April 6, 1985 T.M.

NEWSPAPER \$3.00

The Breakfast Club
Hit Film, Hit Soundtrack
Story On Page 13

Cash 12, Singles

Cash 12, Singles

Suppler

Sh Box Gospel Music Suppler

HRS. A DAY

Thanks, NARM! Now, with your confidence and support, we deliver targeted, differentiated, record breaking and record selling music programming 48 hours a day.



of Subscribers: 25,400,000

Demographic Target: 12–34

Market Coverage: 50 of Top 50 DMA's % of All Dollars Spent*

on Pre-Recorded Music

by 12–34 year olds: **66%** Video Plays Since Launch: **387,112**

of Subscribers: **5,500,000**Demographic Target: **25–54**

Market Coverage: 48 of Top 50 DMA's

% of All Dollars Spent*

on Pre-Recorded Music

by People 25 +: **57%**Video Plays Since Launch: **28,530**

* Source: Record Industry Association of America, 1983. 1985 MTV Networks Inc.

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

GUEST EDITORIAL

Speaking Out On Retailing

By Barrie Bergman

his year as well as last I will not be giving a speech at the NARM convention. As a matter of fact, this makes the forty-second consecutive year I will not be delivering the valedictory address at this great conclave of music and video nabobs

The reason I'm not enlightening the assembled multitude, I've heard by the grapevine, is that I'm too controversial. Granted, I have a big mouth and often somewhat bizarre musings emerge from it, but it seems to me that controversy and divergent opinion are positive forces

This is not an appeal for a shot at next year's gathering. Lord knows, the opportunity that Cash Box has given me to ruminate in print in this article is ego salve enough. I also have the opportunity to piss off as many people as possible without any possibility of thrown vegetables or stages being rushed.
So, all of that business out of the way, now

what to be controversial about? Or what percentage of NARM delegates can I offend in two typewritten pages.

In our society there is a large preoccupation with relationship. Divorce has overtaken marriage and the failure of employer-employee relationships is the scourge of American organizations. In our industry the relationship between supplier and retailer/rackjobbers is often tenuous and strained. What is the mistake that we all seem to be making?

I think it has to do with purpose. In any vorking relationship we need to be aware of the purpose that we are trying to achieve. If Carolina-based we can agree on purpose, the next step is to set up agreements

that we can live by. It seems to me that the purpose of our business is to satisfy the ultimate consumer of our product and that we share a mutuality of interest in all of us succeeding ic, we're all

in this boat together and if it sinks we're out of luck.

Purposeful behavior is the vehicle to help us to help each other win the business game. If we agree to do whatever it takes to please our final consumer, debates over packaging, computerization, shipping speed, pricing, and a myriad of other matters should be easy to resolve. We need to focus on what gratifies our customer.

He or she wants attractive product, good inventory, good service, good service and good service. As an industry we need to spend our time and energy on helping each other with custom service. We have competed with each other on price for far too long. Any idiot can give stuff away. The true competitive arena is how we

Video rental seems to be a particular area of concern. We have

to all work together to get the hits to the stores, insure available catalogs at distribution and at retail, and most of all create an in-store ambiance that makes the renter's experience a positive one. This means stores have to be bright, well stocked, well merchandised, and friendly, rather than like so many units that resemble 42nd St. porno stores. We have to encourage the use of new technological advances to speed the rental process and reduce the lines in stores. Merchandising and display is of paramount import in a visually-based medium. Fixture design is another area that could help the store feel warm and sell

I know a lot of what I've been talking about sounds like standard boiler plate, but personal experience tells me that our customers are not getting a pleasurable experience each trip into

our stores. Retailing in the US is in a sorry state. One only has to shop in one of the many discount department stores that would allow a customer to die of starvation if she for some reason was stranded in an isle. If we can differentiate the music and video business as airman of North
d Bar.
a particularly joyful type of shopping, we will
all prosper. Our product is entertainment, so
how hard is it to entertain our shopper and treat them well?
Not very controversial stuff, eh? Maybe I'm mellowing as I
approach senility. I'm just full of love and peace towards my fellow

Oh, by the way, I've got a suggestion for a new 24 hour cable channel called the Jerry Lewis Telethon. It would give a home to the has-been egomaniacs like Jer, Sammy, Chad, Dean, Wayne, Liza and the like. Also, I think we need a star-studded recording session to raise money for artists like Paul McCartney, Glen Campbell, Conway Twitty, and La Ross who have lost their talent. Also, I advocate an old age home for aging record executives no longer able to fail up. And . . . and . . . and . . . and . . . and.

#1

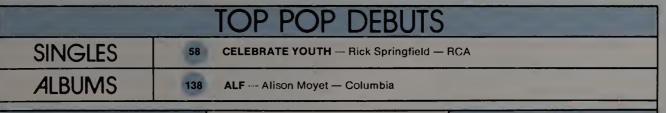
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Barrie Bergman is chairman of North Carolina-based Record Bar.



POP SINGLE

#1

ONE MORE NIGHT

B/C SINGLE

NIGHTSHIFT mmodores Motown

COUNTRY SINGLE

WALKIN' A BROKEN HEART Don Williams MCA

J*A*ZZ

STRAIGHT TO THE HEART David Sanborn Warner Bros.

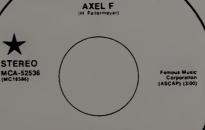
COMPACT DISC

LIKE A VIRGIN Sire

WINNERS CIRCLE

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

MCA RECORDS



HAROLD FALTERMEYER
PRODUCED BY HAROLD FALTERMEYER
From the MCA I.P. MCA-SSS3, Music from the
Soundtrack of the Paremount Motion Picture
Severity Hills CopTevery Hills CopTevery MCA RECORDS, INC
Tevery HILLS
Te

12" SINGLE

POP ALBUM

NO JACKET REQUIRED

Phil Collins

Atlantic

B/CALBUM

NIGHTSHIFT

Commodores

Motown

COUNTRY ALBUM

40 HOUR WEEK

Alabama RCA

MUSIC VIDEO

MATERIAL GIRL

Madonna Warner Bros.

NEW ATTITUDE #1Patti LaBelle & Harold Faltermeyer MCA

CASH BOX TOP 700 SINGLES

Weeks

April 6, 1985

Weeks

	3/30	Chart
1 ONE MORE NIGHT		
PHIL COLLINS (Atlantic 7-89588 WE ARE THE WORLD) 2	9
U.S.A. FOR AFRICA (Columbia US7-04839)	6	3
3 MATERIAL GIRL MADONNA (Sire 7-29083)	1	9
4 CAN'T FIGHT THIS FEELING REO SPEEDWAGON (Epic 34-04713)	3	12
5 LOVERGIRL TEENA MARIE (Epic 34-64619) 6 NIGHTSHIFT	5	16
COMMODORES (Motown 1773 MF)	11	11
CRAZY FOR YOU MADONNA (Geffen/Warner Bros. 7-29051)	14	6
8 PRIVATE DANCER TINA TURNER (Capitol B-6493 9 SOMEBODY	8 (12
9 SOMEBODY BRYAN ADAMS (A&M 2701 10 JUST ANOTHER NIGHT	9	10
MICK JAGGER (Columbia 38-04743	10	9
BRUCE SPRINGSTEEN (Columbia 38-04772) RHYTHM OF THE NIGHT	12	8
DeBARGE (Gordy/Motown 1770GF) 16	8
FOREIGNER (Atlantic 7-8957)) 15	4
ANIMOTION (Mercury/PolyGram 880 266-7	17	11
GLENN FREY (MCA-52512) 4	18
JULIAN LENNON (Atlantic 7-89589 MISSING YOU) 7	12
DIANA ROSS (RCA PB 13966) 21	19
FRANKIE GOES TO HOLLYWOOI (ZTT/Island 7-99805		12
19 HIGH ON YOU SURVIVOR (Scottl Bros./CBS ZS4 04685) 20	11
20 SOME LIKE IT HOT THE POWER STATION (Capitol B-5444) 28	4
21 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS (A&M 2703) 31	7
22 ALL SHE WANTS TO DO IS DANCE DON HENLEY (Geffen/Warner Bros. 7-29069) 25	7
23 SOME THINGS ARE BETTER LEFT UNSAID		
DARYL HALL/JOHN DATES (RCA PB-14039		4
DAVID BOWIE/PAT METHENY GROUP (EMI America B-3251		10
25 EVERYTHING SHE WANTS WHAM! (Columbia 38-04840 26 ALONG COMES A WOMAN) 30	3
26 ALONG COMES A WOMAN CHICAGO (Full Moon/Warner Bros. 7-29082 ONE NIGHT IN BANGKOK) 29	7
MURRAY HEAD (RCA PB-13988) 33	7
MORE TOM PETTY AND THE HEARTBREAKER	S	
29 TAKE ME WITH U		4
PRINCE AND THE REVOLUTION (Duet Wit APOLLONIA) (Warner Bros. 7-29079		9
30 FOREVER MAN ERIC CLAPTOI		
(Duck/Warner Bros. 7-29081		5
THE FIRM (Atlantic 7-89586) 34	8
WHAM! (featuring GEORGE MICHAEL (Columbia 38-04691		16
33 SAVE A PRAYER DURAN DURAN (Capitol B-5438		10
VOX HUMANA KENNY LOGGINS (Columbia 38-04849)) 41	3
NEW ATTITUDE PATTI LaBELLE (MCA 52517) 40	7

	3/30	Chart
36 LUCKY		
GREG KIHN (EMI America B-8255) 37 SMOOTH OPERATOR		8
SADE (Portrait/CBS 37-04807) 38 SECOND NATURE		6
39 ROCK AND ROLL GIRLS		8
JOHN FOGERTY (Warner Bros. 7-29053) 40 SAY IT AGAIN		4
SANTANA (Columbia 35-04758) THE BIRD	42	7
THE TIME (Warner Bros. 7-29094) 42 WE CLOSE OUR EYES	45	7
GO WEST (Chrysalis VS4 42850)	46	6
BILLY OCEAN (Jive/Arista JSI-9323) 44 CALIFORNIA GIRLS	50	3
DAVID LEE ROTH (Warner Bros. 7-29102) SEVERYBODY WANTS TO RULE THE WORLD	22	12
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)		4
46 KEEPING THE FAITH BILLY JOEL (Columbia 38-04681)		11
47 THE WORD IS OUT		
JERMAINE STEWART (Arista AS 1-9256) 48 EASY LOVER	37	10
PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 35-04679) 49 LET'S TALK ABOUT ME	39	20
ALAN PARSONS PROJECT (Arista ASL 9282)	47	7
50 MISLED KOOL & THE GANG		
(De-Lite/PolyGram 860 451-7) 51 SUGAR WALLS	48	20
SHEENA EASTON (EMI America 8-9253) ONE LONELY NIGHT		18
REO SPEEDWAGON (Epic 34-04848) (MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY	65	2
DAVID LEE ROTH (Warner Bros. 7-29040) 54 ONLY THE YOUNG JOURNEY (Geften/Warner Bros. 7-29090)		3
55 CHANGE	٠,	
JOHN WAITE (Chrysgills VS4 42606) KOOL & THE GANG (De-Liter		6
PolyGram 880 623-7)		3
57 TURN UP THE RADIO AUTOGRAPH (ROA PB-13953) CELEBRATE YOUTH•	52	16
RICK SPRINGFIELD (RCA PB-14047)	-	1
59 THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651) THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651)	70	3
ALISON MOYET (Columbia 38-94781) 61 BABY COME AND GET IT	66	4
POINTER SISTERS (Planet/RCA YB-14041) 62 AXEL F*	67	3
HAROLD FALTERMEYER (MCA-52536)	80	2
63 WHY CAN'T I HAVE YOU THE CARS (Elektra 7-69657) 64 WALKING ON SUNSHINE	54	11
65 KATRINA AND THE WAVES (Capitol B-5466)	74	2
MARY JANE GIRLS (Motown 1741GF)	72	4
66 RAIN FOREST PAUL HARDCASTLE (Profile PRO-7059) CAN'T STOP	56	11
RICK JAMES (Gordy/Motown 1776GF)	77	2
LUTHER VANDROSS (Epic 34-04760)	75	3

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

LIMAHL (EMI America B-8200) 78 3 70 WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON/PIA ZADOBA (Curb/MCA 52521) 57 8 71 LOVERBOY BILLY OCEAN (Jivo/Arista JS 1-9284) 58 19 72 SWEAR 31 LONELY IN LOVE GIUFFRIA (Camel/MCA-52558) 81 2 74 LOST IN LOVE GIUFFRIA (Camel/MCA-52558) 83 2 75 I WANT TO KNOW WHAT LOVE IS FOREIGNER (Atlantic 7-89596) 59 18 76 MR. TELEPHONE MAN NEW EDITION (MCA 52484) 61 16 77 SMALLTOWN BOY BROMSKI BEAT (LONGON/MCA 52494) 62 15 78 DO YOU WANNA GET AWAY SHANNON (Emergency/Mirage 7-99655) — 1 80 WILL THE WOLF SURVIVE? LOS LOBOS (Stash/Warner Bros. 7-29083) 88 2 81 BACK IN STRIDE MAZE (Capitol B-5431) 90 2 82 THE BORDERLINES JEFFREY OSBORNE (A&M 2695) 63 11 83 BEAT OF THE HEART SCANDAL FEATURING PATTY SMYTH (Columbia 35-04750) 64 11 84 SMUGGLER'S BLUES CLENN FREY (MCA 52546) — 1 85 NAUGHTY, NAUGHTY JOHN PARR (Atlantic 7-89612) 69 16 86 OH GIRL BOY MEETS GIRL (A&M 2713) — 1 87 NEUTRON DANCE POINTER SISTERS (Planet/RCA YB-13951) 71 20 88 WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD (ZITT/Islane 7-99653) — 1 89 WALKING ON THE CHINESE WALL PHILIP BAILEY (COlumbia 23-64826) — 1 90 THE OLD MAN DOWN THE ROAD JOHN FOGERTY (Warner Bros. 7-29100) 75 16
71 LOVERBOY 72 SWEAR SHEENA EASTON (EMI America B-8263) 79 3 1-3 LONELY IN LOVE GUEFFIIA (Camel/MCA-52558) 81 2 74 LOST IN LOVE NEW EDITION (MCA-52558) 83 2 75 I WANT TO KNOW WHAT LOVE IS FOREIGNER (Atlantic 7-89656) 59 18 76 MR. TELEPHONE MAN NEW EDITION (MCA-52584) 61 16 77 SMALLTOWN BOY BRONSKI BEAT (London/MCA-52494) 62 15 78 DO YOU WANNA GET AWAY SHANNON (Emergency/Mirage 7-99655) 1 80 WILL THE WOLF SURVIVE? LOS LOBOS (Stash/Warner Bros. 7-23093) 88 2 81 BACK IN STRIDE 82 THE BORDERLINES SEFFREY OSBORNE (A&M 2695) 63 11 83 BEAT OF THE HEART CCUMBIS 35-04750) 64 11 84 SMUGGLER'S BLUES GLENN FREY (MCA-52546) 1 85 NAUGHTY, NAUGHTY JOHN PARR (Atlantic 7-89612) 69 16 86 OH GIRL BOY MEETS GIRL (A&M 2713) 1 87 NEUTRON DANCE POINTER SISTERS (Planet/RCA YB-13951) 71 20 88 WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD (ZTT7/Istang 7-99655) 1 89 WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 38-64826) 1 7 THE BOYS OF SUMMER (AFTER
SWEAR ## SHEENA EASTON (EMI America B-8263) 79 3 ## LONELY IN LOVE ## GIUFFRIA (Camel/MCA-52558) 81 2 ## LOST IN LOVE ## NEW EDITION (MCA-52558) 83 2 ## LOST IN LOVE ## NEW EDITION (MCA-52558) 83 2 ## SPERION (MCA-52558) 83 2 ## SMALLTOWN BOY ## SPERION (MCA-52484) 61 16 ## SMALLTOWN BOY ## SPERION (MCA-52484) 61 16 ## SMALLTOWN BOY ## SPERION (MCA-52484) 62 15 ## DO YOU WANNA GET AWAY ## SHANNON (Emergency/Mirage 7-99655) — 1 ## BE YOUR MAN ## JESSE JOHNSON (A&M 2702) 39 2 ## BE YOUR MAN ## JESSE JOHNSON (A&M 2702) 39 2 ## BE YOUR MAN ## JESSE JOHNSON (A&M 2702) 39 2 ## BE YOUR MAN ## JOHNSON (A&M 2702) 39 2 ## BE YOUR MAN ## JOHNSON (A&M 2702) 39 2 ## BEACK IN STRIDE ## MAZE (Capitol B-5431) 90 2 ## BEAT OF THE HEART ## SCANDAL FEATURING PATTY SMYTH ## (Columbia 55-04750) 64 11 ## SMUGGLER'S BLUES ## CLENN FREY (MCA-52546) — 1 ## SMUGGLER'S BLUES ## CLENN FREY (MCA-52546) — 1 ## NAUGHTY, NAUGHTY ## JOHN PARR (Atlantic 7-89612) 69 16 ## NAUGHTY, NAUGHTY ## JOHN PARR (Atlantic 7-89612) 69 16 ## NEUTRON DANCE ## POINTER SISTERS (Planet/HCA YB-13951) 71 20 ## WELCOME TO THE PLEASURE ## DOME ## FRANKIE GOES TO HOLLYWOOD (ZITT/ ## Island 7-99653) — 1 ## WELCOME TO THE PLEASURE ## DOME ## FRANKIE GOES TO HOLLYWOOD (ZITT/ ## JOHN FOGERTY (Warner Bros. 7-29100) 75 16 ## THE OLD MAN DOWN THE ROAD ## JOHN FOGERTY (Warner Bros. 7-29100) 75 16 ## THE BOYS OF SUMMER (AFTER
13 LONELY IN LOVE GIUFFRIA (Camel/MCA-52558) 81 2 14 LOST IN LOVE NEW EDITION (MCA-52558) 83 2 75 I WANT TO KNOW WHAT LOVE IS FOREIGNER (Atlantic 7-89596) 59 18 76 MR. TELEPHONE MAN NEW EDITION (MCA 52484) 61 16 77 SMALLTOWN BOY SHROWSHIE BEAT (LONGON/MCA 52484) 62 15 78 DO YOU WANNA GET AWAY SHANNON (Emergency/Mirage 7-99655) - 1 80 WILL THE WOLF SURVIVE? LOS LOBOS (Stash/Warner Bros. 7-29093) 88 2 81 BACK IN STRIDE MAZE (Capitol B-5431) 90 2 82 THE BORDERLINES JEFFREY OSBORNE (A&M 2695) 63 11 83 BEAT OF THE HEART SCANDAL FEATURING PATTY SMYTH (Columbia 35-04750) 64 11 84 SMUGGLER'S BLUES GLENN FREY (MCA 52546) - 1 85 NAUGHTY JOHN PARR (Atlantic 7-89612) 69 16 86 OH GIRL BOY MEETS GIRL (A&M 2713) - 1 87 NEUTRON DANCE POINTER SISTERS (Planet/RCA YB-13951) 71 20 88 WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD (ZYTT/ Island 7-99655) - 1 89 WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 38-64826) 1 90 THE OLD MAN DOWN THE ROAD JOHN FOGERTY (Warner Bros. 7-29100) 75 16 91 THE BOYS OF SUMMER (AFTER
The Borderlines Scandal Featuring Patry Smyth
75 I WANT TO KNOW WHAT LOVE IS FOREIGNER (Ariantic 7-89596) 59 18 76 MR. TELEPHONE MAN NEW EDITION (MCA \$2484) 61 16 77 SMALLTOWN BOY 78 DO YOU WANNA GET AWAY 5HANNON (Emergency/Mirage 7-99655) — 1 79 BE YOUR MAN 30 WILL THE WOLF SURVIVE? LOS LOBOS (Stash/Warner Bros. 7-29093) 88 2 81 BACK IN STRIDE MAZE (Capitol B-5431) 90 2 82 THE BORDERLINES JEFFREY OSBORNE (A&M 2695) 63 11 83 BEAT OF THE HEART SCANDAL FEATURING PATTY SMYTH (Columbia 55-04750) 64 11 84 SMUGGLER'S BLUES GLENN FREY (MCA 52546) — 1 85 NAUGHTY, NAUGHTY JOHN PARR (Atlantic 7-89612) 69 16 86 OH GIRL BOY MEETS GIRL (A&M 2713) — 1 87 NEUTRON DANCE POINTER SISTERS (Planet/HCA YB-13951) 71 20 88 WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD (ZITT/ISIANG 7-99653) — 1 79 WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 33-64826) — 1 70 THE OLD MAN DOWN THE ROAD JOHN FOGERTY (Warner Bros. 7-29100) 75 16
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83 BEAT OF THE HEART SCANDAL FEATURING PATTY SMYTH (Columbia 35-04750) 64 11 84 SMUGGLER'S BLUES GLENN FREY (MCA 52546) — 1 85 NAUGHTY, NAUGHTY JOHN PARR (Atlantic 7-89612) 69 16 86 OH GIRL BOY MEETS GIRL (A&M 2713) — 1 87 NEUTRON DANCE POINTER SISTERS (Planet/HCA YB-13951) 71 20 88 WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOGD (Z1T7/Istane 7-99653) — 1 89 WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 23-64826) — 1 90 THE OLD MAN DOWN THE ROAD JOHN FOGERTY (Warrer Bios. 7-29100) 75 16 91 THE BOYS OF SUMMER (AFTER
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THE BOYS OF SUMMER HAVE GONE)
Geffen/Warner Bros. 7-29141) 76 32
92 KISS AND TELL ISLEY, JASPER, ISLEY
(Magic Sound/CBS 2S4 04741) 82 8 93 METHOD OF MODERN LOVE
DARYL HALL & JOHN OATES (RGA PR-13970) 84 16 94 SOLID
ASHFORD & SIMPSON (Capitol B-5399) 85 21
95 I WANNA HEAR IT FROM YOUR LIPS ERIC CARMEN
(Geffen/Warrier Bros. 7-29118) 66 12 96 YOU'RE THE INSPIRATION
OHICAGO (Warner Bros. 7-29126) 87 21
MADONNA (Sire 7-29210) 91 21 98 PLAYING TO WIN
LRB (Pasha/Capitol B-5411) 92 11
99 EMOTION BARBRA STREISAND (Columbia 38-04707) 93 5

Weeks On 3/30 Chart

All She Wants (KortchmarASCAP)22
Along Comes A Woman (Double Virgo-ASCAP/
MCA/Fleedleedle—BMI)26
Axel F (Famous—ASCAP)62
Baby Come (Dyad/Eiseman/Hen-Al/Kings
Road-BMI)
Back In (Amazement—BMI)
Beat Of (Blackwood/Just Friends/Pink Smoke/
Kelshmack—BMI)83
Be Your (Crazy People/Almo—ASCAP)79
California Girls (Irving—BMI)44
Can't Fight (Fate-ASCAP)4
Can't Stop (Stone City adm. by national
LeagueASCAP)
Careless Whisper (Chappell—ASCAP)32
Celebrate (Super Ron-BMI)
Change (Lord Of Dreams/AristaASCAP)55
Crazy For You (WB—ASCAP/Warner-
TamerianeBMI)7
Don't Come (Gone Gator/Blue Network—ASCAP) 28
Don't You (MCA-ASCAP/MCA-BMI)21
Do You (Emergency/Jobete/Green Star—ASCAP) 78
Easy Lover (Sir & Trini/Phil Collins/Pun/New
East—ASCAP)
Emotion (Almo—ASCAP)99
Everybody Wants (Virgin/10 Adm. by
Nymph—BMI)
Everything (Morrison Leahy/Chappell—ASCAP)25
Forever Man (Blackwood/UrgeBMI)30
Fresh (Delightful—BMI)
High On You (Rude/WB/Easy Action—ASCAP)19
I'm On Fire (Bruce Springsteen—ASCAP)11

In My House (Stone City Adm. by jay Warrier – ASCAP)
Just a Gigolo (Chappel-Intersong/Edwin H. Morris/ Jerry Voge—ASCAP)
Keeping The Faith (Jorel—BMI)
Misied (Deligntful—BMI)

Obsession (Pacific Island c/e Careers—BMI/Makik	
c/o Arista-ASCAP)	
Oh Giri (Irving/Boy Meets Giri-BMi)	.86
One Lonely (JanisongsASCAP)	52
One More Night (Pun-ASCAP)	1
One Night (MCA-ASCAP)	.27
Only The Young (Twist and Shout, Div. of Weed Hi	gh
Nightmare Adm. by Colgems—EMI-ASCAP)	54
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Private Dancer (Straitjacket Adm. by Almo-ASCA)	
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Plain Forest (Oval Music Ltd.)	.66
Relax (Perfect Adm. by Island-BMI)	.18
Rhythm (Edition Sunset Adm. by AristaASCAP)	
Rock And Roll (Wenaha-ASCAF)	.39
Save A Prayer (Tritec)	
Say It Again (Black Mountain RoadBMI)	
Scientific Love (Hip Trip/Migstar—BMI)	100
Second Nature (Blackwood/Multi-Level/	
Janiceps BMI)	.38
Smalltown Boy (Bronski/William A. Bong)	.77
Smooth Operator (Adm./St. John-MCPS)	.37
Smuggler's (Red Cloud/Night River—ASCAP)	.84
Solid (Nick-O-ValASCAP)	.94
Somebody (Adams Comm./Calypso Toonz-PAOC	1
Irving—BMI)	9
Some Like It (Tritec)	.20
Some Things (Het-Cha/Unichappel—BMI)	.23
Suddenly (Zomba/Willesden)	.43
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Swear (WB/Bleu Disque/Jiru-ASCAP)	
Take Me With U (Controversy—ASCAP)	
, , , , , , , , , , , , , , , , , , , ,	

That Was (Somerset/Evansongs/Stray	
Notes—ASCAP)	. 13
The Bird (TionnaASCAP)	.41
The Borderlines (WB/Zubaldah—ASCAP)	.82
The Boys Of Summer (Cass Country/Wild	
Gator—ASCAP)	
The Heat (Famous Music Corp.—ASCAP)	
The Never (Giorgic MorodorASCAP)	
The Old Man Down (WenahaASCAP)	.90
The Word (10 Music Ltd. Adm. by NymphBMI/	
Warner Bros.)	
Things Can (Howard Jones/Warner Bros. Ltd. cont	
and adm. by Warner-Tameriane—BMI)	
This is Not (Donna-Dijon/Jones/Pat-Meth/OPC ad-	
min. by Buttermilk Sky Assoc.—BMI/ASCAP)	
Til My (April/Uncle Ronnie's/Thriller Miller/Adm. b	
MCA)	
Too Late (Charisma/Chappeil—ASCAP)	
Turn Up The (Hatabrr—BMI)	
Vox Humana (Milk Money—ASCAP)	
Walking On (Screen Gems/Megasongs—BMI)	.64
Walking (Noa-Noa/Glass Sea - ASCAP/Make	
See-BMI)	
We Are (Mijac-BM!/Brockman-ASCAP)	
We Close (ATV—BMI)	
Welcome (Perfect Adm. by Island—BMI)	
When The Rain (Edition Sunrise/Edition Sunset Ad	
by Careero/Arista—BMI)/ASCAP)	
Why Can't (Ric Ocasek—ASCAP)	. 63
Will The Wolf (Davince/No.K.O. Adm. by	
	.80
You're (Double Virgo-ASCAP/Foster Frees-BMI)	36







LONE JUSTICE AND FRIENDS — In the studio recording their eponymously titled debut album for Geffen Records, the acclaimed Los Angeles-based group Lone Justice took time out from the mixing board to pose with some friends and creative co-conspirators. On hand was renowned producer Jimmy Iovine, who produced the Lone Justice LP, guitarist Miami Steve Van Zandt and Tom Petty keyboardist Benmont Tench, both of whom contributed to the collection of original songs. Pictured from left to right: Iovine; Van Zandt; Tench; Lone Justice's Don Hetfington, Ryan Hedgcock and (seated) Maria McKee.

Music Executives Have Harsh Words For Japanese Industries

by Kozo Otsuka

TOKYO — Top leaders of the record industries of the United States blasted with wrath the equipment industries of Japan at the press conference held in Tokyo on March 14, 1985 directly after the meeting of the board of directors of IFPI (International Federation of Phonogram and Videogram Producers) held in Tokyo on March 13, 1985. They also visited The Diet, the culture agency and the MITI (Ministry of Trade and Industry) to appeal for adequate actions regarding the protection of interests of both the copyright owners and record manufacturers from home tapings and rental-record practices by imposing royalties on the sales of blank tapes and recording equipment.

The members who took part in the IFPIconference were: Coen Solleveld (president of IFPI), Nesuhi Ertegun (president of WEA), Stanley Gortikov (president of RIAA), Robert Summer (president of RCA), Noboru Takamiya (president of Japan Phonograph Record Association) and Ian Thomas (General Secretary of IFPI).

The outline of the remarks by the speakers at the press conference were as follows:

Stanley Gortikov (president of RIAA): "I am here today, because I am afraid and angry. My fear as an American and as part of the world music community is rooted in the practices of home taping. Our own statistics of two years ago showed that

(continued on page 55)

Behind The Bullets

Tears, Johnson Begin Chart Climb

by Stephen Padgett Cash Box Research Staff

Tears For Fears, the British pop duo, is experiencing its first major U.S. chart success with "Songs From The Big Chair", its second Mercury LP and "Everybody Wants To Rule The World," its first U.S. single. Also, former Time guitarist and songwriter Jesse Johnson is finding that being on his own can yield huge rewards. "Songs From The Big Chair," Tears For

"Songs From The Big Chair," Tears For Fears' follow-up to their brilliant debut, "The Hurting," entered the LP chart last week at 87 bullet. This gun jumping start is very different from the slow, grass roots spread of the first LP. Four weeks ago, programmers began adding "Everybody Wants To Rule The World." It has climbed in big jumps each week, as more and more programmers hear the buzz that is in the marketplace on this single. At 45 bullet this week, up from 53, the record seems bound for the top 20. Multiple debuts this week indicate that the record is researching well in the markets in which it is being tested. Debuting the record this week are WGFM, WKRZ, WXKS, WCAU, WPRO, WZPL, KKRD, WVSR, Z93, WBBQ, WDCG, WRNO, Y100, Y106, KHTX, KSKD and KLUC. In addition it pulled in 15 new adds. There are early breakout retail reports from the midwest and west,

including The Camelot stores of Ohio and City One Stop of Los Angeles. The album is experiencing a tremendous response at retail with solid top 20 reports in the east, midwest and west. Among those top 20 reporters are Harvard Co-op in Boston, Sound-Video Unlimited in Chicago, Licorice Pizza in Los Angeles and Tower Records in Seattle. The album is top five at Show Industries (Music Plus) in Los Angeles.

Jesse Johnson, the funk master of Time fame, brings his first solo project, "Jesse Johnson's Revue," up to 67 bullet this week. Already a big hit on the Black Contemporary LP chart (22 bullet this week), the album is just getting started on the pop chart. It is getting top 30 reports, including Central One Stop in Connecticut, Downtown Records in Chicago, Record Theatre in Cincinnati and Tower Records in Seattle. The single, "Be Your Man," was experiencing sales before pop radio airplay, a rare feat in today's market, and a testimony to the increasing power and importance of black radio, which has been this song's main source of exposure. Strongest in the midwest and west, "Be Your Man" garners top 20 reports from, among others, Peaches Records in Cincinnati, L&M in Lumberton, N.C., Harmony House in Detroit, Turtles Records based in Atlanta and Tower Records in San Francisco.

PolyGram Executives Project Quick End To CD Shortage

by David Adelson

LOS ANGELES — Executives at PolyGram U.S. and Worldwide are projecting an end to the Compact Disc shortage that has plagued dealers in the wake of a higher-than-expected consumer demand. Hans Gout, senior director, Compact Disc, PolyGram Worldwide and Emiel Petrone, senior vice president, Compact Disc PolyGram Records and chairman of the Company Disc Group, both projected the end of the CD shortage as close as the second half of this year.

"We know that everyone is worried about shortages," said Gout. "But as far as we can judge, this will be over in a few months time and there will be enough manufacturing capacity to fulfill all the consumer's needs."

Gout cited production figures for PolyGram plants and other CD manufacturing facilities worldwide. "The Hanover, Germany facility's capacity was 13 million last year and we produced 13 million. We are not sure exactly what the Japanese facility produced but it was less than 10 million," he stated. "We know we will be able to do 25 million at Hanover this year and when I was in Japan recently I learned

they are rapidly expanding and there could be about 30 million Compact Discs coming out of that country this year."

coming out of that country this year."

According to Gout, "this means that although there is still a bit of a shortage at the moment because orders are coming in at such an incredible rate, the shortage must be over in a few months."

must be over in a few months."

Petrone added, "What we're saying is that we feel by the fourth quarter at least, supplies should catch up with demand and there will be enough software to meet the demand of the consumer." He based his estimates on, "the increase in production from both the PolyGram plant and the seven existing plants in Japan."

Petrone addressed the recent production problems at CBS' Terre Haute, Indiana facility, which caused the company to recently suspend all order taking and cancel existing back orders. "We're very confident from the result of a recent Compact Disc Group meetings that the plant will start to accelerate its production capacity and once it meets the needs of CBS, it will once again begin to custom press."

Gout related the international scope of (continued on page 58)

Oscars Go Pop

Wonder, *Purple Rain* Gain Honors At 57th Academy Awards

by Peter Holden

LOS ANGELES — In a year which has seen the music industry consistently capitalize on the 'marriage of film and music,' both popular and classical music had a good night at the 57th Academy Awards held March 25 at the Dorothy Chandler Pavilion. Amadeus, the film which chronicles the life of Wolfgang Amadeus Mozart through the eyes of his rival composer Antonio Salieri, picked up eight awards including Best Picture and Best Actor with F. Murray Abraham's performance as Salieri. Yet this picture, which focused so closely on music did not enter in to the music categories of the Oscars. In those categories, Prince won Best Song Score for Purple Rain; Stevie Wonder picked up his first Oscar for "I Just Called To Say I Love You" from The Woman In Red; and Maurice Jarre was awarded best Original Score for India.

With so much music industry effort going into film scores and soundtracks, the competition for these awards was more heated than usual, Wonder getting his Oscar going up against such multi-

format hits as Ray Parker Jr.'s "Ghostbusters" and Kenny Loggins' "Footloose," both from movies of the same name. Prince, whose Purple Rain soundtrack did seem the shoo-in winner in this relatively new category, also faced stiff competition from Against All Odds, Footloose and others. Appearing with his band members Wendy and Lisa, Prince found his Oscar award "unbelievable," but none in the audience did.

Other major film awards included Sally Field as Best Actress in Places In The Heart, Dr. Haing S. Ngor, Best Supporting Actor in The Killing Fields, Peggy Ashcroft, Best Supporting Actress in A Passage To India, Milos Forman, Best Director for Amadeus and Best Foreign Language Film, Dangerous Moves.

With so many major wins for Amadeus, the Fantasy soundtrack should expect a healthy sales jump in the next week, although the two-album set has been one of the label's fastest movers since its release and has spawned a surge of interest in all Mozart product and classical music in general.



SILVER DAY — Los Angeles mayor Tom Bradley proclaimed Friday, March 22 "Horace Silver Day" in Los Angeles coinciding with a concert by the L.A. Modern String Orchestra featuring the works of ASCAP member Horace Silver. The concert, held at the Wilshire Ebell Theatre in L.A., was highlighted by the west coast premiere of Silver's "A Message From The Maestro." This jazz piece was commissioned in 1984 by the ASCAP Foundation/Meet the Composer Commission program as a musical tribute to the late Duke Ellington. Pictured at the reception immediately following the concert are (I-r): William Henderson, musical director of the L.A. Modern String Orchestra; Alfred Lions, founder of Blue Note Records; Chuck Niles of KKGO, the evening's master of ceremonies; Horace Silver and ASCAP membership representative, Mary Jo Mennella.



GREENE STONE PACT - Greene Stone Records has signed a national distribution agreement with New York Music Distribution, Inc. Pictured from left are: Charlie Greene, Brian Stone, Greene Stone Records; Mel Fuhrman, John Cassetta, Monica Boscia, New York Music Distribution and Tina Schechter, attorney, Bernstein Carter & Deyo. Greene and Stone have discovered and produced recording artists such as Sonny & Cher, Buffalo Springfield, Iron Butterfly, Troggs, Barry White. First release on Greene Stone is expected within two weeks.

BUSINESS NOTES

ASCAP Board of Directors Elected

NEW YORK - The 24 members of the ASCAP Board of Directors, who are elected to serve for a two-year term commencing April 1, were established recently in a biennial

The writer members who were re-elected in the popular music field are Hal David, Stanley Adams, Sammy Cahn, Cy Coleman, Sammy Fain, John Green and Arthur Hamilton. Newly elected writer members in the popular music field are Marilyn Bergman and Burton Lane. The writer members re-elected in the concert music field are Leon J. Brettler of Shapiro, Bernstein & Co., Inc.; Salvatore T. Chiantia of Cromwell Music, Inc.; Sidney Herman of Paramount Music Corp; Chuck Kaye of Warner Bros., Inc. (Warner Bros. Music); Buddy Killen of Cross Keys Pub. Co. Inc.; Irwin Z. Robinson of Chappell & Co., Inc.; Lester Sill of Colgems-EMI Music Inc.; and Michael Stewart of April Music, Inc. Newly elected as a publisher member in the popular field is Leeds Levy of Leeds Music Corporation. The publisher directors who were re-elected in the concert music category are Arnold Broido of Theodore Pressure Co.; Ernest R. Farmer of Summy-Birchard Music Div. Birch Tree Group Ltd.; and Ron Freed of European American Music Distribution Corp.

True Name And Address Law **Nets 6,400 Counterfeit Tapes**

NEW YORK — California law enforcement officials have enacted a new "True Name and Address" law with the arrest of seven alleged counterfeit tape retailers during the month of February. The enactment of the new law, which requires that the true name and address of the record or tape manufacturer be clearly cited on the product, was used in conjunction with plain view seizures and resulted in the confiscation of over 6,400 counterfeit tapes. The tapes which were being sold at California "swap meets" or "flea markets" would have a legitimate estimated market value of \$38,600.

Arrested were Felipe Herrera of Huntington Park, Gabriel Guzman of Los Angeles, Robert Duran of Bell Gardens, Francisco Garcia of Hollywood, Adolfo Raul Alvarez of Ramona, Rosa Klein of Oceanside, and Leonard Munoz Perez, Jose Guadalupe Martinez, and Rafael Diez Fuentes, of Santa Ana, at various swap meets in Southern

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

NEW YORK — "Split Copyright: Challenges, Changes and Complications" will be the subject of the Apr. meeting of the Music Publishers Forum, Apr. 9 at N.Y.'s Essex Hotel; Heather O'Keefe will provide details at (212) 370-5330 . . . The American Federation of Musicians is holding its first national recruiting campaign in their nearly-100 year history, through the end of May, with a reduction in membership fees and other inducements . . The Boston Pops, under the baton of John Williams, will celebrate its 100th birthday with a 15-city tour in July; things kick off with an opening night benefit concert, Apr. 30, at their Symphony Hall, Boston home featuring James Galway, Cleo Laine, and John Dankworth; the Signal Companies will underwrite the opener, which will be taped for PBS . . . Community 3 Recordings is a new independent label formed by Albert Garzon and Drew Dean; the Queens, N.Y.-based outfit will debut with Agitoprop's "Feast of the Sunfish," due in Apr.... Sheena Easton has been signed to the Music Division at Michael Levine Public Relations, while Shannon has been signed to Burnham-Callaghan Assoc. for her public relations representation . . . Oscar Brand's "Folksong Festival" will celebrate its 40th anniversary on the air, Apr. 20th, with a National Public Radio broadcast originating from N.Y.'s WNYC-FM; Leadbelly, Woody Guthrie, Bob Dylan, and dozens of others have been guests over the years ... Wagner the nine-hour epic film starring Richard Burton as the late composer, will unreel at Alice Tully Hall, June 1, in a co-presentation of the Metropolitan Opera Guild and the Wagner Society of New York . . . The B'Nai B'Rith's Music and Performing Arts Unit elected its 1985 officers recently: Joe Cohen, executive vp, the Lesli Group, was named president; Norby Walters, president, Norby Walters Assoc., was named executive vp; Brad Simon, president, the Brad Simon Org. and Pete Hyman, vp, Surplus Records and Tapes, were named members-at-large; George Gabriel was named treasurer; and Manny Kamen, president, Kamen Video Products, was named secretary . . . Seattle's 14th Annual Northwest Folklife Festival will bring dozens of folkish musicians of all sorts to the Seattle Center, May 24-27: there'll be over 600 music and dance performances.

EXECUTIVES ON THE MOVE









BMI Promotes Preston --- Frances W. Preston, vice president, Nashville, Broadcast Music, Inc. (BMI) has been appointed senior vice president, Performing Rights, effective immediately. This encompasses New York, Nashville and Los Angeles. In making the appointment, BMI president Edward M. Cramer said: "In over a quarter century with BMI, Mrs. Preston has become thoroughly grounded in all aspects of BMI's day-to day functions. In addition, she is known and respected world-wide as a music industry leader.'

Redburn Joins — David Steffen, vice president of sales at A&M Records, has announced that Tresa Redburn has been hired as local marketing director for Southern California. Prior to joining A&M, Redburn served as sales and marketing coordinator at Jem Records.

Kolesky Moved — Elise Kolesky has moved to New York as the local marketing coordinator for A&M Records. She moves to New York from Los Angeles where she worked in the national sales office. Prior to working for A&M Records, Kolesky held a position with Pickwick Distribution.

Clott Promoted — Timothy A. Clott has been promoted to senior vice president and general manager of Paramount Home Video, it was announced by Robert Klingensmith, executive vice president, Video Distribution, for Paramount Pictures Corporation. A seven-year veteran of Paramount, Clott's most recent position was vice president and general manager of the home video operation.

Davis Joins - Randall S. Davis joins Jensen Communications, the entertainmentoriented public relations and marketing agency, as vice president. Davis spent the past year-and-a-half with Berkhemer & Kline public relations as account executive. Previously Davis worked at Capitol Records for seven years — two years as manager of press & editorial services followed by five years as director of

merchandising & advertising.

Changes At Phonogram — Bas Hartong has been named senior vice president, A&R, Phonogram International, it was announced by Mathieu Vansweevelt, president of the label. Hartong began his career with Phonogram in Holland in 1973 as A&R assistant. In '76 he moved to the legal department and then in '79 became International A&R Manager for Phonogram, Holland. Hartong moved to New York in 1982 to assume the title of vice president, A&R, Phonogram International — his position before the current promotion. Gibson Kemp has been named Director Popular Product, Phonogram International in Baarn, Holland. Kemp was previously head of A&R, PolyGram Records in Sydney, Australia. Prior to that he was A&R director for WEA in Australia, and before that was international manager of Phonogram in London.

Gorsky Named — Brenda Gorsky has been named to the position of Manager, Creative Services Administration Arista Records. In this capacity, she will be liason between the creative services department and the rest of Arista, initiating all scheduling and coordinating advertising, merchandising, television and radio commercials, corporate communications and album packages.

Johnson Named — Dale Johnson has been named vice president, distribution, PolyGram Records, it was announced by Guenter Hensler, President and Chief Executive Officer of the label. Johnson has been with PolyGram for ten years, starting out as Warehouse Manager in Indianapolis.

Girod Appointed - Red Label Records, the Chicago-based entertainment company, announced the appointment of Richard Girod as national director of sales and promotion. Prior to joining Red Label, Girod served as A&M Records' regional sales manager for the past three years. During his eight year tenure at A&M, Girod held various positions in promotions and sales.

Klasen Named -- Paul Sheffield, Dallas regional branch manager for the Warner/ Elektra/Atlantic Corp., announced the appointment of Susan Klasen as singles specialist/special projects coordinator. Prior to her appointment, Klasen, who has been with WEA for two and a half years, was the Branch secretary for Sheffield.

Colavecchio Appointed - RCA Inc. announces the appointment of Nino Colavecchio to regional manager of the record division in Montreal. Nino is responsible for the record division's sales and promotion in Quebec.

Meyer Promoted At MCA

LOS ANGELES - Steve Meyer has been promoted to the newly created position of senior vice president, promotion for MCA Records, the announcement was made by Richard Palmese, executive vice president, marketing and promotion for the label. In his new capacity, Meyer will oversee all elements of the label's pop and rock promotional efforts.

In making the announcement, Palmese "In the year and a half that I've worked with Steve, he has exhibited a special kind of executive leadership that has contributed in a great way to the success of our company. His intelligence, determination, and drive have made him one of the most respected and admired promotion executives in the business.

Prior to joining MCA two years ago, Meyer was the national promotion director of Capitol Records for seven years.



CASHBOX



Anything Else Is A Compromise

CASHBOX



More Essential Than Speeding Bullet



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

NATIONAL BREAKOUTS

- ERIC CLAPTON
 THE BREAKFAST CLUB
- **COMMODORES**
- **TEARS FOR FEARS**
- **LUTHER VANDROSS**
- **GEORGE THOROGOOD**
- MAZE
- 8 DIANA ROSS

- 9 SANTANA
- 10 U2
- 11 DEBARGE
- 12 MARY JANE GIRLS
- 13 JESSE JOHNSON'S REVUE
- 14 ANIMOTION
- 15 BILLY JOEL

NORTHEAST

- **COMMODORES**
- **ERIC CLAPTON**
- **DIANA ROSS**
- THE BREAKFAST CLUB **GEORGE THOROGOOD**
- **TEARS FOR FEARS**
- DEBARGE
- SANTANA
- 10 LUTHER VANDROSS

SOUTHEAST

- **COMMODORES**
- 2 ERIC CLAPTON 3 MAZE
- **GEORGE THOROGOOD**
- THE BREAKFAST CLUB
- **DIANA ROSS**
- 7 SANTANA 8 JESSE JOHNSON'S REVUE

NORTH CENTRAL 6.

- DEBARGE
- 10 LUTHER VANDROSS

BALTIMORE/ WASHINGTON

- ERIC CLAPTON
 THE BREAKFAST CLUB
- **TEARS FOR FEARS**
- COMMODORES
- **GEORGE THOROGOOD** MAZE
- JESSE JOHNSON'S REVUE
- LUTHER VANDROSS
- DIANA ROSS

WEST

- 1 ERIC CLAPTON
- THE BREAKFAST CLUB
- **TEARS FOR FEARS**
- **COMMODORES 5 LUTHER VANDROSS**
- 6 112
- 7 BILLY JOEL
- 8 DIANA ROSS
- MAZE
- 10 SANTANA

MIDWEST

- **ERIC CLAPTON**
- THE BREAKFAST CLUB LUTHER VANDROSS
- MAZE
- COMMODORES
- **TEARS FOR FEARS**
- **ANIMOTION**
- 9 MARY JANE GIRLS 10 GEORGE THOROGOOD
- 6 DIANA ROSS
- COMMODORES
- ERIC CLAPTON
 GEORGE THOROGOOD
 TEARS FOR FEARS
- **VAN MORRISON**
- **JESSE JOHNSON'S REVUE**
- **LUTHER VANDROSS** THE VELVET UNDERGROUND
- **DIANA ROSS**
- THE BREAKFAST CLUB

DENVER/PHOENIX 7.

- **GEORGE THOROGOOD**
- SANTANA
- ACCEPT
- COMMODORES
- **ERIC CLAPTON**
- THE BREAKFAST CLUB TEARS FOR FEARS LUTHER VANDROSS

- **MARY JANE GIRLS**
- 10 DIANA ROSS

SOUTH CENTRAL

- 1 THE BREAKFAST CLUB
 2 ERIC CLAPTON
- 3 BILLY JOEL
- ANIMOTION
- **GREG KIHN**
- 6 COMMODORES 7 DIANA ROSS
- **GEORGE THOROGOOD**
- 10 MAZE

OMPACT ISCS **TOP 30**

Title, Artist, Label, Number, Distributor On 3/30 Chart 1 LIKE A VIRGIN 15.98 MADONNA (Sire 25157-2) WEA 19 15.98 FOREIGNER (Atlantic 81999-2) WEA **2 AGENT PROVOCATEUR** 3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP 30 **4 PURPLE RAIN** PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA **5 SHE'S THE BOSS** MICK JAGGER (Columbia CK 39940) CBS 6 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA 22 7 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA **BORN IN THE U.S.A.** BRUCE SPRINGSTEEN (Columbia CK 38653) CBS **CAN'T SLOW DOWN** LIONEL RICHIE (Motown 6059MD) MCA 10 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA 11 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA 12 24 12 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA 15 15,98 LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA 14 HEARTBEAT CITY THE CARS (Elektra 60296) WEA 13 15 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS

			Weeks On
40 1/8/07- 11/5/17		3/30	Chart
16 VOICES IN THE SKY —	THE BEST OF THE MOODY BLUES — THE MOODY BLUES (Threshold 820 155-2) POL	16	6
17 PRIVATE DANCER	- The Moob'l Bedes (Threshold 820 133-2) For	10	•
18 HIS 12 GREATEST HITS	TINA TURNER (Capitol CDP-46041) CAP	18	27
	NEIL DIAMOND (MCA MCAD-37252) MCA	20	3
19 BIG BAM BOOM	DARVI HALL & JOUR CATEGURA BODA 5000 DOL	47	
20 MAKE IT BIG	DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	17	12
21 RECKLESS	WHAM! (Columbia CK 39595) CBS	19	7
21 RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	21	10
22 VALOTTE	15.98		
23 FACE VALUE	JULIAN LENNON (Atlantic 80184-2) WEA 15.98	22	8
04 0054750711170	PHIL COLLINS (Atlantic 16029-2) WEA	25	2
24 GREATEST HITS	SIMON & GARFUNKEL (Columbia CK 31350) CBS	24	6
25 SHE'S SO UNUSUAL	·		Ť
26 AMADEUS	CYNDI LAUPER (Portrait RK 38930) CBS 29.98	23	30
27 7575527 257 4112572	ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IND	26	10
27 PERFECT STRANGERS	DEEP PURPLE (Mercury 823 777-2) POL	_	1
28 TIME WARP	-		
29 WHEELS ARE TURNIN'	NCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106) IND	27	11
	REO SPEEDWAGON (Epic EK 39593) CBS	29	7
30 THE BIG CHILL SOUND	TRACK PLUS ADDITIONAL CLASSICS		

ALBUM RELEASES

NEW AND DEVELOPING

DON'T SUPPOSE — Limahl — EMI America 17142 — Producers: De Harris-Tim Palmer-Giorgio Moroder — List: 8.98 — Bar Coded

The strength of the international hit single "The Neverending Story" should give this solo debut from the lead vocalist of Kajagoogoo an initial boost, yet cut for cut, "Don't Suppose" is a rich and well-textured LP. With material for CHR and new music radio, Limahl has a strong presence which comes across throughout the LP. Look for an enthusiastic teen following.





