

CASHBOX



Menudo
Forever Young
Story On Page 13

**TRICA COURT SUIT FILED
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You May Not Know This Artist By Name.



But A Million Know Her Music By Heart.

Announcing the new album from

AMY GRANT

The album: UNGUARDED
(SP-5060)

Produced by Brown Bannister

The single: "Find A Way" (AM-2734)

*Executive Producers: Michael Blanton,
Dan Harrell and Gary Chapman*

ON A&M RECORDS AND BASF CHROME CASSETTES.



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GUEST EDITORIAL

New Technology Helps Bridge Gender Gap In Record Product

By Marti Sharron

Women have begun to achieve significant success in the field of record production; an area of the industry that was traditionally male-dominated. Women such as recording artists Valerie Simpson, Teena Marie, Sheila E. and songwriters and producers like myself have made great strides in breaking through the "hidden" barriers that have existed for so many years. In addition, Diana Ross, Cheryl Lynn and Deniece Williams have also recently produced tracks on their own LP's. However, for me as a songwriter who is not a performing artist, I have been able to make the transition to producer via the advent and popularity of the "techno-pop" synthesizer era, which I believe has given birth to a new breed of songwriter — the songwriter/producer.

Prior to the "techno-pop" synthesizer surge, producers solicited songs from writers whose participation ended with finished composition. Songwriters had little or no access to the complex synthesizer technology that now exists (i.e. Fairlight, PPG and Oberheim systems, to name a few). They usually created their songs (and still do quite successfully) on guitar and piano. However, for those of us who wanted to break into producing, the era of synthesizer technology showed us a new way. Songwriters who played keyboards and had adapted to the new technology could now program and arrange various parts of the song into the computer system, enabling them to hear back "their" production immediately on tape prior to going in and recording the song in the studio. A personal example of what transpires is as follows:

My co-producer, Gary Skardina, and I have someone program our song ideas into the computer, allowing us to make a more sophisticated demo with an almost completed master rhythm track, instead of the traditional song demo. We then present this more complete package to producers for their artists and/or record companies, who hopefully will be inspired to work with us as a songwriting/producing team. For the songwriter, this process allows the original idea and "feel"

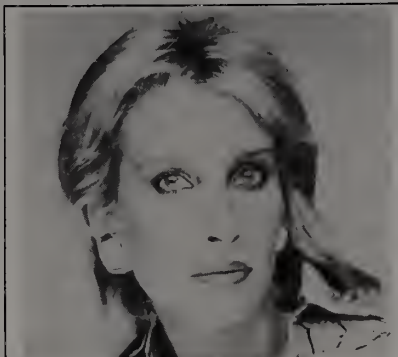
of the song to remain intact. And, in addition, my concept of writing has changed accordingly; I no longer just write songs, I write records!

A songwriter, being more familiar with the technology now available, will have the advantage to move into production easier. The top record producer, who works with the songwriter/producer, gets a more complete package — the song and part of the production.

Partially, as a result of the development of the new technology on many albums by top name recording artists, you can find several producer credits. Although this concept is not new, it is now being welcomed by producers and record companies alike for several reasons. Among them is that of the time factor (a producer who would not ordinarily be available for an entire album could find time for two or three tracks) and utilizing more than one producer can enhance the records' quality and create more variety with the use of producers who excel in specific types of productions.

I have wanted to produce records ever since I was 15 years old and it is now a dream come true. I've had many obstacles to overcome as a woman trying to do so — even my name! I would like to see more women try and break into production via

record engineering and those who are top-notch studio session players. It seems to me that most producers have worked their way up through these channels and knowledge of this background helps to make the transition a bit easier. I am extremely grateful to the pioneering efforts of women like Sylvia Robinson and Ellie Greenwich and equally as grateful to individuals like Richard Perry and Paul Fishkin who have encouraged my abilities as a producer. If through my personal experience, I were to offer any advice to women trying to break into record production, it would be this: If you know you have the ability and talent to produce, get as much studio experience as possible, be persistent, go with your instincts and don't let anyone try to intimidate you!



Marti Sharron was co-writer on the Grammy award winning "Jump (For Your Love)" by the Pointer Sisters. Her songs have been recorded by such artists as Dionne Warwick, Philip Bailey, Patti La Belle and Jermaine Jackson, among others.

TOP POP DEBUTS

SINGLES	48	ANGEL — Madonna — Sire/Warner Bros.
ALBUMS	97	TAO — Rick Springfield — RCA

POP SINGLE	WINNERS CIRCLE Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	POP ALBUM
#1 WE ARE THE WORLD U.S.A. For Africa Columbia		#1 WE ARE THE WORLD U.S.A. For Africa Columbia
B/C SINGLE		B/C ALBUM
#1 WE ARE THE WORLD U.S.A. For Africa Columbia		#1 NIGHTSHIFT Commodores Motown
COUNTRY SINGLE		COUNTRY ALBUM
#1 THERE'S NO WAY Alabama RCA		#1 40 HOUR WEEK Alabama RCA
JAZZ		MUSIC VIDEO
#1 STRAIGHT TO THE HEART David Sanborn Warner Bros.		#1 OBSESSION Animotion Mercury
COMPACT DISC		12" SINGLE
#1 THE DARK SIDE OF THE MOON Pink Floyd Capitol		#1 WE ARE THE WORLD U.S.A. For Africa Columbia

USA For Africa Counterfeit Suit Filed In L.A.

By Peter Holden

LOS ANGELES — In the wake of the discovery of huge amounts of counterfeit USA For Africa merchandise found in retail outlets around the country, a lawsuit was filed April 17 in United States District Court in Los Angeles against 8 Los Angeles area retailers, manufacturers and distributors. The lawsuit was announced at a press conference held last week by USA For Africa organizer Ken Krage and attorney Jay Cooper, a senior partner in the firm of Cooper, Epstein and Hurewitz, who are donating legal services for the famine relief project.

While the press conference gave Krage a forum to list the fantastic success of the USA For Africa single and record "We Are The World" — as of April 16, a total of four million singles and three million albums had been sold contributing to a total of \$35 million dollars in total earnings and contributions — Cooper's revelations regarding the swift actions to be taken against any and all participants in the counterfeiting or selling of any USA For Africa merchandise held center stage. Cooper stated, "This lawsuit is only the beginning of legal action to be taken

against any manufacturers, distributors, printers and retailers involved in the production or selling of counterfeit merchandise." Explaining why the suit already filed was taken only against Los Angeles parties, Cooper commented, "We are in the process of gathering evidence around the country against parties involved, but we want to prove to retailers that we mean business, so all suits we file, we want to win."

The legitimate merchandise — sweatshirts, tee shirts and posters — is manufactured exclusively by Winterland Concessions, Co., one of the plaintiffs in the L.A. suit along with United Support of Artists For Africa (USA For Africa). Cooper pointed out that the main mark to look for when buying any and all USA For Africa merchandise is the copyright mark, but specifics such as the logo's wheat staff being in the first "A" of Africa, and any merchandise printed on black material or with black lettering is indeed counterfeit. All USA For Africa merchandise is made in the USA and carries a copyright mark. Any persons having questions about the validity of merchandise bought or seen in stores or evidence on counterfeit

(continued on page 36)

Mozart Provides Strong Boost For Fantasy Records

By Peter Berk

LOS ANGELES — Film and music have always shared a special relationship, but only recently has the entertainment industry fully recognized just how valuable the marriage of the two can be. As a result, soundtracks have come to mean big business for the studios and the labels, and have evolved into carefully crafted products targeted toward the record-buying public. When Fantasy Records, however, released the soundtrack to *Amadeus*, expectations were minimal because the score lacked virtually all of the seemingly necessary ingredients for retail popularity. Logic suggested that a purely classical soundtrack had little chance, when the blending of CHR-oriented material and top artists seemed about the only recipe for success. As it turns out, people around the world have made *Amadeus* a surprise winner for the independently owned, California-based Fantasy label. Perhaps the greatest irony is that Fantasy is almost exclusively a jazz label not known either for classical music or for soundtracks.

Fantasy first came to life about 35 years ago when two brothers, Sol and Max Weiss, established it for the purpose of pressing records. Based in the Berkeley area of northern California, the label evolved over the years and began making

(continued on page 32)

Behind The Bullets

Loggins And Moyet: Voices On The Rise

By Stephen Padgett

The LP chart continues to be a hotbed of activity. The USA For Africa album, "We Are The World," surprises no one as it jumps from a debut of 7 bullet to top the chart. Other major activity is again from records by Sade, Tom Petty And The Heartbreakers, Tears for Fears, Luther Vandross, The Power Station and Howard Jones.

Two big moving records just below this traffic jam are "Vox Humana" by Kenny Loggins and "Alf" by Alison Moyet. Kenny Loggins takes a twenty point jump from 75 to 55 bullet on the strength of breakout sales nationally, with the heaviest concen-



ADDING UP FOR MANCHESTER — MCA recording artist Melissa Manchester was joined by her friends to work out a special dance version of her new single "Mathematics." Pictured (l-r) are: Quincy Jones, executive producer; Melissa Manchester, co-writer; "Jellybean" Benitez, mixing engineer; and Brock Walsh, co-writer and producer.

MCA Wins Court Decision—Will Release New Boston LP

by David Adelson

LOS ANGELES — A Federal District Court in New York has denied CBS Records' motion to enjoin recording artist Boston from delivering its next album to MCA.

The project will be the band's third album and its first since 1978. Boston's two albums have sold 8,000,000 and 4,000,000 units respectively. According to MCA, the yet untitled LP is "near completion."

In rendering the decision, Federal judge Vincent L. Broderick stated, "I find that CBS sat on its hands for too long before it sought preliminary relief. I certainly do

not see the predicate before me for finding the probability of success on the merits and it seems to me there is a definite basis for finding that even if the basic requirements for preliminary injunction had been met, there might be equitable reasons for not granting it." A spokesman for CBS stated the company would make no comment on the decision.

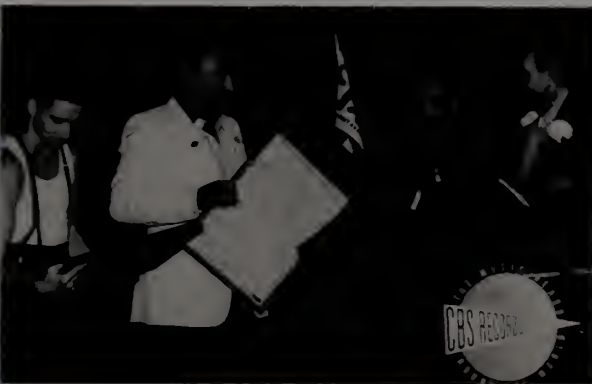
CBS had commenced action against Tom Scholz and Boston in October of 1983, seeking a sum of approximately \$20,000,000. The company alleged that Scholz and Boston had breached the original 1976 recording agreement by failing to deliver a third album.

In August of 1984, Scholz entered into an agreement with MCA for a third album. It was at that point that CBS attempted to block such a move. According to the band's management, "Scholz has already spent over 5,000 hours recording the new album."

According to MCA, "while trying to enjoin Scholz and Boston from releasing the third Boston album through MCA pursuant to the 1984 recording agreement between Scholz and MCA, CBS continued to withhold Boston's royalties. Scholz and Boston have counterclaimed against CBS for those funds and have also moved to amend their counterclaims to allege causes of action for fraud, other breaches of contract and for antitrust violations." The statement also cited CBS' "interference with the attempts by attorney Don

(continued on page 34)

(continued on page 34)



ALOHA CBS — More than 800 CBS/Records Group staffers gathered in Honolulu March 15-19 for the group's annual business meetings. As part of each evening's ceremonies, the CBS Records labels presented RIAA gold and platinum plaques from the past year. (Photo 1) Sade received awards for sales in several countries for her debut album, "Diamond Life." Pictured from left: Stuart Matthewman of her band; Don Dempsey; Sade; and Maurice Oberstein, chairman, CBS Records U.K. (Photo 2) Kenny Loggins received quintuple-platinum plaques from Columbia executives for the *Footloose* soundtrack album. Pictured from left: John Kotecki, vp, sales, CBS Records; Michael Dilbeck, vp, west coast A&R, Columbia; Kenny Loggins; Vernon Slaughter, vp, black music and jazz promotion, Columbia; Eva Ein, Loggins' wife;

Al Teller, senior vp and general manager, Columbia; Larry Larson, Loggins' manager; and Bob Sherwood, vp, marketing, Columbia. The CBS Records labels also honored four of the Group's U.S. branch offices and eight sales personnel for outstanding performance in the preceding year: (Photo 3) Award winners from the CBS Records field force joined Core Marketing executives following sales award presentations. Pictured from left are: Bob Poer, sales rep; Mike Martinovich, vp, merchandising; John Murphy, sales rep; John Kotecki, vp, sales; Tom McGuinness, vp, marketing and branch distribution; Randy Allen, sales rep; Ken McAdams, sales rep; Denise Filis, single records coordinator; Dane Venable, account service rep; Barry Levine, director, merchandising; Paul Wittcoff, account service rep; and Mike Kraski, sales rep.



VALOTTE OF PLATINUM — While in the midst of his current sold-out North American tour, Atlantic recording artist Julian Lennon paid a special surprise visit to the NARM Convention in Hollywood, Florida, where Atlantic Records and WEA took the opportunity to present Lennon with his RIAA Record plaque for "Valotte." Shown are, from left: Atlantic executive vice president/general manager Dave Glew, Julian Lennon's manager Dean Gordon, WEA president Henry Droz, Julian Lennon, and Atlantic vice president Tunc Erim.

BUSINESS NOTES

RCA Reports Record Setting Sales

NEW YORK — RCA Corporation had record sales and higher earnings in the first quarter of 1985. Net income for the three months ended March 31, 1985, rose 29 percent to \$65.0 million from \$50.3 million in the first quarter of 1984. Sales in the first quarter rose to a record high of \$2.40 billion from \$2.36 billion a year ago.

According to Robert R. Frederick, president and chief executive officer, "We are pleased with our first quarter performance, especially in view of the fact that a number of our businesses suffered from severe price competition in their markets. We continue to believe that 1985 will be a good year."

In the Entertainment segment, Frederick said, NBC's first quarter earnings were the highest in its history, nearly triple its earnings for the comparable period in 1984. All NBC divisions contributed to the year-to-year profit improvement, with the Television Network doing particularly well. In the Records and Video subsegment of Entertainment, sales of audio records were down slightly and profits were up substantially, largely on the strength of the continuing strong performance of RCA's joint ventures with Columbia Pictures. RCA Records also reported higher earnings, mainly reflecting the strength in its Latin operation and improved record club operations. In Electronics, sales were down slightly, and excluding the special VideoDisc provision in 1984, earnings were at last year's levels.

Major Record Bootlegger Charged

NEW YORK — Michael Rascio, also known as "Charlie Greenberg," of 89-19 Lefferts Boulevard in Richmond Hill, New York, allegedly one of the largest manufacturers of bootleg albums in the country, was arraigned in state court on April 11 based on an indictment charging him with over 600 separate criminal acts relating to piratical activities. The indictment resulted from an investigation by the Suffolk County, N.Y. District Attorney's Office Rackets Bureau which, on October 19, 1984, for the second time, executed a search warrant at Rascio's PRI Record pressing plant in Wyandanch, New York. At that time, approximately 5,000 bootleg albums, 70 master tapes, five hydraulic record presses and numerous stampers, record jackets and record sleeves were seized pursuant to the search warrant. In a prior criminal case, Rascio was sentenced to and paid a \$75,000 fine and served nine weekends in jail after pleading guilty in 1981 to a felony charge involving the unauthorized duplication of sounds.

Rascio was arraigned on the current charges before Hon. George F.X. McInerney of the New York State Supreme Court in Hauppauge, New York. Rascio is charged in the 636-count indictment with 591 felony counts and 45 misdemeanor charges. The indictment contains the largest number of felony counts ever charged in a record piracy case.

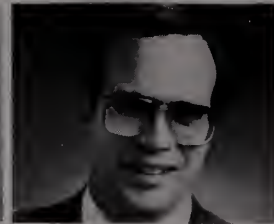
T-I-C-K-E-R-T-A-P-E

NEW YORK — Henry Brant and Kathleen St. John each were awarded \$2,500 as winners of the fifth annual ASCAP-Rudolf Nissim Awards, for orchestral works which have not received a professional performance . . . Bobby Weinstein, assistant vice president, writer relations for BMI, was elected as a vice president of the National Academy of Popular Music/Songwriters Hall of Fame . . . Jimmy Van Heusen, composer of, among many others, "High Hopes," "Swingin' On A Star," and "Polkadots and Moonbeams," will receive the Songwriters Guild 12th annual Aggie Award, for lifetime achievements and distinctive contributions to the world of music, on April 29 in a ceremony at the L.A. Stage Company West in Beverly Hills . . . Blank Productions instrumental version of "We Are The World," arranged by John Van Eps and Joe Sautler, is on continuous rotation on the Muzak system; all royalties will go to U.S.A. For Africa . . . The Hard Rock Cafe has brought its cheeseburgers and ambience to a new Stockholm branch . . . Guitarist Roy Buchanan has signed with Chicago's Alligator Records; he'll record his first LP for the label in late May . . . Profile Records, in the meantime, has signed its first rock band, Le Roi, whose debut LP, "Lucky, Lucky Me," is due in May . . . Mark Bego, author of a pair of books on Michael Jackson, will have his *Madonna!*, about you-know-who, released May 1 from Pinnacle Books . . . Berry Gordy, founder and chairman of the board of Motown, lectured at Yale recently as a Gordon Grand Fellow.

EXECUTIVES ON THE MOVE



Colamussi



Ritti



Statman

Colamussi Named — Karen Colamussi has been promoted to the position of national merchandising manager for Atlantic Records, based at the company's New York headquarters. The announcement was made by Atlantic director of merchandising Jim Gallo, who commented, "In her four years with the department, Karen's responsibilities have grown tremendously, and she has developed into an indispensable member of Atlantic's marketing team. I am very pleased to announce this long overdue and much deserved promotion."

Ritti Named — Philip M. Ritti has been promoted from marketing manager of video tape products to director of marketing at the Ampex magnetic tape division, according to an announcement made by division general manager Donald F. Bogue. Effective immediately, Ritti assumes responsibility for the development of all international and U.S. strategic planning and marketing programs at the Ampex magnetic tape division.

Appointments At Slash — Slash Records continues its spring expansion announcements: Pat Hall has been appointed director of marketing, and Anna Statman becomes head of Slash's A&R operation. Hall joins the Slash staff after three years at Warner Bros. Records. As director of marketing, Hall will be in charge of Slash's sales operations, which include communications with WEA offices as well as the retail community. Statman, previously marketing director at Slash, becomes head of the A&R office.

Heimers Named — Patricia Heimers has been named public relations director for the Recording Industry Association of America (RIAA). Heimers comes to the RIAA from Geltzer & Co., Inc., a New York City-based public relations agency. Heimers has also worked as publicity and exhibits coordinator for EIC/Intelligence, a high-technology database producer.

Mansfield Appointed — Dennis White, executive vice president, Record Group Services, has announced the recent appointment of Joseph Mansfield, Jr. to the position of divisional vice president, sales, record group services, effective immediately. His responsibilities will include overseeing domestic sales of all product for the Capitol, EMI-America, Manhattan, Angel and all distributed labels, as well as the activities of all district sales offices.

Cohen Appointed — Bill Graham, San Francisco-based concert impresario, whose firm will handle booking and production chores at the newly-renovated Wiltern Theatre in Los Angeles, has announced the appointment of Kip Cohen as managing director for the 2,300-seat facility. Cohen returns to the Bill Graham organization after having served as managing director of Graham's Fillmore East in New York from 1968 to 1971. More recently Cohen was a radio personality at WNEW-FM in New York, vice president of A&R for Columbia Records, and A&R vice president for A&M Records in Hollywood.

Fields Named — Alan R. Fields has been appointed vice president of the entertainment and communications group of Gulf + Western Industries, Inc. Fields will be leaving his post as board director for Paramount Pictures (UK) in London, a position he had held since January 1981.

Perl Named — Paul Winter announced the appointment of Richard Perl as president of Living Music Records, Inc. Perl will work with the company's general manager and vice president, Paul Schulman and with John Azzaro. Azzaro, who heads Living Music Events in Ukiah, California, will assume additional responsibilities as vice president, marketing for the five-year-old Sausalito based record company.

Studio Formed — Dan Alexander, former owner of The Hyde Street Studios and Tewksbury Sound Recorders has announced the opening of his new studio. Located in the former Studio C at Wally Heider Recording, Alexander claims that his new studio San Francisco Sound Recording, will be "audiophile quality."

Bass Forms Co. — Billy Bass and Bill Underwood have formed a new company offering black music marketing, promotion consulting, and artist developing services to artists, managers and record labels. B&B Marketing will focus on New York, Atlanta and Los Angeles. "New York and Los Angeles have the highest potential for crossover possibilities because of the attitudes of their radio programmers. While Atlanta radio stations Z93 and WQXI FM are eager to play new black acts that have developed from airplay on V103, WIGO and WAOK, Atlanta, New York and Los Angeles share the same market characteristics," says Bass.

Davis Forms New Labels — Gary Davis announced the formation of "City By The Bay Music, Inc." and its two recording labels, Lazar Records and Vintage Bay Records. The address of the new company is: 2015 Bridgeway, Suite 301, Sausalito, California 94965. The new telephone number is: Area Code (415) 332-4141.

Holland Appointed — Warner/Elektra/Atlantic Corp., has announced the appointment of Gordon Holland as the L.A. branch warehouse manager. Holland joined the WEA Cleveland Branch warehouse staff at the company's inception in 1971.

Byrd Joins — Arista Records has announced the appointment of Kenny Byrd to the position of district manager, R&B promotion for the label. Byrd's area of responsibility will include Texas, Louisiana and Mississippi. Prior to this appointment, Byrd was music director and WNOK-FM in Fort Worth, Texas.

Gorsky Named — Arista Records has announced the promotion of Brenda Gorsky to the position of manager, creative services administration. In this capacity, she will be the liaison 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. Prior to this appointment, Gorsky was coordinator, creative services.



NATIONAL BREAKOUTS

- | | |
|-------------------|--------------------------|
| 1 POWER STATION | 9 ALISON MOYET |
| 2 TOM PETTY | 10 RICK SPRINGFIELD |
| 3 TEARS FOR FEARS | 11 JESSE JOHNSON'S REVUE |
| 4 LUTHER VANDROSS | 12 MARY JANE GIRLS |
| 5 HOWARD JONES | 13 CHSS |
| 6 KENNY LOGGINS | 14 AMADEUS |
| 7 MAZE | 15 KLYMAXX |
| 8 DeBARGE | |

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

NORTHEAST 1.

- 1 TEARS FOR FEARS
- 2 LUTHER VANDROSS
- 3 POWER STATION
- 4 TOM PETTY
- 5 HOWARD JONES
- 6 DeBARGE
- 7 MARY JANE GIRLS
- 8 ALISON MOYET
- 9 WHITNEY HOUSTON
- 10 MAZE

SOUTHEAST 2.

- 1 TOM PETTY
- 2 POWER STATION
- 3 LUTHER VANDROSS
- 4 TEARS FOR FEARS
- 5 HOWARD JONES
- 6 JESSE JOHNSON'S REVUE
- 7 KLYMAXX
- 8 RICK SPRINGFIELD
- 9 KENNY LOGGINS
- 10 RAY CHARLES

BALTIMORE/WASHINGTON 3.

- 1 TOM PETTY
- 2 TEARS FOR FEARS
- 3 POWER STATION
- 4 LUTHER VANDROSS
- 5 MAZE
- 6 JESSE JOHNSON'S REVUE
- 7 ALISON MOYET
- 8 AMADEUS
- 9 WHITNEY HOUSTON
- 10 CHSS

WEST 4.

- 1 TEARS FOR FEARS
- 2 POWER STATION
- 3 TOM PETTY
- 4 LUTHER VANDROSS
- 5 HOWARD JONES
- 6 KENNY LOGGINS
- 7 RICK SPRINGFIELD
- 8 MAZE
- 9 MARY JANE GIRLS
- 10 DEPECHE MODE

MIDWEST 5.

- 1 TOM PETTY
- 2 POWER STATION
- 3 LUTHER VANDROSS
- 4 TEARS FOR FEARS
- 5 DeBARGE
- 6 HOWARD JONES
- 7 KENNY LOGGINS
- 8 ALISON MOYET
- 9 MAZE
- 10 JESSE JOHNSON'S REVUE

NORTH CENTRAL 6.

- 1 TOM PETTY
- 2 POWER STATION
- 3 TEARS FOR FEARS
- 4 HOWARD JONES
- 5 LUTHER VANDROSS
- 6 MAZE
- 7 JESSE JOHNSON'S REVUE
- 8 JOAN ARMATRADING
- 9 GLADYS KNIGHT
- 10 CHSS

DENVER/PHOENIX 7.

- 1 POWER STATION
- 2 TOM PETTY
- 3 TEARS FOR FEARS
- 4 KENNY LOGGINS
- 5 LUTHER VANDROSS
- 6 HOWARD JONES
- 7 JESSE JOHNSON'S REVUE
- 8 THE BLASTERS
- 9 MAZE
- 10 DeBARGE

SOUTH CENTRAL 8.

- 1 POWER STATION
- 2 TOM PETTY
- 3 TEARS FOR FEARS
- 4 RAY CHARLES
- 5 RICK SPRINGFIELD
- 6 LUTHER VANDROSS
- 7 MAZE
- 8 DeBARGE
- 9 HOWARD JONES
- 10 JESSE JOHNSON'S REVUE

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Weeks On 4/20 Chart	Weeks On Chart
1 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	1	33
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	2	33
3 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	3	22
4 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	4	8
5 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	5	33
6 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	7	13
7 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	8	25
8 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	6	11
9 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	9	27
10 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	12	30
11 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	10	33
12 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	11	8
13 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	13	10
14 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	14	9
15 HEARTBEAT CITY THE CARS (Elektra 60296) WEA	17	33
16 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	15	6
17 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	18	13
18 LUSH LIFE LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA	16	8
19 WHITE WINDS ANDREAS VOLLENWEIDER (CBS MK 39963) CBS	21	3
20 BIG BAM BOOM DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	19	15
21 WHO'S NEXT THE WHO (MCA MCAD-37217) MCA	23	2
22 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	20	11
23 FACE VALUE PHIL COLLINS (Atlantic 16029-2) WEA	22	5
24 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	25	2
25 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS VARIOUS ARTISTS (Motown 6120MD) MCA	26	18
26 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	24	10
27 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	29	33
28 VISION QUEST ORIGINAL SOUNDTRACK (Geffen 24063-2) WEA	—	1
29 PERFECT STRANGERS DEEP PURPLE (Mercury 823 777-2) POL	27	4
30 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	30	9

ALBUM RELEASES

GLOW — Rick James — Gordy 6135 GL
— Producer: Rick James — List: 8.98 — Bar Coded

Having helped to define funk, this talented writer/producer/performer makes a bid at pop success as well with this collection of eight new cuts. The results are convincing, as James perfectly blends both styles and demonstrates just how versatile he is. Standing out are the first single, "Can't Stop," "Spend the Night With Me," and the title song. James' musical mastery is no secret, but this LP is bound to introduce him to an even wider audience.



LONE JUSTICE — Lone Justice — Geffen 24060 — Producer: Jimmy Iovine — List: 8.98 — Bar Coded

Enough has been said about this L.A.-based roots/country-tinged rock band, now let's listen. Lead vocalist Maria McKee is nearly everything you could want in a singer: pure talent with a taste for the soulful and the rocking. Sympathetic production sound from Iovine and a musical beefing-up of the band's sound from Benmont Tench adds substance to the collection of surprisingly strong tunes. If radio picks this one up, look for gold sales.



7800 FARENHEIT — Bon Jovi — Mercury — 422-824 509-1 — Producer: Lance Quinn — List: 8.98 — Bar Coded

Last year's debut is nearly gold, and this follow-up shows even more rough-and-tumble ferociousness. Lead singer John Bon Jovi's howling talents are apparent throughout, with the strongest cuts being "In And Out Of Love," "King Of The Mountain" and "To The Fire." Look for AOR adds immediately, with sales holding steady as the band tours this spring and summer.



SOME PEOPLE — Belouis Some — Capitol 12345 — Producer: Steve Thompson-Michael Barbiero-Ian Little-Pete Schwier — List: 8.98 — Bar Coded

This debut from British songwriter Neville and Belouis Some is an ingeniously written and performed modern sounding dance rock effort which includes the backing of such artists as Carlos Alomar, Tony Thompson, Earl Slick and Bernard Edwards. Probing, unique lyrics and quirky rock grooves such as on the title track, "Have You Ever Been In Love" and "Imagination" set the tone for Neville's Bowie-esque lead vocals. A strong entry into the modern rock derby.



IN THE LONG GRASS — The Boomtown Rats — Columbia FC 39335 — Producer: The Boomtown Rats — Bar Coded

A new urgency is found throughout the latest Boomtown Rats LP; from the passionate vocals of Bob Geldof to the booming sound of "Drag Me Down," the single "Rain" and others. AOR should be all over this one.

SODA FOUNTAIN SHUFFLE — Earl Klugh — Warner Bros. 25262-1 — Producer: Earl Klugh — List: 8.98 — Bar Coded

Klugh moves on with this more contemporary collection of new tunes which features such young session heavyweights as Paul Jackson, Greg Philliganes and drummer Harvey Mason.

AS THE BAND TURNS — Atlantic Starr — A&M SP 5019 — Producer: David & Wayne Lewis-Joey Gallo-Wardell Potts — List: 8.98 — Bar Coded

Solid funk grooves and R&B ballads from the brothers Lewis with some excellent vocal work from Barbara Weathers. Check out "One Love" and "Freak-A-Ristic."

SILENT SCREAM — Shooting Star — Geffen 24056 — Producer: Ron Nevison-Greg Ladanyi — List: 8.98 — Bar Coded

Big sounding pop/rock in the Survivor and Journey vein. Soaring vocals, lush keyboards and piercing guitar leads — a solid commercial slant.

