Reintroducing Melba Moore.
In 1985, she's hotter than you've ever heard her.
Her new and ready new album, 'Read My Lips,' is living proof.
Check out the title track. It's the first single.
You'll know in an instant, this year Melba Moore means business like never before.
Country Music: Turning The Corner With Cooperation
by Vic Faraci

Here’s some old news: I like country music. Here’s some more old news: country music sales have been declining. But here’s some real news: at Warner Nashville, country music sales are on the upswing in several key markets. These three statements have a lot to do with one another. I like country music because it’s emotional and immediate — in short, personally involving. The reason country music sales have been declining, I think, is because we’ve lost sight of that personal involvement. And the reason Warners has been able to reverse a national sales trend? We’re working to retain that personal involvement to country music sales and profits.

In March, I attended the CMA radio convention in Nashville. Many bright and well-informed people addressed some very important problems: unit sales in country are falling, country radio ratings are declining, and labels are losing business. Some of this, I’ve said, has to do with the cyclical nature of our business. Country can’t always enjoy the popularity of an “Urban Cowboy” era, any more than Pop, Rock or Black music can single-handedly dominate the charts. But to many within the industry, it’s appeared for the past year that country music is in a depression rather than a recession, and this is a dangerous state of mind.

It’s one thing to see a country music station move from a store’s center aisle to a back wall. But it’s quite another to contemplate looking in the alley for the latest releases by our favorite artists. We’ve seen albums of Gold and Platinum potential selling less than half of what we’ve come to expect; we’ve seen much of the personality falling away from country radio stations, and we’ve seen retailers react to this trend by relegateing country to every more obscure locations. Ever more processors of doom, and I still don’t. In fact, I’m now convinced we’ve turned the corner, and country is on the way back up.

Over the past several months, Warners has initiated an “Awareness and Visibility Campaign.” Quite simply, this campaign has brought together the record label, radio stations and key accounts in three major markets — Los Angeles, Atlanta and Dallas — with the sole purpose of promoting country music. I’m happy to report the program has been an overwhelming success. Every week we pick a key record, with radio promotion and in-store displays tied to the recording. The first week of this program, Emmylou Harris’ record was the choice: at Lickorice Pizza, the album immediately became their top country seller, and rocketed to 29 on their overall chart.

There’s nothing particularly revolutionary about this program — just a commitment to bringing together elements of our industry that tend to individually suffer from a downswing without banding together to reverse it.

Record company enthusiasm alone isn’t enough: radio station involvement is essential, and yields higher ratings; merchandising is invaluable, and stores that put up displays sell more records. Of course, no one label can sustain the excitement of a whole industry, any more than one radio station or one key account can. For country music to emerge victorious from a slump will require the whole industry’s participation, and that’s what I’d like to see.

We need more tie-ins, we need more in-stores, we need more personalities on country radio. We need more merchandising pieces, we need more advertising — we need more commitment to our own releases. Country music is great because it involves the listener on a personal, emotional level. And you can’t sell anything as personal and emotional as country unless you work from that same level.

We invite trouble when we distance ourselves from the music; we insure success when we embrace the same passion in our business collaborations that our artists offer in their music.

GUEST EDITORIAL

Country Music: Turning The Corner With Cooperation
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Unprecedented Network Buyout

Radio Stations Play A Waiting Game

by David Adelson

LOS ANGELES — It is now a waiting game for the owned and operated radio stations of both Capital Cities Broadcasting and ABC. It appears that it will be some time until both FCC and financial complications are resolved and stations of both companies will know if they will be retained by the new company or put on the sales block. More time knows what stations will be put up for sale, an ABC Radio Network executive told Cash Box. “Maybe Capital Cities knows.”

According to the executive, the entire transaction must be presented to the shareholders of both companies in early June and then wait for FCC approval. “I doubt with this FCC, there will be much problem in licensing,” he said.

Capital Cities owns radio stations KHRL-FM in Marietta, GA; WKWB-AM in Buffalo, New York; WAPAT-AM/FM in Paterson, New Jersey; WPRO-AM/FM in Providence, RI; WJAR-AM in Providence; KZLA-AM/FM in Los Angeles; WHYT-FM in Detroit; WPAB-AM in Fort Worth and KSSC-FM in Fort Worth.

ABC owns radio stations WABC-AM and WPLJ-FM in New York; KABC-AM and KLOS-FM in Los Angeles; KGO-AM in San Francisco; WXYZ-AM and WRIF-FM in Detroit; WLS-AM/FM in Chicago; KSRR-FM in Houston and WMAL-AM and WROX-FM in Washington D.C.

Retailers Check Inventories For Counterfeit Cassettes

by David Adelson

LOS ANGELES — In the wake of the March 15 Los Angeles Times article featuring MCA Records’ discovery of a widespread tape counterfeiting operation based on the east coast, many retailers are currently checking their floor and warehouse inventories for suspect product.

The article quoted MCA Records’ president Irving Azoff as saying the number of units counterfeited “could reach hundreds of thousands to millions.” The article also stated the merchandise was allegedly mixed in with MCA’s large cut out inventory, sold to dealers last year.

As one solid week in Cash Box dealers were finding small quantities of counterfeit MCA and Motown cassettes in some locations but could not immediately substantiate the estimated high number in circulation.

“There were a few cassettes that got out in to the field,” said Tower Records’ president Russ Solomon. “We found about seven in our Anaheim (CA) location and couple here and a couple there. It was just stuff small.” Solomon is continuing with a check of all Tower outlets but says he expects to find little more. “I talked to the wholesaler and he said he only had about 200 copies,” he said. “I don’t understand these theories about hundreds of thousands. As far as Tower is concerned, whatever got in was a tiny, miniscule amount.”

MCA turned over all the evidence to the F.B.I. on March 14 as well as requesting action from the R.I.A.A. According to an F.B.I. spokesman, “We will present the case to the United States Attorney to see if any investigation is warranted. As far as I know it’s still in the review stage and there is no investigation being conducted at this time.”

A spokesperson for the R.I.A.A. said that the association will look into the matter and determine if an investigation is warranted. He had previously stated (page 27)

Fogerty's Hot Platinum Glove Snares Country Hit

by Bill Fisher

NASHVILLE — Industry observers may have been tempted to cut John Fogerty from the lineup after his years of benchmarking, embroiled in litigation with his former label, but the influential singer/songwriter has just scored a high-flying, cross-market hit with his Warner Bros. album, “Centerfield.”

In addition to the LP’s climb up the pop chart, (where it has reached #2), it has experienced phenomenal success on the country chart, debuting at #11 but the week of March 9, jumping to #10 the next week, then to #9 the week after, and continuing the top 20 this week with a solid 16 bullet and the strong likelihood of further success.

Vic Faraci, senior marketing VP for Warner Bros. Records, is perhaps less surprised than others with the country acceptance of “Centerfield.” The executive says that the country market was “definitely targeted,” adding that the LP has been a country “priority” since its release. He cited the push that the label gave to the single “Big Train (From Memphis)” — work that helped the song peak at #33 bullet and stay on the country lists for 10 weeks to date. Commented Faraci, “That was the cut that we focused on. The bulk of the airplay on country radio was cut, but we didn’t focus on the stations that were focused on that particular single, and as a result of that we have marketed the LP not only in the pop section of course, where it’s such a huge hit, but we are also marketing it in the country sections at retail.

When asked whether the prior expectations of Warner Bros. with regard to the album’s country success measured up to the expectations, Faraci said, “We didn’t really know how deep the people would get into the album; we didn’t know that they would accept the whole LP the way they did. That was really a pleasant, pleasant surprise. We thought there were definitely some cuts on the album that the country radio would play, but to have the country radio would play, but to have

Behind The Bullets

U.S.A. For Africa: Record Break-Out

by Stephen Padgett

Cash Box Research Staff

“We Are The World” has burst onto the American airwaves with more strength than any single in recent memory. Early sales reports indicate overwhelming consumer support, with demand exceeding supply in many areas. Behind The Bullets takes a look at this phenomenal single by U.S.A. For Africa and chronicles its astounding performance in its first two weeks.

Initially, 91.34 percent of all Cash Box reporting radio stations added the single in its first week. This week, 42.5 percent of them debuted “We Are The World” in their top 20. WBBQ, WDCG, Y100, WCTV, KOOL, WHBZ, WPLX, B104, Z100, WIVI, WYBC, WHYB, WBBM and KHTV are among stations who report the single as number one.

The sales story on this effort by United States’ artists to aid famine-stricken Ethiopia is no less impressive. Reports of sales in the thousands at some retail stores is not uncommon. Most outlets contacted have exhausted their initial supply and reports of shortages in refilling new orders abound. Seventy one percent of retailers in our survey report the record in their top 10, with 54 percent of those placing the record at number one. Among them are Dan Jay Records in Denver, Tower Records in San Francisco, The Camelot stores of Ohio, GAM in Minneapolis, Spec’s in Florida, Turtles based in Atlanta, Hill Records in Connecticut and Richman Brothers in Philadelphia.

The record debuted last week on the pop singles chart at #14. This week it entered the top 10 at #6 bullet. With a video hitting the cable outlets, the “12” in stores this week and an album due soon, the top of the charts look to be occupied for some time by this deserving, humanitarian effort.

All the news in charts, however, is not U.S.A. For Africa. Very exciting things are happening on the LP chart as well. Vision Quest and The Breakfast Club are two albums aimed at a young demographic that push serious, uplifting themes. Soundtracks from these two movies are currently exploding on the Cash Box LP chart, while singles lifted from these albums (“Crazy For You” by Madonna, “Only The Young” by Journey and “Don’t Forget About Me” by Simple Minds are experiencing tremendous movement on the singles chart.

Radio USA For Africa — Bert Kleinman (r), producer of Westwood One's "Radio USA For Africa" broadcast is pictured with "Crazy For You" songwriter Lionel Richie. The highlights of the interview will be heard throughout the "Radio USA For Africa" event.

BONGO BASH — RCA recording group Beach Boys played a party in celebration of The Rolling Stone Review '85 book at New York City’s Limelight. Pictured left to right are recording artist Simon Townes, former Talking Heads percussionist Steve Scales and Bongos Frank Giannini and Richard Barone.

(continued on page 34)
A FULLER ROSTER — Leeda Levy, MCA Music president, has announced the signing of veteran producer/writer Jerry Fuller, to a worldwide publishing agreement with MCA Music. Pictured at the MCA Music offices in Los Angeles are (l-r): Jonathan Stone, director of creative services; Fuller; Levy; Stan Schneider, business manager; Rick Shoemaker, vice president.

BUSINESS NOTES

Alabama Wins Judgement Reversal

NASHVILLE — The Court of Appeals of the Middle Section of Tennessee, Judge Henry F. Todd presiding, issued a unanimous decision March 20, reversing a judgment against Los Angeles in a court of Alabama. The judgment reversed was the ruling of Chancellor C. Allen High issued on April 4, 1983, which held that Alabama breached its exclusive agency contract with International House of Talent when it changed to a new agency, Dale Morris & Associates, Inc., in June, 1981. Chancellor High subsequently held that International House of Talent was damaged by Alabama's breach in the amount of $1,797,555.96. Judge Todd's ruling reverses the previous one, and the suit against Alabama has been dismissed. Bob Lynch, of the law firm of Gilbert, Frank & Milom, attorneys for Alabama, said, "We are extremely pleased. It was Alabama's position from the outset of this case that they did not breach the exclusive agency agreement with International House of Talent.

CBS Makes $750,000 Grant

LOS ANGELES — CBS Inc. has made a $750,000 grant for the purpose of establishing a Corporate Council on the Liberal Arts at the American Academy of Arts and Sciences. The Council will be a vehicle for original research projects examining the influence which a liberal arts educational background has on effective business leadership.

In announcing the grant, Thomas H. Wyman, chairman and chief executive officer, CBS Inc., said, "For a long time, the importance of liberal arts education to leadership within the corporate world has been the subject of occasional and eloquent comment by heads of individual corporations. Yet there has never been a concentrated attempt to analyze this thesis and to apply it with consistency on an institutional basis. It is with this in mind that we are initiating this Corporate Council.

Frank Stanton, president emeritus, CBS Inc., will serve as chairman of the Council and eight other companies — American Express, AT&T, Exxon, General Foods, General Motors, Honeywell, Johnson & Johnson, and Prudential Insurance — will serve on the executive committee.

The $750,000 grant from CBS will finance the activities of the Council over a two-year period. At the end of that time, a decision will be made as to whether enough has been accomplished that a substantial number of American corporations will want to continue the Council through modest annual grants. The American Academy of Arts and Sciences, with headquarters in Cambridge, Massachusetts, is an honorary society and an interdisciplinary study center founded in 1780. The Academy's primary role is the cultivation of knowledge as a means of promoting the public interest and social progress.

EXECUTIVES ON THE MOVE

Kenyon

Zavin Undated — Thadodore Zavin, senior vice president, performing rights, Broadcast Music, Inc. (BMI) has been appointed to the newly created post of senior vice president, special counsel and assistant to the president. In making the announcement, BMI president Edward M. Cramer said, "Now that the Buffalo case has been put to bed, it's high time for the foreseeable future. Obvious it's going to be a team effort and I looked around for the best resource available. Mrs. Zavin is a distinguished attorney and an internationally recognized expert on copyright. As head of our performing rights department for the past 20 years, she is almost without peer in the music industry. From my point of view, therefore, there was no question about the best person to fill this new position."

Kenyon Promoted — Kathy Kenyon has been promoted to director of artist relations at Island Records. Kenyon has been national promotion director at Island Records since 1983. She began her career at Island in 1976 where she spent two years in Los Angeles as west coast promotion manager. Kenyon will be the liaison between the artists, managers and Island Records. She will coordinate tours and will be responsible for all ticket buys.

Dobbs Appointed — Rick Dobbs has been appointed to vice president, marketing at Chrysalis Records. As well as overseeing all aspects of promotion, merchandising, sales, publicity and creative services, Dobbs will maintain liaison with CBS Records branch distribution. Dobbs will be based in New York.

Sony Promotes Sleckbeck and Briesch — Thomas E. Sleckbeck has been promoted to executive vice president and corporate senior vice president of Consumer Products Company. In his new position, Sleckbeck will be responsible for overall sales and communications for Sony's consumer products line. Sleckbeck joined Sony Consumer Products Company in December, 1983 as senior vice president, audio products division. In a related announcement, the company named John Briesch vice president, Audio Product division, Sony Consumer Products Company. Briesch, formerly vice president, consumer audio sales and marketing, will be responsible for the marketing of Sony's consumer audio line including hi-fi and car stereo products.

Changes At Warner Bros. — Warner Bros. Records has appointed Gary Oberat, Susan Silverman, Randy Skinner and Laurel Sylvanus to new positions with the company's video department. The appointments are as follows: Oberat has been named video bookkeeper; Susan Silverman has become video production/marketing coordinator; Randy Skinner is the department's manager of video production and marketing; and Laurel Sylvanus has been named video editorial assistant.

Changes At Capitol — Capitol Records has appointed Bob Barone to the position of director, management information services (MIS). Barone will assume overall responsibility for MIS systems development, MIS operations, technical services and office automation, effective immediately. Barbara Schonfeld was promoted to director of MIS systems development. A 16 year Capitol veteran, Schonfeld previously was project manager. David Dimianaro has been promoted to manager of licensing within the EMI America's audio studio department. Dimianaro will dedicate all his time to the sales and merchandising of BMI-generated music. He will report directly to Paul West, national director of quality control and studio operations. Leonard Cummins will assume the responsibilities of recording production management immediately. Cummins reports directly to Charles Correlli, recording manager.

Lash Named — Larry Lash has been promoted to the position of manager, rights and clearances, PolyGram Records. Lash was previously clearances and rights administrator for the company.

Bridges Named — Dawn Bridges has joined Solters/Roskin/Friedman in the Los Angeles office as account executive. Prior to this she was on the staff of the Bruckman Company.

Donlevy Appointed — Matthew Donlevy has been appointed general manager of Peer-Southern's Australasian firms.

Atlantic Promotes Hank Caldwell

NEW YORK — Hank Caldwell, vice president, general manager of Atlantic/Collition Records, has been named head of the company's black music operations. Based in New York City, Caldwell oversees all phases of black music released by Atlantic, Atco, Collition and Custom Labels.

A 23-year veteran of the recording industry, Caldwell began his music career in 1962 with Disc Records in Cleveland. He subsequently held key retailing and promotional positions with Star Records, Capitol Records, North American Music, and the Transcontinent chain. In 1978, Caldwell joined WEA and became regional sales manager before being named Western regional manager and Western division representative. He then moved to Atlantic Records in the post of national promotion & marketing coordinator/special markets. Returning to WEA in

Atlantic Caldwell

In 1980, he served for three years as vice president of black music marketing, based in Burbank. Relocating to New York City, Caldwell was named vice president, general manager of Atlantic/Collition Records in November 1983.
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.