GO WEST — Go West — Chrysalis 41495 — Producer: Gary Steneson — List: 8.98 — Bar Coded

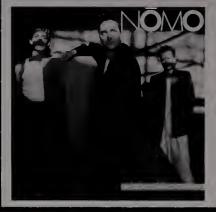
With the initial power of the solidly rocking and melodic single "We Close Our Eyes," Go West seems to be a well produced band on the brink of commercial success. Primarily a duo consisting of Peter Cox on vocals and guitar and Richard Drummie on vocals and bass, Go West also uses a host of session players to good end. Good CHR fare with enough firepower for AOR.

NEW AND DEVELOPING

VAN ZANT — Van Zant — Geffen 24059 — Producer: Rodney Mills — List: 8.98 — Bar Coded

Johnny Van Zant has long been ready for a solo foray, and this debut disc is a strong set of streamlined pop-metal. Soaring lead vocals and gritty lead guitar work are the distinctive elements, but the songwriting throughout is made for the current climate of AOR radio. Hard-edged production with especially booming drums should contribute to this disc's commercial long life.





THE GREAT UNKNOWN — Nomo — Atco 90258 — Producer: None Listed — List: 8.98 — Bar Coded

This debut from Nomo is a well produced and written effort which makes use of several pop genres which blend to form a tasteful mix in search of a radio format. Though Nomo is not quirky or as hardedged as much of the pop material out currently, this is solid pop with the versatility of Toto. Strong musicianshp and vocals throughout. Look for some, retail activity and A/C radio play.

FEATURE FICKS

STEADY NERVES — Graham Parker and The Shot — Elektra 9-60388-1 — Producer: William Wittman-Graham Parker — List: 8.98 — Bar Coded

William Wittman-Graham Parker — List: 8.98 — Bar Coded

Parker has had to have "Steady Nerves" after all the near misses over the years, but this time out may be a hit. Songs like "When You Do That (To Me)" and the guitar work of Brinsely Schwartz add up to a winner.

SPINAL TAP — Original Motion Picture Soundtrack — Polydor 817-846-1 — Producer: Christopher Guest-Harry Shearer-Michael McKean — List: 8.98 — Bar Coded

A reservicing of this parody gem which chronicles the rise and plateau of the fictional Spinal Tap band. Funny with good music for AOR.

TWIN SISTERS — Exene Cervenka/Wanda Coleman — Freeway 1057 — Producer: Harvey Robert Kubernik — List: 8.98

This spoken word effort from X lead vocalist Cervenka and Guggenheim winner Coleman's is ironic, funny, desperate and thoroughly contemporary in theme and delivery.

EXTRA PLAY — Kaja — EMI America 17157 — Producer: Colin Thurston — Kaja — List: 8.98 — Bar Coded

Thickly produced set of dance-oriented British funk which should find an immediate audience in the clubs and on new music stations. With Limahl gone solo, bassist Nick Beggs handles lead vocal chores.

Q.T. HUSH — Q.T. Hush — Epic 39937 — Producer: Teena Marie-Allen McGrier — List: 8.98 — Bar Coded

This one has all the right elements: purely danceable tunes, richly layered vocals, and the undeniable Teena Marie production touch. Could be the latest in Epic's string of B/C smashes.

THE COLLECTION — Ultravox — Chrysalis 41490 — Producer: various — List: 8.98 — Bar Coded

This British band still has a devoted cult following and commercial response never eluded it in its home country. "The Collection" is a greatest hits sampler with "Dancing With Tears In My Eyes," "All Stood Still" and others.

LOVE IS WHAT WE MAKE IT — Kenny Rogers — Liberty 51157 — Producer: Larry Butler — Lionel Richie — Kenny Rogers — List: 8.98 — Bar Coded

Unreleased material from Rogers' Liberty days, the slant may be somewhat dated, but the quality and the distinctive Rogers feel is intact throughout.

FUZZ DANCE — Various Artists — Sire 25273-1 — Producer: Various — List: 5.99 — Bar Coded

Inventive sampler of Italian dance music and remixed by Ivan Ivan and Francois K. Another Sire project which should inspire strong sales and similar marketing endeavors.

GET BACK! — Ike & Tina Turner — Liberty 51156 — Producer: Ike Turner-Spencer Proffer-Denny Diante — List: 8.98 — Bar Coded

In the wake of Tina Turner's massive comeback success, this reissue of the duo's greatest hits should do well. Includes "Proud Mary," "River Deep, Mountain High" and "Nutbush City Limits."

BIRDY -- Peter Gabriel -- Geffen 24070 -- Producer: Peter Gabriel-Daniel Lanois -- List: 9.98 -- Bar Coded

This score from the film *Birdy* does not contain any lyrics/vocals, but Gabriel's aural collage is an entrancing and provocative melding of modern sonics and primal patterns.

RECOURS.

ZOT — Zot — Elektra 60380-1 — Producer: Pat Moran — List: 8.98 — Bar Coded

AFFAIRS IN BABYLON — Refugee — Chrysalis 41493 — Producer: Myles Hunter — List 8.98 — Bar Coded

BURNIT — Modern Romance — RCA 1-5397-A — Producer: Bryan Evans and Modern Romance — List 8.98 — Bar Coded

ROGUES GALLERY — Slade — CBS 39976 — Producer: John Punter — List 8.98 — Bar Coded

NIRVANA PETER — Peter Ivers — Warner Bros. 25213-1 — Producer: Linda Perry — List: 8.98 — Bar Coded

IF I ONLY KNEW — The Emotions — Motown 6136 — Producer: CVarious — List: 8.98 — Bar Coded

AKIMBOALOGO -- Kim Mitchell -- Bronze 790257 -- Producers: Kim Mitchell and Nick Blagona -- List 8.98 -- Bar Coded

ADVENTURE TIME — The Elvis Brothers — Portrait 39875 — Producer: Adrian Belew — List: 8.98 — Bar Coded

STRANGE ANIMAL — Larry Gowan — Columbia PC 80099 -- Producer: David Tickle — List: 8.98

A TEST OF TIME — Darkroom — WEA 2515151 — Producer: Tom Treumeth — List 10.49

SO TRANQUILIZIN — Cosmetic With Jamaaladeen Tacuma — Gramavision 18-8310-1 — Producer: Jamaaladeen Tacuma — List: 8.98 — Bar Coded

SINGLE RELEASES

PHILIP BAILEY (Columbia 38-04826)

Walking On The Chinese Wall (4:30) (Noa-Noa Music-Glass Sea/ASCAP-Make Zee Music-BMI) (Seeman-Levy-Hughes) (Pro-ducer: Phil Collins)

Bailey's multi-format success with his "Easy Lover" duet with Phil Collins may be repeated with this slow grooving track which has all the instrumental earmarks of Collins' deft hand. Big drum sound, punchy horns and a breezy chorus melody all contribute to this gem which should find success immediately on both CHR and B/C radio. Majestic vocals and arrangement.

RICK SPRINGFIELD (RCA JK-14047)

Springfield, B. Drescher)





DANNY ELFMAN (MCA 52560)

Gratitude (3:59) (Little Meastro Music/BMI) (D. Elfman) (Producers: D. Elfman, P. Ratajczak, S. Bartek)

Oingo Boingo's Danny Elfman turns in a popping dance tune of resounding funk overtones for the *Beverly Hills Cop* soundtrack. A terse beat punctuates Elfman's characteristically modulated vocal here, with heavy guitar riffs churning at intervals. Thorough dance music incorporating a wide range of styles -from New Wave to funk, spiced by the urban neurosis of Elfman's melodic tension. CHR and progressive rock radio.





JULES SHEAR (EMI America B-8259) Steady (3:30) (Funzalo Music-Juters Music-Rellla Music/BMI) (Shear-Lauper) (Producer: Bill Drescher-Jules Shear)

This Jules Shear-Cyndi Lauper composition could be the one that breaks the longtime recording artist to the audience he deserves. Mid-tempo and solidly melodic cut that should appeal to CHR, new music and A/C. With good radio response out of the box, Shear should gain Top 40 status.

JEFFREY OSBORNE (A&M 2724)

with Springfield's thoughtful lyrics.

Let Me Know (4:35) (Almo Music-March 9 Music/ASCAP-Irving Music-Leibraphone

Music/BMI) (Osborne-Leib) (Producer: George Duke)

After the muscle of such singles as "The Borderlines," Osborne here works sensitively and with passion on this ballad. Look for immediate B/C adds.

BOOK OF LOVE (Sire 7-29030)

Boy (3:02) (Book Of Love-Songs-I-Squared Music/BMI) (Ottaviano) (Producer: Ivan Ivan)

Already getting a good buzz in the clubs, this Book Of Love debut is highly danceable and features some mezmerizing synth fills.

UTOPIA (Passport 7927) Mated (3:41) (Medi-evil Music/BMI-Viewmaster Music/ASCAP) (Utopia) (Producer:

Todd Rundgren and Utopia here show their R&B roots with Rundgren's blueeyed soul vocal leading the way. An excellent arrangement with seamless musicianship.

MARC ANTHONY THOMPSON (Warner Bros. 7-29063)

Love Cools Down (4:14) (Skillett Turtles Music/ASCAP) (Thompson) (Producer:

Marc Anthony Thompson-Champ Davenport)
Thompson's rich voice and this track's heavy-bottomed rhythm section are distinctive, and the track's clearly pop melody and chorus could make this one a sleeper on the charts

THE J. GEILS BAND (EMI America B-8260)

Eenie Meenie Minie Moe (3:54) (Center City Music-Last Licks Music/ASCAP)

(Justman-Justman) (Producer: Seth Justman)

Pure Geils rock 'n' soul which merges equal parts of humor, beat and good times playing. Justman's vocals have their own distinctiveness and the famous J. Geils raucousness is apparent throughout. Should be a strong add on many AOR stations with retail support.

GEORGE DUKE (Elektra 7-69649)

Thief In The Night (3:56) (Mycenae Music/ASCAP) (Duke) (Producer: George Duke) Smoldering dance cut from this keyboardist-writer-producer which is technically sophisticated with a distinctly romantic and human edge.

IMAGES IN VOGUE (WEA 25 91280)

Call It Love (5:33) (B. H&H Music/Home Cooked Music/CAPAC/ Don Valley Music/ Pro) (Vizviry, Smith, Crompton, Shaw, Nelson, Martindale) (Producer: Vizviry -Images In Vogue)

The first single from the forthcoming album shows the listener the distinctive sythesizer dance sound of the band. A good choice for the dance floor and a strong follow up to their first single from 1983, "Lust For Love."

HONEYMOON SUITE (WEA 25 91527)
Stay in Light (3:30) (Autotunes/Don Vallely Music/Pro) (Dermot, Grehan) (Tom Treumuth)

The Niagara, N.Y.-based band has released this single from a successful, selftitled debut album. An easygoing rock tune with some fine guitar tracks

Don't Waste The Night (Long Vocal Version) (4:43) (National League Music/Chappell Music/Richer Music--ASCAP) (S. Dream, M. Dair) (Producers: Shawn Dre' Dream & Marquis Dair)

THE EMOTIONS (Motown 1784MF)

Miss Your Love (4:14) (Wenkewa Music-ASCAP/Walkran Music-BMI) (W. Vaughn, J. Philpot) (Producers: Wayne & Wanda Vaughn)

Be With You (3:58) (Albert Ltd./Marks Music—BMI) (Brewster, Neeson, Brewster) (Producer: Ashley Howe)

SMOKE CITY (Epic 34-04866)
I Really Want You (4:22) (Marie Music Co.-BMI) (E.Z. Kimball, R. Scott) (Producer: Ron Scott)

CARRIE LUCAS (MCA 52524)

Charlie (3:30) (Joseph Conlan Music/West Valley Music-BMI) (J. Conlan, B. DeVorzon) (Producers: Barry DeVorzon and Joseph Conlan)

OATTES VAN SCHAIK (Portrait 37-04857)

Miracles (3:58) (The Company Of The Two P(i)eters B.V./Ladybird Music B.V.) (B. Oattes, R. Van Schaik) (Producers: Bernard Oattes, Rob Van Schaik, Van Gibbs)

ADVERTISEMENT



POINTS WEST

A RECORD BORN OF TWIN SISTERS — Harvey Kubernik's many-tiered promotion and production of the area's "spoken word" scene has resulted in many things: three double album compilations of spoken material from artists from around the area — from "real" poets to various local musicians — and a consistently provocative series of live shows which take place anywhere from McCabe's Guitar Shop to the Lhasa Club to the Newport Harbor Art Museum are among them. With this kind of diligence and with the high quality work scattered through these projects, it seems about time an audience on a larger scale would appear. Kubernik and his Freeway Records' latest release "Twin Sisters" may result in just that. Consisting of two sides of live material recorded at McCabes earlier this year, "Twin Sisters" features one side of Wanda Coleman-

longtime poet, television writer and a Guggenheim fellow — and one side of

Exene Cervenka-lead vocalist of X and

The Knitters and poet — together on an album which ties in the overall

sensibility of the local scene. Explain-

ing how this unique album came

together, Coleman commented, "It

was actually Exene's idea. We had met

two or three times over the last few years, but we actually became friends

at the One World Poetry Festival held

in Amsterdam. We read together on the

same program there -- it was kind of

strange because the people there were

very thumbs down on L.A., and as a

result the people that had come from

L.A. were kind of pulled more closely



SISTERS IN WORD — Exene Cervenka
(I) and Wanda Coleman (r) are the
featured artists on the latest Freeway
Records spoken word disc entitled "Twin
Sisters." Each artist performs solo on one
side of the album.

Twin Sisters" is distributed by Rhino Records.

together. It was the first time that we really felt like we were a community. But after that, she said that we ought to do something together when we got back in L.A. I think the album ties together our sensibilities — even though we come from different backgrounds, how we see poetry is very much the same and how we feel about the importance of words is similar. Both of our writing styles are accessible, and both of us use the stuff of our life to make our work. We are also both women who have experienced . . . the difficulty of trying to be an artist as a woman." Cervenka added, "There is a feeling as a woman artist that you are somewhat outside society — that you may get all this recognition, but you are nowhere near where you feel you should be. What's kind of nice about this album is that it is the first album with this popular sort of poetry as opposed to the New York poetry community or something more academic." The struggle of the woman artist is essential to some of the works on "Twin Sisters," but overall the LP is a breakthrough, and indeed a plateau to work from for future live dates, albums and spoken word projects of all kinds.

SEEING IS BELIEVING — When seeing a new band for the first time, one must always allow for plenty of mistakes and maybe a touch of tentativeness on stage, along with a handful of weak songs that later will be weeded out (hopefully). However, when seeing the True Believers on their swing through town, none of those allowances were needed. This band has the power and soul now, and the packed audience which caught the group's second set of the evening at the Golden Bear in Huntington Beach couldn't have agreed more. Opening for Los Lobos, one might think the band would be generally overlooked, but the buzz going around the club from people who had never heard of the band before was amazingly positive. Who are these guys? The most recognizable face is, of course, that of Alejandro Escovedo, formerly of The Nuns and more recently Rank & File. Together with his younger brother Javier, the Escovedo brothers (uncles of Sheila E.) share lead vocal, rhythm guitar and songwriting chores. Together over a year and hailing

from Austin, Texas, the band has just added lead quitarist Jon D. Graham in a move which has seemingly "put them over the top," as the band's manager of Joe Nick Patoski says. Graham's ballsy leads on a mutant Stratocaster and corgan like fills on lap steel lend the o group's sound a fullness which is augmented by the furious rhythm section of drummer Rey Washsam and bassist Denny Degorio. The band has been gaining exposure from a series of northwest dates with Los Lobos, and will also be touring the east coast and mid-west with the band after the wolves return from a short stint in Europe. With three guitarists, the True Believers have a sometimes pummeling rhythm guitar sound, and through unison playing the band is able to



THE TRUE BELIEVERS The latest Austin, Texas band to create a buzz nationwide is the True Believers. Pictured (I-r) are: drummer Rey Washam, bass player Denny Degorio, lead guitarist Jon D. Graham, guitarist/vocalist Javier Escovedo and guitarist/vocalist Alejandro Escovedo.

sound rootsy with the sheer velocity of **The Who**. Each of the members of the band has experience beyond smalltown clubs, Javier playing with **The Zeros**, Washam with **The Big Boys** (who have a new LP out on Enigma) Degorio with **Jorma Kaukonen** and Graham with Austin's **The Skunks**, yet it seems the True Believers will be the band which breaks it open for all involved. With a handful of labels already very interested, it is just a matter of time before the group's first tracks are released on vinyl.

CLOSE TO THE EDIT — Keep an eye out for Arman St. Martin's Creole Liberation Front around town. St. Martin's classic New Orleans style piano playing is inspiring packed houses and some label interest. Though he has had numerous offers by noted sidemen, St. Martin prefers to play simply with his drummer.

peter holden

NEW FACES TO WATCH

"Fiona" is the first album from 23year-old Fiona Flanagan, a girlishly beautiful first generation Irish rocker from New Jersey. Fiona studied classical music for eight years before starting her own rock and roll band at the age of 16. She also pursued acting, which got her into New York University's noted Lee Strasberg Drama Department, Between 1977 and 1983 Fiona led bar bands in Pennsylvania and New York. "I started out acting in plays," she recalls, "and then all the guys in the plays played guitar. I started singing and the next thing I knew I was in a band." It was a hard time juggling band life and school and explaining her new goals to her parents, who had not been familiar with the "bar band concept" in Ireland. "I don't think they realized what a club band was," she laughs, "They pictured like a 'youth organization.' " After years of struggling on the bar circuit Fiona's manager engineered a hookup with the Dixie Dregs, who invited Fiona to record with them. The resulting tape caught the attention of Atlantic, which signed Fiona to a contract. But Fiona's struggles weren't over yet. "I started the album once with another producer, and it was horrible. It freaked me out so I left and went to live with my grandmother for a while. I was gonna quit the business and everything. I was so excited about getting a record deal, and then the realities of it were that the producer who was assigned to me really took me for a ride. I wasn't assertive enough. The songs were awful, and it frightened me that I could let something get so out of control. It really scared me, because I just didn't know that much about the business and I didn't know how to correct it."

Luckily for everyone, Atlantic didn't give up on the young singer. Starting from scratch with new producer Peppi Marchello of Good Rats fame, Fiona put together a top notch power pop album that leans toward a harder edge



FIONA

than, say, Patty Smyth. Marchello, who wrote four tunes on the debut LP, also guided Fiona through the recording of "Love Can Make You Blind," which provided Fiona's release debut as the love theme from the movie No Small Affair. Along with tunes like "Hang Your Heart On Me" and the newest single "Talk To Me," the LP features a solid rock repertoire with which to showcase a powerful new voice on the music scene. "I wasn't nervous about working with him at all," Fiona recalls of Marchello, "He started to respect me, and we kind of earned each other's respect over a couple of weeks' time. It turned into a really good collaboration. It was a lot of fun to do the record."

Fiona has a wide range of influences, and the record shows it. "I like Paul Rogers a lot, Robert Plant, Linda Ronstadt from the "You're No Good" days, all that stuff. I was a big Joni Mitchell freak." Commercial considerations are not ignored by the singer. "Our basic intention was to try to make it as passionate and as rocked out as possible without getting pigeon-holed into one commercial thing. We wanted to be accessible without paralizing ourselves with... commercial songs." Fiona, it may be noted, has succeeded.

Left Field-

by Ben Edmonds

One of this column's primary objectives is to commend to your attention new music of worth. When the band is as worthy as 'til tuesday, the task is a pure pleasure. If you haven't encountered their debut album, Voices Carry (Epic), you're in for a treat.

We've been monitoring the progress of 'til tuesday bassist, vocalist and songwriter Aimee Mann since 1980, when she fronted locally popular Boston band the Young

Left Field's Pop Quiz Appears On Page 56

Snakes. Like many who responded to the post-punk doldrums with shock therapy, the Snakes were extremists. An art statement more than a band, their strengths — an offbeat perspective and a "look ma" musical cleverness — conspired to limit their potential audience. They were on a road that leads only to



'til Tuesday

the record collections of rock critics.

All of which helps make Voices Carry the most pleasant pop surprise of the young 1985. In contrast to the consciously designed eccentricity of Aimee's previous band, 'til tuesday's territory is the modern mainstream; the entire Roxy Music career move in one stroke. The Roxy reference is especially appropriate: 'til tuesday seem at times to be aiming for a peppier, poppier version of Avalon. This is pop music, but too intelligent to be readily disposable. Much of it can be used as dance music, but is the product of a sensibility that demands a song behind the groove. And there's just a trace of perverse lingering from art-rock consciousness (the album's best dance number is also its shortest song).

One of the great joys of watching a developing band comes at the moment when their ideas and execution first intersect in a meaningful way. If Voices Carry is not that moment for 'til tuesday, then it is certainly the result of such a moment. What improvement! Always a superior bass player, Aimee Mann's talents as a singer and writer are fast catching up. Like other graduates of the art-rock academy, hers is a voice that will continue to improve as it accrues mileage. Credit for the songwriting focus must also be exteded to the other bandmembers drummer Michael Hausman, guitarist Robert Holmes and synthesist Joey Pesce who share their bass player's passion for unadulterated hooks and melodies.

(continued on page 56)



Cover Story

Gil Friesen On The Breakfast Club

by David Adelson

LOS ANGELES - The instances are many when a mediocre film spawns a hit song (or songs) that in turn prolongs the film's box office life (many people feel that was the case with Against All Odds). However, when that magic

combination of a hit movie and a hit soundtrack occurs, benefits for both the box office and the record merchandiser begin to snowball. This was the case with Footloose, Ghostbus-

ters, and Flashdance. It is nothing less than a producer's dream. It is no wonder then, that Gil Friesen, president of A&M Records and executive producer of The Breakfast Club, is smiling a lot these days. The film is a critically acclaimed box office smash and the soundtrack appears to be headed toward multi-platinum success.

"It's an ideal situation," said Friesen, "I love it." What's not to love? The soundtrack's first single, "Don't You (Forget About Me)," appears to be the song that

will finally attain Britain's Simple Minds the mass success it richly deserves. Already breaking on CHRs across the country. Jim Kerr's haunting vocals and lush instrumentation do



exactly what a soundtrack should do: 1) Spur the interest of the listener enough to bring them to the theatre. 2) Catch the ear of theatregoers enough to bring them into a record

"The song was a collaboration between Keith Forsey and Kerr," said Friesen, who arranged for the singer/composer to see the film in England. Friesen explained, 'what makes this film and soundtrack very unique was that the songs were tailor made by Keith Forsey to represent the feelings and emotions of John Hughes' script. You are not hearing a bunch of tracks from hit acts that have been released before or are about to come out

on their own album.

According to Friesen, the just released Joyce Kennedy single "Didn't I Tell You" will be followed this week by the Wang Chung song, "Fire In The Twilight." Then the company ran into a bit of trouble. "We are going to release the Jesse Johnson single," he explained. "The only problem is that we have a hit single and one in the can off his current album. So we have a conflict of scheduling that we'll have to figure out. You could say it's an ideal



Jovce Kennedy

to point out that with the exception of Geffen's Wang Chung, every artist on the soundtrack is signed to A&M. This soundtrack is an ideal launching pad for these artists.

Kennedy and Simple Minds particularly, he stated. "They are not unknown bands but this is a perfect vehicle for breaking them to an unknown audience."

The executive producer expressed concern over soundtrack burnout. "If the soundtracks are not well executed, well thought out or are merely someone's attempt at having a hit record."

A careful examination of the Breakfast Club soundtrack reveals a well planned multi-format package that corresponds to both the content

and the demographic target of the film. The complete packincludes: "Don't You (Forget About Me)" by Simple Minds; Eliza-beth Daily's "Wait-Wang



Wang Chung

Chung's "Fire In The Twilight," "Heart Too Hot To Hold," by Jesse Johnson and Stephanie Spruill; Karla Devito's "We Are Not Alone;" Joyce Kennedy's "Didn't I Tell You" and three instrumentals — "I'm The Dude," "Dream Montage," and "Love Them." All the songs were composed by Keith Forsey.

According to Friesen, "We're actively

looking for opportunities for input into

(continued on page 58)

EAST COASTINGS

HI-TECH IN THE HOME - The record industry has changed a lot in the last 20 years, the period since the Beatles sent thousands of pubescent baby boomers into "Let's start a band" frenzy. Many of those who kept that dream alive have moved into the "high buying power" demographic and paid lots of dues in the business to get there while waiting for their recording ship to come in. Along the way those that stuck it out have learned to cope with lower label budgets, fewer artist signings and changes in popular taste, not to mention the epic struggle of just surviving from day to day in a place like New York. One advantage that has emerged for the persevering artist is the new accessibility of tools of the trade, namely recording facilities. The advent of digital technology and the rush to upgrade



BRANCHING OUT - New York music veteran Bob Christianson poses with some of the elements of his decidedly pro home studio.

has resulted in lower prices and wide availability of high quality recording gear. As musicians have become more and more the auteur, handling all phases of a production in a move from the specialization that has dominated the making of a record, the term "home studio" has taken on a new meaning, and the quality of such facilities is enabling artists to thrive in areas peripheral to the actual recordmaking business. There is almost a future shock quality to the capabilities of these home facilities, like Dan Hartman's hard-wired haven in Connecticut

and **Bob Christianson**'s Chelsea digs. Christianson, a singer/keyboardist/ producer/writer extraordinaire, with stints with Jan Hammer and various super sessions under his belt, has

weaved in and out of the New York scene for years conducting Broadway shows, creating state-of-the-art advertising music and generally making other peoples' records sound great, all the while building his own facility within his New York home and waiting for the right moment to showcase his own formidable creative gifts. He has just finished the score for a new film A Billion For Boris, based on the Mary Rogers book. Christianson wrote, performed, produced, edited and mixed the whole thing in his home studio, albeit a 24-track facility with extensive synthesizer inventory, including an Emulator and Synclavier.

. I built this place because of what's happening now with drum machine and synthesizer types of things," Christianson says, "You listen to film scores and that's all you hear, and you really don't need a big studio for that. You just need quality gear that you can get the stuff down cleanly with. For example last week was doing some sessions at Power Station, which is a great studio, and whenever I do rhythm sections I go there to do basics, because you get a great sound — you get the sound of the whole room, a great drum sound — but then I bring it back here and I do everything else. I've got enough stuff here for most mixes, and if I don't I'll just rent some more outboard gear and mix it here." Which is a big advantage in time and expense from other projects which require Christianson to schlepp his myriad of electronic devices to someone else's place.

Christianson's strategy is one that more and more musicians are adopting as an increasingly conservative public seeks higher productivity for less money. The record industry slump was the nail in the coffin for many extravagances, and rising studio costs have made the accumulation of high-end equipment not only desirable but essential for musicians on every level, from those making their first song demo to veterans competing for top ad agency dollars. The ability to create master quality recordings at home, particularly with the shrinking costs of technology many though would never be available at any cost, is a development which could have far reaching effect on the ready availability of quality music. With these developments, the emergence of the true music auteur is upon us, and Bob Christianson is one who

is leading the way.

ITALIAN AMERICAN SUMMIT — Gregory Beckley and Dewey Bunnell, otherwise known as America, have embarked on a tour of Italy with concerts scheduled in 11 of that country's cities, The duo, which has consistently ranked among the top attractions in Italy, kicked off the tour with concerts March 20 and 21 at Naples' Teatro Tenda and were scheduled to follow with arena shows in other cities including Rome, Milan, Florence and Perugia. The duo also began a series of live and taped appearances on the government affiliated RAI networks and on commercial

JOHN COUGAR MALL-ENCAMP? -John Cougar Mellencamp is about to cut his next LP in the brand new studio

BANG, ZARM - THEY'RE GOING TO NARM — In One Ear, the Gotham-based creative production house, prepared a special NARM presentation for PolyGram records featuring "The Honeymooners." To be shown at this week's NARM convention, the 12-minute video features PolyGram artists Kurtis Blow, Simon Townsend and Jon Bongiovi. Seen on the set are (I-r): In One Ear's Craig Coffman; "Ed," "Alice," "Ralph" and In One Ear's Ken Levy.

he's just finished building — the Belmont Mall Studio, located near his hometown of Bloomington, Indiana. The album, called "This Old World," will be the first LP produced in the new studio. Mellencamp and longtime associate Don Gehman will act as producers. A single is expected in June, with the LP out in July. The LP follows last year's multi-platinum "Uh-Huh," which spawned "Crumblin' Down," "Authority Song" and "Pink Houses."

rusty cutchin

THE JOB MART

WRSC is looking for a good sports announcer. Salary is excellent and there are many benefits including the atmosphere of a beautiful college town. If your interested send T&R to Sid Levine, WRSC, State College, PA 16803. EOE/MF... A midday jock is currently needed over at **WJBQ**, the format of the station is CHR send T&R's to **Brian Phoenix**, WJBQ Radio, 583 Warren Ave., Portland, ME . In Boston at WXKS-AM Bob Bittner is seeking two weekenders 04103 EOE/MF. who can also fill in for weekday vacationing jocks. Great opportunity in one of the top radio markets, T&R to Bob Bittner, P.O. Box 128, Medford, MA 02155 George Franz of KTEM/KPLE says, "We need winners, our two radio stations are tooking for stable people ready to work for a professional company in one of the fastest growing markets in Texas . . . We will pay better than the average and even better bucks are available for pros who are ready to help us win. We need communicators for Country and A/C the market is currently around 215,000 and growing." Send T&R to George Franz, KTEM/KPLE, P.O. Box 1230, Temple, Texas 76503 EOE/MF ... in Ventura, CA at KBBY/KOGO needs someone who is a production genius. Applicant must also know copywriting. Hours of work will be 25 a week and the station perfers someone from the Los Angeles market area. T&R Richard Chase, P.O. Box 5151, Ventura, CA 93003 . . . Boise's KNPA has a opening at their CHR format station send all T&R's to Steve Holmes, P.O. Box 129, Nampa, ID 83653 . . . KUKQ 1060-AM on the radio dial has an immediate opening in the morning drive slot. The right person for the job must be an experienced minor to major market pro also they must know and love music that we play. To add on says Jay Stone," Applicant must be a team player who counts results, not hours. Must be willing and able to do whatever it takes to put ear catching music on the air at 'KQ." No beginners or no calls. Rush a sample of your best work along with a resume and references to: Jay Stone, Program Director, KUKQ 2021 E. Thomas, Phoenix, Arizona 85016 . . . In Las Vegas a continous country station seeks fulltime announcers. T&R to Randy Hood, KFM-FM 1555 Flamingo Ave. #435, NV 89119. EOE/MF. Top small market formated CHR in Mo., is looking for a morning talent. Person should have a good voice, production abilities and creativity is a must. T&R KQCA Radio, P.O. Box 6, Canton, MO 63435 . . . Full and parttime positions are open at 100KW CHR. "Must have two years of experience, join a team you can grow with," says Kelsey Scott. T&R to her at WHKW, Drawer Box 570, Fayette, AL 35555 . . . FM 108 in Waterloo has just lost their morning man to WZOK. Here's your chance to work for a choice established market leader. T&R to Mark Potter, KFMW, P.O. Box 1330, Waterloo, Iowa 50704. No calls please . . . Q106 in Claremount needs an experienced weekend announcer. Call Doug Thompson at the station (603) 542-7735 ... WJON is looking for a program manager says Jack Hansen. "We're looking for a family oriented and above all competent professional." Send references and T&R to Jack Hansen, WJON, P.O. Box 220, St. Cloud, MN 56303 ... In Canton, the leader in small market CHR formated stations is seeking a morning talent. The applicant should have a good voice be creative and excellent in production. T&R KQCA Box 6, Canton, MO 63435 . . . A modern country station in CA is seeking a rising female star for a possible future opening, for the right person. If this is you send your T&R to P.O. Box 3901, Carmel, CA 93921. EOE/MF... WTMJ Radio 62 in Milwaukee is looking for an adult personality for the station. Must be a good communicator to handle the overnight shift position." It is a rare opportunity to join one of America's great full service A/C's... In Los Angeles at KFI PD Steve La Beau is building a talent pool for possible future openings at the AM'er. T&R to Steve La Beau PD, or David Blake ND, KFI P.O. Box 76860, Los Angeles, CA 90005 EOE/MF. darryl lindsey

-STATION PROFILE-

Station: WPLJ

Market: New York

P.D.: Larry Berger

ABC's owned and operated New York City FM outlet, WPLJ, has successfully made their switch from AOR to CHR form a "position of winning."

WPLJ was the leading album oriented radio station in New York until June 1983 when it moved from AOR to Top 40 programming. It was a gradual transition which was completed late in 1983 and the very early part of 1984.

"We were making money and our last Arbitron book with the AOR format still had us fifth or sixth in the marketplace," remembers program director Larry Berger. "In terms of the total station and demographic potential," he explained, "we didn't see future growth in the AOR format and less loyalty to that brand of music we had been playing."

WPLJ today is geared overall as a contemporary hits radio station oriented toward an 18 and over targeted audience except at night when programming is geared much less toward the teen. A typical playlist (March, 26, 1985) now will encompass hits like "We Are The World," "Careless Whisper," "The Heat Is On" and "Axel F," to new music by artists like Simple Minds, Sade and the Powerstation.

The station is highly visible with TV and print advertising and is very promotions-minded. Area coverage includes the boroughs of New York City, southwestern Connecticut, southern New York state, Long Island and portions of New Jersey. The promotions staff is constantly busy with various contests and giveways, etc., while the air personalities are involved with many public appearances.

The current station lineup includes: Jim Kerr and the Morning Crew from 6-10 am, featuring Howard the Cabdriver who does the weather reports and newscaster Shelli Sonstein who tells dirty jokes; J. J. Kennedy from 10 a.m.-3 p.m.; Pat St. John from 3-7 p.m.; 'Fast' Jimi Roberts from 7-11 p.m.; and Pete Bush from 11 p.m.-2 a.m., and from 2-6 a.m. Cleo Rowe. Dave Charity and Willie B. Goode handle weekend mornings and evenings respectively. Only Kerr, St. John and Charity remain from the former crew.

G.M. - Joe Parrish

AIRPLAY

CHANGES — At WPLR in New Haven, Connecticut, Manuel Rodriquez has been promoted from station manager to vice president and general manager of General Broadcasting of Connecticut . . . KITS-FM in San Francisco has a new program director. Richard Sands, formerly afternoon drive will take the programming reigns, effective immediately . . . Julian Davis is the new music director at WOKJ-AM in Jackson, Mississippi. Davis indicated that his musical selection for the 50,000 watt outlet "will appeal to adults 18-54 with a heavy emphasis on blues, oldies, gospel and adult oriented current hits . . . KOME in San Jose, CA has tapped David J. Baronfeld as its new general sales manager. He was formerly at KBPI in Denver . . . Kathleen Cianchetti has joined the sales staff of WLS AM-FM in Chicago. She



BAD HABITS — Atlantic recording artist Jenny Burton stopped by WBLS in New York to talk about her second Atlantic album. The album features the dance music single "Bad Habits". Pictured (I-r) are: Maye James, music director; B.K. Kirkland, program director; and Jenny Burton.

will serve as an account executive specializing in new business for the station . . Hillier, Newmark, Wechsler & Howard have assumed the national representation of KWNZ-FM in Reno ("Hot Adult Contemporary"); KRTR (AC) in Honolulu and WJIZ-FM in Albany, Georgia . . . KalaMusic's Lite, contemporary service has been picked up by KONA in Southeastern Washington State . . . WCBM in Baltimore has added Frank DeFillippo, political editor and columnist for the Baltimore News American, as a political commentator . . . Chuck Thompson has joined WBAL in Baltimore as sports columnist . . . WLS-FM has added Peter Bucalo as the new evening air personality (7 p.m. to 11 p.m.). He comes to the Chicago outlet from

KOPA in Phoenix, Arizona where he also worked evenings . . . Dr. Joy Browne has joined the air staff of WABC Talkradio in New York. She will handle weekend overnight duties as well as filing a series of daily reports . . . A comedy commercial campaign created by Dick Orkin's Radio Ranch swept the International Broadcasting Awards, garnering the top radio honor, the grand sweepstakes award and two first place awards in individual categories . . . KUSC-FM in Los Angeles has added Scott Kuiper to its air staff. He will assume afternoon drive responsibilities . . . Monica Marotta has been named assistant director of community services for KNX radio in Los Angeles . . . And finally, condolences to the family of Ralph McHargue, of WTHI in Terre Haute, Indiana. He died March 8 of an apparent heart attack. He was 57.

ALMOST THERE — As preparations continue for the April 21 "Radio USA For Africa" broadcast, being produced by Westwood One in conjunction with United Support of Artists for Africa, Ken Kragen and CBS Records, radio stations across the country are signing on for the live three-hour broadcast, designed to raise funds for famine relief in Africa and the United States. Among the first major-market stations to get involved are WHTZ-FM, WNEW-FM and WKTU-FM/New York, WMMS-FM/Cleveland, WNIC-FM/Detroit, WMJX-FM/Miami, KUDL-FM/Kansas City and KINK-FM/Portland, Oregon. National radio personalities Dick Clark, Scott Muni, John Leader, Dr. Demento, Jim Ladd, Dan Ingram and Walt Love will be participating as "Radio USA For Africa" in-studio guest hosts, joining previously-announced Scott Shannon and Mary Turner. The special will mark the exclusive national radio broadcast of the interviews conducted during USA For Africa's historic "We Are The World" recording session at A&M Studios the night of January 28. Also to be featured is the music included on the forthcoming "We Are The World" album (due April 1

from Columbia Records) plus other songs relating to the cause for hunger relief. Additionally, "Radio USA For Africa" producer Bert Kleinman is assembling an all-star lineup of live instudio guest artists. The "Radio USA For Africa" broadcast will originate from Westwood One's headquarters in Culver City, California, and will be delivered via the Satcom 1-R communications satellite. The program is being offered on a non-exclusive basis to any station wishing to participate and capable of receiving feeds from Satcom 1-R. As evidence of the network's commitment to the project, Westwood One is contributing all production personnel, studio facilities and digital stereo distribution via Satcom 1-R.

THE SOURCE OF JOHN PARR — Atlantic recording artist John Parr (I) arrived in New York for a cross-country promotional tour. While in New York, Parr was interviewed by Rona Elliott of the NBC's Source Radio Network.

And Westwood One will be donating all net advertising proceeds generated by the program directly to USA For Africa Inc. "The 'Radio USA For Africa' broadcast represents a joint effort by the entire radio industry," says Norm Pattiz, Westwood One chairman and president. "Even though the program is being produced and distributed by Westwood One, all radio stations regardless of affiliations are invited to participate. It's great to have situations like New York, with three powerhouse statons coming aboard, and to see radio's biggest personalities forget about being competitive for three hours. This is the kind of spirit that will not only make 'Radio USA For Africa' a successful contribution to the fight against hunger, but an exciting chapter in radio history." Radio stations wishing to become involved are asked to contact Thom Ferro, Westwood One's vice president/station sales at (213)204-5000, and advertisers who'd like to participate are asked to contact Ron Hartenbaum, the network's vice president/advertising sales, at (212)682-4600.

MOST ADDED



STRONG ADDS

Axel F — Harold Faltermeyer — MCA One Lonely Night — REO Speedwagon

Don't You (Forget About Me) — Simple

Minds — A&M Fresh — Kool & The Gang — De-Lite

STATION ADDS

WKRZ - Wilkes Barre - Hallett/

Harold Faltermeyer
P. Bailey
R. Springfield
J. Shear

WBEN — Buffalo — Roger Christian

Foreigner

Simple Minds M. Head

Sade

Tears For Fears

WLOL — Minneapolis — Tac Hammer

D. Ross

Tears For Fears

H. Faltermeyer J. Johnson

Z104 — Madison — J. Little/M. Hudson

K. Loggins

J. Fogerty
D. Lee Roth
Boy Meets Girl

95X — Charleston — Phillips/Allen P. LaBelle

H. Faltermeyer

Frankie Goes To Hollywood

Boy Meets Girl

R. Springfield

WLRS — Louisville — Lisa Lyons Power Station

Simple Minds

Santana

Z93 — Atlanta — John Young

Pointer Sisters

S. Easton

Giuffria R. Springfield

G. Frey

94Q — Atlanta — Jim Morrison

H. Jones

Limahl

P. Bailey

G. Frev J. Shear

KKRZ — Portland Pointer Sisters

Kool & The Gang

H. Faltermeyer

Los Lobos G. Frey

POP PROGRAMMERS' PICK

Programmer

Station

Market

Matt Hudson, md

Z104

Madison, WI

Song: "Walking On Sunshine"

Artist: Katrina And The Waves

Label: Capitol

"We added the record two weeks ago. Since then it has pulled top 10 phones. Interestingly enough, the song is getting top 10 phones among an adult demographic. Also, it is a perfect summer record, and it is great timing to have the song out now.

R&B PROGRAMMERS' PICK

Programmer

Station

Market

James L. Alexander

WJLB-FM 98

Detroit

Song: "Lost in Love" Artist: New Edition

Label: MCA

"When 'Lost in Love' was initially programmed on the station it had a significant impact, New Edition had just finished a sold—out engagement locally and the release was timed just perfectly. At WJLB we have an in-house research division that showed immediately that the record had retail sales and phone requests to make the record a top 10 candidate."

Other picks that Alexander mentioned were Eugene Wilde's "Rainbows" and Grandmaster's
"Girls Love The Way He Spends" and Klymaxx's "Meeting In The Ladies Room."



POWER AT THE STATION — John Taylor, bass player for Duran Duran and English crooner Robert Palmer recently joined KIQQ Los Angeles DJ G.W. McCoy for an interview in support of their joint effort, "The Power Station," on Capitol Records. The duo introduced their debut single, "Some Like It Hot," from the LP which features Duran guitarist Andy Taylor and ex-Chic members Tony Thompson on drums with Bernard Edwards producing. The single was added to radio lists this past week. Pictured (I-r) are: John Taylor; G.W. McCoy; and Robert Palmer.

Westwood One Names Brown

LOS ANGELES — James Brown, former radio columnist for the Los Angeles Times, has been named to the newlycreated position of director of public relations for the Westwood One Radio Network, it was announced by Norm-Pattiz, Westwood One chairman and

Brown will be responsible for all corporate public relations and publicity emanating from Westwood One Radio Network, it was announced by Norm Pattiz, Westwood One chairman and

In addition, Brown will continue working with Stephen Peeples, the company's editorial director, on the writing and editing of Station Breaks, Westwood One's monthly newsletter. Brown will report directly to Pattiz.

A 15-year veteran journalist, Brown worked as a reporter, critic and columnist for 13 of those years at the L.A. Times (1970 and 1983), where his widely-read radio column appeared each week in the Times' Sunday Calendar section.

Upon leaving the paper in September 1983, Brown was named editor of Let's Talk, a bi-monthly general interest magazine published by KABC Radio in Los



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KADIC

MOST ADDED SINGLES

- 1. DO YOU WANNA GET AWAY Shannon Mirage/Emergency WXYV, WQKS, WRBD, V103, WDAS, WDIA, FM108, WBMX, WENN, WHUR, WEDR, WHRK, WAMO, WTLC, WZAK, KMJQ, KHYS, KMJM, WUSL, KRNB
- Atlantic Starr -WDAS, KDKO, K104, WLLE, WBMX, XHRM, WHRK, WJLB, WTLC, WNOV, WAOK, KMJQ, KUKQ, KHYS, KMJM, WPAL, WDRQ
- Rick James Gordy/Motown WXYV, WQKS, V103, WDAS, WWIN, WILD, XHRM, WTLC, WNOV, WAOK, WBMX, KUKQ, KMJM, WHUR
- WE ARE THE WORLD U.S.A. For Africa Columbia KHYS, KMJQ, WDAO, FM108, WILD, WWIN, WYLD-FM, WJAX, WUFO, WLOU, WRBD
- 5. ROCK ME TONIGHT Freddie Jackson Capitol WJLB, WHRK, KOKA, WYLD, WRAP, WGIV, WWDM, WRBD, WOKB, WEDR

RETAIL BREAKOUTS

- 1. WE ARE THE WORLD -- U.S.A. FOR AFRICA -- COLUMBIA
- 2. SMOOTH OPERATOR SADE PORTRAIT/CBS
- 3. FRESH KOOL & THE GANG DE-LITE/POLYGRAM
- 4. MATERIAL GIRL MADONNA WARNER BROS.
- 5. LOST IN LOVE NEW EDITION MCA
- 6. MY LOVE IS TRUE (TRULY FOR YOU) THE TEMPTATIONS GORDY/
- 7. YOU GIVE GOOD LOVE WHITNEY HOUSTON ARISTA
- 8. INTO THE NIGHT B.B. KING MCA

WWIN-AM — BALTIMORE — KEITH NEWMAN, PD
HOTS: New Jersey Mass Choir, W. Felder, J. Johnson, Maze, P. Labelle, The Manhattans, N.M. Walden, W. Houston, The Temptations, Dazz Band, A. Stewart, J. Gill, G. Benson, DeBarge, Levert, J. Burton, E. Wilde, L. Vandross, Shalamar, B.B. King. ADDS: B. Ocean, USA For Africa, R. James, S. Garrett, S. Arrington, Con Funk Shun, Klymaxx, Switch, Ivy, Rockwell.

WXYY BALTIMORE — MARK WILLIAMS, MD
HOTS: J. Johnson, W. Felder, P. Labelle, Shalamar, H. Faltermeyer, L. Vandross, Third World,
Kool & The Gang, Whispers, New Jersey Mass Choir, Maze, A. O'Neai, Mary Jane Girls, Dazz
Band ADDS: Champagne, N. Jones, G. Benson, B. Whithers, Whaml, Rock Master Scott & The
Dynamic 3, Shannon, R. James, Fat Back.

Dynamic 3, Shannon, R. James, Fat Back.

WENN — BIRMINGHAM — MYCHAEL STARR — MD

HOTS: W. Feider, Maze, Commodores, Prince, Dazz Band, Mary Jane Girls, J. Johnson, S.O.S.
Band, L. Vandross, Shalamar, Run D.M.C., N.M. Walden, G. Knight & The Pips, L. Thomas, J.
Gill, J. Burton, Whispers, B.B. King, R. Jackson, E. Wilde. ADDS: Shannon, Process and the
Doo Rags, Fat Boys, Prime Time, G. Duke.

WILD-FM — BOSTON — ELROY SMITH, PD — #1 — U.T.F.O.

HOTS: Ready for the World, Prince, T. Turner, DeBarge, Commodores, Maze, The Time, S.O.S. Band, J. Johnson, E. Wilde, G. Knight & The Pips, J. Burton, W. Felder, L. Thomas, Dazz, Mary Jane Girls, P. LaBelle, A. Myers, L. Vandross. ADDS: R. James, T. Lee, Change, C. Khan, Levert, Al Stewart.

Al Stewart.

WUFO — BUFFALO — JEFF GRANT, PD — #1 — FREDERICK

HOTS: Commodores, DeBarge, W. Felder, Midnight Star, L. Thomas, Gap Band, J. Lorber, Intrigue, P. LaBelle, Dazz Band, Maze, Whispers, J. Johnson, R. Ayers, L. Vandross, S.O.S. Band, A. O'Neal, G. Knight & The Pips, Process and the Doo Rags, J. Gill. ADDS: ADDS: USA For Africa, Pointer Sisters, Hall & Oates, C. Khan, B. Withers, G. Benson, Murk & Monk, Con Funk Shun.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — USA FOR AFRICA

HOTS: Maze, P. LaBelle, New Edition, E. Wilde, Mary Jane Girls, T. Houston, L. Vandross, Kool & The Gang, Madonna, Gap Band, Dazz Band, Process and the Doo Rags, Run D.M.C., DeBarge, The Temptations, Shalamar, G. Knight & The Pips, Commodores, J. Johnson, W. Felder, ADDS: Cashmere, G. Duke, Eddie D., R. Shante, T. Marie, Atlantic Starr, Whiz Kids, W. King, Fat Boys.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — T. TURNER

HOTS: Dazz Band, New Jersey Mass Choir, Pointer Sisters, Maze, P. LaBelle, L. Vandross, G. Knight & The Pips, J. Gill, Shalamar, G. Jones, D. Warwick & G. Jones, Shakatak, J. Burton, V. Holmes & Chicago Nightlife, Ashford & Simpson, Prince, W. Felder, Mary Jane Girls, S.O.S. Band, J. Johnson. ADDS: Al Stewart, S. Arrington, H.Jones, Atlantic Star, K. Pole, G. Phillinganes, Shannon.

