

CASHBOX

May 25, 1985

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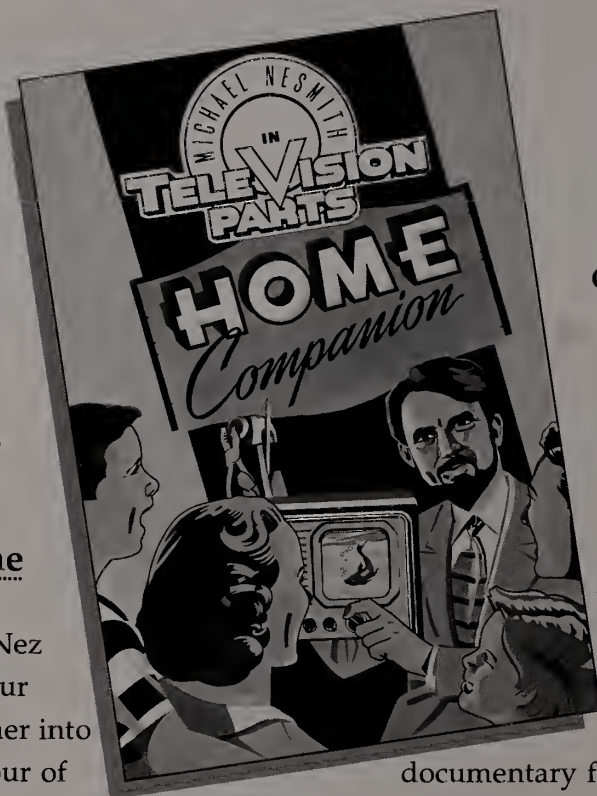
Kim Carnes
Continuing To Grow
Story On Page 13

CAPITAL CITIES ANNOUNCES PROPOSED STATION SALES
JUKEBOX LICENSING AGREEMENT REACHED
BMI WINS MAJOR COURT DECISION
CASH BOX DEBUTS COMPACT DISC PAGE

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THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVIII — NUMBER 50 — May 25, 1985

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Don't Forget The Clubs

By Bill Heller

In the past few months, I've heard a lot of talk about the decline of live music clubs in cities like Los Angeles, New York and Chicago. There is talk of the demise of the live club and its decline as a factor in breaking new bands. Some are saying that record companies are paying less attention to clubs as a breeding ground for tomorrow's platinum acts. This should be considered nothing less than a dangerous practice. The live music club has been, and will continue to be a vital and important launching pad for the artists who will soon be selling records and filling huge arenas.

It was gratifying to see Los Lobos on the cover of *Cash Box* recently. The talented group from East L.A. is a perfect example of a band that broke on stages like ours and is now playing to packed houses in major halls. The Blasters, X, and the Knitters are other examples of bands that have evolved on stages like ours. The club plays an important role in the exposure of these bands. It is a role that continues to the present.

There are a lot of new, up and coming bands currently playing the live music clubs that show incredible promise and potential.

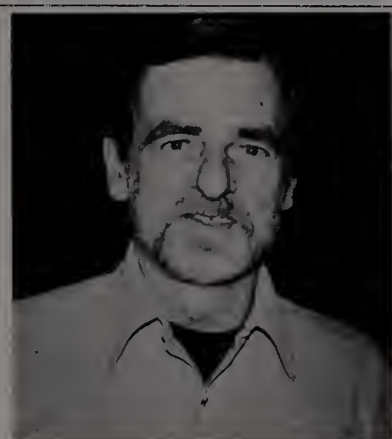
Labels taking a "wait and see" or "play it safe" attitude are doing everyone a disservice. The clubs are alive with fresh new talent that is ready to be discovered. In Los Angeles alone,

several bands that have been staples on the club circuit have recently signed to major labels. If the live music scene on the club level is dying, somebody forgot to tell those bands.

Another important role of the live music club is providing a showcase for local talent. Radio stations would be well served to heighten their community involvement with a local club. The demographic profile of our clientele is varied and adaptable to any given format and tie-ins with new music, hit radio, rock radio and jazz outlets are possible. Radio programmers trying to keep an ear to the street are doing no one a service by simply sitting in their offices and listening to cassettes.

The same is true of retail outlets. In-store displays and cross promotion between the club and retailer helps generate excitement. Retailers tying into the local club scene can only help themselves establish a greater profile in the market, while helping local bands establish themselves.

So are the clubs dying? No! The bands are there, the people are there and the excitement is there. The clubs will continue to break new acts and provide the record companies, radio stations and retailers with tomorrow's product. Let's realize this and when music wins, everyone benefits.



Bill Heller is the owner of The Music Machine, a 300-person capacity club in West Los Angeles.

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TOP POP DEBUTS

SINGLES

54

GETCHA BACK — The Beach Boys — Caribou/CBS

ALBUMS

95

THE SECRET OF ASSOCIATION — Paul Young — Columbia

POP SINGLE

#1

DON'T YOU (FORGET ABOUT ME)
Simple Minds
A&M

B/C SINGLE

#1

WE ARE THE WORLD
U.S.A. For Africa
Columbia

COUNTRY SINGLE

#1

RADIO HEART
Charly McClain
Epic

JAZZ

#1

MAGIC TOUCH
Stanley Jordan
Blue Note

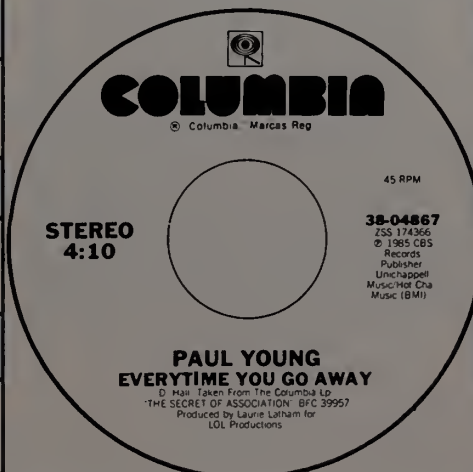
COMPACT DISC

#1

LIKE A VIRGIN
Madonna
Sire

WINNERS CIRCLE

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



POP ALBUM

#1

AROUND THE WORLD IN A DAY
Prince And The Revolution
Warner Bros.

B/C ALBUM

#1

THE NIGHT I FELL IN LOVE
Luther Vandross
Epic

COUNTRY ALBUM

#1

40 HOUR WEEK
Alabama
RCA

MUSIC VIDEO

#1

EVERYBODY WANTS TO RULE THE WORLD
Tears For Fears.
Mercury

12" SINGLE

#1

FRESH
Kool & The Gang
De-Lite

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CASH BOX TOP 100 SINGLES

May 25, 1985

	Weeks On 5/18 Chart
1 DON'T YOU (FORGET ABOUT ME)	
2 EVERYTHING SHE WANTS	
3 WE ARE THE WORLD	
4 EVERYBODY WANTS TO RULE THE WORLD	
5 AXEL F	
6 SMOOTH OPERATOR	
7 ONE NIGHT IN BANGKOK	
8 CRAZY FOR YOU	
9 SOME LIKE IT HOT	
10 SUDDENLY	
11 RHYTHM OF THE NIGHT	
12 IN MY HOUSE	
13 OBSESSION	
14 THINGS CAN ONLY GET BETTER	
15 ALL SHE WANTS TO DO IS DANCE	
16 FRESH	
17 ANGEL	
18 DON'T COME AROUND HERE NO MORE	
19 HEAVEN	
20 NEW ATTITUDE	
21 WALKING ON SUNSHINE	
22 (MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY	
23 RASPBERRY BERET	
24 ONE LONELY NIGHT	
25 SUSSUDIO	
26 CELEBRATE YOUTH	
27 SAY YOU'RE WRONG	
28 WOULD I LIE TO YOU?	
29 THE NEVER ENDING STORY	
30 INVISIBLE	
31 THE SEARCH IS OVER	
32 SMUGGLER'S BLUES	
33 A VIEW TO A KILL	

	Weeks On 5/18 Chart
34 THE GOONIES 'R' GOOD ENOUGH	
35 'TIL MY BABY COMES HOME	
36 OH GIRL	
37 VOICES CARRY	
38 SHOW SOME RESPECT	
39 LUCKY IN LOVE	
40 TOUGH ALL OVER	
41 THAT WAS YESTERDAY	
42 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	
43 NIGHTSHIFT	
44 ONE MORE NIGHT	
45 EVERYTIME YOU GO AWAY *	
46 LOST IN LOVE	
47 SOME THINGS ARE BETTER LEFT UNSAID	
48 YOU GIVE GOOD LOVE	
49 I'M ON FIRE	
50 VOX HUMANA	
51 ROCK AND ROLL GIRLS	
52 WALKING ON THE CHINESE WALL	
53 DO YOU WANNA GET AWAY	
54 GETCHA BACK *	
55 WAKE UP (NEXT TO YOU)	
56 MISSING YOU	
57 SENTIMENTAL STREET	
58 ALONG COMES A WOMAN	
59 BE YOUR MAN	
60 MATERIAL GIRL	
61 FOREVER MAN	
62 WELCOME TO THE PLEASUREDOME	
63 CAN'T FIGHT THIS FEELING	
64 LOVERGIRL	
65 BLACK CARS	

	Weeks On 5/18 Chart
66 WAYS TO BE WICKED	
67 ONLY LONELY	
68 HOLD ME	
69 DANGEROUS	
70 MY TOOT TOOT	
71 EVERYTHING I NEED	
72 LITTLE BY LITTLE	
73 JUST AS I AM	
74 MEETING IN THE LADIES ROOM	
75 ANIMAL INSTINCT	
76 SAVE THE NIGHT FOR ME	
77 (COME ON) SHOUT	
78 SATISFACTION GUARANTEED	
79 PEOPLE ARE PEOPLE	
80 REGGAE ROCK 'N ROLL	
81 FIND A WAY	
82 ALONE AGAIN	
83 CENTERFIELD	
84 SQUARE ROOMS	
85 CANNONBALL	
86 FOREVER	
87 THROUGH THE FIRE	
88 NOT ENOUGH LOVE IN THE WORLD	
89 LADY OF MY HEART	
90 ALL YOU ZOMBIES	
91 OO-EE-DIDDLE-BOP!	
92 BABY COME AND GET IT	
93 TOO LATE FOR GOODBYES	
94 PRIVATE DANCER	
95 WE CLOSE OUR EYES	
96 I WAS BORN TO LOVE YOU	
97 MATHEMATICS	
98 DAYS ARE NUMBERS	
99 SOMEBODY	
100 THE HEAT IS ON	

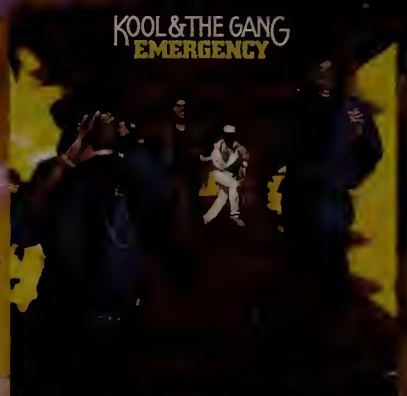
ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A View (Danjaq S.A. adm. by EMI).....33	Everything She (Morrison Leahy/Chappell—ASCAP)2	New Attitude (Unicity/Rosinhill—ASCAP/O# Backstreet/Brass Heert/Rockomatic—BMI).....20	Some Things (Hot-Cha/Unichappell—BMI).....47
Alone (Copyright Control).....82	Everytime (Unichappell/Hot Cha—BMI).....45	Nightshift (Walter Orange—ASCAP/Tuneworks/Rightsong/Franne/Golde—BMI).....43	Square (Anigro—SUISA).....84
All She Wants (Kortchmar—ASCAP).....15	Find (Bug & Bear/O'Ryan—ASCAP).....81	Not Enough (Cass County/Kortchmar—ASCAP).....88	Suddenly (Zomba/Willesden).....10
All You (Dub Notes/Human Boy—ASCAP).....90	Forever (Milk Money—ASCAP/Foster Frees—BMI) 86	Obsession (Pacific Island c/o Careers—BMI/Mekiki c/o Arista—ASCAP).....13	Sussudio (Phil Collins Limited/Pun—ASCAP).....25
Along Comes A Woman (Double Virgo—ASCAP/MCA/Feedleedle—BMI).....58	Fresh (Delightful—BMI).....16	On Girl (Irving/Boy Meets Girl—BMI).....36	That Was (Somerset/Evansongs/Stray Notes—ASCAP).....41
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/Black Lion—ASCAP).....17	Getcha (Daywin adm. by Careers—BMI).....54	One Lonely (Janisongs—ASCAP).....24	The Goonies (Werner-Temerlene—BMI).....34
Animal (Zomba—ASCAP).....75	Heaven (Adams Communications/Calyppo Toonz—PROC/Irving—BMI).....19	Ona More Night (Pun—ASCAP).....44	The Heat (Famous Music Corp.—ASCAP).....100
Axel F (Famous—ASCAP).....5	Hold Me (publisher pending).....68	One Night (MCA—ASCAP).....7	The Never (Giorgio Morodor—ASCAP).....29
Baby Come (Dyad/Eiseman/Hen-Al/Kings Road—BMI).....92	I'm On Fire (Bruce Springsteen—ASCAP).....49	Only Lonely (Famous/Bon Jovi—ASCAP).....67	The Search (Ruda—BMI/WB/Easy Action—ASCAP).....31
Be Your (Crazy People/Almo—ASCAP).....59	In My House (Stone City Adm. by Jay Warner—ASCAP).....12	Oo-Ee-Diddle-Bop! (Pal-Park—ASCAP).....91	Things On (Howard Jones/Werner Bros. Ltd. cont. and adm. by Warner-Temerlene—BMI).....14
Black Cars (Black Keys/Screen Gems—BMI).....65	Invisible (Beau-di-o-do/All Boys—BMI).....30	People (Sonat adm. by Warner-Temerlene—BMI).....79	Through The (Dyad/Foster Frees/Nerpub/Tom John—BMI).....87
Black Cars (Black Keys/Screen Gems—BMI).....65	I Was (Queen Adm. by Beechwood—BMI).....96	Private Dancer (Streitjacket adm. by Almo—ASCAP).....94	'Til My (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA).....35
Can't Fight (Fate—ASCAP).....63	Just a Gigo'lo (Chappell/Intersong/Edwin H. Morris/Jerry Vogel—ASCAP).....22	Raspberries (Controversy—ASCAP).....23	Too Late (Charisma/Chappell—ASCAP).....95
Celebrate (Super Ron—BMI).....26	Just As (Don Kirshner/Blackwood/Rightsong/Mystery Man—BMI).....73	Reggae (Miss Areal—ASCAP).....80	Tough (John Cafferty—BMI).....40
Centerfield (Wenaha—ASCAP).....86	Lady Of (Foster Frees care of Ned Shanker/DeBlasio/Gardan Rake/MCA—ASCAP).....89	Rhythm (Edition Sunset adm. by Arista—ASCAP).....11	Voices (Intersong-USA/'til tunes adm. by Intersong-USA—BMI).....37
(Come On) (Welbeck/Anidraks/Chilly D adm. by WB—ASCAP).....77	Little (Talktime—ASCAP).....72	Rock And Roll (Wenaha—ASCAP).....51	Vox Humens (Milk Money—ASCAP).....56
Crazy For You (WB—ASCAP/Warner-Tamerlene—BMI).....8	Lost In Love (Colgems—EMI—ASCAP).....46	Satisfaction (pub. not listed—ASCAP).....78	Weke Up (Ellisclan Ltd.—PRS).....55
Crazy In (Kim Carnes/Moonwindow—ASCAP).....42	Lovergirl (Midnight Magnet—ASCAP).....64	Save The (Jobete/Bobby Sandstrom—ASCAP).....76	Walking On (Screen Gems/Megeosongs—BMI).....21
Dangerous (Welbeck/Anidraks/Stephen Mitchell—ASCAP).....69	Lucky In (Promo Pub. B.V.—PRS).....39	Say You're (Charisma/Chappell—ASCAP).....27	Walking On The (Noe-Noa/Gless See—ASCAP/Meke See—BMI).....52
Days Are (Woolfsongs Ltd.—PRS/Careers—BMI).....98	Material Girl (Minong—BMI).....60	Sentimental (Kid Bird/Rough Play—BMI).....57	Ways To Be (Gone Getor/Wild Getor—ASCAP).....66
Don't Come (Gone Gator/Blue Network—ASCAP) 18	Mathematics (MCA/Unichappell/Rumanian Pickleworks—ASCAP/BMI).....97	Show (Chappell/Rightsong/Sookloozy—ASCAP/BMI).....38	We Are (Mijec—BMI/Brockmen—ASCAP).....53
Don't You (MCA—ASCAP/MCA—BMI).....1	Meeting (Hit Trip/Midstar—BMI).....74	Smooth Operator (Adm./St. John—MCPS).....6	We Close (ATV—BMI).....95
Do You (Emergency/Jobete/Green Star—ASCAP) 53	Missing You (Brockman—ASCAP).....56	Smuggler's (Red Cloud/Night River—ASCAP).....32	Welcome (Perfect Adm. by Island—BMI).....62
Everybody Wants (Virgin/10 Adm. by Nymph—BMI) 4	My Toot (Sid Sim/Flettown—BMI).....70	Somabody (Adams Comm./Calyppo Toonz—PROC/Irving—BMI).....99	Would I (Blue Network—ASCAP).....28
Everything I (April—ASCAP).....71		Some Like It (Tritec).....9	You Give (Not Listed).....48

★ Indicates Winner's Circle

● Indicates Highest Debut

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Capital Cities Reveals Proposed Radio Station Sales

By David Adelson

LOS ANGELES -- A proxy statement released last week by Capital Cities Communications indicates the proposed merger with ABC will result in the sale of 15 radio stations.

According to the statement, the ABC owned and operated outlets put on the block would be: KABC-AM, KLOS-FM in Los Angeles; WABC-AM, WPLJ-FM in New York; KTKS-FM in Dallas; KSRR-FM in Houston; WLS-AM and FM in Chicago; WRIF-FM in Detroit and KGO-AM in San Francisco.

The Capital Cities outlets put up for sale would be: WPAT-AM and FM in Patterson, New Jersey; KLAC-AM and KZLA-FM in Los Angeles and WKBW-AM in Buffalo.

In addition, Capital Cities would sell television outlets: WTNH in New Haven, Connecticut; WFTS in Tampa, Florida; and WKBW in Buffalo. ABC would sell WXYZ-TV in Dallas.

Such a divestiture is required under FCC cross-ownership regulations that prohibit a single company from owning a television outlet, radio outlet (or newspaper) in the same market. ABC's continuing ownership of radio and television outlets in one market is the result of the "grandfather" clause which exempts the network from any regulations implement-

ed after its licenses were issued.

A shareholders meeting by the two companies is currently set for June 25. Two-thirds of both companies' shareholders must approve the merger before any divestiture is finalized.

The statement noted that the newly merged company would possibly seek a temporary waiver from certain FCC regulations and postpone the stations sales for an unspecified amount of time after the merger takes place.

"We expected it. It's really no surprise," said an employee of an ABC o&o (who asked not to be identified). Indeed there were few surprised at the announcement of the proposed sale and no ABC or Capital Cities employee contacted wished to comment on the record.

A report in *The Los Angeles Times* quoted a Capital Cities source as saying the new company would attempt to retain ownership of WABC-AM in New York and KABC-AM in Los Angeles due to their use in the event of a national emergency. No one at Capital Cities would confirm or deny those reports.

There have been no specific dollar amounts designated for each radio outlet but some sources place the asking price for both WABC and KABC at approximately \$65 million.



WILTERN RIBBON-CUTTING — The beautiful art deco Wiltern Theater in Los Angeles grandly reopened its doors to the public May 1 with a ribbon-cutting ceremony preceding performances by the Alvin Ailey American Dance Theater. A wide variety of pop and classical music will be booked into this 53-year-old theater which has undergone an extensive \$5 million restoration. Pictured (l-r) are: Kip Cohen, managing director of the Wiltern; Bill Graham of Bill Graham Presents (BGP is in charge of operations and bookings for the theater); Wayne Ratkovich, president of the development company in charge of renovation; Stan Feig of BGP; and Gregg Perloff of BGP.

Jukebox License Fee Battle Ends In Washington

By Earl B. Abrams

WASHINGTON -- After more than five years of battling against increasing copyright license fees, jukebox operators and manufacturers came to terms with performing rights societies and signed an historic agreement last week in Washington. Looking on and applauding the termination of the disagreement between the two were one senator and two congressmen.

Key to the agreement is a variant of the

current applicant's merchandising technique of "rebates." The Amusement Music Operators Asso. (AMOA), the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Inc. (BMI) and SESAC agreed that jukebox operators will pay established license fees for 1985 and 1986, but will receive a \$10 rebate for each machine registered with the Office of Copyright if registration takes place before June 15 this year.

It also provides that in 1987, a rebate will be given equal to the amount by which the compulsory license fee exceeds \$60 a machine, if at least 110,000 machines are registered with the Copyright Office by the end of that year; and a similar rebate formula for 1988 provided that at least 115,000 jukeboxes are registered.

No rebate is scheduled for 1989, but the parties agree to commence negotiations in that year for setting license fees for 1990 and subsequent years. It also binds the parties to work jointly to persuade the Copyright Royalty Tribunal to approve the negotiated fees, if that is necessary; and includes a promise by AMOA that it will not seek legislative relief and that it will undertake an "extensive program of encouraging compliance..."

Implementation of the terms of the agreement will be in the hands of a six-member "administration committee" that

(continued on page 44)

BMI Granted Fee Adjustment In Buffalo Case

LOS ANGELES — In a memorandum decision handed down by Judge Lee P. Gagliardi of the United States District Court, Southern District of New York, last week, Broadcast Music, Inc. (BMI) was granted a retroactive adjustment of licensing fees covering a 22-month period during which the Buffalo Broadcasting case was being appealed.

In early 1983, Judge Gagliardi held that the licensing practices under which more than 800 local television stations paid for the music they broadcast in syndicated programming violated antitrust laws. The judge rolled back the fees due to BMI to the 1980 level.

The United States Court of Appeals for the Second Circuit reversed Judge Gagliardi's decision and the Supreme Court denied review, opening the way for BMI's appeal for an adjustment of fees.

In its appeal, BMI urged that "the court, pending a final determination of the

proper interim rates, order that the plaintiffs forthwith pay to BMI the difference between the amounts that would have been payable under the blanket license rate in effect at the time of the judgement and the amounts plaintiffs actually paid under the court-imposed interim rate."

Judge Gagliardi referred final determination

(continued on page 45)

Behind The Bullets

Prince Reigns Again

By Stephen Padgett

The crown prince of pop proves once again that his formula is irresistible. "Around The World In A Day," Prince's follow up to the highly-successful "Purple Rain," has climbed to the #1 spot on the pop LP chart. "Be Yourself Tonight," the third U.S. LP from Eurhythmic, takes a 23-

point leap to 59 bullet. And, Bon Jovi's "7800 Fahrenheit," as hot as its name implies, jumps 41 points into the Top 100.

"Around The World In A Day" was released with industrywide attention focused on the unusual marketing decision to not support the album with advertising or merchandising materials. It is apparent that little negative effect can be traced. The further decision not to release a single was reversed and "Raspberry Beret" hit the streets last week.

The public appetite for Prince music seems insatiable. "Purple Rain" spawned five top 20 singles and is still top 50 on the LP chart. The new LP negotiated the summit in a rapid three weeks, fending off considerable competition from USA For Africa, Phil Collins and Sade. Top five retail reports, including many #1 reports, poured in from Lieberman in Minneapolis, Western Merchandisers in Dallas, Central One-Stop in Connecticut, The Record Bar in Durham, N.C., The Turtles stores based in Atlanta, GAM in Minneapolis, Peaches in Kansas City, Homer's in Omaha, Mainstream Records in Milwaukee, Believe In Music in Michigan, Sound Video Unlimited in Chicago, Round Up in Denver, Modern Records in Ohio, The Radio Doctor in Milwaukee, NRM in Pittsburgh, Harvard Coop in Boston, Cavages in Buffalo, Strawberries in Boston, Tower in San Francisco, Tower in Sacramento, Tower in Campbell, Tower in Los Angeles, Dan Jay in Denver, Tower in Seattle, Crazy Eddies in New York,

(continued on page 45)



THE FIRM AT THE GARDEN — As part of its premiere tour of North America, Atlantic recording group The Firm recently played its first concert at Madison Square Garden in New York City. Shown backstage at Madison Square Garden are (l-r): Atlantic vice president Tunc Erim; Atlantic senior vice president Vince Faraci; The Firm's Tony Franklin, Jimmy Page & Paul Rodgers; Atlantic chairman Ahmet M. Ertegun; Atlantic president Doug Morris; The Firm's Chris Slade; and Atlantic vice president Noreen Woods.

Cash Box Debuts CD Section

This week, *Cash Box* debuts its compact disc section on page 49. The compact disc has emerged as an important configuration to all facets of the industry. The need for information about the compact disc has never been greater and each week, the *Cash Box* compact disc page will include the top 30 compact discs based on reports from retailers around the country. There will also be information on upcoming releases, technological developments, as well as a weekly column by Frank Hoffman. The compact disc is changing the music industry and *Cash Box* is responding to those changes.



KEEN ON KEANE — Songwriter Tom Keane was recently welcomed to MCA Music at the company's Universal City headquarters. Pictured (l-r): Leeds Levy, president, MCA Music; Keane; Gary Gilbert, Keane's attorney and Rick Shoemaker, vice president, MCA Music.

BUSINESS NOTES

B'nai B'rith Honors Loggins And Merrill

NEW YORK — The Music and Performing Arts Unit of B'nai B'rith will honor Kenny Loggins and Robert Merrill at its 21st Annual Awards Dinner, Thursday evening, June 13 in the Grand Ballroom of the Sheraton Centre in New York City. Joe Cohen is president and dinner chairman. Loggins will receive the Unit's "Creative Achievement Award," while Merrill will be recognized for his charitable contributions with the Unit's "Humanitarian Award." In announcing this year's honorees, Cohen stated, "Both Denny Loggins and Robert Merrill exemplify the creative and charitable efforts made by members of the entertainment community. In keeping with our tradition of bestowing awards on deserving individuals, we are proud to honor two such distinguished members of our industry." Subscription tickets are priced at \$200 each for the June 13 event and may be obtained by sending a check to Florence Lippert, 75-08 178th Street, Flushing New York 11366.

ASCAP Announces 1985 Foundation Grants To Young Composers

NEW YORK — Thirteen composers of symphonic music were selected as recipients of the 1985 ASCAP Foundation Grants to Young Composers. The annual competition for composer under 30, established in 1979, awarded a total of \$23,050 this year. Two individuals each received the top prize of \$1,500: Sharon Hershey of Ann Arbor, Michigan, and Paul Reller of Rochester, New York. The Foundation also awarded prizes of \$1,000 to Ronald Caltabiano of New York city; Scott Warner of Ann Arbor, Michigan; Sheree Clement of New York City; William Doerrfeld of Rochester, New York; Anthony S. Lis of Cincinnati, Ohio; and Martin Matalon of New York City. Prizes of \$350 each were awarded to Peter Ray Terry of Austin, Texas; Samuel Perry Townsend Jr. of Winston-Salem, North Carolina; and Alan Yim of Cambridge, Massachusetts. The grant program is funded by the ASCAP Foundation's Jack and Amy Norworth Memorial Fund. Jack Norworth wrote the standards "Shine on Harvet Moon" and "Take Me Out to the Ballgame."

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

NEW YORK — The May meeting of the N.Y. Forum of the National Music Publishers' Association has been postponed to a later date . . . Avery Fisher will receive this year's Town Hall "Friend of the Arts" Award in a ceremony on Oct. 20 . . . Zomba Enterprises, the publishing arm of the Zomba Group, has signed Barry Eastmond, Larry Smith and Raven to worldwide music publishing deals . . . Concrete Management has signed RCA recording artists Grim Reaper to a worldwide management agreement; meanwhile, producer Bill Drescher has inked a similar pact with Mike's Artist Management . . . The N.Y. Foundation for the Arts has awarded \$5,000 Fellowship Awards to 184 N.Y. State artists, including, in the field of music, Bob Brookmeyer, Joel Chadabe, David Chaitkin, Anthony Davis, Robert Dick, Doris Hays, Lee Hyla, Oliver Lake, Meredith Monk, Benny Powell, Edward Rothenberg, Pril Smiley, and Andrew Thomas . . . Montgomery Alabama's WVAS-FM, the region's only all-jazz station, will celebrate its first anniversary June 15 with a program to raise money for the African famine victims, called "When the Voices of Alabama Sing" . . . The International Conference and Exhibition on Satellite and Cable Television will take place in Brighton, England, July 9-11 . . . Steely Dan's Donald Fagen will receive an honorary Doctor of Arts degree from N.Y.'s Bard College, June 1.

EXECUTIVES ON THE MOVE



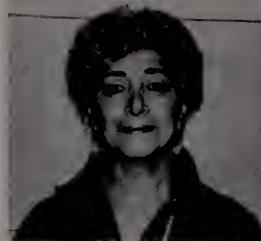
Weber



Paige



Walker



Wakschal



Epstein



Townley

Weber Named — Manhattan Records has appointed Nancy Weber to the position of production manager. Weber's responsibilities will include the acquisition, coordination and administration of components for all manufactured product.

Paige Named — Beverly Paige has been named national director, publicity, urban contemporary, PolyGram. Prior to joining PolyGram, Paige formed her own company called Paige One Relations. Prior to that, she was an account executive with Howard Bloom for two years.

Walker Named — Linda Walker has been named manager, press & artist relations, PolyGram. Walker first joined PolyGram in October 1979 as an assistant in the advertising department. She later held titles in sales and did college promotion for one year. Her last title before the new one was artist development manager in the promotion department.

Wakschal Named — Fran Wakschal has been promoted to the newly-created position of vice president of foreign & mechanical royalties for Atlantic Records, based at the company's New York headquarters. Wakschal is the senior employee of Atlantic Records, having joined the label in 1949, just two years after its inception.

Epstein Named — Norman Epstein has been appointed to the position of director of administration for MCA Records. In this new position, Epstein will have overall responsibility for supervising the administration of all recording projects and recording contracts.

Townley Appointed — William Townley has been appointed director, recording operations, CBS Records. Townley assumes direction of all domestic, in-house editing, mastering and remote recording operations. He has been manager, studio operations, CBS Records.

Buie Moves — Tracey Buie, previously at the Palace nightclub in Los Angeles, has moved over to the newly-opened Wiltern Theatre to handle promotion, advertising and liaison with artists and record companies. The first rock show at the art deco theatre will be Paul Young on June 12, followed by Santana on July 27.

Changes At I.R.S. — I.R.S. Records president has appointed Paul Orescan to the position of label manager of I.R.S. Records Canada. Orescan will operate out of MCA Records' Canada headquarters in Toronto. Colleen Doyle has been named the record company's manager of accounting. She will work out of I.R.S.'s corporate headquarters in Universal City. Barney Kilpatrick has been named director of southwest promotion & sales for I.R.S. Records. He will work out of the label's Dallas office and will report to I.R.S. vice president of promotion Michael Plen in New York and to I.R.S. national sales director Barbara Bolan. Mark Cope has been appointed to the position of west coast sales director for the label. Previously the director of southwest regional sales & promotion for the label based at I.R.S.'s Dallas office, Cope returns to Los Angeles where he's spent the past 14 years in the record business.

Jones Promoted At Fantasy

LOS ANGELES — Phil Jones has been appointed executive vice-president of the record division of Fantasy, Inc. He was previously vice-president of marketing for all the Fantasy labels.

Jones has been in the record business since 1952, starting at Angott's One-Stop in Detroit. He spent 12 years at Motown in various executive capacities, including Director of Marketing, and has been with Fantasy since 1978. In his new position, Jones will be involved in all phases of A & R, distribution, promotion, talent acquisition, and artist relations, reporting to Ralph Kaffel, president of Fantasy, Inc.

Fantasy's record division consists of Contemporary Records, Fantasy Records, Galaxy Records, Good Time Jazz Records, Milestone Records, Original Blues Classics, Original Jazz Classics, Prestige Records, Riverside Records. Fantasy also has U.S. distribution deals with Reality Records, Specific Records, and Landmark Records.

Other divisions of Fantasy, Inc. are publishing (Jon-dora Music, Parker Music, Prestige Music, Orpheum Music, and Contemporary Music), and the Fantasy Studios division, which is headed by Roy Segal.



Phil Jones



TIME FOR PLATINUM — Morris Day who is set to commence a solo recording career with Warner Bros. Records recently stopped by the office of Warners' board chairman Tom Ostin to collect a souvenir of his days fronting The Time. On hand for the presentation of the platinum edition of "Ice Cream Castles" were (front row) Tom Ostin, vice president, director of black music marketing; Day; Ostin; Cortez Thompson, vice president, director of sales; (back row) Mark Maitland, vice president promotion; Carl Scott, vice president artist relations; Lou Dennis, vice president, director of sales; manager Barry Josephson of Gallin-Morey-Addis; Oscar Fields, vice president, sales/black music; Russ Thyret, sr. vice president marketing and promotion; Rich Fitzgerald, vice president promotion and Craig Kostich, director of dance/contemporary music.

Hardcastle Project Merges Vietnam Images, Commercial Appeal

By Rusty Cutchin

NEW YORK — If anyone had predicted a year ago that the two most important names on the dance music scene in 1985 would be Harold Faltermeyer and Paul Hardcastle, he might have been ridden out of town on a runaway boom box. For Faltermeyer, his fame rests squarely on the shoulders of "Axel F," Eddie Murphy's celluloid creation and Faltermeyer's taxed one. Hardcastle on the other hand has emerged from total obscurity to cross an ocean, have product represented on two American labels, and see his latest single after only a few weeks in release spark debate over a country's attitude about one of the most troubling episodes in its history.

Hardcastle's initial American splash came late last year when indie Profile mentioned his "Rain Forest," an instrumental by the English composer created for a U.K. film on breakdancing. That single, initially recorded for the Bluebird label, conquered American dance lists and gave Profile an added boost on the heels of its success with rap stars Run-D.M.C. Another Hardcastle single for Profile, which ultimately released an LP of his material, is called "King Tut" and is currently climbing the JVC charts.

But Hardcastle's imminent project and the one already sure to bring him the most notoriety is "19," which was rush-released last week by Chrysalis, with whom Hardcastle signed a long-term deal following "Rain Forest." "19" had already become the number one record in England after three weeks of release, and the reason is its subject matter. It is the first record to adapt the experience of the Vietnam war to the international dance market, and in so doing has apparently entered the American market with a wide radio programming base, spurred by public awareness as a result of the recent 10-year observance of the end of the conflict.

"Frankly," says Chrysalis' vice president marketing Rick Dobbas, "I'm delighted with the multi-format response to it. CHR stations have jumped on it, R&B radio has embraced it wholeheartedly, and additionally one of the very nice things that's happened is that AOR stations, for whom

the sound of the record may be a difficult reach, have reacted very well to it also. Prior to their receiving copies of the record from us with the edit that we thought would be most appropriate for them ... we already had a couple of AOR adds and we've gotten some very interesting AOR reaction. KSHE in St. Louis has been playing the record and getting a great response and that's about as mainstream a headbanging rock and roll station as there is in the country."