**NORTH EAST**
1. COMMODORES
2. ERIC CLAPTON
3. THE BREAKFAST CLUB
4. JESSE JOHNSON'S REVUE
5. LOS LOBOS
6. DIANA ROSS
7. COMMODORES
8. MAZE
9. SANTANA
10. DEBARGE

**SOUTHEAST**
1. COMMODORES
2. ERIC CLAPTON
3. THE BREAKFAST CLUB
4. DIANA ROSS
5. SANTANA
6. LOS LOBOS
7. THE ALAN PARSONS PROJECT
8. U2
9. THE BREAKFAST CLUB
10. TEARS FOR FEARS

**Baltimore/Washington**
1. ERIC CLAPTON
2. COMMODORES
3. THE BREAKFAST CLUB
4. DIANA ROSS
5. SANTANA
6. LOS LOBOS
7. THE ALAN PARSONS PROJECT
8. MAZE
9. VAN MORRISON
10. ERIC CLAPTON

**Midwest**
1. ERIC CLAPTON
2. COMMODORES
3. THE BREAKFAST CLUB
4. JESSE JOHNSON'S REVUE
5. LOS LOBOS
6. DIANA ROSS
7. COMMODORES
8. MAZE
9. SANTANA
10. DEBARGE

**North Central**
1. COMMODORES
2. ERIC CLAPTON
3. THE BREAKFAST CLUB
4. DIANA ROSS
5. SANTANA
6. LOS LOBOS
7. THE ALAN PARSONS PROJECT
8. MAZE
9. VAN MORRISON
10. ERIC CLAPTON

**Denver/Phoenix**
1. COMMODORES
2. ERIC CLAPTON
3. THE BREAKFAST CLUB
4. DIANA ROSS
5. SANTANA
6. LOS LOBOS
7. COMMODORES
8. THE ALAN PARSONS PROJECT
9. U2
10. BILLY JOEL

**South Central**
1. COMMODORES
2. ERIC CLAPTON
3. THE BREAKFAST CLUB
4. DIANA ROSS
5. SANTANA
6. LOS LOBOS
7. COMMODORES
8. THE ALAN PARSONS PROJECT
9. U2
10. BILLY JOEL

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**TOP 30 COMPACT DISCS**

**Title, Artist, Label, Number, Distributor**

1. LIKE A VIRGIN 15.98
   MADONNA (Sire 25107-2) WEA

2. AGENT PROVOCATEUR 15.98
   FOREIGNER (Atlantic 81919-2) WEA

3. THE DARK SIDE OF THE MOON 15.98
   PINK FLOYD (Capitol CDP-46001) CAP

4. PURPLE RAIN 15.98
   PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA

5. CHICAGO 17 15.98
   CHICAGO (Warner Bros. 25090-2) WEA

6. SHE'S THE BOSS 15.98
   JOHN FOGERTY (Warner Bros. 25093-2) WEA

7. CENTERFIELD 15.98
   MICK JAGGER (Columbia CK 39440) CBS

8. SPORTS 15.98
   BRUCE SPRINGSTEEN (Columbia CK 38653) CBS

9. BORN IN THE U.S.A. 15.98
   HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS

10. CAN'T SLOW DOWN 15.98
    LIONEL RICHIE (Motown 6059MD) MCA

11. BUILDING THE PERFECT BEAST 15.98
    DON HENLEY (Geffen 24029-2) WEA

12. BREAK OUT 15.98
    POINTER SISTERS (Planet PCDI-4705A) RCA

13. HEARTBEAT CITY 15.98
    THE CARS (Elektra 00296-2) WEA

14. LUSH LIFE 15.98
    LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60387-2) WEA

15. VULTURE CULTURE 15.98
    THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA

16. VOICES IN THE SKY — THE BEST OF THE MOODY BLUES 15.98
    THE MOODY BLUES (Threshold 830 155-2) POL

17. BIG BANG 15.98
    DARYL HALL & JOHN OATES (RCA PCDI-5336) RCA

18. PRIVATE DANCER 15.98
    TINA TURNER (Capitol CDP-05011) CAP

19. MAKE IT BIG 15.98
    WHAM! (Columbia CK 39995) CBS

20. HIS 12 GREATEST HITS 15.98
    NEIL DIAMOND (MCA MCAD-37252) MCA

21. RECKLESS 15.98
    BRYAN ADAMS (A&M CD-6013) RCA

22. VALOtte 15.98
    JULIAN LENNON (Atlantic 80184-2) WEA

23. SHE'S SO UNUSUAL 15.98
    CYNTHIA LAUPER (Polygram RK 38900) CBS

24. GREATEST HITS 15.98
    SIMON & GARFUNKEL (Columbia CK 31350) CBS

25. FACE VALUE 15.98
    PHIL COLLINS (Atlantic 16039-2) WEA

26. MADEUS 15.98
    ORIGINAL SOUNDTRACK (Fantasy FC 900-1791-2) IND

27. TIME WARP 15.98
    CINCINNATI POPS ORCH & KUNZEL (Telarc CD-60196) IND

28. THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS 15.98
    VARIOUS ARTISTS (Motown 8120MD) MCA

29. WHEELS ARE TURNIN' 15.98
    REO SPEEDWAGON (Epic CK 39593) CBS

30. SAMPLER III 15.98
    VARIOUS ARTISTS (American Gramaphone AGCD-395) IND
WB Responds To BC Station Boycott

LOS ANGELES — The recent boycott of Warner Bros. product by Los Angeles Black Contemporary radio stations KACE, KJLH and KGFJ has resulted in an extensive statement from the label. Initiated by KACE, the boycott was explained in the stations' recent editorial which comments, "at issue is the blatant disregard for Black Radio and its listening audience once a Black Artist's record has 'crossed over' to Pop Radio. This 'disregard' was referred specifically to Prince and his recent L.A. dates.

In response to the Los Angeles boycott, Warner Bros. released this statement: "Warner Bros. Records shot down the announcement of a boycott of our artists' records by KACE-FM and other radio stations in light of the ongoing dialogue we have had with KACE concerning perceived problems involving 'cross over' artists. KACE, in its recent editorial, charges that discriminatory treatment of Black/Urban radio stations is not limited to Warner Bros. Records. It is, therefore, difficult to understand why KACE has chosen to single out this company as the focus of its campaign. It has always been thepractice of Warner Bros. Records to treat Black/Urban and Pop radio equally. The employees of Warner Bros. Records have been clearly instructed to follow these standards of fairness. While it has always been this company's intention to uphold these standards, we regret that there may have been isolated instances in which well intentioned employees acted otherwise.

To the extent that there have been such failures, Warner Bros. Records may be part of the problem of which KACE and the other stations complain. If so, Warner Bros. Records welcomes the opportunity to take the lead in helping frame a solution. Warner Bros. Records has contacted KACE-FM's management and looks forward to meeting with them and other concerned parties in a good faith effort to find a resolution to this unfortunate industry situation.

More details on the situation are forthcoming.

Rodrigues KMGG OM

LOS ANGELES — Ron Rodrigues has been named operations manager of KMGG-FM, Magic 106, in Los Angeles. The announcement was made by Magic 106 general manager Don N. Nelson.

Nelson also announced that Rick Leibert, who has spent the last year developing Magic's overall sound and promotional direction, will continue to consult the station on its super sticker/prize giveaway promotion.

"My number one priority has been to hire an outstanding operations manager," Nelson said.

KMGG receives the Paul M. Wasserman Award for Outstanding Adult Contemporary Station.

SCANDALOUS — Patty Smyth (r) lead singer of Scandal was interviewed for the "Hot Ones" by Jo Interrante, president of US Inc. The US Inc. program is heard on the United Stations Networks.
1. *Innocent* — Alexander O'Neal — TABU/CBS
2. *Smooth Operator* — Sade — PORTRAIT/CBS
3. *I Found My Baby* — The Gap Band — TOTEXPERIENCE/RCA
4. *I Got To Be With You* — B.B. King — RCA
7. *Same Old Scene* — Bruce Springsteen — Columbia
8. *Me and Mr. Jones* — The Isley Brothers — Epic
9. *Like a Red, Red Rose* — The Byrds — Columbia
10. *Carried Away* — Al Green — CBS

**BLACK RADIO HIGHLIGHTS**

**1. INNOCENT** — Alexander O'Neal — TABU/CBS
**2. SMOOTH OPERATOR** — Sade — PORTRAIT/CBS
**3. I FOUND MY BABY** — The Gap Band — TOTEXPERIENCE/RCA
**4. I GOT TO BE WITH YOU** — B.B. King — RCA
**5. TIME** — Earth, Wind & Fire — Warner Bros.
**6. BLACK & BLUE** — Bob Seger & The Silver Bullet Band — Warner Bros.
**7. SAME OLD SCENE** — Bruce Springsteen — Columbia
**8. LIKE A RED, RED ROSE** — The Byrds — Columbia
**9. CARRIED AWAY** — Al Green — CBS
**The Job Mart**

WHYY-AM in Montgomery, Alabama needs a winning announcer with production skills and at least two years of experience in broadcasting. T&R to Phil Horton, 3114 Yolanda, Montgomery, AL 36106 or call (205) 294-2288. WBSM-FM in Chicago is still seeking someone for their morning position. Great market for radio. Send all T&R's to Buddy Scott, WWBM-FM Radio, 630 N. McClurg Court, Chicago, IL 60611 . . . KOSL-FM 107.7 in Salt Lake City looking for a versatile morning announcer. Submit all T&R's to Benny Moodey, operations manager, KSOL Radio, 1780 s. Amphlett Blvd. #217, San Mateo, CA 94402. Full and part time positions are open at 100.9 CHL. Must have two years experience. Join them a team that you can grow with," says Kelsey Scott. Send T&R to him at WHKK, Drawer Box 570, Fayette, AZ 85555 . . . D. Anscoble of WSIR in Winter Haven says, "We need an energetic air staff to work with the station's new easy listening format." Send T&R's to WSIR, 665 Lake Howard Dr., Winter Haven, FL 33880, or call (813) 294-4111 . . . WXL, Charleston's 100k modern country station is still seeking a midday announcer with a background in country. It would be a great fit for your career. Send T&R's to Todd J, 983-8160 . . . FM 108 has just lost her morning man to WZOK. Here's your chance to work for a choice established market leader. T&R to Mark Potter, KFWM, P.O. Box 1330, Waterloo, Iowa 50704. No calls please . . . Brian Phoents at WUBO is looking for a news director for the morning slot. Females are encouraged to apply. Send T&R to Brian Phoents, 583 Warren Avenue, Portland, Maine 04103 . . . G106 in Claremont, New Hampshire needs an experienced weekend announcer. Call Doug Thompson at the station (603) 542-7735 . . . Texas CHR has an evening slot open. One year of experience weekend announcer. Call Doug Thompson at the station (603) 542-7735 . . . Texas CHR has an evening slot open. One year of experience is needed and females are encouraged. T&R Denny Aud, KTAW-FM, 3808 "B" Old College Rd., Bryan, Texas 77801 . . . WJON is looking for a program manager says Jack Hansen. "We're looking for a family-oriented and above professional." Send T&R's to WJON, P.O. Box 203, St. Cloud, MN 56302 . . . If you want to hit the big time, Pat Martin of WRRK has sent jocks under his training to WQFM, WKTI, WBBM-FM, WLS-FM and KZZP. To be on your way send a resume and resume to Pat Martin, WRRX, 2200 N. Green Bay Road, Racine, Wisconsin. No calls please . . . Send T&R's to Joe Ryan, 983-9406. KMBY in Monterey is looking for a part time jock. For more information call T.J. 983-9406 . . . KMBY, P.O. Box 1271, Monterey, California 93942 . . . FM 99 Hit Radio KUAD in northern Colorado's number one station is searching for a program director. The applicant should have a good voice, be creative and excellent in production. T&R TO KUCA, P.O. Box 6, Canton, California 95022 . . . in Canton, the leader in its small market is a chance for a rising female star for possible opening in the future for the right applicant. T&R P.O. Box 3901, Carmel, CA 93921 EOE/MEF . . . KEZI is still in the market for a freelance personality to write and produce information. Send T&R to Jeff Salgo, P.D., 1190 E. Ball Rd., Anaheim, CA 92805.

**Station Profile**

**Station:** KMEL-FM  
**Market:** San Francisco  
**P.D.:** Nick Bazoo

Century Broadcasting purchased KMEL/San Francisco in 1977 and for years the "Camele" flourished as one of the premier rock stations in the country. The music scene has changed in the Bay Area the last couple of years, however, with more emphasis placed on variety and less on rock oriented radio. On Aug. 25, KMEL switched formats from AOR to CHR and a new program director, Nick Bazoo, formerly of B97/New Orleans, was hired.

Under Bazoo's leadership, the station has been rebuilding and repositioning itself in the market. His staff of air personalities is now complete with the recent addition of Ron Anderson from London and Engelman in the morning from 5:30-9:00 followed by assistant PD Mark McKay from 9:30-Noon. Howard Hoffman takes over from 2-6 pm; Sonny Joe Fox is on from 6-10 pm, followed by Licia Torres from 10 pm-SF. John Todd from 2-5:30 am, Sue Hall and Ty Bell handle the weekend.

A major campaign was launched with a new slogan, "she's the switch is on—all new, all hit radio."

We dropped the camel image," Bazoo said, "not because the camel personality was unsuccessful, but because the station is completely different. The call letters remained because of familiarity.

"Nobody in San Francisco was programming a total mass appeal type concept," Bazoo explained. "The timing was right for this style format in an attempt to win listeners from 12 on up although we are more specifically targeted to the 18-34 year old demographic.

"We have a 40-record chart plus five or six extras and a good mix of oldies, and all the music is handpicked — it helps keep the human element. KMEL is also very dance oriented, a type of CHR/Urban format. We have 69,000 watts and one of the highest reaching signals in the Bay Area. The emphasis is on music and the energy level is up.

**Airplay**

**Changes** — H&W Communications of Honolulu has agreed to buy Los Angeles radio outlets KTOO-AM and KLYE-FM for an undisclosed sum. The purchase of the two Spanish-language stations from the Southern California based K-LOVE is now subject to FCC approval. T&R Music has changed the format name to TM Easy Listening. According to the company's senior vice president, Neil Sargent, "The new name is indicative of the music evolution the format has followed over the past several years." SSG Broadcasting Corporation has contracted to transfer WEGO AM-FM in North Syracuse, New York to Lorenz Broadcasting Corporation for $1,350,000 cash. Lorenz also owns WBLK-FM in Buffalo . . . WDCU-FM has named Edie B. Smith director of marketing at the Washington D.C. jazz station . . . The Satellite Music Network has elected Mel Diamond, vice president in charge of sales at a board meeting on March 11 . . . WLPJ in New York has tapped Ramona M. Mitchell as account executive. She comes from WQEX where she was an account executive. KSRR, The ABC O&O in Houston has named Debra M. Passick, account executive. KSRR. Bob Verdict, WREX's general manager and executive and Michelle Kalansky to the sales staff . . . Burkhart/Abrams/Michelles/Douglas has signed an agreement to consult WHTF in Harrisburg, PA. . . Kalemusic, has announced the signing and start of the first station to broadcast on Holiday's "The Big Bands." KBLS in Santa Barbara, CA was formerly programming a nostalgia format in Springfield, Illinois . . . Bob Finley is the newest member of the ABC Information Network's Affiliated Advisory Board. He is general manager of WDOE in Dunkirk New York.

**Silver Anniversary** — W MAL's morn- ing hosts Weaver and Harden are celebrating their 25th anniversary on WMAL in Washington, D.C. Pictured (l-r) are: Jack Weaver and Frank Harden, morning hosts WMAL; and Bill Mayhugh, WMAL format. The company also signed WFWF in Fairfield, Illinois . . . WDOE in Dunkirk, New York.
NO YOKAM — That’s Dwight, and his debut album “Guitars, Cadillacs, etc., etc.” on Oak Records contains some of the grittiest hillbilly-country this side of East Texas. Dwight, along with the kids who came to the show.” After these and other local showcases Yokoam released his debut which originally came out in December of 1984. While various critics and Dwight himself have swayed interest in the Kentucky-born country songwriter, Yokoam is swayed more by the west coast-based operations. “I’m sure the Nashville labels would know what to do with me,” he said, “country people will. Not knowing a lot about Nashville, if I just knew where to go and the fact that I’m here and around the country. Country music has gotten so commercialized in the last few years, that authentic honky-tonk country doesn’t really have a home on country radio anymore. But I think the real authentic music can cross to rock while still appealing to the traditional country audience.” With the examples of John Fogerty and Bruce Springsteen currently breaking country and hybrid bands such as Lone Justice, Rank & File, The Blasters and others already finding multi-format success, it seems Yokoam has a point … over about 400,000 copies shipped, Los Angeles-based label Oak Records’ debut Yokoam album has received strong sales. Available from the service is an array of Enigma merchandise such as a limited edition “Enigma Variations” T-shirt along with the complete Enigma catalog. Fred Ramses is the Enigma merchandising manager.

REGGAE ROUND UP — The RAS Records posse drove into town last weekend at the Crenshaw Club with artists Freddie McGregor, DJ duo Michigan & Smiley, Peter Broggs and Junie Lodge all performing. In front of the Studio One Band, The Washington D.C.-based label is reggae’s hottest indie, and the roster which performed the two previous dates that fact … also, from Jamaica comes news of a reggae artists collaboration on a record due coming to Europe. Includes groups involved The Walkers, Third World, Steel Pulse, Awadhi, I Threes and others. The single is called “Land Of Africa” and was released on the Tuff Gong label.

CONCORD MAKES CHANGES — Spring is upon us, and that means many things, including the upcoming amphitheatre concert season. While most of the music in the area remains the same, some changes have been made recently. Concord, which just released is used to sell the venue’s shows.

THIS SIDE OF THE ATLANTIC — News from Atlantic Records includes the announcement of Julian Lennon live dates — “Valoette” has now passed platinum — and the release of singles by NY’s Beacon Theater and LA’s Universal Amphitheater … Loudness, whose LP “Thunder In The East” is the highest pop-charting Japanese record in years also has spawned a strong AOR single “Crazy Nights.” The band will headline the Hollywood bowl this summer for an extensive North American tour … after the Rockers Awards two weeks ago, the label also saw a host of metal and otherwise notables including Moloney Crue, Ratt, Twisted Sister, Chris Squire, Michael Steele from The Bangles, Fiona and others. Sounds like a wild and wooly party.

CLOSE TO THE EDIT — Congrats to Barbara Burns and Bob Reitman who tied the knot February 3. Burns is national director of advertising for WEA and Reitman is vice president of marketing services for A&M.

JOEL SONNIER LETS THE PUBLIC DECIDE WHAT’S POPULAR — by David Adelson

LOS ANGELES — Jo-El Sonnier is not your average performer. The Louisiana born and bred French descendant has carved a musical path that branches out from many musical directions while still retaining the flavor of the Bayou. Call his music Cajun, blues, country or rock, it doesn’t matter to him. All Jo-El Sonnier wants you to do is listen. And once you do, he’s pretty confident you’ll understand why he is one of the most respected and popular “roots” musicians on the west coast.

Testimony to Sonnier’s musical ability is his band. While many have sought after Sonnier’s fine array of talent, few have been as fortunate. Ironically, in this case, the band sought out Sonnier. He calls Hudson, Khan, Loker and the rest of the band “our ‘survivors’” Sonnier said.

JOEL SONNIER AT THE PALACE — A “from the heart” mix of the essential elements of American music.
Cover Story

Tears For Fears: New Single, Success

by Gregory Dobrin

Los Angeles — Tears For Fears is a phrase from Arthur Janov’s book, “Prisoners of Pain.” It is also the name of one of Britain’s consistent chart toppers. Since their debut album appeared in April of 1983, Mercury/PolyGram recording artist Tears For Fears have had several top five hits on the British charts — something of a well-kept secret stateside. Tears For Fears is over here now, having gained the attention of American ears, and their “Everybody Wants To Rule The World,” the first single from the band’s recent “Songs from the Big Chair” LP is currently climbing the Cash Box Top 10 Singles chart.

Like the book it was culled from, Tears For Fears is not the cheeriest of phrases. An image of moodiness has consequently followed the band from the outset. It is an aura of profundity, intellectual snobery even. Distance. All of that is changing with “Songs From The Big Chair,” however, and with more melody and a generally brighter sound on “Everybody Wants To Rule The World.” Tears For Fears is cultivating a wide-based American audience.

Musicians Curt Smith and Roland Orzabal form the duo that is Tears For Fears. They’ve been playing music together since their school days in Bath, England, where each was born, and where they met at age 13. At age 19, they formed their first band. Tears For Fears was a name the duo arrived at after several were discarded, but one which has caused more speculation from the press than either Smith or Orzabal had anticipated. Invariably, interviewers have harped on the cutthroat undertones of the name, reading meaning where none exists, or at least reading the wrong meaning. For Smith and Orzabal, the name is a personal statement, and often a theme. If anything, Tears For Fears puts the duo in a more sensitive light than some of their techno-pop, techno-R&B contemporaries, and yet they offer a sound that is electronically urban as the most impersonal of bands.