FM108 — CLEVELAND — DEAN DEAN, PD — #1 — W. FELDER
HOTS: Run D.M.C., New Jersey Mass Choir, J. Johnson, Maze, Wham!, New Edition, DeBarge,
P. Labelle, S.O.S. Band, A. O'Neal, L. Vandross, Mary Jane Girls, Commodores, D. Ross, Dazz
Band, Midnight Star, Frederick, J. Burton, Levert, Gap Band. ADDS: Con Funk Shun, The
Temptations, Whodini, USA For Africa, D. Diggs, Shannon.

WZAK — CLEVELAND — LYNN TOLLIVER, JR., PD — #1 — COMMODORES
HOTS: W. Felder, J. Johnson, USA for Africa, DeBarge, New Jersey Mass Choir, P. LaBelle,
L. Vandross, Gap Band, New Edition, Run D.M.C., Whodini, Midnight Star, Frederick, D. Sanborn,
Sade, B.B. King, Maze, Mary Jane Girls, S.O.S. Band, The Temptations. ADDS: Intrigue, Fat Boys,
Cashmere, Eddie D, Prime Time, Oddysee, & Co., Pointer Sisters, C. Khan, Al Stewart, Shannon,
A. O'Neal, The Manhattans, D. Diggs.

KKDA "K104-FM" — DALLAS — TERRI AVERY, MD — #1 — L. VANDROSS
HOTS: W. Felder, DeBarge, Maze, A. Ribeiro, H. Faltermeyer, J. Johnson, Wham!, Dazz Band, Pointer Sisters, J. Lorber, A. O'Neal, Whodini, Gap Band, E. Wilde, Frederick, J. Gill, Commodores, W. Houston, Mary Jane Girls, New Jersey Mass Choir. ADDS: Switch, Enchantment, Whodini, Atlantic Starr, Wham!, Sexual Harrasment.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — W. FELDER
HOTS: Commodores, S.O.S. Band, D. Ross, J. Johnson, L. Vandross, J. Burton, G. Knight &
The Pips, P. LaBelle, T. Turner, Shalamar, Dazz Band, T. Houston, Maze, DeBarge, Midnight
Star, J. Lorber, The Manhattans, L. Thomas, Whispers, N.M. Walden. ADDS: USA For Africa,
Pointer Sisters, J. Blackfoot, L. Vandross, The Man, A. Mouzon, DeBarge.

KDKO — DENVER — JAY JOHNSON, PD — #1 — L. VANDROSS
HOTS: J. Johnson, P. LaBelle, Commodores, A. O'Neal, W. Felder, Dazz Band, G. Knight & The Pips, Whispers, Ashford & Simpson, The Manhattans, T. Turner, Sade, Maze, Midnight Star, Mary Jane Girls, S.O.S. Band, Prince, J. Burton, DeBarge, N. M. Walden. ADDS: New Edition, G. Duke, Con Funk Shun, Atlantic Starr, Maze, L. Vandross.

WJLB — DETROIT — JAMES L. ALEXANDER, PD & OPER. MGR.
HOTS: W. Felder, Hall & Oates, Frederick, Kool & The Gang, J. Johnson, A. O'Neal, New Edition, U.T.F.O. USA For Africa, L. Vandross, G. Brown, Wham!, Rappin' Duke, Commodores, Dazz Band, H. Faltermeyer. ADDS: F. Jackson, Man Parrish, Atlantic Starr, T. Marie, E. Wilde.

H. Faltermeyer. ADDS: F. Jackson, Man Parrish, Atlantic Starr, T. Marie, E. Wilde.

WDRQ — DETROIT — MIKE STRATFORD, MD

HOTS: Hall & Oates, Rappin' Duke, L. Vandross, Wham! Frederick, Shalamar, J. Johnson. ADDS: Atlantic Starr, J. Burton, R. Shante, H. Faltermeyer, G. Jones, T. Lee, Wham!, E. Wilde.

WRBD — FT. LAUDERDALE — CHARLES MITCHELL, MD — #1 — COMMODORES

HOTS: J. Gill, Prince, Gladys Knight & The Pips, Maze, The Manhattans, L. Vandross, J. Burton, New Jersey Mass Choir, G. Jones, E. Wilde, B.B. King, N.M. Walden, A. Ribeiro, Midnight Star, D. Warwick & G. Jones, Tommy Boys' Greatest, U.T.F.O., W. Feider, Opus Ten. ADDS: B. Ocean, Sade, Al Stewart, USA For Africa, F. Jackson, Shannon, Eddie D.

KMJQ — HOUSTON — BRUTE BAILY, PD
HOTS: L. Vandross, Run D.M.C., A. O'Neal, Midnight Star, Whodini, P. Hardcastle, Fat Boys, W. Felder, S. Easton, T. Turner, Hall & Oates, New Jersey Mass Choir, Whaml, USA For Africa, Frederick, Klymaxx, J. Osborne. ADDS: Con Funk Shun, New Edition, Whiz Kid, Shannon, J. Lorber, Atlantic Starr.

WTLC-FM — INDIANAPOLIS — KELLY CARSON PD
HOTS: L. Vandross, G. Knight & The Pips, J. Johnson, New Jersey Mass Choir, DeBarge, Maze, Whispers, G. Phillinganes, J. Burton, Shalamar. ADDS: Kool & The Gang, Shannon, Con Funk Shun, W. King, Whiz Kid, D. Diggs, Atlantic Starr, S. Bostic, M. Davis, B. Withers, R. James, G. Duke, R. Caldwell, Opus Ten, CiCi.

WJAX-FM — JACKSONVILLE — TONY MANN, MD
HOTS: Chicago, Prince, L. Vandross, Duran Duran, Madonna, G. Knight & The Pips, J. Lennon, New Edition, J. Johnson, P. Collins, P. Labelle, REO Speedwagon, M. Jagger, Cars, DeBarge, Midnight Starr, Maze. ADDS: G. Kihn, Con Funk Shun, The Temptations, Foreigner, A. O'Neal, Klymaxx, USA For Africa.

HIGHLIGHTS

WLOU -- LOUISVILLE -- BILL PRICE, MD -- #1 -- READY FOR THE WORLD

HOTS: J. Johnson, G. Knight & The Pips, Run D.M.C., T. Turner, R. Shante, J. Burton, Third

World, A. O'Neal, W. Felder, Dazz Band, P. Ford, S. Arrington, Maze, R. Stepp, Fat Back, K.

Wells, U.T.F.O., P. LaBelle, J. Crocker, Shalamar. ADDS: Whodini, G. Duke, T. Houston, Alfie, ALLSA For Africa.

KJLH "102.3-FM" — LOS ANGELES — DOUG GILMOUR, MD — #1 — USA FOR AFRICA HOTS: Wham!, T. Turner, Commodores, P. Collins, Sade, Ready for the World, U.T.F.O., S. Easton, Mary Jane Girls, Pointer Sisters, Dazz Band, DeBarge, L. Vandross, F. Jackson, W. Felder, W. Houston, P. LaBelle, D. Ross, Kool & The Gang. ADDS: Al Stewart, The Reddings.

WHRK — MEMPHIS — JIMMY SMITH, MD — #1 — COMMODORES
HOTS: USA For Africa, H. Faltermeyer, W. Felder, A. O'Neal, L. Vandross, Gladys Knight & The Pips, Madonna, DeBarge, P. Collins, Sade, J. Johnson, Kool & The Gang, Maze, Con Funk Shun, M. Jagger, New Edition, Dazz Band, The Temptations, P. LaBelle, Animotion. ADDS: F. Jackson, Shannon, Hall & Oates, Atlantic Starr, Run D.M.C., B. Ocean.

WDIA — MEMPHIS — BOBBY O'JAY, PD
HOTS: Run D.M.C., M. Moore, J. Blackfoot, S. Garrett, New Edition, Gap Band, Mary Jane Girls, New Jersey Mass Choir, DeBarge, J. Johnson, L. Vandross, Maze, Whispers, J. Burton, Commodores, Dazz Band, W. Felder, A. O'Neal, B.B. King, Kool & The Gang. ADDS: Klockwise, P. Bailey, Pointer Sisters, Shannon, T. Marie, T. Lee, L. Johnson, K. Pole, R. Cadwell.

KRNB — MEMPHIS — JERRY MASON, PD
HOTS: W. Felder, J. Gill, Maze, Sade, J. Burton, Kool & The Gang, C.L. Townes, J. Morrison, J. Johnson, A. O'Neal, N.M. Walden, M. Moore, The Manhattans, R. Ribeiro, E. Wilde, W. Houston, New Jersey Mass Choir, Midnight Star, Mary Jane Girls, S. Arrington. ADDS: K. Pole, Shannon, T. Lee, Fat Boys, Three D, Whiz Kid, Pointer Sisters, Hall & Oates.

WEDR — MIAMI — GEORGE JONES, PD
HOTS: L. Vandross, Mary Jane Girls, P. LaBelle, T. Paris, Shalamar, S. Garrett, W. Felder, The
Manhattans, Maze, Kool & Th Gang, J. Johnson, War, Prince, The Reddings, J. Benton, A. O'Neal,
N.M. Walden, Ai Jarreau, G. Kriight & The Pips, J. Gill. ADDS: Klymaxx, S. Mendes, E. Thomas,
The Sylvers, T. Lee, G. Jones, Al Stewart, Klockwise, Shannon, G. Benson, F. Jackson, Con
Funk Shun.

WNOV — MILWAUKEE — BOB COLLINS, PD — #1 — COMMODORES
HOTS: J. Johnson, B.B. King, L. Vandross, R. Jackson, Mary Jane Girls, E. Wilde, A. O'Neal,
Maze, Dazz Band, R. Robbins, Magnum Force, P. Labelle, J. Blackfoot, Midnight Star, DeBarge,
Eddie D., Grandmaster Flash, V. Holmes, J. Burton. ADDS: Cashmere, Prime Time, Hall & Oates,
Whodini, R. James, J. Taylor, J. Gardner, B. Ocean, Atlantic Starr.

WYLD-FM — NEW ORLEANS — DELL SPENCER, PD — #1 — L. VANDROSS
HOTS: Maze, T. Turner, P. LaBelle, Shalamar, Commodores, J. Burton, W. Felder, Midnight Starr,
Whispers, New Jersey Mass Choir, The Manhattans, J. Johnson, H. Faltermeyer, E. Wilde, DeBarge,
J. Gill, Dazz Band, S.O.S. Band, G. Knight & The Pips. ADDS: F. Jackson, J. Simon, Klymaxx,
B. Withers, G. Phillinganes, Opus Ten, USA For Africa, Sade, W. Houston, The Temptations,
Mary Jane Girls, G. Benson, New Edition, Kool & The Gang.

Mary Jane Girls, G. Benson, New Edition, Kool & The Gang.

WRKS "KISS-FM" — NEW YORK — TONY QUARTERTONE — PD — #1 — USA FOR AFRICA
HOTS: New Jersey Mass Choir, H. Faltermeyer, Sade, Commodores, Deodato, D. Ross. C. Khan,
The Temptations, W. Felder, S. Easton, Ready For The World, J. Burton, Run D.M.C., Mary Jane
Girls, L. Vandross, J. Johnson, W. Houston, Hall & Oates, A. Myers, Al Stewart. ADDS: Frederick,
P. Hardcastle, DeBarge, L. Vandross.

WOKB — ORLANDO — WILLIE CLARK, PD
HOTS: L. Vandross, Commodores, USA For Africa, Ashford and Simpson, W. Felder. ADDS: D.
Warwick, G. Jones, S.O.S. Band, Frankie Goes to Hollywood, Kool & The Gang, Gap Band, F.
Jackson

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — COMMODORES HOTS: P. LaBelie, Levert, W. Felder, Shalamar, L. Vandross, Sade, DeBarge, J. Johnson, Maze, Mary Jane Girls, A. O'Neal, J. Burton, Al Stewart, Frederick, J. Lorber, Midnight Starr, USA for Africa, Kool & The Gang, Run D.M.C., The Manhattans. ADDS: Shannon, R. James, Klymaxx, Atlantic Starr, Cashmere, J. Lennon, E. Thomas.

WUSL-FM "POWER 99" — PHILADELPHIA — JEFF WYATT, PD — #1 — READY FOR THE WORLD HOTS: C. Khan, Prince, D. Ross, Force MD's, The Time, T. Houston, P. Bailey, U.T.F.O., Hall & Oates, S. Easton, Whispers, Ashford and Simpson, P. LaBeile, L. Vandross, Shalamar, Whodini, Commodores, New Edition, Wham!, DeBarge. ADDS: Shannon, R. James, Change, J. Osborne, Wham!, Ready For The World.

KHYS-FM — PORT ARTHUR — DOUG DAVIS, MD — #1 — COMMODORES
HOTS: W. Felder, DeBarge, T. Turner, Dazz Band, Ashford & Simpson, Pointer Sisters, D. Ross, G. Knight & The Pips, P. LaBelle, Mary Jane Girls, L. Vandross, Whispers, Maze, J. Gill, J. Johnson, J. Burton, Wham!, Midnight Star, C. Khan, A. O'Neal. ADDS: Klockwise, S. Arrington, Levert, Atlantic Starr, G. Benson, D. Diggs, A. Stewart, Opus Ten, USA For Africa, Shannon, Process & The Doo Rags.

WLLE — RALEIGH — DOC HOLLIDAE, PD
HOTS: A. O'Neal, J. Burton, R. Jackson, Shalamar, J. Gill, Madonna, N.M. Walden, Midnight
Star, Maze, Sade, R. Robbins, DeBarge, The Manhattans, Mary Jane Girls, Prince. ADDS: Klymaxx,
Pointer Sisters, Change, Whodini, B. Withers, Atlantic Starr, Opus Ten, E. Klugh, Rockwell, P.
Ford, Cherrelle, L. Vandross, A. O'Neal, C.L. Townes, C. Carter.

KMJM "MAGIC 108" — ST. LOUIS — RON ATKINS, PD — #1 — H. FALTERMEYER
HOTS: J. Johnson, A. O'Neal, R. Shante, Run D.M.C., Shalamar, New Edition, Klymaxx,
Commodores, Change, Midnight Star, Opus Ten, J. Lorber, Mary Jane Girls, L. Vandross, S.
Bostic, DeBarge, Man Parrish, Eddie D., J. Burton. ADDS: Herb the K, Shannon, Fat Boys, Atlantic
Starr, R. James.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — L. VANDROSS
HOTS: J. Johnson, Al Jarreau, W. Felder, Dazz Band, P. LaBelle, B.B. King, Maze, E. Wilde, G. Knight & The Pips, Sade, DeBarge, N.M. Walden, Mary Jane Girls, A. O'Neal, Midnight Starr, C.L. Townes, S.O.S. Band, J. Burton, Run D.M.C., D. Hartman. ADDS: Midnight Starr, The Sylvers, Hall & Oates, F. Jackson, Whami, Herb The K, G. Guthrie, Process and the Doo Rags, Whiz Kids, Cashmere.

WWDM — SUMTER — SCOTTI "B", MD
HOTS: W. Houston, J. Johnson, A. O'Neal, P. LaBelle, Commodores, A. Ribeilro, L. Vandross,
USA For Africa, W. Felder, New Edition, DeBarge, Madonna, The Manhattans, Maze, Mary Jane
Girls. ADDS: A. Watson, R. Ayers, Apollonia 6, J. Lennon, Champaign, F. Jackson Levert, D.
Warwick & G. Jones Midnight Star, Klymaxx, L. Vandross.

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Cash Box/April 6, 1985

MERCHANDISING

New On The Shelves

Retailers merchandising TDK Electronics Corporation's recently improved SA high-bias audio cassettes, or reformulated E-HG video cassettes, will find it easier this spring with the delivery of individual promotional kits designed to support these two premium Super Avilyn-based tape products.

Counter cards, and stick-on window banners, tell consumers to "Reach for the of TDK's E-HG Extra High Grade video tape which will "Maximize the performance of your VCR." The highly visible display piece also tells consumers the benefits of its recently upgraded video product, including its strengthened cassette shell mechanism for greater reliability and smoother transport.

The promotional kit for SA reminds

customers that the audio cassettes are "Reformulated...Repackaged...Remarand also lists specific product benefits including its higher MOL, frequency response, dynamic range and improved Laboratory Standard Cassette

Both promotional kits also include ad

slicks which retailers can immediately use to construct local traffic-building ads. Counter cards are designed to be used as shelf displays, as well as counter tops. The window banners can also be used as wall posters or to highlight product



Nortronics

An updated, totally new, "talking package" for Nortronics Video Head Cleaner is now shipping and has begun to appear retail, according to the consumer products division of Nortropics Company, Inc.

The package, in both VHS and Beta versions, will help retailers sell the package through at point of sale, according to consumer products division manager Edward E. Griffin. "Our recent market research indicates that consumer understanding of the VCR head cleaning category remains low. As VCRs become more of a mass market item, this will remain a problem for quite some time. Nortronics' new head cleaner package sells itself by telling the consumer, boldly and factually, what the product is and



JETT POWERED IN-STORE — Joan Jett and The Blackhearts' first in-store appearance in support of their Blackheart/MCA Records album, "Glorious Results Of A Misspent Youth," followed three recent sold out shows in three days (two at New York City's Beacon Theatre; one at Philadelphia's Tower Theatre), and drew over 5,000 fans, resulting in the largest in-store appearance in the history of Tower Records 66th Street Store in New York City. Scheduled to last two hours, from 2 p.m. until 4 p.m., the in-store turned into a five-and-one-half-hour marathon when it became apparent not everyone would get an autograph in the time originally allowed. Said Jett, "If these people think enough of us to stand in line for hours (some of them had arrived at 8 a.m.), then I'm sure as hell not going to disappoint them by going home before they've had a chance to see us." Shown at the Tower Records in-store from left: Ricky Byrd of Joan Jett and The Blackhearts; Joan Jett; an unidentified fan; Kenny Laguna, manager of Joan Jett and The Blackhearts.



CLASSICAL IN-STORE — Philips recording artist Jessye Norman recently appeared at the Lincoln Center Tower Records to sign records. She received an unexpected visit from Maestro Giuseppe Sinopoli who took time out from rehearsals for his Metropolitan Opera debut to congratulate Norman on her recent Philips release, "With a Song in My Heart." Shown standing between Sinopoli and Norman is Nancy Zannini, Philips vice president.

WH4T'S IN-STORE

RIAA WORKSHOP — The Recording Industry Association of America, Inc. has announced the Spring 1985 Transportation, Distribution and Warehousing (TDW) Workshop, to be held in Atlanta, April 15 and 16, at the Harley Hotel of Atlanta. This year's annual workshop offers something for everyone involved in the handling, shipping and receiving of audio and video recorded products. Roundtable discussion groups and audio-visual presentations will be used to cover the following topics contracting for transportation services; shipping procedures; freight bill payment and audio services; receiving procedures; warehousing and product handling techniques; and claims procedures. Discussions and presentations will provide attendees detailed information on how proper procedures and techniques

can reduce costs and improve efficiency. They are designed to assist both the small and large shipping, receiving and warehousing operation. Barcoding, which is playing an everincreasing role in audio and video product handling and shipping, will be the topic of a special briefing on Monday, April 15. The luncheon briefing will be followed by a detailed tour of the CBS Records, Inc., Carrollton, Georgia facility. Attendees will have the opportunity for a first-hand review of bar-coding applications in an operational environment. Speakers and discussion leaders for the workshop include: Richard Bruce, CBS Records; J. Maurice Thibodeau, PolyGram
Distribution Inc.; Mel Burger, WEA
Corporation; and Dale Johnson, PolyGram Records Inc. The workshop is open to audio and video product



NEW LOOK - All audio tapes from Agfa-Gevaert, Inc., Teterboro, New Jersey, are now available in a new, attractive, functional package. The packaging presents a cleaner, more professional appearance and makes the high quality tapes

manufacturers, retailers, wholesalers, product distributors, rack-jobbers and their suppliers and vendors. Registration fee for the one and one-half day workshop is \$125 and includes transportation for the plant tour, meals, handbooks, and other materials that will be made available to attendees. Workshop attendance will be somewhat limited due to space restrictions applicable for some of the scheduled functions. Those wishing to attend the workshop should promptly contact Norma

Urban at (212) 765-4330.

VACATION VIDEO — Caridi Video, a program development and marketing company, recently announced the release of the first-ever informational home video tour guide cassette. The 90-minute cassette entitled SunSpot allows the will-be vacationer to visit nine tropical vacation spots in the comfort of their home and choose their personal favorite. SunSpot offers inside tips on accommodations, food, language, currency, attractions, recreation, range of rates and much more. Viewers will be shown upper to mid-range priced vacations in such locations as Hawaii, Mexico and the Caribbean. SunSpot was produced by David Earle and Michael Irving for Faircom Media, Inc. and is being distributed by Video Takes, Inc. Please contact Sam Mattingly at (212) 874-7526 for more info.

TELARC'S LASTEST — Telarc's new digital recording of Stravinsky's "Symphony of Psalms," performed by the Atlanta Symphony Orchestra and Chorus under Robert Shaw, is being released only as a compact disc, with no LP counterpart, (CD-80105, no list price). The work is paired with a digital recording of Poulenc's "Gloria," previously released on a Telarc LP. The Stravinsky piece will not be released on LP because, while it is perhaps the greatest religious masterpiece of the 20th century, it has not proven popular with record buyers, said Telarc producer Robert Woods. Morever, Telarc's audience is showing an overwhelming preference for compact discs. "We recorded this piece for artistic and personal reasons," Woods "We felt a musical obligation to do it.

TOLL FREE - 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 discs. 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 buying habits and awareness. Callers to the toll free number will have the opportunity to have their names added to The Compact Disc Group mailing list, free of charge, to receive updated Compact Disc Group catalogs and newsletters. The 800 number will be in service from 9 a.m. to 5 p.m. Monday through Friday Eastern time.

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TOP 15 USIC IDEOS

			Week On
		3/30	Char
1	MATERIAL GIRL Madonna (Sire)	1	6
2	WE ARE THE WORLD USA For Africa (Columbia)	6	3
3	LOVERGIRL Teena Marie (Epic)	10	5
4	SOMEBODY Bryan Adams (A&M)	5	3
5	NIGHTSHIFT Commodores (Motown)	7	2
6	ONE MORE NIGHT Phil Collins (Atlantic)	4	2
7	RHYTHM OF THE NIGHT DeBarge (Motown)		1
8	TOO LATE FOR GOODBYES Julian Lennon (Atlantic)	14	6
9	CARELESS WHISPER Wham! (Columbia)	3	11
10	JUST ANOTHER NIGHT Mick Jagger (Columbia)	_	1
11	SAVE A PRAYER Duran Duran (Capitol)	13	3
12	DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)	9	2
13	PRIVATE DANCER Tina Turner (Capitol)		1
14	RELAX Frankie Goes to Hollywood (ZTT Island)	2	4
15	CAN'T FIGHT THIS FEELING REO Speedwagon (Epic)	4	8

Executive Monitor-

LOS ANGELES --- Warner Bros. Records has announced that Randy Skinner serves as manager of video production for the company. Laural Sylvanus serves as manager of video operations . . . HBO has appointed Niles Jaeger to the post of manager of corporate public relations . . . Sony Tape Sales Company has announced the appointment of Steve Johnson to the position of national sales manager for the Sony consumer audio and video tape product lines. He will be based at Sony's national headquarters in Park Ridge, NJ. Also a Sony Tape Sales, Gene Dunham has been named western regional sales manager. He will be based in Sony Tape's Compton, CA regional office . . . Vestron Video has promoted Brown Johnson to the post of vice president of film acquisition. The appointment signifys a restructuring in Vestron's acquisition division, which previously had a west coast acquisition arm. Johnson most recently served as vice president of Vestron's east coast acquisition arm . . . Lightning Video has named three regional sales managers and two inside sales administrators: Michael Vassen will serve as eastern regional sales manager; Ralph Walin will serve as western regional sales manager; John Scott will serve as central regional sales manager. Kathy Clayton and Marla Kahn will serve as sales administrators for the company . . . Laraine Gregory has been elected vice president of Vanet Advertising, where she has served as Vanet's director of broadcast production. Gregory joined Vanet as a producer in 1982 . . . Couch has been appointed national field sales manager for Jeito Concepts. Couch most recently served as regional sales manager for **Dominion Music**, a division of K-tel.



ROUGH ACTION — Warner Bros. recording artist Rough Cutt recently completed a guest spot on the television series Fame. The band penned and recorded a special tune for the appearance, entitled "I Wanna Be A Star." Pictured (I-r) are: Fame choreographer, coproducer and star Debbie Allen, Rough Cutt vocalist Paul Shartino and Fame crew member.

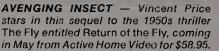
AUDIO/VIDEO

HERON BUMPS MEDIA HEADS — It's been just over a year since Heron International acquired 75 percent of Media Home Entertainment, a year in which the Culver City, CA — based manufacturer of videocassettes has more than doubled its production capacity. Heron has since purchased 100 percent of Media's stock, according to some reports, and has, in effect, bought the entire company. Apparently Stephen Diener, Heron Communications president, decided it was time new management was chosen. Media president Ron Safinick and chairman Joseph Wolf have consequently been given the boot, effective last week. Actually, Safinick and Wolf have been serving as little more than figure heads the last few months anyway, acting primarily as consultants to the firm. No new appointments have been

announced, but Diener will be sitting

in until they are.

PENDULUM IN JAPAN — L.A.-based Pendulum Productions has followed Ratt to Japan. Ratt is currently performing there, and a small production team from Pendulum has been brought along to capture some footage during the band's stay. At press time there is no concept, no song, and little information as to what exactly will be done with the footage, though Pendulum president Alexis Omeltchenko says that once a song is decided upon, a music video will result. Accompanying an act to foreign lands is not necessarily a trend for the production company, according to Omeltchenko, though Pendulum has lensed at least one other out-of-towner (Wanted Man, in Texas).



Also at Pendulum, director Mark Rezyka has returned. He's left the now kaput Fusion Films and the headlines should read "Pendulum's Prodigal Son Returns Rezyka was once a partner at Pendulum.

MADONNA VIDEÓ - Read closely, this is important: Madonna's new video, the one for "Into The Groove," is from Orion Pictures, not Warner Bros. Records. Yes, the single is a Warner Bros. release, hence the confusion. The video, however, is strictly Orion's territory, and the video promotion department at Warner Bros. would appreciate it if you would spread the word. They've already got five Madonna videos rotating on every conceivable video outlet. Let Orion deal with this one.

ZSA ZSA GOES VIDEO - She's now the national spokesperson for The Video Connection of America. The company has 300 dealers franchised across the U.S., for which Ms. Gabor will speak and make appearances. She's also a shareholder. RHINO VIDEO - Rhino Records has been described as a 'cult' label, whatever that means. In any case, Rhino has now moved into the area of home video, and the tapes so far aren't as impressive as Rhino's records. Sleazemania, Orgy Of The Dead, The Commies Are Coming and My Breakfast With Blassie are the first four. Ever L.A.'s mavens of the offbeat and tongue in cheek, Rhino's videocassettes are certainly that.

COTTON CLUB — Embassy Home Entertainment plans to release The Cotton Club on Laser Videodisc. The release will coincide with Pioneer's debut of its new CLD-900 Compact Disc/LaserVision player, which is touted as the first player "fully exploit digital sound." The two companies are heavily promoting this release, naturally, so if you've been wondering at all the Cotton Club push, understand that Pioneer has a stake in it.

HBO FOR MGM/UA — The two companies have recently signed an agreement under which HBO will have access to the film library of MGM/UA for the next

10 years. HBO and Cinemax can now choose from some 800 titles among MGM/UA's 4,700, which is the largest such library in the world, dating back to 1928. Warner Bros. films made prior to 1948 are also included. Needless to say the deal includes more than a few classics (250 or so Oscar winners).

VIDEXPO - The 4th International Video Market and Conference is slated for October 16-18 at the Kensington Exhibition Centre in London (England), as a part of the MUSEXPO. It'll include home video manufacturers, publishers, program directors from broadcast and cable TV, equipment manufacturers, production companies, distributors, retailers and all the rest. The conference will also include The 1st International Music Video Festival, with entries from around the world compet-



AVA HONOREE --- The National Academy of Video Arts and Sciences has named Rod Stewart to its Hall of Fame, a special award presented at the American Video Awards ceremony April 3 in Los Angeles

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THE CLIP SHEET

nal music video releases from major

&M: Boy Meets Girl, Oh Girl ATLANTIC: Raven, On And On JIVE/ARISTA: Billy Ocean, Suddenly CAPITOL: * CHRYSALIS: * COLUMBIA: Bruce Springsteen, I'm On Fire EMI AMERICA: * EPIC: Shakin' Stevens, Breaking Up My Heart MCA: * MOTOWN: * POLYGRAM: Kool And the Gang, Fresh RCA: Glenn Jones, Bring Back Your Love; Parachute Club, Rise Up WARNER BROS.: Honeymoon Suite, Stan In the Light WARNER BROS./GEFFEN: Vitamin Z, rning Flame

*No new listings this week

ILM MUSIC

FILMUSIC

HIT MAN - Some of the best songwriters in the world today will probably never hear their own music other than in the shower or on a two-octave Casio keyboard. Even among the limited few whose careers ascend to lofty heights, most plunge to obscurity after one or maybe two hit songs. In essence, then, songwriters are an endangered species. However, there exists one elite group whose members eem to have found the elusive formula for consistent commercial success. Tom Snow has entered that group. His hit making machinery has manufactured such songs as the Pointer Sisters' "He's So Shy," Olivia Newton-John's "Make A Move On Me," Peabo Bryson's "If Ever You're In My Arms Again," and this year's Academy Award nominated cut from the soundtrack of Footloose, "Let's Hear It For The

that the trio of Burt Bacharach, Hal David and Dionne Warwick had a tremendous

"which was performed by Deniece Williams. Discussing his musical beginnings, Snow recently mentioned that as a young boy in a Connecticut boarding school, he started to play the piano and soon began writing his own music to accompany some of the school plays. "It just seemed to be my refuge," he said. Although jazz proved to be a tremendous influence in Snow's life at that time and when he continued his education at the Berklee School of Music in Boston, it was rock, with prominent shades of folk, which pervaded the musical atmosphere of the mid-to-late '60s. For that reason, Snow mentioned, "Like everybody else, the Beatles and Jimi Hendrix and the great Atlantic and Motown pop music really got to me." He added that he also found



DURAN DURAN has recorded the title song to the upcoming 007 film, A View To Kill.

impact on him, because they turned out "some of the most stylish, unique and elegant pop music of the day." Although Snow had a couple of his early songs recorded in the Boston area by a group called the Mandrells, his career was headed nowhere fast. So he headed to California, where what ensued for the next few months sounds remarkably like a B-movie success story. Penniless and alone, Snow drifted up and down the coast, frequently forced to sleep on the beach in a sleeping bag, unable to launch any career, much less one as a musician. In time, though, he teamed with a lyricist, and together the two wrote and performed in local clubs, playing primarily country music. At that point, Snow was basically aiming toward a career as a pianist, and said in retrospect, "It had never really occured to me that I could ever earn a decent living writing music for other people when I got out here." Before he was to discover how wrong he was, Snow got his first big break when Atlantic Records signed him as a recording artist. For his debut album on that label, he wrote a tune called "You." His own album never took off, but Rita Coolidge heard the song, loved it, recorded it and turned it into a hit. Although Snow has continued to record his own material over the years, having switched to Capitol and then to Arista Records, he's become known first and foremost as one of the more prolific songwriters in the industry. While pop music has been repeatedly swept up by varied stylistic currents, Snow has somehow managed to stay consistently commercial, something heattributes to his "education at music school and eclectic sense." In terms of how he perceives today's popmusic, he said he finds it "more urban, with more sophisticated harmonies, and more dance oriented as opposed to the '60s when there was a stronger western, country roots influence vis-a-vis Linda Ronstadt, the Eagles and Jackson Browne. Along with his strictly commercially-oriented projects, Snow has established a solid track record in film circles. His first movie work was in 1983, when he composed a song for *Heart Like A Wheel*. Shortly thereafter, he got a call to work on *All The Right Moves*, and "at the same time, I knew I'd soon start collaborating with Dean Pitchford (an Academy Award-winning lyricist who was profiled in the Feb. 23 issue of Cash Box) on a project he was writing called Footloose. By this time, Dean and I had become great friends and partners." For the film, they wound up co-writing "Let's Hear It For The Boy" and "Somebody's Eyes," which **Karla Bonoff** recorded. As to his approach to film, and how it differs from other projects, Snow said, "I think in terms of the film first. The producers' desires notwithstanding to have a hit song, I look at the film and I think about what's going to suit the mood of the picture. That mood encompasses things like tempo, whether it should be a song in a minor key or in a major key, whether it should have short rhythmic phrases or long expressive phrases . . . The overall emotional content of the movie dictates what direction I'll take. If all the elements are right and everything works, then maybe the song will be commercial and become a hit." Snow is somewhat fearful, however, about the possibility of the pop music in film trend burning itself out. "I think it's being overused," he said, "because it's a marketing ploy. There are a lot of films that have songs jammed in when the film itself isn't very good. There's been a whole flock of youth movies, coming of age pictures which have been accompanied by soundtracks. For me, anyway, I try to be very selective. There's a whole railroad phenomenon in show business when something works, like Fame or Footloose or Flashdance. Look out, here comes a freight load of imitations. Only a very few of them really work well but films have become intertwined with pop music, radio and video. It's one big machine now." Snow has also started a publishing company of his own, and most assuredly will meet with tremendous receptiveness whenever he wants to work in film again. Some film jobs are already in the offing, and Snow said he'd particularly "love to find a film project to work on from the ground up and write all the songs." How many producers would turn him down?

BOND IS BACK — British rock group Duran Duran has recorded the title song for the upcoming film A View To A Kill, the latest installment in the unbelievably successful James Bond series. The song was written by veteran Bond composer John Barry and Duran Duran, and produced at London's Music Centre by Bernard Edwards. Barry has composed the complete score as well.

peter berk

TOP 30 IDEOCASSETTES

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			Weeks On				eeks On
		3/30	Chart			3/30 C	
1	STARTREK III—THE SEARCH FOR SPOCK			15	CLOAK & DAGGER MCA Distribution Corp. 80124	9	9
2	Paramount Home Video 1621 ALL OF ME	11	3		THE NEVERENDING STORY Warner Home Video 11399	8	11
	Thorn EMI Home Video TVA 2715	2	7		Paramount Home Video 1587	13	9
	MGM/UA Home Video 11399 WOMEN IN RED	6	5		MIKE'S MURDER Warner Home Video 11398 FLASHPOINT	18	9
	Vestron Home Video VA 5055 TIGHTROPE	1	7	19	Thorn/EMI Home Video 2880		1
	Warner Home Video 11400 POLICE ACADEMY	3	9	20	THE EMPIRE STRIKES		
	Warner Home Video 20016 ONCE UPON A TIME IN	4	13	21	CBS/Fox Home Video 1425 PURPLE RAIN	15	8
	AMERICA Warner Home Video 20019	12	5	22	Warner Home Video 11398 ROMANCING THE STONE	19	18
	REVENGE OF THE NERDS OBS/Fox Video 1439	14	3	23		27	26
9	THE NATURAL Columbia/RCA Pictures			24	Thorn EMI Home Video EXTERMINATOR 2	21	13
10	BACHELOR PARTY	5		25	MGM/Columbia Home Video 20404 SHEENA	-	1
11	CBS Fox Video 1440 EVIL THAT MEN DO	16	3	26			1
10	RCA/Columbia Pictures Home Videc 620407 GONE WITH THE WIND	7	7	27	MCA Distribution 80087 THE WILDLIFE	29	16
	MGM/UA Home Video MB 900284	20	3	28		17	5
13	THE ADVENTURES OF BUCKAROO BANZAI Vestron Home Video VB 5056			29	CBS/Fox 1428 SPLASH	25	7
14	CRIMES OF PASSION	10	5	30	Touch Stone 213 MUPPETS TAKE MANHATTAN	23	6
1"	New World Video 8418	24	3		CBS/Fox Video 6731	22	7

Michael Sembello: On The Right Track At A&M

by Peter Berk

LOS ANGELES - Michael Sembello's musical career has already encompassed almost every facet of the industry. Though he's best known for the song "Maniac" from the hugely successful Flashdance soundtrack, Sembello has been on the scene for many years. From his early beginnings as a guitarist for Stevie Wonder, Sembello has established his mastery over his craft and proven himself repeatedly as a writer and performer. Nevertheless, he's definitely had his share of rough times as a solo artist. Now, however, Sembello's career is at a high ebb again, particularly due to the fact that he recently was signed to A&M Records, for which he's currently preparing an album. As a writer, producer and performer, he's convincingly demonstrated that he's far more than a "one hit" artist.

Of his earliest inclinations toward a life in music, Sembello commented, "I think it had a great deal to do with my brother, who was teaching guitar, playing rock, and collecting records while I was growing up." By the time he was 11, Sembello knew he also wanted to be a musician, and by the time he was 14, he was playing the local clubs in his hometown of Philadelphia. The influence of rock had been subliminally absorbed, but for the time being, Sembello was more interested in other musical styles. "I got heavily into jazz about then," he said, "Philadelphia was a real guitar and jazz city. You didn't go out on a Saturday afternoon without taking your guitar and going to a jam session. We were all totally involved with

the jazz scene . . . it was another era."

When Sembello was 16 and 17, he delved into classical music, and then rediscovered pop music and "never looked back since." Although he primarily performed with bands as a guitarist, Sembello harbored a desire to perform as a singer someday. However, at that time he felt that "singers weren't really considered musicians" and so held back on that ambition. At 18, his big break came

when he auditioned for and was accepted by Stevie Wonder, and so joined such artists as Ray Parker and Deniece Williams in the elite group which made up Wonderlove. "It catapulted me into a whole new world." I knew little about," Sembello recalled." From cloudy local bars and clubs, he suddenly was on the best stages, frequently playing to crowds in excess of 50,000 people.

That life lasted seven years, and for Sembello it proved to be invaluable. "He's an incredibly perceptive guy," Sembello said of Wonder. "He saw that I had potentials that even I didn't know I had. He encouraged me to sing, which I had kept as a hobby basically, and to write. He likes to develop people's characters and help them discover what they're all about. He let us hone our craft . . . it was a real spawning ground."

Ready to go it alone. Sembello left Wonder despite a reluctance to leave the family atmosphere." Convinced that his extensive musical background and his years with Wonder would almost guarantee success, Sembello instead found himself "running headfirst into a brick wall and starting from scratch with no help whatsoever." Four years of rejections followed, and then Warner Bros. signed him for his first solo effort. As it turned out, the label assigned him to write and perform a song for the film Summer Lovers, which he did. The film and the song, however, never really took off. The next film he would work on did.
"I was asked," Sembello said, "to meet

Phil Ramone to discuss an upcoming dance movie called *Flashdance*, to see if could come up with something. I him a bunch of tapes, and most of them got turned down. Finally, I sent him the wrong tape of a song I was still working on that wasn't even done called 'Maniac.' It was going to be about a mass murderer who goes around killing people but Phil loved the tune and wanted it in the film. I couldn't see it, it was too fast I thought

CASH BOX TOP TOO ALBU//S

Title, Artist, Label, Number, Distributor ★ = Available on Compact Disc			• Indicate
■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		Weeks	35 HOV
1 NO JACKET REQUIRED 998	3/30	On Chart	LOSIL
PHIL COLLINS (Atlantic 7 81240-1) WEA	1	5	36 A PR
2 CENTERFIELD ★ 8.98 JOHN FOGERTY (Warner Bros. 9 25203-1) WEA	2	11	37 VITA
3 BORN IN THE U.S.A. ★■	3	42	38 WEL
4 PRIVATE DANCER ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	4	43	1
5 LIKE A VIRGIN ★■ 8.98 MADONNA (Sire 9 25157-1) WEA	6	9	39 MAV
6 BEVERLY HILLS COP ★□ 8.98 ORIGINAL SOUNDTRACK (MCA-5553) MCA	7	15	40 THE
7 MAKE IT BIG ★■	5	9	41 VUL
8 SHE'S THE BOSS ★ MICK JAGGER (Columbia FC 39940) CBS	10	4	42 PERI
9 AGENT PROVOCATEUR * 9,98 FOREIGNER (Atlantic 81992-1) WEA	8	15	ום
10 WHEELS ARE TURNIN' ★ — REO SPEEDWAGON (Epic QE 39593) CBS	9	20	43 SOLI
11 THE FIRM 8.98	9	20	44 THE
(Atlantic 81239) WEA	13	6	FIRE
BEAST ★ 8.38 DON HENLEY (Geffen GHS 24626) WEA	11	18	45 20/20
13 CHICAGO 17 ★■ 6.98 CHICAGO (Warner Bros. 9 25060-1) WEA	12	39	46 SPO
14 BREAK OUT ★■ 9.98 POINTER SISTERS (Planet BEL 1-5410) P.CA	14	72	47 THE
15 CAN'T SLOW DOWN * 8 98 LIGNEL RICHIE (Motown 6059ML) MCA	15	74	48 KING
16 VISION QUEST 9.98 ORIGINAL SOUNDTRACK (Geffen GHS 24063 E) WEA	21	6	49 STO
17 DIAMOND LIFE SADE (Fortrait BFR 39581) CBS	19	7	50 ALL
18 VALOTTE ★□ 8.98 JULIAN LENNON (Atlantic 7.89184-1) WEA	16	22	GEN 51 ESC
19 RECKLESS ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	20	20	52 CAN
20 CRAZY FROM THE HEAT 5.99 DAVID LEE ROTH			53 PLAN
(Warner Bros, 9 25222-1 B) WEA 21 PURPLE RAIN ★■ 8.98	17	8	MIDN 54 AN II
PRINCE AND THE REVOLUTION (Warner Bros. 25: 10-1) WEA	18	40	55 JOHI
22 SUDDENLY ★■ 8.99 BILLY OCEAN (Jive/Arista JL8-8213) RCA	22	32	
23 SHE'S SO UNUSUAL ★■	24	67	56 HEAI
24 NEW EDITION ★■ 8.98 (MCA-5515) MCA	23	25	57 I FEE
25 STARCHILD TEENA MARIE (Epic FE 39528) CBS	25	17	58 ARE
26 ICE CREAM CASTLES * 8.98 THE TIME (Warner Bros. 9 25109-1) WEA	26	37	59 BEYO
27 SIGN IN PLEASE 6.98 AUTOGRAPH (RCA NFL1-8040) RCA	28	17	60 TRUI
28 BIG BAM BOOM ★■ 9.98 DARYL HALL & JOHN OATES	14.19		61 SON
(RCA AFI. 1-5309) RCA 29 CHINESE WALL	29	24	CHAI TEARS
PHILIP BAILEY (Columbia BFC 39542) CRS	27	21	62 ANIM
30 NIGHTSHIFT 8.98 COMMODORES (Motown 6124ML) MCA	39	9	63 WHIT
31 40 HOUR WEEK ★ 8.98 ALABAMA (RCA AHL1-5339) RCA	31	8	64 A SEI
32 BEHIND THE SUN 8.98 ERIC CLAPTON (Warner Bros. 25166-1) WEA	52	2	65 THE
33 SWEPT AWAY ★□ 8.98 DIANA ROSS (RCA AFL 1-5009) RCA	36	29	
34 EMERGENCY * 8.98 KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	34	17	66 GIUF
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April 6, 1985				
Indicates Highest Debut			Weeks On	
35 HOW WILL THE WOLF		3/30	Chart	- 4
SURVIVE? LOS LOBOS (Siash/Warner Bros. 9 25177-1)	8.98 WEA	35	12	
36 A PRIVATE HEAVEN ★□ SHEENA EAG	8.98 TON			
(EM! América ST-17132) 37 VITAL SIGNS ★	CAP	30	26	
SURVIVOR (Scotti Brothers FZ 39578)	CBS	37	23	
38 WELCOME TO THE PLEASUREDOME FRANKIE GOES 1:0 HOLLYWG (ZTT/Island 7 90232-1-H)		38	21	X
39 MAVERICK	8.98			
GEORGE THOROGOOD AND DESTROY (EM) America ST-17145)	ERS	43	8	
40 THE BREAKFAST CLUB	8.98			- 4
ORIGINAL SOUNDTRACK (A&M SP-5045) : 41 VULTURE CULTURE ★	8.98	57	5	- 8
THE ALAN PARSONS PROJ (Arista ALS-5263) H	ECT RCA	41	5	
DEEP PURPLE (Meroury 824 003-1 M-1)	8.98 POL	32	19	
43 SOLID ASHFORD & SIMPSON (Capitol ST-12/66)	8.98 CAP	33	17	
44 THE UNFORGETTABLE FIRE **	8.93			
U2 (island 7 90231-1) \		48	25	
GEORGE BEN: (Warner Bros. 9.25178-1) V		45	11	
46 SPORTS ★□ HUEY LEWIS AND THE NO (Obrysalis FV 41412)		40	79	
	8.98	440		
BRONSKI BEAT (London/MCA-5508) N	8.98	42	12	
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TALKING HEADS (Sire 9 25121-1) V	9.98 NEA	49	29	- 8
50 ALL THE RAGE ★ GENERAL PUBLIC (LR.S. A&M SP-70046) F	8.98 RCA	46	25	
51 ESCAPE () WHODIN: (Jive/Arista JL8-8251) F	8.98 ROA	51	19	
52 CAN'T STOP THE LOVE MAZE FEATURING FRANKIE BEVE (Capitol ST-12377)		67	4	
53 PLANETARY INVASION ★□ M:DNIGHT STAR (Solar/Elektra 9 60384-1) v		~~	4.5	- 5
54 AN INNOCENT MAN **	PACK V	50	18	٠,
BILLY JOEL (Columbia QC 38873) (55 JOHN PARR		59	87	1
(Atlantic 80180) V	8.95 VEA	54	16	
56 HEARTBEAT CITY ★■ THE CARS (Elektra 9 50296-1) V	8.98 VEA	53	54	
57 I FEEL FOR YOU ★■ CHAKA KHARI (Warner Bros. 9 25162-1) V	9.98 VEA	55	25	
58 ARENA ★■ DURAN (Capitol SWAV-12374) (9.98 CAP	47	19	
59 BEYOND APPEARANCES SANTANA (Columbia FC 39527) C	OBS	74	3	
60 TRULY FOR YOU	8.98	.,	,	
THE TEMPTATIC (Gordy/Motown 6119ML) N		61	18	
	3. 9 8			
TEARS FOR FEARS (Meroury 824 300-1 M-1) F 62 ANIMOTION		87	2	
(Mercury 822 589-1 M-1) F	9.98 POL	79	7	-5
63 WHITE WINDS ★ ANDREAS VOLLENWEID (OBS FM 09963) C		63	7	
64 A SENSE OF WONDER VAN MORRISON (Mercury 822 895-1 M-1) F	8.98 POL	72	6	
65 THE FALCON AND THE SNOWMAN	2.00			
ORIGINAL SOUNDTRACK/PAT METHE GROUP (EMI America SV-17150) C		70	6	
66 GIUFFRIA (Camel/MCA 5524) M	3.98 ICA	56	17	1
(Came//MCA 5524) M	OA	50	17	

