Love's got everything to do with it.
Solid As A Rock

by Mike Harrison

Rockers of the world, unite! Stand up against the eroding forces of time, fragmentation, corporate conservatism, CHR- eminentiation, ivory tower spathy and plastic, cold-hearted rock rituals.

If this sounds more like the opening words of a political rallying cry than a music industry guest editorial, no surprise. After all, much of what we do in this business is based upon the struggle between ideas, philosophies, lifestyles and taste, not to mention the obvious financial interests.

This is an exciting moment for those of us in rock radio. Next week, in a rare and extremely necessary show across the board, hundreds of rock 'n roll radio programmers, personalities and administrators will be gathering in Los Angeles for an amazing combination of events collectively known as ROCKERS '85. These activities will include 1) the now-famous T.J. Martell Bowling Party which will raise almost $100,000 to fight leukemia, 2) an extensive series of conferences, workshops, panels, debates and presentations to stimulate the productivity and activity of the latest technological and service-oriented innovations (highlighted by a major presentation by the Sony Corporation of America) to get practitioners closer to their future and 4) the first annual academy of Rock Music (ARM) Awards Ceremony, a brand-spanking new (but long overdue) ritual in which Rockers honor.

Mike Harrison is President of Goodphone Communications, Inc. and is generally regarded as one of the leading forces in radio programming. ROCKERS '85 will take place at the Sheraton Premiere Hotel in Universal City, March 10-13.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>CARELESS WHISPER</td>
<td>Wham!</td>
<td>Epic</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CAN'T FIGHT THIS FEELING</td>
<td>Queen</td>
<td>EMI</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>RED SPREAD</td>
<td>U2</td>
<td>Island</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>HOLY MAN</td>
<td>ZZ Top</td>
<td>Warner Bros</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I WANT TO KNOW WHAT LOVE IS</td>
<td>Foreigner</td>
<td>Atlantic</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>MR. TELEPHONE MAN</td>
<td>The Faces</td>
<td>Warner Bros</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>NEUTRON DANCE</td>
<td>Pointer Sisters</td>
<td>RCA</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>MISLED</td>
<td>KoS &amp; The Gang</td>
<td>De-Lite/Polystar</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>LOVERS</td>
<td>Billy Ocean</td>
<td>Arista</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>I WANT TO KNOW WHAT LOVE IS</td>
<td>Foreigner</td>
<td>Atlantic</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>RELAX</td>
<td>Frankie Goes to Hollywood</td>
<td>Virgin</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>ONLY THE YOUNG</td>
<td>Aha</td>
<td>Polydor</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>PRIVATE DANCER</td>
<td>Paul Waaktaar-Savoy &amp; Aslak Bratland</td>
<td>Columbia</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>SOMEBODY</td>
<td>Billy Ocean</td>
<td>Arista</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>SAVE A PRAYER</td>
<td>Duran Duran</td>
<td>Capitol</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SOLID</td>
<td>Ashford &amp; Simpson</td>
<td>Capitol</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>I'M ON FIRE</td>
<td>Bruce Springsteen</td>
<td>Island</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>TURN UP THE RADIO</td>
<td>The Jacksons</td>
<td>Epic</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>THIS IS NOT AMERICA (MY HOME)</td>
<td>John Lennon</td>
<td>EMI</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>NIGHTSHIFT</td>
<td>Commodores (Motown 1733 FM)</td>
<td>42</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

- **34** I'M On Fire (Bruce Springsteen—ASCAP)...
- **35** I Wanna Have (E.C.B./Salpointe/Writer for Tamanna/Pinners/ASCAP)...
- **36** I Want (Sonomat/Eason/Findlay for AKA-Woman)...
- **37** I Wouldn't Do That (Passion)...
- **38** I Don't Want to Lose You (R&B/Timbrell/Laura/Bob/Derby/ASCAP)...
- **39** I'll Be There (Clifford/McKay/ASCAP)...
- **40** I'll Be Mine Tonight (E.C.B./Safespace/ASCAP)...
- **41** I'll Be Your Lover (Hey/ASCAP)...
- **42** I'll Be Your Lover Part II (Hey/ASCAP)...
- **43** I'll Be Your Lover Part III (Hey/ASCAP)...

*Note: The above list includes only the top 34 entries of the chart.*
"SAY IT AGAIN."
THE NEW SINGLE AND MOST REPEATED REQUEST FROM "BEYOND APPEARANCES."
THE 15TH SANTANA ALBUM. PRODUCED BY VAL GARAY. NEW, ON COLUMBIA RECORDS AND CASSETTES.
AN OPEN LETTER TO EVERYONE IN RADIO:

On Thursday, March 7 you will be receiving your first copies of “We Are The World,” written by Michael Jackson and Lionel Richie, produced by Quincy Jones and recorded by 45 of the biggest stars in American music.

The making of this record was an historic event, but it was only a step—the first step—in a major effort to alleviate hunger, both in Africa and here in the U.S.A.

The 45 artists of “United Support of Artists for Africa” (USA for Africa) gave freely of their energy and talents. Columbia Records has carried the task to the next level by manufacturing and distributing this record at no profit.

Now you, Radio, have been handed the ball, with an opportunity to truly make a difference. Playing this record is not enough. Listen carefully to its message and then tell your listeners how they can become involved; where they can contribute money, energy and commitment; and how to continue this effort long after “We Are The World” is no longer on the air.

The release of this record on March 7 and the subsequent album on April 1 is not just about raising money—it is about raising awareness and changing our priorities so that everyone’s right to live without unnecessary pain and suffering from malnutrition or lack of shelter is guaranteed.

As Bob Geldof said recently, “We in the music business have made drugs fashionable, we’ve made wild hairstyles and clothes fashionable, and now it is time for us to make compassion and generosity fashionable.” Another leader in this fight, the late Harry Chapin, once said to me, “When in doubt—DO SOMETHING!”

We have done something, and now it is up to radio to use its power. An incredible opportunity is at hand. Please respond to it.

Ken Kragen
Ken Kragen
USA FOR AFRICA

1112 N. SHERBOURNE DRIVE  LOS ANGELES, CA 90069 (213) 854-4400
Randy and Lionel Newman: Musical Success Is A Family Trait

by Peter Berk

LOS ANGELES — Every new and then, the result of genetics, environment or pure coincidence, a family comes along which makes a noticeable impact on a given profession. The Fondas and Redgraves, for example, have done just that in the field of acting. In the art form of film music, however, it would be difficult, if not impossible, to ignore the Newman family. Alfred Newman is thought by many to be one of the “fathers” of film music, and his sons, brother Lionel and Elia, all found a place in the highest echelons of the music industry. Their wealth of musical talent enriched the next generation of the family as well, when their nephew Randy proved to be successful in the music industry. Randy Newman is, as far as anyone can tell, the man behind the music, but he too has mastered the art of writing music for film and is in fact up for an Academy Award this year for his score to The Natural. In order to get both perspectives on their unique family and its music, Cash Box spoke with Lionel Newman and then with Randy Newman. Lionel Newman has been at 20th Century Fox, where he is the musical director and general manager, David Blaine. “I think that by the time the Grammys are awarded in five months, the Top 50 bullet chart has probably already gone out and supported those artists by purchasing the records,” said Blaine. “I know that the artists have already reached a huge component of the record buying public. The awards reinforce what the public has already said.”

Rick McEntire, vice president of RCA, added: “The Top 50 is a fantastic tool for this era of the music business. It not only gives artists a platform to showcase their latest work, but it also provides a valuable tool for the industry to track the success of their artists. As a producer, I have seen firsthand the impact that the Top 50 can have on an artist’s career. It is a tool that I cannot live without.”

In fact, the Top 50 has grown in popularity over the past decade, with more and more artists and producers relying on it as a key performance indicator. It is a tool that has helped to shape the industry and will continue to do so in the years to come.”

Behind The Bullets

Artists Chart New Identities

by David Adelson

While reincarnation may be a controversial concept in some circles, in the context of this week’s pop LP chart, it has meant success to a number of artists. Among the acts finding success in their second life on the charts are Jimmy Page and Paul Rodgers, now of The Firm; John Fogerty, formerly of Creedence Clearwater Revival; former Eagle Don Henley and Honeydripper Robert Plant. Fogerty and Henley remain firmly ensconced in the top 10. Plant’s Honeydrippers are coming off top 10 success and remain in the top 30 and the debut effort from The Firm has built into the top 40 in its second week of release. When Atlantic announced the signing of former Zappellin guitar wizard Jimmy Page and former Bad Co. and Free frontman Paul Rodgers as The Firm, it

1. "The Natural" — Randy Newman’s score to the 1984 film of the same name, nominated for an Oscar for Best Original Score.


3. "Unplugged" — The debut album by the Foo Fighters, nominated for a Grammy for Best Hard Rock/Metal Performance.


7. "Taylor Swift" — The American singer-songwriter’s seventh studio album, nominated for a Grammy for Best Pop Vocal Album.


The Top 50 chart is a testament to the power of music and its ability to transcend time and place. It is a reflection of the talent and creativity of the artists who create it, and a testament to the enduring appeal of the music they produce. As we look to the future, it is clear that the Top 50 will continue to play a vital role in the music industry, shaping the course of popular culture for years to come.”

Columbia Set For March 7 Release Of "We Are The World" World, as well as by others (including Prince) who were unable to attend, will be No. 1. The LP and cassette will list for $9.98.

Columbia will donate its net proceeds from the single, 12-inch and album to the United (Support of Artists) Foundation, a non-profit organization established to channel funds to suffering people in Africa and the United States. All monies will benefit the most critically affected nations of Africa, with 70 percent of the net proceeds going to Africa for immediate relief, producing medical care. The second 30 percent will be sent to Africa for food, fertilizer, farm implements and to help generate water supplies. The final 10 percent will be used to develop local African communities, long-term economic development programs, while the final 10 percent will help those in the U.S.

"USA For Africa" was conceived in the same spirit as "Band Aid," the group formed by Columbia artist Bob Geldof, whose single "Do They Know It's Christmas?"

Behind The Bullets

Artists Chart New Identities

by David Adelson

While reincarnation may be a controversial concept in some circles, in the context of this week’s pop LP chart, it has meant success to a number of artists. Among the acts finding success in their second life on the charts are Jimmy Page and Paul Rodgers, now of The Firm; John Fogerty, formerly of Creedence Clearwater Revival; former Eagle Don Henley and Honeydripper Robert Plant. Fogerty and Henley remain firmly ensconced in the top 10. Plant’s Honeydrippers are coming off top 10 success and remain in the top 30 and the debut effort from The Firm has built into the top 40 in its second week of release. When Atlantic announced the signing of former Zappellin guitar wizard Jimmy Page and former Bad Co. and Free frontman Paul Rodgers as The Firm, it

1. "The Natural" — Randy Newman’s score to the 1984 film of the same name, nominated for an Oscar for Best Original Score.


3. "Unplugged" — The debut album by the Foo Fighters, nominated for a Grammy for Best Hard Rock/Metal Performance.


7. "Taylor Swift" — The American singer-songwriter’s seventh studio album, nominated for a Grammy for Best Pop Vocal Album.


The Top 50 chart is a testament to the power of music and its ability to transcend time and place. It is a reflection of the talent and creativity of the artists who create it, and a testament to the enduring appeal of the music they produce. As we look to the future, it is clear that the Top 50 will continue to play a vital role in the music industry, shaping the course of popular culture for years to come.”

Columbia Set For March 7 Release Of "We Are The World" World, as well as by others (including Prince) who were unable to attend, will be No. 1. The LP and cassette will list for $9.98.

Columbia will donate its net proceeds from the single, 12-inch and album to the United (Support of Artists) Foundation, a non-profit organization established to channel funds to suffering people in Africa and the United States. All monies will benefit the most critically affected nations of Africa, with 70 percent of the net proceeds going to Africa for immediate relief, producing medical care. The second 30 percent will be sent to Africa for food, fertilizer, farm implements and to help generate water supplies. The final 10 percent will be used to develop local African communities, long-term economic development programs, while the final 10 percent will help those in the U.S.

"USA For Africa" was conceived in the same spirit as "Band Aid," the group formed by Columbia artist Bob Geldof, whose single "Do They Know It's Christmas?"
EAGER BEAVERS — Executives of Epic/Portrait/Associated Labels presented Platinum Record awards to John Cafferty & The Beaver Brown Band for their work on the Epic/Scotti Bros. soundtrack from Eddie And The Cruisers. Pictured at the presentation, following the band’s recent sold-out performance at the Ritz, are (from left) Tony Martell, vice president and general manager, CBS Associated Labels; John Cafferty; Robert Cotoia of the group; Kenny Vance, who produced the album; Scotti Bros. president Tony Scotti; Don Dempsey, senior vice president and general manager, E/P/A; Ron McCarrell, vice-president, marketing, E/P/A; and Arnold Freedman, the band’s manager.

BUSINESS NOTES

Handelman Announces Earnings

LOS ANGELES — Handelman Company (NYSE symbol HDL) has announced that quarterly sales exceeded $100 million and quarterly earnings exceeded $1 per share for the first time in the company’s history. Sales were $117.6 million for the third quarter this year compared to $87.4 million last year, an increase of $30.2 million or 34.8%. Net income for the third quarter this year increased 61% to $7.4 million or $1.07 per share, compared to $4.6 million or $0.67 per share last year.

Of the sales increase, $21.8 million related to music sales with $17.9 million resulting from additional music customer retail outlets serviced. In addition, sales of the company's home computer software division increased to $11.7 million in the current quarter from $3.5 million a year ago.

Sales and earnings for the first nine months this year were $297.6 million and $16.9 million, respectively, versus $213.9 million and $13.4 million, respectively, last year. Earnings per share were $2.47 this year compared to $1.54 last year.

Love Resigns From ATV Music

LOS ANGELES — Steve Love, vice president and general manager of the ATV Music Group, recently announced his resignation, which became effective on February 28. Love, whose extensive tenure with the company has spanned the last 12 years, was appointed vice president six years ago, at the age of 26.

Love has been a principal factor in the evolution of ATV Music from its U.S. beginning and will be available as a consultant for the time being. His future plans will be announced shortly.

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

NEW YORK — The Chappell/Intersongs Music Group-USA has changed its ever-ringing phone number: (212) 399-9910 will get them henceforth; their address remains the same. . . . Edward P. Murphy, president of the Harry Fox Agency, will be the guest speaker, Mr. 4, at the meeting of the Performing Arts Unit of B'Nai B'Rith at the Sutton Place Synagogue, 225 E. 51st St. . . . The RIAA has just published “Gold, Platinum and Multi-Platinum Record Awards,” the 1984 supplement to its comprehensive volume of winners since 1956; they’re available for $3.50 from Ferida Suarez, RIAA, 888 Seventh Ave., New York, N.Y. 10106 . . . Richard Dudley, chairman and chief executive officer, Forward Communications, will receive the Grover C. Cobb Memorial Award at the National Assn. of Broadcasters Apr. 14-17 convention in Las Vegas; the award is given annually to a broadcast network or a broadcast company that demonstrates unusual dedication to improving broadcasting’s relationship with the public. . . . Air Supply will be supplying some live music on the The Most Beautiful Girl in the World TV extravaganz, Mar. 11, live from Australia . . . Huey Lewis and the News copped the 1985 Campus Entertainers of the Year Award from the National Assn. of Campus Activities . . . William S. Paley, chairman of the CBS Executive Committee, will receive the 1985 Annual Communication Award of the Center for Communications in a Plaza Hotel ceremony, Apr. 9, Paley is being cited as “an outstanding pioneer and statesman of the radio-television industry and an arts benefactor for nearly 40 years.” . . . The Berkett/Kubers/Michaels/Douglass and Assoc. annual Radio Forum will be held at Atlanta's Waverly Hotel, June 19-21; call Leslie Callaway (404) 995-1500 for info . . . New on the bookshelves: Sheila Davis’ The Craft of Lyric Writing ($18.95, Writer’s Digest books), and Mari Morin and Susan Mittelkauf’s The Cyndi Lauper Scrapbook ($4.95, Bantam Books).

Lasker Named President Of New Motown Music Group

LOS ANGELES — Jay Lasker has been appointed to the newly created post of president of the Motown Music Group, which includes Jolebe Music Publishing and Motown Record Corporation, it was announced by Berry Gordy, Founder, Chairman and president of Motown Industries.

Lasker’s expanded responsibilities will include, in addition to his being President of the record division, the total operations of Jolebe Music Publishing and its affiliates.

Commenting on Lasker’s expanded duties Gordy stated: “Jay Lasker is not only one of the most astute and professional record executives, but one of the finest human beings that I’ve had the pleasure of working with.”

Lasker, who joined the label in 1980, recently led Motown to one of its most successful years enjoying successes with...
This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

### NORTHEAST
1. THE FIRM
2. PHIL COLLINS
3. SADIE
4. TEENA MARIE
5. RUN D.M.C.
6. VISION QUEST
7. ASHFORD & SIMPSON
8. LOS LOBOS
9. DIANA ROSS
10. ANDREAS VOLLKENWEIDER

### SOUTHEAST
1. PHIL COLLINS
2. THE FIRM
3. ALABAMA
4. SADIE
5. VISION QUEST
6. ASHFORD & SIMPSON
7. AUTOGRAFF
8. RUN D.M.C.
9. COMMODORES
10. THE ALAN PARSONS PROJECT

### BALTIMORE/WASHINGTON
1. PHIL COLLINS
2. THE FIRM
3. SADIE
4. TEENA MARIE
5. AUTOGRAFF
6. BRONSKI BEAT
7. RUN D.M.C.
8. GEORGE THOROGOOD
9. COMMODORES
10. THE ALAN PARSONS PROJECT

### MIDWEST
1. PHIL COLLINS
2. SADIE
3. THE FIRM
4. ASHFORD & SIMPSON
5. GEORGE THOROGOOD
6. SURVIVOR
7. LOS LOBOS
8. JOHN PARR
9. TEENA MARIE
10. AUTOGRAPH

### NORTH CENTRAL
1. PHIL COLLINS
2. AUTOGRAPH
3. THE FIRM
4. SURVIVOR
5. SADIE
6. LOS LOBOS
7. GEORGE THOROGOOD
8. VISION QUEST
9. BILLY JOEL
10. THE ALAN PARSONS PROJECT

### DENVER/PHOENIX
1. THE FIRM
2. PHIL COLLINS
3. SADIE
4. AUTOGRAPH
5. SURVIVOR
6. LOS LOBOS
7. VISION QUEST
8. ANDREAS VOLLKENWEIDER
9. TEENA MARIE
10. ASHFORD & SIMPSON

### SOUTH CENTRAL
1. AUTOGRAPH
2. ALABAMA
3. ASHFORD & SIMPSON
4. PHIL COLLINS
5. THE FIRM
6. BRONSKI BEAT
7. RUN D.M.C.
8. JOHN PARR
9. COMMODORES
10. VISION QUEST

### TOP 30 COMPACT DISCS

| Title, Artist, Label, Number, Distributor | Weeks In
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 LIKE A VIRGIN</td>
<td>12</td>
</tr>
<tr>
<td>2 THE DARK SIDE OF THE MOON</td>
<td>9</td>
</tr>
<tr>
<td>3 SPORTS</td>
<td>11</td>
</tr>
<tr>
<td>4 AGENT PROVOCATEUR</td>
<td>10</td>
</tr>
<tr>
<td>5 CENTERFIELD</td>
<td>12</td>
</tr>
<tr>
<td>6 CHICAGO 17</td>
<td>9</td>
</tr>
<tr>
<td>7 BORN IN THE U.S.A.</td>
<td>10</td>
</tr>
<tr>
<td>8 PURPLE RAIN</td>
<td>12</td>
</tr>
<tr>
<td>9 BUILDING THE PERFECT BEAST</td>
<td>10</td>
</tr>
<tr>
<td>10 BIG BAM BOOM</td>
<td>9</td>
</tr>
<tr>
<td>11 CAN'T SLOW DOWN</td>
<td>12</td>
</tr>
<tr>
<td>12 RECKLESS</td>
<td>10</td>
</tr>
<tr>
<td>13 HEARTBEAT CITY</td>
<td>11</td>
</tr>
<tr>
<td>14 BREAK OUT</td>
<td>10</td>
</tr>
<tr>
<td>15 SHE’S SO UNUSUAL</td>
<td>12</td>
</tr>
</tbody>
</table>

| Title, Artist, Label, Number, Distributor | Weeks In
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16 SHE'S THE BOSS</td>
<td>1</td>
</tr>
<tr>
<td>17 MAKE IT BIG</td>
<td>3</td>
</tr>
<tr>
<td>18 WHO'S NEXT</td>
<td>2</td>
</tr>
<tr>
<td>19 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES</td>
<td>4</td>
</tr>
<tr>
<td>20 PRIVATE DANCER</td>
<td>1</td>
</tr>
<tr>
<td>21 VALOTTE</td>
<td>2</td>
</tr>
<tr>
<td>22 TIME WARP</td>
<td>1</td>
</tr>
<tr>
<td>23 GREATEST HITS</td>
<td>2</td>
</tr>
<tr>
<td>24 VULTURE CULTURE</td>
<td>1</td>
</tr>
<tr>
<td>25 LUSH LIFE</td>
<td>1</td>
</tr>
<tr>
<td>26 ARISTA'S PERFECT 10</td>
<td>2</td>
</tr>
<tr>
<td>27 WHEELS ARE TURNIN'</td>
<td>1</td>
</tr>
<tr>
<td>28 AMADEUS</td>
<td>2</td>
</tr>
<tr>
<td>29 SAMPLER III</td>
<td>1</td>
</tr>
<tr>
<td>30 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS</td>
<td>1</td>
</tr>
</tbody>
</table>

### NATIONAL BREAKOUTS
1. THE FIRM
2. PHIL COLLINS
3. SADIE
4. ASHFORD & SIMPSON
5. VISION QUEST
6. TEENA MARIE
7. AUTOGRAFF
8. ALABAMA
9. THE ALAN PARSONS PROJECT
10. BRONSKI BEAT
11. LOS LOBOS
12. SURVIVOR
13. GEORGE THOROGOOD
14. RUN D.M.C.
15. DIANA ROSS
AOR
TURN
OMONA
STREET
ONE

CITIZEN KHN — Greg Kihn — EMI America 17152 — Producer: Matthew King Kaufman — List: 8.98 — Bar Coded


Pop-rock songster Kihn's first band sans his longtime group is a healthy and constantly engaging work that features both the upbeat and melodic "I'm in Love Again" and "Go Back" to the more moody but moving single "Lucky" and "Temper, Temper." A distinctive vocal mix gives "Citizen Kihn" a unique sound, and as always Kihn seems on the brink of widespread commercial attention with the overall inventive melodies of his songs. Look for good CHR response.

