North America and overseas, making it the biggest live-via-satellite stereo broadcast in radio history. Grammy-winning rock n' roll singer **Pat Benatar** (r) is pictured just before going on the air with **Z-100/New York's Scott Shannon**, host of the "Radio USA For Africa" broadcast.

'Radio USA For Africa': Making History

LOS ANGELES — On Sunday, April 21, the Westwood One Radio Networks broadcast "Radio USA For Africa," a three-hour program designed to raise funds for famine relief in Africa and the United States. The show became the largest live stereo satellite broadcast in radio history.

In all, more than 500 U.S. radio stations — with an estimated listening audience of 30 million — carried the broadcast, which originated from Westwood One's headquarters in Culver City, California and was offered on a non-exclusive basis to any radio station capable of receiving the satellite signal.

As a result, four stations in each of the nation's top two radio markets, New York City (**WHTZ-FM**, **WNEW-FM**, **WKTU-FM** and **WBLI-FM**) and Los Angeles (**KMET-FM**, **KKHR-FM**, **KIQQ-FM** and **KGIL-FM**) broadcast "Radio USA For Africa."

In addition, hundreds more stations in the United Kingdom, France, Canada, Australia, Germany, Tokyo, New Zealand and worldwide via Armed Forces Radio participated in the radio event.

With revenues from national advertising, local advertising, Westwood One's ongoing nationwide write-in campaign plus increased sales for both the "We Are The World" single and album, it is anticipated that millions more dollars will have been raised for USA For Africa as a direct result of the broadcast.

Among those artists who appeared during the broadcast were **Bryan Adams**, **Herb Alpert**, **The Beach Boys' Carl Wilson**, **Harry Belafonte**, **Pat Benatar**, **Jackson Browne**, **Lindsey Buckingham**, **John Denver**, **Bob Geldof**, **James Ingram**,

Quincy Jones, **Bobby Lamm**, **Kenny Loggins**, **Melissa Manchester**, **Joni Mitchell**, **Anne Murray**, **Yoko Ono**, **REO Speedwagon**, **Lionel Richie**, **Smokey Robinson**, **Kenny Rogers**, **Paul Simon**, **Rod Stewart** and **Supertramp**.

The hosts of "Radio USA For Africa" included national radio personalities **Dick Clark**, **Dr. Demento**, **Joel Denver**, **Dan Ingram**, **Casey Kasem**, **Bob Kingsley**, **Jim Ladd**, **John Leader**, **Walt Love**, **Sid McCoy**, **Scott Muni**, **Scott Shannon** and **Mary Turner**.

President Reagan delivered a message to "Radio USA For Africa" listeners which read, in part, "Congratulations to all of you — Westwood One radio Network, USA For Africa, participating radio stations and many of America's most notable artists — for making this broadcast possible. Through your volunteer efforts, this broadcast — the largest satellite broadcast in history — will touch and inspire the generosity of thousands of Americans . . . The song 'We Are The World' means we can make a difference. With the giving to our struggling brothers in Africa we've already seen, I am sure we will make that difference."

President Reagan's comments were echoed by Sen. **Edward Kennedy** (D-Mass.), who said, "I'm proud to add my voice to the many artists and guests on 'Radio USA For Africa,' whose message of hope and help for millions of victims of the famine is going out across the nation and around the world in this unprecedented broadcast."

Westwood One's video division, under the direction of **Michael Bard**, documented the entire "Radio USA For Africa" event — providing news and feature material to hundreds of national and local television outlets to help promote the USA For Africa campaign and its fund-raising efforts.

Said **Norman Pattiz**, chairman and president of the Westwood One Radio Networks, "When you wrap up more than 500 radio stations throughout the United states — along with countless stations worldwide — in a program that is the largest, most listened-to satellite broadcast in radio history; with the unanimous support of the music business and the superstars that make it all happen; and when you consider the potential millions that can be raised through this event to benefit the hungry; it's a gift package that's very easy to feel good about. I can assure you that all of us at Westwood One feel very good right now."



BROADCASTING FROM THE WINKIE BILLBOARD — **K-Earth 101 Los Angeles' morning man, Dean Goss** broadcast live from the **Winkie billboard** on **Sunset Blvd.** in Los Angeles. **Goss** spent the morning with the four remaining people who after 78 days are still living on the billboard. **Goss** is pictured on the far right with the white cap.

MOST ADDED



Joe Walsh — "The Confessor" — WB

STRONG ADDS

Would I Lie To You — Eurythmics — RCA
Go For Soda — K. Mitchell — Bronze/Island
All You Zombies — The Hooters — Columbia
Heaven — B. Adams — A&M

STATION ADDS

KZOK — Seattle — Larry Sharp
THE HOOTERS — All You Zombies
'TIL TUESDAY — Voices Carry
B. ADAMS — Heaven

KMET — Los Angeles — George Harris
'TIL TUESDAY — Voices Carry
REO SPEEDWAGON — One Lonely Night
J. WALSH — The Confessor
PRINCE — Paisley Park
THE HOOTERS — All You Zombies
B. ADAMS — Heaven

KGON — Portland — Inessa York
EURYTHMICS — Would I Lie To You?

KUPD — Phoenix — Curtiss Johnson
G. PARKER — Wake Up Next To You
M. JAGGAR — Lucky In Love
BON JOVI — Only Lonely

KBPI — Denver — Lyn Wells
DON HENLEY — Drivin'
MADONNA — Angel
PRINCE — Raspberry Beret
THE FIRM — Satisfaction Guaranteed
HALL & OATES — Somethings Are Better Left Unsaid
P. COLLINS — Sussudio
H. FALTERMEYER — Axel F.

KYYS — Kansas City — Joe McCabe
M. JAGGER — Lucky In Love
POWER STATION — Bang A Gong
J. LENNON — Say You're Wrong
B. ADAMS — Heaven
D. HENLEY — Not Enough Of This World
H. LEWIS — Trouble In Paradise
SHOOTING STAR — Don't Walk Away
EURYTHMICS — Would I Lie To You
SURVIVOR — The Search Is Over
J. WALSH — The Confessor
DOKKEN — Alone Again

WQFM — Milwaukee — Jerry Gavin
RED 7 — Heartbeat
SHOOTING STAR — Summer Sun
DOKKEN — Alone Again
G. FREY — Smuggler Blues
LONE JUSTICE — Ways To Be Wicked
POWER STATION — Bang A Gong
C. ISSAK — Gone Drivin'
J. SHEAR — Steady

WXKE — Ft. Wayne — Hal Brandt
P. COLLINS — Don't Lose My Number
J. WALSH — The Confessor
K. MITCHELL — Go For Soda
RED 7 — Heartbeat

KMOD — Tulsa — Charlie West
J. WALSH — The Confessor
BON JOVI — In & Out Of Love
K. MITCHELL — Go For Soda
LONE JUSTICE — Ways To Be Wicked

KKCI — Kansas City — Frank Hamel
KATRINA AND THE WAVES — Walking On Sunshine

WYSP — Philadelphia — Mark Dodin
BON JOVI — In And Out Of Love
THE HOOTERS — All You Zombies
G. FREY — Smugglers Blues
EURYTHMICS — Would I Lie To You?
MAMA'S BOYS — Needle In The Groove

WEZX — Scranton — Dave London
EURYTHMICS — Would I Lie To You?
THE HOOTERS — All You Zombies
B. ADAMS — Heaven
G. VANNELLI — Black Cats
BOOMTOWN RATS — Rain
PRINCE & THE REVOLUTION — Raspberry Beret

WHFS — Indianapolis — Dave Einstein
PRINCE & THE REVOLUTION — Paisley Park
BOOMTOWN RATS — Rain
WILLIE & THE POORBOYS — Baby Please Don't Go
A. HOLDSWORTH — Home

WPXY — Albany — Rick Van-Zandt
J. WALSH — The Confessor
K. MITCHELL — Go For Soda
'TIL TUESDAY — Voices Carry
J. FOGERTY — Searchlight
PRINCE & THE REVOLUTION — Raspberry Beret

By Bob Shulman

There has always been an abundance of gloom-and-doomers whose favorite pastime has been to prophesy the death of rock and roll. In the late 50s, they were thrilled when they proclaimed to everyone within earshot or printshot of the coming demise of that awful jungle music. It was a passing fad that could not pass quickly enough. We don't remember the names of those self-proclaimed fortune tellers, but we sure remember who **Elvis** was, or what a **Chuck Berry** guitar riff sounded like. In the late '60s, those end-of-the-worlders rose again, forecasting the quick and in their mind justifiable death of those stations that dared to play album tracks from records with strange names and even stranger covers. The format was called "underground" and they were so sure it would stay that way. They were known to have said such things as "those weirdo drug-crazed hippies are nuts if they think anybody is going to want to listen to that drug-crazed album music on their radios." I think my first GM said that. Well, I can't remember his name, but I do remember what the cover of "Fresh Cream" looked like.

Just when you thought it was safe from those would-be psychics, they're at it again announcing the death of the album format. As always, some people panic and change formats, some people panic and send tapes and resumes to the nearest CHR station, and then there are the rest — those that on a daily basis spend their time, talent and energies keeping the format very much alive. This column is dedicated to being a forum for those doers and believers who are convinced that album radio's would be obituary writers will have to wait a long, long time before their first word can be written.

This week *Futurerock* tackles that old bugaboo, ennui. Has Born in the USA become Bored In The USA? Programmers all fear that the listeners will become bored with their station and tune out. But what about the programmers themselves? Have they become so jaded that the only reason they listen to the radio is to make sure the jock reads the right station slogans at the right time, or that the music rotations are being rotated according to plan, or simply to make sure that the station's signal is still on during the book? We asked six rockers "What still turns you on when you turn on the radio?"

ERIN RILEY, MUSIC DIRECTOR, WMMR PHILADELPHIA — "What really makes a difference for me is that album radio is so personal. Top 40 can be very impersonal although I did grow up with it in New York. However, I feel that the people on album radio are my friends. On a good album station they talk to you, explain things and essentially teach you. For example they'll say, "Here's the new **Eric Clapton** album and here's the hit "Forever Man" you've been hearing, but here's also a couple of other tracks that will help you get into what Eric's up to these days." It pulls you in and involves you more personally. I remember when I was living in Los Angeles, before I was involved in radio, how I would rush right home and turn on **KMET** to hear **Jim Ladd** tell me everything that was happening in the music world. I felt that he was my friend. Also what excites me besides great new music, are creative promotions, ones that involve the greatest number of people. It's great to give away two front row tickets to a concert, but you only have two winners and the rest are disappointed. That's okay, but a better promotion is one that involves as many as possible, like the one where WMMR chartered a plane to Cleveland to escort 150 winners to a Yes concert.

GARRETT HART, PROGRAM DIRECTOR, WGLU JOHNSTOWN — "What makes me still excited about album radio is this secretary who works here . . . seriously, what really gets me off is the way in which the whole thing is mixed. When you play an old classic track from an artist like **David Bowie** or **the Who** and follow it with a new song that has a great opening riff or incredible hook, it makes it so much fun to listen to album radio. The music then stays as exciting as I remember it when I was 18. I'm 34 now, a baby boomer, and the identity is still there. It's great when something comes on the radio and I can say to myself, "oh yeah, that's great, or oh, wow, I remember that." Recently it's been records like the **Tears For Fears** which has the feeling of being fresh and familiar at the same time. It's seems like a new twist on a **Steely Dan** riff. The essence of album rock radio is not simply to play the instantly familiar song, but to break new artists in the tradition that has made the format strong.

(continued on page 38)

ROCK PROGRAMMERS' PICK

Programmer	Station	Market
David Hillary	WNOR	Norfolk

Song: "Would I Lie To You?"
Artist: Eurythmics
Label: RCA

Comments:

"Traditionally, The Eurythmics do not receive a great deal of ROCK RADIO exposure. Hillary feels that this is the 'first rockers' record for the group and since adding to the play list three weeks ago, WNOR has received very positive phone response."

AIR CHECK

Station: **KKDJ**
 Market: **Fresno**
 P.D.: **Don Fischer**



With 50,000 watts KKDJ reaches Merced to the north, Visalia to the south, and a large portion of Interstate 5, the main route between Los Angeles and San Francisco. The station targets 25-34 and is #1 in the market 12+. For the past two-and-a-half years the station has been consulted by Burkhart/Abrams. According to music director Jeff Riedel, "When we believe in a record we feel it is very important to be first in the market to play it. Recently, we did with Katrina and the Waves, and are now first with Lone Justice. We base our music decisions on gut instincts, sales and our weekly call with our consultant."

KKDJ has a baseball team which plays every weekend and a popular bowling league. Last year, when Fresno placed last on the list of most desirable cities, the station had a lot of fun concentrating on all the positive aspects of the city through promotions and contests.

Riedel states that there is a great deal of listener loyalty because of the amount of freedom the jocks have on the air within the boundaries of the playlist. The Current lineup is Don Fischer and John Strickland, the "Twisted Brothers" 6-10 a.m., Deborah Catlin 10-2 p.m., Harlan "the wingnut" Winslow 2-6 p.m., the Jeff Reidel Airshow 6-10 p.m., Tito 10-2 a.m. and Vicki Fredrick 2-6 a.m. The Weekenders are Art Farkas, Mike Wild, Dave Ray and John Stevens.



Bill Graham Rock Pioneer Continues Expansion

Council — driving through the area is like driving through an erector set. Its gotten to a point where there are enough people in the immediate area of Concord to fill the venue consistently. And believe me, there will come a time very soon when an act can come into the Bay Area and play the Greek, Concord and Mountain View.

Cash Box: Obviously the opening of the Wiltern Theatre in Los Angeles on May 1 is your latest achievement. What are your plans for the recently renovated historical landmark, and how did you get involved in booking the theatre?

Graham: Basically, we just thought it was a very worthwhile project to get involved with. When you see it, you'll see that it is really a dream come true for the people who had the sense to save it from demolition. The people who have worked on it are the same people who did The Rex restaurant in L.A. and they have turned it into just a magical theatre. Again the strength will be on diversified programming. There will be rock music and pop shows as well as classical music and opera. The Los Angeles Opera will be there for 20 weeks and the San Francisco Opera will also be there for a couple of weeks. The opening show will be the Alvin Ailey Ballet May 1-5. What we want to do is bring in talent that is appropriate for the theatre. It's kind of like deciding what kind of cheese to put out according to what kind of mice you want to attract. It has nothing to do with the merits or demerits of the artist, but any act which draws a public which we feel will do damage to the facility, will not respect the facility — we will not bring that act in. The kind of people who we feel could play the heater range from Linda Ronstadt to Pat Metheny to George Benson or Kenny Loggins. Who knows, somewhere down the line we would love to bring in some surprises, who wouldn't want to see any

artist at close range, but we just have to use common sense.

Cash Box: Does this mean that Bill Graham Presents is set to become more of an influence in the overall concert promoting scene in Los Angeles?

Graham: Of course there are people who will think, 'Is Graham declaring war on the Los Angeles concert market?' No, we could have done that years ago. Our relationship with the promoters there, especially Avalon, is a very favorable one. We co-promote in their area, they co-promote in our area — it is a peaceful co-existence; they are friends of ours. We have high regard for them and I'm sure Avalon will be coming into the Wiltern with shows of their own, and we are also open to other people's relationships with acts. We do have a staff in the theatre which we started on a familial basis from our staff here, and we are all only a phone call away from L.A., New York and here. Any move we make like this is based on relationships. We don't spread out and expand just for the sake of expansion, we expand when there is something worthwhile and the Wiltern is very worthwhile.

Cash Box: What about the management arm of your company? Are you signing new acts and what roles are you taking in the management field?

Graham: We have recently signed John Hiatt however, who is one of my favorites, and overall there is really some expansion going on within the management arm because now we have the team to do a really superior job. Our main goals are to expand the New York operation and begin to work more with European and English acts that don't really know how to go about working within the American market. Mainly we're looking at acts which live and record in England but rely on their financial success in America. As qualified as any British management may be, there is so much to know about the market here

that unless they have management here then they are not going to get a fair shot at the market. With three offices here, I feel we have as good a reading of the street pulse as anybody can have, and though that doesn't mean that we have all the answers, we do have some good ideas, and we have the team to put them into action. And for all of our artists, we do work with the label people and their promotion teams in going to radio stations and video shows, and again, after 20 years there are relationships which have been built up with myself and some of my staff and some of these people. I'll never call a guy and say, 'listen, you have to play this record,' what I'll say is 'I'm sending Santana's new record, and all I want you to do is hear it — I just don't want to get lost in the shuffle.' If he hears it and doesn't play it fine, but the advantage is that if we ask people to listen to it, they will listen to it.

Cash Box: After two decades in the music industry, from your first involvement with concerts, to the Fillmores and Winterland to your production of the Rolling Stones tours to the present, what do you attribute your success to?

Graham: We believe in making and keeping relationships. Of course you read that Bill threw *this* guy out of *that* window or ran over *that* guy, but the facts are that if we didn't get along with the Rolling Stones or Elton John or Crosby, Stills and Nash or Joe Cocker or B.B. King, we wouldn't still be here doing what we are doing today. I remember one time, I think it was 1970, a couple of years after Fillmore West opened, I was in New York — five years into the industry — and we were offered an eight figure deal to sign with a group of bankers, and all they wanted me to do was to give my approval and name. They wanted to open 53 clubs across the country within a two-year period — Fillmore Mid-east, Fillmore South — and it was for a huge sum of money; it would have been turned into a McDonalds or a Denny's or something, all I would have to do was go around cutting ribbons and smiling. I have nothing against that for other people, but that isn't the way we work. If anybody understood closely why Fillmore East closed, it was because I was running back and forth and I wasn't able to do what I wanted to do. But to me and to the company, it is not our size that is important, it is how we conduct ourselves and the high quality of our work. You don't add water to a good recipe of soup. You may have fewer portions, but don't dilute the original recipe.

Cash Box: You have a reputation for treating the people who attend your concerts well. What is your perception of your responsibility as a promoter?

Graham: The basic philosophy behind the show is, after I sell you a ticket, then what do I do with you? We're concerned about the width of the aisles, the coffee, the overall food service, the medical facilities, and the only way you can take care of those services is with good people. The basic ingredient is common sense. People say, 'look at Bill, I can do that. I can book the Rolling Stones, I'll put up the posters, I'll count the money — they think it is easy, but they don't know about the security, the insurance, etc. Years ago, a band would come to me to do just one of their shows, to test me. But now there is a little bit of a track record here. They can ask the many bands we have worked with about the job we do. In the end, the Rolling Stones are the ones who walk on stage — my job is to find out what else we can do; it is to make sure the show runs smooth and that it comes off as best as it possibly can. We are never the steak, but we are always the parsley. You can't eat it, but we always make the meal somehow taste a little bit better.

Rock impresario Bill Graham is known for diversity and for putting out a quality product. After helping to usher in modern rock 'n' roll with his Fillmore East and West clubs located in New York and San Francisco respectively, featuring everyone from Jimi Hendrix to Janis Joplin to the Jefferson Airplane, the Grateful Dead, Allman Bros. Band and many others, Graham has gone on to pioneer rock concert promotion with his outdoor "Day On The Green" festival concerts and his American and European tours with such artists as the Rolling Stones, Elton John, Santana, Bob Dylan and many others. Offshoots such as Winterland Concessions (which is handling all USA For Africa merchandise among other artist's merchandise) Bill Graham Presents' management arm and the unique professionalism in his overall treatment of fans in the concert arena have made Graham an example for many in the music industry. Most recently, Graham has helped to reopen and book the historic Wiltern Theatre in Los Angeles after it was saved from demolition in 1980, contracted to book exclusively the Concord Pavilion in northern California and is set to develop a large outdoor arena in Mountain View, also in California. On the eve of the opening of the Wiltern, Cash Box's Peter Holden spoke with Graham about the current projects of his company Bill Graham Presents and his perceptions on the state of the music industry.

Cash Box: Let's begin with some of your latest projects, of which there are many. How did the exclusive booking deal with the Concord Pavilion come about?

Graham: The Concord deal is not one of those things that came about with no history to it. We have many relationships there that go back to when they first built the place in 1981, and in a sense, getting the contract with the theme is like going home, though that sounds melodramatic. It's going back to a relationship which we started many years ago. It is good for both parties because I think we can bring in a more diversified program of rock, jazz, pop or folk. The Concord has presented primarily more MOR sorts of shows, not because they didn't want to have other kinds of concerts, but because we had already built up relationships with these sorts of bands. They started when the bands were unknown and playing clubs, acts like Prince, Talking Heads — and if that relationship from the early days is favorable then the band is likely to stay with the promoter. Since we were not able to use the Concord for medium sized shows, we had them play the Greek in Berkeley.

Cash Box: What prompted your plans to build your own amphitheatre in Mountain View, and at what stage is the development of that project?

Graham: We are just putting ink in the pen for the contract covering the land and the development of Mountain View. Mountain View is a long range project that we are putting together with the city — it is a medium-size community between San Jose and San Francisco. It's a big undertaking, and we are currently doing wind tests and sound tests, and if all goes well we will open in the summer of 1986. The community needs a venue of this size, because when you think of the Bay Area in comparison to Southern California — there aren't any mid-size venues of this type. On the southern peninsula, there are nearly 1.5 million people, yet the largest indoor facility in the area holds only 3,500 people. Nearly 40 percent of our business in the city comes from those communities, and like most places around San Francisco, it is exploding with new developments from the South Bay to the Silicon Valley to Oakland on out to Sacramento — I mentioned this to the Concord City

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	4/27 Chart
1 THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882)	3	6
2 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	6	2
3 DIAMOND LIFE SADE (Portrait/CBS 39581)	4	11
4 CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	5	8
5 NIGHTSHIFT COMMODORES (Motown 5124 ML)	1	13
6 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12350)	2	47
7 EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	7	22
8 RHYTHM OF THE NIGHT DEBARGE (Gordy/Motown 6123GL)	9	7
9 ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	11	9
10 STARCHILD TEENA MARIE (Epic FE 39528)	10	22
11 JESSE JOHNSON'S REVUE (A&M SP 6-5024)	14	7
12 SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)	8	27
13 BEVERLY HILLS COP □ ORIGINAL SOUNDTRACK (MCA-5547)	12	15
14 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)	13	31
15 SECRETS WILTON FELDER (MCA 5510)	15	11
16 NEW EDITION ★■ (MCA 5515)	16	30
17 WHITNEY HOUSTON (Arista AL8-8212)	21	8
18 GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	17	26
19 LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	20	7
20 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	22	18
21 SWEEP AWAY ★□ DIANA HOSS (RCA AFL 1-5009)	18	34
22 KING OF ROCK RUN D.M.C. (Profile PRO-1205)	19	13
23 BREAK OUT ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)	24	17
24 SO GOOD THE WHISPERS (Solar/Elektra 60382-1)	23	24
25 PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 5 60384-1)	25	21
26 LIKE A VIRGIN ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	26	16
27 TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)	30	5
28 SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)	27	45
29 CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059 ML)	29	78
30 MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	31	16
31 RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	34	7
32 STEP BY STEP JEFF LORBER (Arista AL8-8269)	35	6
33 JENNY BURTON (Atlantic 7-81238-1)	36	9
34 ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	42	4
35 BERRY GORDY'S THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown 6128ML)	38	5
36 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	32	15
37 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	43	4
38 READ MY LIPS MELBA MOORE (Capitol ST 12382)	45	4
39 CHINESE WALL □ PHILIP BAILEY (Columbia BFC 39542)	28	26
40 INTO THE NIGHT VARIOUS ARTIST SOUNDTRACK (MCA 5561)	43	6
41 ESCAPE □ WHODINI (Arista JL 8-8251)	33	27
42 EUGENE WILDE (Philly World/Atlantic 7 90239-1)	37	21
43 PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	39	37
44 DON'T STOP ★□ JEFFREY OSBORNE (A&M SP 5017)	42	29
45 LOVE TALKIN' DENISE LASAULE (Malaco 7422)	50	3
46 JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)	48	7
47 TURN ON YOUR RADIO CHANGE (Atlantic 81243-1)	52	3
48 I FEEL FOR YOU ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	47	24
49 FAT BOYS (Sutra 9US 1015)	41	24
50 JUKEBOX DAZZ BAND (Motown 6117 ML)	48	28
51 TOMMY BOY GREATEST BEATS VARIOUS ARTISTS (Tommy Boy TBLP 1005)	49	9
52 SENSE OF PURPOSE THIRD WORLD (Columbia FC 39877)	58	2
53 ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	—	1
54 SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen Music BG 10006)	59	2
55 CHEMISTRY JOHNNY GILL (Cosillion/Atlantic 7 90250-1)	54	9
56 THE WOMAN IN RED ★■ ORIGINAL SOUNDTRACK (Motown 6108 ML)	51	13
57 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 9 25150-1)	53	13
58 DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	—	1
59 HEART BREAK SHALAMAR (Solar/Elektra 9 60385-1)	55	22
60 TOO SHARP PROCESS AND THE DOO RAGS (Columbia BFC 40021)	—	1
61 THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 960389-1)	56	8
62 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)	61	36
63 FINDER OF LOST LOVES DIONNE WARWICK (Arista AL8-8263)	63	11
64 ICE CREAM CASTLES ★■ THE TIME (Warner Bros. 9 25109-1)	57	37
65 FINESE GLENN JONES (RCA AFL 1-8036)	65	27
66 BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309)	62	37
67 YOU, ME AND HE MTUME (Epic FE 39473)	67	36
68 EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	64	34
69 QUALIFYING HEAT THEI MA HOUSTON (MCA 5527)	63	19
70 CENTIPEDE REBBIE JACKSON (Columbia BFC 39238)	70	30
71 APPRECIATE ALICIA MYERS (MCA 5485)	71	36
72 PENNYE PENNY FORD (Total Experience/RCA TEL 8-5704)	72	12
73 BROADWAY'S CLOSER TO SUNSET BLVD. ISLEY, JASPER, ISLEY (CBS Associated FZ 39873)	69	22
74 HIGH CRIME ★ AL JARREAU (Warner Bros. 9 25106-1)	66	24
75 RUN D.M.C. □ (Profile PRO-1202)	74	103

THE RHYTHM SECTION

LEGENDS OF SOUL — Two of black music's most influential voices represented by upcoming major label releases **Sam Cooke** (see story elsewhere in this issue) is represented by "Sam Cooke — One Night Stand" — (Live at the Harlem Square Club, 1963), due this week from RCA. Meanwhile, Columbia is set to release "Dream of a Lifetime," a collection of eight previously-unreleased **Marvin Gaye** songs. The material on "Dream of a Lifetime" has been taken from the album that Gaye was working on before his untimely death as well as several other tracks that he had recorded over the years and left with his mother. The LP is scheduled for release in late May. Produced by Gaye, **Gordon Banks** and **Harvey Fuqua**, the record deals with a variety of subjects and themes such as the blatant sexuality exhibited in "Savage In The Sack" and "Masochistic Beauty" and the religious overtones of "Life's Opera" (which includes the Lord's Prayer). Columbia is also planning to release a Gaye album comprised entirely of classic ballads, which will include Gaye's renditions of "Maria," "The Shadow of Your Smile" and "I Won't Cry Anymore." No release date is set for the ballad compilation.



