Pig Out On
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The Fabulous
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On Columbia Records
and Cassettes.
Compact Disc: The Monster Has Legs

by Emiel Petrone

Thanks to the Compact Disc, the 21st Century has arrived a few years early for the record industry. Last year, the first full year that Compact Disc players and software were on the market, sales greatly exceeded our most optimistic projections. Official numbers are not available yet, but our early calculations indicate that more than 250,000 players and more than 4.3 million Compact Discs were sold in 1984 in the U.S. alone.

On the software side, we clearly underestimated the number of Compact Discs the average new owner of a player might purchase during the first 12 months of ownership. We assumed the number to be between 12 and 15: The real range turned out to be between 20 and 25.

Apparently, the novelty and superior sound qualities of the Compact Disc system are arousing the passions of music lovers to a degree one no in our industry could fully anticipate. There is also evidence that the new format is expanding the market of active consumers of recorded music, bringing more non-traditional consumers into record outlets across the nation.

Therefore, we at PolyGram Records have revised our year-end sales projections upward for 1985 and beyond. We believe U.S. Compact Disc sales should exceed 10 million units in 1985 and continue to double each year for the foreseeable future. Player sales are likewise expected to double to 500,000 this year, 1 million in 1986, and so on.

Meanwhile, the number of Compact Disc titles available is continuing to grow at a rate that is unprecedented for any home entertainment software introduction. There are far more titles available on Compact Disc right now than were available on audio cassettes, video cassettes and discs, and video games 18 months after their respective introductions.

At last count, the total U.S. Compact Disc catalog numbered more than 2,000, about one third of which were PolyGram's. The number of titles is expected to double to more than 4,000 by the end of 1985.

As with any emerging business, especially one that is growing as rapidly as Compact Disc, there will be growing pains. Right now, the demand for product is simply outpacing the industry's ability to manufacture and supply.

I believe this will prove to be a short-term phenomenon. Already, plans are underway to expand production capacity. PolyGram Records, in particular, will increase production at its Hanover, West Germany, Compact Disc plant to 20 million discs in 1985 from 12 million in 1984. Other manufacturers are following suit.

There can now be no doubt that our industry has a big hit on its hands, and not the flash-in-the-pan variety. This monster has legs.
You Are Cordially Invited

to attend the first Cash Box Regional Radio/Retail Seminar. The Seminar will be held Thursday, March 28 at the Fort Lauderdale Marriott Hotel and Marina, 1881 S.E. 17th Street, Fort Lauderdale, Florida in the Atlantic rooms 1 & 2.

A buffet lunch will be served beginning at 12 noon and will be followed by a presentation of Cash Box’s newly implemented chart methodology and editorial changes, and an open discussion concerning ways Cash Box can be more responsive to your needs.

R.S.V.P.

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(305) 431-2752

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

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Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the "Top Ten" records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

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Camelot Reports Videocassette Sales Overtake Rentals

by Peter Holden

LOS ANGELES — In a shift on the home video rental marketplace, Camelot Enterprises has reported that film and videocassette rentals, in part due to the fact that many of its outlets are located in malls, other music/video retailers, Camelot's Geoff Mayfield noted that, "starting in November of last year, sales of videocassettes such as Purple Rain and Paramount's '25 For 25' selection of live performances, have contributed to a larger percentage of our business in the format coming from sales than from rentals.

This shift in sales versus rentals continued through the Christmas season in December and Mayfield reported that the same trend held true in January. "This is the first time since 1981 when we entered into the video market that this kind of shift has happened," Mayfield said. "In the film biz, a lot of factors involved, but the major one is that the overall list prices of many of the films are becoming more affordable. Paramount's '25 For 25' did a lot for all video retailers, and Camelot was also certainly a beneficiary of that. Also, a lot of children's titles have come down in price. However, I think Purple Rain had a great deal to do with it also. It came out on video at a substantially lower price and it was priced under thirty dollars; coming out in late November, it definitely spurred sales through Christmas and into

Rockers '85

Rock Radio Gives Itself High Marks At L.A. Conference

by David Adelson

LOS ANGELES — There was underriding optimism at last week's "Rockers" conference. The format that many had said was its way was being rejuvenated by being a gathering a new momentum. Rock radio is now recovering from the panic that the format went through and what it was a realm of contemporary hit radio and the mood at the third day convention in Universal City CA reflected that.

"I don't think there is anything wrong with AOR," said WNEW-FM New York's Scott Muni who was one of the convention's keynote speakers. Muni contended that a lack of new product from the record companies has contributed to the recent hard luck of the format. "There's nowhere near the amount of product that there used to be," he commented. "There aren't a whole lot of new names out there and consequently when you're programming you deal with what you have available. People say I'm living in the past, going back to the hey day of Led Zeppelin or the Who or the Stones. Well, those were super groups and there aren't a lot of super groups around any more. That's not my fault."

Lenny Bronstein, of Heavy Lenny Promotions has worked rock radio since its inception. He's been through all the changes. "The format is healthier than ever," said Bronstein. "It has more listeners than it ever had before and it's selling more records than it ever did before."

According to Bronstein, "What happens is that it goes through a little bit stale in its approach.

Behind The Bullets

Crossovers Continue Rapid Pace

by Stephen Padgett

Cash Box Research Staff

"Crossover" appears to be the buzz phrase of the '80s. A successful record increases its chart life and expands its revenue base if it can become a viable performer in more than one of several isolated, genre-specific chart categories. This week's Cash Box charts are ample evidence of this cross-genre marketing technique in vogue with today's record companies. The Bullets watchers a few of these "crossover" records and focuses on their performance on charts other than their primary chart target.

"Nightshift," by the Commodores, at 49 bullet on the Pop LP chart this week, up from 57, and "Can't Stop The Love," by Moby Grape, at 15 bullet, are both evidence by perennial Black chart performers that are enjoying tremendous success. A video push by the Commodores' Motown LP, 3 bullet on the Black Contemporary LP chart, jumps eight on the Adult Contemporary chart to number 13.

"White Winds," by The third Columbia LP from harpist Andreas Vollenweider, jumps to 69 bullet from 76. Vollenweider, whose ethereal instrumental music is difficult to categorize, has largely found himself viewed as a jazz artist. His current effort is in fact at 6 bullet this week on the Cash Box jazz LP chart. "White Winds" is garnering top sales reports at retail primarily pop outlets, including The Harvard Co-op in Boston, Peaches in Cincinnati and The Record Factory in San Francisco.

Finally, the soundtrack from the film

MARTELL FOUNDATION KICKS OFF WEST COAST DRIVE — The T.J. Martell Foundation for Leukemia and Cancer Research kicked off its 1985 west coast fundraising drive at a recent luncheon. Pictures at the event are (l-r) Dr. Derman Hammod, director of the T.J. Martell Foundation's west coast division; Walter Yetnikoff, last year's foundation honoree and general chairman of this year's campaign; Dr. James Hiland, the Foundation's scientific director; Tony Martell, the Foundation's founder and president and this year's Humanitarian Award recipient; Floyd Ginem, 1985 dinner chairman; Joyce Bogart, west coast director of the Foundation; and Quincy Jones, executive chairman of the 1985 dinner committee.

Kool Cools Its Commitment To Jazz Festival Sponsorship

by Lee Jeske

NEW YORK — Brown & Williamson, makers of Kool Cigarettes and, since 1975, sponsors of the Kool Jazz Festivals, has begun to phase out its sponsorship of the festivals. According to Kool spokesmen Mark Ahern, "Basically, the jazz festivals and the jazz music content was one that we worked with for several years. We had an entire advertising outreach with the musical approach, and it was intrinsic to the overall marketing program of the brand. Now the brand is operating with a different marketing strategy and within that strategy music becomes much less important to the brand. And, considering the very narrow scope that jazz enjoys anyway, it becomes even less important than it was. Basically, we cannot continue to support a program that is antithetical to the marketing strategy that the brand is now utilizing."

That marketing campaign — There's Just One Way To Play It — featured print ads and billboards with photos of jazz musicians — including Randy Brecker, Slide Hampton, John Scofield and Mill

Jackson. Now, in the words of Ahern, "That's over and done with. We believe that from 1975 to the present we have probably done better at what we were doing than anybody ever has. We enjoyed our association with jazz, territorially, but the marketing strategy is different and we need to move on, to further augment that strategy."

The Kool Jazz Festivals began in 1975 with seven festivals that were, in actuality, black pop events. Produced by George Wein and his Festival Productions — the producers of the Newport Jazz Festival — the Kool Festivals featured such artists as the Pointer Sisters, Natalie Cole and George Benson. In 1980, Kool took over sole sponsorship of the Newport Jazz Festival/New York — the annual 10-day event that was transplanted from Newport, R.I. in 1972 — supplanting a number of sponsors, including Schlitz and American Airlines. The Newport Festivals had been the leading jazz festival in the world, remained a jazz event — George Wein kept autonomy over the presentations. In 1987, the festival was renamed the Kool Jazz Festival (Brown & Williamson being uneasy about two marijuana cigarettes in Kool/Newport holding) and, in 1982, the N.Y. Festival began shaping Kool Jazz Festivals — presenting mostly jazz — around the country, with 20 festivals in '82 and a peak 22 festivals in '83. 1984 saw the number of festivals cut down to 12. This year there will be seven Kool Jazz Festivals: San Diego, June 7 & 8; New

A CLEAR MOMENT WITH CHAPPELL — Linda Thompson, whose new Warner Brothers LP, "One Clear Moment," features her original music, published by Chappell/Intersong, recently held a Lon-

Cash Box/March 22, 1985
MCA Hands Over Counterfeiting Investigation Results To The F.B.I.

By David Adelson

LOS ANGELES — According to a story published in Row 23 (3/19) edition of the Los Angeles Times, MCA Records has handed over to F.B.I. agents in New Jersey, evidence of a large scale counterfeiting operation which is allegedly responsible for counterfeit product turning up in major retail outlets across the country.

According to the story, MCA contacted the F.B.I. about the New York based operation Thursday (3/14). MCA senior vice president Larry Soiter told Cash Box, "The story that appeared in The Los Angeles Times regarding counterfeiting and piracy in the record business is hopefully just the beginning of an on going investigation of an industry wide problem.

"The story is based on cassettes that we found at a number of major retail outlets on both coasts including Tower, Licorice Pizza, Crazy Eddie, Disc-o-Mat and Karnak.

"Certainly we never bought any counterfeit material," King Carol president Ben Karol told Cash Box. "We only buy from legitimate sources, people who have been in the business for years."

The Times story said that retailers were offered the cassettes with the explanation that they are part of MCA's sale of approximately five million "cutout" units last year.

According to Tower Records' president, Russ Solomon, "there was no single retailer or record store involved in the operation and it is no way a policy of the company or business. Solomon noted that a spot check of Tower outlets in Southern California turned up no counterfeit pieces at the Sunset Blvd. outlet in Los Angeles and a total of seven MCA and Atlantic cassettes at the Anaheim CA location (none of which were suspected as counterfeit).

MCA has vigorously approached The RIAA with similar suspect product earlier in the year and was told to pursue the matter itself since, "the problem appeared to be one largely of distribution rather than of counterfeiters and it involved only one company." A spokesperson for the RIAA said, "we have met with MCA, talked to them about this and doing everything in our power to help. We will vigorously pursue this matter.

MCA is allegedly putting all cutout operations on hold and undertaking a review of the entire process.

BUSINESS NOTES

Green Acquires Alexander Agency

NEW YORK — Jackie Green, president of Jack L. Green Co., has acquired the Willard Alexander Agency, the booking agency best known for its representation of big bands and jazz groups. According to Green, who worked for the Alexander Agency from 1951-58, "all personnel will be retained. In fact, there will be a large expansion of staff additions as we broaden our base and move into other areas of show business that logically enhance our current thrust." Willard Alexander, who founded the agency in 1946, died in 1984. Green is expected to move the Alexander Agency into theatre, television, motion pictures, and popular music, while retaining the big band and jazz base.

Budweiser And Toto Begin 'Toto For USO' Tour March 19

LOS ANGELES — Budweiser and the Grammy-winning pop group Toto have anounced plans for a 16-city concert tour that will benefit the USO (United Service Organizations).

The "Toto For USO" concert tour, sponsored by Budweiser is expected to net $100,000 for the USO — will start Tuesday, March 19, at Arizona State University in Phoenix. Other stops on the tour include: Texas dates in College Station (March 21), Austin (March 22), San Antonio (March 23), Dallas (March 26-27), Houston (March 28) and Beaumont (March 31); Norman, Okla. (March 29); Fayetteville, Ark. (March 30); New Orleans, La. (April 2); and Florida dates in Pensacola (April 4), Jacksonville (April 5), Tampa (April 6), Miami (April 7-8), Orlando (April 9) and Fort Myers (April 11).

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

NEW YORK — "AT&T Presents Carnegie Hall Tonight," the weekly, nationally-radio-distributed series of concert performances taped at Carnegie Hall, will feature Emanuel Ax/Yo-Yo Ma, Katie and Marielle Labeque, the Julliard String Quartet and many others in its spring season, commencing April 1 on 180 stations...Canada's Atic Records has launched Viper, a new "totally heavy metal" label; Lps from Thor and Picture This will be on the label...For the first time, All Time Live & Radio shows have teamed up for a "Wheelin' and Dealin' Sale," a WEA promotion that will send somebody on an "Amsterdam Weekend for Two," via Martinair...ASCAP's third east coast Pop Workshop will commence April 23 at the Society's N.Y. headquarters. Headed by songwriter Rupert Holmes, the workshop, which will meet once a week for six weeks, is free to songwriters.

EXECUTIVES ON THE MOVE

Capitol Names Whalley — Capitol Records has announced the appointment of Tom Whalley to director of A&R, effective immediately. Whalley comes to Capitol as president of A&R at Warner Bros. Records where he worked with acts such as Ronnie James Dio, Honeymoon Suite, the Blasters, and Rank 'n' File. Whalley, a graduate of Rutgers College in New Jersey, reports directly to Grierston.

Greer Promoted — A&M Records, has announced that Alan Oken, director of artist development, will assume full responsibilities of that department. Oken makes the step upward to the department head position upon the departure of former vice president MCA, respectively. In his new position, Meyer and Dann will act as firm. Oken joined A&M's Artist Development branch in 1979 after a career as an entertainment attorney. He became director several years ago and will continue to handle all seven-inch and 12-inch single releases.

Folks Joins — Scott Folks has joined Elektra/Asylum as director of A&R in the Black Music Division. Chairman Bob Krasnow announced that Folks would be joining the company immediately. In his director position, Folks will be responsible for the new black music division. While he was there, he worked for Island Records and also handled college promotion for United Artists Records.

Jennings Promoted — Waylon Jennings, chairma of the board of WGJ Productions, Inc., has announced the appointment of Mary Lou Hyatt to the position of president and chief executive officer of WGJ, Inc. effective immediately. WGJ, Inc., is a record production firm based in Nashville. "Mary Lou Hyatt has been instrumental in many aspects of my career over the years," states Waylon Jennings. "She is most qualified to preside over WGJ Productions." In her new position, Hyatt will be directly responsible for the coordination, promotion and business relations of the company.

Olive Names Paar — The Olive Company has announced the creation of a music division for publicity and public relations representation encompassing all creative aspects related to the music industry, with Howard Schikal as executive. Paar's previous experience includes a position as corporate account executive with Leo Burnett; Ltd. in London. In the United States, as publicist and promotions for the O.N. Club and the 312 Club, he has initiated publicity and promotions for record companies including Warner Bros., Epic, Arista, CBS, and PolyGram.

Schikal Appointed — Jackie Schikal has been promoted to production manager for Sparrow Records. In his new position, Schikal assumes responsibility for the scheduling and coordination of Sparrow product production. She was previously production coordinator.

Waltens Promoted — Whitney Watkins has been promoted to the position of manager, creative/marketing services for Sparrow Records. Watkins assumes responsibility for coordinating and coordinating marketing services functions, which include advertising, graphics and point-of-purchase merchandising. She was previously Sparrow's marketing services coordinator.

RCA Records/Appoints Two — Karen Meyer and Laurel Dann have been appointed administrator, scheduling-albums and tapes, and administrator, scheduling-singles, respectively, at RCA Records. In their new positions, Meyer and Dann will act as liaison between RCA Records and its Indianapolis manufacturing plant. Meyer will coordinate the scheduling of all album and tape releases, while Dann will handle all seven-inch and 12-inch single releases.

RCA Promotes Wallace — Joe Wallace has been promoted to director, national accounts/commercial sales-north central region, RCA Records. Wallace, based in RCA Records' Chicago Regional Office, was appointed director, commercial sales in late March. In his new capacity, Wallace will manage the Chicago and New York sales offices, as well as oversee RCA's branch marketing offices in Chicago, Cleveland and Detroit, and he now takes on the additional sales responsibilities for RCA Records' national accounts.

Miller Named — JLM Public Relations has announced that Burt Miller has just been named a full partner in the firm. Miller comes from a background of marketing and sales, as well as formerly holding the position of national artist development coordinator for A&M Records.