What is most interesting is the degree of initial reaction which has met the single, and which some industry observers suspect may turn sour in coming weeks. The song's quick rise to the top spot in England is notable in light of Hardcastle's relative obscurity in England even after "Rain Forest" had succeeded in America. (A Wall Street editorial by a foreign correspondent last week referred to Hardcastle as a "rock and roll nobody" before "19"). But that positive consumer reaction may be counterbalanced in America by concern over the "disco-ization" of the Vietnam experience. In addition to the pounding dance beat which accompanies the spoken words, passages taken from *Vietnam Requiem*, an Emmy-award winning TV documentary produced in 1982, the 12-inch, as marketed by Chrysalis, features a "Destruction Mix" and a B-side called "The Asylum (It's Weird)." In addition, 37 seconds of footage from actual NBC and ABC news reports have been excised from the accompanying video, which has been produced by the same team that produced the original song-inspiring documentary. The image of ABC's Frank Reynolds, who died last year, has also been vetoed by the network for use in the video.

Chrysalis expects the public to decide the record's fate. "We have to walk a fine line," says Dobbas, "in that this record is a valid piece of music and is ... an important record for other reasons as well, because it has something to say, and it really reaches out to the audience. However, we have no intention of exploiting the memory of the war or exploiting the unfortunate circumstances of the war. This is not a heavy hype, ram-it-down-people's-throats approach. It is something

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Court Rules 'New Edition' Name Belongs To Streetwise, Boston Intl.

LOS ANGELES — In a recent decision the U.S. Court of Appeals for the First Circuit has ruled that, for "the production and marketing of phonorecords," the name and trademark "New Edition" belongs to defendants Streetwise Records and Boston International Music, and not to the group currently under such name for MCA Records. The ruling confirms that Boston International's president Maurice Starr, with whom Arista Records has a creative relationship, developed a particular musical style and used the name and mark "New Edition" and the five individual plaintiffs "to serve as the marketing vehicle for the musical recordings which would embody what Starr denominates 'the Concept' of '80s black bubblegum music.'" The plaintiffs in the case are Ricardo Bell, Michael Bivins, Robert Brown, Ronald DeVoe and Ralph Tresvant.

Senior District Judge Wyzanski, in the opinion for the court, states as follows: "To sum up the matter, the plaintiffs have nothing but a local trade name in the field of musical live entertainment in Massachusetts and a national trade name in the field of musical live entertainment; in the phonorecord market they have no right (either as a consequence of their trade name or of their employment contracts with Streetwise, or of the independent singing they did after they signed those contracts)."

He further states, "... the defendants are joint owners of the legal title to the trademark New Edition as used in the phonorecord market, they are entitled to a preliminary injunction against the plaintiffs using directly or indirectly the trademark New Edition in the production and marketing of phonorecords ..."

JVC Steps Up Jazz Sponsorship

By Lee Jeske

NEW YORK — JVC, the hi-fi and video manufacturer which last year began sponsoring several international jazz festivals — and underwrote a jazz documentary broadcast over PBS — will this year sponsor four jazz festivals, underwrite another television documentary and sponsor a nine-city tour of artists from the GRP Records roster.

The festivals JVC will sponsor are the Grande Parade du Jazz in Nice (July 10-20), the North Sea Jazz Festival in Holland's The Hague (July 12-14), two of the largest and most successful jazz festivals in the world (and the two favorite jazz festivals of this writer), the Capital Radio Jazz Parade in London (July 15-20), and the Newport Jazz Festival in Rhode Island (Aug. 17-18), where the PBS documentary will be filmed. The Nice, London, and Newport Festivals are produced by George Wein and his Festival Productions, who are in their final year of an extensive sponsorship program with Brown & Williamson. JVC's satisfaction with this year's programs may be significant in determining the fate of such events as the prestigious Kool Jazz

Festival/New York. "The response we received from our jazz sponsorship in 1984 was truly gratifying," said Takashi Harada, JVC's corporate director, "We believe that we have found in jazz a tradition of music truly worthy of our support, and one which ideally matches our corporate character as a 58-year innovator in audio and video products."

The JVC Jazz Festival tour features Dave Grusin, Lee Ritenour, Dave Valentin, Diane Schur and Ivan Lins, all of whom record for GRP. The tour kicks off May 31 in Atlanta and continues to Chicago (6/2), Dallas/Ft. Worth (6/7), Cleveland (6/8), Baltimore (6/9), New York City (6/13), San Francisco (8/4) and Hollywood (8/11) and ends at the JVC Newport Jazz Festival (8/17-18).

According to Josh Yoshioka, senior vice president, JVC, "JVC can think of no other art form that more deserves to be highlighted than jazz. We hope that by sponsoring the tour, the public television program, and the festivals, that we can bring this wonderful music to jazz enthusiasts and, as important, to those who haven't yet been exposed to jazz."



WINWOOD WINS ONE - Steve Winwood has signed a long-term publishing deal with CBS Songs that will encompass all songs written by Winwood, including a co-publishing deal that involves his co-writers. Pictured at the signing ceremonies are (l-r): Nicole Winwood, Winwood's wife, who will oversee the administration of his songs; Winwood; and Richard Thomas, managing director, CBS Songs.

ALBUM RELEASES

SHAKEN N' STIRRED — Robert Plant — Esperanza 90265-1 — Producer: Robert Plant-Benji Lefevre-Tim Palmer — List: 8.98 — Bar Coded

The finely crafted musical textures which were featured on Robert Plant's solo debut "The Principle Of Moments" are heightened on "Shaken N' Stirred," with Plant's gruff howl framed exquisitely on the airy "Hip To Hoo," the gritty "Kallalou Kallalou" and the Stonesy "Sixes And Sevens." Superb drumming from ex-Little Feat skinman Richie Hayward and adventurous guitar playing from both Robbie Blunt and Paul Martinez.



BROTHERS IN ARMS — Dire Straits — Warner Bros. 1-25264 — Producer: Mark Knopfler-Neil Dorfsman — List: 8.98 — Bar Coded

Dire Straits' new album is the product of a developed and thoughtful writer and player, Mark Knopfler, whose painstaking lyricism and guitar playing comes through on each and every cut on "Brothers In Arms." From the biting "Money For Nothing" with Sting singing on the refrain to the bittersweet "Your Latest Trick" (hints of "Private Dancer"?) Knopfler knows exactly what he wants to say and how he wants to sound. Look for fast retail sales and extensive album cut play on AOR.



DANGEROUS — Natalie Cole — Modern 90270-1 — Producer: Various — List: 8.98 — Bar Coded

Cole's first release on Modern is a pure crossover effort which features the dynamics of the Pointer's "Break Out" LP with the innate soul of Cole's own earlier work. "Dangerous" has already done well on both the B/C and CHR singles charts, yet the album has a host of potential hits including "Secrets" and "A Little Bit Of Heaven." Look for a long shelf life at retail and numerous singles.



BLACK CARS — Gino Vannelli — HME 40077 — Producer: Gino Vannelli-Joe Vannelli-Ross Vannelli-List: 8.98 — Bar Coded

With the title track single "Black Cars" already taking off on *Cash Box's* Top 100, this dance-oriented LP should prove to be another in a long line of Vannelli successes. Nicely chorded tunes featuring Vannelli's trademark synthesizer musical backing and many dance-oriented grooves. Another in a line of strong Vannelli releases.



ESPIONAGE — ESP — Elektra 60400-1 — Producer: Gordon Fordyce — List: 8.98 — Bar Coded

Modern rock with the high sheen of Duran Duran while featuring more mature and more sophisticated material. Excellent musicianship with cuts for both AOR and the clubs.

WILLIE AND THE POOR BOYS — Willie And The Poor Boys — Passport 6047 — Producer: Bill Wyman — List: 8.98

Already taking off at retail, this all-star round up performing classic R'n'R and boogie tunes along with original material for a good cause (research into Multiple Sclerosis-A.R.M.S.) is sure to have many AOR tracks get play and expect extended shelf life with a sporty video.

STRIKE LIKE LIGHTNING — Lonnie Mack — Alligator AL 4739 — Producers: Stevie Ray Vaughan, Lonnie Mack — List: 8.98

Vaughan and Mack team up behind the board and behind their guitars to deliver a package of blistering rock/blues. With station adds already piling up, this one looks like a coast to coast winner.

THE LOST WEEKEND — Danny And Dusty — A&M SP 6 5075 — Producer: Paul Cutler — List: 8.98 — Bar Coded

After a series of L.A. shows, members of the Dream Syndicate, the Long Ryders and Green On Red got together for this one off. With an acoustic slant, the material is not CHR fare, but interesting and productive.

SKIN DIVE — Michael Franks — Warner Bros. 25 275-1 — Producer: Rob Mounsey — List: 8.98 — Bar Coded

Jazz-pop vocalist Michael Franks takes a more widely accessible stance on "Skin Dive," though cuts like the upbeat "Don't Be Shy" and the soothing "When I Give My Love To You" will still find air play mostly on A/C and light jazz stations

K.U.S.A. — The Uptones — 415 0010 — Producer: The Uptones — Ray Pyle — List: 8.98

Danceable and fresh material from Berkeley's The Uptones. Top musicianship and tight arrangements are the highlights of this indie release.

UNGUARDED — Amy Grant — A&M SP5060 — Producer: Brown Bannister — List: 8.98 — Bar Coded

Merging inspirational themes with pop/rock instrumentation and arrangements, Word/A&M artist Amy Grant is the most successful artist yet to tap both markets without offending one or turning off the other. Look for possible A/C and CHR action as A&M works both markets.

PADLOCK — Featuring Gwen Guthrie, Robbie Shakespeare, Sly Dunbar — Garage/Island 2001 — Producer: Robbie Shakespeare-Sly Dunbar — List: 8.98

Featuring some reggae heavyweights, "Padlock" is actually a gem of a New York dance record. Learning their most recent lessons with Bill Laswell, Nile Rodgers and others, Sly & Robbie with vocalist Gwen Guthrie deliver some of the best Grace Jones funk in a long time.

LOVE NOT MONEY — Everything But The Girl — Sire 25274-1 — Producer: Robin Millar — List: 8.98 — Bar Coded

The Getz/Gilberto revival is alive and well, and two of its chief purveyors, Tracy Thorn and Ben Watt, have teamed up as Everything But The Girl to produce this heartfelt, moody collection. Produced by Sade's Robin Millar, this set could be the group's chance at wide popular acceptance. Thorn's plaintive vocals and Watt's economic guitar provide eloquent balance to the pained lyrics. This is their second LP for Sire.

TRANSLATOR — Translator — Columbia BFC 39984 — Producer: Ed Stasium — Bar Coded

The first full Columbia/415 Translator release is full of thoughtful guitar-oriented rock which drives joyously ("Come With Me") and often provocatively ("O Lazarus," "Breathless Agony"). Look for good AOR response.

DANCING IN THE DRAGON'S JAWS — Bruce Cockburn — Gold Mountain GM 3276 — Producer: Eugene Martynec — List: 8.98

Cockburn's many fans will welcome the reissue of this classic. New fans established through the success of his recent LP, "Stealing Fire," and concerts which featured material from this 1979 gem, will want the record as well. The LP features the smash single and concert favorite, "Wondering Where The Lions Are."

THE ENIGMA VARIATIONS — Various Artists — Enigma 72001-1 — Producer: Various — List: 6.98 — Bar Coded

CLOSELY GUARDED SECRET — 86-OHP 1086 — Producer: 86 — Les Horn — List: 6.98

FATAL ATTRACTION — Adam Bomb — Geffen 24066 — Producer: Rick Asher Keefer — List: 8.98 — Bar Coded

10-13-MN-003/4 — The XN-25 — Creue/Bagg 1013 — Producer: Jack Kirkpatrick — List: 6.98

LOOKING AT YOU — Chaz Jankel — A&M SP 6 5050 — Producer: Zeus B. Held — List: 6.98 — Bar Coded

A COLLECTOR'S SONDHEIM — Various Artists — RVA CRL4-5359 — Producer: Thomas Shepard — List: 12.98 — Bar Coded

3 GUYS NAKED FROM THE WAIST DOWN — Original Cast — Polydor 0704 — Producer: John Yap — List: 9.98 — Bar Coded

CRAWL AWAY MACHINE — Crawl Away Machine — CD Presents 031 — Producer: Bill Butler — List: 6.98

SONGS OF PRAISE — Poison Girls — CD Presents 033 — Producer: Bernie Clark — List: 8.98

SINGLE RELEASES

BRUCE SPRINGSTEEN (Columbia 38-04924)

Glory Days (4:15) (Bruce Springsteen/ASCAP) (Springsteen) (Producer: Bruce Springsteen-Jon Landau-Chuck Plotkin-Steven Van Zandt)

The fourth single from Springsteen's triumphant "Born In The U.S.A." is one of the LP's strongest cuts, celebrating those "Glory Days." Perfectly timed with the Boss' wedding day, the cut is rowdy, raucous and set for good AOR and CHR airplay. Rock 'n' roll at its best with something for everybody and for all markets.



THE BEACH BOYS (Cowboy/Epic ZS4 04913)

Getcha Back (2:59) (Daywin Music—BMI) (Love-Melcher) (Producer: Steve Levine)

As spring turns to summer, what could be better than a new Beach Boys tune, especially one which so wonderfully recalls earlier times and earlier sounds. "Getcha Back" is just that song, complete with classic Beach Boys vocal layers and a pure rock (a la "Hungry Heart") beat, and while it is not the summer of 66, with this single, it very well could be.

BOB DYLAN (Columbia 38-04933)

Tight Connection To My Heart (5:20) (Special Rider Music/ASCAP) (Dylan) (Producer: Arthur Baker)

Though the Bob Dylan-Arthur Baker match-up is an unlikely one, the results on this first single from the upcoming "Empire Burlesque" LP are moving. Dylan is here free of any religious overtones, and the mix allows the songwriter room to deliver what is a typically rich and allusive tune. With gospel vocals and Mick Taylor's guitar coloring this song of yearning, Bob Dylan is back on a very productive track.



NIGHT RANGER (MCA 52591)

Sentimental Street (3:50) (Kid Bird Music-Rough Play Music/BMI) (Blades) (Producer: Pat Glasser)

Dramatic romanticism has always been Night Ranger's forte, and this slow rocking ballad is set for a long stay on CHR and AOR playlists. With soaring vocals and a heroic tone, "Sentimental Street" taps both a teen market and an older demo with its lilting groove. One of the few "hard rock" groups to find consistent success on CHR, Night Ranger is a rock and hit radio force to be contended with.

MEN AT WORK (Columbia 38-04929)

Everything I Need (3:35) (April Music/ASCAP) (Hay) (Producer: Colin Hay-Greg Ham)

Australia's first big American breaker has fallen from the public eye due to a lack of recent product, but this latest single from the band's upcoming LP recaptures the quirky melodic charm that made the band such a multi-format winner the first time around.

DON HENLEY (Geffen 7-29012)

Not Enough Love In The World (3:54) (Cass Country Music-Kortchmar Music/ASCAP) (Henley-Kortchmar-Tench) (Producer: Don Henley-Danny Kortchmar-Greg Ladanyi)

With Don Henley's successful solo career well under way, this mid-tempo and beat-heavy rocker is a perfect vehicle for the ex-Eagle's unique vocals. A distinctly R&B groove penned by Henley, guitarist Danny Kortchmar and Tom Petty keyboardist Benmont Tench.

NILE RODGERS (Warner Bros. 7-29049)

Let's Go Out Tonight (3:49) (Plan-9 Music/ASCAP) (Rodgers) (Producer: Nile Rodgers-Tommy "Rock" Jymy)

After producing and mixing hit projects for David Bowie, Duran Duran and Madonna among others, former Chic leader Nile Rodgers returns to his own material with this explosive single.

THE BONGOS (RCA JK 14110)

Brave New World (True Love Is Ordinary) (3:56) (Miniature Music-Ackee Music/ASCAP) (Producer: John Jansen)

Longtime college radio favorites, The Bongos play a hip guitar-oriented pop that is honest and inventive, and "Brave New World" twists a classic love theme into a rock chestnut.

FISHBONE (Columbia 38-04922)

Modern Industry (3:45) (See Squared Music/Boullabaise Music/BMI) (Kahne-Jones) (Producer: David Kahne)

Updated ska from L.A.'s Fishbone which has already created a buzz at retail. This single free associates modern industrial themes as the band's airtight rhythm section generates a highly danceable music.

DIRE STRAITS (Warner Bros. 7-29013)

Walk Of Life (4:07) (Chariscourt Ltd., admin. by Almo Music/ASCAP) (Knopfler) (Producer: Mark Knopfler-Neil Dorfsman)

The Dire Straits' long-awaited return to action proves the two years since its last project have not been in vain. Recalling the band's '50s rock infatuation first heard on "Twisting By The Pool," "Walk Of Life" is a more profound but equally energetic effort featuring trademark Mark Knopfler vocals and guitars.

KENNY LOGGINS (Columbia 38-04931)

Forever (4:23) (Milk Money Music-ASCAP/Foster Frees Music-BMI) (Loggins-Foster) (Producers: Kenny Loggins-David Foster)

A touching and sensitive ballad from Loggins' groundbreaking "Vox Humana" LP shows off the vocalist's interpretive skills and a big production sound which should be perfect for CHR radio.

THE BEAT FARMERS (Rhino 021)

Bigger Stones (2:14) (Paul Kamanski Music/BMI) (Kamanski) (Producer: Mark Linett-Steve Berlin)

San Diego-based The Beat Farmers have delivered a well-rounded and often powerful blend of roots rock on "Tales Of The New West," and "Bigger Stones" is one of the most engaging and prophetic singles of 1985.

PAUL HYDE and THE PAYOLAS (A & M 2733)

You're The Only Love (4:08) (Irving Music, Inc.-blotch Music-Foster Frees/BMI) (Rock-Foster-Hyde-Nelson) (Producer: David Foster)

Soft rocking CHR material with an emphasis on lush vocals and well-produced instrumentation. Look for an immediate response from the teen demographic and with the success of so many ballads lately, "You're The Only Love" has strong chart potential.

LIFE BY NIGHT (Manhattan B50007)

Phone To Phone (Life By Night Music/ASCAP) (Crousier) (Producer: Richie Zito)

Ultra dramatic and slick modern rock in the Bowie/Roxy Music vein which has already gained some attention in the clubs. Though derivative, the cut has a unique charm and style.

MUD, SWEAT & TEARS (RCA B-14088)

Every Dawg Has Its Day (3:59) (Real Zeal Music div. of Number 9 Musical Enterprises, Inc.—Semi Automatic Music—ASCAP) (Producer: Randy Klein)

JANICE PAYSON (Atlantic 7-89554)

Jealous Love (3:46) (Blueberry Muffin Music—ASCAP) (Producer: Ron Albert and Howard Albert)

CHERYL LYNN (Columbia 38-04932)

Fidelity (4:38) (Flyte Tyme Tunes/ASCAP) (Producer: Jimmy Jam and Terry Lewis)

ROCKIE ROBBINS (MCA 52584)

I've Got Your Number (3:45) (Chappell—Richer—ASCAP) (Producer: Dana Meyers and Wardell Potts, Jr.)

LYNN WHITE (Waylo 3000 A)

All Because Of Your Love (3:42) (Muscle Shoals Publishing—BMI) (Jackson-More) (Producer: Willie Mitchell)

STRAPPADO (CD Presents CD034)

Me And Orange (3:12) (Big Sam's Giant Records) (Strappado) (Producer: David Mighell and Strappado)

EXPOSE (Arista AS1-9325)

Point Of No Return (3:44) (Panchin Pub. Inc.—BMI) (Martinee) (Producer: Lewis A. Martinee)

SHANTELE (Pandisc PD-511 A)

Love Attack (3:45) (Whooping Crane Music—BMI) (Cooper—Mizell—Miller) (Producer: Eugene Cooper)

SKIPWORTH & TURNER (4th & B'Way BWAY 741 4-B)

Thinking About Your Love (4:20) (Memory Lane Music) (Skipworth-Turner) (Producers: Patrick Adams—Rodney Skipworth)

ABDUL SHAHID & TRIBE X (Ultrapronic USD 7-01-1)

Inside Of Me (3:34) (El-Shahid Music—BMI) (Shahid-Lucie) (Producer: Abdul Shahid)

POINTS WEST

THE TEEN-PAISLEY WAVE CONTINUES . . . AND FALTERS — The Three O'Clock Palace showcase was an exercise in teen hysteria and simple pop hooks, and to the extent that the show was sold out, the band's return to the scene with a new IRS album under its belt ("Arrive Without Travelling"), was a success. On the other hand, lead vocalist **Michael Querico's** undeniable cute-appeal was underscored by his poorly mixed and ultimately one-dimensional vocals. Though the band has written a bevy of pop mini-hits, more variety and more substance will definitely be needed to break this group to a larger and more discriminating audience. Opener **Game Theory** proved to be a tad more interesting. Its live show had much more punch and spark than the just released and **Mitch Easter**-produced Rational/Enigma second album, and though lead vocalist **Scott Miller** seemed at times a bit hysterical, the songwriting is definitely there as is the band interplay . . . on a sadder note, the band that broke the late '70s L.A. music scene wide open, the **Go-Go's**, has called it quits. Recently replacing guitarist **Jane Weidlin** with **Paula Brown**, the band had only done a live show at the Rock In Rio festival last winter, but apparently lead vocalist **Belinda Carlisle** and guitarist **Charlotte Caffey** told the rest of the band that the group was gone-gone last week. Reportedly pretty upset, other Go-Go's **Kathy Valentine** and **Gina Schock** may go on with the show, though there is no word as of yet as to further musical projects for any of the girls.

THE BAMMIES RAISE FUNDS — Bay Area Music Awards show producer **Dennis Erokan** announced last week that the eighth edition of the show held last month earned slightly over \$55,000 for the Bay Area Music Archives. Dedicated to the documentation and preservation of music and entertainment coming out of the San Francisco area, the Archives have installments of music, film and video. Erokan commented, "All of us at the Bammies feel a dual responsibility to produce a show that is of the highest quality and to contribute to the Archives. We are very pleased that we were able to accomplish both goals this year."

COMPILATIONS — "If they won't buy an album just for one single, maybe they'll buy an album for a lot of singles." An old marketing addage that has spawned many a compilation album, and indeed, whole labels (Compleat). In this case it is regional bands who have found some alternative press and college radio airtime and are looking to take their case to a larger market. Such is the case with Enigma's latest "Enigma Variations." A two-record set priced at a "can't-afford-not-to-buy" \$6.98, the nicely-packaged set features cuts from some of the label's top bands including **The Untouchables** playing "Lebanon," **Green On Red** playing "Sixteen Ways II," and the **Screamin' Sirens** with "Maniac" and **Naked Prey** with "Flesh On The Wall." Boasting nice liner notes for each of the 26 tunes, "Enigma Variations" is one way to get introduced to a label and its unique sound . . . add **Screamin' Sirens**: the band recently participated in a special rock 'n' roll auction organized by the San Diego-based Project Concern. The all-girl band graciously donated a pair of "screamin' pink" panties — personally signed by the entire band. An unknown participant grabbed the satin underwear for \$45 — what a deal!

THE CUTTING EDGE GOES TO THE BARRIO — IRS's *Cutting Edge* video show, always living up to its title, moves to East Los Angeles for its May edition to look at the roots which inspired **Los Lobos** among other musicians and artists. Delving deeper into the Hispanic culture of the area, the **Jackson Pollock** of graffiti art **Chaz Bojorquez** is visited in his work place on the street, and the show also visits **Orlie's Hydraulics** in Pico Rivera, home of Orlie "The Low Rider Specialist." Also featured in the May segment are **Chris Isaak**, **Depeche Mode** and **the Fall**. Also, on IRS, look for **REM's** "Fables Of The Reconstruction" to be out June 10 produced by **Joe Boyd** and recorded in London. Also look for previously unreleased b-sides on the album's singles.

A PIECE OF THE HART-MAN — After the success of the singles "I Can Dream About You," "We Are The Young" and "Second Nature," **Dan Hartman** is set with a month-long tour together with **Toto**. Dates include 5/22 in Las Vegas, 5/23 in San Diego, 5/24 in Anaheim, 5/25 at the Palace in Hollywood, 5/28 in S.F., 5/29 in Turlock, 5/30 in Palo Alto and 5/31 at Irvine Meadows.

CLOSE TO THE EDIT — In the wake of the devastating fire to **Bill Graham Presents**, the company can be reached at the old phone (415) 864-0815 and at this address: P.O. Box 1994, S.F., Cal, 94101 . . . Congrats to **Denny Rosencrantz** of Frontline Mgt. and **Brenda Nicholas** who tied the knot last weekend . . . Modern Records is now located at 9111 Sunset (213) 273-8111 . . . **Whitney Houston** is set for a two-night engagement at the Roxy May 22-23 . . . **Rim Kwaku Obeng**, who had a regional dance hit with "I'm Not Going To Let You Go" last year, is set with a special Memorial Day release on Harmony Records. The "Focus" LP will feature titles such as "World Peace," "Summertime" and "Teach Us The Right Way." The band, entitled **Rim & The Believers**, is currently touring northern California.

WORKING TOGETHER — **Rodney Bingenheimer** and **Jill Fraser** share a moment together at a recent **Wanda Coleman/Exene Cervenka** poetry reading.



WORKING TOGETHER — Rodney Bingenheimer and Jill Fraser share a moment together at a recent Wanda Coleman/Exene Cervenka poetry reading.

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Peter Holden



SIGNING NILE — Nile Rodgers recently signed an exclusive recording contract with Warner Bros. Records as a solo artist. Rodgers debut album for the label, "B-Movie Matinee" is set for release later this month. Pictured (l-r): Michael Ostin, Warner Bros. Records vice president, A&R and Rodgers.

NEW FACES TO WATCH

Don't tell anybody in Philadelphia that the Hooters are New Faces to Watch. Hell, Philadelphia's been hooting to the Hooters for five years already — so much so, that the band was able to sell nearly 100,000 copies of "Amore," its independently-released debut.

Rob Hyman and Eric Bazilian, the head Hooters and the band's songwriting team, met 10 years or so ago in a synthesizer class at the University of Pennsylvania. During the '70s, they were part of Baby Grand, a somewhat-less-than-successful band that recorded a pair of LPs for Arista. Then, about five years ago, according to Hyman, "We said, 'Let's put together a band that people are going to listen to.' And that was the birth of the Hooters."

The Hooters unique brand of pop-rock — highlighted by such distinctive musical elements as a mandolin and a melodica, (or, in the Hooters parlance, a "hooter") — is very much in evidence on "Nervous Night," their first Columbia LP, and on "All You Zombies", their fast-rising first single.

Hyman and Bazilian were also very much in evidence on "She's So Unusual," contributing much of the instrumental background and, in Hyman's case, co-writing "Time After Time." They even tooted a little hooter on "Money Changes Everything."

"Eric picked up the melodica," says Rob Hyman, "and he rode by and said, 'Rob, this is a neat instrument'. And I think we wrote three songs that day, just with it, and we started to use it in shows. And the people were fascinated -- even to this day, they want to know, 'What is that instrument?' They really don't know, even though it's been around for a while. I think we're going to make it famous."

Hyman and Bazilian both proudly point out that they have just become official endorsees of Hohner Melodicas, which the company has yet to rename the Hohner Hooter. But, although the instrument adorns Hooter buttons, bumper stickers, and the inner sleeve of "Nervous Night," the band is not a hooter band — the melodica is used sparingly, but wisely (a friend of the band, incidentally, tagged the thing a "hooter".)



Hooters

The Hooters insist that they will keep their base in Philadelphia — it's too important to them, they say — but, after years of desperately trying to book themselves outside of the City of Brotherly Love, they are anxious to bring their sound to other locales.

"We like to get in front of an audience, to excite them," says Rob Hyman, "And the band has gotten good at that — the live shows are a big part of our story in Philadelphia, there are people who have seen the band over a hundred times. This is a band that works live — we thrive on an audience. Hopefully, the audience will hear the record, get interested and then come see the show — I think that's the way we'd like it to go down."

Hyman and Bazilian — bassist Andy King, guitarist John Lilley and drummer David Uosikkinen round out the Hooters — say they've written over a hundred songs together since their U. of Pa. days. "Together we make a third person, somebody we really identify with very strongly," says Bazilian, "I think sometimes that I identify with our writing character more than I identify with my own."

The Hooters — with their Rick Chertoff-produced album on the charts, their first video on MTV, and their hooters in hand — are ready. But, Philadelphia, don't worry: "Hey, we won't forget you," insists Rob Hyman.

Dwight Yoakam: Taking A Young L.A. Audience To The Country

By David Adelson

LOS ANGELES — There has been a highly publicized roots movement taking place in Los Angeles over the past few years. A decidedly young audience has emerged from a late 1970s new wave scene and discovered the heritage of modern rock and roll through L.A.'s highly touted roots bands. Well, this discovery process has taken another step with this young

audience's acceptance of another predecessor of modern day rock and roll — traditional country music.

The person bridging the gap between traditional country and modern rock and roll for this audience is a young man named Dwight Yoakam.

"There was very definitely a roots movement that started here in the 70s with rock and roll," said Yoakam. "In the 80s that's now spilled over into peripheral types of music and traditional country is one of them. I think it's an extension of the kids exploring their roots."

According to the Kentucky native, the emotional integrity and sincerity of traditional country and honky tonk is one of the main attractions for L.A.'s young audience. "This music has the same integrity as rock, blues or jazz has," he remarked. "These kids require a certain emotional integrity. Their music holds a large place in their daily lives."

Yoakam noted that this younger audience is not likely to be attracted to the current "mainstream" product coming out of Nashville. Which for the exception of a Ricky Skaggs or a George Strait, is basically perceived by this audience as "warmed over pop."

"The Melrose Ave. crowd has opened up their arms," said Yoakam. "And I have



DWIGHT YOAKAM — "We put something out there and said, 'we'll see just how serious you are.' Well, they showed up and proved they were very sincere and serious."

(continued on page 4)



Cover Story

Kim Carnes: EMI America's First Artist Continues To Grow

By Stephen Padgett

For many, Kim Carnes' career was a meteoric explosion called "Bette Davis Eyes," her 1981 worldwide hit. Few observers realize what a long, steady climb this pinnacle represented. Fewer still realize that her two follow-up LPs, "Voyeur" and "Cafe Racers," were the two best-selling albums of her career, not including "Mistaken Identity" from which "Bette Davis Eyes" came. Artists fortunate enough to achieve the level of Carnes' success, are also the unfortunate ones for whom nothing less than a #1 hit is ever good enough in the eyes of the critics. Referring to the notion that she has never regained the level of success of "Bette Davis Eyes," Carnes responded, "I think it's viewed that way from people on the outside more than it is by myself and my band. I mean, we just do what we do, understanding that it was a huge record, exceptionally big. With every album I do, I seem to read constant comparisons (to "Mistaken Identity"). I don't like that and I don't think it's fair. Every record is different. All I can do is make the best product I possibly can."

Kim Carnes began her career, as so many others have, in the Los Angeles song treadmill. Mike Settle, of The First Edition, introduced her to publisher Jimmy Bowen, who signed her to a songwriting deal. Bowen also released her first record on his own Bell Records label, entitled "Rest On Me." This allowed Carnes the luxury of avoiding the five-set-a-night club grind. She could now concentrate on her songwriting. "At the same time I was signed to Bowen, I would share my demo time with Glenn Frey and John David Souther. This was pre-Eagles. We wrote songs together . . . and just hung out," recollected Carnes. Innumerable album cuts and B-sides later, it was apparent that here was a prodigious talent. "All during this time I was doing demos for writers who didn't sing," added

Carnes. These were in addition to her own demos which were circulating around town. This helped perfect her singing style.

The collected demos from this period fell into the hands of David Anderly at A&M, who felt Carnes should be doing her own material. He signed her to a recording deal which culminated in the LPs "Kim Carnes" and "Sailin'."

From here came the move to EMI America, which really gave her career the extra boost needed for superstardom. Jim Mazza came to Carnes and explained that he was going to head up the new label and wanted her to be the first artist. She signed with EMI America for recording and A&M for publishing. Her first record for the new label was "St. Vincent's Court," followed by "Romance Dance," which contained her first real chart success, "More Love." After this came "Mistaken Identity," "Voyeur" and then "Cafe Racers." Her latest album, "Barking At Airplanes" thus becomes her ninth career LP.

The new LP features the band Carnes has used over the last several years. The band includes Waddy Wachtel, Bill Cuomo, Craig Krampf, Craig Hall, Jerry Peterson and Eric Scott. The album also features guest performances by Ry Cooder, Martha Davis and James Ingram.

Asked if this LP would signal any changes in direction, Carnes responded, "It's different only because every single album is different. Everybody changes every year, and I love that aspect of it. You can never make a carbon copy of the last album." Carnes approaches every record as a chance to capture what is going on with her at that moment. The records are done as a band. In rehearsals, the material is chosen, the arrangements are decided upon and the final shape of the record unfolds in a natural way. Carnes disdains gimmickry and avoids like the plague anything that smacks of trendiness. Her records are always col-

(continued on page 45)

EAST COASTINGS

SUPPLY-SIDE ECONOMICS — Russell Hitchcock gazes out the window of Air Supply's room-for-a-day "interview" suite at the Parker-Meridien and speaks with mixed emotions about the band's past, present and plans. The rest of the group, whose members Hitchcock and partner **Graham Russell** are conscientious enough to mention by name in group press kits, is sequestered in a Long Island hotel under aliases to protect themselves from Air Supply's legion of young fans. The band is in the area for a one-nighter at the Westbury Music Fair. The day is cloudy, and Hitchcock is ambivalent.

"We've always suffered from the ballad syndrome, because it was always, and still is, the record company's choice to release singles. We have no say in that at all. So after three or four songs you suggest trying something different — 'no,' after eight songs — 'no,' 'Making Love At All,' was a different ballad, but it was still a ballad. That sold a couple of million copies. So it's very hard to convince them that it's time to let people hear something else from Air Supply. So that's up to the people who come to the concerts and buy the albums. It's a real tough position to be in. But I think this album is going to expand our audience, because I think once it's out and radio gets a hold of it, then we will have a much bigger say in what gets released than we have in the past."



AIR SUPPLY — Graham Russell (l) and Russell Hitchcock make a move toward diversifying their ballad repertoire.

"This album" is Air Supply's latest effort, currently in post production, which features material produced by

Peter Collins (Tracey Ullman, Nik Kershaw, Blancmange) or Bob Ezrin (Pink Floyd, Alice Cooper). The LP is expected to add a new twist to standard Air Supply fare — fare which has supplied Supply with eight top 5 singles, including "Lost In Love," "Every Woman In The World," "Here I Am," "Even The Nights Are Better," and "Making Love Out Of Nothing At All," one of **Jim Steinman's** drama-rock opuses. With that success, as Hitchcock explains it, has come a considerable degree of frustration.

"We have a contractual obligation to Arista to record three of their selections, so again we have no say in those songs. The record company and **Clive Davis** have picked some of the biggest songs we've ever had, so if the three songs sell three million copies each, I'll love 'em to death." That has, in fact, been the case, according to Hitchcock. "I think 'Every Woman In The World' they chose for us, which I loathed when I first heard it. We don't play it anymore. That was a real big seller. 'Here I Am' I wasn't real fond of. There's a few of them that were real successful, and you can't knock success, and I can't knock each choice of songs in that regard. But I mean it's just a real weird position to be in. It's just unusual for someone who's 36 years old to be told what to do."

