

CASHBOX

April 20, 1985

T.M.

NEWSPAPER \$3.00



The Power Station
High Voltage Project
Story On Page 15

NEW VIDEO OUTLET OPENS IN N.Y.
CASH BOX DEBUTS BC RADIO PAGE
GUEST EDITORIAL: NOEL GIMBEL

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WHEN WE STAND TOGETHER
AS ONE..."

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CHICAGO "Good For Nothing"
KENNY ROGERS "Just A Little Closer"
THE POINTER SISTERS "Total Control"
TINA TURNER "Tears Are Not Enough"
NORTHERN LIGHTS (Canadian All-Stars)
"Tears Are Not Enough"

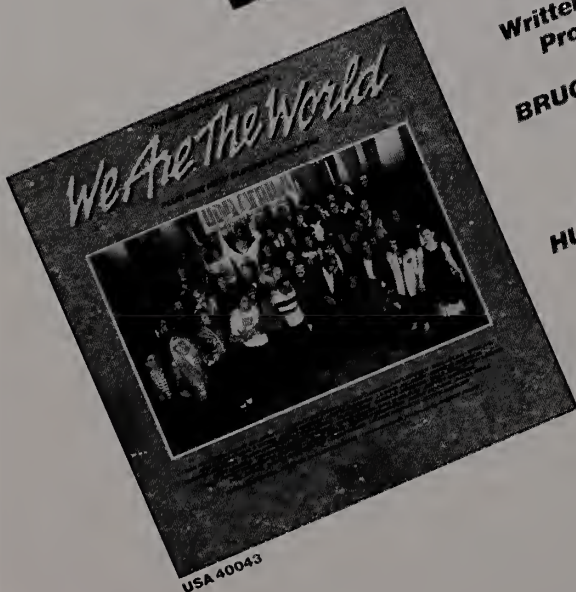
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GUEST EDITORIAL

Reflections On NARM '85

By Noel Gimbel

There could be no greater tribute for me then to end my presidency on such a high note.

The 84-85 NARM convention was not only a gala celebration of music/video, but the most significant and effective convention ever. The integration of video music, talent, and public responsibility, were some of the reasons for the NARM convention's success. The advisory committees, which included more people from the retailers, one-stop, rack and independents, had much more input this year. The labels were consulted more regularly and sat on the advisory groups and gave invaluable insights. The essential creativity of the industry — lyrics, talent, voice, and music — combined into the most successful tribute to famine and poverty.

"We Are The World," is a moving song that will help the starving people in all parts of the world through its donated sales. Ken Kragen, one of the originators, came to Florida to speak about the success of this campaign and to inspire us as merchandisers to do even more.

The convention started on a positive note with Gil Friesen, the President of A&M, as the first keynote speaker. He told of the record sales in '84 and the need to keep pace with all the technological changes to take advantage of the unlimited potential the music industry offers. Musicland's chief, Jack Eugster, keynote speaker from the retail side, spoke of our industry as the home entertainment industry, not just the music industry. He also suggested an orderly transition from album, to cassette, to compact disc, and greater emphasis on bar coding. Both keynote speakers warned of the ease of duplication with some of the new technologies that hurt our industry. However, Eugster said, "fair prices and good label merchandising should prevail." Quincy Jones spoke of the barriers of the past between the labels' "black" and "pop music" departments. Once they had served an important function, but now they create a separateness which prevents the artists from reaching their largest audience. The crossover of white and black artists, — "it's a people/music business, and the business needs to catch up with the people."

The Presidents panel discussed some of the problems facing the music industry, such as: 1) the transition from LP to Compact Disc, 2) addressing the tastes of our consumers, and 3) the necessary changes in the copyright laws to help the software manufacturers.

The Video panel told of the commitment needed in Video. There is a large initial capital investment and music video alone is not a true test. All the panelists found that it created additional traffic for their record stores and kept them more competitive rather than have drug stores, supermarkets, and others stealing their customers.

The Street Pulse Group gave an informative presentation of who our customer is, and noted that most record buyers are also video buyers. The compact disc group gave information on supply and what they're doing to promote sales. Stan Cornyn made a presentation of what the picture audio Compact Disc holds for the future. He showed the amazing information and programs that will be available in the near future.

The product presentations by the various manufacturers dramatically represented the impact of audio and visual in combination. To add even more excitement, some of the leading performers mingled with us during the days of the convention. It was memorable to see and meet Shannon, Sisters Sledge, Natalie Cole, Julian Lennon, and others. Using music videos, the forthcoming motion pictures soon to be released on video, plus artists, were presented.

The entertainment was fantastic. Prior to Stevie Wonder's appearance, I presented him the Entertainer of the Decade Award — a worthy recognition for such a talented artist. Wonder previewed five cuts from his soon to be released album and Dan Fogelberg played to a hand clapping audience, who didn't want the music to stop.

The NARM Best Sellers Award show, with artist Natalie Cole helping to present the awards, was another exciting evening. The audience's eagerness to learn the winners was soon satisfied.

Prince, as most expected, dominated the show with seven key awards. Before the awards show ended, Issac Stern was presented with the Presidential award for forty years of artistic achievement and humanitarian efforts. From "MAO to Mozart" and now to NARM! It was a personal privilege for me to present this Presidential Award, as well as the Harry Chapin Memorial award honoring Geldof and Ure, the originators of Band Aid's, "Do They Know It's Christmas."

One of the most significant announcements was the standardization of Compact Discs. The label executives, with the impact of the various Advisory Committee and NARM's Board of Directors, reached an agreement before the convention ended. It proves that discussion and input can get things accomplished.

In summary, NARM truly lived up to its theme of a Gala Celebration. The music industry enjoyed its best year ever with sales exceeding \$4.3 billions, it demonstrated its ability to absorb and adjust to such major new technologies as the Compact Disc, and it showed its heart as well as its mind with "We re the World." This is an industry of people each of us can truly be proud to be associated with.



Noel Gimbel
CEO—Sound Video Unlimited
84-85 NARM President

POP SINGLE	
#1	WE ARE THE WORLD U.S.A. For Africa Columbia
B/C SINGLE	
#1	RHYTHM OF THE NIGHT DeBarge Gordy/Motown
COUNTRY SINGLE	
#1	HIGH HORSE The Nitty Gritty Dirt Band Warner Bros.
JAZZ	
#1	STRAIGHT TO THE HEART David Sanborn Warner Bros.
COMPACT DISC	
#1	THE DARK SIDE OF THE MOON Pink Floyd Capitol

WINNERS CIRCLE

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

Capitol
STEREO
P-B-5466
SX99768
Produced by Katrina And The Waves & Pat Collier
Mixed by Scott Litt
Recorded in England
KATRINA & THE WAVES
WALKING ON SUNSHINE
(Kimberley Rew)

POP ALBUM	
#1	NO JACKET REQUIRED Phil Collins Atlantic
B/C ALBUM	
#1	NIGHTSHIFT Commodores Motown
COUNTRY ALBUM	
#1	40 HOUR WEEK Alabama RCA
MUSIC VIDEO	
#1	ONE MORE NIGHT Phil Collins Atlantic
12" SINGLE	
#1	WE ARE THE WORLD U.S.A. For Africa Columbia



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ASCAP And Radio Committee Take It To The Courts

by David Adelson

LOS ANGELES — The latest round of negotiations between ASCAP and The All Radio Music Licensing Committee over the terms of new music licenses for radio stations have broken down and appear to be headed to the federal court system for final resolution.

According to Carl Munson, a lawyer for the committee, "negotiations between the committee and ASCAP have been broken off by ASCAP and the committee will be forced to turn to the courts for action."

Hal David, president of ASCAP, told *Cash Box*, "ASCAP did not break off negotiations with the committee. We mutually agreed to end the negotiations. We finally could not arrive at an agreement that was satisfactory to both of us."

The major impasse in the negotiations appears to be the question of the radio stations' rate increases. According to Munson, "ASCAP had backed out of a tentative agreement reached at the end of 1983 that would have resulted in no

change in overall rates paid to ASCAP. The change now sought by ASCAP is estimated at 18 percent."

David responded by saying, "at no time in our negotiations with the committee was there ever an indication that there would be anything but an increase. The question was how much that increase would be." David added, "we are seeking an agreement that would recognize the tremendous strides ASCAP has made since its last agreement with the committee."

ASCAP and radio stations have been operating under an interim agreement since 1982. The terms of that agreement remain the terms of the last signed contract between the two parties.

According to Munson, "the committee will seek court action in the southern district of New York's federal court under a government consent decree originated in 1941 and modified in 1950. "We will ask the court to set reasonable fees and terms for ASCAP blanket and program licens-

(continued on page 40)



IN THE SPIRIT — A group of Latin pop stars, headed by co-producers Albert Hammond and Jose Quintana and featuring such artists as Julio Iglesias, Jose Jose, Roberto Carlos, Jose Feliciano, Jose Luis Rodriguez and Sergio Mendes, joined forces at A&M studios to record a single to benefit suffering people in Latin countries and Africa. Calling themselves *Hermanos (Brothers)*, the ad hoc group performed "Cantare, Cantaras" ("I Will Sing, You Will Sing"), a song written by Albert Hammond, Anahi and Juan Carlos Calderon. No label has yet been announced.

Cine Club Video Opens N.Y.C. Outlet Geared To Upscale Videophiles

by Rusty Cutchin

NEW YORK — Cine Club Video, a three-year-old Paris-based video rental club aimed at the upscale market and frequent viewers, opens its first U.S. outlet this Wednesday (17) in the heart of midtown Manhattan. Club directors expect a successful push into the American market based on convenience to business, massive inventory and a unique library system of cataloging product which affords customers a virtually unlimited supply of tapes for a premium monthly fee.

Boasting an inventory of 7,000 titles and some 150,000 actual units in stock, Cine

Club Video is banking on completeness as well as convenience in an attempt to centralize a hefty portion of the lucrative New York market, now fractured by the burgeoning of "Mom and Pop" video outlets. The operation will rely on extensive computer facilities to speed processing of its library format.

Upon entering the outlet, members will insert bar-coded membership cards in an

(continued on page 39)

The AM Band Is Expanding; But Don't Touch That Dial . . . Yet

by Lee Jeske

NEW YORK — The AM band, which for over a half-century has given us top-40, weather, chat and commercials from about 500 to 1600 kilocycles (kHz), is going to stretch by another 100 kHz. But, although suggestions are being made as to what to do in that area between 1600 kHz and 1700 kHz (public radio, non-English speaking stations, more power for sunup-to-sundown stations, travel information, et al), it is too early to start

planning your station, or even planning to buy a new radio (although a new radio will be needed to pick up, say, 1650 on your dial).

"We're probably talking 1990 before the first applications are available," says Larry Eads, chief of the F.C.C.'s audio services division, "And stations will probably be on the air within a year of that — probably the early 1990s."

According to John Strom, product manager, audio, Sony, "In our business, if I went out and said, 'Hey, we expanded to 1700 kiloHerz because eight years from now there are going to be stations there,' they'd look at me like I was crazy."

When asked what effect this expansion might have on his station, Vince Sanders, general manager of WWRL, which currently sits at 1600 on the AM dial in New York, said, "I guess that means that we won't be at the end of the dial."

"There are three steps that will take several years," explains Eads. "The first step is an international conference in 1988 which will finalize this plan. Then the F.C.C., based on those international agreements, will have what's called a rule-making, to establish the specific rules and classes of stations that will be able to use that part of the band — power levels and

(continued on page 40)

Behind The Bullets

Petty, Power Station, Jones Bulleting

by Stephen Padgett

Cash Box Research Staff

Tom Petty And The Heartbreakers' long-awaited new album, "Southern Accents," takes a healthy 27-point leap from last week's high debut spot of 61. Supergroup The Power Station, featuring members of Duran Duran and Chic together with Robert Palmer, find their debut LP jumping to 53 bullet. "Dream Into Action" the second LP by Howard Jones, bullets to 61. All three of these records debuted last week, adding a formidable presence to an LP chart loaded with hot product which includes Sade, *Vision Quest*; *Breakfast Club*, *Tears For*

Fears, Maze, Luther Vandross, DeBarge, Santana, Jesse Johnson, Alison Moyet and 'til Tuesday.

Also, Kenny Loggins and Katrina And The Waves add their newest records to the LP chart this week, both receiving significant initial response. This current deluge of active product from the majors makes it particularly tough for independents to compete with their product. Three notable small-label ventures to keep your eyes on are, at 118 bullet, "Rain Forest" by Paul Hardcastle (Profile Records), at 127 bullet, "Tales Of The New West" by The Beat Farmers (Rhino Records), and

(continued on page 38)

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SFO Management Suzy Frank Organization

RCA Records and Cassettes



POLYGRAM PROMOTION POW-WOW — PolyGram's entire promotion force recently got together in Houston for a key departmental meeting to discuss promotion plans for the rest of 1985. Pictured in Houston are (l-r): Jack Isquith, college promotion, PolyGram; John Betancourt, senior vice president, promotion, PolyGram; Linda Walker, artist development manager, PolyGram; Kerry Wood, director national secondary/a/c promotion, PolyGram; Randy Roberts, national director, single sales, video and alternative promotion, PolyGram; Dorine Gruen, a/c promotion manager, PolyGram; Elaine Locatelli, promotion coordinator, PolyGram; Eva George, promotion assistant; Guenter Hensler, president and chief executive officer, PolyGram; Gay Perry and Diane Earle, promotion assistants; Mario Rios, national director, club promotion, PolyGram; France Harper, manager, video promotion, PolyGram; Drew Murray, director, national album promotion, PolyGram, and Rowena Harris, vice president, promotion, urban contemporary/black music division, PolyGram.

BUSINESS NOTES

CBS Reports First Quarter Decline

NEW YORK — CBS's income from continuing operations, net income and revenues in the first quarter of this year declined sharply from the same period last year, with net income down 57 Percent. The Records Group profits fell 56 percent, while the Broadcast Group's profits increased by 9 percent. According to Thomas H. Wyman, chairman and chief executive officer, "While our first quarter results are lower than those of a year ago, they are slightly better than our budget and fit with our expectations for a strong performance in 1985. Broadcasting performed solidly in the relatively slow growth environment of the first quarter — a fact that bodes well as the broadcast economy continues to strengthen. The decline in records reflects the absence of the extraordinary sales of the 'Thriller' album in last year's first quarters, and the larger loss in publishing reflects charges associate with the acquisition of the Ziff-Davis consumer magazines."

Summer Named RIAA Chairman

NEW YORK — Robert D. Summer, president, RCA Records, has been elected chairman of the board of directors of the RIAA, a two-year appointment. In making the announcement, outgoing chairman Sheldon Vogel said, "Bob Summer's lifelong commitment to music and his brilliant career at RCA Records make him uniquely qualified to serve as the new chairman of the RIAA." Elected to the board of directors, which serves as the policy-making and administrative body of the RIAA, were Al Teller, senior vice president, Columbia Records; Jose Menendez, division executive vice president, operations, RCA Records; Mel Ilberman, executive vice president, legal and business affairs, PolyGram Records; and Lee Young, Jr., vice president, legal, Motown Records. Summers, in his acceptance, assured that, "The rights of RIAA members must be jealously guarded as our opportunities are advanced. We will be aggressive in our pursuit of protective legislation."

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

NEW YORK — PepsiCo Summerfare, the performing arts festival of the State University of N.Y. at Purchase, will feature 83 performances of all sorts, July 4-28; things kick off with Handel's "Water Music" and fireworks on Independence Day . . . Boulder, Colorado's Naropa Summer Institute calls its mixed bag of courses Culturefusion: musicwise, that means "Tal: Rhythm in the Indian Classical Tradition," "Studio Recording Techniques," "Contemporary Musicianship" and suchlike, taught by Steve Tibbets, Robben Ford and others . . . Vanguard has just released a pair of new CDs: "Hi-Fi Ravel" and Rimsky-Korsakov's "Scheherazade," both performed by the Houston Symphony . . . The College for Recording Arts, 605 Harrison St., San Francisco, will hold a free open house to deal with the topic, "Your Place in the Recording Industry," April 20 from 10 a.m. to 2 p.m. . . . Lena Horne and the Meet the Composer series were among the winners of the 1985 New York State Governor's Arts Awards, to be doled out by Gov. Cuomo in a May 1 ceremony at the Metropolitan Museum of Art . . . In further executive award doling: Frank Sinatra and Count Basie are among the winners of the Presidential Medal of Freedom, the nation's highest civilian honor . . . New Hampshire's Nashua Public Library claims to be the first such organization in the country to install a CD player (two, in fact) and a slew of CDs; they've also been holding workshops to get other libraries interested in the digital revolution.

EXECUTIVES ON THE MOVE



Collins



Brownjohn



Hutson



Kravitz



Turner



Bennett

Collins Promoted — Chrysalis Records has announced the appointment of Susan Collins to the position of manager, west coast A&R. Collins will report to Ron Fair, director, west coast A&R, and will be responsible for talent acquisition and development of the present artist roster.

Brownjohn Named — Arista Records has announced the promotion of Eliza Brownjohn to the position of director, International Operations for the label. Prior to this appointment, Brownjohn was associate director, International Operations.

Hutson Appointed — Tin Pan Apple and Fever Records in New York have appointed Judy Hutson as publicity director. She will be responsible for handling all of the publicity for artists managed by Tin Pan Apple Inc. as well as artists on the Fever and Sutra labels.

One Way Formed — Robin Kravitz has announced the formation of One Way Inc., a promotion/marketing company. She was most recently director National Album Promotion for Elektra.

MCA Expands Promotion Staff — In a move expanding the national promotional department of MCA Records, Frank Turner has been promoted to the newly created position of director of national promotion and Sandy Thompson has joined the label as associate director of national singles promotion, it was announced by Steve Meyer, senior vice president, promotion for the label.

Bennett Appointed — Bill Bennett has been appointed vice president, album promotion, Epic/Portrait/Associated Labels', Bennett will be responsible for overseeing all phases of album promotion for E/P/A product.

Krueger Named — Mark Krueger has been appointed national sales manager for the Starstream Communications Group, Inc., a Houston-based marketer and promoter of national radio and merchandising campaigns.

Neustadter Appointed — Judy Neustadter has been appointed director of marketing/advertising sales for MTV: Music Television, VH-1: Video Hits One and Nickelodeon. Her responsibilities include the development of marketing presentations and other projects which are integral to Advertising Sales.

Popkin Promoted — James Munro, president of Artemis Inc., Poster Publishers and Rock Merchandise Distributors announced that Melanie F. Popkin has been promoted to director of licensing. Popkin began her career with Stiff Records.

Kruize Appointed — Capitol Records-EMI Canada Limited, has announced that Roel Kruize will be joining the Canadian company in the newly-created position of vice president and managing director, record division. Kruize' most recent position has been that of managing director, EMI Holland since 1982. He joined EMI in 1962 and has held a number of positions in marketing, A&R, and label management.

Vallot Appointed — Capitol Record Group Services has announced the recent promotion of Nikki Vallot to director of administration, records group services, effective immediately. Vallot first joined Capitol in 1969 and has since served in a multitude of capacities which include statistical analyst; manager, market research; and for the past five years, director, music research.

Independent Record Company Established — Scott and Bret Perlman and Tracy Hunter, a Florida Marketing executive have combined forces to revitalize a recording label founded by Stuart Perlman, which has been dormant for almost two years. The label, formerly known as Pearl Records (not Pearl of Baltimore) is now called Pearl Hunt Records. Former concert promoter and artist manager Charlie Gilreath will direct both financial and creative west coast activities and world wide licensing. Scott and Bret Perlman, in coordination with Tracy Hunter, will direct overall financial and marketing activities. Michael Moss will head up Pearl Productions Video division.

Thompson New SESAC President

LOS ANGELES — A.H. Prager, chairman SESAC Inc., has announced the election of W. Robert Thompson, Nashville attorney and member of the licensing firm to the position of president, effective immediately.

Thompson assumes his post after an uninterrupted 20-year association with the firm. He joined SESAC in 1964 and

served as Director of Nashville Operations from 1971 to 1975. He obtained his Doctorate of Jurisprudence from Vanderbilt School of Law during this period and in 1975 opened his own law practice in Nashville where he specialized in intellectual properties. Since that time, he has been associated with SESAC as Special Counsel in Nashville.

FEBRUARY 28, 1959 CASH BOX DEBUTS THE BULLET

The Cash Box

Volume XX—number 24

February 28, 1959

RED BULLET



To further assist the many thousands who depend on The Cash Box Top 100's wealth of information, The Cash Box this week introduces the RED BULLET feature—a feature designed to call to the readers' attention in one swift glance, the single records which show the strongest upward movement each week. The RED BULLET will be superimposed upon a song's current chart standing indicating that the given selection has shown a sharp jump from the position it held last week.

Dealers, ops, dee jays and jobbers are urged to check the RED BULLET records every week since these numbers deserve immediate attention due to their rapid climb.

The RED BULLET feature is another important addition to The Cash Box Top 100—a chart which is regarded by our industry as the most accurate and authentic Best Seller list in the business.

*WHEN IT COMES
To Progress*

... Some Things Never Change

USA For Africa: An Uplifting Industry Event

by Macey Lipman

On January 28, 1985, an entire radio airtime was dedicated to the music industry's most significant event of the year. The "USA For Africa" benefit concert, which was broadcast live from the Madison Square Garden in New York City, raised over \$8 million for famine relief in Africa. The event featured performances by some of the most talented musicians in the world, including Stevie Wonder, Quincy Jones, and a host of other top artists. The concert was a testament to the power of music to bring people together and make a difference in the world.



Macey Lipman, the author of the article, is shown in a black and white photograph. He is wearing a suit and tie, and has a friendly expression.

The concert was a historic event, marking the first time that a single radio broadcast had raised so much money for a charitable cause. It also demonstrated the industry's commitment to social responsibility and its ability to mobilize its resources for a good cause. The success of the concert has inspired other similar events, and it remains a landmark moment in the history of the music industry.

SINGLE RELEASES

OUT OF THE BOX
ASHFORD & SIMPSON (Capitol B-548)
BONES (A&M/CBS) (A&M)
ASCAP (In Ashford) (Producers N. Ashford, P. Simpson)
 The incomparable songwriting duo of Ashford & Simpson returns with a new single, "Bones." The track is a soulful ballad that showcases the duo's signature style of melodic harmony and heartfelt lyrics. It's a classic example of their ability to create music that resonates with listeners.

OUT OF THE BOX
EVERLY "CHAMPAGNE" KING (RCA JK 1048)
THE MIDWINTER (G) (Winnifred Music)
EDGE OF PLUM (Meridian) (Meridian)
ASCAP (K. Carter, B. Galtieri) (Producers M. Carter, B. Galtieri)
 Rather than dwell in comparison to King's previous work, "Champagne King" is a fresh and original take on the classic soul sound. The track features a driving rhythm and a powerful vocal performance that captures the essence of the genre.

FEATURE PICKS
WHOOPI (Live/Atlantic) (1931)
Big Mouth (120) (Zomba Productions) (Producers: Larry Smith)
 This live performance of "Big Mouth" is a testament to Whoopee's raw energy and stage presence. The track is a high-energy funk-rock number that showcases the band's versatility and ability to connect with their audience.

RECORDS TO WATCH
ALEX BROWN (Mercury 8800-694-7)
COOPER (Chess 7-2800)
ALONE AGAIN (19) (J&J Music Inc.) (Dorsey-Pisani) (Producers: Tom Werman)
EARL KLUHN (Hanna 39-70208)
Just Pretend (14) (5506 Fountain Music Inc./ASCAP) (Earl Kluhn)

OUT OF THE BOX
JULIAN LENNON (Atlantic 7-9957)
SAY YOU'RE WRONG (3-45) (Chrysalis Music)
ASCAP (Producers: P. Ramoza)
 Julian Lennon's "Say You're Wrong" is a powerful and emotive ballad that shows the young artist's growth and maturity. The track is a soulful and moving performance that captures the heart of the listener.

NEW AND DEVELOPING
JOYCE KENNEDY (A&M 7371)
Does He Dance (1-31) (MCA Music, Inc.) (Producers: M. Ford, J. Kennedy)
FRANCE JOLI (Epic 3-04683)
Does He Dance (1-31) (Cheeky Kid Music/Interscope/MCA) (Producers: George Ouzis)
ERIC CARPENTER (Capitol 7-28033)
On Through With Love (3-58) (Salsbury Music, Tamara Music/BMI) (E. Carpen) (Producers: M. Ford, J. Kennedy)
JOANNE CARONER (RCA 7-99551)
Watching You (1-35) (Philly World Music/BMI) (M. Horton, R. Bloomfield) (Producers: M. Ford, J. Kennedy)
JOHNNY MATHEWS (Columbia 39-04655)
Right From The Heart (1-20) (American Broadcasting Music, American Music, Arista Music, Ltd.) (Producers: J. Rose, K. Waters) (Producers: D. Darnell)

RECORDS TO WATCH
ANGELA BOPELL (Arista AS 1-9339)
Who Knows You Really (1-25)
IS Geyor (1) (Producers)

RECORDS TO WATCH
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Cash Box Conducts First Regional Radio/Retail Seminar

Cash Box conducted its first regional radio and retail seminar in Atlanta, Georgia, on January 28, 1985. The seminar was held at the Ritz-Carlton Hotel and was attended by over 100 industry professionals, including radio DJs, record store owners, and Cash Box executives. The event was a success, providing a valuable opportunity for industry members to share ideas and discuss the latest trends in the music business. Cash Box executives, including CEO John B. Hines, Jr., and President George Alberti, were in attendance and participated in a panel discussion on the state of the industry.



A group of people are shown at the Cash Box seminar. The photo captures a moment of interaction between attendees, with some looking towards the camera and others engaged in conversation.

Cash Box CEO John B. Hines, Jr. is seen in a photograph, smiling and looking towards the camera. He is wearing a suit and tie.

RADIO
GUEST EDITORIAL
MOST ADDED
STRONG ADDS
STATION ADDS

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

GRAMMERS' PICK
DANCE
TOP 75 12" SINGLES

THE JOB MART
 On the east coast WFZZ is looking for experienced music people for possible future openings. WFZZ is currently looking for a radio personality for the 12:30 AM slot. The ideal candidate should have a minimum of 3 years of radio experience and a strong background in music. WFZZ is an equal opportunity employer and encourages applications from all qualified individuals.

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

GRAMMERS' PICK
DANCE
TOP 75 12" SINGLES

TOP POP DEBUTS
WINNERS CIRCLE
POP SINGLE
COUNTRY SINGLE
JAZZ
COMPACT DISC

Rank	Artist	Album
1	101 ELIMINATOR	101 ELIMINATOR
2	102 MADONNA	102 MADONNA
3	103 THUNDER SEVEN	103 THUNDER SEVEN
4	104 TROPIC 8	104 TROPIC 8
5	105 WARRIOR	105 WARRIOR
6	106 ALP	106 ALP
7	107 WHAT ABOUT ME?	107 WHAT ABOUT ME?
8	108 SO WHAT GREAT NEWS	108 SO WHAT GREAT NEWS
9	109 EDDIE AND THE CHANGERS	109 EDDIE AND THE CHANGERS
10	110 STEALING FIRE	110 STEALING FIRE
11	111 SECRETS BEHIND THE CURTAINS	111 SECRETS BEHIND THE CURTAINS
12	112 THE GREAT MIGHTY 8	112 THE GREAT MIGHTY 8
13	113 TOP ODDWOOD	113 TOP ODDWOOD
14	114 GO AWAY	114 GO AWAY
15	115 230 AM PARADISE CASE	115 230 AM PARADISE CASE
16	116 MEETING IN THE LONESOME ROOM	116 MEETING IN THE LONESOME ROOM
17	117 ROLL ON	117 ROLL ON
18	118 WORDS	118 WORDS
19	119 WORDS	119 WORDS
20	120 WORDS	120 WORDS
21	121 WHITNEY HOUSTON	121 WHITNEY HOUSTON
22	122 SAMBA	122 SAMBA
23	123 BREAKIN' BROWN	123 BREAKIN' BROWN
24	124 BEL AIR PLACE	124 BEL AIR PLACE
25	125 JUREK	125 JUREK
26	126 RAN FORDS	126 RAN FORDS
27	127 DOES FORT WORTH EVER CROSS	127 DOES FORT WORTH EVER CROSS
28	128 CHERRY	128 CHERRY
29	129 CROSS A CROWDED ROOM	129 CROSS A CROWDED ROOM
30	130 TURN ON YOUR RADIO	130 TURN ON YOUR RADIO
31	131 THIS IS ROCK 'N' ROLL TO DO	131 THIS IS ROCK 'N' ROLL TO DO
32	132 FAMOUS AT NIGHT	132 FAMOUS AT NIGHT
33	133 GO FOR YOUR LIFE	133 GO FOR YOUR LIFE
34	134 TALK OF THE NEW WEST	134 TALK OF THE NEW WEST
35	135 THE RIGHT TO ROCK	135 THE RIGHT TO ROCK
36	136 REBEL TELL	136 REBEL TELL
37	137 SAM HARRIS	137 SAM HARRIS
38	138 VOICES CARRY	138 VOICES CARRY
39	139 IN THE EYE OF THE STORM	139 IN THE EYE OF THE STORM
40	140 ERIC CARPENTER	140 ERIC CARPENTER
41	141 THE STEADY FERVOR	141 THE STEADY FERVOR
42	142 LOST FOR WORDS	142 LOST FOR WORDS
43	143 WAITING UP WITH THE MOOSE ON FIRE	143 WAITING UP WITH THE MOOSE ON FIRE
44	144 ASTIC CAMERA	144 ASTIC CAMERA
45	145 LET IT ROLL	145 LET IT ROLL
46	146 VOICES IN THE MOODY BLUES	146 VOICES IN THE MOODY BLUES
47	147 THE BALL OF BALLY ROCK	147 THE BALL OF BALLY ROCK
48	148 MUSIC FROM THE FILM BIRDY	148 MUSIC FROM THE FILM BIRDY
49	149 CHARTSBERG	149 CHARTSBERG
50	150 MOOD SWING	150 MOOD SWING
51	151 THE WORD IS OUT	151 THE WORD IS OUT
52	152 GREAT HITS	152 GREAT HITS
53	153 TREASURES & DREAMS	153 TREASURES & DREAMS

More Changes To Come CASHBOX
Anything Else Is A Compromise



NATIONAL BREAKOUTS

- | | |
|-----------------------------|--------------------------|
| 1 TOM PETTY | 9 DeBARGE |
| 2 THE POWER STATION | 10 GEORGE THOROGOOD |
| 3 <i>THE BREAKFAST CLUB</i> | 11 MAZE |
| 4 LUTHER VANDROSS | 12 SANTANA |
| 5 ERIC CLAPTON | 13 JESSE JOHNSON'S REVUE |
| 6 TEARS FOR FEARS | 14 ALISON MOYET |
| 7 HOWARD JONES | 15 ANIMOTION |
| 8 KENNY LOGGINS | |

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

NORTHEAST 1.