Painter Forms — Painter Associates, a Talent and Tour Management company, has been formed by Richard Allen Painter. Company provides exclusive, international representation to performing artists. A-205 Baywood, Mount Dora, FL 32777; (804) 383-2925.
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. SADIE  
2. VISION QUEST  
3. THE ALAN PARSONS PROJECT  
4. DIANA ROSS  
5. COMMODORES  
6. SANTANA  
7. LOS LOBOS  
8. ALABAMA  
9. GEORGE THOROGOOD
10. ANDREAS VOLLWEIDER

### SOUTH EAST
1. ALABAMA  
2. COMMODORES  
3. VISION QUEST  
4. DIANA ROSS  
5. GEORGE THOROGOOD  
6. THE ALAN PARSONS PROJECT  
7. SADIE  
8. LOS LOBOS  
9. BILLY JOEL  
10. THE BREAKFAST CLUB

### BALTIMORE/WASHINGTON
1. SADIE  
2. VISION QUEST  
3. LOS LOBOS  
4. COMMODORES  
5. SANTANA  
6. MAZE  
7. GEORGE THOROGOOD  
8. ALABAMA  
9. COMMODORES  
10. THE ALAN PARSONS PROJECT

### WEST
1. SADIE  
2. VISION QUEST  
3. LOS LOBOS  
4. THE BREAKFAST CLUB  
5. THE ALAN PARSONS PROJECT  
6. SANTANA  
7. GEORGE THOROGOOD  
8. COMMODORES  
9. ANDREAS VOLLWEIDER  
10. THE FALCON AND THE SNOWMAN

### MIDWEST
1. SADIE  
2. THE ALAN PARSONS PROJECT  
3. VISION QUEST  
4. DIANA ROSS  
5. COMMODORES  
6. THE BREAKFAST CLUB  
7. THE FALCON AND THE SNOWMAN  
8. SANTANA  
9. LOS LOBOS  
10. MAZE

### NORTH CENTRAL
1. SADIE  
2. LOS LOBOS  
3. GEORGE THOROGOOD  
4. THE ALAN PARSONS PROJECT  
5. VAN MORRISON  
6. SANTANA  
7. MAZE  
8. VISION QUEST  
9. ALABAMA  
10. DIANA ROSS

### DENVER/PHOENIX
1. SADIE  
2. VISION QUEST  
3. GEORGE THOROGOOD  
4. THE ALAN PARSONS PROJECT  
5. SANTANA  
6. MAZE  
7. LOS LOBOS  
8. DIANA ROSS  
9. ALABAMA  
10. COMMODORES

### SOUTH CENTRAL
1. VISION QUEST  
2. ALABAMA  
3. GEORGE THOROGOOD  
4. THE ALAN PARSONS PROJECT  
5. BILLY JOEL  
6. SADIE  
7. LOS LOBOS  
8. DIANA ROSS  
9. COMMODORES  
10. ANDREAS VOLLWEIDER

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### TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIKE A VIRGIN</td>
<td>MADONNA</td>
<td>Sire</td>
<td>25157-2</td>
<td>MCA</td>
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<td>2</td>
<td>AGENT PROVOCATEUR</td>
<td>FOREIGNER</td>
<td>Atlantic</td>
<td>11999-2</td>
<td>WEA</td>
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<tr>
<td>3</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capital CDP-46001)</td>
<td>CAP</td>
<td>4</td>
<td>28</td>
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<tr>
<td>4</td>
<td>SPORTS</td>
<td>HUEY LEWIS AND THE NEWS</td>
<td>CBS</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>PURPLE RAIN</td>
<td>PRINCE AND THE REVOLUTION</td>
<td>Warner Bros.</td>
<td>21190-2</td>
<td>WEA</td>
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<td>6</td>
<td>CHICAGO 17</td>
<td>CHICAGO (Warner Bros. 25080-2)</td>
<td>WEA</td>
<td>6</td>
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<tr>
<td>7</td>
<td>CENTERFIELD</td>
<td>JOHN FOGERTY (Warner Bros. 25323-2)</td>
<td>WEA</td>
<td>5</td>
<td>5</td>
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<td>8</td>
<td>SHE'S THE BOSS</td>
<td>MICK JAGGER (Columbia CK 39940)</td>
<td>CBS</td>
<td>12</td>
<td>3</td>
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<tr>
<td>9</td>
<td>BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia CK 38653)</td>
<td>CBS</td>
<td>8</td>
<td>28</td>
</tr>
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<td>10</td>
<td>BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Geffen 24028-2)</td>
<td>WEA</td>
<td>9</td>
<td>8</td>
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<td>11</td>
<td>CAN'T SLOW DOWN</td>
<td>LIONEL RICHIE</td>
<td>Motown</td>
<td>60594MD</td>
<td>MCA</td>
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<tr>
<td>12</td>
<td>BIG BAM BOOM</td>
<td>DARCY HALL &amp; JOHN OATES</td>
<td>RCA</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>BREAK OUT</td>
<td>POINTER SISTERS</td>
<td>RCA</td>
<td>14</td>
<td>22</td>
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<tr>
<td>14</td>
<td>HEARTBEAT CITY</td>
<td>THE CARS</td>
<td>Elektra</td>
<td>60296-2</td>
<td>WEA</td>
</tr>
<tr>
<td>15</td>
<td>MAKE IT BIG</td>
<td>WHAM!</td>
<td>Columbia CK 39955</td>
<td>CBS</td>
<td>15</td>
</tr>
</tbody>
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**Cash Box/March 23, 1985**
**ALBUM RELEASES**

**BEHIND THE SUN** — Eric Clapton — Warner Bros. 25 165-1 — Producer: Phil Collins — List: 8.98 — Bar Coded

"Behind The Sun" is the album that Eric Clapton fans have been waiting for. With a big, modern production sound from Phil Collins, Ted Templeman and Lenny Waronker, Clapton sounds confident and rocks like he means it once again. "Forever Man" has already taken off at retail and on radio, and with a group which includes Donald "Duck" Dunn, Jeff Porcaro, Steve Lukather, Ray Cooper and others, Clapton is back in the critical and commercial driver's seat.

**SONGS FROM THE BIG CHAIR** — Tears For Fears — Mercury 422 624 300-1 — Producer: Chris Hughes — List: 8.98 — Bar Coded

With the single "Everybody Wants To Rule The World" already gaining good reception from AOR and CHR, this latest LP from internationally acclaimed Tears For Fears looks set to finally break the band big in America. A tighter more guitar-oriented sound marked by the single, "Mothers Talk" and "Broken" provides substance for the group's always sophisticated vocals and lyrics. Should be a long overdue breakthrough.

**THE NIGHT I FELL IN LOVE** — Luther Vandross — Epic 398822 — Producer: Luther Vandross — List: 8.98 — Bar Coded

Vandross seems to get stronger with each album, and this one which was produced in part with Marcus Miller spans the vocalist's wide range from upbeat soul to smooth funk and romantic ballads.

**DOIN' THE SUGAR TOO** — Luther "Guitar Junior" Johnson — Rooster 7607 — Producer: Andy Breslau — List: 8.98 — Bar Coded

Stingy blues guitar from Chicago's own "Guitar Junior" Johnson, "Doin' The Sugar Too" is cut-for-cut one of the strongest blues releases of the year.

**STRAIGHT AHEAD** — Amy Grant — A&M 5058 — Producer: Brown Bannister — List: 8.98 — Bar Coded

Christian-oriented music reaches a new pop plateau through Grant's widely accessible songwriting and rocking musical delivery. Immediate Christian CHR adds.

**TOO HOT TO STOP IT** — The Manhattans — Columbia 39277 — Producer: Various — List: 8.98 — Bar Coded

Stand-up R&B masters The Manhattans again deliver a solid package of engaging vocal workouts. Strong cuts include "Dreamin', "Don't Say No" and the title track.

**RAIN FOREST** — Paul Hardcastle — Profile 1206 — Producer: Paul Hardcastle — List: 8.98 — Bar Coded

Hardcastle's unique blend of soothing fusionistic keyboard rambles and pure funk dance grooves has resulted in the multi-format smash "Rain Forest" and the album is chocked full of similar rides.

**JOHNNY RIVERS, GREATEST HITS** — Johnny Rivers — MCA-917 — Producer: Johnny Rivers — List: 8.98 — Bar Coded

**SENSE OF PURPOSE** — Third World — Columbia 39877 — Producer: Third World-Amir Bayyan — List: 8.98 — Bar Coded

**UNFINISHED PORTRAITS** — Si Kahn — Flying Fish 312 — Producer: Bruce Kaplan — List: 8.98

**DIGNEY FIGNIS** — Digney Fignis — Columbia B6C 39573 — Producer: Leroy Radcliff — List: 8.98 — Bar Coded

**OPEN THE DOOR** — Pentangle — Warrick 017 — Producer: John Chelew, Rick Chelew — List: 8.98


**PORKY'S REVENGE** — Original Motion Picture Soundtrack — Columbia 39983 — Producer: Dave Edmunds — List: 8.98 — Bar Coded

In a period of soundtrack glut, many of which are only masquerading as solid musical packages, the soundtrack from Porky's Revenge is a truly interesting and worthwhile album. Featuring such gems as Bob Dylan's "I Don't Want To Do It" performed by George Harrison, a slow pyrotechnical blues by Jeff Beck, four strong tracks from producer Dave Edmunds and other rarities, this album should explode with or without the help of the film.

**ALF** — Alison Moyet — Columbia 39956 — Producer: Tony Swain-Steve Jolley — List: 8.98 — Bar Coded

Another in the latest breed of vocalists from the United Kingdom, Alison Moyet features a more powerful delivery than Sade, and the new wave dance shunt of such cuts as "Love Resurrection" and current torch-song single "Invisible" should make Moyet a prime candidate for crossover success. This album has already spawned a variety of international hits, and look for "Alf" to have the same success here.

**ALEXANDER O'NEAL** — Alexander O'Neal — Tabu 39331 — Producer: Jimmy Jam-Terry Lewis — List: 8.98 — Bar Coded

Tabu's most recent B/C smash is O'Neal with his current single "Innocent." This debut LP is produced by the infamous Minneapolis producers Jimmy Jam and Terry Lewis so expect instant airplay.

**TEASES & DARES** — Kim Wilde — MCA 5550 — Producer: Ricki Wilde-Martty Wilde — List: 8.98 — Bar Coded

After the AOR and CHR success of last year's "We're The Kids In America," Wilde is set to capitalize with this hard rocking set of pop music. Strong cuts include "Go For It," "Janine" and "The Touch."

**RHYTHM METHOD** — Doo Blan Tant — Risque Records 001 — Producers: Robbie Collins and Doo Blan Tant — List: 8.98

Melodic electro-rock from this Athens, GA trio. Skip the comparisons to R.E.M. and Lets Active, this one's a bit more middle of the road. Still, there's a freshness to this six-song disc that gives these guys a shot at rock radio.

**LOVE TALKIN'** — Denise LaSalle — MCA 24722 — Producers: Tommy Couch and Wolf Stephenson — List: 8.98 — Bar Coded

Gutsy, soulful rhythm and blues from this sensual Malaco artist. The lyrics are a little tame than her last outing and this one could bring LaSalle the recognition she deserves. A strong B/C contender.

**OUT OF THE BLUE** — Various Artists — Rounder AN03 — Producers: Various — List: 3.98

An exceptional 14-song sampler featuring Rounder/Varrick's impressive roster of contemporary blues/roots artists. An excellent showcase for the likes of Marcia Ball, Johnny Copeland, Buckwheat Zydeco and others.

**CRIMES IN MIND** — Streets — Atlantic 7 81246-1 — Producer: Beau Hill — List: 8.98 — Bar Coded

**ROCKIN' IN THE CLASSROOM** — DC Star — Mirage 7 90251-1 — Producer: Hilly Michaels, Stephan Gallas — List: 8.98 — Bar Coded

**CHECK IT IN THE MIRROR** — Laws Of Motion — World WEP-1005 — Producer: Laws Of Motion, Rick Bohman — List: 8.98

**THE 700 CLUB** — The 700 Club — Slithering Disc 001 — Producer: James Freeman — List: 8.98

**RUN FOR FREEDOM** — Larry Long — Flying Fish 346 — Producer: M. Moore, L. Long — List: 8.98

**THE NAK KING COLE SONGBOOK/VOLUME I** — Mark Murphy — Muse MR 5308 — Producer: Mark Murphy and Steve Zegree — List: 8.98

KENNY LOGGINS (Columbia 38-04494)
Vox Humana (3:54) (Milk Money Music/ASCAP) (Loggins-Loggins) (Producer: Kenny Loggins)
Loggins' infectious energy sparked last year's theme from Foof so to the top of the pop singles chart, and this title track from the singer/songwriter's upcoming LP "Vox Humana" take off where that cut left off. Uplift rocking acoustic guitars form the backdrop, and Loggins' classic vocals are surrounded by a host of high-tech sonics including a blistering lead guitar solo. Look for immediate CHR adds.

DAVID LEE ROTH (Warner Bros. 7-29040)
This good-natured medley of two pop classics is a perfect vehicle for Van Halen frontman David Lee Roth's rough and tumble vocal interpretation. The playful melodies and producer Templeman's big band production makes this cut a real joy. With "California Girls" already lending top five success, this track is a sure thing for CHR and AOR.

SHEENA EASTON (EMI B-8063)
Easton turns in her toughest vocal to date with this biting rocker. A forceful beat gives the tune certain club appeal. Prime CHR material.

KLYMAXX (MCA 50545)
Meeting In The Ladies Room (3:59) (Hip Trip Music-Midstar Music/BMI) (Calloway-Calloway) (Producer: Bo Watson-Vincent Calloway)
A sultry rap reminiscent of the group's last hit "The Men All Pout" opens this rolling dance frolic which has as much grit and soul as it does style. Excellent B/C and dance single with crossover potential.

POINTER SISTERS (RCA JK 14041)
The sixth single from the explosive crossover LP "Break Out" is a surging dance work-out which has a bit heavier hand than the Pointers singles. Consistent production, vocals and mixes make this one a sure crossover.

BOY MEETS GIRL (A&M 2713)
Oh Girl (4:06) (Irving Music-Boy Meets Girl Music/BMI) (Merrill-Rubicon) (Producer: Tom Werman)
A powerfully rocking debut single which has that certain sound and the right hooks which often make up a smash single. Thick synthesizers with a punchy rhythm.

BILL WITHERS (Columbia 38-04841)
Oh Yeah! (3:59) (Fosterrfres Music-BMI, Bleunig Music/Pal Dog Music-ASCAP) (D. Foster, B. Weathers, L. Cantor) (Producers: Larry Carlton and Bill Withers)

INSIDEOUT (Panoramic Pnl-202A)

J.D. HALL (Sunfire SR102)

COZY AND THE MERCURY MEN (New Style Records 001)
Night On The Town (3:06) (MacMillion-ASCAP) (Cozy, McIan, Scott) (Producer: Bruce Robb and Eirk Scott)

JOEY WELZ (Caprice 2339)
No More Nightmares (3:30) (Toy Box Music-ASCAP) (Jerry Duncan) (Producer: Jay Durand and Roy Smith)

OSKAR SCOTTI (Vizion V-101)
Back Up To Zero (3:14) (Didgit Music-ASCAP) (Marty Axelrod) (Ben Brooks)

JOE SIMON (CP-140)
It Turns Me Inside Out (3:41) (Music Corporation of America, Inc.; Red Angus Music/BMI) (J. Crutchfield) (Producer: S. Scarborough)

DAVE EMMONS (Columbia 38-05472)
This hard rocking track from the Porky's Revenge soundtrack features a revitalized Dave Edmunds, complete with a signature chorus melody and a pure pop beat. Expect strong CHR adds.

TEENA MARIE ( Epic 34-04738)
While "Lovergirl" has become a huge crossover smash, the LP of the same name is sure to yield more B/C and dance singles, "Jammie" being the first. Pure funk with that unique Teena Marie vocal and production touch.

HOWARD JONES (Elektra 7-96951)
This one-man wonder of British pop does it again with "Things Can Only Get Better" which employs a slapping R&B hook and high-tech keyboard sonics resulting in a very strong CHR single.

GIUFFRIA (MCA-52558)
A melodic rocker from this heavy metal act, "Lonely In Love" features spicy guitar licks and a soaring vocal lead. AOR fare, CHR maybe.

DAN FOGELBERG (Full Moon 34-04835)

TOUCH OF CLASS (Atlantic 7-98569)

KEISA BROWN (Park Place 106-7A)
I Betcha Didn't Know That (3:40) (Two Knight/East Memphis/Moonspun Music -BMI) (F. Knight, S. Dees) (Producer: Frederick Knight)

NOMO (ATCO 7-99659)

THE UNCHARTABLES (Dilettante TSL 4501 A)
Yuppy Love (3:45) (Tinnitus Music/Rip-HummerMusic-BMI) (Levinson, Etra) (Producer: Richard Levinson)

WILLARD BURTON & THE FIREMAN (ALA 45-2001-A)
I'm Your Fireman (4:05) (Burton Music-BMI) (W. Burton) (Producer: W. Burton)
SHOWING THE ROCKERS — Last week's Rocker's Convention which brought AOR and college/alternative radio people together for a few days of information and opinion swapping culminated in Tuesday night's awards ceremony and musical showdown. The four-year old awards and information were highlighted by the appearance of such musical luminaries as Rod Stewart, Don Henley, John Cougar Mellencamp, The Bangles and others, the showcase was an excellent time and produced two new rockers to rally both radio people in radio and music. Australia's Angel City kicked off the evening with a five-song set which was made up of material from their MCA release "Two Minute Warning." While the band was light and loud, many of the songs had a '60s metal edge to them which did help some in the crowd, although lead vocalist Doc Neeson was an entertaining and, at times,开具 the strongest reponse of the night. Goffen's Lone Justice which has already created a big buzz throughout its stylistic band of country-sung roots rock made another good impression, with vocalist Maria McKee enjoying the spotlight. The band started an encore for the crowd which should translate into some airplay and definite concert market sales. The band performed the album's first single "Colored Lights" and an electrifying version of "Rock 'n' Roll Will Stand" which elicited the strongest response of the night.

RAP MASTER RONNIE — While Doonesbury comic strip creator Garry Trudeau has already had fun with this theme on last year's 12" single, the west coast incarnation of Rap Master Ronnie which is currently playing at Santa Monica's Odyssey Theatre lends a new dimension to the strict rules of the writer. The just-over-an-hour cabaret/theatre piece which features dialogue and lyrics by Trudeau and consistently entertaining and functional music from Elizabeth Swados, is one of the most on-target, thoughtful and fun pieces of entertainment around. If you're in town, give it a chance.

HE'S GOT A RECORD LAUNCHER — It's been a few years since the heyday of the singer/songwriter: Jackson Browne, Joni Mitchell, James Taylor or Neil Young. But songwriter and recording artists who have something to say are almost always heard. Such is the case with Bruce Cockburn. After a number of semi-successful records in the '70s and '80s, the Canadian artist's "Stealing Fire" LP on Gold Mountain/A&M has surprised everyone with the success of its single "If I Had A Rocket Launcher." After working the song for months, AOR started picking up on it, and one after another the stations started falling in line, until the song peaked at #71 of the year's Top 100. "If the song was able to be heard on that many stations, with that many people calling in requesting it, I guess there must still be an audience out there. It is definitely out of left field, and not just another fit in with the constantly new music scene, but there is a renewed popularity of songs and lyrics that deal with social awareness — look at 'We Are The World' and 'Do They Know It's Christmas.' Just back from a successful European tour, Cockburn speaking from his Toronto home, expressed his universalsim and enthusiasm for the song. Many of the single and the album, and hopes that maybe will both open some eyes about the situation in Nicaragua, Guatemala and other besieged Central American states. "There are incredible and horrific injustices being done to many people in that part of the world, but that is going hand-in-hand with an incredible largeness of spirit on the part of the people. These people who have suffered so much also have a very strong sense of themselves and a lot of hope." In listening to "Stealing Fire" Cockburn also seems to have those qualities, qualities that may even come into commercial vogue — again.