If it sounds like Hitchcock's biting the hand that feeds him, forget it. Air Supply's long-term contract with Arista commits the writer/singer duo to six more LPs, and they've endured the same sort of critical dismissal that accompanied labelmate **Barry Manilow** (through countless assembly-line ballad singles) until the clearly versatile Manilow was afforded the opportunity of exploring his roots with "Paradise Cafe." Hitchcock and Russell, having attained financial security the old fashioned way, now concern themselves with not being pigeon holed.

Perhaps the new album will help the two Australians (who now make their home in America) break out of the ballad bog. The first single, "Just As I Am" is out, and although the tune is another ballad, Hitchcock doesn't voice the same aversion that dots his opinion of earlier singles. "It was a real different way of doing things," he says of recording with Collins. "But the results were just outstanding. It's the first time I've ever made a record where I listen to it now and I think there's nothing that we could have done to make it better. The technique and the equipment used and the instruments are a departure. The thing is I've got my voice, and that's it. Graham's songs are Graham's songs. So those things that people have grown to like about us are still there. But it's a more complementary background to those things now."

POLYGRAM PROMO — PolyGram has adopted a baseball theme for its summer promotion. Dubbed "All-Star Power Hitters," the program involves accounts, radio stations, and all of PolyGram's field people, including sales, promotion and merchandising staffs, on the regional and local level. The baseball theme will be carried through in ads, merchandising materials, contests and promotional items. Materials used throughout the campaign will include baseball jackets, T-shirts and hats, pennants, bats and balls, trim fronts, posters, streamers and radio spots. There will also be a contest beginning in May and throughout the summer for the entire PolyGram field staff in which prizes will be awarded to specific branches for radio ads and positions, sales achievements and merchandising efforts. Said the company's vice president of merchandising, **Rick Bleiweiss**, who co-authored the campaign, "This program will encourage everyone to get behind PolyGram product . . . It's also a way to have fun breaking and selling records." Added **K.P. Mattson**, national director of sales, and the other promotion author, "With this campaign we feel we can maximize our sales and airplay on as much product as possible. Also, it's a great way to get the whole field staff to pull together as the all-star PolyGram team."



WAITE ON THE ISLAND — John Waite (l) has been recording his new album at the Boogie Hotel in Port Jefferson on Long Island recently took time out to visit station WBAB. Shown here are (l-r): Waite, WBAB music director Ralph Tortora and Howard Berstein, EMI America promotion.

Rusty Cutchin

MOST ADDED



STRONG ADDS

Getcha Back — The Beach Boys — Caribou/CBS
Everytime You Go Away — P. Young — Columbia
You Give Good Love — W. Houston — Arista
Just As I Am — Air Supply — Arista

STATION ADDS

KHTX — Reno — John Chommie
 Beach Boys
 Night Ranger
 Commodores
 Red 7
 Kool & The Gang
 Eurythmics
 C. Lauper
 R. Plant

KSKD — Salem — Len E. Mitchell
 Men At Work
 J. Fogerty
 Air Supply
 Supertramp
 K. Loggins
 Commodores
 G. Parker

KKRZ — Portland — Gary Bryan
 W. Houston
 R. Plant
 Depeche Mode
 Beach Boys
 Go West

KNBQ — Tacoma/Seattle — Ric Hansen
 K. Carnes
 P. Young
 G. Parker
 Menudo

KMJK — Portland — Jon Barry
 Limahl
 P. Young
 Beach Boys
 Supertramp

Y100 — Miami — Robert W. Walker
 Kool & The Gang
 W. Houston
 Beach Boys

195 — Miami — Keith Isley
 B. Adams
 J. Knight
 Klymaxx
 Cheyne
 Skipworth And Turner

WWKX — Nashville — Murphy/Cox
 G. Vannelli
 J. Fogerty
 Night Ranger
 K. Loggins
 Supertramp
 Men At Work

B97 — New Orleans — Kris O' Kelly
 'til Tuesday
 J. Cafferty
 G. Parker
 Depeche Mode
 Air Supply

KITY — San Antonio — McGee/Upton
 C. Lauper
 K. Carnes
 P. Young
 J. Knight
 A. Grant
 Commodores
 Beach Boys
 Night Ranger

WBEN — Buffalo — Roger Christian
 Survivor
 K. Mitchell

Q1007 — Washington D.C. — Alan Burns
 Survivor
 Eurythmics
 J. Cafferty
 W. Houston

Q106 — York — Tom Shannon
 Duran Duran
 C. Lauper

WMKR — Baltimore — Ralph Wimmer
 'til Tuesday
 J. Cafferty
 K. Carnes
 Beach Boys

WPLJ — New York — Larry Berger
 H. Jones
 D. Lee Roth
 W. Houston

KHTR — St. Louis — Dave Robbins
 Mary Jane Girls
 Duran Duran
 'til Tuesday
 K. Carnes
 R. Plant

WGRD — Grand Rapids — Stuart/Stevens
 Tears For Fears
 'til Tuesday
 Night Ranger

THE JOB MART

Top-rated station in Virginia is seeking creative and entertaining people. Production ability is a must! T&R to OM, P.O. Box 522, Amherst, VA 24521. EOE/MF . . . in New England an A/C-formatted station is looking for experienced anchor reporters. Women and minorities are encouraged to apply. T&R to **Howard Herman**, **WBRK**, 100 North Street, Pittsfield, MA 01201. EOE/MF . . . **WSUS-FM** is seeking full-and part-time announcers for the A/C-formatted station. T&R to **Frank Garrity**, P.O. Box 102, Franklin, New Jersey, 07416. EOE/MF . . . **WYBG** in Massenberg is still looking for an afternoon drive jock. Send T&R to Paul James, WYBG Radio, Massenberg, New York 13662 EOE/MF . . . in Pittsburgh at **WUHN** there is a program director/air shift open immediately. Send resume and salary requirements to GM, P.O. Box 1265, Pittsfield, MA 01202 EOE/MF . . . a news reporter is needed at **WDNG**. The job is part time, requires about 20 hours per week. Applicants should have some background in news reporting. Send T&R to **Chris Pope**, WDNG Radio, P.O. Box 1450, Anniston, AL 36201. EOE/MF . . . **WFPG/WIIN** is looking for a copywriter to create exciting radio ads for broadcast, contact **Mrs. Hill**, WFPG/WIIN, 2707 Atlantic Avenue, Atlantic City, New Jersey 08401 EOE/MF . . . T&R's are being accepted at **WUFM/WLBR** in Lebanon, PA. They are seeking afternoon drive personalities for their A/C-formatted stations. P.O. Box 1270, Lebanon, PA EOE/MF . . . there is an immediate opening, says **Jim Reed**, "We need a community-minded personality with at least three years experience in handling the morning shift." T&R to Jim Reed, Cuprack Road, Norwich, CT 06360 EOE/MF . . . down in Myrtle Beach at **WNMB Matt Sedota** is seeking an air personality with a strong voice and good production skills. T&R to Matt Sedota, 429 Pine Avenue, N. Myrtle Beach, SC 29582 EOE/MF . . . top-rated CHR-formatted station in Oklahoma's third largest market is looking for an afternoon drive talent. The job offers good benefits and good dollars. T&R to **Chuck Morgan**, **Magic 95**, P.O. Box 7953, Lawton, OK 73506. EOE/MF . . . **Bruce Goldsen** at **WINE** says, "We've got full- and part-time shifts open for dedicated professionals for our suburban NYC A/C station." T&R to **Bruce Goldsen**, WINE, P.O. Box 95, Danbury, CT 06810 EOE/MF . . . **WAPI-AM 1070** is seeking a chief engineer for the station. Applicant must be able to handle high quality from studio to transmitter. Send resume and references to **Bernie Barker**, general mgr., WAPI, 2146 Highland Avenue, S. Birmingham, AL 35205 EOE/MF . . . in California **KIK-FM** is still in the market for air and news talent. T&R to **Chris Adams**, 2 City Blvd. E, #183, Orange, CA 94521 EOE/MF . . . 100,000 A/C covering most of northern California seeks an afternoon drive talent with great production skills. T&R to **KARZ** Radio, P.O. Box 50, Burney, CA 96013 . . . Arizona's only AOR seeks a full time on-air personality with strong production skills, and who knows rock, past and present. T&R **Jeff Parets**, KSTM Radio, 525 W. Southern, Mesa, 85202 EOE/MF . . . an AM'er country powerhouse in Warrenton is looking for a MD with experience on-air behind the mike. T&R to **Steve Beeny**, **KWRE**, P.O. Box 220, Warrenton, MO 63383 EOE/MF . . . **KFGO** in Fargo is looking for an announcer for a summer opening. Good production skills are important. T&R to **D.S. Lee**, KFGO Radio, P.O. Box 2966, Fargo, ND 58108. EOE/MF . . . a contemporary country FM'er in Florence needs an innovative and community involved PD. T&R to **J.T. Shrigley**, **WDAR** P.O. Box 811, Darlington, SC 29532 EOE/MF . . . air talent is needed at **KO99**. T&R to **Bruce Clarke**, **WKDO**, P.O. Box 2000, Evansville, IN 47714 EOE/MF . . . there is an opening for a chief engineer that has at least eight years of experience including satellite communications and FM stereo. **J.D. Ball** at **KBEM** in Minneapolis, contact (612) 522-4491 EOE/MF.

Darryl Lindsey

AIR CHECK

Station: **WBSB**
 Market: **Baltimore**
 P.D.: **Steve Kingston**

WBSB

WBSB (B104), Baltimore's most popular CHR-formatted station, has been owned for five years by Scripps-Howard Broadcasting. Formerly an A/C station, WBSB has been guided to its current reigning position in the CHR market under general manager Jim Fox. The station's program director, Steve Kingston, has served in that capacity for a year and a half.

According to Kingston, Baltimore is primarily oriented toward urban music. "It's mostly a blue collar type of market," he mentioned. Nevertheless, WBSB has thrived over the years, and in fact has seen its Arbitron ratings steadily escalate. Other than the appeal of the hit music which the station concentrates on, Kingston cites WBSB's promotional efforts as being substantially responsible for its conquest of the CHR market in Baltimore.

"We have very high promotional visibility," he said. "We did 104 trips to Disneyland a couple of months ago, and we're currently doing a \$100,000 bumper sticker promotion. This involves such prizes as cars, cash and video equipment which listeners can win if we spot their cars and announce their license plate numbers." In addition, Kingston asserted that WBSB, although not involved with public service programming, is concerned with community affairs and gets involved in "everything and anything it can."

To gauge the market, WBSB concentrates on sales, requests and passive call-out research and tries to involve its listeners as often as possible in what goes on the air. On Sunday nights, from 7-11 p.m., the station has its "dedication party," during which letters and dedications are read and listeners have the opportunity to speak on the air. For Kingston, the overall goal of the various promotions is to encourage the image of WBSB as "a family-oriented hit radio station."

WBSB's morning personalities are Brian and O'Brien, who fill the 5:30-10 a.m. slot. From 10 a.m. to 2 p.m., Ken Merson is the host, followed for the next four hours by Willy B. From 6-10 p.m., Kid Curry is the on-air personality, with Lisa Kay taking over from 10 p.m. until 2 a.m. Finally, hosting the 2-5:30 a.m. slot is Brian Carter.

POP PROGRAMMERS' PICK

Programmers	Station	Market
Jim Curtis	WNVZ	Norfolk

Song: "Hold Me"
Artist: Menudo
Label: RCA

Comments:

"We just added it. The single is looking strong with female and teens at night. Its up-tempo like the DeBarge and New Edition singles and it's well produced."

WHAT IS REALITY?
PART III

REALITY IS

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

HELP SHAPE REALITY BY COMMUNICATING

SEMINAR II —
ATLANTA, GA

You Are Cordially Invited

to attend a Cash Box Radio/Retail Seminar

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

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

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

R.S.V.P.

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

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

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

CASHBOX

WE TALK TO PEOPLE THAT COUNT

AIRPLAY

CHANGES — Shelly Dunn joins the air staff at KRQX Dallas. Shelly will hold down the 6-10 p.m. shift. Previously she worked at KATT and KGOU. There have been some changes at WZOZ Oneonta, NY. The new program director is three year staff veteran Ann Kolodziej replacing Joe Moss who becomes the production director. Rachel Lutz becomes a part-time announcer and full-time account executive. . . **MUTUAL PROMOTES THREE** — Peter Bloom and Tom Tiernan have been promoted to network vice presidents. Bloom, who has served as eastern sales manager since July 1984, has been named vice president, eastern sales. Tiernan, who has served as manager of Mutual's Detroit sales office since May 1984, was named vice president Detroit sales. Martha Donovan has been promoted to news producer from news editor. She will be producing Mutual's morning drive newscasts. Drake-Chenault has signed two Wagontrain Communications stations, KHEI AM and KVIB FM, Kahului, Maui, Hawaii. The stations will be consulted by Mike Kinasian . . .

HNWH SIGNS SIX — Hillier, Newmark, Wechsler & Howard announces the national representation of WKLS AM&FM, Atlanta, KMGR Salt Lake City, WAIZ/WQFX Biloxi/Gulfport, MS, WJML-FM Petoskey, MI, WMUS AM&FM Muskegon, MI, WORQ New London, CT and WNHV/WKXE Lebanon-Hanover, NH/White River Junction, VT . . . Weiss & Powell announces that it has assumed the national representation of KCOP in Sacramento. KJJY Des Moines, IA, KSTM Phoenix, and WWKK in Nashville . . . **FLASH** — AP signs Bonneville stations to high-speed wire service. The state-of-the-art computer technology of AP News Power 1200, the satellite-transmitted news service for radio, and APTV Wire, the high-speed news service for television, allows stations to pre-select from 20 categories of information, and have it delivered 18 times faster than the standard news wires. "All of our stations place a heavy emphasis on the news," said Donald Gale, Bonneville vice president for public affairs. "Our news directors feel that the high-speed service offers distinct advantages in speed and flexibility, by enabling them to use information more efficiently and more effectively." The Bonneville stations are KSL AM/TV Salt Lake City, KMBZ/KMBR Kansas City, KIRO AM/TV Seattle, KAAM/KAFM Dallas, KSEA Seattle, WRFM New York, WCLR Chicago, and KOIT AM/FM San Francisco . . . **INTEREP OPENS A FIFTH** — Ralph Guild, president of INTEREP announced plans to open a fifth national radio representative firm with a target start date of October 1, 1985. "This company will fill the pent up need for a new aggressive independent rep company to fight television and other media to bring more advertising dollars into radio," according to Guild. Devoted exclusively to radio, the company will serve radio stations in the top 100 markets with annual billings of \$250,000 plus. Interviews for the new company will begin June 15, 1985. Those interested can set up a confidential appointment with Ralph Guild by calling (718) 647-2346. In other company news INTEREP announced its termination of its formal relationships with non-INTEREP representatives . . . **NO THEY DIDN'T NAME THE STATION AFTER HIM DEPT.** — Although some people may wonder, now that KING-AM Seattle airs "The Larry King Show" five nights a week . . .

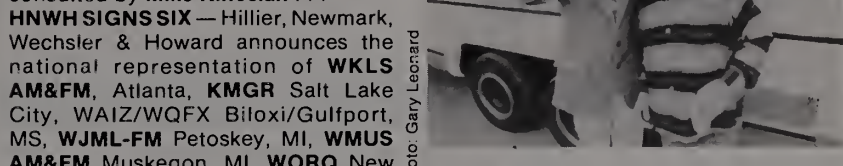


Photo: Gary Leonard

CRYING WOLF — KRLA Los Angeles' Huggie Boy (l) poses with Cesar Rojas from Slash Recording artist Los Lobos during a recent Cinco de Mayo celebration in Lincoln Park.

INSTANT REPLAY — George Michael was a guest DJ on WRQX (Q107) Washington where he played the hits of the '60s as he had done as a DJ for WABC New York, and WFIL Philadelphia. Michael is currently a popular sportscaster on WRC-TV Washington and hosts the NBC nationally televised show *George Michael's Sports Machine* . . . **ROLL OVER CHUCK BERRY** — On May 1 rock formatted WIOQ presented the Philadelphia Orchestra live from the Academy of music. It was the first live broadcast of the orchestra since 1953. Music director (that's music director of the orchestra and not the station) Riccardo Muti conducted this special concert in celebration of "It's Your Orchestra Week." The project began in March, when the orchestra decided to offer the city a free concert in order to reach people who did not have the opportunity to attend its concerts in the past. WIOQ was among 14 radio stations who invited their listeners to receive free tickets to the performance. WIOQ's David Dye, Ed Sciaky and Michael Tozzi hosted the exclusive broadcast which was highlighted by rare interviews with Riccardo Muti and other members of the orchestra. "Not only was it good for our audience to stretch their musical tastes a bit, it was great for all of us to head into unknown musical territory," said David Dye. And tell Chuck Berry the news, the final piece was Tchaikovsky's Symphony No. 4. KTAR Newsradio 620, Phoenix, won a total of 13 awards in the recent annual, Associated Press, United Press International and Arizona Press Club competitions. All three competitions are judged by out-of-state broadcasters and journalists.

ALL THE EGGS IN ONE BASKET — For the second consecutive year, Panasonic has announced that it will devote its entire network/national radio budget to Westwood One Radio Networks.

ACTING KOOL — Ed Salamon, executive vice president/programming at the United Stations Programming Network chats with James "J.T." Taylor of DeLite's Kool And The Gang. The band is featured on a Hot Rocks special June 14.



MAKE IT ON TIME — I.R.S. artists the Three O'Clock celebrated the release of their new LP, "Arrive Without Travelling," with a sold-out concert at the Hollywood Palace followed by a post-concert party at the Berwin Entertainment Complex. Shown in attendance are (l-r) MCA salesman Paul Enea; MCA regional promotion manger Billy Brill; KIIS-FM music director Gene Sandbloom; I.R.S. west coast promotion director Tom Corson; MCA promotion assistant Sandra Bobek; Three O'Clock members Mike Mariano, Michael Quercio and Louis Guitierrez; and Michael Steele of the Bangles.

WESTWOOD ONE STOCK DOUBLES — At a presentation to financial analysts at the Hambrecht & Quist Technology Conference in San Francisco last week, Westwood One chairman Norman Pattiz and chief financial officer Arthur E. Levine reported that Westwood One Inc. had passed the \$17 million mark in booked revenues for 1985, with seven months remaining in the company's fiscal year. That compares with \$11.6 million in booked revenues at this time last year. Westwood One's initial public offering took place on April 24, 1984, with common stock issued at \$14.50 per share. Westwood One's stock closed today at \$29 per share, reflecting a doubling of the stock's value in just over 12 months. Westwood One stock is traded as WONE on the NASDAQ national market system.

GINSBERG NAMED AT WKTU — Los Angeles, vice president and general manager of Infinity Broadcasting's WKTU-FM, has announced the appointment of Janice Ginsberg as promotion director. Ginsberg's responsibilities will encompass the development and supervision of promotional activities for the New York contemporary hit radio station, including coordination of concerts, movies, sports and special events. Additionally, Ginsberg will handle press relations for the station. Chiusano said "I looked at a mountain of resumes and met a lot of people, Janice stood out from the crowd. Her energy will be a big help to WKTU." Ginsberg comes to WKTU-FM from the syndicated radio program company, Narwood Productions, where she served as a staff producer, talent coordinator and public relations director for three and one half years. Prior to that she was public relations/program coordinator for The Beacon Theatre in New York.



THANKS SAN FRANCISCO — The Mary Jane Girls recently stopped by KMEL radio while in San Francisco doing promotion for their latest Motown album, "Only For You," and single "In My House." Pictured (l-r) kneeling in front are Howard Hoffman, KMEL air personality; Keith Naftaly, music research for KMEL; Bruce Hix, northwestern promotion manager Motown Records. Back row (l-r) are: Corvette and Maxi of the Mary Jane Girls; Nick Bazoo, KMEL, program director; JoJo and Candy of Mary Jane Girls; Ann Mabin of Mary Jane Productions, and Jesus Garber, formerly of Motown Promotion.

Westwood One Stock Doubles

Ginsberg Named At WKTU

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Bob Shulman

MOST ADDED



WHJY — Providence, R.I. — MD Jeff Riccio
 PAUL YOUNG — *Everytime You Go Away*
 HELIX — *Deep Cuts The Knife*
 SUPERTRAMP — *Cannonball*
 DIRE STRAITS — *Walk Of Life*
 NIGHT RANGER — *Sentimental Street*
 DEEP PURPLE — *Wasted Sunsets*

WQBK — Albany, N.Y. — PD John Cooper
 THE BEACH BOYS — *Getcha Back*
 MEN AT WORK — *Everything I Need*
 NIGHT RANGER — *Sentimental Street*
 DIRE STRAITS — *Brothers In Arms — So Far Away*
 DON HENLEY — *Not Enough Love In This World*
 SUPERTRAMP — *Brother Where You Bound — Cannonball — Still In Love*

KFOG — San Francisco — MD John Rivers
 DIRE STRAITS — *So Far Away/One World/Money For Nothing*
 WILLIE & THE POORBOYS — *Baby Please Don't Go — These Arms*
 BEACH BOYS — *Getcha Back*
 TEARS FOR FEARS — *Shout*
 DON HENLEY — *Not Enough Love In This World*

EAST

WBLM — Lewiston, MD — MD Tom Wallack
 SUPERTRAMP — *Cannonball*
 NIGHT RANGER — *Sentimental Street*
 MEN AT WORK — *Everything I Need*

KOMP — Las Vegas — MD Big Marty
 BRUCE SPRINGSTEEN — *Trapped*
 G. PARKER & THE SHOT — *Wake Up Next To You*
 DIRE STRAITS — *Money For Nothing*
 D. HENLEY — *Not Enough Love In This World*
 SUPERTRAMP — *Cannonball*
 NIGHT RANGER — *Sentiment Street*

KTXQ — Dallas, TX — MD Bob Elliot
 J. FOGERTY — *Centerfield*
 SUPERTRAMP — *Cannonball*
 NIGHT RANGER — *Sentimental Street*
 DIRE STRAITS — *Money For Nothing*
 R. PLANT — *Pink & Black*
 VAN ZANT — *You've Got To Believe In Love*
 THE DOORS — *LP*

WSHE — Miami, FL — MD Kevin Cerenzia
 BEACH BOYS — *Getcha Back*
 VITAMIN Z — *Burning Flame*
 DIRE STRAITS — *Walk of Life*
 VAN ZANT — *You've Got To Believe In Love*
 FIONA — *Hang Your Heart On Me*
 SUPERTRAMP — *Cannonball*
 NIGHT RANGER — *Sentimental Street*
 BOOMTOWN RATS — *Rain*
 YNGWIE MALMSTEEN — *Little Savage*
 CHINA CRISIS — *The Highest High*

STRONG ADDS

Supertramp — *Cannonball*
 D. Henley — *Not Enough Love In The World*
 Men At Work — *Everything I Need*
 Dire Straits — *Walk of Life*
 Beach Boys — *Getcha Back*

STATION ADDS

KSHE — St. Louis, MI — MD Al Hofer
 NIGHT RANGER — *Sentimental Street*
 SUPERTRAMP — *Cannonball*
 MAMA'S BOYS — *Needle In The 'Til Tuesday — LP*

WYFE — Rockford, IL — MD Fred Brannan
 G. THOROGOOD — *Willie & The Hand-Jive*
 VAN ZANT — *You've Got To Believe In Love*
 SUPERTRAMP — *Cannonball*
 MAMA'S BOYS — *Needle In The Grooves*
 G. PARKER & THE SHOT — *Wake Up Next To You*
 NIGHT RANGER — *Sentimental Street*
 R. PLANT — *Little By Little*

KEZO — Omaha, NE — MD Joe Blood
 TEARS FOR FEARS — *Shout*
 D. HENLEY — *Not Enough Love In The World*
 DIRE STRAITS — *Money For Nothing*
 NIGHT RANGER — *Sentimental Street*
 G. THOROGOOD — *Willie & The Hand-Jive*

WPLR — New Haven — PD Neil Mirsky
 TEARS FOR FEARS — *Shout*
 BRUCE SPRINGSTEEN — *Glory Days*
 NIGHT RANGER — *Sentimental Street*
 SUPERTRAMP — *Cannonball*
 MEN AT WORK — *Everything I Need*
 DIRE STRAITS — *Walk Of Life*
 SHOOTING STAR — *Summer Sun*

URBAN PROGRAMMERS' PICK

MD	Station	Market
Kevin Cerenzia	WSHE	Miami

Song: "Getcha Back"
Artist: Beach Boys
Label: Caribou/CBS

Comments:

Cerenzia feels this is the best Beach Boys tune in a long time: "Personally, I'm glad they're back. Being the sunshine state and summer is here, I feel the mood is right for the record and I predict 'Getcha Back' should be a big hit."

Hold it! Don't turn that page, because coming right up in this column is an exciting discussion about push buttons. We asked several Rock Radio programmers why people tune out a station and what smart programmers do to keep them tuned in.

JOHN RIVERS KFOG SAN FRANCISCO — One reason that people hit the button is simply because it is there. They will tend to put up with more if they have to reach over and turn the dial. Something else that will make them turn from your station is the one weakness we all have to live with, the commercial. They will also tune you out if they hear something that doesn't fit in with everything else and stands out like the proverbial sore thumb.

To keep them tuned in you have to make sure all of the elements are correct and that you have a staff that knows how to put them together properly within the format, no matter how restrictive the format may be. You have to know exactly the right time to add that record that's right for your station whether you are in Memphis or Saginaw. There is a three-letter word that is one of the easiest to say but the hardest to pass along to the audience, and that is *fun*. We do it with an ace production director who is wildly creative. For example, he came up with a campaign for our bumper sticker with a series of spots that say, "The KFOG bumper sticker, now you have something worth aiming for," and it's followed by the screech of breaks. We have a jock, named **M. Dung**, who just got written up in a feature story in the San Jose Sunday supplement. He does on the radio what everyone wishes he had the guts to do. He has fun.

BONNIE STACY KNCN CORPUS CHRISTI — Tune-outs occur when there is a long rap with little or no content. This is especially prevalent in two-men shows, where the main point of the bit is lost somewhere along the line. Unfamiliar music can be a tune out. Older library music can be a tune out to youngsters who are hearing it for the first time, whereas new music can be a tune out for the CHR-oriented listeners. Since album radio has the highest time spent listening, extremely high rotation can be irritating. The core listener will turn you on in the morning and listen to you all day, and expects a wide variety.

It's the duty of the program director to make sure that the things on the air have value. The jocks should be airchecked daily, hear what they are doing and how they are possibly tuning out their listeners. Album radio will always have an unfamiliar music problem when you are talking about the CHR oriented listener, but the core listener isn't quite as concerned with unfamiliar music. You can position the songs within your format so that there are never two unfamiliar songs in a row. You have to be able to strike the fine line between the casual and the core listener.

JOHN SEBASTIAN EOR INC. — There are basically three reasons that people punch the dial; a record is too hard, there is too much repetition of bubble gum, or the music is too syrupy. They also punch the radio because of too many obnoxious commercials or because the disc jockey talks too much or in a way that insults their intelligence. What's happening all across America, especially with people over 25, is that there is nothing for them on the radio dial so they punch between 4 or 5 radio stations trying to find a song that they like. In my view they are trying to put together their own station. This is a carry-over from the days of progressive radio where that was an alternative from top 40 radio. Things are cyclical and I think the same thing is going to happen all over again. If you look at the charts, AOR, CHR and AC are almost all the same. One week I counted that nine out of the top 10 songs on the AOR chart were on the CHR chart. That's ridiculous and not what made album radio successful. It's not a unique format. I've come up with a format called EOR where we don't play anything too hard, or repetitiously, the announcers are low key and mature, and we reject commercials that insult our listeners' intelligence.

DANIEL COOK KOZZ — There are a lot of people who can't stand commercials and will punch into their second favorite station as soon as we go into a commercial break. If the music is not what they like, they will go to their third choice. For some people the attitude that they have that day plays a part. If they are not

(continued on page 44)

AIR CHECK

Station: **WQFM**
 Market: **Milwaukee**
 P.D.: **Jerry Gavin**



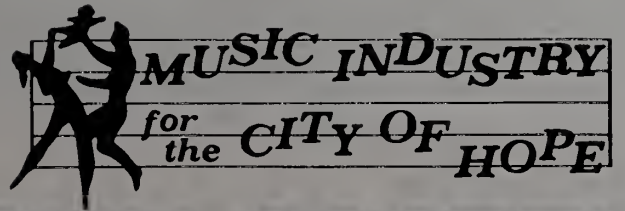
WQFM is owned by **Shamrock Communications** and has been a rock station for 13 years. The station is consulted by **John Sebastian**. The latest Arbitron ratings show WQFM #1 in teens, 18-49 adults, 18-34 men and 25-34 men. The station now aims for 18-49 which is a big change from the previous 12-24 target two years ago.

"We don't try and sound like a CHR," says PD Jerry Gavin. Very few crossover records will be played. If they are, it's probably by an artist that was already broken on our station. For example, we played a **Huey Lewis & the News** song for months before the top 40 stations go on it. That's opposite from what a lot of album stations are doing. I'm a lifelong resident of this city so I feel that I have a good idea as to what will work and what won't. Milwaukee is basically a blue collar town and you don't want to make people feel uncomfortable with music that is texturally way out there. We are very localized in our selection of music. Progressive rock had a big start here in 1968. When **Supertramp's** "Crime of the Century" album first came out, the band was able to sell out the Arena. "Wells Fargo" by **Babe Ruth** sold more copies in this city than it did anywhere else in the United States. On the other hand I look through the consultant's national list and delete songs that never made it here."

The staff makes over two dozen local appearances each week. WQFM is also involved with the **Brewers, Bucks and Milwaukee Admirals** hockey teams. Each year the station broadcasts live, 10 a.m.-10 p.m. from **Summerfest**, a music event that draws over a million people in a 10-day period.

The current lineup is 5:30 to 10 a.m. Steve, Abdul and Fred, Jeff Peterson 10-2 p.m., Terri Gibson 2-6 p.m., Tim "the Rock and Roll Animal" 6-10 p.m., Scott the Kid from 10-2 a.m. and Patti Gienko from 2-5:30 a.m. Weekenders include Dana and Kristi.

A TRIBUTE TO TONY SCOTTI



**THURSDAY EVENING
JUNE 27, 1985**

**CENTURY PLAZA HOTEL
LOS ANGELES, CALIFORNIA**

**HONORARY CHAIRMAN
WALTER YETNIKOFF, PRESIDENT, CBS RECORDS GROUP**

**DINNER CO-CHAIRMEN
BEN SCOTTI, PRESIDENT SCOTTI BROTHERS PROMOTION
JOHN MASON, MASON AND SLOANE**

**ENTERTAINMENT CHAIRMAN
STAN MORESS, PRESIDENT VARIETY MANAGEMENT
DIVISION, SCOTTI BROTHERS, MORESS
AND NANAS ARTIST MANAGEMENT.**

PROCEEDS TO BE USED FOR CAPITAL PROJECTS AT THE CITY OF HOPE MEDICAL CENTER

GENTLEMEN:
Please reserve _____ table(s). (10 persons to a table)
or _____ places for the dinner honoring TONY SCOTTI.

Contribution: \$600 per Couple—\$2,500 per Table
I cannot attend the Dinner but please list me as a contributor.
(Check one) Founder (\$1,000) Patron (\$500)
 Sponsor (\$300)

ENCLOSED PLEASE FIND A CHECK FOR: \$ _____
(Please print or type)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE
MAIL TO: TONY SCOTTI TRIBUTE - c/o CITY OF HOPE
208 WEST 8TH STREET, LOS ANGELES, CALIFORNIA 90014

TRIBUTE JOURNAL RATES
(PLEASE CHECK APPROPRIATE SELECTION)

<input type="checkbox"/> BACK COVER	\$10,000.00	<input type="checkbox"/> SILVER PAGE	\$1,500.00
<input type="checkbox"/> INSIDE COVERS	\$ 7,500.00	<input type="checkbox"/> WHITE PAGE	\$1,000.00
<input type="checkbox"/> PLATINUM PAGE	\$ 5,000.00	<input type="checkbox"/> ONE HALF PAGE	\$ 800.00
		<input type="checkbox"/> 8 1/2" x 5 1/2" (vertical)	
<input type="checkbox"/> GOLD PAGE	\$ 2,500.00	<input type="checkbox"/> ONE-QUARTER PAGE	\$ 500.00
		<input type="checkbox"/> 4 1/2" x 5 1/2" (vertical)	

ESTABLISHING THE SCOTTI BROTHERS MUSIC INDUSTRY
RESEARCH FELLOWSHIP

IMPORTANT: Finished page size is 8 1/2" wide (horizontal) by 11" high (vertical)
Add 1/8 inch for bleed areas.