67 JESSE JOHNSON'S REVUE			
67 JESSE JOHNSON'S REVUE			Weeks On
68 STRAIGHT TO THE HEART ★ 8.98			Chart
DAVID SANBORN (Warner Bros. 9 25150-1) WEA 62 9		83	4
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THE WINDSPERS (Solar/Elektra 60382-1) WEA 68 17 71 RHYTHM OF THE NIGHT	(Sutra SUS 1015) IND	60	17
DeBARGE (Gordy 0123GL) MCA 95 3 3 72 VOLUME ONE	THE WHISPERS (Solar/Elektra 60382-1) WEA	68	17
THE HONE YORLIPPERS 18 20 25 25 25 35 36 36 36 36 36 36 3	0.00	95	3
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MARY JANE GIPLS (Gordy 6092GL) MCA 132 3 92 TROPICO ★■ PAT BENATAR (Chrysalis FV 41471) CBS 78 20 93 ISOLATION ★□ TOTO (Golumbia QC 38962) CBS 88 20 94 STREET TALK ★■ STEVE PERRY (Columbia FC 39334) CBS 85 50 95 WARRIOR ★□ SCANDAL (Columbia FC 39173) CBS 90 36 96 CITIZEN KIHN 8.98 GREG KIHN (EMI America SJ-17152) CAP 111 3 97 STEALING FIRE 8.98 BRUCE COCKBURN (Gold/Mountain GM 80012) RCA 86 22 98 BOP DOO-WOPP ★ 8.98 MANHATTAN TRANSPER (Atlantic 81233) WEA 92 16 99 EDDIE AND THE CRUISERS★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS 96 35 100 ELIMINATOR ★■ 8.98		91	16
PAT BENATAR (Chrysalis FV 41471) CBS 78 20 93 ISOLATION ★□	MARY JANE GIPLS (Gordy 6092GL) MCA	132	3
94 STREET TALK ★■ — STEVE PERRY (Columbia PC 39934) CBS 85 50 95 WARRIOR ★□ — SCANDAL (Columbia FC 399173) CBS 90 36 96 CITIZEN KIHN 8.98 GREG KIHN (EMI America SJ-17152) CAP 111 3 97 STEALING FIRE 8.98 BRUCE COCKBURN (Gold/Mountain GM 80012) RCA 86 22 98 BOP DOO-WOPP ★ 8.98 MANHATTAN TRANSFER (Atlantic 81233) WEA 92 16 99 EDDIE AND THE CRUISERS★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS 96 35 100 ELIMINATOR ★■ 8.98	PAT BENATAR (Chrysalio FV 41471) CBS	78	20
95 WARRIOR ★□	TOTO (Columbia QC 38962) CBS	88	20
SCANDAL (Columbia FC 39173) CBS 90 36 96 CITIZEN KIHN 8.98 GREG KIHN (EMI America SJ-17152) CAP 111 3 97 STEALING FIRE 8.98 BRUCE COCKBURN (Gold/Mountain GM 80012) RCA 86 22 98 BOP DOO-WOPP ★ 8.98 MANHATTAN TRANSFER (Atlantic 81233) WEA 92 16 99 EDDIE AND THE CRUISERS★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS 96 35 100 ELIMINATOR ★■ 8.98	STEVE PERRY (Columbia FC 39334) CBS	85	50
GREG KIHN (EMI America SJ-17152) CAP 111 3 97 STEALING FIRE BRUCE COCKBURN (Gold/Mountain GM 80012) RCA 86 22 98 BOP DOO-WOPP ★ 8.98 MANHATTAN TRANSFER (Atlantic 81233) WEA 92 16 99 EDDIE AND THE CRUISERS★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS 96 35 100 ELIMINATOR ★■ 8.98		90	36
BRUCE COCKBURN (Gold/Mountain GM 80012) RCA 86 22 98 BOP DOO-WOPP * 8.98 MANHATTAN TRANSFER (Atlantic 81233) WEA 92 16 99 EDDIE AND THE CRUISERS* ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS 96 35 100 ELIMINATOR ** 8.98	GREG KIHN (EMI America SJ-17152) CAP	111	3
MANHATTAN TRANSFER (Atlantic 81233) WEA 92 16 99 EDDIE AND THE CRUISERS★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS 96 35 100 ELIMINATOR★■ 8.98	BRUCE COCKBURN	86	22
ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS 96 35 100 ELIMINATOR ** 8.98		92	16
100 ELIMINATOR ★■ 8.98	ORIGINAL SOUNDTRACK	96	35
		101	104



cash box top albums/101 to 200

	Weeks On 3/30 Chart	Weeks On 3/36 Chart	Weeks On 3/30 Chart
101 2:00 AM PARADISE CAFE ★□ 8.98		135 EGO TRIP 8.98 170 VOICES IN THE SKY THE BEST OF	3/30 Chart
BARRY MANILOW (Arista AL8-8245) RCA 102 WHAT ABOUT ME? ★■ 8.98	93 18	KURTIS BLOW (Mercury 822 420-1 M-1) POL 136 19 THE MOODY BLUES (Threshold 820 155-1 R-1) POL 136, WHITNEY HOUSTON 8.98	- 1
KENNY ROGERS (RCA AFL 1-5043) RCA 103 LOVE BOMB 898			157 56
104 FRIENDSHIP	113 4	138 ALF MEL MoDANIEL (Capitol ST-12402) CAP	- 1
105 THE GLAMOROUS LIFE (1) 8.98	122 5	139 CHARTBUSTERS 8.99 UB40 (DEP/V:rgin/A&M SP-5003) RCA	172 23
SHEILA E. (Warner Bros. 1-25107) WEA 106. HARD LINE 8.93 THE PLACETERS (Steph Marror Bros. 9.35003.1) WEA		(Arista AL8-9266) RCA 123 16 (Philly World/Atlantic 90239) WEA	163 5
THE BLASTERS (Slash/Warner Bros. 9 25093-1) WEA 107/ THUNDER IN THE EAST LOUDNESS (Atco 7 90246-1) WEA	4	12 98 ANDERSSON, RICE, ULVAEUS (RCA CPL2-5340) RCA 151 4 RICKIE LEE JONES	
108 1984 * 8.98 VAN HALEN (Warner Bros. 9 23985-1) WEA	99 67	TURN ON YOUR RADIO 8.98 CHANGE (Atlantic R1243-3) SMEA 150 3 176 FOREVER YOUNG 8.98	
109 BREAKIN' 2 ELECTRIC BOOGALOO * 8.98	99 01	142 HE THINKS HE'S RAY STEVENS 8.98 RAY STEVENS (MCA-5517) MCA 144 g 177 I CAN DREAM ABOUT YOU * 8.98	166 10
ORIGINAL SOUNDTRACK (Polygor 823 696-1 Y-1) FOL	94 13	143 RAIN FOREST PAIR HARDCASTI E (Profile BIGO 1993) IND 159 2 178 FIRST CIRCLE * 9.98	167 5
110 LIFE GLADYS KNIGHT AND THE PIPS		144 GO FOR YOUR LIFE MOUNTAIN (Sport Broken E7 1999) 155 1 179 RUN D.M.C. [] 8.98	
(Celumbia FC 39423) GBS 111 ROLL ON ★■ 8.98	133 3	145 TALES OF THE NEW WEST 8.98	169 49
ALABAMA (RCA AHL 1-4939) RCA	104 62	146 THE RIGHT TO ROCK - ORIGINAL SOUNDTRACK	170 11
WILLIE NELSON (Columbia FC 40008) CBS 113 1999 ★■ 11.98	130 3	147 THE BALLAD OF SALLY ROSE ★ 8.98 EMMYLGU HARRIS (Warnel Bros. 9 25205-1) WEA 134 9 [181 GIRLS WITH GUNS ★ TOMMY SHAW (A&M SP 5020) RCA	
PRINCE (Warner Bros. 9 23720-1) WEA 114 1100 BEL AIR PLACE ★■ —	114 127	148 TEASES & DARES KIM WILDE (MCA-5550) MCA 124 9 182 WINDHAM HILL RECORDS SAMPLER 9.98	171 25
JULIO IGLESIAS (Columbia QC 39157) CBS 115 WORD OF MOUTH ★ 8.98	97 32	149 REBEL YELL ★■ VARIOUS ARTISTS B!LLY iDOi. (Chrysalis FC 41450) CBS 125 71 (Windham Hill/A&M WH-G-1035) RCA	181 22
THE KINKS (Arista ALÖ-8264) RCA 116 STAY HUNGRY *** 8 98	112 18	150 FANTASTIC WHAM! (Columbia BFC 38911) CBS 160 3 183 THE DREAMS OF CHILDREN ★ 9.98 SHADOWFAX (Windham Hill/J&M WH-1039) RCA	
TWISTED SISTER (Atlantic 7 80156-1) WEA 117 JUKEBOX 8.98	102 41	151 TONIGHT ★■ 8.98 DAVID BOWIE (EMI America SJ-17188) CAP 128 26 184 PHANTOMS ★□ 8.98	
118 DOES FORT WORTH EVER CROSS	109 24	152 A GOLDEN CELEBRATION 49.95 EUVIS PRESLEY (RCA CPM-5172) RCA 126 18 185 INSIDE MOVES ★ 8.98	176 31
	120 23	153 DANGEROUS MOMENTS 8.98 GROVER WASHINGTON, JR. MARTIN BRILEY (Mercury 822 423-: M-11 POL 131 7 (Elektra 9 60318-1) WEA	177 26
119 MTV'S ROCK 'N ROLL TO GO 8.98 VARIOUS ARTISTS (Elektra 60399) WEA	105 6	154 ERIC CARMEN 8 98 (Geffen GHS 24042) WEA 154 7 REBBIE JACKSON (Columbia BFC 39238) CBS	174 23
120 JERMAINE JACKSON ★□ 8.98 (Arista AL 8-8203) RCA	107 47	155 SENSE OF PURPOSE THIRD WORLD (Columbia FC 59877) CBS — 1 187 BORN TO RUN ★■	
121 PLAYING TO WIN R.98 LRB (Capitol SJ-12365) CAP	110 8	156 HOT HOUSE FLOWERS * WYNTON MARSALIS (Columbia FC 99530) CBS 142 25 BRUCE SPRINGSTEEN (Columbia JC 93795) CBS 188 THIS ISLAND	
122 SOME GREAT REWARD DEPECHE MODE (Sire 9 25194-1) WEA	135 5	157 VOA ★□ 8.98 EUROGLIDERS (Columbia BFC 59588) CBS SAMMY HAGAR (Geffen GHS 24043) WEA 125 34 189 FIRST OFFENSE 8.98	178 11
123 FAMOUS AT NIGHT JOHN HUNTER (Private I BFZ 39626) CBS	121 9	ANDREW LLOYD WEBBER (Angel DFO-38218) CAP 168 2 100 HEART OVER MIND	179 55
124 1984 (FOR THE LOVE OF BIG BROTHER) * 8.98		159 THRILLER ** ANNE MURRAY (Capitol S.F-12663) CAP	189 21
ORIGINAL SOUNDTRACK/ EURYTHMICS (RCA ABL 1-5349) RCA 125 SAM HARRIS D	108 16	160 THE LAST DRAGON 8.98 ORIGINAL SOUNDTRACK 191 REAL LIVE BOB DYLAN (Columbia FC 39944) CBS	183 16
(Motown 6103ML) MCA	115 26	(Motown 6128ML) MCA - 1 192 FANS 161 A VALENTINE GIFT FOR YOU 9.98 MALCOLM MoLAREN (Atlantic 99242) WEA	
126 MEETING IN THE LADIES ROOM 8.96 KLYMAXX (Constellation/MCA 5529) MCA 127 NO BRAKES [] 8.98	138 4	162 TOOTH AND NAIL 8.98 193 HEARTBREAK * 8.98	
	118 39	163 MOOD SWING DOKKEN (Elektra 9 60376-1) WEA 152 26 SHALAMAR (Solar/Elektra 60385) WEA 6.98 194 THE WARNING 898	193 16
ROGER HODGSON (A&M SP-5004) RCA 129 WAKING UP WITH THE HOUSE ON	117 23	164 THE WORD IS OUT 8.98 195 STEELTOWN ★ 8.98	190° 26
FIRE CULTURE CLUB (Virgin/Epic QE 39891) CBS	119 20	165) VOICES CARRY	185 20
130 GO WEST — (Chrysalis FV 41495) CBS		TIL TUESDAY (Epic BFE 39458) CBS — 1 196 DESERT MOON ★ 8.98 DENNIS DeYOUNG (A&M SF-5096) RCA 197 POWERSLAVE ★□ 8.98	186 29
131 ACROSS A CROWDED ROOM 8.98 RICHARD THOMPSON		A SECOND PROPERTY AND	168 29
132 SECRETS SECRETS 8.98	146 4	167 LOST & FOUND B.98 JASON & THE SCORCHERS (EMI America ST-17153) 198 AEROBIC SHAPE-UP III B.98 JOANIE GREGGAINS (Parade/Peter Pan 112) IND	196 11
JOAN ARMATKADING (A&M SP 5040) RCA 133 SAWYER BROWN 8.98	145 2	168 AZTEC CAMERA CAP - 1 199 ONCE UPON A CHRISTMAS ★■ 9.98 KENNY ROGERS & DOLLY PARTON	
134 SECRETS (Curb/Capitol ST-12391) WEA 8.98		(Sire 25285-1 B) WEA - 1 (RCA ASL-1-5307) RCA 8.98 200 JUST THE WAY YOU LIKE IT -	180 17
WILTON FELDER (MOA-5510) MOA	137 5	JEAN-LUC PONTY (Atlantic 80185-1) WEA 159 23 THE S.O.S. BAND (Tabu FZ 59332) CRS	191 32
		ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)	
Accept 8e Dazz Band Adams, Bryan 19 DeBarge		Hodgson Roger 128 Manilow, Barry 101 Richie, Lionet 15 Turner, Tina. Honeydrippers 72 Marie, Toena 25 Rogers, Kenny 102, 199 Twisted Sister	
Alabama 31,111 Deep Purple Alphaville 176 Depeche Mode	42	Houston, Whitney 136 Marsalis, Wynton 156 Ronstadt, Linda 79 U2 Hunter, John 123 Mary Jane Girls 91 Ross, Diana 33 UB40	44
Animotion	162	Idol, Billy 149 Mazo 52 Roth, David Lee 20 Vandross, Luther Igiesias, Julio 114 McCartney, Paui 166 Run D.M.C. 48, 179 Van Halen	83
Ashford & Simpson	191	Iron Maiden 197 McDaniel Mel 172 Sade 17 Velvet Underground Jackson, Jermaine 120 McLaren Malcolm 192 Sanborn, Oavist 08 Vollenweider, Andreas	63
Aztec Camera 168 E, Sheila Bailey, Philip 29 Easton, Elliot Beat Farmers 145 Easton, Sheena	137	Jackson, Michael 159 Metheny Pat 178 Santana 59 Wagner, Jack Jackson, Rebbie 186 Midnight Star 53 Sawyer Brown 133 Waite, John Jagger, Mick 8 Moody Blues 170 Scandal 95 Washington, Grover Jr.	127
Beat Farmers 145 Easten, Sheena Bonatar, Put. 92 Eurogliders. Benson, George 45 Eurythmics	188	Jagger, Mick .8 Moody Blues 170 Scandal .95 Washington, Grover Jr. Jarreau, Ai .73 Morrison, Van .64 Shadowtax .183 Webber, Andrew Lloyd Jason & The Scorchers .167 Mountain .144 Shalamar .193 Whair!	158
Big Country 195 Fat Boys Blasters 106 Folder, Wilton	69	Joel, Billy .54 MTV's Rock 'N Roll To Go .119 Shaw, Tommy .181 Whispers Johnson, Jesse .67 Moyet, Alison .138 Smiths .74 Whodini	70
Blow, Kurtis 135 Firm Bowie, David 151 Fixx	11	Jones, Rickie Lee 175 Murray, Anne 190 S.Ö.S. Band 200 Wilde, Eugene Judds 90 Nails 163 Springsteen, Bruce 3, 187 Wilde, Kim	174
Britey, Martin 153 Fogerty, John Foreigner Foreigner	9	Keel 146 Neison Willie 112 Stevens, Ray 142 Windham Hill '84 Khan, Chaka 57 New Edition 24 Stewart, Jermaine 164 ZZ Top	182
Carmen, Eric	80	Kihn, Greg 96 Ocean, Billy 22 Strait George 118 SOUNDTRACKS Kinks 115 Osborne, Jeffrey 78 Stressand, Barbra 89 Amadous	81
Change141 Gluffria	66	Kiss 77 Parkor. Ray Jr. 133 Survivor 37 Beverly Hills Cop Klyrnaxx 126 Parr, John 55 Talking Heads 49 Big Chill Knight, Gladys & the Pips 110 Parsons, Alan 41 Tears For Fears 61 Breakfast Club	84
Charles, Ray 104 Go West Gregquins, Joanie Hagar, Sammy	198	Knight, Gladys & fine Pips 110 Parsons, Alar 41 Tears For Fears 61 Breakfast Club Kool & The Gang 34 Parton, Dolly 199 Temptations 60 Breakin't Electric Boogald Lauper, Cyndi 23 Porry, Steve 94 Third World 155 Cotton Club	oo109
Chicago13 Hall & Oates Clapton, Eric .32 Hardcastle, Paul	28	Leunen, Julian 18 Pointer Sisters 14 Thompson Richard 131 Eddie And The Cruisers Lewis, Huey & News 46 Ponty, Jean-Luc 169 Thorogond, George 39 Falcon And The Snowman	99
Cockburn, Bruce	147	Los Lobos .35 Presley Elvis .152, 161 'Til Tuesday .165 Last Dragon Loudness .107 Prince .21, 113 Time .26 1984	160 124
Commodores	177	LRB 121 Queensryche 194 Toto 93 Purple Rain Madonna .5, 55 Ratt .171 Triumph .87 Vision Quest	21 16
Gulture Slub129 Henley, Don	12	Manifester Transfer 9. REC Sp. adwager 70 Tubes 103 Woman in Rud	

The Majors Make A Committment

by Peter Holden

LOS ANGELES - After the demise of disco, dance music and 12" singles became somewhat obscure, available primarily in generic sleeves and containing long versions of songs that rarely were heard in places other than the dance clubs. Yet in the last two years, the music industry has seen the emergence of the 12" single as a popular and profitable commercial format, no longer to be distributed strictly to club DJs and record pools. Yet even two years ago, only a few major labels such as Warner Bros and Columbia had made the commitment to what is loosely defined as "dance" music through picture sleeves, retail marketing blitzes and costly remixes. At that time independent labels such as Sugarhill, Tommy Boy and others still led the way with many of the hottest mixes and 12" singles.

The last year has seen a major shift. Now it seems all of the majors have a specific dance department and a budget which includes added dollars for promotion and marketing, geared toward the stiffening competition for the 12" market. In a comment which was echoed by many labels, Mike Medena, who handles A&M's west coast dance promotion, explained: "We are definitely trying to establish the label as more dance oriented. We are trying to firmly establish ourselves with a lot of new artists like Jesse Johnson, Alan Gorrie and others who we feel can develop in the 12" market. This is not just a novelty format to us.

One of the inevitable results of the entrance of the majors into the 12" market at full force is a substantial increase in the product available. That has led to what many see as a glut of inferior product, i.e. 12" versions of almost everything. Warner Bros. dance department head Craig Kostich who has long worked in the dance music sector commented on this.
"There are some labels that put out 12" singles indiscriminately, but at Warner Bros. we don't put out huge amounts of



something on the market. We are select about what we put out. We only put out records which we feel we really have a shot with. A lot of times we have something that we don't feel will be a retail type item, but if there is a mix available we will service a promo to record pools and to the clubs. Then if retail feels anything from that we can come with a commercial 12 later. We do many of our releases like

Like Warner Bros., Columbia has a well organized and creative dance department headed up by Gail Bruesewitz, Utilizing a weekly national newsletter and "tea parties" held in New York, Columbia is able to build a cohesive rapport with a network of radio stations, club jocks and retail representatives. Bruesewitz elaborated: "We aim a lot of our promotion and marketing at the street level which we feel is very important. For instance, with the 'We Are The World' single, we are organizing club benefits nationally in conjunction with the 12"s. We're also finding good 12" response from artists you wouldn't associate with the format. Barbra Streisand has a commercial 12" out as does Santana, plus we have stepped up our involvement with our retail contacts so that samplers that have album cuts and promo 12"s are being sent out to help album sales." Overall, Bruesewitz also noted a good increase in the number of 12" singles Columbia is producing as well as a better commercial response to this increase.

With the current wave of dance music rising for the past two years, many of the names associated with the 12" single remixers such as Arthur Baker, John "Jellybean" Benitez, Francois K., John Luongo and others — are becoming well known in the industry and to the consumer. Yet how much influence does a name remixer have on the ultimate success of a commercial 12"? MCA dance promotions person Bobby Shaw said: "Having a well known remixer work on a record only matters if the record has it in the final mix. If it's not there, it's not there! A lot of DJs give a new record a listen if it has Baker's name on it, but it doesn't necessarily mean the record is going to be good." A&M's Medena added, "It helps in the industry even though a lot of the buying audience may not know the names. The radio stations, the clubs and retail are all familiar with them and it can help break a new song or a new artist, and the experience of an established remixer obviously helps the record itself." Warner Bros.' Steve Tipp noted that the

label uses many different remixers, each depending on the song itself, the style of the remixer and the actual experience of the remixer with the kind of tracks that

the song is recorded on, "First of all it has to be a good song, and then we try and pair remixers with the songs that fit their style. For instance, Jellybean's DJing experience was at the Funhouse in Long Island, and that was a very street, Latin-oriented club. As a result he has a very good feel for percussion, and when we are working with that kind of a record, then we will try to get him to remix it."
Sometimes the dance promotion people

at the labels will also get a chance to inject their own ideas about mixes and which cuts should get released as 12" singles. Such is the case at Atlantic with Chuck Coleman. "Sometimes as part of my job they will ask me to go into the studio and help out doing the remix simply because I am closer to the kind of music than other people at the label." Coleman also described a trend at the label to lean more toward B/C and dance music. "We started out as a primarily black label, and now with people like Jenny Burton and some newly signed black artists, I'm seeing a recommitment to B/C and dance music.

Other trends in the market in general are the proliferation of picture sleeves, which clearly make the format more viable in the stores and makes retailers more sure of the label's commitment. Columbia's Bruesewitz commented: "Picture sleeves



are definitely a strong selling point for us - the visual identification of the artist is very important." Warner's Kostich added, 'retail's role is growing, and the stores that are selling the product are expanding: the sections are not as faceless as in the past. They are into artist development packaging has helped, and our loyalty to the format has helped. For instance, in the case of Madonna, this LP is much more pop than the first album, but as long as we provide the proper mixes of the songs to be played in the clubs, the audience will buy both the 12" and the album. If we didn't care to do that and relied on radio only, we would be walking away from our base. That's where it is important to show loyalty to the market."





"Material Girl"

Remixed by John "Jellybean" Benitez from her Nile Rodgersproduced Triple-Platinum album, *Like A Virgin*, "Material Girl" is a certified material hit.



"How Soon Is Now?"

With the No. 1 Rock Club record and the No. 1 College LP, "How Soon" is "Right Now" for the Smiths. From the LP Meat Is Murder.



(Sire 1/4-25273)

Ivan Ivan and Francois Kevorkian share remixing responsibilities on this Specially-Priced 4-Cut Mini-LP. Featured are International Club favorites Alexander Robotnick, Mya & The Mirror, Gina & The Flexix and the Naif Orchestra.



"Do You Want It Right Now"

Hot off the Fast Forward soundtrack, Deco member Siedah's solo debut has already beaten a fast path to Dance and Black/Urban playlists. Special remix by John "Jellybean" Benitez.



"Boy" b/w "Book of Love"

Destined to be a crossover best seller, Book Of Love have scored big in Rock Clubs. "Boy" produced by Ivan Ivan, has bulleted onto *Billboard* and *Cashb*ox 12-Inch Dance charts. Book Of Love open for England's Depeche Mode on their current national tour.



"Culture Vulture" b/w "Dead Poets"

"Neo-Beatnik" and musical poet David Rostamo combines biting lyrics with a driving beat. Released internationally by Sire Records, David's come home to roost on domestic Club and Radio playlists.



"You Should Have Known Better"

We do know better. This Club, Urban Radio and all-around Import Favorite now comes dressed in a brand new color package. Release date: April 3.

Music On The Move



Produced and mixed by Ted Currier, Rochelle makes her recording debut hot off the New York nightclub circuit.



"All She Wants To Do Is Dance"

As Henley's Building The Perfect Beast approaches the One Million mark, all we want to do is dance. John Luongo makes this a serious possibility with his remix of the hit tune.



"Raging Waters"

"Raging Waters" are sure to rise, especially when they're remixed by Larry Levan and Judy Weinstein. Al pours it on in this special dance version from his *High Crime* LP.

Future 12-Inch Singles

Nile Rodgers: "Let's Go Out Tonight"

Vitamin Z: "Burning Flame"

Madonna: "Angel"

New Order: "The Perfect Kiss"



Telephone" b/w "Chain Reaction"

Self-written and self-produced, Swedish trio Style (two guys and a girl) have rung themselves a Club and Radio hit. The domestic 12-inch, due April 3, arrives in a new package with new versions of the songs. Hear something ringing? It's for you.



"Here To Go" b/w "Shout"

From the LP Shout comes a Specially-Priced 4-Cut Maxi-Single featuring remixes by Ivan Ivan. Also included is the special E-Z Listening version of "Shout."



"The Nature Of Things"

The LP is one thing. The special Larry Levan/Judy Weinstein dance remix is quite another. It's "The Nature Of Things" that they should be unique. From Narada's new album, The Nature Of Things.

On Warner Bros., Sire, Geffen and Qwest Records and Cassettes







1985. Warner Bros. Records Inc

Retailers Feel The New Push

by David Adelson

LOS ANGELES — Retailers around the country are citing incremental increases in the sale of 12" singles, due to an assortment of factors. Though many believe that increased participation by the majors, including the use of cover photos and stickers, has contributed to the rise in sales, most believe increased exposure on pop radio has added fuel to an already successful configuration.

successful configuration.

While many retailers still see the clubs as the real contributor to 12" sales, pop radio's contribution is continuing to be felt. "I think it's mostly the club play," said Tom Rasmussen, singles buyer for Show Industries. "The dance mixes are the most popular. When the radio stations start playing the remixed version that tends to help out too." Rasmussen cited Paul Hardcastle's "Rain Forest." "When radio started playing the import, that really created a demand and it caused Profile to put that mix on the album before they brought it out," he commented.

Rasmussen believes that the major labels are helping the retailer with more elaborate packaging. "They're seeing that better packaging goes a little farther," he said.

According to Rasmussen, "dance clubs and 12" singles are fied to each other and right now there is a situation where if you could get the product, you could actually create an oldies 12" section. I'm selling some import stuff that's been around for two or three years. It's product like the old disco classics and some of the early new wave. I get that stuff in on import and I can't keep it in stock."

As for the future, the singles buyer sees increased sales. "The majors seem to be

getting behind it a little more. They've seen that the 12" product," said National Record Mart's singles buyer, Bill Galeza. "In addition pop radio has been playing a lot more 12" versions than they used to and that's helped out sales. There are also a lot more rock artists releasing 12" versions like Springsteen and Tina Turner. There are also things like a Tina Turner B-side which is not released on any other form except a 12" single.

Overall Galeza noted a 20 to 30 percent increase in sales but disagreed with most retailers on the merits of packaging. "I'm sure it attracts more attention," he said, "But the trouble with picture sleeves is that they're the same as the album or they're an enlarged picture of something inside the album sleeve. I don't really think that's going to make somebody buy a record."

According to Galeza, "the 12" single is going to be around for a while. The only trouble about it is you're seeing three or four versions of a record come out. You're seeing a 7" version, a 12" version and there may be a different cut on the album. That's really confusing to the public. I think if they're going to put out a 12" version either put it out strictly as a 12" or put it on the album. Don't do both. It's too confusing."

The Pittsburgh-based singles buyer attributed most of the configuration's popularity to club play but added, "pop radio is picking up a lot. Latefy your Top 40 stations have not been afraid to go past the three- minute record. A lot of the stations that usually call me for singles lists are asking for a 12" list too. That's

JUST ANOTHER NIGHT

MICK JAGGER



only happened in the last 12 months.

Cathy Cole, singles buyer for Licorice Pizza stated that while radio does have some influence on 12" sales in her market, the real action comes from the clubs. "I think it's predominantly club play," she stated. "If club play died tomorrow, I think we would see a drastic decrease in the sales of certain product."

Cole is a firm believer in the packaging rule, adding it is an effective sales tool for both 12" and 7" singles. She cites the increased commitment from the majors as a factor in the increased sales of the configuration.

Cole echoed a sentiment common among retailers surveyed. "Many labels are slow to release the 12" singles," she commented. Indeed, many retailers perceived a feeling at the labels that an early release of 12" product may cut into album sales. Cole disagrees. "People who buy 12" singles buy albums," she said flatly.

David Coleman, singles buyer for Atlanta's Turtles believes that in his market radio has made the big difference. "Down here alot of the CHR stations are playing them. A lot of the pop acts are putting out 12" singles and they're starting to get picked up by radio. That is definitely affecting sales."

Stating that B/C stations have always played the 12" remixes and have always made their impact felt at retail, Coleman cited that the Atlanta market has always looked to radio (over clubs) for breaking 12" product "Club and street music has a bit do do with it but it's not a dominant element in this market," he said.

As far as packaging, Coleman remarked, "It's gotten better. The majors have taken

care of that. If it doesn't have a picture sleeve, it at least has a sticker identifying what it is. The problem is still that the independent labels don't have the money to spend on covers or stickers and with this you run into problems. It is definitely related to sales. If a record is a smash, it's going to sell regardless if it's in a brown paper wrapper. It you have something that's borderline and trying to break through and it's in a nice package, then it's certainly not going to hurt."

As for the future, Coleman feels there is a lot more mileage in the configuration. "It has a lot more to go," he said. "CHR has just started and more and more are beginning to add them. Sales will definitely increase."





GIANTS OF DANCE MUSIC

PHILIP BAILEY "Easy Lover" 44-05160 (Duet with Phil Collins*)

PETER BROWN "Zie Zie Won't Dance" 44-05175

MILES DAVIS "Time After Time"44-05325

REBBIE JACKSON "Centipede"44 05047

MICK JAGGER "Just Another Night" 44-05181

GLADYS KNIGHT AND THE PIPS "My Time" 44-05161

PROCESS AND THE DOO RAGS "Stomp And Shout" 44-05173

SANTANA "Say It Again" 44-05368

BRUCE SPRINGSTEEN "Dancing In The Dark"44-05028
"Born In The U.S.A."44-05147

BARBRA STREISAND "Emotion" 44 05167

THIRD WORLD "Sense Of Purpose" 44-05146

USA for AFRICA "We Are The World" 852 05179

WHAM! "Careless Whisper"
44-05170

"Wake Me Up Before You Go-Go"
44-05049

"Everything She Wants"
44-05180

ON COLUMBIA RECORDS

Indies Cite Increasing Competition

by Gregory Dobrin

LOS ANGELES — Twelve-inch dance records from such independent labels as Tommy Boy and Profile virtually created a new record market where there was none before. The boom went off in the late '70s, when 'street' records found a rapidly growing audience in the clubs and on urban radio. It was a fresh configuration that influenced music in unforseen ways. The crossover rap sound of such top 10 pop hits as Chaka Khan's "I Feel For You" and Teena Marie's "Lovergirl" owes its popularity to those early independent groundbreakers.

In recent years, the 12" dance single has become the norm for club DJs and record buyers alike. It's gone conventional, become familiar. With the market well established by the indies, major labels began releasing 12" remixes of singles from pop artists, so much so that the market is currently flooded with 12" singles

This overabundance of 12" product has thrown a wrench into a once-thriving arena for independent labels, and into the 12" market in general. "I don't feel the competition directly," said Steve Plotnicki, vice president of Profile Records. "It's not like anyone is buying their (the major's) 12" instead of my 12". I just think they've watered the market down and probably everyone's 12"'s, including their own, sell less because of it."

Many feel that the situation hurts the independent 12" labels directly. Tommy Boy Records' Joey Gardner explained: "When a record store has to stock a certain amount of 12" records they'll stock major label product and they won't look

for the independents. Take a chain like Record Bar for instance. They've only got a limited amount of space for 12" records in their warehouse, so they can't stock every 12", they only stock the majors. The stores have to order independently from the local one-stop, which means you have to hit every single individual store before you can get a record into the store."

Gardner predicts beefed-up 12" marketing on the part of the major labels as dance departments give way to full-fledged 12" departments. The situation is due in part to the emergence of 12" charts, which reflect sales. "Major labels can now see how ineffective they are in selling 12"," said Gardner, "and they'll be shutting down their dance departments and turning them into 12" marketing departments. Elektra's already done it."

To combat the current leveling off in 12" sales, independent labels are turning to albums to increase profits. Several years ago, 12" buyers were considered strictly non-album oriented as a market. "In the old days," said Profile's Plotnicki, "the audience couldn't be converted into LP buyers. Today they are converted very easily." According to Fred Munao, president of Select Records, the trend can be compared to the boom years of the 7" business when singles created the market for an artist to cut an entire album. "Somewhere in the '70s it flip-flopped," Munao said. "The 12" has reversed that. They pave the way for albums."

Philly World national marketing director Ernie Pep has also felt the swing toward LPs. "If you give people a choice between the 12" and the LP, providing they like CHAKA HA
I Feel For You

the artist enough, they're going to buy the LP. We can't survive on the 12" alone.

LP. We can't survive on the 12" alone.

The inability to survive on 12" records alone is a theme echoed by several of the top independent labels. Plotnicki states that since Profile began in the 12" industry, "business is off at least 20 to 30 percent." He is surprised at the sudden turnaround in record buying proclivities by the 12" audience. The company has increased its output of albums. "I think one of the reasons," Plotnicki explained, "is that a lot of our acts where were 12" at one time have become more widely accepted by the public, and people would rather buy an LP from them than a 12". Amazingly enough, when there is a Run DMC album out, and the current single is out on 12", we don't sell many 12" but we sell a ton of albums. The 12" makes the album sell."

the album sell."

Meanwhile, Select's Munao believes the 12" is still the best way to break an artist. "I think that when a 12" comes out and is a hit, it's a much better way to launch an artist than an album. Albums create so much more music for the industry to deal with. The 12" keeps the industry leaner and stronger and meaner. I like the idea of putting out a 12" first, and then come out with an album if you feel you've got a reason. It pollutes the industry less." Though Munao sees record buyers shifting toward albums, he remains enthusiastic over street music in general, which he feels has a big future despite the growing trend toward LPs.

growing trend toward LPs.

Others are not so optimistic. Tommy Boy's Gardner explained that his label is moving in the direction of more commercial releases. "You can do your street records, but you still have to compete with them (the major labels)." More albums? Definitely."

Summing up the situation is Profile's Plotnicki's glib answer to the question, "How are things in the 12" business?" "I don't know," he replied. "we've been making our money in the LP business."



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"THAT WAS YESTERDAY" (DMD 827 Promo only)

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"Agent Provocateur" (81999).
Producers: Alex Sadkin & Mick Jones

JULIAN LENNON

"TOO LATE FOR GOODBYES" (0-8689

from

"Valotte" (80184).
Produced by Phil Ramone

JANICE PAYSON

"CHANGES OF HEART" (DMD 828 Promo only)

from

"Person to Person" (81237).

Produced by Ron Albert and Howard Albert

PRINCE CHARLES

"SKINTIGHT TINA" (0-86910)

Produced by: Charles P.C. Alexander & Tony Rose For Solid Platinum Productions

TOUCH OF CLASS

"LET ME BE YOUR EVERYTHING"

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Produced by: Pete Jackson, Gerald Jackson For Libra Brothers Productions & PLATEAU RECORDS, INC.

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"DO YOU WANNA GET AWAY" (0-96892)

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"Do You Wanna Get Away" (90267).
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"IF LOOKS COULD KILL" (0-96894).
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The Importance Of The 12" In Dance Clubs

by Rusty Cutchin

NEW YORK — One aspect of the music business that remained constant with the departure of discomania is the ability of dance clubs to break new artists, and the re-emergence of these "forums" in the '80s (sans the dreaded "disco" moniker) has breathed new life into the 12-inch single. What once was a novelty form made trendy by the emergence of DJs as stars has become the primary means of exposing unproven artists to a mass audience, especially in urban population centers where the audiences are "masser" than most. Thus, the rise of independent dance music promotion firms, brought on in large part by industry cutbacks of in-house club promo departments, is a logical outgrowth of the club scene and 12-inch single's continuing influence. What certain firms, those with marketing capabilities like New York's Pro Motion, are learning is that 12-inch sales are on the upswing nationwide.

"All the play, all the radio, all the chart positions are great," says Pro Motion's Brad Le Beau, "(but) if you can't sell records it doesn't matter. A couple of (major labels) are finally taking it seriously.

You don't have to sell a 100,000 of each. If you sell 50,000 of each, times six or seven, you got yourself a couple of bucks. Putting out seven-inches concurrently, you can cross a 12-inch pop in New York from urban radio to CHR. You can do this with a 12-inch now. "Axel-F" is a perfect example. Whatever version doesn't matter. The record broke out of the clubs. Pop radio went on the record."

How this translates into sales may be traced to a return of danceable material on Top 40 playlists, and a growing awareness of the higher quality of the 12inch single by consumers, added to a willingness to be "first on the block." As Pro Motion's Joe Giaco points out, "As long as the Madonnas come out with their 12-inches, stores are going to have to sell them. The average middle-American is probably not aware of the quality of it, but they are aware that in most cases that it is probably the first release. First comes the 12-inch, then comes the seven, then comes the LP. Twelve-inch is their only choice on certain groups. It all depends on the marketing structure. If they want to break it through the seven-inch market, if they want to break it through the black 12-inch market or the rock 12-inch market."

Nowhere has the promotion-to-club-toradio-to-sales chain been more effectively exploited as the current "Roxanne" phenomenon, knock-offs of which continue to dominate 12-inch sales charts. Pro Motion's Le Beau, who participated in the initial marketing of the single "Roxanne Roxanne" actually broke retail through in-store play before being picked up by clubs and ultimately CHR radio, which pushed the tune and its follow-ups "Roxanne's Revenge" and "The Real Roxanne" over the top. All these avenues, Le Beau points out, including clubs and college radio, "play music for music's sake. They don't care about offending people with lyrics. In fact they even like it -- the Prince controversy, that kind of stuff - you can get something started there. Get the groundswell, take it to another level. If it's R&B take it R&B, if it's rock, take it rock."

Of course, ultimately a successful record in any format still boils down to how good the record is, and how effective the promotional effort behind it is. The decision to spin a record, whether in a store, a club or a radio booth, is based on many "time-honored" considerations. "Promotion is promotion," Le Beau says, "A good record that's promoted will do better than a great record that's not. You gotta talk about it. There's too many

records out there to not, (assuming) they're not superstars. You gotta work all records. There are too many records coming out in any event. It hasn't slowed up in a year."

The continued visibility of the format has led to some presence of 12-inch records in all areas of the country, be it only a small specialty store in certain towns. "Every store has a 12-inch depart-ment," Giaco points out, "if it consists of three records to 300 selections. In every city there are a handful of these specialty shops. And you're starting to find more and more of them opening up. Anyplace where you have a high club (presence), where you have strips of clubs." And the club scene, though not dominating the news as in disco's heyday, continues to thrive, as new music acts strive for a dance base with their earliest releases. Artists, managers and producers have accepted the continuing importance of dance club patrons, who have played their growing role since the advent of rock and roll. Independent labels (witness the "Roxanne" saga) have long courted the dance market as the quickest way to the national spotlight, and the 12-inch single, which provides the consumer with the song they want most at a lower price, is the format for breaking out. Coupled with a solid promotional effort, as Pro Motion and other firms have learned, the format spells success in an overcrowded competitive marketplace.

The CASH BOX Commitment To Dance

Peter Brown "Zie Zie Won't Dance"

Peter Brown "Zie Zie Won't Dance"

Ctub: Limelight

Club: Climelight

Club: Tito Acosta

Disc-Jockey: Tito Acosta

Location: Atlanta, Georgia

Location: Atlanta, Georgia

Location: Atlanta, Georgia

Comments: "It has a combination

Comments: "It has a combination

of high energy and street beat

of high energy and street beat

accompanied by hypnotic vocal

accompanied by hypnotic vocal

A real winner."

RETAILERS' PICK

Sade "Smooth Operator" Store: Hill Records Manager: Mary Ann Saracino Location: Norwalk, Conn.

Comments: "A #1 hit. An excellent follow-up. In fact, we liked it so much, we named our boat 'Smooth Operator.' Excellent early sales on the album and single."

STRONG ACTIVITY

We Are The World — (Columbia)

Rhythm Of The Night/Queen Of My Heart — (Motown) — DeBarge

Don't You (Forget About Me) —

(A&M) — Simple Minds

Obsession — (Mercury/PolyGram) —

Animotion



There's Little Method To A DJ's Choices

by David Adelson

LOS ANGELES — Trying to figure out how club DJs across the country choose what 12" singles to play? Don't bother. A survey of club DJs around the country reveals that there is really no consistent method in determining what gets played and what doesn't.

Most DJs cited not only the regional preferences of their city, but also the preferences of the particular neighborhood. Some made a point of playing what's on the charts, other made a point of ignoring the popular cuts. "To tell you the truth," said a DJ from a popular metropolitan dance club, "I throw the needle down and if something grabs me in five seconds I listen to it. Sometimes it takes only three seconds. If I don't hear it in that three seconds, out it goes." So much for method.

Joseph Berliner of Columbia, South Carolina's Rumors said that DJs get to know their audience, even when the mood of a crowd changes from day to day. "It's a case of getting a good grasp of the crowd and what they want to hear," said Berliner. On an average night Berliner will play a selection that is 75 percent current.

"I try to keep everything up to date."

Berliner recognizes the role he and other DJs play in promoting the sales of 12" product. "When we receive a record and it's good, I'm going to push it and it will help record sales. Some of the DJs in this area make a point of telling retail if something's new and just come out that they haven't gotten yet.

According to Berliner, "I've been behind the board for over eight years and I've seen a lot more pop acts go to a 12" format. There are so many more records now than there were a few years back and so many of them are on radio as soon as they hit the clubs.

"If a song has got 'hit' written all over it, it's going to break," said Berliner, regardless whether it's on the radio or not. I think any DJ is essential to breaking a record, because people in the club have a very good memory and if you mix a record badly and it clears the floor, our draw is not going to catch on as readily. They're going to remember that record because of the bad mix!'

"I make an attempt to stay more than current," said Johnny Dynell, DJ for Manhattan's current hottest spot, Area. "I try to stay ahead. By that I mean I play a lot of old records too, like 1970s high energy disco. So being ahead doesn't always mean playing current 12" product." Dynell feels that as far as the New York

market goes, clubs do not play that important of a role in breaking records. "To be honest with you, what I see happening in clubs is not what's happening on radio or on MTV. Club DJs are always onto a record first. If a record hits the radio, then I stop playing it. My audience expects to hear new things and again new things could be very old things.

As for the changes he's seen over the past 12 months, Dynell stated, "I think there's a lot more junk. There are a lot more rap records that will never get played. I don't think the industry looks at DJs any more because when I look at the songs that the clubs go wild for, they are nowehere to be found on radio."

Mark Clifton, DJ at Club 950 in Chicago also tries to stay ahead of what's current. "Because I do a lot of real new stuff and import things, a lot of times we'll play things for a month and then two months later everybody wants to hear them and we're sort of tired of it."

THE LET ALL PAUSE" Stating, "the majors sort of caught on a little bit later," Clifton has also witnessed an increase in product over the years. "The 12" single is such a perfect thing for a club, but I'm getting tired because it's gotten to the point that if its on a 12", it's eight minutes long. There are so many things that I play half way through and not because it misses but because three or four minutes is much



BEHIND THE BOARD Phast Phreddie, a fixture on the Los Angeles club circuit and a popular club DJ talks with Epic recording artist Stevie Ray Vaughan during a gathering DJed by Phreddie.

more danceable."
Several other DJs also remarked that 12" mixes were getting too long just for the sake of being long and more often then not, they would be cut in the middle. Over all each DJ contacted stressed a regional sensitivity as a key factor in deciding what to play. "You have to know your audience," said one DJ, "otherwise, it's just spinning records."



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Remixers Track 12" Single Popularity

by Peter Holden

LOS ANGELES — The role of the remixer and the skills of the remixer have both evolved greatly since club DJs began spinning records; combining songs and extending songs with multiple copy spins. Yet, ultimately the desired result is still the same: extra excitement on the dance floor, inventive mixes and personal creativity. However now the material on which the remixer is working is not necessarily dance floor fare, and it may not even be an extended version for the clubs. Such is the arena of the remixer in 1985.

While many of the top remixers in the country are going on to produce other artists — John "Jellybean" Benitez has some material on the soundtracks to Vision Quest and Fast Forward - and to move beyond remixing, each still has his roots as a club DJ. Benitez explained those roots, and the active role they play in his technique as a mixer and producer. "As a DJ, you have to know and learn what song to play when and what moves people on the dance floor. When I remix, I don't necessarily think about if the song will do well on radio or if it will do well commercially, I stay close to my roots which are that of a club DJ. I know that if it is a good record and I am able to amplify all the things that I know make it a good record, that it will sell.'

Beginning his DJing career at 17, Benitez' formative years as a club jock took place at a club called the Funhouse on Long Island. "That was really the peak of my DJing career. During that time there was a very regular crowd who would come in, and it allowed me to try new things and take some chances, and the people were very receptive to what I was doing." After DJing night after night at the Funhouse, the sonic elements which make a dance record became apparent to Benitez, and as a result, it is those factors which make up his unique and popular remixing style: "When I'm remixing a record I still try to bring out the things that I've learned to listen for from the perspective of a club jock. I try to make a record psychologically conducive to mix into and out of, and I try to create that killer sound where when you leave a club after three or four hours of dancing, it is the one record you remember." With so many remix hits, from James Ingram's and Michael MacDonald's "Yah Mo B There" to Madonna's dance mixes to "We Are The World," obviously Benitez has learned his lessons well, well enough to move on to the task of producing and writing as a recording artist.

EREPLACEMENTS
i will dare / 12·inch 4.5

Coming from a similar New York club DJ background, Francois Kervorkian, commenting on the current dance/remix climate, noted a trend among the labels' perception of the role of the remixer and the remix. "While it seems people are still interested in getting a good club mix, a lot more people are now interested in getting a proper single mix than in the past. A mix which incorporates some of the excitement - whether it be in terms of sounds or ideas - of the dance mix and works that into the single version."
Longtime remixer/producer John Luongo added, "people have finally found out that you can have the same power that was coming out on the 12" versions of songs — that energy and spaciousness — on the single versions. As a result, the 7" single can sound that much punchier and exciting. Now we aren't doing simply dance remixes, we are remixing records simply to make them sound better.'

This widespread use of remixers for various versions of songs — Luongo did both the 7" and 12" mix of John Waite's "Missing You" while Kervorkian found success with both versions of Ashford & Simpson's "Solid" — has led to an overwhelming increase in the use of these mixers in general. From Arthur Baker to Steve Thompson to Jellybean and Victor Flores, remixes have become the rage. and with the major labels jumping on the dance music boat like crazy, obviously there is some product which is inferior. West coast mixer Rusty Garner (Sheena Easton, Greg Kihn, Limahl) commented on the current rash of remixes: I pass on mixing records when they ask me, 'Make this a dance record!' If it's not a dance record to begin with, why try to do that? I was around in the '70s and mixed a lot of dance records during the disco period, I watched it get big once, and I watched people destroy it through overkill -- too much inferior product which ultimately just diluted the whole scene. As a result, I don't mix records just to do it. I don't want to be a contributor to watering it down again.'

After working with Mick Jagger, U2, Foreigner, Thomas Dolby, Eurythmics and others in the last year, Kervorkian has obviously been working primarily with major labels. Commenting on that, Francois K. said, "It has gotten me away from the independent scene which is where I started, but I think it reflects a change in philosophy that a remix is not necessarily strictly a dance record. The people I work with see it as another interpretation of their song and are open to new versions. The bottom line is always sales, and if that is the result from a remix, then that's the way it is. What the major labels are doing is going after it as they would do anything, which is to do it in a grand way."

Working constantly with top artists and strong material, these remixers each noted producing records as the next step, and Benitez noted, "I think in the next few years, you are going to see more and more DJs and mixers being asked to produce records. I think that is the wave of the future. They know what makes a record hot on the dance floor, they know what elements make up a hit." Commenting on the burgeoning technological boom occuring through CDs and video, the

notion of spinning vinyl becoming obsolete was also discussed. Kervorkian even mentioned the concept of a video mix, "and not just video for audio in the clubs, but a step further than that," as a possibility for the future. But for now, the dance market is hot enough to keep these mixers busy for some time to come.

But how much can a remixer really effect a song? Luongo noted, "I'm a firm believer that you can only do so much with a record — I'm only as good as the song I'm working with. I can make a good record sound great, but I can't make a horrible record good. I can only make it sound good."