MAKING A RACKET — Metallica, Elektra's state-of-the-art heavy metal band which recently blew town into a packed Hollywood Palladium show has all the right parts: leather, shiny studs, loud power-chorded songs, etc. But they also have a hidden weapon in drummer Lars Ulrich. A former top-speeded Danish tennis player, Ulrich came to L.A. to improve his game, but instead found himself on the way to the top of the rock heap.

CLOSE TO THE EDIT — It has been rumoured that Quincy Jones' "Grace," the b-side to the single "We Are The World," took in over $500,000 in royalties. Not true! As with all contributions to the project, all the money goes to help feed the hungry in Ethiopia, and Jones is one who should get a lion's share of the credit for this musically and humbly effective album. The album's single "Green On Red" on Enigma entitled "Gas, Food, Lodging," later this month... David Resnik and Barbara Shelley have opened their PR firm at 1861 South Bundy (213) 802-7751.

SHARING A LAUGH — Steve Wonder and Herbie Hancock share a laugh prior to their Grammy performance over a partially jake played on Hancock by Wonder and keyboardist. Capitol's latest heavy metal entry King Kobra closed the evening with a typically powerful sound of metal/Carmine Appice behind the kit — which obviously stirred interest in many programmers minds. Though this was only the first of many concerts over the next seven which would only help the cohesiveness of the format, and on this night, the radio play of the bands showcased.

The Wright Brothers — While Doonesbury comic strip creator Garry Trudeau has already had fun with this theme on last year's 12" single, the west coast incarnation of Rap Master Ronnie which is currently playing at Santa Monica's Odyssey Theatre lends a new dimension to the strict rules of the writer. The just-over-an-hour cabaret/theatre piece which features dialogue and lyrics by Trudeau and consistently entertaining and functional music from Elizabeth Swados, is one of the most on-target, thoughtful and fun pieces of entertainment around. If you're in town, give it a chance.

THE BLASTERS were on a late night set at Nashville's WLAC from 1942 to 1973. During those years John R. combined his talent for sales and his racially color-blind philosophy of programming to create a show that broke new ground not only in the exposure of rhythm and blues to mainstream radio, but also in the field of mail order marketing. Artists such as Otis Redding, Aretha Franklin, Chuck Berry, B.B. King, James Brown, Jackie Wilson, Joe Simon, Gladys Knight and Wilson Pickett, among others, were first heard on the air and the one-man operation was able to reach out to the R & WLC's 50,000-watt clear channel facility. Records were often played for months until they became hits, and John R.'s complete programming control enabled him to debut new talent at an extraordinary pace. By the time the show reached its peak years, with an estimated audience of 12 to 14 million, records played repeatedly by John R. were often regarded as guaranteed hits. Additionally, the program sold a variety of products by mail order: everything from records to hairdressing to baby chicks. John R.'s distinctive style made him popular with countless listeners, and he is reported to have received an average of 250,000 pieces of mail per year.

Other speakers at the press conference were Sullivan, Rice and Walden, who each paid tribute to John R.'s contributions to... (continued on page 34)
Cover Story

Glenn Frey Heats Up The Charts

by Gregory Dobrin

LOS ANGELES — It has been three years since the Eagles broke up and despite two solo LPs, Glenn Frey is still known primarily as one of the band's founding members. Frey officially rang down the final curtain on the band early in 1982 when both he and co-Eagle Don Henley released their first solo maneuvers. Neither attempt rivaled past glories. Since moving from the Eagles’ Elektra/Asylum to MCA, Frey has released his "The Allnighter," LP with the hit single "Sexy Girl" and the current "The Heat Is On" single from the Beverly Hills Cop soundtrack (listed at #4 on the Cash Box Top 100 singles chart this week). The singles are helping to establish Frey as a solo artist. They have also helped distinguish him as part of the songwriting force behind one of the most popular American recording acts ever.

The Eagles have been a hard act to follow. With his MCA release, Frey began to live down the colossal success story of a band that came to symbolize the '70s "California" soft-rock sound. The Eagles sold more than 50 million records — some $300 million worth. They won four Grammys, had four #1 albums and four #1 singles. Things began to fall apart for the Eagles as the decade of the '70s came to a close. Major rifts between band members and the relentless pressure of staying on top had taken the "fun" out of recording, Frey has been quoted as saying. The band's last release came with "I Can't Tell You Why" in 1980.

Ironically, Frey, nor any of the other pivotal members of the Eagles for that matter, hail from California. Frey grew up in Detroit, where media images of the "promised land" of Los Angeles with all its sunshine and music fed the young musician west soon after high school. The stint lasted just three weeks, but Frey returned before long to form a duo with John David Souther known as Longbranch-Pennvhithe. The duo played local clubs and eventually recorded an album for the now defunct Amos label. Longbranch-Pennyswhistle soon parted, and in the spring of 1971 Frey found himself playing rhythm guitar behind Linda Ronstadt. The band included Randy Meisner, formerly of Poco, and ex-Burrito Brother Bernie Leadon, both later of the Eagles. When the backup band needed a drummer, Frey remembered Henley, who he'd met at Amos Records.

(Cover story continues on page 33)

SMUGGLERS — MCA recording artist Glenn Frey and actor Don Johnson are pictured (l-r) in a segment from NBC's Miami Vice entitled Smuggler's Blues after Frey's song of the same name (from his recent MCA LP, "The All-Nighter.")

JST SET — Brad LeBeau (center) and Joe Giaco of New York-based promotion and marketing firm Pro Motion, posed with Joan Jett recently at Manhattan's Beacon Theatre after Blackheart/MCA artists Joan Jett & The Blackhearts' recent shows there.

EAST COASTINGS

SOUNDING OFF — In which notable quotes are collected and dispersed. . . . Jason and the Scorchers' new album "Lost and Found" features several tracks that unleashed roots energy that is the most fetching aspect of the new music scene, particularly for a Nashville-based artist like Jason, who most reflects the new tastes in Music City. What's it like dispensing fiery, think-they're-starting-to-get-real-sensitive, the singer said recently on a swing through New York. "They're finally seeing that this is something that can be very valid for Nashville, very good for Nashville's music scene. I wouldn't say we're controversial, but we're very visible. You'd be surprised how many people know how much money we made last year, just 'cause they're very curious." But even if the Scorchers have been good for modernizing Nashville's image, is Nashville good for such a progressive band? "We definitely enjoy being in Nashville," Jason is quick to assert. "If we didn't we'd have moved last year when we got to L.A. and got our contract." Obviously, the Nashville image is of benefit to the band. "We're pushing it pretty hard. We can do regular clothes and stuff and tone down the wild elements of the band but we stick to what we are." Jason and the Scorchers will embark on a tour of clubs and small halls in April. Plans call for New York dates early in the tour . . . Survivor's Jim Peterik has had a very circuitous road to travel to meet his current success. The keyboardist/singer first rode to prominence with the Isles of March. He left the band's only major hit, "Eye of the Tiger," which had become one of the most popular songs in the world in '80. Frey also wrote the line to Survivor's hit song, "Eye of the Tiger," which was a million-selling hit. "We couldn't really believe it in the band. It was a fluke, though. It was kind of a one-shot." Such is not the case with Survivor, who more and more seem to have the most appropriate name in the business. Many wrote the group off after their last "one-shot," "Eye of the Tiger," from the Rocky II film. But the band was going to be an enduring band. ("Eye of the Tiger") was a hindrance and a help. Obviously I wouldn't trade it away. But if I had to do it over again we would have pushed for more band identification with the song. A lot of people didn't know that Survivor did this song or who Survivor was. They knew this song was out there and that it was a huge hit, but the band remained without an identity until recently. We did get some press and we did go out on tour with REO (Speedwagon), but there's still a majority of people that really didn't know it was a Hollywood concocted." Another element of the Rocky identification was that it branded Survivor as a bit harder-rock oriented than the band's material indicates. "That's true," Peterik confirmed. "We'd always been a melodic band, and we tried to put the raw edge on it through the way we play, but as writers we write very melodically. We write a lot of love songs. It just so happens that "Eye of the Tiger" was a motorized rock song." Survivor is motivated itself to capitalize on its new visibility, helped along by the REO Speedwagon tour, which goes on through April. Survivor may then do some European dates while promoting the third single from their current album.

ON THE ROAD — Julian Lennon embarks this month on his debut concert tour of North America. The itinerary, which marks Julian's first live performances, will officially commence March 25 in Austin and is currently scheduled to run through early May. The show will feature a non-musical opening act. Julian will hit New York and other high-profile dates for three days at the Beacon Theatre: April 8, 9 and 10 . . . Columbia act Toto is preparing to embark on a 15-date concert tour, the first leg of their national "Isolation" tour, which will take them to nearly 50 cities in 1985. Beginning March 19 in Phoenix, Arizona, Toto will play dates throughout the southern U.S., concentrating on Texas, Oklahoma, and Florida. The 1985 "Isolation" tour, which began with a sold-out tour of Japan, marks the group's first live concert appearances in almost three years. The "Isolation" tour will be sponsored by the Budweiser Company with the USO receiving a portion of all concert proceeds. This is the first time a musical group has worked in conjunction with a major brewery company to support a non-profit organization, according to Columbia. METAL AT $4 — "Metal" invades Manhattan on March 20 when Studio 54 premiers its "Heavy Metal" series with live performances by three rock bands. Studio 54 becomes a major venue for heavy metal in New York City. Headlining will be Venom (U.K.-based Combat Records), which has sold some 30,000 imports in the U.S. Also on the show will be Slayer, from California, and the Swedish metal group Oz.

DAVE AND PORKY — Columbia is set to release Porky's Revenge, the original motion picture soundtrack album. Produced by Dave Edmunds, the album features an all-star lineup of music world notables performing updated versions of classic rock and roll tunes, as well as two Edmunds originals written specifically for this project. Porky's Revenge will be available March 18, in time for the film's scheduled March 22 opening at 1400 theaters nationwide.
FOREIGNER VISITS THE ZOO — Mick Jones and Rick Wills of the Atlantic recording group Foreigner paid a visit to the New York Metropolitan area’s Z-100, where they were interviewed live on the “Morning Zoo” show. Pictured (l-r) are: Troy Laidlaw, Foreigner tour manager, Ross Britten, Z-100 air personality; Scott Shannon, program director and air personality; Mick Jones, Foreigner; Sam Kaizer, Atlantic vice president of national singles promotion; Rick Willis, Foreigner; Claire Stevens, Z-100 news person; and Bruce Tenenbaum, Atlantic local promotion representative.

Adkins Named Pres. At Drake Chentaul

LOS ANGELES — Denny Adkins has been named president of Drake-Chentaul Enterprises. Adkins was promoted from his position as senior vice president to fill the vacancy created by the departure of James Kefford, who left for a management position with Eastern Broadcasting Corporation and the company’s Providence stations.

“I am, of course, honored by the appointment and excited by the challenge of directing a superior organization like Drake-Chentaul,” said Adkins, who joined the company in 1976 as a programming consultant. “We have assembled the finest staff in the industry and we plan to continue the traditional excellence of Drake-Chentaul programming and radio consulting.”

Changes At Selcom Inc.

LOS ANGELES — Peter Moore, president/chief operating officer, Selcom Inc. has announced the appointment of Tony Fasullo to executive vice president/CEO of Torbet radio effective immediately.

In addition, Michael Bellatoni, executive vice president, Torbet, is being elected to executive vice president, administration for Selcom, Inc., the parent organization.

Moving to the helm of Selcom radio, Moore announced the appointment of Vincent A. Gardino as executive vice president, CEO, Selcom radio. Gardino’s career spans major radio sales where he was New York manager, Katz radio sales, station experience with WABC and most recently he headed up the ABC division and entertainment networks for the past 3½ years.

Owens Named Gannett VP

LOS ANGELES — Gannett Radio has named Gary Owens vice president/creative services. He remains based in Los Angeles where he is currently an air personality for KIIS-AM.

“We have been privileged to have Gary associated with us at our Los Angeles station for a number of years and we are delighted that he’ll be able to utilize his incredible talents throughout our entire radio division,” said Joe Dorton, Gannett Radio Division president.

According to Owens, “I’m very pleased to join this great company corporately. It’s an exciting organization that touches every area of media in its own elegant first class way. When Mr. Dorton told me of this vice presidency, I was extremely happy and look forward to its challenges.”

POP PROGRAMMERS’ PICK

Programmer Station Market

Buddy Scott WBBM-FM Chicago

Song: “Don’t You (Forget About Me)”
Artist: Simple Minds
Label: A&M

Comments: “We added the song and got immediate phones. The movie, which is set locally, is as hot as a firecracker. The thing I like about the record is that it has a different sound than a lot of the hot records currently on the charts. I think the record should do real well if other programmers take the risk of playing something just slightly out of the ordinary.”

PURPLE CHAMPIONS — Polygram recording artists Deep Purple accepted a challenge from WMMS Buzzard’s for a friendly game of soccer for the benefit of the T.J. Martell Foundation for cancer and leukemia research. Pictured after the game are Kid Loo (r), WMMS air personality and Roger Glover of Deep Purple.

Denny Adkins

Changes — Bob McKay is the new PD at WKGS-FM in Miami- Ft. Lauderdale (99.9 KISS). He previously programmed KCBQ-AM/FM, in San Diego. Gannett Co. has reached an agreement in principle to sell WWWE-AM/FM in Cleveland to Lake Erie Radio Company. Following the completion of the sale, which is pending FCC approval, Gannett will own 14 radio stations and six television stations.

Also, the manager of the station who first attended Big Steve Rowland’s in Virginia Beach has the position of marketing for KIIS-AM and AM in Los Angeles. Rowland comes to the station from the Universal Amphitheatre where he was manager of promotions and public relations. Darlene Johnson has been promoted to manager of Hillier, Newmark, Wechsler & Howard’s Charlotte, NC office. She opened the station in April of 1984. Ben Manilla has joined the station as sales manager.

Bob Katz . . . Bob Cook has been elected president of the National Religious Broadcasters during the organization’s annual convention, February 6. . . . KTKS has named Mark Campbell advertising/promotion director for KTSS in Dallas. . . . Todd Adkins has joined the staff of the RKO Radio Networks as a writer/producer. He is a former morning announce on WLR. . . . Robert K. Johnson is the new music director of WBLI in Long Island. . . . WABC in New York City has named Steve Candeloro as manager of sales development; Marilyn Klinovsky as sales manager; Ron Potts and Greg Wheeler as account executives.

Brad Kalfelope has been named assistant managing editor/news at the AP Broadcast Center. Replacing Kalfelope as European coordinator will be Steve Katz. . . . Bob Bright is now president of the Portland Press Herald in Portland, Maine. . . . Ted Hawk has left WBYC in Boston for KZON in Omaha.

COACH DOES SPORTS FROM BED — KIIS AM/FM sports broadcaster “Coach” Charleye Wright was the recipient of a new kidney and a few days later was doing his regular morning stint on the Rick Dee’s morning show from his hospital bed. Upon leaving the hospital, Wright will continue to broadcast from his home until he returns to work.

CHICAGO JOINS IN — Declaring, "we will give Chicago what it has been missing for the past few years," WCKG took to the air Monday, March 4, John L. Landecker was the first on the air wave for the new outlet located at 106 on the dial. The station will use the Burkhart/Abrams super Stars II format. The station is owned by Cox Communications.
Labels Tell Rock Radio To Bring Back The Excitement
by David Adelson

LOS ANGELES — "The format has got to get mad," said Columbia Records promotion man Paul Rappaport. "The point is to be excited."

Thus the tone was set for last week's panel, "Rock Record Promotion In The Late Eighties," held at the "Rockers" conference in Universal City, CA.

Facing a half empty room of rock radio programmers, a panel of label promotion personnel proceeded to explain from the manufacturer's perspective exactly what the format needed to "fly with a dragon."

"Hit radio has its big success because it's current," said EM's Don Wasyler. "They are playing music that is produced in the '70s or '80s. It's not 'Stairway to Heaven.'" Wasyler contends that in order for a record to be a real success it must cross into a number of different formats. "If you get college radio, AOR, CHR and R&R, you can get albums that are triple threats," he remarked.

AOR programmers have long complained of the format's "ephemeral" status at the labels. "There is a contrast," said Larry Bruce, PD of San Diego's top rated KGB-FM. "You have a need to sell records. We need to sell the records."

Many label personnel have been anything but shy with their sentiments over rock radio's format. "If they're going to survive, they've got to have heavy rotation," said Columbia's Rappaport. KGB's Bruce contended strongly that his station has continued to present exciting and innovative programming while maintaining its use of library material.

No one on the panel denied the existence of market dominant AOR outlets, many citing Boston's WBCN, Cleveland's WMMS and Philadelphia's WMSE as prime examples. The common plea from the panel was: "Put the excitement back in rock radio. The excitement that is now heard on CHR outlets."

"It's not the format's title," said Rappaport. "It's how exciting your radio station is. It is how a station thinks of itself."

Indeed many programmers at the discussion also believed that it was the excitement generated by a station that determines its market share. One PD told the panel, "We don't sell the format, we don't sell the music."

Similar sentiments were echoed by others on the panel. "It's the packaging," said MCA's John Schoenberger. "You must strive for excitement and consistency," said Chrysalis' Kevin Sutter. It was more than once that WMMS, WMSE and WMNQ were thrown to the programmers as examples of AOR outlets that program excitement.