Please Print or Type _____ DATE _____

PERSON/FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

AUTHORIZED BY _____

TITLE _____ TELEPHONE # _____

SOLICITED BY _____

CHECK ENCLOSED PLEASE SEND BILL

MY AD COPY SHOULD READ:

PRINTERS DEADLINE JUNE 6, 1985
KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE
MAIL TO: TONY SCOTTI TRIBUTE -c/o CITY OF HOPE
208 WEST 8TH STREET, LOS ANGELES, CALIFORNIA 90014

BLACK CONTEMPORARY

TOP 75 ALBUMS

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

		Weeks On
		5/18 Chart
1	THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882)	1 9
2	DIAMOND LIFE SADE (Portrait/CBS 39581)	2 14
3	CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	4 11
4	WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	3 5
5	ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	5 12
6	RHYTHM OF THE NIGHT DeBARGE (Gordy/Motown 6123GL)	6 10
7	AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	10 3
8	JESSE JOHNSON'S REVUE (A&M SP 6-5024)	8 10
9	WHITNEY HOUSTON (Arista AL8-8212)	11 11
10	EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	7 25
11	NIGHTSHIFT COMMODORES (Motown 6124 ML)	9 16
12	BEVERLY HILLS COP ■ ORIGINAL SOUNDTRACK (MCA-5547)	12 18
13	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	15 21
14	PRIVATE DANCER ■■ TINA TURNER (Capitol ST-12330)	14 53
15	STARCHILD TEENA MARIE (Epic FE 39528)	13 25
16	NEW EDITION ■■ (MCA 5515)	16 33
17	KING OF ROCK RUN D.M.C. (profile PRO-1205)	19 21
18	TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)	17 14
19	SECRETS WILTON FELDER (MCA 5510)	18 14
20	LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	20 10
21	ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	31 4
22	GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	23 37
23	SUDDENLY ■■ BILLY OCEAN (Jive/Arista JL8-8213)	27 48
24	ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	26 7
25	GL'OW RICK JAMES (Gordy/Motown 6135 GL)	35 3
26	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	33 3
27	SO GOOD THE WHISPERS (Solar/Elektra 60302-1)	24 27
28	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	28 7
29	SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)	21 30
30	MAKE IT BIG ■■ WHAM! (Columbia FC 39595)	30 19
31	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	39 3
32	RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	25 5
33	SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	22 37
34	READ MY LIPS MELBA MOORE (Capitol ST 12382)	34 7
35	20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	36 18
36	TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)	29 8
37	SENSE OF PURPOSE THIRD WORLD (Columbia FC 39877)	41 5
38	PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	32 24

		Weeks On
		5/18 Chart
39	ESCAPE □ WHODINI (Arista JL 8-8251)	40 30
40	DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	46 4
41	SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen Music BG 10006)	45 5
42	BERRY GORDY'S THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown 6128ML)	37 8
43	INTO THE NIGHT VARIOUS ARTIST SOUNDTRACK (MCA 5561)	42 9
44	WATCHING YOU, WATCHING ME BILL WITHERS (Columbia FC 39887)	51 3
45	JENNY BURTON (Atlantic 7-81238-1)	38 12
46	LIKE A VIRGIN ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	44 19
47	TOO SHARP PROCESS AND THE DOO RAGS (Columbia BFC 40021)	48 4
48	STEP BY STEP JEFF LORBER (Arista AL8-8269)	43 9
49	DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	56 2
50	BREAK OUT ■■ POINTER SISTERS (Planet/RCA BEL 1-5410)	47 20
51	A LITTLE SPICE LOOSE ENDS (MCA 5588)	57 2
52	IF I ONLY KNEW THE EMOTIONS (Motown 6136 ML)	53 3
53	NO JACKET REQUIRED PHIL COLLINS (Atlantic 7 81240-1)	54 2
54	READY FOR THE WORLD (MCA 5594)	— 1
55	SODA FOUNTAIN SHUFFLE EARL KLUJGH (Warner Bros. 925262-1)	— 1
56	CAN'T SLOW DOWN ■■ LIONEL RICHIE (Motown 6059 ML)	49 81
57	LOVE TALKIN' DENISE LASALLE (Malaco 7422)	50 6
58	TURN ON YOUR RADIO CHANGE (Atlantic 81243-1)	52 6
59	FAT BOYS (Sutra SUS 1015)	55 27
60	KLIQUE (MCA 5532)	— 1
61	I FEEL FOR YOU ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	62 26
62	CHINESE WALL □ PHILIP BAILEY (Columbia BFC 39541)	58 29
63	TOMMY BOYS' GREATEST BEATS VARIOUS ARTISTS (Tommy Boy TBLP 1005)	59 12
64	CHEMISTRY JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	60 12
65	THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 9 60389-1)	65 11
66	FINESE GLENN JONES (RCA AFL 1-8036)	68 30
67	EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	67 37
68	DON'T STOP ★□ JEFFREY OSBORNE (A&M SP 5017)	66 32
69	EUGENE WILDE (Philly World/Atlantic 7 90239-1)	61 24
70	JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)	64 10
71	PURPLE RAIN ■■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	63 40
72	STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 9 25150-1)	72 16
73	FINDER OF LOST LOVES DIONNE WARWICK (Arista AL8-8263)	73 14
74	THE WOMAN IN RED ■■ ORIGINAL SOUNDTRACK (Motown 6108 ML)	70 16
75	BIG BAM BOOM ■■ DARYL HALL & JOHN OATES (RCA AFL 1-5309)	69 40

THE RHYTHM SECTION

GO-GO OFF THE ISLAND — As go-go broadens its base in the long climb from cult status to national attention, one of New York's best-known traditional labels has jumped on the bandwagon. Vanguard Records has signed **Central Groove**, a group of 13 musicians in their late teens. They came to the label's attention through the recommendation of top Washington urban contemporary station WDJY. The band's manager **Eddie Best** was distributing the first single, "Special How Ya Do," on his own CC7 label locally (out of his car, rumor has it). When Vanguard executives heard the record, they immediately signed the group and acquired the single. **Jeff Zaraya**, the label's A&R director, commented, "The go-go scene is one of the most exciting musical trends of the '80s. In the way it combines today's hip-hop attitudes with great funky horns and percussion, I think it has the potential to be huge — and Central Groove is one of the best young bands I've heard in a long time, in any style." The new single is the first go-go record in national release not issued by Island's 4th & Broadway/T.T.E.D. subsidiary.



KOCH RAPS FOR A DAY — New York mayor Ed Koch poses with Rush Productions vice president Andre Harrell (r), alias Dr. Jekyll, and Charles Fisher (c) founder and chairman of Youth Enterprises, Inc. after declaring May 3 "Rap Music Day" in New York.

Vanguard's commitment to urban and dance continues with **Alisha's** "Too Turned On." The release marks the 16-year-old singer's second for the label. Her debut was the dance hit "All Night Passion," which dominated club lists last spring. The follow-up, again produced by **Mark Berry**, was written by **Alexandra Forbes**, niece of publishing magnate **Malcolm Forbes**, and mixed by **Shep Pettibone**.

ARTISTS ON THE LOOSE — **Morris Day** has been holed up in a Malibu recording studio, sweating out the details, it says here, of his new album, his first since departing as leader of **The Time**. Fans of the latter group, though, may be surprised by the sound of the album. "This record is not a continuation of the music the Time did," says Day, who is in the midst of arranging his schedule to accommodate a national tour, planned for summer, and the first of three movies he'll be making for 20th Century Fox. "This album has got to be different — and a lot better — than anything I've ever done before," he says. . . **Hinton Battle**, star of Broadway's *Sophisticated Ladies* and *The Tap Dance Kid*, will be leaving the latter show shortly. One new project: the song "We're Gonna Make It," Battle's first recording as a featured artist, will show up on the soundtrack to the film *Playing For Keeps*, due in August. The song was produced by **Rick Wakeman** and **Alan Brewer**. . . **Daryl Hall** and **John Oates**' Thursday (23) show at the Apollo Theater will be a one-of-a-kind-performance in several ways. The current kings of blue-eyed soul have conceived a show that will pay tribute to the soul music that influenced them and feature songs never before performed in public by the duo as well as surprise appearances by several of the R&B legends who were among their earliest idols. Pontiac has purchased all orchestra seats, approximately 600 Hall & Oates/Apollo tickets that will be given away to inner-city high school students chosen by their school principals for achievement. Arrangements with the schools are being set up by the United Negro College Fund, the charity for which the concert is a benefit. The evening's 450 mezzanine tickets are scaled from \$100 to \$250. Each mezzanine ticket holder will be entitled to attend an exclusive reception at the State Office Building in Harlem. The remaining 350 Hall & Oates/Apollo balcony seats will be underwritten by RCA, to be given away as prizes on New York radio stations. The unusual ticket arrangements (a high proportion of free tickets) were the result of a request Daryl Hall and John Oates made when the plans for the benefit were first formulated. Said Hall, "We didn't want to play for just the high rollers. We wanted to play for the kids". . . Meanwhile, Brazilian-born jazz/pop vocalist **Tania Maria** shows up at Carnegie Hall this Wednesday (22). Her latest album "Made



JAMMING — Arista recording artists **Kenny G** and **Kashif** teamed up to perform their single "Love On The Rise" in a rare live radio broadcast. Participating stations included **KACE**, **KJLH** and **KGJF** in Los Angeles, and **KBLX** in Berkeley.

In New York," marks her recording debut for a major U.S. label, Manhattan Records. The LP was recorded, as you might have guessed, in New York. Maria co-produced the album with her husband/manager **Eric Kressman**, and describes it as "my observations after three years in the United States." Born in Sao Luis, Brazil, Tania Maria studied classical piano as a child, but really was turned on to performing as a teenager, when she fronted her first band as a vocalist. In the '70s she performed and recorded extensively in Europe, arriving in front of her first American audience at 1975's Newport Jazz Festival. In 1981, she released the first of her five albums for the independent Concord label, one of which, "The Real Tania Maria: Wild" is still competing with the Manhattan disc on the jazz charts. . . Island has announced the signing of **Durell Coleman** to a worldwide recording contract. Coleman was this season's winner in the best male vocalist category on the syndicated television talent competition, *Star Search*. Coleman fought off 13 consecutive weekly challenges on the show, which is now in repeats. He's also been recording his debut LP, which is scheduled for a July release. **David Kershenbaum** (*Supertamp Joe Jackson*) is producing several of the tracks. . . **Evelyn "Champagne" King** embarks on a 35-city nationwide tour next week. Kool is supporting the tour, 22 shows of which will be held for free at various military and air bases. Nine other shows will also be free concerts at inner city locations.

Rusty Cutchir

BLACK/URBAN RADIO

MOST ADDED



KDAY — Los Angeles — Greg Mack MD
Prince
Newcleus
Commodores
N. Thomas
D. Ross

V103 — Atlanta — Scotty Andrews PD
Maze
Commodores
A. Brown
Skipworth & Turner
Midnight Star
Newcleus
C. Anderson
Whispers

WWIN — Baltimore — Keith Newman PD
Rene & Angela
The Deele
Lisa Lisa with Cult Jam and Full Force
G. Knight & Pips
P. Ford
Maze
Run D.M.C.
N. Rodgers
Newcleus
D. Ross
Prince
L. Danielle
Force MD's
Four Tops

WCIN — Cincinnati — Sid Kennedy PD
P. Hardcastle
B. Womack
D. Ross
P. Collins
Midnight Star
S. Clarke
Newcleus

KSOL — San Francisco — Marvin Robinson MD
H. Jones
M. Gaye
Skipworth and Turner
S. Clarke
Force MD's
Rene And Angela
Wham!
Prince

XHRM — San Diego — Duff Lindsey PD
Change
Voyeur
Menudo
Newcleus
Jakata
Maze
D. Ross
The Reddings

WJLB — Detroit — James L. Alexander PD
Commodores
The Deele
Lisa Lisa with Cult Jam and Full Force
Maze

KJLH — Los Angeles — Doug Gilmour MD
C. Khan
S. Clarke

WUSL — Philadelphia — Jeff Wyatt PD
C. Lynn
N. Thomas
Commodores
J. Gill
Angela

K104-FM — Dallas — Terri Avery MD
Madonna
Prince
Newcleus
D. Ross

WHRK — Memphis — Jimmy Smith PD
Commodores
G. Clinton
Supertramp
S. Clarke

WMYK — Norfolk — Steve Crumbley PD
C. Khan
Atlantic Starr
Ashford & Simpson
H. Jones
The Deele
Loose Ends
S. Arrington

WNHC — New Haven — James Jordan PD
N. Rodgers
Menudo
L. Hill
Force MD's
Klockwise
Sinban
Kenny G & Kashif
H. Jones

WRKS — New York — Tony Quartertone PD
Menudo
N.M. Walden
Rene and Angela
R. James
G. Guthrie

WRBD — Ft. Lauderdale — Charles Mitchell PD
Midnight Star
FatBack
Kenny G & Kashif
G. Clinton
U.T.F.O.
Force MD's
Skipworth & Turner

STRONG ADDS

Telephone — Diana Ross — RCA
Save Your Love (For #1) — Rene & Angela — Mercury/PolyGram
Animal Instinct — Commodores — Motown
Born In The U.S.A. — The Stanley Clarke Band — Epic
Too Many Games — Maze — Capitol

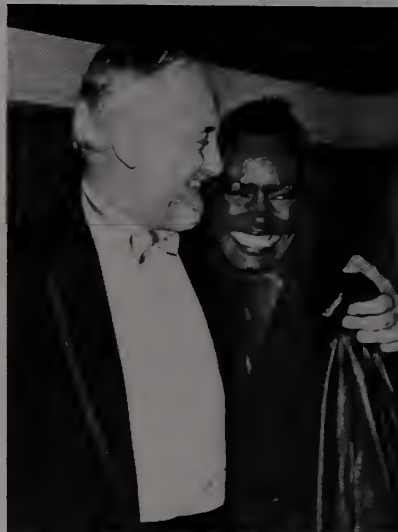
STATION ADDS

WRAP — Norfolk — Chester Benton PD
S. Dash
J. Burton
Commodores
Newcleus
Lisa Lisa with Cult Jam and Full Force

WBMX-FM — Chicago — Lee Michaels PD
Maze
Commodores
Klockwise
Lovebug & Starski
Force MD's
Newcleus
A. Brown
L. Hill
P. Bailey

WDJY — Washington D.C. — Dan O'Neil PD
Madonna
Simple Minds
A. Brown
Rene & Angela
Alisa
B. Springsteen
S. Clarke

KMJM — St. Louis — Mike Stradford PD
B. Withers
Rene and Angela
Wreckin' Crew
Prince
Jakata



GRACE NOTES — Manhattan president Bruce Lundvall welcomes superstar Grace Jones to the label at a recent black-tie event. She will begin recording this summer for her debut release on Manhattan this fall.

AIR CHECK

Station: WJLB
Market: Detroit
P.D.: James Alexander



WJLB is a 50,000-watt contemporary Black/Urban-formatted radio station owned by the Booth American Company. Under the leadership of general manager Ms. Verna Green and operations/program manager James Alexander, WJLB has proven to be a major force in Detroit, consistently among the top five rated stations in that area.

Recently, one of WJLB's main competitors, WDRQ, changed formats to easy listening leaving JLB as the primary Black/Urban station in that market. This circumstance could easily remove the competitive drive and creative instincts of many "winners," but Alexander refuses to allow his station to rest on its laurels.

"Our attitude is the opposite of complacency," he said. "Our attitude now is that we are battling ourselves. We put ourselves under closer scrutiny and we know we are being much more carefully watched by others."

"We have to be better in the execution of our format, in the execution of our promotions, in the execution of our news, public affairs and information. I feel we have a great deal of credibility in the market and we are very proud of what we do. We have no intention of becoming lackadaisical!"

Like so many of its contemporaries around the country, WJLB is intensely committed to its listeners with sincere efforts that best reflect and contribute to the community it serves.

An example of this type involvement is the recently implemented "Survival 98" news briefs. Actually, produced by WJLB's news department and presented as three-minute vignettes daily, this feature addresses health-oriented topics such as cancer detection, relates legal and consumer information and offers guidelines on how to fill out resumes and take interviews; in short, all "meaningful information that people can use."

Musically, Alexander looks for strong Black Contemporary hits. In fact, the station's theme is "The Original Strong Songs," a theme depicted in TV spots with a body builder. In terms of research, "we use call-out, retail activity and gut feeling, particularly for new music." In addition, both Alexander and newly appointed music director Cecilia Whitmore help man the request lines to get a better feeling for the needs of their active audience.

The WJLB on-air lineup begins with Mason and Company from 6-10 a.m. followed by Tony Brown from 10 a.m. to 2 p.m. The next four hours of afternoon drive are hosted by Doc Larry Elliott followed by Barbara "Taylor-made" Taylor from 6-10 p.m. Mojo "The Electrifying" handles the 10 p.m. - 2 a.m. shift and John E. Edwards takes the 2-6 a.m. slot. Weekends are covered by Rob Johnson, Kri McClendon, Dave Mitchell, Walter Neal, Tony Hoye and Tim Edwards.

ROCK PROGRAMMERS' PICK

Programmer	Station	Market
James Jordan	WNHC	New Haven

Song: "Let's Go Out Tonight"
Artist: Nile Rodgers
Label: Warner Bros.

Comments:

"Rodgers has learned a lot from producing other artists such as Bowie, Chic and Madonna to come up with his own unique sound. Right now the song is heavy on phone requests and is just starting to break retail. Rodgers will have a good chance for crossover action." Other songs that Jordan picked were Loose Ends' "Hangin' On A String" and Skipworth and Turner's "Thinking About Your Love."

HOT NEW SELLER



STRONGEST SALES

Prince — Paisley Park/Warner Bros.
Maze — Capitol
W. Houston — Arista
Sade — Portrait

STORE REPORTS

Skippy White's — Boston
U.S.A. For Africa
L. Vandross
Run D.M.C.
Prince
Mary Jane Girls

Massachusetts One Stop — Boston
Kool & The Gang
Maze
DeBarge
Mary Jane Girls
G. Jones

The Wiz — Washington D.C.
W. Houston
L. Vandross
Prince
Maze
Third World

Churchills — Washington D.C.
The Manhattans
Gap Band
New Edition
Kool & The Gang
Mary Jane Girls

Hills — Connecticut
F. Jackson
A. O'Neal
R. James
L. Vandross
M. Moore

Record Vault — New York
Prince
New Edition
DeBarge
Menudo
L. Vandross

Shazada Enterprises — Charlotte
U.S.A. For Africa
L. Vandross
F. Jackson
J. Johnson
W. Houston

L&M Sound Center — Lumberton
L. Vandross
Maze
Kool & The Gang
U.S.A. For Africa
Klymaxx

Brown Sugar — New Orleans
Prince
R. James
Atlantic Starr
Process And The Doo Rags
Fatback

H&W One Stop — Dallas
L. Vandross
W. Houston
D. LaSalle
F. Jackson
Commodores

Tara One Stop — Atlanta
L. Vandross
Sade
Kool & The Gang
J. Johnson
Prince

Record Boutique — Winston-Salem
L. Vandross
Maze
DeBarge
U.S.A. For Africa
Sade

Fletchers — Chicago
Prince
L. Vandross
U.S.A. For Africa
G. Benson
Maze

Record Theatre — Cincinnati
L. Vandross
U.S.A. For Africa
W. Houston
Beverly Hills Cop
Sade

Radio Doctor — Milwaukee
L. Vandross
J. Johnson
Beverly Hills Cop
Mary Jane Girls
Klymaxx

Barneys — Chicago
Kool & The Gang
Maze
U.S.A. For Africa
DeBarge
New Edition

LaGreens — Detroit
L. Vandross
Prince
F. Jackson
W. Houston
Sade

Gemini II — Chicago
L. Vandross
U.S.A. For Africa
J. Chateau
J. Osborne
New Edition

Record Factory — San Francisco
Sade
L. Vandross
Mary Jane Girls
S. Arrington

The Wherehouse — Los Angeles
Prince
L. Vandross
Beverly Hills Cop
J. Johnson
Sade

Joes — Los Angeles
Sade
J. Johnson
L. Vandross
Mary Jane Girls

Delicious Records — Los Angeles
F. Jackson
L. Vandross
W. Houston
J. Johnson
Maze

VIP Records — Los Angeles
L. Vandross
F. Jackson
W. Houston
B. Withers
G. Howard

Webbs — Philadelphia
L. Vandross
DeBarge
W. Felder
Mary Jane Girls
New Edition

RETAILER PROFILE

Retailer: **The Wiz**
Market: **Washington, D.C.**

Diversification is the key for many retailers in ringing up sales in a highly competitive and discount-oriented market area. Customers attracted to a store by great prices on recorded product may find themselves attracted to accessories whose profit margins make for a happy shopping experience for customer and retailer alike. For the six-store Wiz chain in Washington, D.C., an initial base in electronics 15 years ago has evolved into one of the most active suppliers of urban contemporary product in the area and a one-stop where customers at certain locations are just as likely to depart with a "Walkman" or a VCR to go with the latest 12-inch or LP.

The Wiz offers a full line of records and tapes in every musical area besides classical. Roughly 75 percent of the chain's business is in black contemporary product, reflecting the area's demographics and the chain's locations, three of which are in the downtown area. One store is in downtown Baltimore, and one, though located in a Maryland suburb, lies on the parameter of Iverson Mall, a shopping center with a high black-oriented business concentration. In December the chain opened its latest store on Wisconsin Avenue. The new outlet has a more traditionally suburban clientele and is the only store in the chain to offer compact discs. But, as record buyer John Walsh points out, for most of the chain, "it's pretty much the black customers that we go after."

The Wiz began as Douglas Stereo 15 years ago under owner/founder Douglas Jemal. Jemal quickly reasoned that carrying records would bring in more business for his electronics inventory and in expanding his product line watched the chain grow into one of the major record suppliers in the area. As Walsh points out, the dual inventory helps generate business for both segments. "Somebody might come in for the latest Prince album and happen to see that we carry this other stuff, come back some time and buy a TV or something." Jemal still operates two outlets under the name Douglas Stereo. One of the stores, which features mid-line consumer gear from Panasonic, Sanyo, Sharp and other well known companies, is directly across the street from a Wiz outlet.

Recently, The Wiz hosted a promotion with Arista for Jeff Lorber's "Step By Step" LP. A CD player was given away during that contest. A similar giveaway featuring men's and women's watches accompanied a Wiz promotion with CBS and station WOL for Gladys Knight's new LP in March. But what really sets the retailer apart from other D.C. record operations, according to Walsh, is the largest selection of 12-inch singles in the area. "And we probably have the lowest price on that also," says Walsh. "Our shelf price on those is \$3.79. We're pretty competitive at any given time. We usually have two or three albums on sale at \$4.99. Quite a few on sale at \$5.99, because it is a very competitive area."

It is that very competition, and the Wiz's ability to meet it head on with diversity of products, that keeps the chain easing on down the retail road.

URBAN RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Sikhulu Shange	Sikhulu's Record Shack	New York

Album: "Rock Me Tonight"
Artist: Freddie Jackson
Label: Capitol

Comments:
"An up-and-coming artist. He has a great voice, very promising, and he will be happening in the future. He did an in-store here, and he is very warm and personable. We wish him the best of luck."

CASHBOX

Anything Else Is A
Compromise

CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT
ON
BLACK MUSIC

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

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TOP 75 12" SINGLES

Table with 3 columns: Rank, Artist/Single Name, Weeks On Chart. Includes entries like 'FRESH (REMIX & DANCE MIX)/5:45 & 6:30', 'IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16', 'WE ARE THE WORLD', etc.

12" REVIEWS

FORCE M.D.'s (Tommy Boy 862)
Itchin' For A Scratch (6:09) (Force M.D.'s-Halpin-Steinski) (Tee Girl Music/BMI-T-Boy Music-Go Glo Music/ASCAP) (Producer: Tom Silverman)

THE TRUTH (IRS L33-1296)
Exception Of Love (5:15) (Greaves-Lister) (Warner Bros. Music/ASCAP) (Producer: Dennis-Weinreich)

FISHBONE (Columbia 44-05275)
? (Modern Industry) (5:56) (Kahne-Jones) (See Squared Music-Bouillabaise Music/BMI) (Producer: David Kahne)

GO WEST (Chrysalis 4V9 42871)
Call Me (6:10) (Cox-Drummie) (ATV Music/BMI) (Producer: Gary Stevenson)

OH-Oh Song (7:33) (Shider-Clinton-St. Song) (Bridgeport Music-Yeldarps Music/BMI-ASCAP) (Producer: George Clinton-Garry Shider)

DANGEROUS (REMIX)
NATALIE COLLE (Modern/Atlantic 0-96825) — 1

SANDERELLA (EXTENDED VERSION)/6:30 & 5:28
BETTY WRIGHT (Camaica TR 9004) 39 6

GO WEST (Chrysalis 4V9 42871)
Call Me (6:10) (Cox-Drummie) (ATV Music/BMI) (Producer: Gary Stevenson)

OH-Oh Song (7:33) (Shider-Clinton-St. Song) (Bridgeport Music-Yeldarps Music/BMI-ASCAP) (Producer: George Clinton-Garry Shider)

MOST ACTIVE

CLUB PICK

New Order — "The Perfect Kiss" — Qwest/Warner Bros.
Disc Jockey: Mark Clifton
Pool: Rockpool
Location: Chicago
Comments: "In the new music oriented record stores clubs of Chicago. New Order is as big or bigger than Prince, The Jacksons et al. Each successive release by the group is more accessible than the previous one, and the new single is no exception."

RETAILERS' PICK

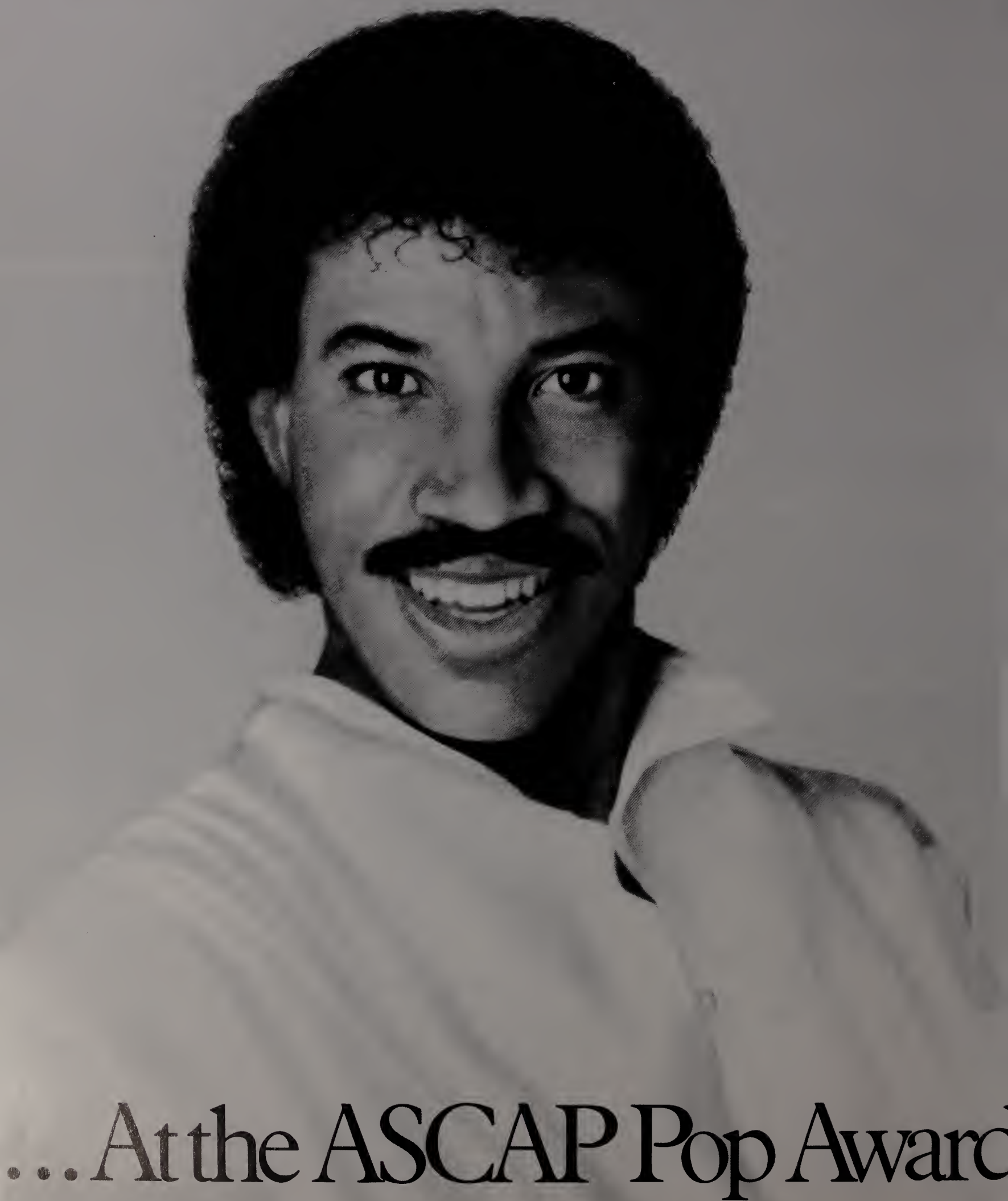
The Stanley Clarke Band — Born In The U.S.A. — Epic
Store: Licorice Pizza
Manager: John Parker
Location: Los Angeles
Comments: "The Boss man meets the Bass man. This is one of the most original covers I've ever heard. With similar lyrics from the original and excellent vocal effects, not to mention the wonderful synth effects. This 12" is destined to be a classic."



STRONG ACTIVITY

- Sanctified Lady — (Columbia) — Marvin Gaye
Everybody Wants To Rule The World — (Mercury/Polygram) — Tears For Fears
Rock Me Tonight (For Old Times Sake) — (Capitol) — Freddie Jackson
I Wonder If I Take Tou Home — (Columbia) — Lisa Lisa And The Cult Jam with Full Force

Lionel Wins All



...At the ASCAP Pop Awards

Night Long...



Writer of the Year
Lionel Richie



Publisher of the Year
Brockman Music



Song of the Year
All Night Long

Most Performed ASCAP Songs (Oct 1, 1983 to Sept 30, 1984)

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
Writer: Phil Collins (PRS)
Publishers: Golden Torch Music Corp., Pun Music, Inc.

AUTOMATIC
Writer: Brock Walsh
Publisher: MCA, Inc.

BABY I LIED
Writer: Rory Bourke
Publisher: Chappell & Co., Inc.

BREAK MY STRIDE
Writers: Greg Prestopino, Matthew Wilder
Publishers: Buchu Music, No Ears Music, Streetwise Music

CHURCH OF THE POISON MIND
Writers: Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS)
Publisher: Virgin Music, Inc.

DANCING IN THE DARK
Writer: Bruce Springsteen
Publisher: Bruce Springsteen

DRIVE
Writer: Ric Ocasek
Publisher: Lido Music, Inc.

EYES WITHOUT A FACE
Writers: Billy Idol (PRS), Steve Stevens
Publishers: Boneidol Music, Rare Blue Music, Inc., Rock Steady Music, Inc.

FOOTLOOSE
Writer: Kenny Loggins
Publishers: Famous Music Corporation, Milk Money Music

GHOSTBUSTERS
Writer: Ray Parker, Jr.
Publishers: Golden Torch Music Corp., Raydiola Music

GIRLS JUST WANT TO HAVE FUN
Writer: Robert Hazard
Publisher: Heroic Music

GOT A HOLD ON ME
Writer: Todd Sharp
Publisher: Cement Chicken Music

HEART AND SOUL
Writers: Mike Chapman, Nicky Chinn
Publisher: Arista Music, Inc.

HELLO
Writer: Lionel Richie
Publisher: Brockman Music

HERE COMES THE RAIN AGAIN
Writers: Annie Lennox (PRS), Dave Stewart (PRS)
Publisher: Blue Network Music, Inc.

HOLD ME NOW
Writers: Tom Bailey (PRS), Alannah Currie (PRS), Joe Leeway (PRS)
Publisher: Zomba Enterprises, Inc.

HUMAN NATURE
Writers: John Bettis, Steve Porcaro
Publishers: John Bettis Music, Porcaro Music

I GUESS IT NEVER HURTS TO HURT SOMETIMES
Writer: Randy Van Warmer
Publishers: Fourth Floor Music, Inc., Terraform Music

I GUESS THAT'S WHY THEY CALL IT THE BLUES
Writers: Elton John (PRS), Davey Johnstone, Bernie Taupin
Publisher: Intersong USA, Inc.

I STILL CAN'T GET OVER LOVING YOU
Writer: Ray Parker, Jr.
Publisher: Raydiola Music

IF EVER YOU'RE IN MY ARMS AGAIN
Writer: Michael Masser
Publishers: Almo Music Corporation, Prince Street Music

IT'S A MIRACLE
Writers: Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS)
Publisher: Virgin Music, Inc.

JUMP
Writers: Michael Anthony, David Lee Roth, Alex Van Halen, Eddie Van Halen
Publisher: Van Halen Music

JUMP (FOR MY LOVE)
Writers: Steve Mitchell, Marti Sharron-Humak, Gary P. Skardina
Publishers: Anidraks Music, Stephen Mitchell Music, Porchester Music, Inc., Welbeck Music Corporation

JUST ANOTHER WOMAN IN LOVE
Writers: Wanda Mallette, Patti Ryan
Publisher: Southern Nights Music Co.

KARMA CHAMELEON
Writers: Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS)
Publisher: Virgin Music, Inc.

THE LANGUAGE OF LOVE
Writer: Dan Fogelberg
Publishers: April Music, Inc., Hickory Grove Music Co.

LET THE MUSIC PLAY
Writers: Chris Barbosa, Ed Chisolm
Publishers: Emergency Music, Inc., Shapiro Bernstein & Co., Inc.

A LITTLE GOOD NEWS
Writers: Charlie Black, Rory Bourke, Tommy Rocco
Publishers: Chappell & Co., Inc., The Weik Music Group

LOVE IS A BATTLEFIELD
Writers: Mike Chapman, Holly Knight
Publishers: Arista Music, Inc., The Makiki Publishing Company Ltd.

MISS ME BLIND
Writers: Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS)
Publisher: Virgin Music, Inc.

MISSING YOU
Writers: Mark Leonard, Chas Sanford
Publishers: Fallwater Music, Markmeeta Music

OH SHERRIE
Writers: Randy Goodrum, Steve Perry
Publishers: April Music, Inc., Randon Notes, Street Talk Tunes

ONE THING LEADS TO ANOTHER
Writers: Alfred Agius (PRS), Cy Curnin (PRS), Rupert Greenall (PRS), Jamie West-Oram (PRS), Adam Woods (PRS)
Publisher: Colgems-EMI Music, Inc.

P.Y.T. (PRETTY YOUNG THING)
Writer: Quincy Jones
Publisher: Yellow Brick Road Music

THE REFLEX
Writers: Simon LeBon (PRS), Nick Rhodes (PRS), Andy Taylor (PRS), John Taylor (PRS), Roger Taylor (PRS)
Publisher: Chappell & Co., Inc.

ROLL ON EIGHTEEN WHEELER
Writer: Dave Loggins
Publishers: Leeds Music Corp., Patchwork Music

RUNNING WITH THE NIGHT
Writer: Lionel Richie
Publisher: Brockman Music

SAD SONGS (SAY SO MUCH)
Writers: Elton John (PRS), Bernie Taupin
Publisher: Intersong USA, Inc.

SAY SAY SAY
Writer: Paul McCartney (PRS)
Publisher: MPL Communications, Inc.

SOMEBODY'S WATCHING ME
Writer: Rockwell
Publisher: Jobete Music Company, Inc.

STUCK ON YOU
Writer: Lionel Richie
Publisher: Brockman Music

TALKING IN YOUR SLEEP
Writers: Coz Canler, Jimmy Marinos, Wally Palmar, Mike Skill, Pete Solley (PRS)
Publisher: Foreverendeavor Music, Inc.

THAT'S ALL
Writers: Tony Banks (PRS), Phil Collins (PRS), Mike Rutherford (PRS)
Publisher: Pun Music, Inc.

THEY DON'T KNOW
Writer: Kirsty Mac Coll (PRS)
Publisher: MCA, Inc.

THINK OF LAURA
Writer: Christopher Cross
Publisher: Another Page

THREE TIMES A LADY
Writer: Lionel Richie
Publishers: Brockman Enterprises, Inc., Jobete Music Company, Inc.

THRILLER
Writer: Rod Temperton (PRS)
Publisher: Almo Music Corporation

TIME AFTER TIME
Writer: Rob Hyman
Publisher: Dub Notes

TIME WILL REVEAL
Writers: Bunny DeBarge, Eldra DeBarge
Publisher: Jobete Music Company, Inc.

TO ALL THE GIRLS I'VE LOVED BEFORE
Writers: Hal David, Albert Hammond
Publishers: April Music, Inc., Casa David

TONIGHT I CELEBRATE MY LOVE
Writer: Michael Masser
Publisher: Almo Music Corporation, Prince Street Music

TWIST OF FATE
Writer: Steve Kipner
Publishers: April Music, Inc., Stephen A. Kipner Music

WHAT'S LOVE GOT TO DO WITH IT
Writer: Terry Britten (PRS)
Publisher: Chappell & Co., Inc.

WHEN DOVES CRY
Writer: Prince
Publishers: Controversy Music, WB Music Corp.

