Santana
Thriving Through Change
Story On Page 13

STANDARD CD PACKAGING DIMENSIONS SET
NARM '85 COVERAGE
GUEST EDITORIAL: MACEY LIPMAN
Bryan Adams

HEAVEN

The new single (AM 27259)
The sky's the limit for Bryan Adams.

Bryan's "World Wide In '85" tour touches down in the U.S. for four solid months beginning May 4th.

The platinum LP (SP 5013)
Produced by Bryan Adams and Bob Clearmountain

Available on A&M Records, Compact Discs, and BASF Chrome Cassettes.
USA For Africa: An Uplifting Industry Event

by Macey Lipman

On January 28, 1985, an historic event took place that has since had a profound effect on everyone who has anything to do with the music industry. We are, of course, all familiar with "We Are The World" by the USA For Africa group of superstars.

I was at the recording session, along with a group of luminaries from the entertainment industry, I must admit I felt as if I had been baptized by the intensity and emotional commitment that radiated from the studio on that January night.

We had many opportunities to talk with retailers across the country about this project, especially when we attended the NARM convention in Miami last week. I must say that it was one of the most upbeat NARM conventions in recent years, exuding a great deal of optimism for both music and video. Everyone was talking about USA For Africa.

Now you might think that such a worthy and lofty cause would generate unanimous enthusiasm among NARM members, and it did for the most part. However, there were a few exceptions.

Granted, there aren't many of the normal, everyday reasons for anyone to handle this record, especially since there is little or no profit for anyone involved in the complex chain of distribution. Also, it does pre-empt other records that are selling quite well and putting bucks in our pockets at the same time.

But let me tell those skeptics that we've spoken to that it's time for all of us to put something back into the music business. The true beneficiaries of the USA For Africa campaign are not only the hungry and needy of Africa and the United States, but also the entrepreneurs, the record store managers and buyers, the warehouse shipping clerks, etc. in America. We all benefit because it's the first time in the history of the music industry in the U.S. that our top artists have enthusiastically joined together in a common cause, thus giving us the opportunity to participate in the process. By doing this, we can help care for the needy in Africa and America.

Several record retailers, who shall remain unnamed, told us that they would rather not handle "We Are The World" because there's no profit in it. Some said they plan to spend as little attention on this project as possible, only handling the record on a minimum basis. Still others are adamant about not reporting positive sales to radio and trades because "this is a charity record and should not be on the charts." What gaff! Those retailers who don't recognize the humanitarian factors of this project should bear in mind that more customers are coming into their stores, and more often than not, are buying more product than just USA For Africa. Also, our industry has long had the image of fast living, drugs, sex, and rock & roll. Now we have a marvelous opportunity to change that image by raising the awareness on this worthy cause that truly unites all of us in a common endeavor.

To all the skeptics, I say forget the petty reasons you may think you have to not be involved in this incredible project. Put aside your negativity and do something that will make you feel good inside. This could well be the decisive moment in our industry when all elements are aligned to do great things.

There are some extraordinary stories developing, like the retailer from Key West who met at NARM who doesn't usually carry singles, but sold almost 800 units of "We Are The World." Or the store in Iowa city that sold 10 singles to a customer who doesn't even own a record player!

This is an historic event. Be part of it. And as Ken Kragen quotes the late Harry Chapin, "When in doubt, do something."
**THE BEE GEES**

**Don't Cry Baby**

*From the album* *High hopes*

- sung by Maurice, Robin & Barry Gibb

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist</th>
<th>Publisher</th>
<th>Catalog Number</th>
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<tr>
<td>1</td>
<td><em>You Can't Do That</em></td>
<td>The Beatles</td>
<td>EMI/Parlophone</td>
<td>PB-13988</td>
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<tr>
<td>2</td>
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<td>EMI/Parlophone</td>
<td>PB-14047</td>
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<td><em>Ain't No Mountain High Enough</em></td>
<td>Marvin Gaye &amp; Tammi Terrell</td>
<td>Motown</td>
<td>SB-34010</td>
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<td>4</td>
<td><em>I Want To Be Loved By You</em></td>
<td>Harry Belafonte</td>
<td>Belafonte Records</td>
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<tr>
<td>5</td>
<td><em>My Guy</em></td>
<td>Mary Wells</td>
<td>Motown</td>
<td>PB-38-04772</td>
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<td>7</td>
<td><em>Baby Don't Go</em></td>
<td>Ike &amp; Tina Turner</td>
<td>Okeh</td>
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<td><em>My Guy</em></td>
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*Note: The list continues with similar entries for other songs and artists.*
Agreement Reached On CD Package Dimensions
Upbeat NARM Convention Ends With Decisive Action

by David Adelson

HOLLYWOOD, Fla. — A decidedly upbeat NARM convention adjourned with an upbeat event: an industry-wide agreement on the packaging dimensions of the Compact Disc.

The announcement, made by CBS senior vice president Paul Smith and WEA president Henry Droz at the NARM awards banquet, put to rest a legal dispute that threatened to divide the industry in the manner the cassette packaging issue did several years ago. The new package will be 5% x 12% and will allow ample room for graphics and liner notes. The new industry standard will allow two Compact Disc package to fit side by side in fixtures currently designed for one 12 x 12 LP.

A statement released by CBS Records lists its full support to the new standard. "CBS Records hailed the efforts of all manufacturers, NARM members and the various designers of product packaging who jointly resolved these issues. More than a year and a half of intensive work and great expense made this result possible. It was not the work of one company. Each manufacturer, innumerable retailers and wholesalers, as well as package designers played key roles in testing and evaluating a variety of sizes and designs," CBS went on to say.

"This agreement is an important step towards assuring our customers of a quality product and provides a foundation for doing business in the future," said WEA president Henry Droz.

The tapes of the NARM Convention will be held Saturday, March 23 at the San Francisco Civic Auditorium, are left to right: Huey Lewis, whose band won five Bammies, Journey's Steve Perry, who won two awards; San Francisco 49er superstar Dwight Clark, who presented the Outstanding Group award to Huey Lewis and The News.

Gartenberg Tells ITA, "Don't Be Too Quick To Bury The LP"

by Lee Jeske

NEW YORK — In an address to the recent International Tape Association gathering in Tampa, Florida, Seymour Gartenberg, senior vice president operations, Masterworks & Digital administration, CBS/Records Group, while acknowledging the "tremendous market for the higher-quality sound that digital technology can provide," suggested that it's too early to ring the death knell for the vinyl long-playing record. "All our research suggests something different," said Gartenberg. "In fact, we expect the LP to remain a major part of our product mix probably through the end of this decade, and perhaps beyond."

Gartenberg cited a number of reasons for CBS assertion, including the leveling-off, "after a period of fairly sharp decline," of LP sales, the fact that there are now "80 million turntables in use in America today" by "tens of millions of record buyers who are extremely comfortable with the LP," and CBS research showing that "many of the most avid and loyal buyers of recorded music still tend to be LP buyers...These are the consumers who keep up with new artists and styles, who "after a period of fairly sharp decline," of LP sales, the fact that there are now "80 million turntables in use in America today" by "tens of millions of record buyers who are extremely comfortable with the LP," and CBS research showing that "many of the most avid and loyal buyers of recorded music still tend to be LP buyers...These are the consumers who keep up with new artists and styles, who listen to "second run," "bargain," and "sweat" stores, and who buy more recorded music per capita each year than other demographic groups.

"We are currently projecting a comfortable old age for the LP," followed by a gradual fading-away at a date too far in the future for us to pinpoint today," said Gartenberg.

Despite his optimism for the continued status of the LP, and his acknowledgement of the coming era of compact discs, Gartenberg felt that the LP will remain a viable option for consumers.

Behind The Bullets

Sade Proves A Smooth Chart Operator

by Stephen Padgett

Cash Box Research Staff

Sade, the jazzy pop phenomenon from England, is surprising everyone with the success of "Diamond Life," her debut LP on Portrait Records, and "Smooth Operator," her current single. Also charging up the LP chart is Luther Vandross, whose Epic LP, "The Night I Fell In Love," leaps 29 places this week. Over on the singles chart, a lot of excitement is being generated by "Avila F," an instrumental track by Harold Faltermeyer, lifted from the Beverly Hills Cop soundtrack, and speeding to 48 bullet in its third week on the chart.

Portrait Records made the interesting decision to introduce Sade to the United States via black radio, choosing to release her first single, "Hang On To Your Love," to that format only. The single did very well, peaking at 12 on the Black Contemporary singles chart on February 23. That same week, the album was the high debut, at 96, on the pop LP chart. This same week, the album was the high debut, at 96, on the pop LP chart. This was one week prior to the debut of "Smooth Operator," the second single from the album, but only the first offered to pop radio. Henceforth, there has been no holding back either the album or the single. The album, which climbs to 12 bullet, is on fire in every region of the country, pulling in top-five reports from Crazy Eddie's in New York, the Harvard Co-op Boston, the Turtles chain based in Atlanta, Record Theatre in Cincinnati and Show Industries in Los Angeles.

Several number one reports also came in this week. "Smooth Operator," is on its own collision course with the top 10, bulleting to 23 from 37. Radio continues to propel this single, which takes 10 points jumps at WBNF, WHO/KBET, WJZT, WOOC, and WADB.

"The album went very strong, with a very strong first week," said Sade's manager, John Acquaviva. "The feel of the album is that of a LP," he added. "It's a more relaxed, more laid back feel that we think will be more successful in the long run."
**BUSINESS NOTES**

**RIAA Certifications Announced**

NEW YORK — Julian Lennon's "Valotte," Shena Easton's "A Private Heaven," and Phil Collins' "Hello, I Must Be Going!" were each awarded Platinum Albums by the RIAA in March, the first time that each of these artists has reached the one-million sales plateau. John Fogerty's "Centerfield" and R.E.O. Speedwagon's "Wheels" are turning into Platinum and Diamond Awards, both Cyndi Lauper's "She's So Unusual" (four million sold) and Twisted Sister's "Stay Hungry" (two million sold) were awarded Multi-Platinum Albums. This month's other Gold LPs went to Talking Heads' "Stop Making Sense," Kool & The Gang's "Emergency," Frankie Goes To Hollywood's "Welcome to the Pleasure Dome," Ashford & Simpson's "Simple," Philip Bailey's "Chinese Wall," Survivor's "Vital Signs," the Commodores' "All the Great Hits," and Anne Murray's "A Little Good News." Gold Singles were awarded to Wham!'s "Careless Whisper," Philip Bailey's "Easy Lover," and Foreigner's "I Want to Know What Love Is."

**ASCAP To Distribute Buffalo Monies And Supplemental Cash Awards**

NEW YORK — ASCAP will be making a special distribution in May to ASCAP members and affiliated foreign societies of approximately $14,000,000 representing Buffalo monies which have been held in escrow since 1979. The sum of $14,000,000, which will be released from escrow next month, covers license fees and interest for the year 1979 and the first six months of 1980. This special distribution follows the resolution of the Buffalo Broadcasting lawsuit in favor of the performing rights organizations.

In an unrelated item, $86,000 in supplemental cash grants for 1984-85 has been distributed to ASCAP writer members by the Society's Awards Panel. This brings the total amount awarded for 1984-85 to $1,415,450 representing monies over and above royalties paid for performances of works in ASCAP's sample survey. Awards are granted to writers whose works have unique prestige value and are performed in media not surveyed by ASCAP.

**BUSINESS NOTES**

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

NEW YORK — Harold Rome, composer of such Broadway shows as Fanny, Pins and Needles, and I Can Get It For You Wholesale, has been named this year's recipient of the ASCAP/Richard Rodgers Award for veteran composers or lyricists of the musical theatre, the award carries a $5,000 prize. In other ASCAP news, writer Peter Stone has been appointed to the Popular Awards Panel, which determines the distribution of special monies awarded to ASCAP members. Sipplie Wallace, the 86-year-old blues singer, will be honored at the second annual Celebrate Austin Music Festival, held in that Texas city Apr. 19-21. ... The International Consumer Goods Fair will take over Brno, Czechoslovakia, Apr. 17-23. ... Patrick Shaughnessy, president of Tim Communications, will address the Mass. Assoc. of Broadcasters, May 23, and the GA. Assoc. of Broadcasters, June 16, with his talk entitled "Action Plan for Success: Techniques to Maximize Profits." The Four Tops have signed with Burnham-Callaghan Assoc. for national press presentation and public relations. ... Chill the champagne: the RBG will celebrate Bach's 300th birthday with the airing of The Well-Tempered Bach with Peter Ustinov, Apr. 24. ... Richard Gersh Assoc. has been retained as public relations counsel to the LeFrak Entertainment Company. ... "BAM Salutes the LA Spirit at A&S" is the logo for the annual gala for the Brooklyn Academy of Music. America's oldest performing arts center; ticket info can be had from Kate Levin or Kim Konikow at (718) 569-4158. ... The Midwest Film & Video Conference will roll into St. Paul, Minn., Apr. 26 & 27; call them at (612) 332-6493 for details. ... The NY Woodstock '94 Q & A session, an annual New York summer highlight, has expanded to ten weeks this year: things got under way June 28 with Andretta Watts and close Sept. 1 with Itzhak Perlman. ... New on the bookshelves: J. Randy Taraborrelli's Diana, all about the supreme Ms. Ross (Doubleday, $29.95 cloth, $14.95 paper), and Larry Gidding's Rhythm-riding, all about jazz in the '80s (Oxford U. Press, $17.95). ... St. Pauli Girl Beer has signed as the 1995 sponsor for the concert series produced in the N.Y. area by Monarch Entertainment Bureau and John Scher Presents Inc.

**EXECUTIVES ON THE MOVE**

**Busby Promoted At MCA**

LOS ANGELES — MCA Records and Music Group has announced the promotion of Jheryl Busby to the newly created position of senior vice president, black music for MCA Records. In this new position, Busby will be responsible for all aspects of black music and jazz on MCA Records, including A&R, marketing and promotion.

Upon making the announcement MCA Records president Irving Azoff said, "Jheryl Busby's contribution to MCA's current success is unparalleled. His aggressiveness and instincts are the reasons for the success of black music at MCA for the first time in the company's history. Jheryl has achieved in a year and a half what before those few could not accomplish in a decade."

Prior to this appointment, Busby served as vice president of black music for MCA. He joined the label from A&M where he was vice president of R&B promotion and marketing for three years. Prior to that, he was with Casablanca Records for five years, serving as vice president, R&B for two years.

Jheryl Busby
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.

