

CASHBOX

May 18, 1985

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NEWSPAPER \$3.00



Katrina And The Waves
Making A U.S. Splash
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ASCAP AWARDS POP MUSIC HONORS
VIDEO DISTRIBUTORS CHART FUTURE
CASH BOX DEBUTS BLACK/URBAN RETAIL PAGE
GUEST EDITORIAL: BOB BIGGS

LIM AHL

HIS FIRST SOLO ALBUM

“DON'T SUPPOSE”



FEATURING
THE WORLDWIDE HIT SINGLE

“NEVER ENDING STORY”



CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVIII — NUMBER 49 — May 18, 1985

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

GUEST EDITORIAL

Music Is . . . Qualitative And Quantitative

On a day like today, a beautiful Los Angeles Sunday, sunny and clear, it's difficult to think of music as anything other than accompaniment to the application of suntan lotion, or as cadence, via the latest Walkman design, to a long leisurely bicycle ride. On a day like today it's difficult to think of music as serving any higher purpose than satisfying the most hedonistic desires of human nature, *but it does*. Therein lies one of the perennial conflicts of the music business: the potential of music to affect values, politics and perceptions within the culture in general, versus the pressure of business to compromise that potential. The pressures of business to protect its substantial investment in an artist many times translates into a "let's wait until someone else has already broken the market" attitude. Contrary to the reality that nothing in the music business is simple, "they" see this strategy as prudent business plain and simple, but the result of this course of action many times is "bad music" — bad music meaning music by *tried* and "true" formula, rather than music which challenges its audience or that rings with such honesty and integrity that by example it illuminates the power and potential in all of our lives.

Don't get me wrong, the "business" in the music business is not a necessary evil, it is purely necessary — a vehicle without which there is no possibility of reaching a large market and consequently affecting an entire culture. The music business must first of all be a business. Without strong instincts of self-preservation it's all too easy to be out of business, and this discussion of whether or not it produces significant art or mere musical filigree is moot. Fortunately, I haven't talked to many business affairs people lately with anything but a well developed sense of self preservation. So, as

long as that point is well in hand, I can continue with my muse on perfection in the music business.

If music has the power to make the world a better place — and it's obvious that it does — then I believe that it is the moral obligation of the record company to exploit that power whenever possible, not only when people are starving, or there's an unpopular war, but also by producing music with great clarity of expression and artistic honesty and integrity. This is my definition of "good music." It's not just rock and roll, no matter who says so!

If the task of producing and making profitable good music versus copping a quick buck off a proven formula sounds like nothing short of an expensive pain in the ass, then consider that there is only one significant difference: good marketing. Good music requires strong, aggressive marketing. It means first creating a market, developing that market and then exploiting it . . . just like in the real world! Why do people brush their teeth with striped toothpaste? Because a market was created,

developed and exploited! Here, the classic rules of marketing apply as dictated by conspicuous consumption. The *need to create a need* is rule number one, and the goal is profit just like with every other consumer good. Music is a classic consumer product. There is only one thing that sets us apart from the latest cleanser or toothpaste peddler: the potential of our product. With the application of a few well known rules of marketing, done in a sensitive manner, good music can and will be profitable. If producing music with greater cultural significance is not attractive in and of itself, then consider that good music and good business are not mutually exclusive . . . good music is good business. Think I'll go lay by the pool now!



Bob Biggs
President, Slash Records

TOP POP DEBUTS

SINGLES	28	RASPBERRY BERET — Prince — Warner Bros./Parsley Park
ALBUMS	75	HIGH COUNTRY SNOWS — Dan Fogelberg — Full Moon/Epic

POP SINGLE

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

B/C SINGLE

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

COUNTRY SINGLE

#1 **STEP THAT STEP**
Sawyer Brown
Capitol

JAZZ

#1 **MAGIC TOUCH**
Stanley Jordan
Blue Note

COMPACT DISC

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

WINNERS CIRCLE

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



POP ALBUM

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

B/C ALBUM

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

COUNTRY ALBUM

#1 **40 HOUR WEEK**
Alabama
RCA

MUSIC VIDEO

#1 **EVERYBODY WANTS TO RULE THE WORLD**
Tears For Fears.
Mercury

12" SINGLE

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

CASH BOX TOP 100 SINGLES

May 18, 1985

Weeks
On
5/11 Chart

1 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS (A&M 2703)	3	13
2 WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia US7-04839)	1	9
3 CRAZY FOR YOU MADONNA (Geffen/Warner Bros. 7-29051)	2	12
4 ONE NIGHT IN BANGKOK MURRAY HEAD (RCA PB-13988)	4	13
5 EVERYTHING SHE WANTS WHAM! (Columbia 38-04840)	8	9
6 SOME LIKE IT HOT THE POWER STATION (Capitol B-5444)	6	10
7 SMOOTH OPERATOR SADE (Portrait/CBS 37-04807)	7	12
8 RHYTHM OF THE NIGHT DeBARGE (Gordy/Motown 1770GF)	5	14
9 EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS (Mercury/PolyGram 880 659-7)	12	10
10 AXEL F HAROLD FALTERMEYER (MCA-52536)	13	8
11 ALL SHE WANTS TO DO IS DANCE DON HENLEY (Geffen/Warner Bros. 7-29065)	9	13
12 OBSESSION ANIMOTION (Mercury/PolyGram 880 266-7)	11	17
13 DON'T COME AROUND HERE NO MORE TOM PETTY AND THE HEARTBREAKERS (MCA 52496)	14	10
14 SUDDENLY BILLY OCEAN (Jive/Arista JSI-9323)	18	9
15 THAT WAS YESTERDAY FOREIGNER (Atlantic 7-89571)	10	10
16 IN MY HOUSE MARY JANE GIRLS (Motown 1741GF)	23	10
17 THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651)	21	9
18 NIGHTSHIFT COMMODORES (Motown 1773 MF)	16	17
19 NEW ATTITUDE PATTI LABELLE (MCA 52517)	19	13
20 FRESH KOOL & THE GANG (De-Lite/PolyGram 880 623-7)	25	9
21 SOME THINGS ARE BETTER LEFT UNSAID DARYL HALL/JOHN OATES (RCA PB-14035)	15	10
22 ANGEL MADONNA (Sire 7-29008)	31	4
23 HEAVEN BRYAN ADAMS (A&M 2729)	32	5
24 ONE LONELY NIGHT REO SPEEDWAGON (Epic 34-04848)	26	8
25 WALKING ON SUNSHINE KATRINA AND THE WAVES (Capitol B-5466)	27	8
26 (MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY DAVID LEE ROTH (Warner Bros. 7-29040)	28	9
27 CELEBRATE YOUTH RICK SPRINGFIELD (RCA PB-14047)	29	7
28 RASPBERRY BERET PRINCE AND THE NEW POWER GENERATION (Paisley Park/Warner Bros. 7-28972)	—	1
29 SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	35	2
30 SAY YOU'RE WRONG JULIAN LENNON (Atlantic 7-89567)	33	5
31 INVISIBLE ALISON MOYET (Columbia 38-04781)	34	10
32 ONE MORE NIGHT PHIL COLLINS (Atlantic 7-89588)	17	15
33 THE NEVER ENDING STORY LIMAHLL (EMI America B-8230)	37	9

Weeks
On
5/11 Chart

34 THE SEARCH IS OVER SURVIVOR (Scotti Bros./CBS ZS4 04871)	40	5
35 SMUGGLER'S BLUES GLENN FREY (MCA 52546)	39	7
36 'TIL MY BABY COMES HOME LUTHER VANDROSS (Epic 34-04760)	36	9
37 WOULD I LIE TO YOU? EURYTHMICS (RCA PB-14078)	42	4
38 A VIEW TO A KILL DURAN DURAN (Capitol B-5475)	--	1
39 SHOW SOME RESPECT TINA TURNER (Capitol B-5461)	43	5
40 OH GIRL BOY MEETS GIRL (A&M 2713)	44	7
41 LOST IN LOVE NEW EDITION (MCA-52553)	41	8
42 THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER (Portrait/CBS 34-04918)	—	1
43 LUCKY IN LOVE MICK JAGGER (Columbia 38-04893)	47	4
44 VOICES CARRY 'TIL TUESDAY (Epic 34-04795)	53	6
45 TOUGH ALL OVER ★ JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZSA 04891)	65	2
46 I'M ON FIRE BRUCE SPRINGSTEEN (Columbia 38-04772)	20	14
47 VOX HUMANA KENNY LOGGINS (Columbia 38-04849)	22	9
48 ROCK AND ROLL GIRLS JOHN FOGERTY (Warner Bros. 7-29053)	24	10
49 WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 38-04826)	49	7
50 DO YOU WANNA GET AWAY SHANNON (Emergency/Mirage 7-99655)	50	7
51 MISSING YOU DIANA ROSS (RCA PB 13966)	30	25
52 CRAZY AT NIGHT (BARKING AT AIRPLANES) KIM CARNES (EMI America B-8267)	71	2
53 ALONG COMES A WOMAN CHICAGO (Full Moon/Warner Bros. 7-29082)	38	13
54 MATERIAL GIRL MADONNA (Sire 7-29083)	45	15
55 FOREVER MAN ERIC CLAPTON (Duck/Warner Bros. 7-29081)	46	21
56 EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	73	2
57 BE YOUR MAN JESSE JOHNSON (A&M 2702)	51	8
58 WELCOME TO THE PLEASURE-DOME FRANKIE GOES TO HOLLYWOOD (ZZT/Island 7-99653)	48	7
59 CAN'T FIGHT THIS FEELING REO SPEEDWAGON (Epic 34-04713)	52	18
60 LOVERGIRL TEENA MARIE (Epic 34-04619)	54	22
61 BABY COME AND GET IT POINTER SISTERS (Planet/RCA YB-14041)	55	9
62 TOO LATE FOR GOODBYES JULIAN LENNON (Atlantic 7-89589)	56	18
63 PRIVATE DANCER TINA TURNER (Capitol B-5433)	57	18
64 WAKE UP (NEXT TO YOU) GRAHAM PARKER AND THE SHOT (Elektra 7-69654)	75	3
65 WE CLOSE OUR EYES GO WEST (Chrysalis VS4 42850)	58	12
66 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	82	2

Weeks
On
5/11 Chart

67 OO-EE-DIDDLEY-BOP! PETER WOLF (EMI America B-8254)	68	4
68 THROUGH THE FIRE CHAKA KHAN (Warner Bros. 7-29025)	69	4
69 ONLY LONELY BON JOVI (Mercury 880 736-7)	70	4
70 I WAS BORN TO LOVE YOU FREDDIE MERCURY (Columbia 38-04869)	72	4
71 DANGEROUS NATALIE COLE (Modern/Atlantic 7-99648)	80	3
72 MATHEMATICS MELISSA MANCHESTER (MCA-52575)	73	4
73 BLACK CARS GINO VANNELLI (HME/PRA/CBS WS4-04889)	83	2
74 WAYS TO BE WICKED LONE JUSTICE (Geffen 7-29023)	86	2
75 HOLD ME MENUDO (RCA PB-14087)	84	2
76 DAYS ARE NUMBERS THE ALAN PARSONS PROJECT (Arista AS 1-9349)	77	3
77 SAVE THE NIGHT FOR ME MAUREEN STEELE (Motown 1787MF)	85	2
78 (COME ON) SHOUT ALFX BROWN (Mercury 880 694-7)	89	2
79 SATISFACTION GUARANTEED THE FIRM (Atlantic 7-89561)	87	2
80 REGGAE ROCK N ROLL B.E. TAYLOR GROUP (Epic 34-04862)	88	2
81 MY TOOT TOOT JEAN KNIGHT (Mirage 7-99643)	81	3
82 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 52545)	90	2
83 SOMEBODY BRYAN ADAMS (A&M 2701)	59	16
84 SQUARE ROOMS AL CORLEY (Mercury 822 241-7)	—	1
85 RADIOACTIVE THE FIRM (Atlantic 7-89586)	60	14
86 LITTLE BY LITTLE ROBERT PLANT (Es Paranza/Atlantic 7-99644)	—	1
87 PEOPLE ARE PEOPLE DEPECHE MODE (Sire 7-29221)	—	1
88 FIND A WAY AMY GRANT (A&M AM-2734)	—	1
89 THE HEAT IS ON GLENN FREY (MCA-52512)	61	24
90 ALONE AGAIN DOKKEN (Elektra 7-69650)	—	1
91 STEADY JULES SHEAR (EMI America B-8259)	62	6
92 CAN'T STOP RICK JAMES (Gordy/Motown 1776GF)	63	8
93 JUST ANOTHER NIGHT MICK JAGGER (Columbia 38-04743)	64	15
94 LONELY IN LOVE GIUFFRRIA (Cameo/MCA-52558)	66	8
95 THE BIRD THE TIME (Warner Bros. 7-29094)	67	13
96 CARELESS WHISPER WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)	74	22
97 TALK TO ME FIONA (Atlantic 7-89572)	76	5
98 I'M THROUGH WITH LOVE ERIC CARMEN (Geffen 7-29032)	79	4
99 RELAX FRANKIE GOES TO HOLLYWOOD (ZZT/Island 7-99805)	91	18
100 MAGICAL JOHN PARR (Atlantic 7-89568)	92	6

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A View (Danjaq S.A. adm. by EMI)	38	Forever Man (Blackwood/Urge—BMI)	55	Obsession (Pacific Island c/o Careers—BMI/Makiki	12	Sussudio (Phil Collins Limited/Pun—ASCAP)	29
Alone (Copyright Control)	90	Fresh (Delightful—BMI)	20	c/o Arista—ASCAP)	12	Talk (Small Hope—BMI)	97
All She Wants (Kortchmar—ASCAP)	11	Heaven (Adams Communications/Calyppo	20	Oh Girl (Irving/Boy Meets Girl—BMI)	40	That Was (Somerset/Evansongs/Stray	
Along Comes A Woman (Double Virgo—ASCAP/ MCA/Fleedle—BMI)	53	Toonz—PROC/Irving—BMI)	23	One Lonely (Janisongs—ASCAP)	69	Notes—ASCAP)	15
Angel (WB/Bieu Disque/Webo Girl Adm. by WB/ Black Lion—ASCAP)	22	Hold Me (publisher pending)	75	One More Night (Pun—ASCAP)	32	The Bird (Tionna—ASCAP)	95
Axel F (Famous—ASCAP)	10	I'm On Fire (Bruce Springsteen—ASCAP)	46	One Night (MCA—ASCAP)	4	The Goonies (Warner/Tamerlane—BMI)	42
Baby Come (Dyad/Eiseman/Hen-Al/Kings	61	I'm Through (E.C.B./Safespace Adm. by Warner-	98	Only Lonely (Famous/Bon Jovi—ASCAP)	24	The Heat (Famous Music Corp.—ASCAP)	89
Road—BMI)	61	Tamerlane—BMI)	98	Oo-Ee-Diddle-Boop! (Pal-Park—ASCAP)	67	The Never (Giorgio Morodor—ASCAP)	33
Be Your (Crazy People/Almo—ASCAP)	57	In My House (Stone City Adm. by Jay	16	People (Sonet adm. by Warner-Tamerlane—BMI)	87	The Search (Rude—BMI/WB/Easy	
Black Cars (Black Keys/Screen Gems—BMI)	73	Warner—ASCAP)	16	Private Dancer (Straitjacket Adm. by	83	Action—ASCAP)	34
Can't Fight (Fate—ASCAP)	59	Invisible (Beau-di-o-do/All Boys—BMI)	31	Almo—ASCAP)	63	Things Can (Howard Jones/Warner Bros. Ltd. cont.	
Can't Stop (Stone City adm. by National	92	I Was (Queen Adm. by Beechwood—BMI)	70	Radioactive (pub. not listed—ASCAP)	85	and adm. by Warner-Tamerlane—BMI)	17
League—ASCAP)	92	Just a Gigolo (Chappel/Intersong/Edwin H. Morris/ Jerry Vogel—ASCAP)	26	Rasperry (Controversy—ASCAP)	28	Through The (Dyad/Foster Frees/Neropub/Tom	
Careless Whisper (Chappell—ASCAP)	96	Just Another (Promopub B.V.—PRS)	93	Relax (Perfect Adm. by Island—BMI)	99	John—BMI)	60
Celebrate (Super Ron—BMI)	96	Little (Talktime)	86	Rhythm (Edition Sunset Adm. by Arista—ASCAP)	8	'Til My (April/Uncle Ronnie's/Thriller Miller Adm. by	
(Come On) (Welbeck/Anidraks/Chilly D adm. by	78	Lonely (Herds of Birds/Gregg Giuffria/Kid Bird/Fro-	94	Rock And Roll (Wenaha—ASCAP)	48	MCA)	36
WB—ASCAP)	78	zen Flame—BMI/ASCAP)	94	Satisfaction (pub. not listed—ASCAP)	79	Too Late (Charisma/Chappell—ASCAP)	62
Crazy At (Kim Carnes/Moonwindow—ASCAP)	52	Lost In Love (Colgems—EMI—ASCAP)	41	Save The (Jobete/Bobby Sandstrom—ASCAP)	77	Tough (John Cafferty—BMI)	45
Crazy For You (WB—ASCAP/Warner-	3	Lovergirl (Midnight Magnet—ASCAP)	60	Say You're (Charisma/Chappell—ASCAP)	30	Voices (Intersong-USA—ASCAP)	44
Tamerlane—BMI)	3	Lucky In (Promo Pub. B.V.—PRS)	43	Show (Chappell/Rightsong/Scokloozy—ASCAP/ BMI)	39	Vox Humana (Milk Money—ASCAP)	47
Dangerous (Wellbeck/Anidraks/Stephen	71	Material Girl (Minong—BMI)	54	Smooth Operator (Adm./St. John—MCPS)	7	Wake Up (Ellislan Ltd.—PRS)	64
Mitchell—ASCAP)	71	Mathematics (MCA/Unichappell/Rumanian Pickle-	72	Smuggler's (Red Cloud/Night River—ASCAP)	35	Walking On The (Noa-Noa/Glass Sea—ASCAP/Make	
Days Are (Woolfongs Ltd.—PRS/Careers—BMI)	76	works—ASCAP/BMI)	72	Somebody (Adams Comm./Calyppo Toonz—PROC/ Irving—BMI)	83	See—BMI)	49
Don't Come (Gone Gator/Blue Network—ASCAP)	13	Meeting (Hit Trip/Midstar—BMI)	82	Some Like It (Tritec)	6	Ways To Be (Gone Gator/Wild Gator—ASCAP)	74
Don't You (MCA—ASCAP/MCA—BMI)	1	Missing You (Brockman—ASCAP)	51	Some Things (Hot-Cha/Unichappell—BMI)	21	We Are (Mijac—BMI/Brockman—ASCAP)	2
Do You (Emergency/Jobete/Green Star—ASCAP)	50	My Toot (Sid Sim/Flattown—BMI)	81	Square (Anigro—SUISA)	84	We Close (ATV—BMI)	65
Everybody Wants (Virgin/10 Adm. by Nymph—BMI)	9	New Attitude (Unicity/Robinhill—ASCAP/Off Back-	19	Steady (Fonzalzo/Juturs/Rella—BMI)	91	Welcome (Perfect Adm. by Island—BMI)	58
Everything (Morrison Leahy/Chappell—ASCAP)	5	street/Brass Orange/Rockomatic—BMI)	19	Suddenly (Zomba/Willesden)	14	Would I (Blue Network—ASCAP)	37
Everytime (Unichappell/Hot Cha—BMI)	56	Nightshift (Walter Heart—ASCAP/Tuneworks/Right-	18			You Give (Not Listed)	66
Find (Bug & Bear/O'Ryan—ASCAP)	88	song/Franne/Golde—BMI)	18				

★ Indicates Winner's Circle

● Indicates Highest Debut

SIMPLE MINDS

DON'T YOU FORGET ABOUT THESE



**SP-6-199



SI-1-192

These are two albums of music from Simple Minds that are as unforgettable as their current #1 smash:

DON'T YOU (Forget About Me)

FROM THE BREAKFAST CLUB SOUNDTRACK ALBUM

*** (M-27/3)



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Produced by Peter Walsh **Produced by Steve Lillywhite ***Produced by Keith Forsey (single) †Produced by Keith Forsey/David Anderle • Steve Goldstein/Gary Chang (album)

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Music Video Pay-For-Play Expected From Record Labels

By Gregory Dobrin

LOS ANGELES — Tension is mounting among video programmers as rumors fly concerning impending price tags from record labels for music video product. While no formal statements have been released to the press, insiders feel pay-for-play policies may go into effect within the next several months.

Alleged to lead the pack in administering the price tagging of promotional videos is Warner Bros. Records, who is rumored to have already drawn up preliminary documents outlining pay-for-play agreements.

"They [the labels] are all just waiting for someone to initiate it," said Shanna Sickinger of local Los Angeles video show *Goodnight L.A.* "If Warner Bros. starts, the rest will follow."

Also rumored to begin asking for payment on videos is CBS Records. Executives from either company were not available for comment at press time.

Though payment for clips has been on the horizon for national video programs

for some time, many feel across-the-board pay-for-play to be unfair to smaller, local shows that barely break even without paying for videos. "It'll eliminate the little guy," said Sickinger. As for *Goodnight L.A.*, "It'll probably mean the demise of the show," Sickinger said.

Video pools such as Music Video Services, Inc. of Atlanta, GA, worry that the pricing situation could lead to a lack of variety in programming. According to Video Services' Mike Cooper, pricing could jeopardize exposure for new acts.

Cooper, whose Music Video Services has been paying for the clips he pools for club use for some months now, feels the pricing situation will prove unfair to companies such as his who help break unknown acts. "I have to pay to break a label's artist for them."

Other concerns involve the possibility of large music video outlets being left as the only outlets who can afford to pay for videos. However, insiders say pricing will almost certainly reflect the size of an outlet's market, plus broadcast schedules and other programming considerations.

Video Distributors Gear For A Strong Year At S.D. Conference

By Gregory Dobrin

LOS ANGELES — The National Association of Video Distributors (NAVD) met recently for a three-day conference at the Hotel Intercontinental in San Diego, CA. Gearing up for what is expected to be another banner year for the fledgling industry, NAVD members, including representatives from all major U.S. videocassette manufacturers and distributors and their affiliates staged discussions and seminars.

Setting the mood for the second annual conference was a multi media presentation by sales and marketing expert Sharon Timmer, of Santa Monica-based Timmerco, Inc. Timmer's address focused on the increasing rate of store closures, and what the video industry can do to improve the quality of video merchandising. "We can learn from other industries," Timmer stated, citing the plight of the wine industry (whose small merchants were unable to compete when the market

became overcrowded as the California wine industry boomed in the late '70s). Timmer also stated that store closures at this early stage of the growth of the videocassette business is a positive sign, saying that the stores that are closing are

(continued on page 42)

Behind The Bullets

Jones: Dreams Become Chart Action

By Stephen Padgett

"Dream Into Action," Howard Jones' second LP for Elektra, is nearing the top 20 in its sixth week on the chart. On the strength of a smash single and video of "Things Can Only Get Better," the album seems destined for a berth in the Top 10. Rick James' newest effort on Gordy/Motown, "Glow," takes a 13 point leap from 80 to 67 in its second week in.

The Howard Jones album is selling at

about twice the rate Elektra expected. This week it jumps from 27 to 22 bullet. The first album, "Human's Lib," established Jones as an artist to watch. The two moderately successful singles from that record, "New Song" and "What Is Love," heightened expectations for this new LP. Top 20 sales on the LP were reported this week by The Record Bar stores based in

(continued on page 40)

(which goes to the writer whose award winning songs have earned the most performances for the ASCAP survey year); his song "All Night Long" won Song of the Year honors (which goes to the most performed song of the survey year), and Richie's company Brockman Music was named Publisher of the Year (which goes to the publisher whose award winning songs have earned the greatest number of performances for that period).

In presenting Richie with the three top honors, ASCAP president Hal David also acknowledged Richie's contribution as co-writer of the song "We Are the World," which David dubbed "one of our best ambassadors."

David characterized the evening by referring to ASCAP as a "family in the truest sense of the word: When one member does well — we all benefit. And by joining hands in this great organization of ours we not only make it possible for our members to create music — we also create the incentive for new writers to create new music."

Video clips of the top five most per-

(continued on page 42)

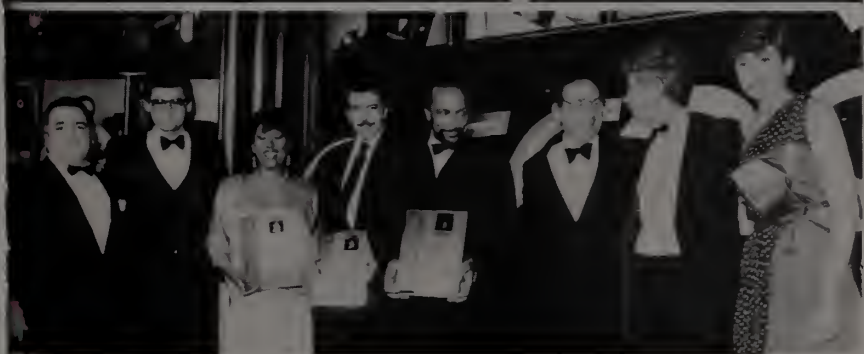


MADONNA'S GUYS — Madonna's continuing sellout tour made a number of southern California stops recently. At a party in honor of the Sire Records artist, Warner Bros. board chairman Mo Ostin and president Lenny Waronker presented Madonna and her manager Freddy DeMann with a number of platinum and multi-platinum R.I.A.A. awards for her two albums. Pictured from (l-r): Ostin, Waronker, Madonna, DeMann.

ASCAP Honors Most Performed Songs Richie Sweeps Top Awards

LOS ANGELES — ASCAP hosted its 2nd Annual Pop Awards Dinner in honor of the writers and publishers of the most performed pop songs of 1984. The black-tie event, attended by over 450 songwriters, music publishers, artists and others, took place on May 2, 1985 at the Beverly Wilshire Hotel in Beverly Hills.

In an unprecedented sweep, Lionel Richie captured the three top awards of the evening: ASCAP Writer of the Year



ASCAP AWARDS CEREMONY — A wide variety of industry veterans turned out for the ASCAP Pop Awards held in Beverly Hills May 2. Pictured (l-r) **Photo 1:** Lionel Richie, Cash Box president and publisher George Albert, ASCAP president Hal David and Quincy Jones. **Photo 2:** Bill Aucion (manager of Billy Idol); Billy Idol; and ASCAP president Hal David. **Photo 3:** Frank Dileo, who promoted "Thriller" while at CBS;



Ira Selsky, v.p. business affairs for Almo Music; Brenda Andrews, v.p. Almo Music; "Thriller" co-writer Rod Temperton; producer Quincy Jones; Hal David; Lance Freed, president Almo Music; Gloria Messinger, ASCAP's managing director. **Photo 4:** Kenny Loggins and Michael McDonald.



ART MEETS MUSIC — a double album of recordings and graphics by well known visual artists, painters and sculptors, including Michael Cotten and Prairie Prince of the Tubes, Jonathan Borofsky, Klaus Voorman, Philip Johnson, Marcy Brafman and Bob Gruen, will be released by PolyGram Classics' Philips Records. Created and produced by Zane Productions' Jeff and Juanita Gordon, "Artsounds Collection" will be out in a regular edition and a boxed deluxe edition of 200 sets. Pictured at the contract signing are (l-r): Gianfranco Rebullia, president of PolyGram Classics; Ted Green, PolyGram vice president of business affairs; PolyGram president Guenter Hensler; Philips vice president Nancy Zannini (seated); Jeff and Juanita Gordon; and Zane Productions attorney Jonathan Blank.

BUSINESS NOTES

NMPA Board Nominees Announced

NEW YORK — Names of the 24 nominees who will be on the ballot in the National Music Publishers' Association's June 17 election of a new board were announced by NMPA Chairman, Salvatore I. Chiantia. Selected by the Nominating Committee, whose chairman was Irwin Z. Robinson, are Al Brackman of The Richmond Organization, Leon J. Brettler of Shapiro, Bernstein & Co. Inc., Arnold P. Broido, Theodore Presser Company, Tom Collins, Tom Collins Music, Ernest R. Farmer, Birch Tree Group Ltd., Sanford Feldstein, Alfred Publishing Co. Inc., Lance Freed of Almo/Irving Music, Al Gallico of Al Gallico Music Corp., Sidney B. Herman of Famous Music Corporation, Phil Kahl, Big Seven Music Corp., Dean Kay of T.B. Harms Co., Chuck Kaye of Warner Bros. Music, Buddy Killen of Tree Publishing Co. Inc. Leeds Levy of MCA Music, William Lowery of The Lowery Group, Stanley Mills of September Music Corporation, Ralph Murphy, Cookhouse Music, Ralph Peer II of Peer International Corp., Irwin Z. Robinson of Chappell & Co. Inc., Wesley H. Rose of Acuff-Rose Publications, Lester Sill of Jobete Music Co. Inc., Michael Stewart of CBS Songs, Samuel Trust of Mandina/Rocksmith Music, and Norro Wilson of Merit Music Corporation. The 18 directors elected to serve for the next two years will be announced at NMPA's annual membership meetings on June 17.

CBS To Acquire Five Taft Stations

NEW YORK — CBS has agreed in principle to buy five radio stations from the Taft Broadcasting Company. The stations — KTXQ-FM in Dallas, KLTR-FM in Houston, WLTT-FM in Washington, and WYNF-FM and WSUN-FM, Tampa — will be bought for an undisclosed price. Some of the stations are part of Taft's pending acquisition of stations from the Gulf Broadcast Company, and the sale is subject to final agreements and F.C.C. approval. The sale would bring the number of FM stations owned by CBS to 11, and the number of AM stations to seven.

Atlantic Executives Join Committee On Alcohol And Drug Abuse

LOS ANGELES — Doug Morris, Atlantic Records' president; and Paul Cooper, vice president and west coast general manager of the label, have joined the National Advisory Committee for the McDonald Center for Alcoholism and Drug Addiction Treatment, located at Scripps Memorial Hospital in La Jolla, California.

The goals of the 22 member committee, which includes Lucille Ball and Art Linkletter, are to raise public awareness that alcoholism and drug addiction are treatable diseases, and to promote the McDonald Center, which offers inpatient and outpatient programs for adolescents as well as adults.

Of his involvement, Morris commented, "I'm very, very anti-drug, I hate what it does to people. If I can help anyone who has the misfortune to become involved with drugs, that's something I would consider worth doing." Cooper added, "It's probably one of the best facilities in the country specializing in the rehabilitation of alcohol and drug programs." The two executives have met with McDonald Center administrators to discuss Atlantic's role in the program. A benefit concert is one of the possibilities at present.

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

NEW YORK — CBS declared a cash dividend of 75 cents per share on CBS common stock and 25 cents per share on CBS preference stock, payable in June to shareholders of record May 22. . . . Ohio's Bowling Green University's Music Library has received a \$100,000 grant from the National Endowment for the Humanities. . . . San Francisco's Bass Tickets will contribute 10 cents for every ticket sold during the month of May to USA For Africa. . . . Chris Spinosa, of One World Records, has been engaged by Biograph Records to act as its national distribution representative. . . . Yehudi Menuhin, who was knighted in 1966, has just been made an honorary citizen of Britain, entitling him to call himself Sir Yehudi.

EXECUTIVES ON THE MOVE



Little



Pritchitt



Haverty



Ringer



Perri



Errante



Ross



Gorkey

Little Named — Leroy Little has been named vice president, promotion & artist relations, urban contemporary, PolyGram Records. His last title before the new position was director of black music promotion at RCA's New York headquarters.

Pritchitt Upped — Stephen Pritchitt has been promoted to vice president, international promotion, PolyGram. Pritchitt was previously director, international promotion, PolyGram. He came to the company in 1984 from IPS Entertainment, where he was vice president and general manager.

Haverty Upped — Doug Haverty has been promoted to the position of international operations director of A&M International. Haverty joined A&M Records in 1977 in an administrative capacity for the International division. In his new position, Haverty will be responsible for the day-to-day operations of the International division as well as oversee the areas of press and contract administration.

Ringer Named — Doreen Ringer has been appointed to the position of executive/motion picture and television relations at Broadcast Music, Inc. (BMI). Ringer will work with the BMI affiliated film and television composers and also serve as the firm's liaison within the film and TV community. She will be based in the BMI Hollywood office and report to Ron Anton, vice president, California.

Three Appointments Announced — Joseph F. Dash, senior vice president and general manager, Masterworks, CBS/Records Group has announced three appointments within the product management department of CBS Masterworks, all reporting to Laurie MacNeill, director, product management, CBS Masterworks. Laraine Perri has been appointed associate director, product management, CBS Masterworks. She has been product manager, CBS Masterworks, since 1981. Michelle Errante has been appointed product manager, CBS Masterworks. Errante joined CBS Masterworks in 1981, in the publicity department. Vickie Ross has been appointed product manager, CBS Masterworks. In 1977, Ross joined CBS Records as copy coordinator in the marketing services department. She has been senior product coordinator in the editorial services department of CBS Masterworks since 1978.

Gorkey Promoted — Chrysalis Records has announced the promotion of Milhan Gorkey to manager, east coast publicity. Gorkey joined Chrysalis Records in 1983 and was most recently marketing coordinator.

Pozner Named — Neal Pozner has been appointed senior art director, RCA Records. Pozner, based in New York, will be responsible for the design and art direction of many of RCA's album covers. He joins the company from DC Comics.

Bryson Appointed — Warner/Elektra/Atlantic Corp., has announced the appointment of Mary Ann Bryson as assistant buyer, Philadelphia regional branch. Bryson joined WEA in the order entry department in 1983 after a 20-year stint at Presswell Records, where she performed various duties in administration and operations.

Princess Appoints — Steve Dancz has joined the Princess Productions Limited Group of companies as managing director, international A&R. Arlynn Whittaker is now marketing/sales consultant for the Princess Productions Limited Group of Companies.

Harris Named — Greg Harris has been appointed the president of G.A.S. Productions. G.A.S. will be releasing its first artist early in April.

Ray Promoted — Emilo Nikki Ray has been promoted to production manager/A&R director for Kellijai Music/Ja'nikki Songs.

Raves Named VP Of A&R — Phillip Raves has been named vice president in charge of A&R by Mystic Records President Doug Moody. Raves will be in charge of selecting and approving artists for all Mystic product and will function as the chief in house producer for the California based label. Raves has been with Mystic for three years in a talent scouting capacity. His promotion to A&R director will officially go into effect on May 1.

CBS Spain Names — Manolo Diaz, deputy managing director, CBS Records Spain, has announced a series of appointments to the company's product management of artists originating from the U.S., Canada and Australia. Andres Bogel will be responsible for product management of artists originating from the U.K. and continental Europe except Spain. Luis Solomon will be responsible for product management of all Spanish language artists.

City By The Bay Music, Inc. Reveals Lineup — Gary Davis, president of the newly formed City By The Bay Music, Inc. who heads up his two new labels, Vintage Bay Records and Lazar Records, has released today his executive staff. Joining the label as head of marketing is Bill Mack, head of sales is Henry Moyer, with Brian Rooney, Joey Breece and Daren Atherton filling in the promotional staff. The two new labels will have independent distribution and independent promotion.

NAS Names New Staff — The National Academy of Songwriters (formerly SFS) has named Kevin Odegard as its new executive director, succeeding Barbara Marcus, who leaves to pursue independent projects in PR and film production. Odegard, an active songwriter, was projects director for the Songwriters Guild in 1984. Lyricist K.A. Parker joins the staff as song critic/counselor, and journalist Kriss Wagner becomes newsletter editor and special projects coordinator.

BMI

congratulates its Academy of Country Music Award Winners



Entertainer of the Year
ALABAMA

Top Vocal Duet
THE JUDDS

Single Record of the Year
"To All the Girls I've Loved Before"
WILLIE NELSON (with JULIO IGLESIAS) Producer RICHARD PERRY



Top New Male Vocalist
VINCE GILL

Top New Female Vocalist
NICOLETTE LARSON

Top Vocal Group
ALABAMA

Pioneer Award
ROY ACUFF



Album of the Year
"Roll On"
ALABAMA

Tex Ritter Award

Country Video of the Year
"All My Rowdy Friends"
HANK WILLIAMS JR.



Song of the Year
"Why Not Me"
THE JUDDS Co-writer HARLAN HOWARD
Co-publisher TREE PUBLISHING

BMI. The Leader – 11 of 13 awards.



Wherever there's music, there's BMI.

CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT
ON
BLACK MUSIC

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

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I.R.S. PARTS THE SEA — On Friday, May 3, 1985, I.R.S. Records officially joined the MCA Records team with a march from its old A&M Records home in Hollywood to Universal City. Along the way, the I.R.S. contingent braved the Cahuenga Pass pollution and was met with a Universal Studios tour tram by an official MCA Records welcoming committee aboard, led by Irving Azoff, president of the MCA Records and Music Group. After it was loaded aboard the tour tram, the joint MCA/I.R.S. contingent crossed the Studios' Red Sea with I.R.S. chairman Miles Copeland and I.R.S. president Jay Boberg parting the waters. The trip culminated with a joint MCA/I.R.S. bar-b-que on the Universal City backlot. Pictured above are I.R.S. chairman Copeland (r) and I.R.S. president Boberg (l) parting the Red Sea for the Universal tram full of MCA and I.R.S. staffers.

Some Retailers Finding Prince CD Package A Purple Pain

By Lee Jeske

NEW YORK — Retailers around the country, and their customers, are reacting with something less than enthusiasm to the packaging for the CD version of Prince's "Around The World In A Day," according to a recent spot survey.

Ironically, the project is the best selling CD in WEA history.

"I don't like it," says Steve Mills, from Oz, Atlanta in a typical reaction to the jewel box-less package. "It's hard to get into; the packaging doesn't hold up — it gets frayed real bad and the tabs fall off, it's perforated at the top and that thing comes off; I don't like the little piece of rag that's inside of it — it gets dust on it; I don't like that it's a different size — if you buy a storage box to store all your CDs in, this one you've got to just stick out like a sore thumb. I haven't heard one customer yet who likes it."

One of the main objections is that it seems to cheapen the product.

"The thing that bothers me about it," says Alex Jimenez, from Peaches, South Miami, "is, though the outer package gives you much better graphics and all that, it's really a throwaway thing. And when you get down to it, you get that little thing that looks like nothing more than one of those Chew-Bop Bubble Gums, those little bubble gums in the shape of a record and once you throw away the outer

package, you lose all the information — all you've got is the song titles and the time lengths. I had a couple of customers who've insisted on buying an empty jewel box to put it in."

"The people who buy the Prince pieces," says Tom Salem of Rockin' Mania, Framingham, Mass., "feel they're getting cheated out of a little something — now, for a buck, they're going to have to go out and buy an extra CD box to put it in, because they've already bought CD holding bins and stuff like that. They feel 'Well, there go the U.S. record companies socking it to us again.' People are not happy about it."

"Personally, I like it," says David Robisha of Strawberries, Cambridge, Mass., "I think it looks great, and I think that it's more in the vein of what people were thinking of when they invented the CD — it's more portable, it's more like an album-type jacket that they give you. But, I tell you, our customers hate it. I've been getting nothing but negative responses. I think if they came out with this packaging in the first place, then people wouldn't have gotten used to having the jewel box and there wouldn't be that much of a problem. People are a little spoiled at this point, and I think that if they ever do it on the classical releases, the classical buyer won't stand for it."

According to Mark McKoy, of Tower
(continued on page 43)

Copyright Tribunal Chairman Resigns Amid Controversy

By Earl B. Abrams

WASHINGTON — An embattled Marianne Mele Hall, chairman of the Copyright Royalty Tribunal, threw in the sponge and resigned after six months service. She has been under fire for racial theories enunciated in a book that she claims she merely edited but which carries her name as co-author.

Calls for her resignation came from both sides of the Congress, including the chairmen of the Senate and House copyright subcommittees and from black and civil liberties organizations. Reportedly she has become an embarrassment to the White House.

Also under criticism, when Hall appeared before the House copyright subcommittee recently, was the copyright expertise of herself and her two fellow commissioners, the working hours of the members of the tribunal, and the need for the CRT at all. Representative Robert W. Kastenmeier (D-Wis.), chairman of the subcommittee, noted that the CRT seems to be a "broken agency."

Hall's colleagues are Edward V. Ray, a former record executive and businessman, and Mario F. Arguero, a former television

and movie producer in New York and earlier in Cuba.

Nominated earlier this month to fill one of two vacancies on the tribunal is Rose Marie Monk. Monk is executive assistant with Nofziger Communications, political consultants, and has had a long association with Lyn Nofziger, President Reagan's former political adviser dating back to Reagan's successful run for California governor in 1965. She has also handled "support" jobs in the White House in recent years.

Above all, however, Hall's name on the book entitled "Foundations in Sand," published in 1982, which contains a chapter dealing with blacks that is deemed racist (see box), has become the key to her continued service on the CRT.

At her confirmation hearing — she was nominated by President Reagan to fill out the term of Katherine Ortega, named Treasurer of the U.S. last fall which expires in 1989, and took a recess seat on the Tribunal last November — she amended her original background information to state she had only edited the book. At her appearances before both

(continued on page 43)

Alabama Takes Three At ACM Awards

By Bill Fisher

NASHVILLE — Alabama proved once again to be the darling of the Academy of Country Music; on May 6, the RCA recording group won ACM "Hat" awards for top vocal group, album of the year "Roll On," and entertainer of the year in a nationally televised special from Buena Park, CA. The quartet now has more ACM awards than any other act in the 20-year history of the annual event.