The very first single ever recorded by Tears For Fears was recorded in Bath. It was called “Suffer The Children” and it was the first time the duo got involved with synthesizers. The tune set the pace for the music that ensued, and it was the “rack, along with a cut called “Pale Shelter,”” which got them their first record deal with Phonogram in the U.K.

Success was something Tears For Fears were shooting for, but its spoor in coming caught them somewhat off guard. Aside from other, early demo singles, the band found immediate acceptance with “Mad World,” a tune recorded in flath and originally intended as the B side to their demo single. When the song was released, Smith and Orzabal expected a #50 on the British charts. If that. It went to #3 and stayed there for three weeks.

Aghast at becoming such a sudden hit in their homeland, Tears For Fears set out to record an album. They took their time with it, realizing the importance of the (continued on page 38)

EVERYBODY WANTS TO SING ON BANDSTAND — Mercury/PolyGram recording artists Tears For Fears recently paid a visit to American Bandstand to perform their brand new single “Everybody Wants To Rule The World,” from the just-released “Songs From The Big Chair.” LP. Their American Bandstand appearance is set to air on Saturday, March 30. Pictured at the show are (l-r): Curt Smith, Manny Elias, Roland Orzabal and Ian Stanley or Tears For Fears.

CHESS MOVES — RCA has released “I Know Him So Well,” a duet featuring Elaine Paige and Barbara Dickson, as the second single from Chess, the double-LP “work in progress” written by Tim Rice and ABBA members Benny Andersson and Bjorn Ulvaeus. The song has been at number one on the U.K. charts for the last four weeks. ahead of singles by Foreigner and Prince. The first single from the “Chess” album, Murray Head’s “One Night In Bangkok” placed high on industry dance charts and hit number one in several foreign markets, including Germany, Israel and Switzerland. “Chess” is currently top 10 in the U.K.

IRON CITY REUNION — Producer Richard Nader, who brought you “The Woodstock Reunion.” “The Garden Party Reunion,” “The World’s Biggest Disco Party” in his well-known series of “Rock and Roll Revival Spectacular” concerts, is doing it again for the displaced denizens of Steeltown. Sunday, March 31 at Studio 54, Nader will produce a reunion for anyone who calls Pittsburgh home. “The Pittsburgh Reunion” will be hosted by Pittsburgh celebrities and media personalities past and present, including entertainers Lou Christie (“Lightning Strikes”), the Skyliners (“Since I Don’t Have You”) and the Marzels (“Blue Moon”). Pittsburgh radio personalities Clark Race (formerly of KDKA), Art Pollan (KDKA and WWSW) and Larry Alken (KQV), and Poryck Hedwick (“your daddio of the raddio, your platter pushin’ puppy”) who will host a “record hop” of oldies, reliving the days at the White Elephant Club and high school dance sponsors of the ’50s and ’60s, according to the group’s press release. A special three-hour video of the sights and sounds of Pittsburgh will be aired on closed circuit monitors in the club during the party. Mayor Richard Caliguiri and Allegheny County Commissioner Pete Flaherty have been invited, and a large billboard for “signing-in” will stand at the door to enable friends to find each other. The festivities begin at 2 p.m. and admission is $20. Contact The Pittsburgh Reunion, P.O. Box 701, Plainbody New 11030; (516) 365-9989.

SENORA SHEENA — Sheena Easton may not be touring with Prince anytime soon, but then again, anything’s possible. After all, who would have thought Prince would turn up producing the versatile singer? anyway, Easton-certainly deserves high marks for stretching out. She is the first artist in chart history to have, over the course of her career, entered the top 10 on the pop, black, country, dance and adult contemporary singles chart. And on Grammy night she walked away with, of all things, the award for best national artist. Why? Because she gave the world good music to work to, and I’m looking forward to recording in Spanish in my life prior to recording this and worked very hard on the accent. Easton said recently. “I’m looking forward to recording in Spanish and I’m thrilled and honored to be recognized for this work.” On the English language side, after breaking new ground with her hit “Sugar Walls,” co-produced by Greg Mathieson and Prince (under a pseudonym for some reason), Easton is back with another blistering rocker, “Swear,” written by former Rocket Tim Scott.” It’s a dramatic cut in keeping with “Sugar Walls” and “Strut,” the first release, for which she was also nominated for a Grammy, from her latest LP “A Private Heaven.” It won’t be the last. !!!! Mathieson’s ace direction the LP contains at least three more smashes.

rusty cutchin

EAST COASTINGS

FRIENDS "ON THE FRITZ" — Sparrow Records artist Steve Taylor reviews cuts from his new album "On The Fritz" with some of New York’s finest. The LP is produced by Taylor and Ian McDonald. Pictured are (l-r) musicians Tony DaVillo, Hugh McCracken, Carmine Rojas, Taylor and Alkin Childs at Grand Slam Studios in West Orange, New Jersey.

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Bash Box/March 30, 1985

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Kragen to Receive Special AVA

LOS ANGELES — Manager Ken Kragen will be the recipient of a special Humanitarian Award from the National Association of Video Arts and Sciences for his involvement with the recent USA for Africa campaign. The Award will be presented at the American Video Awards ceremony to be held April 3 at the Santa Monica Civic Auditorium in Santa Monica, CA. In addition to the award, NAVAS has decided to donate half of all earnings from the AVA ceremony to the USA For Africa fund. A limited number of tickets are available to non-NAVAS members for the event, which will be taped for broadcast.

Executive Monitor

LOS ANGELES — Embassy Home Entertainment has announced the appointment of Jesse Wittenberg to the post of senior vice president of programming. Wittenberg comes to EHE from Embassy Television, where he served as senior vice president of business affairs since January of 1983. He will be responsible for overseeing programming, the acquisition of properties and the production of original programs. RKO Home Video has appointed Ellen S. Winder director of marketing. Winder previously served as national accounts director for the Disney Channel. Patrick Murray has been named director of finance, west coast, for Home Box Office, Inc. Murray moves to HBO's Los Angeles office from HBO International in London. He will be responsible for overseeing and directing programming, finance and operations for HBO's original programming and HBO Premiere Films, in addition to financial management and control of office administration, information services and affiliate relations. Murray returns to HBO's L.A. office, where he previously served as manager of finance, west coast. King of Video has appointed Mike Henry to the position of marketing director. Henry comes to Las Vegas-based King of Video from KLAS-TV (the Las Vegas CBS affiliate) where he served as creative director. Video Corporation of America has promoted Cathlyn Cantone to the newly created post of advertising and promotion coordinator. She will be responsible for communication between VCA department heads, printers and suppliers and the company's director of advertising and promotions, Susan Marder.

ROOTS — Pat Boone didn't always sell Hotly hot dogs for a living. In the dark ages of the white-washed '50s, Boone would croon cover versions of tunes by black artists so that while America would buy him, he'd be given respect. Music like Fat's Domino's " Ain't That A Shame," loosen his tie a little and sing it on national television, snapping his fingers to the beat for some extra "pizzazz." It was amazing. He later told of memories from the early days of Rock 'n Roll that are what documentary filmmakers Patrick Montgomery and Pamela Page have collected in their new video cassette for Archive Film Productions, entitled, succinctly enough, Rock And Roll, The Early Days. The tape is 60 minutes in length, and if you've got an interest in popular music at all, that means 60 minutes of fascinating footage from the years when Rock 'n Roll was finding an identity. Performance clips abound, stuff like an early Elvis Prestley outdoor concert, and a Doobie's Big Show rendition of "Bo Diddley," a tune Sullivan had asked him not to do (it was Diddley's first and last appearance on Mr. Sullivan's piece of the airwaves). Rock And Roll: The Early Days is presented in a rather dry, documentary-like style, with narrator John Hurd (Cutters Way, Cat People) methodically doing out information. This enables one to augment the tape's approach as truly informative entertainment, however, without muting the transmission. The visuals are the most attention-grabbing, with images so fuzzy as to be so much gravy. The tape also includes a good deal of interview footage, from Boone explaining that he really didn't want to do his cover version of Little Richard's "Tutti Frutti" at first because he didn't think the lyrics that "didn't make any sense" to a Little Richard-like Frankie Lymon, who says he has a weakness for candy and motorcycles. The documentary is arranged in a chronological sequence, the recording companies, such as view of what the growing post-war middle class was doing with its increasing leisure time, and how the business of making Rock 'n Roll was doing in its urban and rural squalor. The McCarthyist suspicion of Rock 'n Roll is dealt with in snippets of television outtakes and commentary, along with the inherent racism of the period. All in all, the early days of Rock 'n Roll are seen as a hodg-podge of musical influences and segments of society meeting on a common artistic level for the first time in history.

MAKING A SWITCH — Family Home Entertainment will no longer be marketing its children's programming through MGM/UA Home Video. Instead, the company will switch to its own International Video Entertainment (IVE). Company heads say the discontinuation is in keeping with the expansion of the video market, and that it is part of FHE's natural growth pattern. By moving, its children's fare is completely in-house, the company feels it can develop it with more strength.

USA FOR AFRICA — At press time, no final decision was being officially released by the company, but all sources point to RCA/Columbia Pictures Home Video as being the "manufacturer most likely" to obtain rights to USA For Africa's We Are the World videocassette. Pricing on the 30-minute tape will undoubtedly be much higher than the Band Aid videocassette, which the producers feel was priced too low at $9.95, reportedly. A $20 range is more likely.

VESTRON JOHN — Geoffen recording artist Elton John survived his rhinoceros spectacles to receive one of the biggest prizes in the kingdom of songsmiths, and being on the pop charts those days means you're doing OK, otherwise. VHS would be is the name of the game in the video business, and at least for pictures like "The Breakin' Hearts." John's videos from his "Dancin' Hearts" LP for Geffen prove his video credentials, and maybe that's why Vestron Video Music Video is planning to release a home video of the concert. John F. Boyle, president of Vestron's music video division, says live concert footage from John's 1984 "Dancin' Hearts" tour, captured at London's Wembley Stadium on one of the hottest days in English History, according to Ian Raliff, vice president of Vestron Video Music Video. Raliff expects the tape to be as popular as the company's Rolling Stones and Michael Jackson cassettes. "We're really proud of it," he said. The 60-minute tape was produced by John Rind and directed by Mike Massfield and includes paint box graphics mixed together with the footage. It will retail for $29.95.

OSCAR ANIMATION — Also from Vestron is a timely release of animated short subject films, each a recipient of the Academy Award for Best Animated Short Film. The folks at Vestron have correctly decided that most of us would like to actually see some of these films, which the Academy has deemed Oscar material, so... a collection of six classic animated shorts are already in the stores. They include ILM's "Paperman," "Fantasia," "In the Garden of Allah," "Reflections in a Golden Eye," "Toyland," "Lilly and the Cat" and "The Biginer Lumber." And in case you're really interested, Vestron will also release a 60-minute collection of concert footage from John's 1984 "Dancin' Hearts" tour, captured at London's Wembley Stadium on one of the hottest days in English History, according to Ian Raliff, vice president of Vestron Video Music Video. Raliff expects the tape to be as popular as the company's Rolling Stones and Michael Jackson cassettes. "We're really proud of it," he said. The 60-minute tape was produced by John Rind and directed by Mike Massfield and includes paint box graphics mixed together with the footage. It will retail for $29.95.

The Clip Sheet is a weekly listing of the latest premiun animated video releases from major record labels.

A&M*: ATLANTIC*: ARISTA: Jazzy Jeff, King Bone (Don't Mess Around With Herin)
CAPITOL*: CHRYSALIS*: COLUMBIA: Ian Slem, She Won Pop, Process and the Doo Hogs, Stomp and Shout EMI AMERICA: Sheena Eason, Swear EPIC: Accept, Midnight Mover, Mountain, Hard Times; Luther Miles (EMI) MCA: B.B. King, My Lucille, Nik Kershaw, The Hiddle MOTOWN*: POLYGRAM*: RCA*: WARNER BROS: Chaka Khan, Through the Fire; Van-Zant, I'm A Fighter; David Lee Roth, Just A Gigolo (I Ain't Got Nobody)
SANSUI CELEBRATES EASTER SEALS — Sansui Electronics Corporation celebrates the company’s becoming the first consumer electronics industry corporate sponsor of the National Easter Seal fund raising drive with Shawn Dennendant, the New Jersey Easter Seal Poster Child. Sansui, headquartered in Lyndhurst, New Jersey, will take part in the Easter Seal Telethon to be held March 30-31, 1985. Flanking Shawn are T. Yoda and H. Omikawa, top executives at Sansui. Looking on are (left to right): Paul Hirose, H. Higashimouri, Jim Oplak, Warren Munn, Mike Rodman, Gary Elias, Mark Smith, Len Gienarowski and Stuart Goldberg.

WEA PROMOTION — The WEA San Francisco Sales Office and Tower Records recently announced their collaboration in launching a wide-ranging promotion of WEA product in 37 outlets in seven states (California, Oregon, Washington, Arizona, Hawaii, New York and Washington, D.C.). Entitled "Wheelin' and Dealin'," the promotion runs from March 7 through March 27. All WEA LP and cassette product, frontlist and backlist, plus compact discs and Warner Home Video will be on sale during the three-week sale-a-thon. The random drawing consumer grand prizes consist of round trip airfares for two to Amsterdam (including hotel accommodations for two days). Three Tower store managers will win the same vacation trip available to consumers for best store sales and merchandising performance in each of Tower’s three divisions. The "Wheelin' and Dealin" promotion’s intensive advertising and merchandising campaigns will be coordinated by WEA’s three participating branches (Los Angeles, New York and Philadelphia).

GIVE A LITTLE BIT — The National Easter Seal Society has announced that Sansui Electronics Corporation of Lyndhurst, New Jersey has joined the list of corporate sponsors of the 1985 fund raising Telethon, to be aired on March 30-31, 1985. Sansui, a manufacturer and marketer of high-quality audio products and systems for the car and home, video systems, and hi-fi components, joins a list that includes such household names as Century 21 Real Estate, CBS, Hill’s Pet Food, Amway, Hills Bros., Coffee, Lever Brothers, Nabisco, Geliebten Seals, and several others.

CAMERON APPRECIATED — Gregg Giuffria, leader of the band Giuffria, presents an appreciation plaque from MCA Records to Camelot Enterprises’ senior deep catalog buyer Rob Varcho. Members of Giuffria visited Camelot Music’s headquarters in North Canton, Ohio during a Cleveland-area sweep that found the band opening a Deep Purple concert at Richfield Coliseum and headlining a WMMS “Coffee-Break Concert.”

KEYS FROM CASIO — Casio’s CT-810 49-key full-sized keyboard features a ROM Pack/Melody Guide System which allows for chord storage and playback. Also featuring 12 preset sounds and sound effects, the keyboard carries a suggested retail price of $699.

Kellogs and Toys “R” Us. In 1984, the Telethon reached 50 million viewers during its first broadcast. The 1985 Telethon, hosted by Pat Boone and co-hosted by Donna Mills, will be seen in over 130 television markets. Sansui becomes the first company in the consumer electronics industry to be a sponsor of this national fundraising activity. Sansui’s participation will go beyond sponsoring one hour of the Telethon. Sansui’s Tom Yoda, Sansui vice president of sales and marketing, in a letter to all Sansui dealers, invited them to share in Sansui’s efforts to support this worthy cause by making contributions within the local market, or providing volunteers for local activities during the Telethon. "The national exposure that Sansui will achieve during this sponsorship of the 19th hour of the Telethon is incidental to the amount of money that will be raised during that same time period. We look forward to a long association with the Easter Seal Society, in helping those who are trying to help themselves," said Mr. Yoda.

THE LAST SONG — CBS Masterworks has completed the world-premier recording of "Malven" ("Malalow!"). Richard Strauss’ last composition, written for soprano and piano, in an all-Strauss concert program with soprano Eva Marton and the Toronto Symphony Orchestra conducted by Andrew Davis. Maestro Davis accompanied Miss Marton on piano for their performance of "Malven." Additionally, "Zueignung," Strauss’ first published work, was also recorded as a coupling for "Malven." The song "Malven" was composed by Strauss at the age of 84, just 11 months before his death in 1949, and was sent as a musical offering to the Czech soprano, Maria Jeritza, who was a famous interpreter of Strauss opera roles and a close friend of the composer. The dedication at the end of "Malven" reads "Der geliebten Maria, diese letzte Rose" (to beloved Maria, this last rose). This unperformed song, with text by Betty Knobel, is dated November 23, 1948—two months after the completion of what was long thought to be Strauss’ last finished work, "September," which comprises one of the "Four Last Songs." The manuscript, in Mme. Jeritza’s personal possession until she died last December, was auctioned in January at Sotheby’s and was purchased by the Frederick R. Koch Foundation. "Malven" had its first public performance January 11, 1985, at the New York Philharmonic under Zubin Mehta’s direction. Also recorded on the Strauss program were "The Last Song," "Salome," "Dance of the Unfaithful," and a symphonic fragment from "Die Liebe Der Danae." David Mottley is the producer of this recording.

LOS ANGELES — Hiroshi Sawano, executive director of the Magnetic Tape Division of TDK Corporation, Japan, has been named president of TDK Electronics Corporation in the U.S. Sawano, who joined TDK 27 years ago, replaces former president Rocky Kawakami, who returned to Tokyo. The newly named president will maintain his current responsibilities with the magnetic tape division, and as a board of directors member of TDK Corporation in Japan.

Sawano remarked "Although I can’t personally predict the end of the price wars or other problems currently plaguing the blank tape industry, I think that during a period such as this it is important that TDK emphasize and maintain its high quality, high performance image. Our packaging, and the high-visibility, informative national advertising programs planned to support our audio, video, and floppy disk production lines will capitalize on this direction. I will continually work to improve our communications with our dealer and distributor network, and provide the flexibility with which we work with our key accounts, particularly in the area of promotional support programs." In addition, Sawano stated he is confident that the technological edge TDK possesses will also contribute to greater growth in the coming months. "TDK’s fully automated audio and video plants located in both the United States and Japan allow us to quickly meet the demands of the rapidly growing marketplace for our products, particularly in the video tape category. Other products such as our new video tape formulations clearly demonstrate TDK’s major commitment to the development and growth of new technologies. In audio, we also will emphasize our higher grades of products. Since we see an increase in consumer sophistication, we think it is the perfect time for HK-5, our unique high-performance, high-bias metal tape formulation, which we recently introduced, and for our improved "SA" formulations."
LONG BEACH MAIDENS — Capitol recording artists Iron Maiden recently celebrated four sold-out nights at the Long Beach Arena. On hand to copyright the band were Capitol executives. Pictured kneeling (l-r) are: Don Grierson, v.p. of A&R; Maiden lead vocalist Bruce Dickinson; Stephen Powers, manager A&R; and Ray Tosken, v.p. rock A&R. Back row: Maiden co-manager Andy Taylor; lead guitarist Dave Murray; drummer Clive Burr; guitarist Adrian Smith.