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

SOUTHEAST 2.

- 1 TOM PETTY
- 2 ERIC CLAPTON
- 3 GEORGE THOROGOOD
- 4 LUTHER VANDROSS
- 5 THE POWER STATION
- 6 MAZE
- 7 DeBARGE
- 8 KENNY LOGGINS
- 9 *THE BREAKFAST CLUB*
- 10 SANTANA

BALTIMORE/WASHINGTON 3.

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

WEST 4.

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

MIDWEST 5.

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

NORTH CENTRAL 6.

- 1 TOM PETTY
- 2 ERIC CLAPTON
- 3 *THE BREAKFAST CLUB*
- 4 TEARS FOR FEARS
- 5 GEORGE THOROGOOD
- 6 MAZE
- 7 JESSE JOHNSON'S REVUE
- 8 THE POWER STATION
- 9 HOWARD JONES
- 10 THE BLASTERS

DENVER/PHOENIX 7.

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

SOUTH CENTRAL 8.

- 1 *THE BREAKFAST CLUB*
- 2 TOM PETTY
- 3 LUTHER VANDROSS
- 4 DeBARGE
- 5 THE POWER STATION
- 6 KENNY LOGGINS
- 7 GREG KIHN
- 8 ERIC CLAPTON
- 9 TEARS FOR FEARS
- 10 GEORGE THOROGOOD

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Weeks On Chart	4/13	Title, Artist, Label, Number, Distributor	Weeks On Chart	4/13
1 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	2	32	16 LUSH LIFE LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA	13	7
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	4	32	17 HEARTBEAT CITY THE CARS (Elektra 60296) WEA	17	32
3 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	1	21	18 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	19	12
4 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	5	7	19 BIG BAM BOOM DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	18	14
5 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	7	32	20 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	22	10
6 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	3	10	21 WHITE WINDS ANDREAS VOLLENWEIDER (CBS MK 39963) CBS	25	2
7 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	8	12	22 FACE VALUE PHIL COLLINS (Atlantic 16029-2) WEA	21	4
8 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	6	24	23 WHO'S NEXT THE WHO (MCA MCAD-37217) MCA	—	1
9 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	11	26	24 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	24	9
10 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	9	32	25 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	—	1
11 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	10	7	26 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS VARIOUS ARTISTS (Motown 6120MD) MCA	29	17
12 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	14	29	27 PERFECT STRANGERS DEEP PURPLE (Mercury 823 777-2) POL	26	3
13 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	12	9	28 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	20	11
14 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	15	8	29 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	30	32
15 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	16	5	30 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	23	8

OUT OF THE BOX

TAO — Rick Springfield — RCA 1-5370
— Producer: Rick Springfield-Bill Drescher
— List: 8.98 — Bar Coded

Springfield's rare blend of pop melodic appeal and pure rock muscle takes another step on this latest LP. With good use of the latest aural technology, Springfield produces irresistible dance rock ("Dance This World Away") and more moody and sensitive CHR material ("State Of The Heart"). With the formidable track record Springfield already has, this LP should chock a number of AOR and hit radio successes.



NEW AND DEVELOPING

RISING FORCE — Yngwie Malmsteen — Polydor 825 324-1 — Producer: Yngwie Malmsteen — List: 8.98 — Bar Coded

A strong seller as an import for the past three months, L.A.-based Swedish guitarist Malmsteen makes his solo debut with this LP which displays his progressive lead playing. Formerly of Alcatraz, Malmsteen frequently uses metal materials as a launching pad for his amazing guitar work. Sometimes reminiscent of jazz playing, sometimes of pure metal, Malmsteen always impresses; perfect AOR fare.



OUT OF THE BOX

KEY NOTES — Earl Klugh — Capitol 12405 — Producer: Various — List: 8.98 — Bar Coded

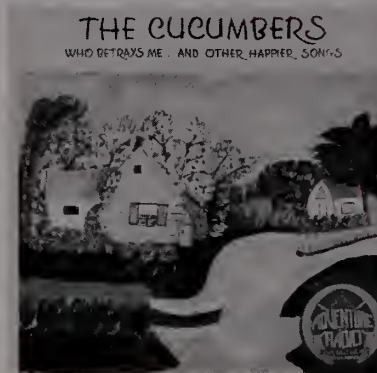
Guitarist Earl Klugh sounds in top form on this modern commercial-slanted Capitol release. Check out "Back In Central Park" "Where I Wander" and "Tropical Legs." A/C and jazz adds out of the box with Klugh able to reach both the strict jazz fan together with an older soft rock demographic.



NEW AND DEVELOPING

WHO BETRAYS ME ... AND OTHER SONGS — The Cucumbers — Fake Doom 006 — Producer: Dave Young — List: 8.98

Sure, the name is silly, but after listening to this album and lead vocalist Deena Shoshkes pouring her heart out, The Cucumbers size up as one of this most exciting new bands around. With the '60s sensibility of the B-52s and the musical guts of the first Jefferson Airplane recordings, give this one a listen. Strongest cuts include "Who Betrays Me" and "Want To Talk."



FEATURE PICKS

THE WONDERFUL AND FRIGHTENING WORLD OF ... The Fall — Jem 8932 — Producer: John Leckie — List: 8.98

One of the most critically acclaimed top albums as an import last year, this LP by The Fall is now available domestically through Jem/Beggars Banquet. Cutting edge post-punk rock. Driving and often demonic.

FLASH KAHAN — Flash Kahan — Capitol 12415 — Producer: Greg Edward — List: 8.98 — Bar Coded

This hard rocking debut might catch many people by surprise with its sheer brashness and cut-for-cut rock appeal. Cuts like "Instinct" and "Rockanomics" prove Greg Edwards and Doug Kahan to be formidable writers and players. AOR possibilities.

BEAT THE METER — Bad Sneakers — Now And Then 84001 — Producer: Bad Sneakers — List: 8.98

Pop melody and vocal harmony conscious dance rock shades this second LP from Delaware's Bad Sneakers. Each of the band's five members sings lead and are well versed on the synthesizer — strong material with an abundance of hooks.

TOO CLOSE — Taboo Zoo — Taboo Zoo 222 — Producer: Scotty Raymond-Melinda Bittner — List: 8.98

Raucous and rolling, Taboo Zoo mine various rock traditions with boogie piano, honking horns from Cornelius Bumpus and streamlined guitar playing from Glenn Doty. Strongest cuts include "Here Comes Tonight" and "Too Close."

THE TERMINATOR — Original Motion Picture Soundtrack — Enigma 72000 — 1 — Producer: Budd Carr — List: 8.98 — Bar Coded

This ultra-modern thriller *Terminator* here spawns an appropriately steely soundtrack which also includes hard rocking tracks from Tahnee Cain and Tryangle ("You Can't Do That," "Photoplay") and Jay Ferguson ("Pictures Of You") among others.

OPEN THE DOOR — Pentangle — Varrick 017 — Producer: John Chelew — Rick Chelew — List: 8.98

On its first album since 1972, British trad. folk-jazz combo Pentangle dishes up a select group of tunes which range from the classic title track to Milton Nascimento's "Mother Earth." Roots music of the most human kind.

JUMPING AT SHADOWS — Fleetwood Mac — Varrick 020 — Producer: None Listed — List: 8.98

Yes, there was a Fleetwood Mac before Lindsey Buckingham and Stevie Nicks, and this live set from 1969 proves Peter Green, Jeremy Spencer and friends to be as explosive and rocking as anything from that period.

REAL NIGHTTIME — Game Theory — Enigma 72022-1 — Producer: Mitch Easter — List: 8.98

With REM/Let's Active mentor Mitch Easter behind the controls, Game Theory sounds more forceful than on past efforts. Light and innovative vocals and low volume guitar work make this one distinctive. Pop for the 80s.

RECORDS TO WATCH

POWER OF THE NIGHT — Savatage — Atlantic 7-81247 — Producer: Max Norman — List 8.98 — Bar Coded

LADYHAWKE — Original Motion Picture Soundtrack — Atlantic 81248-1-E — Producer: Alan Parsons — List: 8.98 — Bar Coded

AFTER THE ORIGINAL STYLE — Slovenly — New Alliance 020 — Producer: Richard Masci — Solvenly Peter — List: 8.98

SISTER LOVERS — Big Star's 3rd — Jem 8933 — Producer: Jim Dickinson — List: 8.98

SMALL MIRACLES — The Drongos — Prote 2 — Producer: John Holbrook — Tony McMaster — List: 8.98

What's New Is NEWS.

NEW AND DEVELOPING

OUT OF THE BOX

FEATURE PICKS

CASH BOX

Anything Else Is A
Compromise. ①

OUT OF THE BOX

TINA TURNER (Capitol B-5461)
Show Some Respect (3:17) (Chappell Music-Rightsong Music-Sookloozy Music/ASCAP, BMI) (T. Britten, S. Shifrin) (Producer: T. Britten)

A rough rocker punctuated by a light funk guitar, "Show Some Respect" should gain even more respect for Turner, whose superlative rock vocal sends this cut to uncharted levels of Turner resonance. A forceful tempo and Turner's relentless energy makes "Show Some Respect" prime rock dance material, destined for certain popularity in the clubs as well as on rock and CHR radio.



OUT OF THE BOX

Bryan Adams

BRYAN ADAMS (A&M 8403)
Heaven (4:03) (Adams Comm.-Calypso Toonz-Irving Music/BMI) (Adams-Valance) (Producer: Bob Clearmountain)

The third single from Adams' immensely successful "Reckless" LP is this moving and sensitive ballad. Giving Adams room to really wail on lead vocals, "Heaven" should be another perfect CHR/AOR crossover vehicle for the Canadian artist. Expect good retail response and immediate CHR adds. Another in a long line of Adams hits.



OUT OF THE BOX

MARVIN GAYE (Columbia 38-04861)
Sanctified Lady (4:06) (April Music Inc.-Buggie Music-Connie's Bank of Music/ASCAP) (Gaye-Banks) (Producer: Marvin Gaye-Gordon Banks-Harvey Fuqua)

Recorded during Gaye's "Sexual Healing" period in Brussels, this first single from an upcoming album is pure sexual naughtiness complete with edited lines and all. Featuring a typically sensual dance groove, "Sanctified Lady" is Gaye at his most playful, and filled with the classic smoothness and sensitivity which made him a legendary vocalist. Expect immediate CHR and B/C response.



NEW AND DEVELOPING

JESSE JOHNSON'S REVUE (A&M 2730)
Can You Help Me (4:10) (Crazy People Music-Almo Music/ASCAP) (Johnson) (Producer: Jesse Johnson)

While "Be Your Man" is still ascending the CHR charts, Johnson seems set for another chart assault with this track. More moody, "Can You Help Me" features a slamming drum track and a sensitive lyric which lets Johnson loose vocally. Look for faster CHR response and immediate club and B/C radio enthusiasm.



FEATURE PICKS

BRONSKI BEAT (MCA 52565)
Why? (3:54) (Bronski Music Ltd.-William A. Bong Ltd.) (Somerville-Steinbachek-Bronski) (Producer: Mike Thorne)

After its huge grass roots following finally broke "Smalltown Boy" on the CHR charts, Bronski Beat seems to have established some commercial credibility in this country. With the more upbeat rhythms of "Why?," look for quick adds on new music CHR stations. The cut has already made a strong debut in the clubs, and this edit is a growing and punchy workout which displays the group's strengths.

MTUME (Epic 34-04880)
Prime Time (3:58) (Mtume Publishing Co./BMI) (J. Mtume, R. Jackson) (Producer: J. Mtume)

Mtume's in top form with this slow, jazzy and sultry song. With its beguiling music and lyrics and captivating vocals, "Prime Time" seems primed for B/C chart action.

VOYEUR (MCA 52563)
Paradise (3:35) (Herds of Birds Music --- Double M. Stable Music/ASCAP) (Calhoun-Haley) (Producer: Pat Glasser)

A big, airy production sound bookends this silky slow-tempo cut from Voyeur. A heady lead vocal and a yearning lyric are highlights of "Paradise." Look for strong A/C adds with CHR coming on.

AUTOGRAPH (RCA JK-14055)
Send Her To Me (3:28) (Hatabarr Music/BMI) (Plunkett-Foxworthy) (Producer: Neil Kernon)

With initial help from AOR radio, Autograph scored a strong single with "Turn Up The Radio," and "Send Her To Me" is even more tailor made for both hit radio and rock radio.

READY FOR THE WORLD (MCA-52561)
Deep Inside Your Love (3:20) (Ready For The World Music-Excalibur Lace Music-Trixie Lous Music/BMI) (Strozier-Potts-Riley) (Producers: Ready For The World)

This is a rich and moving cut which has a persistent depth and tenderness throughout and seems likely to attain B/C success.

BON JOVI (Mercury 880 736-1)
Only Lonely (3:58) (Famous Music-Bon Jovi Pub/ASCAP) (Bon Jovi-Bryan) (Producer: Lance Quinri)

The first single from the Bon Jovi's follow-up to its smash debut LP is a more textured and more melodic effort than the band's past material, and look for CHR response along with AOR radio adds.

GREG BROWN (JWP 1460)
Rappin' Duke (3:59) (Bar-John Music/BMI) (Shawn Brown-Greg Brown) (Producer: B.B. Barnum)

This radio edit of the novelty/cult hit which is a send up of John Wayne's rap has already gained B/C radio response for its humorous rap and dance backbeat.

REBBIE JACKSON (Columbia 38-04874)
Play Me (I'm A Jukebox) (3:44) (Warner Tamerlane-Duck Songs-Elektra/Asylum-Pam Tillis Or Her Publishing Company Designee/BMI) (Buckingham-Tillis) (Producer: Wayne Henderson)

This sultry rapping funk tune from the eldest Jackson sister could give her the crossover success which greeted "Centipede." Slick remix from Victor Flores.

CHET ATKINS (Columbia 38-04859)
Sunrise (3:18) (Triangle Music-BMI/April Music-Random Notes/ASCAP) (Benson-Goodrum) (Producer: Chet Atkins-George Benson)

Guitar virtuoso Atkins and George Benson team up on this peaceful and dynamic track from Atkins' "C.G.P." album which is sure to gain jazz radio and possibly A/C airplay. Tasty and often spectacular.

JAKATA (Motown 1778MF)
Golden Girl (3:56) (Stone Diamond Music/BMI) (J. Felber) (Producers: P. Sherlock, J. Felber)

This is a light, melodic dance song with strains of funk. With its tight tracks, commanding vocals and catchy melody, "Golden Girl" may easily take off on the CHR stations.

RECORDS TO WATCH

SLADE (CBS 04865)
Little Sheila (3:56) (Whild John Music Ltd.-ASCAP) (N. Holder, J. Lea) (Producer: John Punter)

MARGO SMITH (Bermuda Dunes 106-A)
All I Do Is Dream Of You (2:56) (Robbins Music Inc.) (A. Freed, N.H. Brown) (Producer: George Motola)

DRU & THE PHYSICAL ATTRACTION (Cotillion 7-99650)
Light The Night (With Love) (3:49) (Attractive Music-BMI) (Dru, Ignatz) (Producer: Charles Carter)

CHAZ JANKEL (A&M 2707)
No.1 (Manhattan Mix) (3:48) (Heathwave Music/Almo Music Corp./Warner Bros. Music Corp.-ASCAP) (Jankel, Dury, Watt-Roy) (Producer: Zeus B. Held)

SEDAN (Cotillion 7-99645)
Snake Dancin' (4:03) (Content Music Inc./CoPaJo Music-BMI) (C. Jones, C. Robinson, A. Pate) (Producer: Leon Graham)

ELLIOT EASTON (Elektra 7-69645)
Shayla (2:47) (Fonzalo Music-BMI) (E. Easton, J. Shear) (Producer: Stephen Hague, Jon Mathias)

JEFF MCCARTHY (Tallulah 8511)
I'll Be By Your Side (4:36) (Joseph Cooper Music-BMI) (J. McCarthy) (Producer: Joseph Cooper)

TARA DONOVAL (Do-Re-Mi 1200)
Sharpshooter (3:35) (Southern Music Publishing) (Blatte, Gottlieb) (Producer: not listed)

POINTS WEST

THE RETURN OF THE GUITAR HERO? — Or, maybe they never left. **Eddie Van Halen, Johnny Winter, Eric Clapton** and **Neil Geraldo** (among others) continue to grind their respective axes, but with the everpresent heavy metal rage finding (more) new blood, there is a new crop of guitarists to behold. Namely **Yngwie Malmsteen** (formerly of **Alcatraz**) and **Akira Takasaki** of the Japanese metal group **Loudness**. For years Takasaki was the final destination of American bands' pilgrimages to Japan, and now his astonishing speed and inventive patterns have been brought to America via the band's debut on Atlantic's "Thunder In The East." With the band out on tour, guitar players all over the country will get a chance to see Takasaki's feats up close. Even more impressive is the guitar playing of



(Photo: Gary Leonard)

WORKING HARD — Currently finishing up tracks for its latest Elektra LP, *X* is seen here at Amigo Studios with producer **Mike Wagener**, known for his work with metal bands. Pictured (l-r): **D.J. Bonebrake, Exene Cervenka, Billy Zoom, Wagener, John Doe.**

are breaking some new ground on an instrument which always seems to have reached its limits.

IT'S MORE MONDO TIME! — Even though North Carolina isn't really west, this album deserves some explanation. "More Mondo" on Dolphin Records is a follow-up to that label's "Mondo Montage" compilation released in 1983. Comprised of selected cuts from unsigned bands which all hail from North Carolina, this latest compilation yields music which compares favorably to that area's best — i.e. **R.E.M., Let's Active, the dB's, Love Tractor**, etc. While some cuts do reflect that sound — acoustic guitars, simple rock beats and delicious pop melodies — there is enough varied music on here to fulfill almost anybody's tastes. **The Graphic's** "Flew Like A Bird" **Don Dixon's** wacked out "Praying Mantis" and **Fetchin Bones** "Plus Seven" are immediately accessible, though this collection is chocked full of goodies.

THAT GIVING FEELING — With so many groups of musicians getting together to help out the starving around the world, this unique gesture from **Pat Benatar** stands out. In an announcement made by her manager **Rick Newman**, Benatar recently made plans to donate all proceeds from her single "We Belong" to the **USA For Africa** effort. Newman commented, "When the project was being organized, Pat was approached to participate in the "We Are The World" session, but was unable to since she had just given birth to her first child. However, Pat is very glad to be able to contribute to this important and historic effort, and hopefully, the approximately \$50,000 from 'We Belong' will help to alleviate some of the famine which currently exists in Africa."

CLOSE TO THE EDIT — **Pop Art** returns to Radio Tokyo studio to begin recording its new LP, scheduled for a summer release. **Ethan James** will produce, and the band also has upcoming dates including shows at UCLA May 6 and May 19 . . . Island's first **Pearl Harbor** release will be a 12" single called "Flirt." . . . new SST product includes **The Minutemen's** "project: Mersh," **D.C. 3's** "This Is The Dream" and a record from **October Faction**.

THEY'RE BACK — One of the most influential punk/post-punk bands to come out of England, **Cabaret Voltaire** is set for its first American tour in three-and-a-half years. With an itinerary which includes dates at the Roxy in L.A. (4/20) and the Ritz in New York (5/9), Cabaret Voltaire is sure to finally satiate fans of its "Sensoria" and "James Brown" singles, both of which are currently club favorites.

MASTER OF THE TELECASTER — Re "guitar heroes." And this one is a legend for real. **Albert Collins**, renowned Texas blues guitarist, will be appearing one night only in L.A. at the Music Machine on 4/24. Performing with his **Icebreakers** band, Collins recently completed his fifth LP for Chicago's Alligator Records which was recorded in front of a crowd of 40,000 at a Tokyo theater. The LP's seven cuts are all first-time Collins recordings.

PENTANGLE RETURNS — Reviewed this week in *Cash Box*, **Pentangle's** first LP since 1972 is a welcome return for a group which forged many new areas of music with its unique traditional British folk/jazz/country blues sound. Originated in the mid '60s in England, Pentangle recorded six albums for Warner Bros. before calling it quits in '72. The album has special import to fans of Santa Monica's McCabe's, because the producers of the Varrick/Rounder release are none other than the club's booker **John Chelew** and his brother **Rick**. Originally meeting up with the band in the early '70s when they played local dates in the area, the connection has remained and the pair spent over two months working with the group in England on the record. Though it does not feature original member **John Renbourn** currently studying music in England, it does capture a rare humanness and spirit peculiar to traditional folk music.

peter holden

NEW FACES TO WATCH

San Diego has not traditionally been considered a hotbed of new talent by major label A&R representatives, but after the recent debut by one of the area's bands **The Beat Farmers** on Rhino Records, you might begin to see a little more interest in the border town's club scene. **The Beat Farmers** are a band which has that essential stuff, that illusive spark which makes a truly great rock band. While it writes and covers excellent material, from the originals "Bigger Stones" and "California Kid" to the covers of the Velvet Underground's "There She Goes Again" and Bruce Springsteen's "Reason To Believe," the heart and soul of **The Beat Farmers** is in its live show. As drummer-lead vocalist **Country Dick** explains it, "The main thing we want to do is entertain the people who come in and pay their five bucks. To me, that's a lot of money to go see some band play, and we want them to get their money's worth." That they do.

Originally formed in June of 1983, the band is an offshoot of **Country Dick** and **The Snuggle Bunnys**. Including guitarists **Jerry Raney** and **Buddy Blue** along with bassist **Rolle Dexter**, **The Beat Farmers** were constant San Diego club performers, with frequent trips north to Los Angeles dotting their schedule. While the band primarily does a peculiarly melodic brand of roots rock, it also incorporates a chaotic and unstoppable sense of humor which is constantly on display. It becomes most apparent live with the frequent switching of instruments and members; both **Raney** and **Guy** play drums, and this frees up **Dick** to unleash his booming low voice and imposing trench-coated demeanor on the members of the audience nearest the stage. **Dick** says, "The reason we switch drummers is that I've always thought having a drummer sing lead vocals is lousy visually, and since **Jerry** and **Buddy** are able to keep a pretty good beat, it allows us to do a lot of



The Beat Farmers

different things." As a result, **Country Dick** roams the stage, the dance floor and any protective railing available, with a beer often teetering on his head.

While these talents do draw customers, the fierce blues guitar of **Raney** and **Blue** as well as the duo's varied and impassioned lead vocals make pure musical talent and hard-driving soul the main draw. Dealing with classic rock themes, **The Beat Farmers** seem at once in the classic tradition and yet immensely contemporary. Signed to the primarily oldies/comedy label **Rhino**, **The Beat Farmers** work much the same turf as **The Blasters**, **Lone Justice** and other L.A.-based roots bands with their "Tales From The New West" LP, but there is a freshness to their approach which is unique.

That appeal led to **Rhino's** interest. **Rhino** president **Rich Schmidt** notes, "We have done things with contemporary bands before, bands that the majors passed up like **The Pop**, **The Zippers** and others, but we feel this band is going to be around for a long time. The album is about to reach 25,000 copies and we're very pleased with its potential once the band starts touring." With its first national tour now underway—many headlining dates and some with the **Blasters**—**The Beat Farmers** are sure to rally a whole new legion of fans who are ready for a classic sound with a new sense of entertainment.

Left Field

Lone Justice, Done Right

by Ben Edmonds

When a virgin band is signed to a major label, it kicks off a chain of events at a pace too frequently stoked by pressure. Record companies are bedeviled by escalating costs at every level, and a market that is capable of generating mega-successes, but seemingly at the expense of the entire midrange of success that was once so important to the development of young artists. So companies have occasionally been known to succumb to the charms of anything that holds out the promise of a quick return on their ballooning investment. At the same time, too many bands see dry ink on a contract as the end of the process, immediate gratification requiring only the wave of some magical marketing wand. The economic-based impatience that colors both sides is the single greatest factor in the alarmingly high premature death rate among young bands.

Like all generalizations, those above won't always stick. But they do just often enough these days to make the story of **Lone Justice** a noteworthy and welcome exception. Its first album has just been released, but the Los Angeles band has been involved with **Geffen Records** for over two years. When it takes a band two

years to get a record out, it's usually a sure sign that something has gone terribly wrong. In the case of **Lone Justice**, it turns out to be exactly the opposite.

When **Geffen A&R Carole Childs** first saw the band in mid-1983, the bare facts were somewhat less than alluring. Here was a band that had done only a handful of gigs, and had fewer original songs. The music they played was traditional country, at a time when the genre was on a downward turn. And **Geffen** was a label with no country aspirations to begin with. On paper, an easy pass.

So much for paper. Because what **Carole Childs** witnessed that night doesn't always show up on fact sheets: the raw materials of something potentially major. Eighteen year old **Maria McKee** opened her mouth and out came this Voice: tremendously powerful and passionate, yet confident and controlled beyond the singer's years. A voice that could, just by virtue of its sound, insinuate itself with the immediacy of a great song. A voice beyond genre.

Still, a **Geffen**-commissioned demo tape seemed to recommend hesitation. "Maria's voice was incredible," remembers **Childs**, "but it was so country that I

(continued on page 39)



Cover Story

Plugging Into The Power Station

by Peter Berk

LOS ANGELES — Over the years and up to the present, groups such as Cream, Blind Faith and The Firm have been validating the viability of putting members from disparate groups together on stage and in the recording studio. What makes The Power Station unique is that it was forged by two performers who were and are members of a concurrent band, and who were seeking only a temporary deviation from their normal musical identities. When Duran Duran's bassist John Taylor and guitarist Andy Taylor (no relation) conceived of and finally went ahead with The Power Station, the idea was to abandon the lighter Duran Duran feel and create music which would blend the raw vigor of the Sex Pistols with the aggressive intensity of Chic. That's exactly what they've done, along with British singer Robert Palmer and ubiquitous drummer Tony Thompson, and the public has responded. The group's self-titled Capitol Records album is rapidly climbing the charts, while the first single "Some Like It Hot" is closing in on the top 10.

Three years ago, the then-unnamed group was simply envisioned by John and Andy Taylor as an experimental vehicle for them to vent some of their subdued harder musical edges and create a bolder, purer rock sound than that of Duran Duran. Once Palmer and Thompson were secured, and producer Bernard Edwards joined the team, the scope of the project had escalated. Last year, an album was finally recorded at New York's Power Station Recording Studio, from which the group not only emerged with eight songs on tape, but with a name as well.

Even at that point, John Taylor, who recently spoke with *Cash Box*, couldn't foresee to what extent The Power Station would meet with public and critical approval. "I knew it was good," he recalled, "but I was too involved with the recording to consider how it would sell. The record actually turned out better than we expected . . . exactly the way we had hoped it would, but I thought it was all finished at that point and that we'd go our separate ways. Instead, it's turned into a monster. It's all become a bit of a strain, but it's very satisfying."

Just how well The Power Station would be selling is testament not only to the actual music involved, but to the tremendous following that its members have garnered in their separate careers. Above and beyond John and Andy Taylor, who

of course benefit from their Duran Duran connection, more than a few people have followed the thriving careers of Palmer, Thompson and Edwards over the years. The Power Station's vocalist has been on the scene for years, primarily as a solo performer but also with such artists as Little Feat, Desmond Dekker and Gary Numan. When Palmer was brought in the studio, Taylor immediately felt "it was a magical thing" and The Power Station had its singer. Tony Thompson was playing with David Bowie when he was approached by John and Andy Taylor for the group and was thoroughly enthused right away. Thompson has become one of the best known drummers on the scene after years of working with such performers as Diana Ross, Mick Jagger, Elton John and Madonna.

It was Thompson who then suggested that Edwards become involved. Although mostly known as the bass player for Chic, Edwards had a wealth of production experience and was a perfect choice creatively and personally, according to Taylor. "We immediately got on well. It turned out to be great for me because he's always been an idol of mine. He knows how to bring out the best in each individual performer. He works on a very human level." Duran Duran recently had the opportunity to work with Edwards also, when the group recorded the title song for the upcoming James Bond film *A View To A Kill*.

Now that The Power Station has proven to be such a success story, Taylor is in the midst of perhaps the most rewarding and yet demanding time of his life thus far, with a promotional schedule that reflects his unusual stature as a popular figure in two bands at once. When asked whether he ever feared alienating Duran Duran's audience by straying off into different musical directions, Taylor asserted he was always fully confident people would support him, particularly since he would still be as involved with his original band as he had been before. As to whether Duran's other members resented the formation of The Power Station, Taylor said, "We're much too grown up and above all that. We all have varied projects that we work on outside of the group."

The key question for everyone involved with The Power Station in and out of the industry is what the future holds for the group. According to Taylor, the unexpected popularity has been, of course, welcome, but there are still no plans to record another album.