Jellybean Benitez

CASHBOX

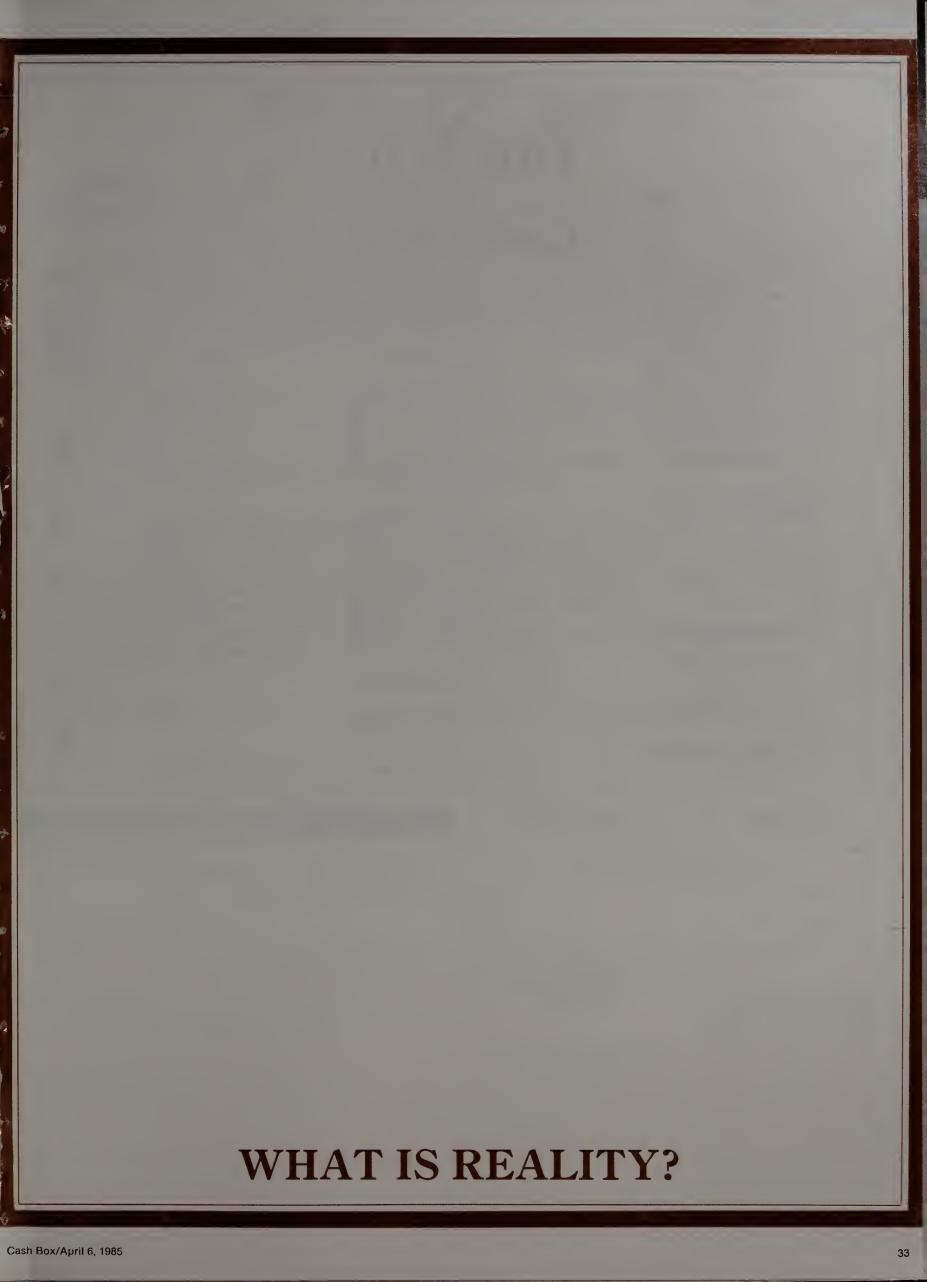
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TOP 75 12" SINGLES

		Weeks On
	3/30	Chart
1 NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09 PATTI LABELLE & HAROLD FALTERMEYER (MCA		
23534		8
MATERIAL GIRL/PRETENDER (EXTENDED DANCE REMIX)6:06 & 4:28 MADONNA (Sire/Warner Bros. 20304) 3	5
MADONNA (Sire/Warner Bros. 20304 3 ROXANNE'S REVENGE (VOCAL & MIX)/ 4:52		J
ROXANNE SHANTE (Pop Art PA 1406 4 EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)/6:18 & 5:04		11
PHILIP BAILEY (Columbia 44-05160 BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)/7:05 &) 4	9
4:25 JESSE JOHNSON'S REVUE (A&M SP12122) IN MY HOUSE (EXTENDED &) 7	7
6 IN MY HOUSE (EXTENDED & 7:16 INSTRUMENTAL VERSION)/5:00 & 7:16 MARY JANE GIRLS (Motown 4529MG 7 RHYTHM OF THE NIGHT/QUEEN OF MY) 14	5
HEART/6:45 & 3:30 DeBARGE (Motown 4532 MG OBSESSION (SPECIAL DUB & DANCE) 21	3
REMIX)/5:30 & 6:00 ANIMOTION (Mercury/PolyGram 880-2661 9 CARELESS WHISPER (EXTENDED & INSTRUMENTAL VERSION)/6:20 & 4:52) 11	5
WHAM! featuring GEORGE MICHAEL (Columbia 44 05170 10 BAD HABITS/LET'S BET BACK TO LOVE) 9	4
(LONG & LP VERSION)/5:32 & 4:51 JENNY BURTON (Atlantic 0-86909 WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia VS 205179) 10	7
U.S.A. FOR AFRICA (Columbia VS 205179 12 JUST ANOTHER NIGHT (ALBUM &) 29	2
MICK JAGGER (Columbia AS 1991)) 18	7
13 TONIGHT/4:58 READY FOR THE WORLD (MCA-23527) 14 THE MEN ALL PAUSE (VOCAL & DUB)/) 13	6
7:10 & 7:08 KLYMAXX (Constellation/MCA 23526		17
OHADI CAMADO (A SAA 4040C) 32	3
16 I WANT TO KNOW WHAT LOVE IS JESUS IS RIGHT ON TIME/5:25 & 7:13 THE NEW JERSEY MASS CHOIR (Savoy SCS0004 17 ROXANNE, ROXANNE/5:09) 16	4
U.T.F.O. (Select FMS 62254) TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)/7:37 & 5:30) 8	16
LUTHER VANDROSS (Epic 49-05159 19 THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCHIT) (BLEEPED & UNCENSORED VERSION)/4:39 & 4:58) 22	6
20 SUGAR WALLS (RED & DANCE MIX)/5:26	, 6	9
SHEENA FASTON (EMI America V-7852) 21 SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)/4:10 & 4:20		11
SPARKY D (NIA NI1245)) 15	4
23 THE BIRD/MY DRAWERS (REMIX & LP VERSION)/6:25 & 3:42		5
PRIVATE DANCER/CITY LIMITS/7:16 & 2:56		
TINA TURNER (Capitol 8620 BACK IN STRIDE/JOY AND PAIN (EXTENDED & SINGLE VERSION)/7:02 &) 26	2.2

		Weeks
	3/30	On Chart
27 INNOCENT (LP & INSTRUMENTAL		
VERSION)/10:34 & 9:54 ALEXANDER O'NEAL (Tabu/CBS 429 05140) 27 BOY/BOOK OF LOVE (EXTENDED &	28	4
DUB VERSION)/5:00 & 4:28 BOOK OF LOVE (Warner Bros. 20299) ONE NIGHT IN BANGKOK/4:05 & 3:14	27	5
MURRAY HEAD (RCA PW 13959) 29 YO'LITTLE BROTHER (DUB MIX)/5:21	34	5
NOLAN THOMAS (Emergency EMDS 6546)	19	18
WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX & LP VERSION)/ 5:55 & 3:48		
GO WEST (Chrysalis 4V942853) 31 THIS IS MY NIGHT/CAUGHT IN THE ACT (EXTENDED VERSION)/6:11 & 3:47		
CHAKA KHAN (Warner Bros. 20296) STEP BY STEP (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07	20	9
JEFF LORBER (Arista ADI 9311)	35	4
33 RELAX (LONG & EDIT VERSION & INSTRUMENTAL)/7:20, 3:56 & 4:24 FRANKIE GOES TO HOLLYWOOD (ZTT Island DM 45796-AB)	1 17	9
POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40		Ť
THE HEAT IS ON (DANCE & DUB VERSION/5:40 & 2:39		4
GLENN FREY (MCA 23540) MY GIRL LOVES ME/6:50		3
SHALAMAR (Solar/Elektra ED5034) DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40		4
SIEDAH GARRETT (Qwest/Warner Bros. 0-20302) 38 OUTTA THE WORLD (DUB VERSION & LP VERSION)/6:16 & 6:05	41	4
ASHFORD & SIMPSON (Capitol V-8623)	30	7
39 LOVERGIRL (DANCE MIX & INSTRUMENTAL)/5:53 & 6:10		
INSTRUMENTAL)%: 53 & 6:10 TEENA MARIE (Epic 49-05100) PLEASE DON'T GO (DUB & EXTENDED VERSION)/6:17 & 6:46 NAYOBE (The Fever SE 802A)	24	24
NAYOUE (The Fever SF 802A) 41 SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION)/SOME LIKE IT HOT (7" MIX) — THE HEAT IS ON (INSTRUMENTAL)	48	3
THE POWER STATION (Capital V-8631)	60	2
42 FOREVER (CLUB, RADIO & INSTRUMENTAL MIX/7:11, 4:54 & 4:58 GAIL HOUSTON (Esquire HB508) 43 MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS/8:04 & 3:37	46	3
KLYMAXX (Constellation/MCA 23539) EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12	47	3
WHAM! (Columbia 44-05180)	50	2
45 SECOND NATURE (EXTENDED & DUB VERSION)/7:14 & 6:42 DAN HARTMAN (MCA 23535)	45	
46 ONE NIGHT IN BANGKOK/5:00		
ROBEY (Silver Blue/CBS 429-5145) FRESH (REMIX & DANCE MIX)/5 45 & 6:30		4
KOOL & THE GANG (De-Lite/PolyGram 880 623-1) 48 CAN YOU FEEL IT (LP & INSTRUMENTAL VERSION)/6:38 & 6:01	-	1
FAT BOYS (Sutra 029) 49 MISLED (REMIX)/3:59 & 5:35		4
KOOL & THE GANG (De Lite/PolyGram)	25	6

		Weeks
	3/30	On Chart
50 ZIE ZIE WON'T DANCE (DUB & REMIX)/ 5:10 & 5:50	0.00	· · · · · ·
PETER BROWN (Columbia 44-05175)	55	2
MY TIME (EXTENDED & INSTRUMENTAL VERSION)/5:10		
GLADYS KNIGHT & THE PIPS (Columbia 44-05161 52 HOW SOON IS NOW?) 56	2
THE SMITHS (Sire/Warner Bros. 20284 THINGS CAN ONLY GET BETTER/3:59) 52	3
HOWARD JONES (Elektra ED5043	57	2
CAROL LYNN TOWNES (Polydor 881414-1	59	2
55 SCIENTIFIC LOVE/6:18 MIDNIGHT STAR (Solar/Elektra ED 5035) QUEEN OF ROX/5:17	42	6
ROXANNE SHANTE (Pop Art PA 1408) —	1
57 SIGN OF THE TIMES/LARRY'S DANCE THEME (VOCAL, EDIT & INSTRUMENTAL VERSION)/6:05, 4:24 & 3:18)		
GRANDMASTER FLASH (Elektra ED5024	38	4
& Coloseum Mix)/3:31 & 7:21		
LAUREN GREY (Dice TGR 1003B 59 SMALLTOWN BOY/9:00 BRONSKI BEAT (London/MCA 23521		17
60 REQUEST LINE/6:46 ROCK MASTER SCOTT AND THE DYNAMIC S		"
(Reality/Fantasy D 230 61 LOOK OUT WEEKEND (INSTRUMENTAL & VOCAL)/6:30 & 6:12		18
DEBRIE DEB (Jam Packed JPI 103) 62 GO FOR IT (EXTENDED DANCE MIX & DUB VERSION)/7:17 & 9:32	49	4
KIM WILDE (MCA 23533)	51	4
63 COOL OUT/GET IN THE MIX/5:30 & 4:45 MAGNUM FORCE (Paula 1244) 64 HANG ON TO YOUR LOVE/6:00	53	4
SADE (Portrait/CBS 4R-05122) 65 EROTIC CITY/LET'S GO CRAZY/7:24 &	54	12
7:35 PRINCE AND THE REVOLUTION	ı	
(Warner Bros. 20246)	65	29
POINTER SISTERS (Planet/RCA JR-13952) 67 FREAKS COME OUT AT NIGHT	63	16
(INSTRUMENTAL LP & INSTRUMENTAL VERSION)/4:45		
WHODINI/Jive Arista JDP 9303] 68 RAIN FOREST/5:12		8
PAUL HARDCASTLE (Profile PRO 7059)	64	15
69 METHOD OF MODERN LOVE/BANK ON YOUR LOVE (VOCAL & DUB VERSION)/ 6:18, 4:37 & 7:50		
DARYL HALI. & JOHN OATES (RCA PW 13971) 70 THE WORD IS OUT (DUB SHORT & EXTENDED)/7:04, 8:30 & 6:52)	66	12
JERMAINE STEWART (Arista ADP 9273) 71 LIKE A VIRGIN/6:07		12
72 TREATHER LIKE A LADY (CLUB MIX &	68	20
DUB)/6:10 & 3:45 TEMPTATIONS (Motown PR 163) 73 S.O.S., FIRE IN THE SKY (DISARMAMIX)/ 6:45	69	11
74 THE BORDERLINES (SPECIAL REMIX DUB)/6:52 & 7:57		16
JEFFREY OSBORNE (A&M 12116) 75 BIG IN JAPAN/7:25		12
ALPHAVILLE (Atlantic 0-86947)	75	19

12" REVIEWS

GEORGE DUKE (Elektra 5046)

MAZE featuring FRANKIE BEVERLY (Capitol 8626) 31 5

Thief In The Night (6:25) (Mycenae Music/ASCAP) (Producer: George Duke)
Urban high-stepping from the multi-talented keyboardist/composer Duke
features breathy vocals and a bubbling bass line which should find a strong club

RANKING ROGER and BLUE RIDDIM (ORA 001)

Ameica & Russia/Selective Service System (3:42) (Producer: None listed) (ORA International)

Kansas City reggae band Blue Riddim and British beat toaster Rankin' Roger in many clubs.

LIMAHL (EMI America 7854-1)

Never Ending Story (6:09) (Moroder-Forsey) (Giorgio Moroder Publishing/ASCAP) (Producer: Giorgio Moroder) (Mix: Rusty Garner)

The longtime international hit is here mixed to full length by Rusty Garner with

a fairly straight forward feel (Moroder) and a full bottomed rhythm track.

RITA MARLEY (Shanachie 5013)

Good Girls Culture (6:20) (Marely-Marley) (Rita Marely Music/Cayman Music) (Producer: Grub Cooper-Ricky Walters-Steve Golding)

A decidedly upbeat R&B/reggae cut from Rita Marley penned by the vocalist and her late husband. Good tempo and a typically heavy bass should make this one a potential crossover. Contains an exceptional dub B-side.

RICK JAMES (Motown 67179)

Can't Stop (6:08) (James) (Stone City Music/ASCAP) (Producer: Rick James)

Blistering rock-oriented track from James' "Reflections" LP gets right into the hook with James' own meat'n'potatoes mix and almost AOR feel.

MOST ACTIVE



STRONG ACTIVITY

New Attitude/Axel-F — (A&M) — Patti LaBelle & Harold Faltermeyer

Don't You (Forget About Me) - (A&M) - Simple Minds

We Are The World - (Columbia) -USA For Africa

In My House — (Motown) — Mary Jane

CLUB PICK

Tom Browne "The Loop" — Arista

Club: Pegasus

Disc Jockey: Barry Johnson

Location: Kansas City, Missourl

Comments: "Electronic and laid back. Definite Top 10 material.

RETAILERS' PICK

Rick Rolle "Roxanne's A Man" -

Store: Skippy White's

Manager: Marc Siegal

Location: Mattapan, Mass.

Comments: "12" not available yet. This is absolutely the best Roxanne record since UTFO. Airplay may be limited due to the lyrics, but the streetwise customer will know about this one!"

BLACK CONTEMPORARY

TOP 75

LBUMS

	e, Artist, Label, Number, Dist	ribut	or
	Available on Compact Disc Platinum (RIAA Certified)		
	Gold (RIAA Certified)		
		١	Weeks
		3/30	On Chart
1	NIGHTSHIFT		
2	COMMODORES (Motown 6124 ML)	1	9
	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	3	43
3	SOLID ASHFORD & SIMPSON		
4	(Capitol ST-12366)	2	23
	STARCHILD TEENA MARIE (Epic FE 39528)	4	18
5	EMERGENCY KOOL & THE GANG (De-Lite/		
6	PolyGram 822 943-1 M-1) BEVERLY HILLS COP □★	5	18
V	ORIGINAL SOUNDTRACK		
7	(MCA-5547) NEW EDITION ■★	7	11
8	(MCA 5515) SWEPT AWAY ★□	6	26
	DIANA ROSS (RCA AFL 1-5009)	8	30
9	DIAMOND LIFE SADE (Portrait/CBS 39581)	12	7
10	KING OF ROCK RUN D.M.C. (Profile PRO-1205)	10	9
11	TRULY FOR YOU	10	9
	THE TEMPTATIONS (Gordy/Motown 6119 GS)	9	27
12	GAP BAND VI THE GAP BAND (Total Experience/		
	RCA TEL8-5705)	11	22
13	PLANETARY INVASION MIDNIGHT STAR (Solar/Elektra 9		
14	60384-1) CAN'T STOP THE LOVE	13	17
17	MAZE featuring FRANKIE BEVERLY		
15	(Capitol ST 12377) CHINESE WALL	17	4
	PHILIP BAILEY (Columbia BFC 39542)	16	22
16	SO GOOD	10	•••
П	THE WHISPERS (Solar/Elektra 60382-1)	18	20
17	PRINCE AND THE REVOLUTION		
18	(Warner Bros. 25110-1) ONLY FOR YOU	14	38
U	MARY JANE GIRLS (Gordy/Motown		
19	6092GL) SECRETS	22	5
20	WILTON FELDER (MCA 5510) SUDDENLY ★■	21	7
2.0	BILLY OCEAN	00	
21	(Jive/Arista JL8-8213) RHYTHM OF THE NIGHT	20	41
22	DeBARGE (Gordy/Motown 6123GL) JESSE JOHNSON'S REVUE	34	3
23	(A&M SP 6-5024) FAT BOYS	26	3
	(Sutra SUS 1015)	15	20
24	LIKE A VIRGIN ★□ MADONNA		
25	(Sire/Warner Bros. 9-25157-1) EUGENE WILDE	25	12
	(Philly World/Atlantic 7 90239-1)	19	17
26	POINTER SISTERS		
21	(Planet/RCA BEL 1-5410)	27	13
	GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	38	3
28	MEETING IN THE LADIES	38	3
	ROOM KLYMAXX (Constellation/MCA 5529)	28	14
29	MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	24	12
30	CAN'T SLOW DOWN ★■	24	
	LIONEL RICHIE (Motown 6059 ML)	31	74
31	ESCAPE ☐ WHODINI (Arista JL 8-8251)	23	23
32	20/20		
00	GEORGE BENSON (Warner Bros. 9 25178-1)	30	11
33	THE NIGHT I FELL IN LOVE		
34	LUTHER VANDROSS (Epic FE 39882 DON'T STOP ★□	50	2
	JEFFREY OSBORNE		40
35	(A&M SP 5017) THE WOMAN IN RED ■	32	19
	ORIGINAL SOUNDTRACK (Motown 6108 ML)	29	9
36	WHITNEY HOUSTON (Arista AL8-8212)	42	
37	I FEEL FOR YOU ★□	42	
	CHAKA KHAN (Warner Bros. 9 25162-1)	37	20
38	JUKEBOX DAZZ BAND (Motown 6117 ML)	39	24

		3/30 (Veeks On Chart
39	TOMMY BOY GREATEST BEATS		
•	VARIOUS ARTISTS (Tommy Boy TBLP 1005)	40	5
10	JENNY BURTON (Atlantic 7-81238-1) THEY SAID IT COULDN'T	41	5
	GRANDMASTER FLASH (Elektra 960389-1)	45	4
12	THE TIME (Warner Bros. 9 25109-1)	33	37
13	STRAIGHT TO THE HEART DAVID SANBORN (Warner Bros. 9 25150-1)	* ★ 43	9
14	BIG BAM BOOM ★■ DARYL HALL & JOHN OATES		Ĭ
15	(RCA AFL 1-5309) A PRIVATE HEAVEN	36	20
16	SHEENA EASTON (EM! America ST-17132) RAIN FOREST	35	5
47)	PAUL HARDCASTLE (Profile PRO- 1206) JUST FOR YOU	51	3
18	GWEN GUTHRIE (Island/Atlantic 90252-1) CHEMISTRY	52	2 3
19	JOHNNY GILL (Cotillion/Atlantic 7 90250-1) HIGH CRIME	48	5
50	AL JARREAU (Warner Bros. 9 25106-1) EGO TRIP	47	21
	KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	44	30
51) 52)	JEFF LORBER (Arista AL8-8269) TOO HOT TO STOP	57	2
53	THE MANHATTANS (Columbia FC 39277) INTO THE NIGHT	_	- 1
54	VARIOUS ARTIST SOUNDTRACK (MCA 5561) FINDER OF LOST LOVES	58	3 2
55	DIONNE WARWICK (Arista AL8-8263) HEART BREAK	46	5 7
	SHALAMAR (Solar/Elektra 9 60385-1)	55	5 1 8
56 57	GLENN JONES (RCA AFL 1-8036) QUALIFYING HEAT	49	23
58	THELMA HOUSTON (MCA 5527) THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown	53	3 15
59	JUST THE WAY YOU LIKE	_	- 1
60	THE S.O.S. BAND (Tabu/CBS FZ 39332) CAPTURED	56	32
61	ROCKWELL (Motown 6122ML) CLASSIC MASTER	54	
62	RONNIE LAWS (Capitol ST-12375) THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-2517)	59 62	
63	PENNY FORD (Total Experience/RC/		
64	YOU, ME AND HE MTUME (Epic FE 39473)	65	
65	BROADWAY'S CLOSER TO SUNSET BLVD. ISLEY, JASPER, ISLEY	•	
66	(CBS Associated FZ 39873) CENTIPEDE REBBIE JACKSON	60	18
67	(Columbia BFC 39238) APPRECIATE	66	
68	ALICIA MYERS (MCA 5485) JERMAINE JACKSON ★□ (Arista AL8-8203)	67	
69 70	IN THE DARK ROY AYERS (Columbia FC 38991) BREAKIN' 2 ELECTRIC	70	9
	BOOGALOO ★ ORIGINAL SOUNDTRACK		40
71	(Polydor/PolyGram 823 696-1 Y-1) ALL OF YOU LILLO THOMAS (Capitol SF-12346)	69	
72	MADONNA ★■ (Sire/Warner Bros. 9 23867-1)	73	
73 74	RUN D.M.C. (Profile PRO-1202) CONTACT	7	1 48
	DREAMBOY (Qwest/Warner Bros. 9 25163-1)	72	2 23
75	APOLLONIA 6 (Warner Bros. 9 25108-1)	75	5 25

THE RHYTHM SECTION

LAST DRAGON AND LITTLE STEVIE — Barry Gordy's *The Last Dragon* is burning it up at the box office and the reason why it is as close as your nearest turntable. The soundtrack LP which features contributions from Vanity, Smokey Robinson and others is storming the charts and contributing to the positive word of mouth which invariably aids motion pictures of this sort. Currently, the LP's pacesetter is DeBarge's "Rhythm of the Night," which has broken out on playlists across the country. But a major hit is laying in wait from this record, and it should come as no surprise, since the tune's author is this year's Oscar winner for Best Song, Stevie Wonder. Stevie's "Upset Stomach" is notable for several reasons. First, it emphasizes the fact that all new recorded product from Stevie in the last four



LABELLE, BELAFONTE & BUDDIES — A group of stars helped fill Broadway's Shubert Theatre recently for a special benefit which raised almost \$200,000 for Ethiopian famine victims. Pictured are (I-r): Alvin Ailey lead dancer Donna Wood, Patti LaBelle, Harry Belafonte and Vanessa Williams, four of the entertainers who performed at the SRO event.

years (not counting the original songs on "Musiquarium") has been from soundtrack LPs; second, it's Stevie's most totally contemporary production in a while (sort of a paradoxical comment, since "I Just Called To Say I Love You" a mega-hit and Oscar winner, would define contemporary for many people), and third, it provides an interesting story into the way Stevie works. According to Last Dragon director Michael Schultz, "Stevie couldn't see the film, but we brought him in and he listened to it and his assistants told him what was happening. He said to Barry Gordy, 'I want to do the music for the film.' But Barry said no way, we know how long that would take. But if you have something right now, we'll use it." Well, the best

takes a little longer, right? Still, it's funny how so many of Stevie's prime years have gone by without new Wonder material. His new studio LP has once again been pushed up to summer. Even with all the delays, though, Stevie has already made enough superior music (and had by the time he was 24) to last the careers of several artists, which always makes it worth the wait. As for the other music in The Last Dragon, Schultz commented, "The writer of the film had the main idea worked out, but Barry helped creatively with the film, and primarily with the music. We worked with a lot of new artists from New York — that was where a lot of the music came from — and we also used the Motown catalog of artists." The film is primarily a coming-of-age story of a young Bruce Lee type who gets deterred when he runs into Vanity, who is the leading lady and heroine of the film. Schultz is already hard at work on his new project, the film Rap Attack. "I'm working on Rap Attack, which begins shooting April 15," the director told Cash Box, "It should be out in August and will include Whodini, Run-D.M.C., the Fat Boys, Kurtis Blow as the musical and dramatic stars. We're going to try to capture the roots and true spirit of rap from the streets of New York. Profile and Jive have both made substantial offers to handle the soundtrack, but Warners and MCA are also interested. For all intensive purposes the film is an independent production, and there is a good chance a major film distributor will pick it up." N looks like *The Last Dragon*, film and record, will carry urban audiences all the way to summer, with a springtime dose of Stevie Wonder, Oscar winner.

rusty cutchin

DANCE ACTION

THE RETURN OF SHANNON — The new 12-inch by one of last year's dance pacesetters has just been released and it's a decided step forward. Shannon's "Do You Want To Get Away," (written by Chris Barbosa and Ann Godwin) was released last week and should easily advance the career of the New York office worker and part time singer who exploded last year after a demo she recorded turned out to be one of the biggest dance hits of the eighties, "Let The Music Play." Producers Mark Liggett and Barbosa have pulled out all the stops on the new record, which features the obligatory production bells and whistles, but with a more interesting melody and some stop-time dynamics that give the cut a European flair somewhat reminiscent of Laura Branigan's material. Definitely a

PHILIP IN THE MORNING — CBS recording artist Philip Bailey (right) recently appeared on NBC's The Today Show for an interview with Bryant Gumbel. The Today Show brought in Phil Collins live—via satellite from London to be in on the interview. Collins produced Bailey's "Chinese Wall" LP and sang duet with Bailey on "Easy Lover," which has been topping dance charts across the the country.

cut above the bulk of dance oriented productions. Shannon's LP of the same name is due in April from Mirage. TOMMY BOY BEATS — Tommy Boy has released Whiz Kid's "He's Got The Beat." The tune features a pop melody over the standard hip hop bombast. It was produced by Whiz Kid and Tommy Boy house engineer Robin Halpin. Several other Tommy Boy staffers have lent their creative juices to the project as well. And the boy on the single's jacket is none other than Whiz Jr. Also scheduled for release by Tommy Boy are "Celebrate (Everybody)" by G.L.O.B.E. & Pow Wow and "Facts of Life" by the Rock Squad.

Bailey on "Easy Lover," which has been topping dance charts across the the country.

MORE HIP HOP NOTES — Run D.M.C. was the subject of a feature interview on the MTV Liner Notes show broadcast on the channel March 31 at 11 p.m. The MTV travelled to darkest Queens,

broadcast on the channel March 31 at 11 p.m. The MTV travelled to darkest Queens, Hollis that is, for an on-location interview with the young Kings of Rock. The show was able to tape the duo cavorting on local basketball courts... The Fat Boys escaped to St. Croix to shoot their latest video "Can You Feel It," another cut from their self-titled gold album. The new video also includes performance footage of the group at a sellout performance in St. Croix.

rusty cutchin

TOP 100 BLACK CONTEMPORARY SINGLES

April 6, 1985

 Indicates Highest Debut 		
		Weeks
	3/30	On Chart
4 MOUTOUET		
1 NIGHTSHIFT COMMODORES (Motown 1773 MF	1	12
(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU		
WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNIA GRAYSON) (MCA 52462 3 MISSING YOU		11
DIANA ROSS (RCA PB-13966) 3	17
4 'TIL MY BABY COMES HOME LUTHER VANDROSS (Epic 34-04760 5 BE YOUR MAN) 6	8
JESSE JOHNSON (A&M 2702) 5	9
READY FOR THE WORLD (MCA 52507) 4	17
MAZE featuring FRANKIE BEVERLY (Capitol I		7
8 RHYTHM OF THE NIGHT DeBARGE (Motown 1770GF	•	7
9 IN MY HOUSE MARY JANE GIRLS (Gordy/Motown 1770GF		8
NEW ATTITUDE PATTI LaBELLE (MCA 52517		10
11 CARELESS WHISPER WHAM! (featuring GEORGE MICHAEL		
(Columbia 38-04691) 7	12
TINA TURNER (Capitol B 5433) 8	11
ASHFORD & SIMPSON (Capitol B 5435 HEARTBEAT		12
DAZZ BAND (Motown 1775MF 15 MR. TELEPHONE MAN		9
16 MY TIME		18
GLADYS KNIGHT & THE PIPS (Columbia 38-04761		9
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718 18 NEUTRON DANCE POINTER SISTERS (Planet/RCA YB-13951		6 16
19 THE MEN ALL PAUSE KLYMAXX (Constellation/MCA 52486		20
20 YOU SEND ME THE MANHATTANS (Columbia 38-04754		7
21 SCIENTIFIC LOVE		Ì.
MIDNIGHT STAR (Solar/Elektra 7-69659 SOME KINDA LOVER WHISPERS (Solar/Elektra 7-69658		9
23 HALF CRAZY JOHNNY GILL (Cotillion/Atlantic 7-99671		11
JENNY BURTON (Atlantic 7-89583		8
KING OF ROCK		11
26 SMOOTH OPERATOR SADE (Portrait/CBS 37-04807		5
27 EASY LOVER PHILIP BAILEY (DUET WITH PHIL COLLINS		
(Columbia 38-04679		17
KOOL & THE GANG (De-lite/PolyGram 880 623-7 29 TREAT HER LIKE A LADY) 43	4
THE TEMPTATIONS (Gordy/Motown 1765 GF		23
U.S.A. FOR AFRICA (Columbia US7-04839 31 THIS IS MY NIGHT		2
CHAKA KHAN (Warner Brös. 7-29097 MY GIRL LOVES ME		12
SHALAMAR (Solar/Elektra 7-69660) 37	7
NEW EDITION (MCA 52553) 55	3
B.B. KING (MCA 52530) 38	6

3	/30 (on Char
35 TAKE ME WITH U		
PRINCE AND THE REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079) 36 RAINBOWS	36	7
EUGENE WILDE (Philly World/Atlantic 7-99675) 37 I FOUND MY BABY	39	7
THE GAP BAND (Total Experience/ RCA TES1-2412)		5
WHITNEY HOUSTON (Arista AS 1-9264) 39 I WANT TO KNOW WHAT LOVE IS	32	5
NEW JERSEY MASS CHOIR (featuring DONNIE HARPER, DONALD MALLOW & SHERRY McGEE) (Savoy SCS 0004)		8
40 RAGING WATERS AL JARREAU (Warner Bros. 7-29091)	45	6
41 GIMME, GIMME, GIMME NARADA MICHAEL WAL DEN (Duet with PATTI AUSTIN) (Warner Bros. 7-29077)		9
42 (I GUESS) IT MUST BE LOVE THELMA HOUSTON (MCA 52489)	46	6
43 READ MY LIPS MELRA MOORE (Capitol B-5437)	49	6
44 BRING BACK YOUR LOVE GLENN JONES (RCA PB 13999) 45 MY LOVE IS TRUE (TRULY FOR	54	6
THE TEMPTATIONS (Gordy/Motown)	59	4
46 SETTLE DOWN LILLO THOMAS (Capitol B-5440) MEETING IN THE LADIES ROOM	47	8
KLYMAXX (Constellation/MCA 52545) 48 COLD TEARS	61	3
SAM BOSTIC & CIRCUITRY (Atlantic 7-89581) 49 MATERIAL GIRL	54	5
MADONNA (Sire/Warner Bros. 7-29803) WHERE DID OUR LOVE GO	50	6
THE REDDINGS (Polydor/PolyGram 881767-1) 51 SENSE OF PURPOSE		4
THIRD WORLD (Columbia 38-04733) STEP BY STEP JEFF LORBER featuring ANDREY WHEELER (Arista		6
NOT TOO YOUNG (TO FALL IN LOVE)	57	5
ALFONSO RIBEIRO (Prism/Atlantic 7-99661) 54 WEEKEND GIRL	58	6
THE S.O.S. BAND (Tabu/CBS ZS4 04776) 1 JUST WANNA HANG AROUND		8
GEORGE BENSON (Warrier Bros. 7-29042) 56 BELIEVE IN THE BEAT CAROL LYNN TOWNES		3
(Polydor/PolyGram 881 413-7) GENTLE (CALLING YOUR NAME)		6
FREDERICK (Timetrax/Heat 2022) 58 LOVE'S CALLING	63	4
OPUS TEN (Pandisc PD 012)		3
STEVE ARRINGTON (Atlantic 7-89576) 60 SUGAR WALLS		
SHEENA EASTON (EMI America B-8253) 61 DO YOU WANT IT RIGHT NOW Music From The Motion Picture Sound Track FAST FORWARD Performed by Siedah Garrett		15
(Qwest/Warner Bros. 7-29086)		4
DAVID SANBORN (Warner Bros. 7-29087) 63 BEHIND THE MASK	64	5
GREG PHILLINGANES (Planet/RCA YB-13943) 64 DON'T WASTE THE NIGHT		6
LEGACY (Private I/Epic 4-04794) 65 FLY GIRL		4
INTRIGUE (World Trade Records WT21000) 66 YOU'RE SO ROMANTIC SHERYL LEE RALPH (New York Music 7001)		4
SHEATE ELL MALFIT (NEW TORK MUSIC 7001)	13	-

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67	STOMP AND SHOUT PROCESS AND THE DOO RAGS		
68	(Columbia 38-04825)	74	2
69	LEVERT (TEMPRE 5505) FALLING FOR YOUR LOVE	76	3
70	THE SYLVERS (Geffen/Warner Bros. 7-29061) ROCK ME TONIGHT	78	3
o	FREDDIE JACKSON (Capitol B 5459) THIEF IN THE NIGHT	89	2
n	GEORGE DUKE (Elektra 7-69649) ELECTRIC LADY	80	2
73	CON FUNK SHUN (Mercury/PolyGram 880 636-7) SUDDENLY	84	2
74	BILLY OCEAN (Jive/Arista JSI-9323) FREAK-A-RISTIC•	82	2
75	CAN'T STOP	-	1
76	RICK JAMES (Gordy/Motown 1776GF) MOOVIN' & GROOVIN'	-	1
a	REDDS & THE BOYS (4th B'way/Island PRO-205B)	77	3
73	LET'S GO TOGETHER CHANGE (Atlantic 7-89570) DO YOU WANNA GET AWAY	85	2
79	SHANNON (Mirage/Emergency 7-99655) GIRLS ON MY MIND	-	1
80	FAT BACK (Cotillion/Atlantic 7-99665) FRIENDS	81	3
81	AMII STEWART (Emergency 4548) LET'S GIVE A LITTLE MORE THIS	-	1
•	TIME SERGIO MENDES (A&M 2706)	90	2
82	GOTTA GET YOU HOME TONIGHT EUGENE WILDER (Philly World/Atlantic 7-99710)	22	26
83	JAMMIN' TEENA MARIE (Epic 34-04738)		1
84	MISLED KOOL & THE GANG (De-Lite/PolyGram 880 431-7)	23	20
85	METHOD OF MODERN LOVE DARYL HALL & JOHN OATES (RCA PB-13970)	25	15
86	OH YEAH! BILL WITHERS (Columbia 38-04841)	_	1
87	EVERYTHING SHE WANTS WHAM! (Columbia 38-04840)	_	1
88	BASKETBALL KURTIS BLOW (Polydor/PolyGram 880 529-7)	34	16
89	AXEL F HAROLD FALTERMEYER (MCA 52536)	_	1
90	POO POO LA LA ROY AYERS (Columbia 38-04832)	_	1
91	THE BORDERLINES JEFFREY OSBORNE (A&M 2695)	33	7
92	BEEP A FREAK THE GAP BAND	35	Ĺ
93	(Total Experience/RCA TES1-2405) WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA	35	19
94	(Curb/MCA 52521) JUST ANOTHER NIGHT	68	5
95	MICK JAGGER (Columbia 38-04743) A FORK IN THE ROAD	75	5
96	REBBIE JACKSON (Columbia 38-04765) 20/20	83	10
	GEORGE BENSON (Warner Bros. 7-29120)	87	17
97	ROXANNE, ROXANNE UTFO (Select FMS 62254)	88	9
98	ROXANNE'S REVENGE ROXANNE SHANTE (Pop Art 1406)	79	9
99	WE BELONG TOGETHER ROCKIE ROBBINS (MCA 52516)	93	10
100	HANG ON TO YOUR LOVE	28	26

	B.B. KING (MCA
A Fork In The Road (Jobette—ASCAP Axel F (Famous/ASCAP)	
Be Your Man (Crazy People/Almo—A: Can't Stop (Stone City Adm. by Nation League—ASCAP). Careless Whisper (Chappel—ASCAP) Cold Tears (Not Listed). Don't Waste (National League/Chappe Richer—ASCAP)	SCAP)5 nal751148 el/64
Do You (Emergeny/Jobete/Green State Do You Want It (Virgin—ASCAP) Electric Lady (Not Listed) Easy Lover (Sir & Trini/Phil Collins/PuEsst—ASCAP) Everything (Momson Leahy/U.K./Chappell—ASCAP) Falling For You (Chappell/Richer—ASpell/Mr. Dapper—BMI) Fly Girl (Believe Me Music/Silver Straicapt. Key Board—BMI—ASCAP)	
Feel (Konglather—BMI/Motor/Cheyer Freak-A-Ristic (Almo/Jodaway—ASC Friends (RCA Musica/Gipsy—BMU) . Fresh (Delightful Ltd.—BMI)	AP)

ALPHABETIZED TOP 100 B/C (INCLUD	
imme, Gimme (Gratitude Sky—ASCAP/Bellboy/	Mis
Polo Grounds—BMI)	Mis
irls On My (Fired Up/Sign of the Twins—ASCAP) 79	Mo
iotta Get You (Philly World/Great Alps—BMI)22	Mr.
alf Crazy (De Creed—BMI/Large Jar—ASCAP)23	Му
ang On To Your Love (ADU/MATTEW MAN/	Му
MCPS)100	
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Just Wanna (WB Music/Gravity Raincoat adm. by	
WB Music/Unicity/No Pain Go Gain/Joh-Dan/	Ne
Aldente—ASCAP)55	
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m Still (We/Ferncliff—BMI)68	No
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nnocent (Flyte Tyme Tunes/Avant	Ou
Garde—ASCAP)	Oh
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ing Of Rock (Protoons/Rush-Groove—ASCAP)25	Pri
ammin' (April/Midnight Magnet—ASCAP)83	
ust Another (Promopub B.V.—PRS)94	Rag
et's Give A Little More (Not Listed)85	_
et's Go (Dyad-BMI)77	Rai
ost in Love (Colgems/EMI Music—ASCAP)33	Rea
ove & Happiness (Irving/Al Greene—BMI)62	
ove's Calling (Hombre Del Mundo—ASCAP)58	Rh
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Material Girl (Minong—BMI)	
Meeting in the (Hit Trip/Midstar—BMI)	Ro
lethod of Modern Love (Hot-Cha/	Ro

IG PUBLISHERS AND LICENSEES) 🚥	=
fisled (Delightful—ASCAP)23	
fissing You (Brockman—ASCAP)3	
Moovin' & Groovin' (Island/2-Kid-BMI)76	
fr. Telephone Man (Raydiola—ASCAP)15	
fly Girl (Hiptrip/Lakiva/Irving/Dark Idol—BMI)32	
My Love (Jobete/Tall Temptations—ASCAP/Stone Di-	
amond/Ahamay/Dajoye/Ensign—BMI)	
My Time (Bubs—ASCAP/Lijesrika—BMI/	
Shakeji—ASCAP)16	
leutron Dance (Off Backstreet/Streamline Modern/	
Unicity, Inc./BMI—ASCAP)18	
lew Attitude (Unicity/Robinhill/Off Backstreet/Brass	
Heart/Rockomatic—ASCAP—BMI)10	
lightshift (Walter Orange—ASCAP/Tuneworks/Right-	
song/Franne Golde—BMI)1	
lo Matter (ABKCO/Ashtray—BMI)2	
lot Too Young (Philesto/Ensign—BMI)	
out Of Control (MCA—ASCAP)10	
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h Yeah! (Fosterfrees Adm. by Shankman, de Bla-	
sio—BMI/Bleunig/Pal Dog—ASCAP)86	
oo Poo (Roy Ayers Ubiquity—ASCAP)90	
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Sense Of Purpose (Worlers—ASCAP)	46 41 11 26 22 52 52 57 73 20 35 4 91 71
This Is My (CBS Songs/Science Lab—ASCAP) Fonight (Ready For The World—BMI) Freat Her (Jobete/Tall Temptations—ASCAP)2	.6
20/20 (April/Random Notes/Stephen A. Kipner Admin. By April—ASCAP)	38
Garde—ASCAP)	50
/ou Give Good (Not Listed)	20

TOP 40 LBUMS

* AVAILABLE ON COMPACT DISC

			eks			٧	Veek
		3/30 Ch	n art	_	:	3/30 (On Char
	STRAIGHT TO THE	3/30 011	lait	21	GOOD BAIT	,, 00	J.,.a.
V	HEART*			U	BOBBY HUTCHERSON		
	DAVID SANBORN (Warner Bros. 9				(Landmark LLP-501)	24	3
	25150-1)	1 1	0	22	PUT SUNSHINE IN IT		
2	20/20				ARTHUR BLYTHE (Columbia FC		
	GEORGE BENSON		_		39411)	23	10
	(Warner Bros. 9 25178-1)	2 1		23	WINDHAM HILL		
3	FIRST CIRCLE*				RECORDS SAMPLER '84*		
	PAT METHENY GROUP	3 2	7		VARIOUS ARTISTS (Windham Hill/	21	20
А	(ECM 25008-1) HOT HOUSE FLOWERS*	J 2		24	A&M WH-6-1035) THE THIRD DECADE	21	28
٠,	WYNTON MARSALIS			W	ART ENSEMBLE OF CHICAGO (ECM.		
	(Columbia FC 39530)	4 2	6		25014-1 E)	26	4
5	WHITE WINDS*			25	CLASSIC MASTER		
	ANDREAS VOLLENWEIDER				RONNIE LAWS (Capitol ST-12375)	25	15
-	(CBS FM 39963)	5	7	(26)	MORNING SONG		
6	ONE OF A KIND			U	DAVID MURRAY (Black Saint BSR		
	DAVE GRUSIN		_		0075)	33	2
	(GRP-A-1011)	7	7	27)	DECODE YOUR LIFE		
7	OPEN MIND*		- 1		RONALD SHANNON JACKSON &		
	JEAN-LUC PONTY	6 2	23		THE DECODING SOCIETY (Island		
	(Atlantic 7 80185-1)	0 2	.	20	90247)	31	2
0	SECRETS WILTON FELDER			26	CAVERNA MAGICA (UNDER THE TREE — IN		
	(MCA-5510)	8	7		THE CAVE)*		
9	MAGIC TOUCH				ANDREAS VOLLENWEIDER		
	STANLEY JORDAN (Blue Note BT				(CBS FM 37827)	22	16
	85101)	15	4	29	WINTER INTO SPRING*		
10	HIGH CRIME*		1		GEORGE WINSTON (Windham Hill/		
	AL JARREAU				A&M WH-1019)	27	11
1	(Warner Bros. 9 25106-1)	9 2	21	30	THE COTTON CLUB		
W	SAMURAI SAMBA				ORIGINAL SOUNDTRACK (Geffen		
	YELLOWJACKETS (Warner Bros.	16	4	31	GHS 24062 E)	30	5
12	25204-1) STEP BY STEP	10		W	STREETSHADOWS	35	2
12	JEFF LORBER (Arista AL8-8269)	12	6	32	IN THE DARK	33	-
13	INSIDE MOVES		ŭ	32	ROY AYERS (Columbia FC 38991)	32	20
	GROVER WASHINGTON, JR.			33	RENDEZVOUS	02	
	(Elektra 9 60318-1)	10 2	26		SADAO WATANABE (Elektra 60371-1)	34	34
14	DECEMBER*			24			
	GEORGE WINSTON			34	AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/		
	(Windham Hill/A&M WH-1025)	2	23		A&M WH-1032)	36	29
	TOGETHERING			25	AUTUMN*		
	KENNY BURRELL/GROVER			၂ ၁၁	GEORGE WINSTON (Windham Hill/		
	WASHINGTON JR. (Blue Note BT 85106)	17	5		A&M WH-1012)	28	5
16	NIGHTSONGS		Ť	200	· ·		
	EARL KLUGH (Capitol ST-12372)	13	26	30	COUNTRY* ORIGINAL SOUNDTRACK (Windham		
	THE FALCON AND THE				Hill/A&M WH-1039)	29	19
	SNOWMAN			27			
	ORIGINAL SOUNDTRACK/PAT			37	ALBUM ALBUM		
	METHENY GROUP (EMI America				JACK DEJOHNETTE'S SPECIAL (ECM 1280)	37	19
	SV-17150)	19	5		· · · · · · · · · · · · · · · · · · ·		1.5
18	BOP DOO-WOPP			38			
	MANHATTAN TRANSFER	14	12		LINDA RONSTADT WITH NELSON		
19	(Atlantic 81233)	14	12		RIDDLE & HIS ORCHESTRA (Asylum	39	12
19	THE DREAMS OF CHILDREN*				9 60387-1)	09	12
	SHADOWFAX (Windham Hilli/A&M			39	NIGHT LINES*		
	WH-1038)	18	22		DAVE GRUSIN (GRP-A-1006)	38	42
20	12			40	FIESTA		
	BOB JAMES (Tappan Zee/Columbia				VICTOR FELDMAN (Palo Alto		
	FC 39580)	20	23		PA8066)	40	18

FEATURE PICKS

PEGGY KING SINGS JEROME KERN — Peggy King — Stash ST 246 — Producers: Bernard Brightman, Sam Rudofker — List: 8.98

The Kern tributes — this is his centennial year — roll on. Peggy King, backed by a sympathetic band led by pianist Mike Renzi, and with excellent charts by Hale Rood, chooses some of the less well-known kernels of Kern — including "Dearly Beloved," "They Didn't Believe Me," and "The Land Where the Good Songs Go." That "Land" is right here, delightfully vocalized by the exceptional Peggy King.

JUST JAZZ — Buddy Tate/Al Grey — Uptown UP 2721 — Producers: Robert Sunenblick, Mark Feldman — List: 8.98

This well-titled effort displays all the strength of these two big band vets humour, wisdom, and, above all, voluminous swing. It's an easygoing, tasty session with Grey's trombone and Tate's tenor and clarinet complementing each other beautifully on "Blues In My Heart," "Topsy," "Straighten Up & Fly Right" and other delectable ditties. Richard Wyands, Major Holley and Al Harewood keep things

SUNNY MORNING — Teddy Wilson — Musicraft MVS 2008 — Producer: Albert L. Marx - List: 8.98

Exquisitely rendered solo piano gems, recorded in the '40s by one of the true masters. All 12 of these pieces clock in under three minutes, yet each performance is complete — there isn't a note missing and there isn't a superfluous note, either. Cole Porter, Jerome Kern, Fats Waller, and the other composers represented couldn't have asked for lovelier, more carefully considered, and more gently swinging renditions. A superb reissue.

AMERICAN EYES — Rare Silk — Palo Alto PA 8086 — Producers: Rare Silk -List: 8.98

An eclectic, well-tuned collection of standards ("Watch What Happens," " 'round Midnight"), new material (Mike Mainieri's "Ooops," Todd Buffa/Michael Berry's title tune), and oddball items (Jimi Hendrix' "Up From the Skies," Stanley

ON JAZZ

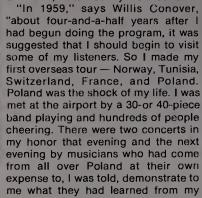
THE JAZZ VOICE OF AMERICA - The most famous jazz personality in Hungary Poland, Cuba, India, the Soviet Union and a good part of the rest of the world is not a bandleader, composer, or alto saxophonist. He is Willis Conover, a man who has been broadcasting a jazz program, "Music USA" over the Voice of America for more than 30 years. With a listenership of up to 100 million a night (according to some estimates), Willis Conover's 11,000-plus shows have influenced an entire generation of non-American jazz musicians

Willis Conover is "the guy who saved the life of all the jazz musicians in socialist countries," says Cuban saxophonist Paquito D'Rivera.

"Everybody used to listen to Willis Conover's Voice of America," says Hungarian bassist Alader Pege. "Everybody."

"Basically, form the first time I heard

(his show), says Polish violinist **Michal Urbaniak**, "it turned my life around."





Willis Conover

broadcasts. That was the first time that I knew emotionally what influence my program was having.

The past couple of decades has seen the increasing internationalization of jazz. Names like Miraslav Vitous, Jan Hammer, Adam Makowicz, Daniel Ponce, Indra Lesmana, George Mraz, Joe Zawinul, Vycheslav Ganelin, George Jinda, and Zbigniew Namyslowski come tripping off the tongue of jazz enthusiasts in 1985. There's a good chance most of the aforementioned wouldn't have become jazz musicians if it wasn't for Willis Conover's nearly daily dose of fresh American jazz into their lives.

Willis Conover came to the Voice of America with a background in commercial radio; he had also been active as a jazz promoter and emcee. The Voice of America wanted a jazz show and Conover, in his words, "came in on a short contract. And I said this: 'During this three-month period of the contract, please keep people from saying, "Now I want to hear you playing more of this and I don't want to hear that." Let me do it the way I feel is best. If, at the end of the period, you're not satisfied with what you've got, then don't renew the contract.' That was 30

Conover's jazz show --- he also does broadcasts of Great American Songs -tend to be thematic: he'll do a series (such as his recent "The Trumpet Today" set), or he'll devote an entire segment to a specific musician or composer or album, His devotion, he says, is to music — he "auditions" every record he gets to make sure he's not missing out on anything, and he plays records and tapes of musicians in the countries to which he's broadcasting. Before his 1959 trip abroad, Conover says, "It had not occurred to me that the listeners would include musicians in other countries who would then be influenced by the greatest American musicians, whose work they had heard in my program. I hadn't thought about that." Conover also came away from that trip — and subsequent travels abroad — with an appreciation for the jazz talent to be heard outside of the United States. He has been a loud and determined proponent of the music of many Eastern European jazz musicians — a fact that, certainly, has not been lost on his listening audience.

Willis Conover is not immodest about his achievements. "I do not feel that the word 'artist' is a pretentious one," he says, describing himself. "I do not feel that someone is better for being an artist — is better per se for being an artist — I feel that one is stuck being an artist, and with making decisions for artistic reasons first and for monetary reasons second. I feel that I am an artist and, again, I do things. I'm not a politician, I play only as much politics as is necessary to keep politics out of what I do.'