FOR WHOM LABELLE'S GOLD — Pictured here clutching her 1985 Black Gold Top Female Vocalist Award, Patti LaBelle during her acceptance speech revealed this was the first major music award she has won after 25 years in the business.

FORMERLY OF LA BELLE — It's been an interesting month for the three former ex-LaBelle queens of glamour funk. (see accompanying photos). **Patti LaBelle** copped a Black Gold award, and in a nervous and emotional speech told the audience it was the first professional award she's received in 25 years of singing. Then, **Nona Hendryx** turned up with legendary Rolling Stone **Keith Richards**, who contributed to Nona's "Moving Violations," from the movie of the same name. Odddest of all however, is the single that arrived this week from Cutting Records. The tune, "Satisfaction," features a group called the **High Fidelity Three** featuring **Sarah Dash**, the third La Belle whose previous solo career high was '78s "Sinner Man" for CBS.

DOO-RAGS DO VID — **Process** and the **Doo-Rags** have released their first video from their debut LP, "Too Sharp." The band has gained attention for their eclectic blending of musical styles from the '40s to the present. The group members sport "processed" hair styles, baggy zoot suits, two-toned shoes and spats. The LP was produced by **Rick James**, who also produced all the music. The video features the group singing on a street corner in black & white, which dissolves into a performance color video with aggressive choreography by **Charlie Atkins**.

MATHIS TACKLES TV — **Johnny Mathis** will appear as himself on the popular daytime drama **Ryan's Hope**, where he will perform the show's theme song and the title track from his latest LP "Right From The Heart," composed by **Earl Rose** and **Kathy Wakefield**. Mathis was introduced to the song by Wakefield, who was working with him on the new album. Mathis was reportedly so taken with the song that he changed the name of the LP. In the soap opera story line, Mathis is in New York recording an album (he was, of course, actually there for shows at Radio City Music Hall, co-headlining with **Dionne Warwick**), when he is approached with the tune, supposedly written by one of the show's main characters. Mathis is taken with the song and decides to record it — just like in real life.

Rusty Cutchin

DANCE ACTION

K-TEL RIDES AGAIN — K-Tel International, the Minnesota marketing outfit best known for its rapid-fire TV commercials and only recently rescued from the brink of collapse, is back in business with, you might have guessed, a rap compilation, "Street Rap." The LP features eight full-length 12-inch raps from **Run-D.M.C.**, **UTFO**, **Roxanne**, and **Rockmaster Scott**, along with four other rap artists. The LP also features a "Rap Sheet" that includes the exact words on six of the tunes. Included are "Roxanne, Roxanne," "The Real Roxanne" and "Request Line."

JIVE'S JAZZY JEFF REJECTS JUNK — For his first solo record, **Jazzy Jeff** chose to deal with the danger of hard drugs. "King Heroin (Don't Mess With Heroin)" details the power of addiction, and like such previous cautionary records as **Gil Scott-Heron's** "Angel Dust" and **Grandmaster Flash's** "White Lines (Don't Do It)," advises young listeners that drugs aren't cool. **Jeff Miree** moved to the Bronx from Detroit when he was 12 and learned how other kids got their cash. Rejecting the drug scene he formed a rap group the Magnificent Seven, comprised of three DJs and four rappers. "Anyone who had equipment could join the group," Jeff says.

He and another member of the Seven left the group in 1979 and formed the Funky 4+1 which scored hits for Enjoy Records and captured the attention of **Deborah Harry**, who invited the group to join her on **Saturday Night Live**. Jeff left the group in 1984 and became a Jive solo artist. His tune was inspired by a TV documentary on drug abuse. He's now preparing for his first LP.



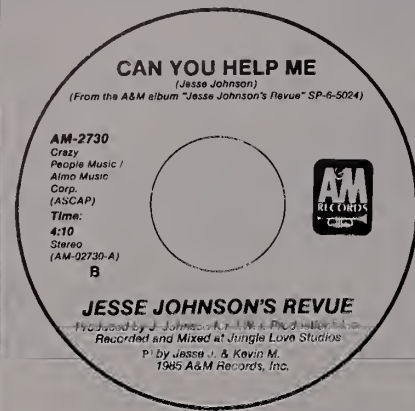
NON' AND STONE — RCA recording artist **Nona Hendryx** (left) at work on her third LP for the label, was recently visited in the studio by **Rolling Stone Keith Richards** who also applied some guitar licks to a tune called "Rock This House." Also to appear on the LP is **Hendryx's** "Moving Violations," the theme song from the soon-to-be-released film of the same name.

MORE COMPILATIONS — Profile's **Cory Robbins** has been preparing the label's forthcoming releases "Rap 2" and "Dance 2," which follow last year's initial installments.

Rusty Cutchin

BLACK CONTEMPORARY RADIO

MOST ADDED



Atlantic Starr
M. Gaye
REO Speedwagon
Ashford & Simpson
G. Frey
H. Faltermeyer
M. Head
F. Jackson
T. Turner
T. Marie

WHUR — Washington D.C. — Mike Archie
N. Cole
P. Collins
Klique
J. Gill
Loose Ends

KUKQ — Phoenix — Jay Stone
Gap Band
The Temptations
W. Houston
The Reddings
Con Funk Shun
F. Jackson

WAMO — Pittsburgh — Allen Harrison
M. Gaye
E. King
J. Gill
Klockwize
Change
L. Hill
F. Jackson
Shawn Brown

WBMX — Chicago — Lee Michaels
Ready For The World
R. Rolle
P. Hardcastle
T. Lee
C. Khan
E. King
Ashford & Simpson
Skipworth & Turner

WGIV — Charlotte — Wallace Coleman
J. Stewart
S. Dash
D. LaSalle
T. Lee
Tommy Boy Mega Mix
Dr. Fresh

WNHC — New Haven — James Jordan
P. Bailey
J. Osborne
C. Khan
T. Marie
Skipworth & Turner
Run D.M.C.

KOKA — Shreveport — B.B. Davis
C. Khan
A. Brown
M. Gaye
Isley, Jasper, Isley
Run D.M.C.
Conway Brothers
P. LaBelle



LOOKS LIKE VANITY — KDKO recently cosponsored a Vanity look-alike contest, with the Aurora Lounge, one of the Denver area's leading night spots. On hand to help extend congratulations to the winner was Urban Sound recording artist Lonnie Hill who was also celebrating the release of his new single "You Got Me Running" on Urban Sound Records. Pictured from (l-r) are: Larry Thompson, vice president A&R Urban Sound Records; Ron Ash, afternoon drive KDKO air personality; Lonnie Hill; Kevin Brown KDKO morning air personality; Jay Johnson, program director KDKO; and Dik Darneil, president, Urban Sound Records.

STRONG ADDS

Love On The Rise — Kenny G. & Kashif — Arista
Can You Help Me — Jesse Johnson — A&M
You Talk Too Much — Run D.M.C. — Profile
Scantified Lady — Marvin Gaye — Columbia
Dangerous — Natalie Cole — Modern/Atlantic

STATION ADDS

KMJQ — Houston — Ron Atkins
Ready For The World
R. James
W. Houston
Grandmaster Flash
G. Phillinganes
Majestic
Run D.M.C.

WJLB-FM 98 — Detroit — James L. Alexander
Run D.M.C.
Kenny G. & Kashif
Ready For The World
Shannon
Skipworth & Turner

WDAS-FM — Philadelphia — Joe Tamburro
J. Johnson
J. Gill
B. Womack
P. Hardcastle
G. Knight & The Pips
T. Lee
H. Faltermeyer
Black Ivory

WJAX — Jacksonville — Tony Mann
J. Osborne
P. Bailey
Ready For The World

WCIN — Cincinnati — Sid Kennedy
E. King
J. Gill
N. Cole
G. Guthrie
S. Dash
L. Vandross
G. Duke
Ivy
Loose Ends

WPAL — Charleston — Don Kendricks
Run D.M.C.
Majesty
D. Henley
J. Gardener

WLLE — Raleigh — Doc Holliday
Kenny G. & Kashif
Mass Production
L. Fields
G. Howard
N. Cole
Madonna
Run D.M.C.
La Fox
The Deele
S. Brown

Jakata
The Givens

WATV — Birmingham — Ron January
Run D.M.C.
M. Gaye
P. Hardcastle
Merc & Monk
T. Turner
E. King
B. Womack
G. Duke
N. Cole
J. Johnson

WQMG — Greensboro — Doc Foster
R. Ayers
C. Anderson
J. Osborne
Wham!
Fatback
Change
J. Johnson
The Emotions
Kenny G. & Kashif
J. Gill

AIR CHECK

Station: **XHRM-FM**
Market: **San Diego**
P.D. **Daryl Cox**

XHRM

With its 50,000-watt transmitter two miles south of the border in Tijuana and business offices in San Diego, black/urban formatted XHRM-FM covers San Diego, Riverside, Los Angeles and Orange counties in southern California as well as portions of Baja and Mexico. The station is owned by Jose Luis Rivas-Marentes and Willie L. Morrow. XHRM recently enjoyed its highest ARB Winter book rating ever with a 4.8 placing it eighth in the market. Operations manager/program director Daryl Cox and Duff Lindsey, music director/assistant PD, attribute their success to consistency in the music and variety in air personalities. "We play the hits," says Cox. "We're very commercial. Our slogan is 'The Beat of San Diego — Hit Music and Music with a Beat.'" The hit music refers not only to black hits but crossovers as well while the Beat is more urban sounding. Lindsey explained that while the programming is rigid in keeping with the hits, XHRM helps itself with diverse air personalities. The Breakfast Flakes begin each day from 6-10 a.m. featuring Wally Dee who supplies various character voices and works off straight man Simon Bungee. Newscaster Duane Brown and traffic reporter Karen Hamilton are also featured. Shelley Fox has been with XHRM for several years and her 10 a.m.-3 p.m. show is "a little more adult sounding and includes a jazz cut every hour." From 3-7 p.m. Lindsey, who has been at the station four years, takes listeners through afternoon drive with the core hits. Hamilton is also featured throughout his show. Tayari takes over from 7-11 p.m. Cox described him as a very "traditional, personable jock who talks to you, not at you." His program features core hits plus jazz and an hour of Love Music which gains strong female numbers. L.D. McCollum, assistant MD is on from 11 p.m.-2 a.m. followed by bilingual Mario Magallanes who plays oldies along with the hits. Weekends include Robin Roth, Gene Harris, who also hosts a TV video show, Brown, Tony Rankin, and a jazz program hosted by Ron Dhanifu and a gospel show with Nehemiah Brown and Vanessa White.

BC PROGRAMMERS' PICK

Programmer	Station	Market
Doc Holliday	WLLE	Raleigh

Song: "Suddenly"
Artist: Billy Ocean
Label: Arista

Comments:

"It's a good song, and a great ballad! This song proves that Ocean can sing more than just soul/R&B. 'Suddenly' also reflects the total character of his vocals. It usually takes about four weeks for a record to enter heavy rotation, but this entered in about two weeks, due to the heavy phone requests from young and old." Other picks that Holliday mentioned were Marvin Gaye's 'Sanctified Lady' and Freddie Jackson's 'Rock Me Tonight.'

TOP 75 12" SINGLES

- 1 WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia VS 205179) 1 6
- 2 RHYTHM OF THE NIGHT/QUEEN OF MY HEART**/6:45 & 3:30
DeBARGE (Motown 4532 MG) 2 7
- 3 NEW ATTITUDE/AXEL-F (EXTENDED VERSION)**/6:14 & 7:09
PATTI LABELLE & HAROLD FALTERMEYER (MCA 23534) 3 12
- 4 IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)**/5:00 & 7:16
MARY JANE GIRLS (Motown 4529MG) 5 9
- 5 DON'T YOU (FORGET ABOUT ME)**/6:32
SIMPLE MINDS (A&M 12125) 6 7
- 6 ONE NIGHT IN BANGKOK**/4:05 & 3:14
MURRAY HEAD (RCA PW 13959) 11 9
- 7 NIGHTSHIFT (CLUB MIX)**/7:02 & 7:12
COMMODORES (Motown 4533 MG) 7 6
- 8 EVERYTHING SHE WANTS (REMIX)/LIKE A BABY**/6:34 & 4:12
WHAM! (Columbia 44-05180) 8 6
- 9 FRESH (REMIX & DANCE MIX)**/5:45 & 6:30
KOOL & THE GANG (De-Lite/PolyGram 880 623-1) 10 5
- 10 DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)**/6:07 & 4:57
SHANNON (Mirage/Atlantic DMD 826) 20 4
- 11 OBSESSION (SPECIAL DUB & DANCE REMIX)**/5:30 & 6:00
ANIMOTION (Mercury/PolyGram 880 2661) 9 9
- 12 SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION)/SOME LIKE IT HOT (7" MIX) — THE HEAT IS ON (INSTRUMENTAL)**
THE POWER STATION (Capitol V-8631) 14 6
- 13 MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS**/8:04 & 3:37
KLYMAXX (Constellation/MCA 23539) 15 7
- 14 EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)**/5:40
TEARS FOR FEARS (Mercury/PolyGram 880 659) 36 3
- 15 INNOCENT (LP & INSTRUMENTAL VERSION)**/10:34 & 9:54
ALEXANDER O'NEAL (Tabu/CBS 429 05140) 17 8
- 16 BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)**/7:05 & 4:25
JESSE JOHNSON'S REVUE (A&M SP12122) 4 11
- 17 THINGS CAN ONLY GET BETTER**/3:59
HOWARD JONES (Elektra ED 5043) 19 6
- 18 'TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)**/7:37 & 5:30
LUTHER VANDROSS (Epic 49-05159) 12 10
- 19 MATERIAL GIRL/PRETENDER (EXTENDED DANCE REMIX)**/6:06 & 4:28
MADONNA (Sire/Warner Bros. 20304) 13 9
- 20 JUST ANOTHER NIGHT (ALBUM & EDITED VERSION)**/5:13 & 4:39
MICK JAGGER (Columbia AS 1991) 16 11
- 21 CARELESS WISHPER (EXTENDED & INSTRUMENTAL VERSION)**/6:20 & 4:52
WHAM! featuring GEORGE MICHAEL (Columbia 44-05170) 21 8
- 22 WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX & LP VERSION)**/5:55 & 3:48
GO WEST (Chrysalis 4V942853) 27 8
- 23 PLEASE DON'T GO (DUB & EXTENDED VERSION)**/6:17 & 6:46
NAYOBE (The Fever SF 802A) 23 7
- 24 ROXANNE'S REVENGE (VOCAL & MIX)**/4:52
ROXANNE SHANTE (Pop Art PA 1406) 18 15
- 25 BAD HABITS/LET'S GET BACK TO LOVE (LONG & LP VERSION)**/5:32 & 4:51
JENNY BURTON (Atlantic 0-86909) 25 11

- 26 WHY?/CADILLAC CAR (EXTENDED VERSION)**/7:45 & 7:55
BRONSKI BEAT (London/MCA 23538) 26 4
- 27 EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)**/6:18 & 5:04
PHILIP BAILEY (Columbia 44-05160) 22 13
- 28 QUEEN OF ROX (SANTE ROX ON)**/5:17
ROXANNE SHANTE (Pop Art PA 1408) 28 8
- 29 SUSSUDIO (VOCAL & EXTENDED MIX)**/6:53 & 4:15
PHIL COLLINS (Atlantic DMD831) 58 2
- 30 BABY COME AND GET IT (DANCE MIX/7:14)**
POINTER SISTERS (Planet/RCA YD14042) 50 2
- 31 BACK IN STRIDE/JOY AND PAIN (EXTENDED & SINGLE VERSION)**/7:02 & 4:10
MAZE featuring FRANKIE BEVERLY (Capitol V-8626) 31 9
- 32 WELCOME TO THE PLEASUREDOME/GET IT ON (BANG A GONG)/HAPPI HII/RELAX (TREVOR HORN REMIX)**/9:42
FRANKIE GOES TO HOLLYWOOD (ZTT/Island 0-96889) 37 4
- 33 THE MEN ALL PAUSE (VOCAL & DUB)**/7:10 & 7:08
KLYMAXX (Constellation/MCA 23526) 29 21
- 34 SINDERELLA (EXTENDED VERSION)**/6:30 & 5:28
BETTY WRIGHT (Jamaica TR 9004) 44 3
- 35 BIG MOUTH (BEAT BOX MIX)**/5:07 & 3:00
WHODINI (Live/Arista JDI 9332) 40 7
- 36 STEP BY STEP (EXTENDED REMIX & INSTRUMENTAL)**/5:10 & 4:07
JEFF LORBER (Arista ADI 9311) 34 8
- 37 AXEL F/LIKE EDDIE DID**
BEVERLY HILLS VERSION (CLUB CL-101) 42 4
- 38 SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)**/4:10 & 4:20
SPARKY D (NIA NI1245) 33 8
- 39 IF LOOKS CAN KILL (LOCAL & LONG DUB VERSION)**/5:03 & 4:55
PAMALA STANLEY (Mirage/Atlantic DMD 821) 43 3
- 40 SAY IT AGAIN/INSTRUMENTAL (JELLYBEAN REMIX)**/3:27
SANTANA (Columbia 44-05168) 46 2
- 41 TONIGHT**/4:58
READY FOR THE WORLD (MCA-23527) 30 10
- 42 ROCK ME TONIGHT (FOR OLD TIMES SAKE)**/7:06
FREDDIE JACKSON (Capitol V-8640) 48 3
- 43 THE BIRD/MY DRAWERS (REMIX & LP VERSION)**/6:25 & 3:42
THE TIME (Warner Bros. 20315) 32 9
- 44 POINT OF NO RETURN/DUB OF NO RETURN**/5:40 & 6:40
EXPOSE (Arista ADI 9326) 38 8
- 45 ROXANNE'S A MAN (THE UNTOLD STORY) (DUB VERSION)**/4:45
RALPH ROLLE (Streetwise 2239) — 1
- 46 ALL SHE WANTS TO DO IS DANCE (EXTENDED DANCE & DUB REMIX)**/7:38 & 5:17
DON HENLEY (Geffen/Warner Bros. 0-20314) 53 2
- 47 FEEL SO REAL (INSTRUMENTAL & EXTENDED VERSION)**/5:32 & 6:50
STEVE ARRINGTON (Atlantic 0-86904) — 1
- 48 ROXANNE, ROXANNE**/5:09
U.T.F.O. (Select FMS 62254) 47 20
- 49 DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)**/6:40
SIEDAH GARRETT (Owest/Warner Bros. 0-20302) 41 8
- 50 CAN'T STOP/OH WHAT A NIGHT (4 LUV) (LONG VERSION)**/6:08 & 5:05
RICK JAMES (Motown 4528 MG) — 1

- 51 RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)**/6:09 & 6:20
SHAWN BROWN (JWP 1456) 60 2
- 52 ROXANNE'S DOCTOR—THE REAL MAN**/5:43
DR. FRESHH (Zakia ZK009) — 1
- 53 ZIE ZIE WON'T DANCE (DUB & REMIX)**/5:10 & 5:50
PETER BROWN (Columbia 44-05175) 52 6
- 54 SENSE OF PURPOSE (EXTENDED CLUB MIX)**/7:00 & 5:22
THIRD WORLD (Columbia 44-05146) — 1
- 55 PRIVATE DANCER/CITY LIMITS**/7:16 & 2:56
TINA TURNER (Capitol V-P620) 24 26
- 56 I WANT TO KNOW WHAT LOVE IS/JESUS IS RIGHT ON TIME**/5:25 & 7:13
THE NEW JERSEY MASS CHOIR (Savoy SCS0004) 35 8
- 57 THE HEAT IS ON (DANCE & DUB VERSION)**/5:40 & 2:39
GLENN FREY (MCA 23540) 39 7
- 58 THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)**/8:04 & 6:00
SKIPWORTH & TURNER (4th & B'way/Island B'way 414) — 1
- 59 BOY/BOOK OF LOVE (EXTENDED & DUB VERSION)**/5:00 & 4:28
BOOK OF LOVE (Warner Bros. 20299) 45 9
- 60 FRESH IS THE WORD/FRESH IS THE BEAT (DUB, CLUB & RADIO MIX)**/4:58, 5:59 & 3:42
MANTRONIX with M.C. TEE (Sleeping Bag SLX-00014) — 1
- 61 THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCHIT) (BLEEPED & UNCENSORED VERSION)**/4:39 & 4:58
ROXANNE with U.T.F.O. (Select FMS 62256) 55 13
- 62 MY GIRL LOVES ME**/6:50
SHALAMAR (Solar/Elektra ED5034) 51 8
- 63 MIDNIGHT MAN (EXTENDED & INSTRUMENTAL VERSION)**/7:00 & 6:00
FLASH AND THE PAN (Epic 49-05118) 49 4
- 64 SUGAR WALLS (RED & DANCE MIX)**/5:26 & 7:01
SHEENA EASTON (EMI America V-7852) 54 15
- 65 PUTTING THE NIGHT ON HOLD (Single & Coliseum Mix)**/3:31 & 7:21
LAUREN GREY (Dice TGR 1003B) 62 5
- 66 RAIN FOREST**/5:12
PAUL HARDCASTLE (Profile PRO 7059) 67 19
- 67 YO' LITTLE BROTHER (DUB MIX)**/5:21
NOLAN THOMAS (Emergency EMDS 6546) 57 21
- 68 RELAX (LONG & EDIT VERSION & INSTRUMENTAL)**/7:20, 3:56 & 4:24
FRANKIE GOES TO HOLLYWOOD (ZTT Island DM 45796-AB) 56 13
- 69 THIS IS MY NIGHT/CAUGHT IN THE ACT (EXTENDED VERSION)**/6:11 & 3:47
CHAKA KHAN (Warner Bros. 20296) 61 13
- 70 THE WORD IS OUT (DUB SHORT & EXTENDED VERSION)**/7:04, 8:30 & 6:52
JERMAINE STEWART (Arista ADP 9273) 70 16
- 71 EROTIC CITY/LET'S GO CRAZY**/7:24 & 7:35
PRINCE AND THE REVOLUTION (Warner Bros. 20246) 71 33
- 72 ONE NIGHT IN BANGKOK**/5:00
ROBEY (Silver Blue/CBS 429-5145) 65 8
- 73 OUTTA THE WORLD (DUB VERSION & LP VERSION)**/6:16 & 6:05
ASHFORD & SIMPSON (Capitol V-8624) 59 11
- 74 REQUEST LINE**/6:46
ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 230) 74 26
- 75 HOW SOON IS NOW?**
THE SMITHS (Sire/Warner Bros. 20284) 73 7

12" REVIEWS

MICK JAGGER (Columbia 2060)
Lucky in Love (Jagger-Alomar) (Promopub B.V./PRS) (Producer: Mick Jagger-Bill Laswell) (Remix: Francois K.-Ron St. Germain)
 Extended version of Jagger's second solo single adds spice and sonic depth to the album version, keeping intact the gambling rap which ends the cut. Good intro for club jocks.
TINA TURNER (Capitol B-8635)
Show Some Respect (5:42) (Britten-Shifrin) (Chappell Music-Rightsong Music-Sookloozy Music/ASCAP—BMI) (Producer: Terry Britten)
 Growling tune which features a bass-heavy beat for clubgoers and the 12" is highlighted by Turner's live version of Prince's "Let's Pretend We're Married" on the flip which is electrifying.
DAVID ROSTAMO (Sire 0-20326)
Culture Vulture (7:51) (Rostamo-Currell) (Neo-Beatnik—Compu-Music/ASCAP) (Producer: Christopher Currell-David Rostamo)
 Rostamo's contemporary beat rap is contrasted by the streetwise drum pattern and wormy synth/bass line of "Culture Vulture," a track which may inspire some thought as well as dance floor fury.
FRANCE JOLI (Epic 49 05191)
Does He Dance (6:25) (Neal-Ferguson) (Producer: George Duke)
 The rock groove and bombing snare drum of this George Duke production propels vocalist France Joli to the fore on this cut which should give Joli the boost she deserves.
WILLIE HUTCH (Motown 4534)
The Glow (6:04) (Hutch) (Stone Diamond Music Corp./BMI) (Producer: Willie Hutch)
 Taken from *The Last Dragon*, this pop-oriented song features a strong instrumental intro and ethereal vocal/rap mix which should provide for some interesting edits.