There was an undeniable optimism by many that AOR is climbing out of the doldrums and back into the aggressive and vital monster it once was. "All of a sudden the format that everyone said was on its way out is not only holding its own but is gaining momentum," said Rappaport. "It will certainly be a station by station climb but it's ridiculous, how can something that good be over."
A SLICE OF PIZZA FOR EMMYLOU — Warner Bros. recording artist Emmylou Harris recently made an in-store appearance at North Hollywood's Licorice Pizza record store where more than 500 fans turned out to speak with her and buy copies of her new album, "Dreaming Your Dream," which was released in the format model that uses standard CD to Warner Bros./Nashville VP, Bruce Adelman, regional manager, Warner Bros./Nashville; Robbie Snow, Licorice Pizza store manager; Joanne Petrovich, Licorice Pizza store director; Harris; Roy Antoun, Licorice Pizza art manager; Randy Gerston, Lic. Pizza marketing director; Mark Goldstein, Warner Bros. marketing and sales rep; and Roma Rubin, Warner Bros./Nashville tour publicist.

WHAT'S IN-STORE

MOZART'S LAST SIX — The music of Wolfgang Amadeus Mozart is making a comeback of sorts these days with a major motion picture based on his life creating quite a stir. Given this rise in popularity, CBS Masterworks recently released a compilation of some of Mozart's finest works, his last six symphonies. Performed by the Symphonie-Orchester Des Bayerischen Rundfunks and conducted by Rafael Kubelik, "The Last Six Symphonies" is a timely collection of works by a musical genius. Symphonies number 35 (the "Haffner"), 36 ("Linz"), 37 ("Prague"), 39 (in E-flat major), 40 (in G minor) and 41 (the "Jupiter") are all magnificently performed in this all-digital collection. This fine recording is now available from CBS Masterworks.

CD POSSIBILITIES — "Eat or Be Eaten"-themed the presentation by Stan Connyn, The Record Group, at the opening business session of the National Association of Recording Merchandisers Convention, Hollywood, CA, gathering, "A Gala Celebration of Music and Video," takes place March 29, 1986 at the Directors Guild of America. The vice president of the Record Group of Warner Communications, Connyn will show a video that demonstrates new applications other than music for the compact disc. "The potential is huge," said Connyn. "It is in the interest of record business to know what the potential is of this new hit they have — the compact disc. It goes far beyond just music. Therefore, we can expand our product line beyond music, and this can be very profitable for us all." Based at Warner Bros Records in Burbank, CA, Connyn is the head of a newly formed task force. The Connyn and artists whose works are to be introduced into new forms of "records" to the world. Areas the Record Group has been involved with include the addition to CDs of video and computer controls. NARM members who have not yet registered for the convention should call (602) 424-7404 for more information.

NEW FROM RCA — RCA recently introduced three new videocassette recorders which will be available for sale by dealers in March. The Recorders include a VHS Hi-Fi unit, a "convertible" model, and a special four-head table model VCR that will be offered in a special consumer merchandising program. "From hi-fi sound to portability, our VCR line in 1985 will reach not just the 'videophiles', but also the broad middle range of consumers who are eager to buy, want these features, but at a more attractive price point," stated Stephen S. Stepenes, division vice president of marketing, RCA Consumer Electronics Division. RCA's first VHS Hi-Fi VCR for 1985 is the VLT6500, a front-loading table model that uses two standard video heads plus two VHS Hi-Fi heads and features a built-in automatic level control system to control the audio recording level. Their first "convertible" VCR is VLT6500, which is also RCA's first two-head portable model. "Our intent is to take of RCA's most popular innovations — convertible — and make it available at a more popular price," said Stepnes. Lastly, the third new VCR in RCA's 1985 line is the VLT450. This model has a high-tech black appearance and features a 4-head system that allows search and stop action SP as well as SLR. "This is an important advantage for the growing number of consumers who rent videotapes, which are all recorded in the SP mode," Stepenes noted. To promote the VLT450, RCA has created a consumer promotion involving blank tapes. This promotion offers four free RCA4210 videotapes with each purchase of a VLT450 and will be in effect until May 31, 1985. "The first quarter occupies a crucial slot in every annual sales timetable," Stepenes said, "and RCA is offering these early product introductions as the beginning of a chain of product excitement that will continue throughout 1985."

QUITE A STORY — On April 2, Dell Trade Paperback will publish an autobiography by Peter Doggett, a former Beatles before he was replaced by Ringo Starr in 1963. Pete Best tells the inside story of the early days of The Beatles, and includes never-before-seen photos and memorabilia from his personal scrapbook. Carrying a price of $7.95, more information on this future release can be obtained by contacting Diane Ekeblad at (212) 605-3465.

New On The Shelves

TDK

TDK Electronics Corporation, which kicked off its first-ever video rebate program in September, has announced that it will extend its program to run through April 30, 1985. The $3 Video Rebate, which was to have concluded on December 31, 1984, gives consumers an opportunity to receive money back on purchases of any three Standard, High (HG) and Extra High Grade (EHG) video cassettes in either VHS-T-120 or Beta-L-750 formats. The initial version of the rebate program required that consumers purchase three pieces of one specific type of video cassette, however the extended program now permits the consumer to "mix and match" between the three grades.

TDK's distribution network has responded quite favorably to our first video rebate venture, and so have consumers," noted Doug Chattburn, TDK's director of consumer sales. "We feel that the new version of the rebate program will encourage consumers to try other grades of TDK tapes, perhaps ultimately stepping up to a higher grade product. The plan also encourages multiple purchases, thereby stimulating greater tape volume for dealers.

According to Chattburn, "Retailers have told us that our rebate program has proved to be a very promotable concept and demand for our point-of-purchase materials has been overwhelming."

To be eligible for the $3 rebate, consumers must mail the outer wrappers from any of the three eligible cassette types, along with the sales receipt and special rebate coupon which he picks up at participating stores, to the address indicated on the coupon. TDK processes all eligible rebate coupons, and dealers have no paperwork to process.

As outlined in the initial version of the rebate program, each household is limited to $12 in rebates, translating to a consumer eligibility of 12 cassettes maximum purchase toward rebate. Rebate coupons must be postmarked no later than April 30, 1985 and received by May 15, 1985. Consumers will receive rebate checks in six to eight weeks. The program is limited to residents of the U.S.A. except where prohibited, taxed or restricted.

Nortronics

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

Consisting of large, italic type on a dark teal blue background, highlighted with a orange-and-green stripe, the package carries an easily understood message.

RICHARD A. EISNER & COMPANY
CERTIFIED PUBLIC ACCOUNTANTS

ARE PLEASED TO ANNOUNCE THAT

AARON SCHECHTER
HAS JOINED OUR FIRM AS A PRINCIPAL TO DIRECT OUR

ENTERTAINMENT AND THEATRICAL DEPARTMENT
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NEW YORK, NEW YORK 10017

(212) 949-4000
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MARCH 1, 1985
U.S.A. For Africa Goes Visual
by Gregory Dobrin

By the time the triumphant African relief benefit concert—featuring, among others, Stevie Wonder, Bono of U2, and Jon Bon Jovi—hit the Shibuya Super Arena in Tokyo on December 2, 1998, the video image had by then been ubiquitous. In fact, it had been shown numerous times on Japanese television and in movie theaters long before then. The video was a centerpiece of the campaign that began with the announcement of the benefit concert and its live telecast from London, where it was held November 13 to 15. The concert, which raised almost $20 million in cash, was supported by the United Nations and World Vision International. The benefit's claim to fame (rightfully or not) was the 50-minute video of the concert that was filmed in London. In a leftist come-on reminiscent of the Vietnam era, the film was seen as a rejection of the commercialization of music and the First World's attention to itself. The film was not only a means of raising funds but also a way to(allegedly) show the West that some “real” music does exist. The campaign even included a song called “No One Is Too Young” that called for “no one to be left behind.”

Executive Monitor

LOS ANGELES — Robert Fead has been named to succeed David Bean as president of Pacific Arts Video Records, effective immediately. Fead will divide his time between PAVR’s Los Angeles and Carmel offices... MTV Networks Inc. has announced the appointment of Peter Einstein as account director, eastern region... and Einstein joined MTV as sales manager, eastern region in 1982... Craig Coffman has been named vice president of In One Ear Productions. Coffman will be based at the company’s NYC facilities... The National Association of Record Merchandisers (NARM) has appointed Pamela Cohen to the post of director of special projects for NARM and the Video Software Dealers Association. She will be responsible for developing in-store merchandising projects for both music and video... MGM/UA Home Video has named Chris Collins vice president of European operations... and Collins will be responsible for overseeing MGM/UA’s U.K. operations, as well as the expansion of MGM/UA’s product distribution through its numerous licenses for the company’s video products, including Bette Midler, the Grateful Dead, and the Rolling Stones... Director Steve Kahn and director’s representative and producer Niles Siegel have entered an agreement whereby the Niles Siegel Organization will represent Kahn and produce films he directs... Consolidated Film Industries has appointed Fred Loy as full-time laboratory contact man for all television commercial production accounts...
ENDLESS QUEST — That would seem to be an apt description of John Kalodner's job as an eminent A&R man for Geffen Records. Perhaps the most well known of the nineties, Kalodner has not only been engaged in the constant search for new artists, but has tackled the film scoring arena as well, and recently put together the soundtrack to the film Vision Quest. Already it's been reported that some of his efforts have shed light on a three-state process called "The Only The Young" by Journey, "Crazy For You" by Madonna; and "Change" by John Waite are rapidly ascending the pop charts while the complete soundtrack, released just the week before, has already made its way up CBS Charts. Although several of the songs weren't written directly for the film, clearly their presence on the soundtrack has bolstered their popularity. As of now, Kalodner agreed that he would have been "in the line-up" had he not been on a vacation, much less engaged in the film music business. Furthermore, he was not impressed with the music industry; "I'm just glad there are few bands as it is anyway. If there were four bands in a hundred bands, we'd have some kind of a problem, but with only a few, we all go completely on talent. With so many bands, it doesn't matter whether they're new or not, there's no kind of idea of what they're doing."

Overlooked. Presently, Kalodner is especially enthused about a new band called VISION QUEST, the music by which Waite is associated. He had cited a new group named Illusion, which he calls a "cross between AC/DC and ZZ Top." Also, Geffen is working on new albums for Shooting Star, Johnny Van Zant, Wang Chung, Asia, and Ric Ocasek. In terms of Kalodner's involvement with film, he mentioned that his first venture was in that area the film "The Last Waltz," in which he worked with Irving Azoff on Heavy Metal and when he began involved with the soundtrack to Fast Times At Ridgemont High. After that he worked with Becky Edmunds in getting material for the remainder of the film. Nevertheless, it was on Vision Quest that Kalodner took the helm alone. Last last fall, he saw and liked the rough cut to the movie, and thought Geoff's Sammy Hagar's band could do a job. He showed up and talked to the band, and thought Sammy couldn't be his, but I spoke to Jon Peters (producer) and he agreed to do it for the whole film, and I agreed."

The final score wound up including three new songs, two of which were performed on the soundtrack, and the third, which was produced by Kalodner, is on the soundtrack. A result of the collaboration with Phil Ramone, who re-produced the final cut by John "Jeffybean" Benitez. Clearly the acquisition of an established producer and writer (he wrote "Gambler") at an embryonic stage in her career is an undeniable example of perfect timing. The other song written directly for the film was Ronnie Dio's "Hungry For Heaven," a harder-edged cut which Kalodner is also particularly pleased about. He also chose and acquired for the film such songs as Don Henley's "She's On The Zoom," Style Council's "Shout To The Top." Red Rider's "Lonic Fringe," and of course the hit single, which became the theme song of the film, by Journey. Sammy Hagar, as it turned out, did contribute a hit, "Ain't the Same Old Me." The music for the film in circles for its unusual music to Risky Business, provided the background score. Regard to film songs as opposed to strictly commercial songs, Kalodner says, "I'm the first to admit that our film has a hit song, but you can't just have an extreme song. Producing often don't care about the music, but many are learning how to blend film and music. The goal is to be as subtle as possible: that you can make money from selling records, they can get exposure on radio and MTV which is amazingly important, and they can aim toward the target audience. Record buyers are film-goers.

SWEET REVENGE? — The merits of the two Porky's films thus far have been dubious at best, and the quality of the upcoming third installment, Porky's Revenge, is yet to be determined. Nevertheless, the people involved with the soundtrack of the film represent some of music's finest, which suggests that the film may indeed be off to a good start. The soundtrack, the first to be released in conjunction with the highly profitable series, will be distributed simultaneously with the film's release, and will be distributed in all the major record stores in the U.S. and Canada. In as much as the series is set in the late fifties, roots rock producer Dave Edmunds was selected to best evoke the feel of that time. Instead of choosing the original master recordings from that period, Edmunds decided to re-record the exotic material with contemporary artists. He also performed all of Porky's Revenge were "Philadelphia Baby," "Sleepwalk," "Stagger Lee" and the theme from Peter Gunn. Additionally, Willow Nelson answered Edmunds' call and recorded Elvis Presley's "Love Me Tender." Porky's Revenge, may well be worth seeing, but even if it isn't, it's highly possible that it will be worth buying.

Peter Berk

Bogdanovich States His Case At Press Conference

by Peter Berk

LOS ANGELES — In an effort to clarify his position in the ongoing legal battle for his just released feature Mas- tered soundtrack, director Peter Bogdanovich held a press conference recently which shed some further light on the issue. The basic controversy revolves around Universal Studios' omission from the final cut of approximately 14 minutes of Bruno Spring- stein music (not written specifically for the film) as well as two scenes which Bogdanovich had included in his version. Bogdanovich was in Europe when the changes were made, and returned to discover that the new version contained Bogdanovich's tracks. Although he had hired footage and considered crucial. As a result, he sued the studio and producer Martin Starger for constructive dismissal and also filed a $11 million damages. At the L.A. Press Club, the director discussed his case.

"I've never called a press conference before," Bogdanovich began, "but it's not just a movie, it's about a real mother and a real son." The film, which stars Cher and Eric Stoltz, is based on the true story of a boy who inchoatelessly perseveres despite a physical disfigurement. Although Rocky Dennis died a few years ago as a result, the film deals primarily with his and his mother's strength and bravery. "Very few people have seen the movie that we made," said Bogdanovich, "continued on page 34

Of Dorothy Stratten. Moreover, he recognized immediately that for Rocky and his mother, Springsteen represented a musical symbol of hope in the face of hopeless-ness due to his uniquely penetrating themes of compromise, understanding and coping.

For that reason, Bogdanovich then "made a deal, Bruce and I and my manager John Landau to use his music . . . up to seven songs." The director alluded to Springsteen's usual reticence to allow his music to be utilized in other contexts, but that he liked Bogdanovich's work, and admired the intent of the film. The agreement was back in '84, and according to Bogdanovich, due to a series of other projects, the producer "never heard about it until well into production. When the studio did realize the value of the songs, they threatened to use a film, particularly in light of the immense popularity of "Born In The U.S.A.," representatives offered CBS Records (Spring- steen's label) $20,000. The offer was rejected, however, when CBS asked for a videocassette residual payment as well. Eventually, CBS cut its videotape price down (to $150,000) as did Springsteen's management, bringing the total for use of the 14 minutes of music to $310,000. Finding that still too high, Universal rejected the offer, and wound up choosing the Segur music.

Perhaps of greatest importance, Bog- danovich then added, "What Bruce did not tell anybody... he doesn't believe it's made money. He told me, you know, to do the right thing, (is that) he intended to give whatever money came to him to the people he knew and half to whatever charity she chose." Also, he added, Walter Yentoff of CBS wished to give out the money for video rights in the same manner that he intended to reinstate the Springsteen music, Bogdanovich has offered to put up the difference himself, and has been in direct contact with Un- iversal. "Bruce has been dragged through the mud as though he's trying to hold out
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**KEEPING UP WITH JONES** – Acoustic vocalist Glenn Jones, who was profiled in this column some months back, has turned his highly visible career into an even more successful one since then. After the top ten success of his sussusical, “Show Me,” the former gospel star has branched out quickly with other projects. One of his notable instant successes was the collaboration with Dionne Warwick, “Finder of Lost Loves,” from the TV series of the same name. Jones made an impressive debut on the New York Night show, and the two performers were invited to perform on the Tonight Show with Warwick, and the two performances, praised as “great” and “good,” were both highly praised. A not too bad turn for Jones. Warwick, of course, already has the ardent support of his fans. Moreover, having his participation to keep his voice (via tape) in her show, where the ballad was received just as enthusiastically as a sellout crowd at Radio City Music Hall during Warwick’s recent double bill with George Mathis. It’s a sure sign of modern stardom when Dionne Warwick can carry you around with her in a machine.

But the Glenn Jones show is just beginning. He will star opposite another great singer, Jennifer Holliday, in “Sin Mahalia Sing,” based on the life of gospel legend Mahalia Jackson. Written, directed, and choreographed by Tony Award winner George Faison (“The Wiz”), the musical is set to open March 26 at the Warner Theater in Washington, D.C. It moves to the State Theater in Cleveland on April 2-7 and will play similar runs in Baltimore and Atlanta starting April 9 and 16 respectively. Additional cities and dates will be announced shortly. Jones won the role at an open call audition. He was originally asked to be part of the chorus, but his role was expanded to the main lead, a preacher.

Jones will also join the cast of Roberta Flack March 29 in Merrillville, Indiana. His new single from his debut LP “Tinman” is as “Bring Back Your Love” and Jones has this first video to go along with it. In a trick that served RCA well before the label has inserted “Finder Of Lost Loves” onto its next pressing of “Tinman.”

**DANCE ACTION**

STRIKING GOLD WITH VID KIDS — Producers Mark Ligget and Chris Barbosa had an active 1984, working for Atlantic affiliates Erinnamon and Mirage on the Shannon and Robin Gibb projects. The dance craftsmanship they were securing the reputation as the hottest producers on the urban scene when they pulled off their most unusual project to date, Nolan Thomas and the Vid Kids “Yo Little Brother.” The song was a funky testament to bringing the producers’ usual quality fair, but the real grabber was the video, which featured an engaging set of kids dressed up to resemble rock stars of the moment: Prince, Billy Idol, Cyndi Lauper and The Cars’ Rick Ocasek, he of the surfboard and jetblack Bebe out. As the kids cavorted over the heavy stylized set, Thomas would admonish his little brother (the Idol copy) about the hazards of street life. Thomas finished the scene with powerful and emotional funk authority. Pretty good for a 19-year-old recent high school, white-kid-from New Jersey.