EAST COASTINGS

SPRING CLEANING — Notes from around the industry: Tom Bailey, lead vocalist of the **Thompson Twins** was rushed back to his home in Paris after collapsing at a Holiday Inn in the Chelsea section of Manhattan. Bailey's doctor has diagnosed exhaustion as the cause and the group has suspended "creative plans for an indefinite period," according to Arista. They will resume recording their new album as soon as Bailey is recovered . . . Def Jam artists the **Beastie Boys** have been chosen as opening act for **Madonna** on her first national tour. The 35-date tour kicked off last week in Seattle. The Beastie Boys and Madonna exploded before the Beasties transformed from a hardcore punk group to "the world's first white rap group." As the Beasties' **Adam "the King Ad-Rock" Horowitz** put it, "Every



red-blooded young man in America wants to go out with Madonna. If I go out with her on 35 dates, I know I'm gonna get something!" Hey, if it takes 35 dates, "Ad-Rock," you must be doing something wrong . . . In support of **Chet Atkins'** new LP "Stay Tuned" and the single "Sunrise" Columbia has produced a video profile of the esteemed Nashville-based guitarist. Atkins' new LP features a host of respected and influential guest guitarists as "Mr. Guitar" branches out into the world of fusion and instrumental rock. **George Benson** lends his unique style to the single, which was co-written by Benson and **Randy Goodrum** ("Oh Sherrie," "Foolish Heart," "You Needed Me"). Also participating on the LP are **Earl Klugh, Larry Carlton, Steve**

Lukather, Mark Knopfler, Atkins protege **Brent Mason** and noted L.A. session man **Dean Parks**. The rhythm section also features a stellar cast comprised of Goodrum and **Clayton Ivey** on keys, former Toto member **David Hungate**, percussionist **Paulinho DaCosta**, drummers **Jeff Porcaro** and **Larrie Londin**, **Boots Randolph** and fiddler **Mark O'Connor**. More than 600 guests showed up for a "preview" of the record last month at Nashville's Vanderbilt Plaza Hotel. Atkins' Grammy-laden co-stars were also in attendance . . . Island is rush-releasing **Pearl Harbor's** 12-inch single "Flirt" this week, due to encouraging reaction to the song's video, according to the record company. Featured on the track are **Anton Fig, Randy** and **Michael Brecker, Ellie Greenwich** and **Ula Hedwig**. Also, the **Waterboys** are in the studio (outside London) with **Mick Glossop** at the helm. **Mike Scott** is co-producing. Mick is best known for his work with Van Morrison. They're hoping for an album release at the end of August or early September . . . **Robert Palmer** has eight songs completed for his next LP, also for Island. He was back at Compass Point in the Bahamas to record four more last week. The album is being produced by **Bernard Edwards** with **Tony Thompson** on drums, **Eddie Martinez** on guitar, **Wally Badarou** on keyboards and guest performances by **John** and **Andy Taylor**. (Palmer, Thompson, Edwards and the Taylors are currently represented by their Power Station project). This is the first LP in quite some time that Palmer isn't producing himself. And Island's **Tom Waits** has written and performed the music for *Streetwise*, which was a nominee for best feature documentary at this year's Oscars. The film is currently playing in New York. Waits is planning to enter the studio this week to record his follow-up to "Swordfishtrombone." The new LP is scheduled for a summer release and will be followed by a worldwide tour. . . . **Freddie Mercury**, lead singer of **Queen**, has stepped out on his own with a solo album "Mr. Bad Guy," scheduled for worldwide release April 29. The debut single "I Was Born To Love You" is already out. "Mr. Bad Guy" was co-produced by Mercury and German producer **Mack**. Mercury is supported by keyboardist **Fred Mandel**, lead guitarist **Paul Vincent**, drummer **Curt Cress** and bassist **Stephen Wissnet** . . . **Andy Hernandez** (also known as **Coati Mundi**) is co-producing (with **August Darnell**) the upcoming **Kid Creole and the Coconut** LP. The multi-talented Hernandez, long on talent but short of hair, is just back from England where Kid Creole performed at a special benefit for **Prince Charles** and **Lady Di**. Hernandez, who appeared in two episodes of the hot new TV series *Miami Vice* this season, is preparing a solo LP for release later this year. Last year, besides acting he was busy performing



and arranging the music for director **Paul Morrissey's** *Mixed Blood*. . . . WPLJ, Hitradio 95, scanned the country in search of a "human laugh track" to join **Jim Kerr** and the Morning Crew. The quest ended with **Donald Malloy**, a 30-year-old machinist from Bayonne, New Jersey. After reviewing over 400 audition tapes, WPLJ narrowed the field to three finalists. Over 15,000 New York area listeners cast their votes via 900-lines. Malloy collected 8,281 votes, more than the other two finalists combined. The WPLJ "Laugh Track" auditions mark the first time an area station has turned to listeners for new on-air talent . . . Heavy metal label **Combat Records** has signed a marketing deal with **Metal Blade Records**. Distributed through **Important Records**, **Combat** will market select titles from the **Metal Blade** roster, including **Slayer's** "Hell Awaits," **Trouble's** "Skull," and the latest releases from **Hallow's Eve** and **Nasty Savage**. All records will feature both the **Combat** and **Metal Blade** logos displayed on their covers. . . . **JEM Records** has signed a national pressing and distribution deal with Los Angeles-based **Golden Boy Records**, JEM's first long-term P&D deal with an R&B/urban contemporary label.

rusty cutltn

MOST ADDED



STRONG ADDS

Heaven — B. Adams — A&M
Show Some Respect — T. Turner — Capitol
The Search Is Over — Survivor — Scotti Bros./CBS
Walking On Sunshine — Katrina And The Waves — Capitol

STATION ADDS

KLUC — Las Vegas — Bill Richards PD
A. Moyet
B. Adams
Survivor

KRQ — Tucson — Kelly Norris PD
G. Frey
P. Bailey
B. Adams
T. Turner

Z98 — Tampa — Randy Brown PD
A. Moyet
Limahl
L. Vandross
J. Lennon
B. Adams

KJYO — Oklahoma City — Bill Cahill PD
— Kathryn Alexander MD
Limahl
L. Vandross
Boy Meets Girl
J. Lennon

WHTT — Boston — Cindy Bailen PD
R. Springfield
H. Faltermeyer
A. Moyet
Mary Jane Girls
Limahl

B94 — Pittsburgh — Scott Alexander PD
— Craig Jackson MD
H. Jones
Limahl
J. Lennon

KC101 — New Haven — Stef Rybak PD
J. Lennon
B. Adams

WFLY — Albany — Todd Martin PD
Limahl
Boy Meets Girl
J. Lennon
Survivor

WZPL — Indianapolis — Jim Miles PD
Commodores
REO Speedwagon
Limahl

WCZY — Detroit — Lee Douglas PD — Steve Kelly Asst. PD
T. Petty
R. Springfield
D. L. Roth
H. Jones
Mary Jane Girls
G. Frey
B. Adams

WHYT — Detroit — Gary Berkowitz PD
REO Speedwagon
Boy Meets Girl
J. Shear
J. Lennon
T. Turner

WGCL — Cleveland — Tom Jeffries PD — Shadow Stevens MD
A. Moyet
Mary Jane Girls
G. Frey
Frankie Goes To Hollywood
J. Shear
J. Lennon
B. Adams

B104 — Baltimore — Steve Kingston PD — Amy Kronthal MD
Katrina And The Waves
New Edition
B. Adams

WSKZ — Chattanooga — Chase/Page PD
Sade
H. Faltermeyer
Katrina And The Waves
B. Adams

WNVZ — Norfolk — Bob Canada PD — Jim Curtis MD
'Til Tuesday
J. Lennon
T. Turner

KAFM — Dallas — John Shomby VP — Pamela Steele MD/Asst. PD
Go West
Katrina And The Waves
Survivor

KWOD — Sacramento — Tom Chase PD — Mr. Ed MD
Pointer Sisters
A. Moyet

THE JOB MART

In Claremont, **Q106-FM** needs part time CHR jocks with possibility of full time status. If interested send tape & resume to **Doug Thompson**, P.O. Box 1230, Claremont, NH 03743 . . . **Y106** is seeking highly creative talent in all areas. As soon as possible send T&R's to **Rick Stacy**, Y106, 233 North Lake Blvd., Altamonte Springs, Florida 32701. Absolutely no calls please . . . All talented beginners who want a chance in radio, **WBLM** is offering an opening for you in their news dept. It's an entry level position and a good opportunity for learning the business. T&R to **Jose Diaz**, WBLM Radio, P.O. Box 478, Lewiston, ME 04240 . . . **KFI** in Los Angeles is currently building up its talent pool for future openings. If you haven't sent in a tape you still can. All news position inquiries: send to news and traffic considerations: **David Blake**, news director. Personalities to: **Steve La Beau**, program director. **KFR** P.O. Box 76860, Los Angeles, CA 90005. EOE/MF . . . California coastal CHR may have a future opening for a great air talent with one year's experience. T&R to **Kirk Cliatt**, **KDON**, P.O. Box 81460, Salinas, CA 93912 . . . An aggressive and responsible newsperson is wanted at **WCIB**. Applicant must also have ability to write, produce and announce newscast. T&R to WCIB, 60 Springs Bar Road, Falmouth, MA. 02540 . . . Are you ready to move up to a better position? If you are, then call **Radioactivity**, they provide services like aircheck/resume refinement, aircheck analysis and employment counseling for announcers. They're a full-service firm for all size markets, stations are also welcome to call (404) 266-1977 or write 3954 Peachtree Road, #202, Atlanta, Georgia 30319 . . . **WALK**, Long Island's A/C formatted station is seeking tapes and resumes for part time announcers. Announcers must have five years experience in radio, T&R to **Sean Casey**, P.O. Box 230, Tatchogue, New York 11772 . . . **Bill Richards** at Las Vegas' **KLUC** is looking for a hot rocker who can handle phones. T&R to Bill Richards, KLUC Radio, P.O. Box 14805, Las Vegas, NV. 89114. No calls please . . . Warm and freindly announcers are needed for pop A/C station in Winchester. T&R to **WZZY**, P.O. Box 427, Winchester, IN 47394 . . . **KQDS** in Duluth is still seeking an AOR morning man. Jock should be entertaining and have good production skills. No beginners please. T&R to **Mike Heller**, P.O. Box 6167, MN 55806 . . . **KFM** in Las Vegas is seeking a full time air personality as soon as possible. Send all T&R to **Randy Hood**, KFM 102, 15555 E. Flamingo Ave., Suite 435, NV 89119 . . . Kent McGregor is looking for a newsperson with authoritative and friendly delivery. Send T&R to **Kent McGregor**, P.O. Box 489, Washington, UT 84780. EOE/MF . . . **WFMI-FM**, Lexington's hot CHR, is looking for a midday personality. Applicant must have big voice and be strong in production. If this is you send T&R to **Charley Fox**, 53 S. Main St. Winchester, KY 40391 . . . **K93** needs air talent. It's a brand new facility with excellent pay and benefits. T&R to **Al Brock**, 215 Keo Way, Des Moines, Iowa 50309 . . . **Jack Swart** of **WGRD** says, "We're still not satisfied with our morning slot. Big money to personality who can impress." No calls please. T&R to Jack Swart, WGRD 122 Lyon NW, Grand Rapids, MI 49503 . . . **Dave Wilson** of **WOTN** is looking for an afternoon announcer to start immediately. T&R to Dave Wilson, KOTN Radio, 920 Commerce Rd., Pine Bluff, AK 71601. EOE/MF . . . **WORG** is immediately looking for air personalities. They need people to replace automation. T&R to **Stu Wright** P.O. Box 1386, Orangeburg, SC 29116 . . . Down south **KFBM** has an opening for a personality-oriented and high energy afternoon drive talent, T&R to **Dave Delgado**, P.O. Box 3764, McAllen TX 78501 . . . in California **KRE** is seeking full- and part-timers for the urban crossover-formatted station. If interested contact PD **Jeff Harrison**, KRE, 601 Ashby Ave., Berkeley, CA 94710. No Calls please EOE/MF . . . **WOWI** in Norfolk is seeking a morning drive personality. Females are encouraged to apply, applicants must also have medium to major marker experience with excellent production skills. If this fits you send T&R to PD **Chris Turner**, WOWI 1010 Park Ave., Norfolk, Virginia 23504.

darryl lindsey

STATION PROFILE

Station: **I-95**
Market: **South Florida**
P.D.: **Keith Isley**



WINZ-FM/Miami, better known as I-95 to its south Florida listeners, is currently the #1 station in the 12+ Miami portion of the Arbitron Winter Book. A new two-month old tower built by station owner Guy Gannett. Broadcasting now permits I-95 to go beyond Miami and Dade County and into Fort Lauderdale/Hollywood and West Palm Beach.

According to assistant PD/music director Mark Shands, south Florida has become a great breakout market for dance product.

"Miami is 81 percent ethnic, Dade is 60 to 70 percent ethnic with Hispanic about 50 percent and Black 15 percent," he explained. "We play a lot of dance oriented music. We were the first Top 40 to play Madonna and Shannon. Also, bands like Duran Duran and Wham! are as popular with the Hispanic population as dance music. Yes, the crossover process is very alive in Miami."

Retail activity on seven and 12" records is the most important influence on music programming decisions for Shands, but he quickly points out that clubs are also carefully monitored for "some are as powerful as the Top 40 stations in this area."

The I-95 lineup begins with Don "Cox on the Radio" from 6-10 a.m. Cox is joined by newscaster Ace Young. New to the fold is Jean Cashman from 10 a.m.-2 p.m. Cashman was formerly music director at K102/Fort Lauderdale before that station changed to Magic 102. Following Cashman is "Earl the Pearl" Lewis, formerly at Y100/Miami and 13Q/Pittsburgh, from 2-6 p.m. Dennis Reese handles the 6-10 p.m. shift, followed by Willie B (formerly Y100) from 10 p.m.-2 a.m. and Rockin' Ron from 2-6 a.m. The weekends are covered by Stuart Elliot and George Cory.

POP PROGRAMMERS' PICK

Programmer	Station	Market
Cindy Bailen	WHTT	Boston

Song: "Voices Carry"
Artist: Til Tuesday
Label: Epic

Comments:

"Added three weeks ago, the record got instant phones. It jumped on our chart from 40 to 30 to 20 on this week to 13. Its the sort of record any station can benefit from. If it doesn't break out of Boston it will be a crime. The LP is 4 or 5 cuts deep. We are finding that the record is crossing all demos."

MOST ADDED



T. Turner
Ready For The World
P. Hardcastle
K. Brown
J. Kennedy
Klique
Rose Royce
M. Moore
The Emotions
USA For Africa

WPAL — Don Kendricks — Charleston
Imperial Bros.
Klique
Angela
K. Brown
La Fox
Ashford & Simpson
E. King
J. Gardner
The Townsends

STRONG ADDS

Deep Inside Your Love — Ready For The World — MCA
Babies — Ashford & Simpson — Capitol
Don't Stop — Rick James — Gordy/Motown
Baby Come And Get It — Pointer Sisters — Planet/RCA
Things Can Only Get Better — Howard Jones — Elektra

WATV — Ron January — Birmingham
Ashford & Simpson
T. Marie
B. Withers
J. Osborne
Ready For The World
Cashmere
Klique
S. Easton

WPEG — Mike Rossi MD — Charlotte
H. Jones
Herb The K
Klique
Prime Time
Champaign
Gloria D. Brown
Change
E. King
Klockwise
Monk & Merk

STATION ADDS

KGfJ AM 1230 — Kevin Fleming — Los Angeles
Loose Ends
Pointer Sisters
M. Davis
Wham!
Black Ivory
Frederick
A. Watson
Klique
P. Hardcastle
Herb The K.
Detroyt

WRBD — Charles Mitchell — Ft. Lauderdale
J. Morrison
R. Rolle
C. Jackson
Whiz Kid
Mass Extension
Ready For The World
Atlantic Starr
Ashford & Simpson
H. Faltermeyer

WQMG — Doc Foster — Greensboro
C. Khan
R. James
Shannon
Ready For The World
H. Jones
T. Marie
T. Lee
Frederick
Switch
Q.T. Hush

FM108 "WDMT" — Dean Dean — Cleveland
Klymaxx
Atlantic Starr
Madonna
Change
H. Faltermeyer
R. Shante
Herb The K.
Loose Ends
R. Rolle
Mass Extension
E. Thomas
Pointer Sisters
Ready For The World

WLE — Doc Holliday — Raleigh
D. Warwick
G. Knight & The Pips
N.M. Walden
Grandmaster Melle Mel
R. Jackson



HE BROKE THE SONG — Daryl Hall & John Oates presented WZAK's (Cleveland) p.d. Lynn Tolliver, Jr., with a plaque recognizing him for breaking the duo's first hit single, "Sara Smile," in 1976 while he was with WJMO. Shown here (l-r) are: RCA rep Snookie Jones, Hall, Tolliver, Oates and RCA rep Teddy Musaro.

WZAK — Lynn Tolliver, Jr. MD — Cleveland
E. Wilde
Prime Time
Hall & Oates
P. Hardcastle
Cameo
J. Osborne
E. King
P. Ford
Bel-tones
R. Rolle
K. Pole
Process & The Doo Rags
P. Collins
The Emotions
USA For Africa
Loose Ends

Atlantic Starr
B. Ocean
Change
R. James

WDAO — Lankford Stephens — Dayton
Mtume
G. Knight & The Pips
E. King
Klique
A. Bofill
Ashford & Simpson
Rose Royce

WBMX — Lee Michaels — Chicago
Al Stewart
S. Arrington
H. Jones
Atlantic Starr
K. Pole
G. Phillinganes
Shannon

WDRQ — Mike Stratford — Detroit
F. Jackson
Grandmaster Flash
H. Jones
Ashford & Simpson

WPLZ — Hardy Jay Lang — Richmond
Pointer Sisters
Madonna
Al Stewart

WLUM-FM — Susie Austin — Milwaukee
Madonna
R. James
Wham!
Ready For The World

STATION PROFILE

Station: **KOKA**

Market: **Shreveport, north Louisiana, portions of Texas and Arkansas.**

P.D.: **Sonrose Rutledge, Jr.**

KOKA
RADIO

Blair Radio's KOKA-AM in Shreveport is one of 16 radio stations in the Shreveport metro area of which three target their programming to the black audience. KOKA has a 100-mile coverage area which encompasses a larger black population than cities like Dallas and New Orleans. Of the three black radio stations, KOKA has long been the dominant force in the market. Music director B.B. Davis says that KOKA's second place finish in the last ratings book was only the second time in nine years that KOKA wasn't on top. Dominant perhaps is not the right word. Perhaps institution more aptly describes KOKA's place in the market when you consider that the station's on-air lineup begins each day with Gay Poppa from 6-10 a.m., who has been with KOKA for 25 years, followed by Davis (10 a.m.-2 p.m.) who will be celebrating his 30th anniversary on the air at KOKA in September. In March 1984, KOKA became the first AM station in North Louisiana to begin broadcasting in stereo. The station also delivers coverage of the Dallas Cowboys football games.

"We play the hits," Davis states. "I would hate to say that we're after only black listeners. We want all listeners." To that end Davis explains that KOKA plays contemporary white artists like Madonna and Cyndi Lauper and that according to the latest Arbs the numbers in fact reflect a healthy white listenership. Rounding out the station lineup J.J. O'Brien follows Davis' shift from 2-6 p.m. Then comes George "El Toro" Norman from 6-11 p.m. and Carl Staples from 11 p.m.-4 a.m. Monday through Friday Eddie Giles programs a two-hour gospel show from 4-6 a.m.

BC PROGRAMMERS' PICK

Programmers	Station	Market
G.L. Hayes	KMJQ "Magic 102"	Houston
Song: Private Dancer		
Artist: Tina Turner		
Label: Capitol		

Comments:

"Right now Tina Turner is really hot. She jumped from 20-13 on this weeks playlist and I believe her video has a lot to do with her success right now. New Edition is another band that is rising dramatically, from 40-27 this week. Both records are doing well in retail and phone request so the momentum should continue." Other picks that Hayes mentioned were Shannon's "Do You Wanna Get Away," and Steve Arrington's "Feel So Real."



BOWLING FOR A CAUSE — Jefferson Starship and RCA records recently went bowling for the T.J. Martell Leukemia Fund. Pictured at the bowling party held recently in Los Angeles are (l-r): Ruth Pinedo, music director KLOS; Donny Baldwin, Jefferson Starship; Mickey Thomas, Jefferson Starship; Craig Chaquico, Jefferson Starship; Jeff Naumann, national album manager west coast, RCA; Tommy Hadges, Pollack/Hadges Ent.; Alan Wolmark, national director AOR, RCA.

Drake Chenault Sold

LOS ANGELES — Drake-Chenault Enterprises, the Los Angeles-based radio consulting firm, was acquired Wednesday by Wagontrain Enterprises. The announcement was made by William S. Sanders and Gene Chenault.

Wagontrain is principally owned by Sanders. The company is headquartered in Albuquerque.

Sanders began his broadcasting career in 1953, in armed forces radio, eventually working his way through a succession of broadcasting positions, including being GM of WWDE, AM and FM, Washington, D.C. (part of Avco Broadcasting), and later becoming senior vice president of Sunbelt Communications.

Sanders formed Wagontrain in 1981. Wagontrain has interests in seven radio stations, including KOTE/KKZZ (FM), Lancaster, Calif.; KAAP/KKBZ (FM); Santa Paula, Calif.; KPER (FM), Hobbs, New Mexico; KHEI/KVIB, Maui, Hawaii, and a cable television system serving Ft. Collins, Colorado.

"Drake-Chenault has always represented quality in the radio industry and it's an honor for me to be associated with the Cadillac of radio consulting," said Sanders, a native of Georgia.

Denny Adkins, president of Drake-Chenault, will remain in that position, emphasized Sanders.

"There was an instant rapport between Bill Sanders and myself," said Chenault. "If I were to turn Drake-Chenault over to anyone, it had to be an individual and a corporation I respected completely," he added.

Chenault founded Drake-Chenault in the '60s, along with Bill Drake, another Georgia native. Together, they revolutionized the radio industry by successfully consulting the RKO chain and introducing the "Drake Format" which remains the standard of contemporary radio.

Presently, Drake-Chenault consults some 300 radio stations nationwide, in addition to several in Canada, the Pacific, Australia and Japan.

The combination of a young, energetic company like Wagontrain and an established highly successful organization like Drake-Chenault means we're going to do some exciting things in the next few years," said Sanders.

Chapman Associates initiated the transaction and assisted in negotiations. Financing was provided by Old Stone Bank of Providence, R.I.



KFOG'S BAMMIES — KFOG 104.5 FM conducted a live remote of the Bammies, Bay Area Music Awards. Sound Genesis of San Francisco donated the equipment for the broadcast. Pictured (l-r) are: Steve Krampf, vice president Otari; David Angress, vice president Sound Genesis; Dawn Ford, producer; Bill Ruck, KFOG chief engineer.

AIRPLAY

CHANGES — Sklar Communications has added **WMKR**, Baltimore and **KOFM**, Oklahoma City to its roster of represented stations. In addition to a new weekly one-hour radio series, "The Computer Connection," is being syndicated nationally by UPI with Sklar serving as consultant . . . **Mark E. Kramer** and **Thomas F. Lieberman** have announced the formation of **KLA**, Kramer-Lieberman and Associates, Inc. The company defines itself as consultants and designers of communications media . . . **Drake-Chenault** has signed **WEAN-AM**, Providence, R.I.; **KEBC-FM**, Oklahoma City; **WYQC-FM**, Shelbyville, Tennessee; **WKUT-AM**, Brattleboro, Vermont; **KSTV-FM**, Steventonville, Texas; **WMKS-AM**, Gordon, Georgia . . . **Klemm Media Inc.** has announced its "Star Choice Format 35-54: is now being



SIMON JOINS — Bert Kleinman, producer of the April 21 "Radio USA For Africa" broadcast on the Westwood One Radio Network, is pictured at right following his exclusive interview with USA For Africa artist Paul Simon. Highlights of their conversation will be featured in the live three-hour special designed to generate funds for hunger relief in Africa and the United States.

offered via syndication. According to **Dave Klemm**, president of the company, "I've been customizing this approach since I was vp-programming at **Blair Radio**, nationwide and our rating successes in the past three years have propelled this move into syndication." . . . **Karen Grinthal** has been named account executive in the New York office of the **CBS Radio Networks**. She joins CBS from **RKO** where she has been an account executive since 1982 . . . **Joseph Gearing** has joined **Simmons Market Research Bureau** as manager, Media Studies Division. He was previously vice president with **Bernard Englehard and Associates** . . . **Linda Marshall**, **Steve Appel** and **Caryn Jacoby** have joined Blair Radio's New York office as account executives

. . . **Allen Blum** has joined the sales team at New York's **WPLJ**. He comes from **Cicchino Media Services** where he was vice president of account services . . . **WRKS' Barry Mayo** (he's also vp at RKO) was honored at a special luncheon held by the Greater New York Black Media Coalition.

KCRW'S SNAP — One of the freshest shows on public radio is **SNAP**, hosted by **Deidre O'Donoghue** and heard in Southern California on Santa Monica's **KCRW-FM**. On Wednesday, April 17, the show will present a two-hour special, "The Performance Art Of Laurie Anderson." It will include selections from her earliest recorded performances as well as cuts from her live "United States" LP. The show is a regular feature on the station airing Monday, Wednesday and Thursday between 10 p.m. and midnight.

A SPOT CHECK — An RAB analysis of spending figures, compiled by Radio Expenditure Reports (RER), indicates that spot radio expenditures in all categories increased 20 percent from \$1,108 billion in 1983 to \$1,330 billion in 1984, **Kenneth J. Costa**, vice president for marketing information, reported. Government lead the list of growth categories in which radio advertising expenditures increased 160 percent from \$9.47 million in 1983 to \$24.5 million during the presidential election year. Strong performances were also posted in amusements (up 59.1 percent), gas and oil (up 52.5 percent), apparel (up 49.1 percent), drugs (up 37.6 percent), foods (up 28.7 percent), agricultural/lawn & garden (up 26 percent) and soft drinks (up 14.5 percent). According to Costa, "When we survey the 27 basic product and business categories for 1984, we can see that spot radio is playing an increasingly important role in the marketing effort of many industries. Radio breaks through competitive clutter and look-alike advertising to directly target market segments and likely customers for all manner of goods and services."

A FIRST — Playing before an enthusiastic crowd at the Omni in Atlanta, Ga.,

Foreigner officially kicked off its 1985 U.S. concert tour, which is the product of a unique cosponsoring agreement between **Coca-Cola USA** and the **Westwood One Radio Network**. The agreement between the Atlanta-based Coca-Cola USA and the Los Angeles-based Westwood One marks the first time a national radio network has joined forces with a national advertiser to sponsor a major concert tour, which in this case encompasses all of Foreigner's U.S. appearances. Coca-Cola USA will be augmenting its three-year-long participation as sponsor of Westwood One's "Superstar Concert Series," radio's most listened-to national music program, with the purchase of an extensive brand campaign in several other Westwood One programs, spotlighting Coke and Sprite. In turn, Westwood One will produce specific programs, reports, features and concerts showcasing Foreigner, the tour and sponsorship. These programs will be supplied to Westwood One affiliates. Westwood One produces and distributes more than 30 different radio series which air on some 3,000 U.S. radio stations. Coke, Sprite and Westwood One will be highly visible at Foreigner tour venues with sponsorship logos on banners, tickets, programs and t-shirts, as well as identification on all radio, television and print advertising. Although Foreigner actually began its tour on March 9 in Albany, Ga., the March 25 Atlanta concert marked the official launch of the Coca-Cola USA-Westwood One sponsorship. Westwood One hosted a cocktail party prior to the concert which was attended by representatives from the network, Coca-Cola USA, Atlantic Records, E.S.P. Management, which manages Foreigner and group members **Mick Jones**, **Lou Gramm**, **Dennis Elliott** and **Rick Wills**. The party also marked the unveiling of Foreigner's hits, including "Feels Like The First Time," "Cold As Ice," "Hot Blooded," "Double Vision," "Urgent" and "Waiting For A Girl Like You."



PARTYING WITH THE 1110 MEN — At a recent **KRLA** Los Angeles bash, all the on-air personalities at **KRLA** got together to celebrate the L.A. Combination, the coming together of Greater Media's **KHTZ** and **KRLA**. Pictured (l-r) are: **Johnny Hayes**, **Emperor Bob Hudson**, the **Real Don Steele**, **Art Laboe** (foreground), **Mike Wagner**, **Rich Marotta** and **Huggy Boy**.

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AWESOME AUDIO



MANNHEIM STEAMROLLER FRESH AIRE V LONDON SYMPHONY

For the first time, American Gramophone holds an introductory sale on one of the classical-rock album series, Fresh Aire.

SUGGESTED SALE LISTS:

COMPACT DISC \$15⁹⁸ ALBUM \$13⁹⁸ CASSETTE \$9⁹⁸

Featured on the Olympics, Battle of the Network Stars, Wide World of Sports, American Sportsman, NPR and more...the music of Fresh Aire V comes to compact disc, vinyl and tape simultaneously.

Inspired by Imperial Mathematician and Astronomer Johannes Kepler's book, "The Dream," Chip Davis and the Mannheim Steamroller embark on a musical, visionary voyage to the Moon in the year 1609.

The recording of Fresh Aire V spans three locations on two continents. The rhythm section was recorded at Sound Recorders in Omaha/Kansas City. The London Symphony was recorded at CTS Studios in London. The album also cameo's the Cambridge Singers, recorded on location at Ely Cathedral in England.

AMERICAN GRAMAPHONE

American Gramophone Records (402) 457-4341 Omaha Denver Toronto

MASTERED AND PRESSED BY JVC

WPLO Sold

LOS ANGELES --- Agreements have been signed for the sale of WPLO (AM), Atlanta by DKM Broadcasting Corporation to Capital Cities Communications, Incorporated, and for the purchase by DKM of WAOK (AM), Atlanta, from Atlanta OK Broadcasting Co., Inc. Prices were not announced. Both transactions are subject to approval by the Federal Communications Commission.

DKM already owns WVEE (FM), Atlanta and Capital Cities Communications owned WKHX (FM), Marietta/Atlanta. WVEE, an urban contemporary station which includes many black listeners in its audience, now will be operated in combination with WAOK, which has specialized in serving black listeners in Atlanta for over 30 years. WPLO, a country music station, now will be operated in combination with the Capital Cities "continuous country" FM station WKHX. WPLO operates with a power of 5,000 watts at 590 on the AM dial. WAOK operates with a power of 5,000 watts at 1380 on the dial.

Spokespersons for DKM Broadcasting and Capital Cities Communications emphasized that no changes in programming are planned for either station. DKM chairman Robert Dyson said, "This is a logical realignment which will allow WAOK and WVEE to join in continuing service to Atlanta's black radio audience. Programming on WAOK will not be changed in any way. It is a terrific opportunity for our personnel and our listeners, and another indication of our commitment to leadership in the markets we serve." DKM president Jim Wesley added that "The combined audiences of WAOK/WVEE will be very impressive when compared to other Atlanta radio operations."

DKM Broadcasting Corporation operates five other radio stations including WCAO (AM) and WXYV (FM), Baltimore; WDJO (AM) and WUBE (FM), Cincinnati; and WZNE (FM), Tampa Bay.

Troutt Named

LOS ANGELES — Don R. Troutt has been named vice president/controller of Gannett Co., Inc.'s Radio Division. Troutt, who was vice president and controller of KOCL-TV, Gannett's Oklahoma City ABC affiliate, will succeed Robert C. Taylor who is leaving Gannett to pursue other opportunities in the broadcast industry.

"Don Troutt's eight years of experience at KOCO-TV will greatly benefit the radio division and enable him to pick up right where Bob Taylor leaves off," said Joe Dorton, the division's president. "While Bob will be greatly missed by the radio division and his many contributions over the past three years are greatly appreciated, I am pleased that we were able to find an executive with Don's talent and expertise within the company's broadcasting group."

Troutt, 36, joined Gannett in March of 1977 after three years as an auditor. He is an Oklahoma CPA and received his MBA from Central State University and his BBA from Oklahoma University.