Aztec Camera

BEVERLY THEATRE, L.A. — Sire recording act Aztec Camera returned to Los Angeles to a very different audience than the one that met them over a year ago on their first U.S. visit. A year ago, Roddy Frame was the highly touted and little known, 19-year-old melancholic song-writer for this Scottish band opening for Elvis Costello. On a night off from that tour they played to a couple hundred passionate fans, though subdued, loyalists and industry types at the Club Lingerie. Friday night (5-16-85), the Beverly Theatre was packed and rocking from every quarter (apparently the word is out on these guys are something). These guys are something of a pop sensation, replete with screaming girls rushing the stage.

Frame's persona has metamorphosed as well. Gone are the painful, withdrawn expressions of inner turmoil of last year. The new Roddy Frame-cum-sex symbol is ebullient and all smiles. There was playful, sincere interaction with the audience that evidenced a new confidence, a self-assurance and maturitv, both artistically and personally.

This is not to suggest there has been a shift in commitment. The songs from "Knife," Aztec Camera's most recent Sire LP, are as introspective and to the emotional point as anything from their "Highland, Hard Rain" debut of two years ago. The depiction of trauma in relationships rarely receives the seeing yet sympathetic treatment found in Aztec Camera's work.

Musically, Aztec Camera have progressed as well. The addition of keyboards, and personnel at drums and second guitar, have filled out the sound dramatically, if somewhat diminishing the raw innocence of the earlier band. There was evidence of growth in Frame's guitar playing also. His solo on "We Can Send Letters" was as emotion-filled and expressive as any one can remember from the great guitarists in rock.

From the moment Frame stepped on stage, alone with an acoustic guitar, to perform the classic, "Mattress of Wire," he was in complete control. Among Frame's gifts is his ability to carry near-

inexpressible concepts with embraceable melodies. That he could be a pop star and treat such subjects of such existent importance as the division between the mind and heart ("Head Is Happy (Heart's Insane)") or the vacuous nature of desire ("All I Need Is Everything") is testimony to his craftsmanship.

The band moved seamlessly through the 14 song set. Highlights included those songs mentioned above and the radiant "Still On Fire" and the hopeful "Back On Board."

stephen padgett

lester bowie's brass fantasy

CARNEGIE RECITAL HALL, N.Y.C. — Lester Bowie is one of our most ardent musical eclectics. A charter member of the Art Ensemble of Chicago, and the leader of the gospel/jazz roadshow, From the Root to the Source, Lester Bowie is now spending a good deal of his time on his own. His last album, a small sound, a big sound, an ensemble featuring several trumpets, a saxophone, a trombone, and a bass, has that has no trouble following up an opening number that begins with two guys circular breathing through didgeridoos (an Australian Aboriginal instrument that produces a low whooping sound), and ends with eight brass players blowing airy blasts of nothingness through their horns, with "The Great Pretender." With the labcoated Bowie spinning on his heels, and waving his arms, a brass band that has never been able to play two numbers, at the same time, in the same place, without crashing and burning, the Brass Fantasy performed eight numbers in its two Carnegie Recital Hall sets: two conventional big bandish brass tone poems, one spiritual, one blues, a blues variation on "All The Things You Are," the Platters' arrangement of "I Only Have Eyes For You" complete with brass 'diddy-wahs,'" and the two numbers mentioned above.

A typical Bowie movement.

The players were all men who knew their jazz and their spirituals and their blues and their Platters. The scintillating trombonist Craig Harris, who knows how to play a whirling crackling backbeat, played a whirring crackling backbeat. Stanton Davis, who has a ravishing trumpet and flugelhorn sound, was given a ravishing, brassy, flugelhorn feature. Toes tapped, mouths smiled, and fun — both onstage and in the stalls — was had. The rest of the troupe — trumpeters Bruce Purse and Malachi Thompson, trombonists Steve Turre and Joe Bowie, French hornist Craig Williams, and tubasto Bob Stewart, who is an expert at using the instrument in its original jazz context as the bass line — sparkled with verve, so that they may well become the most dazzling of all. A rattling, raucous, churning, sinuous, and finally, settling out on a breathtakingly full sound, Lester Bowie's Brass Fantasy would be to have Lester Bowie cloned so that all of his projects can stay on the concert circuit full time.

lee jaske

G

OUI, OUI MARIE

AASCAP member, France Marie is congratulated by ASCAP membership representative Rick Morrison, at New York City's Area Club, on the recent release of her LP, "Starchild," on Epic Records.

LP, "Move It On Over" — a Chuck Berry guitar, the trademark Thorogood growl and a driving back beat.

Looking out into the audience, it was apparent that Thorogood's brand of rockin' blues has captured a new generation and introduced them to the roots of rock and roll. Despite the ongoing tribute Thorogood has paid over the years to the rock and roll forefathers, chances are many in the young audience never heard Willie Dixon, John Lee Hooker or Johnny Otis. Thorogood provides the link.

Continuing on with "Willie And The Hand Jive," and "Madison Blues," the young Delaware native maintained a personal interaction with the crowd which had obviously taken him to its heart. Perhaps the biggest reception of the night was given to last year's hit "Bad To The Bone." Score another hit for MTV.

George Thorogood is not another artist covering the works of others. He is a talented and respected musician who never forgets where the music comes from. More importantly, he never lets the audience forget. The Palladium show was more than a tribute to those who have preceded him. It was a tribute to the musical integrity of George Thorogood.

mille strom

SD WELCOMES GEORGE HOWARD — While in San Diego, various radio, retail and distributor people came out to see and hear TBA recording artist George Howard for two sold-out shows at The Casparian recently. Howard's highly anticipated third album "Dancing In The Sun" will be out at the end of March. Shown are (l-r): Denise Wolf, Licorice Pizza; Art Good, KIFM; George Howard; Ted Higgishioke & Diane Gribb, California Record Distributors; Bob O'Connor, KIFM Jazz director; and Craig Martin, Jazz buyer — Tower San Diego.
THE PALOMINO, L.A. — This famous N. Hollywood club has long been a launching pad for rising music stars, and for the night's headliner, Lone Justice, the club has been a home away from home. In the three year's of it's existence, Lone Justice has evolved from a country-roots influenced and rough-edged local band to a well-honed American rock band which is now seen on tour with U2 in support of it's debut Geffen LP.

After an authentic and moving pure-country readout of LA's latest sound transplant Dwight Yoakam, Lone Justice was once again playing in front of a hometown crowd. And hometown crowd or not, this band has got it all, and with it that it is encapsulated in lead vocalist Maria McKee's trembling and beautiful voice or in the band's revamped line-up of the well-paced set of originals and covers, it is there.

Kicking off with "East of Eden," from the upcoming (April) debut LP the group looked slightly tentative, though McKee's voice was clear enough and loud enough to knock your socks off. While this song and the following "Cactus Rose" which includes one of Lone Justice's best chorus melodies, is the only country-roots which distinguished the band from the dozens of others that emerged at the same time, Lone Justice has most definitely turned into a solid rock band. With Tom Petty keyboardist Benmont Tench helping fill its sound on the album, the band felt it could use some filling out live before it started playing the Madison Square Garden of the world, and those additions have helped the band tremendously, while founding member and guitarist Ryan Hedgecock is an integral part of the driving rhythms of the band, the confidant leads of Tony Gilkyson added some musicanship and punch.

The keyboard fills of newly added member Mike Kindred on the compassionate "Soap, Soup and Salvation" also helped complete the overall sound of the band, yet throughout the show, McKee was clearly the group's ace in the hole. As she and the band warmed up, McKee got so swept away in the music as "After The Flood," and through that surrender, the packed crowd was able to see the young vocalist's true artistry and presence. Though at times it would be nice if she were more endearing to the audience, her sheer talent and the overall sound and intensity of Lone Justice's music made up for that flaw.

Known to cover the Velvet Underground extensively and the Rolling Stones selectively, when the band returned to the stage the most loudly requested encore was predictably Lou Reed's classic "Sweet Jane." Performing the tune with all of the abandon of the original, Lone Justice simply added icing to a cake which is sure to please more than just the hometown crowd which was in attendance this night.

Don Mathis

ONE JUSTICE

REBA IN L.A. — Reba McEntire recently played to a packed house at North Hollywood's Palomino Club, the audience listened to the MCA recording artist perform material from her "My Kind Of Country" album, including the single, "Somebody Should Leave." Greeting McEntire backstage after the show from (l-r): MCA recording artist John Schneider; Reba McEntire; Irving Azoff, president, MCA Records and Music Group, MCA recording artist Nicolette Larson.

Johnny Mathis and Dionne Warwick breezed into Radio City Music Hall last week for a five-night sold out stand, bringing with them a large dose of traditional showmanship and very little of the contemporary edge both have tried to retain in their recorded work. In terms of variety, style and crowd-pleasing, however, the duo's mutual admiration society made for an engaging show.

After accompanying Warwick on stage for the first two numbers, Mathis departed, leaving Warwick to thrill the crowd with her lengthy portfolio of hits, which are highlighted by her early Bacharach/ David works, "Walk On By," "I'll Say A Little Prayer," and "Do You Know The Way To San Jose?" now contained in an abbre-viated medley which nonetheless hit the crowd's high points. Missing were other standards such as "I'll Never Fall In Love Again" (thankfully) and "Theme From Valley Of The Dolls," (regrettably), as well as other hits from her collaboration with the giant writing duo. (Bacharach and Warwick are collaborating on a new project.) But it was Warwick's work with Barry Manilow that seemed to be the audience favorite, with her mega-hit "I Know I'll Never Love This Way Again" eliciting the biggest response and the tune's follow-up "Deja Vu," involving with the Mathis-Deniece Williams hit of the same period "Too Much, Too Little, Too Late," as the ever-youthful Mathis rejoined Dionne.

Mathis himself remains a dazzling vocalist, demonstrating superior depth and control while exploring difficult material like his "99 Miles From L.A.", accompanied by a superb classical guitarist, and providing more than perfunctory humor with his gentle reading of the swing parody "Her Mother Came, Too." But it was Mathis' early and timeless material that came over best as "Misty" and "Chances Are" maintained their early freshness.

Although strangely rough in some spots on their duet material, Mathis and Warwick had little trouble turning opening night stumbles to their own advantage, a reflection of their 45 plus years combined working experience. Like Tony Bennett, Mathis is a classic pop singer who seems to get better with age, but who retains an awareness of and capability with contemporary forms. With Dionne Warwick's superb and effortless improvisational skills, they provide a show which pleases fans and still manages to stretch the performers' horizons.

Rusty Cutchin

Johnny Mathis

Dionne Warwick

RADIO CITY MUSIC HALL, N.Y.C. — Johnny Mathis and Dionne Warwick breezed into Radio City Music Hall last week for a five-night sold out stand, bringing with them a large dose of traditional showmanship and very little of the contemporary edge both have tried to retain in their recorded work. In terms of variety, style and crowd-pleasing, however, the duo's mutual admiration society made for an engaging show.

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Rusty Cutchin
The debut album from Boy Meets Girl is on the street this week.

The first single "Oh Girl" is at radio now.

On A&M records and chrome cassettes from BASF.
WHAT IS REALITY?
REALITY. It's the way we perceive the world around us. What is real for some is not for others. The only true reality is constant change. The music industry deals with constant change. The continual shifting of tastes, technology and economics keeps our business fresh and exciting. At CASH BOX we measure reality for you. We are constantly adjusting, fine tuning and changing to reflect the state of the music marketplace.

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CASH BOX

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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.

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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.

CASHBOX

More Essential Than A Speeding Bullet ✡
ALBUM RELEASES

OUT OF THE BOX

SOUTHERN ACCENTS — Tom Petty and The Heartbreakers — MCA 5486 — Producer: Tom Petty-Jimmy Iovine-Mike Campbell-David A. Stewart-Robbie Robertson — List: 8.98 — Bar Coded
The long awaited return of one of the ’70s most consistent and challenging rockers, “Southern Accents” is Petty’s return to form, with songs which call on his musical roots as well as collaborations which cover new ground. Three cuts penned with the Eurythmics’ David Stewart stand out — including the single “Don’t Come Around Here No More” — and help from Robbie Robertson, on one track adds spice.

NEW AND DEVELOPING

SATISFACTION GUARANTEED — Carole Lynn Townes — Polydor 825 372 Y-1 — Producer: various — List: 8.98 — Bar Coded
The long-awaited debut disc from Townes includes her two Breakin’ singles “99½” and “Believe In The Beat,” but also shows the vocalist’s range on “Goodbye Love” and “Love Is Just A Breath Away.” With two hit singles already from the album, expect good out of the box response at retail.

CAROL LYNN TOWNES

FEATURING PICKS

AZTEC CAMERA — Aztec Camera — Site 25282-1 — Producer: Aztec Camera — List: 5.99 — Bar Coded
This special five-cut 10” EP features live versions of four tracks from the group’s last album and includes the cover of Van Halen’s “Jump” previously available only on a B-side. An excellent value from an excellent band.

BOOM, BOOM — Pat Travers — Polydor 825 581 — Producer: various — List: 8.98 — Bar Coded
Guitarist Pat Travers has had a long and sometimes illustrious career as a journeyman rocker, and this disc captures it all, including “Smokey’s Whiskey” “Life In London” and the hit title track.

Recorded toward the end of this seminal group’s life, “The Velvet Underground” is rereleased in conjunction with the group’s first two discs and the “lost” LP “VU.” A Lou Reed showcase — John Cale had just been replaced by Doug Yule — the album features “Pale Blue Eyes,” “Some Kinda Love,” “Cissy Says” — a classic.

SO TRANQUILIZIN’ — Cosmetic with Jamaaldeen Tacuma — Gramavision 18-8310 — Producer: Jamaaldeen Tacuma — List: 8.98 — Bar Coded
Musically and sonically state-of-the-art R&B and fusion from Cosmetic and the renaissance man Tacuma. Strong dance and B/C orientation on the title track, “Be My Girl” and “About The Money.”

RECORDS TO WATCH

WHITE LIGHT/WHITE HEAT — The Velvet Underground — Verve 825119-1 Y-1 — Producer: Tom Wilson — List 8.98 — Bar Coded


DANCIN’ IN THE KEY OF LIFE — Stevie Arrington — Atlantic 81245-1 — Producers: Keg Johnson, Wilmer Raglin — List: 8.98 — Bar Coded

DEREK AND CLIVE (LIVE) — Peter Cooke and Dudley Moore — Island 90256 — Producers: Harold Beatty — List: 8.98 — Bar Coded


INSTANT EXCITEMENT — Chris Stamey — Coyote 007 — Producer: Don Dixon — List: 6.98


WORK THAT DREAM — November Group — A&M 12512 — Producer: Peter Hauke — List: 8.98 — Bar Coded

REGgae AMERICAN STYLE — Jah Moon — Base 001 — Producers: Regi Butler, Bob Hata and Jah Moon — List: 5.98

TOUGH TO SHAKE — The Dynatones — Rounder 9000 — Producer: John Rewind — List: 8.98

BOY MEETS GIRL — Boy Meets Girl — A&M SP-6-5046 — Producer: Tom Wilson — List: 8.98 — Bar Coded
Melodic, pleasing pop melodies from A&M’s new dynamic duo, George Merrill and Shannon Rubicam who share lead vocal chores and combine on some beautiful harmonies. The first single “Oh Girl,” is already creating a buzz at CHR and from every indication this band’s set to take off. Particularly strong cuts include, “Don’t Tell Me We Have Nothing” and “Touch.”
REO SPEEDWAGON (Epic 34-04848) One Lonely Night (3:20) (Jamsongs/ASCAP) (Doughty) (Producer: Gary Richrath-Kevin Cronin-Alan Gratzer) After a hit single drought, REO has come back at full strength with the #1 “Can’t Fight This Feeling.” The second single from the band’s latest LP is even more appealing for its chiming chorus and sentiment soaked lyric. Mixing acoustic guitars and a screeching guitar lead, REO has always had the knack for capturing a wide audience of AOR listeners and CHR fans, and “One Lonely Night” will certainly follow in that pattern.

SHANNON (Mirage 7-96655) Do You Wanna Get Away (3:49) (Emergency Music-Jobsale Music—Green Star Music/ASCAP) (Barbosa) (Producer: Mark Liggett-Chris Barbosa) After a series of dance hits from her debut LP, New York vocalist Shannon returns here with the first single from her Mirage follow-up. More keyboard oriented than her previous material, “Do You Wanna Get Away” still delivers a solid dance punch and Shannon’s vocal is right on the money. Expect immediate B/C adds and a good response from the clubs.

GLEN FREY (52546) Smuggler’s Blues (3:45) (Red Cloud Music-Night River Pub/ASCAP) (Frey-Tempochnic) (Producer: Glen Frey-Allan Blakoo) This rocker from ex-Eagle Frey has spawned an episode of the TV show Miami Vice and it should prove to be another smash for the artist. Pure rock complete with slide guitar and a bluesy melody-look for adds on CHR and AOR.


PENNY FORD (Total Experience 1-2413) Dangerous (3:59) (Tempo/BSM) (Ellis) (Producer: Jonah Ellis) Sticky edited new single from vocalist Ford features a tight mix for the clubs and strong vocal harmonies of Chaika.

GENERAL PUBLIC (IRS 9935) Never You Done That (4:07) (In General Inc.-IRS Music/BMI) (General Public) (Producer: General Public-Gavin Mackillop-Colin Fairley) The light melodic tone and breezily danceable rhythm of this follow-up single to “Tenderness” has already influenced some CHR playlists. General Public single to have real staying power.


ROBIN CLARK (HME WS5-04705) Too Many Fish In The Sea (3:17) (Stone Agate Music Corp.—BMI) (N. Whitfield, E. Holland) (Producer: George Flame, Michael Case Kissel)


STEPHEN OSCAR BURNSIDE (Prospect U-12836) Footprints (On My Brain) (2:44) (Swanwick Ave Pub—BMI) (S. Burnsides) (Producer: Stephen D. Burnsides)

ROGER WHITTAKER (RCA B-14043) Take A Little—Give A Little (Editted Version) (3:49) (Tembo Music—ASCAP) (N. Munro, R. Whittaker) (Producer: Nick Munro)


CHAKA KHAN (Warner Bros. 7-29025) Through The Fire (4:15) (Dyad Music-Foster Frees Music-Neropolp-Tom John Music/BMI) (Foster-Keane-Woll) (Producer: David Foster-Humberto Gallo-Arti Mardin) After two successful uptempo and dance oriented tracks, Chaka Khan’s “I Feel For You” LP now yields this tempestuous ballad which shows off the full range of the vocalist’s power.

RICK JAMES (Gordy 17760F) Can’t Stop (4:10) (Stone City Music/ASCAP) (James) (Producer: Rick James) The first single from James’ upcoming “Glow” LP is a relentless and engaging pop/urban track which features rock guitars and an upbeat drum pattern. Look for quick adds on this, James’ strongest effort in some time.