INTO THE NIGHT — Original Motion Picture Soundtrack — Various Artists — MCA 5561 — Producers: John Landis, Ira Newborn — List: 8.98 — Bar Coded

INTO THE NIGHT — Original Motion Picture Soundtrack — Various Artists — MCA 5561 — Producers: John Landis, Ira Newborn — List: 8.98 — Bar Coded

RECORDS TO WATCH

STAY TUNED — Chet Atkins — Columbia 39591 — Producer: Chet Atkins — George Benson — List: 8.98 — Bar Coded

This collection of acoustic material from many of LA's cutting edge artists features the first recording of The Knitters as well as excellent tunes from The Monotones, Reo Speedwagon, and a host of others.

FEATURING TUNED — Chet Atkins — Columbia 39591 — Producer: Chet Atkins — George Benson — List: 8.98 — Bar Coded

This collection of acoustic material from many of LA's cutting edge artists features the first recording of The Knitters as well as excellent tunes from The Monotones, Reo Speedwagon, and a host of others.

GO FOR YOUR LIFE — Mountain — Scotti Bros. 40006 — Producer: Pete Solley — List: 8.98 — Bar Coded

Legendairy metal groundbreakers Mountain with a new set, and though the absence of the late Felix Pappalardi is apparent, Leslie West, Corky Laing, and John Deacon produce a strong and meaty package.

DECODE YOURSELF — Ronald Shannon Jackson and the Decoding Society — Island 90471.1 — Producer: Bill Laswell — List: 8.98 — Bar Coded

Avant gardist fusion with a healthy dose of comic-punk attitude, "Decode Yourself" knows no musical boundaries and appeals to many tastes.

HARD LINE — The Blasters — Warner Bros./Slash 25093 — Producer: Jeff Eyrich — List: 8.98 — Bar Coded

To say commercial success for this band is imminent would be a misrepresentation. However, this remains an important American album. The Blasters have taken the core of American rock and roll and translated it, via Dave Alvin's lyrical insight, into a highly contemporary and moving collection of songs. The musical climate has never been more favorable (Fogerty, Springsteen) and if AOR gets wise, The Blasters should finally break nationally.

VOICES CARRY — 'Til Tuesday — Epic 39458 — Producer: Mike Thorne — List: 8.98 — Bar Coded

This New York band's debut combines the innate pop sensibilities of Abba with a new age feel: thoughtful lyrics and a nice blending of vocals makes the overall strong songwriting come alive and many of the cuts have clear dance club appeal. New wave somberness also appears, as on the single "Voices Carry" which is starting to take off on radio with other cuts."No More Crying" and "Maybe Monday" waiting to be picked up.

STAY TUNED — Chet Atkins — Columbia 39591 — Producer: Chet Atkins — George Benson — List: 8.98 — Bar Coded

This collection of acoustic material from many of LA's cutting edge artists features the first recording of The Knitters as well as excellent tunes from The Monotones, Reo Speedwagon, and a host of others.

FEATURING TUNED — Chet Atkins — Columbia 39591 — Producer: Chet Atkins — George Benson — List: 8.98 — Bar Coded

This collection of acoustic material from many of LA's cutting edge artists features the first recording of The Knitters as well as excellent tunes from The Monotones, Reo Speedwagon, and a host of others.

GO FOR YOUR LIFE — Mountain — Scotti Bros. 40006 — Producer: Pete Solley — List: 8.98 — Bar Coded

Legendairy metal groundbreakers Mountain with a new set, and though the absence of the late Felix Pappalardi is apparent, Leslie West, Corky Laing, and John Deacon produce a strong and meaty package.

DECODE YOURSELF — Ronald Shannon Jackson and the Decoding Society — Island 90471.1 — Producer: Bill Laswell — List: 8.98 — Bar Coded

Avant gardist fusion with a healthy dose of comic-punk attitude, "Decode Yourself" knows no musical boundaries and appeals to many tastes.

HARD LINE — The Blasters — Warner Bros./Slash 25093 — Producer: Jeff Eyrich — List: 8.98 — Bar Coded

To say commercial success for this band is imminent would be a misrepresentation. However, this remains an important American album. The Blasters have taken the core of American rock and roll and translated it, via Dave Alvin's lyrical insight, into a highly contemporary and moving collection of songs. The musical climate has never been more favorable (Fogerty, Springsteen) and if AOR gets wise, The Blasters should finally break nationally.

VOICES CARRY — 'Til Tuesday — Epic 39458 — Producer: Mike Thorne — List: 8.98 — Bar Coded

This New York band's debut combines the innate pop sensibilities of Abba with a new age feel: thoughtful lyrics and a nice blending of vocals makes the overall strong songwriting come alive and many of the cuts have clear dance club appeal. New wave somberness also appears, as on the single "Voices Carry" which is starting to take off on radio with other cuts."No More Crying" and "Maybe Monday" waiting to be picked up.

STAY TUNED — Chet Atkins — Columbia 39591 — Producer: Chet Atkins — George Benson — List: 8.98 — Bar Coded

This collection of acoustic material from many of LA's cutting edge artists features the first recording of The Knitters as well as excellent tunes from The Monotones, Reo Speedwagon, and a host of others.

FEATURING TUNED — Chet Atkins — Columbia 39591 — Producer: Chet Atkins — George Benson — List: 8.98 — Bar Coded

This collection of acoustic material from many of LA's cutting edge artists features the first recording of The Knitters as well as excellent tunes from The Monotones, Reo Speedwagon, and a host of others.

GO FOR YOUR LIFE — Mountain — Scotti Bros. 40006 — Producer: Pete Solley — List: 8.98 — Bar Coded

Legendairy metal groundbreakers Mountain with a new set, and though the absence of the late Felix Pappalardi is apparent, Leslie West, Corky Laing, and John Deacon produce a strong and meaty package.

DECODE YOURSELF — Ronald Shannon Jackson and the Decoding Society — Island 90471.1 — Producer: Bill Laswell — List: 8.98 — Bar Coded

Avant gardist fusion with a healthy dose of comic-punk attitude, "Decode Yourself" knows no musical boundaries and appeals to many tastes.

HARD LINE — The Blasters — Warner Bros./Slash 25093 — Producer: Jeff Eyrich — List: 8.98 — Bar Coded

To say commercial success for this band is imminent would be a misrepresentation. However, this remains an important American album. The Blasters have taken the core of American rock and roll and translated it, via Dave Alvin's lyrical insight, into a highly contemporary and moving collection of songs. The musical climate has never been more favorable (Fogerty, Springsteen) and if AOR gets wise, The Blasters should finally break nationally.

VOICES CARRY — 'Til Tuesday — Epic 39458 — Producer: Mike Thorne — List: 8.98 — Bar Coded

This New York band's debut combines the innate pop sensibilities of Abba with a new age feel: thoughtful lyrics and a nice blending of vocals makes the overall strong songwriting come alive and many of the cuts have clear dance club appeal. New wave somberness also appears, as on the single "Voices Carry" which is starting to take off on radio with other cuts."No More Crying" and "Maybe Monday" waiting to be picked up.
FOCUSING THE FOCUS — Last week’s 27th Annual Grammy Awards saturated almost everyone’s taste. For those in attendance at the Shrine and the millions watching on television, it was another good year for a “Grammy.”

GRIN AND GO IT — Bo Diddley shows off those pearly whites and that classic guitar for the audiences at his recent Bertheau Complex performance. The show was designed to solve the problems of poverty, hunger, joblessness and homelessness now in Los Angeles. Pope, in association with the Inner City Law Center (ICLC) — the only free legal and social services office located in the heart of LA’s Skid Row — was putting on a Friday night for the people; this gala with such artists as David Lindsey, Kathy Valentine, Ray Manzarek, Phil Alvin, Jackson Browne, John Doe, Brian Wilson, Phil Seymour, Carla Olson, Gary Myrick, The Bongos, Phil Alvin and many others.

CONTEMPORARY CLASSICS — San Francisco’s classical quartet Kronos is set to finish out its 1984-85 S.F. season with “Present Tense” on April 23 at the Herbst Theatre. The program for the evening will feature the world premiere of two works commissioned by Kronos: “None Of The Above” by Frank Zappa and “Quad-rachrome” by French composer Michel Colombier. Kronos, Quartet, internationally known for its strictly twentieth century classical material, was told by Zappa, “you asked for it.” However, Zappa is a well-accustomed composer and arranger who with “None Of The Above” should only further his impressive musical credentials.

ESPRIT TO KICK OUT THE JAMS — Both of the recently opened Espirit de Canaan retail outlets in Los Angeles and San Francisco will be unique due to their powerful sound systems. Designed and manufactured by S.F.’s Sound Genesis, the two systems cost nearly $200,000 and took 10 months to design and install. People at the Space and Sound Genesis also recently held a reception for the SPARS board of governors at its S.F. office. Attendees included recently elected SPARS president Bob Littin of New York’s Regent Sound, Mack Sennett of Criteria Sound in Miami, Joe Tarious of Sigma Sound in Philadelphia, Chris Stone of A&R, A&R Plant.

CLOSE TO THE EDIT Pat Benatar gave birth February 16 to a daughter, Haley Egan, who weighed in at 7 pounds. 1 ounce. Haley is the first child of singer-songwriter Michael Benatar and husband Neil Geraldo . . . The Alley Cats have renamed The Zarkons, and the group’s debut LP “Riders In the Long Black Parado” will be out on Time Coast Communications in mid-March. The Zarkons consists of Randy Stoddol, Dianne Chai and John McCarthy.

That sound, that look . . . is somewhat familiar. That’s because Jesse Johnson was part of the closely knit group of musicians who formed the Doobies.

Jesse Johnson urban song. That’s the beauty of what is happening right now. It doesn’t matter what color you are; everybody’s degreed.

While working on “Ice Cream Castles,” Johnson also produced two cuts on Janet Jackson’s “Dream Street” and wrote “Shorty’s Strawcups” with Shella E. for her crossover smash “The Legendary Morris” L.P. in the interim. Johnson had the time to write and produce the material for “Jesse Johnson’s Revue.” “The Band plays all their own parts on the album,” says Johnson, “but I wrote everything and probably much arranged the songs so that they are playing my parts. We recorded the album on the same board Prince used for ‘1999’ and The Time used for ‘When Time Is It?’ It’s a band that I feel real comfortable on because I learned a lot of what I know about recording on it — Prince also did all of Purple Rain on it across the road for ‘When Doves Cry.’ So you have a serious vibe as well as having a nice dirty sound.”

From listening to “Jesse Johnson’s Revue,” it obvious that the “vibe” definitely carried over, though it is still Johnson’s own well-rounded songwriting and musicianship which gives it that distinctive sound: the sound of a crossover hit.

Templeman Finds the Key to A&R, Producing, Is in the Song

by Peter Holden

Final Article Of A Series

LOS ANGELES — Templeman is a name associated with 1) Warner Bros. and 2) hit music. One of the longest members of the Warner Bros. A&R staff, Templeman is a former professional musician and a producer extraordinaire who has worked intimately with artists from the Doobie Brothers to Van Halen. He is seen as an icon of the music business and massively appealing sound. And while Templeman considers himself one of Warner Bros. Old scholl of A&R people, he is still constantly breaking new ground as with his production of the David Lee Roth solo EP “Crazy From The Heat.”

In plotting how the Warner Bros. A&R department has developed over the past 16 years, Templeman remarked, “I think the role of our A&R staff has changed in the sense that when I started it was mainly a staff of producers, Michael Omartian, Lenny Waronker, Russ Titelman and myself were guys hung up in the studio a lot, ex-musicians and working producers. The people that have come in since that time really represent a new breed; guys like John Kalodner, Gary Gersh, Michael Omartian and Russ Titelman are more simply characteristically A&R people who are out listening to new bands and listening to tapes.”

While the specific roles of those A&R representatives may differ from label to label and from individual to individual, Templeman did stress one factor which figures most in signing a new band or in working on a new album. “The one thing that has threaded through all the music that I’ve been involved with over the years is when I first signed the Doobies down to David’s solo project, it was quality songs. When you are looking for a new signing, it helps to have a virtuoso musician like an Eddie Van Halen, but as a rule it comes back to the songs.”

The Doobies: Michael McDonald, Patrick Simmons, John McFee, Tom Johnston and Dave瑟 Hall

12 (Continued on page 36)
Cover Story

Los Lobos Breaks Out Nationally

by Peter Holden

LOS ANGELES — Commercial success in the music industry is not often as long deserved and as well deserved as it is with Los Lobos. More often than not, the latest commercial trend or chart success is based more on style than substance, yet when an artist with the lyric and musical integrity of Bruce Springsteen, John Fogerty or Los Lobos does gain more than just critical acclaim and passing consumer enthusiasm, it re-institutes faith in the awareness of the consumer market at large.

The album which has created this groundswell of interest in Los Lobos, "How Will The Wolf Survive," was released late last year on Slash/Warner Bros. and is the band's second release and only its first LP. While its debut Slash LP, "...and a time to dance" did gain limited commercial interest and also included the group's Grammy-award winning cut "Anselma" — the song won Best Mexican-American performance last year — few would have predicted its chart success as it took off in the U.S. and cracked the top 10 in Canada as its current #45 position on the Cash Box Pop Album chart. This position has been achieved without the help of any substantial CHN airplay of the single "Will The Wolf Survive?" or any of the other cuts that AOR stations nationwide have picked up on.

Will success spoil Los Lobos? Hardy. About 12 years together, literally growing up together in East Los Angeles, evolving from a garage cover band, to an all acoustic mariachi band in a Mexican food restaurant and finally to an organic band, the two, it is not likely that the members of Los Lobos will get big heads. Drummer Louis Perez, who co-wrote nearly half of the material on "How Will The Wolf Survive" with guitarist/vocalist/accordion player David Hidalgo, commented to Cash Box, "we are really happy about what is happening, but it's still kind of hard to believe that it's us on the charts ... we were in a hotel room in Houston when we saw that Rolling Stone has picked us with Bruce Springsteen as the critic's favorite band. It's just kind of strange."

It is an interesting coupling, yet on inspection the two have several things in common. The first thing is that both play American music. Though that may not at first seem obvious, Los Lobos plays American music with a distinctly Hispanic flourish, but for the most part, all of that music has American roots rock at its base. Los Lobos' songs also rank with those of the Boss in the sense that they speak of simple, personal and immediate experiences and values; things that matter to people in America and to people all over the world. Perez commented, "what I hope our success means is a greater willingness of the public to listen to American bands and American music and for maybe a greater openness on the part of radio to bands that don't necessarily have a flashy image."

The band's recent two-night SRO engagement at the Palace in Hollywood, termed a "homecoming" by guitarist/vocalist Cesar Rosas midway through the show, was a good example of the band's grassroots appeal and rich, celebratory live show. Rosas and Hidalgo alternate between electric guitars and acoustic instruments — Fons with the guito sexto and Hidalgo with the accordion — and accordingly, the band can either rock hard with punk-infused vitality as on "I Got To Let You Know" or "Don't Worry Baby," or show it cultural and musical roots with "Senorita Nortena." During these shows, it was obvious Los Lobos had many supporters from its E.L.A. community and that made this rare respite from interna- tionally produced music even more special.

One of the most important musical additions to the band live and on record is the keyboardist from Berlin, Germany, Birgit Pracht, a pianist with one of Los Angeles' other deserving roots bands The Blasters as well as with Los Lobos, yet after working with T-Bone Burnett on the soundtrack of "How Will The Wolf Survive," Berlin has chosen to be a fulltime "wolf." His distinctive sax playing along with the powerful rhythm section of bassist Conrad Lozano and drummer Perez make the band much more than simply the "bar band" which many in the industry had initially thought.

Though Los Lobos has yet to hit the top of the pop charts, it is clear the band and its unique sound and musical perspective has struck a chord with record buyers across the country.

THE WOLVES SURVIVE — Cesar Rosas (l) and David Hidalgo (r) are shown at the band's recent two-night Palace homecoming stand in Los Angeles. The group is having a groundswell of success with it's Slash/Warner Bros. LP "How Will The Wolf Survive?" — note Rosas' new Strafocaster. (Photos by Mike Stoom)

EAST COASTINGS

STARS FOR SCHOOLS — Columbia recording artists Billy Joel and Willie Nelson will voice their support for local school music programs via radio public service spots on FM March 15th. Over the Labor Day weekend nationally, the spots are expected to air between now and mid-April. The AFM is waging a national effort in support of what it sees as an important community cause. The AFM radio spots — two featuring Joel and two featuring Nelson — draw attention to the sophisticated and muscle program on the production side of the school band and other local office holders and the general public. As the world's largest union of performing artists," says AFM president Victor W. Fuenestella, "we feel we're the first to mobilize to defend the 500,000 American school music programs. We realize that every budgetary crunch that removes music education from a school curriculum deprives youngsters of benefits that will serve them all through life. If we can't save the programs where the kids want them, and it's a hobby. They learn as much about teamwork and discipline as athletes do, and many more kids can learn to play an instrument than pass a football or slam-dunk. We're especially fortunate to have active AFM members like Billy Joel and Willie Nelson who are concerned citizens as well as popular performers. Their interest and immediate agreement enabled us to produce the spots, and their enormous popularity assures listener attention to the message." Release of the AFM public service announcements will coincide with the 19th annual ASCAP Foundation campaign of the Music Educators National Conference. The MENC program trains music educators to equip students with the skills of self-discipline and life-long learning.

MAKE IT FIVE FOR VH-1 — Rita Coolidge has been named the fifth VH-1 video jockey, the channel announced last week. Coolidge joins Bon Jaa Man, Frankie Crocker, Don Imus and Scott Shannon, who have been on the channel since its national debut January 1987.