Which, perhaps, helps explain Conover's enormous popularity. In S. Frederick Starr's authoritative Red & Hot: The Fate of Jazz in the Soviet Union, Starr says Conover "is trusted because he grinds no professional axes; he is loved because he can communicate his enthusiasm as a listener. Conover is Conover, preaching no message but that carried by the music itself."

Willis Conover says that he'd like to have a domestic radio show where he can just sit and play "the kind of music that you play for intelligent friends when they drop around, or for people with good taste . . . something interesting. I would love to have a program, and to have the time to do it, that presents music in that fashion. Unfortunately, most radio stations say, 'Well, there is a country music station here, and there is a classical music station here, and there is a nostalgia music station here, and there is a top-40 music station here, now what's our formula?' As far as I'm concerned, if it's good, it's good — it doesn't matter when, where, or what category. In the early '60s, I had played some **Ravi Shankar** on the jazz hour. Because I felt, this is rhythmic sophistication on the tabla, and improvisation on the sitar, and this would be of interest to people who are interested in rhythmic sophistication and improvisation. Why not?'

He says he programs his shows as if they themselves were compositions planning out the musical peaks and valleys that will make the broadcasts flow. "My attitude towards anything I do is something like this:," he says, "There is no such thing as perfection, but one should always aim for it." Willis Conover's aim has struck bullseyes in the musical hearts of millions of listeners for over 30 years. To many of them he — through the music he plays — is, more than the politicians and diplomats and rhetoriticians, the Voice of America.

OASH BONN



A CASHBOX GOSPEL MUSIC SUPPLEMENT

ASCAP MEMBERS CAPTURE 85% OF DOVE NOMINATIONS FOR SONGWRITING

DOVE NOMINEES FOR SONGWRITER OF THE YEAR



NILES BOROP



GLORIA GAITHER



MICHAEL W. SMITH



LANNY WOLFE

DOVE NOMINEES FOR GOSPEL SONG OF THE YEAR

"ANGELS"

Brown Bannister/Gary Chapman Amy Grant/Michael W. Smith; Bug & Bear Music/Handrail Music/ Meadowgreen Music Company

"THE KING OF WHO I AM"

Tanya Goodman/Michael Sykes; Prime Time Music Word, Inc. (First Monday Music Div.)

David Binion; Word, Inc. (First Monday Music Div.)

"O FOR A THOUSAND TONGUES" "PROCLAIM THE GLORY OF THE LORD"

Niles Borop/Dwight Liles; Bug & Bear Music Word, Inc.

"UPON THIS ROCK"

Gloria Gaither/Dony McGuire; Gaither Music Co. It's-N-Me Music Lexicon Music Inc.

"VIA DOLOROSA"

Niles Borop/Billy Sprague Edward Grant, Inc. Meadowgreen Music Company Word, Inc.

"THE WARRIOR IS A CHILD"

Twila Paris The Zondervan Corporation (Singspiration Division)

"WE WILL STAND"

James Hollihan/Russ Taff/Tori Taff; Word, Inc.

"YESHUA HA MASHIACH"

Greg Davis Paragon Associates, Inc. (Paragon Music Corp. Div.)



The Dove Awards 1985







Gospel Music Association Dove Awards Nominees

Gospel Song of the Year

(awarded to writers, publishers) ANGELS - B. Bannister, G. Chapman, ANGELS — B. Bannister, G. Chapinan, A. Grant, M.W. Smith; Handrail/Meadow-green/Bug and Bear (ASCAP); LAMB OF GLORY — G. Nelson, P. McHugh; River Oaks/Shepherds Fold (BMI); O FOR A THOUSAND TONGUES — D. Binion; First Monday (ASCAP); PROCLAIM THE GLORY OF THE LORD — N. Borop, D. Liles; Word/Bug and Bear (ASCAP); THE KING OF WHO I AM -- T. Goodman, M. Sykes; Prime Time/First Monday (ASCAP); UPON THIS ROCK — G. Gaither, D. McGuire; Gaither/It's-N-Me/Lexicon (AS-CAP); VIA DOLOROSA -- B. Sprague, N. CAP); VIA DOLOROSA — B. Sprague, N. Borop; Meadowgreen/Word (ASCAP); THE WARRIOR IS A CHILD — T. Paris; Singspiration (ASCAP); WE WILL STAND — R. Taff, T. Taff, J. Hollihan; Word (ASCAP); YESHUA HA MASHIACH — G. Davis, G. Fisher; Paragon (ASCAP)/Life Song (BMI) Song (BMI).

Gospel Songwriter of the Year Gloria Gaither, Joel Hemphill, Lanny Wolfe, Michael W. Smith, Niles Borop.

Gospel Music Album of the Year: Male Vocalist

Dough Oldham, Jimmy Swaggert, Leon Patillo, Russ Taff, Steve Green.

Gospel Music Album of the Year:

Female Vocalist
Amy Grant, Kathy Troccoli, Michelle
Pillar, Sandi Patti, Twila Paris.

Gospel Music Album of the Year: Contemporary (Solo, Duo, Group, Choir) Dove Award to Artist — Producer

Dove Award to Artist -HEART AND SOUL, Kathy Troccoli, Brown Bannister, Producer Reunion Records; HEART OF FIRE, Candy, Billy Smiley, Producer/Wayne Hilton, Exec. Producer — Impact Records; MELT DOWN, Steve Taylor, Jonathan David Brown, Producer Sparrow Records; MI-CHAEL W. SMITH 2, Michael W. Smith, Michael W. Smith, Producer Reunion Records; STRAIGHT AHEAD, Amy Grant, Brown Bannister, Producer Myrrh Records

Gospel Music Album of the Year: Inspirational (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer A NEW POINT OF VIEW, The New Gaither Vocal Band, Bill Gaither, Gary McSpadden, Jon Mohr, Larnelle Harris, Producers Dayspring Records; I'M GON-NA PRAISE THE LORD, Lanny Wolfe & The Lanny Wolfe Trio, Phil Johnson, producer/Lanny Wolfe, Exec. Producer — Impact Records; SONGS FROM THE HEART, Sandi Patti, Greg Nelson, Sandi Patti Helvering, Producers Impact Records; STEVE GREEN, Steve Green, Greg Nelson, Producer Sparrow Records; THE WARRIOR IS A CHILD, Twila Paris, Jonathan D. Brown, Producer Milk & Honey Records.

Gospel Music Album of the Year: Traditional (Solo, Duo, Group, Choir)

Dove Award to Artist -- Producer HEMPHILLS TOGETHER, Hemphills, Wayne Hilton, Trent Hemphill, Producers Heartwarming Records; LIVING WATERS, Jimmy Swaggart, Joe Huffman, Producer Jim Records; REACHING OUT, Florida Boys, Herman Harper, Producer Canaan Records; THE BEST OF AND A WHOLE LOT MORE, Rex Nelon Singers, Ken Harding, Producer Canaan Records; WHEREVER I AM, The Talleys, Bill Gaither, Gaither McSpadden, Producers Canaan Records.

Gospel Music Album of the Year: Contemporary

(Black) (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer MY SOUL IS FREE, Paul Beasley, Neal Joseph, Producer Myrrh Records; NO TIME TO LOSE, Andrae Crouch, Bill Maxwell, Producer Light Records; PSALMS, Richard Smallwood Singers, Richard Smallwood, Gentry McCreary, Producers Onyx International Records; TRUST IN GOD, AI Green, Paul Zaleski, Producer Myrrh Records; YOU'RE MY PRAISE, Brooklyn Tabernacle Choir, Neal Joseph, Producer Myrrh Records.

Gospel Music Album of the Year: **Traditional**

(Black) (Solo, Duo, Group, Choir)
Dove Award to Artist — Producer

CHOSEN, Vanessa Bell Armstrong, Butch McGhee, Thomas Whitfield, Producers Onyx Records; LOVE ALIVE III, Walter Hawkins, Walter Hawkins, Producer Light Records; MIRACLE LIVE, Rev. Milton Brunson & Thompson Community Choir, Bubba Smith, Producer Myrrh Records; SAILIN', Shirley Caesar, Sanchez Harley, Shirley Caesar, David Lehman, Producers Myrrh Records; TOMORROW, The Winans, Maxwell-Smith, Producers Light Records.

Gospel Music Album of the Year: Instrumental

Dove Award to Artist — Producer CELEBRATE THE FREEDOM, Phil Driscoll, Phil Driscoll, Lari Goss, Producers Sparrow Records; CELEBRATION, Koinonia, Koinonia, Producer Sparrow Records; GREAT IS THE LORD, Dino, Bill Cole, Nathan DiGesare, Producers Light Records; MICHAEL W. SMITH 2, Michael W. Smith, Producer Reunion Records; THE HEART OF DIXIE, Little Roy Lewis, Herman Harper, Producer Canaan

Gospel Music Album of the Year: Worship and Praise Dove Award to Artist — Producer

Record Company

HYMNS TRIUMPHANT II, Billy Ray Hearn, Birdwing Records; JUST PIANÓ PRAISE III, Bill Cole, Nathan DiGesare, Light Records; O MAGNIFY THE LORD, Ron Huff, Word Records; THE PRAISE IN US, Neal Joseph, Myrrh Records; UPON THIS ROCK, David Clydesdale, Impact Records

Gospel Music Album of the Year: Musical

Dove Award to Producer —Record Company
FOREVER CHRISTMAS, Phil Brower,

New Dawn Records; HOW GREAT THOU ART, David Clydesdale, Royal Tapestry Records; LOVE FOUND A WAY, Mark Hayes, Michael Wells, Impact Records; MASTERWORKS, Billy Ray Hearn, Birdw-ing Records; THE RACE IS ON, Steve Taylor, Word Records.

Gospel Music Album of the Year: Children's Music

Award to Producer

—Record Company)

AMAZING GRACE, Greg Nelson, Brentwood Records; PSALTY'S SINGALONG-THON, Ernie Rettino, Debby Kerner Retting, Maranatha Music; SURPRISE-R-Retting, Maranatha Music; SURPHISE-H-CISE, John and Diane Mays, Love Song Records; TEN NEW SONGS WITH KIDS . . . FOR KIDS ABOUT LIFE, Ron W. Griffin, Word Records; THE STORY OF THE LITTLE TREE, Tony Salerno, Ron Krueger, Birdwing Records

Gospel Music Album of the Year: Design

Award to Photographer — Graphic Artist - Designer

FAMILY BAND, Rusty Goodman Family Band, Mark Tucker, Photography; Bob McConnell, graphic artist; Eva Oglander, graphic designer; KINGDOM OF LOVE, Scott Wesley Brown, Don Putnam, photography; Eddie Yip, cover illustration; Stan Evanson Design, Inc., designer; LIVING WATERS, Jimmy Swaggart, David Muench, cover photo; Tom England, David Muench, cover art; John Kleinpeter, Gary Roulston, graphic layout; MESSIAH, Eastman School of Music, Dennis Hill, graphic layout; POET OF PRAISE, Doug Oldham, Dennis Carney, artist; Bob McConnell, graphic design.

Gospel Music Album of the Year: Secular Artist

CATS WITHOUT CLAWS, Donna Summer, Michael Omartian, Producer Geffen Records; CHRISTMAS AT OUR HOUSE, Barbara Mandrell, Tom Collins, Producer CA Records; IF JESUS COMES TOMORROW (WHAT THEN), Vern Gosdin, Vern Gosdin, Robert John Jones, Producers Compleat Records; TIME LINE, Kerry Livgren and AD, Kerry Livgren, Producer CBS Records; YOU WERE LOVING ME, Lulu Roman Smith, Gary McSpadden, Producer Canaan

Gospel Music ArtIst of the Year: Group or Individual

Amy Grant, Jimmy Swaggart, Sandi Patti, Scott Wesley Brown.







Spiritual

MALE VOCALIST

- Andre Crouch Light
- 3 Al Green Myrrh

FEMALE VOCALIST

- Shirley Caesar . Myrrh
- 2 Sandra Crouch Light 3 Vanessa Bell Armstrong Onyx/Benson

- 1 James Cleveland And The Charles Fold Choir Savoy
- 2 The Mighty Clouds Of Joy Myrrh/Word 3 Richard Smallwood Singers Onyx

TOP 20 ALBUMS

- Rough Side Of The Mountain F.C. Barnes & Rev. Janice Brown Atlanta International

- 1 Rough Side Of The Mountain F.C. Barnes & Rev. Janice Brown Atlanta Interna
 2 We Sing Praises Sandra Crouch Light
 3 No Time To Lose Andre Crouch Light
 4 Sailin' Shirley Caesar Myrrh
 5 No Tears In Glory F.C. Barnes & Rev. Janice Brown Atlanta International
 6 This Too Will Pass James Cleveland And The Charles Fold Choir Savoy
 7 Sing And Shout The Mighty Clouds Of Joy Myrrh/Word
 8 Jesus Saves Little Cedrick And The Hailey Singers Gospearl
 9 Psalms Richard Smallwood Singers Onyx
 10 Jesus I Love Calling Your Name Shirley Caesar Myrrh
 11 The Time Is Now Pilgrim Wonders Church Door
 12 Long Time Coming Winans Light
 13 Make Me An Instrument Candi Staton Beracah
 14 Still Love The Name Jesus Douglas Miller And The Trueway Choir
 15 Peace Be Still Vanessa Bell Armstrong Onyx/Benson
 16 Take It To The Lord In Prayer Truthottes Malaco
 17 I'll Rise Again Al Green Myrrh
 18 What He's Done For Me Rev. Clay Evans Savoy
 19 Angels Will Be Singing Edwin Hawkins & The Seminar Mass Choir Birthright
 20 Trust In God ◆Al Green Myrrh

CASH BOX GOSPEL AWARDS

1985



Inspirational MALE VOCALIST

- 1 Michael W. Smith Reunion
- Leon Patillo Word
- 3 Scott Wesley Brown Sparrow

FEMALE VOCALIST

- 2 Sandi Patti Impact3 Debby Boone Lamb & Lion

GROUP

- Petra Star-Song
- 2 Whiteheart Myrrh 3 Farrell & Farrell Star-Song

TOP 20 ALBUMS

- Straight Ahead Amy Grant Myrrh
 Michael W. Smith 2 Michael W. Smith Reunion
 More Than Wonderful Sandi Patti Impact

- 3 More Than Wonderful Sandi Patti Impact
 4 The Sky's The Limit Leon Patillo Word
 5 Not Of This World Petra Star-Song
 6 Choices Farrell Farrell Star-Song
 7 The Warrior Is A Child Twilla Paris Milk & Honey
 8 Man In The Middle Wayne Watson Milk & Honey
 9 Vital Signs Whiteheart Myrrh
 10 Surrender Debby Boone Lamb & Lion
 11 Age To Age Arny Grant Myrrh
 12 Kingdom Of Love Scott Wesley Brown Sparrow
 13 Heart & Soul Kathy Troccoli Reunion
 14 Look Who Loves You Now Michelle Pillar Sparrow
 15 No Less Than All Glad Greentree
 16 Fuily Alive The Bill Gaither Trio Word
 17 Send Us To The World Harvest Milk And Honey
 18 Singer Sower 2nd Chapter Of Acts Sparrow
 19 Signal Dallas Holm And Praise Greentree
 20 Side By Side Imperials Word

BMI and the Gospel Music Association.

For 21 years, our faith has never wavered.



Wherever there's music, there's BMI.

GOSPEL COLUMN

SOME NEW STUFF — Don Francisco will have a new album out in April called "One Heart At A Time," on the Myrrh label. Promotion material says the record will have "samples of country, blues, rock-a-billy and praise tunes" . . . The new Star Song release, "The Art Of Praise," is a collection of Fletch Wiley's arrangements for flute and classical guitar, including versions of Christian movie themes ("The Hiding Place;" "Brother Sun, Sister Moon"), contemporary Christian radio hits ("El Shaddai," "Come Celebrate Jesus"), hymn standards ("Christ The Lord Is Risen Today;" "Praise Ye The Lord, The Almighty") and some original compositions . . . Tyscot Records of Indianapolis has a list of artists releasing product this year which includes Al Hobbs & Eternal Light, Deliverance, Light of the World Christian

EXTENDED PLAY SINGLE — Randy Stonehill, Word Records artist, is shown here recording a duet with Amy Grant which is included on Stonehill's new 12-inch single, "Love Beyond Reason."

Church, Ron Williams and the Voices of Koinonia, and Kenneth & Theresa

Ford.
A COUPLE OF SIGNINGS — Sparrow Records has signed Michael Card, the Gospel Music Association's 1983 Songwriter of the Year, to a long-term, world-wide recording contract... Morning Star Records of Henderson-ville, TN has added The Kingsboys, from Asheville, NC to its list of artists. BLACKWOOD NEWS — The Memphisbased Blackwood Music Group has signed Kari Kruger, a former "Miss Wisconsin Teenworld" to a recording contract... Chuck Long and Martin Gureasko have joined The Blackwood Singers: Long as guitarist/keyboardist, Gureasko as pianist. Long was formerly with The Mercy River Boys. Gureasko

played with **The Singing Americans** in the past; his new duties with Blackwood will include the direction of production and artist relations at the Blackwood recording studios. The Blackwood Singers have an April itinerary of sixteen dates in the south and midwest . . . "Gospel Music is the Thing," a syndicated radio show featuring southern gospel music and artist interviews, is now being marketed by the Blackwood Music Group.

TOURING — 2nd Chapter of Acts: 21 dates in April and May, including Birmingham, New Orleans, Houston, Dallas, New York, Pittsburgh, Dayton, Cincinnati, Cleveland, Norfolk and Knoxville . . . Harvest: 16 shows in April/May, including stops in Huntsville, Nashville, Little Rock, Memphis, Chicago and Toledo . . . Myrrh Records' Carman is more than halfway through his "Comin' On Strong" tour; remaining dates include Denver, Wichita, Kansas City, St. Louis, Indianapolis, Raleigh, Atlanta, Jacksonville and Tampa . . . The Michael W. Smith/Kathy Troccoli tour is also at its mid-point; the two artists have shows scheduled for April and May in Tulsa, Dallas, Houston, St. Louis, Chicago, Detroit, Akron, Memphis, Birmingham, Atlanta and Nashville, among other cities . . . Perennial favorites The Imperials will continue their present "Let The Wind Blow" tour on into the summer with 24 dates. Stops include Dallas, Spokane, Portland, Seattle, Houston, New Orleans, Hampton, VA; Burlington, VT and St. Petersburg, FL.

VIDEOS — RiverSong Records' first concept video was filmed recently in Franklin, TN. David Crabtree and Cindy Morton co-produced The Speers' "City Coming Down" clip with a cast of eight plus 40 extras. Morton reports that in addition to servicing Christian television outlets, the video will be used as an in-store merchandising device. . Larnelle Harris and Sandi Patti, gospel-duo Grammy winners in 1984, are featured in a 20-minute video produced by the Benson Co. which includes a Patti solo, "Via Della Rosa," a Harris/Patti duo, "I've Just Seen Jesus," and concert footage, some of which was filmed in Israel despite problems with the government there. Though officials did not censor performances, the filming of certain songs was prohibited under Israeli law, which strictly regulates the promulgation of Christian views. Benson's Jan Binkley says that concert footage from U.S. shows was used to finish the project . . . Bobby Jones & New Life are working on their video of Marvin Gaye's "What's Goin' On." The clip will feature the graphic design talents of internationally-known graphic artist Paul Harmon and is co-produced by Harmon and Steve Kopels. Interiors are being done at WKRN television studios in Nashville. Jones told Cash Box that the video will debut at a famous New York City nightclub.

bill fisher



SHEILA IN SURREY — Sparrow artist Sheila Walsh recorded her new album, "Don't Hide Your Heart," at the Gallery Studios in Surrey, England. Shown above with Walsh (center) are Sparrow Records president Billy Ray Hearn (I) and Cliff Richard, who sang on the album.



AWARD WINNING DUO — At her last concert in Nashville's Grand Ole Opry House, Benson/Impact recording artist Sandi Patti was joined by labelmate Larnelle Harris for a surprise performance of "I've Just Seen Jesus," their follow-up to the Grammy and Dove award-winning duet, "More Than Wonderful."

GOSPEL PICKS

THEIR GREATEST HITS — The Happy Goodman Family — Canaan SPCN 7-01-993513-3 — Producer: Andy Tolbird

HOTLINE — Whiteheart — Home Sweet Home SPCN 7-01-000139-1 — Producers: Billy Smiley, Mark Gersmehl

ROLL, RIVER, ROLL — Ben Moore — Atlanta International AIR-10084 — Producer: Ron Freeman

THE ART OF PRAISE: CLASSIC SONGS FOR FLUTE AND GUITAR — Fletch Wiley — Star Song SPCN 7-102-05886-1 — Producer: Fletch Wiley

FEED THE HUNGRY HEART — Adrian Snell — Myrrh SPCN 7-01-681706-7 — Producer: Jon Miller

I FOUND OUT — The Brooks Brothers Band — IRC 1003 — Producers: Brooks And Randy Adams

JAZZ PRAISE — Mehler And Nash — Marantha! SPCN-7-100-13282-7 — Producer: Kenneth Nash

SEEKER — Tanya Goodman — Canaan SPCN 7-01-992313-5 — Producer: Aaron Brown

VOICES IN SHADOWS — Youth Choir — Broken SPCN 7-100-30082-7 — Producer: Thom Roy

BLESSED QUIETNESS — John Innes — Word SPCN 7-01-894510-0 — Producer: John Innes

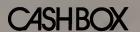
TIME FOR COURAGE — Jamie Owens-Collins — Live Oak SPCN 7-01-000221-5 — Producer: Dan Collins

Services Held For Yancy, Gately

NASHVILLE — Gospel music recently lost two distinct voices with the passing of the Rev. Marvin Yancy and Jimmy Gately.

Yancy died at his Chicago home Friday, March 22 of a heart attack. He was known in the pop music industry as the former husband and producer of singer Natalie Cole, but in recent years he gained fame as a solo gospel artist and as the leader/producer of Chicago's Fountain of Life Joy Choir, Yancy was 38.

Gately passed away on Sunday, March 19 in Madison, TN. The 53-year-old singer/songwriter had been suffering from a heart ailment. Gately was the composer of country hits for Bill Anderson and Webb Pierce, among others; he was also a member of Anderson's band for over twelve years. He recorded a gospel album, "Lookin' Up," and was involved in the activities of his local church as a deacon. Gately was buried in his home state, Missouri.



THE INTERNATIONAL

WEEKLY



TOP 15

LBUMS

Spiritual

	•		
			Weeks
		3/30	On Chart
a	NO TIME TO LOSE		
V	NO TIME TO LOSE ANDRE CROUCH (Light LS 5863) "Right Now"	1	29
2	WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL	'	25
	REV. CLAY EVANS (Savoy SL 14762)		
	"God Said He Would"	2	25
3	SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-		
	01-673206-1) Open	3	37
4	TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-		
	678306-5)		
5	Open	4	21
J	CHOSEN VANESSA BELL ARMSTRONG		
	(Onyx 3825) "What He's Done"	5	17
6	PERFECT PEACE KEITH PRINGLE (Onyx RO 3784)		
0	Open	7	11
U	LOVE ALIVE III WALTER HAWKINS (Light LS 5857)		
8	"Battle's Over"	9	7
U	THE WINANS (Light 5857)	40	
9	Secret Place	10	11
	WE SING PRAISES SANDRA CROUCH (Light-5825) Open	6	77
10	NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE	Ĭ	
	BROWN (Atlanta Intl AIR 10077)		
44	Open	8	35
11	ROUGH SIDE OF THE MOUNTAIN		
	F.C. BARNES & REV. JANICE BROWN (Atlanta International		
	10059)	11	101
12	Open ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR		101
	EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045	}	
40	Open	12	25
13	MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS		
	(Malaco 4372) "No Tears In Heaven"	13	25
14	I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Sa-		
	voy 7088)		_
15	Open PSALMS	15	7
	PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833)		
	Open	14	29
16	LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843)	_	1
1	HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772)		
18			
	THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606- X)		1
19	THE IMPOSSIBLE DREAM		
20	ALBERTINA WALKER (Savoy 12) DeLEON		1
40	DeLEON RICHARDS (Word 7-01- 680406-2)		. 1
21	LORD LIFT ME UP BISHOP JEFF BANKS (Savoy		
	BISHOP JEFF BANKS (Savoy 14749)		- 1
22	SOMETHING OLD, SOME-		
	THING NEW BILL SAWYER (Tyscot ELP 1030JT) —	- 1
23	JESUS SAVES LITTLE CEDRICK AND THE HAI-		
	LEY SINGERS (Gospearl 16019)		- 1
24	MIRACLE "LIVE" REV. MILTON BRUMAN/THOMP-		
25	SON COMM. CHOIR (Myrrh 6763)		1
23	LUTHER BARNES & THE RED		
	BUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.)	_	1
26	HEAVY LOAD REV. MARVIN YANCY (Nashboro		
	NA 8656)	_	1
27	MY SOUL IS FREE PAUL BEASLEY (Myrrh 6749)	_	1
28	I'M GOING AWAY SUNSET JUBILAIRES (Air 10076)		1
29	I'VE BEEN PICKED OUT TROY RAMEY AND THE SOUL		
	TROY RAMEY AND THE SOUL SEARCHERS (Air 10079)		- 1
30	HALLELUJAH ANYHOW THOMAS WHITFIELD & CO.		
	(Sound Of Gospel 140)		- 1

Inspirational

	Weeks
	3/30 Chart
SCOTT WESLEY BROWN (Spari 1081)	row
Open SONGS FROM THE HEART SANDI PATTI (Impact RO3884)	1 21
None 3 MICHAEL W. SMITH 2 MICHAEL W. SMITH 2 (Reunion 000412-9)	3 17
"Hosanna" 4 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4)	2 51
"Angeles" 5 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7 "I've Heard The Thun	4 57
"I've Heard The Thun 6 HEART & SOUL KATHY TROCCOLI (Reunion SF 7-01-000512-5)	5 51 PCN
7-01-000512-5) Open 7 THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey M	6 27
1048) Title Cut 8 PERSON TO PERSON LENNY LEBLANC (Hartland HR	7 43
38653) "He Is The One"	10 11
9 TENDER HEART MICHAEL JAMES MURPHY (Mil and Honey MH 1055) "Believers	lk 11 7
10 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	8 93
11 MAN IN THE MIDDLE WAYNE WATSON (Milk & Hone) MH 1049)	
Open 12 LOOK WHO LOVES YOU NO MICHELLE PILLAR (Sparrow SF 1095)	9 47 W PR
Title Cut 13 THE WONDERS OF HIS LOVI PHILLIP BAILEY (Myrrh SPCN 7	14 7
01-679609-X) "No Wise Cast You" 14 CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	15 7
SPCN 7-10-205386-X) "Give Me Thy Words" 15 BEAT THE SYSTEM PETRA (Starsong 7012057881)	
16 TIM MINER	- 1
Open THE IMPERIALS (Myrrh 7-01-	13 21
18 COMMUNICATION DEGARMO AND KELLY (Benso	– 1
19 DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN	" 1
701680206-X) COMING ON STRONG CARMAN (Myrrh 7016807061)	- 1 - 1
21 NEW POINT OF VIEW THE NEW GAITHER VOCAL: B/ (Dayspring 7014127012)	AND _ 1
22 WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPC 701008124)	1
23 CARRIER BILLY CROCKET (Dayspring SF 7014126016)	PCN _ 1
24 BETWEEN THE ANSWERS JOHN FISHER (Myrrh SPCN 7016788067)	- 1
25 CIRCLE OF TWO STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055862)	1
26 SUPPLY AND DEMAND PAM AND MARK HALL (Reunio SPCN 701007128)	- 1
27 CHILD OF THE HEAVENLY PETE CARLSON (Dayspring SP 7-01-412201-0)	1
28 KEEP NO SECRETS MORGAN CRYER (Starsong SP 710205486-6)	CN _ 1
29 LIGHT MANEUVERS SERVANT (Myrrh 7016799062) 30 INHABITANTS OF THE ROCI DAVID AND THE GIANTS (Myri	— 1
SPCN 701680306-6)	·- 1

CASH BOX

More Essential
Than A Speeding Bullet

Word Records And Music Re-Vamped

NASHVILLE — Early in February the Word Record and Music Group altered the structures of its Waco, TX, Nashville and Los Angeles offices, according to Dan Johnson, marketing and A+R VP, Word, Inc., Waco. Complete control of artist signings, marketing, advertising, promotion and publicity has been turned over to a battery of individual companies representing, in Johnson's words, "the diversity of Christian music in general."

Lynn Nichols now heads Myrrh Records

Lynn Nichols now heads Myrrh Records in Waco, which specializes in contemporary, rock and new music. Its west coast counterpart is Myrrh-LA, a separate company with the same specialization, directed by Tom Willett.

Word Nashville is overseen by executive director. Ken Harding. The division includes Canaan Records and a black gospel label to be announced.

Neil Joseph is in charge at Word Music in Nashville, directing publishing activity and the operations of the DaySpring label.

Word in Waco handles traditional, MOR and children's product, and Jim Gibson leads the Waco-based Word Music Publishing Company

lishing Company.

Explaining the benefits and purposes for the reorganization, Johnson said, "Forming separate record companies allows the A&R and marketing directors

more focused time with each artist. When a company is responsible for fewer artists, the result is a more efficient use of creative energy. What we will achieve with the initial record company reorganization is a broader marketing base with greater depth."

Also established is a separate divisional marketing department which is headed by Loren Balman. Described as an "in-house agency" for marketing services, the staff includes a special events director, a manager of video marketing and development, a publicity director and a creative director

"Divisional marketing exists in order to react quickly to the individual record company's needs," said Balman. "Secondly, it addresses long-term marketing strategies, dealing with full corporate campaigns as opposed to specific product promotions. It is also responsible for marketing continuity and corporate positioning for the entire Word Record and Music Group."

The announcement of the changes at Word ended with the statement: "The restructuring of the Word Record and Music Group does not structurally affect Word Distribution or the Creative Services division."

Firm Brings TV Marketing Expertise To Gospel

NASHVILLE — Three men with extensive experience in television merchandising have formed Marock, Inc., a Minneapolisbased company comprised of Marock Records and Arroyo Records. Mark Margolis and Leo Bullock, co-directors of the new business, were formerly with K-tel International, and Marock's national sales manager, Mike Vail, spent 10 years with Pickwick International. The three stress that there is no connection between K-tel and the new firm. Joining Margolis, Bullock and Vail are Sharell Benson, director of marketing, and Sandy Kloempken, director of operations.

Marock, Inc. will carry product on the Marock label priced at \$8.98, while the Arroyo label will handle budget-priced (\$5.98) releases. Initial releases include four titles on Marock and 15 on Arroyo.

Commenting on the creation of the new company, Margolis said, "We have entered the gospel music market because of our background with mass merchants where we feel there is a major untapped potential. The demand for gospel music is growing tremendously while the number of retail outlets carrying the product isn't." He continued, "We are counting heavily on our past relationship with secular and Christian distributors to help penetrate the mass market. We are aggressively going after corner drug stores, supermarkets, convenience stores, retail chains, record stores and secular bookstores as well as the Christian bookstores."

The company is placing heavy emphasis on its Arroyo budget line. Margolis said, "Our concept is to bring new artists and new sounds to the marketplace at old prices. This is a concept that has not been done in the gospel music industry. The budget product that has been available . . . is so old that it is probably selling now at budget prices that are, in fact, more expensive than when the album was originally released."



MAROCK/ARROYO — Executives for the new gospel labels of Marock, Inc. look over plans for the company's releases, which will sell for \$8.98 on the Marock label and \$5.98 on Arroyo. Shown above (I-r): Mark Margolis, director; Sharell Benson, marketing director; Leo Bullock, director; Mike Vail, national sales manager. Marock/Arroyo is based in Minneapolis.



THE PRIDE OF TV — RCA artist Charley Pride is shown above performing his latest single, "Down On The Farm." for Entertainment Tonight. Pride will also appear on The Today Show April 15 to talk about the story behind the record, which concerns the difficulties of the American farmer.

Academy Of Country Music Final Nominees Announced

By Bill Fisher

NASHVILLE --- Ballots for the 20th annual "Hat" awards, given by the Academy of Country Music (ACM), have been mailed to the organization's voting members. The winners will be announced on a nationally televised special from Knott's Berry Farm in Buena Park, CA on May 6 over the NBC network. The live special will be a production of the Dick Clark Company, Inc.

The finalists were voted by the members from an initial list of 10 selections in each category, made by the awards selection committee of the ACM with the approval of the board of directors. Factors influencing the composition of the initial ballots were the recording and personal appearance activities during the past year of each of the acts considered.

Nominees announced thus far by Bill Boyd, ACM's executive director, are in the categories of awards which will be presented on the television special. Final nominations in nine Instrumentalist/Band categories remained to be announced at press time. These awards are voted on by members of the Academy who are in the musician/bandleader/instrumentalist and artist/entertainter categories. Other awards will go to the Radio Stations of the Year, Disc Jockeys of the Year and the Country Night Club of the Year. Also to be televised will be the presentation of the Pioneer Award, which is voted by the Academy's board of directors; the Pioneer Award is given for "outstanding and unprecedented achievement in the field

Final ballots for the "Hat" awards must be returned to the Van Nuys, CA accounting firm of Call and Call by Friday, April 19 in order to be eligible.

A list of the announced finalists follows: Entertainer of the Year: Alabama, Willie Nelson, The Oak Ridge Boys, Ricky Skaggs, Hank Williams, Jr. Top Fernale Vocalist: Janie Fricke, Emmylou Harris, Reba McEntire, Anne Murray, Dolly Parton. Top Male Vocalist: Lee Green-wood, Gary Morris, Kenny Rogers, Ricky Skaggs, George Strait. Top Vocal Group: Alabama, Exile, Nitty Gritty Dirt Band, The Oak Ridge Boys, The Statlers. Top Vocal Duet: David Frizzell & Shelly West, The Judds, Barbara Mandrell & Lee Green-wood, Anne Murray & Dave Loggins, Willie Nelson & Julio Iglesias. Top New Female Vocalist: Becky Hobbs, Hillary Kanter, Nicolette Larson, Katy Moffett, Karen Taylor-Good. Top New Male Vocalist: Lloyd David Foster, Vince Gill, Bill Medley, Dan Seals, Keith Stegall. Tex Ritter Award (Country Motion Picture of the Year): Rhinestone, Songwriter, The the Year): Hhinestone, Songwriter, The Baron and the Kid, The Bear, The River Rat. Single Record of the Year: "I've Been Around Enough To Know," John Schneider; "I Don't Know A Thing About Love," Conway Twitty; "To All The Girls I've Loved Before," Willie Nelson and Julio Iglesias; "When We Make Love," Alabama; "Why Not Me," The Judds. Song of the Year: "I've Been Around Enough To Know". John Schneider: "Second Hand Know," John Schneider; "Second Hand Heart," Gary Morris; "To All The Girls I've Loved Before," Willie Nelson and Julio Iglesias; "When We Make Love," Alabama; "Why Not Me," The Judds. Album of the Year: "Don't Cheat In Our Hometown," Ricky Skaggs; "Don't Make It Easy For Earl Thomas Conley; "Man Of Steel, Hank Williams, Jr.; "Right Or Wrong," George Strait; "Roll On," Alabama.



COUNTRY MUSIC IN-STORE - Two country acts from the Columbia label, Janie Fricke and Exile, took time form their concert schedule to visit employees at the Home Office and Central Distribution Facility of Camelot Enterprises, Inc., at the retailer's headquarters in North Canton, Ohio. Pictured are: (I-r) standing; Fricke and Exile.

TOP 75 LBUMS

		W	oke	_
		(eks On	
1	40 HOUR WEEK	30 CI		K
2	ALABAMA (RCA AHL1-5339) FRIENDSHIP	1	8	
3	RAY CHARLES (Columbia FC 39415) COUNTRY BOY	3	33	
4	RICKY SKAGGS (Epic FE 39410) HE THINKS HE'S RAY STEVENS	2	25	
5	RAY STEVENS (MCA-5517) WHY NOT ME	4	21	
6	THE JUDDS (RCA/Curb AHL1-5319) KENTUCKY HEARTS	7	21	K
7	EXILE (Epic FE 39424) DOES FORT WORTH EVER CROSS			
8	GEORGE STRAIT (MCA-5518) MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb	5	24	
9	9-25088-1) TOO GOOD TO STOP NOW	8	42	
10	JOHN SCHNEIDER (MCA-5495) TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-	9	32	
11	5175) PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner	10	2.4	
12	Bros. 9-25113-1) WHAT ABOUT ME?	11	35	
13	KENNY ROGERS (RCA AFL1-5043) THE BALLAD OF SALLY ROSE	12	2 6	١,
	EMMYLOU HARRIS (Warner Bros. 9-25205-1)	13	6	
14	MY KIND OF COUNTRY REBA MCENTIRE (MCA-5516)	14	21	
15	JOHN FOGERTY (Warner Bros. 9- 25203)	16	5	ı
15	JOHN CONLEE (MCA-5521)	19	21	ı
17	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	17	45	
18	GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496)	18	32	
19	THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI			
20	America ST-17143) REAL LOVE	20	15	1
21	DOLLY PARTON (RCA AHL1-5414) HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	23	8	ľ
22	ONE GOOD NIGHT DE- SERVES ANOTHER	27	6	
23	YOU'VE GOT A GOOD LOVE COMIN'			l
24	MEANT FOR EACH OTHER	15	42	l
25	BARBARA MANDRELL & LEE GREEN- WOOD (MCA-5477) CITY OF NEW ORLEANS	25	32	l,
26	WILLIE NELSON (Columbia FC 39145) ROLL ON		34	ľ
27	ALABAMA (RCA AHL1-4939) CONWAY'S LATEST GREATEST HITS	22	61	ı
28	CONWAY TWITTY (Warner Bros. 1-25170) HEARTACHES, LOVE &	24	24	
00	STUFF GENE WATSON (MCA/Curb-5520)	28	21	
30	ONE STEP CLOSER SYLVIA (RCA AHLI-5413) THE FIRST WORD IN	35	5	ı
31	MEMORY JANIE FRICKE (Columbia FC 39338) GREATEST HITS	30	30	
	JOHN ANDERSON (Warner Bros. 9-25169-1)	31	23	
32	MERLE HAGGARD (Epic FE-39364) THE MAN IN THE	32	41	
34	MIRROR JIM GLASER (Noble Vision 2001) SAWYER BROWN	33	67	
35	SAWYER BROWN (Capitol/Curb ST 12391) HIS EPIC HITS — THE FIRST 11 — TO BE	43	7	
	MERLE HAGGARD (Epic FE 39545)	34	24	
36	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	36	7	
37	FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	38	9	
38	FADED BLUE GARY MORRIS (Warner Bros. 9-			
	25069-1)	37	48	I

_		3/30 C	On hart
39	ME AND PAUL WILLIE NELSON (Columbia FC 4000)		2
40	GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)		
41	SAN ANTONE DAN SEALS (EMI America ST-17131)	40 42	27
42	LADIES' CHOICE GEORGE JONES (Epic FE 39272)	29	18
43	WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	41	24
44	GREATEST HITS GEORGE STRAIT (MCA-5567)	53	2
45	THE BEST YEARS OF MY LIFE EDDIE RABBITT (Warner Bros. 9-		
46	GREATEST HITS	39	2 3
47	BARBARA MANDRELL (MCA 5566) LET ME BE THE FIRST	57	2
48	DEBORAH ALLEN (RCA AHL1-5318) THE JUDDS		15
49	THE JUDDS (RCA/Curb MHL1-8515) HOMECOMING ED BRUCE (RCA AHL1-5324)	47 48	57 15
50	CUT FROM A DIFFERENT STONE		
51	RAZZY BAILEY (MCA 5544) DON'T MAKE ME WAIT	60	2
52	ON THE MOON SHELLY WEST (Viva 1-25189)	52	5
W	MEL McDANIEL. (Capitol-EMI ST-		
53	CLEAN CUT	58	4
54	CAGE THE SONGBIRD	49	48
55	CRYSTAL GAYLE (Warner Bros. 9-23958-1)	44	71
55	JOHN ANDERSON (Warner Bros. 1-	AE	25
56	THE BEST OF REBA McENTIRE	45	36
	REBA McENTIRE (Mercury 824-342-	1 56	3
57	M-1) RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	50	72
58	STEP ON OUT	50	12
59	THE OAK RIDGE BOYS (MCA-5555) NOBODY WANTS TO BE ALONE	_	1
	CRYSTAL GAYLE (Warner Bros. 1-25154)	_	1
60	19 HOT COUNTRY REQUESTS VARIOUS ARTISTS (Epic FE-39597)	55	9
61	EB84 THE EVERLY BROTHERS (Mercury		
62	822 431-1 M-1) WALL OF TEARS GUS HARDIN (RCA CPL1-5358)	61 63	20
63	FROM MY HEART		J
64	KATHY MATTEA (PolyGram 824 308 M-1) DON'T CHEAT IN OUR HOME TOWN	-1	1
	RICKY SKAGGS (Epic FE 38954)	59	74
65	THIS OL' PIANO MARK GRAY (Columbia FC 39518)		16
66	BY REQUEST GEORGE JONES (Epic FE 39546)	54	24
67	ONE MORE TRY FOR		
68	RONNIE MILSAP (RCA AHL1-5016) DON'T MAKE IT EASY	65	43
	FOR ME EARL THOMAS CONLEY (RCA AHL- 4713)	1- 66	9 0
69	THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	64	56
70	PROFILE II — THE BEST OF EMMYLOU HARRIS EMMYLOU HARRIS (Warner Bros. 9-		
71	25161-1) FOR THE RECORD—THE FIRST 10 YEARS	68	28
70	DAVID ALLAN COE (Columbia KC2 39585)	70	23
72 73	DON WILLIAMS (MCA-5493) WHERE IS A WOMAN TO	71	42
74	GO GAIL DAVIES (RCA AHL1-5187) ONE OWNER HEART	72	14
	T.G. SHEPPARD (Warner Bros. 9-25149-1)	73	22
75	MUSIC FROM SONGWRITER WILLIE NELSON & KRIS KRISTOF-		

TOP 100 COUNTRY SINGLES

Weeks

April 6, 1985

• Indicates Highest Debut		
	W	Veeks On
3/	30 (Chart
WALKIN' A BROKEN HEART DON WILLIAMS (MCA-52514)	3	13
COUNTRY GIRLS		
JOHN SCHNEIDER (MCA-52510) HONOR BOUND FARILTHOMAS CONLEY (RCA PR-13060)	4	14
EARL THOMAS CONLEY (RCA PB-13960) 4 CRAZY	5	13
KENNY ROGERS (RCA PB-13975) HIGH HORSE THE NITTY GRITTY DIRT BAND (Warner	1	15
Bros. 7-29099)	6	12
ALABAMA (RCA PB-13992) I NEED MORE OF YOU	7	9
THE BELLAMY BROTHERS (MCA/Curb MCA-52518) 8 THE FIRST WORD IN MEMORY IS	9	12
ME JANIE FRICKE (Columbia 38-04731)	8	14
THE JUDDS (RCA PB-13991) TIME DON'T RUN OUT ON ME	11	10
ANNE MURRAY (Capitol B-5436) ROLLIN' LONELY	13	12
JOHNNY LEE (Warner Bros. 7-29110) 12 MAJOR MOVES	12	13
HANK WILLIAMS, JR. (Warner Bros./Curb 7- 29095)	14	12
13 WHAT I DIDN'T DO STEVE WARINER (MCA-52506) WALTZ ME TO HEAVEN	2	17
WAYLON JENNINGS (HCA JK-13984) THE COWBOY RIDES AWAY	16	12
GEORGE STRAIT (MCA-52526) 16 DON'T CALL IT LOVE	17	10
DOLLY PARTON (RCA PB-13987) SOMEBODY SHOULD LEAVE PERA MOENTIRE (MCA-63537)	18	9
REBA McENTIRE (MCA-52527) 18 SEVEN SPANISH ANGELS RAY CHARLES (Columbia 38-04715)	19	8 1 6
I'M THE ONE MAMA WARNED YOU ABOUT		
MICKEY GILLEY (Epic 34-04746) STEP THAT STEP SAWYER BROWN (Capitol B-5446)	21	10 9
21 NOW THERE'S YOU		
SHELLY WEST (Viva 7-29106) 22 IT SHOULD HAVE BEEN LOVE BY NOW	22	12
BARBARA MANDRELL/LEE GREENWOOD (MCA-52525)	23	10
23 LET THE HEARTACHE RIDE RESTLESS HEART (RCA PB-13969)	24	11
24 WARNING SIGN EDDIE RABBITT (Warner Bros. 7-29089) FALLIN' IN LOVE	27	7
SYLVIA (RCA PB-13997) RADIO HEART	28	8
CHARLY McCLAIN (Epic 34-04777)	29	9
RONNIE McDOWELL (Epic 34-04816) WHEN YOU'RE IN LOVE	30	7
THE FORESTER SISTERS (Warner Bros. 7-29114) 29 EVERYBODY NEEDS LOVE ON	31	11
SATURDAY NIGHT MAINES BROTHERS BAND (Mercury 880)		
30 YOU'VE GOT A GOOD LOVE COMIN'	32	9
LEE GREENWOOD (MCA-52509) YOU'RE GOING OUT OF MY MIND	15	15
T. G. SHEPPARD (Warner Bros. 7-29071) 32 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	34	5
THE WHITES (MCA/Curb MCA-52535)	35	5

	3/30	Cha
33 WORKING MAN JOHN CONLEE (MCA-52543)	37	6
SOMETIMES WHEN WE TOUCH MARK GRAY and TAMMY WYNETTE (Co-		
35 CRAZY FOR YOUR LOVE	38	7
36 FOUR WHEEL DRIVE	20	17
THE KENDALLS (Mercury 880 588-7) 37 MY ONLY LOVE		6
THE STATLERS (Mercury 880 411-7) NOTHING CAN HURT ME NOW	26	17
GAIL DAVIES (RCA JK-10017) GAIL HIM A COWBOY		7
CONWAY TWITTY (Warner Bros. 7-29057) 40 BIG TRAIN		4
JOHN FOGERTY (Warner Bros. 7-29100) THERE'S NO LOVE IN TENNESSEE		11
BARBARA MANDRELL (MCA 52537) 42 ONLY A DREAM AWAY		5
MASGN DIXON (Texas TX-5558-NSD) 43 ONE HELL OF A HEARTACHE		6
GENE WATSON (MCA/Curb MCA-52533) 44 CALIFORNIA		6
KEITH STEGALL (Epic 34-04771) 45 A LADY LIKE YOU		6
GLEN CAMPBELL (Atlantic America 7- 99691)		18
46 NATURAL HIGH MERLE HAGGARD (Epic 34-04830)	52	4
41) COUNTRY BOY RICKY SKAGGS (Epic 34-04831)	53	3
MEL McDANIEL (Capitol B-5458)	54	4
49 ONLY LOVE WILL MAKE IT RIGHT NICOLETTE LARSON (MCA-52528)	39	9
50 AM I GOING CRAZY LOBO (Evergreen EV-1028) TRUE LOVE	41	7
VINCE GILL (RCA PB-14020)	62	4
BILL MEDLEY (RCA PB-14021)	55	5
THE OAK RIDGE BOYS (MCA 52556) 11'S YOUR REPUTATION TALKIN'	64	2
KATHY MATTEA (Mercury 880 595-7) 55 WHAT SHE WANTS	65	2
MICHAEL MARTIN MURPHEY (EMI America B-8243)		18
56 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 7-29050)		
WHITE LINE EMMYLOU HARRIS (Warner Bros. 7-29041)		
58 I'VE BEEN HAD BY LOVE BEFORE JUDY RODMAN (MTM-72050)		
59 MY BABY'S GOT GOOD TIMING DAN SEALS (EMI America B-8245)		
60 HALLELUJAH, I LOVE YOU SO GEORGE JONES WITH BRENDA LEE (Epic		
61 TWO PEOPLE MAKING LOVE		15
WOLVERINE CANYON (MCA-525239) 62 BABY BYE BYE	63	4
GARY MORRIS (Warner Bros. 7-29131)	51	19
63 SHE USED TO LOVE ME A LOT DAVID ALLAN COE (Columbia 38-04688) 56	18
64 IF THAT AIN'T LOVE LACY J. DALTON (Columbia 38-04696		
65 SIDE STEPPIN' THE BLUES STONEWALL JACKSON (Universal Artis		
UAR 1036		5 7
BOBBY G. RICE (Door Knob DK85-228 67 MODERN DAY MARRIAGES) 67	7
RAZZY BAILEY (MCA-52547) 76	3