MOST ACTIVE



STRONG ACTIVITY

Everybody Wants To Rule The World
 — (Mercury/PolyGram) — Tears For Fears
Do You Wanna Get Away — (Mirage/Atlantic) — Shannon
One Night In Bangkok — (RCA) — Murray Head
Sussudio — (Atlantic) — Phil Collins

CLUB PICK

Skipworth & Turner
"Think About Your Love" — 4th And Broadway/Island
Club: Copa
Disc-Jockey: Bill Kelly Jr.
Location: Fort Lauderdale/Key West
Pool: Flamingo Record Promotions, Inc.
 Comments: "This record is not very popular, yet, but it's one of the best out there. This 12" is very appealing due to the rich vocals (sounds like Stevie Wonder) and funky bass lines. This record should do well."

RETAILERS' PICK

Almighty Three "To The Other M.C.'s"
 Pop Art
Store: Hudson's Embassy
Manager: Keith Hudson
Location: St. Louis
 Comments: "All rap records have similar sounds; yet this cut is a little different. It has a new fresh sound that should do quite well in the stores. Beginning sales have been very good."

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 4/27 Chart		Weeks On 4/27 Chart
1 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 9 25150-1)	1 14	20 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	23 3
2 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	2 15	21 NIGHTSONGS EARL KLUUGH (Capitol ST-12372)	19 30
3 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	3 8	22 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	25 4
4 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	4 11	23 THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante GJP 264)	26 3
5 SAMURAI SAMBA YELLOW JACKETS (Warner Bros. 25204-1)	5 8	24 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	— 1
6 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	6 31	25 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1)	17 30
7 ONE OF A KIND DAVE GRUSIN (GRP-A-1011)	7 11	26 DECODE YOUR LIFE RONALD SHANNON JACKSON & THE DECODING SOCIETY (Island 90247)	22 6
8 OPEN MIND* JEAN-LUC PONTY (Atlantic 7 80185-1)	8 27	27 MAKOTO OZONE (Columbia BFC 39624)	27 3
9 SECRETS WILTON FELDER (MCA-5510)	9 11	28 STREETSHADOWS DAVID DIGGS (TBA 207)	28 6
10 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	11 9	29 THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	20 26
11 HIGH CRIME* AL JARREAU (Warner Bros. 9 25106-1)	12 25	30 STAY TUNED CHET ATKINS, C.G.P. (Columbia FC 39591)	— 1
12 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	18 3	31 GOOD BAIT BOBBY HUTCHERSON (Landmark LLP-501)	29 7
13 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	10 30	32 METAL FATIGUE ALLAN HOLDSWORTH (Enigma 72002)	— 1
14 SODA FOUNTAIN SHUFFLE EARL KLUUGH (Warner Bros. 9 25262-1) WEA	24 2	33 PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411)	30 14
15 MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	15 6	34 THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	— 1
16 STEP BY STEP JEFF LORBER (Arista AL8-8269)	13 10	35 THE THIRD DECADE ART ENSEMBLE OF CHICAGO (ECM 25014-1 E)	31 8
17 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	21 4	36 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	34 9
18 THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	14 9	37 IN THE DARK ROY AYERS (Columbia FC 38991)	35 24
19 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	16 27	38 12 BOB JAMES (Tappan Zee/Columbia FC 39580)	32 27
		39 AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/A&M WH-1032)	37 33
		40 CLASSIC MASTER RONNIE LAWS (Capitol ST-12375)	33 19

FEATURE PICKS

QUARTESSANCE — Warren Chiasson — Hemisphere Record HR 1005 — Producer: Wyatt Reuther — List: 8.98

This fine LP from Chiasson, a veteran vibist, was recorded about 10 years ago, but it's been mostly unavailable until now. With a cohesive, bopping band (guitarist Ron Anthony, bassist Andy Simpkins, drummer Rusty Jones), Chiasson demonstrates his shimmering technique and his breezy sense of swing; he also showcases his composing talents. A lovely, gentle session.

SEVEN STANDARDS 1985, VOLUME 1 — Anthony Braxton — Magenta MA-0203 — Producer: Michael Cuscuna — List: 8.98 — Bar Coded

One of the first releases from Windham Hill's new all-jazz subsidiary is this odd meeting between avant-garde alto saxophonist Braxton and bebop rhythm men Hank Jones, Rufus Reid, and Victor Lewis, on a handful of standards and jazz compositions. Braxton's sour tone doesn't exactly fit into the sweet rhythm — it sort of bobs above it; he remains Anthony Braxton and he lets the great Hank Jones be Hank Jones. An interesting, valuable cross-generational jazz meeting.

THAT OLD FEELING — Cleo Laine — CBS FM 39736 — Producer: Laurie Holloway — No List — Bar Coded

Cleo Laine's precious, upper-class-English-inflected singing has never had a better setting than this simple voice/piano/bass grouping. The 18 numbers (over one-hour of music) are ballads and they're sung flat-footed and beautifully — little schmaltz, lots of restraint. Good tune selection (gems from Ellington, Waller, Gershwin, Rodgers and contemporaries, for the most part) helps.

NO STANDING — Indra Lesman with Nebula — Zebra ZR-5005 — Producers: Nebula — List: 8.98

This may not be the first American release by a 16-year-old Indonesian jazz pianist out of Australia, but don't bet on it. Lesmana, who was 16 when this was recorded — he's 18 now — has been a star on the Australian jazz scene for years. This LP is a good showcase for his Chick Coreaish composing and playing and the other members of Nebula hold their own well.

ON JAZZ

MORE MAKING BOOK — Da Capo Press is to jazz books what Topps is to baseball cards. Their latest catalog of "Jazz & Related Musics" lists about 115 items, all continually available. When a jazz book goes out of print, or when some little-known-of-tome comes to somebody's attention, the Da Capo bloodhounds go after it. In a field of music where there has been some magnificent, though usually overlooked, writing, and some essential pieces of scholarship, it is good to know that there is a company like Da Capo which stands ready to save these items from oblivion. Da Capo publishes their books in either trade paperback or non-dust-jacketed cloth editions, the latter available mainly through the mail. They've just released a new pair of paperbacks, and they are both essential components



FRENCH FIDDLER AND FANS — Didier Lockwood (c) recently played New York's Seventh Ave. South in support of his debut Gramavision LP. The violinist was visited one night by Alphonso Johnson (l) and Carlos Santana.

of any jazz library: John Chilton's *Who's Who of Jazz* and Dizzy Gillespie's (with Al Fraser) *To Be Or Not to Bop*. The Chilton book, now in its fourth edition, is a clear-headed encyclopedia that lists the facts (and just the facts) about the lives of most major jazz figures born before 1920 (this is an oddball, and arbitrary, cut-off point: we get Dizzy Gillespie, but not Charlie Parker; Sun Ra, but not John Coltrane). Chilton, an exceptional writer, provides a good complement to Leonard Feather's three *Encyclopedias of Jazz* (the first volume is available from Da Capo, with the volumes on the sixties and seventies to follow). The Gillespie book is a flawed, but fascinating, account of the life and times of the trumpet giant. Gillespie's memories are alternated with the reminiscences of some of his colleagues and the different perspectives are often compellingly at odds. This autobiography could have used a more incisive collaborator than Fraser, but it's still chock-full of gems. Da Capo has also just issued several hardcover books: Barry McRae's *Jazz Cataclysm*, the first book to seriously consider the avant-garde; Terry Waldo's *This Is Ragtime*, a breezy account of that music's history; W.C. Handy's autobiography, *Father of the Blues*, and his *Blues: An Anthology*, which collects a number of classic blues compositions. Da Capo can be reached at 233 Spring St.; New York, N.Y. 10013 for details.

MORE KOOL COMMENTS — A month or so ago we reported that Brown & Williamson was getting ready to cast aside the Kool Jazz Festivals (turning the events outside of New York this summer into pop festivals and trimming the New York event considerably) and two weeks ago we printed the schedule of the rather bland New York event. George Wein took some flack in the 70s for using the term Kool Jazz Festival for non-jazz extravaganzas. Well, the line-up for this year's San Diego Festival has crossed my desk, and while there isn't a jazz act in sight (Luther Vandross, Jeffrey Osborne, the Gap Band, etc., etc.), I'm happy to see that the term "Jazz" has been dropped. It's the Kool Festival, as it should be.

MORE JAZZ OF A DUTCH STRIPE — Zebra Records, which last year began distributing the marvelous catalogue of Timeless, Holland's premier jazz label, has just increased its Timeless product available Stateside from 28 items to the full 110 piece catalogue. Amazingly (for imports) they each still carry an \$8.98 list.

PLECTRISTS A-PLENTY — *Guitarstream '85* is the name of a series that should titillate fans and players of guitars of all shapes and sizes. The festival, coordinated by guitarist Sharon Isbin, will consist of two concerts at Carnegie Hall — *Guitarjam* (May 10) and *A Folk Celebration* (May 17) — sandwiching five concerts at Carnegie Recital Hall. Sure, there are a lot of non-jazz pickers and strummers aboard (there are folkies, of course, and flamencoists, and classical players, and whatnot), but the first night promises to be a jazz guitar blowout of major proportions. *Guitarjam* brings together Steve Morse; Larry Coryell, Vic Juris, and Emily Remler (with Michal Urbaniak); Egberto Gismonti (with Nana Vasconcelos); Carlos Barbosa-Lima; Laurindo Almeida; and others. Following that, the Recital Hall hosts *Brazilian/Caribbean Encounter*, which includes Barbosa-Lima, Charlie Byrd, Terry Jenoure and Brandon Ross. Whew! Carnegie Hall is promoting the thing themselves — info can be had from them. (Speaking of guitarists — Japanese fusion wizard Kazumi Watanabe was blistering at Seventh Ave. South last week — catch him on his current tour if you can.)

BENEFITS, EAST COAST — *New Jersey Honors and Pays Tribute to an American Legend: Count Basie* will gather Ray Charles, Pearl Bailey, Toni Tenille, the Basie Band, and others at the Starburst Theatre of Atlantic City's Resorts International Hotel on May 5. The proceeds of the tribute to one of New Jersey's favorite musical sons will go to the Mamas Art Center of Basie's Hometown of Red Bank. On May 12, Irving Plaza will be the site of *An Evening of Music & Theatre* for Collin Wallcott, with various friends of the late percussionist gathering to benefit the Collin Wallcott Scholarship for Percussionists.

BOPPING AROUND — The Fifth Annual Concerts in the Square series (the Square hugs the Palo Alto offices of Palo Alto Records) offers the Full Faith & Credit Big Band (5/24), Rare Silk (6/21), Bobbe Norris/Larry Dunlap (7/19), Victor Feldman (8/30), FF&C reprise (9/13), and Phil Woods (10/4), all as free as the air... N.Y.'s Blue Note, the one jazz club in town that is always thinking, has instituted a series of all-star Monday night jam sessions. Look for George Mraz (4/29), Joanne Brackeen (5/6), Louis Hays (5/13), Lee Konitz (5/20), Pepper Adams (5/27), Stanley Turrentine (6/3), and Richard Wyands (6/10) with their respective friends and associates... The *Vintage Jazz at the Vineyard* Series, which is held every Sun. at that E. 26th St. theatre, will rack up Don Coates and company (5/12), Spanky Davis and Roy Eldridge (the former trumpeting, the latter kibitzing and singing; 5/19), Jimmy McParland, Clarence Hutchenrider and others (5/26); and Dick Hyman (6/2); 212-683-0696 gets the lowdown.

Lee Jeske

THIS SOMEONE'S
A KILLER!

Miles Davis. "You're Under Arrest."

Miles' newest Columbia album is armed with songs of the highest calibre. Featured is Miles' distinctive interpretation of the Cyndi Lauper hit, "Time After Time" — also released as his first-ever 12" single. A new milestone in a career that's already covered it all.



On Columbia Records and Cassettes.

Produced by Miles Davis and Robert Irving III.
Executive Producer: Dr. George Butler.
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CASH BOX TOP 100 ALBUMS

May 4, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		Weeks On Chart	4/27
1	WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	1	3
2	NO JACKET REQUIRED ★ PHIL COLLINS (Atlantic 7 81240-1) WEA	9.98	2 9
3	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	3 46
4	LIKE A VIRGIN ★■ MADONNA (Sire 9 25157-1) WEA	8.98	4 13
5	BEVERLY HILLS COP ★□ ORIGINAL SOUNDTRACK (MCA-5553) MCA	8.98	6 19
6	DIAMOND LIFE ★ SADE (Portrait BFR 39591) CBS	—	8 11
7	CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 9 25203-1) WEA	8.98	5 15
8	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	8.98	7 47
9	MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	—	9 13
10	VISION QUEST ★ ORIGINAL SOUNDTRACK (Geffen GHS 24063 E) WEA	9.98	10 10
11	SHE'S THE BOSS ★ MICK JAGGER (Columbia FC 39940) CBS	—	11 8
12	THE FIRM ★ (Atlantic 81239) WEA	8.98	12 10
13	AGENT PROVOCATEUR ★■ FOREIGNER (Atlantic 81999-1) WEA	9.98	13 19
14	CHICAGO 17 ★■ CHICAGO (Full Moon/Warner Bros. 9 25060-1) WEA	8.98	15 43
15	SOUTHERN ACCENTS TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	8.98	22 4
16	BUILDING THE PERFECT BEAST ★ DON HENLEY (Geffen GHS 24026) WEA	8.98	14 22
17	THE BREAKFAST CLUB ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	8.98	19 9
18	NIGHTSHIFT COMMODORES (Motown 6124ML) MCA	8.98	18 13
19	SONGS FROM THE BIG CHAIR ★ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8.98	24 6
20	WHEELS ARE TURNIN' ★■ REO SPEEDWAGON (Epic QE 39593) CBS	—	16 24
21	THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882) CBS	—	27 6
22	RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	8.98	21 23
23	THE POWER STATION 33½ THE POWER STATION (Capitol SJ-12380) CAP	8.98	34 4
24	BREAK OUT ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	9.98	17 76
25	VALOTTE ★■ JULIAN LENNON (Atlantic 7 80184-1) WEA	8.98	23 26
26	BEHIND THE SUN ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	8.98	20 6
27	CRAZY FROM THE HEAT DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA	5.99	25 12
28	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	8.98	28 36
29	CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059ML) MCA	8.98	26 78
30	NEW EDITION ★■ (MCA-5515) MCA	8.98	30 29
31	CAN'T STOP THE LOVE MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	8.98	31 8
32	DREAM INTO ACTION HOWARD JONES (Elektra 60390-1) WEA	8.98	42 4
33	PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	29 44
34	RHYTHM OF THE NIGHT DeBARGE (Gordy 6123GL) MCA	8.98	38 7

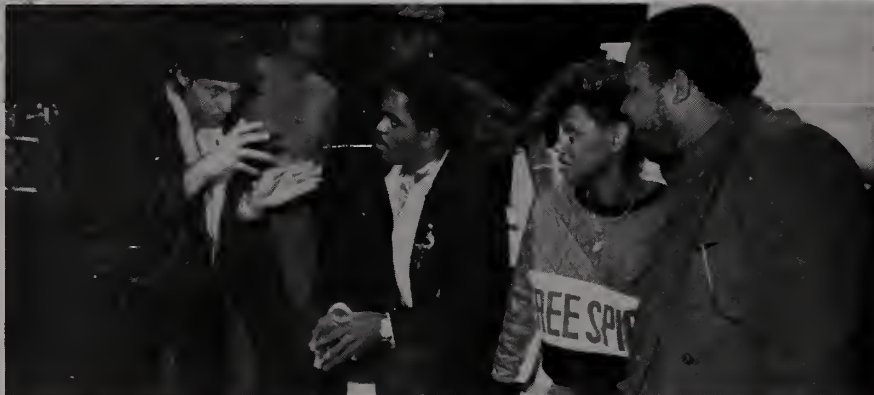
• Indicates Highest Debut

		Weeks On Chart	4/27
35	MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	8.98	33 12
36	SIGN IN PLEASE □ AUTOGRAPH (RCA NFL1-8040) RCA	6.98	32 21
37	EMERGENCY ★□ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	8.98	37 21
38	STARCHILD TEENA MARIE (Epic FE 39528) CBS	—	35 21
39	JESSE JOHNSON'S REVUE (A&M SP 6-5024) RCA	8.98	43 8
40	SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009) RCA	8.98	36 33
41	BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	9.98	41 28
42	ICE CREAM CASTLES ★■ THE TIME (Warner Bros. 9 25109-1) WEA	8.98	39 41
43	40 HOUR WEEK ★ ALABAMA (RCA AHL1-5339) RCA	8.98	40 11
44	BEYOND APPEARANCES SANTANA (Columbia FC 39527) CBS	—	44 7
45	THE UNFORGETTABLE FIRE ■ U2 (Island 7 90231-1) WEA	8.98	45 29
46	VOX HUMANA KENNY LOGGINS (Columbia FC 39174) CBS	—	55 3
47	AN INNOCENT MAN ★■ BILLY JOEL (Columbia QC 38873) CBS	—	48 91
48	VITAL SIGNS ★□ SURVIVOR (Scotti Brothers FZ 39578) CBS	—	46 27
49	ONLY FOUR YOU MARY JANE GIRLS (Gordy 6092GL) MCA	8.98	58 7
50	ANIMATION (Mercury 822 580-1 M-1) POL	8.98	50 11
51	KING OF ROCK RUN D.M.C. (Profile PRO-1205) IND	8.98	49 13
52	SHE'S SO UNUSUAL ★■ CYNDI LAUPER (Portrait BFR 38930) CBS	—	47 71
53	HOW WILL THE WOLF SURVIVE? LOS LOBOS (Slash/Warner Bros. 9 25177-1) WEA	8.98	52 16
54	ALF ALISON MOYET (Columbia BFC 39956) CBS	—	62 5
55	20/20 GEORGE BENSON (Warner Bros. 9 25178-1) WEA	8.98	56 15
56	WELCOME TO THE PLEASUREDOME □ FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	12.98	54 25
57	CHINESE WALL □ PHILIP BAILEY (Columbia BFC 39542) CBS	—	51 25
58	A PRIVATE HEAVEN ★■ SHEENA EASTON (EMI America ST-17132) CAP	8.98	53 30
59	SPORTS ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	59 83
60	SOLID □ ASHFORD & SIMPSON (Capitol ST-12366) CAP	8.98	57 21
61	AMADEUS ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	19.98	67 26
62	PERFECT STRANGERS ★□ DEEP PURPLE (Mercury 824 003-1 M-1) POL	8.98	60 23
63	THE AGE OF CONSENT BRONSKI BEAT (London/MCA-5538) MCA	8.98	64 16
64	FRIENDSHIP RAY CHARLES (Columbia FC 39415) CBS	—	71 9
65	TAO RICK SPRINGFIELD (RCA AJLI-5370) RCA	9.98	97 2
66	VULTURE CULTURE ★ THE ALAN PARSONS PROJECT (Arista AL8-8263) RCA	8.98	63 9
67	A SENSE OF WONDER VAN MORRISON (Mercury 822 895-1 M-1) POL	8.98	61 10

		Weeks On Chart	4/27
68	WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	—	66 11
69	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529) MCA	8.98	79 8
70	JOHN PARR (Atlantic 80180) WEA	8.98	65 20
71	METAL HEART ACCEPT (Portrait BFR 39974) CBS	—	68 9
72	ESCAPE □ WHODINI (Jive/Arista JL8-8251) RCA	8.98	73 22
73	SECRET SECRETS JOAN ARMATRADING (A&M SP 5040) RCA	8.98	80 6
74	STOP MAKING SENSE ★□ TALKING HEADS (Sire 9 25121-1) WEA	9.98	69 32
75	I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25162-1) WEA	8.98	72 29
76	ALL THE RAGE ★ GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	8.98	70 29
77	HARD LINE THE BLASTERS (Slash/Warner Bros. 9 25093-1) WEA	8.98	77 8
78	WHITNEY HOUSTON (Arista AL8-8212) RCA	8.98	88 7
79	CITIZEN KIHN GREG KIHN (EMI America SJ-17152) CAP	8.98	75 7
80	VOICES CARRY 'TIL TUESDAY (Epic BFE 39458) CBS	—	102 5
81	MEAT IS MURDER THE SMITHS (Sire 9 25269-1) WEA	8.98	76 10
82	VU THE VELVET UNDERGROUND (Verve 823 721-1 Y-1) POL	8.98	83 9
83	CHESS ★ ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	12.98	90 8
84	LIFE GLADYS KNIGHT AND THE PIPS (Columbia FC 39423) CBS	—	84 7
85	FAT BOYS (Sutra SUS 1015) IND	8.98	82 21
86	TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	8.98	74 22
87	GO WEST (Chrysalis FV 41495) CBS	—	94 6
88	GIUFFRIA (Camel/MCA 5524) MCA	8.98	78 21
89	LOVE BOMB TUBES (Capitol ST-12381) CAP	8.98	87 8
90	REQUIEM ANDREW LLOYD WEBBER (Angel DFO-38218) CAP	8.98	104 6
91	SOME GREAT REWARD DEPECHE MODE (Sire 9 25194-1) WEA	8.98	91 9
92	THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) CAP	8.98	81 10
93	"BERRY GORDY'S THE LAST DRAGON" ORIGINAL SOUNDTRACK (Motown 6128ML) MCA	8.98	109 5
94	SO GOOD ★ THE WHISPERS (Solar/Elektra 60382-1) WEA	8.98	86 21
95	KATRINA AND THE WAVES (Capitol ST-12400) CAP	8.98	119 3
96	PLANETARY INVASION ★□ MIDNIGHT STAR (Solar/Elektra 9 60384-1) WEA	8.98	89 22
97	FACE VALUE ★□ PHIL COLLINS (Atlantic 16029-1) WEA	8.98	85 27
98	RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206) IND	8.98	107 6
99	MADONNA ★■ (Sire 9 23867-1) WEA	8.98	100 84
100	ME & PAUL WILLIE NELSON (Columbia FC 40008) CBS	—	93 7

TOP 15 MUSIC VIDEOS

		Weeks On 4/27 Chart
1	ALL SHE WANTS TO DO IS DANCE Don Henley (Geffen)	2 4
2	EVERYBODY WANTS TO RULE THE WORLD Tears For Fears (Mercury)	— 1
3	RHYTHM OF THE NIGHT DeBarge (Motown)	5 5
4	OBSESSION Animotion (Mercury)	1 4
5	I'M ON FIRE Bruce Springsteen (Columbia)	4 3
6	JUST A GIGOLO David Lee Roth (Warner Bros.)	7 2
7	ONE NIGHT IN BANGKOK Murray Head (RCA)	— 1
8	SMOOTH OPERATOR Sade (Epic)	12 4
9	CRAZY FOR YOU Madonna (Geffen)	11 2
10	ROCK AND ROLL GIRLS John Fogerty (Warner Bros.)	— 1
11	WE ARE THE WORLD USA For Africa (Columbia)	3 7
12	DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)	10 6
13	ALONG COMES A WOMAN Chicago (Warner Bros.)	9 2
14	NIGHTSHIFT Commodores (Motown)	6 6
15	THINGS CAN ONLY GET BETTER Howard Jones (Elektra)	13 4



VIDEO FINESSE — RCA Records artist Glenn Jones recently completed a video clip of his new single, "Bring Back Your Love," from his album "Finesse." The young singer is shown here on set with (l-r) director Luis Aira; Wanda Perry, Leslie Jones and Margo Thunder of the group 9.9; and Basil Marshall, RCA's director of product management, black music.

Executive Monitor

LOS ANGELES — Karl Lorimar Home Video has announced the promotion of three of its personnel: **Mark Lambert** has been upped to director of development from his former post as director of creative services. **E.J. Oshins** has been promoted to vice president of production, upped from vice president of development. **Pierre Loubet** has been made director for the company. . . . **Media Home Entertainment** has named three: **Henry Mandell** has been appointed corporate controller. He will oversee accounting, financial reporting, budgeting and forecasting functions for MHE. Mandell is formerly of **Oak Media**

Corporation, where he served as director of finance. **Carol A. Lee** has been promoted to the post of vice president of advertising and creative services. She formerly held the position of director of creative services for the company. **Robert Hardenbrook** has been named assistant art director, succeeding **Mike Baggetta**. He comes to MHE from the **Hayes-Rothwell** ad agency in Santa Clara, CA, where he served as an art director. . . . **VidAmerica** has announced the appointment of **Gary Needle** to the position of vice president general manager for the company. Needle joined VCA in 1980 as manager of business affairs for VCA parent **VCA/Technicolor**.