Gannett is a nationwide information company that publishes 85 daily newspapers, including USA Today, and 35 non-daily newspapers; operates six television and 16 radio stations and the largest outdoor advertising company in North America.

ABC Names Eggleton

LOS ANGELES — The ABC Radio Networks have named Susan Eggleton as the new director of programming. She comes to the networks from Westinghouse where she held a number of posts including executive assistant to the president.

TOP 15 MUSIC VIDEOS

		Weeks On 4/13 Chart	
1	ONE MORE NIGHT Phil Collins (Atlantic)	3	4
2	WE ARE THE WORLD USA For Africa (Columbia)	1	5
3	RHYTHM OF THE NIGHT DeBarge (Motown)	2	3
4	NIGHTSHIFT Commodores (Motown)	10	4
5	DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)	5	4
6	I'M ON FIRE Bruce Springsteen (Columbia)	—	1
7	OBSESSION Animotion (Mercury)	4	2
8	SAVE A PRAYER Duran Duran (Capitol)	—	1
9	ALL SHE WANTS TO DO IS DANCE Don Henley (Geffen)	9	2
10	SMOOTH OPERATOR Sade (Epic)	11	2
11	THINGS CAN ONLY GET BETTER Howard Jones (Elektra)	13	2
12	TOO LATE FOR GOODBYES Julian Lennon (Atlantic)	15	6
13	RELAX Frankie Goes to Hollywood (ZTT Island)	8	6
14	NEVER YOU DONE THAT General Public (IRS)	—	1
15	MATERIAL GIRL Madonna (Sire)	6	8

Interactive Video Reaches Cable

by Gregory Dobrin

LOS ANGELES — Where television has traditionally offered viewers a relatively passive entertainment experience, home video has given viewers the reins to what they see. The ability to pick and choose an evening's programming is a good share of the attraction of home video. Taking the active stance a step further, alternative programming such as workout tapes and other "how tos" have abounded over the past year. A recent wrinkle in alternative programming has been of the fortune hunting mode.

Karl Lorimar Home Video's *Money Hunt* was one of the first tapes to exploit greed for the sake of videocassette sales. The formula is a sturdy one, combining audience desire for entertainment with an interactive role in the programming. More intriguing than the \$100,000 *Money Hunt*, whose winner was announced last fall, is a concept offered by New York-based IntraVision, Inc., a home entertainment package so wildly fantastical that the \$500,000 prize is just icing on the cake.

The tape is entitled *Treasure*, a clue-laden video adventure that leads to actual buried treasure inspired by British painter Kit Williams' 1980 picture book *Masquerade*, and *Who Killed the Robbins Family?* by lawyer Bill Adler and writer Thomas Chastain. Both books offered a buried prize and both sold enormously. Since the release of *Treasure* on videocassette last fall, there has appeared a record, a book, a laser disc and as of May 1, 1985,

Treasure will be seen in serial form on Showtime, marking the first time an 'interactive' home video has been cablecast.

InterVision president and founder Barry Grieff feels the industry is on the verge of an 'interactive revolution,' of which the Showtime agreement is an important step. Grieff's concept is to develop programming that covers all the major avenues the market has to offer. "We're calling them 'modular programs,'" Grieff remarked. "They can be delivered as books, as tapes, as records as television shows and as videos . . . and if you can make that number of sales, then each of the component parts helps the others."

The key is what Grieff refers to as 'marketing clout.' In the case of *Treasure*, that clout comes from the impressive array of companies that have joined forces and are selling the program in a number of media. *Treasure* is distributed by Warner Books, Vestron Video, Pioneer Laserdisc, Gem Records and now Showtime. "That's a pretty powerful alignment of major companies," said Grieff, "whom of course are all larger than InterVision and whom no small company could hope to match. Even an individual large company couldn't hope to match them."

The underlying factor to Grieff's concept, however, lies in what he sees is a growing need for new programming. "The home video market is growing enormously, and software dealers are running out of software. There's a limit to films.

(continued on page 40)

Executive Monitor

LOS ANGELES — Two appointments at **MTV Networks, Inc.:** **Judy Neustadter** has been promoted to the post of director of marketing and advertising sales. Neustadter formerly served as manager of client services for the company. Her new responsibilities will include the development of marketing presentations and other integral projects. **Mary Ann Tierman** has been appointed account manager, MTV: Music Television and VH-1 advertising sales, Chicago. Tierman most recently served as midwest sales manager for **Adam Young, Inc.** . . . **MGM/UA Home Video** has appointed **Bob Emmer** to the position of west coast director of business affairs. Emmer brings 11 years of entertainment industry experience to the post

. . . **Video Pool Services** has appointed **Ray Caviano** to the position of national promo/marketing director. Caviano most recently served as president of his own record company, RFC Records, which was distributed by Atlantic Records. He will be responsible for national promotion and marketing activities for the Chicago-based video distribution outlet. . . **Republic Pictures Home Video** has named **Scott A. Haines** as its eastern sales representative. Prior to the creation of Holiday Marketing, Haines was director of sales and marketing for **Cranston/Csuri Productions** worldwide. Holiday Marketing is based in Columbus, Ohio.

AUDIO/VIDEO

TIME AFTER TIME — Proving herself the true video goddess of 1984, Portrait recording artist **Cyndi Lauper** made quite a haul at the recent American Video Awards ceremony in Los Angeles. Six out of 15 awards ain't bad. But the really big winner of the evening was Lauper's parent label, CBS Records, who made off with 12 of the 15 categories. The show itself was a success as well. Certainly a much tighter production than last year's midnight folly. The only one who really seemed to have any trouble was master of ceremonies **Casey Kasem**, whose flubbed cue card reading caused the audience to stay an extra 10 minutes before flocking across the street to the post-awards bash (held in a bowling alley, no less). With the exception of **Chuck Mangione's Diana "D"** (Best Editing, **Zbigniew Rybczynski** and **Mark Yang**), the winners were decidedly top five and mainstream, with few surprises, though the general consensus seemed to be that **Bruce Springsteen** had Best Performance, Male all sewn up, not **Weird Al Yankovic** (since Springsteen was nominated twice in the same category, however, it's possible the votes cancelled each other out. Who knows. We do know that Yankovic's *Eat It* video is awfully funny, and it certainly isn't fair to compare his style to Springsteen's, and hey, why not give the guy a break — and an award). **Rod Stewart** was in good form, accepting his Hall of Fame Award with good-natured acerbity. Mounting the stage after a lengthy video biography, the veteran rocker spat "I really can't believe I've been around this long!" Stewart's remarks were all in good fun, of course. I only hope **David Lee Roth** thought so. Since two **Van Halen** videos were screened during the ceremony, folks were expecting them to win at least one AVA (they were nominated for three; Roth as Best Director with **Pete Angelus** for *Hot For Teacher*). "I wish I were as sexy as David Lee Roth," sighed Stewart toward Roth in the front row. "Perhaps we can share this award, as you haven't won anything yet!" In this era of charity, the pinnacle of the evening was beyond a doubt **Ken Kragen's** acceptance of his special humanitarian award. The **USA For Africa** coordinator was quick to acknowledge the true founder of the music industry's sudden swerve toward asceticism, namely **Bob Geldof**, who initiated Britain's **Band Aid** recording and started the whole movement. He also acknowledged the "hundreds, perhaps thousands" of other people responsible for the event, while challenging everyone to make their own commitments to the cause. "It's about feeding people," Kragen declared, "pure and simple. It's about making a commitment." Kragen also announced that half of the proceeds from the awards program would go to the famine relief fund. The ceremony was taped "live for broadcast," and at the time of the taping it was unclear just when the show would be aired, only that it had been cleared in at least 100 markets nationwide. Since then, airdates and stations have been revealed, and here are some of the majors: the show will air at 8 p.m. in Los Angeles on KTLA April 20, in New York May 1, and in Chicago on April 16, though these stations and airtimes have not been announced.



INFATUATION — Legendary recording artist **James Brown** poses backstage with **Rod Stewart** after presenting him with an AVA Hall of Fame Award at the recent American Video Awards ceremony in Los Angeles.

CROSSING OVER WITH VIDEO — The trend was set by *Thriller* and **Michael Jackson's** several smash videos from that album. Granted, it was the music that crossed over into pop before programmers even considered the videos, but once *Billy Jean* hit the video waves, the outlets opened their eyes to more videos from black artists. Epic recording artist **Teena Marie** has long been considered "black" in her recording style. Her recent video to the smash "Lovergirl" single (which reached #5 on the *Cash Box* pop singles chart) was nominated for a Best Soul Video AVA. It lost to **Prince's** *When Doves Cry*, but the point is that *Lovergirl* is visual proof of how far video is taking music — not just diluted crossover fare — from one audience to the next. "(Teena Marie) was not able to get on MTV with any of her past releases," commented *Lovergirl* director **Tony Greco**, "and they were not bad videos." Greco, who directs for L.A.-based **Pendulum Productions**, chalks up his second music video with *Lovergirl*, his first being **Mathew Wilder's** *Bouncing Off The Walls*. I talked to him the day before the AVAs. He was probably even more excited about the project at that point than he'd ever been, having been nominated, but according to Greco, CBS execs credit the video for a large portion in album sales and for breaking onto rock/pop playlists. "Although it's a good record — we all know that — (the video has helped it) to be accepted in a rock 'n' roll idiom, as opposed to the black/funk musical feel of where (Teena Marie) was." The fact that "Lovergirl" is doing well on the pop charts hasn't necessarily diminished its effect on the black charts, however, and the album "Starchild" remains high among black LPs. The single "Lovergirl" saw black chart success early in the year, rising to #12. Since the video, that black base has grown to encompass a complete crossover into pop. The tune appeals to a wide audience, but it is true to the funk/R&B genre — maybe only slightly airbrushed. In short, boundaries of taste are being broken here, and if what Epic executives tell Greco is true, it's the video that is breaking them. "There's really nothing like *Lovergirl* on MTV, when you think about it," Greco added.

WE ARE THE WORLD UPDATE — Keep a lookout for **HBO's** one-hour *We Are The World* video special, cable cast May 1, and repeated eight times thereafter. Also, **RCA/Columbia Pictures Home Video** will be releasing the Homevid before long, and Putnam Books is publishing a book regarding the cause and Warner Brothers Music is releasing sheet music. The single and the video will be released internationally in June.

KARL'S NEW NAME — Karl Home Video (of *Jane Fonda's Workout* fame) has undergone a slight name change since becoming a subsidiary of Lorimar. The new name, as you might have guessed, is **Karl Lorimar Home Video**.

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FILMUSIC

HAROLD F — With the box office take of *Beverly Hills Cop* quickly closing in on the \$200 million mark and its soundtrack cozily nestled on the top 10 list, it seemed an appropriate time to talk to a composer/arranger/producer/keyboardist whose name may not be universally known yet, but whose music is being heard on the radio countless times every day now. His name is **Harold Faltermeyer**, and he's currently enjoying the enormous success of both his instrumental main theme to *Beverly Hills Cop*, also known as "Axel F," and the **Glenn Frey** smash "The Heat Is On," which he and the singer wrote together for the film. Faltermeyer is thus briskly making a name for himself as a film scorer who's perhaps best known for his work with synthesizers. Between the quality of the music he's written,



SOUVENIR FROM L.A. — Lyn Jackson, ASCAP's west coast director of TV and film repertory, recently met with and congratulated film composer Maurice Jarre after he won the Academy Award this year for *Best Original Score for A Passage To India*.

and the success of the films he's been involved with, it would seem that Faltermeyer is set for a long and substantial film career. For the German-born musician, it was in the schools of Munich when "the way of music was first clear." Studying trumpet and piano in college, Faltermeyer knew then and there what his career would be. At approximately the same time, he got a job as a sound engineer which was to prove invaluable in teaching him not only the technical aspects of recording, but which would first expose him to the burgeoning world of electronic music. "I was trained in two professions at once," he recalled. The next turning point was Faltermeyer's meeting of and eventual professional association with **Giorgio Moroder**. "I was getting pretty well known in Munich as an arranger and a keyboard player," he said, "and Giorgio was based there in those days also, so we got together and worked on some projects. As it turned out, the first major project we were involved in together was the soundtrack of *Midnight Express*, which he composed and I arranged." For that highly unusual and moodily elegant score, both musicians honed their skills in working with synthesizers, which would become their trademarks. At the time, few scores contained any major degree of electronic music, with the exception of science fiction films such as *Forbidden Planet*. For that reason, Moroder and Faltermeyer felt a bit unsure, but "once we ran the rough cut of the picture a few times in the screening room, we knew an electronic score would be a good idea and would work, and it did perfectly." The score in fact went on to win that year's Academy Award for Moroder. Following that success, Moroder asked Faltermeyer to journey to the U.S. with him in order to collaborate on a new album for **Donna Summer**. For Faltermeyer, "It was a thrilling experience. Giorgio and I are close friends, and I was so glad to be working with him. Little Munich kid comes to America... that's how it felt back then." The album "Bad Girls" was the result of their efforts, and it proved highly successful all around, particularly for Faltermeyer who for the first time co-wrote a song ("Hot Stuff") which climbed to the top of the U.S. pop charts. The next assignment for the Moroder/Faltermeyer team was the score to *American Gigolo*. Once again, Faltermeyer's talents as an arranger and keyboardist were called on, and by that time he had mastered the mathematical complexities of timing music for film and had become fully proficient at turning out complete scores on the synthesizer. "I'm not totally hooked on electronic music for scoring, though," he stressed. "I've worked with orchestras also and sometimes it's a combination of synthesized and live music which I find the most appealing." After a few choice plugs by Moroder, the producers of *Thief of Hearts* gave Faltermeyer's career a further boost by offering him the chance to compose the full score to their film. Though he faced the prospect of writing his first score with a mixture of apprehension and confidence, the end result pleased most everyone, and spawned the single of the title song, performed by **Melissa Manchester**. In light of the favorable impression Faltermeyer had made on them, the same producers offered him their next film, *Beverly Hills Cop*. "I had the feeling that it would be a hit," the composer said, "but no one imagined it would be this big." The score, with its mixed bag of songs featuring such artists as **Patti LaBelle**, the **Pointer Sisters** and **Frey**, has done equally well with the public. For Faltermeyer, however, the greatest fulfillment comes from the recent ascent of his "Axel F" theme up the pop charts list, because according to him, "Having an instrumental hit is probably the dream of every composer. It's just your music being heard and nothing else." Faltermeyer is currently at work on the score of the upcoming **Chevy Chase** film *Fletch*, for which he hopes, of course, to write a score as successful as the one he wrote for *Beverly Hills Cop*, but perhaps in a slightly different musical style. Even if it turns out that the *Fletch* score greatly resembles his other scores, it seems clear that there are plenty of people who wouldn't mind hearing more of the increasingly familiar Faltermeyer sound.

A NEW ROLE FOR GELDOF — Care of Chrissy Iley in *Cash Box's* British bureau comes word that **Bob Geldof** is making his second venture into acting, playing hustler Harry "Flash" Gordon in *Number One*. Geldof's role will revolve around the seamy snooker halls of South East London, hardly in keeping with his real life heroic image as the creator of the Band Aid project. After his acting debut in **Alan Parker's** *The Wall*, the producers of *Number One* were evidently impressed and signed Geldof not only for that film but for another one, called *The Fantasist*, a fantasy thriller set in Dublin, which will commence filming next month. In the meantime, Geldof will participate in the celebrity premiere of *Number One* in aid of the Ethiopia Appeal in London.

HUEY LEWIS ON HIS WAY BACK — With the poptrack trend having enveloped so many of rock's finest, it's little surprise to learn that **Huey Lewis and the News** has joined that ever-increasing community. The band is set to compose and record two original songs for *Back To The Future*, which will be released by Universal in the U.S. and Canada on July 19. Labeled as a comedy adventure, the movie features **Michael J. Fox** and **Christopher Lloyd**. **Steven Spielberg** is one of the executive producers. MCA Records will release the soundtrack.

peter berk

TOP 30 VIDEOCASSETTES

	Weeks On 4/13 Chart		Weeks On 4/13 Chart
1 RED DAWN MGM/UA Home Video 11399	3	15 SHEENA RCA/Columbia Home Video 20404	25
2 STARTREK III—THE SEARCH FOR SPOCK Paramount Home Video 1621	1	16 CRIMES OF PASSION New World Video 8418	14
3 REVENGE OF THE NERDS CBS/Fox Home Video 1439	8	17 THE RAZOR'S EDGE RCA/Columbia Home Video 60410	—
4 ONCE UPON A TIME IN AMERICA Warner Home Video 20019	7	18 EVIL THAT MEN DO RCA/Columbia Pictures Home Video 620407	11
5 ALL OF ME Thorn EMI Home Video TVA 2715	2	19 EXTERMINATOR 2 MGM/Columbia Home Video 20404	24
6 GONE WITH THE WIND MGM/UA Home Video MB 900284	12	20 BEST DEFENSE MCA Distribution Corp. 1587	17
7 BACHELOR PARTY CBS/Fox Home Video 1440	10	21 THE NEVERENDING STORY Warner Home Video 11399	16
8 WOMEN IN RED Vestron Home Video VA 5055	4	22 COUNTRY Touchstone 241	—
9 TIGHTROPE Warner Home Video 11400	5	23 ROMANCING THE STONE CBS/Fox Home Video 1358	22
10 FLASHPOINT Thorn/EMI Home Video 2880	19	24 CLOAK & DAGGER MCA Distribution Corp. 80124	15
11 POLICE ACADEMY Warner Home Video 20016	6	25 NO SMALL AFFAIR RCA/Columbia Home Video 60429	—
12 THE NATURAL Columbia/RCA Pictures Home Video 60380	9	26 THE EMPIRE STRIKES BACK CBS/Fox Home Video 1425	20
13 IRRECONCILABLE DIFFERENCES Vestron Home Video VA 5057	—	27 THE WILDLIFE MCA Home Video BTA 80145	27
14 THE ADVENTURES OF BUCKAROO BANZAI Vestron Home Video VB 5056	13	28 RHINESTONE CBS/Fox Home Video 1428	28
		29 SPLASH Touch Stone 213	29
		30 MIKE'S MURDER Warner Home Video 11398	18

Madonna Launches Second Career In "Desperately Seeking Susan"

by Peter Berk

LOS ANGELES — As the result of what can only be described as a virtual media blitz, the image and voice of Madonna are seemingly everywhere these days. After her "Rocky"-like ascent from relative obscurity less than two years ago, Madonna has forged a thriving career which has become something of a *cause celebre* in the music industry. Most everyone, both in and out of the business, would likely agree that the singer's allure is as much based on her mystique and image as it is on her music. Now, however, even those who criticize Madonna's sometimes shallow seductress persona are taking notice of the credibility of her performance in the new film "Desperately Seeking Susan," in which the singer has a starring role. The film's director and one of its producers recently discussed Madonna's role and the song "Into The Groove" which she wrote for the movie.

For director Susan Seidelman, the

notion of casting Madonna in the role of Susan came about because "I had musician friends in New York who knew of her, and I had heard her song "Holiday" at dance clubs. This was all before "Borderline" (from Madonna's self-titled debut album on Warner Bros. Records) came out, so when I suggested her for the part, nobody knew who she was. We hardly imagined that within a month or so, she would zoom to stardom." Although Madonna had considered acting as a viable career and had auditioned for several small roles, she clearly didn't have the experience that would normally be considered necessary for a role as complex as the one in "Desperately Seeking Susan."

The idea of Madonna winning the role therefore generated uncertainty on the part of producers Midge Sanford and Sarah Pillsbury, and the people at Orion Pictures (the film's distribution company). Seidelman, however, felt somehow com-

(continued on page 39)



CHECKING THE TRACKS — John Farnham (standing), lead singer of Australia's LRB, recently oversaw the production work of the song "Love (It's Just the Way It Goes)," which he performed with Sarah M. Taylor for the soundtrack of *The Slugger's Wife*. MCA has released the score to the film. Pictured (l-r) are: Robert Fiest, engineer; Clif Magness, producer and writer; Farnham; and Glen Ballard, producer and writer.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor			Weeks On 4/13 Chart	Weeks On 4/13 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)				
1	NIGHTSHIFT COMMODORES (Motown 6124 ML)	1	11	
2	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	2	45	
3	SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)	3	25	
4	STARCHILD TEENA MARIE (Epic FE 39528)	4	20	
5	DIAMOND LIFE SADE (Portrait/CBS 39581)	7	9	
6	EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	5	20	
7	CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	9	6	
8	BEVERLY HILLS COP ★ □ ORIGINAL SOUNDTRACK (MCA-5547)	6	13	
9	THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882)	20	4	
10	NEW EDITION ★■ (MCA 5515)	8	28	
11	RHYTHM OF THE NIGHT DEBARGE (Gordy/Motown 6123GL)	14	5	
12	TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)	11	29	
13	ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	15	7	
14	GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	13	24	
15	SECRETS WILTON FELDER (MCA 5510)	17	9	
16	SWEPT AWAY ★□ DIANA ROSS (RVA AFL 1-5009)	10	32	
17	JESSE JOHNSON'S REVUE (A&M SP 6-5024)	19	5	
18	KING OF ROCK RUN D.M.C. (Profile PRO-1205)	12	11	
19	SO GOOD THE WHISPERS (Solar/Elektra 60382-1)	16	22	
20	PLANTETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 60384-1)	18	19	
21	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)	21	43	
22	LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	24	5	
23	CHINESE WALL □ PHILIP BAILEY (Columbia BFC 39542)	22	24	
24	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	27	16	
25	BREAK OUT ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)	25	15	
26	LIKE A VIRGIN ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	26	14	
27	WHITNEY HOUSTON (Arista AL8-8212)	31	6	
28	PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	23	35	
29	CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059 ML)	29	76	
30	MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	30	14	
31	EUGENE WILDE (Philly World/Atlantic 7 90239-1)	28	19	
32	ESCAPE □ WHODINI (Arista JL 8-8251)	32	25	
33	20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	33	13	
34	FAT BOYS (Sutra SUS 1015)	34	22	
35	DON'T STOP ★□ JEFFREY OSBORNE (A&M SP 5017)	35	27	
36	TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)	46	3	
37	RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	42	5	
38	JUKEBOX DAZZ BAND (Motown 6117 ML)	38	26	
39	JENNY BURTON (Atlantic 7-81238-1)	40	7	
40	STEP BY STEP JEFF LORBER (Arista AL8-8269)	44	4	
41	I FEEL FOR YOU ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	37	22	
42	THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown 6128ML)	49	3	
43	JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)	43	5	
44	INTO THE NIGHT VARIOUS ARTIST SOUNDTRACK (MCA 5561)	48	4	
45	TOMMY BOY GREATEST BEATS VARIOUS ARTISTS (Tommy Boy TBLP 1005)	39	7	
46	THE WOMAN IN RED ★■ ORIGINAL SOUNDTRACK (Motown 6108 ML)	36	11	
47	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	52	2	
48	THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 960389-1)	41	6	
49	ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	54	2	
50	STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 9 25150-1)	45	11	
51	CHEMISTRY JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	51	7	
52	READ MY LIPS MELBA MOORE (Capitol ST 12382)	57	2	
53	ICE CREAM CASTLES ★■ THE TIME (Warner Bros. 9 25109-1)	47	35	
54	BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309)	47	35	
55	LOVE TALKIN DENISE LASALLE (Malaco 7422)	—	1	
56	HEART BREAK SHALAMAR (Solar/Elektra 9 60385-1)	56	20	
57	TURN ON YOUR RADIO CHANGE (Atlantic 81243-1)	—	1	
58	A PRIVATE HEAVEN ★□ SHEENA EASTON (EMI America ST-17132)	53	7	
59	FINDER OF LOST LOVES DIONNE WARWICK (Arista AL8-8263)	55	9	
60	JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)	59	34	
61	HIGH CRIME ★ AL JARREAU (Warner Bros. 9 25106-1)	58	23	
62	FINESSE GLENN JONES (RCA AFL 1-8036)	61	25	
63	QUALIFYING HEAT THELMA HOUSTON (MCA 5527)	62	17	
64	EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	60	32	
65	PENNYE PENNY FORD (Total Experience/RCA TEL 8-5704)	64	10	
66	YOU, ME AND HE MTUME (Epic FE 39473)	67	34	
67	CAPTURED ROCKWELL (Motown 6122ML)	63	6	
68	CENTIPEDE REBBIE JACKSON (Columbia BFC 39238)	69	28	
69	BROADWAY'S CLOSER TO SUNSET BLVD. ISLEY, JASPER, ISLEY (CBS Associated FZ 39873)	65	20	
70	THE GLAMOROUS LIFE □ SHEILA E. (Warner Bros. 1-2517)	66	48	
71	APPRECIATE ALICIA MYERS (MCA 5485)	70	34	
72	CLASSIC MASTER RONNIE LAWS (Capitol ST-12375)	68	11	
73	JERMAINE JACKSON ★□ (Arista AL8-8203)	71	49	
74	RUN D.M.C. □ (Profile PRO-1202)	74	101	
75	IN THE DARK ROY AYERS (Columbia FC 38991)	73	11	

THE RHYTHM SECTION

PEACH MELBA — Melba Moore is poised to finally break out of the cult netherland with her new hit "Read My Lips." The sexy rock-oriented number, combined with an intense media blitz, is helping Melba reach out to the mass audience that has eluded her for most of her career. The climate couldn't be better, considering the growing acceptance by pop audiences of crossover talent. And the beautiful Melba fits right into the world of video stardom — witness her recent co-host spot on the Black Gold awards and the hot *Read My Lips* video. This should come as no surprise to longtime fans of Melba's who witnessed the actress/singer's early Broadway triumphs. And, Melba's multi-media presence is increasing again. She recently appeared in her first dramatic starring role in the American Playhouse (PBS) segment *Charlotte Forten's Mission, An Experiment in Freedom*.



LEADER OF THE SMASH — Pictured after a car-crunching video shoot for "Leader Of The Pack," the new *UTFO* original, are *The Kangol Kid*, *Doctor Ice*, *Select Records* president Fred Munao, *The Educated Rapper*, director Simeon Soffer, *Mixmaster Ice* and manager Steve Salem. In the background is Bigfoot, the car-crunching monster pickup with the 1,000-pound tires.

She has also inked a deal with CBS/Columbia Pictures Television to star in a half-hour situation comedy series which begins production in April, and she served as an off-camera video jock for a half-hour video show called *Melba Moore's Collection of Love Songs*. She is, of course, uniquely qualified for these gigs, with a Tony, a New York Drama Critics award, a Theatre World award and a Drama Desk award already to her credit.

But it's Melba's vocalizing that currently commands the spotlight. Besides the title track, the "Read My Lips" LP features a Stevie Nicks tune, "Dreams," and a Keith Diamond song, "Love of a Lifetime." Diamond, who produced Billy Ocean's smash "Caribbean Queen," Paul Laurence and Richard Burgess served as producers.

Next up for the versatile vocalist is a benefit concert Friday April 26 in the General Assembly Hall of the United Nations. Melba, along with the *Manhattan Transfer*, *Roberta Flack* and The National Dance Company of Nigeria, will headline the International Relief Concert, proceeds from which will be turned over to the Secretary General's Emergency Fund for Africa to benefit the victims of the drought-plagued continent. The concert is being sponsored by Senora *Marcella Perez de Cuellar*, wife of the Secretary-General and honorary chairlady of the United African Mothers for the Crisis, an organization composed of the wives of 39 African Ambassadors to the United Nations and women from around the world. The aim of UNAMC is to work toward a solution to the long-range problems of restoration of ecology in Africa. In her choice of Melba Moore, *Madame Garba* of Nigeria, chairlady for UNAMC stated, "Our choice of Ms. Moore was based on her universal appeal and her work over the years, which we feel clearly states her love and concern for others." Melba serves on the board of several charitable organizations and sponsors several children in the fight against world hunger.

So judging from her increased visibility, her schedule and the strength of her latest recorded output, Melba Moore appears to be heading for that exclusive club of crossover stardom that some of her contemporaries have reached in recent years and for which her talent made her a candidate many years ago.

rusty cutchin

DANCE ACTION

KEEPING UP WITH ARTHUR — *Dance Action* ran into Arthur Baker the other day at a bakery, and while vying for the attention of the croissant peddler managed to learn that the DJ-turned-remixer-turned-producer is up to his ears in projects, as always. Most intriguing among upcoming releases is his work with *Bob Dylan*. Baker handled all the mixing chores on the new LP, but don't look for any hip-hop Dylan. Baker reports that it's standard Dylan fare. Baker also produced tracks for *Jennifer Holliday's* upcoming project, and is readying his first solo LP for Epic. It's another example of the continued respect being enjoyed by producers who made their mark on the club scene first — producers such as Baker's contemporaries *John Robie* and *John "Jellybean" Benitez*. Baker was most recently in evidence as the man who brought you the 12-inch versions of *Hall & Oates'* recent hits from the "Big Bam Boom" album.



OUTSTANDING PERFORMANCE BY A RAP ACT — *Run-D.M.C.* was awarded a NYMRAD Big Apple radio award last month for "Check It Out! (VD Rap)," a public service radio spot they made last year on behalf of the New York State Health Department. The 60-second spot was produced by the Health Education Promotion Service Group of the Health Department and won out over such contenders as a series of spots on pizza, steak and pasta produced by the J. Walter Thompson Agency for the American Red Cross, according to the group's management firm Rush Productions. The group showed up in person to collect their award at the 10th annual awards meeting of NYMRAD (New York Market Radio Broadcasters Association), held March 13 at Manhattan's Sheraton Center. Joining *Run-D.M.C.* were *Penny Murphy* and *Susan Doolittle*, director and assistant director respectively of health promotion for the New York State Department of Health.

rusty cutchin

TOP 75 12" SINGLES

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1	4	26	44	49	55
2	5	27	27	50	59
3	10	28	31	51	59
4	9	29	46	52	52
5	7	30	25	53	49
6	7	31	24	54	60
7	5	32	24	55	60
8	5	33	19	56	51
9	4	34	28	57	42
10	4	35	32	58	59
11	6	36	34	59	56
12	6	37	47	60	58
13	8	38	35	61	58
14	7	39	35	62	61
15	9	40	29	63	54
16	3	41	36	64	53
17	11	42	37	65	66
18	13	43	37	66	62
19	24	44	43	67	63
20	4	45	40	68	19
21	9	46	39		
22	6	47	41		
23	19	48	56		
24	8		2		
25	5		9		

12" REVIEWS

ROCHELLE (Warner Bros. 0-20307)
Love Me Tonight (5:12) (Yeldarps Music/Bayjun Beat Music/MCA Inc./Lifo Music/BMI) (Producers: Ted Currier-David Spradley)

A hot new voice on the urban dance scene from the team that brought you George Clinton's "Atomic Dog." This cut, though, has the steamy sophistication and production expertise of a Liggett/Barbosa work, and Rochelle's voice ties it together with power and class.