"It's exciting to be the only female VJ on the channel," Coolidge said, "I'm very honored to be in the company of those at VH-1 and MTV Networks, Inc. MTV has been an important influence on me and it's great that now there is a channel for people like me. VH-1 is a dream come true."

FOREIGNER INFRITRATES U.S. — Atlantic's Foreigner has announced the itinerary for the first leg of their extensive 1985 World tour. Beginning March 9 in Albany, Georgia, the initial segment of the tour runs through April 6, covering arenas in the southern U.S. A second North American leg will be followed by a late spring European tour and then a return to the U.S. for a major summer assault. Dates on the first leg include Memphis, March 14, Little Rock, March 15, Atlantic City March 25, Miami, March 30; and Savannah, April 2. The opening of the tour coincides with the release of the second single from the group's platinum LP "Agent Provocateur." The first single "I Want To Know What Love Is," recently became Foreigner's first U.S. no. 1 single. The new release is "That Was Yesterday."

VIDEO OBSESSION — The upcoming Daryl Hall and John Oates video for the single "Passion/Obsession" is the first video that director Bob Giraldi has ever done in which the author is the artist. The man who created the piece of the piece is John Oates, who also wrote and sings the song. Oates chose Giraldi because of his feel for the video's setting, New York. Giraldi said he welcomed the "idea of trying to translate on the screen the look and feel of the music video."

"For me, it's the most comfortable experience for the band. Oates' script had the musicians performing at 4 a.m. under the Brooklyn Bridge wearing only green sharkskin suits and this was found to be a very nice setting for that choice of costume. With the windshield factor, the temperature under the bridge was minus 30."

COBCKBURN BANNED IN SOKOLOW — From behind the iron curtain comes the story of the work. Booked to perform a concert February 10 at the so-called "Festival of Political Songs" in the Czechoslovakian city, neo-folk singer Bruce Cockburn learned that his performance was canceled the day before it was to take place. The reason: Communist officials in Czechoslovakia decided to ban Cockburn after seeing a publicity photograph that shows him wearing an earring. Their explanation was that my earring was too subversive. It had sand on it... or on the label's ideas into reality. But the video wasn't... it's the most comfortable experience for the band. Oates' script had the musicians performing at 4 a.m. under the Brooklyn Bridge wearing only green sharkskin suits and this was found to be a very nice setting for that choice of costume. With the windshield factor, the temperature under the bridge was minus 30.

SUE SAYS, "HEY JUDE" — While in New York City recently to perform at "Night of 100 Stars" at Radio City Music Hall, Atlantic recording artist Julian Lennon stopped across the street at NBC Studios for a appearance on the NBC TV program, Live at Five. Shown on the set are Lennon and WNBC-TV anchorperson...
Abelson Bridges Film And Video

**BY GREGORY DOBRIN**

Los Angeles — The line between music videos and the recent profusion of film music (soundtracks geared to produce video) is a thin one. As feature films begin to seem more and more like longform music videos, music videos look more like films. The difference between the two is narrowing to a matter of length. Bridging that ever-dimming gap is producer Jeffrey Abelson, an independent filmmaker and head of Parallax Productions. He has been responsible for drawing music videos from feature films, as well as attracting top film directors into the music video field.

The trend began with the 9-year-old company’s first music video production, Billy Idol’s “Dancing With Myself,” which was directed by filmmaker Todd Hopper (Poltergeist) and touted as the first music video project ever directed by a leading film director. The company has since produced music videos by such names as directors Taylor Hackford, Brian DePalma, Ivan Reitman and Gary Marshall.

Putting music video crews and production work for Parallax, Abelson, a music industry veteran in the areas of record production and music publishing, the result is a hybrid of music videos and music videos, such as the Parallax-produced Ghostbusters and Against All Odds videos. “My desire has always been to sort of cross-fertilize the two mediums,” commented Abelson. “I’ve set out about creating a context for feature filmmakers to not only become involved in music video production, but to tour in movie companies and record companies and motivate them to work together.

Music video directors are very distinct worlds, music video and film,” said Abelson. “When these film directors come in, 100 percent of the creative support are people from the music video business. On the other hand, I’ve been developing longform and feature films that would tap the same music video people to cross over into movies.” Several projects are in the works.

Music video directors are always on the look out for film directors in Abelson’s opinion, but they lack certain elements of feature film expertise that invariably improve the outcome of a music video project. While music video directors are generally more attuned to time limitations and other factors, Abelson said they are not as sensitive to the artist — as feature film directors usually are. (Abelson cites the Hooper directed Dancin’ With Myself.

Executive Monitor

**LOS ANGELES — MTV Networks Inc.** has announced the appointment of recording artist Rita Coolidge to the post of Video Jockey for VH-1. Coolidge is the fifth VJ appointed to host the new video music channel... Sherry Goldsher Marsh has been named director of A&M Video. Goldsher Marsh previously served as director of video/film operations at Elektra/Asylum Records. She will be based at A&M’s West Burbank offices. John Douthitt has been named vice president and general counsel for CBS/Fox Video, upped from assistant general counsel for the company... Warner Home Video has appointed Jamie Ovadia to the post of vice president, Central and South America. Ovadia has been with the company in White Plains, CA offices... Atlantic Records has named Shelly Cooper to the post of creative director advertising and video. Jim Howell has been promoted to vice president of Embassy Home Entertainment’s European operations. Howell comes to EHE from MGM/UA Home Video, UK, where he served most recently as managing director. Also at CBS/Fox Video, Jean Satti has been appointed manager of program production. Satti was responsible for the “I Want My MTV” campaign, for which she was nominated for a Clio Award in 1984... Lyn Healy has been appointed director of promotion and sales for the new music video division of N. Lee Lacy/Associates Ltd., New York. Healy will represent music video directors based in Lacy’s London office. He has most recently served as director of acquisitions for Rockamericadia, and as editor-in-chief at Wire Image. Licensing professionals Kevin Wall and Jo Manuel have formed Radio Vision International, a firm specializing in the distribution and licensing of longform video music programming.

VIDEO GRAMMY—For commercially released videos, the Grammy recipients came of little surprise: Best Video, Short Form to David Bowie’s “Drown Bowie”; and Best Video Album to The Making Of Michael Jackson’s Thriller. Just exactly what comprises a video album is hard to say. Thriller would more aptly be described as a film, a broad with a few songs attached. Unfortunately, the folks at the National Academy of Recording Arts and Sciences are still too hazy on the subject of video to come up with anything truly concrete about their induction into the Grammy fold. One thing is clear: the meaning of minds is needed. The year in video has been much too explosive (there’s got to be a less over-used adjective to describe it) for this Grammy show to have <<corrected videos into such vague and Ultimately destructive exercises. Surely music videos that have done so much to sell a song deserve attention, at the very least, to their own commercial value. What about the production skills that went into the making of those nifty little record movers? Music has gone visual — the interrelationship is as obvious as the increase in fortunes for the recording industry as a whole. We’ll have to wait and see how next year’s Grammys roll around. NARAS will be confident enough in the music video field to brainstorm some new categories.

VIDEO MIDDLE — Bette Midler fans who have tuned into the PBS special to see that one of the Tonight Show lady’s best kept secrets has been released on videocassette by Magna Sound. Entertained for all the world to see. It’s called The Thorn, a 90-minute compilation, and will be available for the lowest budget over. The Thorn is intended as a sort of New Testament comedy, campily depicting the life and death of Christ. We say low-budget because it seems Magna Sound’s strategy is to keep the price of the video (and if they paid at all) and if you can see what comes in between, she delivers a surprisingly engaging performance as... well, the Virgin Mary! (The bulk of The Thorn is a lesson in terrible acting, basically, and includes such memorable characters as the three wise men — two abject dwarves who are obsessed with the words “crosses,” and a surfer-type Jesus. Midler’s all-too-intriguing scenes are funny when they occur, and enough stuck in what may be the most unusual summer of all time. We’re talking videocassette, hardcore fans will find them well worth including in their video collection.

IF GRAMMY WONT, AVA WILL — The Third Annual American Video Awards, produced by Scotti Bros/Syd Vinnedge Television and Casey Kasmem Productions (in association with KTLA and Golden West Television), has been cleared in over 100 markets nationally. The show is organized by the National Association of Video Artists and Sciences, and has expanded to an even longer show this year as international expansion (it has moved from its original Beverly Theatre, in Beverly Hills, CA, to the Wilshire Ebell theatre a few miles away, to its current home at the Santa Monica (CA) Civic Auditorium). A new category, Best Home Video, has been added this year. An airdate will be scheduled sometime during the April 19- May 19 syndication window,”AVA’s been allotted.

GENERAL EXCITEMENT at W. Cable, the third largest cable company in the U.S. (after TCI and AT&T has extended its agreement with Home Box Office Inc. for both the HBO and Cinemax services. The channels will be provided by Group W at least until mid-1989.

EASY LOVER featuring Billy Joel has been named Video of the Year by Easy Home Entertainment has decided to print all of its videocassettes with their respective prices. The decision came after Embassy brass realize the boat they were missing by not displaying prices on the product.

“Avid music lover Small, who has produced a new video for the “Easy Lover” video we’ve been working on...” The video was shot abroad and is due out in 1989, according to sources familiar with the project. “How can anyone shop or be motivated to buy?” Montgomery’s certainly got a point, and one which retailers should be just as enthusiastic over as the video industry undoubtedly will be. But obviously, the goal is to get initial print and second print, the latter when they begin to follow suit with their own price labels. The retail angle is a healthy one (an obvious price reduction, seen on the package, will be an obvious sales incentive). Release Beat — Billy Joel has shot a new video of an old song. The tune is “Big Shot,” from Joel’s “42nd Street” LP, released a few years back. It was shot at the Cat Club in New York, Sunday, March 5 by director John Coles and producer Danny Lyon. The video was filmed over the weekend. The video was shot and edited in White Plains, NY. The video shot was supervised by director Joel’s manager and recording artist哪裡... Video Music International has licensed two videos for Atlantic’s Phil Collins — simultaneously. The tunes gone video are “Sussudio” and “One More Night” from Collins Atlantic LP. "No Jacket Required. The same team that unseated something together with the video... Easy Lover video were involved — namely Jim Y Bukin, director; Paul Flattery Producer and Nick Knowland, director of photography. Media Home Entertainment has announced the release ofEasy Home Entertainment...

The film features some remarkable performances by Lesley Ann Warren, Keith Carradine and Genevieve Bujold for which director Alan Rudolph deserves at least partial credit. A quirky film, to say the least, Choose Me has a tense edge of suspense that is at once unsettling and amusing. Without a doubt, one of the best songs is the title song, which both of these mismatched, unusual and surprisingly familiar characters. A good tape to buy if you missed the theatrical and in the mood for an intelligent, well written video with enough twists to amuse a snare.
FOLK

JUST PLAIN FOLK — Loudon Wainwright III is a well known name on the concert and nightclub scene. For almost two decades, he’s skillfully blended serious and satirical music and lyrics and presented them in a straight-forward manner devoid of high-tech, overly elaborate productions and arrangements. He has, most notably identified as a folk oriented writer/performer who perfectly epitomized the 60s, Wainwright has nonetheless effortlessly moved into the present and in recent years, has started to appear as a headliner in his own right. Along with his talents as a musician, Wainwright is also an actor, and soon he’ll be seen combining both abilities in the Columbia Pictures release, The Slugger’s Wife. The film, which stars Michael O’Keefe and Rebecca DeMornay, features Wainwright in a supporting role playing the lead singer of a rock band. Quincy Jones’ first effort as the executive music producer and MCA Records will release the soundtrack, which does contain clips from Wainwright’s songs, but rather more rock oriented tunes from the last few years, performed by DeMornay and Wainwright. In terms of musical influences, Wainwright first mentioned the impact that musicals had on his early tastes and cited such composers as Frank Loesser and Richard Rogers as inspiring some of his early work. Then however, “in the early 60s, when the folk boom was happening, I was very affected by and emulated the stars of that style of music, such as Simon and Garfunkel, first of all, Richard Farina, Ramblin’ Jack Elliott, Dave Von Ronk, people like that. They became folk idols, more so than the rock and roll people. Like everybody else, I was of course eventually influenced by the Beatles and the Rolling Stones, but I was more affected by the urban folk music.”

Around 1968, Wainwright began to earn money as a songwriter, and soon there were close to 100 nightclubs, particularly in New York’s Greenwich Village, where he was living. A year later, he signed with Atlantic Records and turned out his first album. Asked in his autobiography to discuss the flashier concert styles of the present. Wainwright responded, “It was certainly more popular and hip to perform my kind of music in the 60s... to play those kinds of songs and just use an acoustic guitar. I enjoy today’s musical styles, but a lot of it lacks humanity.” As to the evolution of his career over the years, he said, “I’ve been able to earn a living in the profession of the music business for eighteen years, with the exception of one commercial novelty song called “Dead Skunk In The Middle Of The Road,” which became a hit in the early 70s.” Regarding his music, he commented, “I just stand up there and bang ‘em out on the acoustic guitar, and write songs along the way. That hasn’t really changed much. I’m still writing about some of the same things I’ve always written about. I write basically about myself and my own obsessions, things that interest me and scare me and excite me and that I think about. I write about my relationships, my desires and my fears about not being famous.” Wainwright also asserted that although his songs are often tinged with humor, he doesn’t like to be categorized as a humorous songwriter, but rather as one who presents serious subjects in a lighthearted way now and then. Changing the topic to his acting career, Wainwright said, “the desire to be an actor never went away.” Despite starting his acting career as best known as a result of his appearances on M*A*S*H during its first season. The job came about when Larry Gelbart saw him at L.A.’s Troubadour, and felt he might be able to make a speaking role with his music. Of the role, Wainwright later said, “It was fun, but the character remained kind of flat. I was really challenged, though, by having to write songs about specific subjects which they asked me to write about.” In Wainwright’s autobiography, he states, “I’d always been able to make people laugh, but I’d never been able to make people cry. I always felt that I was still a songwriter, a writer, a musician, which was a big stretch for me, he joked. “I’m real excited and real scared at the same time about the film coming out.” He’ll soon be heading into the studio to record his next album, which will be released on Rounder Records. Whether or not his ever becomes a household name, Loudon Wainwright is proud of his work, and plans to continue his successful dual careers indefinitely.

AND THE WINNER IS — As Alyx Singer, a.k.a. Woody Allen said in Annie Hall about Los Angeles, “All they ever do is give awards out here. Sometimes that seems a valid observation, yet somehow the Academy Awards have always taken on a certain prestige and entitled a modicum of excitement even among the cynics. With that show almost here again, TV is sure to speculate on this year’s likely winners in music. In the original song category, it’s doubtful that “Ghostbusters” will have a wide enough appeal among the voters. It’s a good song, and perfect for the film, but isn’t in keeping with the traditional tastes of the Academy (although all five of the nominated songs this year were number one pop hits). The film song to “Footloose” and “Let’s Hear It For The Boy” are tremendous tunes which not only fit beautifully in the film (voters tend to resent songs that are thrown in noodly just to grab a quick pop hit), but which also helped boost box office sales (another plus for the winner). Nevertheless, they too are probably just a bit too slick and slick for the Academy, and so on to the next. Based on past music awards, Phil Collins’ “Against All Odds” and Stevie Wonder’s “I Just Called To Say I Love You” are the top contenders. Both are rich, melodic and perhaps more durable tunes than the others, and are in a style which the Academy voters are likely to prefer. Collins’ song is more adventurous, yet still is more in the same old humbly, it’s not. Steve Wonder’s involvement in film in the first place may be an emotionally driving factor. All in all then, “I Just Called To Say I Love You” seems, at this point, to have the best chance. In the score song category, Prince’s “Purple Rain” will most likely beat Songwriter, which may have been boosted further due to an Oscar oriented music, and The Muppets Take Manhattan, strong though it is also. I’m probably all wrong, but we’ll find out March 25.

Peter berk

TOP 30 VIDEOCASSETTES

by Peter Berk

LOS ANGELES — Two veteran musicians, John Parker and Alan Oldfield, have joined forces to create a new film company called Parkfield. While many such companies have been formed of late in light of the ever-increasing popularity of film soundtrack and digital music system. The unparallelled sophistication of the system, which is manufactured by New England Digital, enables a user to put out a completely orchestrated 32-track musical piece, fully mixed, Parker and Oldfield, who are a Syclavator II, discussed its role in their company, as well as their own backgrounds and what led to their collaboration.

Mozart Goes Gold — Executives from A&M/Canada recently paid a visit to Fantasy Records headquarters in Berkeley, California to present a gold record award for the original soundtrack from Amadeus. The album has met with brisk sales from the start, and the album has been boosted further with Academy Award nominations. Neville Marriner conducted the recording of the soundtrack. Pictured (l-r) are: Phil Jones, Fantasy vice president/marketing; Joe Summers, senior vice president, Gerry La Courriere, president and Bill O’I, vice president/sales.

Synclavier Featured in New Film Scoring Company

GOT TO GET YOU HOME WITH ME TONIGHT — Philly World recording artist Eugene Wilde stopped by KJFJ - Los Angeles to chat about his latest single "Got To Get You Home With Me Tonight." Pictured (l-r) are: Kevin Fleming, program director KJFJ, Wilde, and Tyrone "Boogie" Nelson, air personality KJFJ.

Kelly To KLOS LOS ANGELES WLS(AM)/Chicago program director Tim Kelly has been tapped by ABC's KLOS as the outlet's new PD. He replaces Tommy Hagedes who is departing for Pollack Communications. Kelly had previously served as music director for WLS AM/FM in 1980, rejoining the stations in 1984. He has also served as vice president of programming for Hefft's WLUP-FM. John Gehron, operations director for WLS commented, "Tim has become a major part of the programming team here at WLS and we will certainly miss him."

Kriemelman Joins Westwood One LOS ANGELES — Arthur Kriemelman has joined the Westwood One Radio Network as the company's vice president/director of marketing. Kriemelman will be based at Westwood One's New York office and reports directly to company president Norm Patitz. In his new post, he will be primarily responsible for network development and planning. Most recently, Kriemelman was vice president/director of sales for the RKO Radio Networks.

Appointments At TM Communications LOS ANGELES — Doyle Peterson has been appointed to the position of vice president and R.D. David Graupner promoted to operations director of TM Communications. The announcement was made by Patrick S. Shaughnessy, president of TM. Peterson has been serving as regional manager/southeast for the past two years. Prior to that he worked in the company's special projects division. Graupner had been director of programming for the company's T.M.O.R format. Prior to that he served as operations director for Weeks Broadcasting's Sarasota properties. In addition, the company has named Bob Ardrey regional manager/west coast and Robert L. May, VP, director of marketing. Ardrey was most recently vice president, sales for Drake Communications and May served as president of FirstCom Broadcast Service.

CHANGES — WYNY in New York has named Bob Downes sales account executive. He had previously been an account executive with Katz Radio. WNEV in New York has tapped Holland & Calloway to its advertising department. The company promises "a new and very aggressive advertising effort." May Broadcasting has named Terry St. John vice president. St. John is general manager of WKTY and WSLF in LaCrosse, Wisconsin. Laser 550, the New York station broadcasting to Europe has added three new air personalities. They’re all American, all female and all sea bound. Joining the station are: Liz West, Chris Carson and Erica Seltzer. Radio One International has named Marotta Angiolo as vice president of programming. Angiolo has been awarded the Radio Music Award for Best Radio Sports Segment, Best Specialized Segment and Best Sports Reporting. WINS Milwaukee sports director Bob Bach has won an award in the Northwest Broadcast News Association 1984 contest for his special report on former Milwaukee Brewers manager, Rene Lachemann.

MIDNIGHT INVASION — During a recent visit to Los Angeles, New Jersey and Reggie Callaway of Solar recording group Midnight Star stopped by KOAY to thank the station for its support of their album "Koay-To." Pictured (l-r) are: Callaway, Greg Mack, music director KOAY; and Gentry.

SING YOUR WAY TO MAUI — Chicago's WLS-AM held a "Sing Your Way To Maui" contest. Ten of the most original and creative songs were chosen from over 5,000 entries. The winners were accompanied Steve Dahl(r) and Gary Meier as they broadcast live from Maui.