PRECIOUS MEDAL — MCA Home Video president Gene Giaquinto recently received an award for sales achievement at MCA Home Video's national sales meeting in Tuscon, Arizona. The award commemorates the more than 30 MCA Home Video titles which received gold or platinum certification during 1984. Pictured at the award presentation are (l to r): senior vice president of MCA Home Video distribution Jerry Sharell; Giaquinto; and vice president of MCA distributing for video products, Neil Hartley.

AUDIO/VIDEO

VH-1 PROMO — MTV Networks Inc. has come up with VH-1's second in what promises to be a long string of national promotions. The first was a date with **Linda Ronstadt** (along with other added bonuses such as an expensive car, a floor-length fur, \$1,000 cash . . . other trifles). This contest offers its winner a "Luxurious" weekend in New York, Los Angeles or Chicago where he or she (and a guest) will catch a performance of the Broadway hit musical "Cats," which is currently touring those cities. The best seats in the theatre will be provided, plus round-trip air-fare, "deluxe" hotel accommodations and limousine service during the entire stay. \$1,000 cash is thrown in on this one too.

PARAMOUNT PACTS WITH ATLANTIC — **Paramount Home Video** will now be releasing all Atlantic Motion Picture Productions product, plus Atlantic acquisitions. The first four productions to be released under the deal are: *Starchaser: The Legend Of Orin*, *Teen Wolf*, *Stoogemania*, and *The Adventures of the American Rabbit*. The latter two pictures will appear in the fall of this year.



STARRY, STARRY NIGHT — Debuting May 1 on HBO is an hour-long documentary of the recording of "We Are The World." USA For Africa: The Story Of We Are The World will be seen on HBO throughout the month of May. Pictured (l-r) are three of the 45 artists involved: **Tina Turner**, **Lionel Richie** and **Cyndi Lauper**.

HBO MUSIC — Cinemax "Album Flash" has been chalking up some quality music programming, not the least of which is the forthcoming special on *The Thompson Twins*. Taped especially for the network, this video profile of one of Britain's largest selling recording acts takes viewers a step closer to the band than the usual concert fare. There are interview segments, backstage views, a look at some videos, plus a unique concert setting designed for the taping of this special program. It's fun to watch, providing you're into this band's tunes, mostly because of the variety offered here. The result is intimate, without the "canned" flavor programming of this kind usually has.

THE RELEASE BEAT — **Vestron Video** has acquired the rights to **Woody Allen's** *The Purple Rose Of Cairo* before many folks even knew it was in the theatres. Geez. (It opened March 1). The company plans to have the film out at retail sometime in August. Last year, Vestron released Allen's *Broadway Danny Rose* (in July), which has sold gold. *The Purple Rose Of Cairo* features **Mia Farrow** and **Jeff Daniels**. . . . **Monterey Home Video** is releasing a series of short stories on videocassette, as produced by the Public Broadcasting System. Stories by **Mark Twain**, **Stephen Crane**, **Henry James**, **Nathaniel Hawthorne**, **Ambrose Bierce**, **Ring Lardner**, **Ernest Hemingway**, **James Thurber** and **John Updike** are included, with performances by such actors as **Geraldine Fitzgerald**, **John Houseman**, **Olivia Cole**, **Cleavon Little**, **LeVar Burton**, **James Whitmore**, **Shelly Duvall**, **Robert Preston**, **David Wickers**, **Tommy Lee Jones**, **Teresa Wright**, **Brad Davis**, **Amy Irving** and **Ron Howard**. Grants from the National Endowment For The Humanities made it all possible. Monterey Home Video has not as yet announced pre-order or street dates on the series. . . . Speaking of series, **Prism Entertainment's** package of timeless films, entitled "The Silver Screen Edition" is a well-designed series of truly classic selections from Hollywood's glittering past. Not only are these films quality merchandise of the highest standard, Prism's promotional materials are an attractive, even elegant in-store addition. Films are color-coded by genre and include program notes and a full-color insert. Also included in the retail price is a 16 page illustrated trivia booklet. Overall, the Silver Screen Edition is a package from which everyone should profit. . . . We can credit Epic recording artist **Cyndi Lauper** with the appearance of these tapes in the marketplace. As manager of the female world wrestling champion **Wendy Richter**, Lauper has done more for the world of faked wrestling competitions than any of the oversized practitioners of that "art" ever thought of doing. It's gone legit. Become cool. It's even gone video. Thaaaaat's right, **Coliseum Video** has come up with a catalog of wrestling tapes, due to descend May 8. It includes *The Best Of The World Wrestling Federation (WWF)* — Vol. 1, *Hulkmania*, and *Wrestling's Bloopers, Bleeps and Body Slams*. "Hulkmania," as you may be aware, is the panic being hyped over Venice Beach (CA) bodybuilder **Hulk Hogan**, whose various media sensations in connection to Ms. Lauper have caused some buzz. Well, the buzz does not stop with Coliseum Home Video (Which Hogan endorses). Vestron Video has been quick to spot a trend and jumped on the bandwagon with its own wrestling tape. *Lords Of The Ring: Superstars And Superbouts* is an hour-long tape featuring performances (and I do mean performances) by some of the most notorious "wrestlers" of all time, including vintage 1953 footage of the infamous **Gorgeous George**, who was sporting lace and curls long before **Prince** stepped into the ring. The primary angle of this tape, however, is its mixture of wrestling and Rock 'N' Roll. Music by **George Thorogood** and (appropriately enough) **The Destroyers** highlight several dozen match clips. "Rock 'N' Roll is an American staple, as is wrestling," commented the tape's producer, **John J. Burzichelli**. Well, er, the latter is certainly true, and between Vestron and Coliseum, wrestling may enjoy a flowering of general popularity. . . . I've always said there is a spooky intelligence about babies. They are, as a group, a much maligned entity in our society. The folks at **Video Associates** have recognized this, and have come forth with a videocassette that helps parents teach their infants how to read. Led by educator **Glenn Doman**, *How to Teach Your Baby How To Read* imparts knowledge as to the learning abilities of babies, claiming that tiny kids learn faster (and better), the brain grows with use, and that mothers are the best teachers, while offering how-to tips, such as how to create your own teaching program, how to prepare your materials, and so on. With a Gerberesque baby staring inquisitively from its jacket, the tape is sure to attract attention. As instructional videos go, this one seems worth a try. It's a more imaginative gift than the usual crib paraphernalia.

Gregory Dobrin

Gregory Dobrin

FILMUSIC

TRACK CHECK — With a plethora of potentially lucrative films slated for release this summer, it seems more than likely that several of them will spawn successful soundtracks. A survey of the record labels reveals, not surprisingly, that the 'poptrack' trend remains seemingly inexhaustible, and so the bulk of the upcoming soundtracks will feature the familiar mixtures of pop music and top artists. Some of these scores, in fact, are so loaded with material from major rock performers and writers that they seem almost assured of becoming popular regardless of how the films they stem from wind up faring.

A&M, through its affiliated Windham Hill and Dancing Cat labels, has released **George Winston's** score to *Velveteen Rabbit*, which features a narrative by **Meryl Streep**.

Atlantic has just released the score for *Ladyhawke*, which is comprised of purely instrumental music written by **Andrew Powell**. Also in the works at that label are the *St. Elmo's Fire* and *Rappin'* soundtracks, although the final choice hasn't been made in either case as to what music and artists will end up on the albums.

Arista makes a convincing bid at providing one of the most popular soundtracks of the year with *Perfect*. The film itself certainly seems destined for a healthy life at the box office. **John Travolta** stars as a journalist who meets and falls in love with **Jamie Lee Curtis** while probing the world of aerobics, which happens to reporters every day, of course. The score will feature new material from such lofty musicians as **Jermaine Jackson**, **Whitney Houston**, the **Pointer Sisters**, **Lou Reed**, **Jermaine Stewart**, the **Thompson Twins** and **Dan Hartman**. Jackson's song, "(The Closest Thing To) Perfect" will be the album's first single, slated, along with the entire soundtrack, for a May release.

Capitol Records has set its soundtrack from *A View To A Kill* for a June 1 release. The title song and single, performed by **Duran Duran**, will be out during the first week of May. In a recent conversation with Duran Duran's **John Taylor**, it became clear what a thrill it was for him to be involved with a James Bond score. "I've been a huge fan for years," he said. "As soon as we had written the title song (with **John Barry**), I knew it was going to be the best thing we'd ever done, and I think it turned out that way. Our producer (**Bernard Edwards**) did a great job and I think the song and score make this one of the very best James Bond soundtracks in the series."

Epic Records is hot on the score to *Goonies*, which will be out at the end of May. **Cyndi Lauper** performs the title song, and cuts from such artists as the **Bangles**, **Philip Bailey**, **Luther Vandross**, **REO Speedwagon** and **Teena Marie** are featured.

MCA seems to be overflowing with soundtracks these days. May alone will see the release of five. *Gotcha!* will consist of tracks from **Giuffria**, **Joan Jett**, **Bill Conti** and new MCA artist **Thereza Bazar**. The score to *The Purple Rose Of Cairo* will be comprised of material from the '30s and '40s. The soundtrack to *Mask* will contain older songs from such artists as **Steppenwolf**, **Little Richard** and **Gary U.S. Bonds**. As has been well publicized, *Mask's* director **Peter Bogdanovich** sued Universal because the studio replaced the original score's **Bruce Springsteen** songs with several by **Bob Seger**. For whatever reason, neither performer's material has wound up on the album. The score to *Sylvester* will feature music by **Los Lobos**, the **Textones**, **Rank and File** and the **Cruzados**. The score to *Fletch* will also be released within a few weeks, but the final decisions about what music will be used in the **Chevy Chase** feature haven't been made as of now. June will see the release of the *Back To The Future* soundtrack, which will contain two cuts from **Huey Lewis and the News**.

At PolyGram (through the affiliated Mercury label), the most promising soundtrack is the recently released *Girls Just Want To Have Fun*. The songs feature primarily new artists such as **Alex Brown**, **Chris Farren**, **Amy Hart** and **Deborah Galli**. Also included are cuts from **Animation**, **Holland** and **Q-Feel**. The music supervisor for the film was **Don Perry**, who has spent over 10 years working in the film music arena. Most recently, he put together the music for *Night Of The Comet*, which landed him the *Girls Just Want To Have Fun* assignment. Looking back to his early career in film, Perry remarked, "People didn't see at that time the value of soundtracks. Then *Flashdance* came along and everybody realized there's a record market attached to film." Perry was probably among the first to take the title of music supervisor in relation to film and put a whole soundtrack package together. He mentioned that, although it's hard work, the process is worth it whenever music plays a key role in a film, as in the case of *Girls Just Want To Have Fun*. For that film, the title song was re-recorded (Cyndi Lauper, of course, put it on the charts), and several other songs were either chosen or written, including one called "On The Loose," which was co-written by **Glenn Frey**. The first single, however, will be "Come On Shout," performed by Alex Brown. Elaborating on the role of a music supervisor on a film, Perry said, "You look for the same things as you do when working on material for an album, but a film's songs must have lyrics which relate to what's on the screen. My job isn't to simply throw someone's greatest hits randomly into a film."

TIME MACHINE — In April of 1965, *Cash Box's* top 100 albums list included: *Mary Poppins* (1); *Goldfinger* (3); *Sound Of Music* (5); *My Fair Lady* (6); *Your Cheating Heart* (17); *Greatest Story Ever Told* (57); and *Zorba the Greek* (79). Ten years ago this month, the list included: *Tommy* (13); *Funny Lady* (14); and *More American Graffiti* (94). This week's top 100 LPs include: *Beverly Hills Cop* (5); *Vision Quest* (10); *Breakfast Club* (17); *Purple Rain* (33); *Amadeus* (61); *Stop Making Sense* (74); *The Falcon and The Snowman* (92); and *Berry Gordy's Last Dragon* (93).

Peter Berk



STREET PALS — Ex-Funhouse jock John "Jellybean" Benitez poses with two artists represented on the *Streetsmarts* film soundtrack, **Stephanie Mills** (seated) and **Jane Wiedlin**.

TOP 30 VIDEOCASSETTES

	Weeks On 4/27 Chart		Weeks On 4/27 Chart
1 REVENGE OF THE NERDS CBS/Fox Home Video 1439	3	16 NO SMALL AFFAIR RCA/Columbia Home Video 60429	25
2 RED DAWN MGM/UA Home Video 11399	1	17 THE NATURAL Columbia/RCA Pictures Home Video 60380	12
3 STAR TREK III—THE SEARCH FOR SPOCK Paramount Home Video 1621	2	18 SUPERGIRL USA Home Video 217-515	—
4 BACHELOR PARTY CBS/Fox Home Video 1440	7	19 TIGHTROPE Warner Home Video 11400	9
5 WOMEN IN RED Vestron Home Video VA 5055	8	20 THE ADVENTURES OF BUCKAROO BANZAI Vestron Home Video VB 5056	14
6 GONE WITH THE WIND MGM/UA Home Video MB 900284	6	21 LITTLE DRUMMER GIRL Warner Home Video 11416	—
7 ONCE UPON A TIME IN AMERICA Warner Home Video 20019	4	22 EVIL THAT MEN DO RCA/Columbia Pictures Home Video 620407	18
8 ALL OF ME Thorn EMI Home Video TVA 2715	5	23 SHEENA RCA/Columbia Home Video 20404	15
9 IRRECONCILABLE DIFFERENCES Vestron Home Video VA 5057	13	24 BEST DEFENSE Paramount Home Video 1587	20
10 POLICE ACADEMY Warner Home Video 20016	11	25 THE BOSTONIANS Vestron Home Video 5067	—
11 THE RAZOR'S EDGE RCA/Columbia Home Video 60410	17	26 EXTERMINATOR 2 MGM/Columbia Home Video 20404	19
12 FLASHPOINT Thorn/EMI Home Video 2880	10	27 GIVE MY REGARDS TO BROAD STREET CBS/Fox Home Video 1448	—
13 COUNTRY Touchstone 241	22	28 THE NEVERENDING STORY Warner Home Video 11399	21
14 THE TERMINATOR Thorn EMI Home Video TVA 2535	—	29 THE EMPIRE STRIKES BACK CBS/Fox Home Video 1425	26
15 CRIMES OF PASSION New World Video 8418	16	30 ROMANCING THE STONE CBS/Fox Home Video 1358	23

Cinemascore Responding To Current Soundtrack Needs

By Peter Berk

LOS ANGELES — As a result of the recent surge in the popularity of soundtracks, several independent companies have been established which are designed solely to package a film's complete score. Among those is Cinemascore, a Los Angeles based venture run by Quincy Jones and Tom Bahler. The company was formed several months ago, and has been responsible for the soundtracks to *Fast Forward* and *The Slugger's Wife*, both of which have been in keeping with the trend toward utilizing pop songs and artists.

During an interview last week, Bahler discussed the company. "Quincy Jones and I have worked closely together for ten years on both records and motion pictures. Since Quincy has such a vast background in pictures, he thought with the demands from the film industry for music nowadays, it's become pretty hard to just have a composer come in and do a picture. Because of our history in the record and film businesses, it seemed only logical to put this company together, wherein we

could serve both a little better than they've been served in the past."

The company operates on a per picture basis, and has no exclusive or formal ties to Qwest Records. Bahler did, however, note that the relationship to Jones' label is, of course, close, and that Qwest's artists and writers are always given consideration for each project. Unlike many similar companies, Cinemascore attempts to become involved with a film project from the screenplay stage onward. "Too often," Bahler mentioned, "music is the very last element to be worked on in a film. When we're contacted by a music director, producer or director, we discuss the film and the music all, hopefully, before shooting begins. We like to consider ourselves like a design and production firm."

Cinemascore is involved not only with providing and co-ordinating a complete original score, be it pop oriented or not, but also handles the securing of masters of older tunes.

(continued on page 39)



CONGRATULATIONS, FANTASY! — California Record Distributors, west coast, recently congratulated Fantasy Records for its success with the *Amadeus* soundtrack. The LP won a Grammy as the best classical album this year and is currently riding high on the charts.

HOT NEW SELLER

U2
B. Springsteen

Licorice Pizza, Los Angeles
USA For Africa
Tears For Fears
Madonna
Sade
P. Collins

Flip Side, Chicago
USA For Africa
P. Collins
B. Springsteen
J. Fogerty
The Firm

Camelot Records, Cleveland
USA For Africa
Vision Quest
B. Springsteen
Beverly Hills Cop
P. Collins

Oz Records, Atlanta
USA For Africa
Beverly Hills Cop
P. Collins
T. Turner
J. Fogerty

Wherehouse Records, Los Angeles
USA For Africa
Sade
Tears For Fears
B. Springsteen
L. Vandross

Harmony House, Detroit
USA For Africa
P. Collins
Beverly Hills Cop
Sade
B. Springsteen

The Big Apple, Denver
USA For Africa
P. Collins
B. Springsteen
J. Fogerty
Sade

Peaches Records, Cincinnati
B. Springsteen
P. Collins
USA For Africa
Madonna
The Firm

Tower Records, Los Angeles
USA For Africa
Sade
Tears For Fears
T. Turner
Lone Justice

Turtles, Atlanta
USA For Africa
Beverly Hills Cop
L. Vandross
Sade
Run DMC

Record Land, Warrensville Heights, OH
USA For Africa
B. Springsteen
Madonna
P. Collins
B. Adams



STRONGEST SALES

Sade — Epic
P. Collins — Atlantic
Beverly Hills Cop — MCA
Madonna — Warner Bros.

STORE REPORTS

Spec's, Miami
USA For Africa
Madonna
P. Collins
Beverly Hills Cop
Sade

Record Factory, San Francisco
USA For Africa
Sade
Madonna
P. Collins
Tears For Fears

Music Plus, Los Angeles
USA For Africa
P. Collins
Tears For Fears
Sade
L. Vandross

Cavages, Buffalo
USA For Africa
Sade
P. Collins
Madonna
B. Springsteen

Kemp Mill, Washington, D.C.
USA For Africa
Sade
P. Collins
Tears For Fears
H. Jones

Strawberries, Boston
USA For Africa
'Til Tuesday
Sade

RETAILERS' PICK

Retailer	Store	Market
Sandie Ransom	Tower Records	Seattle

Album: *Voices Carry*
Artist: 'Til Tuesday
Label: Epic

Comments:

"The record is a real box buster for a new group. It features strong vocals and a Motels-like rhythm sound. There are a couple of real strong songs beside the title cut. We're experiencing real fast action at both radio and sales."

SHOP TALK

PRINCE MERCHANDISING PLAN — Prince and Warner Brothers announce that there will be no pre-printed, point-of-purchase display materials for the new Prince And The Revolution album, "Around The World In A Day." Instead, on a local level, retailers are being encouraged to use their own creativity in constructing displays and then bill back to WEA any cost incurred. According to Sandy Shaffer, Warner Brothers Merchandising Manager, "The feeling we (Warner Brothers) got was that he (Prince) wanted the retailers to express their own creativity when it came to this record." Asked whether this move was intended as a cost saving measure, Shaffer responded, "No, that really was never a consideration." Album jackets and a letter explaining the plan were sent to retailers this week.

HARMONY HOUSE, DETROIT — Susan Thom, advertising director for the 35-store Harmony House chain in Detroit announces their recent honor, winning three out four advertising awards at the NARM convention. The awards, related to their Christmas campaigns, were for best print advertising, best radio advertising and Outstanding Retail Campaign. Congratulations are in order.

PEACHES RECORDS, SOUTH MIAMI — Great success is reported by manager Alex Jimenez in a year-old Jazz Night promotion. During the promotion, every Wednesday night from 6 p.m. until closing, jazz is played in-store and all jazz LP's and cassettes are one dollar off. The South Miami store is strategically located near the University of Miami, which has a reputation for interest in jazz, being the alma mater of Pat Metheny and Jaco Pastorius.

KARMA RECORDS, INDIANAPOLIS — This 15-store chain is experiencing success with a promotion aimed at fueling continued sales of catalog product. Karma sponsors a weekly radio show on 95 called The Electric Brunch, airing Sundays from 8 a.m. until Noon. The show is an "oldies but goodies" format and each week one album is the featured pick, which can be bought at all Karma outlets for \$1.95 off. Ratings for the show are on the rise and traffic in the store as a direct result of the promotion is significant.

THE BIG APPLE, DENVER — Black-formatted KDKO and the Big Apple stores are running a sale on the new Con Funk Shun LP. The record can be bought for \$4.99, which Big Apple's Tom Satriano reports, is near cost. Also, Satriano announces a chain-wide decision not to participate in the WEA plan that calls on retailers to foot the bill for Prince display materials and then turn around and bill back to WEA. According to Satriano, his staff does not have the time to create displays, and he will do no in-store advertising for the new Prince LP.

Stephen Padgett

RETAILER PROFILE

Retailer: Nickelodeon
Market: Los Angeles
Manager: Frank Bacon

Nickelodeon is a multi-media entertainment retail store located in the prestigious Century City Shopping Center in Los Angeles. This location is uniquely situated geographically in the high income neighborhoods of Beverly Hills, Bel Air and West Los Angeles. The environment provides a very different market climate than experienced by most other retail stores. Nickelodeon has responded to this climate with a very unique retailing philosophy that has captured a niche for themselves here.

The area attracts a high percentage of professional people. The presence of motion picture and television studios near by adds another dimension to the clientele mix. In addition to this, the Century City location is a key tourist attraction with the many deluxe hotels in the vicinity. In all, approximately 50,000 people work within a short walk of the store in the many high rise office buildings adjacent to the mall. To get the attention of this crowd, the advertising is geared at the *L.A. Weekly*, a local entertainment guide, hotel guidebooks for tourists and phone books. They make use of co-op advertising dollars that become available through their one-stop.

To meet the demand of this cross-section of high-income consumers, Nickelodeon maintains a hits oriented, sales (as opposed to rentals) first, policy. This policy reflects itself in an inventory which is trimmed down to the "cream of the crop," according to Frank Bacon, store manager. A diverse product mix is maintained, however, including catalog product, singles, 12" singles and other related merchandise. The concentration in video is on sales over rentals, the thought being that the same profit is made selling 10 videos as renting upwards of sixty, with much less time spent handling the product. The affluent clientele makes this possible, where in other markets it is cost prohibitive.

"Nickelodeon has always jumped into things a little before everyone else, for instance, with CD's. We imported them from Japan and Europe, when they first became a news item," stated Bacon. "In an area like this you can really get the market going on a thing like CD's." The affluent tend to be opinion leaders, and this philosophy of influencing the market early has paid off the Nickelodeon in terms of repeat customers and loyal clients.

Nickelodeon is a perfect example of a retailer discovering a market and tailoring a strategy to reach that market. From the eye-catching orange and black sign in front of a large screen TV monitor outside, to the clean, high tech decor which is designed to enhance product visibility inside, everything is organized to attract customers and to provide them with a comfortable shopping experience. The bottom line is a successful retail operation capitalizing on a unique opportunity to reach a unique consumer.

WHAT'S IN-STORE

CD NEWS — WEA has tentatively scheduled a large number of CD releases for the month of May. Tentative releases with a May 3 release/May 6 street date are: from Warner Bros./ECM; Earl Klugh "Soda Fountain Shuffle"; Haden/Garbarek/Gismonti "Magico"; Keith Jarrett "Standards Vol. 1"; David Holland "Jumpin' In"; John Abercrombie "Night"; Arvo Part "Tabula Rasa"; John Adams "Harmonium"; Jan Garbarek "Works" (available on CD only); Gary Burton "Works" (CD only); Ralph Towner "Works" (CD only); Egberto Gismonti "Works" (CD only); Pat Metheny "Works" (CD only); from Elektra/Asylum; Graham Parker "Steady Nerves"; George Duke "Thief In The Night"; Howard Jones "Dream Into Action"; The Eagles "Greatest Hits Vol. II"; and from Atlantic, The Honeydrippers "Vol. 1" which carries a list of \$12.98, WEA's first specially priced CD. Also, watch for a May 10 release/May 13 street date of Dire Straits' "Brothers In Arms" with simultaneous release



PRETTY SMALL — One of Sony's recent developments is the Watchman™ personal portable television FD-40A. Equipped with a four-inch black-and-white, this TV is perfect for desk top use and room-to-room portability. Suggested retail price is \$199.95.

on LP and cassette! And lastly, the highly anticipated new release from Prince will be released simultaneously on compact disc (2-25286), LP and cassette with a street date of April 22.