MCA artists took home the awards for top vocalists: Reba McEntire, female; George Strait, male. The top new vocalists, female and male respectively, were Nicolette Larson (MCA) and Vince Gill (RCA).

The RCA mother-daughter duo The Judds, who won a Grammy earlier this year, won the top vocal duet award for "Why Not Me," their recording which also won a "Hat" trophy as song of the year. Single record of the year went to Willie Nelson and Julio Iglesias for "To All The Girls I've Loved Before."

The Tex Ritter award, presented to the country motion picture of the year, was

awarded to *Songwriter*, starring Willie Nelson and Kris Kristofferson, a Tri-Star picture. The ACM's first-ever video award went to Hank Williams, Jr. for *All My Rowdy Friends Are Comin' Over Tonight*.

A satellite transmission from Nashville's Opry House showed the television audience the presentation of the Academy's Pioneer Award to Roy Acuff for "outstanding and unprecedented achievement in the field of country music." Minnie Pearl narrated a short history of Acuff's distinguished career before the award was given.

The show was hosted by Glen Campbell, Loretta Lynn and Janie Fricke, all of whom performed during the evening. The program included several other performances: Exile opened the show with a musical tribute to the ceremonies; The Judds performed their current hit "Girls Night Out;" Hank Williams, Jr. played his recently released song, "I'm For Love;" Alabama performed the title cut to their latest album, "40 Hour Week;" and Ronnie Milsap sang "She Keeps The Home Fires Burning," his newest single.



HATS OFF — Country Music's finest turned out for the 20th Annual Country Music Awards held May 6 at Knotts Berry Farm in Buena Park, California. Pictured with their "Hat" trophies are (l-r) Photo 1: presenter Jim Stafford; director John Goodhue; presenter Catherine Bach and Hank Williams, Jr., who received (with Goodhue) the Video Of The Year Award for "All My Rowdy Friends Are Coming Over Tonight." Photo



2: MCA's Nicolette Larson displays the "Hat" she won as Top New Female Vocalist. Photo 3: Naomi and Wynonna Judd after winning the Top Vocal Duet category. Photo 4: presenter Sylvia; RCA's Vince Gill and presenter Marie Osmond after Gill took Top New Male Vocalist honors.

ALBUM RELEASES

OUT OF THE BOX

BROTHER WHERE YOU BOUND — Supertramp — A&M SP-5014 — Producer: David Kershenbaum-Supertramp — List: 8.98 — Bar Coded

With Rodger Hodgson off and running on a successful solo career, Supertramp delivers its first studio album in two years with a forcefulness and drama that is typical for the band. Utilizing classic keyboard texturing and vocal dynamics from Rick Davies, "Brother Where You Bound" sounds like classic Supertramp, and that indicates potential platinum. Look for good rock radio response to one of its old friends.



NEW AND DEVELOPING

HOOTERS



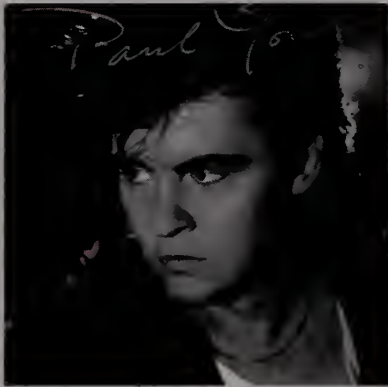
NERVOUS NIGHT — The Hooters — Columbia 39912 — Producer: Rick Chertoff — No List — Bar Coded

This album from Cyndi Lauper cohorts The Hooters has just the right combination of power pop melodic rock and moody British textures for the current rock radio temperament. Thoughtful lyrics and often exhilarating musicianship are the substance of this strong LP. With the immediate success of the single "All You Zombies," look for good retail action and album cut plays on rock radio.

OUT OF THE BOX

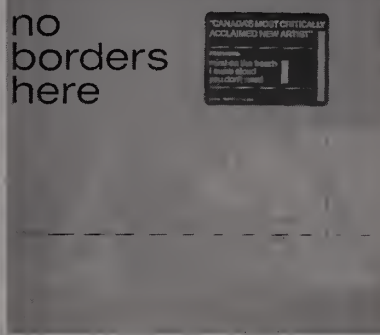
THE SECRET OF ASSOCIATION — Paul Young — Columbia BFC 39957 — Producer: Laurie Latham — No List — Bar Coded

Not content just to repeat the formula of his international success, "No Parlez," Young has delivered a bold, even experimental, follow-up. "The Secret Of Association" finds Young stretching the borders of soul balladeer and pop stylist. As with Joy Division's "Love Will Tear Us Apart" on "No Parlez," Young takes a sacred rock text in Tom Wait's "Soldier's Things" and gives it a fresh reading, breathing new life into a classic song.



NEW AND DEVELOPING

JANE SIBERRY



NO BORDERS HERE — Jane Siberry — Open Air OA-0302 — Producer: J. Goldsmith/K. Crawford/J. Siberry/J. Switzer — List: 8.98 — Bar Coded

A bright new discovery from Canada, Jane Siberry reminds one of another of Canada's daughters, Joni Mitchell. Thoughtful lyrics, endearing melodies and tasteful production recommend this record to a United States audience.

FEATURE PICKS

MUSIC FOR THE KNEE PLAYS — David Byrne — ECM 25022-1E — Producer: David Byrne — List: 9.98 — Bar Coded

The head Talking Head has come up with a jazzy, marching band-influenced set of pieces for use as connecting passages in Robert Wilson's opera, *The Civil Wars*. A moody collection that maximizes on minimalism while maintaining the distinctively David Byrnian sound.

HIGH COUNTRY SNOWS — Dan Fogelberg — Full Moon/Epic FE 39616 — Producer: Dan Fogelberg — List: 8.98 — Bar Coded

A roots-bluegrass effort from Fogelberg featuring such top players as Doc Watson, David Grisman, Chris Hillman and Russ Kunkel. Should do well with both Fogelberg's longtime soft-rock fans and country music consumers.

SECRETS — Wilton Felder — MCA 5510 — Producer: Wilton Felder-Joe Sample-Leon Ndugu Chancler — List: 8.98 — Bar Coded

Crusaders sax-man Felder steps out with both grooving R&B and fusionistic sounds on this solo effort. Highlighted by the Bobby Womack contributions on "(No Matter How High I Get) I'll Still Be Looking Up To You."

PRECIOUS GEMS — Tom Fogerty and Ruby — Fantasy 9637 — Producer: Tom Fogerty — List: 8.98 — Bar Coded

Coming out on the heels of brother John Fogerty's massive comeback success, this Tom Fogerty disc is distinctive in sound and substance. Straight-ahead rock and country-tinged but mainstream efforts which range in style from the Allman Bros. Band ("Running Back To Me") to pure blues ("Singin' The Blues").

REAL WORLD — Earle Mankey — Happy Hermit 1985 — Producer: Earle Mankey — List: 8.98

Los Angeles producer Earle Mankey (Walter Egan, The Dickies, The Runaways) in his solo debut sounds grainier and more thoughtful than some of his clients. Strongest cuts include "Bigger Than Life" and the title track.

ARRIVE WITHOUT TRAVELLING — The Three O'Clock — IRS 5591 — Producer: Mike Hedges — List: 8.98 — Bar Coded.

The psychedelic revival continues with this batch of new material from the Three O'Clock. The first IRS/MCA release, "Arrive Without Travelling" is strongest when it uses the 60's sound with fresh energy as on "Her Head's Revolving," "Spun Gold" and "Underwater."

GAS FOOD LODGING — Green On Red — Enigma 72005-1 — Producer: Paul B. Cutler — List: 8.98 — Bar Coded

After a much acclaimed debut on Slash, L.A.-based Green On Red returns on Enigma with this edgy LP which forges new sounds from the seeds of the 60s and vintage Stones. Sometimes dark, sometimes desperate and always challenging.

RITE OF PASSAGE — Vitamin Z — Geffen GHS 24057 — Producer: Ross Cullum — List: 8.98 — Bar Coded

A British export in the synth-pop genre. Pleasant songs delivered in Geoff Barradale's airy tenor should hit the mark with college, progressive CHR and AOR radio.

LIVE AT THE HARLEM SQUARE CLUB, 1963-ONE NIGHT STAND — Sam Cooke — RCA AFL1-5181 — Producer: Greg Geller — List: 8.98 — Bar Coded

The first in a four-album Abkco/RCA deal which brings out some classic Sam Cooke efforts is a one-night show which provides some insight into Cooke's groundbreaking R&B performances and classic material. Decent sound quality and some electrifying cuts.

EXTENDED PLAY — T. Lavitz — Macon Records 001 — Producer: Eddy Offord — T. Lavitz — List: 8.98

Dixie Dregs keyboardist T. Lavitz steps out on his own with this groove-oriented slice of 80s fusion. Highlights are Dave La Rues bass playing and Kim Parks' sax work.

RECORDS TO WATCH

MATT MOLLOY-PAUL BRADY-TOMMY PEOPLES — Matt Mallor/Paul Brady/Tommy Peoples — Green Linnet SIF 3018 — Producer: Donal Lunny — List: 8.98

HERE'S THE WORLD FOR YA — Paul Hyde and The Payolas — A&M SP 6 5025 — Producer: David Foster — List: 8.98 — Bar Coded

THERE WERE ROSES — Mick Moloney/Jimmy Keane/Robbie O'Connell with Liz Carroll — Green Linnet SIF 1057 — Producer: Mick Moloney — List: 8.98

ODIN — Don't Take No For An Answer — Greenworld — Half Wet GWD90508 — Producers: Don Mack — Robert Berman — List: 8.98

KEISA BROWN — Keisa Brown — Park Place PPR-417 — Producer: Frederick Knight — List: 8.98

ANTHONY WATSON — Anthony Watson — Amherst AMH-3301 — Producers: Anthony Johnson — Jerry Powell — Prewitt Rose — List: 8.98

THE TALL GATORS — Swamp Rock — Wrestler Records WR 285 — Producer: Spot — List: 8.98

THE ENIGMA VARIATIONS — Various Artists — Enigma 72001-1 — Producers: Various — List: 12.98

SINGLE RELEASES

OUT OF THE BOX

DURAN DURAN (Capitol B-5475)
A View To A Kill (3:36) (Barry-Duran Duran) (Producer: Bernard Edwards)

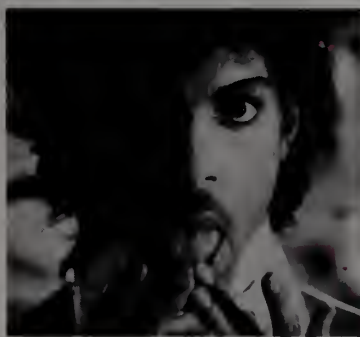
It may take two or three listens to fully lock into "A View To A Kill," but after that, this title song to the latest James Bond film emerges as a memorable and dynamic cut and easily one of Duran Duran's very best efforts. Melodically strong, the song also features highly sophisticated state of the art production and editing techniques, all of which serve to capture and convey the musical essence of Bond's unique world. Already receiving frequent airplay, this single is clearly destined for major CHR success.



OUT OF THE BOX

PRINCE AND THE REVOLUTION (Warner Bros./Paisley Park 7-28972)
Raspberry Beret (3:31) (Controversy Music/ASCAP) (Prince and The Revolution) (Producer: Prince and The Revolution)

Radio's quickest add from the "Around The World In A Day" album, "Raspberry Beret" is an immediately accessible track, melodic and teasingly sexual. Though tame by comparison to Prince's previous work, the cut proves out the innate pop sensibility of the artist, and with a number of more weighty possible singles from the album, "Raspberry Beret" is a pleasant commercial entrance into the LP.



OUT OF THE BOX

DIANA ROSS (RCA JK-14032)
Telephone (3:45) (Pure Love Music/ASCAP) (Edwards-Miller) (Producer: Bernard Edwards)

After the crossover success earlier this year with the softly rocking "Missing You," Ross' RCA album "Swept Away" yields yet another sensual and smooth single with "Telephone." The underlying funk given to the tune by producer Bernard Edwards adds grit to Ross' classically silky vocals, and the romantic yearning of the lyric is perfect for the veteran singer. Should gain immediate adds on both CHR and B/C radio.



OUT OF THE BOX

CYNDI LAUPER (Portrait 34-04918)
The Goonies 'R' Good Enough (3:27) (Warner-Tamerlane Pub/BMI) (Lauper-Boughton-Lunt-Stead) (Producer: Cyndi Lauper-Lenny Petze)

Taken from *The Goonies* soundtrack, this latest Cyndi Lauper effort captures a wealth of true feeling within a superficial setting. Upbeat dance fare which draws on early rock'n'roll vocal stylings, this title track from the film should vault the vocalist to the top of the charts once again while also giving the upcoming Steven Spielberg film a head start.



FEATURE PICKS

FOUR TOPS (Motown 1790MF)
Sexy Ways (4:02) (Stone Diamond Music/BMI) (Hutch-Johns) (Producer: Willie Hutch)

From an upcoming Four Tops LP, this contemporary sounding track vaults the group's classic vocal stylings to the fore of today's music scene. Tasteful horn colorings and a pressing drum pattern are highlights.

LADY PANK (MCA 52592)
Minus Zero (3:54) (Alexandra Kce Music/BMI) (Borysewicz-Mogielnicki) (Producer: Dave Leaper-Lady Pank)

Poland's Lady Pank enters the American singles scene with this spirited and upbeat number which utilizes the ska feel of Fishbone with a distinctly European attack. Could find attention in the clubs and on rock radio.

CHEYNE (MCA 52576)
Call Me Mr. Telephone (3:58) (Copyright Control) (Carasco) (Producer: Mark Kamins-Stephane Gerbier)

Melodic dance rock from chanteuse Cheyne which melds British pop sensibilities with American beat assuredness. Already gaining some enthusiasm in the clubs and on B/C radio.

JOHN PARR (Atlantic 7-89555)
Love Grammar (3:59) (Carbert Music/BMI) (Parr) (Producer: John Parr)

A soft and tenderly rocking track which is highlighted by Parr's melodic sensibilities and powerful vocal ability. Look for CHR and AOR enthusiasm.

DAVID DIGGS (TBA TB 707-2-A)
Playin' The Fool (3:39) (Spoone Music/ASCAP) (R. Riso) (Producer: D. Diggs)

This mid-tempo R&B-flavored follow-up to "Don't Be So Shy" hits the mark of the current R&B pop crossover trend. Watch for instant B/C, AC and CHR.

FREDDIE JACKSON (Capitol B-5459)
Rock Me Tonight (For Old Times Sake) (3:59) (Bush Burnin' Music/ASCAP) (Laurence) (Producer: Paul Laurence)

Freddie Jackson's entry into the B/C crooner's derby is marked by this slow-dancing tune which is perfect romancing music. Jackson shines particularly on the chorus which should appeal greatly to B/C radio.

JENNY BURTON (Atlantic 7-89556)
Love Runs Deeper Than Pride (3:33) (Westrax Pub./ASCAP) (Link) (Producer: Allen George-Fred McFarlane)

A soothing and classically produced and arranged ballad for this vocalist who has already found club success with earlier singles.

LINDA THOMPSON (Warner Bros. 7-28996)
One Clear Moment (3:55) (Firesign Music-Chappell Music/ASCAP) (Cook-Thompson) (Producer: Hugh Murphy)

Title track from Thompson's debut solo disc is a Fleetwood Mac-ish moody rocker which provides insight and sensitivity in its lyric.

KLEER (Atlantic 7-89549)
Take Your Heart Away (3:59) (Stonsee Music/ASCAP) (Cunningham) (Producer: Eumir Deodato)

Syncopated funk of the highest order with producer Eumir Deodato behind the controls. Excellent blend of vocal expertise and a pure dance rhythm section.

RECORDS TO WATCH

TERRY GREGORY (Scotti Brothers ZS4 04921)
Every Second Someone Breaks A Heart (3:29) (Tree Publishing Co., Inc./BMI) (R. Grossman) (Producer: Bob Montgomery)

RON WIGGINS (Jamex J-45-019 AA)
Two Lonely People (3:15) (Yoriko Music — Bo — Wigg Music/BMI) (Wiggins — Boyd) (Producer: S. Boyd)

L.A. STARS (Kam-2)
Superstarr (4:30) (Butch Kelly Publishing/BMI) (Jones) (Producer: Dennis Jones)

CARL JACKSON (Columbia 38-04926)
Dixie Train (3:26) (Latter End Music/BMI/Bright Sky Music/ASCAP) (Jackson — Weatherly) (Producer: Carl Jackson)

DEEP (Atlantic 7-89562)
Don't Wait (Till It's Too Late) (3:57) (HTG Music/ASCAP) (N. Kalliongis) (Producers: Bobby Gordon — Nicky Kalliongis)

CHARLES McCORMICK (Queen City Records 101)
Live Wire (2:59) (Bil-E-Rae Music/BMI) (Bil-E-Rae) (Producer: James Gadson)

CHAMELEON TWINS (A&M-2732)
Love Theme From The Breakfast Club (3:59) (MCA Music, Inc./ASCAP/Music Corp. of America/BMI) (Forsey) (Producer: Keith Forsey)

SYREN (Magnum Opus MAG-889)
Angel In Civitas (4:43) (Eleusinian Music/BMI) (Harper — Harper — Kilesnyk) (Producers: Lyn & Lea Harper)

GEE BELLO (Capitol B-5480)
International Lover (4:11) (Temp Co./BMI) (Ellis) (Producer: Jonah Ellis)

MELANIE (Amherst AM-300-7-A-RE)
Who's Been Sleeping In My Bed (3:59) (Basic Bread Music — Hawaii Music/ASCAP) (M.S. Shekeruk) (Producer: Peter Shekeryk)

TIM HAZELL (Stowaway Records 001)
Welcome Back, Stranger (3:49) (Tilou Publishing/CAPAC/ASCAP) (Hazell) (Producer: Randy Kumano)

POINTS WEST

CELEBRATION . . . — First, the traditional Cinco de Mayo festival which, at Lincoln Park, one of many Los Angeles sites for the Mexican Independence Day festivities, was home to **Los Lobos** and the **True Believers** over last weekend. Both May 4 and 5 saw tens of thousands of participants attend the celebration and enjoy the music of the recently returned Lobos and their partners in touring, Austin's True Believers. Both bands played afternoon sets which topped off a hot weekend of partying and fun . . . In a more traditional mode, one of L.A.'s most historic venues, the Wiltern Theater on the corner of Wilshire and Western opened last week with the **Alvin Ailey Dance Troupe** which made a rare west coast stand featuring suites based on the music of **Gershwin, Charlie Parker, Duke Ellington, Otis Redding** and others. Saved from the wrecking ball in 1980 by a group of concerned citizens interested in preserving what is now a city and a national historic landmark, the Wiltern underwent a \$5 million renovation which has left the 2,300-seat theater built in 1931 in grand shape. To be booked exclusively by **Bill Graham Presents**, the Wiltern will host such diverse shows as the **Los Angeles Opera, Carlos Santana** and **Andrae Crouch**. The re-opening of the venue is a welcome event for any fans of such classic theaters and the entrance to the area of another theatre to see major acts in an intimate setting is also welcome. Graham's staff will run the Wiltern with offices in the theater.



NEVER A DULL MOMENT — Narada Michael Walden is keeping busy producing, composing and arranging material for Aretha Franklin's upcoming LP as well as promoting his own Warner Bros. disc "Nature Of Things."

. . . AND TRAGEDY — At presstime, not much information was known, but the report is that fire broke out early on the morning of May 7 and gutted Graham's San Francisco office at 11th St. and Howard. No one was hurt as no one was in the building. Graham was in Europe at the time. All of the memorabilia which the promoter had collected from his days with the Fillmore clubs on up through his various tours with the **Rolling Stones** and others was lost. Police initially suspect arson which could be linked to Graham's recent funding of advertisements and a rally in San Francisco against **President Ronald Reagan's** trip to the Bitburg cemetery in Germany during his recent trip to Europe.

SOMETHING TO BRAGG ABOUT — British artist **Billy Bragg** whose CD Presents LP of last year "Brewing Up With Billy Bragg" generated considerable critical and commercial interest is set for his second U.S. tour to begin this spring. Bragg's often exhilarating mix of folk instrumentaton (Bragg performs by himself with electric guitar), punk voracity and political outrage has gained the artist considerable press, and with a new LP due out soon ("Life's A Riot With Spy Vs. Spy"), the energetic singer/songwriter could find more than just novelty attention. The S.F.-based indie CD Presents also will have a new "Poison Girls" disc out soon.

BASS HELPS OUT — Throughout the month of May, the bay area **BASS** ticket agency will contribute 10 cents of every ticket it sells to the **USA For Africa** push. With more than 1,500 entertainment, athletic and cultural events offered through the ticket system at any given time, company executives estimate that more than 200,000 BASS tickets will be sold in northern California during the month of May. The resulting donation of approximately \$20,000 will be contributed at the end of the month.

TOURS — The long awaited **Tom Petty** tour is set to kick off June 6 at the Sports Arena in Toledo with west coast dates including July 24 at the Seattle Coliseum, July 26 at San Francisco's Greek Theatre and finally Aug. 1 at the Forum in Inglewood. For the first time, Petty and the **Heartbreakers** will be joined by two female singers and a three-piece horn section. Levi's is sponsoring the tour. Also, in support of the band's first studio album of new material in some time, the **Beach**



BENEFITTING — KRON TV's **Bob Hoderne** (left) receives check for \$9,200 from San Francisco's **Hard Rock Cafe** manager **John McLeone** (right). The **Hard Rock Cafe** presented **Chuck Berry** in a live performance to benefit KRON's **Ethiopian Airlift Project**.

Boys are set for a summer tour, and look for the single "Getcha Back" soon. Also **Psychobud** is set to share a "Orange Country For World Hunger" concert bill with **T.S.O.L.** among others in a show to be held at the Irvine Amphitheatre on May 25. All proceeds will go to the United Nations Relief Fund.

YOU TOO CAN PUT OUT AN INDEPENDENT RECORD — And you can learn how at a weekend seminar to be held at UCLA June 28-30. Highlighted by the wise words of 20 "experienced professionals" including **Slash** founder and president **Bob Biggs**, **Music Connection** editor and co-publisher **Michael Dolan**, **Untouchables'** manager **Dave Lumian** and attorneys **Lindsey Feldman** and **Michael Fletcher**, the seminar costs \$100 and will meet at three sessions. More info: (213) 825-9064.

CLOSE TO THE EDIT — **Julian Lennon's** recent performances brought out a host of local luminaries including **Stevie Nicks, Chris Squire, Melissa Gilbert, Taylor Hackford, Apollonia** and **John Taylor** with **Tony Thompson** . . . also **Frane Golde**, co-writer of the **Commodore's** crossover smash "Nightshift" is set to have her "Generate Love" to be **Thelma Houston's** next single. The Chappell/Intersong artist also is working with **Harold Faltermeyer** and **Toni Basil** . . . congrats to **Eddie & The Tide** keyboardist **Cazz McKaslin** and **Marlene Werstler** who recently tied the conjugal knot.

Peter Holden

NEW FACES TO WATCH

Lone Justice is not a country band. "We play American music," says lead vocalist **Maria McKee**. "At the time when we started we were going back and listening to rockabilly, hillbilly, bluegrass and finally country music. Not that many other people were into it, but we just wanted to go to the roots of the music and draw our influences from there. Now we are a rock band." One listen to Lone Justice's self-titled Geffen debut proves out that fact. Though such tearjerkers as "Don't Toss Us Away" and the rurally thematic "After The Flood" involve aspects of the country side of America and the nation's original music, taken as a whole the album is a distinctively varied and powerful rock album.



Lone Justice

Though much press has already been given to the L.A.-based band and its principal, McKee, the band is just now finding national exposure through tour dates with U2 and radio play on the single "Ways To Be Wicked." McKee had been the center of extensive A&R label attention since her first singing engagements with her brother's rock band when she was a teenager. After teaming with **Ryan Hedgecock** and **Marvin Etzioni** in 1982, Lone Justice was formed and began its initial forays into country music. Regional club dates, including more than a handful at the Palomino — long a launching pad for country and rock artists alike — eventually led to a contract with Geffen and an offer from **Jimmy Iovine** to produce the group's first album. Working together with keyboardist **Benmont Tench** from **Tom Petty** and the **Heartbreakers** ("Ways To Be Wicked" was penned by Petty and guitarist **Mike Campbell**), Lone Justice delivered a solidly rocking effort which is strong on both musicianship and material.

Speaking on the origins of the band, McKee says, "I originally met up with **Ryan**; he was with a band he wasn't all that pleased with and I was without a band. We met one night and jammed with some friends, and the next day he called and asked if I wanted to start a band."

Hedgecock adds, "It took about six months to find a rhythm section, during which time we met up with **Marvin** at the **Cathay de Grande**. He was doing acoustic shows as we were, and he had some songs and encouraged us to write." **Etzioni** says of the possible 'country rock' tag on the band, "We're as country as the **Stones** or the **Beatles** or some other bands. Like **Maria** said, "we play American rock," American-influenced music. There aren't really any boundaries on the album, it is very wide open, yet there is common link through all the songs which makes it a whole.

With musical touchstones which include the **Velvet Underground**, the **Rolling Stones**, **George Jones**, **Merle Haggard** and **Creedence** among others, Lone Justice has indeed tapped the roots of rock music and American music. Now the question is, will Americans respond to their own music? **Etzioni** comments, "When we play for people who have never heard us before, they have been very open and have loved it, but if it's not on the radio, I can't blame people for not buying it because most still haven't heard it." Maybe with a few more live dates around the country, radio will have to listen because people will be asking for it.

Left Field

By Ben Edmonds

The record I want to tell you about is over 10 months old. An album of pop music, but without a monster hit single. An album of rock & roll music, but not quite to the tune of prevailing AOR trends. An album of thoroughly contemporary energy, but having nothing to do with the synth effiteness and dance floor drone so beloved of modern music stations. There was a developed visual identity to match the music, but none of the band's videos understood or enlarged upon it.

Doesn't sound very appetizing, does it? The record is "All Over The Place," the first album by the **Bangles** and your columnist's favorite album of last year. Despite the restricted avenues of exposure as outlined above, it stayed on the album charts for over six months. And it continues to sell briskly, one of those records that people are still in the process of discovering. This music, it seems, will not be denied an audience. In the 1985 scheme of things, this constitutes a significant accomplishment.



The Bangles

It wasn't completely unexpected. A 1982 EP on **IRS** sent out signals, but to pick them up you had to listen hard. The five songs were handicapped by the band's inexperience, and sabotaged by a diabolical production that reduced the proceedings to the level of a rushed demo. (When played onstage these days, this early material comes gloriously alive.) The whole picture was there, but it didn't come into focus until their first album for **Columbia**.

What has separated the **Bangles** album from other good LPs of last year — and what makes it still worth talking about now — is sustained listenability. There is a cumulative impressiveness; this record has quietly given me as much pleasure as any of 1984's higher-priced sensations, and over a longer period of time.

To what should we attribute this staying power? To the alternating presence of three lead singers, one exceptional (rhythm guitarist **Susanna Hoffs**) and the other two more than capable (lead guitarist **Vicki Peterson** and drummer **Debbi Peterson**)? To the sweetly steamrolling four-part harmonies (add bassist **Michael Steele**)? To their two superb songwriters (Vicki and Susanna) and a non-writer (Debbi) with exquisite song sense? To the tight, propulsive tracks? To the guitars that can chime, slash or hook as needed? To the production of **David Kahne** so adept at playing to all these strengths? It is all of the above, and the proverbial something else. You can say they're "fun."

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EAST COASTINGS

RICHIE GOES HOME AGAIN — Lionel Richie was back home in Tuskegee, Alabama over the weekend to receive an honorary Doctor of Music degree from Tuskegee Institute. At a mid-day conference (May 12) Richie was to present a statement recognizing his relationship with the institute and the traditions it has fostered for over 100 years. In announcing the press conference, Dr. Benjamin F. Payton, president of Tuskegee, cited Richie's efforts on behalf of U.S.A. for Africa. "Central to our reason for being at Tuskegee Institute is lifting the veil of ignorance from people who have been variously deprived. That deprivation can be food, financial resources and general opportunity," Payton said. "It is heartening to note the parallels between Tuskegee Institute's mission of service, to the world in general



AROUND THE WORLD 'N' A G'DAY — Mary Briggs (left) and her sister Norma pose with Phil Collins backstage after his show in Melbourne, Australia. Mary was the winner of MTV's "Rock 'N' Roll Around the World" contest, which featured four concerts in four countries as prizes.

and Africa in particular, and the tangible investment Richie and his colleagues are making to the distressed conditions of African people." Payton was appointed to lead a task force on agriculture and economic development to Zaire by Ronald Reagan in 1985. Several faculty members recently returned from missions to several African countries. Richie, a native of Tuskegee, has had a number one record for eight consecutive years. He was being honored for having attained the "highest honors and accolades in his profession."

COMPETITION FROM THE COLLEGE RANKS — Anyone who thinks NYU isn't serious about the Music, Business and Technology program should think again. The program, under the direction of Professor Richard C. Broderick, has announced the formation of three music publishing companies: MBT, SEHNAP and Broderick Publishing. Each is affiliated, with one of the major performing rights societies, ASCAP, BMI and SESAC, respectively. These companies are being administered and staffed by students participating in MBT.

Broderick, a former executive with RCA and MCA, noted that the companies will be an "old fashioned publishing organization specifically designed to find new songs for established artists rather than trying to discover new artists. It will provide those students involved with a great opportunity for hands-on experience. Since its inception in 1979 NYU's MBT program has grown from five students, to a fully matriculated body of 200 educated in such courses as production, engineering, music theory, copyright law and A&R production. "Students know the sound of today's market," Broderick says, "and in recognizing the importance of a well-written song in the creation of a best selling record will seek all potential sources to find such songs." The three publishing companies are applying for non-profit status, and have decided that 25 percent of all allocated profits will go to charity (Ethiopian relief is designated for 1985) and 75 percent will be put into scholarships for the MBT program and others like it throughout the country.

SILVERCUP RIDES AGAIN — Silvercup Studios, the Queens production house which has hoisted giant video screens on its exterior walls and hosted seminars to attract new customers to its sprawling facilities, was immersing itself in community affairs earlier this month. The studio welcomed 20 television teachers from New York City for a "talk-and-learn" teaching session on Stage 9 May 2. The session was coordinated by the New York City Board of Education in a joint effort with the Pratt Institute of Brooklyn and Dorothy Evans, executive director of the Board of Education Art League.

FOLK FESTIVAL RETURNS TO NEWPORT — Jazz festival czar George Wein announced last week that Newport Rhode Island will again host the Newport Folk Festival with a two-day festival, August 3 and 4 at Fort Adams State Park overlooking scenic Newport Harbor. Plans call for two afternoon performances at noon and 6:30 each day of the event. Participating artists include Joan Baez, Arlo Guthrie, Judy Collins, Sweet Honey in the Rock, Taj Mahal, Doc and Merle Watson, Busken and Bateau, Peter Rowan, Tom Paxton, Dave Van Ronk and more artists yet to be named. The Folk Festival is not affiliated with the Newport Folk Foundation, past presenters of the Newport Folk Festival. Tickets are \$16.50 per day in advance, \$18.50 the day of the show.

ARTISTS ON THE LOOSE — MCA's Nik Kershaw will attempt to stump *Rock Over London's* 950,000 weekly listeners as he asks them a riddle the week of May 19. *Rock Over London* is a syndicated British import showcase heard on 175 radio stations nationwide. Listeners clever enough to keep up with Kershaw will be eligible to win an expense-paid trip for two to London, dinner with Kershaw and program host Graham Dene, Pioneer CD players, autographed LPs and T-shirts. Although the lyrics to Kershaw's "The Riddle" from the LP of the same name actually presents a riddle whose answer is known only to Kershaw and two others, the artist will "attempt to confound *Rock Over London's* American audiences with a less complicated conundrum" . . . Billy Bragg returns to America this month for the second time in four months. The Brit has a six week tour of the U.S. and Canada lined up. He hit New York's Lone Star Cafe last Friday . . . Englebert Humperdink, "After The Lovin'" kind of guy, is back with a new producer, Jack White (Laura Branigan, Barry Manilow, Jermaine Jackson). Says White, "Englebert is not a rock-n-roll singer. But with the right song, the right production, he'll have some more very big hit records."



COVER ME — This familiar looking fellow is Kevin Herbert, who won MTV's other spring competition, the "Rock Alike Contest." The event raised money for charity, brought an MTV concert to Herbert's school, Notre Dame, and won Herbert a summer internship at MTV in New York.

After a period of musical inactivity, Leskanich received a phone call from Alex Cooper who inquired about forming a new band. Cooper had been in a group called the Waves with guitarist Kimberly Rew (who at that time was in the Soft Boys). Cooper, De La Cruz and Leskanich formed a band and were soon joined by Rew who had broken off from the Soft Boys. "We decided to call ourselves Katrina And The Waves because people told us that if we had my name out there, the public would know there was a girl in the band and more people would come to see us." Katrina And The Waves was born.

For the next three years the band would play the club and military base circuit in Europe. Despite critical acclaim, a number of singles released on small British labels did not fare too well. "There were a few flops," remarked Leskanich. "It was extremely frustrating."

Ignoring the frustration, the band remained intact. "We were scrapping along and being turned down by all the major record companies," said Leskanich. "Then our manager Carmina took one of our homemade tapes to Midem in Paris to try and get us a deal." It was then that the band signed with Canadian-based Attic Records. According to the singer, the two albums cut for Attic, "didn't do Jack."

But it was because of those two albums that Capitol Records took notice of the band. The current LP on Capitol is a combination of totally rerecorded and remixed selections from both Attic albums. The production credit is shared by the band and Pat Collier who injected new life into the cuts. Besides the current single, the album contains the Kimberly Rew-penned "Going Down To Liverpool" (covered by The Bangles on the "All Over The Place" LP) and a couple of gems from bassist De La Cruz, "Do You Want Cryin'" and "Mexico."

"We really don't work at getting the Katrina And The Waves sound," said Leskanich. "It's very instinctive. The two

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Cover Story

Katrina And The Waves: Making A Splash In The United States

By David Adelson

LOS ANGELES — "I haven't been to the States in about nine months so I really don't have any idea what's happening there with the record," said Katrina Leskanich from her London home.

Well Katrina, here's what's happening: WOKI, BJ105, WRNO, B95, WZLD, WWKX, B97, KHTX, KUBE, KMEL, KITS, K-PLUS, WXKS, WCAU, WHTX, WPRO, WLOL.

These are just a fraction of the CHR stations reporting heavy rotation on "Walking On Sunshine," the first single from Katrina And The Waves self-titled, debut, American release on Capitol.

Katrina And The Waves is: Katrina Leskanich, lead vocals and guitar; Kimberly Rew, guitar; Vince De la Cruz, bass and Alex Cooper on drums. The band is from diverse backgrounds to say the least. Leskanich is a self-proclaimed "air force brat" whose family finally settled in England after living in uncountable locations. Rew is the former guitarist for the late, critically acclaimed Soft Boys and holds a degree in Archeology from Cambridge University. De La Cruz is a native Texan who also has called numerous places home and Cooper is a Cambridge degree (in History) who supplements his income by narrating commercials. This is not a dull band.

The sound that Katrina And the Waves delivers is a soulful, often gutsy blend of lyrical pop hooks and driving melodies. Leskanich's vocals hint at the glory days of rhythm and blues while retaining a thoroughly contemporary edge. "We are not revivalists," said Leskanich. "We're just doing music that's unique."

The 24-year-old lead singer first began performing in bands at age 16. One of the first musicians she would perform with was a young bass player she met in a church choir named Vince De La Cruz. "He was the one who discovered me ('Did anybody ever tell you you've got a great voice?)," said Leskanich.

After a period of musical inactivity,

MOST ADDED



WCZY — Detroit — L. Douglas PD
S. Kelly Asst. PD
Asst. PD
Limahl
Survivor
W. Houston
C. Lauper
Duran Duran

WGTX — Dayton — King/Robertson
J. Cafferty
K. Carnes
C. Lauper
Duran Duran

Q102 — Cincinnati — J. Fox OM
D. Allen MD
P. Collins
Eurythmics
Prince

KEYN — Wichita, KS — Brooks/Brown
'Til Tuesday
G. Vannelli
Prince
C. Lauper
Duran Duran
R. Plant

BJ105 — Orlando — Casey/Wright
P. Collins
J. Cafferty
C. Lauper
Duran Duran

WTYX — Jackson, MS — B. Crews
B. Crews
A. Moyet
M. Jagger
Prince

WABB — Mobile — Fram/Fuller
H. Jones
Eurythmics
C. Lauper
Duran Duran

K107 — Tulsa — H. Blain
H. Blain
C. Lauper
Duran Duran

KMJK — Portland — J. Barry/S. Nagamuma
Prince
C. Lauper
Duran Duran
J. Fogerty

KNMQ — Albuquerque — Stucker/Rountree
Survivor
'Til Tuesday
J. Cafferty
C. Lauper
Duran Duran

KCPX — Salt Lake City — Aushum/Main
'Til Tuesday
G. Parker
C. Lauper
Duran Duran

THE JOB MART

FM 98 Laredo's 100,000-watt CHR is seeking an entertaining jock to handle morning drive. No beginners please. T&R to **Steve Anderson**, KRRG, P.O. Box 6117, Laredo, TX 78042 EOE/MF . . . **KIK-FM** in California is looking for a news and air personality. No calls please. Send T&R to **Chris Adams**, 2 City Blvd. East, #813, Orange, CA 92668 EOE/MF . . . **KOGA** is looking for a morning personality for its full service AM'er. T&R to **Scott Hickenbottom**, KOGA, Ogallala, NE 69153 EOE/MF . . . **K100-FM** in Fargo-Moorhead is looking for a top evening jock with a strong background in production. T&R to **Dick Johnson**, P.O. Box 97, Moorhead, MN 56560. EOE/MF . . . **WHBO** in Tampa is still seeking an air personality for the afternoon drive slot. T&R **Duke Roberts**, 12211 49th St., N., #1, Clearwater, FL 33520 EOE/MF . . . **WAGR/WJSK** needs an experienced and versatile announcer with a good sense of yesterday's hits. T&R to general manager, P.O. Box 2265, Lumberton, NC 28359 . . . **WAEV-FM** will have future openings for full and part time shifts. T&R to **Phil West**, P.O. Box 727, Savannah, GA 31402 . . . **KEEL-AM** in Louisiana is seeking a strong A/C programmer. If you can motivate others, work with people, send T&R to general manager, WSGA Savannah, GA 31412. . . **WYBG** is looking for an afternoon drive jock. The current format is A/C. T&R to **Paul James**, WYBG, Massena, New York 13662 EOE/MF . . . **WRAN** is looking for personalities for part time air shifts. Local talent is encouraged to apply. T&R to **PD**, 251 Millbrook Ave., Randolph, N.J. EOE/MF . . . A small market A/C near Buffalo, NY is looking for future air personalities for its news dept. Females are encouraged to apply. T&R to **Bill Tyan**, P.O. Box 209, Willow Rd., Dunkirk, NY 14048 EOE/MF . . . **WDBX** in Waterville is presently looking for jocks. Send T&R to **ND Don Spencer**, WDBX Radio P.O. Box 79, Waterville, ME 04901. EOE/MF . . . **Steve King** at WTMA is looking for part time jocks. T&R Steve King, P.O. Box 31089, Charleston, NC 29417 EOE/MF . . . **George Feola** says that he is now accepting T&Rs for **KBCM**. P.O. Box 7985, W. Tremonton, UT 84337. No calls please. EOE/MF . . . **KSMK** Arizona's leading station has an opening for full and part time personalities. T&R to **Nick Thompson**, P.O. Box 10, Cottonwood, AZ 86326 EOE/MF . . . An immediate opening is being offered at **KKUS-FM**, P.O. Box 8850, San Luis Obispo, CA 93403 attn: GM ELO/MF . . . New 100,000-watt A/C station that covers most of Northern California is seeking an afternoon drive jock. Applicant must be great in production T&R to **KARZ**, P.O. Box 50, Burney, CA 96013 EOE/MF . . . **Mike Hayes** of WJML asks, "Are you tight, bright and brief?", they have a rare overnight opening in northern Michigan's leading A/C station. T&R to **Mike Hayes**, P.O. Box 99, Petoskey, MI 49770 . . . **KTAW** is still seeking personalities with production skills and personality. Females are encouraged to apply. T&R to **Danny Austin**, KTAW, 3808 "B" Old College Rd., Bryant, TX 77801 EOE/MF . . . Top 10 market CHR has an opening for a morning jock. T&R to **Gary Morse**, WFHG Radio, P.O. Box 1389, Bristol, VA 24203 EOE/MF.

Darryl Lindsey

STRONG ADDS

A View To A Kill — Duran Duran — Capitol
The Goonies 'R' Good Enough — C. Lauper — Portrait
Tough All Over — J. Cafferty And The Beaver Brown Band — Scotti Bros./CBS
Everytime You Go Away — P. Young — Columbia

STATION ADDS

Z106 — Philadelphia — Davis/Tiller
Katrina And The Waves
Boy Meets Girl
C. Lauper
Duran Duran

WGFM — Schenectady — Tom Parker
K. Carnes
P. Young
Prince
C. Lauper
Duran Duran

Q106 — York — T. Shannon
Katrina And The Waves
P. Collins
Prince

WMKR — Baltimore — R. Wimmer
P. Collins
Prince
C. Lauper
Duran Duran

POP PROGRAMMERS' PICK

Programmer	Station	Market
Dave Hall	KKHR	Los Angeles

Song: "People Are People"
Artist: Depeche Mode
Label: Sire/Warner Bros.