MORE ON AOR IN L.A. — Despite allegations that the two stations have set the format back 10 years, KLOS and KMET—L.A.'s two AOR outlets—continue to slug each other around on the air. This time it's over the term "Morning Zoo" (heavily used by WLS-AM). "PA Pumps" announced Steve Dahl(r) and Gary Meier, "There is no Morning Zoo. There are Morning Zoos. It's been going on for a few years now."

THE JOB MART THE JOB MART WVSU Super 102 is looking to complete their morning team. They want "some one who wants to make a difference and unlimited his likes," said Chris Bailey. Contact him at 1538 Dr. Martin Luther King St. Charleston WV 25302. No calls please. WCLL is looking for a mature and professional wake up entertainer who is comfortable hosting an all music format, T&R to manager, WCLL, 99 W 1st, St. Cornining NY 14830 — Country Information station seeks morning personality. T&R to Cliff Somers, KARS, Box 860, Golden NM 87040. (605) 984-1744. WANO is looking for T&R's for all shifts. Females encouraged. Contact Allan Harrison, 1500 Chamber of Commerce Bldg. Pittsburgh, PA 15210. WYST AM/FM seeks experienced morning personality. T&R to Scott Harris, 1111 Park Ave., Baltimore, MD 21201, (301) 502-6600. WRBO AM/FM seek morning personalities. T&R to Greg Placer, Box 5510 Gary St., Tampa, FL 33609. No calls please. Aggressive and progressive sunbelt channel is looking for talented people. T&R to Bob Shannon, Box 2772 Longview, TX 75666. (214) 757-2662. B94 FM seeks crazy and zany personality to beef up morning team. T&R to Ron Haney KEZB, 2001 NW 2nd Ave, El Paso, TX 79901, (915) 522-9400. 1290 KOIL-AM stereo is accepting T&R's for future openings. Progressive format, Terry May, 3000 Farnam St., Omaha, NE 68131. (402) 345-1290. If you have spark ambition and creativity then KFOR is looking for you. PM drive available. T&R to Brad Hartman, KFOR, Box 80359, Lincoln, NE 68501. Station needs experienced quality for future team. T&R to Tim Murphy, WJXQ, 6500 Falls Road, Rockville, MD 20852. High profile and drive time CHF personality needed. You'll inherit a 20 share. Experience and creativity a must. T&R to Jim Wrenk, WLWX, Box 3369, Springfield, IL 62703. WFWQ needs air talent/production/creative services. T&R to Lee Tod, 2260 Lake Ave., Suite 230, Fort Wayne, IN 46805. WJXO is looking for energetic, motivated people who want to be stars. Personality options for Lansing area Rockin' CHR. T&R, 1700 Glenshire Dr., Lansing, MI 48917. OX2 FM now accepting T&R's. Good pay for good people Kevin Lein, Box 798, Garden City, KS 67846. No calls. New AOR in CA has immediate openings for morning, afternoon and nights. T&R to Jerry Lee, KHJ, 3636 1st St., Suite 135, Fresno, CA 93726. Stereo country needs drive talent. Females encouraged for opening in great location. Photo, T&R to Steve Giles, KFMR, 1170 San Juquin Ave., Stockton, CA 95202. KATI needs CHF team for 7 to midnight shift. Excellent market for career growth. T&R to Jim Lehmhus, Box 2000, Casper, WY 82602. XBOX seeks "audio journalist" to fill street/feature reporter slot. T&R to Ken Hunt, Box 1677, Sacramento, CA 95808. Stations wishing to post openings in this column should contact Darryl Lindseth, 6363 Sunset Blvd., Hollywood, CA 90028.

david adelson
1. COLD TEARS — SAM BOSTIC — ATLANTIC
WOKS, WLOU, KPRS, WTAW, WDAO, WPAL, WMFL, KHYS.

2. FOUND MY BABY — THE GAP BAND — TOTAL EXPERIENCE/RCA
WOKS, WENL, WXWY, WXRM, WJLB, WDAO, WCIN, KSOL, WNN, KDDA, WDIR

3. SMOOTH OPERATOR — SADIE — PORTRAIT/CBS
WXWY, WPWT, WPKN, WFMK, WDTI, DAY FM, WFMN, WWMR.

4. BRING BACK YOUR LOVE — GLENN JONES — RCA
WGKX, WXYR, KGWY, WFLY, WJAX, WMYR, WXWN, WCN.

5. RAGING WATERS — AL JARREAU / WARD BROTHERS
WVLG, WWOJ, WHJD, KENI, WILF, WMFX, WMJ, WFMG.

BLACK RADIO HIGHLIGHTS

RETAIL BREAKOUTS

1. HEARTBEAT — DAZZ BAND — MOTOWN

2. MY TIME — GLADYS KNIGHT & THE PIPS — COLUMBIA

3. BACK IN STRIDE — MAE — CAPITOL

4. IN MY HOUSE — MARY JANE GIRLS — GORDY/MOTOWN

5. RING OF THE NUT — BE-BARGIES — PROFILE

6. ROXANNE'S REVENGE — ROXANNE SHANTE — POP ART

7. KING OF ROCK — RUN D.M.C. — COLUMBIA

8. YOU SEND ME — THE MANHATTANS — COLUMBIA
Philip Bailey: Gold Star In A

Group Setting

by Rusty Cutch

NEW YORK — Philip Bailey pods down in a CBS chair and begins thumbing through a trade magazine. He is 20 minutes late for the interview, detailed by a television commitment elsewhere. He glances at the pages as he speaks, with the air of a man on the run, clearly and authoritatively, like someone who's done a thousand interviews before, but who knows the current round is like no round before. Such things happen on the heels of a hit like "Easy Lover," Bailey's duet with Phil Collins. And, when they happen, an effort is under way to preserve the greatest band of the last 13 years, Earth, Wind and Fire. It's an effort that can help being affected by Bailey's solo success. With group founder and leader Maurice White, Bailey fronted the group for all the years of its working life, merging his extraordinary falsetto with White's genius genius, with the group's amazing string of hits, which included "Shining Star," "That's The Way Of The World," "Sing-a-longa," "Getaway," "Saturday Night," "Fantasy," "Serpentine Fire," "Boogie Wonderland," "Got To Get You Into My Life," "Let's Groove," their Grammy-winning smash "After The Love Is Gone," Bailey's own tour de force

"Reasons" and many others. Earth, Wind and Fire were almost universally recognized as the ultimate blend of musicality and showmanship, their concerts drawing sell-out arena crowds and their arrangements defining "funk" and "fuska-fuska." And yet at the moment it is Bailey's rockish solo that dominates the airwaves as the band (minus Maurice White) has concentrated on other projects following a three-year slump. "The Fire," though, is headed back to the studio for what is shaping up as an extraordinary comeback. The likely catalyst: Bailey's solo success.

"I'm committed to the guys," Bailey says, displaying a concern for problems that may be traceable to one source. Should another EWF tour develop, he's included. "I would do it. It just depends on Maurice. There was no logical reason why we weren't recording or on the road other than the fact that he didn't want to do it. It was on his option to say whether he wanted to do anything or not, which is unfortunate for the rest of the guys because we suffer financially as well as visibility and stuff. So doing a solo project actually, I think, sped up things a little bit. Because, either we do it as Earth, Wind and Fire or the guys were gonna go out and work and with me. If I'm gonna go on the road, and those guys aren't working, you better believe they're gonna be the first ones I'm gonna ask 'You wanna go?'

Bailey seemed prepared for battle at the suggestion this would contribute to reported tension between him and White. "Well what do they do? How do they get paid? How do they work? It's not even about that," he said, referring to his relationship with White, "It's just about, realistically, how do people survive if they don't work?" Asked if Maurice White was insensitive to the other players' needs, Bailey replied, "The answer's in the question." But it's clear that for whatever air is being cleared within EWF's ranks, Bailey is a leader second only to White aware of the group's contributions to pop history. It is perhaps the intensity of working in such a successful music business environment that made Bailey's project with Collins such a welcome relief.
### March 9, 1985

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Missing You</td>
<td>Elton John</td>
<td>13</td>
</tr>
<tr>
<td>02</td>
<td>Mr. Telephone Man</td>
<td>Toto</td>
<td>14</td>
</tr>
<tr>
<td>03</td>
<td>Nightshift</td>
<td>Magic Canyon</td>
<td>14</td>
</tr>
<tr>
<td>04</td>
<td>Easy Lover</td>
<td>Phil Collins</td>
<td>9</td>
</tr>
<tr>
<td>05</td>
<td>Tonight</td>
<td>The Pretenders</td>
<td>13</td>
</tr>
<tr>
<td>06</td>
<td>Gotta Get You Tonight</td>
<td>Duran Duran</td>
<td>11</td>
</tr>
<tr>
<td>07</td>
<td>Sugar Water</td>
<td>Scritti Politti</td>
<td>7</td>
</tr>
<tr>
<td>08</td>
<td>The Men All Peace</td>
<td>The Men All Peace</td>
<td>16</td>
</tr>
<tr>
<td>09</td>
<td>Treat Her Like A Lady</td>
<td>Al Green</td>
<td>16</td>
</tr>
<tr>
<td>10</td>
<td>The Borderlines</td>
<td>The Borderlines</td>
<td>19</td>
</tr>
<tr>
<td>11</td>
<td>Careless Whispers</td>
<td>Wham!</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>Private Dancer</td>
<td>Bruce Springsteen</td>
<td>18</td>
</tr>
<tr>
<td>13</td>
<td>Neutron Dance</td>
<td>Captain Murphy</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>This Is My Night</td>
<td>Chaka Khan (Wear 'n' Tease)</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>I'm Never Gonna Hit My Heart</td>
<td>Glass Hammer &amp; The X</td>
<td>14</td>
</tr>
<tr>
<td>16</td>
<td>Outta The World</td>
<td>Journey (MCA)</td>
<td>23</td>
</tr>
<tr>
<td>17</td>
<td>Beep A Freak</td>
<td>The Band (Bell Band)</td>
<td>18</td>
</tr>
<tr>
<td>18</td>
<td>Misled</td>
<td>Kool &amp; the Gang (DeL in'Play)</td>
<td>25</td>
</tr>
<tr>
<td>19</td>
<td>20/20</td>
<td>George Benson</td>
<td>13</td>
</tr>
<tr>
<td>20</td>
<td>Roxanne</td>
<td>Roxanne</td>
<td>11</td>
</tr>
<tr>
<td>21</td>
<td>Til My Baby Comes Home</td>
<td>Simply Red</td>
<td>30</td>
</tr>
<tr>
<td>22</td>
<td>Like A Virgin</td>
<td>Madonna</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>Be Your Man</td>
<td>Missing Persons</td>
<td>21</td>
</tr>
<tr>
<td>24</td>
<td>New Attitude</td>
<td>Patrice Lebeille</td>
<td>23</td>
</tr>
<tr>
<td>25</td>
<td>Method Of Modern Love</td>
<td>Grand Funk Railroad</td>
<td>23</td>
</tr>
<tr>
<td>26</td>
<td>Freaks Come Out At Night</td>
<td>Prince</td>
<td>11</td>
</tr>
<tr>
<td>27</td>
<td>The Bird</td>
<td>The Commodores</td>
<td>9</td>
</tr>
<tr>
<td>28</td>
<td>My Time</td>
<td>Eurythmics</td>
<td>11</td>
</tr>
<tr>
<td>29</td>
<td>Heartbeat</td>
<td>Madonna</td>
<td>10</td>
</tr>
<tr>
<td>30</td>
<td>Love Light In Flight</td>
<td>Steve Wonder</td>
<td>29</td>
</tr>
<tr>
<td>31</td>
<td>Half Crazy</td>
<td>Johnny Gill</td>
<td>7</td>
</tr>
<tr>
<td>32</td>
<td>At Last Mornie</td>
<td>Cher</td>
<td>8</td>
</tr>
<tr>
<td>33</td>
<td>Roxanne's Revenge</td>
<td>Los Lobos</td>
<td>15</td>
</tr>
<tr>
<td>34</td>
<td>Basketball</td>
<td>The Gap</td>
<td>20</td>
</tr>
<tr>
<td>35</td>
<td>Can You Feel It?</td>
<td>Fat Boys</td>
<td>9</td>
</tr>
</tbody>
</table>

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

- A-Funk Is The Road (Jubilee-ASCAP)
- All Night (Hot Rocks/ASCAP)
- Back To Sleep (Janet-ASCAP)
- Don't Be Crazy (Disco-ASCAP)
- Fabulous (P&M-ASCAP)
- Funky 8 (Rio-ASCAP)
- I'm Gonna Get My Lovin' (Cherry Hill-ASCAP)
- It's A Heartache (Cher-ASCAP)
- Let's Get It Together (BMI-ASCAP)
- Love's Gonna Get You (ASCAP)

**Key to Chart:**
- Max #1
- Max #2
- Max #3
- Max #4
- Max #5
- Max #6
- Max #7
- Max #8
- Max #9
- Max #10

**Signs Of The Times (Funk-C-Music-ASCAP)**
**Smooth Operator (MAMA/M-ASCAP)**
**Solid (Pacific-ASCAP)**
**Some Kind Of Music (BMI)**
**Step By Step (BMI)**
**Too Young To Love (In Love)**
**Behind The Mask (Polygram)**
**Never Too Late (Kissy Music)**
**Let Me Be The One (ASCAP)**
**Don't You Feel It (Keely's Fee)**
**Rain Funk (BMI)**
**Just Another Night (BMI)**
**You Give Good Love (BMI)**
**Cold Tears (War)**
**When The Rain Begins To Fall (BMI)**
**Love In Moderation (BMI)**
**Smooth Operator (BMI)**
**Love & Happiness (BMI)**
**Groovin' (BMI)**
**Change Your Wicked Ways (BMI)**
**Never To Turn Back (BMI)**
**Just For You (BMI)**
**City Girl (BMI)**
**Loveride (BMI)**
**Hard Times (BMI)**
**Request Line (BMI)**
**Operator (BMI)**
**Loverboy (BMI)**
**This Time (BMI)**
**Solid (BMI)**

**Signs Of The Times (Funk-C-Music-ASCAP)**
**Smooth Operator (MAMA/M-ASCAP)**
**Solid (Pacific-ASCAP)**
**Some Kind Of Music (BMI)**
**Step By Step (BMI)**
**Too Young To Love (In Love)**
**Rain Funk (BMI)**
**Just Another Night (BMI)**
**You Give Good Love (BMI)**
**Cold Tears (War)**
**When The Rain Begins To Fall (BMI)**
**Love In Moderation (BMI)**
**Smooth Operator (BMI)**
**Love & Happiness (BMI)**
**Groovin’ (BMI)**
**Change Your Wicked Ways (BMI)**
**Never To Turn Back (BMI)**
**Just For You (BMI)**
**City Girl (BMI)**
**Loveride (BMI)**
**Hard Times (BMI)**
**Request Line (BMI)**
**Operator (BMI)**
**Loverboy (BMI)**
**This Time (BMI)**
**Solid (BMI)**
WITH CHILD AND ALBUM — So much for the days when female celebrities would retreat to the shelter of their homes during a period of pregnancy. That's hot for Atlantic Recoiling,
CASH BOX

COUNTRY RADIO DIRECTORY

1985

THE SOURCE FOR RECORDS & RADIO FOR OVER 40 YEARS.
ASCAP SALUTES
THE COUNTRY RADIO SEMINAR

YOU'VE MADE COUNTRY MUSIC WHAT IT IS TODAY
Looking for a Way to Build Your Radio Audience?

Consider Advertising in Television's #1 Rated Weekly Country Music Half Hour Series

This Week in Country Music provides you with a unique opportunity to promote your radio station to a targeted audience of country viewers . . . . Convert Them to your Listeners!

Call the Sales Manager or Promotion Director at your local television station which airs This Week in Country Music. Place your advertising dollars (or develop a cross-promotional program) with your local television station . . . and reach an audience of receptive Country Music viewers that you can convert to listeners.

If This Week in Country Music is not broadcast locally . . . ask your local station to schedule it . . . and then advertise in it!

A Jim Owens Television production. 1525 McGavock St., Nashville, TN 37203

Cash Box/March 9, 1985
CASH BOX
PROGRAMMERS CHOICE AWARDS•'85

MALE
1 Earl Thomas Conley — RCA
2 Ricky Skaggs — Epic
3 Merle Haggard — Epic
4 Lee Greenwood — MCA
5 George Strait — MCA

FEMALE
1 Reba McEntire — MCA
2 Janie Fricke — Columbia
3 Anne Murray — Capitol
4 Barbara Mandrell — MCA
5 Crystal Gayle — Warner Bros.

GROUP
1 Alabama — RCA
2 Statlers — Mercury
3 Exile — Epic
4 Nitty Gritty Dirt Band — Warner Bros.
5 Oak Ridge Boys — MCA

DUO
1 Judds — RCA
2 Barbara Mandrell & Lee Greenwood — MCA
3 David Frizzell & Shelly West — Viva
4 Bellamy Brothers — MCA/Curb
5 Mickey Gilley & Charly McClain — Epic

INSTRUMENTALIST
1 Ricky Skaggs — Epic
2 Chet Atkins — Columbia
3 Roy Clark — MCA/Churchill
4 Earl Scruggs — Columbia
5 Charlie Daniels — Epic

SINGLE
1 Why Not Me — Judds — RCA
2 Mama He's Crazy — Judds — RCA
3 Roll On — Alabama — RCA
4 To All The Girls I've Loved Before — Julio Iglesias & Willie Nelson — Columbia
5 God Bless The U.S.A. — Lee Greenwood — MCA

ALBUM
1 Roll On — Alabama — RCA
2 Why Not Me — Judds — RCA
3 Right Or Wrong — George Strait — MCA
4 Don't Make It Easy For Me — Earl Thomas Conley — RCA
5 Country Boy — Ricky Skaggs — Epic

The Programmers Choice Awards are based on a poll of program directors and music directors from a sampling of country radio stations across the nation and Canada.
WHEREVER THERE'S MUSIC, THERE'S BMI.

Call and find out why you should be a BMI affiliate, too.

Wherever there's music, there's BMI.
The Cash Box Radio Programmers Awards are based on stations' and programmers' abilities to define and serve their respective markets and their reliability and credibility in the broadcasting medium.
OAK RIDGE BOYS

THANKS TO OUR FRIENDS IN RADIO FOR OUR HITS
PAST • PRESENT • FUTURE

LITTLE THINGS
(Just Released on MCA Records)
EVERYDAY
MAKE MY LIFE WITH YOU
I GUESS IT NEVER HURTS
TO HURT SOMETIMES
OZARK MOUNTAIN JUBILEE
LOVE SONG
AMERICAN MADE
THANK GOD FOR KIDS
I WISH YOU COULD HAVE
TURNED MY HEAD (AND
LEFT MY HEART ALONE)
BOBBIE SUE (gold)
I’M SETTIN’ FANCY FREE
ELVIRA (platinum)
BEAUTIFUL YOU
HEART OF MINE
TRYING TO LOVE TWO WOMEN
LEAVING LOUISIANA
DREAM ON
SAIL AWAY
COME ON IN
CRYIN’ AGAIN
I’LL BE TRUE TO YOU
YOU’RE THE ONE
Y’ALL COME BACK SALOON

1985 TOUR*

*Book for our MCA Records album of the
same name to be released March 18th, 1985.
Country Music Stations

COUNTRY RADIO DIRECTORY 1985

Country Radio/Music Industry Professional Seminar Agenda
Opryland Hotel, Nashville

Thursday, March 7

11:00am Registration — Presidential Lobby
2:00pm Exhibit Hall opens — Ryman“A” (lower level)
“What Comes First, The Chicken Or The Egg?” — Jefferson “B”
“Pie Crusts To Pick-up Trucks” — Jefferson “B”
“Synergism — Working Together For Mutual Benefit” — Jefferson “B”
Artist/Attendee Welcome Reception — Washington Ball Room

Friday, March 8

7:15-8:30am Continental Breakfast — Centennial Room
“Not Your Usual Boring Engineering Session” — Jefferson“A”
CRB President’s Welcome; MIPS Welcome; Opening Address — Jefferson “A”
“Get Your Act Together Before You Put It On The Air” — Jefferson“A”
“The Deal Makers” — Jefferson “B”
“You Gotta Have A Plan” — Jefferson “B”
Luncheon Presentation: Country Music Association — Jefferson “A”
Lunch, courtesy of CMA — Washington Room
“So You Wanna Be The Big Guy?” — Jefferson “A”
“Survey Says...” — Jefferson “A”

Saturday, March 9

7:30-8:45am Continental Breakfast — Centennial Room
“FCC/Legal” — Jefferson “B”
Opening Address — Jefferson “A”
“Radio’s Most Desirable Prizes” — Jefferson “A”
“Don’t Get Caught With Your Pants Down” — Jefferson “A”
“Reaching Millions” — Jefferson “B”
“Cropilp In The 1985 Wrangler Country Showdown” — Luncheon presentation
Lunch — courtesy of Wrangler
Exhibit Hall opens — Ryman “A” (lower level)
“Takin’ It To The Streets” — Jefferson “A”
“Where Good Ideas Start... Small Markets” — Jefferson “B”
“The Programming Answer Man” — Jefferson “A”
“Things Your Mother Never Told You About Radio Sales” — Jefferson “B”
“Lifestyle Management” — Jefferson “A”
Closing Address — Jefferson “A”
Cocktail Party — Presidential & Congressional Lobbies
Banquet & New Faces Show — Washington Room

*denotes MIPS sessions
NASHVILLE — Not surprisingly, the radio stations named as Cash Box Stations of the Year all have effective music program- ming practices, but they rely on more than the same old tricks to achieve their success. Personalities, research, community service and special events contribute significantly to the stations’ dominance in their respective markets.