NAMM WANTS YOU — NAMM is inviting all music products manufacturers, distributors and retailers to participate in a test market industry ad campaign slated for this fall on the MTV (Music Television) cable network. The campaign is aimed at persuading young Music Television viewers that they can and should learn to play a musical instrument. "The MTV promotion is part of a multi-faceted effort by NAMM to organize effective marketing activities for the various segments of our industry," said NAMM president James C. Kleeman. "We expect heaviest support in the MTV project to come from those involved in the manufacture, distribution or retail sale of electronic instruments, percussion, sound reinforcement and recording equipment." The NAMM Board of Directors recently approved up to \$150,000 in matching funds for the test market advertising campaign on MTV. After careful evaluation of MTV demographic data, the Board concluded that Music Television viewers, primarily young adults and teens, represent a large group of "music lovers" who could conceivably be converted into "music makers." "Since our January Board meeting," said Don Griffin, NAMM treasurer and MTV Promotion Committee chairman, "we have made significant progress toward our goal of organizing a dynamic ad campaign for Music Television. We've been fortunate enough to enlist the aid of top advertising professionals in this endeavor. Currently, we're hoping to have three 30-second ads, suitable for MTV airing, ready for an industry preview at the NAMM Expo in New Orleans (June 22-25, 1985)." To solicit matching funds for implementation of the MTV promotion, NAMM has sent a letter to all industry members encouraging their support. Pledges have already been received from many manufacturers, suppliers and music dealers, led by members of NAMM's own Board of Directors. Contributions of up to \$1,000 are being asked of industry firms, both retail and commercial. All contributors to the campaign will receive certificates of appreciation, be credited in appropriate publicity materials and, if their checks are received by May 20th, be honored with special badge ribbons at the NAMM Expo in New Orleans.

Ron Rosenthal



NEW EDITION SAYS THANK YOU — After a recent in-store in Charlotte, the members of New Edition visited Bibbs One Stop to say thank you. Front row are (l-r): New Edition's Ralph and Michael; Bibbs' Joe Voynow; New Edition's Ronnie and Ricky; Bibbs' Bill Norman. Back row are (l-r): Calvin Hubbard, New Edition's manager; Richard Evans, MCA; Khalil Roundtree, New Edition's road manager; and Frank Hart, MCA.

Kidd Video To Record Single For African Kids

LOS ANGELES — Members of NBC-TV's Saturday morning children's show *Kidd Video* have organized an effort to aid starving children in Africa.

Calling themselves "Kidds For Kids in Africa," the project is designed to attract other popular children's entertainment personalities for involvement in the recording of a single, especially written

by French composer Shuki Levy. A recording session has been scheduled for May 23.

Studio facilities have been donated by *Kidd Video* producer Haim Saban, who is also handling all arrangements for distribution. All profits from the record will be directed specifically to programs in Africa designed for children.

Merchandising Prince

(continued from page 7)

one, has stated it will not participate. Commenting on the plan, Warner Brothers merchandising manager Sandy Shaffer said, "I know it's rather unusual, but it's also a pretty interesting and creative way to get the retailers involved again at that level. . . . The graphics of this record lend themselves to doing a lot of things at a store level." Cost effectiveness, according to Shaffer, was never a consideration in adopting the plan. It is too early to tell how the plan will be accepted across the board, but Warner Bros. is hopeful that retailers will look on it as a way to express their own regional and local personalities.

On another merchandising note, Prince's new release marks the highly touted debut of the cardboard CD package. Warner Bros. is using this release in an experimental capacity, deciding not to go with a jewel box. "I don't think a lot of people notice the difference," said a Tower Sunset floor manager who stated sales were brisk but not abnormally high on the new release.

The package is an extremely colorful and elaborate fold out cardboard sleeve with liner notes and a cloth inner sleeve. Most retailers' contacted agreed that the new package seems to be as effective as the jewel box.

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Weeks On 4/27 Chart	Chart	Weeks On 4/27 Chart	Chart
1 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	2	34	15	34
2 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	1	34	17	14
3 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	3	23	19	4
4 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	5	34	24	3
5 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	4	9	20	16
6 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	7	26	—	1
7 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	6	14	—	1
8 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	8	12	20	16
9 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	10	31	—	1
10 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	9	28	26	11
11 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	11	34	—	1
12 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	12	9	27	34
13 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	13	11	28	2
14 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	14	10	30	10
15 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	16	7	21	3
16 HEARTBEAT CITY THE CARS (Elektra 60296) WEA	15	34	—	—
17 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	17	14	—	—
18 WHITE WINDS ANDREAS VOLLENWEIDER (CBS MK 39963) CBS	19	4	—	—
19 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	24	3	—	—
20 LUSH LIFE LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA	18	9	—	—
21 DIAMOND LIFE SADE (Portrait RK 39581) CBS	—	1	—	—
22 BIG BAM BOOM DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	20	16	—	—
23 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	1	—	—
24 SUDDENLY BILLY OCEAN (Arista JRCD-8213) RCA	—	1	—	—
25 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	26	11	—	—
26 ICE CREAM CASTLES THE TIME (Warner Bros. 25109-2) WEA	—	1	—	—
27 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	27	34	—	—
28 VISION QUEST ORIGINAL SOUNDTRACK (Geffen 24063-2) WEA	28	2	—	—
29 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	30	10	—	—
30 WHO'S NEXT THE WHO (MCA MCAD-37217) MCA	21	3	—	—

TOP 75 ALBUMS

	Weeks On 4/27 Chart		Weeks On 4/27 Chart
1 40 HOUR WEEK ALABAMA (RCA AHL1-5339)	1 12	38 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	33 38
2 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	2 37	39 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	35 28
3 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	3 25	40 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	32 25
4 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	4 25	41 ROLL ON ALABAMA (RCA AHL1-4939)	38 65
5 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	6 10	42 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	37 34
6 COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	5 29	43 KERN RIVER MERLE HAGGARD (Epic FE 39602)	51 3
7 DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA 5518)	7 28	44 CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	40 6
8 REAL LOVE DOLLY PARTON (RCA AHL1-5414)	11 12	45 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	56 2
9 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	12 11	46 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	45 52
10 KENTUCKY HEARTS EXILE (Epic FE 39424)	10 29	47 SAN ANTOINE DAN SEALS (EMI America ST-17131)	44 31
11 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	8 28	48 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39384)	47 45
12 PLAIN DIRT FASHION THE NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	9 39	49 HIS EPIC HITS -- THE FIRST 11 MERLE HAGGARD (Epic FE 39545)	39 28
13 CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	13 9	50 SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	61 2
14 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	15 28	51 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	50 71
15 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	14 36	52 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	54 3
16 MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	17 25	53 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	62 2
17 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	21 6	54 LADIES' CHOICE GEORGE JONES (Epic FE 39272)	52 22
18 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	16 46	55 GREATEST HITS LEE GREENWOOD (MCA 5582)	— 1
19 STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	27 5	56 TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	— 1
20 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	20 10	57 FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	59 2
21 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	22 9	58 TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	— 1
22 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	26 8	59 GREATEST HITS GENE WATSON (MCA-5572)	66 2
23 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	23 49	60 GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	48 27
24 GREATEST HITS GEORGE STRAIT (MCA 5567)	28 6	61 GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	49 26
25 BLUE HIGHWAY JOHN CONLEE (MCA 5521)	18 25	62 GREATEST HITS ED BRUCE (MCA-5577)	63 3
26 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	24 46	63 OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	64 3
27 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	19 30	64 WOKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	53 28
28 GREATEST HITS BARBARA MANDRELL (MCA 5566)	29 6	65 DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	55 9
29 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	31 11	66 THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151)	57 27
30 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	41 4	67 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	58 7
31 GREATEST HITS 2 THE OAK RIDGE BOYS (MCA 5496)	25 36	68 LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318)	68 19
32 THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	30 19	69 THE JUDDS (RCA/Curb MHL1-8515)	65 61
33 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	34 13	70 WALL OF TEARS GUS HARDIN (RCA CPL1-5358)	70 10
34 WHOLE NEW WORLD THE WHITES (MCA/Curb MCA 5562)	42 4	71 FROM MY HEART KATHY MATTEA (PolyGram 824 308-1 M-1)	71 5
35 SAY WHEN NICOLETTE LARSON (MCA 5556)	43 4	72 HOMECOMING ED BRUCE (RCA AHL1-5324)	63 19
36 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	36 36	73 EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	67 40
37 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	46 5	74 CLEAN CUT BARBARA MANDRELL (MCA 5474)	72 52
		75 DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 39954)	75 78

Survey Shows Country Radio Increase

NASHVILLE — The Country Music Association has completed its annual survey of radio, and the results show an increase in the number of radio stations with full-time country formats. The CMA findings support hopes for a broadening popularity base in the northeast region of the country, where three new full-time stations began broadcasting last year, bringing the area's total to 61.

The total number of full-time country music stations, according to the CMA survey, now stands at 2,289. The 1984 survey yielded a figure of 2,265. A nine per cent increase was shown in the number of stations broadcasting country from 12-15 hours daily, up from 173 to 189.

The number of country stations broadcasting in AM stereo took the most dramatic leap: last year's survey listed 65, this year's shows 122—an 88 per cent change. FM stereo country also expanded; the CMA reports that 994 stations are now broadcasting, as opposed to last year's number of 937.

In terms of geographic distribution, the south Atlantic states still have the highest number of stations (581), though the total

has dropped from the 583 figure on last year's survey. Of the growing country audience in the Northeast, CMA president Richard L. McCullough said, "One of the most exciting aspects of the data is the marked increase in the New England area. . . . I have believed for many years that country music, marketed aggressively, would be popular in the New England area. I am proud of CMA's pioneer effort in that region. A board of directors meeting was held in Boston in July of 1984. Ricky Skaggs and Emmylou Harris completed highly visible and successful tours in the Northeast in the spring. The end result of these groundbreaking efforts can be clearly seen on the radio survey, with a 5 per cent increase in full-time country stations in just one year."

From the survey results, the CMA publishes a comprehensive list of radio stations broadcasting country music. This year's list will be available in May at no cost to CMA members. The organization has the list available on mailing labels also, with the names of music directors or station managers sorted for geographic areas and reporting stations. Order forms for the lists may be obtained from the CMA membership department.

Israelson Directs "Highwayman" Video

By Bill Fisher

NASHVILLE — The video for Columbia's new "Highwayman" single is due for release within two weeks, according to a publicist for the clip's director, Peter Israelson. The record was released on April 15, and an album is planned for release on May 6. Interest in the "Highwayman" has been strong from the outset, no doubt because the project involves four of the best-known names in country music: Willie Nelson, Johnny Cash, Waylon Jennings and Kris Kristofferson.

The song tells a somewhat mystical story of a never-dying spirit inhabiting each of the four storytellers in different lives and at different points in history. The

video scenario, written by Israelson, depicts Willie Nelson as the original outlaw character, the Highwayman. That character is hung and then returned to the world as a sailor portrayed by Kristofferson. When the sailor is lost at sea, the highwayman's new incarnation is in the person of a dam builder, played by Waylon Jennings. The highwayman character's last appearance in the song is in the form of Johnny Cash, who plays the captain of a starship.

Exteriors for the "Highwayman" clip were shot in Monument Valley; the interiors were done in Los Angeles, New York and Nashville. Primary outlets will include Night Flight, VH-1 and The Nashville Network.

Famine Relief Record On Compleat

By Bill Fisher

NASHVILLE — The single "One Big Family," an effort by country artists to assist in the current world-wide campaign by popular performers to raise money for the hungry, will be released on the Compleat label and distributed by Polygram. A video of the song's recording was taped by The Producers' Group and The Nashville Video Label. Both the single and the video will be released on May 10, and all country markets are targeted. Some of the artists who participated in the single project (performing under the group name "The Heart of Nashville") will also donate songs for an album titled "From Nashville To The World With Love," which is planned for release in late June or early

July. The money received from the sales of the single and album will be donated in full to both foreign and domestic relief organizations. In a meeting on April 24, a board of prominent Nashville businessmen was appointed to oversee disbursement of the funds. The group includes Buddy Killen, head of Tree International Publishing and executive producer of "One Big Family," who commented, "Everybody's donating everything. The artists, the songwriters and the record label are giving everything for free." Others named to the board are Frank Jones, head of PolyGram/Nashville, Epic artist Ronnie McDowell and Henning Jorgensen, vice-president, Compleat Records.



COUNTRY ARTISTS SING FOR CHARITY — Ronnie McDowell (upper left on riser) coordinated the gathering of "One Big Family," a song intended to raise money for hunger relief. McDowell also co-wrote the song, which will be on the Compleat label with U.S. distribution by PolyGram.

MOST ADDED COUNTRY SINGLES

1. **IT'S ALL OVER NOW** — John Anderson — Warner Bros. — 33 Adds
2. **LIASSO THE MOON** — Gary Morris — Warner Bros. — 22 Adds
3. **DIM LIGHTS, THICK SMOKE** — Vern Gosdin — Compleat — 21 Adds
4. **IT AIN'T GONNA WORRY MY MIND** — Ray Charles with Mickey Gilley — Columbia — 20 Adds
5. **LOVE DON'T CARE** — Earl Thomas Conley — RCA — 19 Adds

MOST ACTIVE COUNTRY SINGLES

1. **FALLIN' IN LOVE** — Sylvia — RCA — 73 Reports
2. **SOMEBODY SHOULD LEAVE** — Reba McEntire — MCA — 71 Reports
3. **IN A NEW YORK MINUTE** — Ronnie McDowell — Epic — 70 Reports
4. **STEP THAT STEP** — Sawyer Brown — Capitol — 70 Reports
5. **DON'T CALL HIM A COWBOY** — Conway Twitty — Warner Bros. — 68 Reports

THE COUNTRY MIKE

STATION CHANGES AND ANNOUNCEMENTS — David Malmberg, operations manager at **KEYE-WDGY**/Minneapolis-St. Paul, recently announced the appointment of **Wayne Elliot** as music director for **KEYE (K102)** and **Rick Stephenson** as music director for **WDGY**. Elliot's broadcasting career has been highlighted by two nominations for the Country Music Association's Disc Jockey of the Year Award. He joined K102 after a stint as program director at **WJJK**/Eau Claire, Wisconsin. Elliot will also continue to man the 7:00 p.m. to midnight shift at K102. Stephenson worked in the San Francisco Bay area as an air personality at **KNEW**/San Francisco for ten years until his move to **WDGY** in the fall of 1984. He will continue as morning man on the 5:30 a.m. to 9:00 a.m. shift. The station also announced the appointment of **Michael Anselo** as local sales manager working for both stations. Anselo joined **KEYE/WDGY** in 1984 as an account executive. Prior to his move to the Twin Cities he had worked as general sales manager for **KAAL-TV**/Austin, Minnesota. Both **KEYE** and **WDGY** are owned and operated by the Malrite Communications Group, a Cleveland based company . . . **WDSY**/Pittsburgh has announced two additions to its on-air staff. **Cindy Gates**, formerly with **WEPP**/Pittsburgh will be covering the 6:00 p.m. to 10:00 p.m. slot while former part-timer **Leah Klicko** has assumed full-time the overnight shift . . . **Terry Hester**, former operations manager at **KWOC**/Poplar Bluff, Missouri, has returned to the station to resume that position. Hester will also man the 4:30 p.m. to 10:00 p.m. shift . . . **KZUN**/Modesto, California, recently named **J. W. Ford** to the post of music director and made a few changes in its roster of air personnel. The new lineup includes John Plummer from 6:00 a.m. to 10:00 a.m.; J. W. Ford from 10:00 a.m. to 2:00 p.m.; Ed Nickus from 2:00 p.m. to 6:00 p.m.; **John Mack** from 6:00 p.m. to midnight; and **Stu Chase** from midnight to 6:00 a.m. **Ed Nickus** will continue to serve as program director for the station . . . Drake-Chenault has added **KEBC-FM**/Oklahoma City, **WYQC-FM**/Shelbyville, Tennessee, **KSTV-FM**/Stevenville, Texas, and **WMKS**/Gordon, Georgia to its list of consulting stations . . . On March 25, **WLWI**/Montgomery, Alabama, became **WLWI-AM-FM** as it bowed its new AM side. The 50,000 watt station provides country music, news, and sports to the Alabama-northwest Florida area. With this expansion came several additions to the **WLWI** sales staff. Rick Brown has been named local sales manager while **Jane Rogers**, **Gary Tucker**, **Phil Harris**, **Mark Goodwyn**, and **Melody Bremer** have all assumed positions within the sales staff . . . The 23rd Annual Country Music Festival and Trade Convention will be held in Estes Park, Colorado May 13-18. The event is sponsored by the Country Music Foundation of Colorado and coincides with the celebration of Colorado Country Music Week.

WOW HOSTS WRANGLER CONTEST — **WOW AM-FM**/Omaha, the area sponsor for the Wrangler Country Showdown Talent Contest, has reached an agreement with Omaha's Club 98 in which the club will serve as host for the local competition each Monday night from June 17 to July 25. The winners of the local competition will be eligible to compete in regional and national competition. The national finals will be held at the Grand Ole Opry House in Nashville in November. The Grand Prize will include \$50,000, a Dodge van, a one year recording contract and a one year booking agreement.

Byron Wynkoop

PROGRAMMERS PICKS

Jeff Gill	WCMX/Leominster	We Work — Hillary Kanter — RCA
Rocky McCumbee	WVAM/Altoona	Lasso The Moon — Gary Morris — Warner Bros.
Mary Jo Kascan	WDSY/Pittsburgh	It's All Over Now — John Anderson — Warner Bros.
Greg Mazingo	WLWI/Montgomery	Dim Lights, Thick Smoke — Vern Gosdin — Compleat
Bob Orf	KFEQ/St. Joseph	We Work — Hillary Kanter — RCA
Dave Hurst	WJLM/Roanoke	I'm For Love — Hank Williams, Jr. — Warner Bros./Curb
Billy Cole	KSO/Des Moines	Size Seven Round — George Jones and Lacy J. Dalton — Epic
Henry Jay	WGTO/Cypress Gardens	It's All Over Now — John Anderson — Warner Bros.

SINGLES REVIEWS

OUT OF THE BOX

WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON (Columbia 38-04881)

Highwayman (3:00) (White Oak—ASCAP) (J. Webb) (Producer: Chips Moman)

Four of country's biggest names, representing the music's deepest roots collaborate on this song about the recurring life of a highwayman through time. The record begins with an outlaw telling of his experiences on the highway trail. From there the other vocalists take their turn in the outlaw's subsequent incarnations: the lives of a sailor, a dam builder, and a starship pilot. The theme of the reincarnated traveller is supplemented with a mystical sounding melody, and the singing of each is superior to much of what any of the four artists has previously done. Expect immediate phones and sales for this one.



ALABAMA (RCA B-14085)

Forty Hour Week (For A Livin') (3:23) (Music Corp. of America—BMI/MCA/Leeds/Patchwork/Dan Schlitz—ASCAP) (D. Loggins, L. Silver, D. Schlitz) (Producers: Harold Shedd & Alabama)

Alabama salutes the American worker on their second release from the number one album of the same name. Randy Owen's lead vocal is strong and predominate throughout with the mixed vocals providing the chorus. The lyrics spotlight various types of workers and the cities and states where they labor. The song closes with a thank you from the group and a short passage of "America the Beautiful." This record has it all: three top writers, flawless production and the sound of Alabama which will make this another chart-topper in a career filled with number ones.



FEATURE PICKS

JANIE FRICKE (Columbia 38-04896)

She's Single Again (2:45) (Blackwood—BMI/April/New & Used—ASCAP) (C. Craig, P. McCann) (Producer: Bob Montgomery)

PINKARD & BOWDEN (Warner Bros. 7-29000)

Music Industry (3:31) (Unichappell/Gibb Brothers—BMI) (Based on "Islands In The Stream" B. Gibb, R. Gibb, M. Gibb) (Producers: Pinkard & Bowden, Jim Ed Norman)

JUDY RODMAN

Debut Single

"I've Been Had By Love Before"

31



MTM RECORDS

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COUNTRY ALBUM REVIEWS

PARDNERS IN RHYME — The Statlers — Mercury 824 420-1 M-1 — Producer: Jerry Kennedy

Harmonies with universal appeal, songs that go straight for the heart, and a near-magical relationship with their producer are some of the primary reasons for The Statlers' success; however, another important reason may be that almost everyone can sing along with at least one of the quartets' voices — that can be immensely pleasing because singing along to a Statlers album is like singing with old friends. On "Pardners In Rhyme," the harmonies are great, the songs are memorable, and Jerry Kennedy (to whom the LP is dedicated) produces with his customary, consummate aplomb. Watch out for the Jimmy Fortune composition "Too Much On My Heart" — it's another smash on the order of "Elizabeth."



MAYBE MY BABY — Louise Mandrell — RCA AHL1-5454 — Producer: R.C. Bannon

Louise Mandrell sounds better than ever on this outing as she and producer R.C. Bannon have put together a carefully crafted ten song album that should firmly establish Mandrell as one of country's premier female artists. The album is highlighted by Mandrell's familiar sound such as the title track and also explores some new territory with "You Better Hang Up" and the remake of "Some Girls Have All The Luck." The use of different songwriters on the album proves effective as the record provides the consumer with the many moods of Mandrell's vocal styling. Especially noteworthy is the haunting "Devil In A Fast Car." A new look for Mandrell and slick packaging along with the fine material in the album should put this artist over the top.



KEITH STEGALL — Keith Stegall — Epic B6E 39892 — Producer: Kyle Lehning

One of our best young songwriters debuts as a performing artist with this record, and the rest of the country will now discover what only a few have previously known: Keith Stegall is a fine singer. Intelligent arrangements and a variety of just plain good songs contribute to the album's appeal. In "Whatever Turns You On," the artist sings "If you want to rock out/Or if you want to lay low/Or if you want to get down/Or just take it nice and slow," and those words delineate the situations this music can well accompany.



FEATURE PICKS

FUNNY HOW TIME SLIPS AWAY — Willie Nelson And Faron Young — Columbia PC 39484 — Producer: Fred Foster

A compilation album featuring some of Nelson and Young's best collaborations. Older audiences will find this record a must for their collection.

BRAND ON MY HEART — Willie Nelson & Hank Snow — Columbia PC 39977 — Producer: Chips Moman

Willie joins Hank on classics such as "I'm Movin' On," "I've Been Everywhere," and "Send Me The Pillow You Dream On."

WESTPORT DRIVE — Vassar Clements — Mind Dust Music MDM 1002 — Producer: Millie Clements, Frank Evans

The fiddle master is joined by ace pickers such as John Hartford on banjo, Jerry Douglas on dobro, and Roy Huskey playing the bass.

ROSE OF MY HEART — The Whitstein Brothers — Rounder 02026 — Producer: Ken Irwin

These brothers have a unique style which owes much to classic duets of the past (the Blue Sky Boys, the Louvin Bros., the Wilburn Bros.), but they are also experts at making material from newer sources ring with a close-harmony style that is fresh yet uncannily reminiscent of the 30's and 40's. A wonderful record.

SWINGIN' FROM THE 40'S THRU THE 80'S — Ray Pennington & Buddy Emmons — Step One SOR-0003 — Producers: Ray Pennington, Buddy Emmons

A double-record set that calls for a dance floor and a good time. "Swingin'" is the operative word. Lots of radio potential, besides being a wonderful party record.

CASHBOX

The Tradition Continues

TOP 75 **A**LBUMS

COUNTRY COLUMN

PROGRAMMERS PICKS

COUNTRY RADIO

NEW FACES TO WATCH

Country Album Reviews

MOST ADDED COUNTRY SINGLES

THE COUNTRY MIKE

CASHBOX

Commitment To Country

Anything Else Is A
Compromise



UNFORGIVEN AND MOON — Moon Unit Zappa joined Los Angeles' *The Unforgiven* for a performance at Al's Bar in downtown L.A. The band is currently in the middle of a hot bidding war among several labels. Pictured (l-r): Alan Waddington III, John Henry Jones, Mike Finn, Just Jones, John Hickman and Todd Ross of *The Unforgiven*. (Seated) Moon Unit Zappa.

M adonna

PACIFIC AMPHITHEATRE, COSTA MESA, CA — Madonna slithered into Southern California last week for the first of several sold out appearances and despite an incredible amount of pre-concert hype in the consumer press, she presented an enterprising and satisfying show. She did everything she was supposed to.

Madonna has found herself in the middle of what the *Los Angeles Times'* Robert Hilburn calls "The Great Pop Debate." Is she a legitimate singer/musician? Or is she a media concoction? Last Sunday's show proved unequivocally that Madonna is a first rate performer who has obviously put a great amount of time and effort into presenting a show that proves there is some artistic substance to all that hype.

Depending on what mouth is speaking for which ears, Madonna's voice can be very trying. Indeed, her voice in person fared no better or worse than it does on vinyl. If Madonna's voice is her downfall, as many critics have stated, no one at The Pacific Amphitheatre noticed.

But what of the Madonna that flashes the now famous bare mid-section and slithers around the floor adding new definition to sexual suggestiveness? Well, she was there in all her glory, slithering, writhing and pouting with the utmost of innocence and the utmost sexuality. For those in the audience who could care less about the performer's musical abilities, it undoubtedly proved an equally satisfying evening.

Madonna's song selection ran right down the list of her hits. "Lucky Star," "Angel," "Holiday" and "Borderline" were definite crowd pleasers. The two songs that truly hinted at the singer's musical range were "Crazy For You," from the *Vision Quest* soundtrack and "Into The Groove," which was a last minute addition to *Desperately Seeking Susan*. "Like A Virgin" (which was intertwined via a twisting bass line with Michael Jackson's "Billie Jean") and "Material Girl" were two encores that brought down the house.

Opening up for Madonna was The Beastie Boys, a trio of young white guys from New York that rap obnoxiously while stumbling around the stage, all to the backing of an obviously inexperienced DJ standing behind two turntables. Orange

County is a different country and the trio's liberal use of profanity, loud and obnoxious behavior, and general musical inabilities sent the hordes of young Madonna clones clamoring to the snack bar for their bottles of Tab. The next time the Beastie Boys come to town, I'll remember to do something more enjoyable — like wash my dog.