WHEN WE MAKE LOVE
Writers: Troy Seals, Mentor Williams
Publishers: Cavesson Music Enterprises Co., Two-Sons Music, WB Music Corp., Welbeck Music Corporation

YAH MO B THERE
Writers: Quincy Jones, Michael McDonald, Rod Temperton (PRS)
Publishers: Almo Music Corporation, Genevieve Music, Yellow Brick Road Music

YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT)
Writer: Joe Jackson
Publisher: Almo Music Corporation

YOU MIGHT THINK
Writer: Ric Ocasek
Publisher: Lido Music, Inc.

TOP 15 MUSIC VIDEOS

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



HOBNOBBING WITH THE DOORS — Following a recent Hollywood premiere screening of MCA Home Video's "The Doors" Dance On Fire", Doors members were joined backstage at the Roxy nightclub by several entertainment notables. Pictured (l to r) are: Doors member Ray Manzarek; actress Mackenzie Phillips; Doors member Robby Krieger; actor James Widdoes; Doors member John Densmore; and actor Tony Dow.

Executive Monitor

LOS ANGELES — The **National Association of Video Distributors** has announced the appointment of **James Schwartz** as president. Schwartz currently serves as president of Schwartz Bros., Inc., of Lanham, Maryland. The appointment was announced at the association's recent conference in San Diego . . . **Magnum Entertainment** has named **Andy Perl** director of sales and marketing. Perl served as accounts manager for nearly two years. Prior to that, Perl served as accounts manager for **RCA/Columbia Pictures Home Video** . . . **Telegenics** has

announced the addition of two to its staff: **Edmond Sutton** joins the company as media coordinator. Sutton formerly served in production capacities at **CBS Entertainment, Nederlander Television And Film, and Television Franchise 1**. Perl will be responsible for media relations, and is co-coordinator of the **Telegenics Video Nights** program. Also at Telegenics, **Brett King** joins the staff as club sales coordinator. He will be responsible for adding new venues and exploring new outlets for music video.



COUNTRY BOY GOES VIDEO SLICKER — Sporting a new, slicked back coif, RCA recording artist John Denver recently lensed his first-ever music video. The tune is "Don't Close Your Eyes Tonight" from Denver's forthcoming "Dreamland Express" LP. Pictured (l-r) during the shoot are: director David Hogan; Denver; and executive producers David Catzel and Kit Thomas.

AUDIO/VIDEO

AT THE FRONT — In the ongoing battle against home video piracy, **Karl Lorimar Home Video** has come up with a device the company feels will help protect its product. The system was developed by Los Angeles-based **Light Signatures, Inc.**, and it involves the placement of a special card inside videocassette packaging which bears a numerical code. Consumers are asked to return the card to Light Signatures so that authenticity can be determined. Currently, such companies as **Levi Strauss & Co., Ocean Pacific, MCA Records, Chrysalis Records** and **Arista Records** are using the "authenticity card" system on their products. In launching it on their home videos, Karl Lorimar has chosen its largest-selling tape for the debut, **Jane Fonda's Workout**. Shipment began in late April and no return stats are yet available. From initial testing on **Pat Benatar's "Get Nervous"** album and tape for Chrysalis, the company reportedly received some 250,000 consumer replies on 3.5 million units sold. No counterfeit product was discovered. Relying on consumers to return the cards seems a bit 'iffy,' but sources say the technique works. Its effectiveness in the home video market remains to be seen, however, as Karl becomes the first home video manufacturer to use it.



PUBLIC ROCKER — HBO launches its summer line-up with Tina Turner: Private Dancer, a one-hour concert special debuting June 8.

THE HEART OF SHOWTIME — Huey Lewis and the News fans will be heartened to know that the band's Showtime Concert special, currently seen on the cable network, is being simulcast in a reported 200 markets. According to the channel, that means

some 85 percent of the U.S. population is getting this show. It was filmed, by the way, February 21-22 at San Francisco's Kabuki Theatre, and includes the recording of "Trouble In Paradise" that was later donated to the **USA For Africa** album. The Showtime premiere date was May 18, with cablecasts May 22, 27 and 31, and June 4 and 9. The channel is calling it the largest recorded stereo simulcast in history.

VESTRON GETS A CLASSIC — Out of the heyday of German expressionist film drama, **Metropolis** has emerged as a true reference piece, signifying the height of that all-too-short-lived genre in filmmaking. The 1926 **Fritz Lang** masterpiece, you may remember, was discovered by filmgoers last summer when **Giorgio Moroder** released his reconstituted version with a contemporary rock soundtrack and restored visuals. Moroder's efforts breathed new life into the timeless piece, and those who were excited about the release of the film have most certainly been awaiting the chance to own it on videocassette. The time is upon us, almost, as **Vestron Video** has just signed a deal with **Producer's Sales Organization** for complete home video rights. The tape will be released in August, and it will feature Digital Stereo sound. Hurray! The soundtrack, does, after all, include the tunes of such heavyweights as **Pat Benatar, Freddie Mercury, Bonnie Tyler** and **Adam Ant**, among others. Digital was the only way to go. This is an exciting release in the true audio/video sense. Keep a lookout this August for the tape, which will be available in VHS Hi-Fi, Beta Hi-Fi, CED stereo Videodisc and Stereo Laserdisc.

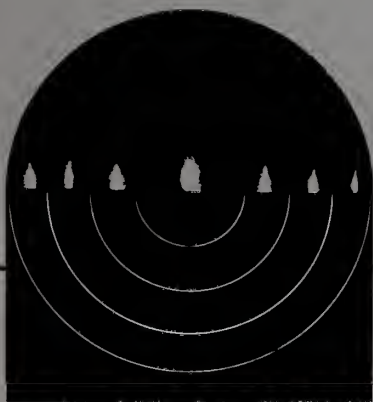
VIDEO VIETNAM — The latest video from Chrysalis recording artist **Paul Hardcastle** is called "19," from the soundtrack Hardcastle wrote for the TV Vietnam documentary **Vietnam Requiem**. The video is composed of scenes from the documentary. As for the curious title, it is the average age of soldiers in the Vietnam War, which, by the way, ended officially 10 years ago this month.

NEW LINE — **International Video Entertainment** has formed a new product line. **Sportsvideo**, as the new arm is called, will include both originally produced programming and licensed titles involving major-league sports and sports figures, plus instructional sports videos. A premiere release has been set for October, entitled **Gameplay: The Language and Strategy of Pro Football**.

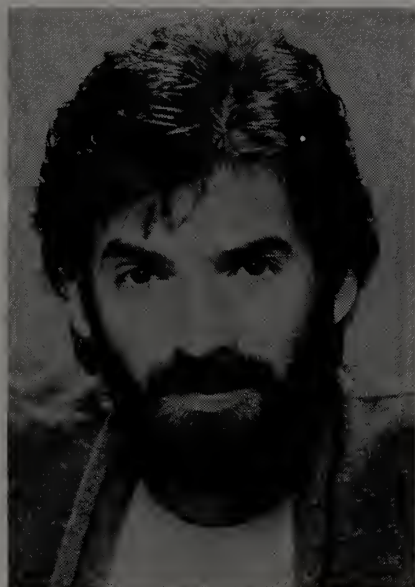
Gregory Dobrin

The Release Beat

Karl Lorimar Home Video, the newly-named Lorimar video subsidiary, finishes the month of May with its home video release of **The Waltons**. The new release, which features highlights from the family-oriented television series that ran 10 years on CBS, hits the streets May 30 with a retail price of \$59.95 . . . A postponement on the release of **Media Home Entertainment's The Vanishing Wilderness** has been made. Instead of May, the company has advanced its release date into October, 1985 . . . **Active Home Video** has four titles for May. They are spearheaded by **Strike Force**, featuring **Robert Stack**. Originally released in 1981, **Strike Force** runs 90 minutes and carries a suggested retail price of \$59.95. Also from Active this month: **Centerfold Screentest**, a film about a Hollywood casting session, intended for 'mature' audiences, running 60 minutes with a \$39.95 suggested retail price. **The Hollywood Strangler**, a horror film that runs 72 minutes and retails for \$49.95. **Little Miss Innocent**, another 'mature' film that runs 79 minutes and retails for \$49.95. Pre-book date for these releases is May 24 . . . **Vestron Video** releases **Killpoint** on Laserdisc May 17 . . . Chicago-based **Maljack Productions** has five releases on its present schedule. They include **Tigers Don't Cry** (105 mins.), \$59.95; **Dracula's Great Love** (76 mins., \$59.95); **Mr. Robinson Crusoe** (75 mins., \$39.95) and **Ringo Rides West** (55 mins., \$39.95). These titles will not be available until June 24 . . . Vestron Video's **Children's Video Library** has recently acquired the rights to licensed characters **Robotman** and **Friends** from Unit Media Licensing. These comic-strip characters are featured in a Children's Video Library 1986 home video series, for which a premiere episode has already been completed.



TWENTY FIRST ANNUAL AWARDS DINNER DANCE

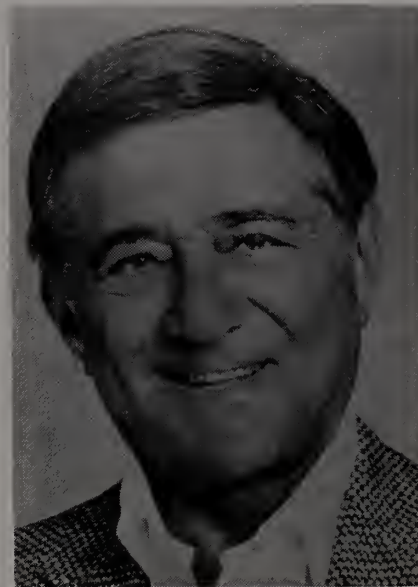


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CASH BOX TOP 100 ALBUMS

May 25, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc
 ■ = Platinum (RIAA Certified)
 □ = Gold (RIAA Certified)

			Weeks On 5/18 Chart	
1	AROUND THE WORLD IN A DAY ★	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	4	3
2	NO JACKET REQUIRED ★■	PHIL COLLINS (Atlantic 81240-1) WEA	2	12
3	DIAMOND LIFE ★	SADE (Portrait BFR 39581) CBS	3	14
4	WE ARE THE WORLD ■	USA FOR AFRICA (Columbia USA 40043) CBS	1	6
5	BEVERLY HILLS COP ★■	ORIGINAL SOUNDTRACK (MCA-5553) MCA	5	22
6	BORN IN THE U.S.A. ★■	BRUCE SPRINGSTEEN (Columbia OC 38653) CBS	6	49
7	MAKE IT BIG ★■	WHAM! (Columbia FC 39595) CBS	8	16
8	LIKE A VIRGIN ★■	MADONNA (Sire 25157-1) WEA	7	16
9	SONGS FROM THE BIG CHAIR	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	14	9
10	SOUTHERN ACCENTS	TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	10	7
11	THE POWER STATION 33 1/3	THE POWER STATION (Capitol SJ-12380) CAP	13	7
12	CENTERFIELD ★■	JOHN FOGERTY (Warner Bros. 25203-1) WEA	9	18
13	THE NIGHT I FELL IN LOVE	LUTHER VANDROSS (Epic FE 39882) CBS	16	9
14	PRIVATE DANCER ★■	TINA TURNER (Capitol ST-12330) CAP	11	50
15	THE FIRM ★□	(Atlantic 81239) WEA	12	13
16	AGENT PROVOCATEUR ★■	FOREIGNER (Atlantic 81999-1) WEA	15	21
17	BUILDING THE PERFECT BEAST ★■	DON HENLEY (Geffen GHS 24026) WEA	18	24
18	RECKLESS ★■	BRYAN ADAMS (A&M SP-5013) RCA	21	26
19	DREAM INTO ACTION	HOWARD JONES (Elektra 60390-1) WEA	22	7
20	VISION QUEST ★□	ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	17	13
21	CHICAGO 17 ★■	CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	20	46
22	CRAZY FROM THE HEAT □	DAVID LEE ROTH (Warner Bros. 25222-1 B) WEA	25	14
23	WHEELS ARE TURNIN' ★■	REO SPEEDWAGON (Epic OE 39593) CBS	24	26
24	THE BREAKFAST CLUB	ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	19	12
25	SHE'S THE BOSS ★	MICK JAGGER (Columbia FC 39940) CBS	23	11
26	RHYTHM OF THE NIGHT	DeBARGE (Gordy/Motown 6123GL) MCA	28	10
27	SUDDENLY ★■	BILLY OCEAN (Jive/Arista JL8-8213) RCA	30	38
28	BREAK OUT ★■	POINTER SISTERS (Planet BEL 1-5410) RCA	27	78
29	NIGHTSHIFT	COMMODORES (Motown 6124ML) MCA	26	16
30	ONLY FOUR YOU	MARY JANE GIRLS (Gordy/Motown 6092 GL) MCA	36	10
31	BEHIND THE SUN ★	ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	29	9
32	VALOTTE ★■	JULIAN LENNON (Atlantic 7 80184-1) WEA	31	29
33	MAVERICK	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	34	15

• Indicates Highest Debut

			Weeks On 5/18 Chart	
34	EMERGENCY ★□	KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	35	24
35	CAN'T STOP THE LOVE	MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	32	10
36	TAO	RICK SPRINGFIELD (RCA AJLI-5370) RCA	40	5
37	VOX HUMANA	KENNY LOGGINS (Columbia FC 39174) CBS	37	6
38	NEW EDITION ★■	(MCA-5515) MCA	33	31
39	JESSE JOHNSON'S REVUE	(A&M SP 6-5024) RCA	38	11
40	ALF	ALISON MOYET (Columbia BFC 39956) CBS	44	7
41	SIGN IN PLEASE □	AUTOGRAPH (RCA NFL 1-8040) RCA	39	23
42	CAN'T SLOW DOWN ★■	LIONEL RICHIE (Motown 6059ML) MCA	42	80
43	BIG BAM BOOM ★■	DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	43	31
44	STARCHILD □	TEENA MARIE (Epic FE 39528) CBS	41	24
45	THE UNFORGETTABLE FIRE ■	U2 (Island 90231-1) WEA	46	32
46	ICE CREAM CASTLES ★■	THE TIME (Warner Bros. 25109-1) WEA	45	44
47	PURPLE RAIN ★■	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	47	47
48	BEYOND APPEARANCES ★	SANTANA (Columbia FC 39527) CBS	48	10
49	MEETING IN THE LADIES ROOM	KLYMAXX (Constellation/MCA 5529) MCA	55	11
50	ANIMOTION ★	(Mercury 822 580-1 M-1) POL	50	14
51	HIGH COUNTRY SNOWS	DAN FOGELBERG (Full Moon/Epic FE 39616) CBS	75	2
52	WHITNEY HOUSTON	(Arista AL8-8221) RCA	62	9
53	VOICES CARRY	'TIL TUESDAY (Epic BFE 39458) CBS	60	8
54	SWEPT AWAY ★□	DIANA ROSS (RCA AFL 1-5009) RCA	49	36
55	VITAL SIGNS ★□	SURVIVOR (Scotti Brothers FZ 39578) CBS	52	30
56	KING OF ROCK	RUN D.M.C. (Profile PRO-1205) IND	56	16
57	40 HOUR WEEK ★■	ALABAMA (RCA AHL 1-5339) RCA	51	14
58	GLOW	RICK JAMES (Gordy/Motown 6135GL) MCA	67	3
59	BE YOURSELF TONIGHT	EURHYTHMICS (RCA AJL1-5429) RCA	82	2
60	HOW WILL THE WOLF SURVIVE?	LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	54	19
61	AMADEUS ★	ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	53	29
62	WELCOME TO THE PLEASUREDOME □	FRANKIE GOES TO HOLLYWOOD (ZTT/Island 90232-1-H) WEA	59	28
63	KATRINA AND THE WAVES	(Capitol ST-12400) CAP	78	6
64	CHINESE WALL ★□	PHILIP BAILEY (Columbia BFC 39542) CBS	63	28
65	AN INNOCENT MAN ★■	BILLY JOEL (Columbia OC 38873) CBS	57	94
66	SPORTS ★□	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	64	17
67	FRIENDSHIP	RAY CHARLES (Columbia FC 39415) CBS	58	12

			Weeks On 5/18 Chart	
68	CHESS ★	ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	69	11
69	SHE'S SO UNUSUAL ★■	CYNDI LAUPER (Portrait BFR 38930) CBS	61	74
70	LONE JUSTICE	(Geffen GHS 24060) WEA	76	4
71	20/20	GEORGE BENSON (Warner Bros. 25178-1) WEA	65	17
72	SECRET SECRETS ★	JOAN ARMATRADING (A&M SP 5040) RCA	66	9
73	PERFECT STRANGERS ★■	DEEP PURPLE (Mercury 824 003-1 M-1) POL	68	26
74	METAL HEART	ACCEPT (Portrait BFR 39974) CBS	72	12
75	JOHN PARR	(Atlantic 80180) WEA	74	23
76	A PRIVATE HEAVEN ★■	SHEENA EASTON (EMI America ST-17132) CAP	71	32
77	THE AGE OF CONSENT	BRONSKI BEAT (London/MCA-5538) MCA	70	19
78	SOLID □	ASHFORD & SIMPSON (Capitol ST-12366) CAP	73	24
79	"BERRY GORDY'S THE LAST DRAGON"	ORIGINAL SOUNDTRACK (Motown 6128ML) MCA	79	8
80	MEAT IS MURDER	THE SMITHS (Sire 25269) WEA	80	13
81	VULTURE CULTURE ★	THE ALAN PARSONS PROJECT (Arista AL8-8263) RCA	77	12
82	WHITE WINDS ★	ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	81	14
83	FAT BOYS	(Sutra SUS 1015) IND	84	24
84	A SENSE OF WONDER	VAN MORRISON (Mercury 882 895-1 M-1) POL	83	13
85	I FEEL FOR YOU ★■	CHAKA KHAN (Warner Bros. 25162-1) WEA	86	32
86	STEADY NERVES	GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	92	7
87	ESCAPE □	WHODINI (Jive/Arista JL8-8251) RCA	88	24
88	7800 FAHRENHEIT	BON JOVI (Mercury 422 824) POL	129	3
89	SOME GREAT REWARD	DEPECHE MODE (Sire 25194) WEA	90	12
90	HARD LINE	THE BLASTERS (Slash/Warner Bros. 25093-1) WEA	89	11
91	MADONNA ★■	(Sire 23867-1) WEA	98	87
92	CITIZEN KIHN	GREG KIHN (EMI America SJ-17152) CAP	85	9
93	STOP MAKING SENSE ★□	TALKING HEADS (Sire 25121-1) WEA	89	35
94	GO WEST	(Chrysalis FV 41496) CBS	93	9
95	THE SECRET OF ASSOCIATION •	PAUL YOUNG (Columbia BFC 39957) CBS	—	1
96	TRULY FOR YOU	THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	94	24
97	LIFE	GLADYS KNIGHT AND THE PIPS (Columbia FC 39423) CBS	97	10
98	ALL THE RAGE ★	GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	91	32
99	THUNDER IN THE EAST	LOUDNESS (Atco 90246-1) WEA	99	12
100	VU	THE VELVET UNDERGROUND (Verve 823 721-1 Y-1) POL	95	12

HOT NEW SELLER



STRONGEST SALES

USA For Africa — Columbia
P. Collins — Atlantic
Sade — Portrait
Beverly Hills Cop — MCA

STORE REPORTS

Modern Records — Ohio
 Prince
 P. Collins
 Madonna
 B. Springsteen
 Beverly Hills Cop

NRM — Pittsburgh
 Prince
 Wham!
 P. Collins
 B. Springsteen
 Beverly Hills Cop

Record Factory — San Francisco
 Sade
 Beverly Hills Cop
 P. Collins
 USA For Africa
 Wham!

Karma West — Indianapolis
 USA For Africa
 Sade
 B. Springsteen
 Beverly Hills Cop
 P. Collins

Dan Jay — Denver
 Sade
 Prince
 Tears For Fears
 D. Fogelberg
 USA For Africa

Round Up Records - Denver
 USA For Africa
 Madonna
 B. Springsteen
 P. Collins
 B. Adams

Tower Records — San Francisco
 Prince
 Sade
 Eurythmics
 Tears For Fears
 USA For Africa

Peaches — Miami
 Prince
 USA For Africa
 Sade
 L. Vandross
 B. Springsteen

Licorice Pizza — Los Angeles
 USA For Africa
 Prince
 P. Collins
 Beverly Hills Cop
 Tears For Fears

Wherehouse — Los Angeles
 USA For Africa
 Prince
 Tears For Fears
 L. Vandross
 B. Springsteen

Oz Records — Atlanta
 P. Collins
 Prince
 Beverly Hills Cop
 USA For Africa
 Pointer Sisters

Radio Doctor — Milwaukee
 Prince
 USA For Africa
 Sade
 Beverly Hills Cop
 B. Springsteen

Record Theatre — Cincinnati
 L. Vandross
 USA For Africa
 Wham!
 W. Houston
 Beverly Hills Cop

Homer's Records — Omaha
 Pointer Sisters
 USA For Africa
 Eurythmics
 E. Clapton
 T. Petty



CALLING RETAILERS — EMI/America recording artist, Limahl, spurred on by the marketeers at Image Consultants is seen calling record stores. Pictured (l-r) top row: Debbie Flanagan, Mary Ann Matiello, Dori Wright, Rooth Blackman, Theresa Conroy. Bottom row: Bera Berke, Limahl.

SHOP TALK

THE RECORD BAR, N.C. — Recent press on declining country music sales has spurred The Record Bar chain execs to step up marketing of country product. In three one-month campaigns, product from CBS, MCA and RCA respectively, is supported with advertising, point-of-purchase displays and sale prices. According to Ron Phillips, promotion and merchandising director for Record Bar, the event, which is in its second month, has seen a doubling in sales of country catalog product.

CD NEWS -PolyGram's Hanover, W. Germany plant produces 55 percent of the total world output of CDs. CD orders in January amounted to 2 million units, and production came to 1.9 million units that month. The plant has increased its output by 271 percent between January 1984 and January 1985. CDs are here for good!

TURTLES RECORDS, ATLANTA -The Turtles chain announces great success with its campus rep program. A student from each local college is chosen as the Turtles campus rep. The rep's responsibilities are to keep Turtles informed of campus activities and to communicate to fellow students news of events being sponsored by Turtles that may be of interest. Turtles often donates prizes to campus organizations raising money for worthy causes.

GOLDEN BOY DIST. PACT — Eddie Gurran, president of Golden Boy Records, announces that Golden Boy has entered into a national distribution agreement with JEM Distributors of New Jersey. First releases via the pact are "Tell Me Whatcha Want" by Majesty and "Sex Symbol" by Sarah Moon, available now.

SCHWARTZ BROS. PROFITS UP -Schwartz Bros., Inc. announces that sales in fiscal year 1985 were \$42,152,970, up from \$27,982,736. SBI realized big gains in video sales, up 88 percent, and computer software and accessories, up 100 percent. Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 6363 Sunset Bl. Suite 930, Hollywood, CA 90028.

Stephen Padgett

RETAILER PROFILE

Store: The Harvard Coop
Market: Boston
Ass't. Buyer: Lory Zimbalatti



The Harvard Coop (pronounced like coupe) is located in the enviably good-for-business Harvard Square, directly across the street from Harvard University. The name, which lost its hyphen to convention, indicates the nature of The Coop's relationship to the University. There are no formal ties, but Harvard Coop is the official bookstore for Harvard University. Students receive a Coop card which enables them to charge products and also entitles them to a cash rebate at the end of each year. The rebate is based on the store's profit, which this past year was 9.9 percent.

The Coop is actually a complete department store. The records are located on the second floor of the bookstore section. Buyer Linda Stelling and assistant buyer Lory Zimbalatti administer a staff of "heads of stock." Heads of stock are directly responsible for the inventory within their genre expertise, be it rock, jazz, classical, soul or folk. These individuals are hired on the basis of their knowledge of that area. Customers are thus better served, their questions receiving an immediate, informed answer.

Being New England's only full-line record store, customers are attracted from the whole of Boston's population. In fact, the record department boasts 70 percent of its business from nonstudents. A combination of catalog depth, musical variety, excellent customer service, a commitment to the new technologies (e.g. CD) and a staff of experts makes The Harvard Coop an indispensable part of any Bostonian music lover's life. Harvard alumni remain cardholders and order records through the mail. The international mobility of Harvard graduates means that the mail-order wing virtually covers the globe.

One test of the importance of a record store is its ability to break new talent. The Harvard Coop has repeatedly shown its strength in this area. A recent example is the phenomenal success of Suzanne Vega, whose A&M debut is selling ahead of Prince and USA For Africa. Behind Vega, Prince and USA For Africa is 'Til Tuesday, Boston locals who are breaking big in no small part due to the Coop's support. The Coop conducts its own research and compiles a weekly Top 50. In this Top 50 are a wide mixture of national bestsellers and new, developing acts like Los Lobos, Vega and 'Til Tuesday.

RETAILERS' PICK

Retailer Mike Sutcliffe
Store Port-O-Call
Market Nashville

Album: "Lone Justice"
Artists: Lone Justice
Label: Geffen

Comment:

"I really like the record. It has a similar sound to some of Emmylou Harris' more rock-oriented stuff. I would like to see them play the record on country radio. We get a good response to the album when we play it in store. The record is beginning to break out."

"Midwest's Largest Record Store" To Open In Detroit

NEW YORK — Aspen Records will open a 10,000-square-foot retail outlet on the site of a former bowling alley at 18920 Wyoming in Detroit, June 1, which it claims will be the largest black-owned record store in the world and the largest record store in the Midwest. Over one million dollars will go into the renovation of the building, and the outlet will include an extensive video-tape rental department. The Cambridge-Sharp Group is the management and consulting firm hired to head the Aspen Records retail outlet

project. The store, which will employ 25-30 full-time workers, is the first of 20 super stores Aspen plans to open in the next two years, nationwide. According to Carl Williams, owner of Aspen Records and president of Detroit Audio Stores, "If we are going to revitalize our city, we must start by stressing its assets, one of which is music. We must also offer the people of Detroit the type of services they now have to find elsewhere; we must start building business back into the city."

Home Video Posts Gains In Most Categories

LOS ANGELES — Home video sales continued to expand in April, according to the Electronic Industries Association's Consumer Electronics Group.

Statistics compiled by CEG's Marketing Services staff indicate that sales of color TVs, projection television, videocassette recorders (VCRs), and video cameras all increased last month, as compared with the same month a year ago.

Color television sales were up nearly 5 percent in April. On a year-to-date basis, color TVs are selling at almost exactly the same pace they did during the first four months of 1984, the best sales year in color TV history. Monochrome sales,

however, declined again in April and now trail last year's sales by nearly 30 percent.

Projection television enjoyed another solid sales month, rising 25 percent relative to April 1984. On a cumulative basis, sales of these systems are running 31 percent ahead of January-April 1984.

More than 685,000 VCRs were sold to dealers in April, a 59 percent gain over the same month a year ago. For the first four months, VCR sales topped 3.1 million units, a 73 percent jump over 1984's record levels. Video camera sales advanced by more than 12 percent in April and are up 13 percent for the year.

Sony Introduces First 8MM Video CCD Camcorder

LOS ANGELES — Sony Corporation of America has announced its plans to market the first 8mm video CCD camera recorder/player and a new line of high-density 8mm video cassettes.

The Sony Video 8mm system (Model CCD-V8) combines image taking and videotape recording into one integral, five-pound camera recorder/player. Ideal for indoor or outdoor home movie making, its built-in CCD camera and newly designed recording system deliver pictures that can be immediately viewed on the unit's electronic viewfinder or played back on any home television monitor/receiver. An optional edit controller makes it possible to interface 8mm video recordings with current Betamax® VCR systems, and a tuner/timer allows users to time shift and tape programs for later viewing.

"The introduction of Sony's Video 8

system marks the beginning of a new level of convenience in home video recording," noted Neil Vander Dussen, president, Sony U.S. Marketing Group.

"Video 8 meets the demand for a highly portable VCR product," Vander Dussen added, "that combines high performance and easy operation to meet the demands of videophiles as well as beginners."

In a related announcement, the company said it plans to market a new line of compact 30-60- and 90-minute 8mm video cassette to optimize the performance characteristics of Sony's new Video 8 Videocassette camcorder. With specially designed ultra fine metal powder particles evenly distributed across the tape surface, Sony's new Video 8 cassettes provide color images and sound reproduction for the new 8mm video format.



BEAT FARMERS PLOW NEBRASKA FIELDS — San Diego's Beat Farmers are shown supporting their new Rhino LP, "Tales Of The New West," at an in-store appearance at Homer's in Omaha. Pictured (l-r): Brian Ferrell of Homer's; Rolfe Dexter and Country Dick of The Beat Farmers; Barry Bottger, store manager; Frank Bouges of Homer's; Jerry Raney and Buddy Blue of the band.

WHAT'S IN-STORE

CLASSICAL NEWS — There are many new classical releases out in recent weeks, and here are some special ones that should be mentioned. Pianist **Murray Perahia**, following his completion of the recording of Mozart's Piano Concertos, has completed his second recording of his new project, **Beethoven's Sonatas**. Available from **CBS Masterworks** (IM39344), this digital recording includes two of Beethoven's finest works, the magnificent D Major Sonata, Op. 10 and the Sonata in F Minor, Op. 57 ("Appassionata"). **Jean-Pierre Rampal** is the featured artist on another new release from CBS Masterworks as he performs 6 Flute Concerti by **Antonio Vivaldi** (IM 39062) with the accompaniment of **I Solisti Veneti** under the direction of **Claudio Scimone**. Rampal's performance of these Baroque concertos is exceptional with

a fine recording to match. Available from **Philips** is **Alfred Brendel's** multi-award winning recordings of the flamboyant Piano Works of **Franz Liszt**, brought together for the first time in this 4LP/3MC set (LP: 412 156-1, cassette: 412 156-4). Brendel's Spring U.S. tour commenced on April 13, and this exposure along with a special list price of \$7.98 per disc (4 X \$7.98) should help this record. Concert dates and new artist showcards are available from **Philips** (call **Elaine Warner** at (212) 399-7100). On **Angel Records** is **Andrew Lloyd Webber's "Requiem"** with **Plácido Domingo, Sarah Brightman** and **Paul Miles-Kingston** accompanied by the **Winchester Cathedral Choir** (director **Martin Neary**) and the **English Chamber Orchestra** (**James**



GUILD GUITARS — Guitarist **Brian May** of **Queen** has designed and crafted a copy of his own guitar (the one on the right) for **Guild**. Called the **BHM-1**, the guitar (left) is equipped with three custom-designed **DiMarzio** pickups, a specially adapted tremolo, a built-in power booster and more. Retail for \$1,200.

Lancelot — organ) conducted by **Lorin Maazel**. This powerful composition features some of music's finest voices, and the piece, which Webber dedicated to his departed father, is another masterpiece from a man who is usually writing successful plays "Cats," "Evita.") This record has already received great exposure as PBS aired the world premiere performance of "Requiem" on Good Friday (April 5) and on Easter Sunday (April 7).

WEA PROMO — **Denny Schone**, **WEA** Chicago regional sales manager, recently announced the upcoming implementation of a **WEA** records and tapes cross-promotion entitled "**Warner/Elektra/Atlantic's Heavy Hitters**." The promotion is tied in with the **NCAA** Division One College World Series held towards the end of May in Omaha, Nebraska. Phase I of the event promotion will involve the three **Homer's** stores in Omaha, owned and operated by **Records and Tapes Inc.** With the purchase of any featured **WEA** LP, cassette or CD, the consumer may purchase a \$4 ticket to the finals of this year's College World Series for only \$1. "Heavy Hitters" painters caps will be available at all three **Homer's** outlets to the first 500 customers who take advantage of the discount ticket offer. In addition, the three retail locations will conduct a baseball/music trivia contest in conjunction with radio station **KEZO** giving away \$1,500 in prizes. Phase II involves approximately 100 one-stop accounts serviced by **Records and Tapes** in 10 midwestern states. A special flyer offering discounts on featured **WEA** product will be distributed to all accounts. There will be a dealer merchandising contest and a random drawing contest each featuring a grand prize consisting of an all-expense paid trip to Chicago to see one of **WEA's "Heavy Hitters"** in concert this summer at **Popular Creek**. The discount/giveaway/contest promotions (Phase I runs from May 17 through June 10 and Phase II runs from May 1 through May 31) will be supported by intensive advertising-merchandising campaigns.

AMPEX TAPE — **Ampex Corporation** has announced the introduction of **Ampex 467 Digital Audio Mastering Tape**, a reliable, high energy digital mastering tape. **Ampex 467** Tape is designed to perform optimally on all multi-track digital recording systems without requiring individual tape-to-machine realignments. **Ampex** will begin deliveries of the new product in June 1985. **Ampex 467** will be available in 1/2" and 1" configurations and from 4,600 to 9,200 foot lengths.

Ron Rosenthal



CELLIST IN-STORE — **CBS Masterworks** recording artist, cellist **Yo-Yo Ma**, right, visited with fans during a recent appearance at **Turtle's Records and Tapes**. The 29-year-old **Ma** autographed copies of his albums for dozens of enthusiasts while in **Atlanta** for three sold-out performances with the **Atlanta Symphony Orchestra**.

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

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

FEATURE PICKS

INK AND WATER — Harold Danko — Sunnyside SSC 1008 — Producers: Harold Danko, Chip Stokes, Francois Zalacain — List: 9.98

16 heady, swirling, gentle piano improvisations by a heady, swirling, gentle pianist. Danko likens these pieces to Oriental ink paintings, with which they share a delicacy and deftness. Some more beautiful music, from a label that is making it its specialty, and from a pianist who continues to deepen his art.

SHADOW DANCING — Azar Lawrence — Riza Records — Producer: Azar Lawrence — List: 8.98

Multi-purpose reedman Lawrence turns in a bright, bubbling fusion date. There are some well-placed latin rhythms and an effective vocal or two, but it's Lawrence's sleek saxophonizing over a smooth backdrop that gives this effort its pizzazz.

PARIS 1936/38 — Bill Coleman — Swing Records SW 8402 — Original producers: Hugues Panassie, Charles Delaunay; Reissue producer: Hugh Fordin — List: 6.98

20 essential sides from the superb swing trumpeter who spent most of his life in Paris. The trumpet playing is sharp and poignant and, while the accompaniment is not quite up to the trumpeting, the several cuts with Stephane Grappelli and Django Reinhardt soar. This is the first U.S. release for these complete sessions, and they serve as a good introduction to this oft-neglected talent.

STANDARDS, VOL. 2 — Keith Jarrett — ECM 25023-1E — Producer: Manfred Eicher — List: 9.98 — Bar Coded

Keith Jarrett is at his very best in this context: improvising within the confines of pop standards with bassist Gary Peacock and drummer Jack De Johnette. This completes the '83 sessions that have already resulted in two other ECM albums from this sensitive, cohesive and very pretty trio. The shadow of the Bill Evans Trio hangs heavily over this rewarding session.

ON JAZZ

FESTIVAL FOLDEROL — It's that time of year again — when jazz packs its suitcase and moves on down the line. The jazz festival activity will, as usual, be fast and furious this season — even as Brown & Williamson slowly lets its Kool Jazz Festivals fade into the sunset (see separate story this issue about JVC's picking up some of the slack).