GIRLS JUST WANT TO HAVE FUN — Original Motion Picture Soundtrack — Mercury 824 510-1 — Producers: various — List: 9.98 — Bar Coded

Youth-oriented movie spawned by Cyndi Lauper's hit single features dance rock tracks from Animotion, Alex Brown, Rainey and others.

IN A CHALK CIRCLE — Figures — TwinTone 8546 — Producer: Figures — List: 8.98 — Bar Coded

With The Replacements gone, Minneapolis' TwinTone label is now concentrating on The Slickee Boys and this varied and polished rock LP from Figures. Often moody and youthful, "In A Chalk Circle" bears listening.

RED 7 — Red 7 — MCA 5508 — Producer: Mike Rutherford — List: 8.98 — Bar Coded

This MCA debut of Red 7 has Genesis' Mike Rutherford producing and lead vocalist/guitarist Gene Stashuk often recalling Sting, yet the material is straight-ahead modern rock. While some tracks kick in like "Less Than Perfect," others seem to drag. Look for good AOR response due to the tearing guitar leads and big production sound.

ELEGANT MACHINERY — Data — Sire 25297-1 — Producer: Georg Kajanus — List: 8.98 — Bar Coded

Thick keyboards and pounding dance beats make up the backdrop for Frankie's lead vocals. Intimate writing as on "Over 21" and "In Blue" are juxtaposed an often steely musical scenery. Expect good college radio response.

ARMY ARRANGEMENT — Fela Anikulapo Kuti — Celluloid 6109 — Producer: Fela-Bill Laswell — List: 8.98

With Fela in prison in Africa. Material's Bill Laswell produced and remixed this hypnotic and monumental LP which features Fela's 20-member band working out lengthy jazz-tinged cuts. Also features Sly Dunbar on drums.

SUZANNE VEGA — Suzanne Vega — A&M SP6-5072 — Producer: Lenny Kaye-Steve Addabbo — List: 8.98 — Bar Coded

Ethereal folk in a particularly New York vein. With impressionistic Laurie Anderson lyrics and an acoustic sound, Vega should capitalize on the renewed interest in that sound.

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

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

RECORDS TO WATCH

IPSO FACTO — Social Fact — Fun Stuff 101 — Producer: Mark Eisenstein and Paul Anderson — List: 8.98

DANGEROUS TYPE — Billy Cioffi — Gal 3471 — Producer: Billy Cioffi and Zeke Zirngiebel — List: 8.98

UH OH . . . No Breaks! — The Slickee Boys — Twin/Tone Records 8544 — Producer: Slickee Boys — List 8.98

PRAIRIE FIRE — Cris Williamson — Olivia Records 001 — Producers: Cris Williamson and Tret Fure

NATALIA — Toure Kunda — Celluloid 6113 — Producer: Bill Laswell — List: 8.98

WATCHING YOU, WATCHING ME — Bill Withers — Columbia FC 39887 — Producer: Bill Withers-Larry Carlton-Denny Diante-Ralph MacDonald — Bar Coded

RESISTANCE — Burning Spear — Heart Beat 33 — Producer: Burning Spear — List: 8.98

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

JUGULA — Roy Harper — PVC 8937 — Producer: Roy Harper — List: 8.98

SINGLE RELEASES

MADONNA (Sire 7-29008)

Angel (WB Music-Blee Disque Music-Webo Girl-Black Lion Music/ASCAP) (Madonna-Steve Bray) (Producer: Nile Rodgers)

The third single from "Like A Virgin" is a mellower but still upbeat pop tune which displays Madonna singing in a lower tone and with a less overtly sexual theme than past singles. Syncopated dance beat engineered by producer extraordinaire Nile Rodgers should continue to propel her career with immediate club and crossover airplay. Less here to hold on to than the LP's title track or "Material Girl" but still right up the commercial alley.



MICK JAGGER (Columbia 38-04893)

Lucky In Love (3:57) (Promopub B.V.-PRS) (Jagger-Alomar) (Producer: Mick Jagger-Bill Laswell)

This Francois K. edit of the album cut is a fresh and biting track which may hold more CHR potential for Jagger than "Just Another Night." This second single from his debut solo features a soft-side of the vocal master, though the lyric's essence is a typical rock boast. Wailing guitar leads and a gritty funk beat underscore the melody of "Lucky In Love," and Jagger does indeed sound in prime form. Look for immediate AOR and CHR airplay, while at the retail level, "She's The Boss," continues to hold strong.



EURYTHMICS (RCA 14078)

Would I Lie To You? (4:02) (Blue Network Music/ASCAP) (Lennox-Stewart) (Producer: David A. Stewart)

This first single from the Eurythmics' upcoming album is the aural fleshing-out which was hinted out in the band's last tour. Hard rocking early Kinks guitar and a pounding Motown drum beat from the background for Annie Lennox's R&B lead vocal. Pure dance rock complete with a tantalizing horn section high-stepping throughout, "Would I Lie To You?" is guaranteed to fill all the promise this band has showed in the past. Out of the box CHR and rock radio single.



MELISSA MANCHESTER (MCA 52575)

Mathematics (3:48) (MCA Music — Unichappell Music — Rumanian Pickleworks Music/ASCAP, BMI) (B. Walsh, M. Manchester, R. Nevil) (Producer: B. Walsh)

With the jazzy modulations that only she can deliver, Melissa Manchester provides expert rhythm vocals on this title cut from her forthcoming MCA LP, "Mathematics." With numeric precision, the tune features robotic synthesizers and a spanking beat. A perky chorus furthers the overall hi-tech effect, insuring instant club popularity with its infectious danceability. Screaming sax tracks lend increased musicality. A CHR must-add.



JERMAINE STEWART (Arista 1-9314)

I Like It (3:31) (10 Music/Nymph Music) (Stewart/Lindsey) (Producer: Peter Collins)

Thundering funk from Jermaine Stewart which makes the best use of the vocalist's powerful singing. The high BPM of this cut also should make it a favorite in the clubs with B/C radio on it immediately.

FREDDIE MERCURY (Columbia 38-04869)

I Was Born To Love You (3:41) (Queen Music, Ltd. — Beechwood Music Corp./BMI) (F. Mercury) (Producers: M. Mercury, F. Mercury)

A powerful dancer featuring Mercury's strong vocal, "I Was Born To Love You" is a melodic club shaker. CHR potential.

NONA HENDRYX (RCA JK-14056)

Moving Violations (4:06) (Boozertones, Inc./BMI) (B. Roberts) (Producer: B. Edwards)

The queen of funk gets tough with a stout dance beat and high flying vocal with this well-oiled urban floor filler.

SURVIVOR (Scotti Bros. ZS4 04871)

The Search Is Over (Rude Music/BMI-WB Music-Easy Action Music) (Sullivan-Peterik) (Producer: Ron Nevison)

This dramatically sensitive ballad shows Survivor at its best, tapping a unique blend of commercial strains which meld to and form pure pop fodder.

GLADYS KNIGHT AND THE PIPS (Columbia 38-04873)

Keep Givin' Me Love (4:13) (Unichappell Music-Mr. Dapper Music/BMI; Chappell & Co.-Richer Music/ASCAP) (Walker, Phillips, Oland, Raglin) (Producer: Leon F. Sylvers III)

A slow one this time, and yet another success for this durable and highly-talented group. Once again, superb vocals dominate, but this is a good song on its own. Should be a winner.

SARAH MOON (Golden Boy 7123)

Sex Symbol (3:45) (Almo Music Corp and The Great Theatre of Oklahoma-ASCAP) (Davitt Sigerson) (Producers: Sarah Moon, Eddie Gurren, Eddie Martinez)

FRANCO BATTIATO (Capitol 5456)

I Want To See You As A Dancer (3:28) (Colgems-EMI Music-ASCAP) (F. Battiato, Pio) (Producer: Angelo Carrara)

TOMMY BELL (Westar 101)

Don't Touch (The Pain's Not Dry) (2:47) (Cross Key-ASCAP) (D. Chamberlain, B. Jones) (Producer: Tommy DeVito)

NORMA JEAN (MCA 52569)

Shot In The Dark (3:59) (WB Music Corp./Zubaidah Music/Dida-CanMusic-ASCAP) (R. Jones, C. Hinton) (Producer: Raymond Jones)

MERRELL FANKHAUSER AND THE MAUI BAND (D-Town 9019)

I Saw Your Photograph (2:53) (Lost Continent-ASCAP) (M. Fankhauser) (Producer: Merrell Fankhauser)

JEAN KNIGHT (Mirage 7-99643)

My Toot Toot (4:20) (Sid Sim Pub. Co./Flattown Music/BMI) (Simien) (Producer: Isaac Bolden)

Soul singer Knight offers a light and freeflowing vocal to this upbeat, fun song. A different direction for the talented singer which again proves how versatile she is.

LOOSE ENDS (MCA 52570)

Hangin' On A String (3:42) (Virgin Music-Brampton Music/ASCAP) (McIntosh-Eugene-Nichol) (Producer: Nich Martinelli)

Cleanly produced and slow-grooving R&B tune which features breathy vocals and a thumping bass line. Excellent melody and jazzy instrumentation add up to a potential B/C chart-topper.

KENNY G & KASHIF (Arista 1-9336)

Love On The Rise (4:01) (MCA Music-Little Tanya Music-Wayne A Brathwaite-ASCAP/New Music Group/BMI) (Cooley-Brathwaite) (Producer: Kashif)

High-tech B/C crossover material from the multi-talented Kashif and vocalist Kenny G from the pair's upcoming LP. Sensual verse groove and a throbbing chorus earmark this track for hit status.

GRAHAM PARKER AND THE SHOT (Elektra 7-69654)

Wake Up (Next To You) (4:00) (Ellisclan Ltd./PRS) (Parker) (Producer: William Wittman-Graham Parker)

A hit single has long eluded the multi-talented songwriter and critical favorite Parker, but with "Wake Up," Steely Dan ingenuity and pure love song balladry may break that drought.

KLIQUE (MCA 52566)

A Woman, A Lover, A Friend (3:45) (Regent Music-Lena Music/BMI) (Wyche) (Producer: Thomas McClary)

This soulful ballad takes its delivery and production from both classic R&B singers and from modern '80s arrangements. Klique should find a strong B/C reception with this Thomas McClary production.

ALAN GORRIE (A&M 2726)

I Can Take It (Almo Music-Redhead Music-Moxy-Largo Music-Liquid Chrystal Music/ASCAP) (Gorrie-Mugrage-Bova) (Producers: Jay Gruska-Alan Gorrie)

NARADA MICHAEL WALDEN (Warner Bros. 7-29017)

The Nature Of Things (4:01) (Gratitude Sky Music/ASCAP/ Bellboy Music-Polo Grounds Music/BMI) (Walden-Cohen-Glass) (Producer: Narada Michael Walden)

THE TOWNSENDS (Private I ZS4 04855)

Temporary Insanity (3:49) (National League Music-Gedzorillo Music-Bullwhip Publishing-WB Music Corp./ASCAP) (White-Rochelle-Berry) Producers: Mike Piccirillo-Gary Goetzman)

THE ALAN PARSONS PROJECT (Arista AS1-9349)

Days Are Numbers (The Traveller) (3:54) (Woolfsongs Ltd/Careers Music, Inc. Parsons-Woolfsong) (Producer: Alan Parsons)

POINTS WEST

LOOKS ARE DECEIVING — BUT THE SOUND ISN'T — From the cover of **Marc Anthony Thompson's** album eponymously titled, debut Warner Bros. one might think it would be full of bass heavy reggae tracks, but after one listen to the cuts, from the single "So Fine" to "A lot of Girls," the sound is pure soulful pop. Thompson comments, "Some of the people at the label have even told me that they will go into the stores for the record, and it will be placed in the reggae section, but the way I look has been something that I've done for awhile, even before I knew what reggae was!" Image is one thing, but melody and musicianship are quite another. Though Thompson's debut was released some months ago, there is still considerable club interest in many of the album's tracks, and the disc may yet

pan out as a chart sleeper. Though based in Los Angeles, *Points West* spoke to Thompson from Paris where the artist was doing a bit of promotion and enjoying the Parisian spring. "I was born in Panama, but I grew up mostly in Los Angeles, Santa Barbara and New York," he says. "I originally did session work as a horn player and had my own bands, and through that I started playing with **Code Blue.**" After playing horns and keyboards for the power pop guitar-bass-drums trio, Thompson attracted the interest of WB's A&R rep **Felix Chamberlain** who signed him for some demo work. Out of those sessions comes this LP, which mixes a strong sense of melody with tasteful and grooving musical backdrops. Thompson, saying that he is not

a master at many of the instruments he plays, describes a very natural feeling for many instruments and with music itself. "I don't write the songs in any particular formula, I just play whatever is in the room and with some of the tunes, the melodies and words are just in my head. I can hear pretty clearly what the parts should be. For instance, on 'Recover Gracefully,' it started out as a bass line and within forty-five minutes, I had the song worked out. But with 'So Fine,' I originally started writing it for someone else—I didn't even really want to do it, but Felix thought that it had a good pop feel so we put it on the demo. We had to really work that song out, though — rewrite the chorus, etc. — but it turned out real well." With two 12" singles out as well as two videos, Thompson is continuing the often uphill struggle of promoting a debut album, so look for Thompson. And if you don't like the dread appearance, just listen for him!

A SHEAR APPEARANCE — **Jules Shear**, whose latest EMI America release "The Eternal Return" is one of the most inventive pop records so far in 1985, was in town last weekend to perform on *American Bandstand*. The show, which will air June 1 features Shear along with **The Bangles** as his back-up band. Shear, who has been writing with the girls, will thus be at the head of one of the hottest groups around. The first single from "The Eternal Return" is called "Steady," and is doing quite well on *Cash Box's* pop singles chart.

LOCAL BAND NEWS — Look for **Psychobud** to release a three-song EP featuring a re-mix of "Sighs" as a dance track. The new record is being produced by **Dan Van Patten** who has produced **Berlin** and worked with **Big Country** and the **Violent Femmes** . . . longtime local player and *Music Connection* writer **Billy Cioffi** has released his first LP called "Dangerous Type" and it is a hard-rocking effort with strong lead vocals and guitar work from Cioffi . . . the Bay Area's **The Uptones** have just been signed by 415. The board's debut "K.U.S.A." will be out on May 6 and features six new tunes . . . **Wanda Coleman** and **Exene Cervenka** will be doing a live poetry reading April 25 at the Lhasa Club in support of their "Twin Sisters" LP on Freeway/Rhino.

EVERLYS-BACK AGAIN — "EB 84," the classic duo's reunion LP of last year was apparently no one shot deal, as **The Everly's** are set to go back into the studio with **Dave Edmunds** again producing. **Steve Perry** of **Journey** is supposedly penning a tune for the disc. Look for the new album and an Everly's tour by summer.

THERE IS NO REPLACEMENT — Well, they *did* get signed to Sire, but that won't change the randy ways of former TwinTones **The Replacements**. Looking positively organized in matching clothes and sporting some new equipment, The Replacements hit The Palace stage two weeks ago and while many in the crowd did grumble at the nearly dozen cover tunes which they were unable to finish, when the group did get into gear and play its own music, the right stuff was there. Dates this week are April 24 at the Palomino and the night before at Al's Bar, so give 'em one more chance if you have the time.

CLOSE TO THE EDIT — **Bryn Bridenthal** has launched Bridenthal Public Relations specializing in music, publishing and the visual arts. Bridenthal is a former vice president of publicity and artist development for Elektra in New York. The agency is based in Los Angeles . . . **Derek Alpert** and his wife **Julie** are pleased to announce the birth of a daughter, **Jessica Leigh**, on the 12th of April, 1985. Mr. Alpert is director of *Almo Publications* . . . **Gary Davis** has formed *City By The Bay Music, Inc.* and its two recording labels: *Lazar Records* and *Vintage Bay Records*. *City By The Bay* is located at 2015 Bridgeway, #201, Sausalito, Cal., 94965 . . . **Oscar Peterson** will be at the San Francisco's Fairmont Hotel April 23-May 5.

peter holden



Marc Anthony Thompson



METAL FRIENDS — Lead singer Randy "O" and bassist Aaron Samson get close during a number of *Odin's* two show sellout at the *Roxy Theatre* in West Hollywood recently.

NEW FACES TO WATCH

"Here's the story. When I was about ten or eleven, Jimmy Smith came along to Japan, with Art Farmer, Illinois Jacquet, and Kenny Burrell, and my father took me backstage; and there was a little upright piano sitting in the dressing room. So he told me, 'Makoto, go ahead, play a blues.' And I started to play a blues. Jimmy came along and we played four hands. And Illinois started to play, then Kenny Burrell picked up his guitar and we had a little jam session. And that was the first time that anybody said to my parents, and my father particularly, that they should send me to the States."

Makoto Ozone, whose first Columbia album, "Makoto Ozone," has just entered the jazz chart, is the son of a swing pianist in Japan. He came to America five years ago — at the age of 19 — to study writing and arranging at Boston's Berklee College of Music. But it wasn't long before the word got out that there was a hot new pianist on the scene in Boston. Listening to Makoto's album, one would think that the talk was of a contemporary pianist with a wide romantic streak, but, in fact, the Makoto Ozone who got people talking in Boston was a spitting musical image of Oscar Peterson.

"I would say 98 percent of the music I was listening to since I was 12, until I got to Berklee, was Oscar," he says now. "And my best friend, who's a bass player, told me, 'I think your talent is too good to be wasted.' I said, 'What do you mean?' He goes, 'Well, I think you have a lot more to go; in other words, you have the capability in yourself to be able to extend your work. Instead of just imitating Oscar, instead of just stopping right there, just break the barrier and go ahead and extend your work.'"

Makoto began working around Boston with trombonist Phil Wilson, a Berklee teacher, and began getting together for jam sessions with another Berklee teacher, vibraphonist Gary Burton. Burton, who Makoto had seen perform in Japan and hadn't been too impressed with, began giving the



Makoto Ozone

pianist records to listen to. Makoto's ears began opening up, and he began experimenting with different styles of jazz. Soon he became the pianist in Burton's working band, a chair he still holds. After some discussion with Qwest Records, Makoto Ozone signed with Columbia, where Gary Burton produced his debut LP as a leader. Although he has been playing a number of solo concerts — and has toured Japan leading a band with Burton and bassist Eddie Gomez — the 24-year-old pianist says he's not ready to hit the road fulltime at the helm.

"I don't know when it's going to happen," he says, "or how, or what kind of group I'm going to have, or what kind of music I'm going to be playing; I have no idea what's going to be. Because I think that the first thing for me to do is to find my favorite music. Right now I'm taking bits and peices of different kinds of music and tasting it and putting it away, and then taking another thing. I want to absorb everything that I can right now — all sorts of music, no matter what it is, rock, pop, classical. So when I find my favorite kind of music, I think that's when I'll pretty much settle my style."

So far the musical search — from Oscar Peterson to the current Chick Coreaish romanticism — is proving to be musically worthwhile on its own.

Women Executives

From The Pursuit Of Art To The Art Of Publicity: Epic's Blond On Blond

by Rusty Cutchin

2nd Article Of A Series

NEW YORK — It's a long way from Andy Warhol's entourage to the vice presidency of a major label, or is it? For Susan Blond, success in any field, be it art or business, or the business of art, boils down to cooperation, ability and patience. "It's great when people respect you, and when they respect you, then they don't see woman, man, black, white. They just see someone they respect." For Blond, vice president, national press, public information for Epic/Portrait/CBS Associated



SUSAN BLOND — From artist to publicist to vice president.

Labels, that respect has come during a career journey unique in the music business.

Blond has been at Epic 10 years. "Jeff Beck & I," she says, represent the "grand old men" at the label. But before entering the record wars Blond was a successful artist with a one-woman show at Harvard and a studio, one of only eight awarded, at the Whitney Museum. In 1972 she began working for Warhol's *Interview* magazine as an ad salesperson. "I went to work for Andy Warhol because he was the greatest artist in the world," Blond recounts, "but what happened was I stopped painting completely and got into business. And luckily someone at United Artists thought my personality would be good for publicity and gave me a job at that point. I'm the only woman I know that did not start in this business as a secretary. I did do as low jobs as you could possibly do, but there were only two of us, and I had to just jump in and learn it. I had to learn to take responsibility very early. I was there two years, and then I came to Epic."

(continued on page 36)

FEBRUARY 28, 1959 CASH BOX DEBUTS THE BULLET

The Cash Box

Volume XX—number 24

February 28, 1959

RED BULLET



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

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

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

**WHEN IT COMES
To Progress**

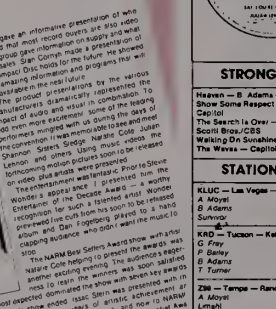
...The Traffic Continues

POP RADIO

GUEST EDITORIAL

Reflections On NARM '85

By Noel Gimbel



The Great Pulse Group takes an informative presentation of what the future of pop radio will be. The current pop radio scene is also being analyzed. The current pop radio scene is also being analyzed. The current pop radio scene is also being analyzed. The current pop radio scene is also being analyzed.

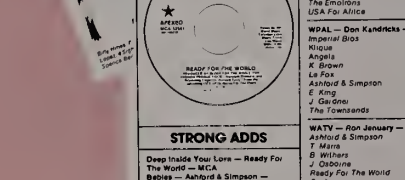
The NARM Best Sellers Award show was held in Los Angeles last night. It was a very successful event. The NARM Best Sellers Award show was held in Los Angeles last night. It was a very successful event. The NARM Best Sellers Award show was held in Los Angeles last night. It was a very successful event.

Cash Box Conducts First Regional Radio/Retail Seminar

LOS ANGELES—A comprehensive seminar on the state of the music business was held in Los Angeles last night. The seminar was held in Los Angeles last night. The seminar was held in Los Angeles last night. The seminar was held in Los Angeles last night.

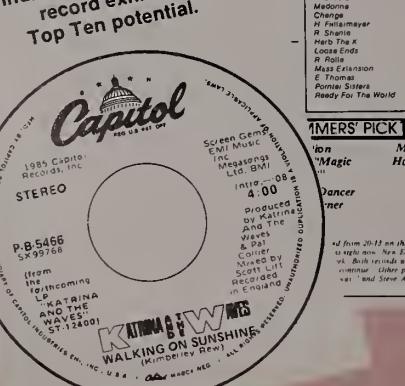


The seminar was held in Los Angeles last night. The seminar was held in Los Angeles last night. The seminar was held in Los Angeles last night. The seminar was held in Los Angeles last night.



STRONG ADDS
Deep Inside Your Love — Ready For The World — MCA
Babe's — Ashford & Simpson — Capitol
Don't Stop — Rick James — Gordy
Baby Come And Get It — Pointer Sisters — Island/CA
Things Can Only Get Better — Howard Jones — Elektra

STATION ADDS
KGFZ AM 1230 — Kevin Fleming — Los Angeles
Loma Cuts
WINNERS CIRCLE
Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.



ATLANTIC

RECORDS

RECORDED & PRODUCED BY

JERRY WALKER

ATLANTIC

MOST ADDED
KT101 — New Haven — Stu Ryland PD
WFLY — Albany — Todd Martin PD
WYNY — Albany — Todd Martin PD
WYNY — Albany — Todd Martin PD
WYNY — Albany — Todd Martin PD

STRONG ADDS
WYNY — Albany — Todd Martin PD
WYNY — Albany — Todd Martin PD
WYNY — Albany — Todd Martin PD
WYNY — Albany — Todd Martin PD
WYNY — Albany — Todd Martin PD

STATION ADDS
KLCU — Las Vegas — Bill Richards PD
KLCU — Las Vegas — Bill Richards PD
KLCU — Las Vegas — Bill Richards PD
KLCU — Las Vegas — Bill Richards PD
KLCU — Las Vegas — Bill Richards PD

POP PROGRAMMERS' PICK
Programmer: Cindy Baier
Station: Boston
Market: Boston

THE JOB MART

IN CLAREMONT: DJ6-FM needs part time CHR jocks with possibility of full time status. If interested send tape & resume to Tom Thompson, P.O. Box 1320 Claremont, CA 91711. **IN CHICAGO:** WY 88.1 is seeking highly creative talent in all areas. As soon as possible send tape to Rick Stacy, 1106 233 North Lake Blvd. All resumes should be sent to Rick Stacy, 1106 233 North Lake Blvd. **IN LOS ANGELES:** WFLM is offering an opening for you in their news dept. It's an entry level position and a good opportunity for learning the business. **IN LOS ANGELES:** WFLM is offering an opening for you in their news dept. It's an entry level position and a good opportunity for learning the business.

BC RADIO

WE BACK THE SOUND — David Hall & John Jones (presenting WZKZ's Cleveland) p/c Lynn Turner, Jr., with a plaque recognizing him for being the disc's first hit single "Sara Smile" in 1976 when he was with WJMO. Shows his (1976 RCA) hit "Sara Smile" (L.A. Turner, Chas. and RCA) rap. Lady Music.

WZKZ — Lynn Turner, Jr. MD — Atlantic Star
WZKZ — Lynn Turner, Jr. MD — Atlantic Star
WZKZ — Lynn Turner, Jr. MD — Atlantic Star

STATION PROFILE

Station: KOKA
Market: Shreveport, north Louisiana, portions of Texas and Arkansas.
P.D.: Sonrose Rutledge, Jr.

KOKA RADIO

(Bio Radio's) KOKA AM in Shreveport (one of 18 radio stations in the Shreveport metro area) which target their programming to the black audience. KOKA has 100-mile coverage area which encompasses a larger black population than cities like Dallas and New Orleans. Of the three black radio stations, KOKA has long been the dominant force in the market. KOKA's disc jockey B. B. Davis says that in a recent poll he says that KOKA's place in the market when you consider that the station on-air lineup begins each day with Gay Pop (10 a.m.-12 p.m.) which has been with KOKA for 25 years followed by Dave (12 p.m.-2 p.m.) who will be celebrating his 30th anniversary on the air at KOKA in September. In March 1984 KOKA became the first AM station in North Louisiana to be broadcasting in stereo. The station also delivers coverage of the Dallas Cowboys football games.

ALBUM RELEASES

OUT OF THE BOX

NEW AND DEVELOPING

THE GUMMERS

NEW AND DEVELOPING

Behind The Bullets

by Stephen Padgett

Tom Petty and The Heartbreakers' long-awaited new album, "Southern Accents," takes a healthy 27-point leap from last week's high debut spot of 61. Supergroup of the Power Station, featuring members of Duran Duran, featuring debut LP jumping to 53 bullet, and Chic records, bullets to second LP, and Chic formidable presence to last week's "Dream With Hot Product" which hit the charts at 50. The album, "Dream With Hot Product," hit the charts at 50. The album, "Dream With Hot Product," hit the charts at 50.

BOX TOP POOL ALBUMS

Indicates Highest Debut

34 SOUTHERN ACCENTS — TOM PETTY & THE HEARTBREAKERS (MCA) (17) (4)

35 CAN'T STOP THE LOVE — ERIC BURDON & THE ANIMALS (A&M) (17) (2)

36 EMERGENCY — THE CLASH (Geffen) (17) (2)

37 THE NIGHT I Fell In Love — THE PLACID EMERALDS (A&M) (17) (2)

38 40 HOUR WEEK — THE CLASH (Geffen) (17) (2)

39 SHE'S SO UNUSUAL — THE CLASH (Geffen) (17) (2)

40 THE UNFORGETTABLE FIRE — THE CLASH (Geffen) (17) (2)

41 BIG BAM BOOM — THE CLASH (Geffen) (17) (2)

DANCE

Chart	Title	Artist	Label	Weeks
1	I AM THE WORLD	WEAVER	412	2
2	THINGS CAN ONLY GET BETTER	HAWARD JONES	10	
3	WE GET UP IN THE MORNING	WEAVER	10	
4	WE GET UP IN THE MORNING	WEAVER	10	
5	WE GET UP IN THE MORNING	WEAVER	10	
6	WE GET UP IN THE MORNING	WEAVER	10	
7	WE GET UP IN THE MORNING	WEAVER	10	
8	WE GET UP IN THE MORNING	WEAVER	10	
9	WE GET UP IN THE MORNING	WEAVER	10	
10	WE GET UP IN THE MORNING	WEAVER	10	

NEW RELEASES

Profile Records

(Rhino Records) at BOX

FEATURING PICKS

Bryan Adams (MCA)

Jesse Johnson (MCA)

Greg Brown (MCA)

REBBIE JACKSON (Columbia)

DON JAY (Mercury)

GRETT BROWN (MCA)

CHESTER BENNINGER (Columbia)

BON JOVI (Mercury)

REBBIE JACKSON (Columbia)

DON JAY (Mercury)

GRETT BROWN (MCA)

CHESTER BENNINGER (Columbia)

BON JOVI (Mercury)

STATION PROFILE

Station: KOKA
Market: Shreveport, north Louisiana, portions of Texas and Arkansas.
P.D.: Sonrose Rutledge, Jr.

KOKA RADIO

More To Come

ASHBOX

Nothing Else Is A Compromise

THE SUPERHUMAN VOICE — The contrast between the recording styles of New York and Los Angeles becomes more apparent when popular tastes center on glamour and style. Occasionally, when all eyes are focused on the aggressive stance and "urgency" of east coast artists, the achievements of the L.A.-based production community get overlooked. With New York's reputation for providing much of what is "new" and "fresh" it's important not to overlook the creative talent that still makes up the backbone of a successful record by refining new trends and raw creative energy into something *musical*. And despite this column's regional prejudice, it must be noted that the bulk of this kind of sophisticated refining process seems to be occurring on the west coast.