David Adelson

G iorgio Gaslini

ISTITUTO ITALIANO DI CULTURA, N.Y.C. — Giorgio Gaslini is one of Italy's best-known jazz musicians. He is also one of Italy's most restive talents — he teaches, he leads bands of various sizes, he is involved with theatre and movies, he writes for symphonies and chamber groups, he even runs his own record company (Dischi della Quercia). For this particular trip, Gaslini was presented as a solo pianist. In one set at New York's Italian Cultural Institute, he managed to showcase his wide range and unique, cross-stylistic approach with a tightly-packed program that handily encompassed the blues, classical romanticism, stride piano, avant-garde explosions, and numerous other jazz and non-jazz flavorings.

Gaslini manages to play across styles with very little pretension — he tugs you along with great skill and he lets his little surprises sneak up on you. All of a sudden, in a piece called "Round About Miles," you realize that you're listening to a fractured, recast version of Miles Davis' recent "Jean-Pierre." He's a little like Sonny Rollins — he tosses in sly quotes and references — but he substitutes Rollins' wit with a stiff-backed seriousness that is very much in the classical tradition. Which is not to say that Gaslini doesn't swing — on Rahsaan Roland Kirk's "Black and Crazy Blues," he showed his mastery of the blues idiom in a loping, freewheeling solo that included dazzling bits of neo-stride and swung with an authentic swagger. Unlike many Europeans, Gaslini doesn't try to sound like an American player — he wears his classical traditions proudly. Two recent Soul Note albums of his — one of Thelonious Monk variations, the other of Robert Schumann variations — points out how well he manages to bring the jazz world to the classics and the classical world to jazz. Yet he remains a jazzman, tried and true; this solo piano recital left no doubt of that.

Giorgio Gaslini was in America briefly. Now, of all things, he is playing solo jazz piano on a tour of China, where, he says, he will perform a number or two with some local percussionists. I have no doubt there will be some Chineseness in his Italian jazz the next time he comes Stateside.

Lee Jeske

J oan Jett

ACKERMAN BALLROOM, UCLA — A thoroughly rambunctious crowd assembled to witness MCA recording artist Joan Jett and the Blackhearts recently, and when the raven-haired mistress of headbanger rock and her band finally strode on stage, the Friday night crowd went haywire. At least one ambulance was in attendance before the show was over.

Well-oiled by local L.A. high-tension rockers Social Distortion, the crowd was in high gear for the headliner, prodded by the declarative vocals of lead singer Mike Ness. Further ignited by a choice selection of singles (running the gamut from Janis Joplin to David Bowie) during an endless interim, anxious youngsters of dubious sobriety fairly twitched with growing impatience. And then Jett appeared.

"Cherry Bomb" is descriptive of the explosion that shook the floor as hundreds of fans jumped and flailed and ultimately toppled like dominoes, only to create a ripple that had audience members falling all over each other in the stand-up venue for the duration of the hour-and-a-half show.

The rowdiness was limited primarily to the audience however, while Jett and her Blackhearts maintained the stance of thorough rock 'n' roll technicians. Jett, though occasionally limber, exuded an air of fixed control, which may account for the technical precision and almost total sonic satisfaction that prevailed.

Jett's voice, with its electric-sounding evenness and veering power, fronted above-average guitar work and even better percussion by Lee Chrystal, featuring the "Chrystal beat," which has an ominous and slightly rock-a-billy texture.

Tunes performed included several from the band's "Glorious Results of A Misspent Youth" LP, as well as a smattering of covers such as the Everly Brothers' "Bird Dog" and Jett's ever popular version of Tommy James and the Shondells' "Crimson and Clover."

Former Runaway Jett is losing her adolescent suburban rebel image. Friday's



BACKSTAGE FUSION — Jeff Lorber and Audrey Wheeler are greeted backstage after their recent concert appearance at the Wilshire Theatre. Pictured (l-r): Audrey Wheeler, Chris Cavorozzi, director of radio at Dick Clark Productions; Jeff Lorber; Arista's Ria Lewerke.

show took a mature approach to a well-established art form without alienating the band's youngest followers. If anything, Jett is emerging as a world-class rocker, gaining the sophistication and audience control such status implies.

Distance is Jett's one performance flaw, a cool machismo that can be read as uneasiness. With fewer stifled smiles and less affectations of "tough" altogether (nobody's *that* tough), it's no stretch to imagine Jett and her band at the top of the rock heap.

Gregory Dobrin

J eeff Lorber

TOWN HALL, N.Y.C. — Jeff Lorber is the latest in a respected line of fusion artists to break through the pop barrier. His "Step By Step" is top 30 and rising, and it's a solid tune with a good performance by Lorber's new colleague, studio stalwart Audrey Wheeler. Lorber has always been a prime candidate for the crossover bin, specializing as he has in the kind of music more aptly dubbed sophisticated R&B than "accessible jazz." The pianist, who seems more comfortable and fluid on piano than with his array of remote keyboard controllers and synthesizers, fronts a fine band with Wheeler and provides a level of musical entertainment that too often plays second fiddle to theatrics in the current marketplace.

Unfortunately, Lorber's best efforts were not enough to make up for the terrible acoustics of this venue, a situation which the show's sound technicians took several tunes' time to rectify. And the very pop nature of Lorber's music necessitates a closer look at the performing makeup of the band. Although the players exhibit a familiar air of relaxed jammers, their laid-back approach will not be enough to exploit Lorber's current success to its full potential. With ex-Doobies reed man and keyboardist Cornelius Bumpus stretching out ably with the rest of the jazz-based group, Lorber's crew offers a name value and chops quotient that will hopefully be augmented by more attention to choice of venue and stage attire.

On the other side of the coin is Audrey Wheeler, whose no-nonsense professionalism and great looks and voice were the distinct highlights of the show. Leading the crowd through a textbook boy-girl counterpoint chorus, she stood head and shoulders above the low-keyed Lorber in terms of stage presence and audience relations, an indication that with her hit vocals, she might not be long for Lorber's domain.

Rusty Cutchin



YO' LITTLE BROTHER — Mirage/Emergency recording artist Nolan Thomas recently made his first live New York City appearance with a pair of shows at Studio 54. Thomas was joined onstage by The Vid Kids, a group of 10-year-olds who impersonate well known rock personalities. Shown backstage at Studio 54 are (l-r): Mirage Records president Jerry Greenberg, Joel Callendrillo (Billy Idol), Nolan Thomas, and Daniel Wooton (Prince).

Dan Fogelberg

UNIVERSAL AMPHITHEATRE, L.A. — As easily as the oft-asked query as to the present whereabouts of early '70s earthy musicality arises, the answer can be found in the homespun writing of Epic recording artist Dan Fogelberg, whose recent Universal Amphitheatre show gave L.A. audiences fresh witness to that melodic sound, with a few surprises.

Fogelberg's music is a romantic blend of country bluegrass and city blues. Recently, his country roots have been showing more strongly than ever, so much so that his forthcoming Epic LP features nothing but that "newgrass" country sound. In promoting the album, the second half of the Wednesday evening Amphitheatre show was devoted entirely to it (in a song-by-song rundown). Featuring Fogelberg's High Country Band, the show's second half kicked in with some heel-stomping bluegrass, settled into some mellow ballads (such as the mesmerizing "High Country Snows") and back into some more uproarious "fiddlin' and pickin'." Superb bluegrass was the order of each tune, with Fogelberg's wide-ranging vocals permeating. Special kudos were earned by Fogelberg's bloody-thumbed band.

By way of leading his audience onto a previously untested path, Fogelberg opened his show with a healthy serving of his standards. Two shows in one resulted, and the audience that came to hear the Dan Fogelberg of the soft-rock mode alone fled in droves before the artist donned his bluegrass hat. The ones who stayed (a good two-thirds of the house) greeted the down-home tunes with true understanding of Fogelberg's music, which has always included more than a hint of Smokey Mountain flavor.

Fogelberg's first half featured the solo artist, switching from guitar to piano as the music required. A steely opener found the artist's ordinarily gliding voice in a less flexible state, one that became more nimble as the evening progressed. Fogelberg's seemingly effortless acoustic guitar picking was particularly satisfying, and drove home the feeling that here was a style of music the world has regretfully

grown away from. Memorable tunes from the Fogelberg catalog, such as "Leader Of The Band," "Run For The Roses" and "Same Old Lang Syne" were skillfully delivered.

Fogelberg's brief, four-date tour is an adventurous one. New waters for an old audience are being tested, and die-hard fans of Fogelberg's music were treated to further understanding of his sound. Generally, Fogelberg's bluegrass bent seems a genre he well fits and seems comfortable with. It was that apparent satisfaction that made his recent engagement successful.

Gregory Dobrin

Wynton Marsalis

UNIVERSAL AMPHITHEATRE, L.A. — After being hailed as a jazz legend at age 24 by nearly every jazz aficionado asked, it might be hard for Wynton Marsalis to live up to the billing. But after the recent release of his second Columbia LP "Hot House Flowers" — the follow-up to his Grammy-winning debut "Think Of One" — it is obvious Marsalis is up to the publicity, and this west coast date proved further the validity of the many accolades, deserved not just by the band leader but by the whole quintet which includes pianist Kenny Kirkland and the trumpeter's brother, sax player Branford Marsalis.

Though the choice of the Universal Amphitheatre may have been a bit presumptuous — the place was only two-thirds filled — Marsalis came out with style and class as well as full command of his horn and the music. Starting off with "Black Codes," both Marsalis brothers proved to be formidable improvisers, conversing back and forth cohesively and taking off with independent lines. And from the lengthy opener which also featured Kirkland leading the band as a trio, it was clear that the much underrated drummer Jeff Watts and 17-year-old bassist Charnette Moffet would be able to keep up with the Marsalis brothers every step of the way.

"Aural Oasis" provided the show's centerpiece, with its soft melodic tones and lyric chord progression pushing Wynton and Branford to the hilt of their expertise. While the slow melodic line has always been Miles Davis' forte, Wynton

showed that he too can work in that style — from the opening segment with muted horn and together with Branford, the two showed restraint to the end of very tasteful playing. The LP "Hot House Flowers" glimpsed Marsalis in a new setting — one with strings — and though that sound could not be duplicated by the quintet, they did play one of the album's highlights, "For All We Know." The standard provided space for the group to pay homage to the classic melody, and on it Kirkland shined particularly brightly.

Throughout the hour-plus set, drummer Watts proved to be simply an incredibly explosive and varied percussionist. Playing with a completely open style, Watts was able to create deft cymbal colorings as well as volcanic drum patterns, always following the Marsalis' brothers or Kirkland's melodic lead sensitively. But the real find is the young bassist Moffet, son of drummer Charles Moffet. The youngster should prove to be one of the forerunners of 1980's jazz playing. After an enthusiastic reception to the quintet's set, Wynton led the group back on stage for an encore, Thelonius Monk's "Think Of One" which again showed the amazing control and flavor of this, the premier young jazz band.

After several years apart, the Modern Jazz Quartet, are aback together, and in support of their "Echoes" LP and an upcoming Pablo collection, the classic quartet — begun 10 years before Wynton Marsalis' birth — provided the impressionistic and tempered set which has made the group a legend.

Peter Holden

Otis Rush Bonnie Bramlett

MUSIC MACHINE, L.A. — The Southern California Blues Society packed the Music Machine recently with a Otis Rush and Bonnie Bramlett double bill. Rush, a Chicago bluesman returned to Los Angeles after about a seven year absence. His career like many bluesmen has stopped and started. Even though his contribution to music has been acknowledged by many younger musicians, he has remained obscure to the general music public. In particular English blues guitarists have recorded his songs; Led Zeppelin, "I Can't Quit You, Baby," Eric Clapton, "All Your Love," are among them, Steve Ray Vaughan's band Double Trouble was named after a Rush song.

A young and good-looking 54 year old



ACROSS A VILLAGE ROOM — Polydor/PolyGram recording artist Richard Thompson recently gave a performance at The Bottom Line in New York City. Pictured backstage at The Bottom Line are (l-r): Guenter Hensler, president and chief executive officer, PolyGram Records; Richard Thompson; Linda Feder, northeast region promotion, PolyGram, and Mel Ilberman, executive vice president, PolyGram Records.

man with a warm smile, Rush's L.A. appearance proved he was not a bluesman to be overlooked. His guitar work was biting, intense gut-playing as he covered many original numbers and a few traditionals such as "Cross-cut Saw."

Rush was backed by the Cash McCall Band who had flexibility for show-spotting individual musicians. Rob Rio began the set with a solo boogie-woogie and blues on piano, numbers for his self-produced LP "Hot n Nasty," (Pussimmon Records). Next Victor Sinker featured the title song from his new LP "Creole Cooking" (JBS Records). Chucki Burke (drums) and Tom Leavey (bass) provided tight rhythm backing, highlighted at times with saxophone spots by Mikal G.

Rush has plans for a new album on Rooster Records to be released for his return tour of California in September.

In between Rush's sets, Bonnie Bramlett, with impeccable delivery, sang mostly ballads such as, "Georgia," Ivory Joe Hunter's "Since I Met You Baby" and Patsy Cline's "Crazy." Bramlett spoke later of the difficulties of growing with the rapidly growing music industry, "even though being a blues 'purist' artist in a blues crowd is an honorable thing," she has been encouraged to take a risk. Bramlett has plans for a country album to be recorded at Willie Nelson's new studio. She was accompanied by keyboard player Ronnie Barron, who will be releasing a new LP on Tacoma Records titled, "Bonton Roulette," this May, and appears in a new Chuck Norris film, "Code of Silence."

Millie Strom



FIONA CLEAR DAY — A number of Atlantic rock artists turned out for the Rockers 85 convention held recently in Los Angeles. Among them was Fiona, who partied the night away with KRQR (San Francisco) music director Lisa Novak and WIOT (Toledo) music director The Roz.

BC Artists Make A Strong Bid For Pop Success

Natalie Cole Makes Her Way Back Down A "Dangerous" Road

By Rusty Cutchin



Natalie Cole

NEW YORK — Natalie Cole, looking younger and prettier than ever, eases her almost six-foot (in heels) frame into a small chair in a cramped office and talks about her "comeback" album on Atlantic, which has already released the first single "Dangerous," a pumping pop dance number written and produced by Gary Skardina and Marti Sharon, the team that brought you "Jump (For My Love)."

"First of all, the songs are sung with confidence," she says proudly. "I notice that even when I'm listening with half an ear, you can't miss the different attitude in me. And people recognize it. I was talking to a DJ today and he said just on the track of "Dangerous" he could hear the difference in my voice and the different kind of confidence there. I took vocal lessons for the first time for two months while I was cutting this album, and it like changed my life."

Voice lessons, of course, haven't been the only changes in Natalie's life, which over the last 10 years has included a smashing arrival on the music scene in the mid-'70s, a host of television appearances, Grammy awards, worldwide concerts and an overall standing in the pop world to rival that of her father, legendary pianist and singer Nat "King" Cole. A series of misfortunes, however, at the beginning of the '80s, including divorce from her producer/husband Marvin Yancy (Yancy later succumbed to a heart attack) and other personal problems led to her retreat from the music scene for a period of serious re-evaluation. All that appears to be behind her now, judging from the LP's superior tracks and her own bring-on-the-world demeanor.

"It's been a while since I recorded to what I feel has been my best. It's really been several years. That's why I'm here, because I believe in this project. Marti Sharon and Gary Skardina wrote "Dangerous" and four other tunes on the upcoming album which are just great."

Judging from initial radio reaction to "Dangerous," Natalie's journey back to the front lines of the pop wars is off on the right foot. After a series of warm-up dates at supper clubs, she appears on the verge of recapturing concert audiences. Ideally, she will find a way to incorporate the more sophisticated material for which she showed an affinity on her early Capitol albums. "I don't think I'll ever be able to get on an album everything I want unless it's like four albums in a jacket," she says, "then I can get every thing on there -- gospel, R&B, ballads, everything -- but that hasn't happened yet. This one is just a little different direction. You can tell it's

me singing, but the material is real different for me. Aside from the ballads, the distinctiveness is in the way the songs are done."

She is also philosophic about her past glories. "I'm very fortunate in that Chuck (Jackson) and Marvin, when they wrote for me they were really into me. Of course Marvin and I were married and that added another dimension, but we really got into some heavy stuff," she says, referring to some of the more emotional songs of her heavily gospel-influenced mid-'70s material. "'No Plans For The Future' was a really heavy song for me, especially because things were just so wonderful in my life. I was very happy. 'Catching Hell' was another one. These songs seemed to set up something that no one could really foresee until the past couple of years. Doing those songs in the past couple of years has meant more to me than they did when I first recorded them. 'Catching Hell,' up until last year, I got so into performing it because I really was. It was all about my life, and who would have known that I would have really meant it? But I'm not catching hell anymore, I feel good. I can still do the song and feel good about it."

Natalie Cole may not be catching hell anymore but she's going to be giving other performers some when they hear the complete results of her latest efforts. The "Dangerous" LP is easily her strongest studio album, and most contemporary, since "Thankful," and it is likely to capture the attention of many listeners who touted her as another Aretha Franklin 10 years ago. But she makes it clear that whatever pop success the new LP turns out to enjoy, she will maintain the respect for the more lasting forms her family is associated with. "I guess there's something in me that's a lot of my father's. My musical career is a natural progression that, no matter what kind of music I'm doing now, I will always be doing the ballads and the classic stuff that my dad did. Eventually, that's what's going to happen. And I really feel very fortunate that I can be one of those artists who can do that."

Whitney Houston Combines Natural Talent, Poise And Beauty

By Peter Holden



Whitney Houston

LOS ANGELES — Though the name Whitney Houston may not exactly be a household word, yet, the current buzz on the singer is that it would just about take the end of the world to prevent her from becoming a multi-media star. With a musical and familial heritage which includes gospel vocalist Cissy Houston (Whitney's mother) and Dionne Warwick (first cousin) as well as a very successful modeling career, she already clearly has a headstart. Yet behind those trappings, Houston also has the innate talent and poise which is displayed throughout her debut LP on Arista simply entitled "Whitney Houston."

Working with a virtual who's who of producers, singers and writers which include Michael Masser, Narada Michael Walden, Jermaine Jackson and Kashif, Houston's LP is long on ballads as well as being long on singing. The album is the result of two years of work; Houston elaborates, "Clive (Davis, Arista president), the Arista A&R people and myself started collecting material and names of people who we could work with about two years ago, but I've been singing all my life. In church, at home, it was just part of my life. The only reason I ever got into modeling was because someone asked me to, but it worked out well. I never really planned a career as a singer either, but coming from the family that I do, singing was just something you did naturally." That naturalness comes across throughout her debut as well as on stage with her band, and together with it is a polish which is usually only found with more experienced performers.

While the LP has already found chart success with the single "You Give Good Love," produced by Kashif and penned by Lala, there are a host of potential tracks which, in essence, spell a long chart life for the record LP. Houston spoke about the experience of working with so many talented producers: "Obviously, working

with so many different people, they all have different personalities and different producing styles, and those styles come out in the songs on the album." As for her experience with Jackson — he produced four of the album's tracks and sang two duets with Houston — the vocalist notes, "I met Jermaine when he came to Arista; Clive had given him a video of me, and he said he'd like to work together. Clive had gotten a hold of "Nobody Loves Me Like You Do" and some other tracks, and we did that for the soap opera *As The World Turns* as well as appearing on my album and Jermaine's." As for the choice of many ballads for the album, Houston says, "I just love singing slower songs, I guess because you can take your time with the lyrics and the melody." Taking time with melodies seems also to show Houston's voice to its best advantage, as is heard on "You Give Good Love" and the Micheal Masser and Teddy Pendergrass duets also on the album.

With material this strong as well as from such talented vocalists, it does seem Houston is set for an extended stay on radio and on the charts. Another nice development is that we will soon be seeing Houston in her first videos. With the first already released for "You Give Good Love," her beauty will be obvious, and clearly the industry will be waiting to see and hear more of Whitney Houston.

Compact Disc Group Elects Officers

LOS ANGELES — At the Compact Disc Group annual meeting held in Los Angeles, the Compact Disc Group elected its new officers and board of directors for the 1985 term.

Senior vice president of PolyGram Records Compact Disc Emiel Petrone was elected for a second term as chairperson of the CDG. Mike Aguilar, general manager of Technics, was elected vice chairperson; Chris Byrne, vice president of sales and marketing for Pioneer Electronics, as

secretary for the organization and Jerry Shulman, vice president of market development for CBS Records, will continue as treasurer for the CDG. Two new officer roles were added to the Group's charter; vice president of Group Marketing and vice president of New CD Applications post. Alan Perper, director of marketing for WEA, will serve as vp of Group Marketing and Robert Heiblim, vice president of marketing and sales for Denon America, as vp of New CD Applications.



MCA HOME VIDEO CELEBRATES SALES — MCA Home Video recently honored its own for gold and platinum sales in 1984, a banner year for the company. Awards ceremonies were held during a five-day national sales meeting in Tucson, Arizona, where MCA Home Video and Distributing executives, regional video sales directors and representatives and executives from MCA Home Video's Canadian branch were presented with plaques commemorating over 30 MCA Home Video titles certified gold and platinum in the past year. **Photo 1:** Pictured (l-r) are: (top row) Neil Hartley, vice president of MCA Distributing for video products; MCA Home Video sales representatives Chet Furmanek and Ray Schwartzman; MCA east coast regional video

director Bill Hickman; (bottom row) Louis Feola, director of marketing for MCA Home Video; MCA Home Video sales representative Kip Puiia; Jerry Sharell, senior vice president of MCA Home Video Distribution. **Photo 2:** Hartley; Janis Durr, MCA Home Video midwest regional video director; Steve Garwood, MCA west coast regional video director; Sharell; Roger Mill, MCA Home Video southeast regional video director; Gene Giaquinto, MCA Home Video president; **Photo 3:** (top row) Hartley; MCA Home Video sales representatives Jim Gray and Bob Stolarski; Garwood; MCA Home Video sales representative Bruce Leivenberg; (bottom row) MCA Video sales representatives Barbara Berger and Felice Newland; Sharell.

China Prepares To Enter The International Recording Industry

LOS ANGELES — Top-level meetings have recently taken place between IFPI, the international body of the sound recording and video industry, and senior officials responsible for broadcasting and recording in China. The talks concerned the means by which the Chinese could import and license foreign recordings, such as the album by the British pop group Wham!, which was released this week by China Records, the state-owned company.

The IFPI delegation which visited Beijing for the discussions was led by Nicholas Garnett, regional director for Asia and the Pacific. He received assurances from the Chinese that full protection would be given to foreign works by the government's Office of Audiogram and Videogram Products. For its part, IFPI has promised to assist the Chinese in confirming the status of foreign copyright owners through International Recording Copyright Limited, an IFPI company which exists to register and store information on copyrighted sound recordings. China is currently preparing to revise

its copyright legislation and is studying the possibility of joining international copyright conventions such as the Universal Copyright Convention and the Phonograms convention. This will bring the country into line with many western nations which provide full legal protection to record and video producers, particularly against piracy.

Commenting on the talks, Nicholas Garnett emphasized the attention given in China to preventing the spread of piracy, which is rampant in so many territories of Southeast Asia, notably Singapore. "The Chinese are clearly aware of piracy's devastating effect on both local culture and international relations," he added.

Garnett also underlined the cordiality and openness which had been a feature of the discussions. "This demonstrates the importance which China places on its relationship with the international recording industry," he said. "In return, the international industry has to give full consideration to the particular conditions operating in China."



FILLED TO THE GILL — RCA recording artist Vince Gill stopped off in London last week for a promotional visit following a series of concerts in Holland. He was in town to promote his new single, "Turn Me Loose" taken from his debut solo LP "Vince Gill." Before returning home to Nashville, Gill performed a showcase gig at London's Empire Ballroom. Pictured (l-r) are: Joe Galante, vice president RCA Nashville, Don Burkheimer, managing director RCA UK, Vince Gill, Chris Stone, divisional manager international A&R RCA UK.

United Kingdom

LONDON — A boom in consumer spending has provided a massive first quarter boost for the UK record industry: Total sales of albums and singles are up 11 percent on the same quarter last year (according to Gallup).

These last three months have seen a rise of 14 percent for albums while cassettes are up an astonishing 44 percent. This improvement overshadows the singles performance which was up two percent, with a slight drift from 7-inch to 12-inch.

The latest figures show a solid and sustained improvement in the album sector, which has shown growth for 13 consecutive months. CBS takes a hefty slice of the business with 18.1 percent of chart album sales in January and 19.5 percent in March. With Paul Young, Alyson Moyet and Sade, CBS has produced homegrown talent capable of penetrating the international market; in Wham! they have produced the top domestic singles act.

Despite CBS's apparent invincibility, Frankie Goes To Hollywood's "Welcome to the Pleasuredome" single nearly slipped past the Bailey/Collins "Easy Lover" to the number one position. But record history was not broken and FGTH remains alongside Gerry and The Pace-

makers with their previous record of reaching number one with their first three singles.

Stiff is following up its Kirsty McKoll hit with three records in the chart simultaneously, by The Pogues, The Untouchables and Billy Conolly. Hopefully the McKoll hit provided a much needed turnaround situation. MCA — also once thought to be in serious decline — have a total of eight singles in the charts, its highest total ever.