68 STARLITE		
KAREN TAYLOR-GOOD (Mesa NSD/Mesa-1118)	77	2
69 I'D RATHER BE CRAZY	72	4
CON HUNLEY (Capitol B-5457) 70 WILL YOU LOVE ME IN THE MORNING		
CLIFTON JANSKY (Axbar AX-6033) MY OLD YELLOW CAR	71	4
DAN SEALS (EMI America P-B-8261) 72 COUNTRY MUSIC LOVE AFFAIR	81	2
DAVID FRIZZELL (Viva 7-29066) WHEN GIVIN' UP WAS EASY	58	7
ED BRUCE (RCA PB-14037) MAYBE MY BABY	-	1
LOUISE MANDRELL (RCA PB-14039) TOO GOOD TO SAY NO TO	-	1
LEON EVERETTE (Mercury 880 611-7) SHE KEEPS THE HOME FIRES BURNING	84	2
RONNIE MILSAP (RCA PB-14034) A PLACE IN THE SUN	-	1
BOBBY RICH (Universal Artist UAR 1037) A LITTLE BIT IN LOVE	-	1
STEVE EARLE (Epic 34-04784) 79 WHEN YOU'RE YOUNG AND A		1
WOMAN CATHY BUCHANAN (Rustic R-1024) 80 LIKE YOU DID	80	2
TIMOTHY THOMAS (Country International	83	4
81 YOU'RE MAKING IT EASY LIX BOARDO (Belmont BRO 48)	82	2
82 YOU'RE EVERY STEP I TAKE JOHNNY PAYCHECK (AMI 1323)		1
83 LET IT BE ME TONIGHT		
KATHY FORD (Sugarfoot SR 0019) 1 M NOT TOUGH ENOUGH	85	2
B5 GAMBLIN' MAN	-	1
JACK ELLIOTT (Charta CH-194)	_	1
87 HERE I AM AGAIN JOHNNY RODRIGUEZ (Epic 34-04838)	_	1
88 THE TENDER SIDE TERRY DAN (Volant AIP VR 103)	90	3
89 YOU TURN ME ON ED BRUCE (RCA PB-13937)	50	24
90 ALL TANGLES UP IN LOVE GUS HARDIN (RCA PB-13938)	59 60	21
91 SLOW BURNING MEMORY VERN GOSDIN (Compleat CP-135)	61	17
92 BABY'S GOT HER BLUE JEANS ON		
MEL McDANIEI. (Capitol B-5418) 93 UNTIL I FALL IN LOVE AGAIN	73	21
MARIE OSMOND (Capitol/Curb P-B-5445) 94 YOU'VE GOT HER EYES	74	8
JIM COLLINS (F&L FL-544) 95 A LIGHT IN THE WINDOW	75	8
RAY GRIFF (RCA JB-13808) 96 AIN'T SHE SOMETHIN' ELSE	78	8
CONWAY TWITTY (Warner Bros. 7-29137) 97 ONE, TWO, THREE LOVE	79	21
THE MARSHALL (Delux DE 1002) 98 DADDY'S HONKY TONK	88	5
MOE BANDY AND JOE STAMPLEY (Columbia 38-04756)	86	12
99 ONE OWNER HEART T.G. SHEPPARD (Warner Bros./Curb 7-29167)	87	21
100 DEJA VU		

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Lady (BrightSky/C. Monk—ASCAP/Stegall Sngs/
Blackwood—BMI)45
A Light (Blue Echo—ASCAP)95
A Little (Goldline—ASCAP)78
A Place To Fall (Mount Shasta-BMI)
Ain't She Somethin' (Jack & Bill—ASCAP)96
All Tangled Up (Hall-Clement—BMI/Bright Sky/Char-
lie MonkASCAP)90
Am I (Boo/Log Jam—ASCAP)50
Baby Bye Bye (Warner Bros./Gary
Morris—ASCAP)
Baby's Got (Hall-Clement—BMI)92
Big Train (Wenaha—ASCAP)40
California (April—ASCAP/Blackwood/
Stegall—BMI)44
Country Boy (Ackee—ASCAP)47
Country Girls (Warner-Tammerland/WB/Two
Sons—ASCAP)2
Country Music (Tapadero/Merit/Maypop—BMI)72
Crazy (Lionsmate/Security Hogg—ASCAP)4
Crazy For (Pacific Island/Tree—BMU)35
Daddy's Honky Tonk (Royalhaven/First lady
Songs—BMI)
Deja Vu (Terry Stafford/Lightswitch/
Underwood—BMI)
Don't Call Him (Southern Nights—ASCAP)
Don't Call (Pzazz/Snow-BMI)
Everybody Needs (Hall-ClementBMI)
Fallin' In Love (April/Random/Welbeck/Blue
Ouill—ASCAP)
Fire (Ram Rod—ASCAP)86
Four Wheel (Anbern—ASCAP)
Gamblin' Man (ATV—BMI)
Girls Night Out (Welbeck/Blue Quill—ASCAP)9
Halleluigh II ove You So (Rightsong—RMI) 60

Here I Am (Evil Eye—BMI)	
SoundASCAP)3	ı
I Need (Bellamy Brothers/Famous—ASCAP)7 I'd Rather (Don Pfrimm/Dejamusic/Dick James—ASCAP/BMI)	
I'm Not Tough (Buried Treasure—ASCAP)	
I've Been Had (Coal Miners—BMI)58	
If It Ain't Love (Acuff-Rose—BMI)32	
If That Ain't Love (Flowering Stone—ASCAP)64	
In a NY Minute (Tree/O'LyricBMI)27	
Is There (Cross Keys/April/Ides of March—ASCAP)52 It Should (Unichappell/Jan Crutchfield/	
MCA—BMI)22	5
It's Your (Welbeck/Terrace-ASCAP54	
Let It Be (Say it With Music/Lock Level-BMI83	•
Let It Roll (Arc-BMI)48	
Let The Heartache (WB/B. Montgomery—ASCAP/ Warner-T'lane/W. House—BMI)	•
Like You (Malcolm Ford—BMI/Al Gallico/Easy	
Listening—ASCAP)80	
Little Things (Reynsong-BMI)53	
Major Moves (Bocephus Music-BMI)12	
Maybe My Baby (Safespace/ECBBMI)74	:
Modern Day (Razzy Bailey—ASCAP)67	
My Baby's Got (Pink Pig/Hall-Clement/Bob	3
McDill—BMI)59	5
My Old Yellow (DebDave/Briarpatch-BMI)71 My Only (Statler Brothers—BMI)37	

Natural High (Mount Shasta—BMI)46
Nobody Wants (Almo/Prince Street—ASCAP/Irving/ Eaglewood—BMI)56
Nothing Can (Rondor/Irving/Hall-Clement—BMI)38
Now There's You (Southern Nights/Music
City—ASCAP)
One Hell (Cavesson—ASCAP)43
Öne Owner Heart (Rick Hall/Almost Songs/Tom Bransfield—ASCAP)99
One, Two, Three (Asnjomochi/Lady KariBMI)97 Only A Dream (MDS-ASCAP)42
Only Love (Hall-Clement—BMI)
Rollin' Lonely (Music Corp. of America/Dick JamesBMI)
Seven Spanish Angels (Warner-Tamerland—BMI/ Warner Bros./Two SonsASCAP)18
She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP)76
She Used To (Hall-Clement—BMI/Jack &
Bill—ASCAP)
Side Steppin' (Blue Lake—BMI)
Somebody Should Leave (Tree/Choskee/Cross Keys—ASCAP)17
Sometimes When (Welbeck—ASCAP/ATV/Mann & We'l—BMI)
Starlite (BIL-KAR—SESAC)
Step That Step (G. I. D.—ASCAP)
The Cowboy (Cross Keys/Tightlist—ASCAP) 15
The First Word (Injug/Love Wheel RMI)

The Tender Side (Uncle Artie—ASCAP)	41 .6 10
Too Good To(April/Swallowfork-ASCAP) True Love (Benefit – BMI) Two People (Chappell/Tommy Overstreet—ASCAP)	51
Until I Fall (Silverline/Sunpring—BMI)	.1
Warning Sign (DebDave/Briarpatch—BMI)	s.
What She (Vogue/Padre Hotel—BMI)	
When You're In Love (Hall-Clement—BMI)	79
Will You Love (Axbar—BMI)	70
You Turn (Hall-Clement—BMI/Bright Sky—ASCAP)	
You're Every (Master maker/Silver Dust—ASCAP) You're Going Out (CBS-U/Ides of March—ASCAP)	31
You're Making It (CBS-U/Ides of March-ASCAP) You've Got A Good (Warner House—BMI/WB	
Gold—ASCAP) You've Got Her Eyes (Maplehill/Hall	
Clement—BMI)	94

COUNTRY COLUMN

HEY, JOHN R! — What is he gonna do? Well, he will carry on as he always has, with the knowledge that the love he received during his career as the most influential radio man in the history of rhythm and blues has in no way diminished since his retirement (see Cash Box, March 23). Friends, colleagues, music business people—all of them admirers—met for dinner at Nashville's Sheraton Hotel to honor John Richbourg, 32-year veteran broadcaster on WLAC, Nashville. John R. received presentations from representatives of the governors of several states, a joint resolution honoring him from the legislature of Tennessee, and the key to the Nashville city jail from Sheriff Fate Thomas. Old friends such as Hoss Allen and Jack the Rapper brought back some sentimental memories of the days when John

R. was taking the music of many nowfamous black artists to audiences

numbering in the millions, something

that had never been done before. The

occasion preceded a benefit concert

for the radio pioneer the following night, hosted by Wolfman Jack and including performances by B.B. King, James Brown, Charlie Daniels, The

Tams and several other acts, all of

whom donated their time and talents

for the show to help raise money for

Richbourg, a cancer patient who also has survived a near-drowning and a

broken hip all within recent months.

Producer of the benefit Dell Long

commented that she had the idea for

HILLARY WORKS — RCA artist Hillary Kanter recently completed her new single, "We Work," at Nashville's Emerald Sound. The singer is shown above with producer Even Stevens. "We Work," to be released this month, will also be one of the cuts on Kanter's next album, which is due for release later this year.

on Kanter's next album, which is due for release later this year.

the show knowing that "John R. had too much pride and dignity to ask for help." Said John R., "I've got to say what's in my heart. This is undoubtedly the greatest honor I've received in all my life." The thought in the hearts of those in attendance was pan a capella chorus

up in the dinner's invocation by **Jackey Beavers**, who sang an a capella chorus of "It Is No Secret What God Can Do."

NEWS ON SOME NEW ACTS — Warner Bros. presented their new act, **Dennis Bottoms**, at a showcase in Nashville recently. The energetic banjo-picker and his Bottomland Band played to a cramped but highly appreciative audience of press and industry folks. Bottoms gave a fast-paced, 30-minute performance which included his recent debut single for Warner Bros., "Did I Stay Too Long," and several more numbers which revealed his strong tenor voice . . . Producer **Nelson Larkin** recently completed an album project with California-based artist **Lindy**

Gravelle at Nashville's Young 'Un and Master Mix studios. The singer was also showcased recently in a three-night series of performances at a Nashville club for Music City record executives and the press. Gravelle is in the market for a major recording contract . . . Another Warner Bros. act, The Forester Sisters, stopped by the Cash Box offices in Nashville recently to play us some of the songs that are being considered for the follow-up single release to their debut 45, "When You're In Love," which charts this week at 28 bullet. Their material was recorded in Muscle Shoals with producers Jerry Wallace and Terry Skinner, and an album is scheduled for release this summer. All the songs previewed here have the fresh quartet sound that characterizes the current single — these women are hot.

METROGNOME GETS AROUND — The Nashville-based computer consulting firm, MetroGnome, Inc. has installed its production management system at Tom Collins Productions; the software is designed to "track information in such areas as material screening, running budget, session logs, income statements and chart positions." The firm has also installed its publishing management and recording studio management packages at Center Row Recording Studios. The first system tracks information regarding all areas of the publishing industry; the second system covers such areas as scheduling, logs, billing, tape libraries and equipment inventories

for recording studios. On top of all that, MetroGnome has developed a booking agency system available at a starting price of \$5,100 for the complete outfit, which includes all hardware and software.

WILD TURKEY HUNT -- First they will find the clubs, then the contestants for the fifth annual Wild Turkey Battle of Country Bands, sponsored by Austin, Nichols & Co. One hundred and one top country music clubs around the nation will be chosen as audition sites for the first round of the competition, which will run from June 1-Aug. 31. Each club's winner will receive \$500 and a spot in one of six regional finals. The regional winners will receive \$1,000 and will compete in Nashville Oct. 25 for the title of "Wild Turkey

NEW ALBUM — Mercury/PolyGram artist Tom T. Hall is pictured above with producer Jerry Kennedy; the two recently completed work at Young'un Sound on Hall's new LP, "A Song In A Seashell," scheduled for a May release.

\$1,000 and will compete in Nashville
Oct. 25 for the title of "Wild Turkey
Country Band of the Year." The top band will collect a \$5,000 cash award and a one-year booking contract with Buddy Lee Attractions of Nashville.

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DEEP WATER

CURRENT SINGLES

SOR-340

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MOST ADDED COUNTRY SINGLES

- WHEN GIVIN' UP WAS EASY Ed Bruce RCA 24 Adds

- 2. MAYBE ME BABY Louise Mandrell RCA 23 Adds
 3. A PLACE IN THE SUN Bobby Rich Universal Artist 22 Adds
 4. SHE KEEPS THE HOME FIRES BURNING Ronnie Milsap RCA 21
- 5. YOU'RE EVERY STEP I TAKE Johnny Paycheck A.M.I. 19 Adds

MOST ACTIVE COUNTRY SINGLES

- GIRLS NIGHT OUT The Judds RCA 79 Reports
- 2. THERE'S NO WAY Alabama RCA 78 Reports
 3. HONOR BOUND Earl Thomas Conley RCA 71 Reports
- 4. HIGH HORSE The Nitty Gritty Dirt Band 71 Reports
- 5. I NEED MORE OF YOU The Bellamy Brothers ACA/Curb 69 Reports

THE COUNTRY MIKE

LYNN CELEBRATES WITH "SIX PACK" - Loretta Lynn will commemorate her Silver Anniversary in country music with the first installment of the "Country Six Pack," a United Stations Radio production. Twenty-five years ago, Lynn recorded "Honky Tonk Girl," a song which was to become her first Top 10 record. In honor of the Coal Miner's Daughter's celebration, the special presentation, which is scheduled to premiere Memorial Day Weekend, will feature Lynn's own thoughts on her career, movie, and some of her many successful songs. "The Pill," "Don't Come Home a' 'Drinkin'," "You're Looking At Country," and her duets with Conway Twitty like "Feelings," and "Louisiana Woman/Mississippi Man," are some of the songs to be featured during the three hour special. "Country Six Pack" is produced



PLAYBOYS — The Ranchhands of KFDI/ Wichita again sponsored their annual Country Club dance honoring the birth-date of Bob Wills. Playing at the affair were the Original Texas Playboys, who also held an autograph session with Betty Wills, widow of the late western swing king. Pictured above (I-r): KFDI's Randy Ray Urich, Leon McAuliffe of the Original Texas Playboys, KFDI's Buddy Nichols and Orin Friesen.

by Ed Salamon and is hosted by Mike Fitzgerald. The series of six artistoriented shows coincide with major holidays throughout the year. Arbitron Adds Dallas-Ft. Worth Survey — Arbitron Ratings will add a summer survey in the Dallas-Ft. Worth area, the nation's 10th largest metro market. The Dallas-Ft. Worth market will now have four Arbitron Surveys each year. The Summer Ratings Report, now produced in 13 markets, will survey listening from June 20 to September 11. The report will be available in October. Weekend Personality Package Available - Nashville-based "The Musicworks" introduced its Weekend Personality Package at the Country Radio Seminar held recently in Nashville. The package, which is designed to minimize

costs while maintaining a "live" sound on weekend shifts, utilizes the talent of Bill Robinson, Biff Collie, Lee Shannon, and Gary Havens. Each DJ may be programmed in either an automated or live-assist mode for up to eight hours per

day or a total of 16 hours per weekend.

ON THE ROADIE AGAIN — KFAY/Fayetteville, Arkansas, sponsored a "Roadie for a Day" contest in conjunction with a local Oak Ridge Boys concert. Bruce Lane was the lucky winner selected from several thousand contestants vying for "opportunity" to assist the Oaks' road crew set up in the arena and enjoy dinner with The Oaks . . . WEEP-WDSY/Pittsburgh launched a new adult-oriented morning simulcast March 26. The music/information/entertainment mix is hosted by morning tearn Keith James and Gary Love, along with news anchor John O'Malley and Bill DiFabio covering sports.

byron wynkoop

PROGRAMMERS PICKS

Mark Andrews	KWJJ/Portland	She Keeps The Home Fires Burning — Ronnie Milsap — RCA
Larry Dean	KAKA/Monticello	My Old Yellow Car — Dan Seals — EMI America
Barry Kent	WTHI/Terre Haute	Nobody Wants To Be Alone — Crystal Gayle — Warner Bros.
Skip Davis	WMMK/Destin	Maybe My Baby — Louise Mandrell — RCA
Bill Corey	WOW/Omaha	She Keeps The Home Fires Burning — Ronnie Milsap — RCA
Rob Johnson	KWOC/Poplar Bluff	My Old Yellow Car — Dan Seals — EMI America
Allen Bailey	WLAS/Jacksonville	A Little Bit In Love — Steve Earle — Epic
Dan Hollander	WDXE/Lawrenceburg Maybe My Baby — Louise Mandrell — RCA	
Jerry Howard	WAIM/Anderson	She Keeps The Home Fires Burning — Ronnie Milsap — RCA

SINGLES REVIEWS

OUT OF THE BOX



WILLIE NELSON (Columbia 38-04847) Forgiving You Was Easy (2:46) (Willie Nelson — BMI) (W. Nelson) (Producer: Willie Nelson)

A strong cut about an old flame, this single is the first release from "Me And Paul," Nelson's tribute LP to his friend and fellow musician, drummer Paul English. Willie's voice, not surprisingly, controls the creative direction of this song: the theme is a standard, and the instrumentation does not stray from the demonstrated effectiveness of earlier Nelson arrangements; however, the voice of the artist makes the record's overall effect immediately evoke some of the feelings that result from the basic human emotions of anger, jealousy and guilt. This number well-deserves the enormous amount of airplay it will undoubtedly receive.

EXILE (Epic 34-04864)

She's A Miracle (3:34) (Pacific Island/ Tree—BMI) (J.P. Pennington, S. Lemaire) (Producer: Buddy Killen)

Exile with its musicianship, songwriting talent and distictive vocal round, is the kind of complete package that has staying power in the industry. The group has certainly lost no strength with this release, which celebrates the singer's "heavenly girl." Yes, there is the trademark handclapping chorus sung without instruments, but once again Exile has another classy hook in a song that will shoot to the top.



FEATURE PICKS

JOHN SCHNEIDER (MCA-52567)

It's A Short Walk From Heaven To Hell (3:20) (Hall-Clement-BMI) (K. Bell, T. Skinner, J.L. Wallace) (Producer: Jimmy Bowen, John Schneider)

CHARLESTON EXPRESS (Soundwaves SW-4749)

Leaving (2:43) (Phono—SESAC) (J. Fuller) (Producer: Joe Gibson, Jimmy Payne)

BOBBY JENKINS (Zone 7 ZO 30185)

Me And Magarita (3:13) (Points West-BMI) (R. Jenkins) (Producer: Bill Green, Bobby Jenkins)

R.J. McCLINTOCK (Comstock COM 1778)

Stop Me (If I'm Wrong) (2:42) (White Cat--ASCAP) (K. Wesley) (Producer: Patty Parker)

SIMON & VERITY (EMI America P-B-8264)

Your Eyes (3:26) (Hall-Clement-BMI/Bibo-ASCAP) (J.L. Wallace, T. Skinner, W. Perkins) (Producer: Terry Choate, Dennis Wilson)

MERLE KILGORE (Warner Bros. 7-29062)

Guilty (3:15) (Tree--BMI) (A. Zanetis) (Producer: Harold Shedd)

SAMMY JOHNS (Southern Tracks ST-1036)

Desperado Love (2:26) (Lowery/Tree--BMI) (S. Johns, M. Garvin) (Producer: Michael Garvin)

NEW AND DEVELOPING



DENNIS BOTTOMS (Warner Bros. 7-

Did I Stay Too Long (3:20) (Warner House—BMI/Reidem—ASCAP) (J. Slate, L. Keith, J. Reid) (Producer: Johnny Slate)

Dennis Bottoms has several things going for him on his Warner Bros. debut: a lot of fiddle and guitar muscle from his group, the Bottomland Band; top-notch production from Johnny Slate, one of the co-writers of the song; and the appeal of his strong tenor voice, an already impressive instrument which should continue to develop, considering that Bottoms is only about 30 years old. While the song doesn't take advantage of Bottoms' proven expertise on the banjo, "Did I Stay Too Long" should be the success that will make it much easier for the artist to show the full range of his talent to a national audience.

TALENT ON STAGE

ichard Thompson

BEVERLY THEATRE, L.A. — Richard Thompson is difficult to categorize. He writes songs of subtle anger and alienation, themes very close to the heart of all great rock and roll. Yet, he is widely associated with the Celtic-roots folk movement, which he is somewhat responsible for creating via his first band, Fairport Convention, and his many LPs since then as a soloist and in duet with his former wife Linda. Thompson has combined these two powerful elements in a debut Mercury LP, "Across A Crowded Room," and a new band, which he showcased here, Sunday (3-17)

Thompson's reedy, staccato guitar percolated over a driving rhythm section of Gerry Conway on drums and Ruari McFarlane on bass. Clive Gregson, of Any Trouble, added second guitar and Chris Collister provided background vocals.

In a virtuoso display of guitar fireworks, Thompson led his ensemble through a 17-song set that included rockers, "Fire In The Engine Room," "Little Blue Number" and "Tear Stained Letter." This energy was punctuated with occasional dark, lurking ballads like "Spell Is Broken" and "That's The Way We Make Love." One particularly strong moment featured Chris Collister on vocals for the bitter lament, "Warm Love Gone Cold." Her vocal was plaintive and expressive, bringing to mind, ironically, vocals done by her predecessor, Thompson's former wife, Linda. Thompson's wierd, psychotic guitar solo on "Shoot Out The Lights" was indicative of his unique, groundbreaking guitar style.

Thompson is an artist deserving much greater recognition. His influence on modern guitar is inestimable. The music is as relevant to the '80s as anything being written. The current six-week U.S. breezeby and a scheduled summer tour, together with Thompson's first major-label solo record should bring many new fans into the fold.

stephen padgett

ohnny Winter

THE PALACE, L.A. — The era in rock music of the extended guitar solo from the wailing rock hero has long since passed its commercial peak, in fact it may be so long gone that it will soon come into vogue again. If it does, Johnny Winter will surely be leading the way. A true

veteran of the blues infused rock idiom, Winter has progressed from his early Johnny Winter And groups to his '70s hard rock efforts to the series of Blue Sky strictly blues projects to his latest "Guitar Slinger" LP on Alligator, all with his unique style of guitar playing and gruff singing intact.

This time around playing as a trio, Winter and his band opened the set with and extended I-IV-V workout which proved to the wildly enthusiastic crowd yes, I do mean wild - that the blues is not dead (Stevie Ray Vaughan has showed us that) and that this Texan can still play. With the drummer pounding away at a mix deadened drum kit and the bass guitar player providing some spice as he doubled on harmonica and threw in some bass chords for fun, Winter was the show. Working through "Sweet Papa John," which he last covered on "Johnny Winter Captured Live" and "Don't Take Advantage Of Me" and "Amanda" from the "Guitar Slinger" LP, Winter slid up and down the guitar neck with amazing smoothness, and while it seemed that he played most of his repertoire of licks in the first 15 minutes, short bursts of slide guitar and vocal interludes kept the pace sufficient to please this virtually all-male audience

And while these blues jams did much to satiate, Winter also proved he knows how to rock, as he closed the show with the classic "Roll Over Beethoven" and finally the Stones' "Jumping Jack Flash." Adding new growl to these classics, Winter, who cuts an emaciated tigure on stage, seems to have lost none of his rock 'n' roll energy or the power to back it up.

Opening were The Beat Farmers who fleshed out their roots rock tare to include more blues-rock and stompabilly to please the Winter-biased audience. Used to smaller venues, the Farmers came off with good muscle and good poise on stage.

peter holden

el Torme

PARK TEN, N.Y.C. — A few years ago, Mel Torme decided that he was going to spend most of his time on the jazz circuit: He traded in the Vegas schmaltz for some New York pizzazz. While the schmaltz is still there — nobody can pour it on a ballad like the old Velvet Fog — there is a little bit of grit and a lot of freewheeling looseness to dilute it. Sometimes, however, Torme gets carried away and lets the uptempo show-stoppers barrel over the ballads. This was the case for this particular set at the Park Ten. Torme let it rip — scatting up a storm, relishing in the



LOS LOBOS ON BANDSTAND — A recent airing of Dick Clark's American Bandstand featured a performance of the Grammy winning Slash/Warner Bros. Records recording artists Los Lobos, playing material from their latest album, "How Will The Wolf Survive?" Pictured from left to right: Los Lobos' Cesar Rosas; Clark; Los Lobos' Louie Perez; David Hidalgo and Steve Berlin.



PLAYING FOR THE HOMELESS — In a benefit for the homeless in Los Angeles entitled Trouble In Paradise and organized by Kelley Pope, the Palace stage was packed with local and national luminaries such as Kathy Valentine of The Go-Go's (r), Brian Wilson of The Beach Boys (c) and Jackson Browne.

precise rhythmic turns of the trio (pianist Mike Renzi, bassist Jay Leonhart, drummer Donny Osborne), tossing in musical quotes from left, right and center field. He began with a blistering "Too Darn Hot" and ended with a kitchen-sink medley of "Squeeze Me" and "Watch What Happens" (including bits of "Take the 'A' Train," "Exactly Like You," "On the Alamo," and "Million Dollar Baby") — his voice was in its usual impeccable shape and the club audience, like the trio, was with him every half-step of the way.

Personally, however, as much as I like Torme on the upbeat (though his machine gun scatting does wear thin after awhile). prefer him as a balladeer. He wrapped his creamiest tone around "I Had the Craziest Dream," but then increased the tempo for "Darn That Dream." Later he let fog roll in for a rich "Looking at You," but again picked things up for "Look at that Face" (he was favoring medleys on this particular evening). Only on "The Folks Who Live on the Hill" did he launch a full ballad balloon --- it was one of several Jerome Kern performances of the evening and the slow, flowing tempo fit Torme as snugly as his cummerbund. The rest of the performance consisted mostly of flag-wavers: "Pick Yourself Up," "It's De-Lovely," "Love For Sale" and similar items. Torme gave plenty of space to the trio Renzi is an accompanist par excellence and he even gave bassist Leonhart a chance to sing one of his dry, witty ditties. If the set was a little slick, well, Torme hasn't travelled that far from Vegas. But far enough for jazz.

lee jeske

immie Wood And The Immortals

AL'S BAR, L.A. — Jimmie Wood has got a lot of energy. Jumping, jiving, twisting and bopping all over a small Al's Bar stage, Jimmie Wood puts on the kind of show that obligates an audience to pay attention regardless of its musical preference. It's a work out

Jimmie Wood and his Immortals have been playing the Los Angeles club circuit for years. He is a fixture in the various clubs that serve as showcases for much of this city's young and undiscovered talent. Wood plays an original selection of self composed rockin' blues that pays tribute to the great blues and R&B legends he has studied meticulously. Wood is not another cover artist. He is a keeper of flame, lest we forget where rock and roll's

musical roots are. None of that bland pop, sugar coated with lush melodies. For Jimmie Wood, if it ain't got soul, he ain't going to sing it.

Beginning the set with "The Immortal Strut," Wood and his three piece band, James Amason, guitar; Randy Rice, bass and Sinclair Lott on drums, immediately let the crowd know it was boogie time. After a rousing version of Wood's "Soul is Back," the L.A. native dipped into his record (On the Strictly Hits indie label) and belted out "Rise" and "Your Mama Said." Occasionally reaching into his pocket for the trusty harmonica, Wood proved he could bend the reeds with the best of them. Exhibiting a harp style more reminiscent of Little Walter than Sonny Terry, Wood squeezed a lot of soul out of the Hohner.

Perhaps the hottest tune of the night was "Whoodo Man" (also off the self titled album) which proved to heat up the already sweltering crowd at Al's. He rounded off the set with "The Jungle," "Watchin' You," "Anna Lee" and "Got Alot." One thing the young performer doesn't lack is personality, and he conversed freely with the audience throughout the evening. At one point Wood stopped and payed his respects to the first band on stage that night, The Unforgiven (reviewed on these pages two weeks ago), another example of L.A.'s underrated local music scene. If there's one thing Jimmie Wood is known for in these parts, it's his respect for other artists.

Overall Wood's show proved a strong showcase for some innovative and entertaining compositions that demonstrated that good old R&B will never die. Wood and his band may not really be immortal but let's hope they'll be around for a long time to come.

david adelson



PARTY PAIR — Steve Plunkett (I) of RCA's Autograph banged heads with Polygram's Simon Townshend at New York's Limelight recently. The occasion was the publication party for the Rolling Stone Review 1985.

WE'RE TEN YEARS CLOSER TO THE MIRACLE.



BE PART OF IT.

Just a decade ago, The T.J. Martell Foundation for Leukemia and Cancer Research set up its first laboratory at Mt. Sinai Medical Center in New York City. Today, The Foundation's pioneering work in cancer research spans two continents; and also includes the Neil Bogart Memorial Laboratories at Children's Hospital in Los Angeles, the Boston-based Cancer and centers depends entirely on the support of the Leukemia Group B, and The European Organization for Research and Treatment in Cancer. The Founda-

tion's growth can be measured in terms of human lives: lives that are no longer being automatically claimed by some forms of cancer. But the battle has been hard-fought, and total victory is far from assured.

The progress being made at these research entertainment industry. Ten years ago The T.J. **Martell Foundation for Leukemia and Cancer**

THE T.J. MARTELL FOUNDATION FOR LEUKEMIA & CANCER RESEARCH 1985 10th ANNIVERSARY HUMANITARIAN AWARD DINNER IN HONOR OF OUR FOUNDER AND PRESIDENT TONY MARTELL



Research was founded by a small group of record executives. Today it is supported by thousands. This year you are invited to participate in the 10th Anniversary Humanitarian Award Dinner in honor of The T.J. Martell Foundation's Founder and President, Tony Martell, on Saturday, May 18, at The New York Hilton.

A contribution of \$25,000 makes you a **Foundation Benefactor** and allows lifesaving research to con-

tinue and expand. A contribution of \$10,000 makes you a **Foundation Patron**. And a contribution of \$5,000 makes you a **Tony Martell Research Fellowship Sponsor**. Since less than 3% of all monies raised is a direct fund-raising expense, any contribution you make brings closer the day of an effective cure for leukemia and cancer. For further details contact Muriel Max, Director of Development, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.

Musico: Taking Promotion A Step Further For The 80s

by Rusty Cutchin

NEW YORK - As prosperity has slowly made its way back into the music business and the communications revolution brought on by the computer age has amplified the importance of instantaneous tracking capabilities, new and established independent promotion and marketing firms are taking advantage of new tools and in the process expanding their horizons. For New York-based Musico, one of the grand-daddies of indie promo in the 80s, new capabilities have meant an expansion of services and branches. The company, whose clients include all the major and major-distributed labels, has recently opened offices in Los Angeles and Atlanta and has upgraded its computerized tracking and reporting facilities to augment the company's primary service, what founder Jim Knapp calls "retail promotion and trouble-shooting."

"We do both pop and black, and we cover all the national trade reporters. We've been covering all the New York radio reporters both urban and pop," Knapp said last week. "We've just added the same service in Los Angeles, and now with the new southern service, we're covering all the radio and retail reporters in Dallas, Houston, New Orleans, Memphis, Nashville, Charlotte, Atlanta, Miami, Ft. Lauderdale and Tampa/Orlando. The Nashville trade reporters are all handled out of New York."

Knapp touts his company as "less expensive, more effective. We supply the record companies with an anywhere from 20 to 50-page computer spreadsheet on every record messengered to their desk Monday morning if they're east coast-based, and overnighted to (west coast clients) for Tuesday, and that'll be changing as soon as we install the computer in Los Angeles. I just hired a new controller and head of computer operations named Ralph Duncan." Knapp has also secured a second New York location to house the firm's computer and accounting operations, and, as Knapp put it, "keep (Duncan) out of the nuttiness (of the day to day promotional activities).

Knapp, who formed Musico in 1981 after leaving the post of music coordinator for New York's WXLO (now WRKS), started out as a musician. His band used to play the WMCA "Good Guy" shows, opening for major acts. After school at Villanova, where he worked college radio, he began spinning records in clubs. He started his own record pool in Tampa in 1976 and in 1979 was hired as editor of Disc and DJ Magazine in Atlanta, which was combined with the Brandon Report to make National Music Report. There he started the black radio station, a disco section and only black club chart in the nation at the time, capitalizing on black record pool directors' disenchantment with trade disco charts. When the industry slump began in 1979 and NMR nearing bankruptcy, Knapp took a consulting post with Burkhart, Abrams, Michaels and Douglas and began working on RKO's New York station WXLO, then known as 99X. With the change in format to urban contemporary, the call letters were changed to WRKS, the station becoming the primary black contemporary outlet in New York. On the heels of that success. Knapp left to form Musico.

The formation of Knapp's company came at an opportune time for Musico, after the reduction of in-house operations at the major record labels as a result of the disco collapse. "When I started up there was nobody, so I got everybody," Knapp relates, "Because when they had heavy release schedules, they needed us

because we were the first company to work all the New York radio reporters individually, the same way the national trade reporters work. At that time, it was the street jocks that were breaking the records. When I came to New York I made sure that the same guys who were reporting to my black club chart in New York reported to me at the radio station. Radio came to the street jocks because they didn't know what was going at ground level. They went to them for research. I think the reason they've gotten away from the club research and the clubs are not breaking the records now is because the best of the street jocks, the guys that had an intuition into business are now holding those positions. All these kids that came from the streets are now in postions where they know what's going on." Knapp also sites an over-saturation of club promoters (some former employees of his) as negatively affecting the club's ability to break new records and dictating his own move into national marketing.

Knapp plainly states why national marketing for his firm revolves around three major regions. "I'm not looking to hit the midwest big time. There's no reason to beat up the radio and retail reporters in the midwest because they're going to go on hits. The radio there is going to play hits. In the northeast I don't think we'll spread out past New York. We may do Philly and Baltimore/Washington but that's in the future. I look at the south as a breakout, a place where records are being broken, and therefore this service is needed there. The mid-west is very conservative. New York has its own sound, Los Angeles has its own sound and therefore they're being treated as two separate markets. (In the south), taking a chance on a record they believe in is not as big a deal."

Musico has in recent weeks worked records for Epic, Columbia, MCA, RCA, PolyGram, Warner Bros., Electra, Atlantic, Chrysalis, Total Experience, Solar, Constellation and Urban Rock, among others. Artists include Mick Jagger, Bruce Springsteen, Billy Joel, Santana, Luther dross, Isley, Jasper, Isley, Midnight Star, the Whispers, Alexander O'Neal, Shalamar, Glenn Jones, Gap Band, Prime Tyme, Pennye Ford, and others. His ten person national staff is augmented by Louis Lewow, heading the Atlanta office, director of marketing Burt Goldin, formerly of Streetwise Records, Greg Riles, club promotion, and Yvonne Turner, national R&B promotion.

Knapp also gives credit to Columbia's Ray Anderson, who gave the company its first shot at pop promotion on the Rebbie Jackson single, "Centipede." Musico's efforts pulled a similar result for Epic with Teena Marie's "Lovergirl." "Since that time," says Knapp, "we picked up Luther Vandross—that's crossing—we plugged in on Sade—that's crossing—and since that time our pop division has flourished."

As for the future, Knapp feels video is a logical move, but that the consumers are not active enough at this point to warrant point-of-purchase tracking. "I think we're crossing over to that," he says, "but right now I still think that video is a means to sell records and to break artists." Most of all, Knapp is excited about Musico's computer upgrades and their role in the firm's expansion of services. "I think we've applied state-of-the-art technology to what all good record people have known for years, and that is pointof-purchase is the most important thing in the record business, because without those sales, you might as well forget about



THIRD WORLD VISITS — Columbia recording artists Third World stopped by Cash Box in Los Angeles to say hello to the staff. Pictured (I-r) are: Curtis Shaw, group manager; Michael Ibo Cooper, Third World; Spence Berland, vice president, Cash Box; Richie Basie Daley, Third World; Willie Stewart, Third World; Stephen "Cat" Coore, Third World; Billy "Bunny Rugs" Clark, Third World; Darryl Lindsey, Cash Box. (photo: Warren Lanier, Sr.)

In The Studio-

WEST COAST

Over at the Complex recording studios Joan Rivers paid a visit to record a new special, Joan Rivers and Friends; executive producer was Edgar Rosenberg and Bill Sammeth, Kenny Solms acted in capacity as head writer and producer...John Fiore and Leigh Straightarrow Fiore have opened a fixed site location for their 16/24 track recording facility. For further information call Haji sound, 665 N. Berendo, Hollywood, CA. 90004 (213) 665-HAJI...

It's reported by Avatar productions that S.O.N.Y/CBS artist Bobby Mardis is at Conway studios mixing his upcoming 12" single. Producing the project is Larry Robinson with Peter Chaikin engineering and Daren Klein, Richard McKernan assisting behind the board...across at Skip Saylor recording Monte Seward and Pedie Cooper are mixing Janelle Hayman's debut single, "Try Love" from her forthcoming album "Shadows." The release will be on Bazaar records located in Los Angeles...up north at The Plant in Sausalito it is reporterd that several top LPs were recently recorded there. John Fogerty's "Centerfield" and Santana's "Beyond Appearances."

EAST COAST

At New York City's Unique, Keith Diamond producer of the platinum LP "Suddenly" by Billy Ocean has been recently producing tracks for Starpoint's next release for Atlantic records. Staff engineer Peter Robbins is behind the controls, assisting the sessions are Tom Lord Alge, Bob Rosa and Jeff Neiblum. Late Nite band leader Paul Schaeffer has been recording and producing tracks for Ronnie Spector. The

music will be part of the soundtrack for a new Columbia Pictures release entitled, One of The Guys. Marcus Miller was on bass and Steve Jordan was on drums. Producer/engineer Chris Lord Alge is recording Fredie Mercury's debut solo LP for CBS/Elektra records. Reggae artist Jimmy Cliff has just finished up his LP with Amir Bayyan producing. Jaco Pastorius was one of the guests cutting tracks for Radioactive's debut album for HME records. Bob Cutarella is the executive producer with Michael Finlayson engineering. Paul III was assisting. Other activities at Unique sound were The System, Devo and Nolan Thomas... at Mediasound Next Plateau's new pop and A&B group Aurra is completing final mix down for their soon to be released album...across at Planet sound Ray, Goodman and Brown are finishing up their next album for Panoramic records. Producers are Al Goodman and Lenny Adams. Mike Theodore and Andy Heermans were the engineers...Truton Disk Master Labs in Haworth, New Jersey has just completed the master of The New Jersey Mass Choir's latest album entitled 'I Want to Know What Love Is" on Prelude/ Savoy. Carl Rowatti handle engineering with Milton Biggham producing. Grand-master Melle Mel's latest single "The Megamelle Mix" was finished with Phil Austin engineering.

Please submit all studio listing to: 6363 Sunset BI. #930 Hollywood, CA 90028

darryl lindsey



LUSH NEW LIVE — Linda Ronstadt is pictured renewing her contract with Elektra Asylum Records. Shown (I-r): Peter Asher, manager, Gary Casson, E/A's VP Business Affairs, Linda Ronstadt, and E/A's Chairman Bob Krasnow.

INTERNATIONAL DATELINE

Tokyo IFPI Conference Airs Copyright Difficulties

home taping resulted in lost sales of record and pre-recorded tapes equivalent to 325 million albums annually. We fear the obvious economic and creative negative impact of that reality. We need to talk to the Japanese tape and equipment industry and join with them in some sensible responsive action. Blind obstinacy by the Japanese industry will only create a negative backlash effect on Japan itself. We shall have no choice in our petitions to our national government but to portray the Japan industry as an enemy of copyright, acting deliberately and selfishly as a predator of our own industries' talent and rights. Reactions are as inevitable as they would be tragic — retaliatory trade sanctions...joining with other diverse domestic industries in our respective countries in a broadfront campaign for appropriate relief. Yet, those recourses all are avoidable. I urge that the Japanese equipment industry talk to us, negotiate with us a reasonable royalty in your self interest and ours."

Robert Summer (president of RCA): "The record rental practice in Japan has made it impossible for record manufacturers to receive their proper renumera-tions, and so record rentals have been prohibited by law in USA. In Japan, record manufacturers and copyright owners

have been protected by a law since last year, but their right to permit rentals is available one year after release. However, the royalty acknowledged by the law is a trifle. One important thing regarding Japan record rentals is that the international repertoires of all artists of foreign countries including the USA have not been protected from rentals by the law

"In other words, we are obliged to think that there are two types of musics; one is protected and the other is not. Of course, the artists of the USA are included in the latter. We urge the government of this country to stop these discriminations as soon as possible."

Nesuhi Ertegun (president of WEA): "Home taping is prevalent all over the world now and it is a destructive influence to the music industries in each country. So, to find out a reasonable solution, we need to talk with the equipment manufacturers. But we have nothing as a means of settlement but to collect royalties from duplication equipment or blank tape manufacturers. Further, it's very sorry for us that the international repertoires have not been protected from the record rental practices in this country. It's very painful for us that the artists of USA have been discriminated from the local ones in Japan."



CANADIAN CONTRIBUTION — "Tears Are Not Enough," the Canadian equivalent to the "We Are the World" and "Do They Know It's Christmas" singles will be included in the USA For Africa LP, due to ship March 28. The Toronto recording at Manta Studios included such Canadian notables as Gordon Lightfoot, Bryan Adams, Anne Murray, Joni Mitchell, Neil Young, Paul Shaffer and Cory Hart.

American Federation gatherings, was signed promptly by part of the dealers and distributors but resisted by the others, on several grounds.

miquel smirnoff

Canada

TORONTO — The Manitoba Association of Country Artists Inc. recently held its 9th annual awards ceremony at the Westin Hotel, recognizing the best in Manitoba's Country Music industry.

The C-Weed Band dominated the show by walking away with the award for every category nominated. This included Enter-tainer of the Year, Country Band of the Year, Recording Artist of the Year, Song of the Year — "Bringing Home the Goodtimes," Songwriter of the Year — Errol Ranville, Producer of the Year -Graig Fotheringham, and Instrumentalist of the Year — fiddle player Clint Datiaume.
The Male Vocalist award went to the

lead singer of the Cahoots, Jim Blease, the female equivalent was Rhonda Hart, for the fourth consecutive time. The Tony Siancuk Award for best new artist was given to the eight-month-old Al Dejarlais

Paul Graham, secretary of MACA explained to Cash Box that 10 of the 12 awards are voted on by the members of MAC Entertainers, with the last two awards, Most Popular Band of the Year and the Golden award, being chosen by fans and the MACA Board of Directors respectively.

The Board honored fiddler R. Bouvett with the Golden award, which is equivalent to being named to the Hall of Fame. Riel's Rebels was voted in as the Most Popular

The show was smoothly controlled by Master of Ceremonies Eddy Raven. He added the finishing touches to successful evening, and was one of the seven artists to perform. "Our goal is to put on the best possible show. This year's show is going to be awfully difficult to top," says Graham. The past five years have been sold out and each year the ceremony attracts more distant country enthusiasts from all over North America.

grant lawrence

United Kingdom

LONDON - After an absence from the stage of 18 months, Dire Straits goes back on the road for a major UK tour in June and July. Included in the tour will be a charity performance in the presence of Princess Diana, the Princess of Wales, in aid of The Prince's Trust. This is the second time the group have been asked to play in front of the Princess, who is known to be an avid Dire Straits fan.

Jack Kesler, former head of Midem's UK office, has been appointed International Sales Director for the 10th MUSEXPO and 4th VIDEXPO to be held in London on October 16-18. The appointment was announced by Roddy S. Shashoua, chairman of International Trade and Exhibitions

Clive Swan has been appointed managing director of PolyGram Record Operations (UK) Ltd. Currently PRO's commercial director, Swan played a leading role in the successful UK launch of the compact disc.

chrissy iley

BUENOS AIRES -- Although no information has been officially released yet, it is understood that several record companies and the local Chamber of Record Producers (CAPIF) are seriously worried about the upsurge of counterfeit cassettes of current releases that are being returned by dealers mixed with legitimate product. There have been several cases of this type, and obviously the damage is not only restricted to the actual loss of sales but also applies to the relationship between the labels and the dealers involved.

The situation appears at a moment when the market is suffering a severe slump after a year-end season that was not satisfactory enough and has been causing a lot of returns, making both the trade and the labels feel uneasy. January sales have been disappointing and Feb ruary only a bit better on label-to-dealer sales, although the over-the-counter figures may have been better, the difference being compensated by the stocking of merchandise during November and

In Uruguay, the Uruguayan Chamber detected during the summer months an unusual scheme operating through night clubs and dance spots with unknown headquarters: it offered custom made tapes, with a selection of artists from various labels, selling at about \$10, against a regular price for legitimate tapes of about \$5. The main attraction was that this selection would be out of reach for any established label, due to the representation contracts; it is supposed that many of the buyers have been tourists from Argentina.

The relationship between labels and retailers in Argentina was the subject of some muscle flexing a couple of years ago, when the Chamber of Record Producers proposed the signing of a Commercial Loyalty agreement by the dealers; under this agreement, the dealers promised not to sell counterfeit records or tapes, accepting a contractual penalty in case they did. The agreement, which has been reportedly a success in Venezuela and was mentioned at one of the Latin

TOP TEN 45s

INTERNATIONAL BESTSELLERS -

United Kingdom

Argentina

OP TEN 45s
Self Control — Laura Branigan — WEA
No More Lonely Nights — Paul McCartney — EMI
Muchacho De Pueblito — Bronski Beat — PolyGram
Tentacion — Jose Luis Perales — Music Hall
Buenos Dias, Corazon — Dyango — EMI
Some Guys — Rod Stewart — WEA
Ahora Decide — Pimpinela — CBS
Potpourri De Rock — Luis Miguel — EMI
Amor Supernatural — Donna Summer — WEA
La Noche Y Tu — Sheena Easton — EMI

TOP TEN LPS

1 Pateando Tachos — Facundo Cabral — Interdisc

2 First In The World — Various Artists — CBS

3 Ghostbusters — Soundtrack — RCA

4 Arena — Duran Duran — EMI

5 Lernertres — Alejandro Lerner — EMI

6 Give My Regards To Broad Street — Paul McCartney — EMI

7 Palabra De Honor — Luis Miguel — EMI

8 Sera Poslble El Sur? — Mercedes Sosa — PolyGram

9 Sandra En Shams — Sandra Mihanovich — Microfon

10 Despertando Con La Casa... — Culture Club — RCA

—Prensario

Easy Lover — Phil Collins & Philip Bailey — CBS
That Old Devil Called Love — Alison Moyet — CBS
You Spin Me Round — Dead Or Alive — Epic
Material Girl — Madonna — Sire
Kiss Me — Stephen Tin Tin Duffy — 10 Records
Every Time You Go Away — Paul Young — CBS
Do What You Do — Jermaine Jackson — Arista
The Last Kiss — David Cassidy — Arista
Nightshift — Commodores — Motown
Wide Boy — Nik Kershaw — MCA

TOP TEN LPS

1 No Jacket Required — Phil Collins — Virgin

2 Songs From The Big Chair — Tears For Fears — I

3 Born In The U.S.A. — Bruce Springsteen — CBS

4 Meat Is Murder — The Smiths — Rough Trade

5 Alf — Alison Moyet — CBS

6 Night Time — Killing Joke — EG

7 Reckless — Bryan Adams — A&M

8 She's The Boss — Mick Jagger — CBS

9 Building The Perfect Beast — Don Henley — Geff

10 Dream Into Action — Howard Jones — WEA

- Geffen

-Melody Maker

Japan

TOP TEN 45s

1 Sotsugyo — Momoko Kikuchi — Vap

2 Romantic Ga Tomaranayi — CCB — Polydor

3 Tenshi No Wink — Seyiko Matsuda — CBS Sony

4 Furarekibun De Rock 'N Roll — Tom Cat — Canyon

5 Oira Tokyo Sa Yuguda — ikuzo Yoshi — Tokuma-Japan

6 Cinderella Wa Nemurenayi — Alphy — Canyon

7 Netsushisen — Anzenchitayi — Kitty

8 Yolsho! — Masahiko Kondo — CBS Sony

9 Young Bloods — Motoharu Sano — Epic Sony

10 Call — Of Course — Fan House

TOP TEN LPS

1 Today's Girl — Kyoko Koizumi — Victor

2 9.5 Carat — Yosuyi Inouye — For Life

3 Confusion — Yoshiyuki Osawa — Epic Sony

4 Make It Big — Wham! — Epic Sony

5 Like A Virgin — Madonna — Warner Pioneer

6 Chinese Wall — Philip Bailey — CBS Sony

7 The Soundtrack — Koji Yoshikawa — SMS

8 Like A Virgin — Madonna — Warner Pioneer

9 Communication — Junko Yagami — Alpha Moon

10 Dakishimetayi — Anzenchitayi — Kitty

-Cash Box of Japan

Ben Edmonds

LEFT FIELD

(continued from page 12)

The album's title track makes a strong first single, its impact reinforced by one of the best videos we've seen in recent months. (It was directed by D.J. Webster, the man responsible for those two great Stevie Ray Vaughan clips.) The strength of the album is that there are two other songs ("Love In A Vacuum" and "I Could Get Used To This") that might be even better. Sure, it's a first album, with its quota of songs that don't quite ignite, and a general approach that is sometimes too conservative. But they nail the bullseye three times, and score points on assorted other tracks ("You Know The Rest" and 'Maybe Monday" being personal faves). This should be more than enough to get them noticed far beyond their current Northeast breakout. With the confidence this success will generate - and the increased willingness to take chances it should engender — I think we'll find 'til tuesday capable of some long-term amazements

POP QUIZ: From time to time we will pose survey questions to various industry luminaries. (Watch out, you could be next.) This week our victims were asked to name someone — an artist, producer or even an executive — who has not received a level of recognition commensurate with their talents or contributions. Lee Abrams: "I say it's the ECM and Windham Hill operations. This is really the progressive music of the '90s. I think it's perfectly in synch with the new mainstream of 25-40-year-olds who grew up with rock & roll but are seeking more adventurous music than some of the general market stuff that's coming out today."

stuff that's coming out today."