Comments:

"Just added it. At 8:30 p.m. we have a battle of the bands which this single wins on a regular basis. We think it has wide demographic appeal. It is their first super-commercial record."

AIR CHECK

Station: ZZ99
Market: Kansas City
P.D.: Todd Chase

Top 40-formatted ZZ99 (KZZC-FM), serving the Kansas City, Kansas area is owned by Mark and Connie Wodlinger's Wodlinger Broadcasting Company. It is one of the remaining locally-owned radio stations in a major market competing with the big stations which are funded and run by large corporations. The Wodlingers purchased ZZ99 about two and a half years ago and with program director Todd Chase are now positioned to go head to head with the market's leading CHR station KBEQ implemented the format which helped that station to become the market leader some 12 years ago.

"We are a very contemporary, high-energy personality radio station," stated Chase. "We have a very active one-on-one relationship with our audience and we play the hits with some recurrenents. We don't play oldies — we're after the yuppies who don't want to be reminded of when they were 16. They want to know what's going on today."

Chase identifies ZZ99 as a Top 40 station as compared to a Contemporary Hit Radio station.

"To me," he said, "Top 40 means the 40 most popular songs, whatever they are, without prejudice. A CHR format is whatever you think are the most popular songs. Top 40 was no longer an equitable term in the late 70s when some people didn't want to play disco, etc. despite its popularity."

"We are definitely a Top 40 station with very active research. Our playlist will include maybe 20 to 25 songs based on sales with the remaining based on gut feel and positive activity elsewhere."

Most importantly, Chase stressed that radio is an art form and not a science. "There has to be some structure of course, but we have had too many scientists and not enough PDs. If a PD can't hear a hit, if you don't have at least 40 percent gut feeling, than you shouldn't be a program director."

Another key element of Chase's programming philosophy at ZZ99 is the treatment of new records. "Any new record we play, we make a big deal of," he explained. "We pre-announce the record going into a break and talk about it again after it's played. We're supposed to help promote and break records. It's important to showcase new music and lead an audience."

Likened to KILS-FM in Los Angeles, ZZ99 features a high-energy personality lineup. Randy Miller, formerly of WHTX in Pittsburgh handles morning drive from 6-10 a.m. "He's an extremely talented young guy," Chase commented, "who is our version of Rick Dees." Following Miller, out of Vail, Colorado, is John Edwards from 10 a.m. to 2 p.m. Tom Kennedy, recently hired from the Miami area, takes over the afternoon drive slot from 2-6 p.m. Chase says that the energy level picks up even more after 6 p.m. with Kit Cassidy from 6-10 p.m. He is from WHYT in Detroit. He is followed by D.B. Cooper, from Z100/Norfolk, from 10 p.m. to 2 a.m. Jon Anthony does the all-night shift.

AIRPLAY

CHANGES — WIYY-FM (Baltimore) program director **Chuck DuCoty** has taken on the new position of station manager. The Rock Radio outlet is owned by the Hearst Corporation . . . **Stephen J. Youlios** is the new vice president of sales for the CBS Radio Networks. He will report to **Michael R. Ewing** . . . **Selcom Radio** has tapped **Cathleen Pratt**, **Liz Ferraro** and **Linda Mirandi** as account executives. . . **Hillier, Newmark, Wechsler** and **Howard** has opened its 13th branch office. The new Houston branch will be headed by **Frank Carter Jr.** The new phone number is (713) 784-4694 . . . **Kim Nicholls** is a new account executive at **WYNY** in New York. She comes from **Blair Marketing**, where she was an account executive since 1984 . . . **KOWN-FM** in Escondido, CA has joined the client roster of **KalaMusic's** easy listening format . . . **Phil "Raul" Gonzales** is back at **KMET** in Los Angeles after a short hiatus. He will once again produce the morning show.



CHUBBY DONATES — **Chubby Checker** donated his historic checkered boots to New York's **Hard Rock Cafe** during a broadcast of NBC's "Live From The Hard Rock Cafe." Pictured (l-r): **Checker**, NBC's **Rona Elliot** (producer and co-host) and **Eric Crisman**, vice president of **The Hard Rock Cafe**.

have re-evaluated their marketing plans in the light of cost increases in other media and the increasing fragmentation of television, have concluded that radio offers them a real opportunity to maximize the effectiveness of their advertising budgets. Radio's ability to produce high awareness for new and existing products with a modest advertising investment is one of its most attractive features," he added.

HOBERMAN SPEAKS OUT — "Radio stations can no longer consider themselves to be unique business entities," **Ben Hoberman**, president, **ABC Radio**, cautioned in a speech before the Spring Convention of the Pennsylvania Association of Broadcasters. "Business as usual can no longer be accepted. We have to work harder and better to be successful." Speaking during the convention's closing dinner held at the Belmont Golf and Beach Club in Bermuda, Hoberman noted that "the days when a few giant stations dominated a market are long gone and probably will never return. We compete today in highly fragmented markets targeting specific demographics and lifestyles and the competition gets more intense each day."

After citing a 12 percent increase in the number of commercial radio stations during the past eight years and a growing challenge from other media, the ABC Radio president offered a set of survival tactics "to ensure continued vitality for our stations and for the entire radio industry."

"First, let's not be our own worst enemies," Hoberman said. "We spend so much time and effort attacking the record of other stations that we end up compromising ourselves and the entire medium . . . denigrating other radio stations can only result in downgrading our medium."

Hoberman also called for an end to "copycat, follow-the-leader radio. Everytime a successful format emerges, other stations in the same market join the bandwagon. Soon the so-called 'hot' format has saturated the market and fragmented an already fragmented audience." This issue, he said, "really comes down to one of diversity. Radio is a medium that through its sheer numbers can serve discreet segments of the population . . . the baby boomers may be the most attractive audience now, but we cannot all play follow-the-yuppies. Be imaginative. Examine your market. Find those segments of the population not adequately served by radio. Explore and dig. Chances are you'll find a rich vein of listenership." Hoberman advised stations to pay particular attention to the 35-to-64-year-old demographic. "Let's start marketing them aggressively. As someone who falls into the demo, I'm tired of hearing that those aged 35 to 64 are not an attractive market. The 35-to-64 listener is a prime consumer with substantial disposable income, leisure time and specific needs for whom a premium should be paid."

MORE FROM SAN DIEGO — The 53-hour, **91X/Project Concern** "Save The Hungry World" radiothon held April 26-28 netted a pledge total of \$111,672.79. **Steve West**, on-air personality and project coordinator, had optimistically hoped to reach \$91,000.

He was not alone in his astonishment at San Diego's phenomenal response to the station's fundraising effort for the San Diego-based international health organization, Project Concern. "As a team working together, we've proved that San Diego can make a very real difference in this world," exclaimed station manager **John T. Lynch**, who took to the airwaves Sunday afternoon to thank listeners for their generosity and support. Similar sentiments were echoed by Project Concern director of resource development **Tina Ellenbogen**, who told a television reporter on hand for the final moments of the radiothon, "I dare anyone to tell me that today's youth doesn't care about anything outside of themselves . . . just look at what they've done," she concluded, pointing out the sum of nearly \$112,000 posted on the tote board.



KENNY LOGS IN — **Kenny Loggins** stopped by the **WLS-AM** studios recently to visit with afternoon drive time duo, **Steve Dahl** (right) and **Garry Meier** (left). **Loggins** was in Chicago to promote his latest album, "Vox Humana."



DIR'S SEVENTH ANNUAL ROCK RADIO AWARDS — **Billy Squier** (left) and **Fiona** announce the winner of the "Favorite All-Time Album" which was **The Beatles' Abbey Road**. Also pictured are: (far left, partially obscured) **Oedipus**, co-host and program director of **WBCN**; **Weird Al Yankovic** (second from right) co-host; and **Charlie Kendall**, co-host and PD of **WNEW-FM**.

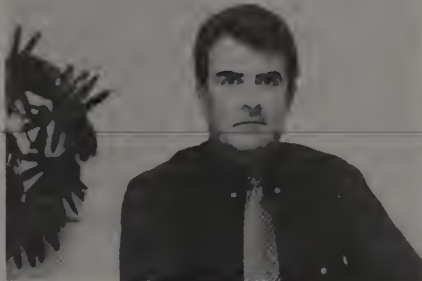
Freeman Named At Westwood One

LOS ANGELES — **Barry Freeman** has been named director of artist acquisitions for **Westwood One**, it was announced by **Norman Pattiz**, chairman and president of **Westwood One Radio Networks**.

A 25-year music industry veteran, **Freeman**, in his new position, will work with **Richard Kimball**, **Westwood One's** vice president/artist relations, in securing talent for the company's concert programs, as well as acquiring artist interviews for **Westwood One's** short- and long-form features.

Freeman, whose father, **Ticker Freeman**, was for 38 years the musical arranger and accompanist for **Dinah Shore**, got his start in the record business in 1958 as the local promotion manager for **Coral Records** in Los Angeles.

He moved to Chicago in the early 60s



Barry Freeman

as the Midwest regional promotion manager for **Kapp Records**, returned to Los Angeles as west coast regional manager for **Capitol Records** in 1970, and moved to **Atlantic Records** four years later in that same capacity.

McHale Returns To Selcom As Senior V. P.

LOS ANGELES — **Bill McHale**, who served as an executive for **Selcom Radio** for six years before departing in 1983, has returned to the company as senior vice president. **McHale** succeeds **Tom Gatti**, who resigned, as did **Dick McCauley** **Selcom's** vp/station development. **Vince Gardino**, executive vp and chief operating officer of the company, said of **McHale's**

new position, "I'm very sorry to see **Tom** and **Dick** go, and I wish them success. I can't tell you how excited the company is about **Bill** rejoining us. It's really a shot in the arm for us." **Selcom, Inc.** chairman **Lou Faust** added, "Bill's great, and he and **Vince** will make a hell of a team. He helped build the company and we're just delighted to be getting him back."



EMMANUEL LAUNCHES NEW SERIES FOR RADIO ESPANOL — **Latino pop superstar Emmanuel** was in Los Angeles recently to perform in concert at the **Universal Amphitheatre** — a concert that was recorded by **Westwood One's** mobile studios to kick off a new, bi-weekly **Latino pop** concert and profile series, "En Concierto," scheduled to debut the week of **June 3** over **Radio Espanol**, the Spanish-language division of **Westwood One Radio Networks**. Shown here at a reception following his **Amphitheatre** performance are (from left): **Jorge Pinos**, from the **William Morris Agency's International Division**; **Penny Yamron**, director of **Radio Espanol**; **Emmanuel**; actress/singer **Connie Stevens**; **Richard Kimball**, **Westwood One's** vice president/artist relations; and **Peter Lopez**, attorney and president of the **Hermanos Foundation**.

MOST ADDED



Robert Plant — Little By Little — Esperanza

WILLIE & THE POORBOYS — *Baby Please Don't Go*
P. YOUNG — *Every Time You Go Away*
THE HOOTERS — *All You Zombies*
KING — *Love And Pride*
STRANGE ADVANCE — *We Run*
LIFE BY NIGHT — *Phone To Phone*
PASSPORT — *Slapshot*
T. GRANT — *By George*
SPECIAL EFX — *Fountain Of You*

KZEL — Eugene, OR — PD Ken Martin
R. PLANT — *Little By Little*
P. YOUNG — *Everytime You Go Away*
'TIL TUESDAY — *Voices Carry*
RED 7 — *Heartbeat*
K. MITCHELL — *Go For Soda*
DURAN DURAN — *A View To A Kill*
BOOMTOWN RATS — *Rain*
B.B. KING — *Into The Night*
VANZANT — *You've Got To Believe In Love*

KZAP — Sacramento — CA — MD Bill Prescott
R. PLANT — *Little By Little*
SUPERTRAMP — *Cannonball*
VANZANT — *You've Got To Believe In Love*
P. COLLINS — *Sussudio*
J. WALSH — *Rosewood Bitters/Good Man Down*

WRIF — Detroit, MI — MD Joe Urbiel
J. PARR — *Love Grammar*
MAMA'S BOYS — *Needle In The Groove*
G. FREY — *Smuggler's Blues*
R. PLANT — *Little By Little*
J. WALSH — *Rosewood Bitters*

WAPL — Appellton, WI — MD Mark Coulter
R. PLANT — *Little By Little*
FIONA — *Hang Your Heart On Me*
B. SPRINGSTEEN — *Glory Days*
P. COLLINS — *Sussudio*

WOOS — Akron, OH — PD Rick Singer
THE HOOTERS — *All You Zombies*
R. PLANT — *Little By Little*
C. LAUPER — *The Goonies 'R' Good Enough*
LONE JUSTICE — *Ways To Be Wicked*
VANZANT — *You've Got To Believe In Love*

WZEW — Mobile, AL — MD Phil Coulloudon
R. PLANT — *Little By Little*
DURAN DURAN — *A View To A Kill*
SUPERTRAMP — *Cannonball*
CHINA CRISIS — *Gift Of Freedom*
C. LAUPER — *The Goonies 'R' Good Enough*
L. MACK — *S. RAY VAUGHAN — Oreo Cookie Blues*

STRONG ADDS

Duran Duran — *A View To A Kill*
Van Zant — *You've Got To Believe In Love*
Supertramp — *Cannonball*
Cyndi Lauper — *The Goonies 'R' Good*

STATION ADDS

WAQX — Syracuse, N.Y. — MD Amy Dahlman
R. PLANT — *Little By Little*
DURAN DURAN — *A View To A Kill*
WILLIE AND THE POORBOYS — *Baby Please Don't Go*
THE HOOTERS — *All You Zombies*
P. HYDE & THE PAYOLAS — *You're The Only Love*
NIGHTRANGER — *Sentimental Street*
P. YOUNG — *Everytime You Go Away*
J. WALSH — *The Confessor*

WGIR — Manchester, N.H. — MD Karen Anderson
DURAN DURAN — *A View To A Kill*
THE FOOLS — *She Makes Me Feel Big*
JOE WALSH — *Rosewood Bitters*
R. PLANT — *Little By Little*
MAMA'S BOYS — *Needle in the Groove*

WAAF — Worcester, MA — MD Russ Motla
WILLIE & THE POORBOYS — *Baby Please Don't Go*
P. HYDE & THE PAYOLAS — *You're The Only Love*
R. PLANT — *Little By Little*
EURYTHMICS — *Would I Lie To You?*

KBCO — Boulder, CO — MD Doug Clifton
R. PLANT — *Little By Little*
SUPERTRAMP — *Cannonball*

DON'T TOUCH ME — Be careful of what you want because you just might get it. Take it from me, because I've learned it the hard way. I should introduce myself. My name is Lefty and I am a push button. That's right, I'm the push button on the far left side of a Delco AM/FM radio in this '66 Oldsmobile convertible.

I had a happy childhood. My first owner was Dr. Patterson, a rather affectionate dentist. In fact, he would touch me quite regularly. First he would listen to that beautiful music station and then he would reach over and lovingly push me to hear the all-news station. That's where I was set at the time. Sometimes, he would tap my brother to hear a baseball game, even though the Cubs never could get it together. I could hardly wait for the Doc to hunger for the news, it was then that he would reach for me. I felt so loved. At those moments there was a real meaning to life.

Then something terrible happened. That horrible summer of '68, when I was just two, the Doc lent the Olds to his son Ralphie. At first it was a gas. We cruised along at speeds that would have made Doc's head spin, with the radio cranked all the way. Then Ralphie discovered that damned underground FM station. I enjoyed it in the beginning and even felt proud when he set me to the new station. I can remember saying to myself, "Lefty, this is your lucky day. Have you ever seen anyone love a station as much as Ralphie does?" You're sure to get attention now."

I was so mesmerized by all that great music, that I didn't realize what was happening. Absolutely nothing. Once he tuned to that accursed frequency, he never touched that dial again. I became the loneliest push button in the whole world. The Maytag repairman had nothin' on me. Do you know how crazy you get when you haven't been touched in months? Even that great variety of rock and roll, folk/rock, soul, blues, jazz, comedy and personality on Ralphie's station couldn't stop me from wishing he would tune out. It especially drove me wild whenever a DJ played the Doors' "Touch Me." How I longed to feel that caress again. I wanted that station to disappear. Then it happened.

Another station began to play some of Ralphie's favorite music. Then his beloved station changed formats. Hallelujah! He reached for me again. This was followed by the appearance of music stations all over the dial. Slowly, but surely, Ralphie became a button maniac. In fact, now that creep can't keep his hands off of me. Every five minutes he wants to do it again. I'm not alone because Ralphie is not the only button molester. I've heard about hordes of disgusting perverts attacking push buttons without a moment's notice and with no respect whatsoever. I've heard that some of these shameful newfangled radios have 15 different pre-sets. That's the fancy new term for us push buttons. If only I could go back to the days of Hendrix, Cream, Janis, Sly, Marvin and Strawberry Fields Forever . . .

Uh-oh, I can tell from that look in Ralphie's eye that he's about to give me the finger again. I just don't have any more self respect, but I guess I asked for it. I got what I wanted. No, Ralphie, not tonight, I've got a headache . . .

Next week Futurerock talks to Rock Radio programmers about reasons people hit those push buttons and more importantly, ways smart programmers can keep 'em listening. Stay tuned . . .

Bob Shulman

AIR CHECK

Station: **WDHA**
 Market: **Northern New Jersey**
 P.D.: **Mark Chernoff**

WDHA has been a rock radio station since 1977. **Bob Linder** is the general manager. The station is well within the coverage area of the major New York City signals. WDHA has been successful presenting itself as New Jersey's rock and roll station. They feature local news, club and concert information, and anything that pertains to the New Jersey lifestyle. The station holds a local band contest with the winners being released on an album. The station is also very active in area charities and community affairs.

According to program director Mark Chernoff, "The station exposes a lot of new music along with the extensive oldies library. We want to offer a variety, whether it's a little heavy metal at night or modern sounding music like the **Eurythmics** to balance out the basic rock and roll. It's very important to know your audience so you can create a viable mix of music. We want everybody who likes rock and roll to be listening to our station."

The on-air lineup includes **Mark Chernoff** 6-9 a.m., **Kathy Millar** 9-2 p.m., **Kevin Cotrell** 2-6 p.m. **Curtis Kay** 6-10 p.m., **Mary Chayko** 10-1 a.m. and **Vince Gerrard** 1-6 a.m. There is a locally-produced heavy metal show called **Metal Mania** on Friday nights hosted by **Cheryl Richardt** and a locally-produced Beatles show on Sunday mornings with **Ken Michaels**.

ROCK PROGRAMMERS' PICK

PD
Rick Singer

Station
WOOS

Market
Akron

Song: "Little By Little"
Artist: Robert Plant
Label: Esperanza

Comments:

"At first play Robert Plant's "Little By Little" generated immediate phone response. The quality of this production is superb and if the LP is of comparable quality, it should be a smash."

CASHBOX

Anything Else Is A
 Compromise

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	5/11 Chart
1 THE NIGHT I FELL IN LOVE LUTHER VANDROSS (Epic FE 39882)	1	8
2 DIAMOND LIFE SADE (Portrait/CBS 39581)	3	13
3 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	2	4
4 CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	4	10
5 ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	6	11
6 RHYTHM OF THE NIGHT DeBARGE (Gordy/Motown 6123GL)	8	9
7 EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	7	24
8 JESSE JOHNSON'S REVUE (A&M SP 6-5024)	9	9
9 NIGHTSHIFT COMMODORES (Motown 6124 ML)	5	15
10 AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	15	2
11 WHITNEY HOUSTON (Arista AL8-8212)	14	10
12 BEVERLY HILLS COP ■ ORIGINAL SOUNDTRACK (MCA-5547)	12	17
13 STARCHILD TEENA MARIE (Epic FE 39528)	10	24
14 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	11	49
15 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	17	20
16 NEW EDITION ★■ (MCA 5515)	16	32
17 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)	13	13
18 SECRETS WILTON FELDER (MCA 5510)	18	13
19 KING OF ROCK RUN D.M.C. (Profile PRO-1205)	21	20
20 LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	19	9
21 SOLID □ ASHFORD & SIMPSON (Capitol ST-12366)	20	29
22 SWEEP AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	22	36
23 GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	23	36
24 SO GOOD THE WHISPERS (Solar/Elektra 60382-1)	24	26
25 RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	26	4
26 ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	30	6
27 SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)	28	47
28 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	31	6
29 TOO HOT TO STOP THE MANHATTANS (Columbia FC 39277)	27	7
30 MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	29	18
31 ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	42	3
32 PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	25	23
33 AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	46	2
34 READ MY LIPS MELBA MOORE (Capitol ST 12382)	35	6
35 GLOW RICK JAMES (Gordy/Motown 6135 GL)	43	2
36 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	36	17
37 BERRY GORDY'S THE LAST DRAGON ORIGINAL SOUNDTRACK (Motown 6128ML)	34	7
38 JENNY BURTON (Atlantic 7-81238-1)	33	11
39 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	48	2
40 ESCAPE □ WHODINI (Arista JL 8-8251)	41	29
41 SENSE OF PURPOSE THIRD WORLD (Columbia FC 39877)	45	4
42 INTO THE NIGHT VARIOUS ARTIST SOUNDTRACK (MCA 5561)	40	8
43 STEP BY STEP JEFF LORBER (Arista AL8-8269)	32	8
44 LIKE A VIRGIN ★□ MADONNA (Sire/Warner Bros. 9-25157-1)	38	18
45 SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen Music BG 10006)	49	4
46 DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	52	3
47 BREAK OUT ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)	37	19
48 TOO SHARP PROCESS AND THE DOO RAGS (Columbia BFC 40021)	53	3
49 CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059 ML)	39	80
50 LOVE TALKIN' DENISE LASALLE (Malaco 7422)	44	5
51 WATCHING YOU, WATCHING ME BILL WITHERS (Columbia FC 39887)	56	2
52 TURN ON YOUR RADIO CHANGE (Atlantic 81243-1)	47	5
53 IF I ONLY KNEW THE EMOTIONS (Motown 6136 ML)	58	2
54 NO JACKETS REQUIRED PHIL COLLINS (Atlantic 7 81240-1)	60	2
55 FAT BOYS (Sutra SUS 1015)	50	26
56 DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	—	1
57 A LITTLE SPICE LOOSE ENDS (MCA 5588)	—	1
58 CHINESE WALL □ PHILIP BAILEY (Columbia BFC 39541)	54	28
59 TOMMY BOYS' GREATEST BEATS VARIOUS ARTISTS (Tommy Boy TBLP 1005)	51	11
60 CHEMISTRY JOHNNY GILL (Cotillion/Atlantic 7 90250-1)	55	11
61 EUGENE WILDE (Philly World/Atlantic 7 90239-1)	61	23
62 I FEEL FOR YOU ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	59	26
63 PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	62	39
64 JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 90252-1)	64	9
65 THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 960389-1)	65	10
66 DON'T STOP ★□ JEFFREY OSBORNE (A&M SP 5017)	57	31
67 EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	67	36
68 FINESE GLENN JONES (RCA AFL 1-8036)	68	29
69 BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309)	69	39
70 THE WOMAN IN RED ★■ ORIGINAL SOUNDTRACK (Motown 6108 ML)	70	15
71 JUKEBOX DAZZ BAND (Motown 6117 ML)	63	30
72 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 9 25150-1)	72	15
73 FINDER OF LOST LOVES DIONNE WARWICK (Arista AL8-8263)	66	13
74 APPRECIATE ALICIA MYERS (MCA 5486)	71	72
75 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)	73	38

THE RHYTHM SECTION

SHOOTING STARR — Atlantic Starr has long been known for its smooth and melodic mid-tempo tracks and its classic R&B balladry. While its last three A&M albums produced by Grammy-winning producer and longtime Motown studio pioneer **James Anthony Carmichael**, Atlantic Starr has now added a more contemporary dance-oriented feel to its sound. The LP's first single, "Freak-A-Ristic" is already climbing the B/C singles chart, and after seven weeks in release the cut is at #18. This immediate response to a new sound indicates enthusiasm from both old and new fans of the band. Headed up by the brothers **David Wayne** and **Jonathan Lewis** together with newly added guest vocalist **Barbara Weathers** and longtime percussionist **Joseph Phillips**, the group makes no mystery of the musical shift, hence the title of the latest album "As The Band Turns." Keyboardist/vocalist and co-producer **Wayne Lewis** explains, "The sound of the album and of 'Freak-A-Ristic' is somewhere we could have gone a long time ago because David and myself always cut a lot of tunes along that line. They were



PLAYIN' IT STRAFE — A&M artist Strafe visited Manhattan's Funhouse recently. Pictured here are (l-r): club light man Ricky Cordona, A&M promotion man Michael Taub, Strafe and club DJ Randy Murray.

just never chosen for any of the previous albums because of the overall sound that we had. Our producer, who usually chose the songs, would usually pick other things that we had written. It was just never right for us, but now, with the addition of that kind of song, it adds an element that we need to get the momentum rolling live and on record. We still enjoy the ballads and the more mellow things, but with the more dance-oriented material we feel we can pick up a younger segment of the audience to add to the fans we already have." With the addition of vocalist **Barbara Weathers** — only 23 — to the Atlantic Starr line up, new vocal and melodic vistas have been opened up. Initially planning to produce a demo for Weathers, the band listened more closely, and then the Greensboro, North Carolina native was brought in to share the spotlight. Weathers comments, "I met the band when they were touring in 1981, and I had stayed in touch with them since then. In December of last, the band was going through some personnel changes, and the timing was just right." The album also marks exclusive production by the band itself. **David Lewis** notes, "We had worked hand-in-hand with **James Anthony** and we learned a lot from him, but it was basically just a matter of time before we got a chance to produce ourselves. Before, we would always put the rhythms together, and he would put on the strings, the vocals and the brass, but the songs were pretty much done in terms of arrangement. I felt with this album, we were ready to do it ourselves." With initial sales on the album going very well, it seems that fans of the old Atlantic Starr sound and kids grooving on "Freak-A-Ristic" both agree.

Peter Holden

THE NEW SINGLE
"PLAYIN' THE FOOL"
DAVID
DIGGS!
 THE LP:
"STREET SHADOWS"



207

PALO ALTO /TBA RECORDS
 11026 VENTURA BLVD. #2
 STUDIO CITY, CA 91604
 (213) 877-5106

TOP 100 BLACK CONTEMPORARY SINGLES

May 18, 1985

• Indicates Highest Debut

	Weeks On 5/11 Chart		Weeks On 5/11 Chart		Weeks On 5/11 Chart
1 WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia US7-04839)	1 8	34 TONIGHT READY FOR THE WORLD (MCA 52507)	17 21	68 RAPPIN' DUKE SHAWN BROWN (JWP 1456)	69 5
2 RHYTHM OF THE NIGHT DeBARGE (Motown 1770GF)	2 13	35 THROUGH THE FIRE CHAKA KHAN (Warner Bros. 7-29025)	46 6	69 ALL SHE WANTS TO DO IS DANCE DON HENLEY (Geffen/Warner Bros. 7 29065)	85 2
3 FRESH KOOL & THE GANG (De-lite/PolyGram 880 623-7)	5 10	36 OH YEAH! BILL WITHERS (Columbia 38-04841)	41 7	70 QUEEN OF ROX (SHANTE ROX ON) ROXANNE SHANTE (Pop Art PA 7546AA)	71 4
4 IN MY HOUSE MARY JANE GIRLS (Gordy/Motown 1770GF)	4 14	37 BABY COME AND GET IT POINTER SISTERS (Planet/RCA YB-14041)	43 6	71 CAN'T WAIT TIL TOMORROW JOHNNY GILL (Cotillion/Atlantic 7-99646)	78 2
5 BACK IN STRIDE MAZE featuring FRANKIE BEVERLY (Capitol B 5431)	3 13	38 THIEF IN THE NIGHT GEORGE DUKE (Elektra 7-69649)	43 8	72 BACKSTABBIN' EDDIE "D" (Philly World/Atlantic 7-99662)	73 4
6 SMOOTH OPERATOR SADE (Portrait/CBS 37-04607)	6 11	39 JAMMIN' TEENA MARIE (Epic 34-04738)	44 7	73 WALKING ON THE CHINESE WALL PHILIP BAILEY (Columbia 38-04826)	81 3
7 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9254)	10 11	40 CAN YOU HELP ME JESSE JOHNSON'S REVUE (A&M 2736)	50 3	74 TOO MANY GAMES MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	—
8 NIGHTSHIFT COMMODORES (Motown 1773 MF)	7 18	41 BABIES ASHFORD & SIMPSON (Capitol B-5469)	45 5	75 FRIENDS AMII STEWART (Emergency 4548)	53 7
9 INNOCENT ALEXANDER O'NEAL (Tabu/CBS Z54 04718)	8 12	42 EVERYTHING SHE WANTS WHAMI (Columbia 38-04840)	51 7	76 WE NEED LOVE CASHMERE (PhillyWorld/Atlantic 7-99654)	60 6
10 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 52545)	15 9	43 DANGEROUS NATALIE COLE (Modern/Atlantic 7-99648)	47 4	77 STEP BY STEP JEFF LORBER featuring AUDREY WHEELER (Arista AS 1-9307)	36 11
11 LOST IN LOVE NEW EDITION (MCA 52555)	9 9	44 NEW ATTITUDE PATTI LABELLE (MCA 52517)	18 16	78 SAVE YOUR LOVE (FOR #1) FRENCH & ANGELA (Mercury/PolyGram 880 731-7)	— 1
12 I FOUND MY BABY THE GAP BAND (Total Experience/RCA 1 ES1-2412)	14 11	45 MY GIRL LOVES ME SHALAMAR (Sciarr/Elektra 7-69680)	36 13	79 BABY FACE MERK & MONK (Manhattan B 5303)	87 2
13 ROCK ME TONIGHT FREDDIE JACKSON (Capitol B 5459)	22 8	46 GENTLE (CALLING YOUR NAME) FREDERICK (Timetax/Heat 2022)	40 11	80 SUPER TURF HERB THE "K" (Private I/CBS Z54-04850)	88 2
14 (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINIA GRAYSON) (MCA 52462)	11 17	47 A WOMAN, A LOVER, A FRIEND KLIQUIE (MCA 52566)	52 4	81 ONE NIGHT IN BANGKOK MURRAY HEAD (RCA PB-13988)	90 2
15 YOU SEND ME THE MANHATTANS (Columbia 38-04754)	12 13	48 LET'S GO TOGETHER CHANGE (Atlantic 7-89570)	48 8	82 ROXANNE'S A MAN (THE UNTOLD STORY) RALPH ROLLE (Streetwise 2239)	89 2
16 'TIL MY BABY COMES HOME LUTHER VANDROSS (Epic 34-04766)	13 14	49 MATERIAL THANGZ THE DEELE (Solar/Elektra 7-69644)	65 2	83 GIRLS' LOVE THE WAY HE SPINS GRANDMASTER FLASH (Elektra 7-69643)	— 1
17 SANTIFIED LADY MARVIN GAYE (Columbia 38-04861)	31 4	50 KEEP GIVIN' ME LOVE GLADYS KNIGHT & THE PIPS (Columbia 38-04873)	56 4	84 HE'S GOT THE BEAT WHIZ KID (Tommy Boy TB 854)	76 5
18 FREAK-A-RISTIC ATLANTIC STARR (A&M 2718)	27 7	51 HANGIN' ON A STRING (Contemplating) LOOSE ENDS (MCA 52579)	66 3	85 LOVE'S CALLING OPUS TEN (Pandisc PD 012)	37 9
19 READ MY LIPS MELBA MOORE (Capitol B-5437)	20 12	52 TILL MIDNIGHT EVELYN "CHAMPAGNE" KING (RCA PB-14048)	56 4	86 DANGEROUS PENNY FORD (Total Experience/RCA TESI-2413)	— 1
20 CAN'T STOP RICK JAMES (Gordy/Motown 1776GF)	28 7	53 YOU TALK TOO MUCH RUN D.M.C. (Profile PRO-5069)	70 3	87 (COME ON) SHOUT ALEX BROWN (Mercury/PolyGram 880 694-7)	— 1
21 AXEL F HAROLD FALTERMEYER (MCA 52536)	24 7	54 BIG MOUTH WHODINI (Arista JSI-9331)	55 6	88 CAN'T STOP THIS FEELING CARL ANDERSON (Epic 34-4842)	— 1
22 RAINBOWS EUGENE WILDE (Philly World/Atlantic 7-99675)	23 13	55 TEASER TONEY LEE (Criticque CR 712)	61 5	89 KISS ME NOW KLOCKWISE (Sinban 0028)	1
23 I JUST WANNA HANG AROUND GEORGE BENSON (Warner Bros. 7-29042)	25 9	56 THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651)	63 5	90 I'M SORRY WILL KING (Total Experience/RCA TESI-2417)	— 1
24 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 880 636-7)	32 8	57 LET ME KNOW JEFFREY OSBORNE (A&M 2724)	57 5	91 CARLESS WHISPER WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)	39 18
25 BRING BACK YOUR LOVE GLENN JONES (RCA PB 13999)	26 12	58 LOVE ON THE RISE KENNY G & KASHIF (Arista AS1-9336)	64 3	92 MISSING YOU DIANA ROSS (RCA PB-13966)	42 25
26 DO YOU WANNA GET AWAY SHANNON (Mirage/Emergency 7-39655)	30 7	59 I WANT YOUR LOVIN' (JUST A LITTLE BIT) CURTIS HAIRSTON (Pretty Pear PP-0215-AA)	59 6	93 HEARTBEAT DAZZ BAND (Motown 1775MF)	54 27
27 FEEL SO REAL STEVE ARRINGTON (Atlantic 7-89573)	29 10	60 KING TUT PAUL HARDCASTLE (Profile PRO-5070)	67 4	94 BAD HABIT JENNY BURTON (Atlantic 7-89583)	79 14
28 SUDDENLY BILLY OCEAN (Jive/Arista JSI-9323)	35 8	61 STAR ALFIE (Motown 1777MF)	62 5	95 SCIENTIFIC LOVE MIDNIGHT STAR (Solar/Elektra 7-69659)	80 13
29 DEEP INSIDE YOUR LOVE READY FOR THE WORLD (MCA 52561)	34 5	62 THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER (4th B'way/Island Pro 414)	74 3	96 MY TIME GLADYS KNIGHT & THE PIPS (Columbia 38-04761)	82 15
30 BE YOUR MAN JESSE JOHNSON'S REVUE (A&M 2702)	16 15	63 SHOW SOME RESPECT TINA TURNER (Capitol B-5461)	75 3	97 KING OF ROCK RUN D.M.C. (Profile PRO-5064)	84 17
31 INTO THE NIGHT B.B. KING (MCA 52530)	19 12	64 JUST FOR YOU GWEN GUTHRIE (Island/Atlantic 7-99660)	65 5	98 SOME KINDA LOVER WHISPERS (Solar/Elektra 7-69658)	86 15
32 MY LOVE IS TRULY (TRULY FOR YOU) THE TEMPTATIONS (Gordy/Motown 1781GF)	21 10	65 HEARTLESS EVELYN THOMAS (Vanguard-VSD 35259)	72 4	99 SOME THINGS ARE BETTER LEFT UNSAID DARYL HALL & JOHN OATES (RCA PB-14035)	91 6
33 WHERE DID OUR LOVE GO THE REDDINGS (Polydor/PolyGram 881767-1)	33 10	66 SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	83 2	100 SENSE OF PURPOSE THIRD WORLD (Columbia 38-04733)	92 12
67 SOME DAY WE'LL ALL BE FREE BOBBY WOMACK (Beverly Glen BE 2021)	77 3				

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

All She Wants (Kortchmar—ASCAP) 69	Friends (RCA Musica/Gipsy—BMI) 75	Material Thangz (Hip Trip/Deele Reeie/Midstar—BMI) 49	Smooth Operator (Adm./St. John (MCPS) 6
Axel F (Famous/ASCAP) 21	Fresh (Delightful Ltd.—BMI) 3	Meeting in the (Hit Trip/Midstar—BMI) 10	Someday We'll All (Kuumba/Warner Bros.—BMI) 67
A Woman (Regent/Lena—BMI) 47	Gentle (New Trend—BMI) 46	Missing You (Brooklyn—ASCAP) 92	Sons Kinca (Hip Trip/Midstar—BMI) 98
Babies (Nick-O Val—ASCAP) 41	Girls Love (Grandmaster Flash/Grandpa Lou's—ASCAP) 83	My Girl (Hip Trip/Lakiva/Irving/Dark Idol—BMI) 45	Something's Hot (Chapell/Unichappell—BMI) 99
Baby Come (Dyad/Eisaman/Hen-AI/Kings Road—BMI) 37	Heartbeat (Jobete/Dazzberry Jam/I. Regg—ASCAP) 93	My Love (Jobete/Tall Temptations—ASCAP/Stone Diamond/Ahanay/Dajoye/Ensign—BMI) 32	Star (Jobete/Old Brompton Road—ASCAP) 61
Baby Face (Blackwood—BMI/April—ASCAP) 79	Heartless (Vanguard—ASCAP) 65	My Time (Bubs—ASCAP/Ljessrika—BMI/Shakeji—ASCAP) 95	Step By Step (Kuzy/Anita Pointer/Just A Lawyer—BMI) 77
Back In Stride (Amazment—BMI) 5	He's Got (T-Boy—ASCAP) 84	New Attitude (Unicity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP—BMI) 44	Suddenly (Zomba—ASCAP/Willesden—BMI) 28
Backstabbin' (Philly World/ASCAP) 73	Hangin' On (Virgin/Brampton Ltd.—ASCAP) 51	Nightshift (Walter Orange—ASCAP/Tuneworks/Rightsong/Franne Golds—BMI) 8	Super Turf (Not Listed) ?
Bad Habit (Puff/Captain Keyboard/Linton—BMI) 94	I Found (Temp Co.—BMI) 12	No Matter (ABKCO/Ashtray—BMI) 14	Sussudio (Phil Collins Ltd.—Pun Music—ASCAP) 66
Big Mouth (Zomba Enterprises) 54	I Just Wanna (WB Musica/Gravity Raincoat adm. by WB Musica/Unicity/No Pain Go Gain/Joh-Dan/Aldente—ASCAP) 23	One Night (MCA—ASCAP) 81	Teaser (Shapiro/Bernstein—ASCAP/Painted Desert—BMI) 55
Breakin' Super Turf (American League—BMI) 80	I'm Sorry (Temp—BMI) 90	Oh Yeah! (Fosterfreese Adm. by Sharkman, de Blasio—BMI/Bleunig/Pal Fog—ASCAP) 36	Till Midnight (St. W'nevlyn/Edge of Fluke/Outer Shake—ASCAP) 52
Bring Back Your Love (Chappell/Richer—ASCAP) 25	In My (Stone City—ASCAP Adm. Jay Warner) 4	Queen Of (Pop Art—ASCAP) 70	Til My Baby (April/Unle Ronnie's/Thriller Miller/Adm. by MCA) 16
Be Your Man (Crazy People/Almo—ASCAP) 30	Into The Night (MCA—ASCAP) 31	Rainbows (Philly World—BMI) 22	Thief in the (Mycena—ASCAP) 38
Can't Stop (Stone City Adm. by National league—ASCAP) 20	Innocent (Flyte Tyme Tunes/Avant Garde—ASCAP) 9	Rappin' (Bar-Join—BMI) 68	Thinking At Out (Island/Larry Spier—ASCAP) 62
Can't Stop This Feeling (Not Listed) 88	I Want Your (Scorpio-Rose/Wirad/Struggle—ASCAP) 59	Read My Lips (Bob Montgomery/Cross Keys—ASCAP) 19	Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Nymph—BMI/Warner-Tamerlane—BMI) 56
Can't Wait (Jennifer Leigh—BMI/Walpergus/WB Music Corp./Hook And Line—ASCAP) 71	Keep Givin' (Unichappell/Mr. Dapper—BMI/Chappell/Richer—ASCAP) 50	Rhythm (Edition Sunset (Adm. by Arista)—ASCAP) 2	Through (Dyad/Foster Freeze/Neropub/Tom J73n—BMI) 35
Can You Help (Crazy People/Almo—ASCAP) 40	King Of Rock (Protoons/Rush-Groove—ASCAP) 97	Rock Me Tonight (Stone Jam/Burrin Bush—ASCAP) 13	Tonight (Ready For The World—BMI) 34
Careless Whisper (Chappell—ASCAP) 91	King Tut (Ovall Ltd.) 60	Roxanne's A Man (Not Listed) ?	Too Many Games (Amazment—BMI) 74
Come On (Welbeck/Anidraks—ASCAP—Chilly D Music/Admin. by WB—ASCAP) 87	Kiss Me Now (JC Sinban—ASCAP) 39	Sanctified Lady (April/Bugple/Connie's Bank of Music—ASCAP) 17	Walking On (Noa-Noa/Glass Sea—ASCAP/Make See—BMI) 73
Dangerous (Wellbeck/Anidraks/Steven Mitchell—ASCAP) 43	Jammin' (April/Midnight Magnet—ASCAP) 39	Save Your Love (A La Mode—ASCAP) 78	We Are The World (Mijac—BMI/Brockman—ASCAP) 1
Dangerous (Temp—BMI) 86	Just For (Tricky-Trac—BMI) 64	Scientific Love (Hip Trip/Midstar—BMI) 95	We Need (Preseribre—ASCAP/Philly World—BMI) 76
Deep (Excalibur/Lace/Trixie Lou—BMI) 29	Let Me (Almo/Irving/Leibraphone—BMI) 57	Sense Of Purpose (Worlers—ASCAP) 100	Where Did (Artee Three/Charlton Singles—BMI) 33
Do You (Emergency/Jobete/Green Star—ASCAP) 26	Let's Go (Dyad—BMI) 48	Show Some (Chappell/Rightsong/Sook-loozy—ASCAP, BMI) 63	You Give Good (New Music Group/MCA—BMI) 7
Electric Lady (Funk Groove—ASCAP/Zomba—ASCAP) 24	Lost in Love (Colgems/EMI Music—ASCAP) 11		You Send (ABKCO—BMI) 15
Everything (Morrison Leahy/U.K./Chappell—ASCAP) 42	Love's Calling (Hombre Del Mundo—ASCAP) 85		You Talk (Protoons/Rush-Groove—ASCAP) 53
Feel (Konglather—BMI/Motor/Cheyenne—ASCAP) 27	Love's On (MCA/Little Tanya/Wayne A. Brathwaite—ASCAP/Music Corp. of America/New Music Group—BMI) 58		
Freak-A-Ristic (Almo/Jodaway—ASCAP) 18			

IT'S SPRING AGAIN



Hot New
Single:
Hangin' On
A String
(Contemplating)

Virgin

MCA-5588



Contains:
A Woman,
A Lover,
A Friend

MCA-5532

AND MCA IS RED HOT!