GIGOLO TONY/LACE LACY (4 Sight 3-85-FS-4)
The Parents Of Roxanne (5:10) (McCain) (Vi-Sonic D.J. Slick Vic Scratch Master Victor Austin/BMI) (Producer: Frank Cornelius)

Though inevitable, this link in a long chain of "Roxanne, Roxanne" knock-offs has some of the charm and as much creativity lyrically as the original. From Florida's 4 Sight Records.

T.C. CURTIS (Sire 0-20327)
You Should Have Known Better (7:01) (Smith) (Hot Melt Music) (Producer: William Alexander Smith)

This smoldering track has long been a club favorite as an import, and expect the British artist to gain a sizeable following from the subtle grooves on "You Should Have Known Better."

SEDAN (Cotillion DMD 836)
Snake Dancin' (6:23) (Jones-Robinson-Pate) (Content Music-CoPoJo Music/BMI) (Producer: Leon Graham)

Sultry funk groove with the right augmentation for urban radio, groove-oriented clubs. Disco synth breaks merge funk with acceptable club sound.

MOST ACTIVE



STRONG ACTIVITY

Rhythm of the Night — (Motown) — DeBarge
Night Shift — (Motown) — Commodores
Don't You (Forget About Me) — (A&M) — Simple Minds
One Night In Bangkok — (RCA) — Murray Head

CLUB PICK

Boy Meets Girl - "Oh Girl" (A&M)
Club: P.J. Bottoms
Disc-Jockey: Mike Montoro
Location: Buffalo

Comments: "A great dance record plus the vocals are super. The record has a tremendous hook to it and will be a smash!"

RETAILERS' PICK

JAK - "I Go Wild" (Epic)
Store: Gold Coast Music
Manager: Janine Ahlers
Location: Miami, Florida

Comments: "This record has definite top 10 potential. My opinion is based on the retailers' reactions and the buzz going around in the area. This cut seems to have the sound that's so popular today!"

ON JAZZ

JOBIM — "Yes, I'm always writing new songs. I'm a tunesmith, what can I do?" **Antonio Carlos Jobim** waves a thick hand over the white piano where he is seated — a piano littered with musical scribbles.

Antonio Carlos Jobim — or Tom Jobim, as he's best known in Brazil — was in New York, and seated at this particular white piano, in preparation for his first American concert appearances in 20 years. During the early '60s — in those strange years between **Elvis Presley** and the **Beatles** — Jobim's music was an ubiquitous in the United States as the music of Presley was a couple of years before and the music of the Beatles would be a couple of years later. The Bossa Nova — which can be said to be founded by Jobim — was a craze in the States in those days, a craze which — like any stateside craze — got far out of hand (everbody



THEY LOOK STRAIGHT AHEAD NOT AT HE — Antonio Carlos Jobim is flanked backstage at Carnegie Hall by Julie Lokin (l) and Art Weiner, whose New Audiences promoted the maestro's two SRO concerts.

of every year here and is seriously considering moving from Rio to America for good. "I'm not much of a showman, I don't expose myself very much. I'm mainly a background figure, I always work behind the curtain."

About his musical background, Jobim, a modest man, says, "When I was a kid, I had access to **Tommy Dorsey**, **Jimmie Lunceford**, **Count Basie**, **Duke Ellington**, **Glenn Miller**, a lot of big bands. And I studied classical piano — I did some **Debussy**, **Ravel**, **Beethoven**, **Bach**. When I was 22 (he's 58 now) I got married, and then I had to pay the rent. I started to play nightclubs in Rio. I always loved popular music, and I became more and more involved in playing and composing popular music. Suddenly, I wrote a score for a theatre piece by **Vincius de Moraes**. That became a big hit, and then **Marcel Camus** came and made a film of it, *Black Orpheus*."

The film — with music by Jobim and **Luiz Bonfá** — was a smash hit, winning the Oscar for Best Foreign Film of 1959. "This helped to move the wolf to another door," says Jobim. Three years later — thanks to jazz recordings of Bossa Novas by **Stan Getz** and **Charlie Byrd**, Antonio Carlos Jobim's music began to sweep America.

Oddly, the critics in Brazil were less than enthused about the whole Bossa Nova business, and that memory is still a bitter one for Jobim.

"At the time," he says, "the critics in Brazil were very purist. They wanted the authentic samba, so they said, 'Bossa Nova is American.' Which is not true. I got bad press, saying 'Who are you, running after the Yankee dollar? What have you been doing; why did you go there?' I resented the fact that the music was a hit here and everybody in Brazil was against it. It's a negative thing — instead of saying, 'Yeah, yeah, come on, let's do it,' it's 'No, no, no, you can't, it's not right.'"

"20 years ago, anti-Americanism was stronger in Brazil. Now the Brazilians want to be like the Americans — they want to be rich, they want the American way of life, they want to have a car, they want air-conditioning — the goods."

As to the strong connection between his music and jazz, Jobim says, "Here they call anything that swings jazz. So suddenly a guy plays something and says, 'This is Latin jazz, this is Cuban jazz.' So everything becomes jazz. I suppose that Bossa Nova is Brazilian jazz. But not with the same meaning as when you say 'Swedish jazz,' because Swedish jazz is something that is American. Let's analyze the thing: What is Brazilian music? It's the blacks with the Portuguese. It's Europe with Africa, so it has this beat, you know. A musician friend of mine used to say, 'The only people who have rhythm are Brazilians, Americans, and Cubans: The U.S., Cuba, and Brazil, the rest is waltzes and mazurkas.' Which is kind of true, isn't it? The only places that swing are the U.S., Cuba and Brazil."

Another problem Jobim remembers from his first trips to the U.S. was the difficulty in getting his songs translated into an English that conveyed the Portuguese lyrics of de Moraes and his other Brazilian collaborators.

"I used to cry," he says, "to see all my songs with beautiful Portuguese lyrics turned into 'The coffee and bananas in Brazil.' I was so unhappy, because I wanted to be faithful to the original. But little by little I got in touch with guys like **Norman Gimbel**, **Gene Lees**, **Ray Gilbert**. The translations aren't exact, but the subject is similar. I had a big fight in a taxi with Norman, because I couldn't express myself well and I was trying to explain to him that I wanted him to use the name 'Ipanema' and he said, 'Ipanema doesn't exist, it's a toothpaste. This makes no sense.' And I said, 'Listen, this is a place in Rio de Janeiro, this is a beach.' But I couldn't speak well. And then the cabbie turned to me and said, 'You are wrong, your friend is right.'"

Currently, Antonio Carlos Jobim spends a lot of his time composing for television and films in Brazil ("Unfortunately, many local films that will never make it") and is overseeing his "embalming" — the complete cataloguing of his "over 500 recorded songs." His desire for the future is to be able to continue to compose, quietly, "behind the curtain."

"I want to be forgotten," he says with a laugh.

lee jeske

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 4/13 Chart		Weeks On 4/13 Chart
1		STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 9 25150-1)	1 12
2		20/20 GEORGE BENSON (Warner Bros. 9 25173-1)	2 13
3		MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	5 6
4		WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	4 9
5		SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	7 6
6		FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	3 29
7		ONE OF A KIND DAVE GRUSIN (GRP-A-1011)	6 9
8		HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	8 28
9		OPEN MIND* JEAN-LUC PONTY (Atlantic 7 80185-1)	9 25
10		SECRETS WILTON FELDER (MCA-5510)	10 9
11		HIGH CRIME* AL JARREAU (Warner Bros. 9 25106-1)	11 23
12		TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	13 7
13		STEP BY STEP JEFF LORBER (Arista AL8-8269)	12 8
14		DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	14 25
15		THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	15 7
16		INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1)	16 28
17		MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	19 4
18		NIGHTSONGS EARL KLUGH (Capitol ST-12372)	17 28
19		THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	18 24
20		GOOD BAIT BOBBY HUTCHERSON (Landmark LLP-501)	20 5
21		SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	— 1
22		PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411)	21 12
23		DECODE YOUR LIFE RONALD SHANNON JACKSON & THE DECODING SOCIETY (Island 90247)	25 4
24		THE THIRD DECADE ART ENSEMBLE OF CHICAGO (ECM 25014-1 E)	24 6
25		STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	— 1
26		THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	32 2
27		AMERICAN EYES RARE SILK (Palo Alto PA 8086)	30 2
28		STREETSHADOWS DAVID DIGGS (TBA 207)	28 4
29		THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante CJP-264)	— 1
30		MAKOTO OZONE (Columbia BFC 39624)	— 1
31		12 BOB JAMES (Tappan Zee/Columbia FC 39580)	22 25
32		IN THE DARK ROY AYERS (Columbia FC 38991)	33 22
33		CLASSIC MASTER RONNIE IAWS (Capitol ST-12375)	26 17
34		BOP DOO-WOPP* MANHATTAN TRANSFER (Atlantic 81233)	23 14
35		AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	36 7
36		WINDHAM HILL RECORDS SAMPLER '84* VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	27 30
37		AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/A&M WH-1032)	34 31
38		WINTER INTO SPRING* GEORGE WINSTON (Windham Hill/A&M WH-1019)	31 13
39		CAVERNA MAGICA (. . . UNDER THE TREE — IN THE CAVE . . .)* ANDREAS VOLLENWEIDER (CBS FM 37827)	29 18
40		FIESTA VICTOR FELDMAN (Palo Alto PA8066)	39 20

FEATURE PICKS

THE KEY MAN — Dave McKenna — Concord Jazz CJ-261 — Producer: Carl E. Jefferson — List: 8.98

If there's a solo pianist who swings more than Dave McKenna, who has a left hand as powerful, and who has a wider repertoire of pop songs ("The Gypsy," "I'll Be Your Friend With Pleasure," and "London By Night" are three examples here), let him step forth — we are not aware of his existence. The hydraulic left hand underpins the sprawling right on this delightful assortment: McKenna, as always, remains in a solo swing piano class by himself.

THE GREAT WIDE WORLD OF QUINCY JONES LIVE! — Quincy Jones — Mercury 195J-32 — Producer: Kiyoshi Koyama — List: 9.98

Kiyoshi Koyama is like a jazz truffle pig: he digs around in jazz vaults relentlessly, uncovering delectable unreleased morsels. This Japanese import — available through PolyGram — features a stellar edition of the Jones Big Band — Phil Woods, Freddie Hubbard, Budd Johnson, Curtis Fuller, etc. — in full flight during a 1961 Swiss performance. Fine solos from the band and terrific arrangements from Jones, whose '61 quest was a jazz one.

THE BILLIE HOLIDAY SONGBOOK — Billie Holiday — Verve 823 246-1 — Original Producer: Norman Granz; Reissue Producer: Richard Seidel — List: 6.98 — Bar Coded

PolyGram's midline Verve Great American Songbook series has concentrated on composers so far and Billie Holiday *did* write six of the 11 tracks on this compilation, but, jazzwise, such tunes as "Travelin' Light," "Lover Man," and "Strange Fruit," for example, belong to no one else. A good, concise greatest hits package.



PIZZA CONTEST — Licorice Pizza and L.A. radio station KLOS recently held an air-guitar contest at Licorice Pizza's Pasadena store. The contest was in conjunction with MCA recording artist Triumph and their L.A. appearance. Shown are (l-r): George Briner, marketing manager — Licorice Pizza; Gary Younger, MCA merchandiser; Diane Morales, KLOS assistant director of advertising and promotions; third place contestant; second place contestant; Rita Wilde, KLOS DJ; Richard Dunn, first place winner; and Jeff Laufer, BIZ band member.

WHAT'S IN-STORE

TDK PROMOTION — Retailers merchandising TDK Electronics Corporation's recently improved SA high-bias audio cassette, or reformulated E-HG video cassettes, will receive individual promotional kits designed to support these two premium Super Avilyn-based tape products. Counter cards and stick-on window banners tell consumers to "Reach for the Power" of TDK's E-HG Extra High Grade video tape which will "Maximize the performance of your VCR." The display pieces also tell consumers the benefits of its recently upgraded video product, including its strengthened cassette shell mechanism for greater reliability and smoother transport. The promotional kit for SA reminds TDK customers that the audio cassettes are "Reformulated . . . Repackaged . . . Remarkable," and also lists specific

product benefits including its higher MOL, superior frequency response, extended dynamic range, and improved Laboratory Standard Cassette Mechanism. Both promotional kits also include ad slicks which retailers can immediately use to construct local traffic-building ads. Counter cards are designed to be used as shelf displays, as well as counter tops. The versatile window banners can also be used as wall posters or to highlight product displays. "The TDK SA and E-HG promotional kits are available immediately to our dealers," said Lou Abramowitz, national advertising manager. "Each kit will help dealers spark consumer interest and move greater volumes of tape product in their local areas. TDK will continue to support

each individual product in its audio and video tape line with corresponding collateral materials such as these and national advertising, to maximize retail sales potential." For further information on TDK's advertising and promotional support materials, please contact Lou Abramowitz at (516) 625-0100, or Cindy Morgan, The Philip Stogel Company, at (212) 682-7600.

CLASSIC PIECES — New from CBS Masterworks is "Instant Classics" (M 39510), a compilation of some of classical literature's most beautiful and recognizable music. Performed by the Philharmonia Virtuosi under the direction of Richard Kapp, and produced by Gregory K. Squires, the list of pieces on this album includes Debussy's "Clair de lune," the second movement from Beethoven's "Pathetique" Piano Sonata, and Rameau's "Tambourin," among others. A digital recording with great sound quality and a catchy illustration on the cover, this album should be placed in both the classical and easy-listening sections to increase exposure. In-store play of these memorables should create instant sales.

RIAA NEWS — According to the Recording Industry Association of America, Inc., new releases of compact discs in the U.S. rose dramatically by 70 percent in 1984, while LP and cassette releases continued a six-year downward trend as shown by a survey of member companies. The CD, which made its debut in the marketplace in 1983 with 610 releases, had 1,038 new titles in its second year. LP releases declined 24 percent from 1983. An estimated 1,740 new LP releases were issued in 1984, compared to 2,300 in the previous year. New cassette releases were down by 28 percent to 1,795 titles from last year's level of 2,500. This mirrors the similar decline of LPs, since there was less new product released simultaneously on LP and cassette. Twelve-inch singles experienced a slight increase in the number of releases in 1984 — up one percent, to 616 new titles from 610 in 1983. All other configurations declined in the number of new releases for 1984.

LABEL WATCH — Glendale, California-based Pausa Records' latest release is "The Greatest Of Louis Armstrong," a very clean recording of one of our jazz legends. This latest LP on the Pausa Jazz Origin Series includes such classics as "Do You Know What It Means To Miss New Orleans?" "Tin Roof Blues" and "When The Red Red Robin (Comes Bob, Bob, Bobin' Along). An all live recording, these memorable tunes still remain some of the most energetic and carefree pieces ever recorded, and the sound quality only enhances this experience further. Please contact Bill Stillfield at (213) 244-7276 for more information.

ron rosenthal

Rough Trade Works Collectively In An Independent's Market

by Peter Holden

LOS ANGELES — In an industry controlled more and more by a handful of the largest corporations, there are still isolated companies which are finding snowballing commercial success through alternative music, i.e. reggae, hardcore, import records. While the Tower, Camelot and Musiclands continue to provide adequate service to most of the country's record buyers, independent retail outlets and distributors provide a vital source of music for those looking for something a little different.

An example of a company within this healthy independent scene is Rough Trade located in San Francisco. Originally planted as an American extension of the influential British label/distribution company of the same name, Rough Trade has evolved into a unique and growing distributor-retail outlet. The operation is unique in that, as well as carrying "U.S. & import punk and hardcore, reggae, African, industrial and dance music," it is also a collectively owned and operated company which is in essence run as a pure democracy, with each full member representative of one equal vote in all company decisions.

Wholesale buyer Alison Schnackenberg explained to *Cash Box* the nature of Rough Trade's role as a distributor. "We are not a franchise of Rough Trade U.K., we are an independently and collectively owned outlet. Though we do report to the British office, it is simply for tax purposes." Schnackenberg noted that though the San Francisco company does distribute Rough Trade product including The Smiths, New Order, Aztec Camera, and others, it also handles other import and domestic records. "We are representatives for them as far as their manufactured and

exclusively distributed product — as compared to other import companies, we have that product faster and at a better price — but we buy from other companies in England as well as from other countries and domestically. We distribute throughout America, to some places in Canada and we also export." Carrying roughly 2,500 titles, Rough Trade primarily does business with independently run record stores, though it also distributes to some of the larger chains such as Tower.

As far as the industry's response to this unique operation, Schnackenberg relates that, "Generally the people we deal with are very receptive — most of our new customers come to us. Our staffing right now is such that we don't have time to put people on the phone trying to accumulate new accounts. We're basically just trying to deal with what we've got — that keeps us plenty busy."

And while its product line might be far from the mainstream compared to most distributors and retailers, its company structure is even more progressive. "In terms of employees, we basically hire new people through collective decision, then that person is on a three-month trial period during which they are given periodical reviews. Then at the end of three months, they can be voted into the collective whereby they are full members — they get a vote and they participate in all the full member functions. We try to avoid the hierarchy and the titles that are standard in most companies — for instance, if we have business cards, they don't have titles on them." Though the company's growth over the past few years is evidence that this system has fostered a fertile working situation, Schnackenberg also explained, "The main difficulty with

(continued on page 40)

RIAA Reports Record Year In '84 Shipment Dollars

NEW YORK — The dollar volume of U.S. manufacturer net shipments of records and prerecorded tapes rose to an all-time high in 1984, according to the RIAA. Calculated at suggested retail list price, dollar volume increased 15 percent over 1983; manufacturer unit shipments reached their highest since 1980, up 18 percent over 1983, but still below the peak years of 1977 - 1980. Compact discs showed the fastest growth of any new configuration — shipments gained by 625 percent in 1984.

In 1984, 679.8 million total units were shipped, compared to 578 million units in 1983. Shipments in 1984 were valued at \$4.3 billion, calculated at suggested retail

list price, compared to \$3.8 billion in 1983. Highlights of 1984 were: Prerecorded cassette shipments reached an all time high in 1984 — up 40 percent over the previous year. In 1983, 236.8 million cassette units were shipped, and in 1984 that figure jumped to 332 million units. LP/EP shipments dipped in 1984 — down 2 percent from the previous year. In 1983, 209.6 million LP/EP units were shipped, and the 1984 figure slipped to 204.6 million units. Shipments of single records increased by 5 percent in 1984. In 1983, 124.8 million singles were shipped, compared to 131.5 million in 1984. And eight-tracks declined by 2 percent in 1984.



NEW — TDK Electronics Corporation has announced its own branded 8mm video cassettes. Using a new high-density magnetic material called Super Finavinx, the TDK "MP" series is scheduled for availability in late spring in 30- and 60-minute lengths.

BMI congratulates its Dove Award winners



Gospel Music
Artist of the Year
Sandi Patti



Gospel Music Female
Vocalist of the Year
Sandi Patti



Inspirational Gospel Music
Album of the Year
"Songs from the Heart"
Sandi Patti



Inspirational Gospel
Music Album of the Year
Greg Nelson, Producer



Traditional Gospel
Music Album of the Year
Rex Nelson Singers



Instrumental Gospel
Music Album of the Year
Lari Goss, Producer

Gospel Music Hall of Fame
Tim Spencer



Wherever there's music, there's BMI.

TOP 75 ALBUMS

	Weeks On 4/13 Chart		Weeks On 4/13 Chart
1 40 HOUR WEEK ALABAMA (RCA AHL1-5339)	1	39 GREATEST HITS BARBARA MANDRELL (MCA 5566)	45
2 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	2	40 CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	42
3 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA-5517)	4	41 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	38
4 COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	3	42 GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	39
5 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	5	43 SAN ANTOINE DAN SEALS (EMI America ST-17131)	40
6 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	6	44 THE MAN IN THE MIRROR JIM GLASER (Nobie Vision 2001)	37
7 DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5518)	7	45 GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	33
8 CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	9	46 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	46
9 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)	8	47 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	49
10 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	10	48 LADIES' CHOICE GEORGE JONES (Epic FE 39272)	47
11 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	11	49 WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	48
12 KENTUCKY HEARTS EXILE (Epic FE 39424)	12	50 DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	50
13 REAL LOVE DOLLY PARTON (RCA AHL1-5414)	16	51 THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151)	51
14 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	14	52 SAY WHEN NICOLETTE LARSON (MCA-5556)	62
15 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	17	53 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	64
16 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	20	54 WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	63
17 MY KIND OF COUNTRY REBA McENTIRE (MCA-5516)	13	55 THE JUDDS THE JUDDS (RCA/Curb MHL1-8515)	53
18 BLUE HIGHWAY JOHN CONLEE (MCA-5521)	15	56 HOMECOMING ED BRUCE (RCA AHL1-5324)	54
19 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	18	57 EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	57
20 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA-5545)	21	58 LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318)	52
21 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	19	59 CLEAN CUT BARBARA MANDRELL (MCA-5474)	55
22 GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496)	22	60 WALL OF TEARS GUS HARDIN (RCA CPL1-5358)	60
23 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	25	61 FROM MY HEART KATHY MATTEA (PolyGram 824 308-1 M-1)	61
24 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	30	62 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	—
25 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	25	63 KERN RIVER MERLE HAGGARD (Epic FE 39602)	—
26 THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	24	64 GREATEST HITS ED BRUCE (MCA-5577)	—
27 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	27	65 OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	—
28 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	26	66 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	56
29 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	28	67 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	58
30 ROLL ON ALABAMA (RCA AHL1-4939)	29	68 THIS OL' PIANO MARK GRAY (Columbia FC 39518)	68
31 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	41	69 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	59
32 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	32	70 EB84 THE EVERLY BROTHERS (Mercury 822 431-1 M-1)	66
33 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	34	71 ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016)	69
34 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	31	72 19 HOT COUNTRY REQUESTS VARIOUS ARTISTS (Epic FE-39597)	65
35 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	36	73 DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	67
36 GREATEST HITS GEORGE STRAIT (MCA 5567)	43	74 CAFE CAROLINA DON WILLIAMS (MCA-5493)	72
37 STEP ON OUT THE OAK RIDGE BOYS (MCA-5555)	44	75 WHERE IS A WOMAN TO GO GAIL DAVIES (RCA AHL1-5187)	73
38 HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED MERLE HAGGARD (Epic FE 39545)	35		

Music Village USA Slates Twitty, Lynn and Wynette

by Bill Fisher

NASHVILLE — The year-old Music Village U.S.A. entertainment complex, located in Hendersonville, TN, has scheduled a series of weekly concerts beginning in June which will bring Conway Twitty, Loretta Lynn and Tammy Wynette to the Music Village Auditorium. Each of the artists will perform once a week nearly every week through the end of August. Wynette will appear most often on Tuesday evenings, Twitty on Wednesdays and Lynn on Thursdays. The latest schedule from Music Village U.S.A. publicity shows a total of 11 dates for Wynette and eight for Lynn; Twitty is listed for 14 shows.

Stan Hitchcock, director of entertainment for Music Village, made the announcement of the tourist attraction's new season features, saying, "We are thrilled to have three of the biggest names in country music appear throughout our concert season. We have worked very hard making this idea a reality and are

proud we can offer our visitors the best in country music entertainment." Tickets for the Twitty, Lynn and Wynette concerts are \$10.75.

Susan Andrews, publicist for the new concert series, in speaking of the Music Village facilities commented, "This year we'll probably be doing some live albums there, because the people that performed there last year were just so amazed at the sound . . . We did a few album cuts last year and we're going to do a few things this year too." Wynette said, "The Music Village Auditorium is absolutely the epitome of an entertainer's showplace. The equipment is truly state-of-the-art and there is no finer sound available."

Music Village U.S.A. is owned by a group of stockholders which includes Conway Twitty, whose Twitty City is adjacent to the entertainment complex. The attraction also includes the Marty Robbins Showcase and the Forlin Husky Wings of a Dove Museum.

CMA Meets In New Zealand, Australia

by Bill Fisher

NASHVILLE — The second quarterly meetings of the Board of Directors of the Country Music Association started Saturday, April 13, and will continue until April 23 in Wellington and Auckland, New Zealand and Sydney, Australia. The purpose of the meetings is to make and revise plans for the CMA and to help promote country music in the area.

The group's itinerary includes 11 committee meetings in Wellington as well as Board meetings, chaired by Sam Marmaduke, in all three cities.

The primary promotional effort during the 10-day round of meetings will be a seminar hosted by the Australian Recording Industry Association, the Australasian Performing Rights Association and the Australasian Mechanical Copyright Owners Society. Members of the CMA group from America will speak during the seminar on the general topic of developing country music in a new market: Al Greenfield will focus on broadcasting; Ralph Peer will address the subject of publishing; Roy Wunsch will speak on record companies and Ed Benson will talk about the CMA's international development plans. Moderating the seminar panel will be Brian Smith, president of CMA/Australia and head of RCA Records/Australia.

The CMA currently has 30 individual and four organizational members in Australia. There are only two all-country radio stations in Australia: 4KQ/Brisbane

and 2KY/Sydney. CMA publicity material states, "CMA board members serve gratis and pay their own expenses to attend all board meetings."

MTV Airs First Christian Video

NASHVILLE — The MTV cable music video channel began showing "Six, Six, Six," a video by the Christian group DeGarmo & Key, in light rotation on Wednesday, April 1, marking the first time that a Christian video has been shown on the popular cable service. "Six, Six, Six" is a song from the Benson/Power Disc group's "Communication" album. The video for the song had been rejected by MTV in October of 1984 because it was allegedly too violent. The original version depicted a figure representing the Antichrist being consumed by flames. A re-edited version, in which the Antichrist figure is seen but not burned, was submitted to MTV in January and that is the version now being aired.

Ed DeGarmo, quoted in a Benson press release, said, "The video is based on a dream as to what it might be like for someone encountering the Antichrist a little bit before his rise to power . . . At first we felt we were being singled out — that it was a ploy, that MTV didn't want to play a Christian group."



HIGH COUNTRY HOPES — Epic recording artist Dan Fogelberg previewed his new album, "High Country Snows," at the Opryhouse in Nashville April 3. The singer also sang several of his earlier hits, and he was joined for a couple of numbers by fellow Epic artist Ricky Skaggs. Pictured above at a post-concert reception are (l-r): Merlin Littlefield, ASCAP associate director; Rick Blackburn, CBS Records senior vice-president; Fogelberg; Rich Schwan, director of national promotion, Epic.

Country Album Reviews



TRYIN' TO OUTFRAN THE WIND — John Schneider — MCA-5583 — Producers: Jimmy Bowen, John Schneider

This is not just some Hollywood-meets-Nashville record. There have been a number of singers who have broken recently and achieved some degree of success at the cash register and on radio who are really country in name only. That's not the case this time. Country fits John Schneider well. Assembled here is an unpretentious collection of songs which provide the fuel for Schneider to vocally run the emotional gamut of lovin', losin', and honky tonkin' without being mushy, suicidal, or incarcerated. If anybody asks, tell them John Schneider is a country singer.

ATLANTA — Atlanta — MDJ/MCA-5576 — Producers: David Hungate, Jimmy Bowen

The nine-member group returns on its second album with a complete package of uptempo tunes, ballads and even a gospel-flavored number. The instrumentation/vocal mix is carefully crafted to showcase each without distracting from the songs. Using several different lead vocalists throughout the album, Atlanta offers the listener a multi-faceted sound that other acts simply cannot compete with. The material here is fresh and varied, and consumers should be pleasantly surprised at the development of the group since last year's top five effort. Look for this one to breakout quickly at the retail level.



RESTLESS HEART — Restless Heart — RCA CPL1-5369 — Producers: Tim DuBois, Scott Hendricks, Restless Heart

This is the best debut album we've heard this year. On first listening, as with any new group, the impulse to compare is irresistible: the vocal harmony is reminiscent of the Eagles (except that Larry Stewart's lead for Restless Heart is better than any Eagle voice ever was), and the playing brings to mind groups that are known for their musicianship ("Heartbreak Kid" sounds like a Toto cut). The rock edge to several tunes on this LP will appeal mainly to younger buyers, but Restless Heart is positively based in country in the sense that the songs are as much a part of the album's strength as is any other element. The Wood Newton/Michael Noble song, "I Want Everyone To Cry," could become a standard.



FEATURE PICKS

GREATEST HITS — Lee Greenwood — MCA-5582 — Producer: Jerry Crutchfield

This "MCA Hits" package contains nine of Greenwood's hits including "I.O.U.," "Going, Going, Gone" and "Somebody's Gonna Love You," along with his current single "Dixie Road" which debuts this week at 73 bullet. Sure to sell.

HIS BEST — Merle Haggard — MCA 5573 — Producers: Jimmy Bowen, Hank Cochran, Fuzzy Owen, Porter Wagoner, Merle Haggard

A collection of some of Haggard's best tunes from the late 1970s and early 1980s, this album showcases the country giant in his best form as the master of stories in song.

GREATEST HITS — Gene Watson — MCA-5572 — Producers: Russ Reeder, Gene Watson

Eighteen different songwriters contributed to this slice of Gene Watson's success and that is a tribute to the artist's interpretive power. Included are the top 10 hits "This Dream's On Me," "Speak Softly," and the 1981 number one, "Fourteen Carat Mind."

STILL HUNG UP ON YOU — Bill Medley — RCA CPL1-5352 — Producer: Jerry Crutchfield

A lot of love songs sung by an artist whose voice should never have been absent from the recording arena. Thank goodness and RCA, he's back. This eight-song collection includes yet another great Bob McDill composition, "Women In Love," and a song recalling Medley's gritty former days, "Stand Up."

COUNTRY COLUMN

OAKS ON THE RIVIERA — The Oak Ridge Boys have been scheduled to participate in the grand opening series of performances for The Acropolis, a new convention and exhibition center in Nice, France. The Oaks will play the new facility on May 14, joining a list of international stars such as **Placido Domingo** and **Charles Aznavour** in the Acropolis' 47-day opening celebrations, which also include an international space and aeronautical festival, an exhibition by former Olympic teams, performances by the Nice Philharmonic Orchestra, various art exhibits and many theatre and film presentations. The quartet has decided to donate their performance fee for the event to Feed The Children, an international nonprofit organization presently helping to feed refugees, orphans and displaced persons in 11 countries. The funds donated by the Oaks will be used to drill four badly needed water wells, one named for each member of the group, in the Rift Valley of Kenya. The Oak Ridge Boys have been involved in benefit work for some time — they have participated in the campaign to prevent child abuse in America for over five years and were recently named Honorary Chairmen of the National Committee for the Prevention of Child Abuse. Speaking for the group, Oak Ridge Boy **Joe Bonsall** said, "We're honored to be a part of this terrific international event. But we're doubly excited about the performance in Nice because it gives us a bonus in the form of helping people in Africa." Jim Halsey, who manages the group and is the chairman and CEO of the Jim Halsey Co., the Oaks' booking agency, is said to be negotiating worldwide radio and television broadcast rights for the group's Nice performance.