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<thead>
<tr>
<th>Region</th>
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<td>NORTHEAST 1</td>
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<td>THE BREAKFAST CLUB</td>
<td>4 CLAPTON</td>
<td>U2</td>
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**TOP 30 COMPACT DISCS**

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<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
<th>Weeks On 4/5 Chart</th>
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<tr>
<td>1 LIKE A VIRGIN</td>
<td>MADONNA (Sire 25157-2) WEA</td>
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<tr>
<td>2 THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol CDP-46001) CAP</td>
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<td>3 AGENT PROVOCATEUR</td>
<td>FOREIGNER (Atlantic B1999-2) WEA</td>
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<td>4 BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia) 36653) CBS</td>
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<td>5 SHE'S THE BOSS</td>
<td>MICK JAGGER (Columbia CK 39949) CBS</td>
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<td>6 CHICAGO 17</td>
<td>CHICAGO (Warner Bros. 23060-2) WEA</td>
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<td>7 CAN'T SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 60594) MCA</td>
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<td>8 BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Geffen 24052-2) WEA</td>
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<td>9 PURPLE RAIN</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA</td>
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<td>10 VULTURE CULTURE</td>
<td>THE ALAN PARSONS PROJECT (Arista ARCD-8105) RCA</td>
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<td>11 BREAK OUT</td>
<td>POINTER SISTERS (Planet PCD-14705) RCA</td>
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<td>12 CENTERFIELD</td>
<td>JOHN FOGERTY (Warner Bros. 23032-2) WEA</td>
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<td>13 LUSH LIFE</td>
<td>LINDA RICHARDS WITH NELSON RIDDLE &amp; HIS ORCHESTRA (A&amp;M) 60297-2) WEA</td>
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<td>14 PRIVATE DANCER</td>
<td>TINA TURNER (Capitol CDP-46041) CAP</td>
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<td>15 VOICES IN THE SKY -- THE BEST OF THE MOODY BLUES</td>
<td>THE MOODY BLUES (Threshold B20 155-2) POL</td>
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**REGIONAL ALBUM ANALYSIS**

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<tr>
<td>16 HIS 12 GREATEST HITS</td>
<td>NEIL DIAMOND (MCA MCA-37352) MCA</td>
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<td>17 HEARTBEAT CITY</td>
<td>THE CAPS (Elektra 69296) WEA</td>
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<td>18 BIG BAM BOOM</td>
<td>DARYL HALL &amp; JOHN OATES (RCA PCD-1-5336) RCA</td>
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<tr>
<td>19 RECKLESS</td>
<td>BRYAN ADAMS &amp; A&amp;M 5013) RCA</td>
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<td>20 SPORTS</td>
<td>HUEY LEWIS AND THE NEWS (Columbia V 41412) CBS</td>
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<td>21 FACE VALUE</td>
<td>PHIL COLLINS (Atlantic 18029-2) WEA</td>
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<td>22 VALOTTE</td>
<td>JULIAN LENNON (Atlantic V 198-4) WEA</td>
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<td>23 GREATEST HITS</td>
<td>SIMON &amp; GARFUNKEL (Columbia CK 31505) CBS</td>
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<td>24 MAKE IT BIG</td>
<td>WHAM! (Columbia CK 39595) CBS</td>
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<td>25 WHITE WINDS</td>
<td>ANDREAS VOLLENWEIDER (CBS MK 39963) CBS</td>
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<td>26 PERFECT STRANGERS</td>
<td>DEEP PURPLE (Mercury 823 777-2) POL</td>
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<td>27 WHEELS ARE TURNIN'</td>
<td>REO SPEEDWAGON (Capitol RK 39933) CBS</td>
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<td>28 AMADEUS</td>
<td>ORIGINAL SOUNDTRACK (Fantasy FCD-900-1519-2) IND</td>
<td>26</td>
</tr>
<tr>
<td>29 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS</td>
<td>VARIOUS ARTISTS (Motown 61206MD) MCA</td>
<td>30</td>
</tr>
<tr>
<td>30 SHE'S SO UNUSUAL</td>
<td>CYNDI LAUPER (Portrait RK 38330) CBS</td>
<td>25</td>
</tr>
</tbody>
</table>
WE ARE THE WORLD — USA For Africa — Columbia 40043 — Executive Producer: Ken Kragen — List: 12.98

Featuring both the huge single title track from USA For Africa and the Canadian contribution "Tears Are Not Enough" from Northern Lights, this LP which is truly international in scope also includes Bruce Springsteen's live "Trapped" Prince's soulful and touching "Tears In Your Eyes." Other solo artist highlights are Tina Turner's desperate "Total Control," Kenny Rogers' "A Little More Love" and the Pointer Sisters' upbeat "Just A Little Closer." Look for immediate record-breaking sales and extensive album cut radio play.


What started out as a one-time farr has turned into a full-fledged AOR and CHR burner with the success of The Power Station's first single "Same Like It Hot" and the follow-up cover of T.Rex's "Bang A Gong." With Tony Thompson keeping a steady pounding back beat and Robert Palmer twisting often engaging melodies, The Power Station is one of the year's hottest debuts.


Finally The Waves get their U.S. break! Long a favorite import, this LP mixes music from the band's first two Attic LPs including such possible CHR/AOR breakers as "Walking On Sunshine," the original "Going Down To Liverpool" and "Do You Want Crying.

RIGHT FROM THE HEART — Johnny Mathis — Columbia FC 39601 — Producer: Denny Diante — List: 8.98 — Bar Coded

This album further displays why Johnny Mathis has endured for so long, as his velvety vocals are simply showcased on 10 tuneful mellow rock cuts.

UP ON THE SUN — The Meat Puppets — SST 039 — Producer: Spot — List: 8.98

Third album from these avant-western critics' favorites is a playful and sometimes demonic tour de force in garage rock.


Legendary guitar virtuoso Holdsworth takes fusion guitar to a new level on his Enigma debut, from the tempestuous title track to the finely tuned "Home." A guitarist's guitarist.

THE THOUGHT — The Thought — MCA 5559 — Producer: Craig Leon — List: 8.98 — Bar Coded

Sixties psychedellic rock Dutch-style with The Thought. This Icon/MCA release also includes a wonderful cover of The Byrds' "Eight Miles High.

FISHBONE — Fishbone — Columbia 40032 — Producer: David Kahne — List: 8.98 — Bar Coded

An excellent debut from Fishbone which merges the energy of the Two Tone movement and The Untouchables with purer rock and R&B party influences. Expect immediate regional and college radio adds. Strong production from David Kahne.

READ MY LIPS — Melba Moore — Capitol 12362 — Producer: Keith Diamond-Paul Laurence-Richard James-Burgess — List: 8.98 — Bar Coded

Melba Moore gets a boost from modern arrangements and production on this latest LP with especially strong B/C and dance cut "Love Of A Lifetime" and the grooving "When You Love Me Like This" featuring Lillo Thomas.

FIESTA — Screamin' Eagles — Enigma 72003-1 — Producer: Michael Reid-Greg Humphrey-Brian Ahearn — List: 8.98

L.A.'s latest all-girl group is a more streetwise and chaotic group than past combos: good R&B with a sense of humor.

TOO SHARP — Process And The Doo Rags — Columbia BFC 40021 — Producer: Rick James — List: 8.98 — Bar Coded

Rick James as producer and writer gives a tremendous boost to this already talented group and makes this a highly successful album, probably destined for solid B/C success.


Strong fusion of reggae riddims and R&B flavorings which, as always, seems on the verge of crossing over. Strong vocals and booming production.

NIP DRIVERS-Nip Drivers — Enigma 72014-1 — Producer: Ethan James — List: 8.98 — Bar Coded

THE ANSWER — The Answer — QL 1005 — Producer: Rob Burr — List: 8.98


SAFARI — Plunketts — Noran 001 — Producers: Randy Farra, Dick McIlver — List: 8.98

THE BIG BOYS — The Big Boys — Enigma 72028-1 — Producer: Spot — List 8.98 Bar Coded

CRIMES IN MIND — Streets — Atlantic 781246-1 — Producer: Beau Hill — List: 8.98 — Bar Coded

VOX HUMANA — Kenny Loggins — Columbia FC 33174 — Producer: K. Loggins — List: 8.98 — Bar Coded

"Vox Humana" is prime Loggins writing delivered in the artists' most dynamic musical offering in years. Loggins' unique blend of R&B and country rock comes into full flower on this LP: Abounding with dance tunes and melodic rockers."Vox Humana" is Kenny Loggins at his artistic best, with well oiled vocals and charging rhythms. A plethora of CHR hits are sure to be culled from this album of superb Loggins material.

MADE IN NEW YORK — Tania Maria — Manhattan 53000 — Producer: Eric Kressman — List: 8.98 — Bar Coded


BIG PROMISE — Sue Fink — Ladyslipper 201 — Producers: Diane Lindsay and Sue Fink — List: 8.98

THE SPIRIT IS FREE — Ronnie Gilbert — Redwood 408 — Producers: Joanie Shoemaker and Jo-Lynne Worley — List: 8.98

Cash Box/April 13, 1985
ASHFORD & SIMPSON (Capitol B-5468) 
The incomparable songwriting duo of this veteran act has released yet another outstanding single from its smash "Solid" LP for Capitol. "Babies" is an easy, drowsy ballad that deals with a contrasting theme of unwanted pregnancy. Vocals by Nick Ashford and Valerie Simpson mesh in their characteristically smooth style, each with its own appeal, while a gentle synthesizer keeps the pace. B/C must-add. Possible CHR appeal.

ALONE (CBS 1-3146) 

ASCAP (N. Ashford) (Producers: N. Ashford, V. Simpson)

WHODINI (LIVE/Arista 1-3031) 
Big Mouth (3:00) (Zomba Productions) (Hutchins-Smith) (Producer: Larry Smith)
This pared-down version of the smash club 12" version has charm, wit and an irresistible dance beat which should propel it to strong radio adds.

THE EMOTIONS (Motown 1784MF) 
With a style all its own, this versatile group has a dynamic and melodic cut here which features unique arrangements and racy vocals. A promising B/C entry.

DAVID ROSTAMO (Sire 7-20019) 
Culture Vulture (4:29) (Neo Beathnik-Comp Music/ASCAP) (Hostamo-Currell) (Producers: Christopher Currell-David Rostamo)
Rostamo's unique "neo beatnik" linguistics are here set over a thoroughly modern synth dance beat. Should find radio response on alternative radio and in the clubs.

BELOUIS SOME (Capitol B 5464) 
Imagination (Tritec Music, Ltd.) (Some) (Producer: Steve Thompson-Michael Barbiero)
With a dour vocal la a Ric Ocasek and a theatrical sensibility, Belouis Some delivers a well produced and interesting debut with "Imagination."

HAPPY 2000 (Elektra 7-69650) 
Alone Again (4:20) (Julia's Music Inc.) (Dokken-Pilton) (Producer: Tom Werman)
This powerhouse heavy metal band here offers up a vibrant and effective ballad which is melodically and lyrically strong. Ripe for AOR.

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Big Mouth (3:00) (Zomba Productions) (Hutchins-Smith) (Producer: Larry Smith)
This pared-down version of the smash club 12" version has charm, wit and an irresistible dance beat which should propel it to strong radio adds.

THE EMOTIONS (Motown 1784MF) 
Miss Your Love (4:14) (Wenkenwa Music/ASCAP; Walkran Music/BMI) (Vaughn-Phipps) (Producers: Wayne and Wanda Vaughn)
With a style all its own, this versatile group has a dynamic and melodic cut here which features unique arrangements and racy vocals. A promising B/C entry.

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ALEX BROWN (Mercury 880-694-7) 
(Com On) Shout (3:34) (Welleck Music Corp/Andrachks Music-ASCAP) (M. Sharron/G. Skardina) (Producer: Marti Sharron and Gary Skardina)

EARL KLUHG (Warner Bros. 7-29038) 
Just Pretend (3:40) (Soda Fountain Music Inc.-ASCAP) (Earl Klugh) (Producer: Earl Klugh) 

INTRIGUE (World Trade WTT-1000) 

ARTIE "BLUES BOY" WHITE (Ronn 101) 

CURTIS HAIRSTON (Pretty Pearl PP-0215-93) 
I Want Your Lovin' (Just A Little Bit) (3:55) (C. Hairston, G. Radford, R. Barretto Jr.) (Producer: G. Radford)

B.E. TAYLOR GROUP (Epic 34-04682) 

JULIAN LENNON (Atlantic 7-89507) 
Say You're Wrong (3:45) (Charisma Music-Chappell Music-ASCAP) (J. Lennon) (Producer: P. Ramone)
The third single from Lennon's hit debut LP, "Say You're Wrong" has a light salsa feel with a bouncy hook. A less ponderous mood is in evidence on this single than Lennon's first two, with a festive horn backup and strict percussion. Comparisons to early Beatles standards are unavoidable here, though Lennon's solo sound is distinctive and should push the tune into the top 10 on its own strength. A must-add for CHR.

JOYCE KENNEDY (A&M 7227) 
Don't Tell You (3:55) (MCA Music, Inc./ASCAP; Music Corp. of America/BMI) (K. Forsey-S. Schiff/ L. Forsey) (Producer: Keith Forsey)
This is a gritty and hard-edged song which takes off from the outset and never lets go. With her raunchy, commanding and direct approach, Kennedy seems to have found just the right vocal style to match the relentless energy of the song itself. With so much going for it, "Don't Tell You" has a remarkable promise for a healthy life on the B/C charts, and may cross over to CHR as well.

FRANCE JOLI (Epic 34-04863) 
Does He Dance (4:20) (Cheeky Kid Music-Pinless Music/BMI) (Neal-Ferguson) (Producer: George Duke)
Joli offers France a thoroughly satisfying vocal to this dynamic, trendy pop song, and the combination should prove highly successful at the CHR level.

ERIC CARMEN (Geffen 7-29032) 
I'm Through With Love (3:58) (Safespace Music, Tamerlane Music/BMI) (E. Carmen) (Producer: B. Gaudio)
A smooth melodic ballad emotionally arranged with dramatic instrumentation and Carmen's heartfelt vocal. CHR certainty.

JOANNA GARDNER (Philby World 7-99656) 
"Watching You" is slick funk with heavy danceability. Gardner's vocal is fully charged. A B/C CHR add must.

JOHNNY MATHIS (Columbia 38-04856) 
A tuneful delivery from the legendary crooner, "Right From The Heart" is a romantic ballad from the ABC soap Ryan's Hope. Possible CHR.