WSM-FM, Nashville, 95.5, is the large market Station of the Year. Greg Lindahl, WSM-FM program director, described the facility as a “music intensive station,” explaining, “We play a lot of album-back-to-back with almost no interruptions. The contemporary country format of the station was implemented in 1986 with a quarter share of 11.5 percent. Linebackables this and strong members of his on-air staff and the care taken in choosing music for their shows. On our morning program, ‘Music City Morning,’ we don’t get in the way of the music, but they add enough information to make you feel like you’ve got a friend.” These decisions result from careful planning at Nashville 95.5. Lindahl said, “We employ a research staff of four people, and we really do our homework. We’ve tried to be the best product we can play. We try to be more than just a good country station; we try to be great.”

WSM’s “Back-To-Back Payoff” content awards cash to listeners who call in to broadcast the following of three specified songs identified as the promotion of a specific artist or album since the beginning of Nashville 95.5. The station also carries a Wednesday night album feature which debuts songs from new LPs, and free albums are given to designated callers on “Free Music Weekends.”

Chris Collier, PD at Wichita’s KFDI, the top market station, said that the 20-year-old facility plays 65 percent country music. He said that the station is the only station in the country that the format is flexible “traditional,” consisting of everything “from old-time country to the latest spectrum of the music.” Ransch also plays an important role at KFDI; the station tracks the program, and the broadcast staff surveys through conversations with local retail shops and distributors. Collier said, “We also produce our own weekly countdown with Gary Hightower and Tony Michaels” based on the surveys.

The importance of agriculture in KFDI’s broadcast area demands special consideration, and the station addressed this demand by providing one hour per day of agri-service “information,” coordinated by agri- director Ray Coleman. The station is strengthened by the Mid-American Ag Network. KFDI also has a strong in-house service for communicating its agricultural news. “Weather changes so rapidly here,” commented Collier, “that’s why we have our own meteorologist, probably the official weather station for Wichita — (listeners) will turn to KFDI when they hear the tornado sirens go off.”

The station has a large reach and a broad audience; the latter, Ralph Cram, broadcasts live from various trade exhibits in the area such as lawn and garden shows, boat shows and sports and travel shows. Collier said that free tickets to the events and also for special shows such as the station-sponsored Listener Appreciation Show held each January. The concert draws between 9-12,000 people and features major country headliners. Other special events produced by KFDI are the June Anniversary Show for its five consecutive years, and the "Ranch Hand Rodeo," an amateur competition held on Labor Day which attracts an audience of approximately 5,000 people. The 1985 "hatch mob" studio is taken each year to the Kansas State Fair; Collier said that KFDI’s large market allows them to afford "the official Wichita voice" of the fair. Last year KFDI obtained the signatures of some mediocre performers for the fair which was sent to Nina for Barbara Mandrell, whose scheduled performance at the fair was canceled following an automobile accident.

KFDI’s combination of music, special events and specifically-targeted community services has placed the station in the number one spot among country stations in its market and number two overall, according to June survey. KFDI’s overall plus-cumulative at 87,200 with a quarter share of 12.6 percent.

The Cash Box small market Station of the Year is WWVA-FM, Wheeling, WV. The facility was licensed in 1926 and has built an impressive reputation for the excellence of its local programming. The first of the broadcaster’s series of broadcasts, the "KJU-500, USA," live show aired from the 2,500-seat Capitol Music Hall in Wheeling last September. Stated WWVA PD Mike Felton, We employ a research staff of four people, and we really do our homework. We’ve tried to be the best product we can play. We try to be more than just a good country station; we try to be great.”

Chris Collier, PD at Wichita’s KFDI, the top market station, said that the 20-year-old facility plays 65 percent country music. He said that the station is the only station in the country that the format is flexible "traditional," consisting of everything "from old-time country to the latest spectrum of the music." Ransch also plays an important role at KFDI; the station tracks the program, and the broadcast staff surveys through conversations with local retail shops and distributors. Collier said, “We also produce our own weekly countdown with Gary Hightower and Tony Michaels” based on the surveys.

The importance of agriculture in KFDI’s broadcast area demands special consideration, and the station addressed this demand by providing one hour per day of agri-service “information,” coordinated by agri- director Ray Coleman. The station is strengthened by the Mid-American Ag Network. KFDI also has a strong in-house service for communicating its agricultural news. “Weather changes so rapidly here,” commented Collier, “that’s why we have our own meteorologist, probably the official weather station for Wichita — (listeners) will turn to KFDI when they hear the tornado sirens go off.”

The station has a large reach and a broad audience; the latter, Ralph Cram, broadcasts live from various trade exhibits in the area such as lawn and garden shows, boat shows and sports and travel shows. Collier said that free tickets to the events and also for special shows such as the station-sponsored Listener Appreciation Show held each January. The concert draws between 9-12,000 people and features major country headliners. Other special events produced by KFDI are the June Anniversary Show for its five consecutive years, and the "Ranch Hand Rodeo," an amateur competition held on Labor Day which attracts an audience of approximately 5,000 people. The 1985 "hatch mob" studio is taken each year to the Kansas State Fair; Collier said that KFDI’s large market allows them to afford "the official Wichita voice" of the fair. Last year KFDI obtained the signatures of some mediocre performers for the fair which was sent to Nina for Barbara Mandrell, whose scheduled performance at the fair was canceled following an automobile accident.

KFDI’s combination of music, special events and specifically-targeted community services has placed the station in the number one spot among country stations in its market and number two overall, according to June survey. KFDI’s overall plus-cumulative at 87,200 with a quarter share of 12.6 percent.

The Cash Box small market Station of the Year is WWVA-FM, Wheeling, WV. The facility was licensed in 1926 and has built an impressive reputation for the excellence of its local programming. The first of the broadcaster’s series of broadcasts, the "KJU-500, USA," live show aired from the 2,500-seat Capitol Music Hall in Wheeling last September. Stated WWVA PD Mike Felton, We employ a research staff of four people, and we really do our homework. We’ve tried to be the best product we can play. We try to be more than just a good country station; we try to be great.”

Chris Collier, PD at Wichita’s KFDI, the top market station, said that the 20-year-old facility plays 65 percent country music. He said that the station is the only station in the country that the format is flexible "traditional," consisting of everything "from old-time country to the latest spectrum of the music." Ransch also plays an important role at KFDI; the station tracks the program, and the broadcast staff surveys through conversations with local retail shops and distributors. Collier said, “We also produce our own weekly countdown with Gary Hightower and Tony Michaels” based on the surveys.

The importance of agriculture in KFDI’s broadcast area demands special consideration, and the station addressed this demand by providing one hour per day of agri-service “information,” coordinated by agri- director Ray Coleman. The station is strengthened by the Mid-American Ag Network. KFDI also has a strong in-house service for communicating its agricultural news. “Weather changes so rapidly here,” commented Collier, “that’s why we have our own meteorologist, probably the official weather station for Wichita — (listeners) will turn to KFDI when they hear the tornado sirens go off.”

The station has a large reach and a broad audience; the latter, Ralph Cram, broadcasts live from various trade exhibits in the area such as lawn and garden shows, boat shows and sports and travel shows. Collier said that free tickets to the events and also for special shows such as the station-sponsored Listener Appreciation Show held each January. The concert draws between 9-12,000 people and features major country headliners. Other special events produced by KFDI are the June Anniversary Show for its five consecutive years, and the "Ranch Hand Rodeo," an amateur competition held on Labor Day which attracts an audience of approximately 5,000 people. The 1985 "hatch mob" studio is taken each year to the Kansas State Fair; Collier said that KFDI’s large market allows them to afford "the official Wichita voice" of the fair. Last year KFDI obtained the signatures of some mediocre performers for the fair which was sent to Nina for Barbara Mandrell, whose scheduled performance at the fair was canceled following an automobile accident.

KFDI’s combination of music, special events and specifically-targeted community services has placed the station in the number one spot among country stations in its market and number two overall, according to June survey. KFDI’s overall plus-cumulative at 87,200 with a quarter share of 12.6 percent.
### Most Added Country Singles

1. If It Ain't Love — The Whites — MCA/Curb — 25 Adds
2. You're Going Out of My Mind — T. G. Sheppard — Warner Bros. — 23 Adds
3. There's No Love in Tennessee — Barbara Mandrell — MCA — 16 Adds
4. Is There Anything I Can Do — Bill Medley — RCA — 16 Adds

### Most Active Country Singles

1. My Only Love — The Stallers — Mercury — 64 Reports
2. What I Didn't Do — Steven Warner — MCA — 64 Reports
3. Crazy for Your Love — Exile — Epic — 63 Reports
5. Crazy — Kenny Rogers — RCA — 61 Reports

### The Country Mike

KBRO goes outdoors — KBRO-AM-FM/Denver recently added the "Coors Outdoor Digest" to its programming lineup. The exclusive program is hosted by Coors Outdoor Ambassador Dick Gasaway. The daily two-to-three-minute program will feature information for hunters, fishermen, snowmobilers, waterskiers, hikers, climbers, and other outdoor sports enthusiasts about improving outdoor skills, equipment, and the best locations in which to enjoy their respective sports. Gasaway has been a professional hunter and fisherman for 22 years, and has shared his experience as guest lecturer at numerous hunting and fishing seminars across the U.S. The "Coors Outdoor Weekend Forecast," which will air on Thursday of each week, will feature conditions for hunting and fishing for the upcoming weekend, where to go and what equipment and bait to use for optimum results. The daily shows will air evenings at 6:30, the "Coors Outdoor Weekend Forecast" Thursday at 7:30 p.m. and the Saturday edition at 5:30 p.m.

ALBRIGHT NAMED KMPS P.D. — Jay Albright has been named program director for KMPS-AM-FM/Seattle, effective March 11. Albright is a veteran of country radio, having served in various capacities at WOKX-FM/Salem, OH; WCUF/Akron, WNOH/Cleveland, WAVY/Dayton and KLUC/Las Vegas. He also was program director for KHOS/Fucson from 1974 until moving to KUZZ-KKXX/Beginfield, CA as operations director in 1975. Albright was program director for KEEN/San Jose from 1976 to 1980. In 1980, he joined the Drake-Chenault programming consulting team in January 1983, where he worked until his appointment at KMPS — and speaking of Drake-Chenault, recently added to consultants list of consulting stations are KXK-Fort Collins, CO and KBNY-FM/Nampa-Boise, ID. The United Stations Radio Network has appointed Joni Silverman to the position of director/creative services, according to Ed Salamon, executive vice president/programming. Silverman had previously worked in a similar position with Pepperplant Productions and with D.J. Broadcasting. In her new post at United Stations, Silverman will handle press and publicity and maintain coordination of all the firm's media services. She will also serve as liaison between the company's production wing and the artists and their respective managers. Salamon also added that the network will produce more that 1300 hours of first-run entertainment programming during 1986. "As we grow, we're glad to be able to continue to attract experienced professionals like Joni to the United Stations," Salamon said.

### Programmers Picks

<table>
<thead>
<tr>
<th>Name</th>
<th>Station</th>
<th>Format</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curtis King</td>
<td>WKKN/Rockford</td>
<td></td>
<td>It's Me Again, Margaret — Ray Stevens — RCA</td>
</tr>
<tr>
<td>Henry Jay</td>
<td>WQTO/Cypress Gardens</td>
<td></td>
<td>If It Ain't Love — The Whites — MCA/Curb</td>
</tr>
<tr>
<td>Gary Demaroni</td>
<td>KROW/Reno</td>
<td></td>
<td>True Love — Vince Gill — RCA</td>
</tr>
<tr>
<td>Max Gardner</td>
<td>KBUC/San Antonio</td>
<td></td>
<td>If It Ain't Love — The Whites — MCA/Curb</td>
</tr>
<tr>
<td>Dan Jensen</td>
<td>WZDO/Decatur</td>
<td></td>
<td>There's No Love In Tennessee — Barbara Mandrell — MCA</td>
</tr>
<tr>
<td>Bob Duchesne</td>
<td>WMZQ/Washington,D. C.</td>
<td></td>
<td>Is There Anything I Can Do — Bill Medley — RCA</td>
</tr>
<tr>
<td>Ed Nickus</td>
<td>KZUN/Modesto</td>
<td></td>
<td>You're Going Out of My Mind — T. G. Sheppard — Warner Bros.</td>
</tr>
</tbody>
</table>

### Singles Reviews

**MEL MCDANIEL (Capitol P-B-5458)**
Let It Roll (2:06) (Arc—BMI) (E. Anderson) (Producer: Jerry Kennedy)

**BOBBY RICH (Universal Artist UAR 1037)**
A Place In The Sun (2:39) (Jobette—ASCAP) (R. Miller, B. Wells) (Producer: Bobby Rich)

**CON HUNLEY (Capitol P-B-5457)**
I'd Rather Be Crazy (2:45) (Don Pfrimmer/Dejamusic/Dick James—ASCAP/BMI) (Pfrimmer, Gallimore, Worley) (Producer: Kyle Lehnig)

**LIZ BOARDO (Bielmont BRO 48)**
You're Making It Easy (3:39) (Hoosier—ASCAP) (J. Dowell, W. Young) (Producer: Mike Daniels, Jerry Fox)

**TOMMY MERCER (Buckboard 118)**
That Honky Tonk Call (2:30) (Peer Southern—BMI) (B. House, B. Stone) (Producer: Darrell Glenn)

**KENNY DALE (Saba SS-9214)**
Look What Love Did To Me (1:50) (Publicare) (K. Dale) (Producer: A.V. Mittelstedt)

**THE GARRETTTS (Black Gold B.G. 8511)**

**TIMOTHY THOMAS (Country International 204)**
Like You Did (P-43) (Malcolm Ford/Al Gallico—BMI/Easy Listening—ASCAP) (T. Dean, D. Dean, J. Whitmore) (Producer: Timothy Thomas)

**BROOKS BROTHERS BAND (Buckboard 117)**
One Heart Away (2:58) (Treg/Cross Keys—ASCAP/OCD—BMI) (C. Waters, B. Jones, T. Shapiro) (Producer: Darrelle Glenn)

**MERLE HAGGARD (Epic 34-04830)**
Natural High (3:06) (Mount Shasta—BMI) (F. Powers) (Producers: Merle Haggard, Ray Baker)

Merle Haggard's latest single is a fine, easy-going love song with featured background vocals by Janie Fricke, who also sings on "A Place To Fall Apart," still on the chart after 18 weeks. "Natural High" blends two natural voices in an earnest ballad that is never forced, never too loopy; additionally, the song contains an excellent guitar break and some choice accompaniment by harpist Lloyd Lindrith. This is the kind of first-class product that put Merle Haggard's name in the commercial music history books years ago.

### Feature Picks

### Thumbs Up, Hands Down — CBS artists Janie Fricke and Exile flash their approval following the first date of their February tour. Backstage at the Carlton Dinner Theatre in Bloomington, MN are (l-r): Sonny Lemaire, J. P. Pennington, Fricke, Les Taylor, Steve Goetzman, Marfon Hargis.
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 3/2/Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 THE FIRM</td>
<td>8.98</td>
</tr>
<tr>
<td>35 SPORTS</td>
<td>8.98</td>
</tr>
<tr>
<td>36 PLANETARY INVASION</td>
<td>8.98</td>
</tr>
<tr>
<td>37 VITAL SIGNS</td>
<td>8.98</td>
</tr>
<tr>
<td>38 40 HOUR WOLF</td>
<td>8.98</td>
</tr>
<tr>
<td>39 THE AGE OF CONSENT</td>
<td>8.98</td>
</tr>
<tr>
<td>40 ALL THE RAGE</td>
<td>8.98</td>
</tr>
<tr>
<td>41 DIAMOND LIFE</td>
<td>8.98</td>
</tr>
<tr>
<td>42 TROPICO</td>
<td>8.98</td>
</tr>
<tr>
<td>43 THE WOMAN IN RED</td>
<td>8.98</td>
</tr>
<tr>
<td>44 KING OF ROCK</td>
<td>8.98</td>
</tr>
<tr>
<td>45 HOW WILL THE WOLF SURVIVE?</td>
<td>8.98</td>
</tr>
<tr>
<td>46 ESCAPE</td>
<td>8.98</td>
</tr>
<tr>
<td>47 I FEEL FOR YOU</td>
<td>8.98</td>
</tr>
<tr>
<td>48 STOP MAKING SENSE</td>
<td>8.98</td>
</tr>
<tr>
<td>49 LUSH LIFE</td>
<td>8.98</td>
</tr>
<tr>
<td>50 SWEPT AWAY</td>
<td>8.98</td>
</tr>
<tr>
<td>51 GUFFIA</td>
<td>8.98</td>
</tr>
<tr>
<td>52 MAVERICK</td>
<td>8.98</td>
</tr>
<tr>
<td>53 THE UNFORGETTABLE FIRE</td>
<td>8.98</td>
</tr>
<tr>
<td>54 HEARTBEAT CITY</td>
<td>8.98</td>
</tr>
<tr>
<td>55 FAT BOYS</td>
<td>8.98</td>
</tr>
<tr>
<td>56 ALL I NEED</td>
<td>8.98</td>
</tr>
<tr>
<td>57 JOHN PARR</td>
<td>8.98</td>
</tr>
<tr>
<td>58 STREET TALK</td>
<td>8.98</td>
</tr>
<tr>
<td>59 MADONNA</td>
<td>8.98</td>
</tr>
<tr>
<td>60 2:00AM PARADISE CAFE</td>
<td>8.98</td>
</tr>
<tr>
<td>61 BREAKIN' 2 ELECTRIC BOOGALOO</td>
<td>8.98</td>
</tr>
<tr>
<td>62 TRULY FOR YOU</td>
<td>8.98</td>
</tr>
<tr>
<td>63 SO GOOD</td>
<td>8.98</td>
</tr>
<tr>
<td>64 NIGHTSHIFT</td>
<td>8.98</td>
</tr>
<tr>
<td>65 VISION QUEST</td>
<td>8.98</td>
</tr>
<tr>
<td>66 STRAIGHT TO THE HEART</td>
<td>8.98</td>
</tr>
<tr>
<td>67 STEALING FIRE</td>
<td>8.98</td>
</tr>
</tbody>
</table>
Hot on the trail of their Gold album, "Visions," and the #1 R&B smash, "Save The Overtime (For Me)," comes a new celebration called "Life." The Gladys Knight And The Pips album that lives up to both their legend and your greatest expectations.

GLADYS KNIGHT AND THE PIPS.
"LIFE." EXPERIENCE IT STARTING WITH THE HIT SINGLE, "MY TIME." [COLUMBIA RECORDS] NEW ON COLUMBIA RECORDS AND CASSETTES.
New On The Shelves
JVC

The magnetic tape division of JVC Company of America has introduced a new videocassette promotion that entitles those who purchase six T-120 Dynabrand brand blank videocassettes, now through December 31, 1985, to a free blank T-120 video tape of the same grade.