This argument of course opens several cans of worms as does any discussion about the quality of recorded output, and this is why "musical" is the key word. The word here is meant to mean a certain sophistication based on traditional concepts of what makes music. This lets out a number of artists who have either dedicated themselves to a less complex form, based their act around an image, or whose sophistication ignores certain essential elements of music. (For all the appeal and rhythmic power of "boom box" groups, melody and harmony are not central among their concerns. To be sure, east coast producers have shown consummate skill in being musical and capturing a mass audience. **Arif Mardin** has consistently turned out the highest calibre product for **Chaka Khan**, whether at the controls himself or farming out the project. **Nile Rodgers** and **Bernard Edwards** have become star producers in their post-Chic days by aligning themselves with rock superstars, whose styles would seem to dictate a tight rein on the kind of musical elements being addressed here, and this restraint is evident in nevertheless successful projects for **Madonna** (Rodgers) and **Power Station** (Edwards). The point is, for every musically sophisticated and commercially successful producer operating out of New York in recent years, two or three equally accomplished talents can be cited on the west coast, starting at the top with **Quincy Jones** (**Michael Jackson**, **George Benson**, himself), **David Foster** (**Chicago**), **George Duke** (**Jeffrey Osborne**, **Deniece Williams**, himself), **Greg Mathieson** (**Sheena Easton**), **Michael O'Martian** (**Donna Summer**), **Jay Graydon** (**Al Jarreau**, **Manhattan Transfer**), **Maurice White** (**Earth, Wind and Fire**), and the list goes on and on.



KENNY LOGGINS — Reaching the zenith of a career characterized by growth.

To this list must now be added the name **Kenny Loggins**. It would be difficult to cite another instance where an artist has taken control of his own project and turned out a work as completely satisfying as Loggins' "Vox Humana." The LP, which had the dubious media honor of shipping at the same time as the "We Are The World" LP, is the ultimate statement of Loggins' growth during his years as a major American artist and is the best example of vocal, instrumental and production virtuosity since "Thriller." Loggins credits Foster as co-producer on one track and O'Martian on another, and their indelible stamps are on both cuts. Loggins' wife **Eva** contributes lyrics on a number of songs and he is joined by a small crowd of L.A.'s best on playing and writing duty, including bassist **Nathan East**, **Michael McDonald**, **Bunny** and **Eldra DeBarge**, the **Pointer Sisters**, **Phillip Bailey**, **Carl Anderson** and **David Sanborn**.

What makes "Vox Humana" a classic album is the extended range of Loggins' various talents. And perhaps the most striking, and ironic considering the aforementioned New York vs. L.A. question, is the uniquely east coast flavor that Loggins brings to his continually developing sense of arrangement. The LP kicks off with another Loggins rock and roll gem, the title cut. Like "I'm Alright" and "Footloose," "Vox Humana" again showcases Loggins' command of the rockabilly essence that for him has evolved from the swing-based R&B of "Your Mama Don't Dance" and "My Music" to the Tennessee-bred harmony-oriented sound of his recent hits. Loggins nails this testament with a spectacular studio-assisted vocal arrangement and acoustic guitar backing that outglosses even the spectacular "Footloose" arrangement. But with the second cut, "No Looking Back," co-written with McDonald and **Ed Sanford**, he embarks on a dynamic journey that crosses across many musical lines before the end with side two's "Love Will Follow." On "No Looking Back," Loggins achieves evangelical heights with a soaring arrangement, bringing to mind the appeal of **Neil Diamond**'s early material and spiritual bent. The third cut, "Let There Be Love" is a rollicking R&B number that captures **Simon & Garfunkel**'s unique use of Latin-based choral chanting on the fade. By the end of these three cuts, it's clear Loggins has crafted a serious work.

Throughout the LP, Loggins' singing is amazing. Through duets with **El DeBarge**, **Bailey** and **Anderson** it is sometimes impossible to tell where Loggins leaves off and another singer begins. Obviously influenced by Quincy Jones, whose work "Vox Humana" continually brings to mind, Loggins has embraced sophisticated urban music with a passion. This was evident on "This Is It," which became one of his biggest solo smashes, and it is undeniable on the new LP. Through "I'll Be There" and "I'm Gonna Do It Right" Loggins pays tribute to his soul contemporaries and shows an expert flair for the nuances of sophisticated funk. At the end of the LP he reaches the zenith with "Lorraine," a fusion *tour de force* that modulates thrillingly to a vocal backbeat chorus designed for stadium audiences. Then he coolly winds down the set with the sensual "Love Will Follow."

With **Jim Messina**, **Kenny Loggins** dominated the '70s doing pretty much what he's doing now, merging rock and R&B with top notch songwriting, singing and production. The difference is that his audience has grown up and opened their ears a little wider. In doing so, they will find the same guy who sang "Danny's Song" with shoulder-length hair and an acoustic guitar 12 years ago in the same league with **Stevie Wonder** and the few great artist/producers of our time.

rusty cutchin



Cover Story

Menudo: Staying Forever Young

by Peter Berk

LOS ANGELES — Thousands of young, predominantly female voices scream out as one. Tears flow from eyes which stare mesmerized at an empty stage. The noise grows deafening and the suspense unbearable. Then, finally, the moment arrives, waves of excitement sweep over the capacity crowd, and the long awaited words are heard . . . "Ladies and gentlemen, Menudo!"

Scenes like that have been played out repeatedly over much of the world since 1977, despite the fact that virtually all of Menudo's original members have been replaced. By now, however, it's become clear that the group's appeal is based less on which five singers comprise it than on its overall projection of youthful vigor and hypnotic mystique. Basically, it's the concept of Menudo which has sold millions of records and filled hundreds of auditoriums, and the people behind the group make sure that all of the right ingredients are present with each new combination of performers.

The concept was first developed eight years ago, when **Edgardo Diaz** literally took his musical ideas to the streets of his native Puerto Rico and gathered three of his cousins and two neighborhood boys to form Menudo. What he envisioned, and what shapes the group to this day, was the blending of five male singers in a group which would musically and physically convey the essence of youth. With light rock songs featuring Spanish lyrics; and innovative, flashy live concerts, Menudo would reach out to the vast Latin worldwide population and capture the hearts of its younger generation. Much to everyone's surprise, Diaz also laid down a law which has perhaps become Menudo's best known trademark, namely that no member would remain in the group after turning 16. The policy has, as it's turned out, worked in favor of Menudo, keeping it fresh and true to its identity.

Menudo, once formed, began to perform concerts, often benefits, for several Puerto Rican school events. By the end of 1977, the group had garnered enough attention and respect to be asked to perform its first major concert, in **Parque de Juncos**, also in Puerto Rico; and record its first album, titled "Los Fantasmas." Sales were minimal, but word was spreading about the group. Soon, a wider Spanish speaking audience began to embrace the group and Menudo was on its way, both symbolically and geographically. The first appearance for the five singers outside of Puerto Rico took place in the Dominican Republic in July of 1978, and soon after, Menudo released its

second album, "Laura," which spawned the hit "Fuego."

Within the following year, Diaz took his group through its first major tour, which encompassed the Americas, Venezuela and Spain, and oversaw the taping of several ½ hour TV programs, which are still seen throughout Latin America today. More records (on various independent labels) followed, but so did several 16th birthday parties. Nevertheless, Menudo's fans welcomed the new singers and continued to propel the group toward international stardom. For the departing members, Diaz proved eminently helpful through his support of their future endeavors.

By 1983, when Menudo made its first appearance in New York City, the group had come to dominate Spanish speaking airwaves all over the world, and had released a feature film titled *Una Aventura Llamada Menudo*. In New York, the group played six consecutive performances at the Felt Auditorium, and it was evident that its infectious light pop music and flamboyant stage performances had taken on an appeal which bridged any language gap. In June of 1983, Menudo displayed its universal popularity once again when 80,000 fans poured into Madison Square Garden's main arena for a concert performance.

Two months later, ABC Television signed Menudo for a Saturday morning series which featured the group singing in Spanish and in English, and two months after that, the singers were signed by RCA for a longterm international recording contract. "A Todo Rock" became Menudo's debut RCA album, and soon after it was recorded, the group undertook its largest scale U.S. tour. In February of 1984, Menudo's first English-language LP, "Reaching Out," was released, in time to coincide with 10 sold-out concerts at Radio City Music Hall.

By the end of 1984, Menudo had filmed its first music video (*Like A Cannonball*) appeared on several TV programs, including the Grammy Awards; enjoyed the international success of "Reaching Out;" and lured the sponsorship of Pepsi-Cola for its 1985 U.S. and Puerto Rican concert tours. Currently, Menudo is anticipating the release of its latest LP (self-titled), which is once again completely in English. The album and first single, "Hold Me," have been slated for release by the end of this month.

Menudo's current members are **Carlos "Charlie" Rivera**, 15, who's been with the group since April, 1982; **Roy Rosello**, 14, who joined in August, 1983; **Robert Rosa**,

(continued on page 36)

THE JOB MART

Up in Cape Cod, **WXJY** is seeking are personalities for their A/C format station. Opening will not be available until mid May. Send all inquiries to **Greg Evans**, WXJY, P.O. Box 296, Osterville, MA 02655. EOE/MF. . . Morning personality is needed at **WRNJ**. **D.P. Kendall** says, "We have a big city sound with a small town feel." They are located one hour from New York City. T&R to D.P. Kendall, P.O. Box 1000, Hackettstown, New Jersey 07840 . . . **WKZB 107.5** is seeking CHR personalities. The station has new studios, a new tower and is located in a rapidly growing market. Please send tape, resume with a photo and salary requirements to **Mary Russell**, WKQB, P.O. Box 10164, Charleston, South Carolina 29411 . . . **WYSP** in Philadelphia is looking for an aggressive promotions director. Applicant must have experience in marketing. Send resume to **Michael Picozzi**, 1 Bala Plaza, Bala Cynwyd, PA 19004. No calls please . . . **Z-98** needs one more pro! All of their drive slots are filled except the afternoons. T&R to **Bob Kaghan**, P.O. Box 4809, Clearwater, Florida 33518 EOE/MF. No calls please . . . a growing seaside station in Beaufort needs a production director with management, programming and air skills. If this is what you're seeking send T&R to **Fred McCune**, **WZYC**, P.O. Box 402, Beaufort, NC 28516. EOE/MF . . . **WBEN** needs a part-time experienced radio air personality. T&R to **J. McLaughlin**, 2077 Elmwood Ave. Buffalo, New York 14207. EOE/MF . . . Competitive FM is seeking an experienced night air talent with good production skills. Females are encouraged. T&R to **Don Patrick**, WSYY, P.O. Box 1240, Millinocket, ME 04462. EOE/MF . . . country, rock and contemporary stations are currently accepting tapes for future openings. Community Service Broadcasting, 811 Broadway, Mt. Vernon, Ill. 62864. EOE/MF . . . immediate openings for midday and afternoon drive announcers at top-rated small market station. T&R to **Michael Stevens**, P.O. Box 2300, Ardmore OK 73402. Write or call (405) 226-5357 EOE/MF . . . 100,000-watt Top 100 FM needs an afternoon jock with excellent pipes and production. Send T&R to **Rick James**, **K106**, P.O. Box 106, Beaumont, TX 77704 EOE/MF. . . Eugene CHR is now accepting T&R's for future openings for all shifts. **Michael Anthony**, **KSND**, P.O. Box 10767, Eugene Oregon. EOE/MF. . . a morning news position is open in Bakersfield at station **KLLY**. C&R to **KLLY**, P.O. Box 2630, Bakersfield, CA 93303. EOE/MF. . . **Z-99** is accepting tapes for future air shifts. Send a photo also with T&R to **Todd Chase**, 4350 Johnson Drive, Shawnee Mission, KS 66205. EOE/MF. . . **Kevan Rabat** of **KDVV** is seeking four drive time personalities. "Only team players need apply." says Rabat. T&R to **Kevan Rabat**, **KDVV** Radio, P.O. Box 1478, Topeka, KS 66601. EOE/MF. . . an opening for someone who is entertaining and warm in San Francisco at **KITS**. T&R to Programming Dept. **KITS** Radio, 1355 Market St., CA 94103. No calls please EOE/MF . . . **KOME** is seeking a full-time air talent. Applicant should be creative on air and have production skills. Send tapes to **Pat Evans**, 1245 S. Winchester Blvd., San Jose, CA 95128. No calls EOE/MF. . . personality/news director is needed at **KLKT**, Lake Tahoe. T&R to **Ken Hunter**, P.O. Box 6063, Incline Village, NV 89450. No calls please . . . are you ready to move up to a new position? If you are, then call **RadioActivity**, they provide services like aircheck analysis and employment counseling for announcers. They're a full-size firm for all size markets, stations are invited to call. (404) 266-1977 or write 3954 Peachtree Road #202, Atlanta, GA 30319.

darryl lindsey

AIR CHECK

Station: **KZZP-FM**
Market: **Phoenix**
P.D.: **Guy Zapoleon**

KZZP

"Phoenix is now becoming what it always should have been — highly competitive! There are now more contemporary hit-oriented radio stations in the Phoenix market than ever before. It's going to be a battle!" These words sum up the feelings of Guy Zapoleon, program director at **KZZP-FM**, a straight-ahead Top 40 contemporary hits station that plays eight to nine currents per hour in a city he describes as a rock n' roll town.

On the soft end of the contemporary hits spectrum of stations that compete with **KZZP**, according to Zapoleon, is **KKLT**, which captures the biggest share of adult ratings, and **KLZI**, which has been programming adult contemporary for about one year. Closer in competition with **KZZP** are Top 40-oriented **KOPA** and **KDKB** which formats contemporary album-oriented rock hits.

The competition is heating up in Phoenix but Zapoleon welcomes and is ready for the "battle." He vacated the PD spot at **B94** in Pittsburgh where he had achieved much success.

"I didn't leave **B94** to come to Phoenix for my health," Zapoleon states. "I'm here to win! The station has had identity problems, but we're redefining what we are." Presently **KZZP**'s base audience is 12 to 24, but it is looking to grab a slice of the older demos as well. Thirty-five retail stores are called each week for input on records added to the playlist. Equal in importance to retail activity is call-out research which Zapoleon utilizes for music rotation in his quest for attaining more of the 18-to-34-year-old bracket.

"There is very good programming talent in Phoenix," Zapoleon says, "This is the most competitive, intelligent programming situation I have ever been in. We're going to come on like gangbusters."

Formerly owned by Western Cities Broadcasting, **KZZP** became the property of Nationwide Broadcasting, which recently (March 1) bought and took over the Western Cities chain making Nationwide the largest group of FM outlets in the country with 10 including **BJ105/Orlando**, **WNCI/Columbus** and **WGAR/Cleveland**. **KZZP** GM **Mickey Franco** heads up the west operations for Nationwide.

MOST ADDED



KAFM — Dallas — Pamela Steele
Mary Jane Girls
Limahl
J. Lennon
Madonna

WNVZ — Norfolk — Bob Canada
L. Vandross
B. Adams
Boy Meets Girl
Survivor
M. Jagger
F. Mercury

Q101 — Meridian — Tom Kelly
E. Easton
M. Jagger
Madonna
Bon Jovi
F. Mercury
P. Wolf

WBLI — Long Island — Bill Terry
Sade
J. Fogerty
Tears For Fears
Katrina & The Waves
Madonna

WNYS — Buffalo — Bill Todd
Boy Meets Girl
P. Bailey
Survivor
'Til Tuesday
Madonna
Eurythmics
P. Wolf

WXKS-FM — Boston — Sunny Joe White
Shannon
Madonna
M. Jagger
Eurythmics
P. Wolf

WCIR — Berkley — Bob Spencer
Kool & The Gang
Mary Jane Girls
J. Lennon
G. Frey
Madonna

WTIC-FM — Hartford — Mike West
A. Moyet
J. Lennon
Survivor
Madonna

WHYI — Detroit — Gary Berkowitz
Survivor
Madonna
M. Jagger
P. Wolf

KWK — St. Louis — C.C. Mathews
M. Head
E. Clapton
B. Ocean
A. Parsons
Madonna

WCZY — Detroit — Lee Douglas
J. Lennon
J. Johnson
Madonna
Eurythmics

STRONG ADDS

1. **Say You're Wrong — J. Lennon — Atlantic**
2. **Heaven — B. Adams — A&M**
3. **Would I Lie To You — Eurythmics — RCA**
4. **Lucky In Love — M. Jagger — Columbia**

STATION ADDS

Q103 — Denver — Jack Regan
Mary Jane Girls
L. Vandross
T. Turner
Survivor
Madonna

KIMN — Denver — Doug Erickson
L. Vandross
J. Lennon
B. Adams
T. Turner
J. Shear

FM 102 — Sacramento — Rick Gillette
Tears For Fears
Pointer Sisters
G. Frey
C. Khan

KWSS — San Jose — Dave Van Stone
Tears For Fears
H. Jones
M. Jagger

KIQQ — Los Angeles — Robert Morehead
H. Faltermeyer
Limahl
B. Adams
New Edition
T. Marie
Eurythmics

Z98 — Tampa — Randy Brown
Katrina & The Waves
Mary Jane Girls
Survivor
Madonna

POP PROGRAMMERS' PICK

Programmer	Station	Market
Rick Brown	KEYN	Wichita

Song: "Imagination"
Artist: Belouis Some
Label: Capitol

Comments:

"Just added this past weekend, best response came from 18-24 men and teen girls. A lot of curiosity, some thought it was David Bowie. Some members of Bowie's group are on the record. Its got a good video, the hook is the title which should convert it into sales."



KIIS' OBSESSION — PolyGram recording artists Animotion stopped by Los Angeles' KIIS to thank them for their support on their hit single "Obsession." Pictured (l-r) are: Gene Sandbloom, KIIS FM music director; Astrid Plane, Animotion; Bill Wadhams, Animotion; Jean Macdonald, PolyGram national trade liaison, Los Angeles promotional manager; Larry Ross, Johnson/Ross management, co-manager Animotion.

Stedman Promoted

LOS ANGELES — Bill Stedman has been named program director for KSAN San Francisco. He assumed his new job duties April 15, transferring from Malrite station WHK in Cleveland where he was PD.

Stedman replaces J.D. Spangler who recently took the GM spot at KJJY in Des Moines. Taking over the WHK PD duties is John Gorman, who will retain his position at WMMS.

Craig Promoted

LOS ANGELES — WMGK Program Director Bob Craig has been promoted to the newly-created position of operations manager of WMGK (103 FM), Philadelphia, the announcement was made by Larry Wexler, vice president and general manager of the station.

"Bob's new title is our company's way of recognizing the tremendous contribution that he has made to the success of WMGK," said Wexler. "Bob has been the major driving force in the continuing rating success of 'Magic.' He has helped it become one of the nation's premier Adult Contemporary stations."



THAT'S KUTE — While Atlantic Records recording artist Jean Luc-Ponty was appearing in Los Angeles the "Quiet Storm," KUTE in Los Angeles held a party in his honor. Attending the party (l-r): KUTE's general sales manager Dick Warshaw, general manager Bill Shearer, Jean Luc-Ponty, Mary Wells, KUTE local sales manager, Paul Cooper, vice president Atlantic Records/west coast & Ira Wechsler, executive vice president western division manager of Hillier, Newmark, Wechsler & Howard.

Barnett PD At KZEW

LOS ANGELES — Rob Barnett has been named the new PD at KZEW in Dallas. He replaces Andy Lockridge who exited March 22.

Barnett was most recently WAAF Worcester PD where he spent the last five years, holding the programmer's position since 1982. He started his new position April 22.

Changes AT KLZZ

LOS ANGELES — John Forsythe is the new operations manager at San Diego's KLZZ AM/FM. Forsythe has been serving as morning drive personality at the AC formatted stations.

Jason Williams, midday personality at the station will assume asst. OM duties. Both Forsyth and Williams will retain their air shifts.

Fries Upped

LOS ANGELES — Gary Fries has been promoted to president of Sunbelt Communication's radio division. Relocating to Colorado Springs, Fries will be responsible for the company's six radio stations. Fries was previously Radio Group Sr. VP and KQEO/KZZX Albuquerque VP/GM.

AIRPLAY

CHANGES — Kenny Noble has signed a long term contract with KHITS in Los Angeles. He works the midday shift . . . Mike Kelly has taken the overnight spot at WLS -FM in Chicago. He was most recently with WAGO-FM . . . Cindy Gates will hold down the 6 p.m. to 10 p.m. slot at WDSY-FM in Pittsburgh. Former part-timer Leah Klocko has assumed full overnight duties . . . Weiss & Powell has expanded its San Francisco offices. The new address is 235 Montgomery Street, Suite 1143, San Francisco, CA 94104. The telephone number is (415) 981-3676 . . . Satellite Music Networks Jim Stansell, eastern division sales manager for the network and owner of SMN affiliate KLAK-FM in Sherman-Denison, Texas has announced plans to devote his full time to managing his station and acquiring additional stations. John Tyler, SMN's chairman and CEO commented, "all of us wish him continued success and satisfaction in his future endeavors" . . . KMUL in Muleshoe (yes, that's Muleshoe) Texas is the 600th station nationwide to sign up for AP News-Power 1200, the new high speed news wire from the Associated Press. . . Five stations have joined the ABC FM Network as affiliates. They are: WAPP-FM, New York; WYDD-FM, Pittsburgh; WWKX-FM, Nashville; WNNK-FM, Harrisburg, PA; WQMG-FM, Greensboro, North Carolina.



WHO'S THE BOSS — Tony Danza star of "Who's The Boss" was Dean Goss' live in the studio guest. Goss is the morning man on Los Angeles' K-EARTH 101.

Radio Entertainment. The monthly series will pack all the excitement of a live concert into a 30-minute set that culls the best songs of each act. "Starset" concerts will be aired twice within the first week of each month. "It's particularly fitting that Santana is the first group in our 'Starset' series," commented Cody, who noted that Santana starred in the very first Source concert in December, 1979. "From their appearance in 1969 at Woodstock to today, Santana remains a constant and ever-changing force in rock music. We're delighted to salute the man and his band on our first 'Starset.'" The concert will include songs from all phases of Santana's 16-year career, including "She's Not There," "Open Invitation," "Brotherhood," "Right On," and, from their current album, "Beyond Appearances," the hit single, "Say It Again," and more.

MAIL — Every once in a while this column receives an opinion that reflects the changing radio environment. We recently received this from WZAK in Cleveland (BC).

NBC'S STARSET — NBC Radio Entertainment's "Starset" series premieres with the legendary group Santana the week of April 29, it was announced by Frank Cody, director of programming, NBC Radio Entertainment. The monthly series will pack all the excitement of a live concert into a 30-minute set that culls the best songs of each act. "Starset" concerts will be aired twice within the first week of each month. "It's particularly fitting that Santana is the first group in our 'Starset' series," commented Cody, who noted that Santana starred in the very first Source concert in December, 1979. "From their appearance in 1969 at Woodstock to today, Santana remains a constant and ever-changing force in rock music. We're delighted to salute the man and his band on our first 'Starset.'" The concert will include songs from all phases of Santana's 16-year career, including "She's Not There," "Open Invitation," "Brotherhood," "Right On," and, from their current album, "Beyond Appearances," the hit single, "Say It Again," and more.

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Untapped Market

A large and economically powerful segment of the consumer public appears to be overlooked, we're told. If so, it just may be the biggest commercial mistake in local marketing history.

Can you imagine a \$2 billion consumer egg out there just waiting for business to bust it open? And, we're told, it hasn't happened yet.

We're talking about the enormous buying power of the black men, women and youngsters who number nearly 350,000 in the four-county area surrounding Cleveland.

While many merchandisers say they believe their approach to the black community needn't be altered from their traditional approaches to whites, black business people we've talked to feel much differently.

This lack of attention seems to be perceived in the black community as a lack of respect for them by the white business establishment.

Blacks spend a greater proportion of their incomes than whites. They are, the marketing studies say, name-brand conscious and willing to pay top dollar for what they buy.

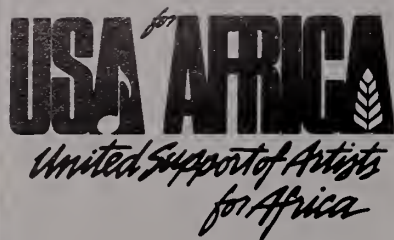
That's the kind of economic impact that cannot long be ignored, nor can it be satisfied through token marketing gestures.

We'd like to see more advertising here geared to the strong — and getting stronger — black community.

CASHBOX

Anything Else Is A Compromise

HOT NEW SELLER



STRONGEST SALES

Bruce Springsteen — Columbia
Phil Collins — Atlantic
Madonna — Sire
Beverly Hills Cop — MCA

STORE REPORTS

Record Factory — San Francisco

USA For Africa
 Sade
 Madonna
 P. Collins
 Tears For Fears

Homer's Records — Omaha

Tears For Fears
 T. Petty
 Sade
 G. Thorogood
 L. Vandross

Mainstream Records — Milwaukee

USA For Africa
 B. Springsteen
 Sade
 T. Petty
 Power Station

Karma West — Indianapolis

USA For Africa
 P. Collins
 Wham!
 B. Springsteen
 J. Fogerty

Radio Doctor — Milwaukee

USA For Africa
 P. Collins
 T. Turner
 Sade
 B. Springsteen

Downtown Records — Chicago

USA For Africa
 L. Vandross
 Sade

Maze
 Kool And The Gang

Sound Video Unlimited — Chicago

P. Collins
 Sade
 T. Turner
 Beverly Hills Cop
 L. Vandross

Believe In Music — Michigan

USA For Africa
 P. Collins
 Tears For Fears
 Maze
 R. Springfield

Tower Records — San Francisco

USA For Africa
 Sade
 P. Collins
 Madonna
 Beverly Hills Cop

Peaches Records — Kansas City

USA For Africa
 Sade
 L. Vandross
 P. Collins
 Beverly Hills Cop

Harvard Co-op — Boston

USA For Africa
 Sade
 'Til Tuesday
 J. Armatrading
 P. Collins

Richman Brothers — Philadelphia

P. Collins
 USA For Africa
 B. Springsteen
 Madonna
 J. Fogerty

Crazy Eddie's — New York

USA For Africa
 P. Collins
 Sade
 L. Vandross
 T. Turner

Cavages — Buffalo

USA For Africa
 P. Collins
 Sade
 B. Springsteen
 Madonna

The Record And Tape Collector — Baltimore

USA For Africa
 L. Vandross
 Beverly Hills Cop
 P. Collins
 Sade

Gary's Records — Virginia

USA For Africa
 B. Springsteen
 J. Fogerty
 Madonna
 Wham!

SHOP TALK

Music Plus store managers and assistant managers met together, Thursday, April 11, for an all-day fete designed to "inform, enlighten and entertain." The new Otani Hotel in Los Angeles provided the location for the event. Increasing sales through a better informed staff was the aim of the meeting. To that end, professionals from diverse interests gave presentations covering a range of topics. The burgeoning 'New Age' music scene (a la Windham Hill, Kitaro, Vollenwieder) was highlighted by a representative of Total Records. Dude Barber, western regional representative of Pfanstiel phonograph needles, introduced that company's new reference catalog. The new catalog will enable employees working with scant information to find the correct replacement needle for a customer within minutes. The confusing spectrum of blank audio and video tape was given an informative, yet nontechnical, treatment by Sam T. George, National Sales Trainer for Maxell Corporation. A representative of Recoton Accessories offered training through role playing in how to sell his products. To end the day, Stan Cornyn's video, shown at NARM, on the future uses of CD technology was presented by Emil Petrone, senior vice president of PolyGram Records.

The Camelot chain in Ohio announces the opening, April 4, of 15 new movie departments. This brings to 60 the total movie departments, a "store within a store" concept, at the 170 store Camelot chain. Via a club, discounts of 10 percent on all video related merchandise and rentals are offered to members. This is supported by a quarterly four-color mailer sent to members. Geoff Mayfield of Camelot reports that in some months sales overtake rentals, citing the introduction of new, low price product like Prince's *Purple Rain* as the major contributing factor to this phenomenon. Also, kudos are in order as Camelot was recently voted Merchandiser of the Year by NARM. This makes number four, Camelot having been so honored in 1978, 1980 and 1981.

Tower Records has declared April Beverly Sills Month. The classical singer is on the cover of *Pulse*, Tower's in-house magazine. In addition, she is doing in-store appearances at the Washington, D.C., Lincoln Center, N.Y., Los Angeles and San Francisco outlets. Many of the opera star's records have recently been re-released through the Angel Voices label, and these with others from her catalog are on display and on sale at all Tower Records stores. Mayor Diane Feinstein of San Francisco declared Saturday, April 13 Beverly Sills Day. This coincided with Sills' in-store appearance at the San Francisco location.

stephen padgett

RETAILER PROFILE

Retailer: Tower Records

Market: Los Angeles

Manager: Bob Delanoy

TOWER RECORDS

A drive down Sunset Blvd. in Los Angeles is characterized by crowds of often well-dressed people, glamorous restaurants, billboards famous for exploiting the famous or would-be-famous, traffic jams and Tower Records. This retail store, a landmark of the Los Angeles entertainment industry, is a vinyl fiend's haven. Tower Sunset, as it is known around L.A., is a giant among retail stores, both in terms of space (8,700 sq. ft) and importance. The original store has so outgrown its dimensions that Tower was forced to open two stores across the street, Tower Classical Annex, which houses the entire classical catalog of LPs and cassettes as well as classical and pop CDs, and Tower Video which handles the sale and rental of video product.

As only a small indication of the importance of Tower Sunset, one need only look at a few of their recent promotions. Running currently is an A&M display contest featuring Joan Armatrading, *The Breakfast Club* soundtrack, Jeffrey Osborne, Bryan Adams and Jesse Johnson's *Revue*. Also, there is a major Roman Holiday display for Arista. PolyGram and Tower recently went in together to fly a blimp from a construction crane across the street advertising the movie and soundtrack, *Girls Just Want To Have Fun*. Support for the Los Angeles Dodgers is given via an advertising slot called The Dodger Hit Of The Week. The recently released video by The Doors is supported at the video annex with a major display. The image of the store seems to include the idea that something should always be going on to attract traffic. In-store appearances are a regular occurrence. The recent Beverly Sills in-store attracted 600 people.