Featuring:
Charlie
and
Hello Stranger

CONSTELLATION

MCA-5513



Just
Released:
Paradise

U A M E
RECORDS
INC.

MCA-5560

BLACK/URBAN RADIO

MOST ADDED



P. Bailey
N.M. Walden
Prince — Pop Life
D. Henley
Tears For Fears

WHUR — Washington D.C. — Mike Archie MD
Commodores
S. Clarke
B. Griffith
R. Franklin
D. Henley
Whispers
Maze
V. Brown
P. Bailey
G. Bear

WJLB — Detroit — James L. Alexander PD
N. Cole
B. Womack
Loose Ends

KRNB — Memphis — Jerry Mason MD
S. Moon
G. Clinton
The Deele
Rose Royce
Kenny G. & Kashif
A. Rogers

KPRS — Kansas City — MD Dell Rice
S. Clarke
P. Bailey
Commodores
Menudo
J. Johnson
Jakata
Newcleus
G. Clinton

WDJY — Washington D.C. — Dan O'Neil
The Commodores
N. Rogers
C. Khan
Prince — Pop Life
Change
The Miracle
The Deele
Lisa Lisa and The Cult Town
The Eurythmics
Skipworth & Turner
Sweet Cookie

WXYV — Baltimore — Mark Williams MD
P. Ford
Lisa Lisa And The Cult Town
Commodores
DeBarge
M. Moore
C. Hale

WENN — Birmingham — Michael Starr MD
A. Brown
N. Rodgers
Rappin' Duke
Maze

STRONG ADDS

Sussudio — Phil Collins — Atlantic
Hangin' On A String (Contemplating) — Loose Ends — MCA
Material Thangz — The Deele — Solar/Elektra
Thinking About Your Love — Skipworth & Turner — 4th & Broadway/Island
Show Some Respect — Tina Turner — Capitol

STATION ADDS

WNOV — Milwaukee — Jim Frazier — MD
Process & The Doo Rags
Lisa Lisa And The Cult Town
Sweet Trio
The Reddings
Beat Box Boys
Maze
Wham!
T. Turner
Renee & Angela
G. Clinton
S. Brown
Commodores

WOKB — Orlando — Rodney Baltimore MD
Ashford & Simpson
G. Howard
York

KJLH — Los Angeles — Doug Gilmore MD
Ashford & Simpson
J. Osborne
Frederick
Kenny G & Kashif
Klique
B. Womack
Run D.M.C.
M. Gaye
Pointer Sisters
G. Howard



HE'S NOT SHY — RCA recording artists Ruth, Anita and June Pointer came up for an interview for "Hot Rocks" airing the weekend of May 24th on the United Station's Network. They are shown here with Ed Salamon, executive vice president/programming of the United Stations Programming Network.

S. Brown
The Givens Family
C. Anderson
D. Henley

WUFO — Buffalo — Jeff Grant MD
Menudo
Commodores
G. Howard
B. Griffith
The Deele
T. Turner
E. Rogers
G. Clinton
Oats Van Shank
Tears For Fears
K. Brown
Con Funk Shun
R. James
E. Klugh
F. Jackson
G. Howard
Prince

WWDW — Sumter — Scotty "B" MD
T. Turner
Pointer Sisters
Legacy

Wham!
N.M. Walden
Tony Lee
The Reddings
B. Womack
Loose Ends

WRKS — New York — Tony Quartertone MD
Rappin' Duke
J. Johnson
N. Thomas
L. Vandross
Sade

WLOU — Louisville — Bill Price MD
Smoke City
Wham!
E. King
P. Collins
Kenny G And Kashif
P. Ford
Prince

AIR CHECK

STATION: WDAS-FM
MARKET: Philadelphia
P.D.: Joe Tamburro

WDAS
AM / FM

WDAS-AM FM are owned by the Unity Broadcasting Network servicing Philadelphia and surrounding communities. Under the leadership of general manager Cody Anderson WDAS has become a solid institution in the marketplace catering to the needs of the ethnic communities. The station is in fact one of the most well respected voices in black radio in the country. WDAS-FM's programming is well balanced with contemporary black music and a wide mix of oldies ranging in artists from Stevie Wonder to David Bowie. In recent times, the station has become more adult sounding. Program director Joe "Butterball" Tamburro explains. "WDAS is totally and very heavily committed to its community. Our ratings fell with the teens because we stopped playing street music, but not because we stopped being involved with our listeners. There is a much greater need for radio in ethnic communities," he continued, "to be informative, to provide a forum where views can be expressed, where issues can be aired out. On Sundays we offer a talk show which lets the people speak out on many topics. We've also helped in voter registration drives and with various programs to help prison inmates get back into the mainstream of everyday life." In an interview in the Philadelphia Daily News a couple of years ago, Anderson said, "We're letting the community know that they have somebody who is going to speak out against issues that are not in their best interest. We let them know that we care." Anderson also emphasized that they are not racist and also feel a strong commitment to its white audience. "We do fight and go after and are committed to working against injustice — and often injustice has no color." The WDAS-FM lineup begins with Jerry Wells from 6-10 a.m. followed by Mimi Brown from 10 a.m.-2 p.m. and Butterball from 2-6 p.m. From 6-10 p.m. is Doug Henderson followed by Tony Brown from 10 p.m.-2 a.m., and from 2-6 a.m. Maurice Brown. On the weekends, there is Dyana Williams and Wayne Joel in addition to a five-hour oldies show hosted by Butterball and a midnight-to-6 a.m. "Midnight Special" with Maurice Brown.

BC PROGRAMMERS' PICK

Programmer Terri Avery
Station K104-FM
Market Dallas

Song: "Hangin' On A String"
Artist: Loose Ends
Label: MCA

Comments:

"Loose Ends is rapidly selling in this market according to our in-house research. Phone requests are gradually picking up. 'Hangin' On A String' is the type of song that will do well in any market whether it's Dallas or New York." Other picks that Avery mentioned were Jesse Johnson's Revue, "Can You Help Me" and Kenny G & Kashif "Love On The Rise."

HOT NEW SELLER



STRONGEST SALES

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

STORE REPORTS

Platter Shack — Orlando
Prince
L. Vandross
Maze
F. Jackson
B. Womack

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

Shazada Enterprises — Charlotte
USA For Africa
L. Vandross
F. Jackson
J. Johnson
W. Houston

Hudson's — St. Louis
DeBarge
New Edition
Commodores
Kool & The Gang
J. Taylor

Karma West — Indianapolis
L. Vandross
Sade
W. Houston
Mary Jane Girls
Prince

Barney's One Stop — Chicago
USA For Africa
Commodores
Sade
New Edition
Maze

Webb's — Philadelphia
L. Vandross
DeBarge
W. Felder
New Edition
T. Marie

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

John's Music — Los Angeles
L. Vandross
Sade
A. O'Neal
Maze
Mary Jane Girls

Record Factory — San Francisco
Sade
L. Vandross
Maze
Mary Jane Girls
Madonna

Joe's Swing Shop — Los Angeles
Sade
J. Johnson
L. Vandross
Mary Jane Girls
Maze

Wherehouse — Los Angeles
J. Johnson
Beverly Hills Cop
Sade
Madonna
Mary Jane Girls

Street Scene — Atlanta
Prince
L. Vandross
Run. D.M.C.
USA For Africa
T. Marie



LOOKING BEHIND THE MASK — RCA Records last week hosted a listening party for New York dealers to hear and meet Greg Phillinganes, whose Planet Records album, "Pulse" and single, "Behind The Mask," have just been released. Phillinganes (extreme left) is pictured here with (l-r): Bob Rifici, RCA's director, eastern regional sales; Sikhulu Shange of Sikhulu's Records and Tapes; and Larry Palmacci, RCA's New York branch manager.

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

Sikhulu Records — New York
Prince
Lavert
Commodores
The Temptations
The Whispers

RETAILER PROFILE

Retailer: Record & Tape Collector
Market: Baltimore/Annapolis

Setting the pace for B/C product in the important Baltimore/Annapolis area is the Record & Tape Collector chain. With six thriving outlets, including Parkside Shopping Center, Annapolis Mall and Whitmarsh Mall locations, the 20-year-old company enjoys a wide coverage while offering customers one of the largest inventories of urban, jazz, 12-inch singles, rock and, surprisingly, classical music in the region.

The chain's primary outlet, known to employees as the "big store," illustrates the paradox of that moniker. For although that unit is actually the chain's smallest outlet in physical space, it boasts the largest inventory. The main store, at 409 W. Cold Spring Lane, also served as the chain's headquarters until growth prompted a move to warehouse facilities in Woodlawn, Maryland.

Record & Tape Collector doesn't slight catalog product in maintaining its considerable stock. As the Chain's singles buyer, Cindy Baker, points out, "If it's in print, we have it. We carry what's happening as far as the singles are concerned right now. Some of the oldies of the singles we don't carry unless it's something that's really popular, like Prince or Bruce Springsteen. I still would have "When Doves Cry" and I still have "Dancing In The Dark" because they don't have LP cuts on the other side."

The sales team at Record & Tape Collector is also carefully selected and specialized knowledge is cultivated. "Everybody at this store is sort of a specialized person," Baker reports. "We have customers who will call, specifically asking for a certain person who works there." Specialists are undoubtedly of particular importance at the main store, where classical music enjoys a special focus while making up roughly 50 percent of the outlet's total business, according to Baker.

Visitors to Record & Tape Collectors will find a healthy dose of the top hits of course and a complete inventory of 12-inch product as well. The store carries a complete inventory of current material and oldies. "We are very versatile," Baker points out.

The chain is also one of the major trade and radio reporters in the area and juggles its various services with the requisite promotions and in-store events. Currently, the chain is participating with B-104 FM on a contest tied in to Darryl Hall and John Oates' "Big Bam Boom" tour. The winner will receive a free trip to Tokyo to see Hall & Oates perform live there.

Current plans allow for further expansion, and the versatility and market share of Record & Tape Collector insure continued dominance in the area. And, the chain's employees seem to be one of the company's major assets. As Baker puts it, "We're the best in Baltimore!"

URBAN RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Bruce Webb	Webb's Department Store	Philadelphia

Album: "Greg Phillinganes"
Artist: Greg Phillinganes
Label: Planet/RCA

Comments:

"Michael Jackson produced one of the records as did Jackie Jackson. A couple of the cuts are getting airplay in this area. If Planet gets behind him it should be a hit. It's done well here for the last week and a half."

TOP 75 12" SINGLES

	Weeks On 5/11 Chart		Weeks On 5/11 Chart		Weeks On 5/11 Chart
1 WE ARE THE WORLD U.S.A. FOR AFRICA (Columbia VS 205179)	1	28 WELCOME TO THE PLEASUREDOME/GET IT ON (BANG A GONG)/HAPPI HII/RELAX (TREVOR HORN REMIX)/9:42	28	52 BACKSTABBIN' (VOCAL, INSTRUMENTAL, DUB & FREEBEAT)/ 5:15, 4:45, 3:37 & 2:30	58
2 FRESH (REMIX & DANCE MIX)/5:45 & 6:30 KOOL & THE GANG (De-Lite/PolyGram 880 623-1)	4	29 BIG MOUTH (BEAT BOX MIX)/5:07 & 3:00 WHODINI (Jive/Arista JDI 9332)	30	53 BACK IN STRIDE/JOY AND PAIN EXTENDED & SINGLE VERSION)/7:02 & 4:10	58
3 IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16	3	30 CALL ME MR. TELEPHONE (ANSWERING SERVICE) (DUB VERSION)/6:25 & 6:12	55	54 YOU SPIN ME ROUND (LIKE A RECORD) MURDER MIX/MISTY CIRCLE (EXTENDED VERSION)/8:00 & 9:10	42
4 RHYTHM OF THE NIGHT/QUEEN OF MY HEART/6:45 & 3:30	2	31 I WONDER IF I TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:40	—	55 DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40	—
5 DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/6:07 & 4:57	9	32 CAN'T STOP/OH WHAT A NIGHT (4 LUV) (LONG VERSION)/6:08 & 5:05	44	56 ROXANNE, ROXANNE/5:09	50
6 EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/ 6:34 & 4:12	7	33 'TIL MY BABY COMES HOME (DANCE & ALBUM VERSION)/7:37 & 5:30	19	57 HANGIN' ON A STRING (CONTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION)/6:00 & 5:06	—
7 ONE NIGHT IN BANGKOK/4:05 & 3:14	6	34 BE YOUR MAN/SPECIAL LOVE (SPECIALLY REMIXED VERSION)/7:05 & 4:25	18	58 ZIE ZIE WON'T DANCE (DUB & REMIX)/ 5:10 & 5:50	53
8 EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)/5:40	10	35 PLEASE DON'T GO (DUB & EXTENDED VERSION)/ 6:17 & 6:46	31	59 THE REAL ROXANNE/ROXANNE'S BACKSIDE (SCRATCH IT) (BLEEPED & UNCENSORED VERSION)/4:39 & 4:58	60
9 NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09	8	36 SAY IT AGAIN/INSTRUMENTAL (JELLYBEAN REMIX)/3:27	36	60 WOULD I LIE TO YOU? (EXTENDED MIX)/ HERE COMES THAT SINKING FEELING/4:59 & 5:40	—
10 MEETING IN THE LADIES ROOM/ASK ME NO QUESTIONS/8:04 & 3:37	11	37 ROXANNE'S REVENGE (VOCAL & MIX)/ 4:52	27	61 SPARKY'S TURN (ROXANNE YOU'RE THROUGH) (INSTRUMENTAL & DUB VERSION)/4:10 & 4:20	54
11 THINGS CAN ONLY GET BETTER/3:59	14	38 FRESH IS THE WORD/FRESH IS THE BEAT (DUB, CLUB & RADIO MIX)/4:58, 5:59 & 3:42	38	62 BOY/BOOK OF LOVE (EXTENDED & DUB VERSION)/5:00 & 4:28	54
12 DON'T YOU (FORGET ABOUT ME)/6:32	5	39 SINDERELLA (EXTENDED VERSION)/ 6:30 & 5:28	34	63 MATERIAL GIRL/PRETTENDER (EXTENDED DANCE REMIX)/6:06 & 4:28	23
13 NIGHTSHIFT (CLUB MIX)/7:02 & 7:12	13	40 RAPPIN' DUKE (VOCAL & MIX) & INSTRUMENTAL VERSION)/6:09 & 6:20	45	64 TONIGHT/4:58	56
14 ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:06	17	41 BAD HABITS/LET'S GET BACK TO LOVE (LONG & LP VERSION)/5:32 & 4:51	41	65 CARELESS WHISPER (EXTENDED & INSTRUMENTAL VERSION)/6:20 & 4:52	51
15 SOME LIKE IT HOT AND THE HEAT IS ON (EXTENDED VERSION) SOME LIKE IT HOT (7" MIX)—THE HEAT IS ON (INSTRUMENTAL)	12	42 POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40	43	66 JUST ANOTHER NIGHT (ALBUM & EDITED VERSION)/5:13 & 4:39	61
16 SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15	21	43 ROXANNE'S DOCTOR — THE REAL MAN/5:43	47	67 THE BIRD/MY DRAWERS (REMIX & LP VERSION)/6:25 & 3:42	57
17 INNOCENT (LP & INSTRUMENTAL VERSION)/10:34 & 9:54	15	44 THE MEN ALL PAUSE (VOCAL & DUB) 7:10 & 7:08	35	68 EASY LOVER/WOMAN (DUET WITH PHIL COLLINS)/6:18 & 5:04	62
18 OBSESSION (SPECIAL DUB & DANCE REMIX)/5:30 & 6:00	16	45 SENSE OF PURPOSE (EXTENDED CLUB MIX)/7:00 & 5:22	49	69 MY GIRL LOVES ME/6:50	66
19 ROXANNE'S A MAN (THE UNTOLD STORY) (DUB VERSION)/4:45	24	46 IF LOOKS CAN KILL (LOCAL & LONG DUB VERSION)/5:03 & 4:55	39	70 THE WORD IS OUT (DUB SHORT & EXTENDED VERSION)/7:04	70
20 FEEL SO REAL (INSTRUMENTAL & EXTENDED VERSION)/5:32 & 6:50	20	47 NEVERENDING STORY (CLUB MIX & INSTRUMENTAL)/6:09 & 5:28	52	71 THE HEAT IS ON (DANCE & DUB VERSION)/5:40 & 2:39	64
21 SANCTIFIED LADY (INSTRUMENTAL)/5:30	33	48 STEP BY STEP (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07	46	72 PUTTING THE NIGHT ON HOLD (SINGLE & COLOSEUM MIX)/3:31 & 7:21	71
22 WE CLOSE OUR EYES (TOTAL OVERHANG CLUB MIX & LP VERSION)/5:55 & 3:48	22	49 READ MY LIPS (EXTENDED REMIX & INSTRUMENTAL)/5:10 & 4:07	59	73 REQUEST LINE/6:46	73
23 BABY COME AND GET IT (DANCE MIX)/7:14	26	50 WHY?/CADILLAC CAR (EXTENDED VERSION)/7:45 & 7:55	40	74 ONE NIGHT IN BANGKOK/5:00	72
24 AXEL F/LIKE EDDIE DID	32	51 ELECTRIC LADY (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 5:52	—	75 RELAX (LONG & EDIT VERSION & INSTRUMENTAL)/7:20, 3:56 & 4:24	69
25 QUEEN OF ROX (SHANTE ROX ON)/5:17	25				
26 ALL SHE WANTS TO DO IS DANCE (EXTENDED DANCE & DUB REMIX)/7:38 & 5:17	29				
27 THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00	37				

12" REVIEWS

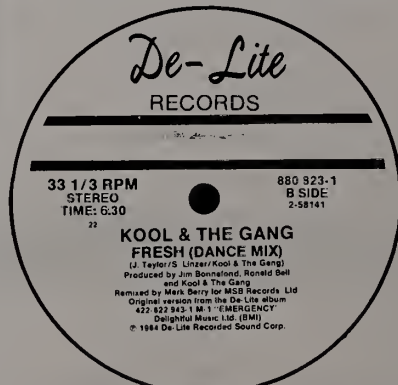
JESSE JOHNSON (A&M 12129)
Can You Help Me (6:09) (Johnson) (Crazy People Music-Almo Music Corp./ASCAP) (Producer: Jesse Johnson)
Johnson's second single seems to be firmly establishing the ex-Time guitarist as a bankable solo artist and this fairly straightforward remix is timed perfectly for dance club play; extended guitar solo fades the cut out and a new version of "Free World" graces the flip.

PEARL HARBOUR (Island — 96883)
Flirt (5:03) (Harbour-Kingston-Crippen-Lang) (harbour-Warner Bros. Music, Ltd./ASCAP) (Producer: Richard Gottelher)
After an absence of over two years, Pearl Harbor has now signed to Island and this debut features the group's unique blend of tropical rhythms and dance grooves in what is a high energy cut and mix.

HEARTBREAK U.S.A. (Preppy Records 1219)
Impulse (5:34) (Sullivan-Mankes) (Preppy Productions-ASCAP) (Producer: Rebecca Sullivan) (Remix: Wayne Vican)
Highly accessible track which features a blistering metal guitar solo and a Euro-disco dance groove highlighted by the vocals of this east coast trio of female singers.

NINA HAGEN (Columbia 44-05211)
Universal Radio (7:00) (Dumas) (Producer: Adam Kidron)
High powered cut from the queen of the truly bizarre, and though "Universal Radio" is a bit more conventional than past Nina Hagen efforts, the same quirky appeal is apparent.

MOST ACTIVE



STRONG ACTIVITY

In My House — (Motown) — *Mary Jane Girls*
Do You Wanna Get Away — (Mirage/Atlantic) — *Shannon*
Everybody Wants To Rule The World — (Mercury/PolyGram) — *Tears For Fears*
I Wonder If I Take You Home — (Columbia) — *Lisa Lisa And Cult Jam with Full Force*

CLUB PICK

N.M. Walden — *The Nature Of Things* — Warner Bros.
Club: The Palace
Disc Jockey: Jeff Haddad
Pool: Resource
Location: Los Angeles
Comments: "I feel the remix really improved this cut. It has a calypso R&B sound that is great fun on the dance floor. The song doesn't have a very fast tempo, but it still has a lot of flair."

RETAILERS' PICK

Dr. Rocx And Co. — *Do The Roxanne* (Dance) — Slice
Store: Street Scene
Manager: Jay C. Robinson
Location: Atlanta
Comments: "This Roxanne is more rounded than the rest. Unlike the others, this one is original. It is the first to use both males and females rapping together. It also has a few musical tricks (voice box). Good scratching techniques. A hit!"

ON JAZZ

BLACKWELL — One of the most distinctive drummers in jazz — and, these days, one of the busiest — is veteran **Ed Blackwell**. When Ed Blackwell is utilized — and he's very much in evidence on two recent releases: "In Willisau" (Black Saint), duets with tenor saxophonist **Dewey Redman**; and "Cross Currents" (Stash), led by pianist **Hilton Ruiz** — one gets not a drummer, one gets Ed Blackwell; and that means a completely unique blending of the most basic New Orleans rhythms and the most complex African rhythms, played on the tiniest of drum kits. "Everything was done with music, more or less," says Ed Blackwell about his New Orleans upbringing. "Christenings had a band, funerals had a band, weddings had a band, everything there has had a band. And every Sunday they had these



Ed Blackwell

parades with this band that would travel all around New Orleans. And on street corners on Sundays we'd have these trios, these church groups, with tambourines, drums and guitars. There was all this music. Now people tell me that my playing reminds them of a marching band. And I guess it does — in my culture that's what I lived with all my life, marching bands. And, as a result, it has to come out in my playing." Ed Blackwell got his early professional experience playing rhythm and blues in Crescent City, before he moved on to bebop, and, eventually, landed with **Ornette Coleman**, at that time a young, largely-misunderstood, firebrand who was attempting a new form of music: something he called, for better or

worse, "free jazz."

"Our first experience together was very traumatic," says Blackwell, "as far as playing with other musicians, because there were no other musicians that could play with Ornette. I had the experience of going to jam sessions with Ornette when the musicians would walk off the bandstands. He wasn't *kicked* off the bandstand, they just wouldn't participate with us. It didn't bother me, because I knew that, with a lot of people, when there was something happening and they couldn't understand it, they'd have a tendency to dismiss it.

"I could really hear what he was doing, because with the freedom with which he was playing I could really hook up to the way he was using rhythms. When I played with Ornette, he didn't play 'one'. Ornette's 'one', according to the musical scale, was not always where 'one' should be. And, as a result, he was playing phrases. So what I would do is I would play on his phrases. I would never try to think of the music in terms of one-two-three-four, one-two-three-four, I would just listen to the phrases and play according to how his phrases were. When I played with Ornette it just happened. He never asked me anything — just bring my sticks."

Ornette went east from California — where he and Blackwell had worked — with **Billy Higgins** on drums; Blackwell had gone back to New Orleans. Higgins, however, had problems with his cabaret card, so, after a short while, Blackwell travelled to New York to join Ornette and bandmembers **Don Cherry** and **Charlie Haden**. Cherry, Haden and Blackwell, along with a later-Coleman alumnus, **Dewey Redman**, keep the sound and spirit of that early Quartet alive in **Old and New Dreams**. Ornette Coleman's influence on Ed Blackwell is still profound.

"I feel Ornette is a great teacher, because he takes you to aspects of the music that a lot of musicians had never ventured into before. He was more or less a self-taught player, so, as a result, he wasn't injured by a lot of the rules that trained musicians encounter. You know, it's just like little kids — they'll do things they don't really realize they're not supposed to do. But people that really think that those things are not supposed to be done can't do them. Well, it's the same thing with Ornette Coleman. He was able to do that, and he was able to teach that to musicians who sat down to play with him."

Two other strong influences on Ed Blackwell were his experience in the **Eric Dolphy-Booker Little** band ("one of the very few times, besides Ornette, that I enjoyed having rehearsals") and his travels, beginning in 1966, to Africa.

"Africa taught me one thing about the rhythms," he says. "When I used to solo I used to try to play too much at one time — everything: I would try to play a little bit of this, a little bit of that, little bit of this, little bit of that. When I went to Africa and listened to African drummers, I realized that they would have this long drawn-out rhythm that they would play and they would set it up; they would get it set up and *then* they would go into something else. Meanwhile, this rhythm that they set up is still reverberating in your mind. Then, when you go into something else, it makes a mixture of the whole thing, which broadens the whole rhythm."

Blackwell, who teaches extensively, tries to pass that on to his students. In the meantime, his New Orleans/free jazz/African percussion olio is in demand from a wide variety of leaders: **David Murray**, **Craig Harris** (who titled a piece on his last LP, "Blackwell"), **Arthur Blythe**, **Jameel Moondoc** and on and on.

"One of my prime objectives when I learned to play the drums," says Ed Blackwell, "the thing that I got from the older drummers was the fact that *everything* should swing. That's what I think of when I'm playing, no matter who I'm playing with. I'm trying to complement whatever they're doing to make it swing."

BOPPING AROUND — *Prime Cuts* — *Jazz & Beyond* is the name of a new CBS/Fox video that features performances from **Miles Davis**, **Herbie Hancock**, **Chuck Mangione**, and others (\$19.98's the price) . . . "Guitar Music from ECM" is the name of a new three-record, boxed compilation of such ECM pickers as **Pat Metheny**, **John Abercrombie** and **Ralph Towner** (PolyGram Special Imports is the distributor, \$23.94's the price) . . . vocalist **Rosemary Clooney** will be in residence at N.Y.'s Park Ten through May 25; while jazz vocalist extraordinaire **Anita O'Day** performs at Carnegie Hall, May 24, in celebration of her 50th anniversary in music.

Lee Jeske

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On Chart		Weeks On Chart
1 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	1	21 STAY TUNED CHET ATKINS, C.G.P. (Columbia FC 39591)	25
2 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	2	22 THE FALCON AND THE SNOWMAN ORIGINAL SOUNDTRACK/PAT METHENY GROUP (EMI America SV-17150)	21
3 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	4	23 THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	27
4 20/20 GEORGE BENSON (Warner Bros. 25178-1)	3	24 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	—
5 SODA FOUNTAIN SHUFFLE EARL KLUGH (Warner Bros. 25262-1)	8	25 METAL FATIGUE ALAN HOLDSWORTH (Enigma 72002)	29
6 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	5	26 MAKOTO OZONE (Columbia BFC 39624)	26
7 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	10	27 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	22
8 ONE OF A KIND DAVE GRUSIN (GRP-A-1011)	7	28 STREETSHADOWS DAVID DIGGS (TBA 207)	28
9 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	9	29 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	23
10 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	6	30 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 60318-1)	30
11 SECRETS WILTON FELDER (MCA-5510)	11	31 NIGHTSONGS EARL KLUGH (Capitol ST-12372)	24
12 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	15	32 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	—
13 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	13	33 PUT SUNSHINE IN IT ARTHUR BLYTHE (Columbia FC 39411)	37
14 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	17	34 THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	31
15 OPEN MIND* JEAN-LUC PONTY (Atlantic 80185-1)	12	35 DECODE YOUR LIFE RONALD SHANNON JACKSON & THE DECODING SOCIETY (Island 90247)	33
16 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	19	36 GOOD BAIT BOBBY HUTCHERSON (Landmark LLP-501)	34
17 STEP BY STEP JEFF LORBER (Arista AL8-8269)	16	37 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	35
18 HIGH CRIME* AL JARREAU (Warner Bros. 25106-1)	14	38 12 BOB JAMES (Tappan Zee/Columbia FC 39580)	37
19 THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante CJP-264)	20	39 THE THIRD DECADE ART ENSEMBLE OF CHICAGO (ECM 25014-1 E)	36
20 MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	18	40 IN THE DARK ROY AYERS (Columbia FC 38991)	38

FEATURE PICKS

THE OLD DUDE AND THE FUNDANCE KID — **Budd Johnson/Phil Woods** — **Uptown UP 27.19** — Producers: **Robert Sunenblick, Mark Feldman** — **List: 8.98**

Budd Johnson, before his death six months after this session, was never one to rest on his laurels: he was always pushing himself as a tenor player. Here he teams up with altoist Woods and a tasteful rhythm section (Richard Wyands, George DuVivier, Bill Goodwin) for six effective numbers. The two saxophonists complement each other superbly and the session is loose and swinging.

THE WELCOME — **Marty Ehrlich** — **Sound Aspects 002** (dist. by **PolyGram Special Imports**) — **Producer: P. de Freitas** — **List: 9.98**

Amazingly, reedman Ehrlich — who has played with almost everybody in new music — has never before recorded as a leader. Here he displays his playing and composing in a tight trio session with bassist Anthony Cox and drummer Pheeroan Aklaff. A welcome debut from a solidly-based talent.

FILM MUSIC — **Mark Isham** — **Windham Hill WH-1041** — **Producers: Todd Boekelheide, Mark Isham** — **List: 8.98** — **Bar Coded**

Mark Isham has to be the antithesis of John Williams when it comes to penning soundtracks. This lighter-than-air collection features Isham's scoring for *Mrs. Soffel*, *The Times of Harvey Milk* and *Never Cry Wolf* and the whole thing is like a synthesized dream: floating, sensual and evocative. Don't look for a Boston Pops version.

NO TEARS . . . NO GOODBYES — **Helen Merrill & Gordon Beck** — **Owl** (dist. by **PolyGram Special Imports**) — **Producer: Jean-Jaques Pussiau** — **List 9.98**

A superlative idea: the teaming of Helen Merrill, one of the tastiest singers of standards — especially ballads — with Gordon Beck, the melodic, romantic English pianist. This is a moving, polished set of duets — and they are *truly* duets — that warms the heart.

CASH BOX TOP 100 ALBUMS

May 18, 1985

Title, Artist, Label, Number, Distributor

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

			Weeks On 5/11 Chart		Weeks On 5/11 Chart	
1	WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	—	1	5		
2	NO JACKET REQUIRED ★■ 9.96 PHIL COLLINS (Atlantic 7 81240-1) WEA	9.96	2	11		
3	DIAMOND LIFE ★ SADE (Portrait BFR 39581) CBS	—	4	13		
4	AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	9.98	13	2		
5	BEVERLY HILLS COP ★■ 8.98 ORIGINAL SOUNDTRACK (MCA-5553) MCA	8.98	5	21		
6	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	3	48		
7	LIKE A VIRGIN ★■ 8.98 MADONNA (Sire 9 25157-1) WEA	8.98	6	15		
8	MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	—	9	15		
9	CENTERFIELD ★■ 9.98 JOHN HOGERTY (Warner Bros. 9 25203-1) WEA	9.98	7	17		
10	SOUTHERN ACCENTS 8.98 TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	8.98	11	6		
11	PRIVATE DANCER ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	8.98	8	49		
12	THE FIRM ★□ 8.98 (Atlantic 81239) WEA	8.98	12	12		
13	THE POWER STATION 33 1/3 8.93 THE POWER STATION (Capitol SJ-12380) CAP	8.93	19	6		
14	SONGS FROM THE BIG CHAIR ★ 8.93 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8.93	16	8		
15	AGENT PROVOCATEUR ★■ 9.98 FOREIGNER (Atlantic 8199-1) WEA	9.98	14	21		
16	THE NIGHT I FELL IN LOVE — LUTHER VANDROSS (Epic FE 29882) CBS	—	18	8		
17	VISION QUEST ★□ 9.98 ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	9.98	10	12		
18	BUILDING THE PERFECT BEAST ★■ 8.98 DON HENLEY (Geffen GHS 24026) WEA	8.98	15	23		
19	THE BREAKFAST CLUB 8.96 ORIGINAL SOUNDTRACK (A&M SP-3045) RCA	8.96	17	11		
20	CHICAGO 17 ★■ 8.98 CHICAGO (Full Moon/Warner Bros. 9 25060-1) WEA	8.98	21	45		
21	RECKLESS ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	8.98	22	25		
22	DREAM INTO ACTION 8.98 HOWARD JONES (Elektra 60390-1) WEA	8.98	27	6		
23	SHE'S THE BOSS ★ — MICK JAGGER (Columbia FC 39940) CBS	—	20	10		
24	WHEELS ARE TURNIN' ★■ — REO SPEEDWAGON (Epic GE 39593) CBS	—	24	25		
25	CRAZY FROM THE HEAT □ 5.99 DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA	5.99	26	13		
26	NIGHTSHIFT 8.98 COMMODORES (Motown 6124ML) MCA	8.98	23	15		
27	BREAK OUT ★■ 9.98 POINTER SISTERS (Planet BEL 1-5410) RCA	9.98	25	77		
28	RHYTHM OF THE NIGHT 8.98 DeBARGE (Gordy/Motown 6123GL) MCA	8.98	31	9		
29	BEHIND THE SUN 8.98 ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	8.98	28	8		
30	SUDDENLY ★■ 8.98 BILLY OCEAN (Jive/Arista JLB-8213) RCA	8.98	30	37		
31	VALOTTE ★■ 8.96 JULIAN LENNON (Atlantic 7 80184-1) WEA	8.96	29	28		
32	CAN'T STOP THE LOVE 8.98 MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	8.98	32	9		
33	NEW EDITION ★■ 8.98 (MCA-5515) MCA	8.98	34	30		
	• Indicates Highest Debut					
34	MAVERICK 8.98 GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	8.98	35	14		
35	EMERGENCY ★□ 8.98 KOOL & THE GANG (De-Lite 322 943-1 M-1) POL	8.98	36	23		
36	ONLY FOUR YOU 8.96 MARY JANE GIRLS (Gordy 6092GL) MCA	8.96	42	9		
37	VOX HUMANA — KENNY LOGGINS (Columbia FC 39174) 41 5	—	41	5		
38	JESSE JOHNSON'S REVUE 8.98 (A&M SP 6-5024) RCA	8.98	35	10		
39	SIGN IN PLEASE □ 8.98 AUTOGRAPH (RCA NFL 1-8040) RCA	8.98	37	22		
40	TAO 9.98 RICK SPRINGFIELD (RCA A/LLI-5370) RCA	9.98	48	4		
41	STARCHILD □ — TEENA MARIE (Epic FE 39528) CBS	—	39	23		
42	CAN'T SLOW DOWN ★■ 8.98 LIONEL RICHIE (Motown 6059ML) MCA	8.98	33	79		
43	BIG BAM BOOM ★■ 9.98 DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	9.98	40	30		
44	ALF — ALISON MOYET (Columbia BFC 39956) CBS	—	49	6		
45	ICE CREAM CASTLES ★■ 8.98 THE TIME (Warner Bros. 9 25109-1) 44 43	8.98	44	43		
46	THE UNFORGETTABLE FIRE ■ 8.98 U2 (Island 7 90231-1) WEA	8.98	47	31		
47	PURPLE RAIN ★■ 8.98 PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	43	46		
48	BEYOND APPEARANCES — SANTANA (Columbia FC 39527) CBS	—	45	9		
49	SWEPT AWAY ★□ 8.96 DIANA ROSS (RCA AFL 1-5009) RCA	8.96	46	35		
50	ANIMATION ★ 8.98 (Mercury 822 550-1 M-1) POL	8.98	51	13		
51	40 HOUR WEEK ★■ 8.99 ALABAMA (RCA AHL 1-5339) RCA	8.99	50	13		
52	VITAL SIGNS ★□ — SURVIVOR (Scotti Brothers FZ 29578) CBS	—	52	29		
53	AMADEUS ★ 19.98 ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	19.98	54	28		
54	HOW WILL THE WOLF SURVIVE? 8.98 LOS LOBOS (Slash/Warner Bros. 9 25177-1) WEA	8.98	55	18		
55	MEETING IN THE LADIES ROOM 8.99 KLYMAXX (Constellation/MCA 5529) MCA	8.99	62	10		
56	KING OF ROCK 8.98 RUN D.M.C. (Profile PRO-1205) IND	8.98	55	15		
57	AN INNOCENT MAN ★■ — BILLY JOEL (Columbia QC 38873) CBS	—	58	93		
58	FRIENDSHIP — RAY CHARLES (Columbia FC 395415) CBS	—	58	11		
59	WELCOME TO THE PLEASUREDOME □ 12.98 FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	12.98	60	27		
60	VOICES CARRY — TIL TUESDAY (Epic BFE 39458) CBS	—	69	7		
61	SHE'S SO UNUSUAL ★■ — CYNDI LAUPER (Portrait BFR 38930) CBS	—	57	73		
62	WHITNEY HOUSTON 8.98 (Arista ALB-8212) RCA	8.98	70	8		
63	CHINESE WALL □ — PHILIP BAILEY (Columbia BFC 39542) CBS	—	63	27		
64	SPORTS ★□ — HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	61	85		
65	20/20 8.98 GEORGE BENSON (Warner Bros. 9 25178-1) WEA	8.98	58	16		
66	SECRET SECRETS 8.98 JOAN ARMATRADING (A&M SP 5040) RCA	8.98	66	8		
67	GLOW 8.98 RICK JAMES (Gordy/Motown 6135GL) MCA	8.98	80	2		
68	PERFECT STRANGERS ★■ 8.98 DEEP PURPLE (Mercury 824 003-1 M-1) POL	8.98	65	25		
69	CHESS ★ 12.98 ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	12.98	75	10		
70	THE AGE OF CONSENT 8.98 BRONSKI BEAT (London/MCA-5536) MCA	8.98	67	18		
71	A PRIVATE HEAVEN ★■ 8.98 SHEENA EASTON (EMI America ST-17132) CAP	8.98	64	32		
72	METAL HEART — ACCEPT (Portrait BFR 39974) CBS	—	72	11		
73	SOLID □ 8.98 ASHFORD & SIMPSON (Capitol ST-12366) CAP	8.98	68	23		
74	JOHN PARR 8.93 (Atlantic 80180) WEA	8.93	71	22		
75	HIGH COUNTRY SNOWS • DAN FOGELBERG (Full Moon/Epic FE 39616)	—	—	1		
76	LONE JUSTICE 8.98 (Geffen GHS 24060) WEA	8.98	108	3		
77	VULTURE CULTURE ★ 8.98 THE ALAN PARSONS PROJECT (Arista ALB-8263) RCA	8.98	73	11		
78	KATRINA AND THE WAVES 8.98 (Capitol ST-12400) CAP	8.98	88	5		
79	"BERRY GORDY'S THE LAST DRAGON" 8.98 ORIGINAL SOUNDTRACK (Motown 6128ML) MCA	8.98	86	7		
80	MEAT IS MURDER 8.98 THE SMITHS (Sire 9 25269-1) WEA	8.98	81	12		
81	WHITE WINDS ★ — ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	—	76	13		
82	BE YOURSELF TONIGHT 8.98 EURYTHMICS (RCA A/LLI-5429) RCA	8.98	—	1		
83	A SENSE OF WONDER 8.98 VAN MORRISON (Mercury 882 895-1 M-1) POL	8.98	74	12		
84	FAT BOYS 8.98 (Sutra SUS 1015) IND	8.98	85	23		
85	CITIZEN KIHN 8.96 GREG KIHN (EMI America SJ-17152) CAP	8.96	84	8		
86	I FEEL FOR YOU ★■ 8.98 CHAKA KHAN (Warner Bros. 9 25182-1) WEA	8.98	83	31		
87	HARD LINE 8.95 THE BLASTERS (Slash/Warner Bros. 9 25093-1) WEA	8.95	77	10		
88	ESCAPE □ 8.98 WHODINI (Jive/Arista JLB 8251) RCA	8.98	76	23		
89	STOP MAKING SENSE ★□ 9.98 TALKING HEADS (Sire 9 25121-1) WEA	9.98	79	34		
90	SOME GREAT REWARD 8.98 DEPECHE MODE (Sire 9 25194-1) WEA	8.98	91	11		
91	ALL THE RAGE ★ 8.98 GENERAL PUBLIC (R.S./A&M SP-70046) RCA	8.98	82	31		
92	STEADY NERVES 8.98 GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	8.98	101	6		
93	GO WEST — (Chrysalis FV 41496) CBS	—	87	8		
94	TRULY FOR YOU 8.98 THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	8.98	93	23		
95	VU 8.96 THE VELVET UNDERGROUND (Verve 523 721-1 Y-1) POL	8.96	89	11		
96	REQUIEM 8.98 ANDREW LLOYD WEBBER (Angel DFO-39218) CAP	8.98	90	8		
97	LIFE — GLADYS KNIGHT AND THE PIPS (Columbia FC 39423) CBS	—	92	8		
98	MADONNA ★■ 8.98 (Sire 9 23867-1) WEA	8.98	99	86		
99	THUNDER IN THE EAST 8.98 LOUDNESS (Atco 7 90246-1) WEA	8.98	100	1		
100	RAIN FOREST 8.98 PAUL HARGCASTLE (Profile PRO-1206) IND	8.98	98	8		

TOP 15 MUSIC VIDEOS

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



PUBLIC TRACKS — IRS recording artist General Public's Dave Wakeling and Kevin White are pictured being interviewed for a segment on WTBS' music video show Night Flight. Pictured (l-r) are Night Flight programming executive Bill Brummel, Wakeling and White.