ANGELA BOFILL (Arista AS-1-9339) 
Who Knows You Better (3:26) (Guy songs — No Big Deal/BMI) (S. Geyer, G. Stockdale) (Producers: D. Frank, M. Murphy) 

E.Q. (Atlantic 7-89577) 

ROBIN GEORGE (Bronze 7-99658) 
Heartline (3:16) (Dejumais Inc.-ASCAP) (R. George) (Producer: John Ryan)

KIM MITCHELL (Bronze 7-99652) 
Go For A Soda (3:25) (Mark Cain Music Inc.-ASCAP) (Mitchell, Doubois) (Producers: Kim Mitchell and Nick Blagona)

NORMAN NARDINI & THE TIGERS (CBS Z54 04872) 

GRANDMASTER FLASH (Elektra 7-69643) 
Girls Love The Way He Spins (4:18) (Grandmaster Flash Pub., Inc.-Grandpa Lou's Pub Co./ASCAP) (Christopher-Dukes-Glover) (Producers: Grandmaster Flash-Gavin Christopher)
Cash Box Conducts First Regional Radio/Retail Seminar

LOS ANGELES — A diverse group representing radio, retail, rack and record manufacturer executives gathered at the Marriott Marina Hotel in Fort Lauderdale for the first Cash Box Regional Radio/Retail Seminar held on March 28. The seminar was conducted by Spencer Berland, vice president, who outlined the publication’s philosophy and direction.

A slide presentation was made to illustrate many of the editorial innovations and developments that have been recently implemented. Included in the presentation were explanations of such features as The Winners Circle, Behind The Bullets, Job Mart, Programmers Picks and the expanded review sections.

An in depth explanation of Cash Box’s new chart methodology was also presented, exploring in detail the new station reporting systems, and the change over from qualitative retail reports to quantitative reports.

Qualitative reports relate a fixed opinion of sales based on many variable and arbitrary factors while quantitative reports have no opinion and are simply exact piece counts of each record sold.

The purpose of the seminar is to provide a forum for open discussion on the ways and means that Cash Box can be more responsive to the needs of the radio and retail industries. The Fort Lauderdale/Miami gathering was the first of many to be held this year in various markets around the country. The next Cash Box Regional Radio/Retail Seminar is tentatively scheduled for Atlanta sometime in late May.

Pictured at the first Cash Box and Retail Seminar held March 28 at the Fort Lauderdale Marriott Hotel in Fort Lauderdale, Florida are: Photo 1: At the podium, Spencer Berland, vice president, Cash Box; Photo 2: Dave Jackowitz, Peaches; Jeff Shane, CBS; Richie Tardanico, CBS; Photo 3: Billy Hines, 4 Sight Records; Georgia Paper.

Albert, president and publisher Cash Box; Vannis Lopez, 4 Sight Records; Photo 4: Margrett Ann Ronayne, Motown; Joni Siani, Y100; Richard Pachter, A&M; Richie Tardanico, CBS; Photo 5: Jeff Shane, CBS; Mark Albert, vice president and general manager Cash Box; Photo 6: Burt Stein, Gold Mountain, George Albert, president.

and publisher Cash Box. Photo 7: Richard Pachter, A&M; Jeff Shane, CBS; Margrett Ann Ronayne, Motown; Richie Tardanico, CBS; Joni Siani, Y100; Manny Sanchez, Motown; J.G. Knapp, Musico. Photo 8: Manny Sanchez, Motown; Sandy Jackowitz, Dave Jackowitz, Peaches. Photo 9: Duke Ellington, WRBD; Liana Yckison, Hot 105.

Billy Hines, 4 Sight Records, George Albert, president and publisher Cash Box; Vannis Lopez, 4 Sight Records. Photo 10: J. Williams, J.W.'s Records; Rubby Allen, Handlerman; Spencer Berland, vice president Cash Box. Photo 11: Keith Albert, research manager Cash Box; Vannis Lopez, 4 Sight Records. Photo 12: George Albert, president and publisher Cash Box; Guy Thibault, Record Bar; David Baker, Record Bar; Joe Bucklew, MCA; Ron Harvey, Peaches.
Music Retailers Define Their Role For The Future
by David Adelson

HOLLYWOOD, Fla. — “What should a record store be?” asked The Musicland Group's Jack Eugster to a packed opening business session at last week's NARM convention. “How many of us had the insight to fully recognize the changing business in our own stores?” he added. Eugster was echoing a theme brought forth by other speakers and spectators alike: What will the record store of the present be like in the future?

Several issues were brought to the forefront of what is considered a period of evolution and transition for the music merchant. The role of home and music video in the record store, the continued erosion of the LP market by both the cassette and the Compact Disc and the constant bombardment of the retailer by new technologies — any of which could radically alter the consumer's buying habits — were all deemed issues of deep concern during the four-day conference. “Our industry has changed in the past few years almost beyond recognition,” said keynote speaker Gil Friesen (A&M Records). “The Compact Disc has truly come of age this year, as has home video, making the movies and music videos to promote our records all that more accessible. What we're really doing, record companies and retailers alike, is finding new ways to give the customer what he or she wants.”

One of the biggest topics at the conference was the fate of the LP. “Frankly, though it may still be around, the LP will not be that important in five years,” said Musicland's Eugster. “Many of you would like to hear me advocate a rescue effort to forestall the early writeoff of the LP,” he remarked. “To me, however, the LP's fate seems inevitable. Therefore, let's all work together and try to make the LP — and perhaps eventually take on the cassette.”

“We all have a stake in the natural and healthy winding down of the standard 12-inch disc,” said RCA's president Robert Summer. “I think that can be accomplished without distorting the marketplace.”

PolyGram's president Guenter Hensler remarked, “it will take about five years before Compact Disc will equal vinyl, in

NARM Quotables

"It used to be that radio was the only thing that sold music. Today, movies sell music, TV sells music, magazines sell music. About the only thing that doesn't sell music is stained glass windows and I hear Huss Solomon is working on that." — Gil Friesen A&M Records

"What about the LP? Frankly, though it may still be around, that configuration won't be very important in five years, dropping to as low as 10 percent of total business." — Jack Eugster The Musicland Group

"It will take around five years before Compact Disc will equal vinyl and in my view that's optimistic for vinyl." — Guenter Hensler PolyGram Records

"In the past, we took a lot of risks in a whole bunch of other areas that didn't make any sense and I think we'll just watch those marginal errors a lot closer now. But I think we're going to be a lot more aggressive artist-wise, which will benefit this business regardless of what configurations we're using." — Don Dempsey E/P/A

"From my point of view, don't give up on anything yet folks." — Russ Solomon Tower Records

Corny To Retailers On The CD: "Eat Or Be Eaten"

by David Adelson

HOLLYWOOD, Fla. — The compact disc dominates the 27th NARM convention. Whether it was the topic of packaging, or the projected capabilities of the configuration the future, there can be little doubt that the CD has come of age at NARM.

One of the most enlightening presentations of the four-day conference was Stan Cornyn's 'Eat or Be Eaten — How New Record Forms Will Change Our Industry In The Next Decade For Better Or Worse.' The video presentation to the opening business session focused on the future of the compact disc and the extensive experimentation and research involving the configuration.

The head of the new Record Group, a jointly-funded CD software development organization (funding comes from WCI and PolyGram Worldwide), urged retailers to embrace the configuration and its future. "I would prefer that this new product be our industry's, to bring new growth to an industry whose problem of real growth has not been solved by Prince, Michael Jackson, MTV and a marvelous 1984. These phenomena do not equal growth."

Among the new innovations and uses of the Compact Disc revealed in the video are: Talking CDs which would allow over 30 hours of spoken word in most any context. The talking CD was exemplified

Hensler Cites Stability Amid Rumors

by Rusty Cutchin

NEW YORK — Speaking from the president's seat at the NARM convention March 30, PolyGram chairman Guenter Hensler sought to curb speculation about the company's ongoing merger interests. "There are rumors flying around and I'd like to really lay these rumors and confusion to rest," Hensler told the assembled merchandisers. "Please accept my word that PolyGram has a long-term commitment to the U.S. market and will actually aggressively expand its presence here and try to gain market share and sales and all that. It is published ... that (PolyGram parent company) Philips has been considering various proposals for potential partners to acquire a co-ownership in PolyGram, replacing Siemens, but in no way is Philips bowing out. Any such arrangement that is in the works or may be in the works will not only not diminish PolyGram's presence in the United States but will actually help us because why would it make sense for us to look for an American partner?"

Since the collapse last year of the planned merger between PolyGram and Warner Bros., speculation has centered around MCA as a potential U.S. partner for the Dutch-owned label. But a Wall Street Journal article of March 28 cited "industry sources familiar with the nego-

CASH BOX/April 13, 1985
SPOT THE MEMBERS — This is Tupelo Chain Sex. From (l to r) Stumak, Tupelo Joe, Gary Hurst, Wilkie Doe, Loney Dave, and Don “Sugaracne” Harris (seated). Tupelo Joe and other places the band has played regularly, I am told and I find it incredible that other bands don’t absorb more of these influences and reflect them in their music. As Tupelo Joe does with his TV game that shows little stories in the newspapers and other media, they can make a big dent on the college and alternative radio charts. Commenting on the group’s distinct theatrical sensibility, Loney Dave notes, “I think we are in the American tradition of vaudeville, though we’re not really trying to resurrect it. I just think there is something in that kind of vaudeville that really appeals to people. People want to be entertained.” And, that is one thing that Tupelo Chain Sex does very well.

SIGN UP FOR THE BANDS — After signing with Stiff Records last month, The Untouchables have hit the U.K., where they will record a new LP and do some live dates and hopefully create the regional groundswell that they worked from a series of rare Alligator releases. They have arranged for an exclusive booking agreement with Variety Artists out of Minneapolis. Mack’s debut for Alligator “Strike Like Lightning” co-produced and featuring guest appearances by Steve Ray Vaughn will be coming out soon... booking artist Chris Fava has formed San Francisco’s newest national booking agency, Starmaker. Several interested parties (415) 883-8245... Exit Records (Charlie Peacock, The Seventy-Sevens, others) handled by Bill Graham Presents and distributed through A&M is set to release the famed A&M label in place of MCA-bound IRS. Though that agreement is still in the “t-crest and -dottage of stage” agreement, it is together. More word on that later... The Meat Puppets latest “Up On The Sun” SST LP seems more airy and uplifting than the bands past two efforts. Hopefully that will translate into a greater commercial response... and Steve Ray, the guitar hero whose band has been an Admiral of the Texas Navy by the state’s Governor Mark White, The honor is awarded to citizens who have made an outstanding contribution to the state... Island’s The Waterboys are the third outing for the group’s music. To be a heavy metal band and make a dent on the college and alternative radio charts. Commenting on the group’s distinct theatrical sensibility, Loney Dave notes, “I think we are in the American tradition of vaudeville, though we’re not really trying to resurrect it. I just think there is something in that kind of vaudeville that really appeals to people. People want to be entertained.” And, that is one thing that Tupelo Chain Sex does very well.

MEAT PUPPETS “UP ON THE SUN” — That’s the name of this Phoenix band’s newest SST release. More defined, more drool and more music from (l to r) Derrick Bostrom, Chris Kirkwood, Curt Rado and music. To be a heavy metal band and make a dent on the college and alternative radio charts. Commenting on the group’s distinct theatrical sensibility, Loney Dave notes, “I think we are in the American tradition of vaudeville, though we’re not really trying to resurrect it. I just think there is something in that kind of vaudeville that really appeals to people. People want to be entertained.” And, that is one thing that Tupelo Chain Sex does very well.

CLOSE TO THE EDIT — Steven Spielberg’s latest film venture Back to the Future features Michael Fox as its guitar playing hero, and a lot of Fox and the co-stars play a supporting role in the upcoming film. Spielberg is working with his trio... P. W. recently caught The Fats at Hop Sing’s, and the band is definitely pushing some outer limits with their unique brand of power jazz fusion. Not sure if it’s a jazz fusion band or just a jazz band...

Country/Gospel Acts Record Separate Famine Relief Projects

by Bill Fisher

NASHVILLE — Artists from the country and gospel scenes recorded the song “Steve” to battle against starvation with the song and video recording sessions recently. On Wednesday April 3, 25 country performers gathered at The Soundshop Studios in Nashville to sing “One Big Family,” a song written by Mike Reid, Troy Seals and Ronnie McDonald. In the early morning hours of the following day, gospel artists assembled at Bulletin Recording Studios following Wednesday night’s Dove Awards show to chorus “Do Something Now,” the song resulting from an initial idea of Sparrow Records artist Steve Nash. Both sessions were videotaped.

The idea for a country famine relief record was initiated, according to most country performers gathered at The Soundshop Studios in Nashville to sing “One Big Family,” a song written by Mike Reid, Troy Seals and Ronnie McDonald. In the early morning hours of the following day, gospel artists assembled at Bulletin Recording Studios following Wednesday night’s Dove Awards show to chorus “Do Something Now,” the song resulting from an initial idea of Sparrow Records artist Steve Nash. Both sessions were videotaped.

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Cover Story

Santana: Thriving Through Change
by Peter Holden

In a career which has spanned 16 years of some of the most tumultuous changes in rock music, some things in the music of Carlos Santana have stayed the same. The first is obviously superior musicianship. From the first blues infused Latino rock workouts of the Mexican-born recording artist on his debut "Santana" and later the "Abraxas" LP to the more spiritually attuned material of "Love, Rocks, & Rapture, Surrender" to the state-of-the-art fusionistic "Zebop!" and finally to the current smash LP "Beyond Appearances," Carlos Santana has managed to keep an amazingly high level of musicianship constant throughout his work.

The other things which have stayed consistent since Santana broke onto the scene in 1969 from the Haight-Ashbury "happenings" in San Francisco have been his label, Columbia Records, and a positive spirit of innovation that, though it has often been out of vogue, has always been from the heart and in step with his many fans. These threads have been woven into a unique tapestry over the years, and that tapestry is an extraordinary, composer and spiritual adventurer, Devadip Carlos Santana.

With the release of "Beyond Appearances" on Columbia, Santana and his band take yet another step, this time toward a more broad and indeed commercial audience. From the contemporary graphic design of its cover to the sensitive video of the single "Say It Again," the overall slick production of the album's sound, "Beyond Appearances" is indeed a reaching out to a new and younger generation of Santana fans as well as to his longtime followers. In speaking with Cash Box, Santana commented, "We did try to make this album a bit more commercial in the sense of trying to reach a wider age group of people. Unfortunately, the way things have been going these days in music, it's been hard for a lot of serious musicians to get their music across to the popular audience. In the past, there was a bridge - what the best musicians were doing on their records was also what was most popular with the people. But that's not the way it is now. A lot of things I hear today are just kiddie pop, and so what happens when people try to play more serious type of music is that the kids can't relate to it. I think they haven't heard anything to prepare them for it."