WAYLON AND THE VEEPS — RCA execs John Ford (left), division vp/RCA Records, USA and Canada; and Joe Galante (right), division vp/RCA Records, Nashville, met with Waylon Jennings (center) following Waylon's recent three-night stand at NYC's Radio City Music Hall with Johnny Cash.

HANK'S HITTING FIFTY — That's number of career albums, not age! The release of **Hank Williams, Jr.'s** "Five-O" LP, with a street date of April 29, has gotten the people at Warner Bros. really excited. Said senior marketing VP **Vic Faraci**, "Wait 'til you see what we do . . . That's going to be his biggest album . . . initial response from dealers from playing the pre-release cassettes has been absolutely overwhelming." Warner Bros. national sales coordinator for country **Neal Spielberg** noted that the new album brings the number of Hank's LPs on the label to 13; the last two, "Man Of Steel" and "Major Moves," are gold albums, and the "Greatest Hits" package has gone platinum. Spielberg said, "Obviously part of the marketing campaign (for the new record) . . . is 'Here's one of the strongest artists in the country music field, and he's got another major milestone in his career' . . . We'll be listing his strong catalog . . . We're doing some national ads with some of our major customers like K-Mart and Target." Spielberg also said that "Five-O" will get a push from Warner Bros.' "awareness and visibility" campaign, in which a featured record is discounted at Licorice Pizza in Los Angeles, Sound Warehouse in Dallas and Turtles in Atlanta, combined with radio station tie-ins in those cities during the campaign. Spielberg indicated that the campaign is producing notable results, saying, "Licorice Pizza in Los Angeles was the first to come back with figures, and in the first month of the promotion their catalog product . . . is up 15 percent to 20 percent in country; their hit product . . . is up 50 percent. So the promotion is working." Spielberg also noted that several other labels are beginning to follow promotional plans similar to the Warner Bros. scheme.

COUNTRY BOY GETS ZAPPED — The video of **Ricky Skaggs' Country Boy** will be shown in selected movie theatres across the country beginning this month. The "Music ZAP" feature, a coordinated project of CBS Records and the New York-based music video promotion firm, Music Motions, will be matched with films that are aimed at similar demographics. *Country Boy* is the first country video promotion done by Music Motions, which has worked in the past with videos by artists such as **Jermaine Jackson**, **Kool & The Gang**, and **Barbra Streisand**. The promotion will begin in Nashville and New York and will eventually reach all 1,000 theatres on Music Motions' list of affiliates . . . Skaggs, by the way, has just completed production and recording of a national TV spot for the March of Dimes, which features actor **Richard Dreyfuss**. There is little rest in store for the Epic artist — he embarks on a trip to Europe in May which will include taping for a live album at London's Dominion Hall.

HAT HOSTS — The Academy of Country Music has announced that **Glen Campbell**, **Loretta Lynn** and **Janie Fricke** will host its 20th annual awards special May 6 on NBC television from 9-11 p.m. (EST). All three hosts are past winners of ACM "Hat" awards.

FLOUNCING TO THE TOP — **Moe Bandy** and **Joe Stampley** won the top award in the country category of the recent American Video Awards show with their *Where's The Dress?* **Boy George** parody. The award was the second for the video; it won a silver medal for excellence at the International Film and TV Festival of New York late last year. Executive producer of the clip **Jim Owens** said, "The recognition of this video . . . is a clear indication that Nashville is fully capable of producing quality music videos." It also shows what pink pumps and a little make up can do for guys like Moe and Joe.

bill fisher

New CRB Officers Elected

NASHVILLE — The board of directors of the Country Radio Broadcasters, meeting on March 10 following the organization's annual seminar, elected new officers for the year. The new CRB president is Mike Oatman of Great Empire Broadcasting, Wichita, KS; Joe Casey, CBS Records, Nashville, was elected vice-president; the group's new secretary is Tom Phifer of KRMD, Shreveport, and returning as treasurer is Jeff Walker, president of Aristo Music Associates, Nashville.

MOST ADDED COUNTRY SINGLES

1. HELLO MARY LOU — The Statler Brothers — Mercury — 40 Adds
2. DIXIE ROAD — Lee Greenwood — MCA — 32 Adds
3. PITY PARTY — Bill Anderson — Swanee — 28 Adds
4. DON'T CRY DARLIN' — David Allan Coe — Columbia — 20 Adds
5. MY IMAGINATION — Marty Crawford — Spectrum — 19 Adds

MOST ACTIVE COUNTRY SINGLES

1. GIRLS NIGHT OUT — The Judds — RCA — 76 Reports
2. DON'T CALL IT LOVE — Dolly Parton — RCA — 74 Reports
3. SOMEBODY SHOULD LEAVE — Reba McEntire — MCA — 74 Reports
4. THERE'S NO WAY — Alabama — RCA — 72 Reports
5. WARNING SIGN — Eddie Rabbitt — Warner Bros. — 72 Reports

THE COUNTRY MIKE

WOW HOSTS BENEFIT RADIOTHON — WOW/Omaha and the Leukemia Society of America, Inc. hosted the annual "Ten Hours For Life" Radiothon April 13. The event is conducted each year to raise funds, 100 percent of which are designated exclusively for leukemia research. A live remote from the Crossroads Mall featured WOW personalities along with a variety of entertainment. The station worked with a number of Omaha businesses in sponsoring the event.

US-99 SHIFT SHIFTS — Drew Horowitz, general manager of WUSN/Chicago has announced that US-99 has recently acquired the services of Gary Dee, who will serve as the new morning man. Dee spent a total of 12 years at WERE/Cleveland and WHK/Cleveland prior to his most recent stint at WPKX/Washington, D.C. Dee's morning shifts in Cleveland resulted in 18 number one ratings out of 23 books. Along with the change in morning personnel came several other changes in the on-air lineup. Air-shifts will now be manned by Gary Dee from 5:30 a.m. to 10 a.m., Don Wade from 10 a.m. to 2 p.m., Bill Garcia from 2 p.m. to 6 p.m., Nikki Courtney from 6 p.m. to 10 p.m., Ken Cocker from 10 p.m. to 2 a.m., and Tony Russel from 2 a.m. to 5:30 a.m. Al Sellers will continue as US-99 news personality. Commenting on the recent changes program director Lee Logan said, "Adding a talent of the caliber of Gary Dee and being able to keep Don Wade too, gives US-99 one of the best talent lineups in Chicago."

GIVING COUNTRY VIDEO A HAND — The "Ranchhands" of KFDI/Wichita have been helping to promote country music not only through the resources of radio, but through other mediums as well. The station recently gave a hand to the Wichita public television station in the form of help with its annual pledge drive. The Ranchhands hosted "Country Music Night" during Festival '85. The evening featured a show entitled "The Legends of Country Music" with performances by such country music greats as Hank Thompson, Kitty Wells, Ray Price, Hoyt Axton and Eddie Arnold. KFDI provided a simulcast arrangement for the show, with the Ranchhands serving as hosts during the pledge breaks throughout the evening. The goal of the night was to receive \$5,000 in donations and pledges, but when all was said and done, more than \$7,000 had been pledged, making "Country Music Night" the most successful of the week-long campaign. KFDI has been involved with the Wichita public television station for some time through its weekly simulcast of the *Country Express*, a 30-minute country music video show. KFDI was also involved with yet another local television station when it aired the *The Winning Hand*, a syndicated country music special hosted by Johnny Cash and featuring Dolly Parton, Willie Nelson, Kris Kristofferson, and Brenda Lee. KFDI was instrumental in the promotion of the special and provided the hosts for its presentation.

byron wynkoop

PROGRAMMERS PICKS

Todd McAliley	WQTE/Adrian	Hello Mary Lou — Statler Brothers — Mercury
Scott Winston	KVOX/Moorehead	She Keeps The Home Fires Burning — Ronnie Milsap — RCA
Bill Warren	KJBS/Bastrop	Hello Mary Lou — The Statler Brothers — Mercury
Andy Carr	KVEG/Las Vegas	Don't Cry Darlin' — David Allan Coe — Columbia
Gary Hightower	KFDI/Wichita	Dixie Road — Lee Greenwood — MCA
Rick Friday	KICD/Spencer	Hello Mary Lou — The Statler Brothers — Mercury
Jerry Hardin	KRZY/Albuquerque	Dixie Road — Lee Greenwood — MCA
Marc Hahn	KTOM/Salinas	Operator, Operator — Eddy Raven — RCA
Craig Lewis	KXYL/Brownwood	To Be Lovers — Chance — Mercury
Ed Nickus	KZUN/Modesto	Dixie Road — Lee Greenwood — MCA
Randy Stanley	CHOW/Welland	Still On A Roll — Moe Bandy and Joe Stampley — Columbia
Mason Dixon	KRDR/Gresham	Hello Mary Lou — The Statler Brothers — Mercury

SINGLES REVIEWS

OUT OF THE BOX



EARL THOMAS CONLEY (RCA PB-14060)

Love Don't Care (Whose Heart It Breaks) (3:29) (Blue Moon/April—ASCAP/Labor of Love—BMI) (E.T. Conley, R. Scruggs) (Producers: Nelson Larkin, Earl Thomas Conley)

This song, co-written by the singer and Randy Scruggs, is the second single release from the "Treadin' Water" album. The melodic freshness of the tune should be welcome on country radio, and ETC again shows that he has the ability to write and perform a piece of music that is structurally inventive while retaining tremendous commercial appeal. There is heavy action in store for "Love Don't Care."

RAY CHARLES (with Mickey Gilley) (Columbia 38-04860)

It Ain't Gonna Worry My Mind (2:51) (April/Lion-Hearted—ASCAP) (R. Leigh) (Producer: Billy Sherrill)

This walking-tempo duet with Mickey Gilley from the "Friendship" album focuses on the profound theme best expressed in the line "love is all that makes you richer." There are no instrumental breaks in the song, but both singers sound great — so good, in fact, that the song could be twice as long as its 2:51 length. Radio loves Ray as much as the rest of the known universe, and this beautiful cut should be played (respectfully) for quite a while.



FEATURE PICKS

VERN GOSDIN (Compleat CP-142)

Dim Lights, Thick Smoke (And Loud, Loud Music) (3:27) (Comet—BMI) (J. Maphis, R.L. Maphis, M. Fidler) (Producers: Vern Gosdin, Robert John Jones)

GARY MORRIS (Warner Bros. 7-29028)

Lasso The Moon (3:26) (Ensign—BMI) (S. Dorff, M. Brown) (Producers: Steve Dorff, Jim Ed Norman)

JOHN ANDERSON (Warner Bros. 7-29002)

It's All Over Now (3:18) (Abkco—BMI) (B. Womack, S. Womack) (Producers: John Anderson, Lou Bradley, Jim Ed Norman)

ALLEN FRIZZELL (Epic 34-04870)

It'll Be Love By Morning (2:10) (Allen Frizzell/Ski Slope—BMI) (A. Frizzell, B. Roberts) (Producer: Pete Drake)

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MAKING IT IN PUBLIC — Exit/A&M Records recording artist Charlie Peacock (2nd from left) had a chance to converse with members of IRS' General Public after a show at the Oakland Coliseum. Peacock and his band opened for General Public on several of their American dates. Pictured (l-r) are General Public's Rankin' Roger, Peacock, GP guitarist Kevin White, GP's Dave Wakeling, "Bongo" Bob Smith of Peacock's band.

R The Roots Of Rhythm And Rock

GRAND OLE OPRY HOUSE, NASHVILLE

— The crowd at the Opry House the evening of March 26 was taken back to a time when some unforgettable memories were being made on the radio: a time when Hank Ballard sang "Finger Poppin' Time" and introduced "The Twist"; when The Coasters warned of "Poison Ivy" and told us about "Charlie Brown"; when Maurice Williams begged us to "Stay"; when James Brown sang "Please, Please, Please," "Caledonia," and "It's A Man's, Man's, Man's World"; when Carla Thomas did "Gee Whiz," and daddy Rufus Thomas walked the dog and did the funky chicken. It was a time when The Tams advised us to "Be Young, Be Foolish, Be Happy," and when Joe Simon sang "Nine Pound Steel" and "The Choking Kind"; it was also the time when Aaron Neville pleaded "Tell It Like It Is" and B.B. King asked "How Blue Can You Get."

The audience that evening saw the artists above perform all of those songs; in addition, they witnessed performances from Ruth Brown, country singer John Conlee, gospel artist Bobby Jones, Charlie Daniels, Billy Scott, Jackey Beavers and Tony Joe White. All of those onstage (and a good portion of the audience) were there because of one man—John R. Richbourg, the pioneering radio programmer at WLAC in Nashville for over thirty years (see *Cash Box*, March 23, '85, p.12). The performers were there to pay tribute to the man who gave most of them their first break in the business by playing their records when no one else would — and on a show reaching between 8 and 12 million listeners at that. The concert was more than a tribute, however; it was also a benefit for John R., who is a victim of cancer, and a chance (not only for the famous onstage but also for hundreds of grateful and still-loyal fans) to help a man who gave them so much.

The concert was hosted by Wolfman Jack, who added his words of appreciation for Richbourg's accomplishments to those of the R&B stars who performed.

James Brown played the longest, loudest and most wildly-received set (he was introduced by John R. as "hotter today than he ever was"), but the audience welcomed each act like a long-lost friend and standing ovations were numerous.

The show was presented by Sound Seventy of Nashville and put together by Dell Long of Atlanta's Avatar Productions. The music was soulful and full of love from Hank Ballard's opening numbers to the B.B. King-led singalong of "Guess Who" at the end, with all of the evening's performers gathered around John R. onstage, singing the line "someone really loves you" to the honoree over and over again.

John R. Richbourg watched almost all of the five hour show from a chair just off the stage, smiling and digging the music. He allowed helpers to wheel him out on stage to accept various documents presented to him by the governors of several states, but the look on his face as he listened to the sounds he brought to national attention so many years ago told what was really important to him. His final words to everyone that night were, "This is the greatest thing that has happened to me in my life."

bill fisher

L Loudness

THE PALLADIUM, L.A. — Looking at my Seiko watch, I realized it was time to turn off my Sony television and hop in my Toyota for a drive to the Palladium. Throwing a new TDK cassette into my Sanyo tape deck, I was off and running, stopping only at the First Bank Of Tokyo's automated teller to ensure sufficient funds for some after concert sushi. Once inside the Palladium I heard the first notes from headliner Loudness come blaring from the stage. All of a sudden someone said to me, "hey, those guys are Japanese." "That's funny," I remarked. "I never would have noticed."

In fact, Loudness' brand of music is so universal that any initial perception of its musical uniqueness as a possible selling point should be erased.

What is selling out 3,000 seat arenas for this four-piece combo is an outright mastering of the elements that combine to make commercially viable metal.

To judge this concert on musical merit would be a mistake, especially, since I strained to find some. (I even went as far as removing my ear plugs in hope of finding a new listening angle.) This is not to say that Loudness is not an excellent group of musicians — they may very well be. I simply couldn't tell throughout a

distortion ridden 12 song set where a pounding bass line and standard guitar riff varied little from song to song.

The major point to be derived from this loud evening is that metal continues to thrive despite the grimaces of those like myself who face the harsh reality that they're getting older whenever they attend such an event. Loudness captured the crowd from the first note and never let them go. The band was friendly, talkative and obviously grateful for such an overwhelming Los Angeles response. If there is one thing Saturday night's show proved, it's that Loudness is not a novelty act. These guys are going to get radio play and they are going to sell records. Those are the facts.

It seems that ever since Eddie Van Halen cracked that infamous smile on the *Jump* video, it has become fashionable for metalers to be congenial, even happy. Loudness is the kind of band that you'd invite out for a drink and a few laughs. Their charisma is undeniable. Minoru Nihara, vocals; Akira Takasaki, lead guitar; Munetaka Higuchi, drums and Masayoshi Yamashita on bass prove no threat to any mother distressed over her 14-year-old's choice of wall posters. These are nice guys.

The highlight of the evening were two songs, "Sleepless Night" and "Speed," which were sung in Japanese (again it was hard to tell). The crowd reacted as enthusiastically to these selections as they did to the English ones. Heavy metal is indeed a universal art form.

Programmers should keep a few extra copies of Loudness' debut Atlantic project around. There are going to be more requests. Retailers would be smart to order a few extra copies. They'll be moving a lot of them. Whether or not metal is your musical preference, Loudness is an undeniable force. These guys live up to their name.

david adelson

M The Minutemen

BEYOND BAROQUE, VENICE, CALIF. — While most bands are either finding some way to make their roots music more authentic, their dance music more hip or their pop music more Duran Duran, The Minutemen continue to defy tradition and the latest trends. Maybe reinvent tradition

and trendiness is a more accurate description.

This trio from the port town of San Pedro originally got swept up into the punk energy running rampant in Los Angeles around '79-'80, and immediately took that energy and ran in a different direction from anyone else. Combining hardcore force, jazz musical sensibilities, and thoroughly contemporary lyric themes, The Minutemen literally became known for their incredibly short songs — most clocked in at just under a minute. Aside from making their set list incredibly long and their albums packed with material — their last release was SST's "Double Nickels On The Dime" which featured an incredible 49 songs on two records — this characteristic of the band's music also made them truly unique.

Nurturing a primarily young and street-wise audience, The Minutemen have also created a sizable critical following, and have even recorded tunes that are positively lengthy by Mintemen standards — over three minutes. But the novelty aspect of the group is only a sidelight into the three musicians' real talents. Guitarist D. Boon, on this night as on every other night the group plays, is a sometimes demonic sometimes sensitive player who knows his chops, but also knows how to wisely forget them at crucial times. Bassist Mike Watt is a thundering player, and together with Boon, Watt also handles the vocal chores — though they frequently are short bursts rather than extended melodies. Yet the member who works the hardest — though both Boon and Watt spend considerable time leaping about — is drummer Mike Hurley. Constantly pushing the group in their "thrash" music, he seems about to explode the drum hit to pieces on many songs.

The Minutemen have many local "homes" on the L.A. club circuit, and though Venice's former City Hall and current home to the local poetry scene is not one of them, the crowd was all familiar with the band and its sound. Episodes of slamming broke out sporadically, but for the most part The Minutemen were left to play their music, showcasing material from their previous releases as well as new cuts from soon to be released "Project: Mersh" LP — a title which explains the band's desire for commercial acceptance as well as critical kudos. As usual, The Minutemen were chaotic, melodic, endearing, atonal and exciting. And don't let the name fool you, the band played for well over an hour.

peter holden



THE KISS OF PLATINUM — Mercury/PolyGram's heavy metal heroes Kiss recently capped off its worldwide "Animalize" tour at The Meadowlands in New Jersey. Pictured backstage at The Meadowlands with their platinum "Animalize" LPs are (front row l-r): Bruce Kulick, Paul Stanley, Gene Simmons, and Eric Carr of Kiss. (Back row l-r): John Weston, New York local promotion, PolyGram; Linda Feder, Northeast regional promotion, PolyGram; Linda Walker, artist development manager, PolyGram; Drew Murray, director national album promotion, PolyGram, and Jerry Jaffe, senior vice president, rock division, PolyGram.

Birelli Lagrene

FAT TUESDAY'S, N.Y.C. — It's been five years since Birelli Lagrene made his U.S. album debut ("Routes to Django," Antilles), but the European guitarist is still not old enough to order a drink at Fat Tuesday's, where he recently held forth for a week. The 13-year-old prodigy who could whip Django Reinhardt-like guitar lines with flick-of-the-wrist adroitness, is now an 18-year-old prodigy who, although his style is still grounded in Django's, has begun to develop a style and sound of his own. The shimmering virtuosity is still present, but there seems to be more guts and more thought underpinning it. If Django is still the coq in Birelli's musical *coq au vin*, the sauce is all Lagrene's.

Birelli opened his set, on this particular night, with "How High the Moon" and he hurdled the old warhorse's changes with barbed runs. Backed by a somewhat inadequate rhythm section (a Czech bassist and a German drummer who were okay timekeepers but refused to nip at the guitarist's heels) and lacking his customary rhythm guitarist (a further moving away from the Djangoish sound), Birelli shook his shaggy mop and tossed off lines that scampered one minute and moved back in on themselves the next. Lagrene was best this night on the faster tempos — his "Cherokee," for example, was a *tour de force*; on the ballads, his virtuosity chafed at the tempos' bits — he played "September Song" by madly filling in every one of the melody's rests with machine-gun runs. He was effective in playing his own odd, roccoco pieces and his musical spirits seem to soar every time he plunged into something associated with Django Reinhardt (he did "Minor Swing," "Nuages," and other pieces by, or associated with, Django). Still, the lightning bolts came from the mind and heart of *this* particular guitarist — who has absorbed quite nicely the jazz guitar styles that came after Django — and he made a point, in the solo finale, to upturn as many musical stones as he could, from a walking uptempo blues to a bebop extravaganza to a country-folk bit that was not unreminiscent of Leo Kottke.

Birelli Lagrene was an astonishing guitarist at the age of 13; he's that much more astonishing now. He can still use a little toning to his style — a little cooling down — and he would do well to find himself not only a challenging rhythm section, but a foil who he can play off of (a pianist, say, or a horn player). Birelli Lagrene has fully explored the routes to Django and he's doing an excellent job of carving out his own routes from Django — he's cocky and he's malleable and he knows his instrument. Unlike so many child prodigies, he looks like he will continue to fulfill his promise.

lee jeske



SCREAMIN' MEETS SCREAMIN' — Pleasant Gehman of Enigma's Screamin' Sirens stops backstage at L.A.'s Club Lingerie to chat with Screamin' Jay Hawkins following his recent appearance there.

Cash McCall and Ted Hawkins

BERWIN ENTERTAINMENT COMPLEX, L.A. — Blues singer and guitarist Cash McCall, a former writer and producer for Chess Records, accompanist for legends such as Howlin' Wolf, Muddy Waters and Little Milton, continues the blues tradition with raw energy. McCall backed by Larry David (keyboards), Mikal G. (sax & flute), Tom Leavey (bass) and Chuck Byrd (drums) played to a small but excited crowd at the Berwin, a Thursday night Melvis production. McCall covered original songs such as "Down So Long," "No More Doggin'" and "Hurry Sundown" in a short but tight set. His introduction of Ted Hawkins, "Let's get to the temple in time . . . he's got soul," brought a unique spirit to the stage.

Ted Hawkins is quickly making a transition from street singer to nightclub performer. February at the Music Machine marked his first indoor performance, opening for Queen Ida, followed by a show with the Coasters at the Palladium. In March, Hawkins was awarded "Outstanding Contribution to the Blues" by Marla's Memory Lane, a respected Music showcase and is currently recording his second album for Rounder Records.

Hawkins' presence and voice bring the fluidness of his most familiar setting — Venice beach — to a club room in an eloquent style. Comparisons are to Sam Cooke in mood and Richie Havens or Taj Mahal in delivery.

Accompanied by open-tuning, the simplicity of the guitar playing assists to focus the strength of his voice and lyrics. He covers a lot of songs from the '60s such as "Sittin' On the Dock of the Bay," "Searching for My Baby" and "Good Times."

Hawkins own material is motivated for a desire to deal with life, love and peace and happiness. "The Lost Ones" is about a young boy's struggle with the deterioration of his family, and "Bring It Home Daddy," defines the sadness of a relationship. But there is a joy transmitted through the folk, soul and blues of Ted Hawkins sound. Mikal G. described Hawkins performance that night as, "a feeling right from here," pointing to his heart.

millie strom

Jose Luis Rodriguez

RADIO CITY MUSIC HALL, NYC — Julio Iglesias isn't the only Latin crooner who can make hearts warm and pulses race. Already adored in Latin America — both as a singer and as the star of numerous soap operas — Jose Luis Rodriguez has now set out to conquer the rest of the world. (Interesting sidenote: the title of his current CBS album "Voy A Conquistarte" literally means "I will win you over.") Judging by the response from the cross-cultural crowd at Radio City, he is succeeding.

From his matinee idol appearance (down to the classic black-tie outfit) to his air of relaxed intimacy, Rodriguez looks every inch the smooth balladeer. But blended with that elegance is a definite dose of calculated flash. Though he delivered the ballads from center stage, emoting only with his voice and hands, on the uptempo numbers, "El Puma" (as he's come to be called from one of his soap opera roles), couldn't resist capitalizing on his sex symbol image. He ground through a series of Elvis Presley hip



WHERE THE BOYS ARE — Miller Beer presented CBS Associated Labels recording artists John Cafferty and the Beaver Brown Band and Norman Nardini and the Tigers with MTV's Nina Blackwood as emcee at this year's Spring Break '85 concert series at Daytona Beach, Florida. Pictured at the concert are (l-r): Bill Freston, Focus Entertainment; Diarmuid Quinn, CBS Records; Norman Nardini; Mike Hart, Miller; John Cafferty, Nina Blackwood and Greg Plowe, Miller.

thrusts and a mini flamenco dance, getting away with it not only because he is a sex symbol to many, but because he views that role with an implicit sense of humor. Humor has a great deal to do with his charisma, whether he's emoting, posing or simply talking. Rodriguez is romantic, funny and socially aware, all at the same time. Case in point: commenting on how one compliments a beautiful woman, he remarked: "In America you say 'You look like a million dollars.' But you couldn't say to a woman 'You look like a million pesos.' With the current exchange rate, she'd probably slap you!"

Rodriguez has two wonderful assets — magnetism and a rich voice. For an hour and a half he did his best to show them off to their greatest advantage. Unfortunately, the muddy sound and overblown production often got in the way. A 15-piece string section and 3 backup singers may be necessary for some; Rodriguez

didn't need them. His dramatic voice and open personality are more than enough to stand on their own. When he launched into the percolating "Pavo Real," the sheer exuberance of his delivery had everyone clapping. Ballads like "Hay Muchas Cosas Que Me Gustan De Ti" and "Dueno De Nada" made you feel as if he were singing them for you alone. And his "American history" medley ("You Needed Me," "Yesterday" and "How Can You Mend A Broken Heart") proved just how universal music really can be. Ultimately, it is that universality that gives Rodriguez' show its strength. It's no accident that the audience was split between Latins and Anglos or that, in consideration of the fact, Rodriguez spoke and sang in both Spanish and English. But even if he hadn't, it wouldn't have mattered — the language of his song transcends the boundaries of nationality.

robin j. schwartz



BRASSY SHOOT — Writer/director Burrill Crohn (left) is shown on location with Wynton Marsalis and pianist Larry Willis during videotaping of Three Kings, the first show in Jazz Images Inc.'s History of Jazz series. Jazz Images Inc. is a company that was formed by Dave Chertok, Burrill Crohn and Jeffrey L. Graubart to marry the art of jazz with the film and video.



IN QUEST OF HAROLD — Newly appointed president of Qwest Records Harold Childs recently pulled members of his new staff together for a meeting about marketing strategy for current and future product. Quincy Jones dropped by to lend his comments, and discuss his own forthcoming Qwest release. Shown here, (l-r): Bob Gooding, national promotion director; Ava Wright, executive assistant to Childs; Harold Childs, president Qwest Records; Quincy Jones; Manny Freiser, national director of marketing; John Brown, director of A&R.

Kool/N.Y. Jazz Schedule Unveiled

by Lee Jeske

NEW YORK — The Kool/New York Jazz Festival, the direct descendant of the Newport Jazz Festival, will present a pared-down, jazz-light schedule for 1985. With Kool's future participation in the festival in question, producer George Wein has scheduled a festival filled with musical salutes, performances by such sure-sellers as Sarah Vaughan, Ella Fitzgerald and Miles Davis and eclectic fare that utilizes such co-producers as Sounds of Brazil and participation by the Ministry of Culture of Spain. Salutes will be held to Bud Powell, Wes Montgomery, John Hammond, Louis Armstrong and Ethel Waters, and Dave Brubeck will be the subject of a musical retrospective. Back for '85 are such popular Kool/New York features as the solo piano series at Carnegie Recital Hall, the Staten Island Ferry boatride, Dave Chertok's jazz film show, and the two days of concerts at the Saratoga Springs Performing Arts Center and New Jersey's Waterloo Village. Gone is the series of new music concerts produced by Verna Gillis and Soundscape, a series that kept the Festival up-to-date. The complete schedule for the festival — "the international centerpiece of the jazz year," according to Wein — which will take place June 21-30, and is dedicated to Village Vanguard owner Max Gordon, is as follows:

Friday, June 21: Marian McPartland (Carnegie Recital Hall, 5:00); Miles Davis (Avery Fisher Hall, 8:00); Ella Fitzgerald (Carnegie Hall, 8:00); and "A Moonlight Cruise with Dizzy Gillespie" (Hudson Day Liner, 8:00).

Saturday, June 22: "Piano Spectacular"



DANGEROUS — Co-producer, Marti Sharron (l), is shown with recording artist, Natalie Cole, at Music Grinder Studios where five cuts were recorded for Natalie's long-awaited return LP, "Dangerous," on Modern Records (distributed by Atco/Antalantic). The title tune, "Dangerous" was just released as a single from the forthcoming album scheduled for release the beginning of May.

with Dick Hyman, Jane Jarvis, Derek Smith, others (Waterloo Village, 4:00); George Wallington (CRH, 5:30); "Spanish Night" with Paco De Lucia, Tete Montoliu, and Pegasus (CH, 8:00); "The Musical Life of Dave Brubeck" with Brubeck, Gerry Mulligan, Joe Morello, others (AFH, 8:00); and the David Murray Big Band (TH, 8:00).

Sunday, June 23: Jazz Picnic with Bob Haggart, Warren Vache, Dick Wellstood, others (WV, 1:00); Teddy Wilson (CRH, 5:30); Stanley Clarke and Jeff Lorber (AFH, 8:00); and a Tribute to Wes Montgomery, featuring George Benson, Jim Hall, Kenny Burrell, Larry Coryell, others (CH, 8:00).

Monday, June 24: Valerie Capers (CRH, 5:00); a Tribute to Bud Powell, featuring Tommy Flanagan, Barry Harris, Jackie McLean, others (TH, 8:00); and "Dance Time in Harlem," with the Cobbs & Johnson Jazz Band (Smalls' Paradise, 7:30).