Hottest record company at the moment would seem to be Chrysalis, flushed with the success of Go West and following up with David Grant, Colourfield and Billy Bragg.

Scritti Politti are to release their first single of 1985 this week. "The Word Girl" is performed by the new lineup — Scritti Politti is now a trio consisting of founding member Green with New Yorkers David Gamson and Fred Maher. Green has been working with Gamson since he began recording in New York in 1983. The pair linked up with Maher over a year ago. The three just have completed the second Scritti album, "Cupid And Psyche."

After last year's dance oriented material, "The Word Girl" recalls the earlier sound of the "Songs To Be Remembered"

collection. "The song is about the use of the word 'girl' in pop songs including my own," explains Green. After hearing militant feminist DJ, Ranking Ann, Green asked her to add her own thoughts to his lyric which she has done. Her own track, "Flesh and Blood," provides the b-side for the 7-inch.

The Stylistics have recently signed to Virgin. The first release for the label is a single titled "Give A Little Love For Love," produced by Arthur Baker. The Stylistics tour the world every year and are set to appear in the UK in the fall.

Chrissy Iley

Argentina

BUENOS AIRES — Heavy metal group Quiet Riot is coming this week to Buenos Aires for a performance at the Luna Park stadium, as part of a Latin American tour that also includes Brazil and other countries. CBS has been promoting heavily this visit with TV, radio and wall posters, and it is expected that the visit will strongly enhance the sales of the group. The diskery is also backing the unveiling of the first album of local group Sumo, which is expected to become popular soon.

Paul McCartney and Duran Duran are enjoying continuous success here after two TV campaigns orchestrated by EMI during the past weeks. The label reports also good results for "Por que Cantamos," a live album recorded by several local rock names, among them Juan Carlos Baglietto.

The third volume of "FM USA," a series of covers of international hits combined with recordings of commercials and news reports in English, appear as one of the best selling albums of April. The idea solves one of the main problems of covers: the lack of identification, and was launched by Alejandro Selasco, Music Hall executive, with sales exceeding 100,000 units for the first two volumes and already in the 50,000 range for the third one. The fact that most listeners cannot understand what the comments mean has not deterred the acceptance of this effort.

RCA's managing director Jorge Schutt told *Cash Box* that the recent visit of Mexican star Emmanuel to Argentina is starting to influence sales of the artist. Schutt explained that under the present circumstances, a solely phonographic investment does not pay for unknown artists, while the cooperation of the artist may help very much. In the case of Emmanuel, the regional office of RCA contributed to the visit with 17 plane tickets needed for the musicians, sound and light engineers and the managers.

PolyGram's A&R manager Jose Luis Olle has resigned his post but no replacement has been decided yet. According to the latest news, the local A&R people will report to managing director Alberto Dieguez, while the international duties will be reporting to marketing manager Leo Bentivoglio, who is also in charge of promotion.

Miguel Smirnoff

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Self Control — Laura Branigan — WEA
- 2 No More Lonely Nights — Paul McCartney — EMI
- 3 Some Guys Have All The Luck — Rod Stewart — WEA
- 4 Little Town Boy — Bronski Beat — PolyGram
- 5 El Pecado Original — Inxs — PolyGram
- 6 Tentacion — Jose Luis Perales — Music Hall
- 7 Ahora Decide — Pimpinela — CBS
- 8 Potpourri De Rock — Luis Miguel — EMI
- 9 Amor Supernatural — Donna Summer — WEA
- 10 La Noche Y Tu — Sheena Easton — EMI

TOP TEN LPs

- 1 FM USA Winter 85 — Various Artists — Music Hall
- 2 The Woman In Red — Soundtrack — Motown/RCA
- 3 Give My Regards To Broad Street — Paul McCartney — EMI
- 4 First In The World — Various Artists — CBS
- 5 Pateando Tachos — Facundo Cabral — Interdisc
- 6 Arena — Duran Duran — EMI
- 7 Amadeus — Soundtrack — Interdisc
- 8 Triptico Vol. 2 — Silvio Rodriguez — PolyGram
- 9 Tu Amante O Tu Enemigo — Miguel Gallardo — RCA
- 10 She's So Unusual — Cyndi Lauper — CBS

—Prensario

United Kingdom

TOP TEN 45s

- 1 Easy Lover — Phil Collins & Philip Bailey — CBS
- 2 Welcome To The Pleasuredome — Frankie Goes To Hollywood — ZTT
- 3 That Ole Devil Called Love — Alison Moyet — CBS
- 4 Pie Jesu — Sara Brightman — EMI
- 5 Everybody Wants To Rule The World — Tears For Fears — Mercury
- 6 We Close Our Eyes — Go West — Chrysalis
- 7 Every Time You Go Away — Paul Young — CBS
- 8 Do What You Do — Jermaine Jackson — Arista
- 9 Could It Be I'm Falling In Love — David Grant and Jaki Graham — Chrysalis
- 10 Wide Boy — Nik Kershaw — MCA

TOP TEN LPs

- 1 The Secret of Association — Paul Young — CBS
- 2 No Jacket Required — Phil Collins — Virgin
- 3 Songs From The Big Chair — Tears For Fears — Mercury
- 4 Requiem — Andrew Lloyd Webber — EMI
- 5 All — Alison Moyet — CBS
- 6 Dream Into Action — Howard Jones — WEA
- 7 Born In The U.S.A. — Bruce Springsteen — CBS
- 8 Private Dancer — Tina Turner — Capitol
- 9 Behind The Sun — Eric Clapton — Duck
- 10 Reckless — Bryan Adams — A&M

—Melody Maker

Italy

TOP TEN 45s

- 1 Una Storia Importante — Eros Ramazzotti — DDD
- 2 Shout — Tears For Fears — PolyGram/Mercury
- 3 Nol Ragazzi Di Oggi — Luis Miguel — EMI
- 4 We Are The World — USA For Africa — CBS
- 5 The Power Of Love — Frankie Goes To Hollywood — Ricordi/Island
- 6 I'll Fly For You — Spandau Ballet — RCA/Chrysalis
- 7 The Wild Boys — Duran Duran — EMI/Parlophone
- 8 When The Rain Begins To Fall — J. Jackson & P. Zadora — CGD/Arista
- 9 Sussudio — Phil Collins — WEA/Atlantic
- 10 One Night In Bangkok — Murray Head — RCA

TOP TEN LPs

- 1 Parade — Spandau Ballet — RCA/Chrysalis
- 2 Arena — Duran Duran — EMI/Parlophone
- 3 Formula 30 — Various Artists — PolyGram/Polystar
- 4 Mixing — Duran Duran — EMI/Parlophone
- 5 No Jacket Required — Phil Collins — WEA/Atlantic
- 6 Sanremo '85 — Various Artists — CBS
- 7 Songs From The Big Chair — Tears For Fears — PolyGram
- 8 Make It Big — Wham! — CBS/Epic
- 9 Sanremo '85 — Various Artists — CGD
- 10 Phenomena — Original Soundtrack — Cinevox

—Musica e Dischi

Irving Mills Dies At Age 91

LOS ANGELES — Irving Mills, longtime singer, composer, manager and producer of his songs and musical productions, died Sunday morning, April 21, at Desert Hospital in Palm Springs.

Mills was 91 and had worked in his Palm Springs office almost every day until he was stricken. "That was just like him, said his oldest son, Sidney. "He had a quadruple by-pass when he was 89, signed himself out of the hospital and walked directly to his office. He started working when he was 11 and didn't let up since

then."

Mills is credited with writing a score on more song hits, including "I Can't Give You Anything But Love, Baby," which he sang with Jimmy McHugh, as "The Hotsy-Totsy Boys," with Dorothy Fields. He wrote the lyrics for "Sophisticated Lady," "Mood Indigo," "It Don't Mean a Thing," "Moonglow" and "Minnie the Moocher," among others.

Mills was manager of such celebrities as Duke Ellington, Cab Callaway, Milton Berle and the Mills Rhythmairs.

Rock Radio Ratings

(continued from page 7)

claiming that the market should dictate that choice. But he did remark, "there is this giant gap for AOR stations to appeal to 23 to 40 year olds. They're not going to be into metal and they do tend to be a little more sophisticated."

In Boston, WBCN has regained the overall market lead jumping .6 to 9.0. Philadelphia's WMMR continues to prove on the upswing jumping from a 5.9 to a 7.6 and capturing the number two slot in the market. Detroit's WRIF also posted a significant gain, jumping a full share to 6.6 and holding down the number three spot in the market. In San Francisco, both

KFOG and KRQR posted increases and are currently battling it out with 2.7's.

Besides concentrating on a specific demographic, Abrams remarked that AOR is "loosening up." He stated, "people are throwing away some of the circa 1979 AOR rules. There is an element of surprise coming back, the realization that the element of uncertainty is good. It's part of the function of AOR. There is also a greater realization of the value of production. People are being more colorful on the air."

Though numbers for specific target demos were not available at press time, the general feeling is they will be high in light of the strong overall performance.

FUTUREROCK

(continued from page 16)

FRED BRENNAN MUSIC DIRECTOR WYFE ROCKFORD — "The ability to be there first has always been important to album radio. It's always exciting to hear a new act on the radio, especially if it's one you've discovered. It's a great feeling knowing that you are responsible for being the first one to play it and then develop it. It's an opportunity to share your interests with other people. That certainly is a lot harder to do on hit radio. Recently, I was listening to **WXRT** and heard them play my favorite new **Phil Collins** track, which is not getting much play anywhere else. What a feeling to say, "Yeah, that's THE song," knowing others are going to hear it too. Of course, it's important to make sure that your playlist is accessible, but throwing a tasty curve ball every once in a while is very important.

TEMPLE LINDSEY MUSIC DIRECTOR KZEW DALLAS — "I still get turned on when I see the radio becoming a mirror reflecting my lifestyle. In effect it's the importance of relatability. I'm a baby boomer, I'm 32 years old and part of the generation that created the need for album radio. So in the areas of music, news, air personalities and promotions I want the radio station that I listen to to be the one that has grown up at the same time as I have. For example, I went to see **Eric Clapton** and it was a beautiful concert; one that was geared to people between 24-38 years old, the new demographic for album radio. It felt great hearing our morning crew talking about the show and playing a completely unfamiliar song from Eric's new album that he had played live the night before. Then they followed it with the classic "Let It Rain." At that moment I knew that it was my radio station.

CURTISS JOHNSON MUSIC DIRECTOR KUPD PHOENIX — "I still get off on the music. It's very satisfying to know that I have something to do with what people are going to hear. My tastes are pretty broad and I happen to like a great deal of the music that we are playing. What a great feeling to be taking part in developing people's musical tastes. It's not that you're all-powerful, there are just too many stations for that to be true any more, but there is still something very important to me about having the ability to make the difference. I also get a great kick listening to our morning man, **Dave Pratt**. He's one of those people who's so delightfully crazy that you can't tune out because you fear you might miss something great. I would tune him in even if he were on a country station. He's even recorded an album, sort of like a **Weird Al** type of record, and I enjoy it because it's so localized. We are so involved with cable TV and with the forecasted advent of cable radio. We seem to be moving to a worldwide basis as far as media is concerned. Being tuned in to the local level is still very important. It's exciting to be listening to the radio and hear a place mentioned and be able to say, "Yeah, I just drove right past that place." It makes you feel proud and that it's your radio station."

INESSA YORK MUSIC DIRECTOR KGON PORTLAND — "These days it seems real hard to find something that gets you really excited about album radio because of all the stations that have been jumping formats. But it seems that album radio really wants to be at the vanguard position again. The bottom line for me is to hear something new musically, something fresh presented in an exciting way. It sounds something like 'this is something new and great that we've discovered and we think that it's so good that we want to share it with you.' I grew up with album radio being that way for me. What gets me excited is hearing those library classics on the air, especially the ones you don't get to hear all the time. It's important that it's mixed together in the proper balance and with enthusiasm and creativity. What's great is when a station has the flexibility to tie in with the mood of the day. I was driving on the freeway and heard a station playing a **Steely Dan** tune that I hadn't heard in years and it hit the right chord for me. It fit in perfectly with the early spring day. You know that if jaded radio people say 'oh wow' to the radio, then that station is doing something right.

Bob Shulman

EMI Initiates Major Promotion In Support Of New Carnes LP

By David Adelson

LOS ANGELES — EMI America has undertaken a large promotional campaign in support of Kim Carnes' newest album, "Barking At Airplanes." The first single off the LP, "Crazy In The Night," was released April 24 and the album has a scheduled street date of May 17. The multifaceted, multimedia campaign began April 23.

The campaign is the brainchild of Gilles "Frenchy" Gauthier, vice president, creative services/merchandising for the label. The initial stage of the program began the night of the 23rd with a massive wall posting campaign designed to "bombard" radio stations with "Crazy In The Night" signs.

According to Gauthier, "The campaign on behalf of Carnes encompasses the packaging, merchandising, video, television, press and advertising areas in addition to the radio promotion. Additionally there will be sales incentives placed on both the single and the album. The 'Crazy In The Night' single will be packaged in a special four-color inner sleeve, four-color label and sticker with single information."

In addition the merchandising phase of the Carnes campaign will include 1 x 1s printed on both sides to complement four-color 24 x 36 posters (available May 10), cardigan sweaters, buttons and stickers.

Two videos have been shot and will be available to appropriate outlets. *Crazy In The Night* will be released May 8 and *Abadabadango* will be released May 12. Carnes will also be quite visible on television. Her April 27 *American Bandstand* appearance and her May 3 and 4

appearances on *Solid Gold* will certainly add to the exposure of the new single. The label has also scheduled the artist on a wide variety of syndicated television, radio and print interviews.

Besides all this, Gauthier has created a special promotional kit that will be sent to radio and retail in limited quantities. The kit includes: One cassette of "Barking At Airplanes," one set of big ears, one set of false teeth, one set of wax lips, one mardi gras mask, one moustache, one set of glasses with nose, one bumper sticker one button and one can of hair dye. "We are having fun with this one," said Gauthier. "And to me it's the best way to attract attention."

When asked why the hair dye, Gauthier responded, "I don't know. Why anything else? I can show you the original kit and there were some things in there that were even weirder. The idea of the kit is to get the cassette out — for them to notice it."

Gauthier emphasized the label's commitment to promotional dry goods. "With these dry goods, I think you're working an artist as opposed to just a record. You're keeping an artist's name in front of somebody."

The EMI executive believes in the commercial viability of such promotional campaigns. He remarked, "I think a tee shirt will get you more out of a record store. I can send five tee shirts to a store and insure myself two weeks of in-store airplay. It really works."

Gauthier concluded, the record business is entertainment. It's showtime and I think you have to have something to show for it.

Counterfeit Tapes Seized in KY, CA

NEW YORK — More than 9,000 counterfeit cassettes and 8-tracks were seized recently from six different locations in Kentucky, according to the Recording Industry Association of America, Inc., and nine vendors were cited by Kentucky State Police for the sale of unauthorized sound recordings. On April 13, local authorities cited four people at the Tobacco No. 1 Warehouse in London for the sale of unauthorized sound recordings: Donna Kay Lang of Lily, Brady O. Estridge and Bertha Bowling of Manchester; and Coy C. Neely of London. Five people from the Somerset area were also cited for selling unauthorized sound recordings at local flea markets. Patricia P. Jones was operating in the Bunker Hill Flea Market in Burnside; Leroy Bolton was operating in Leroy's Tape Center in Somerset; Phyllis B. Reynolds was operating in the Kuntry Junction antiques shop in Monticello; Florence S. Smith was operating in Flo's Flea Market in Somerset; and Virginia L. Branscum was operating in the Sun Downer Flea Market in Bronston.

In California, more than 14,000 counterfeit and pirate cassettes have been seized by local authorities at 16 different swap meets since the enactment of the new "True Name and Address" statute in California. Criminal action has been taken against 24 vendors due to the new law which requires that the true name and address of the record or tape manufacturer be clearly stated on the product. On April 7, 1985, at the Napa Vallejo Flea Market in Napa, members of the Sheriff's Department assisted by RIAA Anti-Piracy personnel, seized approximately 2,150 alleged counterfeit cassettes from three dealers. The seizures, made at three separate booths, were the result of a recording piracy investigation initiated by Detective William Lacey, Deputy Sheriff with the Napa Sheriff's Department; Javier Navarro of Martinez, had approximately 1,000 alleged counterfeit cassettes confiscated, Frank Estrada of Fairfield, had approximately 900 alleged counterfeit cassettes seized and Musa Mashni of Lodi, had approximately 250 tapes confiscated.



THANK YOU, RADIO — RCA group Alabama recently hosted a "thank you" party in Atlanta for over 70 music and program directors from across the country. Each station was presented with a multi-platinum album plaque. Pictured from left: Randy Owen; Teddy Gentry; Tony Kidd, WZZK in Birmingham; Jeff Cook and Mark Herndon.

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Sam Cooke Project

(continued from page 9)

do is research to make sure your compilation is going to include the right things. For me doing Elvis Presley is second nature. I don't have to do so much research. I do have to review the hundreds of titles that he recorded. I don't have to listen to each song to refresh my memory as to what it was — I know what it was — so I basically just have to review a list of what he did and I can come up with what I think needs to be done."

Geller also cites the compact disc as a major consideration in the process of updating a recording sonically for re-issue. "The motive is to turn master tapes into tapes that are worthy of release in CD, and that's more difficult. Most vintage tapes, and when I'm talking vintage I'm really talking anything before 1970 and sometimes before 1980, the tapes go through all degrees of deterioration for various reasons. I'm not saying that I

wouldn't put out a Coleman Hawkins record if I decide it can't be turned into a CD — we still might do the record — but ideally, we're looking forward here, and we're trying to elaborate on our compact disc catalog, which is pretty scant at this point. We could spend a lot of time and money in the studio making it right, and have. For instance we just completed in effect restoring the master tapes of *The Sound of Music*, the soundtrack album which has traditionally been a big seller on RCA. It will come out in May, both on CD and in a digitally remastered analog album."

RCA will also release a Cooke set later in the year based around a "man and his music" theme. Cooke was, according to Geller, "one of the artists, if not the principal artist from that period who wrote virtually all of his key material. So the next album will highlight that fact."

Embassy's Anti-Counterfeit Device

(continued from page 7)

to test the Macrovision device, which can also be used on videodiscs. The process works by confusing the automatic gain control in the copying VCR, rendering the copies virtually unwatchable with noise and a dim picture. Both companies maintain that picture quality of the original is 100 percent unaffected by the device.

EHE expects licensing for the device to

be made to the rest of the world immediately. Support from the Electronics Industry Association and The Electronics Industry Association of Japan is currently being sought by the company to insure worldwide application is made possible. As the device is adopted, EHE chairman and chief executive Andre Blay expects a substantial upswing in the home video business.

Hank Williams, Jr.

(continued from page 13)

solos up close, captured by four cameras and projected with incredibly high resolution on three huge video screens. The following night Williams did not have state-of-the-art equipment at his disposal, but the energy he put forth and the good will pouring toward the stage from the audience resulted in a show that was equally satisfying in terms of raw power and the artist's refined level of commun-

ication with the crowd.

Fifty albums . . . the ups and downs of an extraordinary career . . . a position as one of the best-selling country artists of the past and the present . . . an undiminished desire to create and perform . . . all of these belong to Hank Williams, Jr. And we strongly suspect that his best is still yet to come.

Cinemascore's Soundtracks

(continued from page 27)

Cinemascore is hopeful that the recently released soundtrack of *The Slugger's Wife* on MCA records, will draw attention. The single from the LP is entitled "The Men All Pause" and is performed by Klymaxx. Other cuts feature such singers as Jimmy Buffett, James Ingram, Don Fleder, Van Stephenson, Nik Kershaw, Loudon Wainwright, and the film's star Rebecca De Mornay. Cinemascore is presently working on the score to the upcoming Richard Pryor feature, *Jo Jo Dancer*. According

to Bahler "Quincy has a very strong personal interest in that film. The picture almost parallels his own life story. At the moment only the two of us are working on the music for the film."

Summing up Cinemascore's most basic goals, Bahler said, "We want to deal with quality pictures and quality music. The most important goal is that we always do the very best job possible each and every time, which is what Quincy has always stood for."

LEFT FIELD

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music, wonderful music to listen to, and I know there's a market for it."

PETER PHILBIN (Elektra): "If having worked with them when I was at CBS doesn't disqualify me, I'd say the *Bangles*. (It should, but as the *Bangles* would also be your columnist's choice, we'll let it slide.) For these reasons: overall vocal harmonies, drive of the band, songwriting, image, ambition."

DICK WINGATE (Epic): "Rick Berlin. He's always been at the outer fringes of rock & roll since he started making music, and I think his time has finally come. His music has always been extremely visual, and that's one of the reasons he might not have succeeded to this point, whether it was with Orchestra Luna, Luna, or Berlin Airlift. His new incarnation is called *Rick Berlin — The Movie*, and it's different from anything he's done before. His look and his approach have finally found the proper outlet, which is the music and video combination. You could never fully appreciate Rick in the past without seeing him, and now that doesn't seem to pose quite such a problem."

TOM ZUTAUT (Geffen): "I actually have two. The first is *Johnny Marr*, who plays guitar for the Smiths. I like the Smiths, but Johnny Marr is the brilliance, the lightbulb, in that band. I think he's one of the greatest guitar players; he comes up with the most inventive lines and touches. My second choice is a band from Marietta, Georgia, called *Guadalcanal Diary*. They're brilliant, the best original band to come out of America in years. It's like a modern southern voodoo pop. The writing shows the singer to have the potential to be the Paul Simon of the '90s. And the band are great players."

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

Behind The Bullets

(continued from page 7)

ZZ99, KHTR and KKRD

Klymaxx, the all-female R&B act on Dick Griffey's Constellation label, is enjoying their first major crossover success with "Meeting In The Ladies Room." The first single, "The Men All Pause," was a big BC and dance hit. The title track is the second single and it is gaining pop radio attention. Sales on the LP are regionally diverse and include top 20 sales reports from Webb's in Philadelphia, City-One-Stop in Los Angeles,

John's Records in Los Angeles, Shasada in Charlotte, Turtles in Atlanta, Record Theatre in Cincinnati and Tower Records in Seattle. Klymaxx, at 69 bullet, up from 79 bullet, is making a great first attempt at the pop charts.

Records to keep your eyes on over the next couple of weeks: "Voices Carry" by 'Til Tuesday, "Steady Nerves" by Graham Parker, "Aztec Camera," "Lone Justice," "Don't Suppose" by Limahl and "Boy Meets Girl."

CASH

May 4, 1985

AROUND THE ROUTE

by Camille Compasio

Starting this week's column on a positive note — both the House and Senate recently voted "overwhelmingly" to repeal the IRS rules requiring detailed mileage logs (meaning tons of extra book-keeping work) for people using cars and small trucks in their work. The industry, via AMOA, state associations and interested members of the trade, went all out to get the IRS regulations repealed, with an extensive letter-writing campaign, phone calls, etc. Their efforts were obviously not in vain and most certainly influenced this decision. The next step is for a House-Senate conference committee to resolve the difference between the two bills before submitting the legislation to the White House for President Reagan's signature. We'll have further details in next week's issue.

Welcome aboard: **Domenic (Nick) Corsaro**, well known in coinbiz, recently joined Bally Banner in Baltimore. He's in sales but will also take on operations manager responsibilities. Good luck in your new post, Nick!

We're proud of you, John: As revealed elsewhere in this issue, Bland, Virginia op **John Newberry** (Venco Amusement Co.) is donating all jukebox proceeds from the record "We Are

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Virginia Op Is Doing His Part To Relieve The Famine In Africa

CHICAGO — AMOA member operator John Newberry, owner of Venco Amusement Company in Bland, Virginia is doing his part to help famine victims in Africa. Acting on a suggestion from his wife, Linda, Newberry moved quickly in anticipation of the mega release "We Are The World" by deciding to donate all jukebox profits from this record to the USA For Africa Foundation.

The first step in this project was to get signs made up for each of his location jukeboxes, informing customers of what was being done while at the same time encouraging them to make their contributions by punching up the first selection on the jukebox (and this applies to all of Venco's boxes).

Funds are being sent directly to the Foundation on behalf of Venco, its participating locations and the jukebox players of Bland.

As explained, "United Support of Artists for Africa" (USA For Africa) is a non-profit foundation incorporated in California. The persons most responsible for the creation of this effort comprise the board of directors, namely, Harry Belafonte, Michael Jackson, Quincy Jones, Ken Kragen, Lionel Richie and Kenny Rogers. Martin Rogol, executive director, serves as an ex-officio member. USA For Africa has also developed an Advisory Board of distinguished experts in the field.

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DOING THEIR PART — Pictured (l-r) are John P. Newberry, Jr., president of Venco Corp.; Ted Fletcher, manager of Pizza Hut; and Randy Calhoun, route manager for Venco.

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COIN MACHINE

AROUND THE ROUTE

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The World" to the USA For Africa Foundation to aid the famine victims in Africa. When AMOA informed us of this beautiful gesture we immediately called John, first to personally commend him and secondly to get a handle on location and patron reaction. "The response has been heartwarming," he said, "with all due credit to my wife, Linda, who originated the idea and has been putting a great deal of effort into it. Some of our larger accounts such as Pizza Hut and other local franchises have been overwhelming in their support, and the customers, the jukebox players have all been just wonderful. It is my hope," John added, "that other operators will follow suit . . . this is such a worthy cause that touches us all."