Additional promotional support is supplied through in-store play of records and video clips on several monitors throughout the store. "We try to keep it to a hits rotation" says Bob Delanoy, manager of the store, but new product is rotated every other record to allow employees to play what they want, thereby highlighting Tower's catalog depth. In cooperation with labels, Tower plays promotional video clips of new bands, plus concert films. According to Delanoy, "What we're trying to do is tie in video with music as a medium, to be used not only in stores but at home."

One of the outstanding features of Tower Sunset is its enormous emphasis on catalog. Every musical taste from pop to ethnic is served. To keep track of this huge inventory, Tower employs a staff of approximately 35 full time employees, most of which are confirmed "record junkies" according to Delanoy. On an average, the percentage ratio of hit product to catalog runs at about 65 percent to 35 percent, respectively. Tower will sell virtually anything on vinyl. And vendors, knowing this, keep Tower well informed and well stocked. "Most of our competitors do not have deep catalog or have limited optimum inventory levels and cannot buy these records. But, because of our massive catalog purchases, it eliminates any problem we might have with our return percentages. Our return percentages are always way below the manufacturers' allowance," adds Delanoy.

Certainly, the most instantly recognizable feature of Tower Records' Sunset store is the huge album cover artwork boards that wrap around the store. Asked if this was paid advertising space, Delanoy responded, "All the vendor has to do is request the space. We have a schedule for each spot on the building. There's no charge or fee. Tower Records makes absolutely nothing off that space. It's there to support the record industry, the vendors and the people we have relationships with."

RETAILERS' PICK

Retailer
 Paul Kesicki

Store
 Radio Doctors

Market
 Milwaukee

Album: Dream Into Action
Artist: Howard Jones
Label: Elektra

Comments:

"This new release is really moving, especially compared with his last record, which I had hoped would do better than it did. Presently, this LP is Top 30 in sales after having just been shipped."

Tsuneo Tanaka Appointed President Of Hitachi America

LOS ANGELES — Hitachi America, Ltd., a wholly-owned subsidiary of Hitachi, Ltd., of Tokyo has announced the appointment of Tsuneo Tanaka as president of Hitachi America, Ltd. Tanaka replaces Katsuaki Suzuki who has returned to Japan.

Before coming to the U.S., Tanaka was appointed general manager of the International Sales Division I of Hitachi, Ltd., in 1981, where he oversaw the export of power systems and equipment, industrial machinery and plants. Prior to that he was appointed general manager of International Sales Division II in 1979 and was responsible for the export of computers, office automation systems, automotive components and other equipment.

Tanaka joined Hitachi, Ltd., in 1957 and began his career in the company's International Operations Group, moving to its New Delhi office in 1961. In 1965 he returned to the nuclear and thermal power department of the Group where he was appointed section manager in 1968 and department manager in 1973. He was promoted to deputy general manager of



Tsuneo Tanaka

the International Sales Division I in 1978.

Tanaka was born in Fukuoka, Japan, in 1935 and is a graduate of Kyushu University with a degree in Electrical Engineering.

Hitachi America, Ltd., is headquartered in Tarrytown, New York, and has annual revenues of over \$1 billion. The company has 650 employees throughout the United States. Hitachi, Ltd., of Tokyo, is listed on the New York Stock Exchange and has annual revenues of \$20 billion and 150,000 employees throughout the world.

First Qtr. VCR Sales Jump 77 Percent; Video Products Fared Well In March

LOS ANGELES — Led by videocassette recorders (VCRs) and projection TVs, home video products posted another solid sales month in March, according to the Electronic Industries Association's Consumer Electronics Group.

VCR sales to dealers topped one million units in March, making it the second-biggest month for VCRs on record. For the first quarter of 1985, VCR sales totaled nearly 2.5 million units, a 77 percent jump over first-quarter 1984.

Projection television sales totaled some 21,000 units in March, a 51 percent increase over the same month a year ago. On a year-to-date basis, more than 51,000 projection TVs have been sold to dealers, a one-third improvement as compared with 1984's first quarter.

Color TV sales rose in March as well, up nearly 7 percent to some 1.6 million units. During the first quarter, color TV sales kept pace with the first quarter of 1984, the biggest sales year in color TV history. However, quarterly sales of

monochrome TVs were off 30 percent relative to the same period a year ago.

Sales of video cameras expanded 25 percent in March to nearly 47,000 units, with first-quarter results 13 percent ahead of January-March 1984.

Sharp Names General Manager

Hideo Kamitani has been named Audio Department general manager for Sharp Electronics Corporation's Consumer Electronics Division.

A 20-year Sharp veteran, Kamitani was promoted from assistant general manager, a position he held since October 1983. From 1975 to 1983 he was audio products manager for the Asia and Mid-East markets for Sharp's International Division.

Audio Division sales, especially among portable stereo recorders showed steady increases in 1984. Kamitani expects this growth to continue in 1985.



DIGGS MUSIC — Music Plus in Studio City, Calif. welcomed and congratulated Palo Alto/TBA recording artist David Diggs on his new album "Streetshadow" which is celebrating rapid retail popularity. Pictured (l-r) are: John Tyler, Garin Bougie, Dani Siegenthaler, store manager; Diggs, Eric Sassaman and Devin McBeth.

WHAT'S IN-STORE

CD NEWS — Philips Records' recent compact disc releases include works by Mozart, Haydn, Debussy, and George Gershwin, all with simultaneous LP and cassette releases. Mozart's "Eine Kleine Nachtmusik" ("A Little Night Music") is performed by the Academy of St. Martin-in-the-Fields Chamber Ensemble (412 269-2 PH), and it creates the same beautiful sound that they displayed on the soundtrack about Mozart's life. Mozart's Violin Concerto No. 2 in D, K.211 and Haydn's Violin Concerto No. 1 in C are performed by Isabelle Van Keulen (412 718-2 PH), the 19-year-old prodigy who was winning international violin competitions at the age of 14. Another fine release is a collection of works for the piano by Debussy performed by Zoltan Kocsis (412 118-1 PH), the young Hungarian pianist who plays with great feeling, especially on the favorite "Clair de Lune." And last but not least, Highlights from Gershwin's *Porgy and Bess*, including the well-known "Summertime," "It Ain't Necessarily So," and "Oh Lawd, I'm On My Way," are sung by Simon Estes, Roberta Alexander and Diane Curry with the assistance of the Rundfunk-Sinfonieorchester Berlin conducted by Leonard Slatkin (412 720-2 PH). Estes and Alexander are starring in the Metropolitan Opera's new production of *Porgy and Bess*, and this exposure along with a recent Saturday afternoon Met broadcast should generate interest. In-store play of these favorites will guarantee sales.

TURNER CHOOSES AMPEX — Ampex Magnetic Tape Division recently signed a contract with Turner Broadcasting Systems Inc. to supply the Super Station WTBS, CNN, CNN Headline News, WTBS Productions, and CNN Radio Network with audio and video recording tape. Ampex will be Turner's primary supplier of 2" and 1" video tape and primary supplier of 2" and 1/4" audio tape. "This is a major milestone for Ampex," said Richard A. Antonio, national sales manager of Ampex Magnetic Tape Division. "In reaching this agreement with Turner Broadcasting, Ampex has become the only magnetic tape supplier to have contracts with the four largest networks. We are proud of this accomplishment; it is an achievement that firmly underscores the quality of our product." According to Antonio, the Turner Broadcasting contract is the latest in a series of Ampex achievements that stretch back to the Sarajevo Winter Olympic Games in February 1984. "Ampex was the sole supplier of video tape to the Winter Games that year. In July 1984, Ampex video tape was used exclusively by ABC for its coverage of the Los Angeles Summer Games. Later that same month, and then again in August 1984, ABC exclusively used Ampex video tape for its broadcast of the Democratic and Republican national political conventions," he said. Headquartered in Redwood City, California, the Ampex Magnetic Tape Division manufactures and markets a complete line of professional audio, video and data storage tapes for entertainment, education and government applications.

HOT KEYS — Oberheim Electronics, Inc. recently unveiled a new 12-voice MIDI-equipped synthesizer called the Matrix 12 which features a velocity-sensitive five octave keyboard, 100 Single and Multi-Patch Memory locations, and much more. Suggested list is \$4,995.



HOWARD IS BACK — George Howard is back with "Dancin' In The Sun" on TBA Records and Tapes. Co-produced by Howard and Denzil ("Heaven Sent You") Miller, the LP kicks off with a cover of Lionel Richie's "Love Will Find A Way," the album's first single. Other cuts include the smoldering funky groove of "Quiet As its Kept" and the infectious island rhythms of "Dancin' In The Sun." For additional info. contact Don Graham at Palo Alto Records, (213) 877-5106.

TECHNICS CD PLAYER — The SL-P2 compact disc player from Technics offers a step up from the basics with such features as wireless remote control, Auto Music Scan, expanded repeat functions, a headphone jack with volume control and much more. The player features a unique design called the Disc Prism which is located on the motor-driven disc compartment drawer and allows the user to see that a disc has been loaded into the player while looking at it from the front, even though the disc lies in a horizontal position. The Disc Prism reflects the image of the CD forward and is illuminated on the SL-P2 for easy viewing. Auto Music Scan plays the first few seconds of each track so an entire disc can be previewed. The number of seconds can be changed in one-second steps from one to 99 seconds by using the numbered keys. These and many other features are available on the SL-P2 which carries a suggested retail price of \$500.

ron rosenthal



ONE LARGE DISPLAY — JVC's Magnetic Tape Division unveiled this giant size JVC Dynarec brand videocassette Six-Pack™ on wheels at the Winter CES show in Las Vegas. This humorous display, which was used to emphasize JVC's growth and success in the video market, is only the first in a line of planned displays. On tap for Chicago and Summer CES is a giant individual Dynarec videocassette which will make appearances at JVC's booth on the floor of McCormick Place.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	★ = Available on Compact Disc	■ = Platinum (RIAA Certified)	□ = Gold (RIAA Certified)	Weeks On 4/20 Chart	4/20 Chart
1 NIGHTSHIFT COMMODORES (Motown 6124 ML)				1	12
2 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)		■	■	2	46
3 THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882)				9	5
4 DIAMOND LIFE SADE (Portrait/CBS 39581)				5	10
5 CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)				7	7
6 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS			□	—	1
7 EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)			□	6	21
8 SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)			□	3	26
9 RHYTHM OF THE NIGHT DEBARGE (Gordy/Motown 6123GL)				11	6
10 STARCHILD TEENA MARIE (Epic FE 39528)				4	21
11 ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)				13	8
12 BEVERLY HILLS COP □ ORIGINAL SOUNDTRACK (MCA-5547)			□	8	14
13 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)				12	30
14 JESSE JOHNSON'S REVUE (A&M SP 6-5024)				17	6
15 SECRETS WILTON FELDER (MCA 5510)				15	10
16 NEW EDITION ★■ (MCA 5515)			■	10	29
17 GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)				14	25
18 SWEEP AWAY ★□ DIANA ROSS (RVA AFL 1-5009)			□	16	33
19 KING OF ROCK RUN D.M.C. (Profile PRO-1205)				18	12
20 LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)				22	6
21 WHITNEY HOUSTON (Arista AL8-8212)				27	7
22 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)				24	17
23 SO GOOD THE WHISPERS (Solar/Elektra 60382-1)				19	23
24 BREAK OUT ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)			■	25	16
25 PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 60384-1)			□	20	20
26 LIKE A VIRGIN ★□ MADONNA (Sire/Warner Bros. 9-25157-1)			□	26	15
27 SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)			■	21	44
28 CHINESE WALL □ PHILIP BAILEY (Columbia BFC 39542)			□	23	25
29 CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059 ML)			■	29	77
30 TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)				36	4
31 MAKE IT BIG ★■ WHAMI (Columbia FC 39595)			■	30	15
32 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)				33	14
33 ESCAPE □ WHODINI (Arista JL 8-8251)			□	32	26
34 RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)				37	6
35 STEP BY STEP JEFF LORBER (Arista AL8-8269)				40	5
36 JENNY BURTON (Atlantic 7-81238-1)				39	8
37 EUGENE WILDE (Philly World/Atlantic 7 90239-1)				31	20
38 THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown 6128ML)				42	4
39 PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)			■	28	36
40 INTO THE NIGHT VARIOUS ARTIST SOUNDTRACK (MCA 5561)				44	5
41 FAT BOYS (Sutra SUS 1015)				34	23
42 ALEXANDER O'NEAL (Tabu/CBS FZ 3931)				49	3
43 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)				47	3
44 DON'T STOP ★□ JEFFREY OSBORNE (A&M SP 5017)			□	35	28
45 READ MY LIPS MELBA MOORE (Capitol ST 12382)				52	3
46 JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)				43	6
47 I FEEL FOR YOU ★□ CHAKA KHAN (Warner Bros. 9 25162-1)			□	41	23
48 JUKEBOX DAZZ BAND (Motown 6117 ML)				38	27
49 TOMMY BOY GREATEST BEATS VARIOUS ARTISTS (Tommy Boy TBLP 1005)				45	8
50 LOVE TALKIN' DENISE LASALLE (Malaco 7422)				55	2
51 THE WOMAN IN RED ★■ ORIGINAL SOUNDTRACK (Motown 6108 ML)			■	46	12
52 TURN ON YOUR RADIO CHANGE (Atlantic 81243-1)				57	2
53 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 9 25150-1)				50	12
54 CHEMISTRY JOHNNY GILL (Cotillion/Atlantic 7 90250-1)				51	8
55 HEART BREAK SHALAMAR (Solar/Elektra 9 60385-1)				56	21
56 THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 960389-1)				48	7
57 ICE CREAM CASTLES ★■ THE TIME (Warner Bros. 9 25109-1)			■	53	36
58 SENSE OF PURPOSE THIRD WORLD (Columbia FC 39877)				—	1
59 SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen Music BG '0006)				—	1
60 FINDER OF LOST LOVES DIONNE WARWICK (Arista AL8-8263)				59	10
61 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)				60	35
62 BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5305)			■	54	36
63 QUALIFYING HEAT THELMA HOUSTON (MCA 5527)				63	18
64 EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)				64	33
65 FINESE GLENN JONES (RCA AFL 1-8036)				62	26
66 HIGH CRIME ★ AL JARREAU (Warner Bros. 9 25106-1)				61	23
67 YOU, ME AND HE MTUME (Epic FE 39473)				66	35
68 A PRIVATE HEAVEN ★□ SHEENA EASTON (EMI America ST-17132)			□	58	8
69 BROADWAY'S CLOSER TO SUNSET BLVD. ISLEY, JASPER, ISLEY (CBS Associated FZ 39873)				69	21
70 CENTIPEDE REBBIE JACKSON (Columbia BFC 39238)				68	29
71 APPRECIATE ALICIA MYERS (MCA 5485)				71	35
72 PENNYE PENNY FORD (Total Experience/RCA TEL 8-5704)				65	11
73 THE GLAMOROUS LIFE □ SHEILA E. (Warner Bros. 1-2517)			□	70	49
74 RUN D.M.C. □ (Profile PRO-1202)			□	74	102
75 JERMAINE JACKSON ★□ (Arista AL8-8203)			□	73	50

THE RHYTHM SECTION

GONE-GONE IN WASHINGTON — Is Go-Go the coming trend in black music? Attention to the form, which commands the streets of the nation's capital, seems to be on the rise, and the sheer demographics of the D.C. area in terms of black record-buyers insured that a major label would be available to assist the distribution of the exploits of **Chuck Brown and the Soul Searchers, Trouble Funk, Redds and the Boys, EU** and **Mass Extension**. The music of these groups suggests there really is nothing new under the sun, but it is encouraging that a new generation of listeners are picking up on the roots of modern day funk at a time when so much of black youth is tuned into the rap scene. The horn-laden, party-time groove of Brown and his T.T.E.D. (Tolerance, Trust, Eternal Dedication and Determination)



OATES A GO-GO — Go-Go fan John Oates (center) picks up EU's latest 12-inch after a Washington show from (l-r) Johnny Mercer, general counsel for T.T.E.D. Records, Sugar Bear of EU, Ivan Goff of EU and Vern Goff of T.T.E.D. Records.

labelmates has been capturing audiences for decades and formed the basis for the evolution of **Kool & The Gang, Sly & The Family Stone, Earth, Wind & Fire, the Ohio Players** and the other funk bands who refined the form in the seventies. Now, with Island helping out, T.T.E.D.'s roster is getting the nationwide exposure to go with the press generated by the growing legion of D.C. fans.

"When we first went (to Washington)," says Island's director of dance promotion **Bobby Gossen**, "we didn't expect it to be so real. It's pretty overwhelming. We went to see Chuck Brown, but there were five other groups playing the same show. It was in the Washington Coliseum, which holds about 8,000 kids, and it was full.

It was overwhelming to see the kind of reaction between the groups and the audiences and their special dances — the Happy Feet, the Jerry Lewis — or when they all just grab on to each other and sorta snake through the crowd."

Island's 4th & Broadway subsidiary negotiated first rights on all T.T.E.D. product, including Trouble Funk, which had had major success on Sugar Hill with "Drop The Bomb," and Brown, whose "We Need Some Money" went top 20 B/C, ending a long drought for the soul man who caught on in the late seventies with "Bustin' Loose." "Anything that we sign," says Gossen, "will come through **Maxx Kidd**. We just released Mass Extension's "Happy Feet" and Redds & the Boys' "Moovin' and Groovin'." Kidd, who has been involved with the promotion of the D.C. sound for fifteen years, finds himself as guardian of the most visible cult style outside of hip-hop. "What's breaking out now," Kidd says, "is something that's been in the making for some time, but it started in raw form about nine years ago. I think what (made the form prominent) was Chuck Brown's... "We Need Some Money." With that happening, it just made the people watching us finally come to the (position) that this is no hype. This is real, it's not going to go away. And it has the ingredients of spreading." Kidd also feels the reason go-go didn't catch on more strongly after "Bustin' Loose" was that it wasn't "heavily represented."

According to Gossen, "As far as clubs go, the only struggle is that there aren't other records the DJs can play with (go-go music). They have a hard time with what to play it with, or their audience isn't used to it." But with more product coming out all the time, and the proven devotion of the D.C. street crowd, it may just be a matter of time before the dominant trend in urban music moves not only back to music, but to the music of fifteen years ago. Go-go definitely feels like bustin' loose.

rusty cutchin

DANCE ACTION

FUN CITY'S FUN HOUSE — If you doubt the power of rap, stop by the Funhouse in New York some Friday night. The club, which was the first dance hall to rise to national prominence after the disco mentality breathed its last, still serves as an accurate barometer of the changing tastes of the largest single music-buying market in the world. The Funhouse has already served as the launching pad for one industry star, "**Jellybean**" Benitez, who rode the crest of his programming and spinning skills to an entirely new career as a legitimate producer. That number rises if you take owner **Ronny Bryser**'s claim into account. "We were really the first club to have **Madonna** play here. I know that's not what she's saying, but we were the first. We've also presented **Alisha, France Joli** and **Nolan Thomas** for the first time."

As one of the city's foremost hangouts for the younger set, the club's availability as a test market for producers is invaluable. "When **Arthur Baker** and **John Robie** were developing their sounds, they were at the club every weekend testing it with the crowd," says current DJ **Randy Murray**. "It's almost as if they were fine-tuning their productions. It's an accurate testing platform. If something's not happening out there, believe me, you'll know it right away. **Kurtis Blow** and **Grandmaster Flash** have been in recently playing their upcoming tracks as well as **Howard Jones** and **Alisha**."

But the most engrossing aspect of the club's Friday night clientele is its captivation with "beat box" recordings and rap. It's hard to grasp the power of the form until you see the massive dance floor emptied when Rogers spins a cut that features, gasp, music. "The Saturday night crowd is different," he says "but this group wants to hear the beat."

rusty cutchin

MOST ADDED



Ashford & Simpson
E. King
P. Bailey
Cashmere
G. Guthrie
N. Cole

WENN — Birmingham — Mychael Starr
M. Gaye
D. LaSalle
N. Cole
Merc & Monk
T. Turner
W. King
S. Easton

WEDR — Miami — George Jones
Klique
Atlantic Starr
N. Cole
R. Rolle
H. Jones
R. Shante
J. Knight
B. Withers
C. Khan
D. Henley
J. Morrison
R. "C"

WDJY — Washington D.C. — Dan O'Neil
E. Wilde
T. Turner
Third World
N. Cole
Opus 10
M. Gaye
P. Collins
Central Groove

KPRS — Kansas City — Dell Rice
Majesty
C. Hill
Merc & Monk
C. Anderson
D. LaSalle
Voyeur
M. Gaye
Rappin' Duke
Skipworth & Turner

WILD-FM — Boston — Angela Thomas
Atlantic Starr
Ready For The World
E. King
M. Gaye
P. Bailey

KSOL — San Francisco — Marvin Robinson
B. Withers
T. Turner
B. Ocean
G. Guthrie
Pointer Sisters
Klique
G. Knight
J. Johnson
N. Cole



HOT LIPS — WZAK's Cleveland's Jeffrey Charles (left) and Ken Allen (right) won the title of the "Hottest Lips In Town" when they collected more money than any other Cleveland radio and TV personalities, by selling chocolate kisses to benefit the American Heart Association.

STRONG ADDS

Dangerous — Natalie Cole — Modern/Atlantic
A Woman A Lover A Friend — Natalie Cole — Modern/Atlantic
Deep Inside Your Love — Ready For The World — MCA
Babies — Ashford & Simpson — Capitol

STATION ADDS

WDAS-FM — Philadelphia — Joe Tamburro
M. Gaye
Ashford & Simpson
The Deuce
N. Cole
Klique
J. Osborne
R. Shante
Eddie D.
Skipworth & Turner

KDKO — Denver — Jay Johnson
M. Gaye
S. Arrington
Mass Production
Ashford & Simpson
Cashmere
N. Cole
Eddie D.
Frederick
Smoke City
J. Knight
F. Jackson
Madonna
Shannon
J. Gardner

WQMG — Greensboro — Doc Foster
Marc & Monk
Klique
G. Knight & The Pips
M. Gaye

WHRK — Memphis — Jimmy Smith
Grandmaster
M. Gaye
J. Johnson
Ready For The World
N. Cole
Rappin' Duke

WGCI — Chicago — Graham Armstrong
B. Ocean
M. Gaye
B. Womack
G. Knight & The Pips
Skipworth & Turner
Frederick
Kenny G.

WRKS — New York — Tony Quartertone
Lisa Lisa
A. O'Neal
Angela
Loose Ends
Skipworth & Turner
P. Ford

KHYS-FM — Port Arthur — Doug Davis
Klique
R. Ayers
N. Cole
R. Shante
T. Marie
J. Morrison

K. Pole
H. Faltermeyer
M. Gaye
G. Guthrie
Wham!
Klockwise
Ready For The World
Voyeur

WWIN-AM — Baltimore — Keith Newman
Angela
N. Hendrix
G. Duke
B. Withers
Skipworth & Turner
Ready For The World
J. Osborne
Grandmaster Flash
T. Lee
E. Kina
Aurra

V103-FM — Atlanta — Scotty Andrews
M. Gaye
T. Turner
Atlantic Starr
J. Johnson
Kenny G.
N. Cole
Angela
T. Marie
Change

AIR CHECK

Station: KGFJ
MARKET: Los Angeles
P.D.: Kevin Fleming

KGFJ

Inner City Broadcasting's KGFJ is a stereo AM facility that has served the Southern California community for nearly three decades. Promoting itself in the marketplace and on the air as "the sound of success," KGFJ plays contemporary black music as well as gospel programming, news, sports, public service and specialized features. The feeling at KGFJ is that "the sound of success" represents its commitment to program the proper elements that reinforce the pride and respect of its listeners.

KGFJ has long prided itself on community involvement and its staff maintains an active role in assisting neighborhood groups and local organizations with projects like fundraisers, neighborhood clean-ups and food drives.

In addition to gospel music, church related news and events, Sunday's programming includes two special features, "The Original Hall of Fame," which highlights the most memorable hits of the 60's and 70's along with a history behind the songs and artists, and "The World of Reggae Music," a two-hour show and, according to the station the only Reggae music program on commercial radio in the area.

On the air, each day Monday through Saturday begins with George Moore from 6-10 a.m. followed by Dee Dee Maxy from 10 a.m.-3 p.m. Handling afternoon drive from 3-7 p.m. is Tyrone Nelson and from 7-midnight is Donnell Boyd. On from midnight till 6 a.m. is Roger Clayton.

The general manager is Bill Shearer.

BC PROGRAMMERS' PICK

Programmer	Station	Market
Bernie Moody	KSOL-FM	San Francisco

Song: Sanctified Lady
Artist: Marvin Gaye
Label: Columbia

Comments:

"Marvin Gaye's, 'Sanctified Lady' is a single that will do well in this market. The song has a wide range of appeal, and it begins where 'Sexual Healing' left off. It's definitely a top 5 record and it is receiving early retail sales. Other records that Moody picked were 'Ready For the World's,' 'Deep Inside Your Love,' Natalie Coles, 'Dangerous' and 'The Pointer Sisters,' 'Baby Come And Get It.'"

CASH BOX TOP 100 ALBUMS

April 27, 1985

Title, Artist, Label, Number, Distributor ★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)	Weeks On 4/20 Chart		Weeks On 4/20 Chart
	Weeks On 4/20 Chart		
1 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	7	2	
2 NO JACKET REQUIRED PHIL COLLINS (Atlantic 7 81240-1) WEA	1	8	9.98
3 BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	2	45	
4 LIKE A VIRGIN ★■ MADONNA (Sire 9 25157-1) WEA	4	12	8.98
5 CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 9 25203-1) WEA	3	14	8.98
6 BEVERLY HILLS COP ★□ ORIGINAL SOUNDTRACK (MCA-5553) MCA	6	18	8.98
7 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	5	46	8.98
8 DIAMOND LIFE SADE (Portrait BFR 39581) CBS	11	10	
9 MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	9	12	
10 VISION QUEST ★ ORIGINAL SOUNDTRACK (Geffen GHS 24063 E) WEA	12	9	9.98
11 SHE'S THE BOSS ★ MICK JAGGER (Columbia FC 39940) CBS	8	7	
12 THE FIRM (Atlantic 81239) WEA	10	9	8.98
13 AGENT PROVOCATEUR ★■ FOREIGNER (Atlantic 81999-1) WEA	13	18	9.98
14 BUILDING THE PERFECT BEAST ★ DON HENLEY (Geffen GHS 24026) WEA	15	21	8.98
15 CHICAGO 17 ★■ CHICAGO (Full Moon/Warner Bros. 9 25060-1) WEA	16	42	8.98
16 WHEELS ARE TURNIN' ★■ REO SPEEDWAGON (Epic QE 39593) CBS	14	23	
17 BREAK OUT ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	17	75	9.98
18 NIGHTSHIFT COMMODORES (Motown 6124ML) MCA	20	12	8.98
19 THE BREAKFAST CLUB ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	22	8	8.98
20 BEHIND THE SUN ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	21	5	8.98
21 RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	18	23	8.98
22 SOUTHERN ACCENTS TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	34	3	8.98
23 VALOTTE ★■ JULIAN LENNON (Atlantic 7 80184-1) WEA	19	25	8.98
24 SONGS FROM THE BIG CHAIR ★ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	30	5	8.98
25 CRAZY FROM THE HEAT DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA	24	11	5.99
26 CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059ML) MCA	23	77	8.98
27 THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882) CBS	37	5	
28 SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	26	35	8.98
29 PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	25	43	8.98
30 NEW EDITION ★■ (MCA-5515) MCA	27	28	8.98
31 CAN'T STOP THE LOVE MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	35	7	8.98
32 SIGN IN PLEASE □ AUTOGRAPH (RCA NFL1-8040) RCA	29	20	8.98
● Indicates Highest Debut			Weeks On 4/20 Chart
33 MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	33	11	8.98
34 THE POWER STATION 33½ THE POWER STATION (Capitol SJ-12380) CAP	53	3	8.98
35 STARCHILD TEENA MARIE (Epic FE 39528) CBS	31	20	
36 SWEEP AWAY ★□ DIANA ROSS (RCA AFL 1-5099) RCA	32	32	8.98
37 EMERGENCY ★□ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	36	20	8.98
38 RHYTHM OF THE NIGHT DeBARGE (Gordy 6123GL) MCA	42	6	8.98
39 ICE CREAM CASTLES ★■ THE TIME (Warner Bros. 9 25109-1) WEA	28	40	8.98
40 40 HOUR WEEK ★ ALABAMA (RCA AHL1-5339) RCA	38	11	8.98
41 BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	41	27	9.98
42 DREAM INTO ACTION HOWARD JONES (Elektra 60390-1) WEA	61	3	8.98
43 JESSE JOHNSON'S REVUE (A&M SP 6-5024) RCA	47	7	8.98
44 BEYOND APPEARANCES SANTANA (Columbia FC 39527) CBS	45	6	
45 THE UNFORGETTABLE FIRE ■ U2 (Island / 90231-1) WEA	40	28	8.98
46 VITAL SIGNS ★□ SURVIVOR (Scotti Brothers FZ 39578) CBS	43	26	
47 SHE'S SO UNUSUAL ★■ CYNDI LAUPER (Portrait BFR 38930) CBS	39	70	
48 AN INNOCENT MAN ★■ BILLY JOEL (Columbia QC 38873) CBS	49	90	
49 KING OF ROCK RUN D.M.C. (Profile PRO-1205) IND	48	12	8.98
50 ANIMOTION (Mercury 822 580-1 M-1) POL	51	10	8.98
51 CHINESE WALL □ PHILIP BAILEY (Columbia BFC 39542) CBS	44	24	
52 HOW WILL THE WOLF SURVIVE? LOS LOBOS (Slash/Warner Bros. 9 28177-1) WEA	52	15	8.98
53 A PRIVATE HEAVEN ★■ SHEENA EASTON (EMI America ST-17132) CAP	46	29	8.98
54 WELCOME TO THE PLEASUREDOME □ FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	50	24	12.98
55 VOX HUMANA KENNY LOGGINS (Columbia FC 39174) CBS	75	2	
56 20/20 GEORGE BENSON (Warner Bros. 9 25178-1) WEA	54	14	8.98
57 SOLID □ ASHFORD & SIMPSON (Capitol ST-12366) CAP	55	20	8.98
58 ONLY FOUR YOU MARY JANE GIRLS (Gordy 6092GL) MCA	65	6	8.98
59 SPORTS ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	56	82	
60 PERFECT STRANGERS ★□ DEEP PURPLE (Mercury 824 003-1 M-1) POL	58	22	8.98
61 A SENSE OF WONDER VAN MORRISON (Mercury 822 895-1 M-1) POL	59	9	8.98
62 ALF ALISON MOYET (Columbia BFC 39956) CBS	79	4	
63 VULTURE CULTURE ★ THE ALAN PARSONS PROJECT (Arista AL8-8263) RCA	57	8	8.98
64 THE AGE OF CONSENT BRONSKI BEAT (London/MCA-5538) MCA	60	15	8.98
65 JOHN PARR (Atlantic 80180) WEA	62	19	8.98
66 WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	67	10	
67 AMADEUS ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	73	25	19.98
68 METAL HEART ACCEPT (Portrait BFR 39974) CBS	69	6	
69 STOP MAKING SENSE ★□ TALKING HEADS (Sire 9 25121-1) WEA	63	31	9.98
70 ALL THE RAGE ★ GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	64	28	8.98
71 FRIENDSHIP RAY CHARLES (Columbia FC 39415) CBS	78	8	
72 I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25162-1) WEA	66	28	8.98
73 ESCAPE □ WHODINI (Jive/Arista JL8-8251) RCA	68	21	8.98
74 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	71	21	8.98
75 CITIZEN KIHN GREG KIHN (EMI America SJ-17152) CAP	76	6	8.98
76 MEAT IS MURDER THE SMITHS (Sire 9 25269-1) WEA	77	9	8.98
77 HARD LINE THE BLASTERS (Slash/Warner Bros. 9 25093-1) WEA	84	7	8.98
78 GIUFFRIA (Camel/MCA 5524) MCA	72	20	8.98
79 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529) MCA	95	7	8.98
80 SECRET SECRETS JOAN ARMATRADING (A&M SP 5040) RCA	97	5	8.98
81 THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150) CAP	70	9	8.98
82 FAT BOYS (Sutra SUS 1015) IND	74	20	8.98
83 VU THE VELVET UNDERGROUND (Verve 823 721-1 Y-1) POL	81	8	8.98
84 LIFE GLADYS KNIGHT AND THE PIPS (Columbia FC 39423) CBS	91	6	
85 FACE VALUE ★□ PHIL COLLINS (Atlantic 16029-1) WEA	85	28	8.98
86 SO GOOD ★ THE WHISPERS (Solar/Elektra 60382-1) WEA	82	20	8.98
87 LOVE BOMB TUBES (Capitol ST-12381) CAP	87	7	8.98
88 WHITNEY HOUSTON (Arista AL8-8212) RCA	105	6	8.98
89 PLANETARY INVASION ★□ MIDNIGHT STAR (Solar/Elektra 9 60384-1) WEA	80	21	8.98
90 CHESS ★ ANDERSSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	112	7	12.98
91 SOME GREAT REWARD DEPECHE MODE (Sire 9 25194-1) WEA	98	6	8.98
92 ARENA ★■ DURAN DURAN (Capitol SWAV-12374) CAP	83	22	9.98
93 ME & PAUL WILLIE NELSON (Columbia FC 40008) CBS	93	8	
94 GO WEST (Chrysalis FV 41495) CBS	103	5	
95 THUNDER IN THE EAST LOUDNESS (Atco 7 90246-1) WEA	96	8	8.98
96 HEARTBEAT CITY ★■ THE CARS (Elektra 9 60296-1) WEA	86	57	8.98
97 TAO • RICK SPRINGFIELD (RCA AULI-5370) RCA		1	9.98
98 GAP BAND VI (Total Experience TEL8-5705) RCA	88	19	8.98
99 ANIMALIZE ★■ KISS (Mercury 822 495-1 M-1) POL	90	30	8.98
100 MADONNA ★■ (Sire 9 23867-1) WEA	102	83	8.98