While "Beyond Appearances" does have its share of classic Santana guitar leads, there also seems to be a greater emphasis on song composition and lead vocal presence through Greg Walker and Alex Ligertwood. Though some of the material on the LP was written by others, the bulk of "Beyond Appearances" was penned by the band with "Breakin' Out" written by David Sanchez, Walker and Ligertwood. And in keeping with the industry's latest high-profile tool, a video of "Say It Again" has been especially well received. Directed by David Hogan, the video makes uses of various Santana Family members in its gentle story line. Santana explains, "What happened with the video was that everybody involved had some really creative ideas and the director obviously had his own ideas of where the video should go, but what was different was that we didn't write out any big dialogue, we did it very spontaneously. I wanted to bring out a tenderness in the way it looked at people, that's the way I relate to the things and people around me. It had to do with just seeing the beautiful side of everybody; even (continued on page 36)

East Coastings

Style and Substance — The land of female vocal-dom was filled with irony last week. It was a curious development indeed when, while Madonna was making a nationwide critically-acclaimed film debut, Cyndi Lauper was still cavorting with wrestlers around Madison Square Garden. Of course both events were major draws, with "Wrestlemania" relayed to major closed-circuit TV outlets, but it must have come as some sort of critical vindication to Madonna, who being after poorly characterized by most of the press and audience alike, apparently turned in a fairly remarkable debut screen performance. Now East Coastings had not seen Desperately Seeking Susan at prestige time but did have backspine of wrestler posters on its wall when it was growing up, as men and bears are sometimes opponents; where main events are still two out of three falls and the heroes had names like Fritz Von Erich, Cyclone Negro and Killer Karl Kox. So Cyndi still gets EC's vote. This column predicted a year ago that Lauper would earn a spin, the confidence of a couple of good writers to exploit her natural comic craziness into major role. And the story is that no one is asking why, who, or how, but that EC has been accurate, and the announcement of a new bi-weekly feature "Dancing With Herette" on Sunday night will mean that EC can ask the question, "What happens when a straight girl finds herself in the middle of a double threat with a wrestler and a wrestler with a female wrestler?"

Girls Do Have Fun — Cyndi Lauper (right) and Wendy Richter, the professional wrestler Cyndi manages, shout their joy to the crowd after Richter reclaimed the World Wrestling Federation championship belt. She defeated Lelani Kai for the women's title.

Cyndi and Madonna capturing so much media attention? Well, beyond the obvious similarities of New York bases, fashion sense and big hits they offer those time-honored attractions: non-conformity and sex. And what, you ask, has all this to do with wrestling? True, it's a different world of Superstars, but there's more than meets the eye. Especially in Canada, wrestling is not only as good as your last hit. But this is truly the age of diversification, and both women have broken serious ground in making major contributions to and beyond the wrestling business, where they've both already made names, and will also include new shows of most artists. So the victories two weeks ago belonged to more than Mr. T and Hulk Hogan. Lauper, who will next show up on the soundtrack LP to Stephen Spielberg's new production Goonies, and Madonna, who will no doubt see another left field single when somebody picks up the Susan soundtrack, continue striking blows for women in the ever-expanding entertainment business.

African Transfer — The Manhattan Transfer will headline the International African Relief Concert in the United Nations African National Cultural Center, Friday night. An outgrowth of the drought relief programs in the African nations. Wives of ambassadors representing 39 African nations have organized as the United Nations African Mothers for the crisis and are presenting the New York City concert, which will also include performances by the Guinea National Ballet Company and the National Dance Company of Nigeria. According to Mrs. Evelyn Garba, chairwoman of the UNAMC and wife of the Nigerian ambassador to the UN, the Manhattan Transfer was chosen to perform because of their widespread worldwide popularity. Tish Hauser, who founded the Transfer 13 years ago in New York, said the group immediately accepted the African Mothers' request. "Music breaks down all language and cultural barriers," Hauser said. Four more shows are planned. The concert is to present solutions to drought and desertification now facing the African continent. Not only will the concert raise funds for the effort, but it will draw considerable national and international media attention, and growth for the efforts of the African Mothers.
On the east coast WFTZ in Worcester is looking for experienced news people for possible future openings. Send T&R to Mike Yardley, 19 Norwich Street, MA 01603. EOE/MF. WFTZ's Boston MOR formatted WXXS-AM is seeking two weekenders who can fill in during weekdays for vacation. T&R is for creative air personalities. T&R to Forrester, P.O. Box 128, Medford, MA 02155. EOE/MF. ... in San Antonio to KZKL Glen Martin is looking for a night jock and morning news person for the AOR formatted station. T&R to Glen Martin, KZKL, 2427 E. Post Oak, San Antonio, TX 78215 ... WFMF-FM Lexington's hot CHR is looking for a mid-day personality. Applicant must have a strong voice and very strong production skills. Send T&R to Jim Robertson, 5004 Hidden Pkwy., TN 37119 EOE/MF. ... top-rated CHR is looking for creative personalities. Must have commitment to major market experience in radio broadcasting. T&R to John Garry P.O. Box 5944, Providence, RI 02903 ... down south KFBM has an opening for a personality-oriented and high energy afternoon drive talent. T&R to Dave Delgado, P.O. Box 476, McAllen, TX 78501 ... in California KRE is seeking full and part-timers for the urban crossover formatted station. It interested contact PD Jeff Harrison, KRE, 801 Ashby Ave., Berkeley, CA 94702. No calls please EOE/MF. ... WOW in Norfolk is seeking a morning drive personality. Females are encouraged to apply, also applicant must have medium to major market experience with excellent production skills. If this fits you send T&R to PD Chris Tumer, WOWI 1010 Park Ave, Norfolk, Virginia 23504 ... KFI in Los Angeles is building a talent pool for future openings for news and traffic. T&R to David Blake or Steve LaBeau, ND and PD respectfully. KFI Radio, P.O. Box 76880, Los Angeles, CA 90005. EOE/MF. ... WAMO is looking for two full-time announcers with experience in air broadcast. Applicant should also have excellent production skills, the format is urban contemporary. T&R to Allen Harrison PD, 1500 Chamber of Congress, Pittsburgh, Penn 15215... KOKO in Denver is presently in the market is seeking a full-time news person. Must have 2-4 years of news gathering and writing skills. If interested send all tapes and resumes to Jay Johnson PD, KKKO 7880 E. Berry Place, Englewood, Colorado 80111 ... Eric St. James at WAAA in North Carolina is looking for a mid-day personality, experience is needed along with good production skills. T&R to P.O. Box 11197, Winston/Salem, North Carolina 27106 ... MJM "Magic 106" in St. Louis is currently accepting T&R for future openings. Must have experience on the air, no beginners, applicant should also possess excellent production skills. Send all T&R's to PD Ron Atkins, 532 DeBalleire, St. Louis, MO 63112 ... WILD-FM in Boston is seeking a news production person with two years of experience in production. Send T&R to Elrod Smith PD, 90 Warren Street, Boston, MA 02110 ... KDON in Salinas is looking for a possible part-time jock for the station, must have at least one year of experience. T&R to Kirk Cletti, KDON P.O. Box 81460, Salinas, CA 93942 ... 292 needs a production manager. Must have extensive track experience; and 111 AOR. T&R to Bruce McGregor, 407 E. 9th Bl., Amarillo, NB. 68137 EOE/MF ... KODS in Duluth needs an AOR morning person, must be creative, entertaining and have good production skills. No beginners and no calls. T&R to Mike Heller, P.O. Box 816, Duluth, MN 55808 EOE/MF ... warm and friendly air-personalities are needed for A/C format station in Winchester, T&R WZZY, P.O. Box 427, Winchester, Indiana 47394 ... WRSC is still currently in the market for a good sports announcer. The salary is excellent and there are many benefits involved. Send all T&R's to Sid Levine, WRSC, Staf College, PA. 18803. EOE/MF ... WORL in Orlando is seeking a 7-to-midnight jock with experience in radio. Along with experience, jock should have excellent production skills. Send T&R to Jerry Young PD, 2001 Mercy Drive, Orlando, FL. No calls please.

darry 1.

STATION PROFILE

Station: WBLI
Market: Long Island, N.Y.

P.D.: Bill Terry

WBLI/Long Island is a 10,000-watt FM radio station that has been successfully providing a Top 40/Adult Contemporary alternative to New York radio for its listeners throughout Nassau and Suffolk counties and the southern shoreline of Connecticut. On the air for 14 years, WBLI reports to Cash Box as well as Radio & Records, Billboard, Hitmakers, FMQB and Street Pulse.

According to PD Bill Terry, the Beck-Ross Communications-owned outlet "pays special attention to crossover contemporary hit/adult contemporary music which is researched at the retail level every week." For Terry, the most important music for his CHR/AC format are those records that are in the Top 10 chart and then pure CHR hits.

"We are trying to appeal to the 12 to 44-year-old during the day," he said, explaining that adult contemporary music is more prevalent than at night. "We want the 25 to 39 demographic in the event so at night we program almost pure CHR.

A situation confronting Terry and operations manager Len Rothberg, naturally is competition from stronger signal stations down the expressway in Manhattan. Terry noted that part of WBLI's success is a very strong commitment to community involved services and affairs.

"Because the range of our music and our targeted audience is so wide," he explained, "our concerts and promotions have to be just as widely appealing." The station's commitment ranges from promoting walk-a-thons to raising money for charities like the March of Dimes and Easter Seals to open house events and giveaways to concert promotions and movie premiers; WBLI has an exclusive tie-in with Loews Corp., one of the biggest movie chains in that area. In addition, the station recently began a video countdown program on the local UHF television channel.

Cash Box/April 13, 1985
JAGGER SPEAKS — Mick Jagger gave 12 of his fans a rare opportunity last week to talk directly to him on a live national radio broadcast produced and syndicated by DIR broadcasting. Pictured (l-r) are: Tony King and Alvenia Bridges, associates of Mick Jagger; Richard Robinson, producer; Bob Mayrowitz, president DIR Broadcasting; Mark McEwen, WIN-NEW-FM air personality and announcer for the program. Seated (l-r) are: Lisa Robinson, rock journalist and host of the program and Jagger.

SMN Announces 1984 Revenues

LOS ANGELES — Satellite Music Network, Inc. has announced a 12 percent increase in revenues for the year ended December 31, 1984, a net loss of the expectation of continued growth and a crossover to profitability in 1985.

Revenues for 1984 rose to $6,213,489, well over double the $2,796,157 reported for 1983. The net loss amounted to $2,292,165 as compared to the prior year’s loss of $2,175,433. John Tyler Satellite’s chairman, attributed the losses to the Company’s planned heavy expenditures, “needed to achieve the profitability that now appears likely. Our progress has been gratifying in all areas.”

Tyler noted that close to 150 affiliates had been added to the network over the past 12 months, a better than 12-per-month average increase. He pointed out that revenues from the sale of commercial time on the network to national advertisers had increased 282 percent in 1984, as a result of network growth and a professional marketing effort. Currently, Satellite is transmitting four formats — Country Coast-to-Coast, adult contemporary StarStation, Stardust traditional MOR, and Rock ‘N’ Hits CHR — to 476 affiliated radio stations across the country.

“We are successfully penetrating the major markets among the nation’s more than 8,000 commercial radio stations — and that number is still growing via new FM licenses — because we offer programming that will reduce overhead and increase audience size,” Tyler added.

BC PROGRAMMERS’ PICK

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
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<td>Tony Quarterone</td>
<td>WRKS</td>
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Song: “Gentle (Calling Your Name)”
Artist: Frederick
Label: Timetrax/Heat

Comments:
Frederick initially started as a midwest regional record. I was sent a copy of “Gentle” on a reel and I immediately popped it. The record wasn’t being played in the New York market but because of the reputation that KISS-FM has in breaking his material first, other stations have knocked up on it. It debuted at 26 and moved up to 16, and from local reports it’s top 15 in retail sales.” Other picks that Quarterone mentioned were Mass Extension’s “Happy Feet,” and Alifie’s “Star” from the original soundtrack “The Last Dragon.”

A CHICAGO TRIUMPH — MCA recording group Triumph celebrated their appearance at the Rosemont Horizon in Chicago as the kickoff date to their five month headlining tour of the U.S. and Canada. Pictured backstage (l-r) are: Jim Emmet, Triumph; Ly Arnold, program director WLZ2/Detroit; Mike Levine, Triumph; Bill Evans, music director WLUP/Detroit; Kevin Carroll, midwest regional promotion manager, MCA records; Knelling; Gil Moore, Triumph.

AIRPLAY

CHANGES — Ron Shannon, vice president and general manager of WWCK-FM/WGZM in Flint, Michigan has been appointed president and chief operating officer at Signal Media of Arkansas... Rasa Kaye, formerly news director at WZEB, New Orleans, has been appointed new director at WLTW-FM in New York City.

Michael T. Wili, a Vanna White type actress, has been promoted to vice president, director of sales for Trans World Broadcasting... McGovern Guild has promoted Denton Holmes to vice president/regional manager of McGovern Guild, the promotional arm of the company’s San Francisco operation... In addition, the company has added Lin Galliant,account executive in San Francisco; Vincent Turco, account executive in New York; Will Scuttle, account executive in Los Angeles; Don Muskin, account executive in Chicago and Mark Masepohl, account executive in Houston.

DOORS PREMERE — Dennis Andersen, program director of KROX AM, Dallas/Fort Worth, has jumped to WLUP/Chicago; Doors at a world premiere of the Doors new video in Dallas.

LEGAL NEWS — Westwood One, Inc. and the Domestic Television and Video Programming Division of Paramount Pictures Corporation have entered into an agreement to produce and distribute the title “Off The Record” in Paramount’s syndicated television program “Solid Gold,” and Westwood One will discontinue its lawsuit against Paramount for infringement of its registered service mark “The Recent.” The connection is the title of Westwood One’s international broadcast radio features and specials hosted by Mary Turner. Paramount denies any fault or liability in connection with its use of the “Off The Record” segment on “Solid Gold.” The agreement calls for each of the parties to bear their own costs and expenses. Both parties said they were pleased that the dispute could be settled without the additional costs and expense of further litigation.

RADIO MOBILIZES — WNYN Radio in New York is contributing $18,000 to African famine relief and the listeners are responsible. For four days — WNYN morning man, Dan Daniel played a line from the record, “We Are The World,” once every hour during his program. Listeners were asked to call in and identify the artist singing the particular line. For each of the lines correctly identified by a listener, WNYN Radio will donate another $1,000 to the fund. During the four days, 16 listeners made correct identifications, so the management of WNYN is making a check in the amount of $16,000 to “USA For Africa.” The 16 callers received WNYN T-shirts with the station’s logo.

WHIPS IN PHILLY — 610 WIP-FM in Philadelphia has introduced a new early evening format called “WIP-M” to air Monday through Friday. It’s hosted by Joel Rauh, former WIP host, and is the result of a management decision to strip away programming that does not attract the core audience to the station. The show will be hosted by WIP radio personality Bill Webber. The show will focus on entertainment offerings and leisure activities in the Philadelphia area and in Atlantic City. According to program director Mikkel Herrington, “WIP-M” is different than anything else on the air in Philadelphia. “For the first time in his market, there will be an entertainment information source right here on 610 WIP,” said Herrington. “We want to be the station that people turn to to hear about what’s happening on the stage and behind the scenes in area movie houses, theatres, clubs and casinos.