The top banana, for one more year in any case, is the Kool Jazz Festival/New York (June 21-30). We printed the schedule a few weeks back, but they've added some programs: **Walt Dickerson/Carmen Lundy** (St. Peter's Church, 6/21); **Curlew/Microscopic Septet** (S.P.C., 6/27); **Mal Waldron/Jana Haimsohn Duo/New Winds** (S.P.C., 6/28); **Hamielt Bluiett/Jason Hwang Glass Shadows** (S.P.C., 6/29); and **The Woody Herman All-Star Jazz Party** (Stamford, CT Center for the Arts, 6/29). Tickets for the entire kit-and-kaboodle are now on sale.



McCOY TAKES A WONG TURN — McCoy Tyner's first LP for Palo Alto, "Just Feelin'," is due next month. Here the pianist poses with the label's president — and the LP's producer — Herb Wong.

On a smaller flame, Cotati, Calif. will host the Cotati Jazz Festival, June 8-9, with **Jerome Richardson, John Handy, Buddy Montgomery, George Cables** and others tooting, strumming, humming, etc., etc.

On a bluer flame, the 2nd Annual Chicago Blues Festival (May 31-June 9) will offer free Petrillo Band Shell concerts by **Stevie Ray Vaughan, Big Joe Turner, Eddie "Cleanhead" Vinson, Koko Taylor, Sugar Blue, Pee Wee Crayton, Buddy Guy, Etta James, Little Milton**, and other three-chord masters.

And for something completely different, N.Y.'s 92nd St. Y and **Dick Hyman** have cooked up a Festival of "Hot Jazz, Ragtime, Oldtime and Blues" (July 23-Aug. 1) which will swing out to the likes of Hyman, **Jay McShann, Ralph Sutton, Dick Wellstood, Carrie Smith, Toots Thielemans, Ruby Braff, the Lawson-Haggart Jazz Band** and many more, culminating in a celebration of **Paul Whiteman's** 1924 Aeolian Hall Concert.

In other festival info, the JVC Grade Parade du Jazz can be reached through a jazz tour organized by Newark's WGBO-FM. Call them at (201) 624-8880 and start packing.

COMMERCIAL JAZZ — I mean, jazz commercials. **Pat Phillips** and **Sal Haries** have decided that there isn't enough jazz in television and radio commercials. So they are now representing an impressive roster of jazz talent who are available for such work. **George Benson, Stephane Grappelli, Sarah Vaughan, the MJQ, Dizzy Gillespie, Mongo Santamaria, Billy Eckstine, Tania Maria, Jon Hendricks** and many others are ready and willing to plug your soap or soup. Call Phillips and Haries at (212) 744-8836 for the lowdown.

PUBLIC COMMISSIONS — The New Jazz at the Public Theatre series, which has waxed and waned for years, has taken a new tact. Armed with a fistful of grants, the Public, under the able guidance of **Nancy Weiss**, is about to commission jazz projects (something that should happen more often in jazz — **Duke Ellington** wrote many of his masterpieces on commission). The first three projects will be with **Jay McShann**, who will write new big band pieces and exhume some of his little-known charts from yesteryear for performance with a mixed band of old-timers and newer-timers; **Kip Hanrahan**, the renowned eclectic, and **Astor Piazzolla**, the Argentinian tango king; and **John Carter**, who will write a 90-minute suite for eight pieces. Look for the premieres in the fall.

EAST/WEST WINGDING — As part of *Tokyo Week in New York* (June 9-15), Avery Fisher Hall will be the site of a Jazzmobile and **Billy Taylor**-produced concert, June 13, called the *Silver Bridge Jazz Concert*. Performing will be — on the Japanese side: **Tiger Okoshi, Shunzo Ono, Bob Kenmotsu, Masuo, Ryo Kawaskai, Kuni Makami, Kyoto Fujiwara, and Akira Tana**; on the American side: **Frank Foster, Frank Wess, Jimmy Owens, Ted Dunbar, Victor Gaskin, Michael Fleming, Curtis Boyd, Terri Lyne Carrington, and Taylor**.

BOPPING AROUND — Faster than a **Johnny Griffin** solo, Blue Note will next month release four albums (both single and in a box) from its terrific *One Night with Blue Note* concert of a mere three months ago. In the meantime, 20 new reissues are due any day, with five new LPs of unreleased material due next month, and four or five new albums due in July. **Stanley Jordan**, of course, keeps the label at the top of the charts, reinforced by his appearance on **Johnny Carson** a couple of weeks back and upcoming appearances on **David Letterman, Merv Griffin**, and who-knows-where else . . . After a quarter century of jazz-selling, **Jeff Atterton**, the colorful and knowledgeable former jazzmeister of Sam Goody's, has resigned from N.Y.'s J&R to do some freelance work: call him at (212) 861-6233 if he can be of service to you . . . The **Django Reinhardt Society** has just been formed by **Mike Peters** and **Joseph Pastore** to keep alive the music and memory of that gypsy guitar genius through various activities and a newsletter called "Djangology," P.O. Box 6610, FDR Station, New York, N.Y. 10150 is their address . . . Israel will be the site of a tribute to **Dizzy Gillespie**, June 1, that will feature the trumpet giant in the company of **Roger Kellaway, Ray Brown, Mel Lewis, and Frank Foster** . . . **Jon Hendricks** will be bringing his company to Dallas, July 13, to team with the **Dallas Symphony Orchestra** at the Majestic Theatre . . . In other symphonic activity: **Marian McPartland** will be at the keys at Alice Tully Hall, May 31, in the company of the **New Amsterdam Symphony Orchestra**.

Lee Jeske



TO THE FAR EAST — RCA artist Louise Mandrell is pictured above with Irby Mandrell of Mandrell Management, Hendersonville, TN, at the announcement of the singer's planned trip to China and other parts of the Orient in the fall.

Louise Mandrell To Tour Far East

By Bill Fisher

NASHVILLE — Irby Mandrell of Mandrell Management, Hendersonville, TN, has announced that his daughter, RCA recording artist Louise Mandrell, will travel to the People's Republic of China and other countries of the Far East this fall. Mandrell recently returned from a preliminary trip to China, where he organized the concert tour with Chinese officials. The Mandrell trip, called "China '85" by the management company, is scheduled for August 28 through September 10. The journey will include performances by Louise Mandrell in Peking, Shanghai and Canton. The con-

certs will be held in large sports stadiums in those cities which reportedly seat as many as 80,000 spectators. Sources at Mandrell Management say that they expect these venues to be filled for the scheduled performances. The tour is billed as the first country music delegation to visit China.

Mandrell's entourage will be accompanied by a maximum of 400 additional tourists as part of a sightseeing package offered through Advance Travel of Nashville. The cost for accompanying the Mandrell group has been set at \$2,750, which includes air fare, first-class double occupancy accommodations and food.

BMI Names Sovine, Moscheo Vice Presidents, Nashville

NASHVILLE — On May 1, Frances Preston, senior vice president, performing rights, Broadcast Music Inc., announced the appointments of Roger Sovine, vice president, Nashville operations, and Joe Moscheo, vice president, special projects. Regarding the appointment of Sovine, Preston said, "We are very happy to have Roger back on the BMI executive staff. He brings to the job experience, integrity, enthusiasm and excitement." Sovine was with BMI previously from 1972 to 1979, first as director of writer relations and then as assistant vice president. In 1979 he left

BMI to accept a position as vice president of professional services at Welk Music Group; from Welk he moved on to a vice presidency at Tree International.

Moscheo started with BMI as director of affiliate relations and was appointed to assistant vice president in 1981, then to vice president, administration, in 1982.

"Joe is familiar with every aspect of BMI's operation," said Preston. "This appointment is a recognition of his capabilities and creativity." Both Sovine and Moscheo will report directly to Preston.



BMI APPOINTMENTS -- Frances Preston, senior vice president, Broadcast Music, Inc., is shown above flanked by BMI's two new vice presidential appointees (l-r): Joe Moscheo, vice president, special projects; Preston; and Roger Sovine, vice president, Nashville operations.

TOP 75 ALBUMS

		Weeks On 5/18 Chart	Weeks On 5/18 Chart
1	40 HOUR WEEK ALABAMA (RCA AHL1-5339)	1	15
2	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	2	40
3	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	3	13
4	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	4	14
5	REAL LOVE DOLLY PARTON (RCA AHL1-5414)	6	15
6	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	5	28
7	WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	7	28
8	ME AND PAUL WILLIE NELSON (Columbia FC 40008)	10	9
9	COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	8	32
10	KENTUCKY HEARTS EXILE (Epic FE 39424)	9	32
11	HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	12	31
12	STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	13	8
13	LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	14	11
14	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	11	31
15	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	16	7
16	GREATEST HITS GEORGE STRAIT (MCA 5567)	17	9
17	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	15	28
18	DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5518)	18	31
19	ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	19	12
20	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	23	8
21	BLUE HIGHWAY JOHN CONLEE (MCA-5521)	21	28
22	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	24	14
23	KERN RIVER MERLE HAGGARD (Epic FE 39602)	27	6
24	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	20	42
25	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	22	39
26	CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	25	12
27	GREATEST HITS BARBARA MANDRELL (MCA 5566)	26	9
28	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	28	13
29	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	29	52
30	GREATEST HITS LEE GREENWOOD (MCA 5582)	37	4
31	WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	32	33
32	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	33	5
33	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	34	4
34	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA 5562)	30	7
35	FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	31	16
36	SAY WHEN NICOLETTE LARSON (MCA 5556)	36	7
37	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	35	49
38	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	47	3
39	RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	40	5
40	GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	39	39
41	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	41	39
42	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	38	49
43	FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25267)	55	2
44	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	42	28
45	ROLL ON ALABAMA (RCA AHL1-4939)	45	68
46	TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	54	4
47	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	43	41
48	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	48	5
49	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	50	6
50	GREATEST HITS GENE WATSON (MCA 5572)	51	5
51	HIS EPIC HITS — THE FIRST 11 MERLE HAGGARD (Epic FE 39545)	53	31
52	THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	44	22
53	CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	46	9
54	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	49	37
55	CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	52	31
56	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	56	48
57	FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	57	55
58	OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	58	6
59	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	59	10
60	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	—	1
61	FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	60	5
62	SAN ANTONE DAN SEALS (EMI America ST-17131)	61	34
63	GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	62	30
64	GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	63	29
65	GREATEST HITS ED BRUCE (MCA 5577)	64	6
66	DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	66	12
67	WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	67	31
68	LADIES' CHOICE GEORGE JONES (Epic FE 39272)	65	25
69	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	68	74
70	WALL OF TEARS GUS HARDIN (RCA CPL1-5358)	69	13
71	THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151)	70	30
72	THE JUDDS THE JUDDS (RCA/Curb MHL1-8515)	71	64
73	LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318)	72	23
74	FROM MY HEART KATHY MATTEA (PolyGram 824 308-1 M-1)	73	8
75	HOMECOMING ED BRUCE (RCA AHL1-5324)	74	22

TOP 100 COUNTRY SINGLES

May 25, 1985

• Indicates Highest Debut

	Weeks On 5/18 Chart
1 RADIO HEART	5 16
2 FALLIN' IN LOVE	4 15
3 STEP THAT STEP	1 16
4 IN A NEW YORK MINUTE	6 14
5 WORKING MAN	7 13
6 SOMETIMES WHEN WE TOUCH	8 14
7 DON'T CALL HIM A COWBOY	11 11
8 NATURAL HIGH	13 11
9 YOU'RE GOING OUT OF MY MIND	9 11
10 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	12 12
11 COUNTRY BOY	14 10
12 LITTLE THINGS	16 9
13 THERE'S NO LOVE IN TENNESSEE	15 12
14 LET IT ROLL	17 11
15 NOBODY WANTS TO BE ALONE	18 10
16 SOMEBODY SHOULD LEAVE	2 15
17 SHE KEEPS THE HOME FIRES BURNING	22 8
18 WARNING SIGN	3 14
19 FORGIVING YOU WAS EASY	23 7
20 WHITE LINE	20 10
21 MY OLD YELLOW CAR	24 9
22 GIRLS NIGHT OUT	10 17
23 SHE'S A MIRACLE	28 7
24 DIXIE ROAD	30 6
25 WHEN GIVIN' UP WAS EASY	29 8
26 HELLO MARRY LOU	32 6
27 MAYBE MY BABY	31 8
28 HEART TROUBLE	33 7
29 CALIFORNIA	19 13
30 OPERATOR, OPERATOR	37 6
31 IT'S ALL OVER NOW	35 4
32 DON'T CALL IT LOVE	21 16
33 DON'T CRY DARLIN'	40 6
34 DOWN ON THE FARM	41 7
35 IT'S YOUR REPUTATION TALKIN'	25 9
36 LASSO THE MOON	43 4

	Weeks On 5/18 Chart
37 IT'S A SHORT WALK FROM HEAVEN TO HELL	44 6
38 I'VE BEEN HAD BY LOVE BEFORE	26 10
39 LOVE IS WHAT WE MAKE IT	45 5
40 TRUE LOVE	27 12
41 SIZE SEVEN ROUND (MADE OF GOLD)	47 5
42 LOVE DON'T CARE	50 4
43 DIM LIGHTS, THICK SMOKE	48 4
44 WHEN YOU'RE IN LOVE	34 18
45 I'M FOR LOVE	52 3
46 IT AIN'T GONNA WORRY MY MIND	53 4
47 THERE'S NO WAY	36 16
48 A FEW GOOD MEN	38 7
49 IT'S JUST ANOTHER HEARTACHE	55 5
50 OLD HIPPIE	58 3
51 WHO'S THE BLONDE STRANGER	39 7
52 HIGHWAYMAN	61 3
53 TIME DON'T RUN OUT ON ME	42 19
54 SHE'S SINGLE AGAIN	62 3
55 SAVE THE LAST CHANCE	64 3
56 FORTY HOUR WEEK (FOR A LIVIN')	67 2
57 PITY PARTY	57 6
58 I DON'T THINK I'M READY FOR YOU YET	66 2
59 WE WORK	59 3
60 YOU'RE EVERY STEP I TAKE	46 8
61 THE COWBOY RIDES AWAY	49 17
62 I NEED MORE OF YOU	51 19
63 FOUR WHEEL DRIVE	54 13
64 TOO GOOD TO SAY NO TO	56 9
65 A PLACE IN THE SUN	60 8
66 SHE WON'T LET GO	74 3
67 HE BURNS ME UP	76 3
68 LETTER TO HOME	81 2

	Weeks On 5/18 Chart
69 GO DOWN EASY	80 2
70 YOU CAN ALWAYS SAY GOODBYE IN THE MORNIN'	70 2
71 REAL LOVE	— 1
72 I'M THE ONE MAMA WARNED YOU ABOUT	63 17
73 FOOLED AROUND AND FELL IN LOVE	85 2
74 TO BE LOVERS	84 2
75 HIGH HORSE	65 19
76 MY SWEET-EYED GEORGIA GIRL	68 7
77 MAJOR MOVES	69 19
78 STARLITE	71 9
79 NEW TRADITION	72 3
80 A BAR WITH NO BEER	— 1
81 GO CAT GO	73 3
82 STILL ON A ROLL	75 6
83 COUNTRY GIRLS	77 21
84 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	78 16
85 HONOR BOUND	79 20
86 LADIES' MAN	— 1
87 HOLD ME LOOSELY	87 2
88 BURN BABY BURN	88 2
89 LOVE IS AN OVERLOAD	— 1
90 LEAVING	82 3
91 ALL I DO IS DREAM OF YOU	83 3
92 NOTHING CAN HURT ME NOW	86 14
93 ROLLIN' LONELY	89 20
94 WALTZ ME TO HEAVEN	91 19
95 TELL ME HOW	90 3
96 CRAZY	92 22
97 MY IMAGINATION	93 6
98 WALKIN' A BROKEN HEART	94 6
99 I'M ON FIRE	95 5
100 MEN ON THE LINE	96 5

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Bar With No Beer (Hallnote—BMI)	80	Heart Trouble (Irving/Silverline—BMI)	28	Love Is What (Blackwood/Magic Castle—BMI)	39	Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI)	6
A Few (Hall-Clement/Welk—BMI)	48	Hello (Unichappell, Six Continents, Champion—BMI)	26	Major Moves (Bocephus Music—BMI)	77	Starlite (BIL-KAR—SESAC)	78
A Place In The Sun (Jobete—ASCAP)	65	High Horse (Unami Music—ASCAP)	75	Maybe My Baby (Safespace/ECB—BMI)	27	Step That Step (G. I. D.—ASCAP)	3
All I Do (Robbins)	91	Highwayman (White Oak—ASCAP)	52	Men On (Lance Travis/Harold Bradley—ASCAP)	100	Still On (Auoood/Warner/Make Believe—ASCAP/Beckaroo—BMI)	82
Burn Baby (Tam-Leigh—ASCAP/How-Matt—SESAC)	88	Hold Me Loosely (Hitkit—BMI)	87	My Imagination (Southern Artist—ASCAP)	97	Tell Me (Bill Green, Bill Butler—BMI)	95
California (April—ASCAP/Blackwood/Stegall—BMI)	29	Honor Bound (Chappell/Bibo/MCA/Chriswald/Hopi Sound—ASCAP)	85	My Old Yellow (Debdave/Briarpatch—BMI)	21	The Cowboy (Cross Keys/Tightlist—ASCAP)	61
Country Boy (Ackee—ASCAP)	11	I Don't (Happy Trails/Music Corp. of America—BMI)	58	My Sweet-Eyed (Blackwood—BMI/Priority—ASCAP)	76	There's No Love (Tom Collins, Tapadero—BMI)	13
Country Girls (Warner-Tammerland/WB/Two Sons—ASCAP)	83	I Need (Bellamy Brothers/Famous—ASCAP)	62	Natural High (Mount Shasta—BMI)	8	There's No Way (Alabama Band—ASCAP)	47
Crazy (Lionsmate/Security Hogg—ASCAP)	96	I'm For Love (Bocephus—BMI)	45	New Tradition (Chip N' Dale—ASCAP)	79	Time Don't Run (Screen Gems—EMI—BMI/Elorac—ASCAP)	53
Dim Lights, Thick Smoke (Comet—BMI)	43	I'm On Fire (Bruce Springsteen—ASCAP)	99	Nobody Wants (Almo/Prince Street—ASCAP/Inving/Eaglewood—BMI)	15	To Be Lovers (Acuff-Rose—BMI/Marriedge—ASCAP)	74
Dixie Road (Southern Soul/Window—BMI)	24	I'm The One (Sweet Karol—BMI/Sweet Gianni—ASCAP)	72	Nothing Can (Rondor/Irving/Hall-Clement—BMI)	92	Too Good To (April/Swallowfork—ASCAP)	64
Don't Call Him (Southern Nights—ASCAP)	7	I've Been Had (Coal Miners—BMI)	38	Old Hippie (Bellamy Bros.—ASCAP)	50	True Love (Benefit—BMI)	40
Don't Call (Pzazz/Snow—BMI)	32	If It Ain't Love (Acuff-Rose—BMI)	10	Operator (Goldline/Granite—ASCAP)	30	Walkin' A Broken (Combine—BMI)	96
Don't Cry (Dean Dillon/Larry Butler—BMI)	33	In A NY Minute (Tree/O'Lyric—BMI)	4	Pity (Stallion/Legger—BMI)	57	Waltz Me (Velvet Apple Music—BMI)	94
Down On (Make Believe/WB/Two Sons—ASCAP/W. Tamerlane—BMI)	34	It Ain't (April/Lion-Hearted—ASCAP)	46	Radio Heart (Tapadero/Tom Collins—BMI)	1	Warning Sign (Debdave/Briarpatch—BMI)	18
Everybody Needs (Hall-Clement—BMI)	84	It's A Short (Hall-Clement—BMI)	37	Real Love (Debdave—BMI/Malven/Cottonpatch—ASCAP)	71	We Work (Lions Mate—ASCAP/Fishin' Fool/Debdave—ASCAP)	59
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	2	It's All Over Now (ABKCO—BMI)	31	Rollin' Lonely (Music Corp. of America/Dick James—BMI)	93	When Givin' Up (Cavesson—ASCAP)	25
Foiled Around (Crabshaw—ASCAP)	73	It's Just (Vogue/Partner—BMI/Dejamus—ASCAP)	49	Save The (Rick Hall/Terry Woodford—ASCAP)	55	When You're In Love (Hall-Clement—BMI)	42
Forgiving You (Willie Nelson—BMI)	19	It's Your (Welbeck/Terrace—ASCAP)	35	She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP)	17	White Line (Emmylou Songs—ASCAP/Irving—BMI)	20
Forty Hour (MCA—BMI/MCA/Leeds/Patchwork/Don Schlitz—ASCAP)	56	Ladies' Man (Somebody's—SESAC)	86	She Won't (Lyn-Pen—BMI/Mersey Bros.—PRO)	66	Who's The (C. Reefer/Coconutley/W.T. Lane/B. SkyRider—BMI/ASCAP)	51
Four Wheel (Anbern—ASCAP)	63	Lasso The Moon (Ensign—BMI)	36	She's A (Pacific Island/Tree—BMI)	23	Working Man (Tapadero—BMI)	5
Girls Night Out (Welbeck/Blue Quill—ASCAP)	22	Leaving (Phono—SESAC)	90	She's Single (Blackwood—BMI/April/New & Used—ASCAP)	54	You Can Always (Bright Sky—ASCAP)	70
Go Cat (Plus Fade Song Peddler—BMI)	81	Let It Roll (Arc—BMI)	14	Size Seven (Taylor and Watts/Algee—BMI)	41	You're Every (Master Maker/Silver Dust—ASCAP)	60
Go Down Easy (Irving/Danor—BMI)	69	Letter To Home (Latter End—BMI)	68	Somebody Should Leave (Tree/Choskee/Cross Keys—ASCAP)	16	You're Going Out (CBS-U/Ideas of March—ASCAP)	9
He Burns (Unichappell—BMI)	67	Little Things (Reynspong—BMI)	12				
		Love Don't (Blue Moon/April—ASCAP/Labor of Love—BMI)	42				
		Love Is (Blackwood/Magic Castle—BMI)	89				

FEATURE PICKS

LACY J. DALTON (Columbia 38-04884)
You Can't Run Away From Your Heart (3:45) (Screen Gems-EMI/Moon & Stars—BMI/Berger Bits—ASCAP) (W. Waldman) (Producers: Marshall Morgan & Paul Worley)

SHELLY WEST (Viva/Warner Bros. 7-28997)
Don't Make Me Wait On The Moon (3:04) (April—ASCAP) (J. McBride) (Producers: Barry Beckett, Jim Ed Norman)

MERLE HAGGARD (MCA-52595)
Make-Up And Faded Blue Jeans (4:03) (Shade Tree—BMI) (M. Haggard) (Producer: Jimmy Bowen)

FREDDIE HART (El Dorado ED-101)
I Don't Want To Lose You (3:12) (Heartline/Dobbins—BMI) (F. Hart, D. Brewer, F. Brewer) (Producer: Buddy Killen)

THE COUNTRY MIKE

WMZQ URGES LISTENERS — "Don't Drink and Drive" — **WMZQ** AM-FM/Washington, D.C. has initiated a public service campaign with a theme of "Don't Drink and Drive." During the entire month of May, news director **Dennis Crowley** will be addressing various pertinent subjects on "Spectrum," a locally-produced public affairs program. Topics discussed during May segments include a conversation about the aims and activities of Mothers Against Drunk Driving (MADD) with the organization's vice president, Udinia Bright. Other guests appearing will be Virginia State Trooper **George Torian**, **Jean Nettleton**, alcoholism counselor with the Psychiatric Institute of Montgomery County, and **Bill Bronrott** of the Washington Regional Alcohol Program (RAP). In addition to the airing of these interview segments, WMZQ is also dedicating over 50 percent of its public service announcements to the "Don't Drink and Drive" theme, as well as to various Washington area treatment and support groups. The station has further reinforced the campaign through the production and distribution of new WMZQ T-shirts and bumper stickers which remind Washington residents of the campaign theme. The same message has also taken to the air via the WMZQ/NTW hot air balloon. The aircraft can be seen throughout the metropolitan area during the entire month of May and has also made a showing at a MADD picnic in Darnestown, Maryland. WMZQ also has produced several recorded spots featuring country artists asking listeners not to drive when they have been drinking. Commenting on the campaign, WMZQ vice president and general manager **Frank Byrne** said, "If our efforts to remind listeners to 'Don't Drink and Drive' stop one person from getting behind the wheel, then it will all be worthwhile."

THERE'S PROMOTIONS IN THEM THERE HILLS — "The Ballad of Sally Rose" by country artist **Emmylou Harris** served as the inspiration for a promotions completed recently by **WCCN**/Neillsville, Wisconsin. **Dick Deno**, music director of the 100,000-watt country station, worked in cooperation with both Warner Bros. Records and **KTOQ**/Rapid City, South Dakota in the coordination of the event. The lyrics of the song relate the story of Sally Rose, a fictitious character born in the Black Hills of South Dakota. Over 2,000 WCCN listeners entered the contest which awarded **Larry** and **Nancy Jonas** a five-day vacation in the Black Hills area as well as the opportunity to visit some of the area's many attractions . . . The United Stations Programming Network is nearing completion of its "Happy Birthday America" program which will air July 4. The special segment will feature artists who have recorded material saluting the United States and its people. Some of the artists appearing are **Dolly Parton**, **Merle Haggard**, **Waylon Jennings**, **The Bellamy Brothers**, **Johnny Cash**, and **Charlie Pride** . . . Another United Stations production, **Solid Gold Country**, has set its lineup for the month of June. Featured on the June 5 show will be **The Statler Brothers**. The week of June 10 will feature a four-part Fan Fair Salute which will coincide with the Nashville event. Other June segments will spotlight **Anne Murray**, live recordings of **Elvis**, and Nashville producer **Rodney Crowell**. **Solid Gold Country** is hosted by **Joel Sebastian**.

Byron Wynkoop

PROGRAMMERS PICKS

AI Risen	WDAT /Ormand Beach	Letter to Home — Glen Campbell — Atlantic-America
Wade Jessen	KNEU /Roosevelt	A Bar With No Beer — Tom T. Hall — Mercury
Dan Hollander	WDXE /Lawrenceburg	Real Love — Dolly Parton (with Kenny Rogers) — RCA
Ray Welch	WACO /Waco Dixie	Train — Carl Jackson — Columbia
Greg Cole	WPXK /Washington, D.C.	He Burns Me Up — Lane Brody — EMI-America
Tim Mack	KCKN /Roswell	Letter To Home — Glen Campbell — Atlantic-America
Bill Corey	WOW /Omaha	Real Love — Dolly Parton (with Kenny Rogers) — RCA
Bill Berg	WWVA /Wheeling	A Bar With No Beer — Tom T. Hall — Mercury
Kris O'Kelly	WOWW /Pensacola	Forty Hour Week — Alabama — RCA

SINGLES REVIEWS

OUT OF THE BOX



THE JUDDS (RCA PB-14093)
Love Is Alive (3:55) (Irving—BMI) (K.M. Robbins) (Producer: Brent Maher)

This song doesn't have the strong lyrical hook of certain previous Judds' singles, but that device is not needed — these women now have our undivided attention. This beautiful song has all the identifying elements of what is fast becoming a trademark sound: an acoustic guitar sets the rhythmic and melodic mood, trading fills with a piano; the vocal harmonies are sweet-as-pie and Wynonna's first note recalls the electrifying vocal slide that kicked off "Had A Dream." From the gold album "Why Not Me," this should be The Judds' fourth consecutive number one.

NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)

Modern Day Romance (3:32) (Golden Bridge/Mota—ASCAP) (K. Brooks, D. Tyler) (Producers: Marshall Morgan, Paul Worley)

A chance meeting, a weekend in Reno, love without strings and "some old-fashioned pain" . . . say those words aloud and you'll hear the outline of a great song. Maybe you'll also hear a loud click on a personal level, since this one taps into a lot of universal feelings about love in these times. The LP from which this song is taken should be out in June; with its ever-impeccable musicianship and its current hot streak, the Dirt Band has another fast mover in "Modern Day Romance."



ROSANNE CASH (Columbia 38-04809)
I Don't Know Why You Don't Want Me (3:16) (Chelcait/Atlantic—BMI; Coolwell/Granite—ASCAP) (R. Cash, R. Crowell) (Producers: Rodney Crowell, Dave Thoener)

This Cash/Crowell composition is the first opportunity we've had since "It Hasn't Happened Yet" (1983) to hear Rosanne Cash's voice, an instrument that on this song is both commanding and vulnerable. Vince Gill's singing support is as urgent and vital as always, and the song's innovative vocal arrangement is backed by six fine instrumentalists, including David Hungate, Paul Leim and Waddy Wachtel. All this plus one of the most intriguing song titles around. Should be a smash.



THE KENDALLS (Mercury 880-828-7)
If You Break My Heart (3:14) (Cross Keys—ASCAP; Tree/O'Lyric—BMI) (M. Garvin, B. Jones, T. Shapiro) (Producer: Brian Fisher)

Jeannie Kendall has never sounded better than she does on this ballad, the second release from "Two Heart Harmony." An emotional delivery of lines such as "better look before you leap/You just might find that what you need, you left behind you," is matched by sweeping chord changes that fall almost majestically through the chorus. Here, The Kendalls treat an exceptional song with class. A country hit that would sound great on any radio station in America.



CASHBOX

MOST ACTIVE COUNTRY SINGLES

1

TOP 30 ALBUMS

Spiritual

		Weeks On 5/18 Chart
1	NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863) "Right Now"	1 36
2	LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over"	5 14
3	TOMORROW THE WINANS (Light 5857) "Secret Place"	5 18
4	SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	3 44
5	WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would"	2 32
6	TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-678306-5) Open	6 28
7	CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done"	7 24
8	PERFECT PEACE KEITH PRINGLE (Onyx HO 3784) Open	8 18
9	WE SING PRAISES SANDRA CROUCH (Light-5825) Open	9 84
10	NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open	10 42
11	ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	11 108
12	ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	12 32
13	MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven"	13 32
14	I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7088) Open	14 14
15	HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772)	15 8
16	LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843)	16 8
17	DeLEON DeLEON RICHARDS (Word 7-01-680406-2)	17 8
18	THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606-X)	18 8
19	THE IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 12)	19 8
20	HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	23 8
21	PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	20 36
22	MIRACLE "LIVE" REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6763)	22 8
23	LORD LIFT ME UP BISHOP JEFF BANKS (Savoy 14749)	21 8
24	BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	27 3
25	SOMETHING OLD, SOMETHING NEW BILL SAWYER (Tyscot ELP 1030JT)	24 8
26	HE CARES LUTHER BARNES & THE RED BUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.)	26 8
27	JESUS SAVES LITTLE CEDRICK AND THE HAILLEY SINGERS (Gospearl 16019)	25 8
28	MY SOUL IS FREE PAUL BEASLEY (Myrrh 6749)	28 8
29	I'M GOING AWAY SUNSET JUBILAIRE (Air 10076)	29 8
30	HALLELUJAH ANYHOW THOMAS WHITFIELD & CO. (Sound Of Gospel 140)	30 8

Inspirational

		Weeks On 5/18 Chart
1	SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None	2 24
2	KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	2 28
3	MICHAEL W. SMITH 2 MICHAEL W. SMITH (Reunion 000412-9) "Hosanna"	3 58
4	STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	4 64
5	THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	5 58
6	HEART & SOUL KATHY TROCCHI (Reunion SPCN 7-01-000512-5) Open	6 34
7	LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut	9 14
8	TENDER HEART MICHAEL JAMES MURPHY (Milk and Honey MH 1055) "Believers"	8 14
9	THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut	7 50
10	BEAT THE SYSTEM PETRA (Starsong 7012057881)	12 8
11	THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You"	13 14
12	PERSON TO PERSON LENNY LeBLANC (Hartland HR 38653) "He Is The One"	10 18
13	LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	14 8
14	COMMUNICATION DEGARMO AND KEY (Benson 01073)	15 8
15	DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN 701680206-X)	16 8
16	MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	11 100
17	MAN IN THE MIDDLE WAYNE WATSON (Milk & Honey MH 1049) Open	17 54
18	COMING ON STRONG CARMAN (Myrrh 7016807061)	19 8
19	CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	18 50
20	NEW POINT OF VIEW THE NEW GATHER VOCAL BAND (Dayspring 7014127012)	20 8
21	WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124)	21 8
22	BETWEEN THE ANSWERS JOHN FISHER (Myrrh SPCN 7016788067)	22 8
23	CHOOSE LIFE DEBBIE BOONE (Lamb And Lion LLR 3008)	30 3
24	LIGHT MANUEVERS SERVANT (Myrrh 7016799062)	24 8
25	CARRIER BILLY CROCKET (Dayspring SPCN 7014126016)	25 8
26	SUPPLY AND DEMAND PAM MARK HALL (Reunion SPCN 701007128)	27 8
27	KEEP NO SECRETS MORGAN CRYER (Starsong SPCN 710205486-6)	28 8
28	CHILD OF THE HEAVENLY PETE CARLSON (Dayspring SPCN 7-01-412201-0)	29 8
29	TIM MINER TIM MINER (Nissi EMR-4607) Open	23 28
30	CIRCLE OF TWO STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055862)	26 8

GOSPEL PICKS

- SHAKE ME TO WAKE ME** — Steve Camp — Sparrow SPR 1103 — Producer: Steve Camp
- THEIR GREATEST HITS** — The Happy Goodman Family — Canaan SPCN 7-01-993513-3 — Producer: Andy Tolbird
- DON'T HIDE YOUR HEART** — Sheila Walsh — Sparrow SPR 1101 — Producers: Craig Preuss, Keith Bessey

GOSPEL MUSIC REVIEWS



UNGUARDED — Amy Grant — Myrrh 7-01-680606-5 — Producer: Brown Bannister

With the single "Find A Way" already on the pop chart, Amy Grant is showing no signs of slowing her swift pace as the vanguard of the nascent Christian crossover force. Everything about her — the voice, the music, the look — is perfectly suited for the pioneering position she occupies, and "Unguarded" is her finest work yet. There are over forty minutes of music here; the shortest of the ten songs is nearly three-and-one-half minutes long, and every arrangement is distinguished by exemplary production. If there is a more commercially-appealing voice in American music than Amy Grant's, it remains undiscovered.

MEDALS — Russ Taff — Myrrh SPCN 7-01-679206-4 — Producers: Jack Joseph Puig, Russ Taff

This album's credits are dotted with heavy-duty names which are very familiar in the pop and funk worlds: Bill Champlin of Chicago, who sings background here, and Larry Williams, who has worked on many best-selling records, often with Jerry Hey's Seawind horns, are only two of many outstanding talents joining Taff on this very accessible contemporary collection. The singer's amazing vocal instrument leads all of these top players with ease through some inventive and inspiring arrangements. The album package is extraordinarily eye-catching, and with the excellence of the music and Taff's track record, strong sales are assured.