TOP 15 MUSIC VIDEOS

		Weeks On 4/20 Chart
1	OBSESSION Animation (Mercury)	7 3
2	ALL SHE WANTS TO DO IS DANCE Don Henley (Geffen)	9 3
3	WE ARE THE WORLD USA For Africa (Columbia)	2 6
4	I'M ON FIRE Bruce Springsteen (Columbia)	6 2
5	RHYTHM OF THE NIGHT DeBarge (Motown)	3 4
6	NIGHTSHIFT Commodores (Motown)	4 5
7	JUST A GIGOLO David Lee Roth (Warner Bros.)	-- 1
8	ONE MORE NIGHT Phil Collins (Atlantic)	1 5
9	ALONG COMES A WOMAN Chicago (Warner Bros.)	-- 1
10	DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)	5 5
11	CRAZY FOR YOU Madonna (Geffen)	-- 1
12	SMOOTH OPERATOR Sade (Epic)	10 3
13	THINGS CAN ONLY GET BETTER Howard Jones (Elektra)	11 3
14	NEVER YOU DONE THAT General Public (IRS)	14 2
15	RELAX Frankie Goes to Hollywood (ZTT Island)	13 7

Campus Network Zeros In On Key Record Market

by Gregory Dobrin

LOS ANGELES — Record labels that wish to find a direct link to college audiences can make use of a college television network now being satellite-fed to some 88 campuses nationally. The Campus Network, which has been supplying programming to college campuses for over a year, has moved into the realm of record cross-promotion with MCA Records.

The marketing scheme was developed as a sweepstakes, in which students at 51 schools across the country were asked to fill out entry blanks that included their reactions to videos by MCA artists Bronski Beat and Planet P Project. Both artist's videos are in rotation on the network's hourly video program, *New Grooves*. Of the 21,159 (out of some 60,000) forms returned, two grand prize winners were selected, one to receive \$1,000 cash from the Campus Network, and the other to receive an all-expenses-paid trip to see Joan Jett in concert in the city of the winner's choice, all provided by MCA.

What MCA executives hoped to achieve was a direct route to a key market, namely that of the 12-to-25 demographic, of

which college-age youths are an important record-buying target. On most primarily resident campuses, where there is minimal access to MTV, a service like the Campus Network provides students with much of their video awareness aside from broadcast programming. In isolated campus environments, that video programming can have great influence on students' awareness of certain acts. Little known bands stand a good chance of breaking with the absence of the diverting influences found in urban and heavy commuter campus environments.

According to Margaret Lo Cicero, Campus Network advertising and promotion manager, the service is intended to compliment student's tastes in radio programming. "Everyone needs a backup," she said. "In much the same way that MTV has backed up AOR, if you will, I think Campus Network can help do that with college radio."

The popularity of such Campus Network music shows as *New Grooves* and *Audiophilia*, an hourly concert special, is one of the largest factors in the network's swift expansion since its debut just over a year

Executive Monitor

LOS ANGELES — **Paramount Domestic Television and Video Programming** has announced the appointment of **Bobby Colomby** to the post of music correspondent for the syndicated television series *Entertainment Tonight*. Colomby most recently served as divisional vice president of A&R for **Capitol Records**. He is best known as former drummer for recording act Blood, Sweat and Tears, for whom he produced several albums. . . . **Media Home Entertainment and Heron Communications** have announced several appointments. **Barbara Javita**, **Jere Hausfater** and **Kathie Van Brunt** have been named vice presidents for Heron, positions they formerly filled at Media. **Ted Rosenblatt** becomes manager of foreign administration for Heron Communications, Inc. **Alan Ostroff** has been promoted to the post of vice president of sales and marketing for Media Home Entertainment. **Peter Pidutti**, previously national field sales manager, becomes director of sales. **William Du-Mong** becomes vice president of manu-

facturing operations for MHE. . . . **Home Box Office, Inc.** announces that **Joe Collins**, president of HBO Inc., has been named to the board of directors for **Black Entertainment Television**. The action follows HBO's agreement to acquire an equity interest in BET. . . . **MTV Networks, Inc.** has opened a San Francisco regional office, where **Helene Hollander** has been named director. Hollander formerly served as vice president, sales manager for **Katz Independent Television** in San Francisco. . . . **Christopher P. Deering** has been appointed senior vice president of marketing and sales and **RCA/Columbia Pictures International Video**. . . . **Roy Cox** has been named to the post of vice president of home video acquisition and ancillary sales at **New World Pictures**. Cox most recently served as vice president of ancillary sales for the company. . . . **Vestron Video** has promoted **Cathy Mantegna** to the position of manager press relations for the company, where she formerly served as publicist.

AUDIO/VIDEO

PRICING PLUNGE — As part of a growing trend in pricing promos in the home video industry, **RCA/Columbia Pictures Home Video** has dipped prices on six of its titles. The titles in question were pulled from the market in early March with tags in the \$79.95-\$89.95 arena, only to return under the label's \$29.95 sell-through marketing scheme, "Six Super Sellers." The three-month promotion includes such top box office pix as *Tootsie*, *Kramer Vs Kramer*, *Close Encounters of the Third Kind*, *Stripes*, *Blue Thunder* and *Annie*. Pre-orders commence May 16, with product deliveries expected June 5. You may remember last fall's "25 for 25" promotion from **Paramount Home Video** or **Embassy Home Entertainment's** lowering of 12 titles to \$39.95. Though reports are mixed as to the success of such playful pricing, RCA/Columbia execs reportedly have no fears. RCA/Columbia president

MAD, BAD AND DANGEROUS TO KNOW

— The latest release from **Vestron Video** is what amounts to a full-fledged video profile of the unstoppable **Bette Midler** in all her beseequined glory. From a gay bath house to a New York Jewish telethon to her recent national concert tour, the footage in Vestron's *Bette Midler: Art Or Bust* catches the performer in various phases of her colorful career, with enough music and sassiness to keep the most jaded videophile entertained. Retailers should note that this cassette is more than mere concert fare (though the focus is centered on Midler's recent



I ONLY HAVE EYES FOR YOU — Rock Hudson and Jane Wyman team in the 1954 Ross Hunter classic production of *Mag-nificent Obsession*, part of MCA Home Video's June line-up.

"De Tour '82-'83) and can be marketed as a compilation of very rare performance footage. The only thing lacking here is behind-the-scenes footage, to give the documentary angle precedence, but the entertainment value is of the highest calibre. Paint Box graphics are used to magical advantage at times, and the telethon for Israel appearance (in which Midler threatens to "drop her dress for Israel") is particularly amusing. The tape debuted nationally April 22, available in stereo VHS and Beta Hi-Fi. List price is \$59.95.

CORRECTIONS — Last week, some of the airing information on the American Video Awards telecast was incorrectly reported. Here's the real scoop on a few of the major markets where the show will soon air: New York, May 4, 8 p.m., WPIX; L.A., May 1, 8 p.m., KTLA; San Francisco, April 20, 8 p.m., KTVU; Dallas/Fort Worth, April 22, 8 p.m., KTXA. . . . Also, in the April 13 issue, the launch date for the **Discovery Music Network** was reported as May 1. The date is June 1.

SATELLITE FEED — May 1, 1985, is the initial cable date for **USA For Africa's** hour-long video special on **HBO**. The program is entitled *The Story of: We Are The World*, and it features footage of that January evening when 45 of America's top-selling recording artists got together to share some of the wealth. This is never-before-seen footage that includes rehearsals, arrivals, make-up applications and interviews, all shot at A&M Records' famed Hollywood Studio (formerly the home of **Charlie Chaplin's** movie company) during the 10-hour event. Six cameras were employed, catching some 40 hours of footage. Interviews with *L.A. Times* music critic **Robert Hilburn** include ruminations from **Diana Ross**, **Quincy Jones**, **Kenny Rogers**, **Lionel Richie** and **Bruce Springsteen**, with comments by **Harry Belafonte**, **Cyndi Lauper**, **Bette Midler** and **Stevie Wonder**. Also featured are words from personal manager (Kenny Rogers, Lionel Richie and others) **Ken Kragen**, plus a special address by the man who came up with the original humanitarian concept, **Bob Geldof**, whose **Band Aid** project inspired the USA For Africa project. That effort has already rustled up more than \$10 million for the famine victims. The video production was directed by **Tom Trbovich**, who has directed concerts for such artists as **The Rolling Stones**, **Bette Midler** and **Van Halen**, along with two years served as director of the TV sitcom *Laverne and Shirley*. Production credits go to **Howard Malley** and **Craig Golin**, who were responsible for organizing the 150-odd companies that donated their support. The special will air the entire month of May. Following the May Day debut, it'll be seen on HBO May 4, 7, 12, 17, 20, 23 and 28.

DEALER PRIZE! — Dealers, it's your turn to enter a contest. This one is in promotion of **Warner Home Video's Protocol**, starring **Goldie Hawn**, which hits the shelves June 15. The V.I.P. *Protocol* Contest (That's V.I.P. for 'Video Important Person') offers a grand prize of an all-expenses-paid trip to this summer's VSDA convention in Washington, D.C. Eighty-three prizes in all are offered.

gregory dobrin

THE CLIP SHEET

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

A&M: Wang Chung, *Fire In The Twilight*; Atlantic Starr, *Freak-a-Ristic*; **ATLANTIC:** The Firm, *Satisfaction Guaranteed*; Robert Plant, *Little By Little* **ARISTA:** Peter Allen, *I Go To Rio*; Houdini, *Big Mouth* **CAPITOL:** Strange Advance, *We Run*; Stanley Jordan, *Lady Of My Life*, Belouis Some, *Imagination* **CHRYSALIS:** * **COLUMBIA:** Kenny Loggins, *Vox Humana*, Paul Young, *Every Time You Go Away* **EMI/AMERICA:** George Thorogood, *I Drink Alone* **EPIC:** Dan Fogelberg, *Go Down Easy*; Carl Anderson, *I Can't Stop The Feeling*; REO Speedwagon, *One Lonely Night* **MCA:** Klique, *A Woman, A Lover, A Friend*; Lady Pank, *Minus Zero*; Patti La Belle, *New Attitude* **MOTOWN:** Alfie, *Star*; Willie Hutch, *The Glow* **POLYGRAM:** Al Corly, *Square Rooms*; Alex Brown, *Come On Shout*; Deep Purple, *Nobody Home*; Van Morrison, *Tore Down A La Rimbaud* **RCA:** Rick Springfield, *Celebrate Youth*; Autograph, *Send Her To Me*; Pointer Sisters, *Baby Come And Get It* **WARNER BROS.:** Tim Scott, *Swear*.

* No new listing

ON JAZZ

SLIPPING DISCS — DMP, the jazz company that knows not of black vinyl, has just released another three compact discs and, as usual, they make cheap, stubborn slugs like myself consider finally going the digital route. Fortunately, DMP has managed to squeeze their hour-plus CDs onto old-fashioned cassette tapes, so while I can't discuss the probable sparkling clarity and incomparable beauty of the CD sound, I can announce that all three projects are worthwhile. "Pugh-Taylor Project" is an adventurous session that combines jazz and classical elements under the trombones and batons of **Jim Pugh** and **Dave Taylor**; "Share My Dream" is a solid fusion-y date from reedman **Gerry Niewood** along with such heavyweights as **Joe Beck**, **Jay Leonhart**, and **Michel Camilo**; and "Liquid Silver" is a crystalline session



DRUMMING UP A LABEL — Billy Cobham (r), who has just signed with GRP Records, here has a word backstage at the Bottom Line with that label's co-president, Larry Rosen.

from pianist **Andy LaVerne** in company with **Eddie Gomez**, **John Abercrombie**, **Peter Erskine** and the **Essex String Quartet** (clocking in at 70 minutes). Info can be had from Digital Music Products Inc., Box 2317, Rockefeller Sta., New York, N.Y. 10185.

MAKING BOOK — There are several different kinds of jazz writers. There are jazz historians, who spend most of their time in the waters of the past, or trying to clarify the waters of the past. There are jazz reporters, who spend most of their time delineating the jazz beat: interviewing, chronicling, reporting. And then there are critics, who lay themselves on the line and attempt to analyze performances and trends. The critic's role is the hardest role: it requires the most knowledge (some-

thing seriously lacking in much jazz writing) and the most guts. A bad critic, in any artistic field, will eventually cashier his integrity. The most incisive jazz critic today is **Gary Giddins**, who does most of his toiling for the *Village Voice*. Giddins is not afraid to flatten a subject — he trusts his ammunition and it usually serves him well. Giddins has recently published his second book for Oxford University Press: *Rhythm-a-ning: Jazz Tradition and Innovation in the '80s* — and, like his earlier *Riding On a Blue Note*, it is a well-written, razor-sharp collection of his pieces. For those who feel that jazz has checked out in this decade — that there is no life in the music — I highly recommend Giddins: the analysis, the perspective, and, most importantly, the writing is like the best jazz — it cuts to the bone, it raises a smile, and it swings.

BENEFITS, COAST-TO-COAST — **Esther Phillips** will be the subject of a fundraiser in Los Angeles, April 28, at the Vine St. Bar and Grill. The late blues and jazz singer will be remembered by an all-star cast led by **Johnny Otis**, who helped discover her, in an effort to raise money to buy a headstone for Little Esther's grave. (call 213-463-4375 for info.) **Johnny Guarneri** will be the subject of a New York fundraiser, May 13, at St. Peter's Church. The tribute to the late pianist will benefit the Vineyard Theatre, where he played his last concert. **Dolly Dawn**, **Dick Hyman**, **Richard Sudhalter**, and many others will take part — there'll be a concert and several receptions. (Call 212-683-0696 for info.)

FROM THE BOOT TO THE SOURCE — The Umbria Jazz Festival will take place in Italy's idyllic town of Perugia, July 5-14, and will feature such idyllic American performers as **Miles Davis**, **Shorty Rogers**, the **MJQ**, and **Fats Domino**. To facilitate your trip to the Italian hills, Jazztour offers a package that'll transport you, house you, and ticketize you, all for a mere \$1599. It's a lovely place (I've been there twice) and there's nothing that goes better with jazz than the Italian countryside and a bowl of linguine with truffle sauce (a regional specialty). Write to Jazztour, 1 King St. Suite 5F, New York, N.Y. 10012 (212)-243-0003 by phone for details.

THE COSTA LIVING — Fans of Brazilian music have been reveling in the continued influx of top-name talents to the concert stages (and S.O.B.'s nightclub) in New York. **Gal Costa**, the Brazilian pop superstar, follows in the footsteps of such recent visitors as **Gil**, **Nascimento**, **Djavan**, **Pascoal**, **Azymuth** and **Jobim** when she makes her American concert debut with two performances, June 10 & 11, at Carnegie Hall. The Brazilian-American Cultural Center is putting the thing on, and they can be reached at 212-730-0515 for information.

BOPPING AROUND — **Gary Burton**, vibes player extraordinaire and a longtime faculty member at the Berklee College of Music, has just been named that school's Dean of Curriculum. In further news from that Boston College, their May 17 commencement exercises will feature a speech by Columbia Records' **George Butler** and the conferring of honorary doctorates on **B.B. King** and **Arif Mardin**. ... **Arnold Jay Smith**, jazz writer, publicist and all around bon vivant, will be donning the professor's robes once again for *Jazz Greats/Great Jazz*, a New York University series that brings jazz giants to school every Wed., June 12-July 31; 212-777-8000 is the registration number. ... **Lionel Hampton**, the indefatigable one, will be taking his big band to Europe, April 24-May 21 — they'll be flying there; and they'll be flying home. ... **Anita O'Day** will celebrate her 50th anniversary in music with a gala Carnegie Hall concert, May 24. ... *Hot Rags* is the name of the **Scott Joplin** revue that will get its first airings May 18-26 in Brooklyn's historic Prospect Hall. ... **Buddy Rich** and his band have just taped a video production for Bogue-Raber Productions in association with one pass; Bravo will air the thing in the early summer. ... Boston's Charles Hotel will be the site for a couple of double-decker performances: on May 12, **Stan Getz** holds court in the Ballroom while **Astrud Gilberto** sings in the Regattabar; on June 16, **Stephane Grappelli** fiddles in the big room while **Scott Hamilton** and **Gray Sargent** burn in the bar. ... New Audiences brings **Earl Klugh**, with guitar, to the Beacon Theatre, Apr. 27. ... **Gerry Mulligan**, **Sarah Vaughan**, **Oscar Peterson**, **Jaki Byard**, and **Abbey Lincoln** are South Carolina-bound: they'll be at the Spoleto Festival in Charleston May 29-June 5. ... **Joe Bushkin**, the delightful Swing Era pianist, has taken up residence at the King Cole Room in N.Y.'s St. Regis Hotel; he'll be there Monday-Saturday until the summer.

lee jeske

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 4/20 Chart		Weeks On 4/20 Chart
1		STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 9 25150-1)	1 13
2		20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	2 14
3		MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	3 7
4		WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	4 10
5		SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	5 7
6		FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	6 30
7		ONE OF A KIND DAVE GRUSIN (GRP-A-1011)	7 10
8		OPEN MIND* JEAN-LUC PONTY (Atlantic 7 80185-1)	9 26
9		SECRETS WILTON FELDER (MCA-5510)	10 10
10		HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	8 29
11		TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	12 8
12		HIGH CRIME* AL JARREAU (Warner Bros. 9 25106-1)	11 24
13		STEP BY STEP JEFF LORBER (Arista AL8-8269)	13 9
14		THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	15 8
15		MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	17 5
16		DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	14 26
17		INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1)	16 29
18		SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	21 2
19		NIGHTSONGS EARL KLUGH (Capitol ST-12372)	18 29
20		THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	19 25
21		THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	26 3
22		DECODE YOUR LIFE RONALD SHANNON JACKSON & THE DECODING SOCIETY (Island 90247)	23 5
23		STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	25 2
24		SODA FOUNTAIN SHUFFLE EARL KLUGH (Warner Bros. 9 25262-1)	— 1
25		AMERICAN EYES RARE SILK (Palo Alto PA 8086)	27 3
26		THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante CJP-264)	29 2
27		MAKOTO OZONE (Columbia BFC 39624)	30 2
28		STREETSHADOWS DAVID DIGGS (TBA 207)	28 5
29		GOOD BAIT BOBBY HUTCHERSON (Landmark LLP-501)	20 6
30		PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411)	22 13
31		THE THIRD DECADE ART ENSEMBLE OF CHICAGO (ECM 25014-1 E)	24 7
32		12 BOB JAMES (Tappan Zee/Columbia FC 39580)	31 26
33		CLASSIC MASTER RONNIE LAWS (Capitol ST-12375)	33 18
34		AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	35 8
35		IN THE DARK ROY AYERS (Columbia FC 38991)	32 23
36		BOP DOO-WOPP* MANHATTAN TRANSFER (Atlantic 81233)	34 15
37		AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/A&M WH-1032)	37 32
38		WINTER INTO SPRING* GEORGE WINSTON (Windham Hill/A&M WH-1019)	38 14
39		CAVERNA MAGICA (... UNDER THE TREE — IN THE CAVE...)* ANDREAS VOLLENWEIDER (CBS FM 37827)	39 19
40		WINDHAM HILL RECORDS SAMPLER '84* VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	36 31

FEATURE PICKS

MODERN MANNERS — Special EFX — GRP 1014 — Producer: Chieli Minucci — List: 8.98

Special EFX's special blend of jazz, rock and world musics is put into sharp focus on this highly-melodic and diversely percussive LP. Guitarist Chieli Minucci and percussionist George Jinda are romantics and they've surrounded themselves with a stellar cast of talent

MARK MURPHY SINGS THE NAT KING COLE SONGBOOK VOLUME ONE — Mark Murphy — Muse MR 5308 — Producers: Mark Murphy, Steve Zegree — List: 8.98

Another excellent album from the amazingly consistent — and amazingly underrecognized — jazz singer. Murphy digs into these pieces (associated with Nat Cole, but not necessarily his biggest hits) with disciplined abandon — he has a trio behind him (Bob Magnusson, bass; Joe Lo Duca, guitar; Gary Schunk, piano) but never at the same time, so the vocals are left to stand very much on their own. And stand they do.

THE NEW YORK CITY ARTISTS' COLLECTIVE PLAYS BUTCH MORRIS — The New York City Artists' Collective — NYCAC 503 — Producers: N.Y. City Artists' Collective — List: 8.98

A fine idea: Butch Morris, best known as a cornetist (and a seriously underrecorded cornetist at that), is here showcased as a composer in a loving effort by this adventurous band of musicmakers (Ellen Christi, Rita Wood, Juan Quinones, Issac Falu, Steve Buchanan, Tom Bruno, Liefert Brown). Good work all around, especially the bluesy, stylish compositions (Morris conducts the ensemble).

TOP 75 ALBUMS

	Weeks On 4/20 Chart		Weeks On 4/20 Chart
1 40 HOUR WEEK ALABAMA (RCA AHL1-5339)	1 11	39 HIS EPIC HITS — THE FIRST 11 MERLE HAGGARD (Epic FE 39545)	38 27
2 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	36	40 CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	40 5
3 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA-5517)	3 24	41 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	53 3
4 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	5 24	42 WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	54 3
5 COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	4 28	43 SAY WHEN NICOLETTE LARSON (MCA-5556)	52 3
6 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	6 9	44 SAN ANTONIO DAN SEALS (EMI America ST-17131)	43 30
7 DOES FORT WORTH EVER CROSS YOUR MIND? GEORGE STRAIT (MCA-5518)	7 27	45 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	46 51
8 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	10 27	46 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	47 4
9 PLAIN DIRT FASHION THE NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	11 38	47 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	41 44
10 KENTUCKY HEARTS EXILE (Epic FE 39424)	12 28	48 GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	45 26
11 REAL LOVE DOLLY PARTON (RCA AHL1-5414)	13 11	49 GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	42 25
12 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	16 10	50 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	44 70
13 CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	8 8	51 KERN RIVER MERLE HAGGARD (Epic FE 39602)	63 2
14 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)	9 35	52 LADIES' CHOICE GEORGE JONES (Epic FE 39272)	48 21
15 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	15 27	53 WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	49 27
16 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	14 45	54 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	62 2
17 MY KIND OF COUNTRY REBA McENTIRE (MCA-5516)	17 24	55 DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	50 8
18 BLUE HIGHWAY JOHN CONLEE (MCA-5521)	18 24	56 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	— 1
19 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	19 29	57 THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151)	51 26
20 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA-5545)	20 9	58 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	67 6
21 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	24 5	59 FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	— 1
22 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	23 8	60 HOMECOMING ED BRUCE (RCA AHL1-5324)	56 18
23 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	21 48	61 SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	— 1
24 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	25 45	62 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	— 1
25 GREATEST HITS 2 THE OAK RIDGE BOYS (MCA-5496)	22 35	63 GREATEST HITS ED BRUCE (MCA-5577)	64 2
26 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	31 7	64 OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	55 66
27 STEP ON OUT THE OAK RIDGE BOYS (MCA-5555)	37 4	65 GREATEST HITS GENE WATSON (MCA-5572)	— 1
28 GRETEST HITS GEORGE STRAIT (MCA 5567)	36 5	66 THE JUDDS (RCA/Curb MHL1-8515)	55 60
29 GREATEST HITS BARBARA MANDRELL (MCA 5566)	39 5	67 EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	57 39
30 THE BEST OF MICHAEL MARTIN (EMI America ST-17143)	26 18	68 LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318)	58 18
31 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	33 10	69 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	66 74
32 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	29 24	70 WALL OF TEARS GUS HARDIN (RCA CPL1-5358)	60 9
33 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	28 37	71 FROM MY HEART KATHY MATTEA (PolyGram 824 308-1 M-1)	61 4
34 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	35 12	72 CLEAN CUT BARBARA MANDRELL (MCA-5474)	59 51
35 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	34 27	73 ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016)	71 46
36 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	27 35	74 19 HOT COUNTRY REQUESTS VARIOUS ARTISTS (Epic FE-39597)	72 12
37 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	32 33	75 DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	73 77
38 ROLL ON ALABAMA (RCA AHL1-4939)	30 64		



NEW ON THE NASHVILLE SCENE — is Scene Three's 80'x65' film and videotape production center. Cinematographer Mark Van Loon is shown above with the company's Steadicam III and other film and tape equipment.

Scene Three Opens New Facility

by Bill Fisher

NASHVILLE — Kitty Moon, president of Scene Three, a Nashville film and videotape production company, announced the opening of the firm's new studio April 10. Members of the press and invited guests toured the facility that afternoon while Moon explained the studio's multi-purpose capabilities.

The production center, on Eighth Avenue South in Nashville, is housed in a 16,000-square-foot building that was formerly a movie theatre. Only two staircases remain from the old theatre's original infrastructure; the building was gutted and re-designed by Marc Ball, Scene Three chairman of the board, and chief engineer Mike Arnold, to include an 80'x 65' production studio with a computerized lighting system, private and group dressing rooms, make-up and wardrobe areas, a VIP room overlooking the studio, a serving counter and 75-seat dining area and separate office space for producers. Behind the building is a covered loading dock and a bay for Scene Three's mobile remote truck, which has been outfitted

with a new 46-plus-8-input Harrison audio console. "This audio console is the largest...Harrison has ever built for a video or audio remote truck," said Moon, "and that, coupled with our new audio suite, allows Scene Three to offer one of the most sophisticated audio services in the country." Ball, noting the superior acoustical design of the large studio area, commented, "We've already had several people express an interest in recording albums here."

Moon noted that the studio is designed for rapid client turnaround, saying, "The studio is pre-wired so that we can pull in our 45-foot mobile remote unit for a multi-camera video shoot on one day, strike that night and be ready to shoot film the following morning."

Ball explained that the construction of Scene Three's new studio (begun in December of last year) was "the next logical step" for the company because of increased business. The firm will continue to operate its offices and post-production facilities located within walking distance of the new studio.