JOHN HIATT (Geffen 7-29045) Living A Little, Laughing A Little (3:42) (Mighty Three Music/BMI) (Bell-Creed) (Producer: Norbert Putnam) This sensitive Hiatt/Elvis Costello duet is a wonderful mid-tempo track which could prove to be Hiatt’s surprise pop hit. An excellent chorus and Hiatt’s typically sophisticated arranging add appeal to this possible AOR, CHR and A/C single.

VAN MORRISON (Mercury 880 669-7) Tore Down A La Rimbaud (4:06) (Essential Music/BMI) (Van Morrison) (Producer: Van Morrison) An uncompromising and always rewarding songwriter, Van Morrison hasn’t had a top charting single since “Wavelength,” but this track from “A Sense Of Wonder” should pick up adds on A/C and some CHR stations. A musically and lyrically rich cut.

MICHAEL RUFF (Warner Bros. 7-29043) Let Her Stay (3:58) (Ruff Mu Music/BMI) (Ruff) (Producer: Tommy Lipuma)

FINN AND THE SHARKS (HME 4-04827) Wheels Start Running (3:39) (Sharkabili Music/ASCAP) (Roues) (Producer: None Listed)

BANG-BANG (Epic 34-04712) This Is Love (3:35) (Violent Films Music/ASCAP) (Raymond) (Producer: Robert Margouleff-Bennett Salvy)


BRIAN TABACH (Buckhead NR15796-1) Music Machine (The Ba Wa Wa Song) (2:18) (Tabach, Barron) (Producers: R. Bassoff, N. Braddy)

Cash Box/March 30, 1985
THE RHYTHM SECTION

FROM TIME TO TINSLETOWN — Morris Day has been the 1985 recipient of the Clarence Muse Award by the Black Filmmakers Hall of Fame. The award, created to recognize the contributions of young black artists to the world of cinema, was presented to Day at the 12th annual Oscar Micheaux Ceremony held recently in Oakland, California. Day is known as a writer, director, and producer, as well as a dancer and singer, and is best-remembered as a member of the popular group The Time, which he formed and served as a charter member of the Screen Actor's Guild and was a member of ASCAP over 30 years.

The urban scene has captured the incredible wealth of quality male and female vocalists and the production shows no signs of letting up. Following the footsteps of James Ingram, Jeffrey Osborne and last year's surprise debut, Glenn Jones, is Alexander O'Neal, who brings with him to the Top 75 Albums debut the crack production team of Jimmy Jam and Terry Lewis.

In Mississippi in 1975, O'Neal, who had been releasing singles and groups for more than a decade, hit upon the club circuit. Eventually he was asked to join Flyte Tyme, which became The Time under Prince's direction. A successful song over money kept O'Neal out of the group between the albums of 1981 and 1985. The group's albums of 1981-85 have been — a black rock and roll band. "We did Rolling Stones and Def Leppard songs, he says. "I always felt that black artists created rock and roll. We gave it away, and they took it. But if you really listen, you realize that the original rock and roll was just a lisped-up blues. Meanwhile, The Time had shaved the LP's, with Jam and Lewis striking out on their own, their musical sophistication and leaving Morris Day and crew to concentrate on their image. The producers hope that the full-length album to be released this fall will be a step forward to the albums of 1986, the first single from which, "Indoctrinum," is now storming the charts. It's a typical Jam/Lewis funk twist, with O'Neal's vocals leading the way. But O'Neal proves himself a versatile vocalist on the side two, where ballads take over. He has the smoothness and raw power which should give him a distinct position in the marketplace of black vocalists. Jam and Lewis' production makes it a sure thing.

DANCE ACTION

JELLYBEAN'S RECIPES — The general idea of remixing a song is pretty clear: the DJ and the producer enhance the dance rock, eat out the drum tracks, alter some tracks, and the intricate mess of Arthur Baker overwhell is a new mix of tracks. But for those who want a more in-depth blow-by-blow account of the method of remixing the Jermaine Jackson Album of Music & Sound Outfitter. John "Jellybean" Benitez has penned an extensive article for the N.Y.-based magazine, and in it Benitez goes into detail about his use of outboard equipment, studios, etc. Dance Action is currently spoken to Benitez after his work remixing the "We Are The World" single — not a dance record necessarily, but people do dance slow and the producer/DJ/Remixer also has these projects in the works. "I've got a video on how to DJ coming out on A&M Home Video. It's going to be 45 minutes long, and since we'll be using a special kind of high resolution tape, a lot of the subtleties of mixing records and DJing will come out," Benitez is also currently remixing the DeBarge crossover smash "Rhythm of the Night."

HOT VINYL — While the many hip-hop records from the various "Roxanne" singles go to the latest release on the release, the release continued to play strong in clubs coast to coast, other more mainstream female vocalists are also finding the release. Pennie Ford's "The Night" has picked up very quick, and Whitney Houston is also doing well...many retailers such as Mary Ann Sasso at 80s Hits, the hottest thing in the stores. Noting that after the success of "Hang On To Your Love," "Smooth Operator" is going over the top, Saracona also remarked that Sade's smooth voice and pleasant personality are elements which are contributing to the British vocalist's state side rise.

peter holden
WHODINI (Live/Arista 9332)
Big Mouth (5:07) (Hutchins/Smith) (Zomba Enterprises) (Producer: Larry Smith) (Bryan "Chuck" New)

Yes, rap is alive and healthy! Whodini's latest workout is sure to be a hip-hop classic with a creative drum track and some nice vocal edits.

LAUREN GREY (Disc 1003)
Putting The Night On Hold (7:06) (Friend-Weisser) (Winding Music/ASCAP) (Producer: Tom Weissenbach/Steve Thompson)

Though this cut has been on various club-derived charts for months, retail activity should bring "Putting The Night On Hold" on to the 12" single chart next week at number. Sensual vocal and a rapidly-paced rhythm groove.

DEVO (Warner Bros. 0-20318)
Here To Go (5:32) (Mothersbaugh-Casale) (Rebornant Music/BMI) (Producer: Devo) (Remix: Ivan Ivan)

Though Devo has been absent from the dance club scene for sometime, this Ivan Ivan remix may change that. Comic noises and a white funk groove make this track distinctive.

BRIGADE JERRY (RAS 7010)
Jamaica, Jamaica (9:10) (Russell) (Jah Love Music) (Producer: none listed)

A steady drum and club groove are the highlights of this RAS release; reggae jocks have already jumped on this one.

JELLYBEAN (EMI America 9288)
Sidewalk Talk (6:04) (Madonna) (House of Fun Music — Webo Gi/URI/BMI—ASCAP) (Producer: Jeffrey)

This third single from Jellybean's solo LP debut is an infectious wall of percussion that is guaranteed to incite a riot getting to the dance floor. Penned by Madonna and sung by Catherine Buchanan.

MOST ACTIVE

WHODINI (Live/Arista 9332)
Big Mouth (5:07) (Hutchins/Smith) (Zomba Enterprises) (Producer: Larry Smith) (Bryan "Chuck" New)

Comments: "It has a combination of high energy and street beat accompanied by hypnotic vocal. A real winner."

RETAILERS' PICK

Sade "Smooth Operator"
Store: Hill Records
Manager: Mary Ann Saracino
Location: Northwark, Conn.
Comments: "A #1 hit. An excellent follow-up. In fact, we liked it so much, we included our own debut "Smooth Operator." Excellent early sales on the album and single."
Marlboro Country Music Tour To Offer Sophisticated Production

by Bill Fisher

NASHVILLE — The 10-date Marlboro Country Music Spring Tour 1985, sponsored by the Philip Morris Tobacco Co., will begin with a show in Greensboro, N.C. on April 12. Charlotte, St. Louis, Memphis, Indianapolis, Lexington, Pittsburgh, Cincinnati, Birmingham and Atlanta are the other stops for the tour, which is in its third year of presenting top country performers at substantially lower ticket prices ($10 and $12) than those which might normally be expected for the caliber and quantity of talent offered.

Headliners for the tour are The Statler Brothers, Ricky Skaggs, Hank Williams, Jr., Ronnie Milsap, Lee Greenwood, Reba McEntire, Exile, George Strait and John Anderson. At each stop on the five-week tour, three or four of the acts will perform; the shows start at 7:30 and usually last four hours or more. The workhorse of the tour is Skaggs, who will play all 10 dates; Williams, Milsap and Greenwood are each appearing on five of the shows; the Statlers are on tour; George Strait will be on the bill in St. Louis and Memphis; and McEntire, Anderson and Exile will play five dates in Birmingham, St. Louis and Atlanta respectively.

The tour package will be a highly complicated, state-of-the-art production, including the assembly and operation of 18 tons of staging and equipment. A revolving stage floor will rotate on a straight line, between the acts, and the musicians will be able to use their own on-stage sound equipment. Monitors are to be set up to meet the two completely independent systems, each with its own control console. The sound system will be split between a bank of speakers on stage and another suspended near the rear of the venue. A delay system reportedly will make the sound uniformly clear and undistorted for the entire audience.

A four-camera video projection system will project live images from stage, studio versions of artists’ videos and pre-taped features on to three 16x20 foot screens. Directing the video crew will be Sandy Fullerton, whose credits include the video direction of several major multi-act live shows and work on the Jacksons’ Victory Tour.

Tan Knight, another veteran of the Jacksons tour, is Marlboro’s set designer. Knight, who has created sets for acts ranging in diversity from The Yardbirds to Prince, is responsible for the design of the Marlboro tour’s lighting, staging, video and special effects. Opening the concerts will be the winners of local amateur talent contests: live competitions held in each tour market area, the prize including a $5,000 cash award in addition to the opening performance slot. Each tour date will feature a different local winner in a 15 minute set. Past winners include the Brooks Brothers Band, who subsequently landed a record deal with Texas-based Buckboard Records.

The Marlboro Country Music Tour has grown from a pair of Texas concerts in 1983 to the present 10-city venture. Production is by Entertainment Services Group (ESG), New York, and promotion is handled by Varell Entertainment of Nashville.

Production costs for the Marlboro tour are not released by Philip Morris, according to Fan Aloia, publicity manager for the tour. She described the production as “a multi-million dollar program,” however, and commented, “It obviously costs Marboro more than any individual country music artist can afford on their own to..."
MOST ADDED COUNTRY SINGLES
1. IT'S YOUR REPUTATION TALKIN' — Kathy Mattea — Mercury 34 Adds
2. LITTLE THINGS — The Oak Ridge Boys — MCA — 33 Adds
3. STARLITE — Karen Taylor-Good — Mesa — 22 Adds
4. WHEN YOU'RE YOUNG AND A WOMAN — Cathy Buchanan — Rustic — 16 Adds
5. MY OLD YELLOW CAR — Dan Seals — EMI-America — 17 Adds

MOST ACTIVE COUNTRY SINGLES
1. HONOR BOUND — Earl Thomas Conley — RCA — 69 Reports
2. THERE'S NO WAY — Alabama — RCA — 69 Reports
3. HIGH HORSE — The Nitty Gritty Dirt Band — Warner Bros. — 69 Reports
4. GIRLS NIGHT OUT — The Judds — 66 Reports
5. TIME DON'T RUN OUT ON ME — Anne Murray — Capitol — 67 Reports

THE COUNTRY MIKE

GUIN NAMED KBRQ G. M. — Great Empire Broadcasting owners Mike Lynch and Mike Oatman recently announced the appointment of W. Frank Gunn to the post of general manager for KBRQ-FM/Denver. Gunn has 27 years experience in the broadcasting industry, having worked in sales, news, and on the air. The majority of his career has, however, been in station management positions in Greeley, Colorado at KYOU and KGRE, and at stations in Sioux City, Iowa and Wichita, Kansas. Two additional management changes at the Denver station were also made by Lynch and Oatman. Bob Proffitt, after having worked in sales for 10 years, was named to the newly created position of national sales manager. He will assume responsibility for directing Denver advertising agency sales and will also coordinate national sales through local distributors. Former KBRQ sales executive Don Nelson will man the post vacated by Proffitt. Oatman commented, "These three gentlemen are uniquely qualified to continue the job of positioning KBRQ as a genuine, reliable broadcast service to the city of Denver.

ROLAND NAMED ASSOCIATE PRODUCER — The United Stations Radio Network has promoted Tom Roland to associate producer of its daily long-form radio program "Solid Gold Country," according to executive vice president/programming at United Stations, Judge Salamon. Roland will work with Salamon in the development of the show, including script supervision and the coordination of music and interview segments. Roland has previously been director/creative services, working as liason between The United Stations and recording artists for each of its five weekly shows. Prior to his move to The United Stations, Roland had worked with Cash Box as staff writer in the Nashville office. "In his prior capacity, Tom demonstrated a great deal of knowledge about music, and did a number of our interviews. His writing skills are top notch, and this move will ensure that Solid Gold Country will maintain the high quality standards that the company sets for its product as we continue to produce the show in its new daily format," Salamon said of the appointment.

STATION CHANGES — WVAR/Richwood, West Virginia, has had a few personnel changes of late. Dennis Jackson has moved into the program/music director slot, as well as maintaining an on-air shift from 6 a.m. to 11 a.m. Don Wood from sister station WCVW/Somersville, West Virginia, is the new afternoon drive man, and weekend shifts are now staffed by Mike Meszaros and Mitch Alderman.

W. Frank Gunn — WBRQ

PROGRAMMERS PICKS

Tom Sleeker
KKIX/Fayetteville
It's Your Reputation Talkin' — Kathy Mattea — Mercury

Kevin Herring
WWW/Detroit
Little Things — The Oak Ridge Boys — MCA

Ed Stanley
WSCG/Cornith
Starlite — Karen Taylor — Mesa

Al Risen
WDAT/Ormand Beach
My Old Yellow Car — Dan Seals — EMI America

Steve Amari
KMKX/Modesto
I've Been Had By Love Before — Judy Rodman — MTM

Jim Bell
WKZT/Huntsville
My Sweet-Eyed Georgia Girl — Atlanta — MCA

Nikki Courtrey
WUSN/Chicago
Little Things — The Oak Ridge Boys — MCA

Mike Laurel
KQRS/Corpus Christi
It's Your Reputation — Kathy Mattea — Mercury

Ray Welch
WACO/Waco
A Few Good Men — Terri Gibbs — Warner Bros.

SINGLES REVIEWS
OUT OF THE BOX

STEVE WARNER (MCA-52562)

Steve Warner offers a mid-tempo tune with a western flavor that includes pleasing fiddle and steel solos. The song's standard idea—a fickle woman who captures the singer's love—works well with Warner's earnest vocals. From the "One Good Night Deserves Another" LP, "Heart Trouble" will have no chart trouble.

FEATURE PICKS

FRIZZELL & WEST (Viva 7-29046)
Do Me Right (2:14) (Dane Bryan/Peppermint Flash—BMI) (B. Price) (Producer: Jim Ed Norman)

DAVID ALLAN COE (Columbia 38-08446)
Don't Cry Darlin' (2:50) (Dean Dillon/Larry Butler—BMI) (D. Dillon) (Producer: Billy Sherrill)

CHARLEY PRIDE (RCA PB-14045)

GUS HARDIN (RCA PB-14040)

MOE BANDY AND JOE STAMPLEY (Columbia 38-08443)
Still On A Roll (2:37) (Audois/Lawrence Bros./Make Believe/ASCAP/Beckaro—BMI) (J. Greenbaum, B. Hobbs, B. Mevis) (Producer: Blake Mevis)

BUTCH BAKER (Mercury 890 653-7)
The Lady Loves Her Job (3:15) (Tapadero—BMI) (D. Carr, B. Springfield, D. Gilmore)

REEDY CREEK BAND (Silver Star DKD-55016)
Never Could Ever (2:30) (Silver Key—BMI) (W. McElveen, R. Richardson) (Producer: Wes McElveen, Robert Richardson)

BILLY JOE ROYAL (Southern Tracks ST-1037)
Burns Like A Rocket (3:33) (Garvin/Blue Moon/Famous—ASCAP) (G. Burr) (Producer: Nelson Larkin)

NEW AND DEVELOPING

JUDY FIELDS (MCA-52549)
Back In Love Again (2:51) (Peso, Wallet, Frizzell—BMI) (D. Frizzell, F. Anderson) (Producer: David Frizzell, Ken Mansfield)

A solo fiddle states the beautiful opening melody of this dreamy country ballad from strong-voiced Judy Fields. The chorus is done in classic, two-part harmony, and the lyrics is a plea for the return of a lost love. The fiddle line from the beginning brings the tune to a close.

“Somethin's Fallin’”
LORI ROBIN SMITH
“Side Steppin' The Blues”
STONEWALL JACKSON

Thanks DJ's For Your Help

UNIVERSAL ARTIST RECORDS (615) 865-8692
The show goes on — Minus its original headliner, George Jones, who departed under circumstances which have already been thoroughly reviewed, the cable show Radio City Music Hall Welcomes The Nashville Network will premiere April 6. Mickey Gilley and Ricky Skaggs took over the hosting duties for the special, which features an all-CBS roster of talent including Ray Charles, Charly McClain, Exile, Lacy J. Dalton, Mark Gray, and Moe Bandy and Joe Stampley.

A Flash of Silver: Cloud of Dust — ... and a soundtrack. Warner Bros. Records has announced an April 22 date for the release of the soundtrack album of Rustlers’ Rhapsody, a Paramount film to be released to theaters on May 11. Artists featured are Gary Morris, The Nitty Gritty Dirt Band, John Anderson, Pinkard & Bowden, Pam Tillis, Randy Travis, Karen Brooks, Rex Allen, Jr. and Charlie McCoy, Gary Morris’ “Lasso The Moon” in the movie theme. The film stars Tom Benenger, Marilu Henner and Andy Griffith, and is directed by Hugh Wilson.

Dan Fogelberg — The tour in support of his album “High Country,” to be a Full Moon/Epistle release this week, will begin on April 3 at Nashville’s Grand Ole Opry House. Attendees of this week’s NARM convention in Hollywood, FL however, will be treated to a preview of the tour shows when Fogelberg performs at the trade show’s awards affair for raising April 1.

Three years in music city — David Conrad and Almo/Irving Music, Nashville, are celebrating three years of growth in country publishing. Since 1982 the company has had over 30 charted singles and 50 cuts on hit country albums. In 1984 Almo/Irving arranged a co-publishing deal with Garth Fundis, resulting in the formation of Fundiway Music (BMI) and Craftworks (ASCAP). Writers Paul Kennerley, Rhino Fleming, Hank DeVito and Kent Robbins are some of the firm’s exclusive 1985 signings. Company president Lance Freed, Los Angeles, commented, “I have never seen a more gracious and warm group of people than those in Nashville. They have all been terrific to us and we want to be terrific back by providing the music community with great songs.” Said Conrad, “Nashville is steadily becoming a greater musical force on both a national and international level and we’re excited to be a part of the family.”