SEEKER — Tanya Goodman — Canaan SPCN 7-01-992313-5 — Producer: Andy Tolbird

Tanya Goodman's versatility, the masterful technique of her group of supporting musicians and a collection of well-written songs make this an album with a wide range of appeal. The singer's rhythmic vocal power motivates "The Heart Of The Seeker" and "Tell Him No"; her touching delivery and sure dynamics highlight "In One Accord" and "Help Me Love My Brother" (a prayer for tolerance co-written by the artist); her soul shadings on "I Believe In Miracles" are backed by a sophisticated arrangement that would do L.A. proud, and the lyric to the Dave Loggins/Don Schlitz song, "Cornerstone," has not a wasted word. An impressive effort all around.



INVADING ALLIES — Pictured backstage after a recent concert appearance in Los Angeles are The Allies with Light Records executives (l-r standing): Randy Thomas; Gary Whitlock, Light Records director of A&R; Matthew Chapman; Jim Erickson; Jim Fitzgerald, Light Records director of marketing (l-r front) Sam Scott; Bob Carlisle.

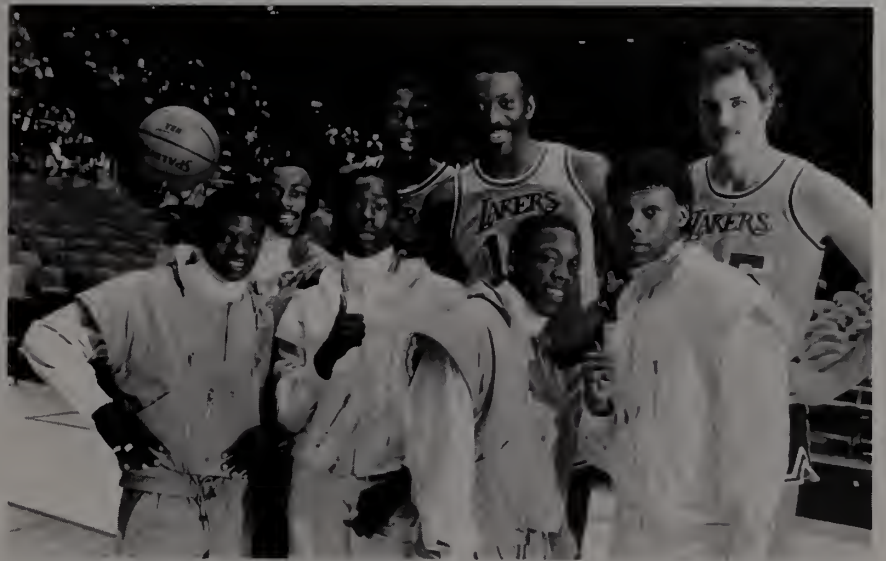
Warner Amex Addresses Rumors

LOS ANGELES — Warner Amex Cable Communications recently acknowledged that it has been approached several times by various parties interested in purchasing all or part of the company, including its two-thirds stake in MTV Networks. The company is based in New York, and is jointly owned by Warner Communications and American Express. In light of Warner Amex Cable's reported pretax losses of \$150 million in 1983 and \$94 million in 1984, Warner Communications, headed by Steven J. Ross, is thought to be inclined toward the sale which could generate approximately \$375 million for Warners after the repayment of the cable company's \$550 million debt. American Express has also expressed an uncertainty toward its investment.

Among the companies rumored as possible purchasers is Viacom International, which currently owns half of Showtime/The Movie Channel, a pay TV service in which Warner Amex Cable has a 19 percent stake. Also, Drew Lewis, the head of Warner Amex Cable since 1983 (he previously served as president Reagan's transportation secretary), has reportedly been trying to put together an

investor group to take the company private. Further speculation is that Boston Ventures Limited Partnership has been engaged in bidding with MTV executives for the two-thirds owned by Warner Amex Cable. MTV, which operates MTV Music Television, Nickelodeon and VH-1, began trading shares publicly last year. It is headed by David H. Horowitz, a former co-chief operating officer of Warner Communications.

Responding to the widely circulated stories of a possible sale, Warner Amex Cable issued the following statement: "Several expressions of interest to purchase all or part of the Warner Amex joint venture, including its ownership in MTV Networks Inc., have recently been received. Some of these proposals involve participation by the respective management groups. No determination has been by American Express Company or Warner Communications Inc. as to these expressions of interest. There has been no determination by the MTV Networks Inc. board of directors as to matters relating to MTVN, Warner Amex' priority has been and will continue to be to manage the joint venture in the best interest of all of its stockholders."



A TALL TALE — MCA Records; New Edition pose with the trio of Los Angeles Lakers who participated in post-game shooting of the first-ever live action music/sports video shot at the Los Angeles Forum before, during and after a game between the Los Angeles Lakers and the Portland Trail Blazers. New Edition is front row (l-r): Ricky Bell; Ralph Tresvant; Bobby Brown; Michael Bivins; and Ronnie De Voe. The Lakers are, back row (l-r): Magic Johnson; Bob McAdoo; and Mitch Kupchak.

New Edition Videos To Air During N.B.A. Playoffs

LOS ANGELES — MCA recording artists New Edition have combined forces with Magic Johnson, Bob McAdoo and other National Basketball Association stars to create the very first music video shot with completely new sports footage. The song elaborated on is "My Secret," from New Edition's platinum-plus MCA debut album. The video, shot before, during and after a Portland Trail Blazers-Los Angeles Lakers game at the Los Angeles Forum on April 7, will be featured throughout the National Basketball Association playoffs televised on CBS-TV nationally beginning May 18, 1985 as well as serviced by MCA to all video outlets.

"This is the first time any major professional sport is involved with a music video from its inception," said Bob Brand of the Pacific Select Group, which produced the video for MCA. "Most sports

music videos you see are edited from stock footage and set to existing songs. This is completely new, with all original film footage."

Paul Gilbert, the N.B.A.'s broadcast coordinator, echoed Brand's sentiments and elaborated, "It's a mutually beneficial situation, since sports fans will be exposed to New Edition and music video fans will be exposed to the N.B.A."

The video's story line involves a youngster who fantasizes about becoming an NBA player and scoring the winning basket. All of the action footage was shot during the April 7 game, with special footage shot of Laker coach Pat Riley and the Laker cheerleaders. After the game, Laker stars Magic Johnson, Bob McAdoo and Mitch Kupchak and Trail Blazer stars Jim Paxson and Sam Bowie recreated action scenes and taped additional material.

Amy Grant: Embraced By Pop Radio

By Bill Fisher

NASHVILLE — Last week, for the first time in her career, the nation's top-selling contemporary Christian artist saw one of her records debut on the pop chart. The artist is Amy Grant, the song is "Find A Way" from her new "Unguarded" LP, and the unique situation that has developed stems from the new affiliation of the Word Group with A&M Records.

"What is unique," said Dick Bozzi, A&M's director of national promotion and marketing for its distributed labels, "is the behavior of this record. It is very rare to go through a market and close the market. You might get one of the CHR's or one of the AC's, but ... the markets are closing. The other radio stations can't avoid this record once it's on the air because of the people who have supported Amy. They're not afraid to pick up the phone and say 'Why aren't you playing this record?'"

"Find A Way" is getting airplay on WCAU, WKDD, KEYN, WSKZ, KASM, KTSM, WHHY, WZLD, WWKX, KITY, Z93, WJZR, and Q103, among others. The album, with a Myrrh label for the Christian market and an A&M label for the general market, has multi-single potential. When

asked if the content of the record will affect how A&M presents her or her subsequent level of acceptance, Bozzi commented, "I think that Amy Grant made a very good album for A&M. I think the album is an indication of her personality and where she's coming from. I think that Amy has always had the potential to be played on major market radio. If you go back to 'Age To Age' or 'Straight Ahead,' there were cuts on those albums that could have been played by AC or CHR radio. I think that the set up with A&M distributing through RCA's system has given her ... that bridge to get into the mainstream."

A&M's marketing for Grant is certainly every bit as thorough as the plan at Word, which includes a full line of in-store merchandising items and a national print ad campaign. The artist's work, however, is the bottom line for A&M — the primary source of confidence. Said Bozzi, "Music is nothing but what it is. I think the song we released is a very poignant song ... We believe that Amy is an artist first and a Christian second; Amy may believe the opposite, but I just know that Amy is an artist who writes music that touches you, and she deserves to be played on the radio."

Ampex: Recording Studios To Be Digitalized By 1993

LOS ANGELES — Led by increasing pressures from artists and producers on studios to digitally master songs, and supported by a decrease in the cost of conversion, the professional recording studio will be virtually digitalized by 1993, according to Ed Engberg, audio marketing manager at Ampex Corporation's Magnetic Tape Division.

"Over the next eight years, a profound change will occur in the professional recording studio. Digital will become a fact of every day life," Engberg predicted. "Less than 5 percent of professional studios are equipped with digital installation today. Within eight years, 80 percent will be." Presently, the digital market is largely centered in New York, London, Tokyo, and Los Angeles, where a worldwide number of 650 digital recording systems will have been installed by the end of 1985.

Several important factors are now fueling the conversion process, according to Engberg. "First and foremost, is the fact that digital recording has become as reliable and consistent as analog recording. The introduction of the Mitsubishi X-80 recorder and Ampex 466 high density digital audio mastering tape in 1981 proved that fact.

"The subsequent introduction of Mitsubishi, Sony, and 3M multi-track recorders, coupled with the development of our new digital mastering tape, Ampex 467, only further confirms digital's complete in-studio reliability." With that reliability assured, more and more recording artists and producer, are electing to digitally master recordings. This is a trend, Engberg asserted, that will only grow stronger with the rapid consumer acceptance of the home compact disc player.

Engberg emphasized that the market for quality analog recording equipment will remain a vital one, in spite of the digital format's advance. "Analog equipment will always be less expensive to buy and install than digital equipment, and for many studio applications analog performance will be sufficient," he explained.

For The Record

Last week's photo of Dave Wakeling and Kevin White of IRS' General Public and programming executive Bill Brummel was from an interview segment of WTBS' Night Tracks, not Night Flight.



WORDS OF THE NEW BMI — BMI executives welcomed IRS Recording artists Lords of the New Church to the Hollywood segment of their current tour. Pictured backstage at their recent Palace show (l-r): Allan McDougall, BMI; Stiv Bators, Lords Of The New Church; Cynthia Miska, BMI; Nicky Turner and Dave Tregunna, Lords Of The New Church; Doreen Ringer, BMI, and Brian James and Mark Taylor, Lords Of The New Church.

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KITSCH KEYS KING KUDO — Liberate was honored for being the top grossing concert artist in the history of Radio City Music Hall, for his recent 21-show engagement, with an award from Scott Sanders, vice president of the concert division (r) and Mark Felton, director of talent booking.

The Tubes Utopia

RADIO CITY MUSIC HALL, N.Y.C. — The Tubes probably have the most outrageous stage show around — part carnival, part off-core porn, part guerrilla theatre. It's a fascinating spectacle, but it's also thoroughly exhausting! That may sound strange, but when you're watching a show with enough costume changes to give the Royal Shakespeare Company a headache, and enough cavorting to make Ringling Bros.' three-ring circus look like a side-show, you get a severe case of sensory overload. Which is why, I suspect, a lot of people walked out three-quarters of the way through The Tubes' set. It wasn't that they were disappointed — disappointing is not a word you'd use for a show with scantily-clad dancing girls and a lead singer who metamorphoses from aerobics exerciser to a modern-day Marquis de Sade. But there was so much going on nonstop — that you never had a chance to catch your breath. And no matter how fascinating a show is, if you can't breathe, you're going to go where there is air — in this case, outside the hall.

The Tubes' antics — primarily those of lead singer Fee Waybill — are truly mazing. For "Love Bomb" (the title cut of the band's current Capitol LP), Waybill came out in full cowboy attire, saddled

up a plastic bomb and proceeded to ride it like a bronco-buster. He gave a nasty twist to The Beatles' "I Saw Her Standing There" by running through the aisles brandishing a hand-saw (about which there is still debate if it was on or not!) and for sheer, unadulterated lunacy, he pranced around in silver Louis XIV garb — complete with wig and foot-high platform shoes — for the band's heavy-metal parody "White Punks on Dope."

With all that going on visually, the music seemed to take a back seat. That's not to say the band isn't proficient; they are. But the songs seemed more a backdrop to, or an excuse for, the visual shenanigans than the main focus of the concert. The Tubes excel at theatricality. It's unfortunate, though, that they didn't modulate their set more, to give the audience a chance to recoup. Energy is one thing, assault is another. And a little less assault would've made the show much more enjoyable.

If The Tubes' set was a circus gone mad, Utopia's was like the Mad Hatter's Tea Party. Not only did everyone look schitized out — part heavy metal, part '60s psychedelia, part classy pop — they sounded that way too. The crowd responded quite enthusiastically to it all, more than once screaming out their approbation. But it was the humor (like Roger Powell's overextended acting on "Caravan") and the melodiousness (like Todd Rundgren's new ballad "Mated," from the band's latest Passport LP, "POV") that seemed to garner the most appreciation. With a set that eclectic, there was bound to be something for everyone. But at times it was hard to tell what all the screaming was about.

Robin J. Schwartz

Milt Jackson

VILLAGE VANGUARD, N.Y.C. — As part of its 50th anniversary — and it's a real 50th anniversary, same place, same owner (the irrepressible Max Gordon) — the Village Vanguard has been luring players into its basement who haven't been down there in a while. Milt Jackson, by all accounts, hadn't played his vibes in the club in almost 15 years before his recent week-long engagement, and, on opening night, he came in smoking.

Backed by a handy rhythm section — Cedar Walton on piano, Bob Cranshaw on electric bass, Mickey Roker on drums



THE MEN WITH THE HORNS — Columbia recording artists Wynton Marsalis (l) and Miles Davis (r) relax backstage between sold-out sets at the Performing Arts Center, where they shared the opening night of the New Orleans Jazz & Heritage Festival.

Jackson displayed his scintillating vibes technique, underpinned by a heavy touch of the blues. What makes Milt Jackson great — and he is, arguably, the greatest vibes player in jazz history — is that he displays a gossamer touch on a shimmering instrument, yet his playing is steeped in earthy, hard-edged blues. The combination of Jackson's grittiness with John Lewis' suave, icy urbanity is what has given the Modern Jazz Quartet its distinctiveness. In front of his own bands, Jackson has always managed to play it hot and loose — both fitting adjectives for the Vanguard stint.

The selections on night one were a mixture of standards and, mostly, blues. Jackson — an amazingly consistent player, he's the Keith Hernandez of the vibraphone — played long, enchanting, multi-noted intros on most numbers, before kicking the band in behind him. The solos for the rest of the members of the quartet were sparse — Cedar Walton turned in several blues-infused forays and played one number with just the trio, but Cranshaw and Roker were left to sizzle the rhythm, and that they did with a soulful pop. From the exuberant, calypso-inflected "St. Thomas" to the ringing "Close Enough For Love" to the comfortable medium-groove of "If I Should Lose You," Milt Jackson and company kept things nicely in flight — playing jauntily and with a good deal of wit and fun. The Vanguard, as it has been since 1935, was swinging.

Lee Jeske

he and his labelmate Melba Moore sang together. "All Of You" which is also the LP title, is a strong and sensitive ballad which only Moore and Thomas could recreate, but to the surprise of the audience, vocalist Victoria DeWitt handled Moore's parts exquisitely.

One unique characteristic that the band possessed was that it was dressed in street clothes which made the small club atmosphere seem like an informal rehearsal. But when Thomas entered the spotlights his attire caught everyone's eye 'til the last encore was over. The band, which was as young and energetic as Thomas, exhibited talent in its thoroughly rehearsed music.

Halfway through the set, Thomas acknowledged The Temptations as being an inspiration to him and incidentally each one of his LPs has a remake of a Temptations classic. Another ballad "Show Me" gave the feeling of *deja vu* a la Sam Cooke; obviously Cooke must have left an impression on Thomas, too.

Finally the songs that introduced Thomas to fame were performed, "Good Girls" and "Who Do You think You are." It was an added treat to an already satisfied and entertained audience. Thomas' show is an experience which confirms the opinion of many that he will continue to have success in this industry but even more, he's the type of entertainer who performs with 110 percent effort, and more, he hasn't been spoiled by success.

Darryl Lindsey

Lillo Thomas

CONCERTS BY THE SEA, REDONDO BEACH, CA — In the entertainment industry few artists can continually produce and release hit product. Lillo Thomas is one of the elite few. His style and image is one of charm, charisma and good looks, not to take away from his best feature: talent! To an overzealous audience, Thomas recreated the sound that has gained him popularity domestically and internationally. Opening the 90-minute set with the first single release from the album "All Of You," "Your Love's Got A Hold On Me," was perfect for the seven-piece band to warm up on. From there, such LP favorites as "I Like Your Style," "Holding On" and "Settle Down" were performed to the audience's delight. Thomas co-wrote a touching ballad on his current LP which



RCA CELEBRATES — RCA artist Sylvia Tillis welcomed her new labelmate, Mel Tillis, by sharing a piece of the anniversary cake she and her husband Tom Rutledge (r) received to mark their first year together. Tillis and Sylvia were appearing in concert at Harrah's in Lake Tahoe.



DEL-LORDS ROCK LINGERIE — New York City-based EMI America/Enigma recording artists the Del-Lords recently played L.A.'s Club Lingerie and visited with members of the GoGo's, Textones, and Cruzados after the show. Cruzado Chalo Quintana looks on as Del-Lord Scott Kempner gets together with Carla Olson of the Textones.

San Francisco World Beat Music Forges New Sound

By Peter Holden

LOS ANGELES — The 1980s are a period where popular culture has looked to the immediate past to forge a contemporary style. While nostalgia has helped incorporate elements of a specific past style into current fashion — take America's recent obsession with the 50s — some areas of the current pop culture embrace many areas in forging a new and unique style. In the area of interior design, look at the "Memphis" or 'blendo' schools; in music, listen to the latest Prince LP "Around The World In A Day" which plays off of 60s psychedelia with a distinctly 80s slant in lyric theme and musical execution.

Traditionally, new musical scenes have grown out of a blending of old musical styles, yet none seems so ambitious as the current "World Beat" sound which is emanating from the San Francisco Bay area. Inspired by the authentic African music of the now-jailed Fela Anikalapokuti and the late 70s African-funk hybrids initiated by David Byrne and Talking Heads, San Francisco bands such as Big City, the Freaky Executives and the Looters are finding a wide cross-section of popular success with their infectious dance music. Shaped by African, salsa and funk rhythms and often fleshed-out by pointed socio-political lyrics, the bands have obviously hit a responsive chord.

Most of the bands involved in the World Beat scene, such as Big City, are relatively young bands. Big City co-founder and bassist, Robin Ballinger, explains how the band's music and the term 'World Beat' came about. "Joe Gore, who is the band's tenor guitarist, and myself started the band in 1983, and we had both come from a background of being big fans of African music as well as American dance music. We wanted to start a group which would incorporate a lot of different musical styles; we wanted it to be acceptable to American audiences, while at the same time being pretty original sounding. The term World Beat seemed to come to many people around the same time, and it means that we take our musical influences from many countries' musics, and from that we have learned and write about

those countries political and social ideas." Implying a larger musical and political consciousness, the World Beat philosophy is expressed in many of the band's lyrics.

Citing specific musical influences such as Fela, Congolese, Talking Heads, salsa and Cuban music, Ballinger and Scott Roberts and Piero El Malo of the Freaky Executives all agree that the World Beat sound is definitely a hybrid. Says Roberts, drummer for the Freaky Executives, "When we started playing, we didn't have any preconceived idea about what the band's sound would be . . . the members of the band have a very diverse cross-cultural musical background, and we just blended all the things we liked and then wrote our own songs around that sound." El Malo adds, "We don't write specifically political songs, but we write about things that affect people of any nationality or any political ideology."

While none of the bands have been signed to a major label, there has been plenty of A&R interest, and a showcase featuring all of the bands loosely defined by the World Beat term is set to draw a host of label reps as well as the music's usual contingent of dance-loving fans. The May 25 "World Beat Festival" to be held at the Kabuki Theater in San Francisco will feature Big City, the Freaky Executives and the Looters along with Mapezi and Zulu Spear. With the increasingly fervent anti-apartheid demonstrations being held at UC Berkeley and other schools in the area, the multi-racial bands are finding an enthusiastic audience, and while one critic of the sound likens the bastardized version of African music to 60s white blues artists making a commercial breakthrough for what black bluesmen had done generations earlier, Ballinger insists, "we play with a definite American sound, we've all grown up with funk and American dance music." And there lies the potential market for World Beat music. San Francisco is clearly a trend market, and club jocks seem to be picking up on the current African music rage. With a club base, who knows how far commercially an open ended and open minded music such as World Beat could go.



A ROYAL PERFORMANCE — Nik Kershaw brought a little bit of London to Los Angeles recently during a gala celebration held in honor of his debut southern California performance at the Palace. Kershaw played material from his MCA Records album, "The Riddle." Pictured (l-r): Irving Azoff, president, MCA Records and Music Group; unidentified British guard; Queen Elizabeth (Vicky Bakken); Nik Kershaw; Myron Roth, executive vice president, MCA Records Group; Sheri Kershaw; Richard Palmese, executive vice president of marketing and promotion, MCA Records; Micky Modern, Nik Kershaw Management; Don Ellis, senior vice president, international, MCA Records London.



HEADLINING — Arista recording artist Jeff Lorber recently headlined at Town Hall in New York City, performing songs from his current LP "Step By Step." Lorber (seated) was congratulated backstage after the performance by Arista executives (left to right): Abbey Konowitch, vice president, Video & Artist Development; Tony Anderson, vice president, R&B Promotion; Jamie Palmese, director, Album & Single Sales; Jim Cawley, director, National Sales; Jean Pierre, R&B Promotion; Ed Eckstine, vice president, A&R, R&B; Dennis Fine, vice president, Media & Creative Services.

Andreoli Initiates Encore Ent. Multi-Media Production Co.

LOS ANGELES — With an initial capitalization of approximately \$20-million, New England investor Robert Andreoli has formed the multi-media Encore Entertainment Group. Encore will eventually have divisions in all areas of the entertainment industry, said the Providence-based businessman, but its initial emphasis will concentrate on the music industry through three divisions: Encore Music, Encore Music Productions and Encore Management. Motion Picture and Television divisions will follow in 1986.

Encore's first step in music was the purchase of Kendun Recorders, a 24-track, fully automated recording studio in Burbank. Its name has been changed to Encore Studios. Kendun's "Super D" facilities have been used by every major record company and more than four score recording artists since it was opened in 1978 by Kent Duncan and Tom Hidley.

To oversee Encore's music division, Andreoli has made the following appointments: Ed Palmer, executive vice president, will be responsible for overseeing all Encore Entertainment Group activities. A motion picture and television executive for two decades, Palmer was partnered with Steven Dart in Sanderling Productions and was also associated with Albert S. Ruddy Productions. His own firm, St. Regis International, has been responsible for the distribution of more than 100 foreign films in this country.

Billy James has been named vice president of Encore Music Productions and will also manage Encore Studios as well as be in charge of artist acquisition and redevelopment. James has been an executive with CBS, RCA and Elektra Records and has been associated with such artists as Bob Dylan, Jackson

Browne, The Doors and The Byrds. Les Cooper has been appointed chief engineer at Encore Studios and Debra Johnson has been named its office manager.

First artists signed by Encore Music Production are Craig Marsden, Terry Young and Jamie and the Smashers. Heyward Collins will be co-producer of all their recording projects.



BIG WINNER? — No, this is not an unknown superstar singer admiring her crop of Grammy Awards, but Trish O'Brien, who works at the Burbank, CA headquarters of the National Academy of Recording Arts & Sciences (NARAS), whose membership awards the recording industry's highest symbol of excellence the Grammy. After the annual Grammy Awards show, the actual awards have to be engraved with the winner's name and it becomes O'Brien's task to mail them out — a total of 139 Grammys in 67 musical categories.

Dwight Yoakam's Brand Of County

(continued from page 12)

to give them credit for sincerity in their pursuit of roots music. We put something out there and said, 'we'll see just how serious you are about this.' Well they showed up and proved they were very sincere and serious."

Indeed, a typical Dwight Yoakam audience is quite diverse. From the young crowd which ranges from teenagers to 30-plus, to what Yoakam refers to as, "the die-hard old country fans." He stated, "50 percent of our audience is comprised of the traditional blue collar middle age country fan who come to see us because we represent something that's dying and it's a part of their heritage."

Yoakam, who moved to Los Angeles in 1978 after an often frustrating attempt at Nashville, has just released his first album (on the Oak label). He is currently doing live dates with both Los Lobos and the Blasters and will be featured on MTV's *The Cutting Edge* June 30.

Yoakam's eventual goal is to break his music through both Nashville and L.A. "We're just trying to recapture a lost art form," he remarked. "The traditional powers seemed to turn their backs on it and we're out here proving to them that traditional country and honky tonk is, was and always will be a valid art form."

The kids are doing that.

CBS Maintains Singles/LP Market Lead; WEA Continues Challenge

By Chrissy Iley

LONDON — CBS has managed to maintain the top spot in the singles category of the market share for the first quarter of this year, but for the first time it is being strongly challenged by WEA. CBS keeps pace with 17.9 percent, but WEA is hot on its heels at 17.7 percent.

WEA is also second in the album sector with 15.3 percent, running close to CBS' 20.3 percent. Third in the singles category is RCA with 10.2 percent and in the albums it is EMI with 9.6 percent. CBS is also top label for both singles and albums — with sister company Epic coming second in

albums.

Warner Bros. Music made its customary clean sweep in both the individual and the corporate sectors of the music publishing results. It was followed in each case by Island Music and Chappell Music.

Top-selling single of the quarter was "I Know Him So Well," Barbara Dickson and Elaine Paige's duet. Top album artist was Phil Collins for "No Jacket Required," followed by Alison Moyet's "Alf." King's "Love and Pride" made second place in the singles category, having been deprived of the coveted number one spot yet again by Elaine Page and Barbara Dickson.

IPI Set To Unify UK Indies

By Chrissy Iley

LONDON — The Independent Phonographic Industry (IPI) was set up recently to replace the now-defunct Independent Labels Association. IPI has opened for trading with an ambitious schedule of activities.

Plans are being prepared for a series of seminars throughout the UK involving experts from different areas, such as manufacturing, publishing and distribution. The project is called the IPI Roadshow and hopes to gain support from the PRS, MCPS and the Musician's Union. A committee for the organization has been set up and is due to meet for the first time next month.

Its members have been selected from various areas of the music industry. The IPI's first directors will be Len Beadle — who will be acting as chief executive — Beverly Beadle and Graham Martin. Lee

Benfell, who worked previously for Beadle at Beadle Music, has been appointed as creative advisor. The IPI intends to compile a roster of affiliate members and select a number of approved suppliers and agencies that will give discounts or privileges to members.

Beadle comments, "We have received extensive reports of favorable feedback from potential members throughout the country including most of the established indies." He admits, however certain firms have adopted a wait-and-see attitude. While their reluctance to become involved is regretted, we have every confidence that they will come to appreciate that any organization is only as powerful as the sum total of its members and that their best interest lies in joining the IPI and in presenting a unified front to the industry."



ANOTHER SPOON-FUL OF SUCCESS — Canadian rockers The Spoons celebrate after being awarded a CASBY for the Canadian 12" single of the year with "Tell No Lies." The Spoons are (l-r): Derrick Ross, Sandy Horne, Sandy Horne, Gordon Deppe and Rob Preuss.

(Photo by Gary Barton)

United Kingdom

LONDON — Phyllis Nelson's "Move Closer" is probably the most unexpected hit of the year. Released in February, it received support and airplay from Radio London's Tony Blackburn, which was enough to help it filter through to National Radio One. It crept stealthily up the charts, eventually overtaking "USA For Africa" for the number one position, marking the first number one of her record company Carrere.

Nelson is no real newcomer to the business — she has been part of various Philadelphia groups for the last decade. While she was with WMOT she was half of the duo Breeze with Brandy Wells. However, WMOT took an interest in Wells as a solo act and did very little for the career of Phyllis Nelson. After a minor hit with "Don't Stop The Train," she almost gave up the music business entirely.

"Move Closer" is the first song that she has written that has been recorded. She claims that from the instant she wrote the song she knew it was number one. "I don't mean to be immodest, but some things are just meant to be. I had a hard time getting a deal — 25 managers turned me down but when that song came, I knew I had a number one record on my hands."

"Move Closer" is an extremely sensual ballad and goes a long way in establishing Nelson's voice as one of the female sounds of 1985.

Her ambitions are varied. Musically, her aim is to write songs for Diana Ross, "because she has such a fabulous voice and I really wish she had better material

to do it justice. She is going along with the trends instead of setting them. She is a very determined woman and everyone should be that way."

Nelson aspires to writing a sort of autobiography that will be instructive and inspiring to other people. She describes it as a journal. "One day I began to write my feelings down. I hope my journal will be published one day, but not yet. I believe you can control your own life. You have to believe in your creative source. People will have to see a bit more of my success before they can be inspired by it and by what I have to say."

What she really wants is a U.S. number one to match her UK achievement and then she can feel justified in publishing her life story.

Chrissy Iley



CANADIAN CLUB — RCA/Current recording artists The Parachute Club recently received platinum and gold record awards in Canada for their newest LP and single, "At The Feet Of The Moon." Pictured at the presentation are (l-r): RCA Canada's director of artist development Jim Campbell; the Parachute Club's Julie Masi, Dave Gray, Margo Davidson, Lorraine Segato and Kier Brownstone; Current Records president Gerry Young and RCA Canada's A&R director Jim Fotheringham. RCA Canada's general manager Don Kollar, who was out of town at the time, offered his congratulations via a lifesize standup made especially for the occasion.



MOTOWN MUSIC IN INDIA — Motown Music is becoming a universal language as these recent promotions in Calcutta, India attest. Motown artists speak the universal language of music around the world as the company's best ever international sales year confirms.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 We Are The World — USA For Africa — CBS
- 2 Don't You — Simple Minds — Virgin
- 3 This Is Not America — D. Bowie & P. Metheny — EMI
- 4 Shout — Tears For Fears — PolyGram/Mercury
- 5 Every Time You Go Away — Paul Young — CBS
- 6 Una Storia Importante — Eros Ramazzotti — DDD
- 7 Volare — MusicaItalia per l'Etiopia — Ricordi/Musiza
- 8 Things Can Only Get Better — Howard Jones — WEA
- 9 Nol Ragazzl Di Oggi — Luis Miguel — EMI
- 10 You Spin Me Round — Dead Or Alive — CBS/Epic

TOP TEN LPs

- 1 We Are The World — USA For Africa — CBS
- 2 Parade — Spandau Ballet — RCA/Chrysalis
- 3 Mondl Lontanisslml — Franco Battiato — EMI
- 4 Mixing — Duran Duran — EMI/Parlophone
- 5 Vanoni/Paoll. . .Insleme — Ornella Vanoni e Gino Paoli — CGD
- 6 Arena — Duran Duran — EMI/Parlophone
- 7 The Secret Of Association — Paul Young — CBS
- 8 Songs From The Big Chair — PolyGram/Mercury
- 9 No Jacket Required — Phil Collins — WEA/Atlantic
- 10 Formula 30 — Various Artists — PolyGram/Polystar

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Lover Come Back — Dead or Alive — Epic
- 2 Move Closer — Phyllis Nelson — Carrere
- 3 I Feel Love — Bronski Beat with Marc Almond — Forbidden Fruit
- 4 The Unforgettable Fire — U2 — Island
- 5 Walls Come Tumbling Down — Style Council — Polydor
- 6 Feel So Real — Steve Arrington — Atco
- 7 Rhythm of The Night — DeBarge — Gordy
- 8 A View To A Kill — Duran Duran — EMI
- 9 Everybody Wants To Rule The World — Tears For Fears — Mercury
- 10 Don't You (Forget About Me) — Simple Minds — Virgin

TOP TEN LPs

- 1 Be Yourself Tonight — Eurythmics — RCA
- 2 No Jacket Required — Phil Collins — Virgin
- 3 The Hits Album Volume 2 — Various — CBS/WEA
- 4 Songs From The Big Chair — Tears For Fears — Mercury
- 5 The Secret Of Association — Paul Young — CBS
- 6 Around The World In A Day — Prince And The Revolution — Warner Bros.
- 7 Mr. Bad Guy — Freddie Mercury — CBS
- 8 Flaunt The Imperfection — China Crisis — Virgin
- 9 Born In The USA — Bruce Springsteen — CBS
- 10 Virgins And Phillsteens — The Colour Field — Chrysalis

—Melody Maker

Japan

TOP TEN 45s

- 1 We Are The World — USA For Africa — CBS Sony
- 2 Nikumare Souna New Face — Koji Yoshikawa — SMS
- 3 Anokoto Scandal — Checkers — Canyon
- 4 Tokonatsu Musume — Kyoko Koizumi — Victor
- 5 Mi Amore — Akina Nakamori — Warner Pioneer
- 6 Futari No Natsumonogatari — Kiyotaka Sugiyama & Omega Tribe — Vap
- 7 Summer Beach — Yukiko Okada — Canyon
- 8 Soshite Megurayai — Hiroshi Itsuki — Tokuma Japan
- 9 Anatato Happening — Hidemi Ishikawa — RVC
- 10 Deadend Street Girl — Chiemi Hori — Canyon

TOP TEN LPs

- 1 Oiro Naoshi — Miyuki Nakajima — Canyon
- 2 Bitter And Sweet — Akina Nakamori — Warner Pioneer
- 3 Phil Collins III — Phil Collins — Warner Pioneer
- 4 Baro Gang BC From San Francisco — Shibugakitayai — CBS Sony
- 5 Innocent Sky — Koji Yoshikawa — SMS
- 6 Endless — Anzenchitayai Live — Kitty
- 7 Tan Tan Tanuki — Sound Track — Canyon
- 8 Resort — The Square — CBS Sony
- 9 7800 Fahrenheit — Bon Jovi — Nippon Phonogram
- 10 Flower Power — Takako Shirayai & Crazy Boys — CBS Sony

—Cash Box of Japan

MTV In Exclusivity Pact With WEA

NEW YORK — MTV Networks announced that it has concluded an agreement with Atlantic, Elektra/Asylum/Nonesuch, and Warner Bros. Records, that assures the continued availability of those companies'

rock music videos and provides that MTV may show a select number of those videos for limited exclusive periods. MTV has similar agreements with other record companies.

Cockburn Rereleases Due

LOS ANGELES — Danny Goldberg, president of A&M-distributed Gold Mountain Records, has announced the rerelease of Bruce Cockburn's LP, "Dancing In The Dragon's Jaws." The recent success of Cockburn's "Stealing Fire" LP has refocused attention on this earlier work, which has gone out of print in the United States.

"We want to take advantage of the tremendous success of 'Stealing Fire,' his biggest seller to date, to establish Bruce Cockburn as one of the major songwriting talents of our time," commented Goldberg.

Through an agreement with True North Records, Cockburn's Canadian label, "Dancing In The Dragon's Jaws" is now available in the United States. This will be followed by "The Trouble With Normal," a record previously unavailable in this country. These two releases will serve to deepen the Cockburn catalog available in the U.S. and raise his profile in anticipation of a brand new LP due in August or September. Goldberg added that Gold Mountain has a long term agreement with Cockburn for future releases.