Austin City Limits: Ten Years Of Quality Country

by Bill Fisher

Since its first season on the Public Broadcasting Service in 1976, consistently high-quality presentations of both new and established country music artists have made *Austin City Limits* the most respected regularly seen music program on American television. Executive producer Bill Arhos and producer Terry Lickona have built a reputation for the show that is based on their commitment to presenting the music just as it is — without a lot of fanfare and glitter. The position of *Austin City Limits* as the number one rated music program on PBS and the extent of the show's coverage (it is seen in 280 out of a possible 292 markets) are two results of that commitment. The program, which has just finished its 10th season, is more than a success story of public television, however; it has proven to be one of the best ways for a new country artist to obtain the national exposure needed to sell large numbers of records. *Cash Box* spoke recently with Arhos about the history of the show and its achievements.

Arhos has been in public broadcasting for 23 years, joining Austin's KLRM in 1962. That station is now in San Antonio, and KLRU is the Austin outlet; both are licensed to the Southwest Texas Broadcasting Council, owners of *Austin City Limits*. Bill Arhos became vice-president of programming in 1966. He related that *Austin City Limits* began "in conjunction with PBS's Station Program Cooperative, which is kind of a common market for public broadcasting programs....We were kind of looking around for something to

fill a niche in the public broadcasting schedule on a national basis, and that particular music scene was really moving out at that time. There were 65 bands calling Austin home — talking about "the Austin sound"....I wrote a proposal to the Corporation for Public Broadcasting and got a \$13,000 grant to do the pilot. Paul Bosner was the first producer of it, and a guy named Bruce Scase was the first director."

Arhos said that he and Bosner discussed the idea for an Austin-based music program, coming up with the name for the show from a movie marquee. Of the pilot Arhos said, "We had booked B.W. Stevenson, who actually at the time [1974] was considered to be the biggest thing here, even more so than Willie Nelson, but we were going to put the two of them on the pilot. Bruce wanted it to be an intimate setting of about 80 people; Paul didn't care, having heard about the Willie Nelson picnics and seen what was going on...it was anything but intimate, and the studio would have held about a thousand people." (The show is taped on the University of Texas campus at the Center for Telecommunications in a 10,000-square foot studio on the sixth floor. Arhos noted that the facility now seats 450 after remodeling to conform to local fire codes.) "I guess about 250 came to the first night for B.W.'s concert," Arhos continued. "Willie came the next night and word had gotten around by then and the studio was almost full, and we were really not able to use the B.W. Stevenson footage in the pilot." History shows what that first broadcast

(continued on page 28)

NEW FACES TO WATCH

"...fresh, clean, no tricks."
 "...a little country and a little 'just American' music blended together."
 "...a very natural extension of our personalities."

The comments above were offered by the members of RCA's new group, Restless Heart, when they were asked to describe the sound of their debut album. The five men — John Ditttrich, drums; Paul Gregg, bass; Greg Jennings, guitar; Dave Innis, keyboards; Larry Stewart, lead vocal and keys — are all successful session players most of whom were brought together by producer Tim DuBois in the summer of 1983. After Stewart joined early last year, thereby cementing the final configuration of players, RCA division chief Joe Galante and other label executives were invited to sit in on a rehearsal at a local sound stage. The result? DuBois puts it this way: "I don't think we've had one ounce of doubt that we're on the right label, and we did have choices." Dave Innis said, "It's a happy marriage because...they like what we do and we like what they do."

The record company has every reason to like Restless Heart — their first single, ("Let The Heartache Ride") is still on the chart and still receiving good airplay in many markets after a peak well into the Top 30. A new single will be released soon, and DuBois reports that the group has written and recorded a song for *American Flyer*, a movie currently being readied for national release.

Commenting on the original concept for the band, DuBois said, "The idea was for a hot, instrumental band that could really play well on stage—that had great harmony reminiscent of the acoustic rock era....It came, to a big extent, from some songs that myself and a group of writers had written that nobody in town would record...there were some things that Alabama wouldn't cut because they considered them to be too pop, but we couldn't get anybody on the west coast to record them either....It was all music



Restless Heart

that we liked and it came real natural."
 "Natural" is a word that seems to get a lot of use when Restless Heart is the topic in Music City circles, and their self-titled album, full of songs that many newcomers would kill for, is naturally appealing — perhaps mostly because everyone in the band sings on every song. Innis explained, "Our formula was to find the very best songs we could find, which I think we did, and present those songs ... featuring everybody in the group as a vocalist....It just kind of fell right into a perfect place; we didn't have to force it."

The band is hoping to hit the road later this year. Larry Stewart said, "What we're wanting to do...is find someone we can do a 45-day tour with as an opening act — someone we're real compatible with." The difficulty in finding a headliner to tour with may arise from the self-contained, superlative instrumentation that Restless Heart combines with their spine-shivering vocal abilities: the result is likely to "blow 'em off the stage." Paul Gregg summed up the general reaction to the band's style with a story of a California rocker who heard the first single and commented that the group deserved not a bullet, but an MX missile. After a flawless launch, the Restless Heart rocket is screaming swiftly to an explosive impact on the national scene.

Austin City Limits

(continued from page 26)

did for Nelson's national career.

Arhos also provided details of the program's availability. He explained that the release of the new shows by PBS on Tuesdays is followed by weekend satellite telecasts. "When PBS lost federal funds and had to quit broadcasting on Saturday nights...I was able to find satellite time from a regional network... every Saturday night." The satellite carries the show twice on Saturdays, all year long; however, Arhos pointed out that previous seasons' shows are used to fill the gap between the regular PBS slate of 13 new shows each year. "I was able to pull the old ones out of the library," said Arhos, "now when a new season's over...the regional network will put season eight up [this year, for example] and it will never miss a beat. Season eight will follow 10; nine will follow eight; 10 will play again in the fall...and it will finish in time for season 11 to begin....The regional network doesn't drop out when the new ones are on PBS on Tuesday; in other words, it plays on Tuesday and the regional network puts the same ones back up again on Saturdays...so everybody's got three shots at *Austin City Limits* on any given week during the new season."

The popularity of the show is undeniable; Arhos reports that during the PBS ratings period earlier this year, *Austin City Limits* received its highest rating ever. "South Carolina told me they got an 11 rating with [the installment featuring] The

Judds and Ricky Skaggs, and beat all the commercial stations in that market," Arhos commented. He continued, "Los Angeles is pulling about a two rating at 10:30 on Sundays, and they're tickled to death with that because there are 17 television stations there, not to mention cable." On the future of the show Arhos said, "I'd say that it could go on at least another five years; I hate to predict anything like that because it has to go through that market that is run by PBS—it has to be voted on, and the pressure on a dollar in that market is just fierce...but we've been lucky enough to get in for 10 years in a row."

Funding for the show for the last two years has been helped by contributions from Budweiser; Arhos noted that the brewing giant provides about \$100,000-125,000 per season. For the 11th season, which has already been sold, Arhos said that production costs were \$45,000 per show, compared to the first season's entire budget of \$200,000.

Arhos believes that the slow growth of the show's popularity over its broadcast history has actually been an asset, in that the program has followed the generally rising fortunes of country music from year to year. He said, "We've helped country music, and country music has helped us."

One of the show's strengths, according to Arhos, is in the way the artists are presented. "What we gave them," he said, "was an opportunity to play...their gigs the way they played them on the road, which never existed before."

COUNTRY COLUMN

RECORDINGS — Some new records to look for in the near future: Exile's next LP on Epic, due in July....Larry Gatlin & the Gatlin Brothers are in the studio with producer Chips Moman working on an album....Bill Ivey of the Country Music Foundation has announced that the CMF's record branch will release an album of Hank Williams demo recordings in early May. Titled "Just Me And My Guitar," the LP was compiled and produced by Bob Pinson, who also had principal control over PolyGram's recent "Rare Takes And Radio Cuts" collection. The album includes one song, "Heaven Holds All My Treasures," which the CMF says "remained undiscovered, unpublished and unreleased until now."



PREPARED TO WIN — That's a Boy Scouts shirt Becky Hobbs is wearing (right), but she's hoping for an ACM award, not a merit badge. The EMI America artist, pictured here with the producer of her forthcoming LP, Ray Baker, is one of the "Top New Female Vocalist" nominees of the Academy of Country Music. Hobbs should have a single out in early May.

PERFORMANCES — Merle Haggard will be in Wichita, KS (4/21), Tulsa, OK (4/23), Las Cruces, NM (4/26) and Tucson, AZ (4/27) for the last half of an eight-date southwest swing that began with a show at Billy Bob's in Ft. Worth to benefit the New Horizons Ranch in Goldwaite, TX, a facility for abused and emotionally disturbed children....George Jones and some of his more illustrious colleagues will be performing through the middle of October at the Possum's Jones Country music park in Doucette, TX. The monthly shows began April 13, when Jones shared the stage with Willie Nelson. Other acts scheduled to appear with him this summer are: Hank Williams, Jr. (5/19), Reba McEntire (6/2), George Strait (7/14), Conway Twitty (8/4), Alabama (9/29), and Merle Haggard (10/13) . . . Over at The Nashville Network, songwriters/brothers Paul and Mentor Williams will be welcomed to *Bobby Bare and Friends* this Saturday at 11:30 PM (EST). T.G. Sheppard will perform on New Country Friday at 10:30 PM (EST)....George Strait has been booked to appear at The Frontier Hotel in Las Vegas June 3-9. Moe Bandy will open for Strait . . . Ronnie Milsap and Reba McEntire will kick off the spring concert series at Busch Gardens, The Old Country, in Williamsburg, VA on April 28 . . . and on the next day (4/29), Razyzy Bailey will wind up the 1985 Philip Morris/Miller Beer Reach for the Stars Country Music Competition, held at Louisville's Kentucky Fair and Exposition Center.

MORE GOOD NEWS FOR MURRAY — Capitol Records artist Anne Murray joined a select group with the recent RIAA gold certification of her 1983 album release, "A Little Good News"; only four other female solo artists have attained the same number of gold albums — Carole King, Aretha Franklin, Joni Mitchell and Helen Reddy. Four others have received more than eight — Barbara Streisand (23), Linda Ronstadt (13), Donna Summer (11) and Olivia Newton-John (10).

GOOD NEWS FOR MORE GIRLS — EMI America artist Becky Hobbs is a nominee for "Top New Female Vocalist" by the Academy of Country Music....so is Katy Moffatt, who currently has neither label nor manager. Her nomination is based on her work last year with Permian Records, which yielded two singles.

FROM THE SONGWRITERS GUILD — comes the news that the Sue Brewer Fund, administered by the Guild's Foundation, is moving into Phase II of its program to obtain free studio time for songwriters. The program was originally offered only to unpublished songwriters, providing free, two-track studio time for demos; the new phase will allow songwriters who may have had songs recorded and charted within the last five years, but reaching no higher than number 40, to use the fund's studio time. Some songwriters, said Kathy Hyland, regional director for the Foundation, "may not have an open door with a publisher or facilities for demoing....We feel that these writers, devoting full-time effort to their craft, should not be excluded from the Sue Brewer Fund." The Songwriters Guild Foundation is also sponsoring a workshop titled "Listen and Learn" beginning Tuesday, May 28. The instructor for the five-week workshop, which will meet on Tuesday evenings from 7-9 at the Guild offices, is Ralph Murphy, songwriter, publisher and cochairman of the Picalic Music Group. The workshop is designed to teach writers how to hear what the public hears in contemporary songs, and the fee is \$35 for Guild members and \$80 for nonmembers.



HE WAS THE ONE — The songwriter, that is, Randy Albright, who wrote the song "You Were The One" for Nicolette Larson's "Say When" album, is shown above with the MCA artist during a recent television taping. Albright is a writer with Blake Mevis Music/Warner Bros. Music.

bill fisher

MOST ADDED COUNTRY SINGLES

1. **SIZE SEVEN ROUND** — George Jones and Lacy J. Dalton — Epic — 18 Adds
2. **LOVE IS WHAT WE MAKE IT** — Kenny Rogers — Liberty — 17 Adds
3. **IT'S JUST ANOTHER HEARTACHE** — Bandana — Warner Bros. — 17 Adds
4. **I'M ON FIRE** — The Debonaires — MTM — 17 Adds
5. **THAT'S NOT THE KIND OF GIRL I AM** — Terri Mann — Royal — 16 Adds

MOST ACTIVE COUNTRY SINGLES

1. **SOMEBODY SHOULD LEAVE** — Reba McEntire — MCA — 71 Reports
2. **THERE'S NO WAY** — Alabama — RCA — 70 Reports
3. **GIRLS NIGHT OUT** — The Judds — RCA — 69 Reports
4. **DON'T CALL IT LOVE** — Dolly Parton — RCA — 66 Reports
5. **WARNING SIGN** — Eddie Rabbitt — Warner Bros. — 66 Reports

THE COUNTRY MIKE

CONGRATULATIONS! — The Academy of Country Music announced the winners in the "Disc Jockey of the Year" and "Radio Station of the Year" awards earlier this month. **Coyote Calhoun** of **WAMZ**/Louisville, Kentucky was named Disc Jockey of the Year/Large Market, with **Billy Parker** of **KVOO**/Tulsa and **Dan Hollander** of **WDXE**/Lawrenceburg, Tennessee taking the honor in the medium and small market divisions respectively. **WMC**/Memphis was given Large Market Station of the Year honors, while **KVOO**/Tulsa took the medium market division and **WLWI**/Montgomery, Alabama was named Small Market Station of the Year. The winners in these categories were determined by a vote of the disc jockey, radio, promotion, and publication category members of the Academy. The awards will be presented on the May 6 ceremonies which will be televised live by NBC. Among those scheduled to appear on the network presentation are **Alabama**, **Lee Greenwood**, **The Judds**, **Reba McEntire**, **Ronnie Milsap**, **Charlie Pride**, **Ricky Skaggs**, **Marie Osmond**, **Shelly West**, **Hank Williams, Jr.**, **Tammy Wynette**, **George Peppard** and **Mr. T.**



AND "US" MAKES THREE — *United Stations' executive VP/programming Ed Salamon (left) is shown above with RCA artist Waylon Jennings (right) and his wife, singer Jessi Colter. Jennings was the subject of a recent 20th anniversary salute on an edition of "Solid Gold Country."*

Dreaming," his first RCA Release. The program, which aired April 16, included such hits as "Luckenbach, Texas," "Good Hearted Woman" with **Willie Nelson**, and "Are You Sure Hank Done It This Way," as well as selected stories of the past 20 years told by Waylon himself. The May 6 segment of "Solid Gold Country" will be a salute to **Tammy Wynette** on her birthday. Wynette will be on hand to relate some of the behind-the-scenes incidents about some of her hits like "Stand By Your Man," "Another Lonely Song," and her first Top 10 release "Your Good Girl's Gonna Go Bad." Other "Solid Gold" segments scheduled to air in May are a three-day series highlighting the winners of the Academy of Country Music Awards, an **Eddie Arnold** Birthday Salute, and shows spotlighting the careers of Nashville songwriter **Charlie Black** and producer **Tom Collins**.

STATION PROFILE — KWKH AM-FM/Shreveport, Louisiana is a 50,000-watt clear channel AM and 100,000-watt FM station with a traditional 71-county market in the Ark.-La.-Tex. region and a night coverage of 38 states and several foreign countries. KWKH is known to country fans as the original home of the "Louisiana Hayride," a show which helped to launch the careers of 23 Country Music Hall of Fame members, a number which includes such entertainers as **Elvis Presley**, **Johnny Cash**, **Hank Williams**, and **Jim Reeves**. Another interesting aspect of KWKH activities is its involvement with the trucking industry through its nightly "Interstate Road Show" hosted by award-winning DJ **Larry Scott**. Heard coast to coast from 11 p.m. to 5:30 a.m., the Interstate Road Show provides, in addition to music and entertainment, weather forecasts, pertinent developments in federal and state legislation, technical advice, and routing information for "the men and women who move America's freight." The Great Empire Broadcasting station is staffed by program director **Ray Walden** and music director **Larry Rust**, with AM shifts covered by **Frank Page**, "Miss Kitty," **Rick Shelton**, **Paul "Catfish" Jones**, and **Larry Rust**. The FM side is manned by **Chuck Wheeler**, **David Porter**, **Ray Walden**, **Dan Noel**, and **Larry Scott** with a simulcast of the Interstate Road Show.

byron wynkoop

PROGRAMMERS PICKS

Jessica James	KFAY /Fayetteville	Dixie Road — Lee Greenwood — MCA
Tom Edwards	KUGN /Eugene	Size Seven Round — George Jones and Lacy J. Dalton — Epic
Dick Deno	WCCN /Neilsville	Operator, Operator — Eddie Raven — RCA
Randy Rowley	WNWN /Kalamazoo	Dixie Road — Lee Greenwood — MCA
Dave Hensley	WMTZ /Augusta	It's Just Another Heartache — Bandana — Warner Bros.

SINGLES REVIEWS

OUT OF THE BOX



HANK WILLIAMS, JR. (Warner Bros./Curb 7-29022)

I'm For Love (2:55) (Bocephus—BMI) (H. Williams, Jr.) (Producers: Jimmy Bowen, Hank Williams, Jr.)

Hank's first single from "FIVE-O," his 50th career album, due for an April 29 release on Warner Bros., is a musical list of negatives offset by the singer's positive declaration of the importance of love. "I'm For Love" is the kind of song that says "Hank Williams, Jr." immediately — a revealing personal reflection contained in a straightforward country song and performed in Hank's powerful style. A must-add.

T.G. SHEPPARD (Columbia 38-04890)

Foiled Around And Fell In Love (3:32) (Crabshaw—ASCAP) (E. Bishop) (Producer: Rick Hall)

This is Sheppard's first release on Columbia, and the choice of a proven hit (the song went top five on the pop chart for Elvin Bishop in 1976) is in itself a wise move. Even better is the timing of this release because "Foiled Around And Fell In Love" is a great summer/driving song. Best of all is T.G.'s performance, which is soulful and strong. Radio will fall in love with this record — no fooling.



FEATURE PICKS

JOHNNY LEE (Warner Bros. 7-29021)

Save The Last Chance (3:22) (Rick Hall/Terry Woodford—ASCAP) (W. Aldridge, R. Byrne) (Producers: Bud Logan, Rick McCollister)

LANE BRODY (EMI America B-8266)

He Burns Me Up (2:45) (Unichappell—BMI) (B. Springfield) (Producer: Harold Shedd)

DOUG PETERS (Comstock COM 1982)

Captured By Love (3:18) (Doug Peters—BMI) (D. Peters) (Producer: Patty Parker)

BYRON WALLS (Masters Touch U-13163)

Grandma's Letter (4:43) (Warner Bros.—ASCAP) (B. Walls) (Producer: Joe L. Wilson)

BOBBY LEWIS (HME WS4-04853)

Love Is An Overload (3:16) (Swallowfork—ASCAP) (B. Rice, M.S. Rice) (Producers: Earl Richards, Jim Isbell)

RANDY WAGNER (Soundwaves SW-4752)

You Don't Really Miss Love (2:17) (Bob's/Big Swing—BMI) (B. Hicks) (Producer: L.D. Allen)

GARY JOSEY (CBT-1315)

Surrounded (3:20) (BIBO/MCA/Criswald/Hopi Sound—ASCAP) (A. Roberts, T. Campbell, T. Cerney) (Producers: Roy Haws, Lonnie Wright)



CHOOSIN' UP SIDES — *Charlie Douglas (left) of the Music Country Radio Network is joined on his show by team captains for the fourth annual All American Country Games, which benefit the Tennessee Special Olympics. Drafting their team members for the June 12 event at Nashville's Vanderbilt Stadium are (second from left) Eddy Raven (sitting in for Red Team Captain Gary Morris); Lee Greenwood, Blue Team Captain (behind racquet); and White Team Captain Richard Sterban.*

TOP 30 ALBUMS

Spiritual

Inspirational

1	NO TIME TO LOSE ANDRE CROUCH (Light LS 5863) "Right Now" 1 31	1	KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open 1 23
2	WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would" 2 27	2	SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None 2 19
3	SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open 3 39	3	MICHAEL W. SMITH 2 MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna" 3 53
4	TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-67306-5) Open 4 23	4	STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels" 4 59
5	LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over" 7 9	5	THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thun" 5 53
6	TOMORROW THE WINANA (Light 5857) "Secret Place" 8 13	6	HEART & SOUL KATHY TROCOCI (Reunion SPCN 7-01-000512-5) Open 6 29
7	CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done" 5 19	7	THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut 7 45
8	PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open 6 13	8	TENDER HEART MICHAEL JAMES MURPHY (Milk and Honey MH 1055) "Believers" 9 9
9	WE SING PRAISES SANDRA CROUCH (Light-5825) Open 9 79	9	PERSON TO PERSON LENNY LeBLANC (Hartland HR 38653) "He Is The One" 8 13
10	NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open 10 37	10	MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open 10 95
11	ROUGH SIDE OF THE MOUNTAIN F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open 11 103	11	LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut 14 9
12	ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open 12 27	12	MAN IN THE MIDDLE WAYNE WATSON (Milk & Honey MH 1049) Open 11 49
13	MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Majaco 4372) "No Tears In Heaven" 13 27	13	THE WONDERS OF HIS LOVE PHILLIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You" 13 9
14	I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7088) Open 14 9	14	BEAT THE SYSTEM PETRA (Starsong 7012057881) Open 15 3
15	HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772) Open 17 3	15	CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205396-X) "Give Me Thy Words" 14 45
16	LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843) Open 16 3	16	LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8) Open 17 3
17	PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open 15 31	17	COMMUNICATION DEGARMO AND KELLY (Benson 01973) Open 18 3
18	THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606-X) Open 18 3	18	DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN 701680206-X) Open 19 3
19	THE IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 12) Open 19 3	19	TIM MINER TIM MINER (Nissi EMR-4607) Open 16 23
20	DeLEON DeLEON RICHARDS (Word 7-01-680406-2) Open 20 3	20	COMING ON STRONG CARMAN (Myrrh 7016807061) Open 20 3
21	LORD LIFT ME UP BISHOP JEFF BANKS (Savoy 14749) Open 21 3	21	NEW POINT OF VIEW THE NEW GAITHER VOCAL BAND (Dayspring 7014127012) Open 21 3
22	SOMETHING OLD, SOMETHING NEW BILL SAWYER (Tyscot ELP 1030JT) Open 22 3	22	WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124) Open 22 3
23	JESUS SAVES LITTLE CEDRICK AND THE HALLEY SINGERS (Gospearl 16019) Open 23 3	23	BETWEEN THE ANSWERS JOHN FISHER (Myrrh SPCN 7016788067) Open 24 3
24	MIRACLE "LIVE" REV. MILTON BRUMAN/THOMPSON COMM. CHOIR (Myrrh 5763) Open 24 3	24	CARRIER BILLY CROCKET (Dayspring SPCN 701426016) Open 23 3
25	HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656) Open 26 3	25	CIRCLE OF TWO STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055862) Open 25 3
26	HE CARES LUTHER BARNES & THE RED HUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.) Open 25 3	26	SUPPLY AND DEMAND PAM AND MARK HALL (Reunion SPCN 701037128) Open 26 3
27	MY SOUL IS FREE PAUL BEASLEY (Myrrh 6749) Open 27 3	27	CHILD OF THE HEAVENLY PETE CARLSON (Dayspring SPCN 7-01-412201-0) Open 27 3
28	I'M GOING AWAY SUNSET JUBILAIRES (Air 10076) Open 28 3	28	KEEP NO SECRETS MORGAN CRYER (Starsong SPCN 710205486-6) Open 28 3
29	I'VE BEEN PICKED OUT TROY RAMEY AND THE SOUL SEARCHERS (Air 10079) Open 29 3	29	LIGHT MANEUVERS SERVANT (Myrrh 7016799062) Open 29 3
30	HALLELUJAH ANYHOW THOMAS WHITFIELD & CO. (Sound Of Gospel 140) Open 30 3	30	INHABITANTS OF THE ROCK DAVID AND THE GIANTS (Myrrh SPCN 701680306-6) Open 30 3

GOSPEL PICKS

- FRUITFUL** — The McKameys — Morningstar MST 4044 — Producer: Eddie Crook
- THE WEDDING** — Various Artists — Birdwing BWR 2048 — Producer: B.R. Hearn
- VINESONG** — Vinesong — Fortress R84013 — Producer: Chris Demetron
- BESIDE STILL WATERS** — Don Marsh Orchestra — Brentwood R-5033 — Producers: Don Marsh, Jim Van Hook

GOSPEL COLUMN

RECORDS — The new Brentwood Records release, "Beside Still Waters," by The Don Marsh Orchestra, is the company's first instrumental album, and the principal instrument used is rather unique: panpipes. According to Brentwood, "The panpipes is an instrument referred to in the Old Testament and is probably over 3,000 years old. The orchestra for the album was recorded in Nashville, but the producers had to go to California to find a musician who owned, and could play, this beautiful instrument of antiquity" . . . New albums on Atlanta International include "Remember" by Barbara White, (her debut album — AIR 10088), and "Lord, I've Done My Best," by Earlston Ford (AIR 10089) . . . At the ASCAP luncheon during the recent Gospel Music Week in Nashville, Cash Box sat next to Star Song Records'



SPECIAL HONOR FOR JONES — At the BMI luncheon in Nashville during the recent Gospel Music Week, Bobby Jones was cited by the performance rights organization for his achievements as producer of the nationally syndicated television show, The Bobby Jones Show. Pictured (l-r): Frances W. Preston, senior VP, BMI; and Bobby Jones.

Farrell & Farrell. Bob Farrell and his wife Jayne informed us that they have a new album due for release in June. Bob reported that the new record has only one ballad, a song about a beleaguered church in Eastern Europe. The rest of the material, said Farrell, is decidedly uptempo. "Do you think Christian music is ready for dance music?" he asked. Maybe the jury's still out on that one . . . finally, in the Singles Received department, we have "Say You Believe In Jesus," by Deliverance on Circle City Records; "Get Up On Your Feet (Go Tell Someone)," by Beth Owen on Comstock Records (the artist, who is finishing her education at Nashville's Belmont College, is also working on an album to be released in the late summer); "He's The

Landlord," by Teddy Huffman on Atlanta International. Huffman's record is a gospel version of this Nicholas Ashford/Valerie Simpson tune that was a hit previously for Gladys Knight.

ON TOUR — Word artists are touring: Don Francisco is in the east and midwest in May with dates in Bayville, NJ (5/9), Washington, DC, (5/10), Youngstown, OH (5/17), and Detroit (5/18); Carman is in Florida the first week of May with shows in Ft. Myers (5/2), Orlando (5/3) and Lakeland (5/4) . . . Benson/Power Discs' DeGarmo & Key will begin a 90-day coast-to-coast concert tour on June 15. The group has a new stage show featuring material from its upcoming seventh album, "Commander Sozo And The Charge Of The Light Brigade." the album will be released in conjunction with the tour, which will be billed as "The Tour Of The Light Brigade." The first show is scheduled for Chattanooga, TN and remaining dates will take the group through the south, the midwest, the southwest, the northwest, the eastern seaboard, Florida and the southeast and finally to southern California (that just about covers everything, doesn't it). Jessy Dixon will open for DeGarmo & Key; the tour is sponsored by Benson, with promo by Spotlight Promotions in collaboration with Brailier Productions, producer, and Dan Brock and Associates, management for the band . . . Praise Ministries has announced four stops for Dallas Holm & Praise in May: the group will be in Jackson, TN (5/10), Nashville (5/11), Frankfort, KY (5/12), and Columbus, IN (5/13).

SIGNED — Stan Lewis, president of Jewel Records of Shreveport, LA, announced the signing of Bright Star Male Chorus. The group is directed by Herman Finley and Dexter Thomas; over 60 young men ranging in age from nine to 30 make up the group, which has appeared on the Black Entertainment Network's Bobby Jones Show. The chorus will have an album out in June on the Jewel label, titled "Bright Star Male Chorus—Live In Paradise" . . . Neal Joseph, executive director of Dayspring Records, a Word division, has announced the recent signing of singer/songwriter Wayne Watson to the Nashville-based label. The first album of a multi-album and comprehensive publishing deal is set for August. Management and booking of Watson is handled by GWA Ministries of Mobile.

CHRISTIAN FILM/VIDEO FIRM OPENS—David Crabtree, a Nashville



veteran of television and radio as script writer, producer, and reporter on national radio and TV, has formed Mizpah Communications, a full service film and video production company geared specifically for the Christian music and film industries. Crabtree, whose credits include production of The Speers' City Coming Down video, said, "My commitment is to bring top-of-the-line film and video work to the Christian industry—to work in concert with companies and individuals in efforts that result in the best possible products. I want to have a solid contribution to the foundation-building of the Christian video market."

ANGELSONG — Mabel Birdsong, owner and president of Angelsong Records, has announced the reactivation of their gospel label and the appointment of Barry E. Baird as general manager. The four-year-old company has plans for the acquisition and development for both new and established gospel groups, with three releases planned for early summer. The firm is located at 2714 Westwood Drive in Nashville.

NEW EXECS — Arnie Orleans, a veteran of 27 years in the record business, connected with companies such as Capitol, Chess, RCA, A&M and Mercury Records, is the new president of Morada Records. Orleans will direct Nashville and Los Angeles operations from the west coast.

bill fisher

Gospel Week '85



The photos above were taken at the ASCAP, BMI and SESAC awards luncheons during the recent Gospel Music Week and at the Gospel Music Association's annual Dove Awards ceremonies. **Photo 1:** Merlin Littlefield, ASCAP; Jerry McGuire (brother

of nominee); Bill Gaither; Gloria Gaither; publisher Ralph Carmichael; Connie Bradley, ASCAP. Gloria Gaither and Dony McGuire were nominees (and subsequent winners) in the Song of the Year category for "Upon This Rock," published by Lexicon Music.