Flying over radioland — Taping for the next-13 week series of “The Liberty Flyer,” the popular new bluegrass radio series from The Library of Congress, Nashville, is nearing completion. The hour-long show, hosted by Phil and Gaye Johnson, is currently heard on more than 80 country stations. The new season will feature traditional artists such as John Hartford, The Bluegrass Cardinals, Doyle Lawson & Quicksilver, Guy Clark, and The Chicago-Spandic Special Consensus Bluegrass. Folk humorist and ace guitarist Gamble Rogers is a featured regular on the series, which is produced by Lawton Warren. Warren has announced that The Liberty Group will tape 13 more episodes of its Nashville Network bluegrass series Fire On The Mountain, beginning April 16 in Maggie Valley, NC. Appearing on the series will be Ralph Stanley & The Clinch Mountain Boys, the John Herald Band and The Skyline Drifters, among others.

United gold — The April shows set for the United States’ “Solid Gold Country” tour will include the “Festival Year” installments on the 1973, 1974 and 1975 Artists specials will be hosted by Emmylou Harris, Waylon Jennings and the Oak Ridge Boys. Also, the April 5-11 show will feature Jerry Kennedy, who has produced the last 25 Statler Brothers projects, an association that began 15 years ago.

Jamboree time — Officials with Wheeling, WV’s Jamboree, USA have finalized plans for the ninth annual Jamboree In The Hills, “Super Bowl of Country Music,” two-day music festival, to be held July 20 and 21 at Bruth Run Park, St. Clairsville, OH. The festival offers 20 hours of continuous music with acts such as Crystal Gayle, Charlie Daniels, Ronnie Milsap, Earl Thomas Conley, Louise Mandrell, Glen Campbell and many others. Tickets, priced at $40 for two days and $25 for one, are available at Jamboree USA headquarters in Wheeling.

Gospel fest ’85 — Recording artists Andrae and Sandra Crouch (seated) meet with McDonald’s representatives in preparation for a gospel choir competition to be held in Los Angeles in June. Sponsored by the fast food chain, the contest will benefit the United Negro College Fund. Shown with the Crouch’s are (left): Tom Spel, president of McDonald’s Operators’ Association of southern California; Lindsay Hughes, store franchise and Greg Hogan, regional advertising manager.

Country column

Gospel picks

Choose Life — Debby Boone, Lamb & Lion LLR 3008, 2 producers, Michael Omarian. 
Inda Evans — Linda Evans, New News, SPBN 7-01-811410-1, 2 producers, Merry Evans, Packer Serrano, Kevin Yancey.
Heavy Load — Rev. Marvin Yancey, Nashboro NAB 656, 2 producers, Marvin Yancey, Packer Serrano, Kevin Yancey.

Thanks, Roy — Roy Clark was honored last week at a recent black tie affair raising more than $700,000 for the Children’s Medical Center in Tulsa. One of many stars who turned out was Inda Yancey, pictured above with Clark.

Bill fisher

Cash Box/March 30, 1985
Country Album Reviews

STEP ON OUT — The Oak Ridge Boys
— MCA-5555 — Producer: Ron Chanceny — Bar Coded
The Oak Ridge Boys and producer Ron Chanceny have put it all together again: first-class singing, killer songs, excellent picking, and an attractive album package. Robbie Robertson's "Ophelia" was a great choice for the record, and "Little Things," written by Billy Barber, is the Most Added country single of the week. This one will be a chart-topper — no surprise from the only country act to have two number one albums last year.

FROM MY HEART — Kathy Mattea — Mercury 824 308-1 M-1 — Producer: Allen Reynolds — Bar Coded
Kathy Mattea's second album on Mercury/PolyGram boasts material from celebrated songwriters such as Randy Goodrum, Wendy Waldman and Elton John. Additionally, the LP has a good mix of up-tempo songs and ballads, but Mattea's voice must certainly be considered the soul of this album — its deepness and expressiveness are especially moving on Waldman's "Heart Of The Country" and Goodrum's "If I Hadn't Met You." This record should add substantial numbers to Mattea's audience.

NOBODY WANTS TO BE ALONE — Crystal Gayle — Warner Bros. 1-2514-1 — Producers: Jimmy Bowen and Michael Masser — Bar Coded
Gayle's latest effort is one of her most consistent works to date. From the current hit "Nobody Wants To Be Alone," to the remake of the classic "God Bless The Child," the album displays a continuity of contemporary instrumentation with Gayle's patented vocals. Strong production and generous packaging will make this one an instant seller this spring.

WHOLE NEW WORLD — The Whites — MCA/Curb-5562 — Producers: Ricky Skaggs and Marshall Morgan — Bar Coded
The first single from this album "If It Ain't Love (Let's Leave It Alone)," is already 35 bullet, and the rest of the material meets or exceeds the standards set by that initial single release. Producers Ricky Skaggs and Marshall Morgan have been re-writing the book on the production of traditional country music; their quality work, plus top-notch musicianship, will make this LP a solid seller.

Nelson returns to his songwriting roots with a look at yesterday on his newest release. The title cut, written in 1971, sets the tone for the album which portrays road life in earlier days with Nelson and his friend Paul English. The production carefully compliments Nelson's gentle vocals and the instrumentation of his road band.

OLD FRIENDS — Terri Gibbs — Warner Bros. 1-25209-1 — Producers: Steve Buckingham and Jim Ed Norman — Bar Coded
"Old Friends" is an excellent example of Gibbs' ability to maintain her unique line of vocal continuity throughout the album. The straight-ahead production of Steve Buckingham and Jim Ed Norman, along with some tastefully subtle background performances by such notables as Linda Ronstadt, Emmylou Harris, Vince Gill and Kathy Mattea, provides an ideal medium through which Gibbs' never-forced vocals can shine.

SEMINAR SHOTS — These photos above were taken at the recent Country Radio Seminar. Photo 1 (l-r): Louise Mandrell, RCA artist; Pam Green, WHN radio; Jack Weston, RCA promotion director. Photo 2 (l-r): Mercury/PolyGram artists The Wright Bros. in performance at the New Faces show. Photo 3 (l-r): Mercury/PolyGram artists Butch Baker, Tari Hensley, John McDowell (Wright Bros.), Kathy Mattea and Leon Everette. Photo 4 (l-r): RCA artist Vince Gill and Beverlee Bleisch, KJY radio. Photo 5 (l-r): Rick Blackburn of CBS, Jim Foglesong of Capitol/EMI-America and Joe Galante of RCA participate in one of the seminar sessions. Photo 6 (l-r): Ronny Robbins, CBS recording artist; Rich Schwan, Epic promotion; Charlie Daniels, CBS artist; Jack Lameire, Columbia promotion; Keith Stegall, CBS artist.
A BUMPER CROP FOR ONE EAR — Cory Robbins, president of Profile Records, presented in One Ear Productions’ Run-D.M.C.’s debut LP for the label. The record was presented during one recent second anniversary party at Conny Island. Seen (l-r) are Robbins and Levy.

1st Airborne Rock & Roll Div. Flies Again

by Rusty Cutchin

NEW YORK — Surrounded by soldiers, sailors and scribes, 14 of rock’s prime movers gathered at the Sherry-Netherland Hotel to kick off the second overseas USO rock concert trek. The First Airborne Rock and Roll Division, as the group is known, departed Thursday (21) for concerts in Spain, Italy and Germany for Americans in all branches of service. Made up of members of the groups Kansas, Cheap Trick, The Le Roux and Street, as well as musicians from the Crosby, Stills and Nash and Santana bands, the 1st Airborne will perform on aircraft carriers, naval bases and training camps in Madrid, Rome, Naples, Stuttgart, Frankfurt and other cities. Last year’s tour, the first-ever series of rock concerts held under the official auspices of the USO, covered bases in the South Pacific, the Mediterranean, the Oceans and featured many of this year’s returning artists as well as members of Pablo Cruise and ex-Dobie Brothers Patrick Simmons. This year’s lineup spearheaded by Stephen Stills, includes tour organizer Phil Natar, Kansas, Robin Zander, Rick Nelson, Jon Brandt and Band E. Carlos of Cheap Trick, Tony Haselden and Leon of Le Roux, Steve Wolf, Mike O’Shea and Tom G. of Streets, Tom Coster of Santana and Mike Finnegan and Chocolate Perry of Crosby, Stills and Nash.

At a press conference held at the USO’s New York headquarters, Kevin McCarthy, director of the USO Celebrity Entertainment program, said, “This is the second of what we hope will be an annual tour by the First Airborne Rock and Roll Division. Our involvement in set piece-time record expenditures for USO shows throughout the Pacific circuit last year; this year the show is about 15 million dollars for the five million American service men and women who are stationed around the world.” The Department of Defense provides transportation and logistical support for the tour. The USO, which is a not-for-profit agency which raises its funding through private contributions, picks up the production, housing and entertainment expenses of the tours.

In response to questions, Nielsen recounted his feelings about last year’s string, “We played for as many as 12,000 at Clark Air Force Base and we played for 60 people at one place out in the middle of nowhere, but everyone loved it. It was really great. It was different because they weren’t paying to see us. It was a good deal. It was better than the Dallas Cowboy Cheerleaders.”

Asked about how the idea for a rock tour came about, Chat replied, “I noticed that nobody ever volunteered to go on any USO tour. The average age of a GI Overseas is 22. They get good entertainment but they don’t get any rock and roll.”

According to Ehrat, there are no plans for a recording or video of the show. The tour will conclude in mid-April.

New Record Plant Site To Offer Comprehensive Services

LOS ANGELES — After 16 years at its original Third Street location in West Hollywood, the Record Plant recording studio is moving to a new home. As early as September, the studio’s recording facilities and offices will be housed in the former Radio Recorders Annex on Sycamore Street in Hollywood. The site which is in the heart of the city’s film and video post-production area reflects the Record Plant’s growing involvement in the field of audio for motion pictures and television. In announcing the move, however, Record Plant president Chris Stone stressed that “the studio will continue to service its many major record industry clients in the manner in which they have become accustomed.”

“We have in no way deserted our old friends in the record business,” he commented. “While our daytime schedule will be primarily film and television work, the night’s schedule will continue to belong to record projects. If anything, we are in a stronger position than ever to serve the record industry. Our involvement in records and the visual media allows us to cooperate in the cross-fertilization of talent and ideas for both industries. Recording facilities at the new Record Plant will consist of two large recording stages plus a video recording/overdub and mix room.

The move has been planned to take place in stages throughout the month of September, so there will be no time lapse between the closing of the Third Street location and the opening of the Sycamore Street site.

Details Of ABC Purchase Announced (continued from page 3)

(Forget breakfast, record) jumps nine from 30 to 21, making $18.5 million in 1984. The stock market showed broad approval of the transaction — with Capital Cities/ABC shareholders receiving $11 per share in cash for each share of a Warrant to purchase Capital Cities common stock. For a period of 90 days from the closing date, the company will have the right to sell them to Capital Cities at $10 per warrant, giving the transaction a total value to ABC shareholders of $11.25 billion. ABC currently has outstanding 29.1 billion shares of common stock giving the transaction a potential value in excess of $3.5 billion, making it the biggest corporate acquisition in history, excepting the oil industry.

Under the FCC’s new guidelines, which go into effect April 1, no company can own more than 12 television stations reaching more than 25% of the country. Capital Cities/ABC, which is what the new network will be called, would own 12 stations, which meet the requirement of a 

In a joint statement, Thomas S. Murphy, chairman and chief executive officer of Capital Cities/ABC, and Frank B. Wolk, chairman of the new company — and Leonard H. Goldenson, chairman of the United States Broadcasting Corporation (ABC) — who will serve as chairman of the executive committee of the new company — said, “This merger represents a new, product- based and balanced communications company that is uniquely equipped to take advantage of the rapid and fundamental changes occurring in the media industry. By combining our substantial strengths, we can provide our audiences, customers and the general public the best services possible. We believe we are creating the premier integrated media, information and entertainment company.

"In the process of coming to this agreement, we each began with the understanding that the outlook for the new company had reached a stage of development, after years of remarkable successes, where the popular and financial communications industry could best be developed through a sound business combination in which the organization of these two companies can be fully realized."

The statement concluded: "We expect to work closely together to meet any regulatory requirements and to bring to the public a strong, young and enthusiastic network, which is the core of ABC, which, in the late 70s, was the leading television network, thanks to such hits as "Laverne & Shirley," "Happy Days," Root and strong sports coverage.

Thomas Murphy joined Capital Cities, then a small company with a handful of radio stations, in 1966. He became chairman of the New York Times in 1966. Capital Cities is known for its careful, wise investments in profitable, well-run companies. The takeover of ABC comes at a time when the broadcast industry is ripe with a new wave of corporate takeovers, and Trud Turner’s apparent interest in CBS. The Tast Broadcasting Group recently acquired the Gulf Broadcasting Company, ABC’s largest affiliate, for $62 million. The transaction is the result of its own executives, and last week an investor group announced its plans to take over Storer Communications.

Behind The Bullets

(continued from page 3)

"Don’t You (Forget About Me)", topping Goffin Records, jumps nine from 30 to 21. The album shows regionally diverse strength, ranking up strong top 10 sales reports across the country, with top 10 in Los Angeles, Atlanta, Chicago, Kansas City, New York, Philadelphia, San Francisco, Charlotte, Minneapolis, The Record Bar stores based in Durham, North Carolina, Camelot stores in Kalamazoo, Michigan, a single in Atlanta, Georgia, The Turles chain based in Atlanta, Flip Side in Chicago, NRM based in Pittsburgh, Key & Tower Records in Campbell and The Big Apple stores in Denver. The singles, "Only The Young" (which peaked at 8 on the June 26 chart) and "Crazy For You" is on a frenzied chase after Madonna’s other single, "Material Girl," which this week becomes the No. 1 single. The song is "Like A Virgin," which reached number one. Seventy percent of radio stations reporting to Cash Box (down 5% reporting to the Billboard charts) are playing it now, reports Goffin Stock, WGFR, WYMI, WQHT, WOR, WZLQ, WCW, WWJ, WWZ, KOKO ZAPP WWN, B95, 79Q, Y109, 195, BB1, KHTX, KSJO, KMXJ, KKHJFM 102, KJ, KWO and KUBE and KML and all report the single top five for five weeks. The sales strength on this single is based on increased radio and video play, as well. Top five retail reports came in this week from The Whorehouse in Los Angeles, Top Value in Los Angeles, Family Stores in Kansas City, Harmony House in Detroit, Home’s in Omaha, Spec’s in Florida and Kemp Mill in Washington, D.C.

"You’ve Lost That Loving Feeling," the film soundtrack, on A&M Records, is performing no less impressively. It jumps 23 points this week to No. 15. The album is doing very well nationally, but particularly in the Midwest, due perhaps to the fact that the film is also is in a Chicago suburb. In its fourth week on the LP chart, The Breakfast Club is grabbing top 20 reports across the country, with top 10 in Los Angeles, Atlanta, Chicago, Kansas City, Denmark Megaplex, The Record Bar stores based in New York, Atlanta, Chicago, Kansas City, Minneapolis, The Record Bar stores in Durham, North Carolina, Camelot stores in Kalamazoo, Michigan, The Turles chain in Atlanta, The Flip Side in Chicago, NRM based in Pittsburgh, Key & Tower Records in Campbell and The Big Apple stores in Denver. The singles, "Don’t You (Forget About Me)", this week’s No. 1 single, which reached number one. Seventy percent of radio stations reporting to Cash Box (down 5% reporting to the Billboard charts) are playing it now, reports Goffin Stock, WGFR, WYMI, WQHT, WOR, WZLQ, WCW, WWJ, WWZ, KOKO ZAPP WWN, B95, 79Q, Y109, 195, BB1, KHTX, KSJO, KMXJ, KKHJFM 102, KJ, KWO and KUBE and KML and all report the single top five for five weeks. The sales strength on this single is based on increased radio and video play, as well. Top five retail reports came in this week from The Whorehouse in Los Angeles, Top Value in Los Angeles, Family Stores in Kansas City, Harmony House in Detroit, Home’s in Omaha, Spec’s in Florida and Kemp Mill in Washington, D.C.
GABBING ON THE BAYOU — “The Future of America’s True Art Form: Feat or Famine?” is the intriguing name for the Second Southeastern Jazz Forum (the first was in ’79), taking place at the international Hotel New Orleans in the French Quarter on April 25 & 26, right before the April 27 opening of the New Orleans Jazz and Heritage Festival. Jazz vocalist Betty Carter will provide the keynote address (she is an eloquent and outspoken speaker) before the forum gets down to such hot topics as “Funding For Jazz Programs,” “The Role of Jazz in Education,” “Using the Media to Expand Audiences,” “Producing Jazz Programs and Festivals,” “Ins and Outs of the Recording Industry,” “What Should Be Included in Core Jazz,” “How To Make and Market Your Own Recordings,” “Getting Past Go... . Packaging the Music Industries,” and “Building a Strong Jazz Network in the Community.” The participants will include George Wein, jazz impresario extraordinaire; Ed Aronelli, Management: Matt Beten, executive director, National Assoc. of Jazz Educators; Christine Taylor, executive director of SECA; and William Jenkins, jazz coordinator of the Great Lakes Arts Alliance. The whole shebang is presented with the aid of the New Orleans Area Federation and information can be obtained from that outfit at 1401 Peachtree St. N.E., Suite 122, Atlanta, GA 30309 (404-874-7244 by phone).

Jazz needs such conferences: they get people together and they can help the various, loose, enervated industry clear see their common goals and work toward their objectives. The Big Idea of the day is to make jazz’em-power-wow take trial at New York’s Roosevelt Hotel, Sept. 11-14, with Billy Taylor as keynoter and guest of honor.

BOAT NOTES — The Queen Mary Jazz Festival” is bringing another array of talent to the side of the former Queen of the High Seas, which will be helmed in Long Beach, California, April 19 & 20. Performing will be Herbie Hancock, Stanley Clarke, and Kenny G (Apr. 19, evening); Miles Davis, Chick Corea, Steps Ahead, Al DiMeola, the Latin All-Stars, Frank Zappa, Mihajlo Vuckovic, and Bobby James; George Duke, Freddie Hubbard, and others (Apr. 20, evening).

For those who prefer their boats to be moving, Norwegian Cruise Lines is planning a full month of “floating jazz festivals” in April and May. Their ships will be carrying such jazz talent as Gerry Mulligan, Joe Williams, Zoot Sims, Mel Torme, Gary Burton, Woody Herman, and other ship-shapers of all stripes. NCL’s Miami office can be contacted for those making their fall travel plans early.

KOOL COMMENTS — Last week a news story in these pages reported on the “phasings out” of Kool’s sponsorship of jazz festivals. Unfortunately, a cover headline said flat-out, “Kool to End Jazz Festival Sponsorship,” and, although Kool’s spokesman practically said as much, he didn’t ring the definite death knell for the program, he left open the possibility of some ’86 sponsorship. Also, the story mentioned that there were to be seven Kool Jazz Festivals in ’85, but only listed six Kool Festivals. There was the case of New Year’s Eve.