Thomas was preparing himself for a career as a musical dance record producer, finishing high school, but the goal was more than a patterned “I want to be like another manager,” Thomas reiterated, “I wasn’t really into the recording part, but I was doing commercials and some bit parts. I was also a singer. I was up for some Broadway musicals and things like that. I was taking voice lessons and acting lessons and dance lessons for over three years. My old manager called me up one day and said, ‘I have an audition for this video.’ So I just thought it was to be in someone’s video. He said, ‘you also have to sing, to bring music.’ So I went there and they said ‘it’s for this great video’ and they told me that they saw about 60 or 70 kids that day. They had the song ‘Yo Little Brother’ and they were looking for someone to sing it. A younger guy like 18 or 19 years old. So they gave me the music and they said that the producer said that they only gave us the chance to go home and I heard it. They called me back and I sang for some different people. Finally the last time I went there they called me into the recording studio and I did the demo for the producer. Mark Ligget and Barbosa. A couple of days later they called me up, and said, ‘You got it, we want to record it and they offered me a contract with the label.’

Thomas wouldn’t seem to have such a natural singing ability in his vocal repertoire, hailing as he does from the land of Springsteen and the Asbury Jukes. “I didn’t really perform out in public,” he explains, “But R&B music was one of my favorite kinds of music that I listened to, I listened to a lot of top 40, so I would listen to different stations like "BIL" and "KISS-FM" and that kind of music influenced me a lot, when it came to doing this kind of music, it came to me naturally.”

Thomas’ album is due this spring. He recently previewed some of the material (with the Vid Kids at Studio 54) to an enthusiastic and enthusiastic crowd. The slightly lost-in-otherwise professionalized summation of the Vid Kids was refreshing in the land of super slick stage acts. Nevertheless it’s good to know Thomas has a voice that should carry him beyond his current quick, cute novelty piece.
12" REVIEWS

GENERAL PUBLIC (IRS 70413)


THE TIME (Warner Bros. 0-20315)
The Bird (6:05) (Jaggi/Lanna Music-ASCAP) (Producer: Morris Day-The Starr Company) (Remix: Victor Flores)

This populist dance craze/track gets a new injection from Victor Flores, and with "The Bird's" easy DJ intro, this cut should get great attention in the clubs.

MICK JAGGER (Columbia 45 01511)

Just Another Night (7:12) (Jagger) (CBS Inc.) (Producer: Mick Jagger — Bill Laswell) (Remix: Francesco Kervorkian — Ron St. Germain)

This three-cut 12" features a tasty long version from Francois K, with an extended intro and some extra guitar fills plus a dub with extra edits from Arthur Baker.

AFRICAN CONNECTION (Cellidoid 177)
Tiemboloma (8:04) (Sillah-George) (L'Afrique Music Co./BMI) (Producer: African Connection) (Remix: Bob Musso)

An irresistible merging of an African highlife inflected New York dance/street percussive makes this track one to watch in urban clubs. Strong mix and sinewy guitar also highlight this one.

KLIMAXX (MCA 25339)
Meeting In The Leedroom (8:04) (Calloway-Watson-Calloway) (Hip Trip Music-Midstar Music) (Producer: bo Watson-Vincent Calloway) (Remix: Louil Silas)

With one hefty dance-B/C single under their belts, the girls from Klimaxx look ready to break big with this snapping remix of the just released single. Excellent rap and rhythm groove.

QUINCY IN THE LIMELIGHT — Quincy Jones recently paid a visit to Atlanta's top dance club, Limelight. He is pictured holding a copy of the new "Limelight NRG" album. Shown (l-r): Moce Gatien, owner of Limelight, and Randy Easler, the album's producer. The club celebrated its fifth anniversary on March 1.
BOPPING AROUND — Before we begin bopping, I would just like to encourage jazz promoters, record people, radio people, club owners and waiters from coast to coast to send all jazz-related items to me here in N.Y. — FM/FM's World Music Free Musik 1985 will be held in Berlin's Akademie der Kunste April 24-28 with Peter Borzemann, William Parker, Peter Kovac, David S. Ware, Anthony Braxton, Curtis Clark, and other "new music" giants participating. Further down the line: Charleston, S.C.'s Spoleto Festival, May 24-June 9, will feature performances by Gerry Mulligan, Sarah Vaughan, Oscar Peterson, Jaki Byrd, Abbey Lincoln, and other jazzists. Still further down the line, the dates for the major European summer jazz festivals are Montreux, July 5-21; the Grande Parade du Jazz in Nice, July 10-20; the Hague's North Sea Jazz Festival, July 12-14; Amsterdam's Camel Jazz Festival, July 15-27; Finland's Porvoo Festival, July 12-14; Spain's San Sebastian Jazz Festival, July 16-22; and Copenhagen Jazz Festival, July 5-14. . . Jaki Byrd and David Murray are teaming for what should be a killer concert. Mar. 23, at Greenwich House as part of Jazz Fest '83. . B.B. King, who was in town last week and a fine sight, is preparing his annual N.Y. stop, April 19 & 20, at the Bottom Line (unfortunately, his annual album is not yet forthcoming). . . Mel Torme airs his velvet pipes at a new N.Y. music spot, the Park Ten Supper Club, March 29; Mike Mandriga at Marseille Cafe (3/28); Highland Heights, Oh! Front Row Theatre (3/29-30); Flint's James H. Whiting Auditorium (3/31), E. Lansing's Mich. State U. (4/4), and Detroit's Masonic Auditorium (4/5); the blues great's first video follows him everywhere. . . Sonny Rollins, the world's greatest living jazz soloist, makes his annual N.Y. stop, April 19 & 20, at the Bottom Line (unfortunately, his annual album is not yet forthcoming). . . . Mel Torme airs his velvet pipes at a new N.Y. music spot, the Park Ten Supper Club, March 29; Mike Mandriga at Marseille Cafe (3/28); Highland Heights, Oh! Front Row Theatre (3/29-30); Flint's James H. Whiting Auditorium (3/31), E. Lansing's Mich. State U. (4/4), and Detroit's Masonic Auditorium (4/5); the blues great's first video follows him everywhere. . . Sonny Rollins, the world's greatest living jazz soloist, makes his annual N.Y. stop, April 19 & 20, at the Bottom Line (unfortunately, his annual album is not yet forthcoming). . .
### COUNTRY TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Albums</th>
<th>Weeks at #1</th>
<th>Chart Position</th>
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<tr>
<td>40 WEEK HOUR</td>
<td>23</td>
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<td>COUNTRY BOY</td>
<td>22</td>
<td>Epic FC 39410</td>
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<td>FRIENDSHIP</td>
<td>21</td>
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<td>WE THINK HE'S RAY STEVENS</td>
<td>20</td>
<td>RCA ARL-1-5373</td>
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<tr>
<td>DOES FORT WORTH EVER COME TO YOUR MIND GEORGE STRAIT</td>
<td>19</td>
<td>RCA ARL-1-5318</td>
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<tr>
<td>TOO GOOD TO STAND ALONE NOW</td>
<td>18</td>
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<tr>
<td>WHY NOT ME</td>
<td>17</td>
<td>RCA ARL-1-5342</td>
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<tr>
<td>THE JUDDS</td>
<td>16</td>
<td>RCA ARL-1-5318</td>
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<tr>
<td>KENTUCKY HEARTS MEMORY</td>
<td>15</td>
<td>RCA ARL-1-5343</td>
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<td>MAJOR MOVES</td>
<td>14</td>
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<td>YOUVE GOT A GOOD LOVE COMIN LEE GREENWOOD</td>
<td>13</td>
<td>RCA ARL-1-5343</td>
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<td>MY KIND OF COUNTRY REBA MUNSTER</td>
<td>12</td>
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<td>BLUE HIGHWAY</td>
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<td>THE BALLAD OF SALLY ROY CONWAY</td>
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<td>THE BEST OF MICHAEL MARTIN MURPHY WILLIE NELSON (EMI America SR-1714)</td>
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<td>THE FIRST WORD IN MEMORY JANIE FRICKIE ( yahoo/cbm.com )</td>
<td>7</td>
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<td>CENTER GAIL JONES</td>
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<td>ROLL ON ALABAMA LEE WINTERS</td>
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<td>CONWAY THE LARGEST GREATEST HITS CONWAY TWINTY (Warner Bros. 2-21570)</td>
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<td>GIVE IT FOR EACH OTHER BARBARA MANDELL &amp; LEE GREENWOOD</td>
<td>3</td>
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<td>ITS ALL IN THE GAME HERSHEY HENDRICKSON</td>
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<td>CITY OF NEW ORLEANS WILLY NELSON (Warner Bros. 3-2331)</td>
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<td>HEARTACHES, LOVE, &amp; STUFF GENE Watson</td>
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<td>LADIES CHOICE</td>
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<td>HIS EPIC HITS THE FIRST 11 TO BE CONTINUED MERLE HAGGARD</td>
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<td>Epic FC 39450</td>
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<td>THE MAN IN THE MIRROR JIM GLASER</td>
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<td>DOLLY PARTON</td>
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<tr>
<td>WORKIN FOR A LIVIN JIMMY LEE ROBERTS (Warner Bros. 2-21570)</td>
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<td>ONE GOOD NIGHT DESERVES ANOTHER KENNY ROGERS (MCA-5518)</td>
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<tr>
<td>DARLIN DARLIN DAVID ALLAN COE</td>
<td>1</td>
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### RCA WOMEN — Artists representing RCA at the recent Country Radio Seminar in Nashville included the four women above. (Top, Ryvonna Judd, Gail Davies, Julie Newton, Naomi Judd.

#### Seminar Highlighted By Programming Merchandising, Research Discussions

by Bill Fisher

NASHVILLE — The 16th annual Country Radio Seminar was held at the Opryland Hotel March 7-9, attracting 781 registrants and many additional music industry executives and radio programmers to this country music industry Professional Seminar (MIPS), gave the attendees a wealth of information and insights regarding the state of country music broadcasting and its future. In addition to the general sessions held in the Green Room, the booths for 33 broadcasting supply and service companies to present their products, and several exhibits of interest were opened during the seminar in order to provide attendees with the state of country music broadcasting and its future.

During sessions, panelists and questioners addressed what was often referred to as the "blandness" of current country programming practices. RCA artist Gal Davis, participating in a panel discussion on the creative process indicated that, in her opinion, country radio is "running scared" and advising those who develop playlists to "listen to the music" to be more adventurous in their programming. Echoing Davis was Bill White of WUBE, Cincinnati, who said that stations are still afraid to fail in an increasingly unstable market; consequently, many opted to "play safe" with shorter playlists and overly cautious attitudes toward breaking artists. At the same session, disagreement of the practice of continuous play with little or no song identification was first voiced. The subject was also raised in other sessions, some of which were not specifically geared for such considerations. Sitting on a MIPS panel created to examine the role of artist managers in the development and maintenance of the music of artists, many managers viewed the role of artist managers as crucial to the success of artists. Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Broak candidly admitted his boredom with country radio's "shoebox" approach to radio's "help in identifying artists." During the session, Sandy Broak of The Broak Company, Los Angeles, and Woody Bowles of the Woody Bowles Co., Nashville, agreed that music promotions and radio should not be played out of the context of a song. Bra...
<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>Week(s)</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>33 Big Train</td>
<td>Tanya Tucker</td>
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<tr>
<td>34 Everybody Needs Love on Saturday Night</td>
<td>Elvis Presley</td>
<td>9</td>
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<tr>
<td>35 Fallin' in Love</td>
<td>Loretta Lynn</td>
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<tr>
<td>36 In The Style of</td>
<td>Various Artists</td>
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<tr>
<td>37 I'm Gonna Love Me Again</td>
<td>Charley Pride</td>
<td>5</td>
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<tr>
<td>38 I'll Be Your Baby Tonight</td>
<td>Various Artists</td>
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<tr>
<td>39 It Ain't Gonna Rain No Mo'</td>
<td>Roy Acuff</td>
<td>9</td>
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<td>40 Love</td>
<td>Ray Charles</td>
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<td>41 Loving You</td>
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<td>42 Nobody</td>
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<td>43 Only a Dream</td>
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<td>44 Our Love</td>
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<td>45 You Can Turn Me On</td>
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<td>46 You Don't Owe Me A Thing</td>
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<td>47 Your Time on Me</td>
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ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

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<th>Artist</th>
<th>Week(s)</th>
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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. COUNTRY BOY — Ricky Skaggs — Epic — 20 Adds
2. I’VE BEEN HAD BY LOVE BEFORE — Judy Rodman — MTM — 17 Adds
3. NOBODY WANTS TO BE ALONE — Crystal Gayle — Warner Bros. — 14 Adds
4. WHITE LINE — Emmylou Harris — Warner Bros. — 14 Adds
5. MODERN DAY MARRIAGES — Razzie Bailey — MCA — 14 Adds

MOST ACTIVE COUNTRY SINGLES

1. WALKING A BROKEN HEART — Don Williams — MCA — 60 Reports
2. SEVEN SPANISH ANGELS — Ray Charles — Columbia — 59 Reports
3. GIRLS NIGHT OUT — The Judds — RCA — 57 Reports
4. CRAZY — Kenny Rogers — RCA — 56 Reports
5. I NEED MORE OF YOU — The Bellamy Brothers — MCA/Curb — 56 Reports

THE COUNTRY MIKE

MIJ UNVEILS NEW SHOW — MJI Broadcasting recently announced the launching of a new hour-long country music magazine show, “Country Today.” Scheduled for a May 1, 1985 debut, the “Country Today” show will incorporate music, news and lifestyle features into a one-hour package. Hosted by Dan Taylor from WHN/ New York, “Country Today” will combine 95 percent music with special features including “Ask The Stars,” “On The Road,” and “Country Trivia.” Each show will also contain an interview segment.

ON THE MOVE — Trish Walker has been selected to book talent for “The Charlie Douglas Show” on the Music Country Radio Network. The live show is carried nightly by over 100 stations. Jim Stanton, general manager of WUBE-FM/Cincinnati has announced the appointment of Mike Chapman to the position program director. Chapman has held the position of program director at WKXM-AM/Marlton N.C. and also programmed for WAEB/Allentown and WKAZ-WOBE/Charleston, W.V. He has worked on the air at WORD/Detroit, WNOE/Indianapolis, WMC/Memphis, and WKLO/Louisville.

CONGRATULATIONS — WMC/Memphis has recognized with a “Best of Category” selection in the Memphis Advertising Federation’s 19th Annual Communications “Pyramid/Addy” Awards. WMC 79 production director Rob Grayson produced the winning entry, a Twilight Zone spoof used to promote the WMC-sponsored event. The announcement was entered in the “Media Self-Promotion/Radio” category. Grayson is a native of Greenville, MS where he became involved in radio by working at a station at the age of 14. He also held a position in Jackson, MS, and was most recently employed with WZXR-FM/Memphis. The “Pyramid/Addy” Awards recognize outstanding accomplishment in all forms of advertising including both print and electronic media... in addition to receiving awards, WMC/Memphis recently gave its listeners a chance to make an appearance as contestants on the Nashville Network’s Fandango game show. Over 50 contestants from Memphis were selected to appear on the show in the spring and summer of this year. Potential contestants were interviewed and quizzed on country music trivia at a highly publicized scouting expedition at a local mall in Memphis. Fandango is a daily Nashville Network series hosted by country artist Bill Anderson. The show tests its contestants on various aspects of country music and its history. The Nashville Network can be seen in more than 50 million homes throughout the United States and Canada.

FREE SHOW — The KFDI Ranchhands invited an autograph party for their annual Listener Appreciation show in February. Pictured above (l-r): KFDI music director Gary Highower, EMI America artist Michael Martin Murphey, KFDI’s Bekki Gardner and Orin Friesen.

byron wynkoop

SINGLES REVIEWS

OUT OF THE BOX

LOUISE MANDRELL (RCA PB)
Maybe My Baby (3:04) (Safespace, EGB — BMI) (Eric Carmen) (Producer: R.C. Bannon)
Years ago this song would have received the full doo-wop treatment from a “girl group,” but Louise Mandrell’s snappy modern style borrows the appeal of both the old and the new. Listeners will want to hear this one often so they can sing along with its catchy chorus. Expect immediate airplay on one of Mandrell’s finest efforts to date.

FEATUE PICKS

LLOYD DAVID FOSTER (Columbia 36-04836)
ATLANTA (MCA-52552)
My Sweet-Eyed Georgia Girl (3:27) (Blackwood—BMI/Priority — ASCAP) (S. Harris, J. Rosasco) (Producer: David Hughs, Jimmy Bowen)
KENNY ROGERS (Liberty P-B-1652)
Love Is What We Make It (3:24) (Magic Castle—BMI) (R. Murrah, K. Stegall) (Producer: Not Listed)
DAN FOGELBERG (Full Moon/Epic 34-04835)
Go Down Easy (3:23) (Irving-Danor—BMI) (J. Bolotin) (Producer: Dan Fogelberg, Marty Lewis)
JOHNNY RODRIGUEZ (Epic 34-04838)
Here I Am Again (3:04) (Evil Eye—BMI) (S. Silverstein) (Producer: Richie Albright)
LEON EVERETTE (Mercury 180 611-7)
Too Good To Say No To (3:50) (April/related—ASCAP) (B. Rico, M.S. Rico) (Producer: Bill Rice)
CHRIS HILLMAN (Sugar Hill SH-4106)
Running The Roadblocks (2:23) (Bar None/Love Lust—BMI) (C. Hillman, P. Knobler) (Producer: Al Perkins)
STEVE WARNER (RCA PB-13968)
When We’re Together (3:10) (Blackwood/Land Of Music—BMI/Favorite Music—ASCAP) (M. Wright, A. Sky) (Producer: Tony Brown)
EXILE (MCA-52551)
Stay With Me (3:31) (Careers—BMI) (J.P. Pennington) (Producer: Mike Chapman)

NEW AND DEVELOPING

THE DEBONAIRES (MTM 002)
I’m On Fire (2:50) (Bruce Springsteen—ASCAP) (Bruce Springsteen) (Producer: Tommy West)
These winners of the 1984 Wrangler Country Showdown sing a version of Bruce Springsteen’s “I’m On Fire” which should attract a substantial country audience because of its strong focus on vocal harmony. Producer Tommy West has used the Debonaires’ singing abilities to maximum effect here, and the band’s lyrics are perfect when set to the song’s contemporary country arrangement.