Tuesday, June 25: Patti Bown (CRH, 5:00); a Tribute to John Hammond, with Stevie Ray Vaughan, Doc Cheatham, Scott Hamilton, others (AFH, 8:00); and Sarah Vaughan (CH, 8:00).

Wednesday, June 26: Sasha Daltonn (CRH, 5:00); Nina Simone (AFH, 8:00); "Young New Orleans," with Wynton Marsalis, Terence Blanchard/Donald Harrison, the Dirty Dozen Brass Band, and Kent Jordan (CH, 8:00); and "Dave Chertok's Jazz Legends On Film" (92nd st. Y, 8:00).

Thursday, June 27: Ronnell Bright (CRH, 5:00); Chick Corea and Steps Ahead (AFH, 8:00); and "Stormy Weather — A Salute to Ethel Waters," with Nell Carter, Carrie Smith, Bobby Short, others (CH, 8:00).

Friday, June 28: Sir Roland Hanna (CRH, 5:00); Ray Charles and act to be announced (AFL, 7:00 & 11:00); and "Tropical Surge — The Afro-Brazilian Sensation" with Alceu Valença, Toure Kunda, and Flora Purim & Airto (CH, 8:00).

Saturday, June 29: "Jazz on the Ferry," with Dr. John and the Dukes of Dixieland (Staten Island Ferry, 10:30 am, 1:00, and 3:30); "Jazz Kaleidoscope Pt. I," with Miles Davis, Patti LaBelle, Chick Corea, others (Saratoga Springs, noon); John Lewis (CRH, 5:30); Bob James and Free Flight (AFH, 8:00); and The Johnny Otis Show, with Etta James, John Mayall, others (CH, 8:00).

Sunday, June 30: "Jazz Keleidoscope Pt. II" with Luther Vandross, Art Blakey, Woody Herman, others (SS, noon); and a Tribute to Louis Armstrong, with Ruby Braff and Dick Hyman (St. Peter's Church, 8:00).

ICM Closes Its Nashville Doors

by Bill Fisher

NASHVILLE — Shelly Schultz, senior vice president of International Creative Management, announced the closing April 9 of the talent agency's Nashville offices. Among the company's Nashville clients are Mel Tillis, The Charlie Daniels Band, Leon Everette, Reba McEntire, Grandpa Jones, Sonny James, Gus Hardin, Shelly West, Steve Wariner, Nicolette Larson, Keith Whitley and Dickey Betts.

Schultz said, "It is our belief that we can best serve our clients through ICM's offices in New York and Los Angeles. We remain committed to country music . . . and we intend to continue pursuing projects in Nashville, particularly in the area of television and motion pictures."

Informed sources indicated that the closing of ICM's Nashville branch is related to the company's takeover last month of the talent agency division of American Talent International (ATI). Reportedly, several former ICM executives have been recently replaced by personnel from ATI, which also ceased operations in Nashville just days prior to the ICM closing.

Schultz said that the firm's clients and Nashville staff were informed of the closing on the day the decision became effective. He also said, "A transitional staff will remain in Nashville for an indefinite period to service existing performance contracts."

In The Studio

EAST COAST

In New York at Sigma Sound Studios local band **Arrival** has finished recording and mixing its upcoming LP. The first release will be "Slave A Society" . . . over at Mediasound producers **Steve Thompson** and **Michael Barbiero** are finishing up the mixdown on **Natalie Cole's** next release entitled "Dangerous" . . . down in Philadelphia at Alpha International studios vocalist **Joanna Gardner** has finished working on her debut album for Philly World Records. The project was produced by **Michael Forte**, **Donald Robinson**, **Nick Martinelli** and **Bobby Eli**. Behind the board engineering the sessions were **Remo Leomporra**, **Al Albertini** and **Bruce Weed-**en; assistants were **Richard Weller**, **Steve Pala** and **Chris Albertini**.

MID WEST

A lot of action is taking place in Minnesota these days. Ex-Time member **Alexander O'Neal's** LP was produced by **Jimmy Jam** and **Terry Lewis** and he is rehearsing at Creation Audio for his 1985 tour. Ex-Prince bassist **Andre Cymone** is currently tracking at Oceanway Studios in Los Angeles with engineer **Bobby Brooks**, previously in New York at Celestial Sound, Cymone tracked three other cuts with producer **Hubert Eves**. **Dez Dickerson** is recording demos for a possible record deal with a major label. Early this year Jam and Lewis bought a building in southeast Minneapolis and will build a recording studio. It's rumored that A&M artist **Jesse Johnson** and A&R coordinator **John McClain** are producing an all-female band from Minneapolis area that is really hot. Tracking and mixing will take place at Jungle Love Studios. Metro Studios are opening its doors for service manager's music entrepreneur **Larry Osterman**, music attorney, publisher and platinum record producer.

WEST COAST

At Baby O's Studio in Los Angeles **Otis Stokes**, lead singer and producer of **Lake-side**, is back in the studio with the group to record its ninth album for Solar Records. The LP is as yet untitled and is due to be completed in mid-May. Stokes will be

producing three cuts on the LP, titled "I Thought I Saw Love," "You Took Away My Sunshine" and "No Strings Attached." Engineering all the session work is **Leonard Jackson** . . . MCA Records west coast reports that **Louil Silas, Jr.** is in at Kendun Recorders re-mixing **Shalamar's** next 12" release, "Don't Get Stopped In Beverly Hills." Other projects that are also being completed by Silas are **Ready For The World**, **Windjammer**, **Joe Sample** with guest vocalist **Phyllis Hyman** . . . **Narada Michael Walden** is currently producing **Aretha Franklin's** new release at The Plant in Sausalito. **Sylvester** and **Jeanie Tracy** handled background session work . . . writer/producer **Craig Cooper**, whose past work work includes such artists as **DeBarge** and **Rocky Robbins**, will currently be going back to work on more material for Robbins next LP release . . . At Group IV recording **George Winston** is in re-mixing "Rock 'n' Roll Gumbo" LP by **Professor Longhair**, a New Orleans pianist, with producer **Philippe Rault** and engineer **Steve Hidge**, assisted by **Andy D'Addario**.

NASHVILLE

At Mark Five in Greenville **Eddie Howard** and **Buddy Strong** are doing production for a National Public Radio show . . . at Disk Mastering **Charley Pride's** new RCA single, "Down On The Farm," produced by **Blake Mevis**, is presently being recorded. Producer **Jimmy Sturr** is producing his orchestra for Starr Records. The LP will consist of polka music. Recently mastered at Disk is an album of mostly-new **James Talley** material, produced and performed by the artist American Originals for Torrean Productions. . . . at Soundshop recording studios **Buddy Killen** is producing **Ronnie McDowell** for CBS Records with **Ernie Winfrey** engineering. **Tommy West** is in producing the **Voltage Brothers** for **MTM Records**. **Chuck Howard** is producing **Darrell Clanton** for Warner Bros. with **Mike Pianos** engineering.

darryl lindsey

Wham! Musician Disrupts Flight

LOS ANGELES — One of the musicians touring with Wham! on its tour of China lost control during a flight from Peking to Canton which was carrying about 100 passengers (but not Wham! members George Michael and Andrew Ridgely). Portuguese trumpeter Paul de Oliveira first began stabbing himself and then charged into the cockpit, forcing the plane into a nosedive. The incident, which took place some 15 minutes after the plane took off, ended when he was subdued by passengers and crew members. The plane then returned to Peking where de Oliveira was taken to a mental ward of one of that city's hospitals.

Taft To Sell Five Radio Stations

NEW YORK — The Taft Broadcasting Company, in order to facilitate its purchase of seven radio stations and five television stations from the Gulf Broadcasting Company, will sell off five radio stations — two of its own and three of Gulf's. The five stations on the block are Gulf's WLTT-FM, Washington; KRLY-FM, Houston; and KTXQ-FM, Dallas-Fort Worth; and Taft's WSUN-AM and WYNF-FM, Tampa/St. Petersburg. The move will clear the way for Taft to pass FCC regulations, which prohibits one company to own both a radio and television station in the same market.

Chrysalis Merges With MAM; Diversifies Interests

by Chrissy Iley

LONDON -- The proposed merger between the Chrysalis Group and Management Agency and Music (MAM) seems likely to go ahead. This means that Chrysalis will become a publicly-quoted company.

News that the two companies were mooting merger plans broke last week when MAM requested a suspension of dealings in its shares following bid speculation. City pundits suggest that the deal will take the form of a takeover by the privately owned Chrysalis of the smaller MAM.

This is confirmed in a statement issued by Chrysalis, in which the company revealed that, should the merger go through, "It is envisaged that the existing

management team of Chrysalis will have the major involvement in the management of the group."

MAM director Stanley Fenn commented that, "It will be an amicable merger." Neither side as yet has been prepared to reveal any plans in detail, but the attraction of MAM for Chrysalis presumably lies in its diversification into jukeboxes, fruit machines, hotels and video; providing Chrysalis with a much broader base than its present recording/publishing profile.

The merger comes only three months after Chrysalis chairman Christ Wright bought out fellow founder member Terry Ellis for a sum that has been speculated at \$22m.



BRITAIN CELEBRATES JACKSON'S "THRILLER" — During his recent London trip to visit his wax model at Madame Tussauds, Michael Jackson was presented with a special 8 x platinum award for the Epic LP "Thriller." The award represents sales of 2,400,000 units in the U.K. Jackson is pictured here with Epic U.K. staff members.

dept. assistant at CGD . . . Giusi Barbera and Lia Cochetti were named press and promotion responsables at Discotto.

mario de luigi

Argentina

BUENOS AIRES — The promotional work started by RCA in behalf of "The Woman In Red," Motown soundtrack of the movie starring Gene Wilder, seems to be resulting in strong sales. As we have mentioned before, the LP was released by Interdisc (which held the Motown license in 1984) prior to the film, with encouraging results. RCA started with the license on January 1, and immediately recognized the potential of the album; the premiere of the movie has also helped the record which was benefited by plenty of air time and TV promotion, where the main melody is being used as background music for the opening of some programs. The box office results of the movie, at this moment, are very good and the album has gotten to the top place in the local charts.

CBS artist Maria Martha Serra Lime will unveil her new album at the opening of a new series of engagements at Michelangelo, the main local nitery. Maria Martha, who recently was awarded one of the Antorcha de Plata trophies at the Vina del Mar Song Festival, is currently recording this album and her opening at Michelangelo has been scheduled for May 15. As part of a change in the strategy of development of this artist, the LP will carry only new songs; it is considered that this policy will help to identify the image of Maria Martha with these songs in several Latin American countries, when they become popular. miguel smirnoff

WEA Acquires Carol Wilson To Head Broadening A&R

by Chrissy Iley

LONDON — WEA UK has recently acquired the talents of Carol Wilson as general manager of A&R. Wilson was previously MD of Virgin Music where her signings included Sting, The Human League and OMD.

She joins the company while it is enjoying considerable success with its UK signings. Rob Dickins, chairman, comments, "Carol joins a department clearly on the up and up. Major successes such as Howard Jones, Strawberry Switchable, Everything But The Girl and Aztec Camera show our commitment to UK talent and in the near future we are looking for some home grown hits from Dream Academy and the Screaming Blue Messiahs."

Dickins continued, "The recruitment of someone of Carol's calibre reaffirms our belief in the importance of the UK roster." Wilson has many times proved her tremendous ear for raw material, most noticeably so when she signed Sting for a publishing deal while he was still in the band Last Exit, during pre-Police days. After being MD at Virgin music she went on to form Dindisc, in association with Virgin Records.

Wilson comments, "I will look to broaden and further strengthen the roster at WEA. Its recent success has been amazing and it will be both a pleasure and a challenge to be part of the future."

United Kingdom

LONDON — The American invasion of the British charts seems truly under way, but not only because the top 20 is once again splattered with American big names. Los Lobos played their first UK dates last week and have managed to entice massive media support. The press showcase at Ronnie Scott's was crammed full and it was not just the free tequila that caused everyone to have such a good time. Los Lobos were wonderful and were deemed to become flavor of the month. The single "Will The Wolf Survive?" is racing up the UK charts.

Meanwhile Prince has managed to distress the British public with the news of his retirement from live performances without having done a UK tour. When asked what he planned to do he said, "I am going to look for the leader." But what does that mean? His manager explained "Sometimes it snows in April." The new Prince album "Around the World In A Day" will be released worldwide on April 26.

New York-based band 10,000 Maniacs are furthering the cause of the US invasion. Long-since championed by John Peel on Radio One, they have been signed by Elektra. In the UK the band's future releases will appear on its own label Myth America to be distributed through WEA. They are soon to begin recording a new album and in the meantime will be playing a few dates around London.

After a long absence Marilyn returns with a new single out this week. Titled "Baby U Left Me (In The Cold)" it is better than anything else he has ever done. Producer Don Was has left inimitable traces on the track. Marilyn has been working with him in London and Detroit on his forthcoming album.

Following the meteoric success of a debut single, "We Close Our Eyes," Go West are to release their debut album, simply titled, "Go West." It is now only one month since the release of its first single, and the band — who are Peter Cox and Richard Drummie — are already destined for major success. Their single has just been released in the U.S., and their success is hotly tipped to be on both sides of the Atlantic.

chrissy iley

Italy

MILAN — Siegfried Loch, president of WEA Europe and managing director of WEA Italiana, announced the resigning of Luigi Calabrese from his post of general manager at WEA Italiana, at the end of May. The new general manager of the group hasn't been named yet.

Singer/songwriter Claudio Baglioni received a double platinum award for the sales of his latest live double album ("Ale O O"): the award was consigned by Piero La Falce, managing director of CBS Dischi.

The Sidet record group was bought by Sandro Coppola, who signed a distribution agreement with EMI Italiana (the first release after the merger is the album "Ticket Of Love" by Charlie Cannon). The Daniele music publishing company (formerly with the Sidet group), in the meanwhile, was absorbed by Kansas-Mas.

Carisch s.p.a. signed an agreement with Paganmusic for the distribution of sheet music on this label: the first release is a book including the most famous compositions by Asor Piazzolla.

Otello Pelliccia replaced Paolo Bissolotti as pop music label manager at PolyGram . . . Simonetta Biggioni is the new press

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

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

TOP TEN LPs

- 1 The Woman In Red — Soundtrack — RCA
- 2 First In The World — Various Artists — CBS
- 3 FM USA Winter 85 — Various Artists — Music Hall
- 4 Give My Regards — Paul McCartney — EMI
- 5 Arena — Duran Duran — EMI
- 6 Paleando Tachos — Facundo Cabral — Interdisc
- 7 She's So Unusual — Cyndi Lauper — CBS
- 8 Tu Amante O Tu Enemigo — Miguel Gallardo — RCA
- 9 Lernertres — Alejandro Lerner — Interdisc
- 10 Amaneciendo — Jose Luis Perales — Music Hall

—Prensario

United Kingdom

TOP TEN 45s

- 1 Easy Lover — Phil Collins & Philip Bailey — CBS
- 2 Ple Jesu — Sara Brightman — EMI
- 3 That Old Devil Called Love — Alison Moyet — CBS
- 4 Welcome To The Pleasuredome — Frankie Goes To Hollywood — ZTT
- 5 We Close Our Eyes — Go West — Chrysalis
- 6 Every Time You Go Away — Paul Young — CBS
- 7 Do What You Do — Jermaine Jackson — Arista
- 8 Everybody Wants To Rule The World — Tears For Fears — Mercury
- 9 Wide Boy — Nik Kershaw — MCA
- 10 Some Like It Hot — Power Station — EMI

TOP TEN LPs

- 1 The Secret Association — Paul Young — CBS
- 2 No Jacket Required — Phil Collins — Virgin
- 3 Dream Into Action — Howard Jones — WEA
- 4 Songs From The Big Chair — Tears For Fears — Mercury
- 5 Alf — Alison Moyet — CBS
- 6 Requiem — Andrew Lloyd Webber — EMI
- 7 Born In The U.S.A. — Bruce Springsteen — CBS
- 8 Behind The Sun — Eric Clapton — Duck
- 9 Private Dancer — Tina Turner — Capitol
- 10 First and Last and Always — Sisters Of Mercy — Merciful Release

—Melody Maker

Italy

TOP TEN 45s

- 1 Una Storia Importante — Eros Ramazzotti — DDD
- 2 Noi Ragazzi Di Oggi — Luis Miguel — EMI
- 3 The Power Of Love — Frankie Goes To Hollywood — Ricordi/Island
- 4 The Wild Boys — Duran Duran — EMI/Parlophone
- 5 When The Rain Begins To Fall — J. Jackson & P. Zadora — CGD/Arista
- 6 Shout — Tears For Fears — PolyGram/Mercury
- 7 Last Christmas — Wham! — CBS/Epic
- 8 I'll Fly For You — Spandau Ballet — RCA/Chrysalis
- 9 Do They Know It's Christmas — Band Aid — PolyGram/Mercury
- 10 Sussudio — Phil Collins — WEA/Atlantic

TOP TEN LPs

- 1 Parade — Spandau Ballet — RCA/Chrysalis
- 2 Arena — Duran Duran — EMI/Parlophone
- 3 Sanremo '85 — Various Artists — CGD
- 4 Sanremo '85 — Various Artists — CBS
- 5 Make It Big — Wham! — CBS/Epic
- 6 No Jacket Required — Phil Collins — WEA/Atlantic
- 7 Phenomena — Original Soundtrack — Cinevox
- 8 Superanremo '85 — Various Artists — EMI
- 9 Il Mondo Di Papetti — Fausto Papetti — Durium
- 10 The Unforgettable Fire — U2 — Ricordi/Island

—Musica e dischi



INNERVIEW GETS VIEWED — Radio personality Jim Ladd's *Innerview* program, a rock radio show that has aired in over 140 U.S. markets in the past decade, has been produced for television. The one-hour pilot features ex-Pink Floyd member Roger Waters in interview segments taped in England. Pictured (l-r) are: director John B. House, Ladd and editor Don Wilson (seated).

Metal Musicians Gather For Fundraising Record

LOS ANGELES — Top names in heavy metal music are gathering to make a record to join the fundraising efforts of the music industry to combat world hunger. Calling themselves "Hear 'N Aid," Dio members Jimmy Bain and Vivian Campbell, organizers of the project, have already secured commitments for participation in the record from many of the genre's top artists. Hear 'N Aid will coordinate its fundraising efforts with USA For Africa, which will administer the distribution of the monies raised.

A track has already been recorded in Los Angeles, produced and arranged by Dio lead singer Ronnie James Dio. The song, called "Stars," was written by Bain and Campbell, with Dio contributing the lyrics. Bass guitarist Bain and lead guitarist Campbell along with the other Dio members drummer Vinny Appice and keyboardist Claude Schnell played on the track, joined by Quiet Riot drummer Frankie Banali.

Other sessions to record overdubs and vocals are now being organized with plans

for the completion and release of the record later this year. Among those who have committed to participating in the upcoming sessions, barring scheduling problems, are Lita Ford, and members of Judas Priest, The Scorpions, Iron Maiden, Quiet Riot, Dokken, Ratt, Y & T, Bon Jovi, Night Ranger, Black Sabbath, Queensryche and Spinal Tap.

The project began in response to Los Angeles radio station KLOS' Rock Relief for Africa radiothon, which raised more than \$170,000 in pledges to the American Red Cross African Famine Relief Fund over the weekend of February 22-24. Bain and Campbell participated with donations of cash and guitars that were auctioned off to raise money and decided to take the event a step further by organizing the making of a fundraising record.

The project will also include a video special on the making of the record, to be available for release to the home video market. Los Angeles-based Tasco Video, which has already videotaped the tracking session, will produce the Hear 'N Aid video.

Behind The Bullets

(continued from page 7)

a new entry this week, at 175 bullet, "World Dance Party" by The Fools (PVC Records).

"Southern Accents," on MCA Records, represents Tom Petty's first album in two years. Amid a flurry of European synth-pop and urban dance music, Petty reintroduces us to a thoroughly American sound. First indications are that it is being well received. Cross-regional appeal is strong with top 15 retail reports from The Record Bar chain based in Durham, N.C., Western Merchandisers in Texas, Strawberries in Boston, Lieberman in Georgia, Mainstream Records based in Milwaukee, Believe In Music in Wyoming, Michigan, National Record Mart out of Pittsburgh, Peaches in Kansas City, Show Industries in Los Angeles, The Record Factory in San Francisco and Dan Jay in Denver. The single, "Don't Come Around Here No More," continues its climb to the top 10, resting at 21 bullet this week. Significant radio play is providing a growing sales picture as WTYX, KJYO, WZKS, WRNO, WZLD, WWKX, Y106, KSKD, KITS, WXKS, WPKY, WHOT, WGCL, ZZ99, WBBM and WGRD join stations lifting the single into the top 20 on their playlists.

In contrast to Petty, a very different musical approach is being taken by The Power Station. The Power Station was

conceived three years ago by Duran Duran members John Taylor and Andy Taylor as a way to combine Sex Pistols urgency with a disco beat. The realization of this concept in the form of "The Power Station 33 1/3," on Capitol Records, bullets 25 points to 53 this week. Significant retail activity on both the LP and the single, "Some Like It Hot," follows intense radio performance. "Some Like It Hot" enters the top 10 at the following stations: Z93, KJYO, KAFM, Z98, B95, WZLD, 79Q, I95, WWIX, B97, Q105, Y106, KSKD, KKHR, KMEL, KF95, WBEN, WNYS, WCAU, WPKY, Z100, WGTZ, WCZY, ZZ99, and KHTR. Sales on the LP continue at a brisk pace, with top 15 reports at Crazy Eddie's in New York, Richman Brothers in Philadelphia, Central One Stop in Connecticut, The Record and Tape Collector in Baltimore, Kemp Mill based in Washington, D.C., Port-O-Call in Nashville, Turtles Records in Atlanta, The Record Theatre in Cincinnati, Tower Records in Los Angeles and Tower Records in San Francisco.

Howard Jones attracted a lot of attention his last time out with "Human's Lib." The LP spawned two successful singles, "New Song" and "What Is Love?" He shows every sign of topping that effort with his current Elektra LP, "Dream Into Action," which bullets to 61 this week.

Chappell International President Nicholas Firth Resigns

LOS ANGELES — Nicholas Firth has resigned as London-based president of Chappell International. Firth has held this position since 1978.

Firth's presidency caps a 23-year career with the publishing group. Starting out at Chappell & Co., Ltd. in London, he later became general manager and director of Acuff Rose Music Ltd. In 1969, Firth joined Chappell in the United States as international manager and general manager of Intersong-USA and during that time signed writers Daryl Hall and John Oates and Melissa Manchester.

Firth returned to London in 1973 as

general manager of the newly-formed Chappell International division. Later, as president, he signed such acts as the Bee Gees, Pink Floyd and WHAM!, via the company's agreement with Morrison-Leahy Music.

He was also a vice president of PolyGram's Publishing Division with corporate responsibility for the U.S., U.K., Canada, Japan and Australasia.

Firth is the grandson of Louis Dreyfus, who with his brother Max, acquired Chappell & Co. Ltd., in 1929 and subsequently founded the company's U.S. operation.

RIAA Certifies Gold, Platinum Videos

NEW YORK — RIAA/Video certified 12 Gold and two Platinum nontheatrical Video Awards and 14 Gold and nine Platinum theatrical Video Awards in March. Sakharov and Lionel Richie's *All Night Long* each received simultaneous Gold and Platinum Awards in the non-theatrical category, with Rick Springfield: *Platinum Videos* and nine volumes in the *He-Man and the Masters of the Universe* series taking the other 10 Gold Awards.

Cine Club Video

(continued from page 7)

entry gate to gain admittance. They then turn in their rented videocassettes. Laser imaging devices automatically record the bar-coded cassettes, which are then re-entered physically and via computer into the club's inventory. After the customer decides on new selections, the membership card again activates a computer which registers the new selection and subtracts it from inventory. Members can also take advantage of a special computer station which allows them to register requests for new titles or complaints or general comments. Club spokesmen bill it as "the first computerized public suggestion box in history."

Other novel aspects of the operation include exclusivity. The club is open to members only with no street traffic allowed, a policy that may not set well with the decidedly street-oriented New York market. Potential club members desiring to tour the outlet may do so by appointment only, after an initial "getting acquainted" period. The club's director is promising, on the other hand, the most complete inventory of foreign titles available in New York. The club membership plan allows members a degree of flexibility unavailable from most other outlets. Upon receipt of a membership card, each member takes five videocassettes out of the club. As long as they are members they maintain a five-tape selection and can exchange any or all of the tapes as often as they wish. Theoretically, one could exchange five tapes every day and have access to more than 100 films in a single month. Members are required to agree to an initial 12-month contract period, membership can be cancelled at any time on a month's notice. In the store itself tapes are displayed in their cases on shelves where they can be handled by the consumer, as opposed to most outlets where empty boxes are displayed for making selections. All the above services will be available for a monthly fee of \$39.95. Spokesmen point out that if a member turned his personal inventory around as frequently as the club allows, rental fees would work out to 40 cents per tape.

Jacques-Henri Djian, a Paris venture capitalist and chairman of a musical instrument rental outlet, Locamusic S.A., began Cine Club Video in 1982. Initially

In the Theatrical category, *Meatballs Part II*, *Against All Odds*, *The Natural*, *The Evil That Men Do*, *Moscow on the Hudson*, *S.H.E.E.N.A.*, *Once Upon a Time in America*, *Red Dawn*, and *Gone With the Wind* were each certified Gold and Platinum simultaneously. Other Gold Award winners were *Exterminator 2*, *Electric Dreams*, *Hardbodies*, *Spartacus*, and *Terror in the Aisles*.

offering both players and tapes, the firm grew into an industry leader within two years. Djian earmarked \$10 million for an initial capital investment in New York, where he plans to open additional outlets in the coming months. CCV anticipates a first year profit of \$1.3 million from each location opened. The New York clubs will be the first phase of a scenario outlined by the firm which includes franchised clubs in major American markets modeled after the New York facilities. Franchise agreements are already being negotiated for new club operations in major population centers coast to coast, according to firm spokesmen. All locations are being planned for areas where the concentration of white collar business traffic is greatest. The flagship Manhattan operation is located at Sixth Avenue and 54th Street in the Burlington Building. The facility is designed to appeal to the business community, underlining the idea of a private club — spacious, uncrowded areas, quiet atmosphere and efficient staff. "The key, however," Djian states "is to provide as complete an inventory as possible. Otherwise, all the ambience in the world won't make any difference."

A significant portion of Cine Club Video's initial budget has been consigned to promotional activities, which have already included a luncheon press conference at the elite New York caviar specialty restaurant Petrossian and will culminate in a "Night of 7,000 Premieres" gala at the outlet itself on opening night. As part of the festivities Cine Club Video is making a contribution to U.S.A. For Africa. A limited edition poster has been created and 100 silk screened copies of the poster will be autographed by celebrities at the opening celebration, after which the posters will be presented to U.S.A. For Africa for sale. The "We Are The World" video will be projected during the gala on a 9' by 12' screen that is part of the outlet's permanent decor. "This is our way of making a contribution," Djian said, "As a private video membership club we will not have the "We Are The World" video for sale — only for loan to our members — so proceeds that might accrue to the foundation from video sales will not be forthcoming from Cine Club Video. By making this contribution, however, we hope the Foundation will be able to raise a substantial sum to help support its most worthy goal."

Ben Edmonds

LEFT FIELD

(continued from page 14)

thought I'd be doing them an injustice by signing them. We were just not geared to handle country music." This regretful reticence was shared by Geffen president **Ed Rosenblatt**: "I knew there was special talent at work, but I didn't think that we could contribute anything — be it from an A&R or marketing standpoint — toward where they wanted to go." So when they finally had to pass, it was for reasons that had nothing to do with the worth of the band.

Even as Geffen was agonizing over this judgement, the band was moving beyond it on their own. (In addition to Maria, it now included co-founder **Ryan Hedgecock** on guitar, **Marvin Etzioni** on bass and drummer **Don Heffington**.) Having opened a series of dates for Rank and File, they were impressed by the band's fuel-injected roots music and, most crucially, the channels this level of energy seemed to open up with audiences. Unconsciously at first, this admiration found an expression in their own approach. The music began to toughen, Maria projected even more, and their entire presentation got more aggressive. Almost too aggressive for a nice little country band.

The shift was subtle, but it didn't go unnoticed by Carole Childs, who was still looking for even half an excuse to offer a contract. The band wasn't yet soaring on new wings, but it was slowly realizing that the wings were there. That was enough for Childs. Rosenblatt, in the face of this second seige, was coming around. "That's what I need to see. Without the energy and enthusiasm of my A&R people, we have nothing and the artist has nothing." A first-hand look one night at the Music Machine clinched it for him. "I didn't want to read in *Rolling Stone* that the record company has forced them to change, because we don't work like that. But at the show, you could see that it was happening. And it was a very organic change, nothing that we had anything to do with."

The decision to deal brought into the open another problem. Though the band was evolving, they still weren't within shouting distance of being ready to make a record. But the commitment to longer-range goals had been established, and a rather unusual solution was found. "Through our efforts," said Rosenblatt, "and through the efforts of their manager, **Carlyne Majer**, and their attorneys, we were able to construct the kind of deal that allowed us all to take as much time as was necessary to perfect their craft." The band was accorded enough support to live, rehearse, write songs and demo them, and continue to play the club circuit to hone their performance. "I'd love to be able to tell you that we had a genius plan all worked out," said Childs with characteristic candor, "but to be honest, I didn't know what the hell I was going to do. All I knew was that we had something special, and it deserved the chance to grow."

The band responded with a dedication that seconded the wisdom of such an arrangement. A few months of slow but steady progress convinced Childs that they were ready for some outside input, and she began preliminary discussions with a number of producers. She wasn't looking to lock anything in just yet, but hoped to get some unbiased input that might aid in the development process. Enter **Jimmy Iovine**, a move that everyone now regards as the turning point. Iovine's work with the likes of Springsteen, U2, Stevie Nicks and Tom Petty has made him arguably the best contemporary rock producer, and with his involvement came a level of prestige that served to raise

a few eyebrows. But he brought considerably more to the project than name value.

Iovine shared Geffen's assessment of the developing nature of the band. But where many producers in his position would've told them to get back to him in six months, he seemed to have caught Geffen's passion for the project as well. When he committed, it was with a kamikaze fervor that shocked and delighted everyone.