Executive Monitor

LOS ANGELES — **Embassy Home Entertainment** has announced the appointment of **Rand Bleimeister** to the post of vice president of sales. Bleimeister is promoted from director of sales, having previously served four years as director of sales for **Warner Home Video**. Also at Embassy, **Deborah Handelman** has been promoted to director of business affairs. She joined EHE as contract administrator in April of 1984. Prior to that, Handelman served as a legal assistant for the law firm of Silverberg, Rosen, Leon and Behr . . . **MTV Networks, Inc.** has appointed **Michael Ciraldo** to the post of account manager MTV and VH-1 advertising sales. Ciraldo formerly served as sales account executive for **Turner Broadcasting systems' CNN** and **CNN Headline News** . . . **Media Home Entertainment** has named **Vincent DiMillo** to the post of senior financial analyst .

Vestron Video announces the appointment of two sales directors: **Jeff Radoycis** has been named regional sales director, south, and **David Partridge** has been named regional sales director for Canada . . . The **Criterion Collection** has announced the resignation of **Robert Stein**, designer and producer of the company's first two laserdisc titles, *King Kong* and *Citizen Kane*. "Fundamental differences" between Stein and his former partner, **Roger Smith**, have been cited as his reasons . . . **New World Video** has appointed **John W. Reina** to the post of midwest marketing manager. Reina comes to New World Video from his position as video sales specialist for Warner Home Video. Also at New World Video, **Mallory Tarcher** has been named east coast marketing manager. Tarcher comes to New World from St. Martin's Press, where she served as marketing coordinator.



MEETING AT THE MANSION — Representatives of Japan's PONY/Canyon company recently visited the Los Angeles' Playboy Mansion West to meet some of the stars of Playboy's home video Girls Of Rock & Roll and sign a pact for exclusive distribution of the program in Japan. Seen here are (1) Takayuki Eto, general manager, PONY/Canyon, Los Angeles and Akira Ijichi, executive managing director, PONY, Inc./Canyon Records, Inc., Tokyo. The Girls Of Rock & Roll present are (l-r): Michelle Rohl, Cheryl Rixon and Natalie Pace.

AUDIO/VIDEO

VIDEO MERIT — A unique affiliation between **The American Film Institute** and major record labels has resulted from their mutual interests in music video. An award, sponsored by the **3M company** is what they're convening on, and it looks as though art (dare I utter the word) and record promotion will meet this summer in the form of a residency at AFI for some lucky music video director. The "3M New Talent Award In Music Video At AFI Television Workshop" is what they're calling the award, and it could mean a head start in the biz for the winner. A press conference announcing the award was held recently at AFI's bucolic Hollywood hillside complex, with several industry luminaries on hand to offer praise for the project. But let's get to the basic info: Each hopeful must send in an application that includes resume, application form (obtainable from 3M New Talent Video In Music Award, AFI Television Workshop, The American Film Institute, P.O. Box 27999, 2021 N. Western Ave., L.A., CA 90027, Phone (213) 856-7744) and work samples. The deadline is June 14. Finalists will then be announced July 1. They will receive an audio cassette containing seven music tracks with accompanying lyrics, and here's where the record companies come in: Each track will be provided by a different record label. The finalist then chooses one music track, for which they'll submit a concept, storyboard and preliminary budget for a full music video production. Two weeks will be allotted for this. The winner will then be chosen from among those submitted. A panel of judges includes **Simon Fields** of **Limelight Productions**, director **Mary Lambert**, singer **Irene Cara**, producer **Michael Mann** and 3M vice president of audio video products division, **Edoardo Pieruzzi**, among others. So far, the record companies have announced only a few artists from which singles will be submitted: **Epic/Portrait's Tuesday Night** will provide a single called "I Cry For You," on the new **Vanity** label. **RCA** will choose an **Elvis Presley** tune. **Columbia Records** offers **Fishbone**, and the others — that leaves **Atlantic**, **MCA** and **Warner Bros.** — are still deciding.



TOKYO JOAN — Long before *Dynasty*, Joan Collins was featured with **Robert Wagner** in the suspense film *Stopover Tokyo*, coming from **Key Video** in June.

VIDEO DEBUTS — RCA recording artist **John Denver** makes his first video appearance for the first single from his forthcoming album (to be released in June), "Dreamland Express." The tune is called "Don't Close Your Eyes Tonight," and the video will be directed by **David Hogan** on location in Valencia, CA and the Hollywood Hills. **David Katzel** and **Kit Thomas** serve as executive producers, with **David Naylor** and **Bob Glassenberg** producing . . . On a dissimilar note, guitarist **Jeff Beck** will also be making a solo video debut in coming weeks. The tune is from his forthcoming Epic LP, due in August.

Gregory Dobrin

The Release Beat

Media Home Entertainment's May release schedule includes the well-received **Alan Rudolf** film, *Choose Me*, with soundtrack by **Teddy Pendergrass**. The film is rated R, runs 106 minutes and retails for a suggested \$69.95. Also from MHE this month: *Door To Door*, 93 minutes for \$59.95; *Aloha, Bobby And Rose*, 90 minutes for \$49.95; *Skulduggery*, 95 minutes for \$59.95; *Vanishing Wilderness*, 90 minutes for \$39.95. MHE's music line, **Music Media**, offers *Digital Dreams*, a biographical piece from **Bill Wyman** of the **Rolling Stones**, 70 minutes for 1983; and *The Jam Video Snap!*, 47 minutes for \$29.95. Also in the MHE corner are three releases from subsidiary **VCL: Divorce His, Divorce Hers**, featuring **Richard Burton** and **Elizabeth Taylor**, 148 minutes for \$59.95; *Steel Cowboy*, with **James Brodin** and **Jennifer Warren**, 94 minutes for \$59.95; . . . **MCA Home Video** has three laser releases for May. They include *Spartacus*, 3 hrs. 5 minutes for \$44.98; *The Man Who Knew Too Much*, 2 hrs. for \$34.98; and *Under The Volcano*, 1 hr. 52 minutes for \$34.95 . . . New this month from **MGM/UA** are *Ryan's Daughter*, with **Sarah Miles** and **Robert Mitchum**. The film lists at \$69.95 . . . Seven new titles hit the streets this month from **RCA/Columbia Pictures Home Video**. They include *The Karate Kid*, 126 minutes for \$79.95; *Songwriter*, 94 minutes for \$79.95; *Dollars*, 119 minutes for \$59.95; *The Lady From Shanghai*, 87 minutes for \$59.95; *The Fuller Brush Man*, 93 minutes for \$59.95; *A Nos Amours*, 99 minutes for \$59.95; and *Noel's Fantastic Trip*, 69 minutes for \$39.95 . . . **Embassy Home Entertainment** spearheads its May releases with *Circle Of Iron* and *Old Boyfriends*, each for \$59.95, and *Torchlight*, featuring **Pamela Sue Martin**, for \$34.95. Also from Embassy this month are *Slumber Party Massacre*, *The Student Teachers*, *The Chicken Chronicles*, *Sunday Too Far Away*, *H.R. Pufnstuf, Vol. II* and *The Water Babies* . . . May's lineup for **Vestron Video** includes *Sole Survivor*, *Splitz*, *Splatter University*, *Street People*, *Pray TV*, *A Tale Of Two Cities* (animated), *Truly Tasteless Jokes* and *Cat On A Hot Tin Roof*, (featuring **Jessica Lange**). Also from Vestron: *The Beach Boys: An American Band*, *Last House On The Left*, *The Last Hunter*, *The Reincarnation Of Peter Proud*, *Who Slew Auntie Roo, C.O.D.*, *The Fabulous Adventures Of Baron Munchausen* and *More Candid Camera*. Vestron's Children's Video Library offers *Rainbow Brite "Mighty Monstromurk Menace"* and *Puff The Magic Dragon In The Land Of Living Lies*.

FILMUSIC

ROCK 'N ROLL KNIGHTS — The score to *Ladyhawke* somehow successfully mixes the high tech energy of contemporary rock with the Gregorian music which pervaded the hazy world of medieval Europe. The score was written, orchestrated and conducted by British musician **Andrew Powell**, who's best known for his association with the **Alan Parsons Project**. Although Powell's use of rock arrangements against the backdrop of a period piece has elicited a few negative criticisms, the reaction to the soundtrack has been primarily positive, and Powell seems securely poised for an extensive future in film music. Powell "decided it was time to become a musician" at age six, and pursued that course throughout the following years, culminating in his classical training at Cambridge. Despite



TEAM WORK — Quincy Jones and Billy Eckstine recently took a few moments to reminisce on their long-time friendship during a break from recording the soundtrack to *Jo Jo Dancer, Your Life Is Calling*. Eckstine makes his feature film debut in the movie, which stars Richard Pryor. Cinemascore, headed by Jones and Tom Bahler, is providing the soundtrack. Pictured (l-r): Jones, Eckstine.

his education, he soon found himself more and more in pop music circles, and began earning a living as a pianist, arranger and producer of English artists. Hooking up with Alan Parsons proved a pivotal point in Powell's life, and after the two worked with such performers as **Al Stewart**, the idea for the project came about. "When **Eric Woolfson**, who had just started managing Alan, suggested a concept album based around the stories of **Edgar Allan Poe**, we thought it was a crazy notion," Powell recently mentioned. As the project evolved, though, it took shape, and soon everyone knew what a perfect vehicle for musical expression it really was. Powell has continued to write and arrange for the Alan Parsons Project over the years, and awaits the completion of the latest collaboration this June, which he says, "represents a return to the earlier works, with side one of the album being a 25-minute-long piece comprised of several songs." Working on a film score had always appealed to Powell, despite his success with Parsons, and so he eagerly sought opportunities to establish himself in that arena. When he was asked to take a look at a very rough cut of *Ladyhawke* he "was instantly fascinated by the fact that the film's director, **Richard Donner**, wanted to put a rock score in a medieval picture." Donner wanted the Parsons sound and so Powell was hired. The score was quickly written (in anticipation of an earlier release date) and recorded by the Philharmonia Orchestra. Parsons produced and engineered the soundtrack, and Atlantic Records has released it. The music, in actuality, is 80 percent non-rock-oriented, and even the portions that were written to sound contemporary contain melodic and harmonic lines which convey the essence of the period and the action on screen. Whether or not the score winds up faring well commercially, Powell is pleased with the response to the film and its music. "There's been some criticism," he said, "of the use of rock music, but I don't know quite what they wanted . . . perhaps 13th century lute music. Even a conventional film score would have been 550 years out of place."

SETTING THE RECORD STRAIGHT — **Allen Klein**, whose multifaceted career has entailed the management of the **Rolling Stones** and **Sam Cooke** and the founding of **ABKCO Records** and **ABKCO Films**, has announced plans to produce a feature film entitled *A Change Is Gonna Come*, based on the life and music of Cooke. Klein, during a recent interview, discussed his project and mentioned that the film was already being discussed in 1966, two years after Cooke's untimely death in December of 1964, when he was shot by the female manager of a small motel in Hollywood, supposedly because he was spending the night with a white woman. "The film was put on the back burner, though," Klein said, "until 1979, when enough time had passed." Regarding the structure of the biopic, Klein commented, "It will not be a straight bio, but will concentrate on 1956 through 1964, and will deal with his death accurately." Although Klein wouldn't discuss how the film would portray Cooke's death, he stressed that the media at the time "absolutely misrepresented" it. Casting the film is, of course, the greatest challenge, and no one at this point has been chosen. "We've been looking. It's very difficult and we're going to spend as much time as we can. I hope we get as lucky as (the producers of *The Buddy Holly Story*) were in getting **Gary Busey**. It'll be a very difficult role to cast." As far as the music itself goes, Klein said Cooke's songs would be the focal point, but other music of the time will also be heard throughout. During his brief career as a writer and performer, Cooke turned out such hits as "You Send Me," "Chain Gang," "Cupid," "Wonderful World" and "A Change Is Gonna Come" and like **Ray Charles**, became a major proponent of gospel-based soul music. **ABKCO Records**, in conjunction with the start of pre-production on the film, agreed to a four-record association with **RCA** for the release of Cooke material. The first of these albums is the current "Sam Cooke Live At The Harlem Square Club, 1963." The final of the four will be the soundtrack to the film itself, for which Klein has obtained original Cooke masters. As to the likely contents of that soundtrack, Klein said it all depends on who is cast in the lead, and whether he is a singer or not. The film's schedule calls for principal photography to begin early next year. For Klein, it's clearly a deeply personal and emotional project, the culmination of many years worth of effort to portray the life and the death of Cooke as he feels it should be portrayed. According to him, "Sam Cooke's songs have certainly endured, but he's never really gotten the recognition he deserves . . . maybe from his peers, but not from the general public, because of the way that his death was treated. We're going to clear all that up."

NEWMAN HONORED — **Lionel Newman**, whose four decades in film music have garnered him numerous awards and the top music position at 20th Century Fox, was honored last week at the Music Center in Los Angeles. As much as I hate to contribute to the overuse of the word eclectic, it best describes the evening, during which the very versatile New American Orchestra, with **Jack Elliott** conducting, performed several very different works from the past and the present. After Newman was presented with a special award, his nephew **Randy Newman** took the stage and performed his own songs.

Peter Berk

TOP 30 VIDEOCASSETTES

	Weeks On 5/11 Chart		Weeks On 5/11 Chart
1	14	16	5
2	3	17	1
3	9	18	5
4	9	19	1
5	9	20	1
6	11	21	6
7	5	22	1
8	19	23	9
9	13	24	15
10	3	25	1
11	9	26	22
12	3	27	1
13	11	28	10
14	13	29	3
15	1	30	34

Wham!'s Trip To China Documented On Film

By Peter Berk

LOS ANGELES — Proving once again that music is the universal language, England's Wham!, which rose to international prominence last year, recently became the first western group to be allowed to travel and perform in the People's Republic of China. In order to properly convey the essence of that unprecedented tour on film, Wham!'s managers Jaz Summers and Simon Napier-Bell secured the services of two highly respected documentary filmmakers, Lindsay Anderson and Martin Lewis. Anderson, who directed the Wham! film, has been responsible for such features as *O Lucky Man*, while Lewis, who produced, is best known in the U.S. for *The Secret Policemen's Other Ball*, as well as the music videos for Julian Lennon's "Valotte" and "Too Late For Goodbyes."

Speaking from London, where he's currently piecing together the volumes of footage shot in China, Summers discussed the trip and the film. Recalling the origins of the tour, Summers said, "Simon and I thought it would be a great idea to go there and so we negotiated with the Chinese and pulled it off. We became not only the first western band to go there, but the first to be paid royalties for records released there. Contrary to reports which were circulated in other trades, the tour was totally negotiated by us alone, and CBS cooperated completely." When asked why he felt Wham! was accepted before any other group, Summers laughed and said, "It's a great group, and we're bloody great managers."

Regarding the documentary, Wham!'s manager commented, "As soon as we knew we were going to China, we knew we'd have to make a film of our experiences. We had literally three weeks to do all of the pre-production work, which was an immense problem. I got Martin immediately because I knew he'd be the best person for the job and because I knew he'd get off his backside in time. Lindsay

Anderson was approached because of his great reputation for making films, including documentaries. We wanted to make a special film out of the tour, not a run-of-the-mill rock and roll picture." Six camera crews were employed for the film, four of which were utilized solely to collect footage of China itself, while the other two stayed with Wham! members Andrew Ridgeley and George Michael. The documentary was shot in 35 millimeter, and entailed 25 cinematographers and technicians, as well as a 24-track mobile facility needed to obtain the optimum sound quality. "We wanted to concentrate on the cultural elements involved," Summers said, "and not just the music or concerts. This was a cultural revolution for both sides, and we wanted people in the west to see what China actually looks like. Otherwise, it would have just been people walking along a wall and doing a gig. For that, we could have walked along a film set at Universal Studios and done a gig at the Amphitheatre. That's why we got such respected filmmakers and spent a lot of money. It cost about a million dollars to go there and make the film, but that's not too bad when you consider how historic it all was."

Summers stressed that the government of China placed virtually no restrictions on anyone involved with the shooting of the film. "They built up the tour, in fact. In talking to high Communist officials, we were told they felt that the people should have the chance to form their own opinions about us and our music. They also actually said they regarded our tour as the most important political event since the signing of the English-Chinese treaty on Hong Kong." Everyone who played a part in the making of the documentary hopes for it to be released theatrically, but only if there proves to be enough material to warrant it. Whether or not Wham!'s trip to China winds up as a feature film, it will definitely be made available to television and home video eventually.

HOT SELLER



Record And Tape Collector --- Baltimore

Prince
USA For Africa
P. Collins
L. Vandross
The Firm

Record Factory --- San Francisco

Sade
Beverly Hills Cop
P. Collins
USA For Africa
Tears For Fears

Camelot Records --- Cleveland

Prince
Beverly Hills Cop
P. Collins
Wham!
Madonna

Harmony House --- Detroit

Prince
USA For Africa
P. Collins
Sade
Tears For Fears

STRONGEST SALES

Prince --- Paisley Park/Warner Bros.
P. Collins --- Atlantic
Sade --- Portrait
Beverly Hills Cop --- MCA

Crazy Eddies --- New York

Prince
USA For Africa
Sade
P. Collins
Madonna

STORE REPORTS

Kemp Mill --- Washington, D.C.

Prince
H. Jones
P. Collins
Sade
USA For Africa

Gary's Records --- Virginia

B. Springsteen
USA For Africa
Madonna
J. Fogerty
D. Henley

Central One-Stop --- Connecticut

Sade
Prince
Power Station
J. Fogerty
P. Collins

Sound Video Unlimited --- Chicago

Prince
L. Vandross
USA For Africa
Beverly Hills Cop
Sade

City One-Stop --- Los Angeles

Prince
USA For Africa
Tears For Fears
Beverly Hills Cop
Madonna

Peaches Records --- Cincinnati

Prince
P. Collins
B. Springsteen
USA For Africa
Madonna

Port-O-Call Records --- Nashville

D. Fogelberg
R. Springfield
Prince
J. Walsh
H. Williams, Jr.

Turtles --- Atlanta

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

Flipside Records --- Chicago

USA For Africa
P. Collins
Prince
B. Springsteen
Animotion

Believe In Music --- Wyoming

USA For Africa
Prince
P. Collins
Tears For Fears
Wham!

RETAILERS' PICK

Retailer
Bobby Hall

Store
Harvard Coop

Market
Boston

Album: "The Eternal Return"
Artist: Jules Shear
Label: EMI America

Comment:

"It's a great album. I've been a Shear fan for a long time but I think this is his best. We've never had to reorder his records before but we've already put in our re-order for this one. We get lots of response to in-store play and the video is interesting."

SHOP TALK

NARM AND VSDA BANK CARD PROGRAM — The National Association of Recording Merchandisers and the Video Software Dealers Association have announced a new joint bank card program which features a maximum rate of 2.36 percent. Retailers with average tickets of \$45 or more qualify for a 2.12 percent rate. The new bank card processing agreement is with Michigan Bankard. For more information on the program, contact **Steve Zaluchni**, (609) 424-7404.

VIDEO SHACK, N.Y. — The 12-store Video Shack chain reports that *The Terminator* was the number one selling video-cassette in April. *Gone With The Wind* and *Once Upon A Time In America* were among other top sellers.

TURTLES RECORDS, ATLANTA — All 46 Turtles stores in Georgia and Alabama are participating in a cross merchandising promotion involving WEA/Atlanta, Z93 and Whitewater Attractions. With the purchase of any WEA frontline, midline or CD product, the consumer can buy a Whitewater ticket valued at \$10 for \$4.93. Also, the consumer may enter a contest featuring \$6,000 worth of prizes (including \$1,000 cash, 20 free trips down the Ocoee River via canoe and an assortment of free Whitewater products.)

MUSIC PLUS, LOS ANGELES — Music Plus, in conjunction with KIQQ, is sponsoring a **Wham!** video contest. The winner of a random drawing held on-air will receive a grand prize which includes a VCR, an autographed poster of Wham! and the new Wham! video.

RECORD WORLD, NEW YORK — Customer **Billy Denton** was the lucky winner of the recent "John Fogerty Centerfield" contest held at Record World stores in New York. WEA/N.Y., Warner Brothers Records, **WNEW/FM** and the Randy Hundley Baseball Camp collaborated on the contest which awarded Denton a week at the **New York Yankees** Baseball Camp with transportation, accommodations and meals included. The contest ran March 4-16, during which time Fogerty's LP, "Centerfield," was the number one seller.

ELEKTRA'S JONES, PARKER MERCH PLAN — Elektra records is responding to the overwhelming success of the new Howard Jones and Graham Parker records by re-running all of the merchandising materials. The new materials are available at your local WEA branch office. Sales on both albums are expected to double as the Jones single edges closer to the top 10 and Parker goes on tour with Eric Clapton this summer.

STRAWBERRIES RECORDS, BROCKTON — During a recent in-store by rappers **Run DMC**, Brockton police barely avoided injury when a crowd of fans numbering close to 1,000 stormed the door for a chance at autographs of the enigmatic trio.

Information for Shop Talk should be sent to **Stephen Padgett**, Cash Box, 6363 Sunset Bl. Suite 930, Hollywood, CA 90028.

RETAILER PROFILE

Store: Homers

Market: Omaha

Manager: Barry Bottger

Because of its strategic military importance, Omaha is considered the first most likely target in a nuclear exchange. Asked how this affects his philosophy of record retailing, Barry Bottger, manager of Homer's Records main store replied, "We like to sell a lot of records, fast." Whether or not apocalypse motivates their retail policy, though, Homer's is Omaha's most complete record store, providing eastern Nebraskans the widest possible selection of LPs, cassettes, CDs, cut-outs, imports and used records.

There are three Homer's record stores in Omaha. The main Homer's store is located in the renovated "Old Market" district of Omaha. This area is the central entertainment region of the city. Its many restaurants, clubs and night spots are a main source of traffic for the store. The presence of schools and colleges nearby also contributes to Homer's clientele. The mainstay of any successful retail operation is dedicated patrons. Homer's has nurtured its clients for 14 years by providing the broadest possible selection, an informed staff and a strong willingness to track down and special order any difficult-to-obtain record a customer may want.

Bottger guessed the ratio of hit product sales to catalog sales is 60 percent to 40 percent, respectively. He attributes the heavy showing of catalog to their broad inventory policy and to Homer's image as the place to find hard-to-find records. Also, import and cut-out records attract other buyers, some from as far away as Wyoming. Homer's is associated with a one-stop in Omaha. Because of this close relationship, the store is able to constantly maintain its complete inventory of hits and catalog. Said Bottger, "We can keep (up) stock a lot better than a chain who may have to go out of state to get their records."

"We try not to cater to any particular clientele" stated Bottger. "We're real proud of our classical CD selection, we stock all the Windham Hill-type stuff. The majority of our business is going to be younger, but that doesn't restrict people that are older from coming in here." In fact, every taste is catered to, and among the 10 employees there is almost always someone who is an authority on a specific genre, be it '50s rock, jazz, soul, etc. Another way customers are serviced is through in-store play of records. In this way customers are introduced to music they may not hear on radio or see on MTV.

"We tend to support the underdog" Bottger offered in reference to the kind of music that finds its way on to the store turntable. "We pride ourselves in introducing things to people that they've never heard before." A recent example is the support given to Rhino Records' Beat Farmers with an in-store appearance which not only sold a lot of records but also contributed to a packed house at the band's concert later that evening. Also, 30 titles are constantly on sale for \$5.99. These include the usual national best sellers, but also a group of less likely titles like The Slickee Boys or Richard Thompson. These records are displayed with a "Homer's Recommends" sign and are supported with in-store play.

WHAT'S IN-STORE

CD NEWS — New From **Deutsche Grammophon** is the second in a six-record cycle of Mozart sonatas performed by violinist **Itzhak Perlman** and pianist **Daniel Barenboim**. "Sonatas For Piano and Violin K. 296, 305, 306" (CD: 415 102-2 GH) is the successor to the debut recording which received a Grammy nomination this year, and it exhibits the same fine musicianship. Also available on LP and cassette, this special recording carries a list price of \$10.98.

BEGO IS BACK — In the past two-years, **Mark Bego's** books on music industry celebrities (**Michael Jackson**, **The Doobie Brothers**, etc.) have sold nearly four million copies, and he's hitting the bookstores again with the May 1985 release of **Madonna!** (see picture). The book contains interviews with Madonna and many of the key people in her career including **Susan Seidelman** (director of *Desperately Seeking Susan*), **John "Jellybean" Benitez**, **Maripol** (Madonna's designer), and comments from **Seymour Stein** (of Sire Records) and **Michael Rosenblatt** (who signed Madonna to the label.) Available on **Pinnacle Books** with a list price of

\$2.95, the biography will also feature 16 pages of photos. For more info, contact **David Salidor, DIS Company, NYC** at (212) 245-5909.

ONLY X-RATED — **The Video Store Shopper** has developed the **Adult Blue Book**, a new inexpensive system that allows retailers to display adult video products without losing their "family store" image. Each system consists of a specially designed book for store counter use that can display over 100 adult video boxes in clear high-quality vinyl sheets. Three numbered sets of labels are provided for use on the display box, storage box and cassette allowing your customers to privately select and order adult titles by number. Test market stores in California showed an actual increase in their adult video

MADONNAMANIA — **Mark Bego**, who chronicled the **Michael Jackson** legend in the bestseller *Michael*, traces the life of **Madonna Louise Ciccone** in *Madonna!* Available from **Pinnacle Books**, the biography carries a \$2.95 list.

business after removing adult products from their shelves and placing it in *The Blue Book*. This additional business is attributed to new customers that were previously too embarrassed to scan the adult racks and ask for titles by name. Another major benefit of *The Blue Book* was the increased availability of shelf space for family products resulting in a dramatic increase in the test stores' family business. "Dealers do not have to miss out on the profits that X-rated video provides" said Video Store Shopper **Howard Cobb**. "Any retailer that does not carry adult titles runs the risk of losing a customer to their competition. Remember, the adult video customer is the same customer that rents or buys a variety of other programs for the entire family." Available for \$49.95, more info on the *Adult Blue Book* can be obtained by calling (213) 655-9635 or (800) 325-6867 outside California.

TDK REBATE CONTINUES — **TDK Electronics Corporation**, which will conclude its \$3 Video Rebate Program on April 31, recently announced that it will initiate a new \$1 Video Rebate Program on that date to extend through July 31, 1985. The program offers consumers \$1 off their individual purchases for three different **Super Avilyn** tape formulations. "The new \$1 video rebate program enables consumers to step up to TDK and try any of three TDK formulations," said national sales manager **Koyo Yokoi**. "As in our past programs, we are supporting the retailer with promotion kits which include a counter card, coupon pads, and ad slicks. We think that the rebate program will continue to be successfully promoted at retail in the coming months."

Ron Rosenthal

Wherehouse Reports Revenues

LOS ANGELES — **Wherehouse Entertainment, Inc. (ASE-WEI)** has announced record level income and revenues for the three-month and nine-month periods ending March 31, 1985.

Net income rose 38 percent to an all-time third quarter high of \$1,128,000 compared to \$816,000 in the same period last year. Revenues reached a third quarter record level of \$33,254,000 compared to \$24,742,000 in the same quarter of the prior year, an increase of 34 percent. Earnings per share were 22 cents, up from 17 cents a year earlier, an increase of 29 percent.

Net income for the nine months increased 45 percent to \$4,815,000 compared to \$3,327,000 in the first nine months of the prior fiscal year. Nine month revenues were \$101,569,000, also a new record, compared to \$79,647,000 a year earlier, an increase of 28 percent. Earnings per share rose 32 percent to 96 cents compared to 73 cents a year ago on 449,000 higher average shares outstanding.

Net income for the nine months surpasses the previous high for a full fiscal year, established in 1984.

All prior year numbers have been

restated to reflect the 5-for-4 stock split paid to shareholders of record September 21, 1984.

Louis A. Kwiker, president and chief executive officer, stated that, "Video revenues and sales of prerecorded music continued their strong performance. A new merchandising concept and additional enhancements to Merlin, our company's computerized rental transaction system, contributed to another quarter of dramatic increased in video revenues. Prerecorded music sales were spurred by a rapidly growing demand for compact discs. This new recording medium is quickly winning acclaim and is in great demand."

"Our new stores all continue to perform exceptionally well. We opened two more stores in April and expect to open approximately nine more before the end of the fiscal year on June 30, 1985."

"Revenues continue in a very positive trend while at the same time we are experiencing improved profit margins. These factors, plus the performance of our new stores, assure us of another record performance for the fiscal year," Kwiker said.



SONY TAPE — Sony Tape now displays a wide window design that allows the user to more easily view how much tape remains on the reel of the cassette. Sony's UCX 90 High Bias Cassette is ideal for high fidelity tape decks, compact stereo systems and car stereos.

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Weeks On 5/11 Chart	15.98	Weeks On 5/11 Chart
1 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	2 25	15.98	11 36
2 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	3 36	—	17 15
3 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	1 36	—	13 11
4 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	4 36	—	15 9
5 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	5 28	15.98	21 3
6 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	7 14	15.98	14 12
7 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	6 11	—	18 6
8 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	9 33	—	23 3
9 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	10 30	15.98	26 2
10 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	8 16	15.98	25 12
11 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	12 13	15.98	27 36
12 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	22 2	15.98	24 3
13 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	20 2	15.98	— 1
14 DIAMOND LIFE SADE (Portrait RK 39581) CBS	19 3	—	30 12
15 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	16 5	15.98	29 4
16 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	11 36	15.98	—
17 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	17 15	—	—
18 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	13 11	—	—
19 HIS 12 GREATEST HITS NEIL DIAMOND (MCA MCAD-37252) MCA	15 9	—	—
20 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	21 3	—	—
21 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	14 12	—	—
22 WHITE WINDS ANDREAS VOLLENWEIDER (CBS MK 39963) CBS	18 6	—	—
23 SUDDENLY BILLY OCEAN (Arista JRCD-8213) RCA	23 3	15.98	—
24 THE FIRM (Atlantic 81239-2) WEA	26 2	—	—
25 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	25 12	15.98	—
26 HEARTBEAT CITY THE CARS (Elektra 60296) WEA	27 36	15.98	—
27 ICE CREAM CASTLES THE TIME (Warner Bros. 25109-2) WEA	24 3	—	—
28 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	— 1	—	—
29 GREATEST HITS SIMON & GARFUNKEL (Columbia CK 31350) CBS	30 12	15.98	—
30 VISION QUEST ORIGINAL SOUNDTRACK (Geffen 24063-2) WEA	29 4	—	—

TOP 75 ALBUMS

	Weeks On 5/11 Chart	Album Title	Label	Weeks On 5/11 Chart
1	14	40 HOUR WEEK ALABAMA (RCA AHL 1-5339)	RCA	
2	39	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	Columbia	
3	12	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 25205-1)	Warner Bros.	
4	13	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	Capitol/Curb	
5	27	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	MCA	
6	14	REAL LOVE DOLLY PARTON (RCA AHL1-5414)	RCA	
7	27	WHY NOT ME THE JUDDS (RCA/Curb AHL 1-5319)	RCA/Curb	
8	31	COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	Epic	
9	31	KENTUCKY HEARTS EXILE (Epic FE 39424)	Epic	
10	8	ME AND PAUL WILLIE NELSON (Columbia FC 49008)	Columbia	
11	30	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	RCA	
12	30	HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	Capitol	
13	7	STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	MCA	
14	10	LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12492)	Capitol-EMI	
15	27	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	MCA	
16	6	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 25207-1)	Warner Bros.	
17	8	GREATEST HITS GEORGE STRAIT (MCA 5567)	MCA	
18	30	DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5518)	MCA	
19	11	ONE STEP CLOSER SYLVIA (RCA AHL-5413)	RCA	
20	41	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 25113-1)	Warner Bros.	
21	27	BLUE HIGHWAY JOHN CONLEE (MCA 5521)	MCA	
22	38	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	MCA	
23	7	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	Warner Bros.	
24	13	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	Columbia	
25	11	CENTERFIELD JOHN FOGERTY (Warner Bros. 25203)	Warner Bros.	
26	8	GREATEST HITS BARBARA MANDRELL (MCA 5566)	MCA	
27	5	KERN RIVER MERLE HAGGARD (Epic FE 39602)	Epic	
28	12	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	MCA	
29	51	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	Mercury/PolyGram	
30	6	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA 5562)	MCA/Curb	
31	15	FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	Epic	
32	32	WHAT ABOUT ME? KENNY ROGERS (RCA AFL 1-5043)	RCA	
33	4	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	RCA	
34	3	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	Mercury	
35	48	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	Warner/Curb	
36	6	SAY WHEN NICOLETTE LARSON (MCA 5556)	MCA	
37	3	GREATEST HITS LEE GREENWOOD (MCA 5582)	MCA	
38	48	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	MCA	
39	38	GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	MCA	
40	45	RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	RCA	
41	38	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	MCA	
42	27	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5529)	MCA/Curb	
43	40	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	Columbia	
44	21	THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	EMI America	
45	67	ROLL ON ALABAMA (RCA AHL 1-4939)	RCA	
46	8	CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	MCA	
47	2	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	Mercury	
48	4	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	Epic	
49	36	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39336)	Columbia	
50	5	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	Liberty	
51	4	GREATEST HITS GENE WATSON (MCA 5572)	MCA	
52	30	CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	Warner Bros.	
53	30	HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED MERLE HAGGARD (Epic FE 39545)	Epic	
54	3	TRYIN' TO OUTFUR THE WIND JOHN SCHNEIDER (MCA 5583)	MCA	
55	1	FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25287)	Warner Bros.	
56	47	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	Epic	
57	54	FADED BLUE GARY MORRIS (Warner Bros. 25069-1)	Warner Bros.	
58	5	OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	Warner Bros.	
59	9	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	Mercury	
60	4	FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	Epic	
61	33	SAN ANTOINE DAN SEALS (EMI America ST-17131)	EMI America	
62	29	GREATEST HITS JOHN ANDERSON (Warner Bros. 25169-1)	Warner Bros.	
63	28	GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	RCA	
64	5	GREATEST HITS ED BRUCE (MCA 5577)	MCA	
65	24	LADIES' CHOICE GEORGE JONES (Epic FE 39272)	Epic	
66	11	DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	Viva	
67	30	WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	Warner Bros.	
68	73	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	Noble Vision	
69	12	WALL OF TEARS GUS HARDIN (RCA CPL1-5358)	RCA	
70	29	THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 25151)	Warner Bros.	
71	63	THE JUDDS THE JUDDS (RCA/Curb MHL 1-8515)	RCA/Curb	
72	22	LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL 1-5318)	RCA	
73	7	FROM MY HEART KATHY MATTEA (PolyGram 824 308-1 M-1)	PolyGram	
74	21	HOMECOMING ED BRUCE (RCA AHL 1-5324)	RCA	
75	80	DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	Epic	

Music City News Nominees Named

NASHVILLE -- Nominees in 12 categories of the Music City News Awards show, billed as the only fan-voted nationally televised program of its kind, have been announced for the 19th annual event, to be aired live from Opryland on Monday, June 10, 9-11, eastern time, in about 50 percent of more than 130 markets. The telecast is produced by Jim Owens Entertainment and Multimedia Entertainment; Margaret Ann Warner of Multimedia said that those stations which do not pull the show live from the satellite will choose dates sometime within June for the program's airing.

The nominees are chosen by popular vote of the subscribers to Music City News, a country music magazine.

The top five finalists in their respective categories follow. Entertainer of the year: Alabama, Barbara Mandrell, The Oak Ridge Boys, Ricky Skaggs, The Statlers. Male Vocalist of the year: Lee Greenwood, Gary Morris, Ricky Skaggs, George Strait, Conway Twitty. Female Vocalist of the year: Janie Fricke, Loretta Lynn, Barbara Mandrell, Reba McEntire, Anne Murray. Star of Tomorrow Award: Sawyer Brown, Exile, The Judds, John Schneider, George Strait. Vocal Group of the year: Alabama, Exile, The Oak Ridge Boys, The Statlers, The Whites. Gospel Act of the year: Amy Grant, Hee Haw Gospel Quartet, Cristy Lane, Barbara Mandrell, The Oak Ridge Boys, Duet of the year: Moe Bandy and Joe Stampley, Ray Charles and Willie

Nelson, Lee Greenwood and Barbara Mandrell, The Judds, Dolly Parton and Kenny Rogers. Comedy Act of the year: Moe Bandy and Joe Stampley, Irlene Mandrell, The Statlers, Ray Stevens, Shotgun Red. Country music video of the year: *All My Rowdy Friends Are Coming Over Tonight*, Hank Williams, Jr.; *Elizabeth*, The Statlers; *God Bless The U.S.A.*, Lee Greenwood; *My Only Love*, The Statlers; *Where's The Dress*, Moe Bandy and Joe Stampley. Single record of the year: "God Bless The U.S.A.," Lee Greenwood; "I've Been Around Enough To Know," John Schneider; "Mama, He's Crazy," The Judds; "My Only Love," The Statlers; "When We Make Love," Alabama. Album of the year: "Atlanta Blue," The Statlers; "Country Boy," Ricky Skaggs; "Long, Long Ago," Marty Robbins; "Oak Ridge Boys Greatest Hits, Vol. II," The Oak Ridge Boys; "Roll On," Alabama. Country music TV special of the year: *Another Evening With The Statler Brothers: Heroes, Legends and Friends*; Barbara Mandrell: *The Lady Is A Champ*; Loretta Lynn *Christmas Card*; Kenny Rogers and Dolly Parton: *Once Upon A Christmas This Year In Country Music*.

The nominees for Country music television series of the year and the Living Legend Award will be announced later.

Hosts for the special will be The Statlers, John Schneider, Marie Osmond, Mel Tillis and Roy Clark.

Alabama Receives Awards, Prepares For Annual Benefit

NASHVILLE -- RCA group Alabama, recent winners of three Academy of Country Music Awards including Entertainer of the Year, was recently awarded its fourth consecutive NARM Best-Seller citation for country album of the year by a group. The honor, based on over-the-counter sales, was awarded during the recent 27th annual NARM convention. All of the group's albums are platinum; two are quadruple platinum. The latest NARM award was for the album "Roll On."

Plans for Alabama's fourth annual June Jam have been set; the event, which drew more than 40,000 last year, will be in Ft. Payne, AL, the band's hometown, on June 15. The show will be the culmination of a week of festivities proclaimed "Alabama

Appreciation Week" by Governor George Wallace; a parade, a celebrity auction, a softball game and other activities will lead up to Saturday's concert, proceeds from which will go to charitable and nonprofit organizations throughout the state. Last year's Jam raised close to half a million dollars.

Performing on the bill with Alabama and accompanied by two large stages, will be Glen Campbell, The Judds, The Bellamy Brothers, The Charlie Daniels Band, Eddy Raven and Bill Medley.

Tickets are \$15 and are available by mail from the Alabama Fan Club, Dept. JJ, Box 529, Ft. Payne, AL 35967; Centratic in Nashville; Chattatik in Chattanooga and other locations in the South.



ROWSCAPING -- Mayor Richard Fulton and members of the Music Row Redevelopment Steering Committee lend a hand in the installation of the first streetlight for the current plan to improve the appearance of Nashville's music industry neighborhood. Pictured are: Mary Anne Harwell, Connie Bradley, Fulton, Mitchell Taub, Rose Drake, Jerry Bradley and Bob Kirsch.