PROGRAMMERS PICKS

Dave Hendley
WMTZ/Augusta
A Few Good Men — Terri Gibbs — Warner Bros.
Johnny Clark
KPRM/Tacoma
Natural High — Merle Haggard — Epic
Neil Shaw
KLIC/Monroe
To Go To Say No — Leon Evans — Mercury
Dick Sainte
KEED/Eugene
Like You Did — Timothy Thomas — Country International
Kris O’Kelle
WOW/Winnipeg
Let It Roll — Mel McDaniel — Capitol
Greg Mazing
WLWI/Montgomery
Country Boy — Ricky Skaggs — Epic
Charlie Ericson
KSJB/Jamestown
White Line — Emmylou Harris — Warner Bros.
Dan Sullivan
KLXL/Dubuque
My Old Yellow Car — Dan Seals — EMI America

AT THE SEMINAR — Pictured above are just a few of those in attendance at the Country Radio Seminar’s welcoming cocktail reception at Nashville’s Opryland Hotel. Shown are (l-r): Jack Lamsler, director, national Columbia promotion, CBS/Nashville; Columbia artist T.G. Sheppard; Joe Patrick, VP country programming, Drake-Chenault; CBS artists Rosanne Cash and Carl Jackson.
Arista Announces Restructuring Of Regional Sales Department

LOS ANGELES — Lou Mann, vice president, sales and distribution, Arista Records, has announced the appointments of four associate regional directors in the label's sales department. The reorganization, which also involves the setting up of two new Arista offices, is designed to maximize Arista's coverage and visibility in the marketplace. All four appointees to these newly created positions were previously local marketing managers at the company, and Mann points out that the expansion of their areas of responsibility is in keeping with his intention to, whenever possible, promote from within the Arista sales team.

Jon Klein has been named Arista's associate regional director, west coast. Formerly based in Los Angeles, Klein will be relocating to San Francisco to establish an Arista office in the city. Lauren Moran, formerly the Chicago local marketing manager for the label, has been named associate regional director, mid-central region. She will continue to be based in Chicago. Jeff Jennings, now Arista's associate regional director, northeast, will remain in Boston, where he was local marketing manager. Jim Hall has been named associate regional director, southeast. Hall will be moving from Atlanta to Washington, D.C., where a new Arista office will be established.

Kool To End Jazz Sponsorship

York, June 21-30; Hampton, VA, June 28-30; Orlando, FL, July 13, Atlanta, July 19 & 20, and Cincinnati, July 26 & 27.

"I think it's easier to reduce them than it is to stop all at once," says Mark Ahern, "because we have too many mechanisms in place to support them. And there were commitments with the production people." That commitment, according to George Wein, is a Jazz festival interview published last year, runs through 1986. The festival that will remain, according to Ahern, will not be a strong jazz event. "I think that you will see, as far as the programming goes," he says, "a moving away from the purely jazz motif to something more broad-based." Presumably, this broadening won't affect the New York event. When asked if Kool will retain sponsorship of the flagship N.Y. event, Ahern would say only, "I think that it's too early to speculate quite that far on that particular issue. I have absolutely no doubt in my mind that whether we're involved in it or not, it will go on. It's too good to let go of."

George Wein has scheduled an April 8 press conference in New York to unveil the line-up for the Kool Jazz Festival/New York and to, presumably, discuss the future of the jazz festival that began in 1958. Another factor in planning the 1986 New York festival is the fact that Carnegie Hall — one of the two main venues employed — is going to be closed for alterations. In May of 1984, George Wein told Cash Box, "It's my feeling that Kool will continue for many years, in one way or another." When asked then about his confidence in finding another sponsor for the New York event should Kool pull out, he responded, "I'm not confident about anything to do with business."

A-maze-ing Longevity Keeps Frankie Beverly 'in Stride'

BY RUSTY CUTCHIN

NEW YORK — Some acts shine bright and burn out, some acts never make it at all, and some just keep rolling along. As the general population gets older, a new respect seems to be developing for groups that find their niche and make the most of it, even when they don't enjoy the fiery (and sometimes trendy) mega-stardom of Prince and Michael Jackson. One such pillar of "tortoise and hare" success is Frankie Beverly, who with his group Maze, will soon reach his 10th year of making quality, uncompromising funk for Capitol. Their seventh release for the label, "Can't Stop The Love," is Maze at its best, driven by smooth production and the seamless interplay of Beverly's vocals and the undying '70s sentiment that the groove is king. It's easy to get the message with the LPs first release, "Back In Stride," which is headed for the top 10 and features a great, infectious video, with the most remarkable backdropping to date; just try not to springtime and the joys of streetlife.

The onward advance of technology and new production techniques don't have much impact on the Maze sound, which worked then and works now. "In terms of production I'm the type of producer who doesn't try to change much. I have a great song," Beverly said recently. "Some guys can go in the studio, play around and mess with the tricks and whatever. I don't approach it like that. I have to have a great artist, a great song. I can produce that. I can put it together in a way that's not really too much for too much trickery in the recording studio. We've moved along and grown, but basically it's like a jazz artist. It's like a jazz artist." Beverly went on to say, "That's the way we see it, outside that realm. We grow up in Philly with some of the greatest music in the world, the street corner singing and street harmonies — that's what we know, and all these electronic tricks, drum machines and stuff that goes on today — only if it's conceptual, only if it's actually part of this picture I want. I'd rather just go into it trying to come out with a little better harmony and arrangement." Beverly left Philadelphia with percussionists Roame Lowry and McKinley "Sky" Woods and moved to Detroit in the early '70s. The quartet changed their name from Raw Soul to Maze and settled in the Bayview neighborhood. Their first deal arrived in the early '70s. Beverly, the three members of Maze and the group's producer 

FRANKIE BEVERLY — Groove master just keeps rolling along.

Beverly makes an eloquent defense of the hip hop and rap phenomenon. "It's a big thing because it's a cultural type of trip, and I can really understand that more than I can, say, the disco era. This is a cultural thing. These guys are here on the streets, and that's what's going on. That's a real part of what we're going to, you know, because it's music. It's not something I would do, but at the same time, I as an artist can identify with that." Beverly does feel, regardless of current trends in street-inspired music, that the climate for his kind of classic funk is as good as it's ever been. "My biggest hump right now is to get this band cross over where I think we belong. I just want my white brothers and sisters to get a chance to hold on and make a great thing, they don't even know who we are. We have gold albums, and I'm not poor, I do okay, but it's an artistic urge inside me that's burning. We know we go to Europe and next to Elton John nobody draws more people. In London we gotta do six, seven, eight shows there, 98 percent whites. So I don't understand this thing and I want to get that together, I really do. Beverly believes the crossover success of black artists in the last year will help with his cause. "Radio is the key here, because that's where the exposure comes from, with TV and the video thing. As long as there gonna be ticky-tacky about it and the public music business is gonna play the political record business game, then the music business will eventually suffer, because that's what makes it work. You gotta let some real music in there and let people grow. Don't keep them in this . . . (Beverly imitates the incessant thud of a drum machine) . . . People are about more than that. Don't do that. Play them some music."

Meanwhile, Maze keeps rolling along doing its thing. This could be the year pop audiences do it with them.

Rock Radio: Good Health

(continued from page 7)

The line-up for the Kool Jazz Festival/New York and to, presumably, discuss the future of the jazz festival that began in 1958. Another factor in planning the 1986 New York festival is the fact that Carnegie Hall — one of the two main venues employed — is going to be closed for alterations. In May of 1984, George Wein told Cash Box, "It's my feeling that Kool will continue for many years, in one way or another." When asked then about his confidence in finding another sponsor for the New York event should Kool pull out, he responded, "I'm not confident about anything to do with business."


Edward explained, "AOR used to be hippie music, playing a wide range of everything. Now, it's a well formatted, well designed machine that pumps a certain demographic." He dwelled on one of the greatest strengths of the format. The major difference between CHR and AOR is that we play more songs off the album than the current single. We may also play the single which we'll be on earlier, sometimes before it's even a single. We think there are people out there who want to listen to more than just one cut off the album and there is definitely more than one song on an album. AOR can draw on that strength. That's what makes us essentially different."
**Loudness Brings Far East Metal To America**

by Peter Holden

LOS ANGELES — With various peaks and valleys, the so-called "Dioch-Japan" phase has been continuous since the early 1960s. The American music scene was developing through groups from Australia, beginning in the '80s and groups like Midnight Oil and Angel City are still showing that continent's influence. Yet, beyond that and various European metal bands, rock music has not had much international blood in its veins. However, the recent signing by MCA of the Polish hard rock band Lady Pank has opened up doors into Eastern bloc music, and now Atlantic has come up with an amazing initial response to its Japanese metal band Loudness.

Picking up picks adds to a host of top AOR stations around the country. Loudness' self-titled debut LP is rocketing up the LP charts. After last year's success with Ratt and Twisted Sister, Atlantic seems to have found a good jump on the heavy metal market for 1985.

Consisting of Minoru Nihara on lead vocals, Akira Takasaki on lead guitar, Munetaka Higuchi on drums and Masayoshi Yamashita on bass, Loudness has already chipped up four top-selling studio LPs and one double-live album in its native country and toured successfully through Japan since its debut in 1981. After a trip to Los Angeles and San Francisco in 1983, Loudness got a taste of the international possibilities and then toured extensively in Europe. Signed by Atlantic's Nick Luft and managed by longtime entertainment manager and producer Ron Donley, Loudness is now set for a 50-date American tour to begin this spring.

Consisting with lead vocalist Nihara, Cash Box tapped the roots of Loudness. "The band formed in 1981 when I was 21 explained Nihara, "and before we had started chipping up four top-selling studio LPs and soul music, like Otis Redding and Steve Wonder. We never saw such bands as Deep Purple and Kiss in concert, although they played Japan — we were too young! But we listened to their records and jazz LP charts. The album jumps to 22 bullet this week on the jazz chart. The 30 point leap to 83 on the pop chart is based on sales strength exhibited by top 30 or better reports at Sound and Video Unlimited in Chicago. The Radio Doctor in Milwaukee and Port-O-Call in Nashville..."

**EUGENE ORMANDY DIES**

NEW YORK — Eugene Ormandy, music director of the Philadelphia Orchestra from 1936 (when he was co-director with Leopold Stokowski) until his retirement in 1980, died March 12 in Philadelphia at the age of 85. Ormandy, who is credited with creating his own "Ormandy Sound," began his career in America in 1903, when he joined the orchestra of the Capitol Theatre in New York City as a violinst. Eventually, he was made conductor of the orchestra, a post he held for seven years. He conducted the Minneapolis Symphony in the early 30s, prior to his tenure with the Philadelphia Orchestra which, under his guidance, became one of the world's top symphony orchestras. In 1980 he retired the baton to Richard Muhl, his chosen successor. The Philadelphia Orchestra will soon announce plans for a public memorial and Eugene Ormandy Scholarship Fund.

**EAST COAST**

...(continued from page 7)

**SOMETHING TO HANG OVER THE 'FURNITURE'** — RCA's post-Grammy party was the perfect opportunity for a gold record presentation to Jefferson Starship for their LP "Nuclear Furniture" (LP). Don Wardell, RCA director of merchandising west coast; Lati; Nolan Mason, RCA vice president marketing; Joel Menendez, RCA division executive vice president operations; Grace Stich; Mickey Thomas; John Ford, RCA division vice president USA and Canada; Mike Omuskey, RCA marketing director; and Paul Atkinson, RCA division vice president A&R west coast.

**WEST COAST**

Over at Conway sound producer Keith Forsey has recently finished working on the Breakfast Club soundtrack. Motzuzak was engineer assisted with Rick Clifford and Richard McKerren. Forsey is also producing Bill Withers for Columbia Records, and Rosanne Cash for her new project. Engineering was Dick Guzauskas with assists from Rick Clifford, Richar for his man and Craig Keal, who over in Burbank at Amigo studios is tracking and overdubbing for their upcoming LP. The release, "Brings In The Studio..."

**In The Studio...**

**WINDS OF CHANGE** — The Los Angeles Times has rated the recent Bruce Springsteen cassette "Brings In The Studio..." as "superior." The cassette, released by Asylum Records in the United States, contains a 20-year-old version of the song, "Brings In The Studio..." which was recorded by Springsteen during a 1962 session. The song was later released on the album "Brings In The Studio..." in 1964.

**THE FALCON AND THE SNOWMAN** — The Falcon and the Snowman, bursts up the chart 30 points to 83 bullet. The album, which contains music composed and performed by The Falcon and the Snowman Group and David Bowie, is notable in that it is a soundtrack which is charting on both pop..."
Emmylou Harris

TPAC, NASHVILLE — The appearance of Emmylou Harris and the Hot Band at the Tennessee Performing Arts Center was anticipated eagerly in Nashville; excitement had been gradually increasing since the release of her new Warner Bros. LP, "The Ballad Of Sally Rose." The record label, justly proud of the loudly-voiced maven whose albums are also voted "best of the year" by the major press, booked the singer in a musicically riveting debut performance of the album's 13 songs, which make up Nashville's first-ever concept record released by a woman. The record also marks some firsts for Harris: it is her first production effort and her first collection of original material. On this night though, "Sally Rose" was preceded (to the delight of the sold-out audience) by an extended first set containing most of Harris' earlier hits, her affecting renditions of classic country songs, and a couple of hard-hitting rock 'n' roll numbers.

However, the first part of the show was far more of a chance for Harris and her band to warm up for the main event: it was a retromusic recap of the singer's career and further confirmation of her commitment to the kind of heart-felt, virtuosic performances that preserve the best of traditional styles—from simply-rendered acoustic selections to "country rock" with the otherworldly AlADS, whose demonstration of the artist's flexibility; she carried the audience easily from the-earthy crooning of "If I Could Win Your Love" to a version of Bruce Springsteen's "Racing In The Streets." Harris played for 90 minutes before the break, then promised, "We'll be right back with the new record.

The songs from "The Ballad Of Sally Rose," all but one co-written by Harris and Paul Kennerley, who also co-produced the album, comprise a story of the life of a country singer from anonymity to fame — through childhood, the evolution of her career, a marriage that ends in tragedy and her final, lonely tragedy. As in the first set, Harris sang with the strength and suppleness that natural talent and years of experience have given her, but on the "Sally Rose" material she was clearly speaking from her soul. Her quiet feeling and flawless phrasing were enhanced by musicians who obviously understood the personal nature of the songs. Highlights were the adroit improvisations and fills of guitarist Frank Reckard, Wayne Goodnight's beautiful fiddle lines on "I Think I Love Him," and the heavy-duty drumming of ex-Doobie Brother Keith Knudson, whose rock chops jolted the vigorous "Bad News."

"The Ballad Of Sally Rose" is bulleted at #17 on the album chart, but if its first week audience's exhilarated response can be taken as a prediction of how it will ultimately fare, further success will come as no surprise. The last verse of "Long Tall Sally Rose" could serve as the pre-concert "word on the streets" for the remaining tour dates: "She sure knows how to rock the crowd/Rocks 'em slow, rocks 'em loud/So you better move fast/{cause tickets are tight}/If you wanna see Sally Rose pick it tonight!"

Bill Fisher

McCoy Tyner, Big Band

FAT TUESDAY'S, N.Y.C. — When McCoy Tyner plays solo piano it practically sounds like a big band. So when he assembled a 14-piece orchestra filled with some lickety-split soloists, watch out! The walls at Fat Tuesday's quaked on opening night of the first week-long engagement of the new McCoy Tyner Big Band. McCoy Tyner's is one of the most influential jazz pianists of the past 25 years. His ability to sustain long, thundering, modal solos and his completely original style — based on fourths — has been much admired and copied since his days with the John Coltrane Quartet (it can be argued that Coltrane, Tyner, and Quartet drummer Elvin Jones were the latest great innovators on each of their respective instruments). McCoy Tyner's «Four Chords» has been criticized for too much solemnity in his piano work — he has spent the past two decades refining his patented style, not necessarily developing it. Yet the past couple of years has seen the pianist working in different contexts from the horns-plus-rhythm section he has led since the dissolution of the Coltrane unit. Recently he has been at the helm of a new quartet, Tyner, at the same time, has been working on a lighter, tonal quality and more light-hearted emotional quality. That new front to his playing informed the fine debut of his welcome new big band and his Charles Atlas chords and runs fitted every cracker and snare. McCoy Tyner is no longer the young, somewhat tentative pianist in Europe, and his playing is more assured as a result. He is thus well-positioned on the piano front to move into the field of classical music with his new big band.

Lee Jeske

Talent on Stage

Celebrating Liberty — At L.A.'s Roxy Theatre recently, a sold-out crowd was on hand to enjoy the "Rock For Liberty" celebration with all proceeds going to the Statue Of Liberty Restoration Fund. Actor Tony Danza hosted and the Brooklyn Brats headed the musical bill. The event was sponsored by Marvel Comics and was thus attractive to General Patton and Captain America who surround Danza (third from left) and Brooklyn Brats' aptly named Scott Free.

Bill Fisher

Molly Grin Paradise Benefit

The Palace, L.A. — With so many multi-artist gatherings for record and for live performance, the music industry is beginning to recall the days which brought us the No Nukes concerts, the Concert For Bangladesh and others. Yet this benefit was for a cause at home, not in Africa. With all proceeds going to the Inner City Law Center which provides law counsel, shelter and food for the homeless in downtown Los Angeles, a healthy cross-section of local musicians from the Beach Boys' Brian Wilson to Jackson Browne to X's John Doe and the Bangles turned out to help out the needy at home.

Organized by independent publicist Kelly Pope, Trouble In Paradise got off to a good start with sets by Zuma 2 and a reformed Wall of Voodoo, but the spiritual beginning of the evening came with an introduction by Brian Wilson performing on solo guitar "Buddy, Can You Spare A Dime?" and "Jubilee Train," Alvin's gritty soulfulness encompassed the despair and hope that was at the heart of the night's cause. From this moving introduction, the Trouble In Paradise honorees took the stage to back up the various guest vocalists, including Gary Myrick, Kathy Valentine, Ray Manzarek, David Lindley, Phil Cassey and others, the band did a good job working behind a string of singers who each had a two or three song set.