Gary Gersh (Geffen A&R): "Kate Bush. Her concepts are not only aural but visual. Her first live concerts were theatre pieces where she designed all the lighting, the staging, the costume changes, everything. It was like Broadway set to rock & roll. She has a very different and unique sounding voice, but in this country the unique still seems to be an acquired taste. In Europe, where they're more open to new sounds, she's been huge."

new sounds, she's been huge."

Kid Leo (WMMS P.D.): "I have three.

Southside Johnny, David Johansen and Willy DeVille. While their most recent efforts may not be their best, the earlier work of all three has been magical, and the shame of it is that too few people picked up on it. With rock & soul dominating the charts, these artists still have a strong shot. They should be heard."

Al Kooper (PolyGram A&R): "You never hear anything about Prince anymore. I've been following him since 1979, and I hope that one day he'll get the break that he deserves. His lyrics are controversial, but I think radio people should take a chance and put him on the air. Seriously though, I'd name Richard Thompson. If I can reach anybody through your column, I'd encourage them to see his current live show. They'll see a guitar player the magnitude of a Clapton or a Les Paul. He's originally from Fairport Convention, and in the past

that has hampered him with a cult following, but what he's doing now is just incredible rock & roll."

Jim Ladd (KLOS/Inner View): "The first name that comes to mind is Jim Dandy Mangrum of Black Oak Arkansas fame. He's been around a long time, and his present comeback should be checked out. Obviously Van Halen and a lot of other metallic folks owe more than a little to him. Another choice, not in the rock field, would be John Hammond Jr. He's a great player and singer, and serves to remind us of some of our greatest musical heritage."

Jim Mazza (EMI-America President): "My choice is Seth Justman. Over the last few years he's really come into his own as a writer, arranger, producer and, more recently, as a vocalist. But because most of his contributions have been made from the background, he's never gotten the recognition his accomplishments merit."

Oedipus (WBCN P.D.): "Jeff 'MonoMan' Conolly. He's the leader of the Lyres, one of the great unsung bands. He specializes in that roots-based rock & roll in the early 60s mold that we don't hear done well that often. He's not derivative; he's a reinventor. I'd also single out Annie Golden. She was the singer in The Shirts, and now has a starring role in the Ellie Greenwich musical Leader Of The Pack. She's superlative; I can't believe she doesn't have a recording contract."

Carla Olson (Textones): "I consider a musician named Eric Johnson to be the most talented guitar player I've ever seen. He's played with Carole King and toured with Stanley Clarke. He opened a tour for Return To Forever, and Al DiMeola was apparently taping his sets; that's how good he was. Most people who've seen him play agree that he's technically better than, and as soulful as, Clapton, Beck or Page. Labels have wanted him because he's so good, but nobody could really figure out what to do with him. I understand Warners may be about to sign him. He's too incredible to go unrecorded."

Billy Squier: "Don Zimmermann is a good

candidate. In an industry where flamboy ance often takes precedence over solid achievement, he runs Capitol Records with both discretion and a lot of savvy. He has an astute business acumen, and a high standard of integrity . . . and is able to be both a gentleman and a hard drinker when he has to be - I can attest to that. Little Steven (Miami Steve) Van Zandt: "There are so many, but I've narrowed it down to two. The first would be Juluka, the South African band. Their last record. "Musa Ukingilandela" wasn't released here because it was sung in Zulu, but it's so good musically that it transcends the language. They're a very courageous band. They're black and white guys playing together, which is illegal in some parts of South Africa, and they've kept it together in spite of incredible pressures. Musically it's the most uplifting stuff I've heard in years. Another group I don't feel gets enough recognition is the Lords Of The New Church. They're very special; one of those bands whose records and live shows are both great."



RED LABEL SIGNING — Red Label Records toasts the Buckinghams' signing of a multi-year recording contract and planned release of a new single "Veronica" set for this spring. (L to R): The Buckinghams . . . John Cammelot, Laurie Beebe, Tom Scheckel, Carl Giammarese, Nick Fortuna; Larry Sode, manager and Richard A. Tufo, Red Label executive vice president.

Siedah Garrett: A Strong Addition To Qwest Records

by Peter Berk

LOS ANGELES - Quincy Jones wasn't wholly convinced at first. The audition tape was only mildly impressive, as the artist herself admits. Yet over the next week or so, Qwest's founder and guiding force came to hear Siedah Garrett's voice repeatedly through a series of coincidences which revolved around his hearing several demo tapes on which she was featured. Soon enough, Jones signed the young performer, and she was launched on an unusual career which involved her talents not only as a member of the new vocal group Deco, but simultaneously as a solo artist. In both capacities, and as a writer, Garrett is currently being heard on the soundtrack to Fast Forward. In a recent interview she discussed her 'over-

"My mother was in a group singing," Garrett said, recalling her earliest inclinations toward a career in music, "and I would always want to go, but she had to say "I'm sorry, honey, you can't go to clubs." I kept saying someday, Mom, someday soon." As she grew up (in Los Angeles), Garrett sang her way through a series of bands and at a series of local clubs, mainly working around junior high and high school demands. In 1976, however, she got the chance to sing background on RCA Records' "Love, Music and Life" LP, and for a time felt that her career was finally under way. Reality stepped in, though, and it wasn't until 1980 when her next break occured.

At that time, Ambrose Price, Tony Philips and Garrett formed a group for RCA called Plush. The music was R&B, designed primarily for black radio. Ironically, as it turned out, Garrett was more than relieved when the band broke up a year later, inasmuch as she encountered difficulties with several of the people involved, and because she didn't feel the band was headed for any major success. More clubs and more bands followed, but while Garrett loved performing, she came to resent the need to sing other people's material. This led her to writing music, which now is almost as important to her as performing.

Although Garrett was fantasizing about a career in the Patti LaBelle, Chaka Khan mold, she was forced to work full time at an insurance company to make ends meet. "I would sing at work," she said, "and they would tell me to shut up." Her

bitterness was soon to fade, however, when "a friend of mine called me at work and said that Quincy Jones was having these auditions because he was looking for singers." The next day, Garrett showed up at Qwest's offices in L.A., and eight hours later was ushered in and introduced to Tom Bahler, a top executive who was conducting the auditions. Much to her delight. Garrett discovered that she "had as much time as it took to do one song, and he truly listened. He didn't cut me off in the middle. I found out later that I had done a song which Tom Bahler hated, but he loved the performance." When Garrett finally saw the videotape of her performance, she cringed, and looking back now said, "I don't know what they saw, but Lord, I'm glad they saw it."

When Jones ended up signing Garrett, along with Darryl Phinnessee, David Swanson and Kevin Dorsey, he said that Deco was envisioned as a vocal group consisting of singers who could also work solo. However, while Deco was still in its formative stages at Qwest, Garrett was offered the opportunity to tour with Sergio Mendes, who had also been impressed by some her demo work. Jones agreed to let her go, despite her having just been signed to his label, and for over a year, she was on the road with Mendes. That was in 1983, and that "fabulous experience" was topped upon her return, when Jones delivered the welcome news that Deco was to be involved with the soundtrack to Sidney Poitier's Fast Forward, a dance-oriented film for which Jones was the executive music producer.

Responding to that surprising opportunity, Garrett co-wrote two of the film's songs, "Taste" and "Long As We Believe," and as a solo performer sang "Do You Want It Right Now," which is currently climbing the B/C charts.



Siedah Garrett

Fogerty Goes Platinum

LOS ANGELES — "Centerfield," the debut album by John Fogerty on Warner Bros. Records has been certified platinum by the R.I.A.A., signifying sales in excess of one million units.

The first new LP from Fogerty — the

founder and creative pivot of Creedence Clearwater Revival — in over nine years, features both the single "Old Man Down The Road" and his latest release "Rock And Roll Girls."



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Latin Stars To Record Charity Album

NEW YORK — A group of Latin pop recording stars, headed by record producers Albert Hammond and Jose Quintana and featuring such artists as Julio Iglesias, Jose Jose, Roberto Carlos and Jose Louis Rodriguez, are joining forces to record a single and compile an album for the benefit of suffering people in Africa and Latin countries.

The precedents for "Hermanos Del Tercer Mundo" (Brothers of the Third World), are Band Aid and USA for Africa. Artists who have already committed to perform on the as-yet-untitled single include Herb Alpert, Basilio, Miguel Bose, Miguel Cancel, Roberto Carlos, Maria Conchita, Guillermo Davila, Placido Domingo, Emmanuel, Sergio Facheli, Jose Feliciano, Miguel Gallardo, Lucho Gatica, Lani Hall, Albert Hammond, Julio Iglesias, Antonio de Jesus, Jose Jose, Valaria Lynch, Sergio Mendes, Lucia Mendez, Menudo, Amanda Miguel, Miami Sound Machine, Palito Ortega, Pimpinela,

Miguel Rios, Danni Rivera, Jose Luis Rodriguez, Diego Verdaguer and Yuri.

The "Hermanos" will donate half of the proceeds from the sale of the single, album and all related product to the USA for Africa Foundation, with the remaining fifty percent to go to impoverished Latin countries. Details of the distribution of funds to Latin countries are still being arranged. Members of the Hermanos will gather in Los Angeles in early April to record the lead song in a marathon studio session. The record will be produced by Hammond, Quintana, and recent Grammy winner Humberto Gatica, who also coengineered USA for Africa's "We Are the World" single. Lalo Schifrin (an Oscarwinning conductor/arranger/composer), will supervise the instrumental performance on the song: vocal arrangements will be written by Juan Carlos Calderon; and veteran producer Jerry Kramer will videotape the entire session.

RIAA Reports CD Sales Rise, LP, Cassette Sales Decline

NEW YORK — New releases of compact discs in the U.S. rose dramatically by 70 percent in 1984, while LP and cassette releases continued a six-year downward trend, according to a Recording Industry Association of America (RIAA) survey of member companies. The CD, which made its debut in the marketplace in 1983 with 610 releases, had 1,038 new titles in its second year.

LP releases declined 24 percent from 1983. An estimated 1,740 new LP releases were issued in 1984, compared to 2,300 in the previous year.

New cassette releases were down by 28 percent to 1,795 titles from last year's level of 2,500. This mirrors the similar decline of LPs, since there was less new product released simultaneously on LP and cassette.

Twelve-inch singles experienced a slight increase in the number of releases in 1984 — up one percent, to 616 new titles from 610 in 1983. The release of 7inch singles declined by 17 percent to 1,740 titles; both disc and cassette EP releases went down considerably from 1983, when both had 150 new titles -- in 1984 there were 36 LP releases, a decrease of 76 percent, and 34 new cassette releases, a decline of 77 percent; eighttrack releases bottomed out, as there were no new titles released; budget LP reissues were down 54 percent to 430 titles; budget single-play cassette reissues were down by 43 percent to 460 titles, and doubleplay cassette reissues were down by 58 percent to 69 titles; and there were no reissues of budget 8-tracks in 1984, a decline of 100 percent.



ANGEL CITY IN CITY OF ANGELS — Angel City recently kicked off their North American tour when they performed to a capacity crowd at The Rockers '85 convention at The Palace in Hollywood. The Australian rockers played material from their debut MCA Records album, "Two Minute Warning." Shown celebrating backstage from left: Curt Gary, music director, Radio WEBN, Cincinnati; Steve Moir, vice president of A&R, MCA Records; Brent Eccles and Doc Neeson of Angel City; Thom Trumbo, vice president of A&R, MCA Records; John Schoenberger, vice president of AOR promotion, MCA Records.

Zoot Sims Dies At 59

NEW YORK — Zoot Sims, one of the most swinging of all tenor saxophonists, died March 23 of cancer in New York City at the age of 59.

John Haley Sims came from a musical family — his parents, Pete and Kate Sims, were in vaudeville and three of his brothers — Bob, Gene and Ray — were professional musicians. Mr. Sims, a stylistic descendant of tenor saxophonist Lester Young, played in the big bands of Bobby Sherwood, Sonny Dunham, Bob Astor and Benny Goodman, and in Bill Harris' combo, before he became part of the "Four Brothers" edition of Woody Herman's Herd, so-called because of the Lester Young-inspired saxophone section: Mr. Sims, Stan Getz, Herbie Steward and

Serge Chaloff, In 1948, Steward was replaced by tenor saxophonist Al Cohn. Sims and Cohn established a working relationship that would continue until Mr. Sims' death (they played together as recently as January). Mr. Sims, although he'd occasionally work with big bands, was best known as a leader (or, with Cohn, co-leader) of intensely-swinging combos. Bouncing gently on his heels, Mr. Sims was one of the most consistent of all jazz musicians when it came time to solo. He recorded prolifically, most recently for Pablo and he toured consistently until shortly before he died. His funeral, held March 26 at N.Y.'s St. Peter's Lutheran Church, featured performances by Al Conn, Tommy Flanagan, George Shearing and others

Michael Sembello

(continued from page 19)

for a dance movie, and I didn't think of it at all as a commercial song." Ramone did, however, and asked Sembello to rework the lyrics to fit the theme of Flashdance. "I thought, even then," said Sembello, "that it would just be background music."

Instead, of course, the song was an enormous hit, and suddenly Sembello was considered an 'overnight success' in the industry. In time, however, when the fervor died down a bit, Warner Bros. lost faith in him, and released him after one solo album came out. When it became known about six months ago that he was available, A&M Records signed him immediately. Sembello couldn't be more pleased about that turn of events, and feels "really excited about the people I'm working with now. They're very supportive,

and Herb Alpert has been especially great. I respect everybody there, not only because they're good people, but because they're musical. They're far more than executives."

Sembello has been working with Richard Rudolph, a noted producer/composer, not only on his debut album for A&M, but also with New Edition, MCA's young vocal group. For New Edition's first MCA album, Sembello co-wrote a cut titled "Baby Love," and he and Rudolph produced not only that song, but "Delicious" and "Lost In Love," which will be the next single. It would seem, then, that Michael Sembello has firmly established the kind of balanced career he's always sought. More than ever before, he feels thoroughly positive about the material he's working on and the label he's recording for.



VAN ZANT IN THE CHAMP'S CORNER — Johnny Van Zant, whose group's debut for Geffen/Netwotk is "I'm A Fighter" recently visited World Middleweight Champion Marvin Hagler at Hagler's Palm Springs Training Camp. Hagler is featured in the video version of "I'm A Fighter" which was completed this week. Gathering around Van Zant and the champ were (I-r): publicist Joe Carnicelli, Goody Petronelli, Hagler's trainer; George Cappelini, Van Zant's manager; Van Zant; Hagler and video director Ken Walz.

Malrite Announces Record Operating Performance In 1984

LOS ANGELES — Malrite Communications Group which owns and operates 15 radio and television stations across the nation, today announced results for the fourth quarter and record increases for 1984 in total revenues, profits from broadcasting stations, and income from operations. The period marked Malrite's first year as a public company.

For the year, total revenues improved

For the year, total revenues improved 64 percent to \$77 million from \$46.9 million in 1983. Profit from broadcasting stations, which the industry defines as cash flow, rose 93 percent to \$19.8 million from \$10.3 million last year. Income from operations increased 118 percent to \$14.7 million from \$6.7 million the year earlier. Net income was \$2.5 million, or 30 cents per share, on an average 8.3 million shares outstanding. This compares with \$5.1 million, or 73 cents per share on 7 million shares outstanding, in 1983 when net income benefited from a gain on the disposal of a television station.

For the quarter, total revenues rose 62 percent to \$23.2 million, from \$14.3 million the year earlier. Profit from broadcasting stations increased 76 percent to \$6.2 million from \$3.6 million 1983. Income from operations grew 80 percent to \$4.8 million from \$2.6 million in the previous year's period. Net income was \$1.3 million or 15 cents per share versus \$636,000 or 9 cents per share.

During the year, total debt was reduced 15 percent to \$56 million and total assets

increased 19 percent to approximately \$140 million.

Commenting on the results, Milton Maltz, Malrite's chairman and chief executive officer, said, "Malrite again proved its ability to maximize its return on assets and substantially improve cash flow. Total revenues for the year were up sharply in line with our ambitious projections. Sales of local spot announcements were very strong, although there was a lesser increase in national spot sales." He noted that the results included the first full year of operation for WXIX-TV, Cincinnati, and WHTZ-FM, New York.

Pointing to significant differences between the two years' results, he explained that 1983's statements included a pre-tax gain of \$5.5 million on the disposal of WCTI-TV and \$727,000 from the net proceeds of life insurance policies. In the fourth quarter of 1984, Malrite recorded a pre-tax gain of \$375,000 related to the disposal of KLBB-AM, Minneapolis. During the same period, Malrite acquired the more powerful, 50,000 watt WDGY-AM there for \$3.5 million.

In addition, the 1984 statements include greater interest costs related to financing of acquisitions and increased amortization expense associated with the Cincinnati and New York properties. Amortization expense increased to \$2.3 million from \$911,000.

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Growing With The Industry

CASHBOX



MERVOUS REACTION — A select group of winners of annual Readers Poll Awards given by the companion magazines, Guitar Player, Keyboard and Frets, were spotlighted recently on the Merv Griffin Show. Musical giants taking down the awards, based on voting annually by the readership of each magazine, were Herbie Hancock, Chick Corea, Steve Morse, David Grisman and Rob Wasserman. Jim Crockett, publisher of the magazine group, and president of GPI Publications, was also a guest on the show and the presenter of the awards. Shown immediately following the show are: (I-r, seated) Corea, Hancock, Crockett, and Wasserman; (standing): Grisman, Griffin and Morse.



MEETING THE MEAT PUPPETS — Just prior to beginning a 72-hour straight recording session for their upcoming SST LP "Up On The Sun," the Meat Puppets paused for Naomi Petersen. Foreground engineer Spot. From (I-r): Curt Kirkwood, Cris Kirkwood and Derrick Bostrom of the Puppets and the band's live sound engineer Darrell DeMarco. and the band's live sound engineer Darrell DeMarco.

CD Shortage

(continued from page 7)
the CD shortage stating, "as of September
of last year, we had the second explosion in Europe and Japan. If it was only in the United States, then we would have had enough Compact Discs to supply the United States. But because of the explosion with Europe and Japan, we just couldn't handle it for a few months."

Petrone urged retailers to continue to demonstrate the Compact Disc and to increase the amount of allotted floor space. "The more space you're going to give to this configuration, the better off you're going to be," he stated. Both Gout and Petrone cited an increase

in the manufacture of CD hardware citing worldwide production figures of over 21/2 million. "That should be enough to supply everyone else in the world who wants to buy a player," said Gout.

Gil Friesen On The Breakfast Club

creative soundtracks for pictures that are not ours (A&M's) and obviously we're going to pay a lot of attention to sound-tracks to A&M pictures."

Friesen made special mention of the contributions of "in-house soundtrack man" David Anderle. "He's done a fantastic job and has gone through a lot of mine fields to get this together.

"This one is going to shape up into a multi-platinum album." Friesen concluded. "We're looking for most every radio format."

AROUND THE ROUTE

by Camille Compasio

With only a few minor details remaining, the purchase of Atlas Music Co. by Jerry Marcus and Ed Pellegrini should be finalized very shortly (possibly by the time this column makes print). Both gentlemen have been taking calls at the Atlas headquarters in Chicago and getting things situated for the past couple of weeks. Jerry Marcus is all set to relocate to Chicago. The west coast house has been sold and he and his wife, Denise, have purchased a home in suburban Long Grove, which they will be moving into within the next few weeks. At this point, plans are to retain the name Atlas Music Co. As things get more settled, we'll have more info.

Makin' it big! After a year on test and about five months in the field, "Pop-A-Shot," the basketball game that drew a lot of attention at ASI '85, is making quite an impact in the marketplace. It is marketed by Pop-A Shot in Greensboro, North Carolina, and this relatively new company has already established a strong distributor network, with only a very few remaining areas to be covered. This is a good size unit which gives you the space you need for playing basketball in a realistic environment, as we observed at ASI; however, the model is adjustable so it is adaptable to a variety of locations as well as the large arcades and game rooms. The trade was first exposed to this game, in prototype, at AMOA Expo '84, and subsequently saw the complete product at the recent ASI convention. "Pop-A-Shot" is mi-

(continued on page 60)

AAMA Focuses On Counterfeit Game Problem

CHICAGO — The first board meeting of the American Amusement Machine Association convened on Thursday, February 28 (prior to the opening of ASI '85) in the Holiday Inn/Mart Plaza Hotel in Chicago, with some 52 manufacturers and distributors in attendance.

At this meeting, attention was largely focused on the threat of increased counterfeit game activities, as noted by AAMA executive director Glenn Braswell. The board unanimously approved a resolution to devote the association's full force to educating all industry sectors about the possible criminal penalties applicable to those involved with buying or selling copy games; conducting information seminars for U.S. Customs and Federal Bureau of Investigation agents; and pursuing and prosecuting known offenders, including operators.

AAMA subsequently issued a special bulletin to further emphasize the association's stand on this issue and its intent to exercise every effort in 1985 towards the eradication of copyright games in the U.S.

The discussion by members present at the February 28 meeting indicated that prior civil attempts had been relatively unsuccessful, and the members resolved to pursue the criminal sanctions against those involved in the illegal trafficking, manufacturing, purchase and operation of copy games.

A number of specific steps will be taken in an attempt to ensure criminal actions being brought against those involved in copy activities and these include specific notice to the industry of the intent of the AAMA and its members to proceed in this manner. The association is calling for the cooperation of the industry's trade press in relaying this message as a fair warning of the intent of manufacturers and distributors.

(continued on page 61)



American Amusement Machine Association

205 The Strand, Suite 3 Alexandria, Virginia 22314 Telephone (703) 548-8044

NEW NAME - NEW LOGO — With the recent joining together of the national manufacturers association (formerly AGMA) and the national distributors association (formerly AVMDA) a new name has been sanctioned for this joint association, which is now called American Amusement Machine Association (AAMA), to reflect the broader membership base.

Coin Machine

AROUND THE ROUTE

(continued on page 59)

cro-computer driven, has a large LED readout scoreboard and all of the play features of the actual sport — even to the tune of "Sweet Georgia Brown" as background music! Collection reports that were conveyed to us are phenomenal.

A big turnout. The 1985 Amusement Game Charitable Foundation dinner held in conjunction with ASI '85, on Friday evening, March 1, at Chicago's Marriott Hotel, paid tribute to the late Michael Kogan of Taito. Ceremonies in remembrance of Mr. Kogan, who passed away last year, included remarks by AAMA president Joe Robbins; AGCF chairman Paul Moriarity, president of Taito America; A. Nakanishe of Taito/Japan; and Abba Kogan, son of the late industry leader. Mrs. Asa Kogan was presented an engraved silver serving tray in honor of her late husband's contributions to the industry. Over 400 persons attended the event.

Now showing. To accommodate customers who were unable to travel to Chicago for the recent ASI '85 convention, Bally Banner in Philly hosted its own "Showcase" on Friday, March 22 and the featured attractions included Bally Midway's "Demolition Derby" and the "Two Tigers" (conversion for "Tron"), Nichibutsu's hot new "Roller Jammer," the new "Kixx" from I.C.E., the new "Pop-A-Shot" basketball game, the new "Stocker" from the Bally Sente library, among others. In arranging the "Showcase," veepee/gen. mgr. John Margold broke with tradition and went for a very informal, fun format — complete with a rented hot dog vending cart, a big popcorn machine, plenty of beer and all the trimmings. John's attire was perfect for the occasion — even to the red apron and cap!

Attn. jukebox ops. Kevin Gray of Dread Beat Records in Nashville called to tell us about a new single he feels should do very well on jukeboxes. Title is "This Girl of Mine," a ballad by The White Animals, which is a rock band out of Nashville. The record went on MTV starting March 13. For jukebox promo copies contact Kevin Gray at Dread Beat Records, P.O. Box 121356, Nashville, Tennessee 37212 or phone 615-292-3931

Dateline Alexandria, Virginia, headquarters of AAMA. Executive director Glenn Braswell announced that the association's 1985 annual meeting has been scheduled for May 16-17 at the Fairmont Hotel in San Francisco . . . AAMA has printed a Copyright Enforcement brochure which is to be used as a supplement in its educational programs for industry members, the U.S. Customs Service and the Federal Bureau of Investigation agents. The first copies of this piece were presented to the 52 attendees at the association's February 28 board meeting in Chicago, just prior to the opening of ASI 85. The brochure makes use of two color photos of a copy and a legitimate printed circuit board to highlight distinguished visual clues of each. The pamphlet is currently being distributed to various Customs ports around the nation. Industry members may secure copies by contacting AAMA at 205 The Strand, Suite 3, Alexandria, Virginia 22314 Additionally, the board announced plans for an aggressive membership drive . . . nominating committee composed of Robert Lloyd (Data East), AAMA membership chairman; Jon Brady (Brady Distg.); Richard Simon (U.S. Billiards); and Frank Ballouz (Nintendo) were directed to submit candidates for the 1985 AAMA slate of officers, to be elected at the association's annual meeting in May.

Cash Box would like to express sincere condolences to AMOA executive vice president Leo Droste on the sudden death of his mother, Catherine Droste, in Rock Falls, Illinois. Williams Appoints Regional Manager

CHICAGO — Irwin Knigin has been appointed to the position of western regional manager at Williams Electronics, Inc., according to an announcement by Joseph Dillon, vice president-sales.

Knigin will be based in Los Angeles and will be responsible for distributor sales of Williams products in the Western United States, Alaska and Hawaii.

Knigin has over 20 years experience in the coin-op amusement industry. Before joining Williams, he held various sales and management positions at Seeburg and Circle International.

Commenting on the appointment, Dillon stated, "Irwin is an experienced and welcome addition to our sales staff. His newly created position will increase the direct contact interaction between the field and Williams' manufacturing operations which will enable



Irwin Knigin

us to be even more responsive to our oustomers' needs and requirements."

Coinco Names Straughan

CHICAGO — Coin Acceptors Inc., has named Thomas M. Straughan branch manager of the company's Santa Clara, California branch office, as announced by Bob Smith, western regional manager. Coin Acceptors, with world headquarters in St. Louis, Missouri, manufacturers coin handling equipment for the vending and amusement industries. The products are marketed under the trade name Coinco.

Straughan had been working as a sales representative for Coinco out of Philadelphia and covered the Pennsylvania, Delaware and New Jersey areas. In his new position, he will be responsible for sales and service of Coinco products for customers located in Northern California, Nevada and Southern Oregon. He originally joined the company in 1982 as a member of the accounting department.

Straughan received a B.S. degree in Business Administration from Fontbonne College in St. Louis, after serving in the U.S. Navy for a number of years. He resides in the San Jose area.



Thomas Straughan

ASI '85 Revisited













a wide assortment of stickers of all varieties.

Photo 4: At the Taito America exhibit with firm's Keith Egging and "Wyvern FO," one of Taito's newest models.

Photo 5: C.A. Robinson's Sandy, Adrea, Leah and Ira Bettelman (I-r) pose for the CB camera during their tour of the exhibit floor.

Photo 6: Bob Sherwood (I-r) and Tom Parker of Glory USA. Firm displayed coin & currency equipment and its cash settlement system.

ASI '85 Revisited. Following are a few additional photos taken on the convention floor during ASI '85, and supplementing previous coverage which appeared in the March 23 and March 30 editions of Cash Box.

Photo 1: Kitcorp prexy Howie Rubin (I-r) demonstrates firm's new pin conversion for Steve Siegel of Conversions Unlimited in Orlando, Florida.

Photo 2: The Data East exhibit spotlighted the hot, new "Kung Fu Master" video game, pictured here with company exec Jolly Baker.

Photo 3: Mel Evans of Steiner Mfg. (NY) shows off the Sticker Machine which vends

Bud Patton, Former AMOA Director Dies In Calif.

CHICAGO — W. R. "Bud" Patton, president of Patton Music Co. of Modesto, California, died suddenly on March 13. A former member of the AMOA board of directors, Patton was 65 years old.

In addition to his active role with AMOA. Patton was very much involved in civic and religious organizations within his community.

The Patton Music operation was founded by his late father, D. D. Patton, in the 1930s. Bud received the business in 1946 and

New Equipment

'Sharp. . .' Lady

CHICAGO — The magic of one of Game Plan's most successful pinball games has taken on a new gender and an interesting new design. "Lady Sharpshooter" has just been introduced by the Addison, Illinois-based manufacturer and it promises to be every bit as appealing as its auspicious predecessors.

According to company officials, this new compact cocktail style cabinet pinball will have unlimited potential internationally with application for every conceivable type of street location, fast food outlet, etc.

A unique and important feature being offered for "Lady Sharpshooter" is an optional extender base kit which converts the cocktail unit into an upright console style

cabinet for stand-up play.

The model abounds in features that are designed to captivate players and these include lightning fast play action, numerous skill shots, bonus multiplier to 10X values, spinner access to top as well as outstanding graphics and a host of other exciting scoring features.

Game Plan began producing the new game in late February. Futher information may be

continued at the helm until his death.

Funeral services were held in California on Monday, March 18. Survivors include the widow, Corrine; three stepsons, Rick Hughes of Huntington Beach, Ray Hughes of Modesto and Randy Hughes of Santa Ana and a daughter, Chris Reed of Modesto.

The family requested that remembrances be directed to the David Patton Memorial Fund, Central Catholic High School, Modesto,



obtained through factory distributors or by contacting Game Plan Inc., 1515 W. Fullerton Ave., Addison, Illinois 60101

Lady Sharpshooter is pictured here in the

Nintendo Intro's New 'VS Unisystem'



CHICAGO - Nintendo, a leader in interchangeable game systems, has introduced its VS Unisystem," a single monitor system, which is a sequel to its highly successful "VS Dual system" (two monitors). The initial products utilizing the single monitor system, "VS ExciteBike" and "VS Ice Climber," were featured at the March I-3 ASI convention in

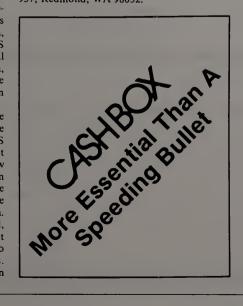
The VS Unisystem can use any single monitor VS Pak previously released for the VS Dualsystem. For example, the games "VS Golf" and "VS Pinball," a 2-in-1 cabinet release for the VS Dualsystem, are now available individually for the VS Unisystem or in combination with any other single monitor VS Pak, like the new VS ExciteBike or the VS Ice Climber for the VS Dualsystem.

Also, in response to operator demand, Nintendo is introducing a VS Unisystem kit to allow operators to convert other Nintendo cabinets to high-earning VS Unisystems. Thus, for a minimal investment, operators can turn their "Donkey Kong," "Donkey Kong Jr.," "Popeye," "Mario Bros." and "Donkey Kong 3" games into new VS Unisystems (not available for 27.5" wide Mario Bros. or Punch Out cabinets).

As summed up by Frank Ballouz, vice president of marketing for Nintendo, in an announcement to factory distributors, "do you, yourself and your operators a favor, introduce them to the VS System."

Following is a lineup of currently available VS System games: VS Tennis (Dual-screen Interactive); VS Baseball (Dual-screen Interactive); VS Golf (male version); VS Golf (female version); VS Pinball, VS ExciteBike and VS Ice Climber. With the exception of VS Tennis and VS Baseball, all of the models are available in both Dualsystem and

Further information and distributor referral may be obtained by contacting Nintendo of America at 4820 150th Ave. N.E., P.O. Box 957, Redmond, WA 98052.



ASI '85 Receives National Coverage

CHICAGO - The Amusement Showcase International dominated Chicago's weekend news features over the weekend of Friday, March 1 to Sunday, March 3 (as the show took place at Expocenter/Downtown), according to Glenn E. Braswell, executive director of AAMA, the show's sponsor.

In a report to AAMA members, Braswell said that news clips covering ASI show highlights were aired on all three Chicago local network news affiliates, including WBBM-TV (Channel 7, ABC). Additionally, reporters from the following news outlets were present at the convention; Chicago Sun-Times, Chicago Tribune, Associated Press, Crain's Chicago Business, Variety Magazine, The Wall Street Journal, WBBM-radio, WJJDradio, ABC Radio Network News-New York and CBS Network News.

On Friday, March 1, the weekend edition of USA Today featured an industry update in a front page Money story.

"The coverage we received from Chicago was quite a welcome change from previous doom and gloom news stories about the state of the industry," Braswell said. "The reporters covering the show were free to roam the floor and interview at random. The upbeat tempo of their reports does indeed justify this year's show theme of 'A New Horizon in the Coin-Operated Industry."

via satellite

AAMA's first satellite broadcast featuring ASI highlights and testing applications of video games received over 213 minutes of air time on more than 80 local newscasts around

the nation.
"The results of our satellite feed far surpassed our expectations, and feedback from many of the stations indicate a solid interest in the coin-operated amusements industry," noted Braswell, stressing that the 85 stations airing the newscast represent a combined viewing audience of 27 million households, or 20 percent of the U.S.

"The significance of this coverage becomes even more noteworthy if one considers the cost of buying the same amount of advertising time on each of the 85 stations," he said. According to the Public Affairs Satellite Broadcasting System of Washington, D.C., whose services were used to film and distribute the newscasts, AAMA would have had to spend \$275,000 to obtain an equivalent 213 times of ad time.

AAMA secured 30 minutes of satellite time on Saturday, March 2 and again on Monday, March 4. Two newscasts of 90 seconds each were fed to over 400 commercial television stations nationwide; the station managers themselves had the option of using it on a

The first piece was one in which Dr. Rolf T. Wigand, a communications expert at Arizona State University, and Dr. Judith Waters, a psychologist at Fairleigh Dickinson University, New Jersey, both discussed studies underwritten by their respective departments which evaluated the various testing and

training applications of video games.
Dr. Waters' study results, which tested the motor skills of elderly persons before and after consistent video game play, were especially well received by the media. Several stations commented on their intentions to incorporate this aspect of video games into special health reports. Dr. Waters will present her study findings before the National Council on Aging at its annual spring meeting in San Francisco.

The second piece, moderated by 13-year old Todd Cravens, son of Nintendo's Bill Cravens, covered the latest coin-op product lines shown at ASI.

Among the stations airing the AAMA satellite feed were: KABC-TV Los Angeles; KPIX-TV San Francisco; KIRO-TV Seattle; WJKW-TV-Cleveland; WPLG-TV Miami; KMGH-TV Denver; WMAR-TV Baltimore; KATU-TV Portland; WSOC-TV Charlotte; WHBQ-TV Memphis and KCST-TV San

B & W Expands Market For New COINS Cigarettes

CHICAGO — Agreements with four national vending operators have been signed with Brown & Williamson Tobacco Corp., providing a potential 66,000 additional outlets for COINS, the first private label economy brand cigarettes made especially for use in vending machines. COINS will now be available in vending machines owned and operated by Macke Corporation, Canteen Corporation and its subsidiary The Rowe Corporation, and Interstate United Corporation. COINS was introduced by B&W in early February.

In announcing the new customers, Irv Otte, director of vending for Brown & Williamson, said, "We view COINS, with its accompanying, suggested price reduction, as an ideal solution to the problem of declining vending sales, nationwide. These four industry leaders each share our view, and the increasing consumer

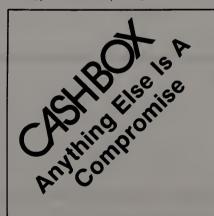
response justifies our belief."
While COINS carries a manufacturers' suggested retail price of 25¢ less than popularpriced cigarettes in the same vending machines, Otte noted that all prices remain optional with

Counterfeit (continued from page 59)

Posters will be placed in distributorship around the country to remind operators of the serious consequences that could befall any purchaser of counterfeit games that are operated commercially for profit. Through various contacts with U.S. Attorneys, the Federal Bureau of Investigations, and U.S. Customs Service, the association and staff will begin a concerted effort of bringing criminal charges against those discovered to be participating in the manufacture, distribution, and operation of counterfeit games. AAMA will establish an "800" number as a central source for reporting known violators of copyrights.

wholesalers and vendors.

COINS is available in two brand styles: king size and king size filter lights, and is packaged in red with gold lettering and beige with red lettering, respectively. The brand is being manufactured for and distributed through NVBG, Inc. of Miami, Florida.



CALENDAR

June 21-23; Illinois Coin Machine Operators Assn.; Holiday Inn Holidome; Springfield; state convention.

Sept. 20-21; Michigan Coin Machine Operators Assn.; Flint Hyatt Regency; Flint, MI; state convention.

*indicates new entry

April 6, 198

POP

- **ONE MORE NIGHT**
- PHIL COLLINS (Atiantic 7-89588)
 CAN'T FIGHT THIS FEELING
- REO SPEEDWAGON (Epic 34-04713)
 JUST ANOTHER NIGHT
- MICK JAGGER (Columbia 38-04743) THE HEAT IS ON
- GLENN FREY (MCA-52512) TOO LATE FOR GOODBYES
- JULIAN LENNON (Atlantic 7-89589)
 CARELESS WHISPER
 WHAM! (formal)
- WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04743)
 PRIVATE DANCER
- TINA TURNER (Capitol B-5433) LOVERGIRL
- SOMEBODY
- TEENA MARIE (Epic 34-04619)
- **MATERIAL GIRL**
- BRYAN ADAMS (A&M 2701)

AUTOGRAPH (RCA PB-13953)

MADONNA (Sire 7-29083)

- I'M ON FIRE
 - BRUCE SPRINGSTEEN (Columbia 38-04772)
 WE ARE THE WORLD*
- 12
 - U.S.A. FOR AFRICA (Columbia US7-04839) **KEEPING THE FAITH**
- **ONLY THE YOUNG**
 - JOURNEY (Geffen/Warner Bros. 7-29090) SAVE A PRAYER
- - **DURAN DURAN (Capitol B-5438)**
- 16
- FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7-99805)
 NIGHTSHIFT
- COMMODORES (Motown 1773 MF) OBSESSION
- ANIMOTION (Mercury 880 266-7) THIS IS NOT AMERICA 19
- DAVID BOWIE/PAT METHENY GROUP (EMI America B-8251) TURN UP THE RADIO 20
- **NEUTRON DANCE**
 - POINTER SISTERS (Planet/RCA YB-13951)
 ALL SHE WANTS TO DO IS DANCE
- DON HENLEY (Geffen/Warner Bros. 7-29065)
- RHYTHM OF THE NIGHT
- DeBARGE (Gordy/Motown 1770GF) **FOREVER MAN**
 - ERIC CLAPTON (Duck/Warner Bros. 7-29081)
 - TAKE ME WITH U
- PRINCE AND THE REVOLUTION (Duet With
- APOLLONIA) (Warner Bros. 7-29079) RADIOACTIVE
- SUGAR WALLS
- THE FIRM (Atlantic 7-89586)
- SHEENA EASTON (EMI America B-8253)
- WILL THE WOLF SURVIVE?*
- LOS LOBOS (Slash/Warner Bros. 7-29093)
- - KENNY LOGGINS (Columbia 38-04849)

IN A NEW YORK MINUTE — Ronnie McDowell (Epic 34-04816)

COUNTRY

- **SEVEN SPANISH ANGELS**
- RAY CHARLES (Columbia 38-04715) **MAJOR MOVES**
- HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
 CRAZY FOR YOUR LOVE
- YOU'VE GOT A GOOD LOVE COMIN'
 - LEE GREENWOOD (MCA-52509) **HONOR BOUND**
 - EARL THOMAS CONLEY (RCA PB-13960)
- KENNY ROGERS (RCA PB-13975) **HIGH HORSE**
- GRITTY DIRT BAND (Warner Bros. 7-29099)
- THE NITTY GR COUNTRY GIRLS
- JOHN SCHNEIDER (MCA-52510) **GIRLS NIGHT OUT**
- WALKIN' A BROKEN HEART
- THERE'S NO WAY
- ALABAMA (RCA PB-13992)
- 12 **NOW THERE'S YOU**
- SHELLY WEST (Viva 7-29106) WHAT I DIDN'T DO
- STEVE WARINER (MCA-52506)
 IT SHOULD HAVE BEEN LOVE BY NOW
- BARBARA MANDRELL/LEE GREENWOOD (MCA-52525)
 WHAT SHE WANTS
- MICHAEL MARTIN MURPHEY (EMI America B-8243)
 THE FIRST WORD IN MEMORY IS ME
- JANIE FRICKE (Columbia 38-04731) WALTZ ME TO HEAVEN
- WAYLON JENNINGS (RCA PB-13984)
 TIME DON'T RUN OUT ON ME
- ANNE MURRAYS (Capitol B-5436)
- **ROLLIN' LONELY**
- JOHNNY LEE (Warner Bros. 7-29110)
 SOMEBODY SHOULD LEAVE REBA McENTIRE (MCA-52527)
- STEP THAT STEP
- SAWYER BROWN (Capitol B-5446) I NEED MORE OF YOUR LOVE
- THE BELLAMY BROTHERS (MCA/Curb) THE COWBOY RIDES AWAY
- GEORGE STRAIT (MCA-52526)
- IN A NEW YORK MINUTE
- RONNIE McDOWELL (Epic 34-04816)
 DON'T CALL IT LOVE
- DON'T CALL HIM A COWBOY*
- CONWAY TWITTY (Warner Bros. 7-29057)
 NATURAL HIGH*
- MERLE HAGGARD (Epic 34-04830)
- CON HUNLEY (Capitol B-5457)
- **WARNING SIGN**
- LET THE HEARTACHE RIDE
 - RESTLESS HEART (RCA PB-13969)

BLACK CONTEMPORARY

(NO MATTER HOW HIGH I GET)
I'LL STILL BE LOOKIN' UP TO YOU
WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)
NIGHTSHIFT

MISSING YOU

COMMODORES (Motown 1773 MF)

DIANA ROSS (RCA PB-13966)
'TIL MY BABY COMES HOME

PATTI LaBELLE (MCA 52517)

DeBARGE (Motown 1770GF)

SADE (Portrait/CBS 37-04807)

KOOL & THE GANG (De-Lite/PolyGram 880-623-7)

BE YOUR MAN

PRIVATE DANCER TINA TURNER (Capitol B 5433)

TONIGHT READY FOR THE WORLD (MCA 52507)

OUTTA THE WORLD

ASHFORD & SIMPSON (Capitol B 5435 **EASY LOVER**

PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 38-0469)
CARELESS WHISPER

PHILIP BAILEY (with PHIL COLLINS) (Columbia 38-0469)
NEW ATTITUDE

BACK IN STRIDE

g FRANKIE BEVERLY (Capitol B 5431)

RHYTHM OF THE NIGHT

GLADYS KNIGHT & THE PIPS (Columbia 38-04761 **HEARTBEAT**

DAZZ BAND (Motown 1775MF THIS IS MY NIGHT CHAKA KHAN (Warner Bros. 7-29097)

IN MY HOUSE MARY JANE GIRLS (Gordy/Motown 1741GE)

SUGAR WALLS

SHEENA EASTON (EMI America B-8253 THE MEN ALL PAUSE

KLYMAXX (MCA 52486 **NEUTRON DANCE**

POINTER SISTERS (Planet/RCA YB-13951)

BAD HABIT JENNY BURTON (Atlantic 7-89583)

TAKE ME WITH U

PRINCE AND REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079)

JOHNNY GILL (Cotillion/Atlantic 7-99671)

HALF CRAZY

YOU SEND ME

THE MANHATTANS (Columbia 38-04754) HANG ON TO YOUR LOVE

SADE (Portrait/CBS 37-4664) WE ARE THE WORLD*

U.S.A. FOR AFRICA (Columbia US7-04839)
THE BORDERLINES

JEFFREY OSBORNE (A&M-2695 MR. TELEPHONE MAN

NEW EDITION (MCA 52484 SMOOTH OPERATOR*

LUCKY — Greg Kihn (EMI America) ALONG COMES A WOMAN -- Chicago (Warner Bros.) SAY IT AGAIN — Santana (Columbia) ONLY LOVE WILL MAKE IT RIGHT — Nicolette Larson (MCA)
INTO THE NIGHT — B.B. KING (MCA)
EVERYBODY WANTS TO RULE THE WORLD — Tears For Fears (Mercury/PolyGram) SMOOTH OPERATOR - Sade (Portrait/CBS)

RECORDS TO WATCH
YOU'RE GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)

HAPPINESS — David Sanborn (Warner Bros.) WHERE DID OUR LOVE GO — The Reddings (PolyGram) YOUR GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)
IF IT AIN'T LOVE (LEAVE IT ALONE) — The Whites (MCA/Curb)
WORKING MAN — John Conlee (MCA)
FOUR WHEEL DRIVE — The Kendalls (Mercury) TWO PEOPLE MAKING LOVE — Wolverine Canyon (MCA) SOME LIKE IT HOT -- The Power Station (Capitol)

DATE

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27th ANNUAL NARM CONVENTION Agenda

FRIDAY, MARCH 29

10:00 AM - 5:00 PM

REGISTRATION

1:00-6:00 PM

POOLSIDE EXHIBITS OPEN

2:00 PM

RACK JOBBERS MEETING INDEPENDENT DISTRIBUTORS MEETING

3:00 PM 4:00 PM

ONE STOP MEETING

7:00 PM - 8:30 PM

WELCOMING RECEPTION

Host: RCA RECORDS, RCA/COLUMBIA PICTURES, HOME VIDEO, AND RCA VIDEO PRODUCTIONS, INC.

10:00 PM & 11:30 PM

CABARET SHOWS

JIM GLASER, Courtesy of NOBLE

VISION RECORDS

JEFF TYZIK, Courtesy of POLYDOR

RECORDS

SATURDAY, MARCH 30

8:00 AM

9:00 AM

OPFNING BUSINESS SESSION
"A GALA CELEBRATION OF MUSIC
& VIDEO"

Convention Chairman's Welcome: Jim Greenwood, Licorice Pizza

State of the Association Message: Noel Gimbel, Sound Video Unlimited, NARM President

Keynote Address: Gilbert Friesen, A&M

Ŕecords

"The Manufacturer Speaks"

Compact Disc Group Presentation
Focus on the music industry's new technology that is shattering projections. Are

you getting your share?

Keynote Address: Jack Eugster, The Musicland Group "The Merchandiser Speaks"

Stan Cornyn, WCI Record Group

'Eat or Be Eaten'

How new record forms will change our

industry for better or worse in the

next decade.

The President's Panel

Moderator: Russ Solomon, Tower Records

Will Ackerman, Wyndham Hill Records Don Dempsey, Epic Portrait & Assoc. Labels Guenther Hensler, PolyGram Records Bob Krasnow, Elektra/Asylum Records Robert Summer, RCA Records Don Zimmermann, Capitol Records

10:00 AM

12:00 NOON

SPOUSE PROGRAM

Cruise To Vizcaya Museum & Gardens REGULAR MEMBERS LUNCHEON MEETING

Elections

Compact Disc Group Panel NARM Committee Reports

2:00 PM - 6:00 PM 8:00 PM

POOLSIDE EXHIBITS OPEN

SCHOLARSHIP FOUNDATION DINNER

Presentation of NARM Scholarships Entertainment by STEVIE WONDER Courtesy of MOTOWN RECORDS

Following Scholarship

Dinner

CABARET SHOWS

JEFF TYZIK, Courtesy of POLYDOR

RECORDS

JIM GLASER, Courtesy of NOBEL

VISION RECORDS

SUNDAY, MARCH 31

8:00 AM

CONTINENTAL BREAKFAST

9:00 AM

GENERAL BUSINESS SESSION

Chairman of the Day: Lou Fogelman, Show Industries

Keynote Address: Quincy Jones, Qwest

Records

"The Artist/Producer Speaks"

Featured Speaker: Ken Kai, Pioneer

Video

"The New Technology and Home Enter-

tainment^a

"VIDEO IN THE MUSIC STORE"

Video Presentation: Street Pulse Group An in-depth look at the record store cus-

tomer and video. **Panel Discussion**

Chairman/Moderator: John Marmaduke,

Hastings Books/Records/Video

Panelists:

Stan Goman, Tower Records & Video Lou Kwiker, Wherehouse Entertainment Joani Lehman, Ingram Video Terry Worrell, Sound Warehouse

SPOUSE PROGRAM 9:00 AM

Round Robin Tennis Tournaments Shuttles run from the Diplomat East and West to the Country Club.

11:00 AM - 3:15 PM

PRODUCT PRESENTATIONS To retailers, rack jobbers and one

stops, by the six major distribution

companies.

1:00 PM - 2 PM

1:00 PM

POOLSIDE PICNIC LUNCH

SPOUSE PROGRAM Luncheon with Psychic Linda

Georgian

3:30 PM - 6:00 PM

POOLSIDE EXHIBITS OPEN CABARET SHOWS

10:30 PM & Midnight

To be announced

MONDAY, APRIL 1

8:00 AM

9:00 AM - 10:15 AM 10:30 AM - 10:13 AM 10:30 AM - 11:45 AM 12:00 NOON - 1:15 PM

PRODUCT PRESENTATIONS

CONTINENTAL BREAKFAST

10:00 AM

SPOUSE PROGRAM Golf Tournament

1:15 PM - 6:00 PM 1:15 PM - 6:00 PM POOLSIDE LUNCHEON POOLSIDE EXHIBITS OPEN

3:00 PM

SPOUSE PROGRAM

7:00 PM

"Shape Up With Joanie Greggains" Courtesy of PARADE RECORDS NARM AWARDS BANQUET

Presentation of the annual NARM Best Seller Awards

Merchandiser of the Year Award

Entertainment by DAN FOGELBERG Courtesy of EPIC/FULL MOON RECORDS

11 PM & 12:30 AM

CABARET SHOWS