TUCSON DOS EARS — Bruce Fehr, president of FMR Associates, Inc. and Bill McMahon, of Seattle-based AM Strategies, have formed a new programming research consultancy called EARS Strategies and Implementation. The firm’s services will be centered on the Electronic Attitude Research System (EARS) research methodology created and developed by FMR. “Bruce and I have been working together on EARS studies for common clients for more than two years,” said McMahon, who previously managed KOI, Seattle and KSDO, San Diego. “Our clients felt our work together was synergistic and encouraged us to merge our resources and talents. That is what this partnership represents. Bill’s management experience and consulting work with reluctant clients adds a clarifying dimension to every study, and allows us to provide a follow-up implementation service that insures our clients’ success.”

ROCK, ROLL, REMEMBER, REUNITE — Thanks to the United Stations Radio Network, two “Oldies” stations, WRIT/Philadelphia’s “Oldies 92.7” and KQLX/Minneapolis’ “Roll Review,” Carl Gardner of the Coasters and Joey Dee of Joey Dee and the Starlilghters had a surprise reunion. Pictured (l-r) are: Carl Gardner, Ed Safran, executive vice president/programmer and Joey Dee.
V103-FM — ATLANTA — SCOTTY ANDREWS, P

WMAQ — CHICAGO — JAMES KELSEY

WOR — NEW YORK — RON RANSOM

WKBW-FM — BUFFALO — RON RANSOM

WCOL — COLUMBUS — RON RANSOM

WRQX — WASHINGTON D.C. — JIM LOKIN

WSIX — MEMPHIS — BRUCE BARTLEY

WTOC — AUGUSTA — RON RANSOM

WODM — DETROIT — RON RANSOM

WOCX — CINCINNATI — RON RANSOM

WAGG — CLEVELAND — RON RANSOM

WJOK — ORLANDO — RON RANSOM

WADQ — DAYTON — LANKFORD STEPHENS — #1 — W. FELDER

WJQK — PENSACOLA — RON RANSOM

WJLB — JACKSONVILLE — RON RANSOM

WJZJ — TAMPA — RON RANSOM
EMOTIONAL RESCUE — After a one-year, nine-album stint with Chicago's Red Label Records, the Emotions have landed at Motown with another great record. Last week's "Sincerely" was the group's new guiding light. The songwriting music man Lee Young, Sr., was a respectable return from the shadows as they continued to develop their sound. The Emotions have found themselves in a better place now after their successful CBS stint turned sour late '70s. But "Sincerely" spanned only minor hit singles. Now, they have landed at Motown for their follow-up effort under the banner of Young's Straight Life Productions, and perhaps the new label will be able to provide the promotional push necessary to put the group back on top. It's a good product they are working with. The same set of quality producers who contributed to "Sincerely" are back with the new record. "If I Only Knew," and from this comes anyway, the new product appears to have several potential hits.

Highlighting the LP is side two's "Shoop, Your Love." On it, the group utilizes some now-mandatory "80s production tricks to give the tune a hot dance appeal while retaining the Emotions' naturally sweet harmonies.

Two of the LP's best cuts close out side one, the alternately smooth and sultry "Just A Girl In Love" and the harmonically unique ballad title tune "If I Only Knew (What I Know Now)." Leading off side two is another strong cut, "Supernatural."

According to Motown, despite the close relationship between Red Label Emotions and Young, the group is not unhappy with the distribution arrangements for the Chicago label. The feeling is that this hurt the LP's chances at retail and radio exposure. The Emotions may, despite the distribution arrangements suit Young, Sr. a little better, and the label held a natural attraction for the producer, whose son is Motown's vice-president of legal affairs. So this is the family approach favored by the Emotions' label. It is the sixth in a series of thousands of fans who remember the strength of their Earth, Wind & Fire-directed material of the mid-'70s. Sisters Sheila Hutchinson and Wanda Waughan, who are both her husband Wayne producer of the LP's cuts, have been joined by Adrienne Harris, and their text-book harmonies have not suffered a bit in the process.

"If I Only Knew" contains some of the group's strongest material since they last collaborated with EWF on "Boogie Wonderland." After two complete careers, with EWF and the Emotions, the LP may be with the best label to keep their inherent sophistication and refined sound on course.

DOO WOP FOR AFRICA — Many of the best-known vocal groups of the '50s and '60s have reunited to give a host of thousands of fans who remember the strength of their Earth, Wind & Fire-directed material of the mid-'70s. Sisters Sheila Hutchinson and Wanda Waughan, who are both her husband Wayne producer of the LP's cuts, have been joined by Adrienne Harris, and their text-book harmonies have not suffered a bit in the process.

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TOP 75 "12" SINGLES

1. "RHYTHM OF THE NIGHT/QUEEN OF MY HEART" (Kuiz/Island) 4:33
   Weeks on 45/Chart: 6
2. "MATERIAL GIRL" (Island) 4:05
   Weeks on 45/Chart: 3
3. "NEW ATTITUDE/AXEL (EXTENDED VERSION)/6:59
   Weeks on 45/Chart: 9
4. "WE ARE THE WORLD" (USA For Africa) 5:50
   Weeks on 45/Chart: 13
5. "BE YOUR MAN/SPECIAL LOVE" (Specially Remixed Version)/7:05
   Weeks on 45/Chart: 21
6. "I'M IN HOUSE/SHUT UP" (Extended Version)/5:00
   Weeks on 45/Chart: 7
7. "OBSSESSION/SPECIAL DUO & DANCE VERSION)/3:30
   Weeks on 45/Chart: 8
8. "DON'T YOU (BETRAY ME)" (Simple Minds) 3:30
   Weeks on 45/Chart: 15
9. "NIGHTSHIFTER/CLUB MIX" (6:30)/7:12
   Weeks on 45/Chart: 23
10. "BAD HABIT/LET'S GET BACK TO LOVE" (Long Version)/6:13
    Weeks on 45/Chart: 10
11. "TIL MY BABY COMES HOME (DANCE VERSION)" (Luther Vandross) 5:49
    Weeks on 45/Chart: 12
12. "TONGUE" (Incognito) 4:19
    Weeks on 45/Chart: 22
13. "MY GIRL LOVES ME/50" (Soul II Soul) 3:49
    Weeks on 45/Chart: 16
14. "DO YOU WANT IT RIGHT NOW" (Ultrabeat remix) 4:30
    Weeks on 45/Chart: 10
15. "THERE'S A LIGHT" (Kool & The Gang) 4:10
    Weeks on 45/Chart: 6
16. "THIS IS MY NIGHT/ACT (EXTENDED VERSION)" (Elektra) 5:17
    Weeks on 45/Chart: 12
17. "RELAX (LONG VERSION)" (Gin Gvn) 1:45
    Weeks on 45/Chart: 10
18. "THING'S ONLY GET BETTER" (Inspiral Carpets) 3:02
    Weeks on 45/Chart: 10
19. "OUTTA THE WORLD" (Dub Version & LP Version) 4:24
    Weeks on 45/Chart: 29
20. "DO YOU WANNA BE MY CAROLINA?" (CLUB) 5:28
    Weeks on 45/Chart: 10
21. "ZIE ZIE WONT BE YOUR REMIX" (Planet Earth) 5:10
    Weeks on 45/Chart: 3

SEVENTH SENSE (EXTENDED VERSION)/4:45
   Weeks on 45/Chart: 14
22. "SIGHT (EXTENDED VERSION)/4:45
   Weeks on 45/Chart: 12
23. "LET'S TAKE IT TO THE STREETS" (Motown) 4:28
   Weeks on 45/Chart: 10
24. "DON'T YOU (BETRAY ME)" (Simple Minds) 3:30
   Weeks on 45/Chart: 15
25. "NIGHTSHIFTER/CLUB MIX" (6:30)/7:12
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12" REVIEWS

DOUBLE ENTENTE (Columbia 44-0177)
    New Dance (4:45) publisher: not listed (Producer: Randy "King" Jackson)
    More interesting rock/funk blendings from the innovative Elyse Schiller and Chuck Fuller. Groove is slower, almost bluesy, but mood is just right for hot club late night spins.

CAROL COOPER (Profile 7068-8)
    Tunnel Of Love (Protons, Inc./Fast Radio/ASCAP) (Producer: Guy Ruvolo)
    Disco elements that still work because of a strong melody and confident performance by Cooper. Could be another surprise smash for the boys from Profile.

PHIL COLLINS (Atlantic DMD 831)
    Sussudio (5:53) (Collins) (Phil Collins Limited-Pun Music, Inc./ASCAP) (Producer: Phil Collins-Hugh Padgham)
    Though Collins is clearly the current multi-format hitmaker as a solo artist and producer, "Sussudio" shows the grit behind the gloss. A Prince-like keyboard riff and pure pop horns leading the way, "Sussudio" should be a club big hit.

LIPS, INC. (Twin Tone 8545)
    Hit The Deck (6:08) (Greenberg) (Red Sea Songs-BMI) (Producer: Steven Greenberg)
    Primarily an instrumental shakedown, "Hit The Deck" should find slipstream success behind "Axel F," and the B-side "Does Anybody Know Me" is an uptempo club pleaser.

WHIZ KID (Tommy Boy 854)
    Streetwise edited and produced track from Whiz Kid features an unlikely pop female lead vocal which lends "He's Got The Beat" a nice texture.

MOST ACTIVE

USA for AFRICA
    "We Are The World" (1985)

CLUB PICK

Frankie Goes To Hollywood mm (Club Mix) (WB)
    Store: Imports Etc.
    Manager: Janine Ables
    Location: Chicago
    Comments: "Has been a great import seller. Will be released soon as a domestic. A lot of crossover potential and a high percentage of becoming a hit in clubs.

RETAILERS' PICK

T.C. Curtis "You Should Have Known Better" (WSR)

Cash Box/April 13, 1985
**Lauper Sweeps Amer. Video Awards**

**LOS ANGELES —** The third Annual American Video Awards (AVA) were presented at Hollywood's Santa Monica Civic Auditorium with multiple wins for Cyndi Lauper and Michael Jackson. Sponsored by the National Academy of Video Arts and Sciences, the ceremony has more than doubled in size since its debut at the Beverly Theatre in the fall of 1985. A sellout crowd of some 2,000 onlookers packed the new venue for the proceedings.

The sweep of AVAs went to Portrait recording artist Cyndi Lauper, whose videos took no less than six of the 15 categories presented. They included Best Choreography, Best Costume Design, Best Lighting Design, Best Directing, Best Female Performance and Best Pop Video. The only other multiple winner was Michael Jackson, who's The Making of Michael Jackson's Thriller won awards as Best Home Video and Best Long Form Video.

Special AVAs were presented to Rod Stewart, who was inducted to the AVA Hall of Fame, and Keri Kragen, who was given the Recording Academy's first Humanitarian Award for his guidance in organizing USA For Africa.

**Executive Monitor**

**LOS ANGELES —** New leadership has been named at Media Home Entertainment. John Turner has been named president, in succession to Ron Satalnick. Jack Bernstein, formerly senior vice president of distribution and marketing, will now fill the post of executive vice president. Philip Callaghan, formerly vice president of finance and administration, has been appointed senior vice president of finance and administration. RCA Columbia Pictures Home Video International, headed by A&M, has appointed Michael R. Tarant to the position of senior vice president, new business development. Tarant was formerly vice president of home video and pay TV for the company. David J. Young has been appointed to the newly created position of vice president, Asia and pacific region, for Warner Home Video. Besides Japan, Young will be responsible for WHV sales and marketing operations in Australia, Hong Kong, Japan and New Zealand. Young was most recently director of operations for WEA, U.K. Rick Bieber has been promoted to the post of senior vice president of HBO Premiere Films and programming operations, west coast. Bieber replaces Donald March, who recently announced his resignation. Also at HBO Premiere Films, Iris Dougow has been named to the position of senior vice president, HBO Premiere Films production west coast. Dougow was most recently senior vice president, original programming, HBO Premiere Films, west coast. Also appointed is Eugene Kelly, who will serve as vice president, programming operations, HBO Premiere Films, west coast. Vestrion Video International has named Stephen Moore as director of marketing for the U.K. Moore comes to Vestrion from MGM/UA Home Video, where he served as marketing manager for its U.K. operation. King of Video has appointed Barry Martin to the post of vice president in charge of sales.

**KREMEL CASSETTES**

Imagine there's no video. It's easy if you try. No VHS or Beta, no videocassettes of any size. Imagine all the people, living life in peace. "With apologies to John Lennon, such has been the case in the Soviet Union, where 'Video Cassettes' has assumed the continent as it has here in the United States of Video, er... America (Land of the free, home of the video). Back in the U.S.S.R. (more apologies, John), the flood waters are rising, however, and Panasonic and JVC have both put a VCR plan into effect. Domestic production should be well under way within the next few months. The big question for Russian videophiles is affordable software, and so far the solution seems to be video clubs. The Soviet government is reportedly springing up in the Soviet Union in advance of the manufacture of hardware to play their selections.

**NUEVO YORK, NUEVO YORK—** Pacific Arts Video is currently releasing a film by Spanish filmmaker Fernando Colomo on videocassette. The film, called Skylift, tells the story of Gustavo, a successful Spanish photographer who tries to transport that success to Manhattan. In keeping with Pacific Arts penchant for foreign fare, Skylift is subtitled and has a decidedly European realism in its approach to its subject. It is primarily that of interpersonal relationships. It is a very human film in that respect. In exploring the language barrier, Colomo (who also wrote the screenplay) comes up with some very insights into the struggle some people encounter as they try to adapt and eke out a living state. By portraying the frustrations of that endeavor, Antonio Resines is sincere and determined as the naive Gustavo. In his attempts to "Anglicize" himself enough to make a career for himself in the Big Apple, Gustavo ironically winds up falling in love with a fellow Spaniard, Pat, played with cautious reserve by Beatriz Perez/Porpo. It is this budding romance, coupled with Gustavo's several male friendships that give Skylift a modern appeal. There is enormous sensitivity in those relationships which contrasted with the Gustavo's disappointments in New York's photography world, lend glimpses of the human spirit on many levels. A good, if piloting film which I highly recommend.

**GOING STEREO**

As of April 12, WTBS' Night Tracks and Chartbusters video music shows will be transmitted in stereo. Producers Tom Lynch and Gary Biller have also announced the debut of a new graphics and programming elements for the shows. Night Tracks goes into its third year, Chartbusters into its second and WTBS, with ratings that have more than doubled that of MTV, is expecting the new stereo programming to "provide a tremendous shot in the arm to all the major set manufacturers who have introduced stereo-ready, high-end receivers."