Appropriately, Carla Olson was the first such vocalist, and her "Standing In Line" and "Midnight Mission" seemed the two songs of the night which really addressed themselves to the plight of poverty at hand. An impressive string of performers backed up by a band assembled from Los Angeles street savvy "new wave" groups and the more pop-oriented bands followed. Belinda Carlisle and Robert Gourley, Belinda Carlisle and Robert Gourley, were brought together by Billo Burnette, The Bangles and John Doe all contributed cuts, but many in the SRO crowd were waiting to see Jackson Browne and John Doe. Though the singer-guitarist is a veteran of many benefits, he still brings an element of compassionate enthusiasm that this night quickly spread to the crowd.

Browne's appearance together with Brian Wilson's three-song stint and the surprise addition of Christine McVie and a neck-brace Mick Fleetwood on drums helped create an atmosphere of celebration. Looking dour and somewhat out of step, Wilson nonetheless sounded great on such Beach Boys classics as "Da Doo Ron Ron," "Sloop John B." and a rollicking "California Girls." This sight of Wilson at the mike, with the Bangles and Belinda Carlisle singing backup and Jackson Browne with Kathy Valentine and John Doe, was a sight which made the evening more than worthwhile.

Closing with an anthemic "We Are The Homeless," everyone on stage seemed satisfied with the concert effort, the overall assembly project, and together with the money from the benefit which would ultimately reach the many people in downtown L.A. The Trouble In Paradise concert and cause was a rousing success.

Peter Holden
**Rock And Roll Pioneer Blackwell Dies In Los Angeles At 66**

LOS ANGELES — Robert (Bumps) Blackwell, 66, a legendary teacher, composer, starmaker and prominent entertainment industry figure over the past three decades, died Saturday, March 9, at Whittier General Hospital of pneumonia.

Although he was virtually unknown outside the music industry, he is considered a rock and roll pioneer having either discovered, developed or fundamentally influenced many major music stars including Little Richard, Ray Charles, Quincy Jones, Herb Alpert, Sam Cooke, Lou Adler, Sonny Bono, the Chambers Brothers, Louis L'Amour, Bobby Womack, Lloyd Price, Clyde King, guitar star Junior Kimbrough, Steinborn Anderson, Clifton Chenier, Bessie Griffin, Jimi Hendrix and many others.

Born May 23, 1918, Blackwell was raised in Seattle, Washington, where he attended the Cornish Music Conservatory and the University of Washington.

After leaving the conservatory, Blackwell enlisted in the Army and started in music working in local Seattle jazz groups and big bands as a trumpeter, one, The Bumps Blackwell Junior Band included a couple of other unknowns named Ray Charles and Quincy Jones.

After World War II, he moved to Los Angeles, and started making records in 1949, working with acts such as Joe Smith, Sonny Knight, Guitar Slim, Lloyd Price and Clifton Chenier.

In 1954, he began handling A&R duties for Specialty Records, and helped develop two gospel singers named Sam Cooke and Little Richard into major rock and roll and R&B singers. Blackwell produced Cooke's classic, "You Send Me," and many of Little Richard's vintage rock and roll hits including "Tutti Frutti," "Rip It Up," "Ready Teddy," "Lucille" and "Long Tall Sally." Over the next two decades, Blackwell helmed A&R departments at Mercury Records (1960-61) and Warner Bros. (1965), while also operating as an independent producer for smaller indie labels including Keen, Ensign and Andex Records.

He collected over 17 gold records for his work and also worked on the motion picture soundtracks for The Girl Can't Help It with Jayne Mansfield and Little Richard, Houseboat which starred Cary Grant, and developed music for many musicals and local presentations.

Blackwell, who was blind throughout the latter part of his career, still maintained a high profile working in the '80s with singer Thelma Houston. He spent many of his recent years trying to garner assistance and support for the Blackwell Academy of Performing Arts, a private school for students of all ages similar to New York City's High School for the Performing Arts, which never received the adequate funding to launch.

Blackwell is survived by his daughters Sandra Blackwell-McClendon and Kelly Lee Blackwell, his brother Charles Blackwell and sister Rose Sanders, and three grandchildren.

Funeral services were held on Friday, March 15, at Angelus Funeral Home.

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**Real To Reel Bridges Production Gap With Recording/Promotions**

LOS ANGELES — For many songwriters and up-and-coming music groups, the road to a hit record is long and sometimes difficult. The key to success: find the right 'A&R person at the right label' can lead to dozens of rejections and ultimately to no product at all. Yet independently minded artists such as Real-To-Reel help bridge that gap.

Officially formed in 1984, Real-To-Reel is made up of former indie label head, producer and songwriter Dito Godwin and former KSUL music director Dan Hamister. The production company began with the idea of finding and developing new musical talent much in the way that an independent record label does. With experience in both record production and promotion of products, Real-To-Reel is able to handle all aspects of music production.

While working primarily on demos for various artists, Real-To-Reel has already found a measure of success with Los Angeles melodic metal band St. Elmo's which has a deal with Enigma. And while self-contained metal bands seem to be the current rage, Godwin and Hamister both are on the look-out for singer-songwriters and even vocalists who do not write. As both men know, the next hit single or top selling act can change an arrangement and that kind of unpredictability is what keeps production companies like Real-To-Reel vital to the ears of the music industry.

**WZKS Sold For $3.8 Mil.**

An agreement has been signed between Robert Herpe, Eric Hauenstein and WZKS, Inc. for purchase of the Nashville FM outlet, Kiss 96, as it is known, operates at 90.3 KHz with 100,000 watts, and is licensed to Murfreesboro, Tennessee. 'We are looking forward to working with the station's fine management team. Ron Kempfl (WZKS president and GM) and his people have done a tremendous job and we are excited about being a part of the station's future,' stated Hauenstein.

Purchase price is approximately 3.8 million plus other considerations. Herpe and Hauenstein (TransCOM Communications, Inc.) also own KLZ1, Phoenix, Arizona.

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**Glenn Frey Heats Up The Charts**

(continued from page 13)

During a two-month tour with the Ronstadt band, Henley and Frey roamed together. It was then that they came up with the idea for their own band, the Eagles, which they set about forming once the Ronstadt tour and some subsequent sessions for her "Linda Ronstadt" LP had ended.

The string of Eagles hits that dominated the airwaves of the '70s, have, for the most part, become standards of contemporary American music. Frey had a hand in writing those tunes, in collaboration with Henley. The partnership was so successful that the announcement of solo records from each artist came as a surprise and a point of speculation in the music industry. One of Frey's reasons for quitting the Eagles was reportedly to pursue an interest in music he'd lost in the latter years he spent with the band, and though his debut solo release, "No Fun Aloud," met with positive reactions from the press and the public, the album didn't sell as well as expected.

If "No Fun Aloud" can be considered an experiment, "The Allnighter" is Frey's true solo launch. One of the cuts from the LP, "Smuggler's Blues," recently served as the inspiration for an episode of the Miami Vice television series, in which Frey acted a role. The cut is currently being released as the album's next single. Meanwhile, Frey is in Nashville, preparing material for his next album. The album is not yet titled and no release date has been set, but with the momentum created by the success of "The Allnighter," and the Beverly Hills Cop single Frey has established a hungry new audience.

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**Beggars Banquet And Jem Create Pressing And Distribution Structure**

LOS ANGELES — Marty Scott, president of Jem Records, Inc., has released details of an arrangement with England's Beggars Banquet label for the pressing and distribution of three titles from the Beggars Banquet catalog beginning in March with an LP by Manchester's The Fall, "The Wonderful And Frightening World Of ..." This will be followed by a second album comprised of 7" vinyl by singer-songwriter Roy Harper featuring Jimmy Page, and a compilation album from Tones On Tail (three of the founding members of Bauhaus) that will be available exclusively in North America.

"Beggars Banquet," said Scott, "is one of the true innovators among U.S. independent labels that has had continued success in England and Europe. Until now, most of their catalog sales into the states have been on import: we've now set up a structure whereby certain albums from the left field of their repertoire will be available through Jem in the U.S. so that acts such as The Fall and Tones On Tail can develop a domestic base."

Martin Mills, Beggars Banquet head commented "Jem and ourselves will jointly decide which albums to slot into this structure — it will be ready and waiting for appropriate projects for certain acts at a particular stage in their career. However, it will not affect our placing of new and existing acts with other U.S. companies which we will continue to do, and, of course, our existing relationships with other U.S. record companies (who will continue to run their own distribution deals) gives us an ideal outlet for those albums that are deserving of a U.S. release but are still not mainstream chart contenders."

Beggars Banquet began as a record shop in 1974, started by part-time DJs Mills and Nick Austin with 5,000 pounds. After success with punk acts, they struck distribution and licensing deals with WEA and had their first major hits with The Doll and Gary Numan. By 1980, Beggars Banquet was placing many of these artists on an individual basis determined by potential licenses' commitment and understanding of the particular act in question: Gary Numan on Ato: Modern English on Sire: Icicle Works on Arista among others.
U.K. Majors Collaborate On Best Selling 'Hits' Compilation

by Chrisley Irey

LONDON — The major record labels have collaborated on a new hits compilation album, despite some previously fierce competition in the market.

EMI and Virgin have agreed to license tracks to CBS and WEA for the "Hits Album." Tape II released next month.

According to the sources, the collaborative album has sold 1.6 million copies, making it the biggest selling UK compilation ever.

Virgin has licensed two tracks, Stephen Tinlin's "Duty Me" and Little Benny and The Masters' "Who Comes To Boogie," while Capitol Records' hit single, "Sols," by Ashford and Simpson, will be included on "Hits II," alongside other current hits licensed from MCA Motown, ZTT and CBS. WEA have contributed themselves to a $400,000 national television advertising campaign for the album, to be released on April 1.

Although the first three EMI/Virgin "Now That's What I Call Music!" albums all reached number one, "The Hits Album" is expected to sell 400,000 copies in the first week.

The album, which has been described as a "tape pirate brought to court in its last action of the year," will feature tracks such as "Flaut The Imperfection," recorded in a village in East Sussex, near England's south coast.

A single from the album, "Black Man Ray," was released last week. China Crisis, the first band Beecher has worked with since he left Los Angeles for Hawaii some years ago, spent two months working together.

Chrisley Irey

INTERNATIONAL DATELINE

Japan

TOKYO — According to the JFRA (Japan Phonograph Record Association), total sales of discs in Japan for Jan. 1985 were 9,776,000,000 yen. It was the second highest since the previous year for more than one million yen to be sold.

In these results, the sales of CD (638,000 copies), 1,537,000,000 yen ($16,190,000) were included. At the same time, the sales of pre-recorded tapes in January this year were 5,339,000 units, a drop of 17 percent and 7,224,000,000 yen ($80,900,000), down 15 percent from the comparable month of the prior year.

Nippon Phonogram Co., Ltd. has started its summer campaign with the title of "Clean Up Tru Campaign." Through this program, the company will promote six main titles (Japanese music and its international repertoire) for three months. They are: "Matsumurabatire Yokohe" (Yoshio Kishibowara), "Iro Natsu Yume" (Sei-Ishikawa), "Sunanari Nattie" (Shojutata) the Japanese music and "7048 Rakuten (Bono Jov), "Shout!" (Empire Records). "Naughty Naughty" (John Parr) are the international repertoire selections.

Kozo Otsuka

INTERNATIONAL BESTSELLERS

United Kingdom

TOP 45s

Japan

TOP 45s
1. "You Spun Me Round" — Deidora Or Alive — Epic
2. "Nightshift" — Commodores — RCA
3. "I Know Him So Well" — Elaine Page & Barbara Dickson — RCA
5. "Love & Pride" — King — CBS
7. "Dancing In The Dark" — Bruce Springsteen — CBS
8. "Things Can Only Get Better" — Howard Jones — WEA
10. "Material Girl" — Madonna — Sire

TOP LPs
1. "No Jacket Required" — Phil Collins — Virgin
2. "Meat Is Murder" — Smiths — Rough Trade
3. "Like A Virgin" — Madonna — CBS
5. "Make It Big" — Wham! — Epic/Sony
6. "Dakihikemoyou" — Arimoto Shiki III — Kitty
7. "The Soundtrack" — Koji Yosuke — SMS
8. "Like A Virgin" — Madonna — Warner Pioneer
9. "Communication" — Junko Tagami — Alpha Moon
10. "Agent Provocateur" — Foreigner — Warnor Pioneer

Cash Box/March 23, 1985
USA For Africa Video

(continued from page 18)

A reception room was arranged for guests and entourages with monitors for them to watch the session. The producers expected around 200 attendees. Some 900 wound up crowding the A&M Records Hollywood soundstage (once the home of Charlie Chaplin’s movie company), all of whom were separated from the artist with whom they’d arrived.

Forty-five hours in total were spent during the recording of the single (which covered three days instead of one, to lay the basic rhythm tracks, the main session following the American Music Awards, and a subsequent patch-up session involving only a few artists). Six cameras were used during the main recording, capturing everything from the artists arriving at an after-hours singalong of Harry Belafonte’s (a co-sponsor of the U.S.A. For Africa project) “Banana Boat Song.”

The tape required a 70-hour editing process, most of which was meticulously handled by Coty. With so much rare footage to choose from, paring the material down to a seven-minute, 15-second music video was no small task, and a particularly frustrating one, according to Golin. The main concern was to capture the essence of spine-tingling inspirational emotions generated by the recording itself. The “chill factor” in the final edit, which debuted on MTV March 11, surpasses that of the single, (especially when unrecognizable vocals are added to make it really recognizable.)

For export: All labels of phonographic records, cartridges, cassettes. Also custom vinyl records of any distribution. (Address for order: Classified Advertisers, 11230 Long Drive, Los Angeles, CA 90051.)

COUNTRY BOYS — At the L.A. Press Club, the Academy Of Country Music recently held the third in a series of celebrity sponsor luncheons. On hand to discuss the current state of country music and to forecast its future were Kent Crawford, vice president of product development, MCA Records; and MCA recording artist John Schneider. (Pictured are: Crawford, Academy board chairman Gene Wood; Schneider, pictured in black; and Bill Boyd, executive director of the Academy of Country Music.)

Bogdanovich On Mask

(continued from page 19)

for more money, but he intended not to keep it from the beginning," he stressed, also adding that two of Seger’s songs would remain in any case in his version. In response, Frank Price said in a statement that Mask is simply a film that will be extremely well received by the public. "We strongly feel that the Seger music selected is totally appropriate to the film, creatively consistent with its content and tone and, indeed, enhanced the film in a very positive way." Mask has opened in six theatres nationwide, and goes into general release on March 22.

Benefit Slated For Richbourg

(continued from page 15)

the radio industry; the Neville Brothers, Tony Joe White and gospel artist Bobby Jones also added comments and expressed their support for the benefit, each citing John R’s influence on their lives and careers.

Long also announced that the concert will be preceded by a testimonial benefit dinner the night before, to be held at the Sheraton Hotel in Nashville. Tickets for the dinner are $125, which includes admission to the show the following evening.
1. The Heat Is On — Glenn Frey (MCA-72512)
2. One More Night — Phil Collins (A&M-75089)
3. Can’t Fight This Feeling — REO Speedwagon (Epic 34-0415)
4. Just Another Night — Rick Springfield (Columbia 29-04743)
5. Careless Whisper — Wham! (PolyGram/Michael Jackson) (Columbia 38-04743)
6. Private Dancer — Tina Turner (Capitol/B-8433)
7. Too Late for Goodbyes — Julian Lennon (ATLantic-7-9908)
8. Lovergirl — Teena Marie (Epic 34-04645)
9. Material Girl — Madonna (Sire-7-29083)
10. California Girls — David Lee Roth (Warner Bros.-7-29103)
11. Somebody — Bryan Adams (A&M-72011)
12. Sugar Walls — Sheena Easton (EMI-America 8-3295)
13. I’m on Fire — Bruce Springsteen (Columbia-33-04774)
14. Only the Young — Journey (Geffen/Warner Bros.-7-29093)
15. Keeping the Faith — Billy Idol (Columbia-38-04981)
16. Relax — Frankie Goes to Hollywood (ZTT/Enigma 7-99069)
17. Save a Prayer — Duran Duran (Capitol-B-8438)
18. Neutron Dance — Pointer Sisters (Poly/RCA Capac-C-1931)
19. Missing You — Diana Ross (RCA PB-19305)
20. Nightshift — Commodores (Motown 7373 M)
21. This Is Not America — David Bowie/Patty Heaven Group (EMI Americas B-8257)
22. All She Wants to Do Is Dance — Don Henley (Geffen/Warner Bros.-7-90065)
23. Obsession — Animotion (Mercury 84-260-7)
24. The Old Man Down the Road — John Fogerty (Warner Bros.-7-29103)
25. Turn Up the Radio — Autograph (RCA PB-18303)
27. High on You — Survivor (Sota Bros.-CBS 254-04560)
28. Rhythm of the Night* — DeBarge (Gordy/Motown 170105)
29. Forever Man* — Eric Clapton (Duck/Warner Bros.-7-29013)
30. Take Me With U* — Prince and the Revolution (De-Lite/Atlantic) (Warner Bros.-7-29079)