ALABAMA

1985

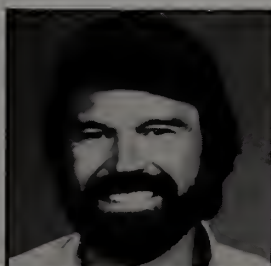


JUNE JAM IV

SATURDAY JUNE 15 ★ FORT PAYNE, ALABAMA
Special Guest Stars



CHARLIE DANIELS BAND



GLEN CAMPBELL



BILL MEDLEY



THE JUDDS



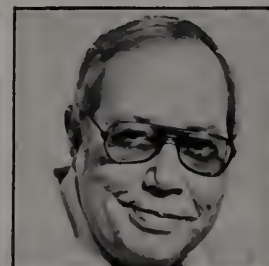
BELLAMY BROTHERS



EDDY RAVEN



RALPH EMERY (Co-Emcee)



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TOP 100 COUNTRY SINGLES

May 18, 1985

● Indicates Highest Debut

		Weeks On 5/11 Chart			Weeks On 5/11 Chart			Weeks On 5/11 Chart			
1	STEP THAT STEP SAWYER BROWN (Capitol B-5446)	2	15	36	THERE'S NO WAY ALABAMA (RCA PB-13992)	18	15	68	MY SWEET-EYED GEORGIA GIRL ATLANTA (MCA 52552)	55	6
2	SOMEBODY SHOULD LEAVE REBA MCDENTIRE (MCA-52527)	1	14	37	OPERATOR, OPERATOR EDDY RAVEN (RCA PB-14044)	47	5	69	MAJOR MOVES HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)	56	18
3	WARNING SIGN EDDIE RABBITT (Warner Bros. 7-29089)	4	13	38	A FEW GOOD MEN TERRI GIBBS (Warner Bros. 7-29056)	40	6	70	YOU CAN ALWAYS SAY GOODBYE IN THE MORNIN' JIM COLLINS (White Gold WG-22250)		1
4	FALLIN' IN LOVE SYLVIA (RCA PB-13997)	6	14	39	WHO'S THE BLONDE STRANGER JIMMY BUFFETT (MCA 52550)	41	6	71	STARLITE KAREN TAYLOR-GOOD (Mesa NSD/Mesa-1118)	62	8
5	RADIO HEART CHARLY McCLAIN (Epic 34-04777)	8	15	40	DON'T CRY DARLIN' DAVID ALLAN COE (Columbia 38-04846)	45	5	72	NEW TRADITION BOBBY G. RICE (Door Knob DK 85-230)	74	2
6	IN A NEW YORK MINUTE RONNIE McDOWELL (Epic 34-04816)	7	13	41	DOWN ON THE FARM CHARLIE PRIDE (RCA PB-14045)	46	6	73	GO CAT GO J.C. WEAVER (Wild Turkey WT 7716)	75	2
7	WORKING MAN JOHN CONLEE (MCA-52543)	9	12	42	TIME DON'T RUN OUT ON ME ANNE MURRAY (Capitol B-5436)	24	18	74	SHE WON'T LET GO RAY PRICE (Step One SOR-341)	81	2
8	SOMETIMES WHEN WE TOUCH MARK GRAY and TAMMY WYNETTE (Columbia 38-04782)	12	13	43	LASSO THE MOON GARY MORRIS (Warner Bros. 7-29028)	50	3	75	STILL ON A ROLL MOE BANDY and JOE STAMPLEY (Columbia 38-04843)	66	5
9	YOU'RE GOING OUT OF MY MIND T. G. SHEPPARD (Warner Bros. 7-29071)	10	10	44	IT'S A SHORT WALK FROM HEAVEN TO HELL JOHN SCHNEIDER (MCA 52567)	52	5	76	HE BURNS ME UP LANE BRODY (EMI America B-8266)	88	2
10	GIRLS NIGHT OUT THE JUDDS (RCA PB-13991)	3	16	45	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty B-1524)	51	4	77	COUNTRY GIRLS JOHN SCHNEIDER (MCA 52510)	68	20
11	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 7-29057)	14	10	46	YOU'RE EVERY STEP I TAKE JOHNNY PAYCHECK (AMI 1323)	48	7	78	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT MAINE'S BROTHERS BAND (Mercury 880-536-7)	71	15
12	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) THE WHITES (MCA/Curb MCA-52535)	13	11	47	SIZE SEVEN ROUND (MADE OF GOLD) GEORGE JONES and LACY J. DALTON (Epic 34-04876)	54	4	79	HONOR BOUND EARL THOMAS CONLEY (RCA PB-13960)	57	19
13	NATURAL HIGH MERLE HAGGARD (Epic 34-04830)	15	10	48	DIM LIGHTS, THICK SMOKE VERN GOSDIN (Complenet CP-142)	53	3	80	GO DOWN EASY DAN FOGELBERG (Full Moon/Epic 34-04835)		1
14	COUNTRY BOY RICKY SKAGGS (Epic 34-04831)	16	9	49	THE COWBOY RIDES AWAY GEORGE STRAIT (MCA 52526)	29	16	81	LETTER TO HOME GLEN CAMPBELL (Atlantic-America 7-99647)		1
15	THERE'S NO LOVE IN TENNESSEE BARBARA MANDRELL (MCA 52537)	17	11	50	LOVE DON'T CARE EARL THOMAS CONLEY (RCA PB-14060)	58	3	82	LEAVING CHARLESTON EXPRESS (Soundwaves SW-4749)	84	2
16	LITTLE THINGS THE OAK RIDGE BOYS (MCA 52556)	19	8	51	I NEED MORE OF YOU THE BELLAMY BROTHERS (MCA/Curb MCA-52518)	30	18	83	ALL I DO IS DREAM OF YOU MARGO SMITH (Bermuda Dunes C 106)	85	2
17	LET IT ROLL MEL McDANIEL (Capitol B-5458)	21	10	52	I'M FOR LOVE HANK WILLIAMS, JR. (Warner Bros. 7-29022)	60	2	84	TO BE LOVERS CHANCE (Mercury 880-555-7)		1
18	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 7-29050)	22	9	53	IT AIN'T GONNA WORRY MY MIND RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)	59	3	85	FOOLED AROUND AND FELL IN LOVE T. G. SHEPPARD (Columbia 38-04890)		1
19	CALIFORNIA KEITH STEGALL (Epic 34-04771)	20	12	54	FOUR WHEEL DRIVE THE KENDALLS (Mercury 880-588-7)	39	12	86	NOTHING CAN HURT ME NOW GAIL DAVIES (RCA JK-10017)	72	13
20	WHITE LINE EMMYLOU HARRIS (Warner Bros. 7-29041)	23	9	55	IT'S JUST ANOTHER HEARTACHE BANDANA (Warner Bros. 7-29029)	61	4	87	HOLD ME LOOSELY DON HALL (NSD-201)		1
21	DON'T CALL IT LOVE DOLLY PARTON (RCA PB-13987)	5	15	56	TOO GOOD TO SAY NO TO LEON EVERETTE (Mercury 880-611-7)	42	8	88	BURN BABY BURN DIANNE SHERRILL (BPC-1001)		1
22	SHE KEEPS THE HOME FIRES BURNING RONNIE MILSAP (RCA PB-14034)	25	7	57	PITY PARTY BILL ANDERSON (Swanee DKD-SW5015)	64	5	89	ROLLIN' LONELY JOHNNY LEE (Warner Bros. 7-29110)	73	19
23	FORGIVING YOU WAS EASY WILLIE NELSON (Columbia 38-04847)	32	6	58	OLD HIPPIE THE BELLAMY BROTHERS (MCA/Curb MCA-52579)	65	2	90	TELL ME HOW JACK YOUNG (BGM 22085)	90	2
24	MY OLD YELLOW CAR DAN SEALS (EMI America B-8261)	31	8	59	WE WORK HILLARY KANTER (RCA PB-14053)	67	2	91	WALTZ ME TO HEAVEN WAYLON JENNINGS (RCA JK-13984)	77	18
25	IT'S YOUR REPUTATION TALKIN' KATHY MATTEA (Mercury 880-595-7)	26	8	60	A PLACE IN THE SUN BOBBY RICH (Universal Artist JAR 1037)	63	7	92	CRAZY KENNY ROGERS (RCA PB-13975)	78	21
26	I'VE BEEN HAD BY LOVE BEFORE JUDY RODMAN (MTM-72050)	27	9	61	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881)	69	2	93	MY IMAGINATION MARTY CRAWFORD (Spectrum NR15913-1)	79	5
27	TRUE LOVE VINCE GILL (RCA PB-14020)	28	11	62	SHE'S SINGLE AGAIN JANIE FRICKE (Columbia 38-04896)	70	2	94	WALKIN' A BROKEN HEART DON WILLIAMS (MCA 52514)	80	19
28	SHE'S A MIRACLE EXILE (Epic 34-04864)	34	6	63	I'M THE ONE MAMA WARNED YOU ABOUT MICKEY GILLEY (Epic 34-04746)	44	16	95	I'M ON FIRE THE DEBONAIREs (MTM P-B-72051)	82	4
29	WHEN GIVIN' UP WAS EASY ED BRUCE (RCA PB-14037)	33	7	64	SAVE THE LAST CHANCE JOHNNY LEE (Warner Bros. 7-29021)	76	2	96	MEN ON THE LINE BILLY CHINNOCK (Alliance MS 615)	83	4
30	DIXIE ROAD LEE GREENWOOD (MCA 52564)	36	5	65	HIGH HORSE THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)	49	18	97	SUDDENLY SINGLE FRANKI TREAT (Champion TR-409)	91	3
31	MAYBE MY BABY LOUISE MANDRELL (RCA PB-14039)	35	7	66	I DON'T THINK I'M READY FOR YOU YET ANNE MURRAY (Capitol B-5472)		1	98	PULL AND TUG THE MARSHALL AND THE LADY (Deluxe DE-1003)	87	5
32	HELLO MAY LOU THE STATLER BROTHERS (Mercury 880-685-7)	37	5	67	FORTY HOUR WEEK (FOR A LIVIN') ALABAMA (RCA PB-14085)		1	99	SEVEN SPANISH ANGELS RAY CHARLES (Columbia 38-04715)	89	22
33	HEART TROUBLE STEVE WARINER (MCA 52562)	38	6					100	HERE I AM AGAIN JOHNNY RODRIGUEZ (Epic 34-04838)	96	7
34	WHEN YOU'RE IN LOVE THE FORESTER SISTERS (Warner Bros. 7-29114)	11	17								
35	IT'S ALL OVER NOW JOHN ANDERSON (Warner Bros. 7-29002)	43	3								

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Few (Hall-Clement/Welk-BMI)	38	Hello (Unichappell/Six Continents/ Champion-BMI)	32	Maybe My Baby (Safespace/ECB-BMI)	31	Starlite (BIL-KAR-SESAC)	71
A Place In The Sun (Jobete-ASCAP)	60	Here I Am (Evil Eye-BMI)	100	Men On (Lance Travis/Harold Bradley-ASCAP)	96	Step That Step (G. I. D.-ASCAP)	1
All I Do (Robbins)	83	High Horse (Unami Music-ASCAP)	65	My Imagination (Southern Artist-ASCAP)	93	Still On (Aquad/Warner/Make Believus-ASCAP/ Beckaroo-BMI)	100
Burn Baby (Tam-Leigh-ASCAP/How- Matt-SESAC)	88	Highwayman (White Oak-ASCAP)	61	My Clid Yellow (DebDave/Briarpatch-BMI)	24	Suddenly Single (Gator-SESAC)	75
California (April-ASCAP/Blackwood/ Stegall-BMI)	19	Hold Me Loosely (Hitkit-BMI)	87	My Sweet-Eyed (Blackwood-BMI/ Priority-ASCAP)	68	Tell Me (Bill Green, Bill Butler-BMI)	90
Country Boy (Ackee-ASCAP)	14	Honor Bound (Chappell/Bibo/MCA/Chriswald/Hopi Sound-ASCAP)	79	Natural High (Mount Shasta-BMI)	13	That's Not (King Coal-ASCAP)	100
Country Girls (Warner-Tammerland/WB/Two Sons-ASCAP)	77	I Don't (Happy Trails/Music Corp. of America-BMI)	66	New Tradition (Chip N' Dale-ASCAP)	72	The Cowboy (Cross Keys/Tightlist-ASCAP)	49
Crazy (Lionsmate/Security Hogg-ASCAP)	92	I Need (Bellamy Brothers/Famous-ASCAP)	51	Nobody Wants (Aimo/Prince Street-ASCAP/Inring/ Eaglewood-BMI)	18	The First Word (Irving/Love Wheel-BMI)	86
Dim Lights, Thick Smoke (Comet-BMI)	48	I'm For Love (Bocephus-BMI)	52	Nothing Can (Rondor/Inring/Hall-Clement-BMI)	86	There's No Love (Tom Collins, Tapadero-BMI)	15
Dixie Road (Southern Soul/Window-BMI)	30	I'm On Fire (Bruce Springsteen-ASCAP)	95	Old Hippie (Bellamy Bros.-ASCAP)	58	There's No Way (Alabama Band-ASCAP)	36
Don't Call Him (Southern Nights-ASCAP)	11	I'm The One (Sweet Karol-BMI/Sweet Glenn-ASCAP)	63	Operator (Gold/line/Granite-ASCAP)	37	Time Don't Run (Screen Gems-EMI-BMI/ Elorac-ASCAP)	42
Don't Call (Pzazz/Snow-BMI)	21	I've Been Had (Coal Miners-BMI)	26	Pity (Stallion/Ledger-BMI)	57	To Be Lovers (Acuff-Rose-BMI/ Marledge-ASCAP)	64
Don't Cry (Dean Dillon/Larry Butler-BMI)	40	If It Ain't Love (Acuff-Rose-BMI)	12	Pull (Teds/Lady Carri-BMI)	98	Too Good To (April/Swallowfork-ASCAP)	84
Down On (Make Believus/WB/Two Sons-ASCAP/W. Tammerland-BMI)	41	In A NY Minute (Tree/O'Lyric-BMI)	16	Radio Heart (Tapadero/Tom Collins-BMI)	5	True Love (Benefit-BMI)	27
Everybody Needs (Hall-Clement-BMI)	78	It Ain't (April/Lion-Hearted-ASCAP)	53	Rollin' Lonely (Music Corp. of America/Dick James-BMI)	89	Walkin' A Broken (Combine-BMI)	54
Fallin' In Love (April/Random/Welbeck/Blue Ouill-ASCAP)	4	It's A Short (Hall-Clement-BMI)	44	Save The (Rick Hall/Terry Woodford-ASCAP)	64	Waltz Me (Velvet Apple Music-BMI)	91
Fooled Around (Crabshaw-ASCAP)	85	It's All Over Now (ABKCO-BMI)	35	Seven Spanish Angels (Warner-Tammerland-BMI/ Warner Bros./Two Sons-ASCAP)	99	Warning Sign (DebDave/Briarpatch-BMI)	4
Forgiving You (Willie Nelson-BMI)	23	It's Just (Vogue/Partner-BMI/Dejamus-ASCAP)	55	She Keeps (Tom Collins-BMI/Collins Court/Lodge Hall-ASCAP)	22	We Work (Lions Mate-ASCAP/Fishin' Fool/Deb Dave-ASCAP)	53
Forty Hour (MCA-BMI/MCA/Leeds/Patchwork/Don Schlitz-ASCAP)	67	It's Your (Welbeck/Terrace-ASCAP)	25	She's A (Pacific Island/Tree-BMI)	28	When Givin' Up (Cavesson-ASCAP)	57
Four Wheel (Anberns-ASCAP)	54	Lasso The Moon (Ensign-BMI)	43	She's Single (Blackwood-BMI/April/New & Used-ASCAP)	62	When You're In Love (Hall-Clement-BMI)	33
Girls Night Out (Welbeck/Blue Ouill-ASCAP)	10	Leaving (Phono-SESAC)	82	She's Single (Blackwood-BMI/April/New & Used-ASCAP)	62	White Line (Emmylou Songs-ASCAP/ Irving-BMI)	25
Go Cat (Plus Fade Song peddler-BMI)	73	Let It Roll (Arc-BMI)	17	Size Seven (Taylor and Watts/Algee-BMI)	47	Who's The (C. Reeper/Coconutley/W. T. Lane/B. Skyrid- er-BMI/ASCAP)	35
Go Down Easy (Irving/Danor-BMI)	80	Letter To Home (Latter End-BMI)	81	Somebody Should Leave (Tree/Choskee/Cross Keys-ASCAP)	2	Working Man (Tapadero-BMI)	27
He Burns (Unichappell-BMI)	76	Little Things (Reynsong-BMI)	16	Somebody Should Leave (Tree/Choskee/Cross Keys-ASCAP)	2	You Can Always (Bright Sky-ASCAP)	70
Heart Trouble (Irving/Silverline-BMI)	33	Love Don't (Blue Moon/April-ASCAP/Labor of Love-BMI)	50	Sometimes When (Welbeck-ASCAP/ATV/Mann & Weil-BMI)	8	You're Every (Master Maker/Silver Dust-ASCAP)	46
		Love Is (Blackwood/Magic Castle-BMI)	45			You're Going Out (CBS-U/Idea of March-ASCAP)	9
		Major Moves (Bocephus Music-BMI)	69				

MOST ADDED COUNTRY SINGLES

1. I DON'T THINK I'M READY FOR YOU YET — Anne Murray — Capitol — 36 Adds
2. FORTY HOUR WEEK — Alabama — RCA — 36 Adds
3. YOU CAN ALWAYS SAY GOODBYE IN THE MORNING — Jim Collins — White Gold — 34 Adds
4. GO DOWN EASY — Dan Fogelberg — Epic/Full Moon — 20 Adds
5. LETTER TO HOME — Glen Campbell — Atlantic-America — 20 Adds

MOST ACTIVE COUNTRY SINGLES

1. NATURAL HIGH — Merle Haggard — Epic — 71 Reports
2. DIXIE ROAD — Lee Greenwood — MCA — 70 Reports
3. IN A NEW YORK MINUTE — Ronnie McDowell — Epic — 69 Reports
4. DON'T CALL HIM A COWBOY — Conway Twitty — Warner Bros. — 69 Reports
5. WORKING MAN — John Conlee — MCA — 68 Reports

THE COUNTRY MIKE

"LIBERTY FLYER" AIRS ON AFRN — "The Liberty Flyer," a syndicated series already airing weekly on 90 stations in the United States, has reached an agreement with the Armed Forces Radio Network in which the international network will carry the series on more than 400 radio stations worldwide to more than two million servicemen and their families abroad. The show, which features live recordings of top acts in the fields of bluegrass, western and acoustic country music, made its debut in January of this year. "The Liberty Flyer" has already completed tapings for its 1985 season with performances by **The Whites, Chris Hillman, Doc Watson, Bill Monroe, Doug Dillard, and The Osborne Brothers.** Regulars on the show include **Phil and Gaye Johnson, Gamble Rogers** and house band conducted by **Marc Pruett.**

Two new acts which will be appearing on a semi-regular basis are songwriter/performer **John Hartford** and **Riders In The Sky**, the band of singing cowboys who also host The Nashville Network's *Tumbleweed Theater*. Tapings for the 1985 season were done before a live audience at the Asheville Junction Club during the months of March and April. "The Liberty Flyer" is produced by **Lawson Warren** for The Linear Group in association with Whistling Star Entertainment, both Asheville-based organizations. The Linear Group is also responsible for the production of one of The Nashville Network's most popular series, *Fire On The Mountain*.



LIBERTY FLYER REGULARS — From left to right, Gamble Rogers, Phil and Gaye Johnson and John Hartford.

June 28-30 at Sportsmans Park in Shenandoah, Iowa. The stars of live radio broadcasting will gather to recall and reminisce the days of singing cowboys, big bands and mythical ballroom dances. Many of the midwest's radio pioneers will be on hand for the event, including announcers and entertainers such as former **WLS/Chicago** personality **Morrie Jones** and "America's Cowboy Sweetheart" **Patsy Montana**, who starred on the **WLS** Barndance show for 15 years. The music shows during the festival will be performed live, and will be sponsored by all manner of liniments and medicinal aids. The Golden Age Of Radio Reunion is sponsored by The National Radio Heritage Association and is produced by **Nadine Dreager**, president of the organization. . . . **KROW/Reno** recently launched its "Easy Money" promotional campaign in which flyers were distributed throughout the Reno area, each containing four random numbers. Each morning at 7:10 a.m., a potential winning number is announced and the contestant with the corresponding number has 15 minutes to call the station. The list of prizes includes \$10,000 . . . Congratulations once again to the Academy of Country Music Radio stations and Disc Jockeys of the Year. They are: **WMC/Memphis, KVOO/Tulsa and WLWI/Montgomery, Alabama.** Disc Jockey honors went to **Coyote Calhoun of WAMZ/Louisville, Billy Parker of KVOO/Tulsa and Dan Hollander of WDXE/Lawrenceburg, Tennessee.** The presentations were made during an awards ceremony held in Los Angeles May 6.

Byron Wynkoop

PROGRAMMERS PICKS

Jim Crowe	KROW/Reno	Highwayman — Willie Nelson, Kris Kristofferson, Johnny Cash, Waylon Jennings — Columbia
Rob Ryan	KKAT/Salt Lake City	Forty Hour Week — Alabama — RCA
Larry Rust	KWKH/Shreveport	He Burns Me Up — Lane Brody — EMI America
Joe Flint	KSOP/Salt Lake City	Highwayman — Willie Nelson, Kris Kristofferson, Johnny Cash, Waylon Jennings — Columbia
Bob Duchesne	WMZQ/Washington, D.C.	Forty Hour Week — Alabama — RCA
Mike Laurel	KRYS/Corpus Christi	Save The Last Chance — Johnny Lee — Warner Bros.

SINGLES REVIEWS

OUT OF THE BOX



GEORGE STRAIT (MCA-52586)
The Fireman (2:23) (Tree—BMI) (M. Vickery, W. Kemp) (Producers: Jimmy Bowen, George Strait)

The third single from "Does Fort Worth. . ." is an uptempo number which is also a part of Strait's stage show. "The Fireman" is a timely release not only because of the continuing success of the album — it also perfectly complements Strait's growing sex symbol image. The song is an extended "double entendre" in which the artist sings about "making my rounds all over town, putting out old flames." Beyond all that, it's plain old good time music performed with heart, and radio will grab it and run.

FEATURE PICKS

RESTLESS HEART (RCA PB-14086)

I Want Everyone To Cry (3:28) (Warner-Tamerlane; Writers House—BMI/WB Music; Bob Montgomery—ASCAP) (W. Newton, M. Noble) (Producers: Tim DuBois, Scott Hendricks)

MICHAEL MARTIN MURPHEY (EMI America B-8265)

Carolina In The Pines (4:08) (Mystery Music—BMI) (M. Murphey) (Producer: Jim Ed Norman)

MEL TILLIS (RCA PB-14061)

You Done Me Wrong (2:27) (Cedarwood; Fort Knox—BMI) (R. Price, S. Jones) (Producer: Harold Shedd)

CARL JACKSON (Columbia 38-04926)

Dixie Train (3:26) (Latter End—BMI/Bright Sky—ASCAP) (C. Jackson, J. Weatherly) (Producer: Carl Jackson)

JOHN FOGERTY (Warner Bros. 7-29053)

Centerfield (3:50) (Wenaha—ASCAP) (J. C. Fogerty) (Producer: John Fogerty)

EXILE (MCA-52596)

Dixie Girl (2:32) (Careers—BMI/Arista—ASCAP) (S. LeMaire, J. Paine) (Producer: Mike Chapman)

THE BLASTERS (Slash/Warner Bros. 7-29055)

Help You Dream (3:40) (Twin Duck—BMI) (D. Alvin) (Producer: Jeff Eyrich)

NEW AND DEVELOPING

SANDY CROFT (Capitol B-5471)

Piece Of My Heart (3:25) (Web IV—BMI) (B. Berns) (Producer: Joe Wilson)

Sandy Croft may be a "typical teenager" in many ways — 15 years old, a cheerleader, a majorette, a softball player — but this Chattanooga native is also atypical: she has already shared a bill with George Jones and Waylon Jennings; she had a hit record in France last year, and she has a surprisingly mature, controlled sound on this well-known tune. "Piece Of My Heart" should give a big boost to the beginning of a long performing career.



JUDDS GO GOLD — The Grammy-winning RCA duo, The Judds, recently received their first gold album for "Why Not Me." Pictured behind Wynonna and Naomi are: managers Woody Bowles and Ken Stilts; RCA Nashville division vice president Joe Galante; The Judds' producer, Brent Maher; guitarist Don Potter and RCA Nashville product manager Tim McFadden.

FROM THE PUBLICITY CORPS — News on releases and other matters, subject to the usual caprices: from Warner Bros. — Pinkard and Bowden, "PG-13" (LP), 6/10... **John Anderson**, "Tokyo, Oklahoma," (LP), 6/10... **Bandana's** debut album, produced by **Eric Prestidge**, 5/13... **Karen Brooks**, a duet with **Johnny Cash** called "I Will Dance With You," from an upcoming album... **The Forester Sisters**, "I Fell In Love Again Last Night" (single), 5/29; a debut album is set for 6/15... **Terri Gibbs**, "Rockin' In A Brand New Cradle" (single), 5/29... **John McEuen**, "Fly Trouble" (single), 6/5... a new LP from **Gary Morris**, 5/15... **Nitty Gritty Dirt Band**, "Partners, Brothers And Friends" (LP), 6/24, preceded by the single "Modern Day Romance," which is just out... "Southern Pacific," a debut album 6/10... **Pam Tillis**, "It's Just One Of Those Things," a single just released... On the Warner Bros. Fan Fair show (June 12), Gibbs, Anderson, Tillis, Pinkard & Bowden, The Forester Sisters, **Dennis Bottoms** and **Randy Travis** are the reported acts... from Capitol/EMI America — the first album from **Lane Brody**, 5/17, produced by **Harold Shedd**... from RCA — **Ed Bruce** will play in a golf tournament for charity sponsored by baseball's **Darryl Royal** and country's **Willie Nelson** in Houston... **Waylon Jennings'** son is a new college graduate with a degree in studio engineering (the beginnings of a dynasty, eh?)... **Gus Hardin** has been doing some songwriting with **Delaney Bramlett** on the west coast. She calls the material "Country Blues"... **Bill Medley** spends some of his non-touring days at The Hop, a club he owns in Huntington Beach, CA. Bill also auditions talent and writes revue scripts for the shows... from PolyGram — more recording was recently done on the new Christmas album from **The Statlers**... **Chance** has been recording in Nashville recently... **Leon Everette** signed some 500 autographs in a couple of hours following a recent show in Tulsa... new singles are on the way from **Butch Baker**, **Tari Hensley**, **Kathy Mattea**, and **The Maines Brothers**... from CBS — an album from **Lacy J. Dalton** should be out next week. It's called "You Can't Run Away From Your Heart," also the title of her new single... **Gene Watson**, "Cold Summer Day In Georgia" (single), 5/20... **T.G. Sheppard's** first LP for Columbia, "Living On The Edge," will be released this week; the singer has also finished a video for his current single, "Fooled Around And Fell In Love," featuring a love interest for T.G. who is, well, let's just say unexpected... **Janie Fricke** will have a video clip soon on her "She's Single Again" song... "Rhythm And Romance" (LP) from **Rosanne Cash** should be out at the end of the month... the latest hit from **Ray Charles'** huge "Friendship" LP is his duet with **Mickey Gilley**, "Ain't Gonna Worry My Mind." That album must be one of the best examples of good timing in commercial music history, given the popularity of duets these days. Of course, when half of the act is Ray, any timing is good timing... **Keith Stegall** played a few songs for the L.A. media on May 7 in a special showcase which included his current single "California"... when **Ricky Skaggs** was in London recently doing some advance work for his imminent performance there, rock artist **Elvis Costello** visited and brought his guitar to play Skaggs some new songs. A possible on-stage appearance for Costello during Skaggs' concert at Old Dominion Hall was mentioned, but at press time that story had yet to be confirmed.



COW PUNKS? — We're told that's what some folks are calling boys like the two above. Actually, they are roots-oriented country/rockabilly cats **Dwight Yoakam** (r) and **Dave Alvin**. Yoakam is a solo cowboy singer on Oak Records; Alvin is with **The Blasters**, whose single, "Help You Dream" (featuring **The Jordanares**), on **Slash/Warner Bros.**, is just out. The two are shown at a recent NYC date on which Yoakam opened for **The Blasters**.

COLLEGIATE CD — Middle Tennessee State University, Murfreesboro, TN, has announced that the fourth student album from the school's Recording Industry Management program, "RIMUSIC IV," will also be released on compact disc. Said **Chris Haseleu**, executive producer of the project, "MTSU is the first school to release anything like 'RIMUSIC IV' on CD." The project will be mastered at Digital Audio in Terre Haute by **Michael Ellis**, a graduate of MTSU. The school is gaining recognition nationwide; it is nominated along with prestigious programs such as those at Berklee School of Music in Boston, the Eastman School of Music, the University of Miami and the University of Southern California in the Recording School/Program category of *Mix* magazine's first annual Technical Excellence and Creativity Awards.

Bill Fisher

Top Billing Brings Country To Kennedy Center

By Bill Fisher

NASHVILLE — Officials with the John F. Kennedy Center for the Performing Arts in Washington, D.C. and Top Billing International, Nashville, have announced that Top Billing will acquire talent for a series of country music performances at the Kennedy Center's Concert Hall.

Dan Goodman of Top Billing said that he and Nashville attorney Ken Levitan of the law firm of Aldridge and Levitan worked with Susan Lamb of the Kennedy Center in forming the association. According to Goodman, Lamb was "instrumental in convincing the big brass over there that country music was a viable

money-maker."

The first concert coordinated by Top Billing was the March 27 Emmylou Harris show, a sellout which was the first hard ticket country show to play Kennedy Center. The success of that show led to the new affiliation, said Goodman.

Goodman said, "We're talent buyers for the Kennedy Center strictly on shows that they themselves are promoting." Goodman said that negotiations for a show in November featuring George Jones are now under way. The Top Billing/Kennedy Center association is an open-ended agreement; the concerts will be scheduled on an individual basis.



GREATEST HITS VOLUME 2 — Charley Pride — RCA AHL1-5426 — Producers: **Norro Wilson, Blake Mevis**

This package provides an excellent sampling of some of Pride's successful releases from the past few years, in addition to some new material. The production talents of both **Norro Wilson** and **Blake Mevis** are tastefully displayed in such hits as "The Power of Love" and "Night Games," as well as the current and timely "Down On The Farm," a release on a 41 bullet which should help boost initial sales. This assortment is Pride to be proud of.

KEEP ME HANGIN' ON — Johnny Lee — Warner Bros. 1-25210 — Producers: **Bud Logan, Rick McCollister**

"Save The Last Chance," the first single from this album, debuted at 76 bullet last week, and much of the rest of this material has similar potential, particularly the title cut (written by **Rafe VanHoy**), and "They Never Had To Get Over You," which is a perfect vehicle for Lee's vocal range and an excellent song. "What's A Fool Like Me Doing In A Love Like This" is a very strong ballad, and "Rock 'N' Roll Money" allows the singer to wail, which he certainly does. A strong follow-up to Lee's "Workin' For A Livin'" LP.



WHERE'S THE FIRE — Leon Everette — Mercury 422-824 309-1 M-1 — Producer: **Bill Rice**

Leon Everette works very hard to convey to his audience the real Leon, not someone's idea of what he should be. His first Mercury album, "Where's The Fire," is totally in keeping with his unpretentious performing philosophy. Producer **Bill Rice** kept the lyrics up front throughout the LP, even when the strings are playing, unlike many productions in which the singer is placed in competition with the string section. The voice is genuine — by far the most important element.

THE THINGS THAT MATTER — Vince Gill — RCA CPL1-5348 — Producer: **Emory L. Gordy, Jr.**

Vince Gill wrote or co-wrote all but one of the eight songs on this album, and his extraordinary singing (exhibited not only here and on his first RCA Record, but on a slew of other artists' releases), has never been more satisfying. The impassioned romanticism of his songwriting places him among the popular masters of the style, four of whom (**Dave Loggins**, **Rosanne Cash**, **Guy Clark** and **Rodney Crowell**) contribute to this effort. Gill's recent ACM award for Top New Male Vocalist will help sales.



T G S H E P P A R D

to g

T.G. — T.G. Sheppard — Warner/Curb 25282 — Producers: **Jim Ed Norman, Buddy Killen**

Sheppard's latest outing contains material written by some of Nashville's most talented songwriters and produced by two kingpins of the industry. The listener will expect and find the tender love ballad along with a refreshing repertoire of upbeat melodies. "Fade Away," "Hard To Get" and "Those Eyes" on side two are the album's best cuts. T.G. Sheppard has been a solid seller in the past and this should be no exception.

Women Executives

From Politics To Merv To Music; A Smooth Ride For HBO's Bitterman

By Rusty Cutchin

3rd article of a series

NEW YORK — "I just went to see a television show, because I never had seen one, and I thought, well, this looks like a good one to me." Betty Bitterman is describing how she traded in one career, as a political speech writer, for one in show business. She called the producer the next day, and he got through, which to me now is amazing. They were looking for somebody to work for the associate producer." So Bitterman left the staff of Illinois Congressman Dan Rostenkowski and joined that of Joey Bishop, the first step on the road to her current position as vice president, original programming, east coast, for Home Box Office. She was named to the post in November after early four and a half years as director of music and variety programming for the company. During that tenure she created the Cinemax series *Album Flash* and supervised the development of HBO's music and comedy concerts and "event programming." After a brief stint as a secretary Bitterman became talent coordinator, then associate producer, for Bishop. After the show was cancelled, she took some time off, only to be summoned by Merv Griffin, for whom she became associate producer, and finally producer, over a nine-year stint. "It was a great time," she recalls. "Everyone was doing talk shows, and talk shows were hot." But eventually, the restless Bitterman succumbed to the allure of New York. "Everytime we'd come here I'd think, 'Oh, I'd really like to live in New York.' So we came here in the fall of '79, and I decided to stay, so I resigned, and I told Merv, who thought I'd stepped off the curb."

So after two cities, two careers and seven months of R&R, Bitterman joined the fledgling Home Box Office, utilizing her extensive talent contacts to line up specials for the newly-formed pay cable service. The reputation Bitterman built for her service in terms of original music programming culminates this month with the initial airing of *USA For Africa: The Story of We Are The World*. Hosted by Tina Turner and Fonda, the show includes behind-the-scenes look at the historic recording session, overdubs, interviews with participating artists, and of course the music video itself. HBO paid \$2 million directly to USA For Africa for cable rights to the show. Cinemax has upcoming *Album Flash* segments on Men At Work and Rick Springfield. Cinemax also occasionally broadcasts special programming such as Bryan Duran's conceptualized concert. Kenny Rogers and Dolly Parton are showcased on HBO in July.



BETTY BITTERMAN — HBO's "original programming" chief moved from politics to producing to supervising specials for the cable service.

Bitterman has enjoyed the luxury of entering her recent positions at management level and cites little conflict arising from her gender. "When I first went to Los Angeles -- when I first started working on the Bishop show -- and became associate producer, it was big stuff, because women weren't associate producers. Then, when I went to Merv and became producer, that was really unusual.

Now it's very common. And corporations, not having been in one at that point, I don't think there were as many women vice presidents as there are now. I think it certainly is a continuing problem. There are definitely fewer than there should be -- fewer than would be capable." But Bitterman offers the common sense notion that the same rules apply to both sexes and dictate actions for any aspiree to a management position within the entertainment industry. "I don't think it's that different from being a man. I don't think that my viewpoint on a music show, or a show that we should have on HBO, or which album's going to hit next month -- I don't think that my being a woman and you being a man would give us a different viewpoint on something like that." As for the proper attitude necessary for anyone rising in the business of entertainment, Bitterman offers, "I think that probably you should enjoy what you do. You should really try to do something that you love, and then chances are you'll be pretty good at it. I think that working hard is definitely a part of the whole picture."

N.A.V.A.S. Drafts Sweeping New Membership, Nomination Procedures

LOS ANGELES -- In a move to restructure the eligibility requirements and standards of the voting membership of the National Academy of Video Arts and Sciences, the organization's executive advisory board has drafted new membership criteria and nomination procedures to be voted on by the general membership on May 29 at the Sunset Hyatt Hotel. This marks the first time the N.A.V.A.S. membership has voted on such a procedure.

These new requirements propose a division of the general membership into two distinct categories: active membership (voting) and associate membership (non-voting). All applicable individuals may apply in either classification, with potential voting members required to list two music/home video productions they have worked on that have been commercially released and/or exhibited on broadcast or cable television.

In addition, the active membership will be further divided into craft and administrative classifications. The seven craft classifications open for qualification are: set/production designers; editors; directors; lighting designers; costume de-

signers; choreographers/dancers and cinematographers/camera operators. The three administrative classifications voting members can qualify in are: video executive (production company); video executive (record company) and video executive (independent distribution and promotion).

The proposed associate membership would be composed of persons interested in the advancement of home video and actively identified with the video industry (although ineligible for active membership). Associate members would have the right to serve on various committees and otherwise act in executive or advisory capacities if so appointed, as well as submit videos and achievements they feel merit American Video Awards (AVA) consideration for subsequent nomination by voting members.

The new nomination procedures to be voted on May 29 are divided into three stages and are as follows:

Entering: Entering is accomplished through "entry forms" sent to active and associate Academy members and record

(continued on page 40)

Dick James Publishing Shifts Headquarters To Los Angeles

By Peter Holden

LOS ANGELES -- After finding extensive success with new writers and established artists in Nashville since its move there in 1981, the London-based Dick James Music publishing company is set to open its new main American operation on the west coast. With a history that reaches back to the first singles of the Beatles in 1961 on up through other Brian Epstein-managed bands such as Gerry & The Pacemakers to Elton John, Pat Benatar and most recently Frankie Goes To Hollywood, Dick James initially opened American offices in New York after the success of Elton John's in the mid-seventies. With an interest in more creative publishing, the company then made its move to Nashville, shift to Los Angeles coming with a desire for a more international focus for its clients and new artists.

Speaking with *Cash Box*, Dick James, Jr. explained how the formation of a creative and independent American arm originally came about. "About 1980, the London office took the position that the American operation should start to become creative in its own right. Up until that time, we basically ran the American office as an extension of our U.K. headquarters, basically simply finding covers for the catalog we already had."

Entering the country scene, the British publishing company did not have a single country song. However since 1981, Arthur

Braun has helped collect over 500 tunes which include six top five singles such as Reba McEntire's "Just A Little Love," B.J. Thomas' "Two Car Garage" and Barbara Mandrell's "Only A Lonely Heart Knows."

While many large publishers such as ATV and CBS are both cutting back to save money, Dick James is still expanding. "With the office in Nashville, we were able to cross some things to pop and even to the international market, but country music is just inherently more limited in its potential" James added. "We feel that Los Angeles is more open to creative publishers like ourselves, and I think that American music in general is having a resurgence in the international market. If we can find and develop one or two really hot writers, or find one group that could be really successful, we could, with our low overhead, potentially make a lot of money in this market."

Taking offices in the old Zoetrope Studios compound in Hollywood, the L.A. Dick James office is set to formally open the first of August, though Braun asserted, "We are looking for new writers for the moment we set foot here." The L.A. office will have a staff which will eventually reach seven or eight people, while the Nashville office will remain open with a staff of three employees. James, Jr. also noted the potential for new writers in the lucrative TV and film markets centered here, areas which will receive specific attention from the new operation.



CBS RECORDS HONORS U.S. BRANCHES — As part of the CBS/Records Group's annual business meetings, held March 15-19 in Honolulu, the CBS Records labels honored four of the Group's U.S. branch offices for outstanding performance in the preceding year. Pictured: **Photo 1:** New England branch manager John Madison (in striped shirt, at podium) is congratulated by Columbia marketing vp Bob Sherwood and other label executives. The New England branch received both the CBS Records and

Columbia Records Branch of the Year Awards. **Photo 2:** Midwest Branch Manager Jim Scully (holding plaque, left) joins Ron McCarrell (holding plaque, right), vp, marketing, E/P/A, following presentation of the E/P/A Branch of the Year Award. **Photo 3:** Midcentral branch staffers join branch manager Jim Hawn (striped shirt, holding plaque) and CBS Records Nashville executives following the branch's selection as Country Branch of the Year.

Photo: Gary Leonard



AFTER A HARD DAY'S CELEBRATION — Members of Los Lobos and the True Believers get together after the two bands' Cinco de Mayo performances in L.A.'s Lincoln Park for a little festive camaraderie. Seen from (l-r): Los Lobos' David Hidalgo, True Believers' Denny Degorio and Javier Escovedo, Los Lobos' Steve Berlin, True Believers' Rey Washam & Alejandro Escovedo, Los Lobos' Cesar Rojas & Louis Perez, True Believers' Jon D. Graham and Los Lobos' Conrad Lozano.

Motown Returns To The Apollo

APOLLO THEATRE, N.Y.C. — If the television show NBC broadcasts this Sunday night — *Motown Returns To The Apollo* — is half as good as the live taping (and, with the taping coming in at six hours, it's a cinch it'll be half as long), Motown will, once again, have a winner of a variety show to its credit. The taping — which with tickets going for up to \$1,000, was a benefit for the Ethiopian Famine Relief Fund — effectively encapsulated the full spectrum of music presented at the Apollo Theatre: the 1,700-seat showplace on Harlem's 125th Street that, from 1934 until it fell on recent hard times, was the epicenter of black entertainment in America. The May 19 broadcast officially announces the re-opening and, hopefully, the return to importance, of the Apollo Theatre.

As for the taping's highlights, where to begin? First of all, two commendations must be made: To host Bill Cosby, for keeping the audience entertained for the full marathon — the TV audience will, unfortunately, not get to hear Cosby's bits about Screaming Jay Hawkins' coffin or O.C. Smith's unwitting attempt to get friendly with a transvestite at the Apollo, and they won't get to hear his impromptu version — standing in for a delayed Jennifer Holiday — of "Gimme A Pigfoot And A Bottle Of Beer." And to the producers, for allowing full performances of every number — no medleys, no snippets. Also, kudos to whoever compiled the film clips.

As for the show: highlights included a shaking gospel meeting between Little Richard, Al Green and Mavis Staples that melted into Patti LaBelle tearing up — **TEARING UP!!!** — "You'll Never Walk Alone," with the New Jersey Mass Choir; a tribute to the Kings of the Apollo, which was built around the Commodores' "Night-shift" and featured Lutehr Vandross saluting Marvin Gaye, El DeBarge saluting Jackie Wilson, Lou Rawls saluting Sam Cooke, and Billy Preston recreating Otis Redding; a can-you-top-this tap dance segment featuring Sammy Davis, Jr. (this show was so hip that Davis didn't sing at all — he just danced) and Bunny Briggs,

Sandman Sims, Jimmy Slyde, Harold Nicholas, Chuck Green, Ludie Jones, and Gregg Burge (each dancer being given a full number to strut his (and her) distinctive stuff); a recreation of the old Motown Revue, with Mary Wells, Martha Reeves (who can still belt), Smokey Robinson and, in an ill-fitting blue tuxedo and utilizing a piping, pre-adolescent voice, Little Stevie Wonder; a number of unlikely, yet effective, duets — Boy George and Stevie Wonder, Stevie Wonder and George Michael, George Michael and Smokey Robinson, and, best of all, Joe Cocker and Patti LaBelle ("You Are So Beautiful"); the appearance of Sarah Vaughan singing "Body and Soul," (which won her an Apollo amateur contest at age 16) and Billy Eckstine (the two dueting on their hit "Dedicated To You"); Gregory Hines in a long, impressionistic tap piece dedicated to Teddy Hale; Rod Stewart saluting his musical roots with "Dock Of The Bay;" and Wilson Pickett still raising the roof with "In The Midnight Hour." There were also well-placed solo performances by Little Richard, Chuck Jackson, Sam Harris ("Over The Rainbow," natch), Stevie Wonder, and the Four Tops. Less interesting was a production number to DeBarge's singing of "Rhythm Of the Night," an ill-matched duet by Luther Vandross and Boy George, and an overblown, costumed tribute to Queens of the Apollo with Debbie Allen as Billie Holiday, Marilyn McCoo as Ethel Waters, Thelma Houston as Dinah Washington and Bill Cosby as Bessie Smith. The home audience will not see Stevie Wonder and Patti LaBelle's impromptu duet during a break, or Wonder's touching instrumental reading of "We Are The World."