Photo 2: (from the BMI luncheon) Randy Cox, River Oaks Music; Frances W. Preston, BMI; Joe Moscheo, BMI songwriter Phil McHugh; Dove Award winner Greg Nelson; Donna Hilley and Joe Huffman, both of River Oaks Music; and Dennis Worley of

Shepherd's Fold Music. **Photo 3:** SESAC VP Jim Black and SESAC executive VP Vincent Candilora are shown presenting the SESAC award for Outstanding Leadership in Contemporary Christian Music to Darrell Harris and Wayne Donowho, founders



of Star Song Records/Dawntreader Music. **Photo 4:** The Rex Nelon Singers are shown with their fourth consecutive Dove Award for Traditional Gospel Music Album of the Year: (l-r) Ken Harding, producer; Jerry Thompson; Rex Nelon; presenter Eldridge Fox; (front row l-r) Kelly Nelon Thompson; Karen Peck and presenter Faye Speer.

Photo 5: Pat Boone, Dove Awards co-host; Sandi Patti, Artist of the Year; Cheryl Prewitt, Dove Awards co-host. **Photo 6:** presenter Lanny Wolf; Michael W. Smith, Songwriter of the Year; presenter Bill Gaither; presenter Greg Nelson.



ALL DOLLED UP — The Weather Girls recently gathered with friends to celebrate the release of their new album "Big Girls Don't Cry" on the Entertainment Record Company label. Pictured at New York City's Park South Studios are (l-r): Charles Koppelman, chairman and chief executive officer, The Entertainment and Music Company; Martha Wash; Hank Medress, producer; Izora Armstead; and Jeff Kent, producer.

Turner's Bid For CBS Confirmed

LOS ANGELES — After weeks of speculation, the takeover bid of CBS by cable mogul Ted Turner was finally confirmed Wednesday in Washington, D.C., when his lawyer Charles Ferris disclosed intentions to file takeover plans at a meeting with the FCC's general counsel Jack Smith the following day. The announcement of Turner's intentions came from FCC spokesman William Russell, who added that neither Turner nor Ferris had disclosed details of the bid as yet. Estimates, however, place the CBS price tag at \$4.5 billion.

CBS representatives were not available for comment, but have been vocal in the past about their opposition to Turner's takeover attempts. CBS, in fact, obtained a \$1.5 billion line of credit from several banks earlier in the month to help in resisting the bid. Thomas H. Wyman, CBS

chairman, speaking at the network's annual meeting in Chicago earlier on Wednesday had clearly voiced his dedication to resisting Turner, saying, "We are quite clear that the integrity of CBS News and the independence of CBS News are inextricably linked. Those who seek to gain control of CBS in order to gain control of CBS News threaten that independence and integrity and this country."

Above and beyond its television and radio networks, CBS owns five television stations, seven FM and seven AM radio stations, and is a producer of recorded music. No indication was given as to the FCC's reaction to the takeover attempt, although the FCC has previously demonstrated a policy of non-interference in cases of corporate takeover attempts. Of his plans, Turner himself said he had no comment.

Cable Decency Act Overturned

LOS ANGELES — Utah's Cable Programming Decency Act has been declared unconstitutional by the Federal District Court of Utah. The "Cable Decency Act," as it is known, was passed into law in April of 1983.

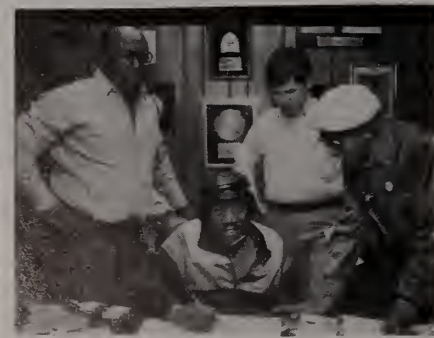
Judge Aldon J. Anderson, U.S. Senior District Judge in Utah, ruled the act to be unconstitutionally overbroad and vague. Judge Anderson's April 10 decision diverts responsibility to "private individuals, particularly parents" for viewing discretion.

The suit against the Utah Act was brought by Home Box Offices, Inc., Community Cable of Utah, Inc., Community Television of Utah, Inc., Wasatch Satellite, Inc. and individual citizens of the state. It was met by briefs from Morality in Media, Inc., the National Cable Television Association, Inc., the FTC and Citizens for Positive Community Values.

The decision coincides with a recent Florida ruling, where an Eleventh Circuit U.S. Court of Appeals found a Miami "cable decency" ordinance unconstitutional though last year's Cable Policy Act, set in motion by the Pacifica decision, upholds state intervention. HBO senior president and general counsel John Redpath commented, "Because of the critical differences between cable and broadcast television, the Pacifica decision cannot justify restriction of the cable operator's and programmer's rights. This is a major victory for the cable television industry and consumers."

The Cable Decency Act would have authorized certain state and local officials to bring legal action against anyone who continuously and "knowingly distributes indecent materials within this state (Utah) over any cable television system or pay-for-viewing television programming."

Utah state officials plan to appeal the case. Redpath stated, "Considering the numerous favorable rulings on this issue, we are surprised that the Attorney General (Wilkinson) intends to waste more Utah taxpayer's dollars by appealing the case."



IS HE BLUE? — Malaco Records has signed Bobby Bland, renowned blues artist. Pictured above (l-r): Bill Magness, national director of marketing; Bobby Bland; Tommy Couch, president of Malaco; and Dave Clark, national director of promotions.

"Willie And The Poor Boys" Unveiled As Major Project For A.R.M.S.

LOS ANGELES — A new superstar group, dubbed Willie and the Poor Boys, has recorded a studio album and video of vintage rock material being released April 25 to continue the charity fundraising of the Ronnie Lane Appeal for A.R.M.S. (Action Research into Multiple Sclerosis) that began with a series of concerts in 1983.

Brainchild of Rolling Stones bassist Bill Wyman, Willie and the Poor Boys has been set up as a permanent structure with five core members plus a wealth of superstars making guest appearances. After recouping direct recording and filming costs, all album net proceeds and half of the video proceeds will be donated directly to A.R.M.S.

The permanent members of the Poor Boys are Bill Wyman (bass and vocals), Geraint Watkins (keyboards and vocals) and Micky Gee (lead guitar and vocals). Guests on the album include Jimmy Page (guitar), Paul Rodgers (vocals), Ray Cooper (percussion), Kenney Jones (drums), Terry Williams (drums), Henry Spinetti (drums), Chris Rea (vocals), Steve Gregory (sax). Wyman, Watts, Low, Page, Rodgers, Cooper and Jones were all a part of the A.R.M.S. tour a year ago.

"We had three goals in mind when we put together the Willie and the Poor Boys Project," explains Bill Wyman who also produced the album. "We want to raise money for A.R.M.S., of course, and to keep the public aware that money is always needed for MS research. We also want to make a new generation aware of some of the music that inspired all of us when we were growing up. This music has its origins in the 1940s and 1950s. It's a

combination of blues, swing, boogie and early rock styles. As a side benefit, this project will provide exposure and employment for a number of excellent musicians who are not so well known as they should be."

The "Willie and the Poor Boys" album will be on Bill Wyman's label, Ripple Records, and distributed by Jem/Passport in North America and by Phonogram in the rest of the world. The video, distributed in North America by Jem/Passport Music Video, will be available for the first 90 days by mail order only through coupons in the album followed by general retail release.

The songs on the video, mostly traditional standards, are "You Never Can Tell," "Saturday Night," "Let's Talk It Over," "Baby Please Don't Go," "Chicken Shack Boogie," "All Night Long" and the Wyman/Low tune "Poor Boy Boogie." These songs also appear on the album with the addition of "These Arms of Mine," "Can You Hear Me," "Slippin' And Slidin'," "Revenue Man" and "Sugar Bee." The radio documentary will feature two songs not on the album — "I'm Mad" and "Down At The Bottom."

Firm Goes Platinum

LOS ANGELES — "The Firm," the self-titled Atlantic debut album from the British quartet, has been certified gold by the RIAA for U.S. sales in excess of 500,000 units. The announcement was made by Atlantic Executive vice president/general manager Dave Glew, who also noted that the LP is rapidly nearing the platinum mark.

Mozart Gives Fantasy A Boost

(continued from page 5)

some noise in the world of jazz. Along the way, Saul Zaentz joined, and by the late 60s he had taken over Fantasy, assuming his current position as chief executive officer. At the same time, an unknown Berkeley band called Creedence Clearwater Revival was signed, and much like the current *Amadeus* situation, the jazz-oriented label garnered its widest attention and highest profits from non-jazz material.

Creedence left, amid legal controversy still unresolved today, in 1972. After that, Fantasy resumed its jazz identity, and acquired other labels such as Milestone, Prestige and Contemporary. Currently, the Fantasy catalog includes material from such lofty jazzists as Cannonball Adderley, Pepper Adams, Dave Brubeck and Bill Evans. Branching out in slightly different musical directions again, Fantasy recently acquired the Stax label, thus adding such names as Isaac Hayes, Johnny Taylor and the Staple Singers to its impressive list of artists.

Phil Jones, Fantasy's vice president of marketing and promotion, recently discussed *Amadeus*, saying, "I think Saul started working on the film (as its producer) about three years ago. At the time, we tried to sell the soundtrack to quite a few companies, whose names I won't mention, and they all turned it down. Finally, Ralph Kaffel (the label's president) and I saw the movie in a rough cut and heard the music and immediately said, 'We want the soundtrack.' Once we saw the picture, we knew the soundtrack would sell."

Despite Fantasy's optimism, everyone involved knew that Mozart wasn't exactly topping the charts, and so the label hoped to perhaps sell 40 or 50,000 units. According to Jones, "We didn't really know what

to do with classical music. We couldn't have possibly anticipated that the soundtrack would sell as it has. It's close to 400,000 and still rolling. Worldwide it's monstrous too. In Canada, it's almost double platinum and in France it's platinum. I don't think music of this kind has ever sold as well before."

Clearly, the popular and critical success of *Amadeus* sparked or rekindled interest in Mozart's music. According to Jones, however, the soundtrack chiefly owes its popularity to "the contemporary way the music was used in the film, and the contemporary nature of Mozart himself." In fact, many people have come to regard the childlike, flamboyant Mozart as the 18th century equivalent of today's rock stars. For younger audiences, that identification has made the composer something of a cult figure, and has set him apart from all other classical musicians. The music video from *Amadeus* plays upon the parallels between Mozart and current performers by mixing footage of people such as Rod Stewart, Mick Jagger and Billy Idol with clips from the movie. Finally, there's the quality of the recording itself which has contributed to the soundtrack's appeal. Neville Marriner conducted the score, which was performed by the Academy of St. Martin-in-the-Fields and recorded at EMI-Abbey Road Studios in London.

The impact of *Amadeus'* Best Picture Academy Award also helped jolt the soundtrack further up the charts, Jones mentioned. "Right after the Oscars," he said, "we sold 68,370 units as compared to about 20,000 the week before. Since then, the album's had a steady, mass appeal. It's really a unique story we've had with *Amadeus*, and I couldn't be more pleased. After all, Mozart had chops... he was good writer, and 200 years later he's become popular."

UK Record Industry Campaigns For Bigger Share Of Japanese Mkt.

by Chrissy Iley

LONDON — CBS is spearheading a new drive to break more British acts in the vast Japanese market. CBS/UK is working in conjunction with Epic/Sony in Japan and has the official backing of the British Embassy in Tokyo. CBS says it welcomes participation from other companies in its activities.

A series of presentations to the media and dealers will take place later this month in seven major cities throughout Japan. This is an attempt to highlight the quality and variety of music emanating from the UK today.

Japanese media chiefs were in London last week interviewing dealers, clubowners and artist's managers. Discussions are under way for the UK Gallup chart show to be put out on local radio stations throughout Japan, several Japanese TV stations have expressed interest in carrying entire programs, such as *Top Of The Pops* and *The Tube*.

Aki Tanaka, who is Epic/Sony international relations manager, comments, "The Japanese public has for a long time had a particularly dark image of the British music scene, especially after the emer-

gence of punk and the outrageous fashions that came with it. The intention of this campaign, titled UK NOW, is to sweep away such an image from people's minds and convey to the Japanese people that there is a healthy variety of high quality music and artists available in the UK today."

The British seem obsessed with changing the image of their rock stars; they are concerned that US acts have had more success in Japan simply because they were more accessible.

CBS's UK international marketing director, Andy Stephens, says one aim of the campaign is to try to short-circuit the US route to the Japanese market.

"Traditionally Japan has looked to the U.S. as its primary source of rock and pop. Many, although by no means all, UK artists have found that their Japanese fortunes only kick into overdrive after U.S. chart success.

Stephens continued, "With the exception of Culture Club, Duran Duran, and Wham!, the UK's share of the international marketplace has been relatively small. This is a determined effort to redress the balance."

Argentina

BUENO AIRES — PolyGram hosted a press conference and cocktail party to celebrate the new arrival to Argentina of Cuban chanter and composer Silvio Rodriguez, currently one of the top sellers among the middle class crowd. Rodriguez is one of the leaders of the Nueva Trova movement, whose artistic impact exceeded the obvious political overtones of the lyrics; in 1984 he came to Argentina with Pablo Milanés, another top star of the NT, while this trip also includes another artist, Santiago Feliu, and group AfroCuba, directed by Oriente Valdes. The tour will also feature performances in the cities of Mar del Plata, Neuquen, Rosario and Comodoro Rivadavia.

Two interesting examples of indie product are appearing this month in Buenos Aires; the albums have been cut in Benito Juarez, a rather small city in the province of Buenos Aires, by local artists, and even the jackets have been printed in nearby Olavarria, about 300 miles southwest from Buenos Aires. The LPs have appeared under the Sonotron label, have been waxed by folk group Ayuntay and Huella Pampa, an instrumental ensemble, and are now distributed nation-

wide by Distribuidora Belgrano Norte, with some help from the Secretary of Culture of Benito Juarez.

RCA has started work on the promotion of the Frankie Goes To Hollywood double album, "Welcome to the Pleasuredome," which is expected to sell very well in this market taking into account the success it has met in other countries. The first album by Julian Lennon, "Valotte," is also receiving airplay. In the local field, chanteuse Chany Suarez has returned from the United States, where she finished the recording of her new album and performed in universities in several states.

EMI is reinforcing the backing of the Paul McCartney album, "Give My Regards To Broad Street," after very satisfactory sales results. The label has been also enjoying success with "Arena," the Duran Duran album that has been obtaining very interesting figures all across the country. Duran Duran is seen by local EMI execs as one of the strongest names in the near future.

CBS seems to have two winners in the local rock and roll music field: Virus and Sosa Stereo, both groups developed during the past year and showcased at



WILLIE AND THE POOR BOYS — A new superstar group, Willie and the Poor Boys, has a studio album and video of vintage rock material with proceeds continuing the charity fundraising of the Ronnie Lane Appeal for A.R.M.S. (Action Research into Multiple Sclerosis). Bill Wyman of The Rolling Stones organized the project and produced the album which has a slightly different cast of guest artists than the video. Shown here is the stage group appearing in the full-length video as 1950s sock hop dance band. Pictured (l-r) are: Geraint Watkins, John Wilson, Andy Fairweather Low, Mel Collins, Chris Rea, Ronnie Wood, Terry Taylor, Charlie Watts, Bill Wyman, Kenny Jones, Raf Ravenscroft, Henry Spinetti and Micky Gee.

the recent Hawaii convention of CBS International, are having encouraging sales after the promotional campaigns designed for them. The opening for local groups of foreign markets would certainly encourage more ambitious works, while up to now local R&B artists have had to rely only on native fans for their appearances and recordings, although some efforts have been made in Spain, Chile and Uruguay.

miguel smirnoff

the opening ceremonies. Cross-country TV coverage will add to the new identity, and will further recognize Canadian artists including independents and non-recording artists.

Carol Pope of Rough Trade, and Paul Shaffer, musical director of NBC's *Late Night with David Letterman* are co-hosts this year, and will be joined on stage by presentors: Sherry Kean, Manteca, the Spoons, Belinda Metz, Terry David Mulligan, Richard Manual, Paul Humphrey and Johnny MacLeod.

Musical performances by Jane Siberry, The Nylons, Gowan, Darkroom, Images In Vogue, Dalbello and The Gospel Project are to take place after every two of the 14 awards are presented. Two additional special awards chosen by a CFNY-FM panel; the Hall of Fame and U-KNOW Remembers are industry-based awards that recognize the recipients' contribution to the music scene.

grant lawrence

Canada

TORONTO — CFNY-FM 102.1, will be holding its 5th annual U-KNOW Awards, to be nationally telecast for the first time at 11:25 pm on November 24, 1985. The ceremony will be recorded live at the Metro Toronto Convention Centre with Sandra Faire producing and Ron Meraska directing.

The U-KNOWs, Canada's "People's Choice" awards, was originally conceived to 'shake up' existing music awards shows by exposing the public and broadcasters to musicians that are not generally accepted by the mainstream. "The show has grown way beyond what I anticipated and seems to have the desired effect in that the organizers of other award shows, such as the JUNOs, have now recognized artists such as The Parachute Club and the Spoons," said director of operations and programming for CFNY-FM, and executive producer of the show, David Marsden.

The name of the show is in the process of being changed through a contest which will give the voting public a chance to rename the U-KNOWs and win \$1,000. The new name will not be released until

United Kingdom

LONDON — The Style Council has announced plans for its first major tour of the year, under the title "Internationalists '85."

The tour begins June 6 and takes in eight cities. The band is to play a two-hour set, performing the whole of its new album and some old favorites.

The legendary and enigmatic Penguin Cafe Orchestra is to release its first-ever single on EG Records, called "Music For a Found Harmonium." The leader of the orchestra is Simon Jeffes, who is the man responsible for arranging the Sid Vicious version of "My Way." Other arranging credits include Adam Ant and The Clash.

chrissy iley

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Anoko To Scandal** — Checkers — Canyon
- 2 **Mi Amore** — Akina Nakamori — Warner Pioneer
- 3 **Romantic Ga Tomaranay!** — CCB — Polydor
- 4 **Sotsugyo** — Momoko Kikuchi — Vap
- 5 **The Never Ending Story** — Limahl — Toshiba EMI
- 6 **Sotsugyo** — Yuki Sayito — Canyon
- 7 **Oira Tokyo Sa Yuguda** — Ikuzo Yoshi — Tokuma Japan
- 8 **Cinderella Wa Nemunenay!** — Alphy — Canyon
- 9 **Futari No Natsumonogatari** — Kiyotaka Sugiyama & Omega Tribe — Vap
- 10 **Saylo Fure** — Isseyifubi Sepia — Tokuma Japan

TOP TEN LPs

- 1 **Kayikisen** — Yutaka Ozaki — CBS Sony
- 2 **She's The Boss** — Mick Jagger — CBS Sony
- 3 **Falry** — Yukiko Okada — Canyon
- 4 **Miseyinen** — Senri Ohe — Epic Sony
- 5 **Dream Into Action** — Howard Jones — Warner Pioneer
- 6 **The Never Ending Story** — Soundtrack — Toshiba EMI
- 7 **Phil Collins III** — Phil Collins — Warner Pioneer
- 8 **9.5 Carat** — Yosuyi Inouye — For Life
- 9 **Selko-Train** — Seyiko Matsuda — CBS Sony
- 10 **Today's Girl** — Kyoko Koizumi — Victor

—Cash Box of Japan

United Kingdom

TOP TEN 45s

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

TOP TEN LPs

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

—Melody Maker

Argentina

TOP TEN 45s

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

TOP TEN LPs

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

—Prensario



A MAZE-ING VIDEO — Capitol recording artist Frankie Beverly and Maze recently lensed a video for "Can't Stop The Love," the band's top charted B/C tune. The video was shot on location in Bakersfield, CA. Pictured (l-r) are: McKinley Williams, Duane Thomas and Frankie Beverly.

Wham! Records To Be Released In China

LOS ANGELES — Following the interest surrounding their recent concerts in Peking and Canton, Wham! will be releasing two cassettes in the People's Republic of China, making the pop duo the first British group to have records released in China.

On April 18, a cassette will be released featuring a selection of tracks from Wham!'s "Make It Big" and "Fantastic" albums. A second cassette will be released on May 1, featuring songs by Wham! and five songs by top Chinese pop artist Sing Ong Yuen.

This marks the first time that a western artist has had a record manufactured and

released in China on a full royalty paying basis. The deal is a joint venture between CBS Records UK, Wham!, its managers Simon Napier Bell and Jaz Summers, the Chinese Culture Exchange Center and International Yamagen, a Hong Kong company.

Wham! has also recorded both its concerts for inclusion in a documentary about its historical trip to the People's Republic of China, as the first western group to perform in that country. Directed by Lindsay Anderson (*ff. . . , O Lucky Man*) and produced by Martin Lewis (*The Secret Policemen's Other Ball*). The documentary is slated for theatrical release in September.

Heron International Restructures

NEW YORK — Heron International has announced the restructuring of its Home Entertainment operations worldwide, including Heron Communications, Inc., Media Home Entertainment, Inc. and Videoform.

Heron Communications, Inc., recently established in New York, will continue to be the "flagship" entity in the Heron Home Entertainment Group responsible for all new business expansion, product development and future foreign activity. Similar functions previously handled by Media Home Entertainment on a regional basis will now come under the scope of Heron Communications, Inc. As part of this restructuring, Heron Communications, Inc. will be establishing its west coast office in the facilities of Media Home Entertainment located in Culver City, California.

The following executive appointments were made at Media Home Entertainment. John Turner becomes president, effective immediately. Also announced were the appointments of Jack Bernstein to exec-

utive vice president and Philip Calaghan to senior vice president finance/administration. Previously Bernstein served as senior vice president distribution/marketing and Callaghan was vice president finance/administration. Together, Turner, Bernstein and Callaghan will comprise the newly-formed executive committee and become board members of Media Home Entertainment, Inc.

Turner, who is a director of Heron U.K., has been with the company since 1972. He previously served as managing director of Lancar, Ltd., a leading sales/distribution organization in the U.K. auto industry.

Videoform, Heron's U.K. entertainment company will be changing its name to Heron Home Entertainment. Currently, Videoform is the leading distributor of videocassettes in the U.K. In line with coordinating the company's activities more closely with Heron's U.S. operation, Heron Communications president Stephen Dienes will become a member of the board of Heron Home Entertainment.

Boston Suit

(continued from page 5)

Engel and Boston's manager Jeff Dorenfeld, on Scholz's behalf, to seek out another major record company to release new Boston product."

A new trial with respect to the claims by Boston and CBS will be set pending "additional discovery." Twenty days of deposition have already been taken on the case.

For The Record

In the April 6 edition of *Cash Box*, the producer of Nomo's debut Atlantic LP was not listed. The producer of "The Great Unknown" is Richard Rudolph. We are sorry for any inconvenience.



FRIENDS — Maxine Petrucci, lead guitarist of the rock group Madam X, does her best Gene Simmons impression for Motor City madman Ted Nugent at a recent Los Angeles concert date.

In The Studio

WEST COAST

TBA recording artist David Diggs was reported tracking at Westlake Studios, in for Bobby Michael's upcoming LP on Word. Engineering all session work was Christopher Banninger. Diggs is also producing and arranging Jan Anderson's session work, engineer is Banninger . . . in North Hollywood at Sound Image Studios producer/arranger Paul Rothchild is in with The Brat putting finishing touches on its project. Artist/producer Steve Vai is in finishing tracks for De'Novo Music act Vixen with Paul Levy at the board. Producer Damien Rose is in working on Alien Customs with John Henning engineering . . . at The Sound Solution in Santa Monica, Tierra is currently recording their upcoming album which is expected to be released in mid-April. The album is being co-produced by Skip Scarborough and Rudy Salas. Keith Wechsler is handling all the engineering duties. The Babylon Warriors are recording their second LP for the American Music label . . . over at Skip Saylor producer Dan Seigel is in mixing an LP on jazz guitarist Steve Narahara for Pausa Records. Saylor is behind the board. Carol Bozzio of Ballistic Missiles is in mixing tracks for her Seawest Productions . . . as reported earlier Nile Rodgers is currently in tracking with Sister Sledge at The Record Plant studios; this will be the first time since Rodgers worked on their platinum LP "We Are Family." Since then Rodgers has worked with Diana Ross, David Bowie and of course Madonna. Mirage Records reports that The System will have new product out in early May.

NASHVILLE

In Dallas at Dallas Sound Labs Stevie Ray Vaughan is continuing tracking his upcoming CBS LP with Richard Mullins engineering and Ron Cote assisting at the board. Austin-based group Aurora has completed the tracks for their forthcoming release with producer Russell Whitaker and Dallas Sound Lab chief engineer Rusty Smith . . . in Nashville at Woodland

Sound Studios Taz from Charlie Daniels' Band has been working with Skoal's Bandits on their jingles, also The Charlie Daniels Band is in mixing tracks to their upcoming LP. John Boyan producer, Paul Group engineer and Ken Criblez assistant. The Florida Boys have been cutting more tracks with producer Herman Harper, David McKinley is engineering . . . in the Mastering Dept. of Woodland Sound, Tammy Wynette's LP, Barbara Mandrell's single, Johnny Lee's LP, and The Oak Ridge Boys' new single were mastered by Denny Purcell.

EAST COAST

Sutra recording act The Fat Boys are back in the studio recording the follow up album to their gold LP simply entitled "Fat Boys." The Fat Boys are recording at Greenstreet Studios and Beethoven Studios. Producing the project is Kurtis Blow and David Ogrin is engineering and mixing the album. Both Blow and Ogrin worked on the last gold LP . . . across at Power Play Studios Keith Sweat, formally of the band G.Q., was producing Roberta Gillian's new single "All I Want Is My Baby." This is for Sutra Records and is slated for a spring release. Vaughn Mason and Patrick Adams were the engineers handling the sessions. Atlantic Records east coast sent Bruce Forest in to mix Passport's new single "Running in Real Time," keyboard overdubs were done by Jack Walden, engineering Julian Herzfeld . . . producer/musician/songwriter Reggie Lucas who produced several cuts on Madonna's first album is currently working on Randy Crawford's next release for Warner Bros. Lucas is also producing Tom Teely for A&M, Leslie Smith for MCA. Engineering the sessions was Joe Frela; the recording took place at Lucas' own studio Quantum Sound in New Jersey . . . at Planet Zero Studios Otis Blackwell is in recording with producer Kiko Kamscho and Andrew Oldham. Engineering the sessions is Steve Rosenthal; assisting is Steve Fitzstevens.

darryl lindsey

Behind The Bullets

(continued from page 5)

bringing "Vox Humana" into their top 20.

Alison Moyet, fresh off her victory of a BRIT for best female vocalist (Britain's equivalent of an American Grammy), finds her Columbia LP "Alf" jumping from 79 to 62 bullet. This is Moyet's first solo effort since leaving her original band, Yazoo, and this week finds it garnering top 30 sales reports from, among others, the Kemp Mill stores in Washington, D.C., The Harvard Co-op in Boston, Sound and Video Unlimited in Chicago, Harmony House in Detroit, Tower Records in Los

Angeles and Tower Records in San Diego. The LP continues to be propelled by the success of the infectious single, "Invisible." Top 30 sales have been reported at Harmony House in Detroit, Northern One-Stop in Cleveland, Turtles Records in Atlanta, Tower Records in Campbell, Licorice Pizza in Los Angeles and Dan Jay Records in Denver. Further evidence of the singles' growing acceptance shows up in new station adds. Among those adding the single this week are: Z102, KNMQ, KS103, KZZP, KITS, WGFM, Q106, B104, WTIC, WHTX, Z104, KDWB and 92X.



STATION BREAK — John Taylor and Robert Palmer of The Power Station recently joined Rick Dees for a live interview on Los Angeles' KJIS-FM radio station to discuss their album and single "Some Like It Hot." Pictured (l-r) are: Taylor; Tom Gorman, national director for Capitol Records, The Power Station's label; Susan Epstein, Capitol L.A. sales representative; Dees; and Palmer.

Azymuth

CONCERTS BY THE SEA, REDONDO BEACH, CA — With equal parts charm, jazz spontaneity and transcendent melodic themes, this three-piece group which hails from the burgeoning musical hotbed of Rio de Janeiro swept into town for a series of dates at the intimate Concerts By The Sea. And though this was its midnight set, the last of three this night, Azymuth seemed musically fresh and constantly probed the musical themes introduced by each other's chops.

Consisting of Ivan Conti on drums and percussion, Alex Malheiros on bass and Jose Roberto Bertrami on keyboards, Azymuth has had a number of albums released in America on Fantasy's Milestone label as well as on ECM. The sensual and pleasing tunes found on all these LPs combine a Latin sense of jazz fusion with a tropical and dynamic sense of melody which, though it may not be on the cutting edge of jazz, does capture the musical imagination. Working off of such themes as the temperate "Last Summer In Rio" from the 1982 Milestone release "Telecommunication" and "The Prisoner" from last year's successful "Flame" disc, Conti seemed to propel the group along psychically as well as physically, and the interplay between the three members was so subtle and often intense that it was clear no other members were needed to thicken the sound.

While Azymuth did dabble with Bossa Nova themes, which are natural to the Brazilian trio (see *On Jazz* 4/20 for further explanation of Bossa Nova). All of the group's workouts were explosive in the classic jazz sense of improvisation. Most appealing, however, were Azymuth's percussive celebrations. At one point Conti moved from behind his kit equipped with only a carnival drum and, with Malheiros sustaining a popping rhythm, the drummer and keyboardist Bertrami built up an amazingly-paced tribal stop which brought hoots and hollers from the packed crowd.

This kind of popular involvement in the group's music seems also more apparent than with other jazz/fusion bands. While any group in a small concert setting feeds off of the crowd's energy and response to the music, Azymuth seemed more sensitive to it than most and indeed more moved by it when the crowd did respond. After a whirlwind tour thousands of miles from home, Azymuth could have been expected to play it easy, but even on this late evening the trio was powerful and engaging throughout.

peter holden



PUBLIC DANCERS — Tina Turner was joined on stage during a recent London appearance by David Bowie. The two performed "Tonight" and "Let's Dance."