**NIGHTMARE**

Well, not exactly. At least not for Media Home Entertainment, which is currently releasing its first theatrical release on videocassette. A Nightmare On Elm Street has made it to 92 on the top box office gross charts and video sales are expected to be the best ever for Media. The plot summary of this film is terrifying: "Nancy is having nightmares... her high school friends, she is being chased. She is plugged into the file. She is murdered..." she says. She calls out to the monster. Four young people are murdered... by the predatory monster of their shared nightmare. When Baffled investigating police ignore her chilling explanation, Nancy prepares to traverse into the hellish realm of nightmares to battle the ghastly killer.\* There are three runs 92 minutes and retail for $19.95.

**THE ORIGINAL**

If you tuned into the March I.R.S. The Cutting Edge program on MTV just you could catch the Bangles, Talking Heads, Chaka Khan, The Minutemen, Run D.M.C. and the Strangers and not the Go-Go's, David Van Tiegham, the Red Hot Chili Peppers, Suicidal Tendencies, Willie Dixon, and David Collins, your year has not been ruined altogether. Due to a "change in production schedules," the original show got bumped to April, and what you saw was a rerun -- I.R.S. prefers to call it an encore performance -- of a previously transmitted show. So, plug into MTV Sunday, April 29, at 8:30 p.m. PST (11:30 p.m. EST) and you'll see it.

**DISCOVERY**

Remember the Discovery Music Network? They're the ones suing MTV over exclusivity. Well, the channel was originally slated to debut on cable and HBO on May 1. Now it's been pushed back to May 1. The West Los Angeles-based channel has been completing its facilities and readying its main utilites, according to programming chief Dan Eric. We're all eager to hear the holophonic sound Discovery plans to implement and after the unceremonious demise of the Cable Music Channel, some new 24-hour cable music blood in the market is long overdue.

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*g* no new listings this week

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**The Clip Sheet**

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

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<tbody>
<tr>
<td>CBS</td>
<td>Coward, Kahn, One At A Time</td>
<td>Alcatraz, God Blessed Video</td>
<td>CHRYSALIS</td>
<td>Refugee, Exitos In The Dark COLUMBIA</td>
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<td>CAP</td>
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<tr>
<td>WARNER BROS</td>
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**Cash Box/April 13, 1985**
HOKUS KROKUS — Following Krokus’ first headlining appearance in New York City, at the Beacon Theatre, Arista Records hosted a party in the band’s honor at the new uptown branch of Tower Records, where the band was promoted with gold records for their most recent album, “The Blitz.” Shown celebrating are (l-r): Dennis Fine, vice president, media & creative services, Arista; Lou Mann, vice president, sales & distribution, Arista; Fernando VonArb, Krokus; Butch Stone, Krokus’ manager; Mark Kohler, Krokus; Maryann, Krokus; Jeff Alvin, Krokus; Abbey Konowitch, vice president, video & artist development, Arista; Andy Tanas, Krokus; and Sean Coakley, director, national album promotion, Arista.

WHAT’S IN-STORE

STEREO TELEVISION — “Television stations across the country are beginning to broadcast more stereo programming, and consumers are demanding sound that matches improved picture quality. These factors add up to healthy sales of stereo equipped and stereo ready TVs in 1985,” predicted Joe Haagen, consumer video marketing manager for Sharp Electronics Corporation’s Consumer Electronics Division. Sharp currently offers three stereo equipped models with built-in multichannel television sound (MTS) circuitry, as well as two stereo ready sets which can receive stereo sound when paired with Sharp’s AN1000U adapter. “Our top-of-the-line 20J750 stereo equipped 25-inch-diagonal-screen model can be used as a computer or video game monitor,” said Haagen. “Stereo sound is reproduced through two stereo speakers with reflectors.” It also features two audio/video input/output jacks for connection to a VCR or video disc player. Its 22-key Sharpshooter infrared wireless remote control includes power on/off, 10-key channel selection, volume muting, channel functions and TV audio input, SAP/main mode and antenna input selections. Available now, the 20J750 has a suggested list price of $1,399.05. Another Sharp unit to feature built-in MTS circuitry is the 20J650. The 142-channel, cable compatible tuner can receive 82 normal VHF/UHF channels and 58 cable channels directly, said Haagen. The 20J650 has a suggested retail price of $999.95. A stereo ready set which can receive stereo sound when used with Sharp’s AN1000U adapter, the 20J580 20-inch-diagonal model has a flat screen picture tube which increases the viewing area and reduces corner distortion and light reflection. It has a suggested retail price of $785.95; the AN1000U adapter one of $199.95. “With five stereo equipped or stereo ready models available through a distributor-supported dealer network nationwide, we at Sharp are ready for what we see as a burgeoning market for stereo television,” concluded Haagen.

SWEET SONDHEIM — RCA Red Seal recently announced the release of “A Collector’s Sondheim,” a four-disc boxed anthology of the composer/lyricist’s works for the stage and screen. Selections both familiar and unfamiliar from a total of 15 musicals, revues and film and television productions. “A Collector’s Sondheim” was produced and compiled by RCA Red Seal division vice president Thomas Z. Shepard. In announcing the anthology’s release Shepard commented, “We have had a virtually unbroken and exclusive relationship with Stephen Sondheim since 1974. One can amass a marvelous body of work in 11 years. This collection is therefore based largely on my personal choices and highlights musical numbers both rare and well known. I modestly believe that this is a virtually definitive anthology, representing roughly 25 percent of the lifetime output of Broadway’s foremost lyricist/composer.” Among the musicals represented on “A Collector’s Sondheim” are “A Funny Thing Happened on the Way to the Forum,” “The Frogs,” “Follies,” “Pacific Overtures,” “Merrily We Roll Along,” “A Little Night Music,” “Company,” and Grammy winners “Sweeney Todd,” and “Sunday In The Park With George.” Performers on the anthology include: George Hearn, Angela Lansbury, Len Cariou, Bernadette Peters, Mandy Patinkin, Millicent Martin and Stephen Sondheim. The enclosed 40-page booklet contains lyrics for all the selections, a foreword by producer Shepard, notes by Jeffrey Lonoff, and photos of Sondheim and the performers in recording sessions and in concert. “A Collector’s Sondheim” brings to nine the number of Sondheim recordings in the current RCA catalog.

Musicland Group Announces Changes

LOS ANGELES — The Musicland Group has announced the following management reorganization. Annie Bernstein, sr. vice president of marketing, becomes sr. vice president of operations, responsible for all store operations, including Musicland, Sam Goody and Discount Records.

Gary A. Ross, sr. vice president of administration and planning, becomes senior vice president of marketing and merchandising, responsible for all buying, advertising and distribution.

Robert Henderson, vice president of hardlines merchandising, becomes vice president and general merchandise manager for all hardlines and softlines, including records and tapes and reports to Ross.

Jeffrey G. Lynn, who was executive vice president of operations, has been promoted to president of Dunham’s Athleticwear Corporation, a recently acquired sporting goods business.

Bernstein, Ross and Lynn continue to report to Jack W. Eustiger, president of The Musicland Group and CEO of Dunham’s.

Nice Man Expands, Names LeWinter

LOS ANGELES — Nice Man Merchandising, Inc., the Minnesota-based concert and retail merchandiser has announced the appointment of Allen LeWinter as vice president, licensing and marketing. The appointment was made by Larry Johnson, president of Nice Man and Tony Ratcliff, vice president of the firm. Nice Man’s current roster includes Bryan Adams, DeBarge, The Fixx, John Cougar Mellencamp, Men At Work, The Thompson Twins and such recent signings as Autograph, Stryper and Loudness.

LeWinter comes to Nice Man from Artemis, Inc., the New York-based rock retail merchandiser where he served as director, licensing and marketing for the past three years. Prior to his tenure at Artemis, LeWinter spent 7 years in the recorded music field with Don Kirshner Entertainment, Casablanca Records and REM Records.

“We’re proud and thrilled to be working with a pro of ‘Allens’ stature” according to Johnson. “He brings to Nice Man the retail and licensing experience we have been needing and the ability to ensure that we can serve the total merchandising needs of the fine artists we represent.”

LeWinter will be based in the soon to be opened Nice Man offices in New York City.

Sony Begins New Advertising Push

LOS ANGELES — The new advertising campaign from Sony Tape Sales Company will appear in late April in consumer publications heralding the design of the firm’s new audio cassette line. Referring to the wide-window cassette shell, the theme of the ads will be “Sony introduces a clear case for sound for a different color.” The ads are black and white photos of people listening to the tape. The tape itself is adorned by dayglo colors keyed to the color of each tape package.

The ad carries Sony’s tradition of innovation, reflecting a radical change in traditional shell design. The precision molded wide-windows allow for easy “at-a-glance” viewing of tape movement and location within the shell. The design appears on all new Sony audio cassettes: Hi-Fi II, II-S and UCX to UCX-S and Metal ES.

The campaign, targeted to the fashion-conscious youth market, recognizes that today’s young, conscious adults, emphasizes the combination of quality, affordability and fashionable good looks for portable and home listening.

Breaking with 2-page spreads, the ads will run in People, Sports Illustrated, Video Review, Road and Track and the fall NFL Program insert and other publications.

For The Record

In response to a Cash Box article titled, “PolyGram To End CD Shortage,” CBS Records has issued the following response: “The April 7th issue of Cash Box devoted its lead article to the state of compact discs at PolyGram. The article quotes a statement from a PolyGram executive assessing the status of CD at CBS Records which is replete with misinformation.”

The inaccuracies contained in that statement are now being corrected to CBS. We wish to inform the industry that, as in the past, when it is appropriate to issue information about CD production or releases at CBS it will come from a CBS Records executive.

JULIAN LLOYD WEBBER SIGNS WITH PHILIPS — Cellist Julian Lloyd Webber recently signed an exclusive contract with Philips Classics Productions for his classical activities. Among the works to be recorded are two Haydn concertos, a second volume of “Travels with my Cello,” and an Elgar cello concerto and “Enigma Variations.” Pictured are (l-r): Wilhelm Hellwege, producer for Philips Classics; Dr. Hans Kintschi, president of Philips Classics Productions; Julian Lloyd Webber; and Ezio Servolo, Philips Classics A&R.
**Jazz**

**TOP 40 ALBums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Weeks On 4/6 Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>Straight to the Heart</td>
<td>Stanley Jordan</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>20/20</td>
<td>George Benson</td>
<td>12</td>
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<td>3</td>
<td>First Circle</td>
<td>Pat Metheny Group</td>
<td>28</td>
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<tr>
<td>4</td>
<td>White Winds</td>
<td>Various Artists</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Magic Touch</td>
<td>Stanley Jordan</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>One of a Kind</td>
<td>dragus (Warner Bros. 9 2510-1)</td>
<td>11</td>
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<tr>
<td>7</td>
<td>Hot House Flowers</td>
<td>Wynton Marsalis</td>
<td>4</td>
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<tr>
<td>8</td>
<td>Open Mind</td>
<td>Jean-Luz Ponty</td>
<td>7</td>
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<tr>
<td>9</td>
<td>Secrets</td>
<td>Wilton Felder</td>
<td>8</td>
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<tr>
<td>10</td>
<td>High Crime</td>
<td>James Stirling</td>
<td>10</td>
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<tr>
<td>11</td>
<td>Straight Step</td>
<td>Jeff Lorber (A&amp;M 45-929)</td>
<td>12</td>
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<tr>
<td>12</td>
<td>December</td>
<td>George Winston</td>
<td>14</td>
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<tr>
<td>13</td>
<td>The Falcon and the Snowman</td>
<td>Various Artists</td>
<td>16</td>
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<tr>
<td>14</td>
<td>Inspiration</td>
<td>Grover Washington, Jr.</td>
<td>13</td>
</tr>
<tr>
<td>15</td>
<td>Night Songs</td>
<td>Earl Klugh (Capitol ST-1297)</td>
<td>17</td>
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<tr>
<td>16</td>
<td>The Dreams of Children</td>
<td>Shadow of the Horn</td>
<td>19</td>
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<tr>
<td>17</td>
<td>Morning Song</td>
<td>David Murray, Blackstreet</td>
<td>26</td>
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<tr>
<td>18</td>
<td>Good Bait</td>
<td>Bobbi Huttonicher</td>
<td>21</td>
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**FEATURE PICKS**

- **THE AFRICAN GAME** — George Russell & The Living Time Orchestra — Blue Note BT 85103 — Musical Producer: George Russell — List: 8.98 — Bar CODEd

**MILES ACROSS THE SEA** — The unusual melodic Miles Davis, whose new Columbia LP is due momentarily, has just finished a tantalizing-sounding new LP. Last December, Miles and some of his band went to Denmark to receive the prestigious Leoni Sono Music Foundation Prize and to participate in a concert performance of an extended piece by the excellent Danish trumpeter Paul Gabriel. The hour-long piece, entitled "Aurora," was performed by the Danish Radio Big Band, with Miles and guitarist John Scofield solos. Well, Miles was so taken by the work that he returned to Denmark in February and recorded the entire concert in Copenhagen. The result is Miles Davis at Copenhagen, which is due next month.

**COAST-TO-AST BLASTS** — April 21 is a good day for radio galas, from N.Y. to San Francisco, Eastward, it’s the day for WBGO’s fifth annual Jazzathon, a 12-hour concert that will keep the Ritz swinging and bopping from two to two. Mel's Big Band全明星s Harry Connick, Jr., and the Blues and Jazz Band, Manny Queendo's Latin Bird, and the Monte Vista High School Jazz Band. The whole shebang is free and, like 92.7 FM — one of the oldest stations in the country — should be a humdinger.

**HUNESSYSKILLS YOU TOOTLE YOUR FLUTE?** — The Hennessey Jazz Sack has kicked off. Miles Davis is here for his last recorded concert this year at this year’s Playboy Jazz Fest. The cognac people are inviting interested entrants to send tapes their way, with three semifinalists to be chosen in each of three categories: Top 40 FM, Toon: Top 40 AM, and Top 40 Las Vegas. The top 10 will be flown, expenses paid, to the City of Angels for the June 13 finals. The winner will be selected at the Wiggleton Club, June 13, at the annual Jazzathon, and announced in the June 15 edition of the Los Angeles Times. The winner will be selected at the Wiggleton Club, June 13, at the annual Jazzathon, and announced in the June 15 edition of the Los Angeles Times.