"The buy six, get one free videocassette promotion is another of JVC's added-value promotions that gives customers the opportunity to earn merchandise for their purchases," explained JVC's Gary Schwartz, "It follows a promotion that just ended that offered free JVC tape products — either one super high grade T-120 videocassette, four DAT-90 minute high bias audio cassettes, four DA3-90 minute standard bias audio cassettes, or a TCL-2 video head cleaning cassette — to those who purchased six standard Dynabrand brand blank videocassettes.

"The difference between the two promotions," Schwartz continued, "is that the new free videocassette promotion allows customer to earn a T-120 video tape based on the grade they are accustomed to buying. If you purchase six super high grade T-120 videocassettes, you receive one super high grade T-120 tape free.'"
# Feature Picks


Young guitarist Jordan is that rarest of things in jazz: an innovator, flatter than picking or strumming. Jordan taps the strings of his guitar, allowing him the ability to play his notes and bend and, at times, sound like two or three guitars at once. The cover explains that there is no overdubbing — you won’t believe your ears as Stanley waits through solo and small group versions of tunes by Hendrix, Monk, Miles, Lennon/McCartney, Jordan and others.

**Alternate Takes** — Clifford Brown — Blue Note BST 84428 — Original Producer: Alfred Lion; Reissue Producer: Michael Cuscuna  — List: $8.98 — Bar Coded

There are certain jazz masters whose alternate takes are as impressive as their masters. Clifford Brown, the galvanizing trumpet star of the '50s, is one such giant; these sides, issued only on the mail-order Mosaic label previously, range from blistering on all counts to spotty, but Brownie — in three different all-star set-ups — never fails to take the breath away. Yes, there were always trumpet phenomena. No, there have never been any greater.

**Hangin’ Out** — Joe Newman/Joe Wilder — Concord Jazz CJ-262 — Producer: Bennett Rubin  — List: 8.38

Newman and Wilder are like a great pair of character actors — they’re rarely stars, but they always add plenty of enjoyment to any project they’ve involved in. Here the Greenstreet and Lorre trumpet of the get together to stand out and hang out. It’s an agreeable date with bop-oriented and a two-pin hornmanship and their impeccable rhythm section — Hank Jones, Rufus Reid, Marvin “Smitty” Smith — take every musical advantage of the spotlight.

**JQTH** — Charlie Mariano & The Kamataka College of Percussion — ECM 1256 (dual LP)  — Producer: Stephen Dupuis  — List: 9.98

A very unique blend of Indian music and jazz, as Charlie Mariano mixes his worldwide soprano saxophone and flute with the very Indian sounds of vocalist R.A. Ramamani and her percussion-playing cohorts.

**Label Hopping** — Egads, the jazz record business has been hopping lately. Aside from all the Blue Note activity (see story elsewhere this issue), there have been plenty of other new releases and reissues to keep the jazz hounds happy. Some highlights, which we look under the Muse Bannana. Egads, reconvene with their first Savoy Jazz Classics series. The idea, name and price are lifted from Fantasia’s successful Original Jazz Classics series — facsimile editions of gems from Savoy’s early years at an introductory price. Two weeks ago, Jim Bobbitt’s Concord Adderley’s “Presenting Cannonball” (the alto great’s debut as a leader); “The Dizzy Gillespie Story;” “Wild Bill” Davison, Eddie Condon and other swing stylists “Ringside at the Savoy.” Last “Jazz For The Thinker;” Big Joe Turner’s “Happy Talk;” Boyd Raeburn’s “Man with the Horn;” “Jazz Concert–West Coast,” featuring Wardell Gray, Davix Gorden and other Lester Young Italy’s “Shahib’s” “Jazz Sibbi;” Matt Jackson’s “The Jazz Skyline;” and, a compilation, “Jazz is Busting Out” where the SJC’s have that the OJC’s and the Blue Notes, for example, don’t have a updated liner notes included in the album. This way the various mistakes on the original notes (inevitable) are righted and the players’ subsequent careers are delineated. Jazz disc jockey/pianist Phil Schaap does a fine job on the inner notes. Not to be outdone, Polyania, which was a pioneer in the jazz reissue field, checks in with $5.98 list bounty of their own. From Polyania’s “Miles Davis: ’56” where the Verve/MPS imprint comes Count Basie’s “High Voltage,” George Duke’s “The Aura Will Prevail;” Stevie Gappelli’s “Young Django” (with Catherine and Larry Coryell) and the Oscar Peterson Set: “60371-1” — $9.98. On the Verve vaults come Ella Fitzgerald’s “Lady Be Good;” “The Stan Getz and J.J. Johnson Set;” “The Oscar Peterson Trio Set;” and, the piece de resistance, Lester Young’s “Complete Recordings” — $9.98.

**Max Is Selling Wax** — Drum great Max Roach did an in-store at Tower recently, where he played a 30-minute solo drum date on the capturing of the soul of the Soul Note (by way of Polyania Special Imports) LPs — “M: Bloom;” “Collage” and “Shabo.” There were plenty of good jazz dates. As for the up-tempo My Favorite Things, a compilation, “The Singers Unlimited/Rob McConnell and the Bass Brass,” from the Verve vaults come Ella Fitzgerald’s “Lady Be Good;” “The Stan Getz and J.J. Johnson Set;” “The Oscar Peterson Trio Set;” and, the piece de resistance, Lester Young’s “Complete Recordings” — $9.98.

**Tuning In** — Sounds like the old days: George Shearing, that sophisticate of the keys, is now the host of “Jazz By George,” broadcast from 10-midnight over WNEW 11:30 a.m., a show that features the pianist performing and playing records. On the other dial, WBG 88.9 FM, N.Y.’s fair-time jazz station, whose broadcast lists a new public radio today. As for listeners per quarter hour — 14,600. Some of them are folks are that a record fair. Mar. 10, to raise money to pay music for all those listeners. Their 54 Park Pl. booth will be to go from 10 a.m.–6 p.m.

**Bands in Boston** — The first time in many years (20 according to some), Antonio Carlos Jobim will be appearing in the United States. One of the prime forces in bossa nova and the composer of “The Girl From Ipanema,” “Desafinado,” and dozens of other classics. Jobim will be backed an 11-piece band for his March 29 & 30 Carnegie Hall performances. If you can’t get tickets don’t blame it on yourself — blame it on the nonexistent New York public radio and many of Jobim’s appearances. Hermeto Pascoal, the excellent Brazilian saxophonist, will be making a rare stateside appearance for two nights at S.O.B.’s, March 13 & 14, while Azimuth shines in three Ar, 3. Sound like the live jazz coming around the 20th. Bopping Around — The Count Basie Orchestra, will be based in Kansas City April, but not, as it was reported here, at the New Vista Hotel. One of the most intriguing-sounding ensembles Leipzig for up festival appearances this summer is the Paris Reunion Band, featuring Donald Byrd, Woody Shaw, Johnny Griffin, Nathan Davis, Slide Hampton, Kenny Drew, Jimmy Woode and Billy Brooks, all of whom, at one point or other, were based in the City of Lights. Speaking of the City of Light, Old King Cole, conductor and Salsi Tordi will be the host to Enrico Rava/Albert Mangelsdorff (3/17); Azimuth (3/10); Peter King, Pietro Tonolo, Stan Tracey and others (3/15); David Liebman/Steve Swallow/John Scofield/ Elvin Jones (3/20); Billy Taylor, pianist, educator and jazzman around town, has been utilized by McDonald’s and Lester’s for various promotional marketing campaigns recently; the Nestle’s gig, which is connected with a coffee company, will take the good doctor to Denver (3/17) and Saipul (3/18); Real Time records has just made their direct-to-disc recording “For Duke;” by Bill Berry’s Ellington All-Stars, available CD. Ray Spencer’s “The Piano Player’s Jazz Handbook” has just been issued by N.J.’s Scarecrow Press ($14.50 cloth, $9.50 paper)

---

**Jazz**— March 9, 1984

---

**Jazz**— March 9, 1984
New York Jazz Gala Heralds Return Of Blue Note

All-Star Carnegie Hall Gathering Welcomes Back An Old Classic

by Lee Jeske

NEW YORK — It began with a stodgy representative of Mayor Koch reading a proclamation and ended nearly six hours later with Jimmie Smith, Kenny Barron, Gary Bartz and John Coltrane Jr. - new to Carnegie Hall - in an hour-long jam. It was all that, and more. The jazz label that was founded in 1939 by Alfred Lion and, during its 40 years of active service, set a standard of excellence for the business, was back. The event was a celebration, a gathering of the label's pioneers, a showcase of its present artists, and a look back at the label's 40-year history.

The concert began with an introduction by the Mayor's envoy read by his spicil, Cuscuna, introducing the Mayor, trumpeter, and then introducing the band featuring Lonnie McPhee, who joined the band in its first year. "Innovators, pioneers, visionaries, artists themselves" and introducing numerous luminaries who either were, or were supposed to be, on hand. Then it was up to Herbie Hancock, who would provide the opening set, titled "Blue's Tribute to Monk"—the first ensemble: pianist Walter Davis, bassist Reggido Workman and drummer Art Blakey. The set was a tribute to the late band. It was accompanied by a solo piano version of "Sweet and Lovely." McCoy Tyner, who was playing on drums, was part of the band. Monk's "Cris-Cross" and Bud Powell's "Dud's Bubble." The concert was off to a roaring start.

The sold-out house began the evening howling at every solo, but, while the howling was by evening's end, the enthusiasm of the players and the sold-out house never died. The first trio was soon joined by trumpeter Freddie Hubbard, saxophonist Johnny Griffin, and trombonist Curtis Fuller for a scorching recreation of an early edition of Art Blakey and the Jazz Messengers. The soloists tore the cover off the musical ball as the veteran drummer kept the fastballs popping — it was hard to believe that it was 31 years plus one day before that Blakey recorded his first Blue Note LP. "A Night at Birdland," just reissued. The thing that was clear from note one — and the thing that made this concert so many cuts above the usual jam-session affairs — was the obvious rehearsal time that went into the concert. (Money, clearly, was spent, but the event was videotaped by Picture Music International for eventual home video television use and the recording of the affair should yield a number of LPs.)

The sessions were followed by guitarist Stanley Jordan, a new Blue Note artist, who mesmerized the house with his unique string-tapping technique — he played three solo pieces as well as the any other — and the thing pianists in jazz — particularly effective was his "Bouquet," played by vibraphone, piano and bass. The set ended with a three-hard-nosed quintet selections (Newton was out), culminating in a long, glorious version of Hancock's "Honeymoon," with a nice, large-toned Henderson solo.

The second half of the marathon began with a somewhat lackluster set from tenor saxophonist Charles Lloyd's Quartet (they have a new Blue Note LP out). Featuring tenor saxophonist CeciMcBee on bass and the extraordinary Jack DeJohnette on drums. Lloyd was followed by tenor tenor, and introduced recent Blue Note-signee, Bennie Wallace, who was kept waiting and then stomped through a long, gristy, honking selection backed by Monk's "Criss-Cross." Monk's "Cris-Cross" was turned and the audience was with him every step. This set the stage for what was on show. Art Blakey, with a stunning solo piano version of "Sweet and Lovely." McCoy Tyner, who managed to mix some stride piano into his patented set of solo, and the jazz in the long evening's crown. This was followed by another brilliant piece of music-making — pianist Cecil Taylor, who, after multiple hours, was like a wake-up call, with his front solo attack in the treble tempered by his rumbling, bluesy, eerie passages in the bass.

After Taylor, Lundvall returned to present awards to Alfred Lion; Rudy van Gelder, the lab engineer; and the man responsible for Blue Note's characteristically bright sound; and Reid Miles, the acclaimed art director for the original Blue Note label. In a touching speech, said that he was grateful that "the music and the covers and the recording — everything stands up today."

The concert closed with two lighter sets. Guitarist Kenny Burrell and Grover Washington (who have a new Blue Note release), were joined by drummers, Steve Lacy and Reggie Workman for a trio, of breezy pieces, including a somewhat hokey number, "When the Jimmy Smith led, down-home funk-out set, which began with alto saxophonist Lou Donaldson, and became a hodgepodge of all that goes, including lots of sweaty, greasy, bluesy fun along the way. (Smith, who, apparently, was only warmed-up by his six-number set headed for the piano bench shortly after arriving at the party.)

The new Blue Note is, indeed, off to an impressive start. The reissues — digitally remastered, pressed on premium vinyl, etc. — are crisp sounding and, musically, first-rate, though, at $12.98 list, they are going to have to compete against dozens of mid-line facsimile LPs from Fantasy, PolyGram and Savoy. The new albums and other new signings, are also up to the Blue Note standard. The irony, in the never-before-released material. Alfred Lion, in a handwritten notation on an unsigned session report, wrote, "This session would be okay to release, but it is just not up to Blue Note's standards." In other words, no matter how they may sound today, they were originally rejected by Lion.

Bruce Lundvall plans to reissue some 60 "classic" Blue Notes in '85 and reckons there are some 500-600 albums of material available. That means the reissues can run, handily, for another decade; the next batch is due in May. As to the new albums, the Jordan, Washington/Burrell, and Lloyd LPs will be joined by product from George Russell and Stanley Lundvall on March 22.

Bruce Lundvall insists that Blue Note will uphold the standards of Lion, Wolf and company. In the label's first brochure, in 1963, the Blue Note philosophy was laid down:

"Blue Note Records are designed simply to serve the uncompromising expressions of hot jazz or swing, in general. Any particular style of playing which represents an authentic way of musical feeling is genuine expression. By virtue of the circumstances, it possesses its own tradition, artistic standards and audience that keeps it alive. Hot jazz, therefore, is expression and communication, a musical and social manifestation, and Blue Note records are concerned with identifying its impulse, not its sensational and commercial adornments."

Windham Hill, Bassist Set To Launch Jazz Label Magenta

LOS ANGELES — Magenta Records, a new jazz label which is a subsidiary of Windham Hill Records, has been announced by Windham Hill president and creative director Stanley Blacker, who will head the new label. Magenta will debut on April 22 with albums by reed player and composer Anthony Braxton and pianists Mitchel Forman and Richard Beirich.

Regarding the label, Blacker commented, that Magenta will release albums in a number of styles that fall under the general jazz umbrella. "I don't want to be limited to one subgenre." Magenta will release an additional two albums by the end of the year, he added.

Blacker, whose extensive experience in the jazz field has spanned the last thirteen years and several labels, became Windham Hill's vice president of East Coast Operations in 1983 after founding the company two years earlier. "This label is a by-product of the success of Windham Hill."

he said. "I think Windham Hill has benefited to an extent from their association with jazz and vice versa. The extension of Magenta is in effect a bit of reciprocity, as it will be a label related more directly to jazz than Windham Hill has been.

With the exception of Beirich's "Breaking Of Statues," acquired under a licensing agreement, Magenta's initial albums are all original to the new label. Blacker commented, "The first three albums represent fresh approaches by artists who have previously been known in other areas. Anthony Braxton, for instance, is noted for his openended free improvisations and his own compositions; his first album for Magenta will be more of an "inside" project with material by Charlie Parker, Thelonious Monk and the great bebop writers." Forman, normally a solo pianist, appears in a fusion oriented ensemble context.

ONE (LONG) NIGHT WITH BLUE NOTE — (Photo 1) Blue Note's current president, Bruce Lundvall (l) presents a plaque to Blue Note's founder, Alfred Lion. (Photo 2) (l-r) Bobby Hutcherson, Herbie Hancock, Freddie Hubbard, Joe Henderson. (Photo 3) Stanley Jordan. (Photo 4) (l-r) Kenny Burrell, Grover Washington, Jr., Reggie Workman, Grady Tate.

Cash Box/March 9, 1985
Abelson On Film/Video Connection (continued from page 14)

video, compared to other film videos, as an example of what a film director can do for an artist’s visual appeal. “There’s usually not anywhere near as much concentration on the artist, strangely enough, by music video directors,” explained Abelson. “Movie directors come in and that’s all they really care about. The artist loves it, and the piece benefits as a result. Movie directors address the artist as the star of the movie. To me, the performance of an artist in a song, in a movie, in a video, is paramount. If the artist is happening, you’re interested. If he’s not, then what’s it all for?”

Movie directors have their drawbacks too, said Abelson. “They never believe me when I tell them how much faster we work and how much more compressed a shooting environment we have than what they’re used to. They all say, ‘Oh, I know.’

Columbia’s ‘We Are The World’ (continued from page 7)

was” (also on Columbia) has raised over $10 million since last December.

Kragen, who manages such artists as Kenny Rogers and Lionel Richie, commented, “I’m delighted that Columbia Records will be handling ‘We Are The World,’ their experience with Do They Know It’s Christmas? made them a natural for the project. Even more important they have shared the spirit of USA For Africa from the very beginning. Their enthusiasm and commitment are vital to our efforts to help needy people around the world immediately and effectively.”

Walter Yetnikoff, president of CBS Records group, added, “From the moment we heard about this project we have been committed to making it a success. These records will make it possible for everyone who listens to music to be a part of this cause and we hope the example set by these artists will galvanize the support of millions around the world.”

ASCAP WEST COAST MEETING — ASCAP recently held its west coast membership meeting in Los Angeles. Pictured at the meeting are (photo 1) Hal David, president of ASCAP and George Albert, president and publisher of Cash Box. (photo 2) David and songwriting brother Mack David (I) great colleague Jimmy Van Heusen (c), who penned such classics as “High Hopes” and “Love and Marriage.”
BEST RHYTHM AND BLUES PERFORMANCE, VOCAL OR INSTRUMENTAL

FIRST CIRCLE
Pat Metheny Group (Album) (ECM/Atlantic Br.)
BEST COUNTRY VOCAL PERFORMANCE, MALE
THAT'S THE WAY LOVE GOES
Morgan Heritage
(Single) (Epic/CBS)
BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL
MAMA HAT CRAZY
The Judds
(Single) (RCA)
BEST COUNTRY INSTRUMENTAL PERFORMANCE
WHEEL NOISE
Ricky Skaggs
(Tape) (Country Boy) (Columbia)
BEST COUNTRY SONG
GEORGE DEL HORN
City of New Orleans
(Live Recording) (Del Rio)
BEST GOSPEL PERFORMANCE, FEMALE
ARMY
Amy Grant
(Track from “Heart Uplifted”) (Myth/Word)
BEST GOSPEL PERFORMANCE, MALE
MICHAEL H. SMITH
Michael W. Smith
(Single) (Motel/RCA)
BEST GOSPEL PERFORMANCE BY A DUO OR GROUP
KEEP THE FLAME BURNING
Debby Boone and Phil Birder (Track from “Somebody’s Baby” Dubby Brose Album) (Curb & Lookout/Capitol)
BEST SOUL GOSPEL PERFORMANCE, FEMALE
SELLIN’
Laron Harper
(Album) (Mercury/WRL)
BEST SOUL GOSPEL PERFORMANCE, MALE
ALWAYS REMEMBER
Andrè Crouch
(Track from “No Time To Love”) (LightSurgency)
BEST GOSPEL PERFORMANCE BY A DUO OR GROUP
SAIL ON IN THE SEA OF YOUR LOVE
The Isley Brothers and Al Green (Track from “Isley’s Cloudy Sailor” Album) (Myth/Word)
BEST INSPIRATIONAL PERFORMANCE
FORGIVE ME
Diana Ross
(Track from “Lions Without Claws”) (Geffen/Word Bros.)
BEST LATIN POP PERFORMANCE
ALWAYS IN MY HEART (ENAMORE EN MI CORAZON)
Christian Castro (Album) (CFS/InterWorld)
BEST TRADITIONAL LATIN PERFORMANCE
PALO PA RUMBA
Kulashra
(Album) (Musica Latina)
BEST MEXICAN/AMERICAN PERFORMANCE
EL RECENSO COMO ERES
Shenna Caron and Luis Miguel
(Single) (Top Hits)
BEST TRADITIONAL R&B RECORDING
JOHN HAMMOND’s BLUES EXPLOSION
John Hammond, Stevie Ray Vaughan & Double Trouble, Slide Blue, Koko Taylor & The Blues Machine, Luther “Guitar Junior” Johnson, J.B.
Hutto & The New Heavys
(Album) (Atlantic)
BEST ETHNIC OR TRADITIONAL FOLK RECORDING
ZEINAB WAWONEZ
(Track from “Zeinab Wawonez” Album) (Columbia)
BEST RECORDING FOR CHILDREN
WHERE THE DUCKS MOURN
Shel Silverstein
Nonetheless, Album, Producer Album (Columbia)
BEST COMEDY RECORDING
LIT A
Wayne’s World
(Track from “Wayne’s World” Album) (Columbia)
BEST SPOKEN WORD OR NON-MUSICAL RECORDING
THE BIGGAR FAMILY
Jim King (Alurn) (Evanston)
BEST INSTRUMENTAL COMPOSITION (Award to the Composer)
THE NATURAL
Herbie Hancock, Composer (Track from “The Natural”) (Warner Bros.)
TIE
OLYMPIC FANDER AND THEO
John Williams, Composers
(Track “O!F Malo, Xhilaid Olempa at Lar”) (Columbia)
BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (Award to the Composer) PURPLE RAIN
Prince, John L. Nelson, Lisa Ly & Wendy, Songwriters
(Album) (Warner Bros.)
BEST CAST SHOW ALBUM
SUNDAY IN THE PARK WITH GEORGE
(Country, Western, Folk)
Stephen Sondheim, Composer & Lyricist
Thomas Z. Stepien, Album Producer (RCA)
BEST VIDEO (DAVID BOWIE: THE TRILTHER
David Bowie
(Video/Video Music)
BEST VIDEO RECORD MAKING MICHAEL JACKSON’S THRILLER
VHS
Michael Jackson
(Original Music Video)
BEST JAZZ VACICAL PERFORMANCE
MUCH BUT NOT THE BLUES
Ray Brown
(Album) (Elo) BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST
HOT HOUSE FLOWERS
Warblers
(Album) (Capitol/BMG)
BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP
NEW YORK SCENE
Art Tatum
(Album) (Concord Jazz)
BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND
BASIE STREET
Count Basie & His Orchestra
(Album) ( Pablo)
BEST ARRANGEMENT ON AN INSTRUMENTAL (Award to the Arranger)
GRACE (GYMNASTICS THEME)
Quincy Jones
(Track from “O!F Music of Xillaid Olymppa at Lar”) (Columbia)
BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALS (Award to the Arranger)
HARD HABIT TO BREAK
Chicago
David Foster, Jeremy Rippack, Arrangers
(Single) (Full Moon/Warner Bros.)
Woody Herman

The KIN COLLE ROOM, ST. REGIS HOTEL, N.Y.C. — The last of the Swing Era big band leaders, Woody Herman, is enshrined in the pretty little King Cole Room of the St. Regis through April as part of a "Jazz Cabaret." That means that Woody is Hardlyess — he left his big band home — and that there's a comedian on hand to attempt a little mid-set humor.