The only area where the taping was deficient was in the comedy field. The Apollo was the home of Pigeat Markham, Moms Mabley, Timmie Rogers, and other black comedians, but their names weren't even mentioned (though Cosby and Willie Tyler & Lester, who hosted the Motown segment, were on hand).

The evening ended predictably — though stylishly — with Diana Ross leading the entire troupe through "I Want To Know What Love Is." A genuine feeling of warmth pervaded the entire proceeding and informed nearly all the performances. If this translates to the home screen, *Motown Returns To The Apollo* could set a high-water mark for shows of this type. In any case — for those lucky enough to have been there, it was a great night.

Lee Jeske

True Believers

AL'S BAR, L.A. — The band's name gives away an implicit faith; in the music, the band members themselves and in the meaning of their performance. Living up to their name, Austin's True Believers returned to Los Angeles after extensive touring on the east coast with Los Lobos to a very enthusiastic crowd and a handful of major label A&R reps. After earlier dates in the area which set up the buzz for this showcase, the timing was right.

The five-piece band immediately hailed its roots with a cover of the New York Dolls glam rock classic "Twentieth Century Boy" which gained a hearty response from the packed crowd. A series of originals which followed showed a marked precision in comparison with the band's last dates in L.A., a filling out of the spaces in each of the tunes. Cuts like "Please Don't Fade Away" and especially "Alone In a Crowd" displayed a knack for pure rock grooves with a melodic twist that fits in with the best of the 'American renaissance.' The show's pacing also showed more thoughtfulness as guitarist Javier Escovedo handled the first part of the show expertly, leaving the many talents of the band to unfold slowly. With three guitars all playing specific rhythm and lead parts, the potential for a dynamic drive is constantly at hand and together with the vocal interplay of Alejandro and Javier Escovedo with bassist Denny Degorio, the band's overall sound is constantly varied between raw energy and restrained sweetness.

Such restraint was best heard on "MaryAnn" which showcased the band's harmonies and soft-rocking sound and is one choice for a single-release. As during its last show, one of the highlights is when the band "gets western for a while," and guitarist Jon D. Graham switches from Stratocaster to lap steel. The sweet tones and ringing chords produced by Graham's able slide playing lends an element simply not found with other bands. Graham and drummer Rey Washam, both recent additions to the band are also two of the band's strongest points, yet throughout the set, it was difficult to spot many weaknesses in either material, musicianship or tightness as a musical unit.

Working in a rousing version of Lou Reed's "Train Coming Round The Bend" and a set-closing "Foggy Notion," The True Believers performed more professionally and with more integrity and substance than many bands with twice the push and three times the money. This

band is hot, and look for some sort of local action in the near future.

L.A.'s own Blood On The Saddle opened the show, and overcoming a terrible vocal mix, the band, delivered a rousing derivative set of roots/country rock.

Peter Hold

John Parr

THE RITZ, N.Y.C. — John Parr has gotten stuck with an unfortunate image — that of a ladykiller. Oh, he's good-looking alright, but the moment he slaps on the persona you can tell it's fake and it knocks all the fun out of his show. Thankfully most of his set at The Ritz was just "m and the guys up here having a good time rock and roll.

For a little over an hour, Parr kicked around the stage, flipping his guitar pic off his heels, working up a visible sweat and generally enjoying himself. His backup band (guitarist Danny McIntosh, bassist Felix Krish, keyboardist Richard Cottle and drummer Graham Broad) though not exceptional musicians, injected their own brand of merriment into the set by playing tag with each other and switching instruments, while backup singer/court jester Morty walked around on his hands and mimicked the other musicians.

The set was a replay of Parr's self-titled Atlantic LP — not surprising, since it's the only record he's done so far. Though the themes were overwhelmingly sexual (what else can you expect with titles like "She's Gonna Love You To Death" and "Heartbreaker"?), it only became annoying when Parr played up the sexual schtick. That aside, Parr did prove he can write songs with catchy rock and roll hooks — like "Somebody Stole My Thunder" and the new single "Love Grammar." The one non-Parr tune was the old classic "More (That's What I Want)," which the band actually played twice — once on its own and later as part of an encore medley with "Magical" and "Naughty, Naughty." The second time around, the band pulled out all the stops. And so, for that matter, did the audience — about 15 people climbed on stage to dance with the band and one guy even rode around on Morty's shoulders. All of which seemed to indicate that Parr has enough charisma as a straight-ahead rocker not to need the Casanova bit to make his set work.

Robin J. Schwarz



WILLIE & THE POOR BOYS — CBS Records held a reception to honor Columbia recording artist Willie Nelson on opening night of his recent five-show engagement at Radio City Music Hall. Pictured at the event are (l-r): Rick Blackburn, senior VP & general manager, CBS Records Nashville; Marvin Cohn, senior VP, business affairs administration, CBS Records; Willie Nelson; Paul Smith, senior vp & general manager, marketing, CBS Records; Joe Casey, vp, national promotion, CBS Records Nashville; and Bob Sherwood, vp, marketing, Columbia Records.



A BIT OF MANHATTAN NIGHTLIFE — Manhattan Records celebrates the signing of *Life By Night*, a five member band whose debut album, produced by Richie Zito, will be released in mid-May. Pictured (l-r): Bruce Lundvall, Manhattan Records president, Tom Croucier, lead vocals and Bhaskar Menon, EMI Music Worldwide chairman and chief executive officer.

Eddie Murphy

UNIVERSAL AMPHITHEATRE, L.A. — Eddie Murphy rode into Los Angeles on a full head of steam provided by his box office coup with *Beverly Hills Cop* and the IAA-certified platinum performance of his "Comedian" LP. The sold out Amphitheatre show was a showcase for Murphy's animosity and bawdy sense of humor.

The show opened with a very fast-paced video dossier on Murphy's career with clips from *Saturday Night Live* and several of his movies all set to the Pointer Sisters "Neutron Dance." The crowd responded to this with the sort of adulation seen most often at rock concerts. From there Murphy came to the stage and moved through his material, which ranged from classic impressions of Bill Cosby, Michael Jackson and others to graphically sexual monologues.

Murphy's meteoric rise to stardom is based on a firm foundation of talent. This talent is at its biting best when Murphy exposes social and cultural idiosyncracies through his mimicking of stereotypes. His even-handed racial humor is typical of this. No group is safe be it white, black, Italian. His incisive depiction of black family life is humorously instructive. It must be said, however, that Murphy's talent is considered tasteless by some when he makes his sexual harangues. This being the major criticism he received during last year's tour, Murphy defended himself then, by saying people failed to see the joke into which the sex was set.



VANGLES BACK SHEAR — EMI America recording artist, Jules Shear recently appeared on Dick Clark's *American Bandstand* and surprised everyone by presenting Columbia's darlings, *The Bangles* as his accompanying musicians. Jules is pictured with *The Bangles* (l-r) Michael Steele, Susanna Hoffs, Jules, Debbi Peterson and Vicki Peterson.

But it was apparent Tuesday evening that Murphy is intent on becoming known as a sexual humorist whose sense of the joke often lacks precedence over the joy he receives from the shock value.

In the comedic pantheon, Murphy ranks as one of America's very brightest lights. In the final analysis, time and critics will forgive his preoccupation with sex. What we will remember is the genius of his wit in its application as a help to understanding ourselves. We will be laughing our fool heads off to the memory of a Murphy grin as white and wide as the Milky Way.

Stephen Padgett

Joan Armatrading

RADIO CITY MUSIC HALL, N.Y.C. — Joan Armatrading is class all the way. With her gutsy voice (and sometimes trembling soprano) she sketches tales of tug-of-war relationships. With her 100-watt smile, she makes an audience feel at home. And with her cross section of rhythms and musical styles, she banishes any chance of boredom. Given a setup like that, it's not surprising that Radio City greeted this A&M artist with a packed house of cheering, swaying bodies.

Radio programmers have climbed walls because they can't pigeon-hole Armatrading's music. She, on the other hand, seems to take pride in that ability to shift musical gears. For two hours, Armatrading and her 6-piece backup (Les Davidson on lead guitar, Steve Greetham on bass, Alex White on keyboards, Ted Emmett on trumpet and percussion, Jim Ross on sax and keyboards and Marc Parnell on drums) bounced back and fourth between rockers like "Moves," "My Myself I" and "(I Love It When You) Call Me Names," jazz-tinged numbers like "Talking To The Wall" and "Show Some Emotion," and heart-wrenching ballads like "One Night." Unpredictability seemed to be the order of the day (or night, actually). The slow, bluesy "Tall In The Saddle" did a mischievous turnaround at the end, kicking into a high-speed instrumental before reverting back to its bluesy feel. "Kissin' And A Huggin'" turned into Van Morrison's "Moondance," and "Love By You" brought out Joe Jackson to do a lone keyboard backup to Armatrading's melancholy cry.

Though her voice was not always on key and the songs sometimes became downheavy and jarring, it was difficult not to forgive Armatrading her occasional



JORDAN'S PALACE — Blue Note guitar sensation Stanley Jordan is congratulated by guitarist Alan Holdsworth at Jordan's sold-out four show premiere Los Angeles engagement at the Palace Court in Hollywood.

lapses — especially with that beaming smile and strong-yet-vulnerable persona of hers. This lady is more than a guitarist/singer/songwriter; she's a performer who blends professionalism with heart — and that's a rare kind of magic.

Opening for Armatrading was a band with extraordinary potential and the enigmatic name of Cook Da' Books. Four Liverpudlians in search of a record deal (they're signed to Virgin's 10 Records in the UK, but have no US label yet), they toured with Armatrading in Europe. Things went so well overseas that she asked them to join her US tour — for good reason. With a sound somewhere between Tears For Fears and The Beatles, these four lads not only got the audience up and clapping, they elicited intrigued cries of "Who are you?!" from the crowd. Not bad for an unknown act in what's usually a jaded pre-headliner audience. They're good — keep an eye on them.

Robin J. Schwartz

The Wild Cards

THE MUSIC MACHINE, L.A. — It was not too long ago that many were prophesying the death of a once-flourishing Los Angeles club scene. Bands like X, The Blasters and Los Lobos had moved on to national prominence and of course, bigger halls. Today, those forecasting such doom are probably taking another look. Once again there is a strong grass roots musical base developing in Los Angeles and some very talented young bands are starting to emerge. One of those bands is The Wild Cards.

To someone who had never seen The Wild Cards, initial reaction might be a comparison to Los Lobos since the band is comprised of Latin Americans. That is as far as comparisons go. While Los Lobos purveys a rootsy Tex/Mex blend, The Wild Cards are strictly urban. These guys are slick.

Comprised of Adrain Remijio, lead vocals and lead guitar; Johnny Frias, bass; Jesse Reyes, rhythm guitar and Jesse Sotelo, drums, The Wild Cards blend elements of jump blues, rock and roll, funk and jazz to come up with a sound that brings you back to the glory days of rock and roll while maintaining a contemporary

edge. Despite its musical intricacies, this is the stuff that packs the dance floor.

With the exception of "The Girl Can't Help It" and Sid King's "Sag, Drag and Fall," the band performed its own material at the Music Machine. Remijio shares writing chores with longtime partner Kent Wilson and the result is a collection of tunes that satisfies both the ears and the feet.

What is most striking about these four young men dressed in 1950 zoot-suitish garb is their musical interaction. Frias' slapping of the bass adds the funk. Remijio's and Reyes' guitar riffs add the jazz and Sotelo's drumming adds the jump. On stage, they dance, shout and work it up. From the first note, the rapport with the audience is established.

Some of the strongest Remijio/Wilson selections of the evening were, "Wildest Dreams," "He's Got It Bad," "Lost In The Shuffle," "What Else" and the final song of the evening, "Alibis For Lucy."

So maybe the clubs aren't selling out on Tuesday nights like they used to in this town. And maybe there aren't as many young and upcoming bands catching the ear of A&R staffers. But anyone who thinks Los Angeles' musical foundation is withering away would be well served to see The Wild Cards.

David Adelson



WAYFARIN' STRANGERS — Epic/Portrait/Associated Labels welcomed *The Stranglers* to New York with a listening party for the band's new album, "Aural Sculpture." Pictured at the event are (from left) Bob Ellis, the band's manager; J.J. Burnel of *The Stranglers*; Don Dempsey, E/P/A senior vice president and general manager; and Hugh Cornwell of *The Stranglers*.

Andreas Vollenweider: Making Music A Visual Art

By Peter Berk

LOS ANGELES — He's an exception to the rules, a commercially viable artist who has completely ignored the standard recipes for success, a fully proficient musician who lacks any formal training. In fact, he's fashioned one of the most unusual careers in the music industry. He's a composer whose music defies categorization, and most of all, he's a performer who has chosen to express himself on one of the least understood instruments, the harp. Nevertheless, Andreas Vollenweider is known over much of the world, and at 32, he's already played to countless capacity crowds and sold millions of albums. His latest LP "White Winds" (on CBS Records) is on both **Cash Box's** pop and jazz charts, as were his last two albums, "Behind The Gardens" and "Caverna Magica." National Public Radio's "All Things Considered" uses one of Vollenweider's works as its signature piece, and leaders of the European peace movement have chosen his music to serve as an anthem and rallying call. After a recent performance at Los Angeles' Universal Amphitheatre during his current tour of the U.S., Vollenweider took time to discuss his career and his feelings about his own music.



Andreas Vollenweider

being at home, of belonging, of perspective."

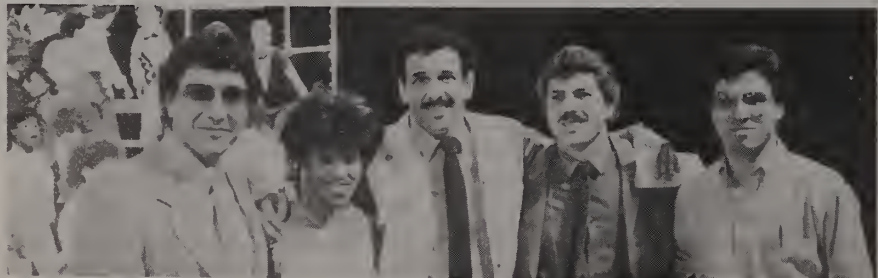
Vollenweider instantly recognized the potential of the harp, and soon convincingly demonstrated its ability to transcend its traditional role as the musical symbol of heaven or the corny harbinger of love. For the composer, the harp began to take on almost mystical proportions, as it has in diverse cultures all over the world for many centuries. Vollenweider cited not only its constant association with angels and heaven, but the frequency with which it is used as a form of communication between the spirit world and the physical world. "I felt this right away," he said. "I got in contact with thoughts I never had before."

When asked to describe his own music, which is a skillful blend of pop, jazz and classical with influences from the Orient, the Caribbean and the East Indies, Vollenweider commented, "I don't care at all about giving it a label. I don't care what it is, I'm only concerned with what it should be, I want it to be a tool, something to work with . . . to be completed by you as a listener. I'm like a book writer. I write a story, and guide the musicians in creating certain atmospheres . . . but we just initiate the creative process. The rest is a personal experience for each person listening." For Vollenweider, the main goal is to create a visual element by calling on his audience's ability to form its own images. His artistic landscape is as boundless as his listener's imaginations, and he wants, more than anything else, for his music to evoke as many pictures in each person's mind as possible.

Vollenweider will wind up his current tour in Washington, D.C. on June 1. After that, he plans to start laying out the "storyboard" for his next album. On stage or on vinyl, the unique and fascinating music of Andreas Vollenweider has a lot of people listening.

"I knew literally from the very beginning of my life that I'd always be involved in music, because I grew up in a family of artists." Vollenweider said, referring particularly to his father, Hans, one of Europe's preeminent organists. Other than the basic keyboard training Vollenweider received from his father, he mastered all of the theoretical and instrumental techniques he now employs on his own. For the young musician growing up in Zurich, music was "natural, a part of me and my life and having a career wasn't what was important." Vollenweider soon did launch a career, however, and began performing and touring, strictly working with his own compositions. At the time, he hadn't yet developed his talents on the harp, but instead worked on many other instruments he had taught himself to play. From 1972 to 1978, he composed and arranged over 50 film scores and recorded three albums as well.

Vollenweider's musical identity was forged after that when he mastered the harp, and began to embellish it electronically. He knew he had found the instrument through which he could fully express himself. "It was always there," he said, "but it had never really touched me before as much. I had played the harp before, but only eight years ago discovered what it actually is. Some people would say I found it by chance. I don't believe that. I think there's a certain reason why it came my way. It was very strange and special. Much later, I found out about the harp's history and character, and I was shocked at how perfectly it suited me, my thoughts, what I was looking for, and my personality. I suddenly felt an overwhelming sense of



ROCHELLE IS SWELL — Rochelle, whose Warner Bros. Records debut is the 12" dance hit "Love Me Tonight" was the featured performer on Philadelphia's Dancin' On Air show broadcast on WPHL-TV. Joining Rochelle for the occasion were (from left) manager Jonathan Goldman, (Rochelle), Dancin' On Air's producer Mike Nise, Frank Lembo of the Pocono Record and Video Pool and WPHL's Barry Gasmer.

Direct Mail Coupons Promoting Scotch Products

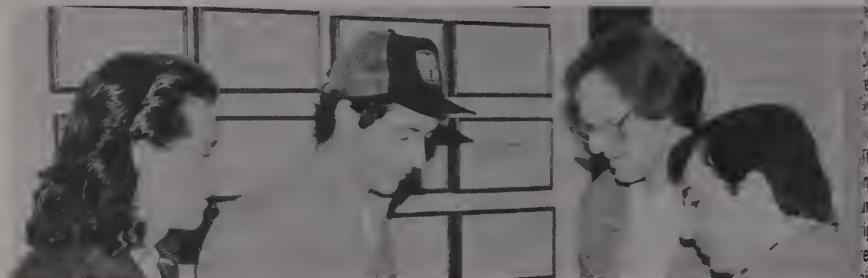
LOS ANGELES — Promotions targeted directly toward the consumer are the focus of 3m's marketing program for Scotch magnetic media in the second half of 1985. Cross promotion of Scotch videocassettes, audio cassettes, and floppy disks, in addition to related products from 3m and other manufacturers will be emphasized.

The first direct mail campaign is the "Scotch Family Coupon Draft," on behalf of videocassettes, audio cassettes and floppy disks. The national campaign, which will begin in September, will deliver over \$10 million worth of coupons for Scotch products. Each mailing will contain \$6 worth of coupons for a mix of Scotch EG and EXG videocassettes, audio cassettes and floppy disks. The coupon draft can be deposited directly in a redeeming retailer's bank account.

Other second-half promotions include: the "Guaranteed Lifetime Vacation" sweepstakes, wherein consumers can win a two-week vacation every year for life;

Scotch Cross-Ruff, a tie-in promotion with 3m sandpaper which again involve coupons for Scotch products; and head cleaning coupons, which entail \$2.50 worth of coupons for Scotch products free with the purchase of any Scotch head cleaning videocassette. Scotch BX and CS audio cassettes will receive additional support with money-off coupons on packages and bags. Scotch CX audio cassettes will also be awarded to the winners of the "Rock Quiz" segments on radio stations in key youth-oriented markets throughout spring and fall of 1985.

Scotch floppy disks will tie in with personal computer furniture manufacturer Gusdorf. Coupons for Scotch floppy disk will be given to all purchasers of Gusdorf computer furniture products, while Scotch floppy disk packages will contain information and coupons for money-off on Gusdorf products. Other similar value added promotions on Scotch floppy disk are planned for later in the year.



A BOSS EVENT — A special benefit for U.S.A. For Africa was held by the Boss Club, a Bruce Springsteen-inspired gathering which celebrates the artist's music an videos one night per week at Imperial Gardens in Los Angeles. Organizers of the club, Seth Marsh and Dave Krask, staged a one-night fundraising gala party calling it "Boss Club for Africa" and collected a total of \$2,100 in donations for "U.S.A. For Africa." Pictured (l-r): David Krask, Seth Marsh, U.S.A. For Africa president Ken Krage and U.S.A. For Africa executive director, Marty Rogol.

Behind The Bullets

(continued from page 7)

Durham, North Carolina, GAM in Minneapolis, Peaches Records in Kansas City, Homer's in Omaha, Mainstream Records in Milwaukee, Believe In Music in Michigan, Modern Records in Ohio, Record Theatre in Cincinnati, Harvard Coop in Boston, Cavage's in Buffalo, Tower Records in San Francisco, Dan Jay in Denver, Strawberries in Boston, Elroy Enterprises in New York, Musical Sales in Baltimore, NRM in Pittsburgh, Gary's in Virginia, Harmony House in Detroit, Central One-Stop in Connecticut, Kemp Mill in Washington, D.C., City One-Stop in Los Angeles, Tower Records in San Diego, Licorice Pizza in Los Angeles, The Warehouse in Los Angeles and The Record Factory in San Francisco. The single is top ten at Crazy Eddies' in New York, Kemp Mill in Washington, D.C., World Of Records in Los Angeles and Dan

Jay in Denver. Radio action on the single which bumps into the top 20 this week at 17 bullet, is very strong. It is in the top 15 at the following stations: WGFM, Q107, WNYN, WCAU, WKDD, WLWL, WBBM, KSET, WWSR, Q94, WZKS, WANS, KKB, Y100, I95, WWKX, B97, KITY, Q105, KR, KKHR, KLUC, KIQQ, KIIS, KUBE, KME and K-PLUS.

Rick James is back with another crossover success in his LP of funk and power "Glow." "Glow" came on the chart last week at 80 bullet. The strong action making that debut possible continues this week, propelling the record to 67. Top 3 reports are in from Harmony House in Detroit, Central South One-Stop in Nashville, The Turtles chain based in Atlanta, Mainstream Records in Milwaukee, Downtown Records in Chicago and Strawberry in Boston.

N.A.V.A.S. Drafts Changes

(continued from page 37)

companies (in November) who are invited to list videos and achievements which they feel merit consideration for subsequent nomination by the voting members. These entries are then screened for time frame eligibility (December 2nd to December 1st) and correctly categorized to comprise the year's eligibility list.

Nominations: Nominating occurs after voting members receive their eligibility lists and first round ballots. The first round ballots will be set up to allow voting members to nominate five choices in the seven "general" fields (Pop, Country, Soul, New Artist and Performance: male, female and group). The top five nominees in each of the "general" categories will

be represented on the final voting ballot. In addition to the "general" categories the seven "craft" categories nomination will be determined from the craft eligibility lists and craft first round ballots in the same manner. Members who are qualified for membership in their craft will nominate five choices in their specific category, with the top five nominees in each of these categories represented on the final voting ballot.

Final Voting: Final voting by all members determines the actual AVA winners. N.A.V.A.S. members qualified to vote in any craft or administrative classification may vote in the final "general" categories as well as the seven "craft" categories choosing one of the final five nominees.

IFPI Welcomes Tape Royalty

LOS ANGELES — A warm welcome to the United Kingdom government's proposal on private copying has come from IFPI, the international body of the sound and video recording industries. Introducing IFPI's submission on the government's Green Paper (consultative document), *The Recording and Rental of Audio and Video Copyright Material*, associate director-general Gillian Davies said that the proposed royalty on blank tape would provide much needed income for composers, performers, authors and producers of recorded music and films. Referring to the opposition of some consumer groups to the government's proposals, she stated that such a view was shortsighted. "The recording industries are high risk ones" she said "and to ensure the future supply of the diversity of music and films currently enjoyed by consumers it is essential that the creators are rewarded for every use of their work."

While giving basic support to the approach of the Green Paper, the IFPI submission comments critically on several aspects of it. The size of the blank tape royalty (set by the Green Paper at a maximum of 10 percent of the price of audio and five percent of video tapes) is regarded as too low. Pointing out that some 48 percent of the dealer price of an LP record (on average £1.80) and about 35 percent of the dealer price of a prerecorded videocassette (typically £9) consists of royalty payments and contributions to the recording company's overheads, IFPI argues that the proposed rate of 10p per audio cassette and 25p for each blank videotape is meager by comparison. It is also considerably less than the royalty rates in other countries.

While the Green Paper does not rule out the imposition of a royalty on recording equipment, it does not intend to introduce it at present.



DUTCH TO THE GILL — RCA recording artist Vince Gill recently completed a successful concert and promotional tour in the Netherlands. The visit was to promote a self-titled album compiled especially for Europe featuring material from Gill's "Turn Me Loose." Pictured at a reception are, from left: Gill's manager Albert Van Der Kroft, Vince Gill, singer Ruud Herman, whose band performed with Gill on the Holland club dates, and RCA Holland manager of press and artist relations Tibor Benkhardt.

Argentina

BUENOS AIRES — Interdisc has released the "Piano Bar" album, previously marketed by SG/DG Records through Distribuidora Belgrano Norte. As we reported before, SG/DG ceased its operation and Garcia signed a contract with Interdisc, which is distributed by EMI. This is, in fact, a return of Garcia to Interdisc, since SG/DG was distributed until 1984 by Interdisc, which retained the rights to his recordings for three years and recently launched a compilation of old hits.

Spanish guitar player Paco de Lucia will be arriving this week in Buenos Aires for appearances at the Coliseo Theatre. The tour is managed by impresario Chiche Aisenberg, who was previously associated for many years with local group Les Luthiers. It was also mentioned some time ago that Aisenberg would manage Charly Garcia, but the artist signed with the Abraxas booking agency after some negotiations. PolyGram has recently released a new album by de Lucia and is promoting his visit.

RCA's general manager Jorge Schutt told *Cash Box* that his company will be entering the home video market in the near future, with the release of Columbia Pictures product. It is the first record company to take such decision, since CBS has shown some reluctance to start with the Fox product it has been marketing in some other countries. The fact that the CIC companies (Universal and Paramount) have signed with local company AVH and MGM and Orion are expected to be represented here by a society formed by local filmmakers Aries shows

that in spite of the small size of the market, the pace of the video industry in Argentina is getting faster and faster.

A special fund is being raised by the Latin American Federation of Phonographic Producers to fight piracy, *Cash Box* was told by Nestor Salasco, president of the Argentinian chamber and FLAPF executive; the fund has been started with \$70,000 offered by the IFPI, FLAPF's own money and contributions received in several countries, and a full swing campaign is expected. Selasco added that there has been progress in the fight against piracy in three countries: Chile, Peru and Colombia.

Cyndi Lauper is turning into a big star in the local market after the airing on TV of the Grammy and American Music Awards, and CBS is backing her with a strong campaign. Her album "She's So Unusual" is selling well in spite of the depressed state of the market, and her future seems bright. Lauper was one of the stars to appear at the recent International Convention held by CBS in Hawaii.

Miguel Smirnoff

Italy

MILAN — Dischi Ricordi signed a license agreement with the English label Mute, formerly represented on the Italian market by CGD: the first release with the new distribution is the single "Still Smiling" by I Start Counting.

PolyGram started two new cassette series in the classical repertoire, 90 minutes each, called "Walkman Classics"

(from the Deutsche Grammophon catalog) and "On Four" (from the Philips catalog), specially dedicated to young people and car drivers. Every series begins with a first publication of 20 issues.

Adelfo Forni, previously with CGD, has been named International manager at Ariston Music . . . Paolo Rossi is the new responsible of classical dept. at RCA; he replaces Benito Vassura . . . Silvio Cattaneo has been named sales manager at Sony Italiana, Consumer MSX Division.

Carlo Nasi has created a new label, Striped Horse, and bought from Southern Group the Palladium label and the Kramer Music publishing company, signing a distribution agreement with Panarecord. First releases are a single by Patty Brard (guest star at latest Sanremo festival) and an album by the Quartetto Cetra, one of the top vocal groups in Italy.

Marina Occhiena, formerly with the Ricchi & Poveri group, signed as soloist with Five Records . . . Base Record signed an agreement for the partial distribution in Italy of the English Beggar's Banquet catalog . . . singer Fred Bongusto renewed with Dischi Ricordi: his new LP is called "Dillo Tu".

Mario De Luigi

Japan

TOKYO — JPRA (Japan Phonograph Record Association) has disclosed its working scheme for the 1985 fiscal year

(April 1985 to March 1986). The main points of this project are 1) establishment of orderly market regarding "rental record practices" 2) solution of the home taping problem, 3) become a member of the neighboring copyright treaty, 4) establishment of a counter-plan of illegal duplications, 5) strengthening of PR-movements for foreign countries. Takamiya, president of the JPRA, said "technologies of duplications have been rapidly developed, but the rights of the owners of musical creations have been left behind. If such conditions continue in the future, it will be difficult for us to develop our culture. So, we'd like to adopt a system to levy a tax on recording wares, tape-recorders or VCR, and blanktapes as in West Germany and Australia. However, if we expect to realize it soon, a clause of the copyright law regarding duplications for private use should be struck from the law."

Kazumitsu Machijiri, a former president of King Records, has returned as the president of the company succeeding Shin Tomoda, who has been selected as the chairman of the company. At the same time, Katsunori Kasajima, ex-vice-president of Victor Musical Industries, has been nominated as the head of sales-department of the company.

The total sales of K.K. Shinseyi-do Co., Ltd. in the 21st fiscal year (Feb. 1, 1984 to Jan. 31, 1985) were 36,629,000,000 yen (\$146,500,000), up 8.6 percent over the prior fiscal year.

Uoso Otsuha

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 Self Control — Laura Branigan — WEA
 - 2 No More Lonely Nights — Paul McCartney — EMI
 - 3 Small Town Boy — Bronski Beat — PolyGram
 - 4 Some Guys Have All The Luck — Rod Stewart — WEA
 - 5 Quiero Rock — Twisted Sister — WEA
 - 6 Tentacion — Jose Luis Perales — Music Hall
 - 7 Ahora Decide — Pimpinela — CBS
 - 8 Vagabundo — Juan Ramon — Microfon
 - 9 Palabra De Honor — Luis Miguel — EMI

- TOP TEN LPs**
- 1 FM USA Winter 85 — Various Artists — Music Hall
 - 2 The Woman In Red — Soundtrack — Motown/RCA
 - 3 Give My Regards To Broad Street — Paul McCartney — EMI
 - 4 First In The World — Various Artists — CBS
 - 5 No Jacket Required — Phil Collins — WEA
 - 6 Arena — Duran Duran — EMI
 - 7 She's So Unusual — Cyndi Lauper — CBS
 - 8 Tu Amante O Tu Enemigo — Miguel Gallardo — RCA
 - 9 Self Control — Laura Branigan — WEA
 - 10 12 Anos — Charly Garcia — Interdisc

—Prensario

United Kingdom

- TOP TEN 45s**
- 1 19 — Paul Hardcastle — Chrysalis
 - 2 Move Closer — Phyllis Nelson — Carrere
 - 3 I Feel Love — Bronski Beat with Marc Almond — Forbidden Fruit
 - 4 The Unforgettable Fire — U2 — Island
 - 5 Everybody Wants To Rule The World — Tears For Fears — Mercury
 - 6 Feel So Real — Steve Arrington — Atlantic
 - 7 Don't You (Forget About Me) — Simple Minds — Virgin
 - 8 We Are The World — USA For Africa — CBS
 - 9 One More Night — Phil Collins — Virgin
 - 10 Clouds Across The Moon — Rah Band — RCA

- TOP TEN LPs**
- 1 Songs From The Big Chair — Tears For Fears — Mercury
 - 2 The Hits Album Volume 2 — Various — CBS/WEA
 - 3 No Jacket Required — Phil Collins — Virgin
 - 4 The Secret Of Association — Paul Young — CBS
 - 5 Around The World In A Day — Prince & The New Power Generation — WEA
 - 6 Love Not Money — Everything But The Girl — Blanco y Negro
 - 7 Born In The USA — Bruce Springsteen — CBS
 - 8 Go West — Go West — Chrysalis
 - 9 Virgins And Phillstines — The Colour Field — Chrysalis
 - 10 Dream Into Action — Howard Jones — WEA

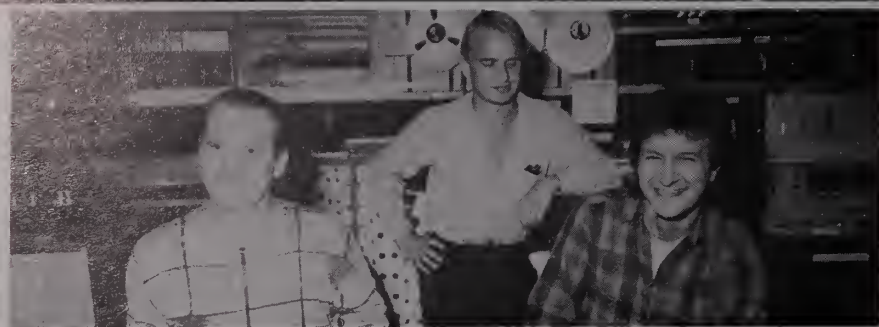
—Melody Maker

Italy

- TOP TEN 45s**
- 1 We Are The World — USA For Africa — CBS
 - 2 Don't You Forget About Me — Simple Minds — Virgin
 - 3 Shout — Tears For Fears — PolyGram/Mercury
 - 4 This Is Not America — D. Bowie & P. Metheny — EMI
 - 5 Noi Ragazzi Do Oggi — Luis Miguel — EMI
 - 6 Una Storia Importante — Eros Ramazzotti — DDD
 - 7 Every Time You Go Away — Paul Young — CBS
 - 8 I'll Fly For You — Spandau Ballet — RCA/Chrysalis
 - 9 Things Can Only Get Better — Howard Jones — WEA
 - 10 The Power Of Love — Frankie Goes To Hollywood — Ricordi/Island

- TOP TEN LPs**
- 1 Parade — Spandau Ballet — RCA/Chrysalis
 - 2 We Are The World — USA For Africa — CBS
 - 3 Mixing — Duran Duran — EMI/Parlophone
 - 4 Vanoni/Paoli. . .Insieme — Ornella Vanoni & Gina Paoli — CGD
 - 5 Arena — Duran Duran — EMI/Parlophone
 - 6 Mondì Lontanissimi — Franco Battiato — EMI
 - 7 The Secret Of Association — Paul Young — CBS
 - 8 Songs From The Big Chair — Tears For Fears — PolyGram/Mercury
 - 9 Formula 30 — Various Artists — PolyGram/Polystar
 - 10 No Jacket Required — Phil Collins — WEA/Atlantic

—Musica e Disci



THREE HEARTS AT WORK — CBS recording artists Men At Work are putting the finishing touches on their third album, "Two Hearts" due out later this month. Pictured at the Power Station in New York City are (l-r): band members Colin Hay and Greg Ham; and Bob Clearmountain, who mixed the songs on the album.

In The Studio

West Coast

At **Sound Image** studios producer **Lyle Braunschager** is working on **Hobo's** latest with **Cliff Jones** engineering assisted by **Steve Brown**. . . producer **Jack White** is producing tracks for **Laura Branigan's** forthcoming release. **Richard Evans** and **Craig Cooper** are handling the rhythm arrangements. Engineering the sessions is **Juergen Uoppers**. . . across at Fidelity sound A&M artist **Vesta Williams** is tracking with producer **David Crawford**, engineer is **Cliff Zellman**. Producer/writer **Craig Cooper** is working on the sessions also. . . up at **The Plant** studios in Sausalito **Ron Nevison** has just completed producing the final mixes for Capitol Records' act **Heart**. Nevison also engineered with assistance from **Michael Clink**. **Huey Lewis and The News** are tracking a soundtrack for **Steven Spielberg's** summer movie release. **Jim Gaines** and **Jeffrey Norman** were the engineers. **Narada Michael Walden** is producing **Aretha Franklin's** upcoming LP on Arista. **David Frazier** is engineering the overdubs and mixing with **Dana Chappelle** assisting

. . . **Journey** is back recording its next group project with **Steve Perry** and **Jim Gaines** producing. . . **Jefferson Starship** is in for RCA Records tracking their next LP. **Dennis Lambert**, **Jeremy Smith**, **Peter Wolf** are producing with **Jeremy Smith** engineering. . . over at **Indigo Ranch** in Malibu, **Larry Dunn** formerly of **Earth, Wind and Fire** is producing himself with **Chris Brunt** handling the engineering work. . . at **The Complex** studios, **Jeffrey Osborne** is in producing **Joyce Kennedy's** next release for A&M.

East Coast

At **Sigma** sound studios in New York producer **Joel Diamond** is working on tracks for artist **Robey**. Diamond produced her last single "One Night In Bangkok." Engineering the sessions are **Michael Hutchinson**, arranging the material is keyboardist **Ed Walsh**. . . another **Roxanne** is knocking on **Sound Heights** studios door, **The Little Roxanne**. **Mitch Braithwaite** is producing the sessions for the 7-year-old singer. **Vince Traina** is at the board with **Suzu Fink** assisting

Video Distributors Conference

(continued from page 7)

doing so "because they shouldn't be in business." They would hurt the business if they remained open, Timmer said. The threat, according to Timmer, is overcrowding in the marketplace and not store failures. Timmer's views on what will make or break the home videocassette business centered primarily on its adaptability.

If you think you're in the videocassette business, you're in trouble," she told the assembly. "You are in the entertainment business. More importantly, you are in the home entertainment business, and if tomorrow somebody invents something that shows movies through a button, you will be in the home movie button business." Timmer referred to the U.S. auto industry as an example of poor adaptability. She also mentioned the music business, whose failure to recognize changing tastes in music resulted in a "teensy, weensy slump." "Listen to what your customers are saying," Timmer warned, "and watch what they're doing. Your technology may be new, but your opportunities to respond to it are not." Timmer offered extensive statistics that were compiled by her own firm, and not representative of the "heartland."

These "metropolitan" figures found the home video consumer to be approximately 67 percent male, while women remain the largest consumer buying force. Timmer suggested that women are being overlooked as a marketing target. Other figures included details on the hardware market. With disposable income already up three percent over last year, Americans have more cash to spend on entertainment.

According to Timmer's statistics, VCRs are selling a rate of 20,000 per day, with total penetration of homes expected to

reach 59.2 percent in this country by 1990 (current penetration rests at 27.1 percent). VCRs, according to the report, are still in their "luxury item" phase, but will soon follow television sets in becoming 'necessity' items. Timmer's sales figures have videocassettes selling some 22 million units in 1984, with some 33 million projected sales for 1985. Of those sales, 71 percent are theatrical movies. The number of movie rentals reached an annual total of 304 million, Timmer said. As for rental VS sales, Timmer felt that the two will continue to co-exist.

A lack of sales push for home video was cited as part of the reason videocassettes do not sell as well as they rent. Of the remaining 29 percent in sales after theatrical movies, music programming is not to be "counted out," Timmer told the NAVD members. Though sales of music programming have not lived up to the expectations, stereo tv may influence that

Referring once again to the auto industry and its negligence, Timmer warned the capacity crowd to keep an eye on the music market. She also stated that 4 percent of music video is bought by people between the ages of 25 and 34 "not kids."

In conclusion, a special marketing videocassette was screened. Produced by Timmerco, Inc., the video outlined some pointers for the in-store marketing video product. Step-by-step instructions playfully enacted by a mime, covered such concerns as store name, layout, organization, personnel training and product merchandising. Each company represented at the San Diego conference was given at least one tape.

ASCAP Honors Most Performed Songs Of 1984

(continued from page 7)

formed ASCAP pop songs were presented during the awards ceremony. They are:

- "All Night Long"**
Writer — Lionel Richie; Publisher — Brockman Music
- "Against All Odds (Take A Look At Me Now)"**
Writer — Phil Collins; Publisher — Golden Torch Music Corp., Pun Music, Inc.
- "Hello"**
Writer — Lionel Richie; Publisher — Brockman Music
- "Karma Chameleon"**
Writers — (Culture Club) Michael Craig, Boy George, Roy Hay, Jon Moss, Phillip Pickett; Publisher — Virgin Music, Inc.
- "Say Say Say"**
Writer — Paul McCartney, Michael Jackson; Publisher — MPL Communications, Inc.