Lloyd Cole and the Commotions

THE PALACE, L.A. — The latest in a long string of gifted songwriters emerging from Britain plied his trade here Saturday evening (4-13). Lloyd Cole, Glasgow-born leader of the Commotions, lived up to advance publicity that his is a special talent. In a 14-song set featuring material from their recently released Geffen LP "Rattlesnakes," Cole and his Commotions delivered a moody, poetic performance.

The Commotions are: Stephen Irvine, drums and tambourine; Lawrence Donegan (a former Bluebell), bass; Blair Cowan, keyboards; Neil Clark, guitar. Their sound is a hybrid of Scottish folk, white blues and Van Morrison-influenced textures. The warm, inviting melodies belie an anxiety present in the lyrics. As if happiness were a state meant to be temporary, Cole asks, "Are you ready to be heartbroken/What will it take to wipe that smile off of your face/Are you ready to bleed?"

The lyrics, in fact, become the focus once you succumb to the simple elegance of the music. Cole is a lyricist of consummate skill. His songs create a mood, an intellectual climate. How this translated to the stage is hard to assess, but judging from the overwhelmingly positive audience response, which included two encores, one must assume Cole is communicating on some level.

Cole's performance tends toward an aloof, journalistic approach. The intellectual aloofness, in fact, becomes a safe refuge for the delicate soul within. From this refuge there is freedom to extend his skills of observation to describe the anguish of his own and others lives. "We academics are not easily discouraged" becomes a motto from his song, "Speedboat."

The versions of songs live stayed true to their recorded counterparts. In rare moments when ad libs ran ahead of the cognitive judgments that might have squelched them, Lloyd Cole And The Commotions proved to be warm and engaging. A spirited offering of "Four Flights Up" was particularly memorable as an example of this. It was certainly apparent throughout the show that a major talent had surfaced. On this the penultimate date of a four-week U.S. introduction, Lloyd Cole And The Commotions gave ample evidence that theirs is a music to be taken seriously.

stephen t. padgett

Nik Kershaw

THE RITZ, NYC — It looked like it could've been a club in England, where Kershaw is already a star. But it was New York, and the packed house proved that good music forges a path of its own, even without a lot of airplay or press attention. Actually, the large turnout — on a Saturday, but in the wee hours of the morning — was a bit of a surprise. Kershaw's first album "Human Racing" yielded only one moderately-successful single, "Wouldn't It Be Good." His second MCA release, "The Riddle" (with a single of the same name), is only beginning to get attention. But the crowd's unbridled enthusiasm showed there's been an underground buzz on this artist for a while. And with good reason.

Those who like to categorize would probably call Kershaw's music British techno-pop. But that description is limiting.



CALL TO GIUFFRIA — MCA Recording artists Giuffria performed to a capacity crowd at the Pavillion in Chicago during their opening slot on their recent tour of the U.S. with Deep Purple. The Los Angeles-based band performed material from their debut self-titled Camel/MCA Records album, including their hit singles, "Call To The Heart" and "Lonely In Love." Giuffria are currently touring North America with Foreigner. Pictured after the show, top row from left: Abbe Frank, midwest regional marketing specialist, MCA distributing; David Glen Eisley of Giuffria; Larry Rosenbaum, Flipside Records; John Gehron, operations manager of WLS AM/FM Radio; Gregg Giuffria and Chuck Wright of Giuffria; Carl Rosenbaum, Flipside Records. Bottom row from left: Alan Krigger and Craig Goldy of Giuffria; Jeff Schwartz, Flipside Records.

Yes, Kershaw writes pop tunes, and synthesized sound is definitely a part of them. But there's a distinct Latin influence in the songs — strongly present in the bass and percussion. There are the musical surprises — like the almost heavy metal track "You Might." And there are the story lines — scenarios which go beyond the often-hackneyed themes of "techno-pop" and enter the realm of intellect and wit. How many artists can you think of who can blend the humor and helplessness of an unrequited lover's asking a film idol for help ("Bogart")? Or who can dip into subjects like life in the rat race ("Wild Horses"), frustrated dreams of heroism ("Don Quixote") and the destructiveness of man ("Save The Whale"), without sounding self-indulgent or preachy? Granted, Kershaw's melodies are not always as well-developed as his lyrics, but he's made a good beginning.

As a singer, Kershaw rates well, with a slightly-nasal but forceful voice. As a showman, he entertains while maintaining an economy of movement. Low-key and engaging, he gives his show flair with amusing impressions of the lyrics and occasional sashays across the stage. As

a musician, he shows his versatility on keyboards, percussion and guitar, though he leaves the bulk of the work to his band. Keith Airey (guitar and keyboards), Dennis Smith (bass), Tim Moore (keyboards), Gary Wallis (percussion) and Mark Price (drums) provide solid backup and a sound that mimics the LP almost perfectly. None of them really moves that much, except for Wallis, who brandishes his drumsticks as if they were oriental knives and jumps up and down as if he were on a pogo stick. Probably the most energetic anyone got was when Kershaw chased Wallis around the stage, and when Wallis and Airey broke into a do-si-do. As for the audience, they were more than energetic — swaying and clapping in time to the music, and even singing an a capella chorus to "I Won't Let The Sun Go Down On Me." When the band threw a towel and a drumstick into the crowd, about 20 people went down in the rush to grab for them. You wouldn't expect a minor riot of that kind for an artist who's just breaking. But the response indicated one thing quite clearly — Kershaw's worth keeping an eye on.

robin j. schwartz



HAVING A TWISTED BIRTHDAY — Atlantic recording group Twisted Sister recently played a four-night stand at California's Long Beach Arena. As it turned out, the second night was also lead singer Dee Snider's birthday, and Atlantic threw a backstage celebration. A highlight of the festivities was the presentation of a cake bearing Snider's likeness. Twisted Sister's current album, "Stay Hungry," was recently certified multi-platinum by the RIAA for U.S. sales in excess of two million units. Shown backstage in Long Beach are (l-r): Front Row — Atlantic vice president/west coast general manager Paul Cooper, independent album promotion rep Kenny Ryback, Twisted Sister's A.J. Pero & Dee Snider, Jesse Snider, Twisted's Eddie Ojeda, Atlantic's Paula Tuggey, and Atlantic associate director of national album promotion Danny Buch; Top Row — Twisted's Mark Mendoza & Jay French, and Suzette Snider.

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USA For Africa Counterfeit Suit

(continued from page 5)

merchandise can contact USA For Africa at 1112 N. Sherbourne Drive, L.A., Cal. 90069.

According to Cooper, defendants have been charged with copyright infringement, federal and state trademark infringement, unfair competition, and violations of the right of publicity. The suit asks the court to enjoin and restrain the defendants from selling any infringing merchandise, and from manufacturing or distributing the same; and further, to order the defendants to deliver for destruction all bootleg merchandise in their possession.

In addition, plaintiffs are asking for a

full accounting of all profits received by the defendants, and for damages caused by the willful infringement.

Kragen also reiterated that all official parties involved with the project are doing so without taking any profit. This includes Winterland Concessions, CBS Records and RCA — Columbia Pictures Home Video. Each segment of the project will take only "provable costs" except for merchandise retailers which have the option of taking a small profit, though many are not. Kragen called the counterfeiters guilty of "a moral crime as well as a legal one." Starting this week, all official USA For Africa merchandise retailers will have a red sign posted in their outlets from Winterland designating authenticity.

Susan Blond

(continued from page 10)

After starting as a manager in Epic's publicity department, Blond rose step by step to her current position. "I think one of the things to tell anyone in this business is that you do have major setbacks but you just have to learn to roll with them.

That's part of a career. It doesn't go, like magic, A-B-C-D-E-F-G-vice president. And you continue to have certain setbacks, but the thing is you also have certain victories." One of Blond's major victories was her handling of the publicity campaign for Boston's debut smash LP, a job that won her the title of director and which came during a time of industry expansion which led to a staff under Blond that climbed to some 30 people. One of the setbacks she refers to is the massive layoffs which resulted when the bottom fell out for the industry with the eighties. "There were quite a few layoffs," she remembers, "and every layoff we lost people. But it's interesting because when we had all those people, I had to do a lot of administrative work, which is part of being a vice president, but I lost contact with what I really adore about this job, which is working with the writers and television people and getting people on. So now I'm back doing what I enjoy most,

which is making these artists famous."

Blond differentiates the long-term aspects of her mission as a publicist versus the urgency of the promotion game. "The publicity type of thinking is developing an artist long term very carefully, an image that you're going to work with over the years. It's not what radio is, which is, you get on or you're off, is it an add or it's not. We'd rather work on a story, a gradual building of a career, not just getting a great story, but getting it for a reason with a thought ahead."

Blond also cites the demanding aspects of any management position as a potential discouragement to qualified women looking to get ahead. But for those equal to the task she advises, "You have to keep on fighting, but it can't look like it's fighting. You have to never give up, because you will have things that will happen, or perhaps because of being a woman some things you'll take too personally. You can't take things personally, you just have to forge ahead. There's a reason I'm still here when we lost some very good people during the years. It's just pushing, but not being abrasive and horrible while you're doing it. It's a constant push every day, and I thrive on it."

Campus Network

(continued from page 24)

ago with just six affiliate campuses. The 88 campuses now served are expected to nearly double over the coming year, each affiliate receiving the advertiser-supported service free of charge.

With a vastly increasing audience of prime viewership, ("I was out of town for a week and we added eight affiliates," Lo Cicero commented), MCA is only the first of several record companies to recognize the benefits of Campus Network's target programming for record sales. With deals still pending, other major labels have their own plans for the network.

"The most documented results in increased market awareness and record sales come from the smaller markets," said Side One Marketing's David Gerber, whose company was responsible for tabulating results from the MCA promotion. "What we saw were not huge numbers where records went from selling two

copies a week to 60," he remarked. "it was more in the range of getting sales up to seven or eight copies a week, which is really quite significant."

Less success was encountered with Planet P Project than with Bronski Beat, Gerber explained, which he attributes to its lower exposure base. Nevertheless, record sales for both acts showed a market upswing during the MCA video sweepstakes. In the smaller markets, where Campus Network's effect was traceable, the promotion proved successful.

According to Lo Cicero, the network has attracted the support of movie companies since its inception, who provide a good share of advertising. Such a marriage of objectives is only to be expected. The same can be said of record company involvement, who may have found an unparalleled link to an isolated market.

Menudo's International Appeal

(continued from page 13)

14, who joined in February, 1984; Enrique "Ricky" Martin, 13, who became a member in July, 1984; and Raymond Acevedo, 12, who's been with the group only since January. Like athletes reconciled to short-

term careers, Menudo's members know their time with the group is limited.

However, most will likely flourish in future careers, and as always, Menudo will stay forever young.



WHERE'S THE CANDELABRA — Liberace, in New York City for a sold-out engagement at Radio City Music Hall, visited the Sam Goody's record store in Rockefeller Plaza to promote the release of a double album set on the Silver Eagle label, distributed by RCA Records. Pictured (l-r): Frank Lampel, field sales representative for RCA Records; Roy Scott, store manager for Sam Goody's; Gabriel Romeu, store manager for Sam Goody's; Bob Rifici, director of commercial sales/eastern region, for RCA Records; Mary Jane Nagel, buyer for Sam Goody's; Liberace; Joe Marziotti, manager of field marketing, New York branch, for RCA Records; Larry Palmacci, manager of New York branch for RCA Records.

AROUND THE ROUTE

by Camille Compasio

Congratulations to **Paul Calamari** who recently celebrated his 48th anniversary in coinbiz! Most of those years (if not all of them) were spent with the Bally organization; however, Paul joined IDEA of Sycamore, IL a couple of months back, in the position of vice president of marketing — so they now become the beneficiaries of his impeccable reputation and ability. Here's to many, many more great years, Paul!

Welcome back. **Jack Shawcross** has rejoined Bally Northeast as manager of the Syracuse branch. He's certainly no stranger to this area, having served in the Syracuse office for a lot of years. Nice news about a nice guy. We're sure his many customers and friends throughout the territory are mighty glad to have him back.

And music, too. American Vending Sales, Inc. of Wood Dale, Illinois has concentrated exclusively on the distribution of vending equipment since its inception — and is a longtime distributor of Rowe vending machines (among other lines). Very recently, the firm took on the Rowe music line, covering the northern half of the state of Illinois, river towns in Iowa and two counties in Indiana. To further emphasize their diversi-

(continued on page 38)

Four Are Arrested In FBI Counterfeit Video Game Raids

ATLANTA — The Federal Bureau of Investigations announced in Atlanta, Georgia, the arrests of four persons in three U.S. cities on charges that they illegally manufactured, distributed and operated nearly \$2 million in counterfeit video arcade games.

The arrests were the result of a two-month investigation organized by the Atlanta FBI office in conjunction with the American Amusement Machine Association (AAMA), the national trade organization representing U.S. manufacturers and distributors of coin-operated amusement machines. According to Weldon Kennedy, FBI special agent in charge of the Atlanta office, the operation was run by agents posing as purchasers of counterfeit

arcade games, and is the first of several similar crackdowns being organized in the midwestern and western United States.

Confiscated in the raids were 176 illegal machines reportedly worth \$1.8 million, including copies of the popular Karate Champ and Kung Fu Master games. Both are manufactured by Data East USA of Santa Clara, California. Robert Lloyd, president of Data East, said his company has lost approximately \$35 million in sales due to widespread copying. Nationwide, Kennedy said legitimate manufacturers and distributors lose an estimated \$400 million annually to video game counterfeiters. AAMA executive director Glenn Braswell said the industry estimates

(continued on page 38)

AAMA Warns Ops Of Counterfeit Risks

CHICAGO — As part of its effort to eradicate video game pirates from the U.S. market, AAMA has launched a campaign aimed at discouraging operators from buying and/or operating counterfeit video arcade games.

AAMA executive director Glenn Braswell said that a mailing to 20,000 industry members will be ready for issue by late April. The package will include an informational flier highlighting the criminal penalties applicable to counterfeiters (maximum fines of \$250,000 and/or five years in prison); a poster pointing out the visual difference between legitimate and copy boards; and a letter describing the association's combined efforts with U.S. Attorneys, the FBI, and U.S. Customs Service to identify and prosecute offenders.

The mailing will also encourage industry

(continued on page 38)

VIDEO GAME OPERATOR:

Don't Get Involved In A Federal Crime, Don't Buy Or Operate Copy Or Unauthorized Boards In Your Games.

Warning



A WARNING — A sample of the flier, highlighting the criminal penalties applicable to counterfeiters, which will be included in the AAMA mailing.

Industry News	38
Jukebox Programmer	39

AROUND THE ROUTE

(continued from page 37)

fication into the music business, prexy **Frank Gumma** advised that **John Neville** has joined the staff in the newly created position of sales manager of the music division. Word of this move brought a flood of calls from operators who know and respect John Neville and are aware of his expertise in the jukebox business. As Frank said, "We are pleased to get into the music business and to have someone of John's caliber, experience and know-how to help lead the way."

Lucky guy! Operator **William Stacks** of B & B Amusements in Osceola, Arkansas, was the recipient of a new "Lode Runner" upright game, which was raffled off by Digital Controls at the recent AOE '85 convention in New Orleans.

Back home, Twin Galaxies International Scoreboard is moving back to its home state of Iowa — not exactly Ottumwa, but Fairfield, which is close by, according to head honcho **Walter Day**. All correspondence must now be directed to Twin Galaxies, P.O. Box 1556, Fairfield, Iowa 52556. As evidence of how much a part of the coin machine industry this organization has become, TGIS hosted its own booth at AOE '85 (a first) to dispense brochures, posters and other paraphernalia relating to the upcoming Guinness Book Championships.

Attention jukebox ops: Here's a hot recommendation from **Gus Tartol** of Singer One Stop For Ops, who has a fantastic track record for picking jukebox hits. The single is "Just A Gigolo" by **David Lee Roth** on the Warner Bros. label and the performance brings to mind the **Louis Prima** style of the past, said Gus. He sees it as a natural for heavy jukebox play — so give it a listen!

New address: Nichibutsu USA Corp. sends word that the firm has just relo-

cated its west coast facilities. New address is 15737 Garfield Ave., Unit 18, Paramount, California 90723.

To the winners! Digital Controls' upright "Lode Runner" was selected by the Twin Galaxies International Scoreboard as one of the best new coin operated games to be released this year. **Walter Day**, founder, and **Steve Harris**, who heads up the International Scoreboard membership, comprised of the nation's top video game players, presented the awards March 3, at the Amusement Showcase International convention in Chicago. **Mike Macke**, DC's board chairman, said he was "very proud" to receive this award, which is another in a continuing stream of accolades for "Lode Runner." The game was recently named home computer game of 1984 by *Electronics Games* magazine. As noted by Harris, "Lode Runner," the arcade game, takes a good concept and makes it better. The arcade version is more lively and offers more variety than the home computer game. It maintains the good points of a computer version and adds some new twists to stir up interest." "Lode Runner" is a Broderbund creation licensed by Irem of Japan for republication in coin-operated issue. Digital Controls licensed the Irem version for marketing in the U.S. through Taito America. Also honored by Twin Galaxies during ASI '85 as best new releases were Atari's "Paper Boy" and Data East's "Kung Fu Master." Our congratulations to the winners!

Good luck to **Carol Mart Porth**, formerly of Bally, who recently started her own company — Mart Porth Marketing, Inc., located at 819 W. Dickens, Chicago, IL 60614. This is a marketing consultant company dealing in communications, marketing promotions, public relations, the structuring of advertising campaigns, et al. Carol's vast experience encompasses not only the coin machine industry but entertainment, movies, stage shows, radio, theater as well. She is a very creative and talented woman — and we wish her much success in her new venture!

Jim Tondelli To IDEA

CHICAGO — Paul Calamari, vice president-marketing for IDEA (Industrial Design Electronic Associates, Inc.) announced the appointment of James "Jim" Tondelli to the position of director of sales. The announcement was made on April 1, the day Calamari celebrated his 48th anniversary in the coin-op industry.

"Jim is, without a doubt, my kind of

people," Calamari said. "He was my right arm for five years (1978-1983) at Bally Pinball Division. I know he's going to make a great IDEA person."

IDEA is based in Sycamore, Illinois. The firm's product line includes Century Darts, Royal Darts, All-American Darts, Century Squire and All-American Sergeant.

Four Arrested In Raids

(continued from page 37)

that at least half of all operating video arcade games in the U.S. are counterfeit.

Arrested in Atlanta were Tim O'Reilly, 23, of Albany, New York and Simon Ho, 35, of New York City. O'Reilly, reported to be a first year law student, allegedly distributed counterfeit games through Carousel Amusements. Both men had traveled to Atlanta for appointments with undercover FBI agents.

In addition, raids carried out in LaVergne, Tennessee and Harlen, Kentucky resulted in

the arrests of James Yarbrough, 62, who allegedly manufactured counterfeit video games through Y.C. Engineering; and Tom Goss, 37, an operator of Coal Town Amusements, who allegedly purchased and operated illegally-manufactured amusement machines.

A fifth person, Jerry Carnes of Cummings, Georgia, who was being sought on charges of buying and operating counterfeit video arcade games, turned himself in to FBI agents in Atlanta on April 4. Carnes is the operator of the Lanier Space Center in Cummings.

Custom Service Action Urged

CHICAGO — An AAMA position paper prepared last fall for the U.S. House Energy and Commerce Committee has been incorporated into a letter from its chairman and ranking minority member to U.S. Treasury Secretary James Baker, urging that he direct the U.S. Customs Service to mobilize its enforcement efforts against illegal game pirates.

AAMA executive director Glenn Braswell said that the March 26 letter from Chairman John D. Dingell (D-MI) and Rep. James T. Broyhill (R-NC) to the Treasury Secretary was a condensed version of an industry summary AAMA submitted for the members' review last fall during extensive copyright hearings on Capitol Hill. The Dingell-Broyhill letter requests that the Secretary "support this industry's work with Customs officers . . . by watching closely for illegal imports destined for nonlicensed importers."

Stressing the proliferation of pirated games throughout the United States in 1984, the Dingell-Broyhill letter challenged the Customs

Service's current legal position allowing video game circuit boards purchased from the original manufacturers to enter this country destined for nonlicensed consignees.

In asking the Secretary for "effective, coordinated" Customs enforcement procedures, Reps. Dingell and Broyhill also cited industry efforts coordinated by AAMA, including briefings of Customs agents and information regarding licensed consignees and known infringers.

AAMA Warning

(continued from page 37)

members to contact AAMA with confidential information regarding known or suspected copy activity.

"The existence of our industry as we now know it truly depends on our success in this project," stated Braswell. "And that degree of success will largely depend on all industry sectors cooperating to their best ability."



ENGLISH BULLSEYE — The ICMOA held an "English Mark Darts" tournament in Chicago. Pictured at the tournament (l-r) are **Photo 1: Duane Kramzar**, tournament



director and ICMOA treasurer; **Millie Smith and Nancy Swanson**, women's doubles champs. **Photo 2: Steve Johnson and Wally Meredith**, open doubles first place winners.

THE JUKEBOX PROGRAMMER

*indicates new entry

April 27, 1985

POP

- 1 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 2 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 3 **RHYTHM OF THE NIGHT**
DeBARGE (Gordy/Motown 1770GF)
- 4 **CRAZY FOR YOU**
MADONNA (Geffen/Warner Bros. 7-29051)
- 5 **I'M ON FIRE**
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 6 **OBSESSION**
ANIMOT!ON (Mercury 880 266-7)
- 7 **THAT WAS YESTERDAY**
FOREIGNER (Atlantic 7-89571)
- 8 **ONE MORE NIGHT**
PHIL COLLINS (Atlantic 7-89588)
- 9 **DON'T YOU (FORGET ABOUT ME)**
SIMPLE MINDS (A&M 2703)
- 10 **SOME LIKE IT HOT**
THE POWER STATION (Capitol B-5444)
- 11 **ALL SHE WANTS TO DO IS DANCE**
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 12 **MISSING YOU**
DIANA ROSS (RCA PB 13966)
- 13 **FOREVER MAN**
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 14 **ONE NIGHT IN BANGKOK**
MURRAY HEAD (RCA PB-13988)
- 15 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 16 **CAN'T FIGHT THIS FEELING**
REO SPEEDWAGON (Epic 34-04713)
- 17 **ALONG COMES A WOMAN**
CHICAGO (Full Moon/Warner Bros. 7-29082)
- 18 **DON'T COME AROUND HERE NO MORE**
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 19 **SOME THINGS ARE BETTER LEFT UNSAID**
DARYL HALL/JOHN OATES (RCA PB-14035)
- 20 **VOX HUMANA**
KENNY LOGGINS (Columbia 38-04849)
- 21 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 22 **ROCK AND ROLL GIRLS**
JOHN FOGERTY (Warner Bros. 7-29053)
- 23 **TOO LATE FOR GOODBYES**
JULIAN LENNON (Atlantic 7-89589)
- 24 **NEW ATTITUDE***
PATTI LaBELLE (MCA 52517)
- 25 **EVERYTHING SHE WANTS**
WHAM! (Columbia 38-04840)
- 26 **JUST ANOTHER NIGHT**
MICK JAGGER (Columbia 38-04743)
- 27 **THINGS CAN ONLY GET BETTER***
HOWARD JONES (Elektra 7-69651)
- 28 **CELEBRATE YOUTH***
RICK SPRINGFIELD (RCA PB-14047)
- 29 **LOVERGIRL**
TEENA MARIE (Epic 34-04619)
- 30 **WALKING ON SUNSHINE***
KATRINA AND THE WAVES (Capitol B-5466)

COUNTRY

- 1 **THERE'S NO WAY**
ALABAMA (RCA PB-13992)
- 2 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 3 **TIME DON'T RUN OUT ON ME**
ANNE MURRAY (Capitol B-5436)
- 4 **HIGH HORSE**
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)
- 5 **HONOR BOUND**
EARL THOMAS CONLEY (RCA PB-13960)
- 6 **MAJOR MOVES**
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)
- 7 **THE COWBOY RIDES AWAY**
GEORGE STRAIT (MCA-52526)
- 8 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 9 **SOMEBODY SHOULD LEAVE**
REBA McENTIRE (MCA-52527)
- 10 **I'M THE ONE MAMA WARNED YOU ABOUT**
MICKY GILLEY (Epic 34-04746)
- 11 **STEP THAT STEP**
SAWYER BROWN (Capitol B-5446)
- 12 **WARNING SIGN**
EDDIE RABBITT (Warner Bros. 7-29089)
- 13 **FALLIN' IN LOVE**
SYLVIA (RCA PB-13997)
- 14 **RADIO HEART**
CHARLY McCLAIN (Epic 34-04777)
- 15 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04616)
- 16 **YOU'RE GOING OUT OF MY MIND**
T. G. SHEPPARD (Warner Bros. 7-29071)
- 17 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**
THE WHITES (MCA/Curb MCA 52535)
- 18 **WORKING MAN**
JOHN CONLEE (MCA-52543)
- 19 **FOUR WHEEL DRIVE**
CONWAY TWITTY (Warner Bros. 7-29057)
- 20 **DON'T CALL HIM A COWBOY**
CONWAY TWITTY (Warner Bros. 7-29057)
- 21 **THERE'S NO LOVE IN TENNESSEE**
BARBARA MANDRELL (MCA 52537)
- 22 **NATURAL HIGH**
MERLE HAGGARD (Epic 34-04830)
- 23 **COUNTRY BOY**
RICKY SKAGGS (Epic 34-04831)
- 24 **WALKIN' A BROKEN HEART**
DON WILLIAMS (MCA-51514)
- 25 **CRAZY**
KENNY ROGERS (RCA PB-13975)
- 26 **THE FIRST WORD IN MEMORY IS ME**
JANIE FRICKE (Columbia 38-04731)
- 27 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (MCA/Curb)
- 28 **NOW THERE'S YOU**
SHELLY WEST (Viva 7-29106)
- 29 **CALIFORNIA***
KEITH STEGALL (Epic 34-04771)
- 30 **SEVEN SPANISH ANGELS**
RAY CHARLES (Columbia 38-04715)

BLACK CONTEMPORARY

- 1 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
- 2 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 3 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 4 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 5 **(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)
- 6 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 7 **YOU SEND ME**
THE MANHATTANS (Columbia 38-04754)
- 8 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 9 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 10 **INNOCENT**
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)
- 11 **LOST IN LOVE**
NEW EDITION (MCA 52553)
- 12 **'TIL MY BABY COMES HOME**
LUTHER VANDROSS (Epic 34-04760)
- 13 **INTO THE NIGHT**
B.B. KING (MCA 52530)
- 14 **BE YOUR MAN**
JESSE JOHNSON (A&M 2702)
- 15 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 16 **I FOUND MY BABY**
THE GAP BAND (Total Experience/RCA TES1-2412)
- 17 **MISSING YOU**
DIANA ROSS (RCA PB-13966)
- 18 **READ MY LIPS**
MELBA MOORE (Capitol B-5437)
- 19 **MY LOVE IS TRUE (TRULY FOR YOU)***
THE TEMPTATIONS (Gordy/Motown)
- 20 **TONIGHT**
READY FOR THE WORLD (MCA 52507)
- 21 **I JUST WANNA HANG AROUND**
GEORGE BENSON (Warner Bros. 7-29042)
- 22 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 23 **MEETING IN THE LADIES ROOM***
KLYMAXX (Constellation/MCA 52545)
- 24 **WHERE DID OUR LOVE GO**
THE REDDINGS (Polydor/PolyGram 881767-1)
- 25 **BAD HABIT**
JENNY BURTON (Atlantic 7-89583)
- 26 **DO YOU WANNA GET AWAY**
SHANNON (Mirage/Emergency 7-99655)
- 27 **CAN'T STOP***
RICK JAMES (Gordy/Motown 1776GF)
- 28 **NEW ATTITUDE**
PATTI LaBELLE (MCA 52517)
- 29 **AXEL F***
HAROLD FALTERMEYER (MCA 52536)
- 30 **MY TIME**
GLADYS KNIGHT & THE PIPS (Columbia 38-04761)

RECORDS TO WATCH

LET IT ROLL — Mel McDaniel (Capitol)
 LITTLE THINGS — The Oak Ridge Boys (MCA)
 LOVE'S CALLING — Opus Ten (Pandisc)
 INVISIBLE — Alison Moyet (Columbia)
 SMUGGLER'S BLUES — Glenn Frey (MCA)
 ONE LONELY NIGHT — REO Speedwagon (Epic)
 ELECTRIC LADY — Con Funk Shun (Mercury/PolyGram)

OH YEAH! — Bill Withers (Columbia)
 IT'S YOUR REPUTATION TALKIN' — Kathy Mattea (Mercury)
 NOBODY WANTS TO BE ALONE — Crystal Gayle (Warner Bros.)
 WHITE LINE — Emmylou Harris (Warner Bros.)
 DEEP INSIDE YOUR LOVE — Ready For The World (MCA)
 SANCTIFIED LADY — Marvin Gaye (Columbia)
 WOULD I LIE TO YOU? — Eurythmics (RCA)

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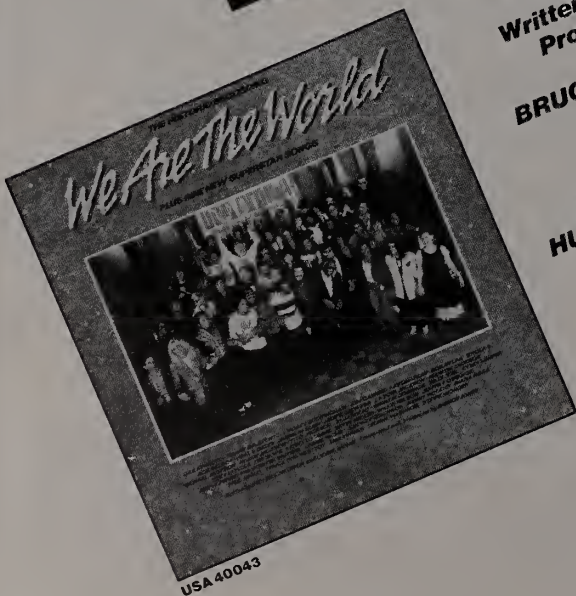
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