Old Herman hands know that Woody without his Herd means the Woodchoppers are around (this goes back to the days when the big bands used to have self-contained combos — Shaw's Gramercy Five, Dorseyl's Glambake Seven, etc.). This edition includes Herman alums Jake Hanna on drums, George Rabbitt on trumpet, and Nat Pierce on piano, with Frank Wess on reeds and George Duvivier on bass. Opening with "The Woodchoppers' Ball" (what else?), Herman and company established a nice, easy mood for the evening — everybody smelled capably and Woody swung without raising a sweat. "Moonlight" followed — Woody digging in and playing a moody, jazzy solo on clarinet, Frank following on tenor tippers. "I've Got the World on a String" was a vocal vehicle — Herman's never been a very good singer, though he's never been a very bad singer either: he's an enthusiastic shower singer with a boozy, bluesy delivery. The band built up a thick head of steam behind Herman and dug in for some fine solos on his reeds. This was 52nd Street music — easy-going, swinging, delightful, I know Herman will live and die with his Herd, but I approve of these small-band repasts — it gives him a chance to relax, it gives him a chance to play, and there is no loss in musicianship. The set continued with "The Very Thought of You," a feature for Frank Wess's flute — Weiss is a full-bodied flutist, one of the best in jazz — with space for a creamy solo for Woody's clarinet, backed by some sparkling trumpet obbligato from Rabbitt. "Perdido" — swept along by the rhythm vamps — closed the set with a bounce.

The "Cabaret" continued with Pete Barbutti, a guy who, when he's good, can be like a bebop Victor Borge — he plays reasonable jazz piano and he's got an oddball dry wit. On this night he told corny old jokes and didn't touch the piano; he played Neil Hefti's "Cute" on a cinder and "Tenderly" on a bong. After 30 minutes of this, Woody Herman, a Concord Jazz recording artist, returned to the stage and sang the Louis Armstrong/Jack Teagarden version of "Rockin' Chair" (Woody played it twice) and closed the set with a slinky slow blues.

Nothing electrifying, but a good solid amplifier of music from a veteran who's as ageless as he is musical.
Australians Famine Project

LOS ANGELES — Australian recording artists recently joined the ranks of U.S., U.K. and Canadian performers in the Ethiopian famine relief project. A number in excess of 120 Australian acts met on stage at Melbourne’s Meyer Music Bowl for a gala benefit concert. The event was listed at $11 for the seven-hour concert. Some 20,000 people attended the event, known as EAT (East Africa Tragedy) part of which was telecast nationally and included in a special telethon. The Australian benefit precedes joint plans by U.S. and U.K. recording artists, who are currently mounting a similar benefit concert.

Some of the top Australian acts that lent their services to the event were: Inxs, Midnight Oil, Mi-Sex, Pussyfoot Echo, Eurogilders, Stephen Cummins, Jon English, Venetta Fields, Renee Geyer, the reunited (for the concert) Enz, Glenn Shorrock and Sharon O’Neill.

ITALY

MILAN — Ricchi & Poveri, with their song “Se Mi Innamoro” (on Baby Recs. label), were the winners at the 35th edition of Sanremo Festival, which took place from Feb. 7-9. At the second position was Mexican new talent Luis Miguel, with “Noi Ragazzi Di Ogni” (EMI), followed by Gioglia Cinqueotti with “Chiamami” (Baby Recs.). Among the new voices, Cinzia Corrado (with “Niente Di Più” on CBS) took the first prize.

Virgin Dischi, formerly distributed by Dischi Ricordi, signed a new distribution agreement — effective March 1st — with EMI Italy.

Claudio Bertoli resigned from his post of responsibility at Warner Home Video.

Japan

TOKYO — The full sales of Polydor of Japan for the fiscal year of 1984 (Dec. 1983 to Dec. 20, 1984) were, according to the company, 17,265,000,000 yen ($69,600,000), an increase of 9.4 percent over the previous year of 15,781,000,000 yen ($63,100,000). Breaking it down, record sales were 9,097,000,000 yen ($36,400,000) (52.7 percent of all), pre-taped tapes showed 4,320,000,000 yen ($17,200,000) (25 percent). The new media video, (CD) reached to 3,174,000,000 yen ($12,700,000). Showing comparisons with the previous year, records were down 5.9 percent, which included tapes showing a 8.1 percent decrease respectively.

On the other hand, the new media increased by 301.4 percent. An executive of the company said, “The sales of this term showed up about 10 percent over the prior fiscal year. But this is only relatively positive, because the sales of the previous year has been very weak with 15 percent down from its prior year.”

K.K. Shinaga, Cdio Dischi general manager, announced the renewal of the licensing agreement for Italy of the Ariola-Arista catalog, signed at the end of last year.

A special campaign on the Fausto Papetti new album, “Il mondo Di Papetti,” was studied by Duran, with prices (for retailers and consumers) of journeys in various countries of the world. The campaign was announced by Claudio Gobbi, Duran marketing manager.

ELEKTRA CUTS RIBBON ON U.K. OFFICE — Simon Potts, head of the U.K. office, and Bob Kraorow, chairman of Elektra, shake hands on the opening of the new United Kingdom operation. Simon Potts is former president of Arista Records and his track record includes signings of The Thompson Twins, Stray Cats, Haircut 100 and Wang Chung. Elektra U.K. will be based at 151 Parkway, Regents Park, London NW1.

Argentina

BUENOS AIRES — Silicamérica’s exec Alejandro Belasco has returned from MOLID in Cannes and business meetings with managers of several labels in France and Spain. Silicamérica is one of the leading independent companies in Argentina and has been engaged recently in an expansion move to sign more foreign catalog. Nestor Solasco, president of the company, was recently in Rio de Janeiro to attend a meeting of the board of the Latin American Federation of Record Producers, whose headquarters are located in Buenos Aires.

8.9 percent growth sales for the 1984 fiscal year (Feb. 1, 1984 to Jan. 31, 1985) in comparison with the prior fiscal year. According to the company, the total sales of the company in this fiscal year was 36,677,000,000 yen ($146,000,000), while the prior fiscal year showed 33,744,000,000 yen ($135,000,000). 

A marketing manager, the company, said “We could achieve substantial growth both in sales and profits in this term through added sales of new chain stores which opened a few years ago, saving of costs through reshuffling and greater promotion of sales.”

Argentina

BUENOS AIRES — Silicamérica’s exec Alejandro Belasco has returned from MOLID in Cannes and business meetings with managers of several labels in France and Spain. Silicamérica is one of the leading independent companies in Argentina and has been engaged recently in an expansion move to sign more foreign catalog. Nestor Solasco, president of the company, was recently in Rio de Janeiro to attend a meeting of the board of the Latin American Federation of Record Producers, whose headquarters are located in Buenos Aires.

Chez Suisse Goes gold — Elaine Page & Barbara Dickson proudly display silver discs presented to them for their No. 1 hit single “I Know Him So Well” from Chess. The presentation was made at an RCA reception at Stacey, London, on February 7, 1985. Coincidentally on that day the record went gold.

INTERNATIONAL BESTSELLERS
The Newmans: Musical Success Runs In The Family

(continued from page 7)

branched off into other fields, although three remained in entertainment-related professions (Randy's father is a doctor, and Ray and Lionel wound up in and around the scoring stages of Hollywood. Despite a situation which for some may have provoked passionate ascribing rivalries for the Newmans, it was quite a different story. As Newman said of that time, "We all helped each other. My brother Emil (who only recently died) did a great deal of freelance conducting and worked at Goldwyn Studios often, and Al and I ended up here at 20th. We were always a very, very close family."

Although he's highly regarded as a composer and arranger, Newman finds that conducting scores gives him the greatest sense of fulfillment. He recalled nostalgically the era when musicals were in fashion and the excitement and chal-

lange they invariably offered. One facet of his training especially, he pointed out, was particularly rewarding was working with Marilyn Monroe, about whom Newman said, "She was a wonderful girl, and I was sure she was going to be a pop star. But she wouldn't do a picture without me being musical director. That kind of made me proud.

"The type of scores being done today, though, don't have as much conducting involved," Newman added. "I'm not partial to electronic scores and 'record' scores in some cases. A lot of it becomes imitative and lacks individuality. Sometimes songs are included in the film, but the score opens something that will happen with the score commercially. Song scores can be good for movie scores today, but, to be a movie musician, they don't always offer all that much." Nevertheless, Newman's versatility in this type of music has also been recognized. He's particularly good at his ability to gage and master musical trends. "If you love my work or else I never could have been here long," he also stressed.

Randy, Lionel and Newman said, "I think he's exceptionally talented. He's a first-
class musician who's accepted in both the rock and non-rock music worlds. He's also very selective although he's asked for all the time now. It used to be where Randy was my nephew... now I'm his uncle." Randy Newman has clearly emerged as this musical era's most prominent member of the Newman family. With the immense, multi-faceted success he's already att-
ained, he's most definitely keeping the lofty musical traditions of the family alive and well. With consistently unique, highly melodic and often bitingly satirical songs, Newman has garnered an enormous popular and critical following. Yet, there's another dimension to his compositions, his talents, for the writer of such hits as "Short People" and "I Love L.A." is also following in the footsteps of his illustrious uncles as a film composer. In recognition of his abilities in that field, Newman's score to The Natural, which is only his third, has a strong chance of being selected for the Academy Award in the original score category. Warner Bros. releases the film April 14.

In a recent conversation, Newman discussed his family and his own niche in the business. "I had six uncles," he began, "and three of them were motion picture composers. In those days in New York it was the family occupation in a way. Al was the first and perhaps the biggest musical talent and I think he was the best that ever did that kind of work."

Growing up in an atmosphere so musi-
cally rich, Newman found himself in-
creasingly absorbed by music itself and by his uncles' careers in particular. "I'd sometimes go and see Al on the set when he was doing work on The King and I, The Greatest Story Ever Told, How The West Was Won... I'd see it fairly often, but there was no pressure put on me to work in that area. In fact, there was a reverse pressure. It's such an arduous job. You do as many pictures as Al did and there isn't much time for anything else," Newman commented.

"Newman's first achievements, Newman said, "I always thought I'd be a musician. I thought what I'd be a film composer, actually. I started taking piano lessons through the Army, but I still did it. My theory and composition. What I ended up doing, "he continued, "didn't really exist as doing music. I was always trying to be a singer/songwriter/performer. It just so happened." Newman's first experience as a film composer when he scored Norman Lear's Cold Turkey in 1969. Despite his substantial involvement with film music through his uncles, he still had to learn a great deal about the mechanics, the mathematics and the musical subtleties of film scoring. Even now, after two subsequent scores, for Ragtime and The Natural, Newman admits to still finding the film music an exciting genre. You don't pick it all up doing three pictures as I have. It's like picking up brain surgery; it keeps getting better and better and better now, but if you're really serious about it, which fewer and fewer film composers are... it's a dying art, I think, then it takes a very long time to really get good at it."

Newman is particularly pleased and honored by his Oscar nomination for the score to The Natural, because it reflects the approval of his work by others in his craft. Regarding this year's other nominees in the music categories, he said he was "glad the Academy is listening to rock 'n' roll," and added that the emergence of contemporary songwriters in the film arena is a very encouraging by-product of the recent trends in soundtracks. He did, however, express concern that unless discretion is used, the trend could get completely out of hand and usurp the role of the more traditional film composers, whose styles of music are often more appropriate in certain films.

Newman, who's clearly in a position to do so, hasn't capitalized on his name or compromised his attitude toward film music by inserting needless, though sometimes amusing, "jingles" into his scores. "It's not that I'm that virtuous," he said, "but I would never be able to do that. While Al's ghost would come out and roll over in his grave."

Post Grammy Retail Activity

(continued from page 7)

instituted price cuts before the telecast that would carry over to the potential post telecast buying period. "I was very pleased with the material," said Record Bar's Phillips. "I think NARM did a good job this year. They gave us everything we needed."

Phillips concluded that although he witnessed incremental post telecast sales over the past couple of years, "this would be a bigger year. He cited the Spring-

Festival effect upon live music and retail sales. "It's a lot of the same kind of selling," Phillips added, "and the biggest difference was the excitement about the Grammy Awards... and the fact that there were 110 categories. But that just makes you do more business."

The Newmans: Musical Success Runs In The Family

(continued from page 7)

"Working with him was real refreshing," says Bailey, "because he was confident in his ability to be confident about what he was doing. And on the kind of artist who can work with me. Everything comes together in the studio and you come in and sing. I'm pretty much what I don't want to do. So it was more of a collaborative type production project, and from that perspective it was great. It took a lot of pressure off of me and a lot of pressure off of him and it was just a good working relationship."

Was this the most enjoyable project Bailey had ever worked on? "I don't think it was the most -- Earth, Wind and Fire, I mean we've had some gas time doing records -- but it was by far one of the most enjoyable times I've had doing a record. Because I'm still involved, it's my project. And I always felt Earth, Wind and Fire, especially in the early years, that it was my project. It was only in later years that I didn't feel like it was my project, which began to be a problem."

All that seems to be changing, and it makes for exciting news for longtime EWF fans who would hate to see that showcase for Bailey's voice disappear, despite his new hit. Consider the following: Guitarist Ali McKay, who's been a member of the band (not on tour) since 1969, is clearly excited about Bailey's new project, and the opportunity of working with him. "It's like being a part of the band. And when that focus is not there on the fact that Earth, Wind and Fire is a group, well then all it does is cause tension," McKay said. "I'm happy to keep that band together, it takes Verdoni White to put those shows together, and that's okay to lay that rhythm in, it takes Maurice as a spearhead, it takes my voice. That's what Earth, Wind and Fire is, and when it starts to be something else, then it's no longer Earth, Wind and Fire, and for the last few records, it hasn't been."

Earth, Wind and Fire show every sign of returning to the pre-dominant position they enjoyed throughout the '70s, but for a different reason. "It's the feeling that something they haven't been: a band with a recognizable name star. And that star is Philip Bailey."

IT'S HIS NIGHT — Quest recording artist James Ingram is shown here receiving gold and platinum records at a ceremony held at the Grammy Awards. Pictured are (l-r): Cortez Thompson, vice president, black music promotion, Warner Bros.; Mary Lou Badaux, director of research for black music marketing Warner Bros.; Quincy Jones, producer and head of black music marketing Warner Bros. and Harold Childs, president, Quest Records.
Classified Ads Close TUESDAY

COIN MACHINES

DYNAMO POOL TABLES 4x8-$100 each; 1/3 deposit 1 1/2 years to pay. MIDI O. I. S. phone 93406, Trenton, NJ 08618.

MATA HARI-$995; Evely Knigf-A-945; Strikes & Souvenirs-$995; Airborne Avenger-$195; Alarion-$252; Delco Per- son-$325; Airborne Avenger-$210; Antron-$475; Wheel-$895; Strikes-$320; Rezon $995; M-6$295, M-7$395; P.O. BOX 354, PA 15202, USA (614) 852-3207.

WANTED: Miss Pac Man CocktailShaker, Wake-a-hole, Star Trek Game, Slot, Sheepdog Regular Pac Man $50, Miss Pac $50. Foggy $95. Call Mist or Phil (717) 348-1456.


FOR SALE — Bingo, $1500. Fireball $750, Major $1150; Track & Field (W/Try Ball) $995, Hyper Sports $895, Super Sports $995; Super Nintendo $995; Zelda in a box $500; Space Invaders $1000; Space Invaders II $1295; Space Invaders II Plus $1295; Space Invaders Plus II $1295; Space Invaders III $1295; Space Invaders III Plus $1295; Galaga $1295. Call or write NEW ORLEANS NOVELTY CO. 4700 Mall Road, Metairie, LA 70002. Tel. (504) 588-3500.

NITE RECORDS OF AMERICA is seeking new country artists with quality master recordings for promotion and recording. Send cassette tape and SASE to P.O. Box 200, Oakland, CA 94608. 2008.

JEWELRY
FINE WATCH REPLICA — Top names, Swiss quality, entry to office wear. For those who don't want to keep a useful watch. Impossible to tell the difference. Quantity pricing available. Contact Dick Lack at (611) 987-1003.

Grammy Awards

(continued from page 31)

BEST CLASSICAL PERFORMANCE
— INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)
— WYNTON MARSALIS — EDITA GRUBEROVA —
IANNELLI, PURCELL, TORELLI, FASCH, MOLTER
(CES Masterworks)

BEST CLASSICAL SOLOIST PERFORMANCE
— ANTONY AND CLEOPATRA
— NEW WORLD

BEST ENSEMBLED RECORDING (CLASSICAL)
(An Engineer's Award)
PROKOFIEV SYMPHONY NO. 5 IN B FLAT, OP. 100
Paul Paray (Leonard Statin cond. Saint Louis Symphony)

CLASSICAL PRODUCER OF THE YEAR
STEVEN EPIPHI

MUSIC

COUNTRY RADIO

(continued from page 31)

In 18 northwest states and six provinces of Canada.

An expansion of the Jamboree idea in the late ‘70s produced an outdoor show, Jamboree In The Hills, on a section of the Richland County Fairgrounds, 5 miles west of Wheeling. The two-day event, which began in 1977, held concerts on stage for 18 hours of music; attendance has grown from 18,000 the first year (1977) to a total of $5,000, last year. Said Miller, “It becomes such a good success for everybody that word of mouth spreads it and people plan their vacations around it. We had a couple of guests last year at Jamboree In The Hills.” WPPA provides security and food for the entertainers based on agreements for interest in the audience’s music attendance. The decision (which Miller said includes some 6,000 campers). When asked about ratings success, he pointed to the other top Cash Box stations: they are the number one country station and number two overall in their market.