"He worked with this band like nobody I've ever seen" according to Childs. "He went to rehearsal every day for months. He'd show up at their gigs and mix the sound. And even after we'd finally started to record, he was still pushing them to develop, to grow, to take that extra step. He took Maria from a girl who was just beginning to write to a girl who can really write songs now. I never saw anybody throw themselves into something the way he did. He killed himself for this project, and that's how we got the record that we eventually got. And now that the record is done and about to be released, he's still as involved, as invested, as he was on day one."

Why did someone with Jimmy Iovine's credentials willingly take on the headache of a novice band? For one thing, because the obvious talent involved demanded such action. For another, maybe it's not always a headache. The pros generally know exactly what they want, and it can be very fulfilling to achieve these professional goals. But it's something else again the first time around. A young band is seeing for the first time all those things an old pro may take for granted, and their wonder at seeing a record come together, especially one as good as this, can be contagious. Dunno, but I suspect that Jimmy Iovine might just tell you that this long and sometimes arduous experience was in the end revitalizing, something beyond mere professional fulfillment.

Yes yes, you're saying, all this stuff about doing it right is well and good, but what about the record? Was this two year process worth it? Will it do business?

Was it worth it? On the evidence provided by the album, the answer is a loud affirmative. Iovine has delivered a record that catches the band as they're evolving — you can hear both their country roots and their rock & roll future — and still manages to make them sound mature and assured. It's the kind of record that the band will have to live up to, but this is the kind of band that probably will. (To this end, they have added guitarist **Tony Gilkyson** for live work; an experiment with a keyboard player to reproduce heartbreaker **Benmont Tench's** album parts was abandoned after a couple of gigs.)

Whatever marketing muscle is employed, however, the album is received by rock radio and cable outlets, the most potent weapon in the promotion arsenal will still be word-of-mouth. When you see this band live, Maria fills in a dimension that the record, good as it is, only hints at. She is reportedly an admirer of Janis Joplin, and it's in this respect that similarities are shared. Which means that it's only a matter of time until she's capable of her *Pearl*. And something tells me we won't have to wait as long with Maria McKee. She's already farther along than Joplin was at a comparable stage. And most importantly, she, unlike Janis, is part of a band that seems capable of developing with her.

Yes, but will it do business? If you're asking will it pay off with this album, I'd say that it doesn't really matter. It's the

(continued on page 40)



MARTIN SIGNS TO CAPITOL — Capitol Records execs celebrate the recent signing of singer/songwriter Eric Martin, formerly of the Eric Martin Band. Based in San Francisco, Martin is currently in L.A. recording his debut solo LP with producers Danny Kortchmar and Greg Ladanyi. Martin received a gold album for his contribution to Capitol's Top 40 Teachers soundtrack for the song "I Can't Stop The Fire." Pictured (l-r) are: (top row) Walter Lee, Sr. v.p. marketing/promotion; Herbie Herbert; co-manager; Martin; Don Zimmermann, president; Bob Young, v.p. business affairs; Bill Burks, v.p. creative services; and (bottom row) Sandy Einstein, co-manager and John Villanueva, co-manager.

CBS. U.K. Chairman Oberstein Retires

Los Angeles — CBS Records U.K. chairman Maurice Oberstein has announced his retirement. The 56-year-old industry veteran will leave the label in June, when his two-year term as chairman of the British Phonographic Industry (BPI) comes to a close.

Oberstein, who now resides in London, was born in New York City and holds a law degree from New York University. In

1965, he relocated to Britain to join CBS as director of operations. Appointed marketing director in 1975, Oberstein was named chairman in 1979, and has since guided the company to its current dominant market position in the U.K.

Oberstein plans to remain in London following a six-month vacation in the Rocky Mountains.

Madonna's Second Career

(continued from page 21)

pledged to pursue the possibility. "Whenever I read the script," she said, "Madonna's face just kept popping up in my head for the character of Susan. It wasn't so much that I hoped she could act as much as I had a feeling that whatever was interesting about Madonna in person would come through on film." As a result of the director's enthusiasm, Madonna was screen-tested, and there and then, everyone agreed with Seidelman's choice. "She feels comfortable in front of a camera," the director added. "I would imagine that Madonna has a big future in films because there are certain people that a camera likes and she's one of them."

Producer Midge Sanford concurred on what a favorable impression Madonna created as an actress from the first day of shooting. "We thought she was terrific," Sanford said, "even though she hadn't acted before. She has a great screen presence, and a kind of natural rhythm which probably comes from performing music, and we knew she'd be very good. I think she has a natural ability."

As filming got under way, so did Madonna's musical career, and by the end of production, she had become a major rock figure. As Sanford put it, "That was all very fortuitous, the way her album came out and the way her career took off, but it was kept separate from what we were doing." In fact, every effort was made to insure that Madonna the singer and Madonna the actress were kept distinct from each other. Despite the incomparable marketing opportunity which they were presented with, Seidelman, Sanford and Pillsbury opted to maintain the integrity of the film and made a firm decision not to take advantage of the timing.

When asked how much pressure or what level of temptation there was to quickly insert Madonna songs into the film's soundtrack, Seidelman replied, "That was the one thing we didn't want to do. For example, I didn't want Susan to sing, because what makes Madonna so interesting in the film is that she's playing

a character that may have similarities to her but isn't a singer or rock star." On the same subject, Sanford suggested "There was a time when using more Madonna songs came up as a possibility, but it got turned down because we never intended to make a music movie. The film wasn't aimed toward teenagers, but if there going because Madonna's in it, that's great, but we didn't want to capitalize on her success."

The final soundtrack did wind up including one Madonna song, titled "Into The Groove" (Tom Newman composed the full score). Of that song's placement in the film, both Seidelman and Sanford mentioned that during the shooting of a rock club scene, the cast needed some form of music so as to keep tempo while dancing. At that point, Madonna brought in a rough version of the song which she had written with Steve Bray, and by the end of the day's shooting, everyone loved the tune. "I immediately felt that the song fit," Seidelman recalled, "and I also liked that it was an unreleased song so that it wasn't as if we were exploiting the situation."

Although Madonna is on the Sire/WEA label, Orion has turned out the video version of "Into The Groove" because its sole visual material is comprised of clips from "Desperately Seeking Susan." The single does, however, belong to Warner Bros., but that company has found that Madonna is facing stiff competition of late . . . from herself. With so many of her songs on the airwaves, each individual song's success has been cut into. Currently, "Material Girl" and "Crazy For You" are topping the pop charts, coming from the "Like A Virgin" and "Vision Quest" albums respectively. Moreover, the single "Angel," also from "Like A Virgin," is due out shortly, and so Warner Bros. has decided, in a highly unusual move, to release "Into The Groove" only on the 12-inch version of "Angel." Both songs are scheduled for release in approximately three weeks, according to representatives from the record label.

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Kendun Sold

LOS ANGELES — Kendun Recorders, Burbank-based state-of-the-art recording studio for more than a decade, has been acquired by the Encore Entertainment Group and has had its name changed to Encore Studios.

Some of the artists who have recorded at the facility in recent years include Julian Lennon, The Jackson Five, Neil Diamond, Billy Joel, Deneice Williams, Jackson Browne and REO Speedwagon.

Goyak Retires

LOS ANGELES — Capitol Records has announced the retirement of Pete Goyak, vice president, administration, effective April 5. Goyak joined Capitol over 37 years ago as a salesman based in the Pittsburgh branch. Subsequently, he has held a number of key field management positions until being promoted to the Hollywood-based position of Assistant National Sales Manager. He has held his most recent title as Vice President of Administration since 1976.

Commenting on Goyak's recent decision to retire, president Don Zimmermann commented, "Pete has been a guiding light and inspiration for many of us and we have enjoyed his constant support and friendship, which extends throughout the organization. While we wish Pete and his wife, Mary, every happiness in the future, we will certainly miss him in the everyday activity of the company."

Rough Trade

(continued from page 28)

being a collective is that the decision making process is slow. We go through quite a few meetings a week, but ultimately I think this is the best way. Of course there are decisions made during each day within each department, but when it comes to something major, like company policy or direction, there are always several people involved."

With a staff which has increased from a core group of three at Rough Trade's beginning four years ago to 13 full time current staffers, it is clear that the distributor/retailer is finding success with its product and its business method. As for the future, Schnackenberg outlined a profit-sharing program that is under consideration as well as a possible retail branch in San Francisco.

Changes For AM Radio

(continued from page 7)

that kind of thing. The extra 100 kiloHerz will be used for AM broadcasting, but locations and powers and whatnot of stations will not be determined until much later, around the 1990 time frame. It's far too early for people who are interested in the specifics, in terms of putting in a station."

And, according to John Strom, it's much too early to be thinking of hardware adjustments.

"It's not very difficult technically," he says. "Basically, people warehouse the radios in their houses anywhere from three to 20 years. I think a couple of years before it does go into effect, we, as an industry, should get together and

New Video Concept

(continued from page 20)

One valid area to turn to is music video, another is 'How-Tos.' Then there's children's programming. A fourth area is participatory programming, in which you have a well-done film with all the entertainment value, a beautiful book and a beautiful soundtrack, and the added element of adventure."

Repeatability is another attractive feature dealers will find in participatory programming, as treasure hunt tapes

make that decision — what to do about it. Sometimes what you find out is that you can confuse the buying public by doing something too early."

"One very propitious possibility for us," says WWRL's Sanders, "is that we could apply and get the 1640 frequency — we could probably get a little more power and non-directional status."

Although the expansion could eventually add hundreds of stations nationwide, only a couple of new stations will be able to fit in each market. But it's still too early to predict what kind of scrambling for space is going to take place within the next couple of years.

"I'm too busy trying to make the 1600 I have work," says Vince Sanders.

must be viewed countless times in order to piece together the carefully interwoven clues among the storyline.

Viewers who tune into the Showtime series will have to wait over three months before each of the 22 episodes is shown. However, Dr. Crypton, the notorious Science Digest puzzle maker who developed *Treasure's* intricate set of clues, predicts it'll take at least two years before anyone uncovers *Treasure's* treasure.



KNIGHT & THE PIPS ON THE STAND — Columbia recording artists, Gladys Knight and the Pips share a laugh with American Bandstand host Dick Clark during a recent taping of the show which will air on ABC-TV, April 6. Pictured from left are: William Knight, Clark, Edward Patten, Bubba Knight and Gladys Knight.

ASCAP

(continued from page 7)

ing." Asked when such an action would be taken Munson replied, "In a reasonably short period of time. Maybe not a couple of weeks, but it will be pretty soon."

It is interesting to note that a number of similar actions have been taken by various parties against ASCAP in the past. None have ever lasted until a final court ruling. Any decision in this case would be precedent-setting and have very definite legal ramifications for future negotiations.

Munson stated, "the committee's initial position was that the stations should get a decrease based upon the fact that the committee thought and still thinks that music usage on radio has declined."

An angry Hal David responded, "That is not realistic . . . Without music there is no radio and for them to treat the creator of their prime product in such a manner does not say a great deal for the radio industry." He added, "If they paid a little more money to the people who create the music, which is their most important product, and paid a little less money to the lawyers who create the law suits — it would be less expensive for them and better for the public."

Left Field

(continued from page 39)

process, not the payoff. It might happen with this album, it might take two or three. What matters is that genuine talent is part of the equation, and that all involved have done right by it. The rest will come.

"All of the elements have worked together," emphasized Ed Rosenblatt. "Our involvement, the time and care in the pre-production, the band's dedication, management dedication, the Jimmy Iovine involvement, and the enthusiasm shown by our partners Warners, WEA, as well as CBS around the world. If this were a Hollywood script, it could not have been better written."

Or as Carole Childs said: "I've had a lot of help here, from a lot of people. A lot of help."

Isn't that the way it's supposed to work?

AROUND THE ROUTE

by Camille Compasio

AOE '85, which just concluded at the Sheraton Downtown in New Orleans (3/29-31), drew a significant operator attendance, some manufacturer representation and a poor distributor turnout. While a good number of the exhibits were hosted by distributors, there weren't many who came in from out of town for this show. AOE's seminar program, a major attraction of this convention since its inception, consisted of about 30 sessions and was quite successful, the biggest draw being the three pay phone seminars which saw some 85 attendees at the opening session and a minimum of 50 at the others, according to show officials. The technical seminars were well received and, we understand, there were at least 20 attendees at each of these sessions. There were 60 exhibitors at AOE '85 (including about 13 pay phone companies) occupying some 125 booths. Among last minute sign-ups for booth space were Atari and Nintendo. Show officials reported a total attendance bordering on the 2,000 mark (we called them the day after the show closed, so they were still tallying the count) and of this figure it was estimated that over 1,000 represented the opera-

(continued on page 42)

Ferchen Named Bally Midway Interim President

CHICAGO — Maurice J. Ferchen has assumed additional duties as temporary president of Bally Midway, Bally Manufacturing Corporation's amusement game manufacturing subsidiary, (*Cash Box*, 4/13/85) as announced by Roger N. Keesee, executive vice president and chief operating officer of Bally.

Ferchen, currently president of Bally's Aladdin's Castle, Inc., the corporation's family amusement subsidiary, will also continue in that position. At Bally Midway, Ferchen replaces David Marofske, who resigned as president on March 29, 1985. Marofske's future plans were not disclosed.

The company will name a new president of Bally Midway as soon as a suitable replacement can be found, Keesee stated. "Bally is firmly committed to the amusement game business and will search out the best talent in the industry to head our operations in that field," Keesee added.



Maurice J. Ferchen

Melbourne Appointed Seeburg Distrib

CHICAGO — Seeburg Phonograph Corporation recently signed an agreement with Melbourne Juke Box Company for exclusive distribution rights of the Seeburg line in Australia and New Zealand.

Peter Greenaway, Melbourne president, signed the letter of agreement held by Seeburg president Ed Biankenbeckler, as Mrs. Greenaway and Bob Breither, Seeburg director of marketing, approvingly witnessed

the transaction.

Melbourne Juke Box Company, now operating 290 phonographs, was started by Peter's father, Max, in 1952, when they manufactured 78 r.p.m. 12-play machines. "We've been in this business a long time and think we know a good thing when we hear it. When we heard about Seeburg's Compact Disc plans, we had to be on the ground floor," commented Greenaway.

Industry News	42
Jukebox Programmer	43

AROUND THE ROUTE

(continued from page 41)

tor level. We heard good comments about the show. There was business written up here and, as one exhibitor confided, the timing of a trade show in March is good, however, referring to the proximity in dates of AOE and ASI (which was held March 1-3 in Chicago) "we cannot afford to exhibit at two shows that are held within such a short time of each other so it would be most beneficial if these two organizations would negotiate and ultimately present one spring trade show." A number of those we spoke with who attended the show commented that there was not much in the way of new pieces featured — "we saw a lot of what we had already viewed at ASI '85" was one comment. However, we heard good things about one new product that was featured, namely, Premier's "Chicago Cubs" pinball machine. Exidy exec **John Barone** conveyed favorable feedback regarding this show and advised that the new 50/50 concept was well received. To elaborate a little bit on this venture, 50/50 is a company formed by some principals of Exidy (and is temporarily housed in the factory's Sunnyvale facilities) the purpose being to market the Simulator System games ("Vertigo," particularly, at present). Exidy will produce the system but 50/50 (a separate entity) will have exclusive distribution rights. Under this new concept space for these games will be leased in locations at a rate equivalent to 50 percent of the game's earnings. Parts will be provided at no charge, as well as new software for the XCD-I Simulator System, also at no charge — with the locations picking up the tab for freight. At this point the response has been excellent, according to John, with more locations signing up than expected — including Aladdin's Castles, Malibu Grand Prix and others. The firm is currently in the process of selecting locations throughout the country and is encouraged by the initial response . . . Valley prexy **Chuck Milhem** passed along some good comments about AOE '85 — and the attention enjoyed by the firm's new "Lynx" coin-op pool table . . . Digital Controls was well represented at the show by company execs **Mike Macke**, chairman; **Tom Siemieniec**, national sales mgr.; **Mike Shaw**, director of advertising and public relations; **Mike Pace**, designer; staffer **Sherry Hanvey** and such products as "Lode Runner" (upright) and counter top games "Little Casino," "Crown's Golf," "Tactician," Fax," et al

. . . As of this writing, show officials tell us they are planning an AOE convention in 1986.

Cash Box felicitations to Bally Midway executive veepee **Stan Jarocki**, who is celebrating his 35th year in coinbiz! Can't be, 'Rock — you look like you have yet to celebrate your 40th birthday, let alone 35 years in this business! May you enjoy many, many more of these anniversaries!

State association news: The recently held 10th annual **MOMA** state convention, at the Hotel Radisson in St. Paul, proved to be the group's largest and most successful to date. For the first time, the format was extended by an additional day so that technical and business management seminars could be held, as well as a special luncheon presentation by Nintendo's **Bill Cravens**. Also new this year was a Ladies Only program. The three-day event was capped off by a gala banquet, complete with dinner, dancing, entertainment, awards presentation, door prizes, etc. MOMA's slate of newly elected officers includes **Roland Beach**, president; **Gene Winstead**, vice president; **Tami Norberg Paulsen**, secretary and **Gary Nelson**, treasurer. Elected to the board of directors were: **Loren Beadoin**, **Jerry Borth**, **Lloyd Williamson, Jr.**, **Abe Sweeney**, **Jim Madden**, **Tom Theisen** and **Al Eggermont, Jr.** The next MOMA general membership meeting has been scheduled for July 19-21 at the Radisson Resort Arrowwood in Alexandria, Minnesota . . . Coming up soon is the annual **OMAA** state exposition — the Ohio group's 11th edition of this noted industry event. The association is expecting a larger number of exhibitors this year and has thus expanded show hours. For further information contact **OMAA** headquarters at 614-221-8600. Incidentally, **OMAA** is to be commended for the very thorough *Ohio Legislative Directory* it has just issued to its membership — for use throughout the year in communicating with representatives in Columbus and Washington regarding legislative issues . . . At the end of this week, (4/18-21), **FAVA**, the Florida state ops association, will be holding its annual convention and trade show at the Hyatt Regency in Miami. At this point the exhibitor count is 36 (including a full turnout of telephone people) who'll be displaying products in over 100 booths. Exhibit hours will be from 1 p.m.-7 p.m. on Friday, from 11 a.m.-6 p.m. on Saturday and from 9 a.m.-noon on Sunday.

McAdams Is Named Game Plan President

CHICAGO — Wendell McAdams, acting president of Game Plan Inc., for the past three years, has been officially appointed president of the Addison, Illinois-based firm.

With more than thirty years in the coin-op business, McAdams has experienced, first hand, the various cycles and economic conditions that have prevailed in the industry during his tenure. In sharing some of his thoughts he strongly urged everyone to "react with optimism as the industry slowly but surely enters into a more healthy climate.

"Let's be positive," McAdams stated. "This industry has been around for a long time and will continue to exist because of the true professionals who have once again assumed the role of leadership necessary to re-establish orderly growth.

"Manufacturers must commit to excellence of design and channeling of new, high-income-producing equipment through the distributor to the operator," he continued. "However, this must be accomplished in prudent numbers so that all segments — manufacturer, distributor and, last but not least, the operator — regain financial profiles based on sound business practices. Unfortunately, such practices were ignored during the video craze resulting in



Wendell McAdams

very serious repercussions."

Game Plan, Inc. currently produces coin-operated pinball games and is one of the largest manufacturers of a broad range of coin handling equipment and is also currently building slot machines under the Game Plan contract as well as under contract for a sister company, Summit Systems, Inc.

Guest Editorial

The Future Is Now

by Louis Boasberg

(New Orleans Novelty Co. Metairie, Louisiana)

CHICAGO — When *Cash Box* contacted me some weeks back and asked if I would, among others, express my opinion as to what would help the industry to get back on its feet, I said that I would take a stab at it, but it would be only one tired old man's opinion and that I hoped my suggestions and opinions would not offend anyone. If they do, I apologize in advance, but here goes.

1) We must develop and manufacture more and more and more, better and exciting, super games — games that have so much player appeal that an operator could lock one in his closet at home, come back in an hour and the cash box would be filled. Of course everyone knows that developing and manufacturing super games is easier said than done, so we must at least attempt the impossible. This impossible task has to come from the engineers, the designers, the planners, the technicians, the researchers, the artists and all the brains in the industry. Management must not only set this in motion, but they should either go themselves or send emissaries to the ends of the earth seeking new games and new ideas that will satisfy the fickle public for a little more than a few weeks.

2) Controlled production — a manufacturer should underproduce rather than overproduce. A manufacturer, when he has a hit game, should resist the temptation to milk the market for all it's worth. Cut production when there is still a demand — a hard thing to do and it takes will power and discipline to make this move, but if a decent and stable used market is to be achieved some time in the future, the only way to achieve this stability is *not to overproduce*.

3) In order to help restore economic stability in a territory, all manufacturers should try to see to it that their distributors sell only in the territory assigned by the factory. Bootlegging is something that has never helped this industry — not even the bootleggers themselves, because in bootlegging, the distributor usually undermines his own territory by shipping the first hit games out of his territory in order to get a few dollars more. Most of the time the manufacturers are to blame for bootlegging, inasmuch as they shove too many unwanted games into their distributors' warehouses.

4) Thorough and reliable testing. A factory naturally likes to test prototypes in its own area, close to the factory, where engineers can

watch and improve the product. However, at the same time the factory should send additional prototypes to distributors all over the country and let their games be tested in various kinds of locations. The operators or distributors who test these games should try to get comments from players, location owners, operators and any and everyone else who is capable of criticizing a game. If a manufacturer finds out, after a few weeks of testing, that he has a "dog" on his hands, he should make the supreme sacrifice and not thrust said dog on his distributors and operator/customers. Let him, if possible, scrap the game. Forget about it. Take the loss and go on to another game. In this economy, distributors and operators can't afford to purchase even a good game — it must be superlative. The economy of a few years ago could sustain good, fair and even mediocre games, but this does not hold true today.

5) All factories should never release a game unless bulletins and advice in regard to percentaging, adjusting and other sound advice are included when the game is shipped. If there ever was an industry where "haste makes waste," it is the coin machine industry. All factories today should stress **quality control** to the nth degree.

In closing this article, I would like to state that there are a few industry problems that have to be solved and worked out by arbitration, attorneys, committees and groups of people — the upper echelon of the industry — people who are much smarter and have far more diplomatic ability than this writer. So controversial are these problems that I wouldn't even attempt to hint at the "final solution."

1) Distribution and operating by manufacturers — something that has hurt both distributors and operators, even the manufacturers themselves. Something that has inspired, if I may venture a guess, a few anti-trust complaints to the Justice Department.

2) Kits and conversions as compared to dedicated, new games.

3) Too many coin machine shows, diluting the exhibitors and attendance. This problem can only be solved by friendly arbitration, tolerance and understanding.

4) "Gray area" games — "To be or not to be." Whether to condemn or approve sneak operations, whether to attempt 100 percent legalization (eliminating and hurting amusement videos in most cases) or whether to attempt complete elimination of these games — "that is the question."

CASHBOX

Anything Else Is A
Compromise

THE JUKEBOX PROGRAMMER

April 20, 1985

*indicates new entry

POP

- 1 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 2 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 3 **RHYTHM OF THE NIGHT**
DeBARGE (Gordy/Motown 1770GF)
- 4 **ONE MORE NIGHT**
PHIL COLLINS (Atlantic 7-89588)
- 5 **CRAZY FOR YOU**
MADONNA (Geffen/Warner Bros. 7-29051)
- 6 **I'M ON FIRE**
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 7 **OBSESSION**
ANIMATION (Mercury 880 266-7)
- 8 **THAT WAS YESTERDAY**
FOREIGNER (Atlantic 7-89571)
- 9 **TOO LATE FOR GOODBYES**
JULIAN LENNON (Atlantic 7-89589)
- 10 **DON'T YOU (FORGET ABOUT ME)**
SIMPLE MINDS (A&M 2703)
- 11 **SOME LIKE IT HOT**
THE POWER STATION (Capitol B-5444)
- 12 **CAN'T FIGHT THIS FEELING**
REO SPEEDWAGON (Epic 34-04713)
- 13 **JUST ANOTHER NIGHT**
MICK JAGGER (Columbia 38-04743)
- 14 **ALL SHE WANTS TO DO IS DANCE**
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 15 **FOREVER MAN**
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 16 **LOVERGIRL**
TEENA MARIE (Epic 34-04619)
- 17 **ONE NIGHT IN BANGKOK**
MURRAY HEAD (RCA PB-13988)
- 18 **MISSING YOU***
DIANA ROSS (RCA PB 13966)
- 19 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 20 **SOME THINGS ARE BETTER LEFT UNSAID***
DARYL HALL/JOHN OATES (RCA PB-14035)
- 21 **DON'T COME AROUND HERE NO MORE**
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 22 **ALONG COMES A WOMAN**
CHICAGO (Full Moon/Warner Bros. 7-29082)
- 23 **VOX HUMANA**
KENNY LOGGINS (Columbia 38-04849)
- 24 **LONELY IN LOVE**
GIUFFRIA (Carnel/MCA-52558)
- 25 **ROCK AND ROLL GIRLS**
JOHN FOGERTY (Warner Bros. 7-29053)
- 26 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 27 **RADIOACTIVE**
THE FIRM (Atlantic 7-89586)
- 28 **WILL THE WOLF SURVIVE?**
LOS LOBOS (Slash/Warner Bros. 7-29093)
- 29 **EVERYTHING SHE WANTS***
WHAM! (Columbia 38-04840)
- 30 **THE HEAT IS ON**
GLENN FREY (MCA-52512)

COUNTRY

- 1 **HIGH HORSE**
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 2 **THERE'S NO WAY**
ALABAMA (RCA PB-13992)
- 3 **HONOR BOUND**
EARL THOMAS CONLEY (RCA PB-13960)
- 4 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 5 **TIME DON'T RUN OUT ON ME**
ANNE MURRAY (Capitol B-5436)
- 6 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (MCA/Curb)
- 7 **MAJOR MOVES**
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 8 **THE COWBOY RIDES AWAY**
GEORGE STRAIT (MCA-52526)
- 9 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 10 **I'M THE ONE MAMA WARNED YOU ABOUT**
MICKEY GILLEY (Epic 34-04746)
- 11 **SOMEBODY SHOULD LEAVE**
REBA McENTIRE (MCA-52527)
- 12 **STEP THAT STEP**
SAWYER BROWN (Capitol B-5446)
- 13 **WARNING SIGN**
EDDIE RABBITT (Warner Bros. 7-29089)
- 14 **FALLIN' IN LOVE**
SYLVIA (RCA PB-13997)
- 15 **RADIO HEART**
CHARLY McCLAIN (Epic 34-04777)
- 16 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04816)
- 17 **YOU'RE GOING OUT OF MY MIND**
T. G. SHEPPARD (Warner Bros. 7-29071)
- 18 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**
THE WHITES (MCA/Curb MCA 52535)
- 19 **WORKING MAN**
JOHN CONLEE (MCA-52543)
- 20 **FOUR WHEEL DRIVE**
CONWAY TWITTY (Warner Bros. 7-29057)
- 21 **DON'T CALL HIM A COWBOY**
CONWAY TWITTY (Warner Bros. 7-29057)
- 22 **THERE'S NO LOVE IN TENNESSEE**
BARBARA MANDRELL (MCA 52537)
- 23 **WALKIN' A BROKEN HEART**
DON WILLIAMS (MCA-51514)
- 24 **CRAZY**
KENNY ROGERS (RCA PB-13975)
- 25 **NATURAL HIGH***
MERLE HAGGARD (Epic 34-04830)
- 26 **THE FIRST WORD IN MEMORY IS ME**
JANIE FRICKE (Columbia 38-04731)
- 27 **COUNTRY BOY***
RICKY SKAGGS (Epic 34-04831)
- 28 **NOW THERE'S YOU**
SHELLY WEST (Viva 7-29106)
- 29 **SEVEN SPANISH ANGELS**
RAY CHARLES (Columbia 38-04715)
- 30 **COUNTRY GIRLS**
JOHN SCHNEIDER (MCA-52510)

BLACK CONTEMPORARY

- 1 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 2 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 3 **(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)
- 4 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 5 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 6 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 7 **'TIL MY BABY COMES HOME**
LUTHER VANDROSS (Epic 34-04760)
- 8 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 9 **BE YOUR MAN**
JESSE JOHNSON (A&M 2702)
- 10 **YOU SEND ME**
THE MANHATTANS (Columbia 38-04754)
- 11 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 12 **MISSING YOU**
DIANA ROSS (RCA PB-13966)
- 13 **INNOCENT**
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)
- 14 **TONIGHT**
READY FOR THE WORLD (MCA 52507)
- 15 **LOST IN LOVE**
NEW EDITION (MCA 52553)
- 16 **INTO THE NIGHT**
B.B. KING (MCA 52530)
- 17 **BAD HABIT**
JENNY BURTON (Atlantic 7-89583)
- 18 **OUTTA THE WORLD**
ASHFORD & SIMPSON (Capitol B 5435)
- 19 **NEW ATTITUDE**
PATTI LaBELLE (MCA 52517)
- 20 **CARELESS WHISPER**
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 21 **READ MY LIPS**
MELBA MOORE (Capitol B-5437)
- 22 **MY TIME**
GLADYS KNIGHT & THE PIPS (Columbia 38-04761)
- 23 **I JUST WANNA HANG AROUND**
GEORGE BENSON (Warner Bros. 7-29042)
- 24 **PRIVATE DANCER**
TINA TURNER (Capitol B 5433)
- 25 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 26 **YOU GIVE GOOD LOVE***
WHITNEY HOUSTON (Arista AS 1-9264)
- 27 **I FOUND MY BABY***
THE GAP BAND (Total Experience/RCA TES1-2412)
- 28 **EASY LOVER**
PHILIP BAILEY (WITH PHIL COLLINS) (Columbia 38-0469)
- 29 **WHERE DID OUR LOVE GO***
THE REDDINGS (Polydor/PolyGram 881767-1)
- 30 **DO YOU WANNA GET AWAY***
SHANNON (Mirage/Emergency 7-99655)

RECORDS TO WATCH

LET IT ROLL — Mel McDaniel (Capitol)
 LITTLE THINGS — The Oak Ridge Boys (MCA)
 LOVE'S CALLING — Opus Ten (Pandisc)
 AXEL F — Harold Faltermeyer (MCA)
 WE CLOSE OUR EYES — Go West (Chrysalis)
 CELEBRATE YOUTH — Rick Springfield (RCA)
 WALKING ON SUNSHINE — Katrina And The Waves (Capitol)
 INVISIBLE — Allison 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)
 CALIFORNIA — Keth Stegall (Epic)
 IT'S YOUR REPUTATION TALKIN' — Kathy Mattea (Mercury)
 THINGS CAN ONLY GET BETTER — Howard Jones (Elektra)

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