**BOPPING AROUND** — Benny Goodman will be presented with the first annual Holland House Association National Distinguished Service Award, May 14, at Chicago’s Marriott Hotel. Holland House, which provides numerous human services to the elderly and benefit from the award, will present this event at the original Holland House, now a museum, 60 or so years ago. "Jazz Records" Passport Records division is launching Passport Jazz, a new label to be run by Jim Snowden. Described as "an ongoing venture devoted exclusively to new recordings of jazz, blues, and rhythm and blues," the label will be inaugurated in a joint venture with Steve Kahn’s "Blades," in April and a Kenny Pope LP in May. Bassist Jeff Berlin has also been signed. Ceci Taylor, Oliver Lake, and Lister Bowler have banded together to form a new artistic collective, "The Artistic Union," to "raise the level of cooperation between the artist and the general public; and to increase the appreciation of the regional musician."
Patti Wins Third Gospel Artist Of The Year Award

by Bill Fisher

NASHVILLE — Impact Records artist Sandi Patti won her third Gospel Music Association Dove Award for Gospel Artist of the Year at the GMA's sixteenth annual awards ceremony April 3 in Nashville.

During the presentations at the Tennessee Performing Arts Center, hosted by Pat Boone and Cheryl Blevitt, Patti was also the recipient of Dove's Inspirational Album of the Year, and Female Vocalist of the Year. Her career total of Dove awards is now 10, and her election as Artist of the Year for 1986 marks the second year in a row she has received the top honor. Her awards this year reflect the success of her "Songs From The Heart" album.

Amy Grant was voted the Contemporary Album of the Year award, and Sparrow Records artist Steve Green won Male Artist of the Year. A list of other winners follows:

Song of the Year: "Upon This Rock," Gloria Gaither/Dorry McGuire; Gaither Music Co./It's N-Me Music/Lexicon Music (ASCAP).

Songwriter of the Year: Michael W. Smith.


Contemporary Black Gospel Music Instrumentalist Nominees Announced

NASHVILLE — The Academy of Country Music has released the list of final nominees in the instrumentalist categories of its annual "Hats" presentation.

The voting for the instrumentalist awards is done by those members of the Academy who fall into the musician/bandleader/instrumentalist and/or entertainer/artist/entertainer brackets. The ACM awards show will be broadcast from Knott's Berry Farm May 6 on NBC.

The final instrumentalist nominees are: Gunter Atkines, Al Bruno, James Burton, Danny Michaelis.


The nominees are:

Gunter Atkines, Al Bruno, Jimmy Burton, Danny Michaelis.


Album of the Year: "No Time To Lose," Andre Crouch-Bill Brown, producer; Light Records.

Traditional Black Gospel Music Album of the Year: "Salute," Shirley Caesar; Sanchez Harley, Shirley Caesar, David Lehman, producers; Myrrh Records.

Instrumental Gospel Music Album of the Year: "Celebrate The Freedom," Phil Driscoll; Phil Driscoll, Lori Goes, producers; Sparrow Records.


Children's Gospel Music Album of the Year: "Ton New Songs With Kids ... For Kids About Life," Ron W. Griffin; Word Records.

Design Gospel Music Album of the Year: "Kingdom of Love," Scott Wesley Brown; Don Putnam, photo; Eddie Eip, cover illustration; Stan Evenson Design, Inc., design.

Secular Artist Gospel Music Album of the Year: "You Were Loving Me," Lulu Roman Smith; Gary McSpadden, producer; Canaan Records.

Gospel Music Hall of Fame (Deceased): Tim Spencer.

Gospel Music Hall of Fame (Living): Ralph Carmichael.


Band of the Year (touring): Alabama, Exile, Farewell Party Band (Gene Watson), Ricky Skaggs Band, The Strangers (Merle Haggard).

Walter Newton Family Band.

Band of the Year (non-touring): Beech Creek Band (Johnny Blankenship), Lamar Station (Judy Lee), Palominos Riders (Steve Duncan), Rebel Playboys (Danny Michaelis), The Tennesseans (Billy Mize), Western Union (Mike Smart).
Nothing Can Hurt Me Now  
(Barbara Mandrell)  
(ASCAP)  

There's No Lovin' Place Like Home  
(Beverley McLachlin)  
(ASCAP)  

It Should Be Love  
(Barbara Mandrell)  
(ASCAP)  

Whole Lotta Woman  
(Ronnie Milsap)  
(ASCAP)  

Love's On The Way  
(Beverley McLachlin)  
(ASCAP)  

Something's Gotta Give  
(Beverley McLachlin)  
(ASCAP)  

A Capitol Romance  
(Beverley McLachlin)  
(ASCAP)  

I'm Your Puppet  
(Mel Tillis)  
(ASCAP)  

Your Love (Don't Keep Me Hanging Suspense)  
(Johnny Cash)  
(ASCAP)  

Whole Lotta Woman  
(Ronnie Milsap)  
(ASCAP)  

That's My Kind Of Music  
(Beverley McLachlin)  
(ASCAP)  

Whole Lotta Woman  
(Ronnie Milsap)  
(ASCAP)
MOST ADDED COUNTRY SINGLES
1. FORGIVING YOU WAS EASY — Willie Nelson — Columbia — 27 Adds
2. SHE'S A MIRACLE — Exile — Epic — 27 Adds
3. HEART TROUBLE — Steve Wariner — MCA — 23 Adds
4. WHO'S THE BLONDE STRANGER — Jimmy Buffett — MCA — 20 Adds
5. WHY DO I KEEP CALLING YOU HONEY — Billy Parker — Soundwaves — 20 Adds

MOST ACTIVE COUNTRY SINGLES
1. THERE'S NO WAY — Alabama — RCA — 77 Reports
2. GIRLS NIGHT OUT — The Judds — RCA — 77 Reports
3. HONOR Bound — Earl Thomas Conley — RCA — 75 Reports
4. TIME DON'T RUN OUT ON ME — Anne Murray — Capitol — 72 Reports
5. THE COWBOY RIDES AWAY — George Strait — MCA — 71 Reports

THE COUNTRY MIKE
KROW... Not for the Birds — KROW/Reno has certainly been keeping busy as of late, but apparently hard work does pay off. According to the most recent Arbitron survey, KROW is the #1 AM station in the all-around show, making Station recently completed its "Check in the Mail" promotion. During the campaign, 100,000 mailers were sent to homes in Reno, Sparks, Carson City, and to addresses within a 20 mile radius. The promotion introduced KROW to many new listeners who tuned in each morning to hear the announcement of winners by "KROW Krazies" Gary DeMaroni and Jim Crowe. $10,000 dollars worth of prizes were awarded during the contest. Another recent KROW promotion was the First Annual KROW/Rapscallion St. Patrick's Day Run. The benefit event was held to assist The St. Mary's Hospice Program. Rapscallion, a well known Reno seafood restaurant, co-sponsored the run and provided participants with a buffet at the conclusion of the 10 kilometer and the 2 mile Fun Run. WING LATCHES COED AM TEAM — WOW AM-FM/Omaha has introduced to the midlands the area's first male/female morning team. George Woods, a four year veteran of Omaha radio, teamed with well known Omaha personality Cathie File to kick off the debut of the new morning show April 1. The team is geared to reach and entertain a large, more diverse audience with information and news visits with local personalities, and traffic updates, as well as music. "It will be the morning more fun for Omaha," according to WOW general manager Ken Fearnour. Plans for future station changes are forthcoming... KBBR/Denver was recently named "News Station of the Year" and KBRQ news director Morris James was named "Associated Press Newspaperman of the Year" by the Associated Press of Colorado. The Associated Press Station of the Year award goes to the station which shows "exemplary news work by all members of the news department. James was selected "not only for his work in directing his department's news coverage," but also for "his individual efforts and outstanding work on numerous stories in the Denver area."... WSLR/Akron and WGAR/Cleveland were recent stops for John Conlee, who kicked-off his "Wings" tour in Akron. During the tour, radio station will be running contests to award their listeners' favorite working people with concert tickets and other prizes. Working in conjunction with the station and local concert promoters, Conlee will be meeting with "The Employee of the Month" at selected businesses in the area in which he is performing. For his date in Akron, Conlee visited the National Machine Company... Two Alabama stations recently signed for consultation with Drake-Chennault. WKRR/WKRM/Opelika will broadcast Great American Country while NWAG/Opelika will air oldies. Frank Proctor, Drake-Chennault national programming consultant, will handle both stations.

PROGRAMMERS PICKS
Ernie Hadaway KRIX/Twin Falls She Keeps The Home Fires Burning — Ronnie Milsap — RCA
Marly Fitzpatrick WGTN/Huntington My Old Yellow Car — Dan Seals — EMI America
Charles Crowson KFRD/Rosenberg Forgiving You Was Easy — Willie Nelson — Columbia
Bill Black WMML/Mobile Maybe My Baby — Louise Mandrell — RCA
Jay Davis KCJB/Minit She Keeps The Home Fires Burning — Ronnie Milsap — RCA
Bill Berg WWVA/Wheeling Down On The Farm — Charlie Pride — RCA
Michael O'Brien CKRY/Calgary Little Things — The Oak Ridge Boys — MCA
Wade Jessen KNEU/Pooler Who's The Blonde Stranger — Jimmy Buffett — MCA

SINGLES REVIEWS
OUT OF THE BOX
LEE GREENWOOD (MCA-52564)
Dixie Road (2:39) (Southern Soul/Window—BMI) (D. Goodman, M.A. Kennedy, P. Rose) (Producer: Jerry Crutchfield)
This tune will be included in Greenwood's soon-to-be-released "Greatest Hits" package. Even before he sings "I would pick and she would sing/To the rhythm of that front porch swing," the title and the opening bars, played by an harmonica and an acoustic guitar, reveal the direction of the song — toward a more mainstream country sound. Don't worry about categorizing Greenwood's talent, though: it's not important because he can sing anything he puts his mind to. This one's off to a fast start.

THE STATLER BROTHERS (Mercury 880 085-7)
Hello Mary Lou (2:14) (Unichappell/Six Contintents/Champion—BMI) (G. Pitney, C. Mangiaracina) (Producer: Jerry Kennedy)
The award-laden quartet revamps this Ricky Nelson classic with typical Statler verv. The tune is as perfect for radio now as it was in 61, and The Statler Bros. teams this with this single from the upcoming "Partners In Rhyme" album, show once again that they posses the remarkable ability to produce music that simply can't miss the mark. Another monster cut from old friends of country radio.

FEATURE PICKS
GEORGE JONES AND LACY J. DALTON (Epic 34-04876)
Size Seven Round (Made Of Gold) (2:56) (Taylor And Watts/Alago—BMI) (M. Fields, G. Lumpkin) (Producer: Billy Sherrill)
EDDY RAVEN (RCA PB-14044)
Opeartor, Operator (3:05) (Goldline/Granite—ASCAP) (L. Willoughby, J. Willoughby) (Producers: Eddy Raven, Paul Worley)
BANDANA (Warner Bros. 7-29029)
NICOLETTE LARSON (MCA-52571)
KATHY TWOOD (RCA PB-80099)
That's What You're Lovin' Does To Me (3:00) (Ken Stills—BMI) (J. Shofner) (Producers: Jim Dowell, Mike Daniel)
JAMES ED HORN (Dee DJ DJ 178)
The Game You Play (2:46) (Big Swing—BMI) (J.E. Horn, P. Abner) (Producer: L.D. Allen)
BOBBY G. RICE (Door Knob OK 85-230)
Bob's Tradition (3:15) (Chip 'N Dales—ASCAP) (S. Chiasson) (Producer: Gene Kennedy)
J.C. WEAVER (Wild Turkey WT 7718)
Get Cat Go (2:20) (Plus Fade Song Peddler—BMI) (J. Hayes, J. Hayes) (Producers: Joe Bob Barnhill, Bobby Fischer)

NEW AND DEVELOPING
CHANCE (Mercury 880 555-7)
To Be Lovers (2:43) (Acuht-Rose—BMI/Marlidge—ASCAP) (C. Whitsett, B. Arledge) (Producer: Buzz Arledge)
This five-man group from Texas is the latest in the trend toward power-vocal/ musically self-contained bands. Chance, however, has a considerables jump on many similar acts because of the excellent arrangement and first-class vocal work in this debut single. The lead vocal is especially powerful, and the song is made more exciting by two well-placed key modulations. Publicity for the band includes a quoted description of its name: "the possibility of a favorable outcome in an uncertain situation." If Chance continues with music this good, their situation won't be uncertain for a long time.
Country Album Reviews

KERN RIVER — Merle Haggard — Epic FE 39602 — Producers: Merle Haggard, Grady Martin, Ray Baker — Bar Coded

Losing songs and loving songs are featured on Merle’s newest album, along with some well-chosen covers. Most of the losing songs were written by Haggard, including the title cut, which especially shows “Old Flames Can’t Hold A Candle To You” and the old Bobby Vinton number one pop hit, “There I’ve Said It Again,” benefiting from the relaxed Haggard style: “Natural High,” the current single, which is also on last year’s “It’s All In The Game” LP, is definitely worth the extra exposure. Songwriter Freddy Powers continues his fine contributions to Merle’s repertoire.

SOMETIMES WHEN WE TOUCH — Tammy Wynette — Epic FE 39971 — Producer: Steve Buckingham — Bar Coded

One of the reasons an artist can develop a career that has been as long and productive as Tammy Wynette’s is the ability to stretch, adapt and grow without losing sight of what that particular artist does best. Tammy is good at country music, and while “Sometimes When We Touch” makes a conscious effort to make some changes for the First Lady, it is first and foremost a country album, and a good one. Wynette is just as much at home in this relaxed, contemporary setting as she is with the country standards with which she is so readily identified.

TWO HEART HARMONY — The Kendells — Mercury 824 250-1 M-1 — Producer: Brien Fisher — List 8.38 — Bar Coded

Harmony is indeed the word. The Kendells’ sound is as distinctively harmonious as ever on this new collection. The fast tunes all reach the energy level set by the current “Four Wheel Drive” single, and the record contains some slow songs too. “Somewhere Between” is a sad number written by Merle Haggard, and the Michael Garvin/Rucky Jones/Tom Shapiro composition, “If You Break My Heart,” is a gorgeous song with an unbeatable lyric on which Joanne Kendall sings one of her best recorded performances.

FAMOUS MUSIC — "Energy is the basis of everything" was one of Nelson Larkin’s remarks while discussing the new, expanded presence of Famous Music Corporation, which he helped create in his year of independent producing before signing on with the music publishing firm in July of last year. Since coming to Nashville in 1972 he has had over 200 chart records with artists such as Johnnie Lee, Freddie Hart, and, of course, the Kendells, a staff of new writers and a new creative director, Larkin is bringing that energetic viewpoint to Famous, a company perhaps best known in recent years for its connection with Paramount Pictures and the subsequent interest in song titles from movie soundtracks as historic and revenue-generating as Urban Cowboy, Flashdance, Footloose and Beverly Hills Cop, not to mention the music Joost, the Japanese Epic/Ramont films of longer ago, including the Bing Crosby/Bob Hope “Road” pictures. The Nashville single chart was almost as hot as ever at the end of last year (see Cash Box, Dec. 15, 1984) Famous/Ensign songs held the top two positions on the country single chart with the Anne Murray/Dave Loggins duet “Nobody Loves Me Like You Do” and George Jones’s “She’s My Rock.”