It is too bad, though, the Kool has decided to wind the program down, but not really surprising: after all, they did tide their whole advertising campaign into the program, and while corporate sponsorships can last indefinitely, advertising campaigns don’t. What’s the story of that, with the exception of the New Year event, the ’86 Kool Festivals will once again promote pop concerts under the Jazz Festival heading. It confuses the issue, as it did 10 years ago when Ashford and Simpson’s “Put a Little Faith in the Pointers” junket was headlining “Jazz Festivals” (physically, that’s fine, but we don’t think jazz’em-power-wow is it’s final step). In any event, George Wein is the most resilient of promoters and I’m certain that he is already shoring up the future of the New York Festival (the descendant of the Newport Jazz Festival) at least. Stay tuned.


BOPPING AROUND — Jimmy Owens, the redoubtable trumpeter and jazz educator, has been named program director of the Jazzmobile Workshop, the 15-year-old program which offers weekly classes in Harlem with such jazz musicians as Frank Foster, Frank Wess, Ted Dunbar, and Norman Simmons... Last week the dates for Sonny Rollins’ annual April 25 & 26, is listed here. The rest of the greatest 20th century jazz solist’s spring itinerary is Lakeland Community College, Mentor, OH (4/1); Oberlin College, Oberlin, OH (4/13); Duke U., Durham, NC (4/14); Palace Theatre, New Haven (4/27); Paradise, NY (4/28); and Cornell College, Cedar Rapids (5/3), with a 10-concert European tour to follow. However the date I’m looking forward to — and what may turn out to be the most momentous single jazz concert this year — is July 19, when the great New York Times writer, Charles Egan, at the Museum of Modern Art. There is nothing more thrilling in jazz than a Sonny Rollins cadenza. To hear a whole evening could be bliss. A couple of fusion doyens play Town Hall dates in April — Al DiMeola and Stanley Clarke. And the Blue Note’s Spring Vocal Festival will feature wardens Sarah Vaughan (3/26/31), Nancy Wilson (4/2-7), Joe Williams (4/9-14), Betty Carter (4/16-21), and Jon Hendricks (4/23-28) at the Greenwich Village boite.

LAI NE IT ON THE LINE — Cleo Laine and Johnny Dankworth showed up at Tower Records in N.Y. to pen copies of their latest, “Cleo of Caring.” The 10th Anniversary Concert.
BUENOS AIRES — The strong recession in record sales throughout all the record companies and record retailers, after sales in November and December, was followed by an equally bad period to customers. The promotional campaigns held by several companies were also backed by the shipping of thousands of unsold copies of records and tapes to dealers, who are obviously returning them at this time, complicating the situation even more. A major label executive told Cash Box that the “situation is serious but not desperate” and that the company is looking into the possibility of opening stores over the holidays to the summer retailers in this country, countries nearest or Brazil has only helped to subtract money from the showbiz revenues.

To explain how an economy works when inflation runs at 25 percent every month, the fact is that the entire system appears to be disrupted: when the government starts anti-inflation efforts, the recession slumps sales by 30 percent and the moves of the label to maintain their level of income (usually a hike in prices) only adds to the slump in units. As for January, one expects a reduction of at least a third of its estimates, and the general attitude was probably around 75 percent below production levels.

This bleak picture is enlightened to some extent by the hope that the second half of the year will be better, since there are legislative elections in November and

used the studies.

“Never has there been a better time for U.S. artists and producers to record in London,” says studio manager Roger Bain. “For a number of years..." the dollar value of their studio rates have fallen by nearly 30 percent.

CBS aims to attract more U.S. artists to its three-studio complex in London’s West End through it, by state-of-the-art technology made available at a fraction of the cost of comparable U.S. studios. The Beach Boys, Tina Turner, The Rolling Stones, Henry Mancini, Andy Williams and Jerry Goldsmith have all recently

INTERZATIONAL

CBS’ London Studio Courts U.S. Customers With One Call...

MIAMI “BEAT” SQUAD — Epic recording artists Miami Sound machine traveled to

London recently where they were presented with Silver record awards for the hit single “Dr. Beat.” Pictured at the presentation are members of Miami Sound Machine holding their plagues, surrounded by executives of Epic Records U.K.

Argentina

the political climate will sweetness the industry and is living through very bad periods and will surely see better times, but the fact that there are few new records and even less hope of a pleasant surprise in the future makes everybody feel that there are hard months ahead.

One of the sub-products of this turmoil is the appearance of discounting; one of the leading stores in downtown Florida is offering 40 percent rebate on cash, and the owner of a chain of stores who recently commented on the same area has been lowering prices at this store and receiving irate comments from the rest of the competitors. Some companies are also distributing tapes for free at one or two units for every 10-unit purchase, which amounts to this discount, but in other cases those who have stores open to the average customer allows them to deduct extra points from the price where it proves more profitable. This has not been a practice during the past years, since most of the low-priced albums and tapes offered are a result of massive cutout from catalog moves by the companies.

The climate also affected music

groups, restaurants and niteries; the local and Mar del Plata theaters report sharp decreases in revenues, and the public seems to be very selective about where to spend their money.

Argentina

Mexican teen star Luis Miguel, who recently won the second prize at the San Remo Song Festival and was awarded one of the Anniversary de Plate awards at the Vini del Mar contest in Chile. During his tour of Argentina this week. The tour gathered more than 65,000 people at 10 dates in cities of the interior. When the artists at the Luna Park Stadium with a capacity of 13,000. His latest album is selling very well, and it was reported that his father has bought a house in the outskirts of Madrid, Spain to use it as headquarters for the European operations of Luis Miguel in the future. Another Mexican chanter, Emmanuel, is appearing at the Opera Theatre as part of his visit to Argentina, which is intended to promote his image through the local newspapers. RCA is backing the tour with heavy promotion as it did with Spanish artist Miguel Gallardo, whose promotional visit to this country was termed “very successful” after his latest album started to sell briskly.

CBS tppers Roberto Lopez, Nestor Cason and Norberto Torrez travelled to Hawaii to attend the CBS International convention held in the capital, which met with the report LP by Brazilian superstar Roberto Carlos, which is expected to become a hit hit. PolyGram is preparing the release of the live album by Brazilian star Milton Nascimento with local artists Jericho, Sosa and Léon Gicce.

miguel smirnoff

mario de luigi

ITALIAN BESTSELLERS

ITALIAN BESTSELLERS

Italy

United Kingdom

Argentina

ARGENTINA

TOP TEN 45s

1. No Jack Jodel — Dead Or Alive — Epic
2. Easy Lover — Phil Collins and Philip Bailey — CBS
3. Material Girl — Madonna — Sire
4. Wet umbrellas — Commodores — Motown
5. Kiss Me — Stephen Tinsley — Polydor
6. The Last Kiss — David Cassidy — Parlophone
8. Koo Koo — Brian Hyland — Polygram
9. I'll Do What You Do — Jermaine Jackson — Artists
10. Solid — Ashford & Simpson — Capitol

TOP TEN LPS

1. No Jacket Required — Phil Collins — Virgin
2. Songs From the Big Chair — Tears For Fears — Mercury
4. Born In The U.S.A. — Bruce Springsteen — CBS
5. Rockers — George Harrison — EMI
7. All — Alison Moyet — CBS
9. Building The Perfect Beast — Don Henley — Geffen
10. Chess — Various Artists — RCA

TOP TEN 45s

1. Self Control — Laura Branigan — WEA
2. Nuestros Mejores Noches — Paul McCartney — EMI
3. Macho De Pueblo — Goyo Kujik — Polygram
4. Tenement — John Lark — Polygram
5. Some Guys — Rod Stewart — EMI
6. Buena Diaz — Corazon — Polygram
7. Puns — Rock — Luis Miguel — EMI
8. Le Noche Y Tu — Shalina Ekon — EMI
9. Medley — Various Artists — CBS

TOP TEN LPS

1. First In The World — Various Artists — CBS
2. Ghostbusters — Soundtrack — RCA
3. Palermo Tacos — Fagudo Cabral — Interdisc
4. Palermo Dones — Luis Miguel — EMI
5. La Cosa — Alejandro Lerner — Interdisc
6. No Llora — Frank Zappa — EMI
7. Sera Posible El Sue? — Mercedes Sosa — Polygram
8. Arca Sana En — Sandra Milianovic — Microt
9. Desesperado Con La Casa — Culture Club — RCA

—Musica e Dischi —Melody Maker

Prensario

Cash Box/March 30, 1985
MORE AID — Money is continuing to come in for the Band Aid Trust Fund which is working with organizations involved in relief work with the famine victims in Africa. Pictured are (l) Len Verebay, president of Queens Lithographing Corporation and Marc Shore, senior vice president, national sales, Shorewood Packaging Corp. (r) presenting checks to Paul Smith, senior vice president & general manager, marketing, CBS Records. The checks represent substantial contributions from the profits from the production of jackets and sleeves of the “Do They Know It’s Christmas” records on the Columbia label.

WEST COAST

At Sound Image, a division of Sound Image Entertainment in North Hollywood the following projects were reported. Artist/producer Ron Keel is in working with Blitzkrieg for Phoenix Records, Mickey Davis at the board. Producer Dr. James Wesley Smith, Jr. is in with Apostile, act Arch Angel working on its upcoming release with John Henning at the controls. Producer Bill Sheppard is cutting tracks for British Television programs, Bryan Scott, engineering… across at Conway studios, CBS artist Johnny Mathis in New York City, Denny Diante produced Mick Guzauskis engineered with help from Daren Klein, Richard McKernan and Rick Clifford. Andrew Gold and Yazaawa are in producing Yazaawa’s new album. Dennis Kirk is engineering with assistance from Jeff Stebbins. Private I records has Peter Bunetta and Rick Chudacoff in producing Joe Lamont on his debut LP. Cebca Pelota and Mick Guzauskis share the engineering duties with assistance from Richard McKernan, Jeff Stebbins and Daren Klein… at Group IV recording with Dero Pid and Howard P. scoring Brothers segment with engineer Dennis Sands, assisted by Andy D’Addario, for Paramount Pictures. Tom Scott is laying tracks for Pentax Range Finder spots with engineer Hank Ciclo, assisted by D’Addario… over at Amigo studio David Lee Roth has finished editing his next release from his mini LP “Crazy From The Heat.” Atlantic Records reports some studio action this week; producer Nile Rodgers is back with Sister Sledge producing its next release at the Record Plant. Natalie Cole is recording her debut LP for Atlantic with producers Gary Skardina, Marty Sheran and Harold Beatty. Most of the tracking is taking place at the Music Grinder and Jennilyn’s studio.

EAST COAST

Count Matthew, formerly of the band Armageddon was formally signed to Warner Bros. Records and has a single release on that label. All recording for his LP will take place at Paragon studies in New York. Also, Unique recording with producer Ivan Ivan for their single release “We Are Here To Go.” Producer/engineer Chris Lord Alge did the remix for Peter Brown’s current release. Toni Smith who worked with Tom Scott is laying tracks in mixing with writer/producer Gary Rotger for her upcoming album on A&M Records. Frank Keller engineering and Aker Key assisting on all sessions.

Please submit all studio listings to CASH BOX
6383 Sunset Blvd. #330
Hollywood, CA 90028
darryl lindsey

Power Station: A One Shot Project Headed For The Top

by Peter Holden

LOS ANGELES — The era of supergroups seems to be once again upon us. In that historical classification, which includes Cream, The Byrds, Chicago, The Doobie Brothers, The Eagles, the UK’s Led Zeppelin, Fleetwood Mac and The Hellellys, some, like The Firm and The Honeydrippers, add one more: The Power Station. With one single alone charting on the pop chart, John, and Andy Taylor from Duran Duran, Robert Palmer and Tony Thompson seem to be the only commercially accessible product from the genesis of a three-year-old whirl.

In a quote from John Taylor, the collaboration of these different artists was originally meant to merge Chic and the Sex Pistols, yet in speaking with veteran and producer, the end product resulted from pure spontaneous energy and musical momentums. It is really amazing to me that the album sounds as cohesive as it does,” commented Palmer from Los Angeles on a business respite from his longtime home in Nassau. “There was absolutely no plan at all when we started it. Actually, the perg from which the whole thing hung was the T. Rex song ‘Bang A Gong.’ John and I started talking about doing that three years ago, and though it took a long time to get the thing together logically, we just went from strength to strength — the chemistry was perfect. This kind of thing shows happen on paper, and I am sure was sketched when we heard the first tracks, boom I was there.”

The unlikely teaming of the 36-year-old Palmer and the 23-year-old early Sonnier members along with drummer Tony Thompson (Chic, Bowie Davies) has produced the album which was more danceable, but incorporates a harp guitar sound than that of Duran Duran and takes on Palmer’s undebatable pop lyric sensibility “Some Like It Hot,” all of those elements, and the second single, “Bang A Gong” should also capitalize on the band’s A&R/CHR/club appeal.

The band’s name was taken from the legendary recording studio in New York where the recording was done and much of the planning and push piece. Palmer explained, “Most of the tracks were cut by the time I got into the studio. Though I put on our own bit, and then when I arrived I simply had to make up the melody and the words and that it. Fortunately, we had Bernard Edwards officially last Tuesday but fully devoted to drawing feeling from the performers and the songs. He was not looking for anything technical, and he gave the album a real cohesiveness which we needed.”

From the beginning, however, The Power Station was conceived simply as “a project, a news item,” and no matter what kind of sales the singles or the album do, there are no plans for a Power Station tour or even another recorded project. As Palmer noted, “this whole thing was like a holiday away from the constraints and the responsibilities, yet interesting, and our recording. According to Tony there is a hefty sum to be made from the collaboration, and as a result there have been no restrictions on the marketing and promotion of the album with. So with videos already shot and an initial push from the members of the group for good measure, the Power Station should be one of the top debuts of 1985, from a supergroup which we may never hear from again.

Stations Wait On ABC Deal

(continued from page 5)

Several FCC regulations virtually guarantee the sale of several outlets. Besides the station in question, early 20 Duran Duran, the toughest road block seems to come in markets in which ABC owns both TV and radio stations. According to the FCC, ABC currently exists with television and radio stations in the same market due to the “grandfather” exception for the major networks which owned them before the rule was enacted.

“No one really knows how it’s going to shake out,” said the ABC exec. “But Capital must have some idea how much they could make selling off the properties.”

Obviously it is far too early to predict what the out come of this matter especially when such terms as “policy waiver,” “licensing challenge,” and “buyout” and “treasury shares” are taken into account. Answers seem anything but near. As the ABC executive put it, “It’s going to take a lot of time.”

Both Capital’s Thomas S. Murphy and ABC’s Leonard Goldenson met with FCC officials last Tuesday and no details of the meeting were disclosed.

Coie Files

Chapter Seven

NASHVILLE — Country music artist David Allan Coie filed a voluntary Chapter 7 bankruptcy petition in U.S. Bankruptcy Court for the middle district of Tennessee on March 13. Coie said his financial difficulties stem from the loss in a tour bus in a 1984 traffic accident, recent flood damage at his residence/office compound, and his recent divorce. According to Conway of Buddy Lee Attractions, Coie’s booking agent, the bankruptcy “will not affect current or future David Allan Coie dates in any way, shape or form.”

Retailers Search For Counterfeits

(continued from page 5)

that an initial MCA request for an investiga-
tion was denied because the association only dealt with complaints that had an industry wide effect as opposed to a single retailer. Ben Karol, president of New York’s King Karol told Cash Box, “I can go out any day of the week, into early 20 Duran Deka record store that has at least a thousand products and I’m sure I can always find something that’s not right.” Karol continues, “Some times these dealers deal out of nothing,” adding, “I really don’t understand this whole thing. Maybe we’ll hear something soon, maybe we won’t.”

Jo-el Sonnier’s Brand Of Music

(continued from page 12)

“In cajun music, there are parts of rock, country and blues. But most importantly it’s from the heart music,” said Sonnier. That from the heart emotion was readily apparent in Sonnier’s recent appearance at Hollywood’s Palace. The movement was moving and it prompted Lone Justice’s lead singer Maria McKee to invite Sonnier out to finish their portion of the show. Accordian in hand, Sonnier stepped out and blew the house away.

Though many do a double take at the personnel in Sonnier’s band, He explained that they all share a common bond. “When I got surrounded with these players, I really did not know them. But they understood the music, believed in me, cared about me and respected me.” Sonnier’s wife (and manager) Jami remarked, “When one of the band members has a problem, it is our problem. We consider them an extension of our family.”

Jo-el Sonnier may not be the most commercial artist to come down the pike, at least in terms of radio play, but he is certainly one of the most sincere. If he continues to do what he has done in his current pace, it is obvious not even restricted record play lists can stand between him and commercial success.

Capitol’s Power Station

Cash Box/March 30, 1985
**Tears For Fears**

(continued from page 13)

project in establishing an identity with an audience that had been more or less presold by the single. Reflecting on the experience, Smith has said that they were too obtuse and meticulous in the studio, which they felt was the result of their inexpe-

**Investor Group Seeks Storer Control**

**NEW YORK** — The Committee for Full Value of Storer Communications Inc. —

formed by Coniston Partners, led by Paul Tierney, Keith R. Gollust, and Augustus K.

Oliver, filed with the Securities and Exchange Commission, March 19, their

tention to try and gain control of Storer Communications Corp., the Miami

broadcasting and cable television company — with the purpose of liquidating the company.

The Committee plans to elect its own directors, at Storer's assets and
distribute the net proceeds to the company's stockholders. The committee,

which tries to takeover undervalued companies, is a 20 percent of Storer's outstanding shares.

Storer, due to the expansion of its cable television operation, has shown losses in each of the last two years. The announcement caused Storer's stock to jump $5.75, to

$70.125, on the day it was announced.

**UNACCOUNTABLE EFFECT** — Windham Hill recording artist Liz Story recently

finished her upcoming album "Unaccountable Effect." This is the first album on that label to use a digital multitrack recording. Pictured (l-r): Steven Miller, engineering

producer, and Liz Story.

**Marlboro Tour**

(continued from page 9)

put a production like this together." Aloi related the company's involvement with country music to the "Marlboro image,"

putting the sponsorship "a natural exten-

sion of what we all about." She added, "We're able, because of the sponsorship, to bring all this production. That's what we bring to the country music audience ... We also help the artists who might not have the opportunity to perform in a venue to attract that many people on their own.

Aloi explained that the elaborate stage
apparatus requires the "killing of" 20,000

and 5,000 people per show; the attendance average, she said, should be 10-12,000.

**Fogarty**

(continued from page 5)

country music really embrace the entire LP was very joyful, to say the least.