A complete list of ASCAP's most performed songs for 1984 follows:

- "Against All Odds (Take A Look At Me Now)"**
Writer — Phil Collins (PRS); Publishers — Golden Torch Music Corp., Pun Music, Inc.
- "All Night Long"**
Writer — Lionel Richie; Publisher — Brockman Music
- "Aulomalic"**
Writers — Brock Walsh, Mark Goldenberg; Publisher — MCA Inc.
- "Baby I Lied"**
Writers — Rory Bourke, Deborah Allen, Rafe Van-Hoy; Publisher — Chappell & Co. Inc.
- "Break My Stride"**
Writers — Greg Prestopino, Matthew Wilder; Publishers: Buchu Music, No Ears Music Streetwise Music
- Church Of The Poison Mind**
Writers — Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS); Publisher — Virgin Music, Inc.
- "Dancing In The Dark"**
Writer — Bruce Springsteen; Publisher — Bruce Springsteen
- "Drive"**
Writer — Ric Ocasek; Publisher — Lido Music, Inc.
- "Eyes Without A Face"**
Writers — Billy Idol (PRS), Steve Stevens; Publishers — Boneydol Music, Rare Blue Music, Inc., Rock Steady Music, Inc.
- "Foolioose"**
Writers — Kenny Loggins, Dean Pitchford; Publishers — Famous Music Corporation, Milk Money Music

- "Ghosbusters"**
Writer — Ray Parker, Jr.; Publishers — Golden Torch Music Corp., Raydiola Music
- "Girls Just Want To Have Fun"**
Writer — Robert Hazard; Publisher: Heroic Music
- "Got A Hold On Me"**
Writers — Todd Sharp, Christine Mc-Vie; Publisher — Cement Chicken Music
- "Heart And Soul"**
Writers — Mike Chapman, Nicky Chinn; Publisher — Arista Music, Inc.
- "Hello"**
Writer — Lionel Richie; Publisher — Brockman Music
- "Here Comes The Rain Again"**
Writers — Annie Lennox (PRS), Dave Stewart (PRS); Publisher — Blue Network Music, Inc.
- "Hold Me Now"**
Writers — Tom Bailey (PRS), Alannah Currie (PRS), Joe Leeway (PRS); Publisher — Zomba Enterprises, Inc.
- "Human Nature"**
Writers — John Bettis, Steve Porcaro; Publishers: John Bettis Music, Porcaro Music.
- "I Guess It Never Hurts To Hurt Sometimes"**
Writer — Randy Van Warmer; Publishers — Fourth Floor Music, Inc., Terraform Music
- "I Guess That's Why They Call It The Blues"**
Writers — Elton John (PRS), Davey Johnstone, Bernie Taupin; Publisher — Intersong USA, Inc.
- "If Ever You're In My Arms Again"**
Writers — Michael Masser, Tom Snow, Cynthia Weil; Publishers — Almo Music Corporation, Prince Street Music
- "I Still Can't Get Over Loving You"**
Writer — Ray Parker, Jr.; Publisher — Raydiola Music
- "It's A Miracle"**
Writers — Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS), Phillip Pickett (PRS); Publisher — Virgin Music, Inc.
- "Jump"**
Writers — Michael Anthony, David Lee Roth, Alex Van Halen, Eddie Van Halen; Publisher — Van Halen Music
- "Jump (For My Love)"**
Writers — Steve Mitchell, Marti Sharron-Humak, Garp P. Skardina; Publishers — Anidraks Music, Stephen Mitchell Music, Porchester Music, Inc., Welbeck Music Corporation
- "Just Another Woman In Love"**
Writers — Wanda Mallette, Patti Ryan; Publisher — Southern Nights Music Co.
- "Karma Chameleon"**
Writers — Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS), Phillip Pickett (PRS); Publisher — Virgin Music, Inc.

- "The Language Of Love"**
Writer — Dan Fogelberg; Publishers — April Music, Inc., Hickory Grove Music Co.
- "Let The Music Play"**
Writers — Chris Barbosa, Ed Chisolm; Publishers: Emergency Music, Inc., Shapiro Bernstein & Co., Inc.
- "A Little Good News"**
Writers — Charlie Black, Rory Bourke, Tommy Rocco; Publishers — Chappell & Co., Inc., The Welk Music Group
- "Love Is A Battlefield"**
Writers — Mike Chapman, Holly Knight; Publishers — Arista Music, Inc., The Makiki Publishing Company Ltd.
- "Miss Me Blind"**
Writers — Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS); Publisher — Virgin Music, Inc.
- "Missing You"**
Writers — Mark Leonard, Chas Sandrod, John Waite; Publishers — Fallwater Music, Markmeem Music
- "Oh Sherrie"**
Writers — Randy Goodrum, Steve Perry, William Cuomo, Craig Krampf; Publishers — April Music, Inc., Random Notes, Street Talk Tunes
- "One Thing Leads To Another"**
Writers — Alfred Agius (PRS), Cy Curnin (PRS), Rupert Greenall (PRS), Jamie West-Oram (PRS), Adam Woods (PRS); Publisher — Colgems-EMI Music, Inc.
- "P.Y.T. (Pretty Young Thing)"**
Writers — Quincy Jones, James Ingram; Publisher — Yellow Brick Road Music
- "The Reflex"**
Writers — Simon LeBon (PRS), Nick Rhodes (PRS), Andy Taylor (PRS), Roger Taylor (PRS); Publisher — Chappell & Co., Inc.
- "Roll On Eighteen Wheeler"**
Writer — Dave Loggins; Publishers — Leeds Music Corp., Patchwork Music
- "Running With The Night"**
Writers — Lionel Richie, Cynthia Weil; Publisher — Brockman Music
- "Sad Songs (Say So Much)"**
Writers — Elton John (PRS), Bernie Taupin; Publisher — Intersong USA Inc.
- "Say Say Say"**
Writers — Paul McCartney, Michael Jackson; Publisher: MPL Communications, Inc.
- "Somebody's Watching Me"**
Writer — Rockwell; Publisher — Jobete Music Company, Inc.
- "Stuck On You"**
Writer — Lionel Richie; Publisher — Brockman Music

- "Talking In Your Sleep"**
Writers — Coz Canler, Jimmy Marinos, Wally Palmar, Mike Skill, Pete Solley (PRS); Publisher: Foreverendeav Music, Inc.
- "That's All"**
Writers — Tony Banks (PRS), Phil Collins (PRS), Mike Rutherford (PRS); Publisher — Pun Music, Inc.
- "They Don't Know"**
Writer — Kirsty MacColl (PRS); Publisher — MCA, Inc.
- "Think Of Laura"**
Writer — Christopher Cross; Publisher — Another Page
- "Three Times A Lady"**
Writer — Lionel Richie; Publishers: Brockman Enterprises, Inc., Jobete Music Company, Inc.
- "Thriller"**
Writer — Rod Temperton (PRS); Publisher: Almo Music Corporation
- "Time After Time"**
Writers — Rob Hyman, Cyndi Lauper; Publisher — DeNotes
- "Time Will Reveal"**
Writers — Bunny DeBarge, Eldra DeBarge; Publisher — Jobete Music Company, Inc.
- "To All The Girls I've Loved Before"**
Writers — Hal David, Albert Hammond; Publishers: April Music, Inc., Casa David
- "Tonight I Celebrate My Love"**
Writers — Michael Masser, Gerald Goffin; Publisher — Almo Music Corporation, Prince Street Music
- "Twist Of Fate"**
Writers — Steve Kipner, Peter Beckett; Publishers: April Music, Inc., Stephen A. Kipner Music
- "What's Love Got To Do With It"**
Writers — Terry Britten (PRS), Graham Lyle (PRS); Publisher — Chappell & Co., Inc.
- "When Does Cry"**
Writer — Prince; Publishers — Controversy Music, W Music Corp.
- "When We Make Love"**
Writers — Troy Seals, Mentor Williams; Publisher: Cavesson Music Enterprises Co., Two-Sons Music, W Music Corp., Welbeck Music Corporation
- "Yah Mo B There"**
Writers — Quincy Jones, Michael McDonough, Rod Temperton (PRS), James Ingram; Publishers — Almo Music Corporation, Genevieve Music, Yellow Brick Road Music
- "You Can't Get What You Want (Till You Know What You Want)"**
Writer — Joe Jackson; Publisher — Almo Music Corporation
- "You Might Think"**
Writer — Ric Ocasek; Publisher — Lido Music, Inc.

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Left Field

Continued from page 14)
though that label is too often employed as an attempt to ennoble drastic limitations. The Bangles are onto something genuine, and are dedicated to seizing and exploring it. Now *that's* fun. Fun for them, in for us.

The Bangles are regarded by some as 60s revivalists. Wrong. Their music displays an obvious affection for that era, but their principal ties to it are conceptual rather than musical. Like the idea that albums can contain more than a couple of good songs. And not only does their music deliver consistent song quality, it boasts an impressive range as well. This is another 60's concept. The classic example of it is the recently re-issued *Velvet Underground & Nico* album where vital noise comfortably coexisted with charmingly beautiful ballads. In a time of shortsighted specialization, we've lost a little of that consistency and a lot of that hope. These are concepts well worth living.

The band was subjected to a highly selective *Rolling Stone* interview edit that left them sounding like a self-fabricated Beatles. (Funny, but the same thing happened to Daryl Hall in the pages of *ES*, so who do you suppose is *really* obsessed with the Fab Four?) Where the analogy does hold, it is in a way that would be exceedingly difficult to manufacture. Like the Fabs, the four Bangles each have defined personality which somehow blends into a group identity greater than the considerable parts. Musically, their most Beatlesish number ("James") is among the album's best songs. Considering that their EP's most Beatlesish number ("I'm In Me") was its weakest, this means that, whatever extent it may exist, they're really doing better and better by the inspiration.

Patrina & The Waves

Continued from page 15)
English guys have degrees but they're in archeology and history — not music. With that music we never really had a plan. We've just written songs, performed them and given everything we've got."

Current plans have the band landing on these shores this week and touring straight through the summer.

But all this Beatle blather is misguided. Sure, the Beatles have been a big influence on this band. Just as everyone who's picked up a guitar since 1963 has been influenced by them, directly or otherwise. The most interesting ghost dancing in the shadows of the Bangles' music is folk-rock, America's answer to the Mersey proposition. The idea of personal expression (folk) delivered with collective punch (rock) that transformed the world in the wake of the Beatles' demonstration that such transformations were possible. In this respect, the Bangles are as much a part of the resurgence of distinctly American music as John Fogerty or Husker Du. (It is interesting to note that this is how they are perceived by critics in the UK and Europe, where the band is currently enjoying a rapidly expanding popularity, while it is American writers who've misjudged them as Anglophiles.)

Theirs is not the kind of style that is likely to breed mass-merchandised imitation. I can't imagine ever seeing Susanna Hoffs clones in the way that one sees Madonna girls on every streetcorner. The Bangles would be more likely to inspire others to go out and create something of their own. You don't have to ponder too deeply to realize which is the more valuable. What the Bangles are about is the collision of style and substance. This gives them the moment, but is also gives them the future.

The band is presently in pre-production for their second album, due later this year. A wonderful new song, "I Got Nothing," will be available in a few weeks on the soundtrack to the Steven Spielberg film *Goonies*. The year they've spent on the road has sharpened and refined their skills as a unit. The writing of Vicki and Susanna can only continue to grow, as individuals and in collaboration. Balancing the dual intensities of Susanna and Vicki, the perky vocals and astute song selection of Debbi will continue to please. And who knows what inspiration lurks in the heart of Michael Steele. It's a lot to look forward to.

In the meantime, if the Bangles album hasn't found its way to your turntable, it's not too late to make the discovery. You'll be right on time.

RCA Extends Eurythmics Contract

NEW YORK, May 13 — RCA Records has announced the extension of its exclusive, worldwide contract with British recording duo, Eurythmics. The multi-year extension includes studio LPs as well as publishing rights via the label's British-based publishing arm, RCA Music Ltd.

Commenting on the pact, Jose Menendez, RCA Records' division executive vice president, operations, said, "Dave Stewart and Annie Lennox have given the world a great gift with the extraordinary music of Eurythmics. As each of their projects has proven, Eurythmics continue to surprise and delight."

Tribunal Chairman Resigns

Continued from page 11)
Senate and House subcommittees she declared that she found the characterizations of blacks contained in the book "inflammatory, explosive, repugnant and distasteful." Hall also is a director and edited a study for an organization called High Frontier that, she said, initiated the President's Star Wars proposals. The group, according to Rep. Kastenmeier, is a lobbying organization. Hall said she understood that the group was a tax exempt, charitable organization.

Much of Hall's appearance before the House copyright subcommittee dealt with questions about her knowledge of copyright law as well as those of her two colleagues. She was asked about the future of the agency, about suggestions that the CRT be limited to three commissioners and even, by Representative Mike Synar (D-Okla.), about the hours she and

her fellow commissioners keep. Other critical questions were posed by Representatives Bruce Morrison (D-Conn.) and Patricia Schroeder (D-Colo.).

Following are excerpts from the book "Foundations of Sand" that kicked up the current Marianne Mele Hal, fuss in Washington. This is from the chapter on minorities —

"Black male youths have great difficulty overcoming their millenia of breeding for short-sighted, high-energy solutions to problems. Their race has skipped centuries of training which has produced in other races the discipline, foresight and tolerance of drudgery, necessary for success in the agricultural and industrial ages in the temperate zones." Also, "black males" insist on preserving their jungle freedoms, their women, their avoidance of personal responsibility and their abhorrence of the work ethic."

Prince CD Packaging

Continued from page 11)
Records, Sacramento, "These people are paying a lot of money for their CDs and they want to keep them well protected, and those jewel boxes are really neat, real handy and easy to store once you get them home. As far as selling them in the store, it makes it a little better; but not a lot, because the boxes are not much smaller than they were before. But the response I've gotten from people is that they pick it up and they expect a jewel box. People want to have something nice that they can keep to really protect their disc, something solid."

"The record companies supposedly said they would reduce their prices on CDs if they take these jewel boxes out, because it's less cost. Well, I haven't seen any price drop. In fact, it's an extra buck

people are going to have to spend if they want a jewel box. Of course, it's making that much more profit for the companies that are selling it, but it's a special kind of product and it deserves that kind of care, too."

Greg Bass, of Buffalo's National Record Mart, voiced another concern: "When I look at this packaging, I really question if it is in a given store for, let's say, three months, whether it won't get shopworn quicker than the old package."

"The customers are used to getting them in the plastic boxes," says Steve Mills. "They like that because it portrays a sense of value. You're making an investment — hey, this is quality, it's laser, this nice plastic box'll take care of it for a lifetime, etc., etc. But they don't get that with this right here."

CAS

May 18, 1985

AROUND THE ROUTE

By Camille Compasio

Chicago-based Atlas Music Co., recently purchased by Jerry Marcus and Ed Pellegrini, has a new name — Atlas Distributing, Inc. Over these past few weeks the new owners have been concentrating on redecorating the facilities at 2122 N. Western Ave., structuring their product lineup (which will be quite impressive, we understand) and adding to the staff. Newest member of the team is Mike Mazzaroli, who served as parts manager at London Distg. in Milwaukee for nine years, and is reputedly "one of the best in the industry," as noted by Jerry Marcus and is a welcome addition to the Atlas staff; he is also a noted kit expert. During the week of June 3, Atlas Distributing, Inc. will host open house festivities at their premises, climaxed by a dinner party on the evening of June 7 at a Chicago restaurant — with manufacturer representatives flying in for the occasion.

Another biggie? As we go to press Data East is hosting a distribs meeting in Dallas (5/8-9) during which they will present an exciting, new follow-up piece, which is expected to be every bit as successful as "Karate Champ" and "Kung Fu Master". Watch for it!

(continued on page 44)

Ferchen Named Bally Midway Prexy, Fliday Upped To Exec Veepee

CHICAGO — Maurice J. Ferchen has been named president of Bally Midway, amusement game manufacturing subsidiary of Bally Manufacturing Corp., as announced by Roger N. Deese, executive vice president and chief operating officer of Bally.

Ferchen had assumed the temporary position of president of Bally Midway on April 1, while continuing to serve as president of Bally's Aladdin's Castle, Inc., the company's family amusement arcade subsidiary. In his new position he will relinquish his role at Bally's Aladdin's Castle.

Robert Fliday has been appointed executive vice president and general manager of Bally's Aladdin's Castle, Inc. and will report to

Ferchen.

Fliday joined Aladdin's Castle in November of 1983, as senior vice president, equipment and administration from Montgomery Ward & Co., Inc. At Montgomery Ward he held a variety of management positions in his 17 years with the firm, his most recent being district manager.

Bally oversees more than 400 arcades in 45 states and besides Bally's Aladdin's Castle also operates Bally's Le Mans Family Fun Centers, Bally's Pin Pan Alley, Bally's Pac Man Palace and Bally's Great Escape. Fliday is a graduate of South Dakota with a B.S. degree in economics.

Crackdown On 'Copy' Games Continues

CHICAGO — The latest development in a continuing effort to stamp out counterfeit games occurred in Boise, Idaho. Once again, an AAMA coordinated FBI raid was conducted on Friday, April 19, leading to the seizure of 14 counterfeit upright video games owned and operated by Tim Eby of Winner's Corporation, as revealed by AAMA officials.

FBI agent George Calley reported that federal agents also seized several sets of copy printed circuit boards and corresponding art graphics. The uprights, copies of Data East USA's "Karate Champ" and "Kung Fu Master," were removed from street and arcade locations operated by Eby.

AAMA director of government relations

and assistant general counsel Peter Kopke was present to assist the FBI agents conducting the search. He called it "an outgrowth of the association's continuing efforts to fully restore the market to legitimate industry entities."

Update on arrests made

AAMA executive director Glenn Braswell issued the following status report on those persons who were recently arraigned on charges of counterfeit video game trafficking: Jerry Carnes (Cumming, GA), Tom Goss (Harlan, KY) and Tim O'Reilly (Albany, NY) have all been arraigned, bound over for trial and are out on bail pending court date; Simon Ho (New York, NY) was arraigned, bound

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COIN MACHINE

AROUND THE ROUTE

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Dateline Los Angeles, where we spoke with **Ira Bettelman**, executive vice president of C.A. Robinson & Co., who had words of praise for Atari's "Paper Boy." This is a high-priced piece of equipment and yet operators are buying it. As Ira noted, "Paper Boy" is bringing in collections "the likes of which we have not seen in two or three years." Another of its hit pieces is Bally Midway's "Demolition Derby", which is doing extremely well in the earnings department! Equipment such as the aforementioned is providing the shot-in-the-arm the industry has been needing over these past many months. Ira told us he planned to attend the Data East meeting in Dallas and felt that distrib attendance would be outstanding, based on high expectations regarding the new piece that is being introduced.

Captivating pin! Fresh on the heels of the hit selling "Space Shuttle," the Williams Electronics, Inc. factory recently commenced full production on its latest entry "Sorcerer." More than one distributor commented that it's as good as . . . if not better than "Space Shuttle." Collections are terrific. "Sorcerer" is among the top five earning games across the board from coast to coast," reported Joe Dillion. This is a situation that has not been evident for quite some

time and is further proof that "pins are back." Joe further went on to say that the industry climate appears to be showing signs of improvement. "I think the worst is over . . . things are getting better by 'inches' . . . it will be a slow process but we are now heading in the right direction." Amen to that!

Triple play — triple punch! Needless to say, one of the most talked-of pins in the trade right now is Premier's hot new Chicago Cubs "Triple Play." A "fantastic" piece that's been "testing beautifully" reports **Tony Yula**, general manager, Mondial-Springfield. The model is currently gracing the showroom floor and attracting all sorts of attention. Mondial is also writing up good orders on Atari's "Paper Boy," another piece that's been testing exceptionally well — and the distrib's enjoying a nice pick-up in vending business, a contributing factor to their product lineup.

D.D. Days! Bally Midway's doing terrific business with its current "Demolition Derby" 4-player — "highest grossing video game around," to quote sales veepee **Steve Blattspieler**. A two-player upright version is set to follow in about 30 days — so watch for it! Steve also passed along some excellent reports on the "Strikes & Spares" shuffle. Ops are very pleased with it . . . for its reliability, staying power, consistency of earnings, etc. Steve calls it "the best shuffle built in the last 30 years."

AMOT Sponsors Big Texas 8-Ball Championships

CHICAGO — The Amusement and Music Operators of Texas sponsored its fourth annual Texas 8-Ball Championships on March 23 in Waco, Texas, which saw a greater number of participating operators resulting in about three times the attendance of last year's event.

The AMOT 8-ball program, open exclusively to members of the state association, begins at the operator level, with the purchase of a tournament kit from the association. The kit provides the operator with everything necessary to run a series of weekly location tournaments, with the weekly winners advancing to a location championship. The top three players at the location championship qualify to play in the state championships, which this year offered \$5,000 in guaranteed prize money.

There are separate divisions for men and

women. This year's women's division had 30 entrants playing for a total of \$1,400 in prize money. First place winner in this division was **Delores Maddux** of Waco, who earned \$400 and a beautiful trophy.

Eighty-eight men traveled from all over the state of Texas to shoot it out for the \$3,600 in prize money awarded in the men's division. First place winner in this division was **Calvin Harcrow** of Bloomburg who received the grand prize of \$1,000 plus a trophy.

The head official for the competition was **Willie Elder**, a professional pool player from Houston, Texas and the tournament director was **Kathy Brainard**. AMOT president **Byron Cook** and immediate past president **Bobby Minnick**, along with **Dock Ringo**, a past president of both AMOA and AMOT and **Dynamo's** president **Bill Rickett** were on hand for the entire event.



AMERICAN WELCOMES ROWE MUSIC — American Vending Sales of Wood Dale, Illinois, was recently appointed a distributor of Rowe phonographs, which means the firm is now handling the full line of Rowe equipment, as noted by company president **Frank Gumma**. "We handle Rowe's vending machines, bill changers, and jukeboxes," commented Gumma, "and the addition of the music line strengthens our service to the coin machine industry." In a related move, American Vending Sales has added extensive background in the music and games industry, both on the operating as well as the distributing level. His previous affiliations were with Seeburg, World Wide Dist. and Bally Midwest. Pictured are (l-r) **John Neville**, **Frank Gumma Sr.** and **Frank Gumma Jr.** at the Rowe phonograph, which is prominently displayed in the spacious new American Vending Sales facilities.

Crackdown On "Copy" Games Continues

(continued from page 44)

over for trial, has not posted bail and is detained in Atlanta prison; and **James Yarbrough** (LaVergne, TN) pleaded guilty upon arraignment, has turned state's evidence, and will testify against other counterfeiters.

In addition, Braswell said that the FBI in Providence, Rhode Island has reportedly seized enough information from its April 3 raid of International Graphics, believed to be one of the largest suppliers to the underground market, to sustain a series of additional raids over the next two weeks, and at least 4-6 arrests within 30 days.

AAMA salutes FBI efforts

Relating to recent developments, AAMA executive director **Glenn Braswell** has sent a letter detailing the scope and nature of the April 3 FBI raids in Atlanta (*Cash Box*, 4/27/85) to key legislators who oversee law enforcement on Capitol Hill.

Writing to 30 U.S. Senators and Representatives, Braswell noted that "all too often we in private industry fail to thank those in government for their specific efforts in solving problems facing the private sector, particularly when it involves criminal law enforcement."

Braswell communicated his hope that Congress will continue to condone the use of undercover operations when they "are necessary and vital to the proper enforcement of federal laws."

In addition, Braswell also wrote a letter of commendation to U.S. Attorney General **Edwin Meese** and FBI Director **William Webster** for the "dedication and professionalism" exhibited by all agents assigned to the April 3 raids. "This recent activity has given that ray of hope to those legitimate industry members remaining today that it is worth the fight, to stay the battle and retain the legitimate American market, rather than allow it to fall into the hands of criminals."

CASHBOX

Anything Else
Is A
Compromise



8-BALL — Pictured in the accompanying photos are (photo 1, l-r) **Oscar Saenz**, first place winner; **Calvin Harcrow**, who came in first; and **James Sanders**, third place winner in the men's division, receiving their trophies from AMOT president **Byron**



Cook (2nd from left); and (photo 2) AMOT president **Byron Cook** with **Delores Maddux** of Waco who was the first place winner in the women's division.

PERSONALITY PROFILE

Three-Way Celebration For C.B. Brady

by Frank Manners

C.B. Brady, patriarch of Brady Distributing Company (Charlotte, NC), has posted some impressive numbers on the board. April 12 and 13, the staff at Brady honored him on his 75th birthday, 55th anniversary in the business, and 40th anniversary of the founding of Brady the distributor.

We harken back to 1930 for the humble beginning. Brady bought two penny postcard machines featuring the faces of Hollywood movie stars. The kids popped in the pennies until their favorites appeared. It took a lot of pennies and Brady liked the fact that it took a lot of pennies. His next step: operating mechanical Bally penny pin games. He started small and in 1933 moved from Burlington to Durham, expanding his pinball venture more and more until he reached bigness. This he continued until 1944. Mark it in red! C.B. Brady the operator became Brady Distributing Co. He was appointed a Wurlitzer distributor and remained faithful until the factory discontinued its operation. From 1944 to 1955, he distributed only jukeboxes, but he always had an eye on expansion; always looked for growing markets. In 1955 he took up with pool tables, bumper and conventional, and grew with the tables and phonographs through the early '70s. And guess what happened in the early '70s? The dawning of video. Throughout the '70s, Brady waded deeper and deeper into video games, feasted like all distributors in the boom of 80-81-82. As C.B. Brady ominously says, "Business was too good. We had more business than we could handle."

'82 ended with a jarring explosion. It was the video game industry stepping on a land mine. C.B. Brady proudly asserts that he had made money every year he was in business, until the close of '82. Inordinately rapid depreciation of equipment and extension of credit to customers who could not pay, they snowballed at year's end and added up to doom.

To Brady, the advent of video was the most significant change he has seen in his 55 years in the business, but the change has scarred the industry, too: "Too many people and manufacturers got into the business. They flooded the market, more duds were produced, only a few good games among many. In the explosion of videos eventually we all got hurt. I never saw it this bad before."

However, Brady is not a gloomsayer. How has he remained successful in such tough times? "We're still in there and we'll continue to go on. Now is the most unusual time in 55 years." These difficult years would be unusual, foreign to a man nurtured on growth and expansion and profit.



As for the future? "The future looks good. On solid state games, we have hardly touched the surface. And the old time, good customers are still going on, are still in business. Their experience paid off. They're still making money while the fly-by-nights have lost out." What Brady yearns for most in the future is stability. "Leveling off; a reasonable amount of manufacturers, distributors and operators." That would be his Utopia in the coin machine business.

In Brady's lengthy career what did he like best about the business? To the point, "I made money . . . it was profitable . . . though not a get rich quick thing, but a steady growth, a profit every year . . ."

What did he like least? Well, for openers, "Cutthroat distributors, the 'gypsy' distributor, but I guess this is all part of the business." Secondly, warring operators: "Operators did not stick together, did not talk to each other, did not work out difficulties, did not organize. Locations played one against the other. Operators worked on smaller commissions than they should have. Operators need to work through associations." Lastly, illegal boards and kits! "A very bad problem. Manufacturers invest a lot of money in their businesses, then somebody comes along and puts out illegal boards. I hope this can be stopped."

In a parting word, we asked what advice he would give a newcomer. Ever practical, C.B. Brady offered, "Get experience . . . be a good businessman. After all, this is a business, a big business, and it should be operated as such. You'd be surprised how many people had no bookkeepers at one time. Now many have computer terminals."

Happy birthday, Mr. Brady, and happy anniversary. You and your company are part of the history of this industry.

Memetron Announces Hazel Grove Pact

CHICAGO — Memetron Inc. of Elk Grove Village, Illinois and Hazel Grove Music Limited of Cheshire, England have concluded an agreement whereby Memetron will be the exclusive North American distributor for the "Playmate Escort."

"We are extremely pleased to be working with Stan McKenna and the fine people at Hazel Grove," commented Larry Siegel, president of Memetron. "The Playmate Escort has been very popular among operators in England for the past three years and this year it has been well received into the European marketplace. The Playmate Escort has increased location revenues while reducing the need of a new jukebox"

"The Playmate Escort concept has been needed in the states for quite a long time with

the rising cost of new equipment and increasing location demands," stated Kaminkow, director of marketing and sales. As he further explained, the unit has been designed to be compatible with Rowe-Arden, Rock-Ola, NSM, Wurlitzer, Seeburg electronic or electromechanical jukeboxes with a similar mini card set that is supplied with every unit.

Other features include "A" side automatic play feature and full view front for up to 10 selections. The model comes in two different color designs, hi-tech black with metallic trim or classic rosewood and buff.

The Playmate Escort will be sold directly through Memetron, at a special introductory cost with a 30-day satisfaction guarantee.

Centuri Reports '84 Net Loss; Announces New Acquisition

CHICAGO — Centuri, Inc. reported operating results for the year ended December 31, 1984 while simultaneously announcing a new acquisition.

Revenues from continuing operations in 1984 were \$134,754,419 and income, before income taxes and extraordinary items, amounted to \$2,642,357, or \$.18 per share. For the year ended December 31, 1983, the company reported revenues from continuing operations of \$108,481,932 and comparable income of \$1,506,041, or \$.15 per share.

In December, 1984 the company discontinued operations of its video games division and a boat repair facility owned by a subsidiary.

Discontinued operations represented a net loss of \$2,233,155, or \$.15 per share, for 1984. This compares to a net profit of \$918,319 or \$.09 per share, in 1983.

After giving effect to extraordinary items which included a one time charge of \$1,399,044 to retire convertible debt and taxes, the company lost \$2,247,201, or \$.16 per share, in 1984. This compares to a net profit of \$2,808,960, or \$.28 per share, in 1983.

"Overall, the company is better positioned for growth and profitability than ever before,"

said Centuri board chairman Milton Koffman. "We are no longer burdened by the volatility of the video game industry and can direct our efforts to our more stable subsidiaries. We have already begun to see the results of these efforts and anticipate an outstanding first quarter."

Centuri, Inc. owns Outdoor Sports Headquarters, Inc., prominent hunting and fishing equipment distributor, and Fass Brothers Inc., which is involved in the purchase, packaging and resale of fish products at both the wholesale and retail levels. In addition, the company holds a large equity interest in IEC Electronics Corp., an electronics product contract manufacturer.

"Outdoor Sports Headquarters, Inc., which represents the most significant portion of our revenues and earnings, had an excellent year," Koffman added. "Their 1984 sales were at an all-time high, while profits, before taxes, were up 38 percent."

"To further strengthen this segment of our company, we have recently completed the purchase of Whitney Sporting Goods Co. of Denver, Colorado," he continued. "Not only will this expand our distribution base, but it will allow us to better serve our customers in the Rocky Mountain region."

'Savage Bees' Kit From Memetron

CHICAGO — Memetron, Inc. of Elk Grove Village, Illinois announced that an agreement has been reached with Capcom Ltd. Inc. of Tokyo for the exclusive North American rights to the "Savage Bees" game. In making the announcement, Joe Kaminkow, director of sales and marketing said "We are extremely pleased to work with the fine people of Capcom. Savage Bees test results have been just fantastic and the ROI meets the high expectations of today's market place."

Kaminkow described the game as a "fight-

to-the-death space thriller where two players can fight simultaneously, making virtual every play 50 cents. As the player fights against the evil Savage Bee Empire and loses his leadership he can buy-in to continue the battle," he added.

The Savage Bees kit will be offered directly to operators or through certain distributors according to the company. Further information may be obtained by contacting Memetron at 2350 Brick Vale Drive, Elk Grove Village, Illinois 60007 by phoning 312-595-2822.



A MEMORABLE TOUR — While in Washington for the recent installation of the vintage 1984 Rock-Ola jukebox in the Library of Congress, representatives from Rock-Ola Mfg. Corp. and AMOA were treated to a behind-the-scenes tour of the U.S. Library of Congress conducted by Walter Sampson, Licensing Division Chief of the Copyright Office. The group went through the archives, restoration facilities and public and private rooms of the immense complex that serves the nation's Capital. Pictured in photo 1 (l-r) at the archives, the first stop on the tour, are Walter Sampson, AMOA liaison

J.D. Meacham, Bette Lockhart, executive vice president of Rock-Ola and Rock-Ola Frank Schultz. Controlled temperatures and meticulous restoration protect all items in the Library's immense collection to preserve them for historians, students and future generations as the group observed in photo 2. Among the rarities on the tour was a private look at the original wax discs copyrighted by Thomas A. Edison, as depicted in photo 3. Donation of the jukebox was made by David C. Rockola, founder of the prominent Chicago-based manufacturer.

THE JUKEBOX PROGRAMMER

May 18, 1985

*indicates new entry

POP

- 1 **CRAZY FOR YOU**
MADONNA (Geffen/Warner Bros. 7-29051)
- 2 **DON'T YOU (FORGET ABOUT ME)**
SIMPLE MINDS (A&M 2703)
- 3 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 4 **SOME LIKE IT HOT**
THE POWER STATION (Capitol B-5444)
- 5 **ONE NIGHT IN BANGKOK**
MURRAY HEAD (RCA PB-13988)
- 6 **EVERYTHING SHE WANTS**
WHAM! (Columbia 38-04840)
- 7 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 8 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 9 **RHYTHM OF THE NIGHT**
DeBARGE (Gordy/Motown 1770GF)
- 10 **DON'T COME AROUND HERE NO MORE**
TOM PETTY AND THE HEARTBREAKERS (MCA 52496)
- 11 **ALL SHE WANTS TO DO IS DANCE**
DON HENLEY (Geffen/Warner Bros. 7-29065)
- 12 **AXEL F**
HAROLD FALTERMEYER (MCA-52536)
- 13 **THINGS CAN ONLY GET BETTER**
HOWARD JONES (Elektra 7-69651)
- 14 **OBSESSION**
ANIMATION (Mercury 880 266-7)
- 15 **NIGHTSHIFT**
COMMODORES (Motown 1773 MF)
- 16 **SOME THINGS ARE BETTER LEFT UNSAID**
DARYL HALL/JOHN OATES (RCA PB-14035)
- 17 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880 623-7)
- 18 **WALKING ON SUNSHINE**
KATRINA AND THE WAVES (Capitol B-5466)
- 19 **I'M ON FIRE**
BRUCE SPRINGSTEEN (Columbia 38-04772)
- 20 **NEW ATTITUDE**
PATTI LABELLE (MCA 52517)
- 21 **CELEBRATE YOUTH**
RICK SPRINGFIELD (RCA PB-14047)
- 22 **IN MY HOUSE**
MARY JANE GIRLS (Motown 1741GF)
- 23 **FOREVER MAN**
ERIC CLAPTON (Duck/Warner Bros. 7-29081)
- 24 **(MEDLEY) JUST A GIGOLO/
I AIN'T GOT NOBODY**
DAVID LEE ROTH (Warner Bros. 7-29040)
- 25 **WOULD I LIE TO YOU?**
EURHYTHMICS (RCA PB-14078)
- 26 **VOX HUMANA**
KENNY LOGGINS (Columbia 38-04649)
- 27 **HEAVEN***
BRYAN ADAMS (A&M 2729)
- 28 **SUSSUDIO***
PHIL COLLINS (Atlantic 7-99560)
- 29 **ROCK AND ROLL GIRLS**
JOHN FOGERTY (Warner Bros. 7-29053)
- 30 **RASPBERRY BERET***
PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)

COUNTRY

- 1 **STEP THAT STEP**
SAWYER BROWN (Capitol B-5446)
- 2 **FALLIN' IN LOVE**
SYLVIA (RCA PB-13997)
- 3 **RADIO HEART**
CHARLY McCLAIN (Epic 34-04777)
- 4 **IN A NEW YORK MINUTE**
RONNIE McDOWELL (Epic 34-04816)
- 5 **YOU'RE GOING OUT OF MY MIND**
T.G. SHEPPARD (Warner Bros. 7-29071)
- 6 **SOMEBODY SHOULD LEAVE**
REBA McENTIRE (MCA-52527)
- 7 **GIRLS NIGHT OUT**
THE JUDDS (RCA PB-13991)
- 8 **THERE'S NO WAY**
ALABAMA (RCA PB-13992)
- 9 **WORKING MAN**
JOHN CONLEE (MCA-52543)
- 10 **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**
THE WHITES (MCA/Curb MCA 52535)
- 11 **DON'T CALL HIM A COWBOY**
CONWAY TWITTY (Warner Bros. 7-29057)
- 12 **THERE'S NO LOVE IN TENNESSEE**
BARBARA MANDRELL (MCA 52537)
- 13 **NATURAL HIGH**
MERLE HAGGARD (Epic 34-04830)
- 14 **LET IT ROLL**
MEL McDANIEL (Capitol B-5458)
- 15 **COUNTRY BOY**
RICKY SKAGGS (Epic 34-04831)
- 16 **LITTLE THINGS**
THE OAK RIDGE BOYS (MCA 52555)
- 17 **NOBODY WANTS TO BE ALONE**
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 18 **SHE KEEPS THE HOMEFIRES BURNING**
RONNIE MILSAP (RCA PB-14034)
- 19 **WHITE LINE**
EMMYLOU HARRIS (Warner Bros. 7-29041)
- 20 **TIME DON'T RUN OUT ON ME**
ANNE MURRAY (Capitol B-5436)
- 21 **DON'T CALL IT LOVE**
DOLLY PARTON (RCA PB-13987)
- 22 **WARNING SIGN**
EDDIE RABBITT (Warner Bros. 7-29089)
- 23 **FOUR WHEEL DRIVE**
THE KENDALLS (Mercury 880 588-7)
- 24 **CALIFORNIA**
KEITH STEGALI (Epic 34-04771)
- 25 **I NEED MORE OF YOUR LOVE**
THE BELLAMY BROTHERS (MCA/Curb)
- 26 **MY OLD YELLOW CAR***
DAN SEALS (EMI America B-8261)
- 27 **FORGIVING YOU WAS EASY***
WILLIE NELSON (Columbia 38-04847)
- 28 **SHE'S A MIRACLE***
EXILE (Epic 34-04864)
- 29 **IT'S YOUR REPUTATION TALKIN'**
KATHY MATTEA (Mercury 880 595-7)
- 30 **MAYBE MY BABY***
LOUISE MANDRELL (RCA PB-14039)

BLACK CONTEMPORARY

- 1 **WE ARE THE WORLD**
U.S.A. FOR AFRICA (Columbia US7-04839)
- 2 **FRESH**
KOOL & THE GANG (De-Lite/PolyGram 880-623-7)
- 3 **SMOOTH OPERATOR**
SADE (Portrait/CBS 37-04807)
- 4 **IN MY HOUSE**
MARY JANE GIRLS (Gordy/Motown 1741GF)
- 5 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 6 **RHYTHM OF THE NIGHT**
DeBARGE (Motown 1770GF)
- 7 **INNOCENT**
ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)
- 8 **BACK IN STRIDE**
MAZE featuring FRANKIE BEVERLY (Capitol B-5431)
- 9 **I FOUND MY BABY**
THE GAP BAND (Total Experience/RCA TES1-2412)
- 10 **YOU SEND ME**
THE MANHATTANS (Columbia 38-04754)
- 11 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 12 **LOST IN LOVE**
NEW EDITION (MCA 52553)
- 13 **MEETING IN THE LADIES ROOM**
KLYMAXX (Constellation/MCA 52545)
- 14 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-04861)
- 15 **READ MY LIPS**
MELBA MOORE (Capitol B-5437)
- 16 **I JUST WANNA HANG AROUND**
GEORGE BENSON (Warner Bros. 7-29042)
- 17 **DO YOU WANNA GET AWAY**
SHANNON (Mirage/Emergency 7-99655)
- 18 **CAN'T STOP**
RICK JAMES (Gordy/Motown 1776GF)
- 19 **'TIL MY BABY COMES HOME**
LUTHER VANDROSS (Epic 34-04760)
- 20 **AXEL F**
HAROLD FALTERMEYER (MCA 52536)
- 21 **ROCK ME TONIGHT***
FREDDIE JACKSON (Capitol B 5459)
- 22 **ELECTRIC LADY**
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 23 **WHERE DID OUR LOVE GO**
THE REDDINGS (Polydor/PolyGram 881767-1)
- 24 **RAINBOWS**
EUGENE WILDE (Philly World/Atlantic 7-99675)
- 25 **FEEL SO REAL**
STEVE ARRINGTON (Atlantic 7-89576)
- 26 **INTO THE NIGHT**
B.B. KING (MCA 52530)
- 27 **SUDDENLY***
BILLY OCEAN (Jive/Arista JSI-9323)
- 28 **BRING BACK YOUR LOVE**
GLENN JONES (RCA PB 13999)
- 29 **DEEP INSIDE YOUR LOVE***
READY FOR THE WORLD (MCA 52561)
- 30 **MY LOVE IS TRUE (TRULY FOR YOU)**
THE TEMPTATIONS (Gordy/Motown)

RECORDS TO WATCH

LOVE'S CALLING — Opus Ten (Pandisc)
 INVISIBLE — Alison Moyet (Columbia)
 SMUGGLER'S BLUES — Glenn Frey (MCA)
 ONE LONELY NIGHT — REO Speedwagon (Epic)
 OH YEAH! — Bill Withers (Columbia)
 TRUE LOVE — Vince Gill (RCA)
 DANGEROUS — Natalie Cole (Modern/Atlantic)
 OH GIRL — Boy Meets Girl (A&M)
 WAYS TO BE WICKED — Lone Justice (Geffen/Warner Bros.)

DIXIE ROAD — Lee Greenwood (MCA)
 HELLO MARY LOU — The Statler Brothers (Mercury)
 HEART TROUBLE — Steve Wariner (MCA)
 IT'S ALL OVER NOW — John Anderson (Warner Bros.)
 CRAZY IN THE NIGHT — Kim Carnes (EMI America)
 EVERYTIME YOU GO AWAY — Paul Young (Columbia)
 LITTLE BY LITTLE — Robert Plant (Esperanza/Atlantic)
 MATERIAL THANGZ — The Deele (Solar/Elektra)

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- ★ Pepsi-Cola radio and TV commercials starring Menudo

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- ★ Major TV and radio advertising supporting the album and tour
 - ★ Menudo starring on the New Love Boat series' 2-hour special—airing May 4th
 - ★ A hot new video of "Hold Me" (by Kenny Ortega, director of the Pointer Sisters' "I'm So Excited" video)
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MENUDO

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Produced by Howie Rice, A Planet Records Production
Production supervised by Edgardo Diaz for Padosa America, Inc.

Padosa AMERICA

RCA Records and Cassettes