Y'all come . . . to the Big Apple! NCMI has selected New York City as the site for its third annual seminar, scheduled for May 30-31 at the Leows Summit Hotel — and a full agenda is planned, under the theme "Exploring Our Options" which will encompass a number of sessions focusing on street operations. Seminar topics will include pay phones, video jukeboxes, candy, snacks and soft drinks vending machines, jukeboxes and dollar bill validators, cigarette placement mix, state associations; and, relating to street operations, such subjects as pool tables and tournament play, the comeback of

pins, dart games and bowlers, video games and the viability of amusement card games in certain states. The registration fee is \$100 — including all sessions, meals and reception. For further info contact NCMI, 5301 Dixie Highway, Suite 216, Oakland Park, Florida 33334.

Party time: In conjunction with the May 10-11 OMAA state convention in Columbus, Ohio, Steve Shaffer, prexy of Shaffer Distg. in Columbus and Bernie Powers, director of marketing and sales for Bally Sente, have invited about 100 guests (mainly principals and board members of OMAA) to a special cocktail party at the Hyatt Regency Hotel of Columbus. Purpose of this get-together is to say thanks for Bally Sente support through Shaffer Distg.

On the planning board: NAMA expects to commission an environmental impact study and an in-depth survey of member companies' needs later this year, as announced by John M. Darden III, chairman of the NAMA board of directors. The last such study made by the association was in 1968. "I don't think anyone will dispute the fact that the environment we operate in is changing and has changed dramatically in the last 15 years," observed Darden. "All of us need to plan for both changes we can create as well as those that we have no control over. It's those changes over which we have no control that we need to know more about."

AAMA Welcomes First Distrib Members

CHICAGO — AAMA executive director Glenn Braswell announced the addition of several coin-operated manufacturers and the first group of distributors to the membership ranks of the newly expanded association.

The following companies have become manufacturing members of AAMA: Kitcorp (Joe Robbins); Nomac, Ltd. (Bill McClure); Segal (Gene Lipkin); Williams Electronics (Louis Nicastro); Monroe Manufacturing (Norman Goldstein) and Gary Games (Gary Stern).

The first distributors to join AAMA are: Monroe Distributing (Norman Goldstein); Betson Enterprises (Bert Betti); Greater Southern Distributing (Morris Pina); Musi-Vend (Ray Galante); Shaffer Distributing

(Steve Shaffer); Birmingham Vending Company (Al Toronto); Brandy Distributing Company (Jon Brandy) and C.A. Robinson Company (Ira Bettleman).

"We're very pleased with this initial strong show of support for AAMA," commented Braswell. "I hope these early decisions will send a signal to others eligible for membership that we are serious about making this an effective, responsive organization committed to industrywide service."

Any coin-operated manufacturer, distributor, or supplier interested in AAMA membership should contact the association office at 205 The Strand, Suite 3, Alexandria, Virginia 22314 or phone (703) 548-8044.



PLANNING AHEAD — Following the introduction of their "Prelude" phonograph, Seeburg Phonograph Corp. is now planning for 1986 in a big way as they study blueprints for new product introduction. Pictured are (l-r): Orville Williams, consultant for engineering; Seeburg prexy Ed Blankenbeckler; executive vice president Nick Hindman; Bob O'Neil, president of O'Neil Design Ltd.; and Bob Breither, Seeburg's director of marketing. Bear in mind future plans include the development of a coin-op jukebox that will accomodate compact discs.

Powers Named Marketing & Sales Director For Bally Sente

CHICAGO — Bernard M. "Bernie" Powers was named director of marketing and sales for Bally Sente Inc., a subsidiary of Bally Manufacturing Corp. In his new position, Powers is responsible for marketing and sales strategies related to development, advertising, promotion, market research, customer relations and sales analysis. He reports to Robert W. Lundquist, president, and continues to work out of offices in Franklin Park, Illinois.

Powers, 38, joined Bally in 1972 as a director of its Operations Division. He subsequently held various marketing, training and sales positions in the company's distribution and Aladdin's Castle subsidiaries. In 1978, he was named marketing director for the company's distribution and Aladdin's Castle subsidiaries. Also that year, he was named marketing director for the company's Pinball Manufacturing Division. Most recently he has been an analyst for Corporate development and on the distribution corporate staff.

Powers, a native of Chicago, Illinois, earned BS degrees in marketing and management and received his MBA in 1982. He, his wife, Judi,



Bernard M. Powers

and their three daughters currently reside in Buffalo Grove, Illinois. They are expecting a new arrival in September.

Bally Sente's Osborne, Part Of An Oscar-Winning Team

CHICAGO — Sound designer and composer Jesse Osborne of Bally Sente, Inc., had particular interest in this year's Academy Awards when he sat down in front of his television set on March 25. Jesse was part of the 40-person crew who developed background sound for *Amadeus* (look for his name on the film credits). Selected as the year's best movie, *Amadeus* won a total of eight awards, including the Academy Award for sound. Jesse vicariously shared in the acceptance of that Oscar.

Prior to joining Bally Sente, Osborne was an audio engineer for the Fantasy Studios Division of Saul Zaentz Film Center (Berkeley, California), the internationally known technicians who had also edited sound for *The Right Stuff* and *Return of the Jedi*.

The task of recording effects for this captivating movie about the life of Amadeus Mozart began in late 1982. "That process took about a year," Osborne explained. "After that, by way of a cut-and-paste operation, the sounds were inserted into the edited film." This combining of sound with screen took another full year. You can understand the great deal of painstaking detail that went into creating the sought-after realism and effects when you compare that with the typical L.A. studio schedule where a studio mix takes about five weeks. Osborne provided further details.

"Specific sounds are recorded on up to 24 tracks of a multi-track machine. Sounds are then recorded and sometimes pre-mixed to reduce the number of tracks to a more manageable amount," he added. As a Foley engineer (a technician who duplicates body-generated sounds) Osborne was part of this



Jesse Osborne

pre-mixing/recording effort and he also pushed the buttons and faders on a massive control board to blend these sounds with pictures and other sound effects — all at exactly the right time, level and intensity. "Sometimes it took 20 or 30 takes before a few minutes of footage was completed," he remembered. Considering *Amadeus'* success, his efforts and those of the entire crew were well worth it.

Osborne made the transition to the video game industry in August of 1984. "I'm using the same precision and attention to detail as I did at the Zaentz Center," he said. "I think it is even more of a challenge to 'put a player on edge' with the restricting elements and the short time span typical in a video game."

Bally Sente, the Sunnyvale, California-based subsidiary of Bally Manufacturing Corp., designs and markets interchangeable video game software for its SAC I game systems.

Virginia Op's Relief Effort

(continued from page 4)

"At present, USA For Africa has determined to split donated monies as follows: the first 35 percent will go to Africa for immediate relief, with a heavy emphasis on medical care, medicine and vaccines. Another 35 percent will go to seeds, fertilizer, farm implements and the means to generate water supplies. Approximately 20 percent will be used to create, with local communities, long-term economic development programs. The final 10 percent will be used to help the hungry and homeless in the United States.

"USA For Africa" will work with existing, well-established agencies who are already delivering services to the most seriously

affected African nations. Agencies will be asked to provide a list of those items which are needed for them to complete their tasks; USA For Africa will then obtain the items and deliver them to the agencies. Under this system, USA For Africa will use its monies for direct assistance, rather than agency overhead. The most seriously affected countries in Africa are Angola, Burkina Faso, Chad, Ethiopia, Ghana, Mali, Mauritania, Mozambique, Niger, Somalia, Sudan and Uganda.

Newberry challenges all jukebox owners and operators to adopt this effort. For further information and assistance, contact him at (703) 688-3346.

Coin Machine

Bally Sente Redesigns SAC-I Cabinet

CHICAGO — Bally Sente has redesigned its SAC I video game cabinet, which is now coming off the production line at the Bally Midway facilities in suburban Chicago as a reduced-in-price host cabinet for the company's ever-growing library of games.

As noted by Bernie Powers, Bally Sente's director of marketing and sales, the new cabinet design responds to operator and distributor requests for a unit more applicable to the great variety of operating facilities. "This new cabinet is more acceptable to the European market where entryways, as well as pubs and inns, have size restrictions. Also, street locations everywhere look for compact



SAC-I Cabinet

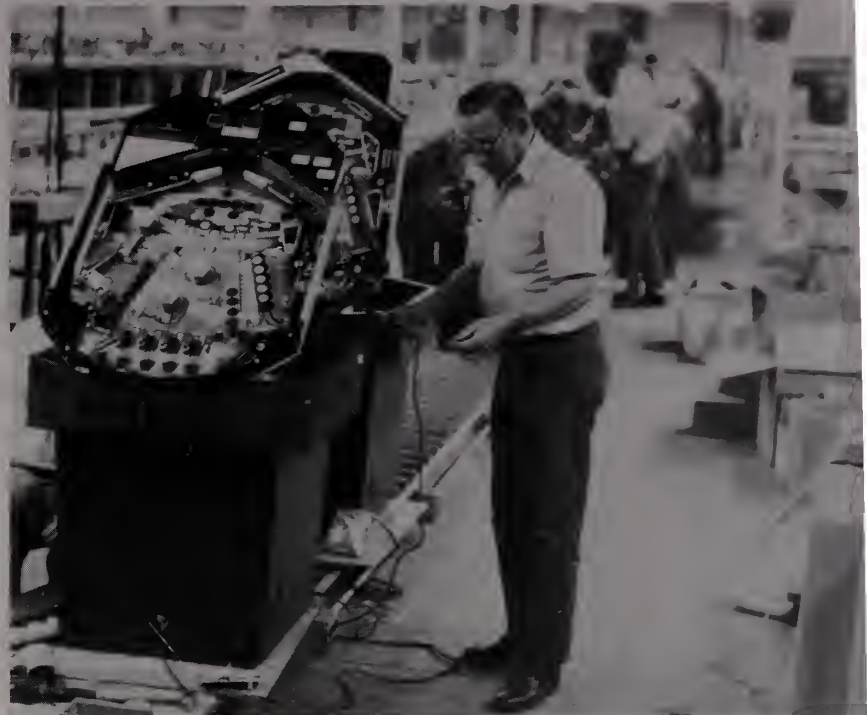
cabinets," according to Powers. "The new SAC I should meet the market needs."

Besides the reduction in size, Bally Sente has added the following enhancements to the new cabinet:

1. Slender, tapered body line makes it more compatible with other equipment.
2. Total wood cabinet makes for a lighter, but equally durable cabinet.
3. The upright monitor, angled at 80 degrees, minimizes glare, improves color density, and reduced cleanup and damage caused by 'leaners.'
4. Side graphics are silk-screened, not decaled, in a vivid green and gold; there's no messy peel-off or white spots created by wear.
5. Two back handles and two wheels on the bottom back allow each cabinet to be its own handtruck.
6. A double-door mechanism with a second look protects the cash box.

In view of these enhancements, Bally Sente stressed that the most desirable features of the introductory cabinet have been retained which means SAC I still features: 1. From-the-front servicing capability. 2. Slide-out electronics chassis for bench work repairs. 3. All-steel security door and locks. 4. All-metal interchangeable control panel fixture. 5. Excellent JBL sound with high resonance and realistic sound effects. 6. Original music. 7. Intense and vibrant color, unique graphics. 8. Same interchangeability for existing and future software in the Bally Sente library.

CASHBOX



PRODUCTION LINE — This busy production line at the Game Plan, Inc. facilities in Addison, Illinois features the firm's newly released "Lady Sharpshooter" pingame which has the unique distinction of being available in either a sit-down cocktail style cabinet or (via installation of an optional extender base kit) console style for stand-up play. Engineering manager Ed Cebula is shown supervising assembly of the models to insure quality standards. According to company spokesman Wendell McAdams and Hugh Gorman, "This splendid new piece was extremely well received at ASI '85 and we anticipate significant volume from Lady Sharpshooter. It has the location versatility for application in every conceivable type location — street, arcade, fast food outlet, etc. In addition, the flipper market continues to reflect sales growth and we are confident that the profit producing features of Lady Sharpshooter will be well accepted in the field."

GUEST EDITORIAL

Commercial Exploitation Of Music Videos — The Video Jukebox Revolution



by Michael L. Reinert, Esq.
Director of Video Operations
Rowe International, Inc.

CHICAGO — It has been almost four years now since the advent of MTV and the explosive popularity of music videos. After years of slumping sales and artistic chaos, the music industry found itself in 1984 with all-time record sales due, in part, to the technology and creativity which brought sight and sound together in the form of the music video.

The interesting thing about these video "clips" is that despite costs often reaching \$100,000 and more, they rarely, if ever, generate any direct income to recoup their own costs. Their use is primarily promotional, in order to generate sales of the marketable product — records, tapes and CDs. However, although these clips have proven to boost sales tremendously, until they are commercially exploited by themselves, they are actually only adding to the overall recoupable costs which must be borne by the artist and record companies out of royalties from unit sales.

There are various forms of potential commercial exploitation for videos and few have been given any true test as to their viability. There is the concept of pay-for-play by broadcasters (which many feel will force a vast majority of clip shows off the air), the use in conjunction with

theatrical movie houses, the home video market (which has thus far not proven to be the valuable marketplace originally expected) and the payment of royalties for use in conjunction with the latest marriage of technology and entertainment — the Video Jukebox.

The idea for the Rowe Video Jukebox was the logical outgrowth of two market realities: first, the jukebox industry had not seen any major innovation in the service it offered for many years and needed a good shot in the arm, and second, there was no way for the general public to have random access to the particular music videos they wanted to see when they wanted to see them; something they would surely be willing to pay for.

The first Video Jukeboxes began appearing in Great Britain about three years ago. Rowe introduced its first model in the United States in the Spring of 1984 and has run through various test programs to examine and improve on all aspects of the product. Our efforts have led us to design changes in the monitor, in the computer program and the overall look of the Video Jukebox. We now utilize one of the world's most sophisticated half-inch tape duplication and fulfillment facilities, which has helped us streamline our entire tape distribution process. Our programming has expanded by broadening its base through licensing agreements with additional sources of video material (including some programming not available in clip form through any other video service). We now also offer our customers a monthly selection of three Video Jukebox tapes to choose from — Country, Urban Contemporary and Regular (Rock). All feature the top hits on the pop charts, along with selections from their own particular specialty. Most importantly though, the new President of Rowe International, Gilman R. King, has developed a sales/leasing program for the

Video Jukebox which now makes it an economically attractive product for our distributors and operators. All of these changes led last month to the formal launch of our Video Jukebox program at the ASI show in Chicago, and we have since received an overwhelmingly positive response from our customers. Citing all or any combination of the above factors, orders for the Rowe Video Jukebox have come in at an astounding rate.

As to the response of the music industry, it has long been accepted that radio airplay and jukebox exposure lead directly to the sales of records and tapes. With music videos now adding another tool to generate sales and exposure, we and the music industry knew that mere broadcast exposure was not enough; as was the case with purely audio selections, jukebox availability to video selections serves as a valuable promotional tool to reinforce the product in the minds of consumers and to further stimulate record and tape sales. There is, however, one major difference between the use of a video on a jukebox and the use of merely a record. With the latter, the only source of jukebox income to the artists comes through the relatively recent changes in the copyright laws which provided for a performing rights royalty on each jukebox. With music videos though, we must not only satisfy the performing rights obligations, but we must also pay royalties for the use of the video and synchronization royalties for the use of the underlying musical composition on an individual, monthly basis. As the number of Video Jukeboxes grows, this represents a tremendous amount of income to record companies, music publishers and artists, in a way never before associated with jukebox entertainment. Needless to say, in realizing the potential source of monies that the Video Jukebox represents, the music industry has been most cooperative and

supportive in helping to launch this exciting new product. We feel confident that the present and future success of our Video Jukebox will only assure that continued cooperation, and will bring us more and more sources for programming diversification.

Rowe Video Jukeboxes can be found in a broad spectrum of locations. Besides the traditional jukebox locations, they have gained tremendous popularity in dance clubs, often replacing a D.J. or even a live band; in public transportation facilities such as bus and train stations, and even in newer types of locations such as laundromats and dormitories. It is our expectation that the popularity of the Rowe Video Jukebox will accelerate the overall turnover rate of jukeboxes in the United States, making replacement at existing locations just as important as exploiting potential new ones. To date, the public reaction gives weight to our expectations. Besides the novelty of the hardware itself, the opportunity to choose which videos get seen has created situations where some locations have reported collections of \$300 to \$350 a week out of the Rowe Video Jukeboxes.

The Rowe Video Jukebox represents a major development in both the coin-operated entertainment industry and in the music industry, opening up new avenues of commercial success that were never before considered. It is also important to note the leading position Rowe has already gained in this new technology; we are the only Video Jukebox company with a nationwide network of independent distributors and operators in the country. Our size and strength allow us to commit to this product in time, manpower and capital in a way in which no one else in the business can match. And we are confident that we shall continue to succeed in bringing the Video Jukebox revolution to the entire country.

THE JUKEBOX PROGRAMMER

May 4, 1985

*indicates new entry

POP

COUNTRY

BLACK CONTEMPORARY

- 1 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 2 **RHYTHM OF THE NIGHT**
DeBARGE (Gordy/Motown 1770GF)
- 3 **CRAZY FOR YOU**
MADONNA (Geffen/Warner Bros. 7-29051)
- 4 **OBSESSION**
ANIMOTION (Mercury 880 266-7)
- 5 **DON'T YOU (FORGET ABOUT ME)**
SIMPLE MINDS (A&M 2703)
- 6 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 7 **SOME LIKE IT HOT**
THE POWER STATION (Capitol B-5444)
- 8 **ALL SHE WANTS TO DO IS DANCE**
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 9 **I'M ON FIRE**
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 10 **ONE NIGHT IN BANGKOK**
MURRAY HEAD (RCA PB-13988)
- 11 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04907)
- 12 **FOREVER MAN**
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 13 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 14 **THAT WAS YESTERDAY**
FOREIGNER (Atlantic 7-89571)
- 15 **DON'T COME AROUND HERE NO MORE**
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 16 **ALONG COMES A WOMAN**
CHICAGO (Full Moon/Warner Bros. 7-29082)
- 17 **SOME THINGS ARE BETTER LEFT UNSAID**
DARYL HALL/JOHN OATES (RCA PB-14035)
- 18 **VOX HUMANA**
KENNY LOGGINS (Columbia 38-04849)
- 19 **ROCK AND ROLL GIRLS**
JOHN FOGERTY (Warner Bros. 7-29053)
- 20 **ONE MORE NIGHT**
PHIL COLLINS (Atlantic 7-89588)
- 21 **EVERYTHING SHE WANTS**
WI!AM! (Columbia 38-04840)
- 22 **NEW ATTITUDE**
PATTI LABELLE (MCA 52517)
- 23 **MISSING YOU**
DIANA ROSS (RCA PB 13966)
- 24 **THINGS CAN ONLY GET BETTER**
HOWARD JONES (Elektra 7-69651)
- 25 **CAN'T FIGHT THIS FEELING**
REO SPEEDWAGON (Epic 34-04713)
- 26 **CELEBRATE YOUTH**
RICK SPRINGFIELD (RCA PB-14047)
- 27 **WALKING ON SUNSHINE**
KATRINA AND THE WAVES (Capitol B-5466)
- 28 **AXEL F***
HAROLD FALTERMEYER (MCA-52536)
- 29 **JUST ANOTHER NIGHT***
MICK JAGGER (Columbia 38-04743)
- 30 **(MEDLEY) JUST A GIGOLO/
I AIN'T GOT NOBODY***
DAVID LEE ROTH (Warner Bros. 7-29040)

- 1 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 2 **THERE'S NO WAY**
ALABAMA (RCA PB-13992)
- 3 **TIME DON'T RUN OUT ON ME**
ANNE MURRAY (Capitol B-5436)
- 4 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 5 **SOMEBODY SHOULD LEAVE**
REBA McENTIRE (MCA-52527)
- 6 **STEP THAT STEP**
SAWYER BROWN (Capitol B-5446)
- 7 **HIGH HORSE**
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 8 **HONOR BOUND**
EARL THOMAS CONLEY (RCA PB-13960)
- 9 **MAJOR MOVES**
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 10 **THE COWBOY RIDES AWAY**
GEORGE STRAIT (MCA-52526)
- 11 **WARNING SIGN**
EDDIE RABBITT (Warner Bros. 7-29089)
- 12 **FALLIN' IN LOVE**
SYLVIA (RCA PB-13997)
- 13 **RADIO HEART**
CHARLY McCLAIN (Epic 34-04777)
- 14 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04816)
- 15 **YOU'RE GOING OUT OF MY MIND**
T. G. SHEPPARD (Warner Bros. 7-29071)
- 16 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**
THE WHITES (MCA/Curb MCA 52535)
- 17 **WORKING MAN**
JOHN CONLEE (MCA-52543)
- 18 **FOUR WHEEL DRIVE**
THE KENDALLS (Mercury 880 588-7)
- 19 **DON'T CALL HIM A COWBOY**
CONWAY TWITTY (Warner Bros. 7-29057)
- 20 **THERE'S NO LOVE IN TENNESSEE**
BARBARA MANDRELL (MCA 52537)
- 21 **NATURAL HIGH,**
MERLE HAGGARD (Epic 34-04830)
- 22 **COUNTRY BOY**
RICKY SKAGGS (Epic 34-04831)
- 23 **I'M THE ONE MAMA WARNED YOU ABOUT**
MICKEY GILLEY (Epic 34-04746)
- 24 **LET IT ROLL***
MEL McDANIEL (Capitol B-5458)
- 25 **LITTLE THINGS***
THE OAK RIDGE BOYS (MCA 52556)
- 26 **NOBODY WANTS TO BE ALONE***
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 27 **CALIFORNIA**
KEITH STEGALL (Epic 34-04771)
- 28 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (MCA/Curb)
- 29 **THE FIRST WORD IN MEMORY IS ME**
JANIE FRICKE (Columbia 38-04731)
- 30 **CRAZY**
KENNY ROGERS (RCA PB-13975)

- 1 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 2 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 3 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 4 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 5 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 6 **YOU SEND ME**
THE MANHATTANS (Columbia 38-04754)
- 7 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 8 **INNOCENT**
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)
- 9 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 10 **LOST IN LOVE**
NEW EDITION (MCA 52553)
- 11 **(NO MATTER HOW HIGH I GET)
I'LL STILL BE LOOKIN' UP TO YOU**
WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)
- 12 **INTO THE NIGHT**
B.B. KING (MCA 52530)
- 13 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 14 **I FOUND MY BABY**
THE GAP BAND (Total Experience/RCA TES1-2412)
- 15 **'TIL MY BABY COMES HOME**
LUTHER VANDROSS (Epic 34-04760)
- 16 **MY LOVE IS TRUE (TRULY FOR YOU)**
THE TEMPTATIONS (Gordy/Motown)
- 17 **READ MY LIPS**
MELBA MOORE (Capitol B-5437)
- 18 **I JUST WANNA HANG AROUND**
GEORGE BENSON (Warner Bros. 7-29042)
- 19 **BE YOUR MAN**
JESSE JOHNSON (A&M 2702)
- 20 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 21 **MEETING IN THE LADIES ROOM**
KLYMAXX (Constellation/MCA 52545)
- 22 **WHERE DID OUR LOVE GO**
THE REDDINGS (Polydor/PolyGram 881767-1)
- 23 **MISSING YOU**
DIANA ROSS (RCA PB-13966)
- 24 **DO YOU WANNA GET AWAY**
SHANNON (Mirage/Emergency 7-99655)
- 25 **CAN'T STOP**
RICK JAMES (Gordy/Motown 1776GF)
- 26 **AXEL F**
HAROLD FALTERMEYER (MCA 52536)
- 27 **TONIGHT**
READY FOR THE WORLD (MCA 52507)
- 28 **RAINBOWS***
EUGENE WILDE (Philly World/Atlantic 7-99675)
- 29 **BRING BACK YOUR LOVE***
GLENN JONES (RCA PB 13999)
- 30 **FEEL SO REAL***
STEVE ARRINGTON (Atlantic 7-89576)

RECORDS TO WATCH

LOVE'S CALLING — Opus Ten (Pandisc)
 INVISIBLE — Alison Moyet (Columbia)
 SMUGGLER'S BLUES — Glen Frey (MCA)
 ONE LONELY NIGHT — REO Speedwagon (Epic)
 ELECTRIC LADY — Con Funk Shun (Mercury/PolyGram)
 OH YEAH! — Bill Withers (Columbia)
 IT'S YOUR REPUTATION TALKIN' — Kathy Mattea (Mercury)
 WHITE LINE — Emmylou Harris (Warner Bros.)

DEEP INSIDE YOUR LOVE — Ready For The World (MCA)
 SANCTIFIED LADY — Marvin Gaye (Columbia)
 WOULD I LIE TO YOU? — Eurythmics (RCA)
 HEAVEN — Bryan Adams (A&M)
 TRUE LOVE — Vince Gill (RCA)
 SHE KEEPS THE HOMEFIRES BURNING — Ronnie Milsap (RCA)
 MY OLD YELLOW CAR — Dan Seals (EMI-America)
 DANGEROUS — Natalie Cole (Modern/Atlantic)

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