When asked if the somewhat unexpected performance of "Centerfield" in country

will alter Warner Bros.' approach to future country marketing strategies, Faraco

explained that the Fogerty record was in fact one of the first beneficiaries of a new marketing plan. He said, "We have a massive campaign that we started a month ago: it's called an awareness and visibility campaign (see Cash Box editorial, this issue) ... so we have included John Fogerty in our country marketing plans in general."
AROUND THE ROUTE

by Camille Compasio

For the record. In last week's column, which focused on the recent ASI '85 convention, we posed the question — do we need two national conventions, annually — when we actually have three industry trade shows each year. Our apologies to AOE '85, which we neglected to mention. This industry trade show will be held during the period of March 29-31 at the Sheraton Downtown in New Orleans. The other two, of course, are AMOA (annually held in late October) and ASI (in March).

Execs on the move. Paul Jacobs has joined Melted in San Jose, California in the position of director of sales. He was on hand at ASI '85 to help the creator of "Boom Ball" introduce its follow-up piece "Target Ace," which is geared to the street operator (while Boom Ball continues to flourish in amusement parks, large arcades, etc.)... Carol Mart Porth has departed her post as director of advertising and sales promotion at Bally to form her own business in the marketing field... Kathy Brainard, who was in charge of sales promotions at Dynamos.

(continued on page 40)

Bally Midwest Distributing Named Coinco Distrib Of The Year

CHICAGO — Coin Acceptors, Inc., the St. Louis-based producer of coin handling equipment for the vending and amusement industries, has named Bally Midwest Distributing Co. of Chicago, its 1984 Distributor of the Year.

Bally Midwest was honored for producing the nation's largest sales volume of Coinco equipment for the year. During the presentation ceremonies in Chicago, Bill Clohecy, director of vending for Bally Midwest, accepted the award from Bill Murphy, Coinco's assistant vice president of marketing.

Pictured in the accompanying photo are (l-r) Bally Midwest staff members John Doe (v.p.-vending), Ken Adams (sales rep), Coinco's Bill Murphy, Bally Midwest's Bill Clohecy, Mike Toohey (sales rep) and Jack Frugo (sales mgr.)

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Jukebox Programmer 43
AROUND THE ROUTE

(scontinued from page 29)

Corp., recently formed its own or-

ganization that specializes in tourna-

ment coordination, management,

etc., based in Washington — with

Dynamo as one of her major ac-

counts — Cross Scheer, one-time

Bally exec and most recently a mar-

ter of the “Excuse Booth,” relocat-

ed from Chicago to California, where

he set up the National Pay

Telephone Corp. . . . Bumped into

former Centuri prezzy Arnold Kamin-

dow at ASI ’85, who told us he has

no immediate plans, except to spend

a lot of time on the golf course after

his contract with Centuri expires in

late March. As we said at Arnold to

the show — why do we find this hard
to believe!

It’s official. Jerry Marcus and Ed

Pellegrini have purchased Atlas Mus-

ic Co., the Chicago-based distributor-

ship. Hope to have more details later —

since Jerry was on the west coast and

Ed was unavailable when we tried

to reach them at press time.

At long last. Although we do not have

all of the specifics as yet, we hear

the AMOA and the performing

rights societies have reached an

agreement in principle regarding the

copyright royalty fee and are cur-

rently finalizing details.

Hate to see ya go. Evelyn Dalrym-

ple, who’s been associated with Lie-

berman Enterprises for 33 of her 48

years in the record business, plans to

retire on May 31 of this year. Here’s

one extraordinary lady, whose hones-

ty and outspoken nature earned her

the respect of her peers and a posi-

tion of high regard in the industry.

She at one time served as presi-

dent of COIN, the Nebraska state asso-

ciation, and was one of the few women

in the industry to hold such a post.

Her faculty for spotting a ju-

kebox hit is well known in the re-

cord business — “sometimes I could

tell by the title,” she said, and her in-

sight into market trends often came

as a target. She is responsible for launch-

ing many a hit record in her area

and contributing to the ultimate star-

dom of many a newcomer artist.

Mickey Gilley, for one, was a re-

lative unknown when she climbed

aboard his bandwagon, and her dream
to take a trip to Nashville, someti-

me in the near future, and finally get
to meet him personally. Good luck in

your retirement, Ev — we’re all gon-

na miss you.

On the legislative scene. Private

ownership of pay telephones is cur-

rently under consideration in the

state of Michigan. Hearings are

being conducted by the Michigan

Public Service Commission, and being

monitored by MCMOA, the local

association. Matters at issue in-

clude rates telephone owners would

pay for the hook-up to telephone

company lines, the maximum

charges allowed to the user, et al.

All along, it’s the possibility of a 4 per-
cent tax on collections, which is ex-
pected to be proposed as part of a plan
to eliminate sales tax on utilities

and make up the revenue difference

by accessing the 4 percent sales tax

on services. . .

The new IRS require-

ments for company auto use, which

call for extensive daily record keep-

ing and tons of detail work, brought

a flood of protest calls and letters to

Washington. If continued, this re-

action could cause IRS to soften its

position and possibly even prompt

Congress to repeal the law. It pays to

spook up!

In the aftermath of ASI ’85, we’re

still hearing comments from trad-

ers who participated. Bally Mid-

way’s sales and marketing veeppee

Steve Blattspiefer, for example, said

it was a “great selling show.” Fur-

thermore, “we did more business at

this show” than at any previous such

event, he added. The “Two Tigers”

kit to convert “Iron” was a very

big seller at ASI, by the way.

Rowe Video Jukebox Is Top Prize
In MTV/Dr Pepper Trivia Contest

CHICAGO — The top prize in the current running MTV/Dr Pepper Trivia Contest will be a Rowe Video Jukebox. The contest, which is sponsored by MTV and Dr. Pepper, began on February 25 and will continue

trough March 29, with the contest winner receiving a 1985 R-89 Video Jukebox for a period of one year. The prize also includes a new taped program of 40 top videos each month.

Viewers can enter the contest by voting for their favorite sales on MTV, starting at 9:30 p.m., and 30 min. each, Monday through Thursday. The winner of the Video Jukebox will be picked at random from all entries submitted, at the end of the contest, as announced by Michael Reinert, director of video operations for Rowe International, Inc., manufacturer of the Jazz/Video Entertainment center.

Introduced last spring, the Rowe Video Jukeboxes are currently found in hundreds of locations throughout the country, including taverns, restaurants, lounges, hotels, arcades, family fun centers, theme parks, college campuses, military bases. Rowe offers diversified programming for its Video Juke-

boxses with choices including a rock tape, a country music tape and a soon-to-be-available urban or Top 40 music tape.

English Mark Darts Playing in Peoria

Almost every weekend.

At Donnelly’s Shamrock this past November 18, 16 teams filled an Open Doubles event almost as quickly as registration was completed. This tournament was held on three “English Mark Darts” boards and lasted about four hours. Owner Terry Donnelly was “very pleased” with his Sunday afternoon crowd that day.

“The teams are getting better, competition is getting better,” commented Jay Abraham after his “Donnelly’s tournament.” On January 26, three Peoria shooters sponsored by Abraham Amusements braved some of the coldest weather in Illinois history and drove to Rockford to compete at “The Place” tournament sponsored by TBI Games.

Shooters Jim Motter and Tim Lane enjoyed the chance to face some of the players they might see at the “Illinois State Chal-

lenge” in Springfield on March 30 and 31. That two day tournament, sponsored by the Illinois Coin Machine Operators Assn., Arcadinal and Bally, will showcase the finest “English Mark Darts” players in the state.

Abraham Amusements bought their tournamen-
ticles early on to assure Peoria will be represented at the finals.

That old saying, “In it plays Peoria”, has never been more true. “English Mark Darts” is playing in the Peoria and everywhere else with its formual of leagues, tournaments and increased collections for operators.

Joyce Rosenbom part of the new Seeburg, she was delighted to do so.

Joyce’s 35-year career at Seeburg is not the exception. When the new Seeburg Phonograph Corporation was organized, the firm brought back to work 16 faithful and dedicated employees with combined service of over 400 years! Asked how she feels about this 400 year testimonial of loyalty to Seeburg, Joyce said, “The employment of veteran Seeburg people brought experience and cooperation to our company . . . we work as a team. It’s very nice and congenial place to work.”

Joyce Rosenbom was excited about the new Seeburg and plans to continue working for the company “as long as they have me . . .” Seeburg officials say that will be for a long time to come!
Continuing our coverage of the March 1-3 ASI '85 trade convention (CB, 3/23/85), which was held at Expocenter/Downtown in Chicago, following are additional photos that were taken on the convention floor. As previously reported, this year's event drew an attendance of about 3,550 (as opposed to 4,500 in '84) and featured a full assortment of coin-op equipment and related products displayed by around 85 exhibiting firms.

Photo 1: AAMA's ever-present executive director Glenn Braswell, with walkie-talkie in hand, making sure everything was a-okay.

Photo 2: Bally Midway's sales & marketing veeppee Steve Blattspieler at the firm's new "Demolition Derby."

Photo 3: At Digital Controls' exhibit with firm's Tom Siemieniec (l-r) and show visitors Eric DeBruce and Peter Bonadonna of New York.

Photo 4: Bhuzac Int.'s prexy Satish Bhutani featured some new pieces at the show but is pictured at the current "Magic Castle" pin.

Photo 5: Cleveland Coin prexy Ron Gold (l-r) at the Kitcorp exhibit with company exec Larry Berke.

Photo 6: Here's Wico's "Aftor" pin, surrounded by (l-r) firm's Ben Rochetti, prexy Ed Sokolofski and Abi Carmen.

Photo 7: A view of the busy Atari exhibit where there was a steady flow of visitors, especially at "Marble Madness" and "Paper Boy."

Photo 8: At Arachnid's "English Mark Darts" with firm's Russ Peters, Shirley Merlo and Women's World Champ Milly Smith (r).

Photo 9: Here is the Nichibutsu exhibit and company exec Ko Adachi, posing among some of the pieces shown at ASI '85.

Photo 10: AVA prexy Pete Entringer made the full rounds of the exhibit floor and is pictured at the Nintendo display.

Photo 11: Among visitors to the Cash Box booth were (l-r) Chicago operator Kem Thom and industry luminary Alvin Gottlieb.

Photo 12: Taito America prexy Paul Moriarity, chatting with show visitors but taking a minute for a quick pose.

Photo 13: At Konami's exhibit with prexy Ben Har-El, who hosted a special presentation of the new Bubble Memory System during ASI '85.

Photo 14: Kitcorp's "Tiger Rag" pin conversion was among attractions in their exhibit and here is company chairman Joe Robbins.

Photo 15: Jeff Schmoyer (l-r), David Colman and some cute members of The Robot Factory, who captivated showgoers.

Photo 16: Nintendo's smiling crew of greeters (l-r) Linda Weber, Gail Tilden, Rob Thompson, Julie Hicks and Lisa Chidiac.
**Coin Machine**

**New Equipment**

**Putting On The Green**

Among the products featured by Rock-Ola Mfg. Corp. at the recent ASI ’85 trade show was the factory’s new “Putter Gold” game, which offers players the very popular sport in a smart-looking cabinet. According to the picture, the model features a true putting surface to give the actual feel of playing on the green.

The ball action can be set to dispense five to 10 balls per game. If a ball is lost during play, a space ball will automatically be activated at the beginning of the next game. A signal light will inform the location that a reserve ball is in play.

Priced at $250 for 25c or 50c and 10 to 50 points can be scored on any ball played, depending on where it drops.

“Putter Gold” has appeal for the seasoned golfer and the novice, as well as the curious beginner who will be attracted by the realistic design of the game.

Among optional features is the ticket dispenser which can be set to dispense tickets from 100 to 450 points depending on the ball setting.

Further information may be obtained through factory distributors or by contacting Rock-Ola Mfg. Corp., 800 N. Kedzie Ave., Chicago, Illinois 60651.

**Bally Sente’s ‘Trivial Pursuit’**

CHICAGO — Bally Sente of Sunnyvale, California, announced that it has entered an exclusive licensing agreement with the creators of the “Trivial Pursuit” board game, Horn Abbot Ltd., to translate the world’s most popular pastime into a coin-operated video game.

The agreement allows Bally Sente, a wholly-owned subsidiary of Bally Manufacturing Corp. of Chicago, to create and market a coin-operated version of the popular trivia game under the “Trivial Pursuit” banner using questions found in the board version.

So far, more than 22 million “Trivial Pursuit” board games have been sold with production reaching one per second. The game, which was conceived by two Canadian journalists and introduced to the American market in February of 1983, doubled the total domestic sales of all board games last year.

Sente says “Identifying themselves with the transition to video by incorporating and creating animated cartoon characters for games they believed to be not only the best but also the most fun.”

At video arcade test locations across the United States the video “Trivial Pursuit” game has already met with tremendous consumer interest, according to Bob Sente, Bally Sente president. “It seems as if ‘Trivial Pursuit’ Think Tank will be a very hot coin-operated video game for 1985 and that video games players are avid trivia buffs ... especially when they have the opportunity to challenge their friends on a head to head basis.”

In addition to answering questions from the “Trivial Pursuit” board game, the one to four players participating in the video version get the opportunity to “identify” themselves with one of four animated game pieces. These characters are: Baron von Rightotten, a World War I trivia ace; Chordofafa, a knowledgeable frontier spirit.

**Frontier Spirit**

CHICAGO — Nichibusu USA recently announced the addition of “Country Girl,” a counter top card game, to its video line. In the tradition of the old west, “Country Girl” presents an old fashioned card game where players try matching four or five of any kind. Winning hands may cash in and grab at with their scores or go on to the bonus game for double score.

The model has brilliant graphics and sound effects; with the latter providing a blast of gunfire when the player correctly chooses which direction the figure on the playing card is facing.

“Country Girl” is contained in an attractive, polished metal counter top cabinet. Further information may be obtained through factory distributors or by contacting Nichibusu USA Inc., 15737 Garfield Ave., Unit 18, Paramount, California 90723, which is the company’s new location.

**Meltec’s ‘Target Ace’**

Meltec — Meltec, Inc., manufacturer of “Boom Ball,” the popular amusement park and arcade attraction, announced the introduction of a brand new coin-op amusement game called “Target Ace.”

Target Ace is a fast paced, competitive, shuffle target game, with a skill factor that is designed to retain the player’s interest game after game. Up to four players are able to compete in each of four different play choices, namely, “Regular,” “90 Hole,” “Advance” and “Hole Rotation.”

The model has solid state scoring, realistic sound and speech accompanying the play action and automatic puck return. Target Ace is sturdy constructed for long life on location and provides easy access “works in a drawer” to facilitate service.

For further information and distributor referral contact Meltec, Inc., 1505B Las Plumas, San Jose, California 95133.
COUNTRY

1 SEVEN SPANISH ANGELS
RAY CHARLES (Columbia 38-04715)

2 MAJOR MOVES
HANK WILLIAMS, JR. (Warner Bros./Curb 7-29095)

3 CRAZY FOR YOUR LOVE
Exile (Epix 34-04722)

4 HIGH HORSE
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)

5 YOU'VE GOT A GOOD LOVE COMIN'
LEE GREENWOOD (MCA-52509)

6 HONOR BOUND
EARL THOMAS CONLEY (RCA PB-13960)

7 CRAZY
KENNY ROGERS (RCA PB-13975)

8 COUNTRY GIRLS
JOHN SCHNEIDER (MCA-52510)

9 GIRLS NIGHT OUT
THE JUDDS (RCA PB-13991)

10 WALKIN' A BROKEN HEART
DON WILLIAMS (MCA-51514)

11 THERE'S NO WAY
ALABAMA (RCA PB 13992)

12 WHAT I HAD TO DO
STEVE WARNER (MCA-52508)

13 IT SHOULD HAVE BEEN LOVED BY NOW
SARITA MADERONI (GREENWOOD (MCA-52525)

14 WHAT SHE WANTS
MICHAEL MARTIN MURPHY (EMI America 9-843)

15 THE FIRST WORD IN MEMORY IS ME
JANIE FRICKIE (Columbia 34-04731)

16 WALTZ ME TO HEAVEN
WATSON JENNINGS (RCA PB 13984)

17 TIME DON'T RUN OUT ON ME
ANNE MURPHYS (Capitol B-5436)

18 ROLLIN' LONELY
JOHNNY LEE (Warner Bros. 7-29110)

19 SOMEONE SHOULD LEAVE
REDA MUSSETT (MCA-52527)

20 STEP THAT STEPS
SAYWER BROWN (Capitol B-5446)

21 I NEED MORE OF YOUR LOVE
THE BILL LARRY BROTHERS (MCA/Curb)

22 THE COWBOY RIDES AWAY
GEORGE STRAIT (MCA-53526)

23 IN A NEW YORK MINUTE
RONNIE MCDOWELL (Epix 34-04816)

24 DON'T CALL IT LOVE
DOLLY PARTON (RCA 13987)

25 WARNING SIGN
EDDIE RABBITT (Warner Bros. 7-29098)

26 LET THE HEARTACHE RIDE
RESTLESS HEART (RCA PB-13969)

27 FALLIN' IN LOVE
SYLVIA (RCA PB-13971)

28 RADIO HEART
CHARLY MCCLAIN (Epix 34-04771)

29 A LADY LIKE YOU
GLEN CAMPBELL (Atlantic America 7-09951)

30 TAKE ME WITH U*
PRINCE AND THE REVOLUTION (Duett With APOLLO) (Warner Bros. 7-29091)

POPLUCKY — Greg Kihn (EMI America)
ALONG COMES A WOMAN — Chicago (Warner Bros.)
SAY IT AGAIN — Santana (Columbia)
ONLY LOVE WILL MAKE IT RIGHT — Nicolette Larson (MCA)
INTO THE NIGHT — B.B. KING (MCA)
SMOOTH OPERATOR — Sade (Portrait/CBS)
IN A NEW YORK MINUTE — Ronnie McDowell (Epix)
YOU'RE GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)

LOVE AND HAPPINESS — David Sanborn (Warner Bros.)
FRESH — Kool & The Gang (De-Lite/PolyGram)
YOUR GOING OUT OF MY MIND — T.G. Sheppard (Warner Bros.)
IF IT AIN'T LOVE (LEAVE IT ALONE) — The Whites (MCA/Curb)
WORKING MAN — John Conlee (MCA)
FOUR WHEEL DRIVE — The Kendalls (Mercury)
WE ARE THE WORLD — USA For Africa (Columbia)
SOME LIKE IT HOT — The Power Station (Capitol)

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TRUE TO OUR NAME

SOLID GOLD

17 SOLID GOLD Top Recording Artists this season, all with two things in common: Grammy Awards and SOLID GOLD.

Tina Turner  Herbie Hancock
Prince      James Ingram
Cyndi Lauper Chaka Khan
Lionel Richie Michael McDonald
Pointer Sisters Billy Ocean
Sheena Easton Ray Parker, Jr.
Donna Summer Stevie Ray Vaughan
Phil Collins Weird Al Yankovic
Andrae Crouch

Thanks to the stars and the stations that make SOLID GOLD a continuing success.