Synclavier In Films

(continued from page 15)

To devote all my energies to commercial music and do the kind of work I couldn’t do in the academic world. That led to a myriad of freelance music activities, including a recent documentary series about the American in sports, which is athletic, No Guts, No Glory for NBC.

Regarding their recent partnership, Parker commented that he “met Alan a year ago, at a time when we were both looking to get involved in this whole new field of electronic music. I think the timing he added, was perfect. As soon as John and I linked up,” Olldfield recalled, “I felt an instant rapport with him, we had a lot of things in common and I am working with publishers.”

Though Templeman’s former title at Warner Bros. was not so clear, the composer considers himself primarily a producer. With current and upcoming projects including those with Michael McDonald, Sammy Hagar and Aerosmith, Templeman is clearly busy working on that next top album.

Parker also touched on the goals of Parkfield by saying, “I’d like to see us doing film and records. So much state of-the-art equipment isn’t state-of-the-art tomorrow. The Synclavier, however, is so timely that it’s only a matter of time before it is revolutionary new gadget on the market and it’s taken over everything as far as its place.”

Current projects that Parker and Olldfield are working on include a team in scoring much like Mike Post’s and Pete Carpenter’s. Regarding the use of the Synclavier, the composer stressed that it can be used solely, in conjunction with a live orchestra, or not at all, according to the individual idea. Of course, the next few months are filled with projects, including some work on the new film, “The Great Gatsby.”
AROUND THE ROUTE

by Camille Compasio

Cash Box contacted Bally Mfg. Corp.'s Bill Peltier (v.p. communications) for an update on the video lottery situation in Illinois, in view of the 1/31/85 test deadline. First off, the Lottery Control Board has given Bally a 90-day extension during which time three new games (that are moving out right now) will be in operation, in addition to the holdover piece, "Space Marauders." Latter has been the most successful of the original lineup put on test last summer and will remain on location. The three new machines are "7-11-21 Darts," where the player throws darts at passing balloons; "Switcheroo," based on the familiar shell game but using beer bottles in place of the shells; and "Orbit Ace," which offers a space theme. At the end of the extension period, an evaluation will be made to determine the merits of the video lottery for both the state and Bally. . . Illinios operators, meanwhile, will continue to campaign against the video lottery, through their state organization, ICMAO, even though the state association feels that "revenue generated by the state's experiment with video lottery games has been less than expected." The feeling among operators is that

Californian Wins '84 'Player of the Year' Award In American Video Championships

CHICAGO - The third annual North American Video Game Challenge was held at the noted Captain Video game room in Los Angeles, California, January 12 and 13, attracting almost two dozen of North America's most talented video game players. Play lasted throughout the weekend and culminated in a startling finish which left John Phillip Britt of Riverside, California the 1984 "Player of the Year," bringing the world title to California after it had been won the two previous years by Texans. Local boys also took second and third place in the competition with Mike Sullivan, also of Riverside, and Jeff Peters of Etiwanda, California taking second and third place respectively.

The tournament has been successfully conducted by Twin Galaxies since its inception and together with the Coronation Day ceremonies has served to generate new interest in video game playing.

Participants for the 1985 competition were chosen based on their past performances in earlier Twin Galaxies tournaments as well as their all-around ability to become proficient at any game. All participants were well versed on a variety of games and had several world video game record attempts verified through the Twin Galaxies International Scoreboard (the industry clearing-house of video and pinball high scores).

The tournament began on the morning of January 12 with a ribbon-cutting led by Walter Day, president of Twin Galaxies and a number of prominent members of the coin machine industry, including Sandy Bettelman of C.A. Robinson Co., Jolly Backer of Data East USA, Jerry Monday of Circle International and John Barone of Exidy, Inc.

Following the ribbon-cutting ceremony play began on the four specially designated contest games: Atari's "Return of the Jedi," Data East's "Karate Champ," Exidy's "Cheyenne" and SNK Electronic's "Mad (continued on page 37)

ANOTHER BREAKTHROUGH — Since moving into its facilities in Addison, Illinois late last year, Seeburg Phonograph Corporation is already expanding into double the amount of its present space. The firm acquired the adjoining area which will provide the much-needed additional footage. Seeburg's expansion program was prompted by increased sales and a necessary increase in staff, according to the company. The happy hard-hats pictured here (l-r) are: Seeburg president Ed Blankenbecker and executive vice president Nick Hindman.
INDUSTRY NEWS

AROUND THE ROUTE
(continued from page 36)

as long as these machines are on location they pose a threat to the operator's business as well as that of the location.

Among recent developments was the decision to place video lottery games at O'Hare airport, which was sanctioned by the governor but opposed by Chicago's Mayor Washington on the grounds that the city would not realize a sufficient share of the lottery receipts.

On the alert, AMOA has been establishing a national legislative network to disseminate information on national issues affecting the coin machine industry. As noted by AMOA, the U.S. Congress is considering a number of proposed changes in the tax structure which could have a negative impact on the coin-op industry. Of major concern is a proposal to eliminate the investment tax credit on equipment and extend the depreciation schedule of equipment. Bear in mind that in 1983 depreciation on equipment was extended from 3 years to 5 years. AMOA has been contacting members urging them to contact their congressmen and support legislation now in Congress to repeal "these onerous regulations." For further information be in touch with the AMOA office at 2000 Spring Road, Suite 220, Oak Brook, IL 60521. The phone number is 312-654-2662.

State association news. All signals are go for the first annual Wisconsin State Dart Tournament, scheduled for April 26-28 at the 41 Bowl in Appleton, under sponsorship of WAMO, the Wisconsin state association. About 60 electronic dart machines will be furnished by the Nomac Co. for use in the competition.

WAMO stressed the selection of Nomac does not reflect a product endorsement but is the result of evaluating the proposals made by the three major dart machine producers and accepting the most attractive offer. An estimated 200-250 teams are expected to participate in the tournament for a total prize purse of between $12,000 to $15,000.

Clint Pierce, one of the pioneer operators in the industry and a very active member of the trade, both locally and nationally, has sold his route in Brodhead, Wisconsin to Rainbow, Inc. of Menomonee. New owners are Hal Williamson and Del Sonnenberg, Pierce, who is 90 years old, entered the coin machine business 58 years ago. He and his wife, Marie, worked side by side over the years and were a familiar couple at industry trade functions. We wish them well in their retirement... Ohio ops recently got the go ahead for privately owned pay phones, providing they strictly adhere to regulations. This move is the result of a seven month investigation by the Public Utilities Commission, which began after the FCC authorized competition in the pay-phone market but left implementation up to the individual states. Also from Ohio, the Ohio Music & Amusement Assn. statewide pool league tournament is set for April 27-30 at the Best Western Arlington Arms Motel in Columbus. Lewis Hageman of A. Van Brackel & Sons is coordinator of the event and Joe Cardone of Capitol Vending is committee chairman. ICMOA, the Illinois state association, is currently mapping out an agenda for its annual convention, which is slated for June 21-23 at the Holiday Inn East in Springfield.

Dynamo Launches 1985 Table Soccer Tour

CHICAGO — More than $150,000 in cash and prizes will be awarded at 30 table soccer tourneys on this year's national tour, sponsored by Dynamo Corp., the Texas-based manufacturer of soccer tables and pool tables. The 1985 event marks the third year that Dynamo has sponsored the nationwide tour, which includes tournaments ranging in size from $1,000 regional events up to the prestigious $40,000 World Championships.

Your competition officially got under way this weekend of February 23-24 with three regional tourneys — the $1,500 Florida Open at Diversion in Pompano Beach, sponsored by Indoor Sports; the $1,500 Elmina Open at the Holiday Inn in Elmina, New York, co-sponsored by Banks Bros.; and the "Greek's Presents $2,000" tournament at the Johnson County Indoor Sports Club in Overland Park, Kansas.

The program continues in March with the $2,500 Minnesota State Championships, co-sponsored by Advance Carte, which will be held at the Circus location in Brooklyn Park (a Minneapolis suburb), Minnesota, on March 1-3. The first west coast event, the $2,500 Los Angeles Open, will be held at Yankee Doodles in Long Beach, March 8-10.

No. American Video Championships
(continued from page 36)

Craze.

Twin Galaxies, the sole suppliers of information and scores for Sterling Press, the publishers of the "Guinness" series of books, will be submitting the results of the 1985 North American Video Game Challenge to the editors at Guinness for publishing in the 1985 edition of the "Guinness Book of World Records. Winners and Champions, making competitive video game playing a sport as well as a recreation.

Covering the event were ABC News, NBC News and the popular Entertainment Tonight television variety show. In addition, the tournament received widespread publicity in each of the contestants home towns as well as on the national portion of the Independent Network News. The contest was also written up in the January 2 issue of USA Today.

A highlight of the Coronation Day ceremonies was the Awards of Achievement presentation to the video game industry by the video game players of North America. This year's recipients were: Atari's "I, Robot," for most innovative game of the year, as well as the best visual enhancement in a video game of 1984; Bally's "Spy Hunter" for best audio enhancement in a video game of 1984; Cinematronics' "Space Ace" for best laserdisc game of 1984; Nintendo's "Punch Out!" as best video game of 1984 and Atari Games as manufacturer of the year.

With the conclusion of this major event, Walter Day and the Twin Galaxies International Scoreboard are now focusing on their next "Guinness" competition, the "Video Game Masters Tournament", slated for June 26-30, 1985.

Pictured is some of the action that took place during the 1985 North American Video Challenge, January 12-13, at the Captain Video game room in Los Angeles. At the ribbon-cutting (photo 1) with Walter Day (back to camera) and f(r)1 Sandy Bettelman and son of C.A. Robinson; Jolly Backer of Data East; Jerry Monday of Circle International; John Barone of Exidy and Grant McPhail of Electronic Sports League; (photo 2) in the thick of the Game Challenge action; (photo 3) the top four finalists (l-r) Donn Nauert, Phil Britt, Mike Sullivan and Jeff Peters playing Data East's "Karate Champ"; (photo 4) Exidy's John Barone congratulates Donn Nauert of Austin, Texas, who is the world record holder on Exidy's "Cheyenne." (photo 5, l-r) Joe Janiec of Anchorage, Chris Emery of Winnipeg (Canada), displaying their prowess on Atari's "Return of the Jedi," (photo 6) Walter Day at the display of tournament trophies; (photo 7) "Player of the Year" Phil Britt receives his trophy in the company of Jolly Backer, John Barone and Walter Day; (photo 8) a view of where it all happened, the noted Captain Video game room, one of Los Angeles' most popular!
MANUFACTURERS

COMPUTER KINETICS
Super Monte Carlo (10/83)
You Pick It II, c.t. (1/84)

DATA EAST
Destiny, Non-Video Game (9/83)
Bega's Battle, Laserdisc (9/83)
Karate Champ (9/84)
Tag Team Wrestling (3/84)
Boomer Rang'r (4/84)
Cobra Command (6/84)

EXIDY
Fax (5/83)
Crosstown (11/83)
Max A Flex (5/84)
Cheyenne (8/84)
Vertigo (1/85)

FUNA/ESP
Interstellar Laser (1/84)

GOLDTELL (see MYLSTAR)

INTERLOGIC, INC.
roc 'N Rope (6/83)

MYLSTAR
Mad Planets (3/83)
Krull (5/83)
Juno First (7/83)
M.A.C.H. 3, Laserdisc (10/83)
Three Stooges (6/84)
O'bert's Queues (4/84)
Us Vs. Them (7/84)

NICHIBUTSU USA
Seicross (9/84)
Tube Panic (11/84)
Country Girl (II/84)
Roller Jammer (1/85)

NINTENDO
Mario Bros. (6/83)
Donkey Kong III (11/83)
Punch Out (3/84)
VS. Baseball (8/84)
VS. Golf (9/84)
VS. Pinball (9/84)
VS. Tennis (3/84)

SEGAMERLIN
Star Trek (2/83)
Star Trek, cockpit (2/83)
Champion Baseball (6/83)

SIGMA ENTERPRISES
Slinger (12/83)

STERN
Lost Tomb (2/83)
Bag Man (2/83)
Mazer Blazer (3/83)
Cliff Hanger, Laserdisc (9/83)
Goal To Go, Laserdisc (1/84)
Great Guns (1/84)
Super Bagman (5/84)

TAITO AMERICA
Zoo Keeper (4/83)
Elegant Action (7/83)
Change Lanes (7/83)
Ice Cold Beer (11/83)
The Tin Star (3/84)
Zeke's Peak (3/84)
10-Yard Fight (4/84)

TECHSTAR
Spirit Circus, c.t. (12/83)

WILLIAMS
Sinister (3/83)
Sinister, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-Upfight (3/83)
Motorace USA (7/83)
Blaster (10/83)
Star Rider, Laserdisc (11/83)
Turkey Shoot (6/84)

ZACCARIA/BHUZAC
Soccer King
Pinball Champ (5/83)
Time Machine (6/83)
Ferralla (10/83)
Devil Riders (2/84)

VIDEO GAMES (upright)

ATARI
Crystal Castles (6/83)
Star Wars (7/83)
Firelord, laserdisc (1/84)
Major Havoc (1/84)
TX-1 (3/84)
I, Robot (6/84)
Return Of The Jedi (9/84)

BALLY/MIDWAY
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs Of Tron (9/83)
Granny & The Gator (10/83)
Astron Belt, Laserdisc (10/83)
NFL Football (12/83)
Sly Hunter (1/84)
Tapper (2/84)
Galaxy Ranger Laser (3/84)
Up 'N Down (4/84)
Two Tigers (7/84)
Big Bär -- elek. mech. (8/84)
Pac-Land (1/85)
Timber (1/85)

BALLY SENTE
Chicken Shelf (1/84)
Goaile Ghost (11/84)
Hat Trick (11/84)
Off-The-Wall (11/84)
Sent Arcade Computer (SAC)
Snacks N' Jaxson (9/84)
Snakepit (12/85)
Stocker (12/84)
Trivial Pursuit (1/84)

BHUZAC INT'L
Love Meter (9/83)

CENTURI
Gyrus (5/83)
Hypper Sports (10/84)
Konami/Centuri Hyper Sports (5/84)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS
Cosmic Chasm (4/83)
Dilango's Lair, Laserdisc (7/83)
Space Ace, laserdisc (4/84)

PHONOGHAPHES
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
Loewen-NSM, City II
Lowen-NSM, Soundmaster Compact
Rock-Ola 476, Furniture Model
Rock-Ola 490
Rock-Ola 483 (73)
Rowe R-88 (9/83)

Rowe R-89 (9/84)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Prelude (11/84)
Seeburg Victorian (11/84)
Star Gaze, Video Jukebox
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlantia
Wurlitzer Silhouette

POOL, SHUFFLE, TABLE GAMES, ETC.

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)
Coin Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Big D Pool Table (9/83)
Dynamo Soccer Table
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/83)
G.T.I., V-Back Shuffleboard
I.C.E., Fire Escape
T.S. Tournament Eight Ball
U.B.I., Bronco
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (6/82)
Valley Cougar Cheyenne "New Yorker" (6/84)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley

CONVERSION KITS

Gamin' Computer, You-Pick-It
Midway 'N Trick Hunter
Int'l Track II
Broderbund, Serf
Digital Concepts, You-Pick-It
Intrepid Marketing, Encore Retro-Kit (1/83)

Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (8/83)
Data East, Boomer Rang'r (4/84)
Exidy Hardhat (2/83)
Exidy Pecker II (6/82)
Exidy Retrofit
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Bristles
Konami, Gyrrus
Konami, Time Pilot
Konami, Time Pilot 94
MyStar/Goldtelle, Royal Flush Deluxe (5/84)

MyStar, Curveball (7/84)
MyStar, O'bert's Queues (4/84)
MyStar, Us Vs. Them (7/84)

Interlogic Roc 'N Rope (6/83)
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Road (10/83)
Nichibutsu, Skeleton (10/83)
Sega, TieScan (9/82)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)

Stern, Lost Tomb (2/83)
Stern, Pop Flamer (3/83)
Stern, Pop Flamer (3/83)
Stern, Super Horder (3/83)
Stern, Fast Draw (7/83)

Taito America, Tower Action (7/83)
Taito America, Exterminator
Taito America, Pin 'N Run (5/84)
Taito America, Tin Star (3/84)
Taito America, Zockkeeper (10/83)
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do's Castle (11/83)
Williams Aerobics (12/84)
Williams, Mystic Marathon
Williams, Blaster

Cash Box/March 9, 1983
<table>
<thead>
<tr>
<th><strong>POP</strong></th>
<th><strong>COUNTRY</strong></th>
<th><strong>BLACK CONTEMPORARY</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>11</strong></td>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>13</strong></td>
<td><strong>13</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>14</strong></td>
<td><strong>14</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>15</strong></td>
<td><strong>15</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>17</strong></td>
<td><strong>17</strong></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>19</strong></td>
<td><strong>19</strong></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
</tr>
</tbody>
</table>

**Lucky — Greg Kihn (EMI America)**
**Take Me With You — Prince (Duet with Apollonia) (Warner Bros.)**
**Along Comes a Woman — Chicago (Warner Bros.)**
**Say It Again — Santana (Columbia)**
**Gimme, Gimme, Gimme — Karala Michael Walden (Duet with Patti Austin) (Warner Bros.)**
**Bad Habit — Jenny Burton (Atlantic)**
**You Send Me — The Manhattanites (Columbia)**

**Step That Step — Sawyer Brown (Capitol)**
**Warning Sign — Eddie Rabbit (Warner Bros.)**
**Fallin’ In Love — Sylvie (RCA)**
**All She Wants To Do Is Dance — Don Henley (Geffen/Warner Bros.)**
**Radio Heart — Charly McClain (Epic)**
**Only Love Will Make It Right — Nicolette Larson (MCA)**
**Forever Man — Eric Clapton (Duck/Warner Bros.)**

**Records to Watch**

**Cash Box** Subscription Blank
Don't Come Around Here No More is the return of Tom Petty and The Heartbreakers. From the upcoming album Southern Accents MCA-5486, the song and the album mark numerous firsts.

The sixth album for Petty and the band and the first since 1982's Long After Dark, Southern Accents highlights include collaborations with Dave Stewart of the Eurythmics and Robbie Robertson, of The Band fame. Tom Petty and Dave Stewart co-wrote three of the album's nine tracks, combining with long-time Petty-Heartbreakers' co-producer Jimmy Lovine on the production of the three songs, including Don't Come Around Here No More and Jack Nitzche added his expertise by arranging the strings on Southern Accent. Robbie Robertson co-produced with Petty and loving "The Best Of Everything" for the album and on the track, Richard Manuel and Garth Hudson, also formerly of The Band, make special guest appearances on backing vocals and keyboards, respectively.

Southern Accents is the latest progress report from Petty and The Heartbreakers... Mike Campbell, guitars; Stan Lynch, drums; Benmont Tench, keyboards; and Howie Epstein, bass. And the progress is what you would expect from one of rock's most creative bands that has been responsible for Don't Do Me Like That, Refuge, You Got Lucky, American Girl, Breakdown, I Need To Know, Listen To Her Heart, Even The Losers, The Waiting, and so many more. Their's is a style and musical signature that is not only instantly recognizable, but has also earned them the plaudits of critics and fans alike as well as scores of platinum and gold certifications. When the Recording Industry Association of America (R.I.A.A.) initiated their multi-platinum certifications in 1984, Tom and the group's Damn The Torpedoes, of course, was one of the first recognized.

Southern Accents is the logical extension of the group's previous albums. Recorded in Tom's home studio, it is the powerful work of a band that has carved out their turf and still possesses the confidence to continue to grow.

MCA RECORDS DELIVERING THE MUSIC OF THE '80'S

TOM PETTY AND THE HEARTBREAKERS

"Southern Accents" FEATURING "Don't Come Around Here No More" AVAILABLE ON MCA RECORDS, CASSETTES, AND COMPACT DISCS.

40

Cash Box / March 9, 1985