COUNTRY

1. Seven Spanish Angels — Ray Charles (Columbia-72513)
2. Major Moves — Hank Williams, Jr. (Warner Bros/Com-Curt-7-29095)
3. Crazy for Your Love — EXile (Epic 34-04722)
4. High Horse — The Nitty Gritty Dirt Band (Kama Sutra-7-99099)
5. You’ve Got a Good Love Comin’ — LEE Greenwood (MCA-72569)
6. Honor Bound — Thomas Conley (RCA PB-19355)
7. Crazy — Kenny Rogers (RCA PB-13468)
8. Country Girls — John Schneider (MCA-72516)
9. Girls Night Out — The Judds (RCA PB-13591)
10. Walkin’ a Broken Heart — Don Williams (RCA M-51514)
11. There’s No Way — Alabama (RCA PB-13935)
12. Now There’s You — Shelly West (Viva-7-99016)
13. What I Didn’t Do — Steve Wariner (MCA-72550)
15. What She Wants — Michael Martin Murphey (EMI America B-8245)
16. The First Word In Memory Is Me — Janie Fricke (Columbia-75-04731)
17. Waltz Me to Heaven — Waylon Jennings (RCA PB-13964)
18. Time Don’t Run Out on Me — ANNE Murray (RCA B-5450)
20. Somebody Should Leave — Reba McEntire (MCA-72527)
21. Step That Step* — Sawyer Brown (Capitol-B-5445)
22. I Need More Of Your Love — The Bellamy Brothers (MCA/Curb)
23. The Cowboy Rides Away — George Strait (EMI-America B-82567)
24. In a New York Minute — Ronnie McDowell (Epic 34-04916)
25. Don’t Call It Love — Dolly Parton (RCA PB-13587)
26. Warning Sign* — Eddie Rabbitt (Warner Bros.-7-19056)
27. Let the Heartache Ride — Restless Heart (RCA PB-13952)
28. Fallin’ In Love* — Bette Midler (RCA PB-13957)
29. Radio Heart* — Charly McClain (Epic 34-04771)
30. A Lady Like You — Glen Campbell (MCA-72591)

BLACK CONTEMPORARY

1. Nightshift — Commodores (Motown 1773 M)
2. No Matter How High I Get — I’ll Still Be Lookin’ Up to You — Wilton Felder (Featuring Bobby Womack) (Motown 72565)
3. Missing You — Diana Ross (RCA PB-72506)
4. Private Dancer — Tina Turner (Capitol B-5433)
5. Tonight — Ready for the World (MCA 72571)
6. Outta the World — Ashford & Simpson (Motown 72514)
7. Easy Lover — Phillip Bailey (With Phil Collins) (Columbia 38-04929)
8. Til My Baby Comes Home — Luther Vandross (Epic 34-04760)
9. Be Your Man — Jermaine Jackson (A&M-72002)
10. This Is My Night — Chaka Khan (Warner Bros.-7-29033)
11. Careless Whisper — Wham! Featuring George Michael (Columbia 38-04819)
12. Sugar Walls — Sheena Easton (EMI America B-8257)
13. New Attitude — Patti LaBelle (MCA-72517)
14. The Men All Pause — Klymaxx (MCA-72489)
15. Back in Stride — MAZ Featuring Frankie Beverly (Capitol 93471)
16. My Time — Gladys Knight & The Pips (Columbia 38-04761)
17. Rhythm of the Night — Different (Motown 71707)
18. Heartbeat — Dazz Band (Motown 71754)
20. In My House* — Mary Jane Girls (Gordy/Motown 71410)
21. The Borderlines — Jeffrey CGIURNI (A&M-72015)
22. Half Crazy — Johnny Gill (Columbia/Atlantic 7-96711)
23. Bad Habit — Jenny Burton (Atlantic-7-95523)
24. 20/20 — George Benson (Warner Bros.-7-29129)
25. Some Kinda Lover* — Whispers (Soul/Rellas-7-96565)
26. Mr. Telephone Man — New Edition (MCA 72484)
27. Take Me With U* — Prince and Revolution (De-Lite/Atlantic) (Warner Bros.-7-29013)
29. You Send Me* — The Manhattanes (Columbia 38-04715)
**Coin Machine**

**AROUND THE ROUTE**

*by Camille Compassio*

In last week's issue we touched very briefly on the only two trade conventions this year—Amusecon Showplace International convention, which was held March 1-3 at Expocenter/Downtown in Chicago. What was starkly evident at this second annual event was the absence of a significant operator turn out but, as we can all recall, ASI '84 did not bring in big operator traffic either, although from what we surmised the turnout was better than it was this year. Getting down to numbers, AAMA's executive director Glenn Braswell gave us an estimated total attendance of between 3540-3550 (figure is being tallied at press time). ASI '85, sponsored by AAMA (American Amusement Machine Association), the joint manufacturer distributor national organization (the new name was officially sanctioned at the 2/28 pre-convention board meeting) naturally saw outstanding participation on the manufacturer/distributor level. Braswell two days of an even greater distributor turnout this year than in '84. The consensus among those we queried on the exhibit floor was that ASI '85 proved to be a terrific manufacturer distributor show, which provided a perfect environment for the factories to present their products to distributors. Distributors-only exhibit hours were held on the first two days of the convention and there was a full assortment of equipment shown, with a nice mix of current products that were previously released and some brand new pieces that were earmarked for debut at this convention. A constant topic of conversation on the convention floor was the absence of a big operator turn out. However, in this regard, one distributor who made a last-minute decision to exhibit at ASI '85, confided, "We came to the show expressly to see our distributors, since they are the people who buy our product, and our effort proved to be very worthwhile from a business standpoint..." Do we need two annual shows? With all due respects to the sponsoring association and the management firm who jointly presented a very well organized, efficiently run convention, the question as to the economic feasibility of holding two major trade conventions on an annual basis keeps cropping up. On the plus side, many favored the timing of ASI, which is in tune with the spring buying season, but others stressed the squeeze on the budget, especially under current circumstances. The most positive vibes came from those who did good business at the show and felt that, while there was a general lack of attendance, there was a noticeable number of "those who count." On the other side of the coin, we have the exhibit exhibitors who said that they did not justify the cost of exhibiting for some firms. "I could have saved a lot of money by staying home and holding my own distributor meeting," was one comment... Is the show program necessary? 

ASI '85 format included a comprehensive education program, offering more than 30 hours of seminars covering a broad range of pertinent subject matter. Some of the seminars were canceled right on the opening day of the show in San Francisco. Perhaps it would be wiser to eliminate or reduce the education program and concentrate mainly on the exhibits, which were the focal point of this year's convention and the various individual functions (such as the Rowes' dinner meeting, the Konomi presentation, etc) that were timed not to conflict with exhibit hours and served a vital purpose. Will there be an ASI '86 Space has been reserved at Expocenter/Downtown in Chicago for the 1986 Amusement Showplace International. However, this time, the sponsoring association will be looking into alternative locations, outside of Chicago, in the sunbelt cities, for a possible site for next year's show. This is in response to suggestions that were made at ASI '85. A formal survey is being conducted on the operator level and a decision could be reached in time for the AAMA annual meeting scheduled for May 16-17 at the Sheraton in San Francisco. In the final analysis, ASI '85 was a good show with a lot to offer that was victimized by the state of the economy in California and the depressed attitude that has prevailed over these past many months, which account somewhat for the lack of a heavy operator attendance. However, more than one person commented that signs of a possible turnout round in coinbox began to surface at this show. Also, quite a few exhibitors reported that they wrote up business at the convention and found the event to be very productive... Was there new equipment introduced at the show? Granted, not every single exhibitor unveiled new product at ASI '85 but there was a neat variety of new items on display. Bally Midway showed their "Strikes & Spares" shuffle, "Demolition Derby" stand-up table game, "Crater Raider" video, along with pins and other items in their current lineup. I.C.E. introduced their new "Kixx" soccer game, which is scheduled for delivery in early or mid-April. Valley revealed the new "Wings" coin-op platform, which is a companion to the popular "Cougars Chyenne." Bzuzie Int'l. introduced the new "Clown" pin and the "Space Savers System," which is a wall of interchangeable game systems for most types of current video games and is scheduled for delivery in about 4-6 weeks, along with the "Real McCoy" arm wrestling machine. Midway introduced the new "Big Wheel," shuffle table game, skedded for shipment around the end of March. Premier presented their hot new pin "Ice Fever," which was the most popular attraction at the convention. Kitecorp showed their new "Tiger Rag" pinball conversion. Digital Controls introduced "Cowboy Casino," the first laser poker game (for amusement only, of course). 

**Video Jukebox Leasing Program Is Announced By Rowe**

CHICAGO — As a further marketing effort for its Rowe V/MEC Video Jukebox, Rowe International has initiated a leasing program, which the factory introduced to its distributor network at a special meeting, held in Chicago on Friday, March 1, at the opening of the ASI '85 convention.

The leasing arrangement applies only to the Video Unit, which consists of the video monitor, monitor stand, video board, graphics board, VCRs and monthly tapes. The term is 48 months with a purchase option of $1 for the Video Unit (hardware only, no tapes) at the end of the lease period.

When Rowe announced the program the quota period for distributors was set to begin in March, 1985 and continue through September 30, 1985.

Under the terms of the leasing arrangement, the distributor must purchase the video-ready jukebox from Rowe and sell it to the operator who will then qualify to sublease the Video Unit (from the distributor) at a specified monthly rate. As a further incentive, a 60-day trial period is allowed, following which the operator may return the Video Unit only to the distributor and terminate the sublease at no additional cost or exercise the option of a second 60-day trial period for the same unit in a different location. Automatic monthly fee must be honored during this trial period.

In its continuing effort to offer diversified programming choices for music video, Rowe recently released specialty tapes in Country and Urban Contemporary music. This effort, combined with the new leasing program is geared to create greater public interest and increased market penetration, which would translate into more profit for the operator.

Further information regarding the new program may be obtained through factory distributors. 

**New Equipment**

**New Williams Shuffle**

CHICAGO — "Strike Zone," the latest in the Williams line of shuffles, combines the excitement of an all new look, new sounds as well as speech and new way of play via Williams solid state technology. Also, for the first time, Williams' detailed bookkeeping information and diagnostic tests are easily accessible from the front door on this model. A unique streamlined cabinet design, brilliant backglass graphics, fast butcher block playfield and fantastic sounds are among the many enhancements designed to attract player interest.

**Nintendo 'Ice Climber' In VS. Unit System Cabinet** — A slip-and-slide contest where players "Popo" and "Nana," with ice ax in hand, try to conquer one of 24 randomly generated mountains. They can go it alone or take on the challenge with another player. Along the way, there are the various hazards of the wilderness to overcome; such as abominable critters, wild birds and even a crazy polar bear in sunglasses to watch out for in pursuit of the ultimate conquest—the summit. To keep the juices flowing there are bonus screens and the promise of future victories, which heighten player interest. Ice Climber is available in a dedicated version or VS Pak form for both

The new single monitor VS Unisystem or the VS Dualsystem.

To further illustrate the capabilities of the Nintendo systems, pictured here is the "VS Exciteline" and "VS Ice Climber," shown as a 2-in-1 cabinet game in the VS Dualsystem cabinet. Nintendo has designed the interchangeable game systems to meet the needs of the operators by combining price, quality and earning power in a state-of-the-art VS System. A full endorsement of company executives and staff members were on hand at the recent Amusement Showcase International convention in Chicago to fully demonstrate the systems.

**On The Cover**

In addition, a player can buy back into the game at any time by merely looking up the machine, inserting a coin and rejoining the play action.

"Demolition Derby" offers thrills, excitement and the challenge of competition. With this new piece, Bally Midway is responding to the market's call for that special game that will induce the operator to buy and the player to play!

Initial production is scheduled for April. Watch for it!
Cash Box Tours The ASI ’85 Exhibits

ASI '85, the second annual Amusement Showcase International, featured a full display of equipment, hosted by some 85 exhibiting firms. A few of the factories chose to introduce new product at this convention, others featured product that had already been revealed to the trade. Equipment was definitely the focal point of the show and there was a good assortment of pieces there in all of the game categories, with many back-to-the-basics products, a lot of conversions, a good showing of telephone units (which are becoming increasingly popular), dart games (also very popular nowadays), and related products. The resurgence of the pin market was in evidence on the exhibit floor and visitors saw some product diversification on the part of Loewen, which introduced their first pinball conversion system and universal video cabinet (along with the phono line), and Rock-Ola, who featured their "Putter Golf," as well as their 490 jukebox. The Cash Box photographer captured some of the activity in the following photos.

Photo 1: John Schneider of Betsen Pacific, at Premic's "Ice Fever" pin, which was among the biggest hits of the show.

Photo 2: At the Bally Midway exhibit, with company execs Steve Blattspieler (l-r) Dick Kokopla and Stan Jarocki.

Photo 3: Jon Brady of Brady Dist. and Arachnids Marcio Bonilla at the popular "English Mark Darts" game.

Photo 4: At the Rowe Video Jukebox with Ivan Sharp, Joel Friedman and Jerry Gordon of Rowe (l-r) and Joel Kleiman of Pioneer Sales & Service.

Photo 5: Rick Moss (Coin-It Co.) demonstrates the "All American Football" for Nebraska operator Ted Nichols in the Tehkan exhibit (l-r).

Photo 6: Ohio operator Tom Large (Time Out) poses at the Nintendo VS. Dualsystem, which was showcased at ASI.

Photo 7: IDEA's Bonnie DeVale (l-r) and young dart player Jamie Hatten at the "Century Darts" game.

Photo 8: In addition to phonos, Rock-Ola showed its "Putter Golf," being enjoyed by op Donald Lin in Frank Schurz (dark suit) observes.

Photo 9: Data East intro'd its hot new "Kung Fu Master" at ASI. Pictured is the firm's Jolly Backer (l-r) with Bally Dist.'s Chuck Farmer.

Photo 10: Alvin Gottlieb, with son Michael at ASI registration, was ever visible at the show and at Premie's exhibit. Welcome back to coinbiz!

Photo 11: Exidy showed "Cheyenne" and the "Combat" conversion (skedded for mid-May release). Here are firm's John Barone and Marille Chevalier.

Photo 12: Prominent coinbiz distrib Evert Betti (l-r) with Bally Midway presy Dave Marofski at the new "Strike & Spares" shuffle.

Photo 13: ASI '85 saw Sega's return to the market — and here is David Rosen at the firm's exhibit.

Photo 14: Williams Joe Dilon and Nancy Goodwin checked in at ASI '85 and toured the exhibits — as observers!

Photo 15: At the gorgeous Seeburg "Prelude" with (l-r) company execs Bob Breither, Nick Hindman and Ed Blankenbecker.

Photo 16: Lorwen's New Wave pin conversion, a hit attraction at ASI, with execs Ulrich Schulze, Michael Sengleman, Bob Lentz and Rus Strahan.
**MANUFACTURERS EQUIPMENT**

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

**COMPUTER KINETICS**
Super Monte Carlo, c.t. (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 Chump (9/84)
Tag Team Wrestling (3/84)
Boomer Rang'r (4/84)
Cobra Command (4/84)

**EXIDY**
Fax (5/83)
Crossbow (11/83)
Max A Flex (5/84)
Cheyenne (9/84)
Vertigo (1/85)

**FUNAI/ESP**
Interstellar Laser (1/84)

**GAME PLAN**
Hold 'Em Poker (3/83)
Agents 777 (10/80)

**GOTTLIEB (see MYLSTAR)**

**INTERLOGIC, INC.**
Roc ‘N’ Rope (6/85)

**MYSTAR**
Mid Planets (3/83)
Krell (5/83)
Juno First (7/83)
M.A.C.H. 3, Laserdisc (10/83)
Three Stooges (6/84)
O’bért’s Quubes (4/84)
Us Vs. Them (7/84)

**NICHIKITUSA USA**
Seisicross (6/84)
Tube Panic (11/84)
Country Girl (11/84)
Roller Jammer (1/85)

**NINTENDO**
Mario Bros. (6/83)
Donkey Kong III (11/83)
Punch Out (3/04)
VS. Baseball (6/84)
VS. Golf (9/84)
VS. Pinball (9/84)
VS. Tennis (3/84)

**SEGA/GREMLIN**
Star Trek (2/83)
Country Clipper (2/83)
Champion Baseball (6/83)

**SIGMA ENTERPRISES**
Stinger (12/83)

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

**TAITO AMERICA**
Zoo Keeper (4/83)
Elevator 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 Casino, c.t. (12/83)

**WILLIAMS**
Sinistar (3/83)
Sinistar, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-Upright (3/83)
Motorcycle USA (7/78)
Blaster (10/83)
Star Rider, Laserdisc (11/83)
Turkey Shoot (6/84)

**ZACCARIA/BHUZAC**
Soccer King
Pinball Champ (5/83)
Time Machine (6/83)
Furballs (10/83)
Devil Rides (2/84)

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**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., Cheex
I.C.E. Fire Escape
TS 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 (11/83)

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**CONVERSION KITS**

(including interchangeable games & enhancement kits)
Atari Pole Position II (11/83)
Atari, Closet & Daggar (2/84)
Atari, Crystal Castles (3/84)
Atari, Major Havoc (3/84)
Atari, Millipede (3/84)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Bally Midway ‘Flicky’ (1/85)
Bally Midway ‘S.W.A.T.’ (1/85)
Centuri, Gussler
Centuri, Circus Charlie
Centuri, Hyper Sports
Cinematronics, Brix (1/83)
Computer Kinetics, 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 (9/83)
Dental (8/82), Boomang Range (4/84)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retroflip
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Bristles
Konami, Gyruss
Konami, Time Pilot
Konami, Time Pilot ‘84
Mystar/Gottlieb, Royal Flush Deluxe (5/83)
MyStar, Curveball (1/84)
Mystar, O’bert’s Quubes (4/84)
Mystar, Us Vs. Them (7/84)
Interlogic Roc ‘N Rope (6/83)
Nichekitu, Rug Rats (3/83)
Nichekitu, Radical Radial (10/83)
Nichekitu, Skelagon (10/83)
Sege, Tascan (9/82)
Sege, Monster Bash (11/82)
Sege, Super Zaxxon (11/83)
Stern, Lost Tomb (2/83)
Stern, Pop Flamer (3/83)
Stern, Pop Flamer (3/83)
Stern, Super Draw (7/83)
Stern, Fast Draw (7/83)
Stern, Goal To Go (1/84)
Taito America, Elevator Action (7/83)
Taito America, Excite (7/83)
Taito America, Pit ‘N Run (6/84)
Taito America, Tin Star (3/84)
Taito America, Zookeeper (10/83)
Universal, Lady Bug
Universal, Mo ‘Do
Universal, Mo ‘Do’s Castle (11/83)
Williams Aeroboto (12/84)
Williams, Mystic Marathon
Williams, Blaster
The wolves came home last night, painted on the sidewalk.

Their names are David, Steve, Conrad, Cesar and Louie... Los Lobos.

After ten years on the club circuit, Los Lobos are what's right about American rock & roll: they're fun, smart and hard-working, serious about songwriting and performing.

It's good to see them on the sidewalk, good to hear them on the radio, good to find them in record stores.

This band is breaking, and it feels great.