Enigma Launches Children's Label

LOS ANGELES — Enigma Records, best known for its independent roster which has launched such artists as Berlin, Ratt, Motley Crue and Stryper is set to open a new children's record division called Family Classics. The first artists signed to the new label are Janet and Judy Robinson, who annually perform over 500 shows at educational institutions through-

out the United States. The label's first releases on May 17 were "Words 'N' Music" and "Musical Fitness" both by Janet & Judy.

These albums as well as all future Family Classics releases are designed to provide educational entertainment to young people and the whole family.



SILLS HONORED — Beverly Sills is presented with a "Proclamation" from San Francisco Mayor Dianne Feinstein by Deputy Mayor Peter Henschel, with Tower's Stan Goman (left) and Angel vice president Rennie Martini (center) in attendance.

Jukebox License Agreement

(continued from page 7)

will be composed of three members named by the performing rights societies, and three by AMOA. The committee will handle rebates, transferability, form of certificates and other details.

This signing ceremony took place in the House Judiciary Committee hearing room in Washington on March 13. Participants heard Rep. Robert W. Kastenmeier (D-Wis.), chairman of the copyright subcommittee, hail the agreement, commenting that "a negotiated agreement is... always in the interest of the parties. But here it is also in the public interest." Also commending the parties were Sen. Edward Zorinsky (D-Neb.), and Rep. Carlos J. Moorhead (R-Calif.). Acknowledging the cooperation of the participants were John Estridge, president of AMOA; Bettye Lockhart, Rock-Ola; Hal David, ASCAP; Edward Cramer, BMI, and Vincent Candilore, SESAC.

Until 1978, jukebox operators paid no fee; in that year an \$8 annual royalty was

imposed on each machine. In 1980, following hearings, the CRT raised the fee to \$50 per year per machine (after a phase-in \$25 per machine per year for the 1982 and 1983 years). CRT also declared that the new fee should be adjusted in 1987 to reflect changes in the consumer price index.

Jukebox operators and manufacturers sued to overturn the CRT decision but lost in federal appeals court (with the U.S. Supreme Court declining to review). They then turned to Congress for legislation to reverse the CRT action, resulting in two bills, one by Sen. Zorinsky and one by Rep. John B. Breaux (D-La.). These provided for a one-time fee of \$50 per machine (\$25 for an existing machine).

Significantly noted in hearings last year on this proposed legislation was the ebbing registration of jukeboxes at the Office of Copyright. In 1978, it was reported, there were 145,000 machines registered. This slipped to 112,800 in 1983 and to a mere 83,000 in 1984.



LOOKING FOR THEIR BABY — The Gap Band recently shot the video to their current single "I Found My Baby" on various locations around Los Angeles. The video was based around detectives in search of locating missing children, a little girl in particular who, as the story line goes, is the sister to the Gap Band's "Tiny Spokesperson" Brandon Adams. Pictured (l-r) are: Det. Robert McCloud, Inspector Ronnie Holm and Lt. Charlie Colombo, who are Robert, Ronnie and Charlie Wilson.

FUTURE ROCK

(continued from page 18)

in a good mood when they get in the car, they can get angry at a song that they've heard too many times. News can be a tune out. A lot of younger people are not into hearing the latest headlines while some of the older rock and rollers with families are more inclined to be updated.

There isn't too much that you can do with the commercials except to keep the load as light as you can. You can tighten the news, hit the really important stories and get out as quickly as possible. Make the people stay with you by playing the best and most interesting music and make it so they will never know what's coming up next.

CHRISTA LANE WIBA MADISON — They tune out because they don't like the music, the announcer, or the commercials. They may not like the jock because he comes off as preachy or condescending. They may be able to listen to 2 or 3 commercials in a row, but if it goes to 4 or 5 they'll just punch out.

It's important to play good singable songs. In other words, familiar music or something new that they can pick up easily and sing with. The continuity or flow of the music has got to work, you can't go from Frank Zappa to Madonna. Giving them the feeling that what's coming up next is something that they are going to like will help keep them with you. People like to think they they have something in common with the radio station.

BOB KRANES WBCN BOSTON — The three things that make people hit the buttons or tune out at home are a bad song, commercials, or an irritant such as a bad voice, dead air, an EBS test, news at the wrong time of day, or a misplaced dayparted song. A song can be bad because the singer is irritating, or because it doesn't fit the format properly.

You can keep the audience tuned in with an exciting disc jockey, one who makes things happen every time the mike opens. Another thing to keep them listening through a particular daypart is to have an exciting promotion or special program or programming.

DAVID EINSTEIN WHFS ANNAPOLIS/BALTIMORE/WASHINGTON DC — What would cause someone to turn their dial would be that they didn't like the music, the DJ or the commercial.

To combat the tune out you would have to make your music flow better. Being concise, bright, tight and relevant can keep a person listening. Album radio is taking a long hard look at personality jocks in the morning or afternoon slots to help build the drive time numbers. When you have to pay a personality what you usually have to, the PDs have a hard time figuring out whether to forceably make him play "X" amount of records and make him do the breaks when all the other jocks are supposed to, or to just let him do what he is paid to do, be himself. It takes a fairly obnoxious commercial for most PDs to put both feet down and say, "I'm not going to run that!" Most of these are national spots which are hard to turn down, but you try and control that.

BIG MARTY KOMP LAS VEGAS — The three things that will make people tune out, in order, are bad music, a bad jock, or a bad commercial.

You have to make sure that each and every cut that goes on the radio station fits the flow, the direction and the demographics that your station is trying to reach. You have to make sure that your jocks have good entertainment quality, know current events, and know how to keep their raps short and to the point. If you have a jock that isn't doing that very well, but has the potential, you can make them aware of the things that they aren't accomplishing, and guide them to what you are looking for. It's hard to do, but the best thing is to screen the commercials before they go on the air. Once in a while there is a commercial that has bad content or is poorly produced. If you are lucky you can point it out to your sales executive or GM. As jocks, we are creative and maybe can offer them input as to how to make a more creative commercial. The commercials are not the biggest tune-out, because whether we like to admit it or not, the commercials and the jocks all take a back seat to the first and foremost thing a station has to sell... the music.

JOHN SCHOENBERGER MCA RECORDS — They are hitting those push buttons because they are not only looking for a hit song, but for a hit sound, a hit jock, a hit philosophy, or to learn what the next hip thing is. On the album radio side it got a little too predictable. These days to keep them from pushing those buttons, you've got to keep them tuned in because they don't know what's going to happen next. It can be a zany morning team or a new song that they've heard, that they're not sure of the artist but they know that this is the station where they will hear it. It can be anything that makes him feel out of touch or uncool if he tunes out. He's there to relate to the guy or the gal on the air in terms of the whole lifestyle. Now more and more people are getting into component stereo systems at home that they can program with remote control and push the buttons just like they do in their cars.

Bob Shulman

CASH

May 25, 1985

AROUND THE ROUTE

By Camille Compasio

Phase II of Rock-Ola's big move from its longtime Chicago location on Kedzie Ave. to its modern, new facilities in Addison, Illinois is in progress. This is a giant project so it will take a little time before production, administration, et al are fully settled in the new quarters. Meanwhile, executive veepee **Bette Lockhart** will continue to operate out of both locations as she helps to supervise the transition.

Atlas Distributing, Inc. will shortly announce its new phono line — so keep tuned to this column.

Belle, West Virginia operator **Leoma Ballard**, one of the industry's few women operators and the first woman to serve as president of AMOA, sold a good portion of her route to **Jerry Derrick** of Derrick Music in Charleston, West Virginia. Do not get the impression, however, that Ballard has retired, because she is still maintaining some of her locations, is still very active with AMOA and continues to be very much a part of this industry. It's just that her heavy work schedule has been reduced somewhat as a result of this transaction. Does this mean you'll have a little more time to just relax, Leoma?

(continued on page 47)

Seidenfeld Resigns From Bally, Jenkins Named Secy. & Gen. Counsel

CHICAGO — Glenn K. Seidenfeld, Jr., vice president, secretary and general counsel at Bally manufacturing Corp., has decided to leave his post to pursue a new career in commercial real estate development with his own company in Arizona, effective July 1, 1985. The announcement was made by Robert E. Mullane, president and chairman of the board.

Neil E. Jenkins will be promoted to secretary and general counsel of Bally on July 1.

"We are extremely sorry to see Glenn Seidenfeld leave," Mullane said. "He has served Bally admirably, and we wish him the best in his new endeavor. However, we are extremely fortunate to have an attorney of

Neil Jenkins' caliber and talent already serving the company, which will make for a smooth transition," he added.

Seidenfeld, who joined Bally in 1976 after his associations with a major Chicago law firm and the Securities Exchange Commission in Washington, D.C., will remain in a consulting capacity to the corporation for the next year and a half, Mullane advised.

Before his promotion, Jenkins served as associate general counsel and assistant secretary. He joined Bally in August of 1974, after serving a three-year stint in the U.S. Army.

Jenkins holds a J.D. degree from Loyola University Law School and received an A.B. degree in Political Science from Brown University.



Glenn K. Seidenfeld



Neil E. Jenkins

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COIN MACHINE

AROUND THE ROUTE

(continued from page 46)

Hanson Distg. in Bloomington, MN is planning a \$15,000 dart "shootout" for this fall, as we learned from veepee Kirk McKennon. The distrib has been doing good business with the Arachnid and IDEA dart games and has been successful with previous tournament efforts — so this upcoming event is expected to be a biggie. Music sales are also doing much to pick up the video slack, as ops who haven't purchased new phonos for maybe three or four years are now starting to buy both the NSM and Seeburg models, reported Kirk. In the games department, Hanson is looking forward to the new Data East piece, which will follow the hit selling "Karate Champ" and "Kung Fu Master" — and the newly debuted "Kixx" from ICE.

Doing their part. Since early March Konami USA has been very much involved in the nationwide effort to locate missing children. Posters and decals bearing photos of missing children were printed up at the factory's own expense and are contained in every single carton

shipped by the firm. Along with this material is notification to ops and distributors urging that the posters be circulated to all locations and the decals affixed to each machine that is installed to further alert the public. Konami initiated this project in conjunction with Child Find, Inc., the organization which to date has succeeded in locating some 1,300 missing children. Donations may be sent to Child Find, Inc., P.O. Box 277, New Paltz, New York 12561. Konami prexy Ben Har-el, who spearheaded the Konami campaign, now plans to meet with Portland, Oregon operator Chet Thompson (Beaver Amusement) whose Video Operators Child Alert Line (VOCAL) has been doing a tremendous job in helping to find missing children. Both gentlemen hope to further expand their efforts and attract the full support of all levels of the trade. We commend them. According to statistics, more than a million youngsters are reported missing each year. A terrible tragedy. It behooves us all to do what we can to help eliminate this very serious problem.

Bally Sente Appoints H.A. Franz

CHICAGO — Bally Sente Inc. has appointed H. A. Franz and Company of Houston, Texas as distributor for the southern Texas market, representing the Bally Sente line-up of games.

In making the announcement, Bernard Powers, director of marketing and sales for Bally Sente, said "It's a pleasure to appoint and work with old friends again. Hoddy, Joe, Jerry, Wade, Floyd, Cliff and Howard are all great people to work with. I'm certain they will well represent the Bally Sente line in Texas."

The full line of SAC 1 uprights and cocktail tables is currently on display in Franz' Houston office, which is located at 606 Dennis.

A showing of the full line has been scheduled for May 17 as an accommodation for Franz' customers in the Houston area and Powers will be on hand in behalf of the factory. As noted by Hoddy Franz, president of the distributorship, "It's great to be 'back in the saddle' with a fine organization to represent."

New Equipment A Captivating Pin

CHICAGO — "Sorcerer," the latest pinball machine from Williams Electronics, Inc., combines the undeniable attraction of unique special effects with the "bring 'em back" appeal of challenging play features to work a little earnings magic in all types of locations.

The playfield seems to embody the very soul of the "Sorcerer" as his penetrating stare cannot be avoided and his eyes follow every move the player makes. His glare intensifies with game play and seems to hypnotize as he speaks and taunts in a powerful and knowing voice.

With the first pull of the plunger, Sorcerer comes alive with excitement that keeps the player riveted to its fantastic sound and light show. The ramp leads the way to multi-ball play and Williams' exclusive lane change feature helps rack up hefty points. A "second-chance" post between the flippers can save the ball if the player has enough self-control to resist flipping when the ball drains down the center of the playfield. Bonus holdover, extra ball and specials heat up the action and award skill shots and accuracy.



The new model is available through factory distributors and further information may be obtained by contacting Williams Electronics, Inc., 3401 N. California Ave., Chicago, Illinois 60618.

Gearin' Up

CHICAGO — Start your engine and get in gear for the action with "Demolition Derby," one of the recent releases from Bally Midway, which offers all the thrills of an authentic hot rod demolition match portrayed on the video screen.

Demolition Derby pits 1-4 players against the "damage meter" in a head-on struggle for survival. Each player is equipped with steering wheel and controls to maneuver a vehicle through a metal-crunching collision course that is packed with surprises.

To enhance the excitement, the special island cabinet design allows players the option of entering a game in progress by inserting additional coins. As drivers attempt to ram their way to victory, new players can join in the action at any time to try their hand at



throttling the competition. The last car to survive destruction is the winner of the race.

Further information about the new model may be obtained through Bally Midway distributors.

Pin On Ice

CHICAGO — In "Ice Fever," its latest pinball machine, Premier Technology has captured the thrills and excitement of hockey (even to an animated puck in the backglass) and adapted these elements to the game of pinball. This combination has produced a very popular piece, which has mass appeal for the seasoned pinball player, the growing number of newcomers to the game and the multitudes of hockey fans.

The game's cabinetry, backglass and boldly colorful artwork provide a perfect environment for the play experience — and "Ice Fever" has plenty of action. Clearing the way for a slapshot into the net after knocking down the rollover drop targets scores a goal. Three goals scores a hat trick, which advances the multiplier. The game is exciting to play and offers a lot of the traditional pin features, to add to its appeal.

"Ice Fever" is available through factory distributors and further information may be obtained by contacting Premier Technology, 759 Industrial Drive, Bensenville, Illinois 60106.



For The Record

On page 46 of the May 18, 1985 edition of *Cash Box*, a photo of Lou Boasberg (New Orleans Novelty, Metairie, LA) was accidentally inserted with the Personality Profile on C. B. Brady. Brady, founder of Brady Dist., recently celebrated his 75th birthday, his 55th year in coinbiz and the 40th anniversary of the founding of Brady Dist. of Charlotte, NC. Our apologies to both gentlemen.



CRACKDOWN ON COUNTERFEITERS — On April 3, the Atlanta FBI office held a press conference to announce a series of raids of counterfeit video game manufacturers, distributors and operators. The raids resulted in the confiscation of 76 illegal machines and the arrests of four persons in three U.S. cities (Cash Box, 4/27/85). Pictured in the accompanying photo, which was taken at the press conference by Beverly Crawford of the Atlanta Journal-Constitution, are (l-r) Robert Fey (FBI/Atlanta); Weldon Kennedy, Special Agent in Charge (FBI/Atlanta); Glenn Braswell, executive director of AAMA; and an assistant U.S. attorney from Atlanta. During the period of the two-month investigation preceding the raids, the FBI in Atlanta worked closely with AAMA.

THE JUKEBOX PROGRAMMER

*indicates new entry

May 25

POP

- 1 **DON'T YOU (FORGET ABOUT ME)**
SIMPLE MINDS (A&M 2703)
- 2 **CRAZY FOR YOU**
MADONNA (Geffen/Warner Bros. 7-29051)
- 3 **EVERYTHING SHE WANTS**
WHAM! (Columbia 38-04840)
- 4 **SOME LIKE IT HOT**
THE POWER STATION (Capitol B-5444)
- 5 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 6 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 7 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 8 **AXEL F**
HAROLD FALTERMEYER (MCA-52536)
- 9 **ONE NIGHT IN BANGKOK**
MURRAY HEAD (RCA PB-13988)
- 10 **THINGS CAN ONLY GET BETTER**
HOWARD JONES (Elektra 7-69651)
- 11 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880 623-7)
- 12 **DON'T COME AROUND HERE NO MORE**
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 13 **RHYTHM OF THE NIGHT**
DeBARGE (Gordy/Motown 1770GF)
- 14 **WALKING ON SUNSHINE**
KATRINA AND THE WAVES (Capitol B-5466)
- 15 **IN MY HOUSE**
MARY JANE GIRLS (Motown 1741GF)
- 16 **ALL SHE WANTS TO DO IS DANCE**
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 17 **HEAVEN***
BRYAN ADAMS (A&M 2729)
- 18 **OBSESSION**
ANIMOTION (Mercury 880 266-7)
- 19 **CELEBRATE YOUTH**
RICH SPRINGFIELD (RCA PB-14047)
- 20 **(MEDLEY) JUST A GIGOLO
I AIN'T GOT NOBODY**
DAVID LEE ROTH (Warner Bros. 7-29040)
- 21 **WOULD I LIE TO YOU?**
EURYTHMICS (RCA PB-14078)
- 22 **SOME THINGS ARE BETTER LEFT UNSAID**
DARYL HALL/JOHN OATES (RCA PB-14035)
- 23 **SUSSUDIO***
PHIL COLLINS (Atlantic 7-89560)
- 24 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 25 **RASPBERRY BERET***
PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)
- 26 **ANGEL***
MADONNA (Sire 7-29008)
- 27 **SMUGGLER'S BLUES***
GLENN FREY (MCA 52546)
- 28 **VOX HUMANA**
KENNY LOGGINS (Columbia 38-04849)
- 29 **THE GOONIES 'R' GOOD ENOUGH***
CYNDI LAUPER (Portrait/CBS 34-04918)
- 30 **CRAZY IN THE NIGHT (BARKING AT
AIRPLANES)***
KIM CARNES (EMI America B-8267)

COUNTRY

- 1 **RADIO HEART**
CHARLY McCLAIN (Epic 34-04777)
- 2 **FALLIN' IN LOVE**
SYLVIA (RCA PB-13997)
- 3 **STEP THAT STEP**
SAWYER BROWN (Capitol P-B-5446)
- 4 **YOU'RE GOING OUT OF MY MIND**
T.G. SHEPPARD (Warner Bros. 7-29071)
- 5 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04816)
- 6 **WORKING MAN**
JOHN CONLEE (MCA-52543)
- 7 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**
THE WHITES (MCA/Curb 52535)
- 8 **DON'T CALL HIM A COWBOY**
CONWAY TWITTY (Warner Bros. 7-29057)
- 9 **THERE'S NO LOVE IN TENNESSEE**
BARBARA MANDRELL (MCA 52537)
- 10 **NATURAL HIGH**
MERLE HAGGARD (Epic 34-04830)
- 11 **LET IT ROLL**
MEL McDANIEL (Capitol B-5458)
- 12 **COUNTRY BOY**
RICKY SKAGGS (Epic 34-04831)
- 13 **LITTLE THINGS**
THE OAK RIDGE BOYS (MCA 52556)
- 14 **NOBODY WANTS TO BE ALONE**
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 15 **SHE KEEPS THE HOMEFIRES BURNING**
RONNIE MILSAP (RCA PB-14034)
- 16 **SOMEBODY SHOULD LEAVE**
HEBA McENTIRE (MCA-52527)
- 17 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 18 **THERE'S NO WAY**
ALABAMA (RCA PB-13991)
- 19 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 20 **WHITE LINE**
EMMYLOU HARRIS (Warner Bros. 7-29041)
- 21 **TIME DON'T RUN OUT ON ME**
ANNE MURRAY (Capitol P-B-5436)
- 22 **WARNING SIGN**
EDDIE RABBITT (Warner Bros. 7-29089)
- 23 **MY OLD YELLOW CAR**
DAN SEALS (EMI-America B-8261)
- 24 **FORGIVING YOU WAS EASY**
WILLIE NELSON (Columbia 38-04847)
- 25 **SHE'S A MIRACLE**
EXILE (Epic 34-04864)
- 26 **IT'S YOUR REPUTATION TALKIN'**
KATHY MATTEA (Mercury 880 595-7)
- 27 **MAYBE MY BABY**
LOUISE MANDRELL (RCA PB-14039)
- 28 **FOUR WHEEL DRIVE**
THE KENDALLS (Mercury 880-588-7)
- 29 **CALIFORNIA**
KEITH STEGALL (Epic 34-04771)
- 30 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (MCA/Curb)

BLACK CONTEMPORARY

- 1 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880-62)
- 2 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 3 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-92)
- 4 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 5 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 6 **MEETING IN THE LADIES ROOM**
KLYMAXX (Constellation/MCA 525)
- 7 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 8 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-048)
- 9 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 27)
- 10 **ROCK ME TONIGHT***
FREDDIE JACKSON (Capitol B 54)
- 11 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B-54)
- 12 **SUDDENLY***
BILLY OCEAN (Jive/Arista JSI-93)
- 13 **INNOCENT**
ALEXANDER O'NEAL (Tabu/CBS ZS4 047)
- 14 **DO YOU WANNA GET AWAY**
SHANNON (Mirage/Emergency 7-996)
- 15 **I JUST WANNA HANG AROUND**
GEORGE BENSON (Warner Bros. 7-290)
- 16 **CAN'T STOP**
RICK JAMES (Gordy/Motown 1776)
- 17 **I FOUND MY BABY**
THE GAP BAND (Total Experience/RCA TES1-24)
- 18 **AXEL F**
HAROLD FALTERMEYER (MCA 525)
- 19 **ELECTRIC LADY**
CON FUNK SHUN (Mercury/PolyGram 880 636)
- 20 **YOU SEND ME**
THE MANHATTANS (Columbia 38-047)
- 21 **DEEP INSIDE YOUR LOVE***
READY FOR THE WORLD (MCA 525)
- 22 **FEEL SO REAL**
STEVE ARRINGTON (Atlantic 7-895)
- 23 **LOST IN LOVE**
NEW EDITION (MCA 525)
- 24 **THROUGH THE FIRE**
CHAKA KHAN (Warner Bros. 7-290)
- 25 **READ MY LIPS**
MELBA MOORE (Capitol B-54)
- 26 **CAN YOU HELP ME***
JESSE JOHNSON'S REVUE (A&M 27)
- 27 **BRING BACK YOUR LOVE**
GLENN JONES (RCA PB 139)
- 28 **OH YEAH***
BILL WITHERS (Columbia 38-048)
- 29 **'TIL MY BABY COMES HOME**
LUTHER VANDROSS (Epic 34-047)
- 30 **DAANGEROUS***
NATALIE COLE (Modern/Atlantic 7-996)

RECORDS TO WATCH

TRUE LOVE — Vince Gill (RCA)
OH GIRL — Boy Meets Girl (A&M)
WAYS TO BE WICKED — Lone Justice (Geffen/Warner Bros.)
DIXIE ROAD — Lee Greenwood (MCA)
HELLO MARY LOU — The Statler Brothers (Mercury)
HEART TROUBLE — Steve Wariner (MCA)
IT'S ALL OVER NOW — John Anderson (Warner Bros.)
EVERYTIME YOU GO AWAY — Paul Young (Columbia)

LITTLE BY LITTLE — Robert Plant (Esperanza/Atlantic)
MATERIAL THANGZ — The Deele (Solar/Elektra)
TOO MANY GAMES — Maze featuring Frankie Beverly (Capitol)
SAVE YOUR LOVE — Rene & Angela (Mercury/PolyGram)
HANGIN' ON A STRING — Loose Ends (MCA)
THE NEVER ENDING STORY — Limahl (EMI America)
A VIEW TO A KILL — Duran Duran (Capitol)
GETCHA BACK — The Beach Boys (Caribou/CBS)

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- OTHER _____

Petrone Cites Hanover Capacity For 'We Are The World' Project

By David Adelson

LOS ANGELES — In the wake of last week's announcement of PolyGram's agreement to manufacture and distribute the compact disc version of "We Are The World," Emiel Petrone, senior vice president, compact disc is reassuring retailers that PolyGram's Hanover Plant can easily accommodate the new project and no custom pressing orders will be affected. "It definitely will not change anything," Petrone told *Cash Box*. "From a capacity standpoint, although there is a worldwide demand-exceeding-supply situation, it's just going to come out of our normal capacity." He added, "we've made provisions in our Hanover plant (which will produce in excess of 20 million discs this year) for 50,000 compact discs for what we think is a very, very worthy cause." The digitally mastered discs will be on specially created PolyGram label. They will be sold to dealers for \$12.98 with a suggested listed of \$13.98, allowing them \$1 handling charge. All net proceeds from the sale of the "We Are The World" CD will go to U.S.A. For Africa.

"There's no doubt in my mind there's a market for it," said Petrone. "It's too early to project numbers but you must understand there will be an additional 600,000 machines sold this year and I don't see any problem supplying what is demanded of the product. It's such a worthwhile cause and we feel very strongly that 50,000 CDs will cover that demand."

In a release issued earlier in the week by PolyGram, Petrone had stated, "comments made by numerous dealers during the recent NARM convention confirmed our belief that a 'We Are The World' compact disc would be highly marketable. We also believe that it could, through airplay and in-store exposure, serve to stimulate additional sales of the album and cassette versions."

Hans Gout, senior director, compact disc, PolyGram International, commented in the same release, "benefiting the 'We Are The World' compact disc's status as a collector's item and notwithstanding the fact that the release is expected to appeal to primarily a young demographic, the product will be packaged in a plastic jewel box."

Agenda — Compact Disc Group Meeting Technics, One Panasonic Way, Secaucus N.J. 5/22/85

- 9:00 Introduction of Members
- Treasurer's Report
- Budget Reconciliation
- Ratification of New By-Laws and Certificate of Incorporation
- 800# Questionnaire Results
- Revision of Questionnaire
- YLB/IFP Update
- Game Show Placements
- Affiliate Members Round Robin
- 12:00 Lunch
- 1:00 Reconvene for Afternoon Session
- Introduction of Associate Members and Invited Guests
- CD Seminars
- Garden Party — Kevin Smith
- Radio Policies for Software
- National Jazz Program
- NPR Network
- Playboy Magazine
- Spanish Language for CD Market
- Philip Clemens, National Plastics Corp.
- Demonstration of new CD package
- CD in Autos
- View from the Major Car Manufacturers
- CD Applications — Robert Heiblim
- Associate Members Round Robin



RCA Red Label Launches 'Long Playing' CD Series

LOS ANGELES — RCA Red Seal has launched its 60+ (TM) compact disc Series, comprised of digitally mastered catalog recordings programmed specifically for CD. 60+ maximizes the CD's potential playing time of up to 73 minutes. Thus all 60+ CDs will run 60 or more minutes; those in the first release have playing times of between 66 and 73 minutes.

In announcing the series, RCA Red Seal division vice president Thomas Z. Shepard commented, "we are using all our expertise and all our treasured resources to reintroduce the finest recordings. The 60+ Series represents a great value, combining longer playing time with the highest level of technological excellence."

Among the first five 60+ compact discs is a 72-minute disc of classic Jascha Heifetz recordings: Beethoven's Concerto in D with Charles Munch and the Boston Symphony and Brahms' Concerto in D with Fritz Reiner and the Chicago Symphony. Reiner and the CSO are also featured on a 69-minute CD of Mussorsky-

Ravel's "Pictures at an Exhibition" and Respighi's "Pines of Rome" and "Fountains of Rome." Also in the May 60+ release are works by Falla, Albeniz and Granados as performed by Leontyne Price with Reiner and the CSO (70 minutes); and a Reiner/CSO Strauss Waltz disc (73 minutes).

RCA Red Seal executive producer Jack Pfeiffer, who is supervising the Series, has prepared over 100 possible couplings of classic performances for release on 60+ compact disc. Future discs will feature Arturo Toscanini, Pierre Monteux, Arthur Rubinstein, Enrico Caruso and Placido Domingo, among others. There are five 60+ CDs currently scheduled for August release, with a total of 20 due out by the end of the year.

While the bulk of the 60+ CDs will use digitally mastered analog recordings as their source, the series is not limited to analog sources. It does, however, serve as a complement to Red Seal's regular compact disc releases, which are generally comprised of more recently produced, digital recordings.



PREPARING FOR THE FUTURE — Key members of the music industry met recently to discuss the role of the compact disc. The meeting, sponsored by the Compact Disc Group, is one of several held regularly throughout the year. Pictured (l-r) photo: Jack Renner, board member CDG and president, Telarc Records, Jerry Shulman, treasurer CDG and vice president of marketing, CBS Records and Larry Rosen, board member CDG and co-president, GRP Records. Photo 2: Robbin Ahrold, board member CDG and division vice president, RCA Records, and Alan Perper, vice president group

marketing CDG and director of product marketing, Warner/Elektra/Atlantic. Photo 3: Foreground are Paul Foschino, products manager, Technics, Mike Aguilar, vice-chairperson CDG and general manager, Technics, and Les Silver, western regional marketing director, Arista Records. Pictured (l-r) background are: Jim Palmer, Shorewood Packaging, Phil Heffernan, Shorewood Packaging and Floyd Glinert, executive vice president, Shorewood Packaging.

COMPACT DISC

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	15.98	5/18 Chart	Weeks On
1 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	1	26
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	3	37
3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	15.98	2	37
4 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	5	29
5 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	6	15
6 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	12	3
7 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	4	37
8 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	13	3
9 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	15.98	9	31
10 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	11	14
11 DIAMOND LIFE SADE (Portrait RK 39581) CBS	—	14	4
12 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	—	7	12
13 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	15.98	15	6
14 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	10	17
15 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	8	34

Title, Artist, Label, Number, Distributor	15.98	5/18 Chart	Weeks On
16 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	—	17 16
17 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	15.98	18	12
18 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	16	37
19 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	20	4
20 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	—	19	10
21 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	15.98	21	13
22 THE FIRM (Atlantic 81239-2) WEA	15.98	24	3
23 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	25	13
24 SUDDENLY BILLY OCEAN (Arista JRCD-8213) RCA	15.98	23	4
25 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	—	—	1
26 WHITE WINDS ANDREAS VOILENWEIDER (CBS MK 39963) CBS	—	22	7
27 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385)	—	—	1
28 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	15.98	28	2
29 HEARTBEAT CITY THE CARS (Elektra 60296) WEA	15.98	26	37
30 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	—	29	13

THE COMPACT DISC COLUMN

CLASSICAL MUSIC IS ALIVE AND WELL ON COMPACT DISCS — A notable fact has been submerged in the midst of the current excitement being generated by the compact disc medium. Classical music sales are experiencing a significant rise, thanks largely to CDs. An informal survey last week of retail outlets in several Texas cities — Houston, Dallas, San Antonio and Laredo — as well as a couple of mail order firms serving a nationwide clientele — indicates that approximately one-half of all CDs sold are classical recordings. In addition, it appears that the more traditional formats, particularly the long playing record and cassette, have profited from a kind of spillover effect. Robert Baum, manager at one of the stores in the Tulsa-based **Sound Warehouse** chain, noted that classical sound recordings in all configurations consistently account for 15 to 18 percent of his store's entire receipts (which includes video sales and rentals as well as the sale of records, audio tapes, countless articles of clothing and other accessories). Such figures stand in stark contrast to record industry figures throughout the '70s when classical disc and tape sales comprised less than five percent of the overall market share.

A number of reasons appear to be responsible for the predilection of present day buyers for classical music recordings. Mike Evangelisti, the owner and operator of **Ear Doctor Records**, an outlet located in the Houston metropolitan area, cited the fact that many customers are replacing their favorite classical recordings in the disc and tape formats with CDs. The inherently superior sonic capabilities of the compact disc medium is the primary consideration in this shift in format loyalty. This phenomenon is not as pronounced in the popular music sector, where the utilization of digital recording technology by artists has lagged behind the practices of classical music labels. As a result, the current inventory of CD titles available has exhibited a distinctive preponderance of classical music titles. The more "pop"-oriented of these CDs — the **Cincinnati Pops** and **Boston Pops** releases, various samplers of short pieces, movie soundtracks such as **Amadeus**, and assorted warhorses like **Carmine Burana** and **Bolero** — have been grabbed up by consumers not typically classified as classical music fans.

It has been suggested by some retailers that only older music buyers can afford the cost of CD equipment and that this segment of the market is more inclined to enjoy classical music. However, this attitude belies the continued downswing of CD player prices (to a level competitive with portable cassette players, auto sound systems and other "necessities" of the youthful lifestyle) as well as the inevitable maturation of the rock fans of the '60s and '70s to a point where classical music recordings figure preeminently in their scheme of preferences. The fact that the repertoire of classical music available on the CD format remains comparatively small in relation to the other configurations, as well as the continued rise of the median age of Americans, would seem to indicate that the potential of classical music on compact discs has just begun to be realized. **Frank Hoffman**

Compact Disc Group Information Center 1-800-872-5565

In an ongoing effort to expand awareness of the compact disc system, The Compact Disc Group has installed a toll-free number to assist consumers and retailers with questions on compact disc. The number is **800-872-5565**. In addition to answering questions and when appropriate referring callers to Compact Disc Group members, callers to the 800# will be polled on a variety of questions relating to Compact Disc Group mailing list, free of charge, to receive updated Compact Disc Group catalogs and newsletters.

The 800# will be in service from 9 A.M. to 5 P.M. Monday through Friday, Eastern Time.

The Compact Disc Group Continues Its Growth

By David Adelson

LOS ANGELES — "What we are continuing to do is help keep companies aware of all the adverts in the compact disc market," said Leslie Rosen, executive director of the Compact Disc Group.

As the compact disc becomes more and more of an important configuration in the music industry, the Compact Disc Group is heightening its commitment to the assistance and education of retailers, manufacturers, consumers and any organization peripherally involved with the CD.

"As we go on to the rest of 1985, we will be dealing with additional issues such as the graphic applications for music discs," Rosen remarked. "The next thing we will see is the addition of visual information. That's not something that's far in the future. That's today. We're going to be preparing our software companies to deal with the introduction of the hardware."

Rosen added, "Additionally we will be educating our members regarding the application of computer usages for compact discs and again preparing them for that eventuality."

Among the topics the executive director deems the most important is the installation of CD players in automobiles. "We are going to have a forum for the automotive industry," she remarked. "We are

curious to hear their feelings about factory installation and related subjects and find out what obstacles these companies face in regard to all manufacturers installing CD players."

Rosen boasted of the utility of the Compact Disc Group meetings. She stated, "I feel confident that you would have more information when you walk out of a single Compact Disc Group meeting than if you stayed on the phone for four weeks. There's just no way to get the amount of information and the perspective on the information that you would at one meeting."

The newly-installed 800 number that serves as the compact disc hotline has been an important step for the group. "You would not believe the kind of response we get from this line," Rosen said. "It gives me and my staff the opportunity to go one-on-one with these consumers and that has provided a great opportunity for us to gain insight into what our market is and what the problems are."

Rosen believes the group has made significant strides in making people more aware of the configuration. "I think we've really been able to assist the consumer, assist the manufacturer, and assist the retailer while putting out some important literature. I think the overall profile of the group has improved."



MOBILIZING — Following a recent Compact Disc Group meeting, Leslie Rosen, executive director CDG and president of Expose, Inc., takes questions during a press conference. Pictured (l-r) are: Larry Rosen, board member CDG and co-pres. Jern GRP Records, Arthur Kern, senior vice-president, Ivy Hill; Ram Reddy, Laservideo, Rosen, Mike Aguilar, vice-chairperson CDG and general manager, Technics; Paul Foschino, products manager, Technics and Gary Pacheco, marketing director, CB Records.

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