The new look at Famous includes new offices on 7th Ave, which the company occupied in February. The expanded physical plant is a part of what Larkin said is an effort to “really establish Famous as a major publishing company in Nashville.” He continued, “This is a major stop for Famous Music … an image change, and for a company this big to really want to make an impact, I think you have to have an image change … a image where people can feel comfortable.” The new headquarters is a beautifully re-decorated, three-story edifice which includes writers rooms on the upper floor.

Larkin’s success as a producer was a major factor in the decision to hire him, and the current push for new material at Famous/Nashville will no doubt be spurred by his “in-house” producer position and the talents of Ed Thomas, his new creative director. Marvin Kane, president of Famous Music Corporation, New York, told Cash Box, “These are two terrific pros … I think they’ve given our office there a real great shot of adrenalin … a good feeling is permeating now.” Kane said that Larkin was brought on board “specifically” because he felt that we were making certain changes down there in terms of general attitudes … Nelson adds a certain dimension because of his productivity and the fact that he’s a very vital, young guy.” Kane also praised the Nashville Famous staff for their interest to a close working relationship with Paramount and the Loyal Los Angeles soundtrack scene, for which Paramount has been the chief industry power supply. Said Kane, “We keep a close eye on what we can get into our films in terms of music, and if we can generate some hot acts, some hot new writers in Nashville, it’s going to be a big plus for Paramount as well as for Famous … Steve Bedell, who is the head of Paramount’s music operation at the studio is very keen on Nelson.”

Thomas previously worked at CBS Songs, gaining valuable contacts as a successful songplugger, which has made the signing of staff writers John Porter McMeans, Miekie Appel, and Bud Remaux particularly exciting for him. Thomas indicated that sweating for fresh cuts is the kind of work he finds most appealing: “That’s the way I like to do my job; I get a kick out of that. That’s one of the fun things about the business — finding a hit song and hitting the streets with it.” His approach is heartily approved by Larkin, who said of Thomas, “He’s a hustler. I knew I had to have a guy like Ed to handle that end of the business, cause I wouldn’t have time with all the other work I do. I thank my lucky stars for Ed.”

With an enormous catalog of standards, new strong sources of material and an aggressive song-pitching stance, the Famous group is definitely moving forward, extending and enhancing their position and influence in the publishing business.

THE BUSINESS — Triled Artists, Inc., has announced the signing of Warner Bros. recording artist Gary Morris for exclusive representation. Sherman Halsey, president of Century City Artists Management, has announced the creation of that company, the label and the Roper/Youkum, Century City Artists — “Old Flames Can’t Hold A Candle To You” and the Troye Selfs/Graham Lyle composition, “Didn’t We.”

JOHN MCEUEN — John McEuen — Warner Bros. 1-25266 — Producer: John McEuen — Bar Coded

An entertaining and somewhat oddball collection from an always entertaining and admittedly oddball musician. Check out McEuen’s innovative adaptations of Bach and Stephen Vincent Benet and his cover of “Streetside” on side two.

Feature Picks

FULL CIRCLE — Johnny Rodriguez — Epic FE 39583 — Producer: Richie Albright — Bar Coded

Johnny Rodriguez is one of our best singers, and every songwriter’s name on the label of this album (Harlan Howard, Willie Nelson and Merle Haggard being only three) reveals the quality of his material.

CUT FROM A DIFFERENT STONE — Raazy Bailey — MCA-5544 — Producers: Tony Brown, Jimmy Bowen — Bar Coded

Raazy’s got more R&B country a la Steve Cropper on this one including four writing collaborations between the two on the second side. Standout cuts: the title song, “Knock On Wood,” and the Troy Selfs/Graham Lyle composition, “Didn’t We.”


An entertaining and somewhat oddball collection from an always entertaining and admittedly oddball musician. Check out McEuen’s innovative adaptations of Bach and Stephen Vincent Benet and his cover of “Streetside” on side two.
Opryland USA To Acquire Acuff-Rose

by Bill Fisher

NASHVILLE — Two of the most powerful companies in the field of country music will be brought together when the purchase of the Acuff-Rose publishing group by Opryland USA Inc. is finalized. An initial announcement of the sale was made March 27 in a joint statement by E.W. Walden, Opryland USA president and CEO, and the co-owners of Acuff-Rose, Roy Acuff and Wesley Rose. The publishing company’s enormous catalog, recording facilities and offices, its music printing arm and the now-inactive Hickory Records label are all included in the agreement.

The principals have thus far signed only a memorandum of understanding, but the deal is expected to be completed by the end of May, according to Opryland publicity. The price of the sale has not been made public; the best estimates of local sources have put the purchase figure in the neighborhood of $20 million.

Acuff-Rose Publishing has been in business for 43 years since its founding by Roy Acuff and Fred Rose. Under the guidance of Wesley Rose, Fred Rose’s son, the company has built a catalog of standards unmatched by any other, including 31 titles with more than one million airplays each, according to BMI.

Opryland USA, a property of the Gaylord Broadcasting company, includes the Grand Ole Opry, the Opryland music park, the Nashville Network, Music Country Radio Network and the WSM radio stations.

There will be no staff changes or additions at Acuff-Rose as a direct result of the sale, said Opryland public relations director Tom Kinison. Wesley Rose will continue to oversee the publishing company’s operations. Wendell commented, “People around the world acclaim Wesley Rose as one of the most knowledgeable and experienced publishers in the business. We are delighted that he has agreed to remain active and give us the benefit of his 40 years experience.”

Both Acuff and Rose are said to be particularly pleased that their firm is to be retained by another Nashville-based organization. Said Acuff, “One of my dreams has been that when Wesley and I decided to sell Acuff-Rose that Opryland and Ed Gaylord would see fit to buy it. I knew if that happened that it would be in good hands and would be run by the right kind of people.”

LeFrak Acquires 50 Percent Of 21 Entertainment Group

NEW YORK — The LeFrak Entertainment Company has acquired a 50 percent interest in the 21 Entertainment Group, which will now be called the LeFrak-21 Entertainment Group. The agreement brings to LeFrak the record producing, music publishing, talent management and video capability of 21 Entertainment, which includes such performers as John Parr (Atlantic/Phonogram International), Simon Townshend, whose second LP on 21 Records/Polymusic is due out in May, Golden Earring (21 Records), who went top 10 with “Twilight Zone,” Roger Glover (21 Records), member, producer and writer for Deep Purple and two new “Stars On 45” projects.

The new Entertainment Group will move to 40 West 57th Street in the executive offices of LeFrak’s Communications Company. In the LeFrak-21 Entertainment Group, Sanford J. LeFrak will become chairman of the board and Fred Haaven — president of 21 — will be president. Herbert Moelis, executive vice president, will provide administrative and financial direction on behalf of LeFrak Entertainment Group.

“We are totally dedicated,” LeFrak commented, “to the creation of a communication entity that will compare with or exceed any company now involved in the record, music publishing, video, motion picture and television business. To do so will require a substantial investment and the LeFrak group is committed to the 40 West 57th Street office as we begin our association with the 21 Entertainment Group.”

In The Studio

WEST COAST

Cherokee studios is celebrating its 10th anniversary in the business of recording. Cherokee will also be offering new technical services which will present a wide range of studio services seven days a week, over soundscapes sound Dennis Edwards is recording his follow-up album for Motown. Producing the project is Dennis Lambert and engineering is Jeremy Smith, assisting the session work is Paul Erickson. Joyce Kennedy is her next LP with producers Freddie Washington & Raymond Jones; behind the board is Peggy McCreary, assisting is Marc De Sisto. Remixer John Luongo was in for Geffen Records handling the mixing of Don Henley’s “All She Wants To Do Is Dance” 12”, Luongo and Gary Hellman engineering with assistant Engineer Paul Erickson. Maurice White is finishing up his solo project for CBS Records, Bill Bottrell and Bill Schnee engineering. Marty Sharon and Gary Scardina are producing Natalie Cole’s next LP for Modern Records. Engineer is Bill Bottrell and assisting is Elmer Flores. War is in cutting its next album for CoCo Plumb Records, Lonnie Jordan producing. Michael Carnevalle engineering, Elmer Flores assisting ... across at Group IV. Brian Keats and Michael Ferran are laying tracks on his “Pure Gershwin” album for Parnassus Records with producer Herb Eisemann assisted by Mike Koons. Who’s Sands, assisted by Andy D’Addario. Other projects under way are composer Randy Edelman scoring Mr. Sunshine segment with engineer Matt Hyde, Craig Safan scoring NBC telefilm Mirrors and Cheers segment for Paramount TV. Andy D’Addario is behind the board for producer Dave Fisher laying tracks for Coverup and Half Nelson for 20th Century Fox TV.

FASCINATING RHYTHMS — Members of the group Fishbone, recently signed to Columbia Records, recently gathered around engineer David Leonard (who worked on Prince’s “Purple Rain” and “1999” albums) to observe and listen to some of the material being worked on. Pictured (l-r): (standing) John Norwood Fisher (Fishbone) and manager Roger Perry (City Lights Management).

In The Studio

WIND COAST

Compass Point studios have recorded recently. In April, Robert Palmer followed by April Wine are expected to visit the recording facilities to record their next projects. Emergency/Mirage recording artist Shannon is looking for a release date of April 15 for her follow LP to “Let The Music Play.” Burnham-Callaghan announced that The Four Tops will be releasing their new LP entitled “Four Tops Magic” this spring. The Four Tops have been touring with The Temptations, only stopping to record this LP at Philadelphia’s Sigma Sound Studios, ... at Power Play studios in New York. Rock Master Scott and The Dynamic Three were recording their final tracks and mixes to their follow-up to “Request Line.” The new single set for immediate release is called “The Bone,” and Jordan Neus of the band is featured on guitar. Producers are Jerry Bloodrock and Joey Moore, Julian Herzfeld and the moniker “Power Play” production is mixing a double version of “Rock Master Rap” by Chuckle and the Pro 5, Tony Arli, Spyder D are producing and engineering respectively.

darryl lindsey

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LEFRAK AND 21 COME UP ACES — Pictured here at the acquisition of 50 percent of the 21 Entertainment Group by the LeFrak Entertainment Company are (l-r) Fred Haaven, president, LeFrak-21 Entertainment Group; Sam LeFrak, chairman, LeFrak Entertainment Group; and Herb Moelis, executive vice president, LeFrak Entertainment Company.
neville Brothers

THE PALACE, L.A. — The name Neville has been a part of the American R&B music scene for years, from Art Neville’s traditional “Mardi Gras Mambo” to Aaron Neville’s 1966 pop smash “Tell It Like It Is.” After recording contracts with Capitol, A&M and others, New Orleans The Neville Brothers have most recently found recognition with their live “Neville-ization” set released last year on Rounder Records. Picked as one of Time’s Top 10 rock albums of 1984, The Nevilles seem once again on the verge of breaking in a very big way.

To that backdrop, this evening’s Palace show should have been just another night to the group, but the amount of spirit, soul and celebration put out by the band clearly made this L.A. tour one date to remember. With a host of Neville family members in the audience, Padlock, the Andy Neville-fronted band which usually backs Bonnie Raitt opened to a thin crowd. By the time Raitt joined Padlock on stage, however, it seemed the music had notched up the attitude and the level of demand. The band, in fact, played the entire set of New Orleans funk/R&B/reggae/calypso group known as The Nevilles.

With percussionist Cyril and keyboardist Art trading off lead vocals, The Nevilles’ unique bayou-funk & soul slowly worked its magic on the ever-growing sea of music lovers. If you ever wondered where Lowell George and Little Feat got their unique sound, look no further, this is the place. With danceable rhythms which form the elastic backgound of all the group’s material — even on Aaron’s touching ballads and horn player Charles Neville’s instrumental adventures, The Nevilles seemingly touch on almost every musical base, but with such an earthiness and with such soul that it seems you have been listening to it all your life.

Together as The Nevilles and as participants in various other bands — Art in The Motels and in Allen Toussaint’s band, Aaron in The Soul Machine and together with Charles in The Wild Tchoupitoulas — the family has no problem with material. Working through such cuts as the call and response “Brother John” all the way down to the set closing version of “Amazing Grace”, The Nevilles clearly have the experience, the love and the sheer talent to be much more than just a cult band. And besides, at what other concert can you see the crowd waving parasols and white hankies in time to the music?

Peter Holden

STEVIE WONDER

DIPLOMAT HOTEL, HOLLYWOOD, FLA.

Stevie Wonder previewed five songs from his soon-to-be-released Motown LP, “In Circle Square” and the enthusiastic reaction of a packed room of merchants, manufacturers and press — this one’s an artful and commercial triumph. Standing alone behind a mind boggling set of keyboards and synthesizers, Wonder had been as conversely free with the crowd. After a moving talk on the current conditions in South Africa, Wonder had the crowd count down from 10 to 1 when he hit the keyboards for the uptempo “Part Time Lover.” The voice, the instrumentation, the melodies were all there. This was classic Stevie and everyone knew it.

Not stopping for a break, Wonder went right into “Broken Glass,” another up-tempo tune with an undeniably pop hook and strong dance groove. From there it was “Trying To Find My Wayouthors,” a slow, mid-tempo melody that once again demonstrated the dynamic range of a dynamic voice.

“Land Of La La,” seems to be Wonder’s personal contribution to the now vast array of songs about Los Angeles. Of the five songs played, this might be the best candidate for a single with its lush instrumentation, traditional Wonder vocal fluctuations and a made-for-the-dancefloor backbeat. The beatles were grinning ear to ear.

The final tune of the evening was “Go Home.” More evidence that Wonder’s newest effort has struck the core of what is commercial without relinquishing a bit of the artistic genius that has marked his career. The tunes are tailor made for most any radio format and promise to become nothing less than summer standards.

Following the show, one Motown executive remarked that the album should be out by the end of April qualifying that projection with a very certain, “I hope.” Another executive remarked that Wonder was still in the studio completing the last track of the album. An official release date will be announced in a couple of weeks.

David Adelson

PLATINUM STAR — Solar recording artists Midnight Star were presented with a double platinum album for “No Parking On The Dance Floor” after a recent performance at the Universal Amphitheatre in Los Angeles. Pictured (l-r) are: Ray Harris, president Salu/Constellation; Kenneth Gant, Reggio Calloway, Bo Watson, Melvin Gentry, Michael Jackson, Tonyebrook, Bobby Lovelace, Jeffrey Cooper, Midnight Star; Revere Billy Kyle, pastor of the Monumental Baptist Church, Vincent Calloway, Midnight Star.
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We Are The World

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Written by Michael Jackson and Lionel Richie.
Produced and Conducted by Quincy Jones.
Plus nine all-new superstar tracks:
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BRUCE SPRINGSTEEN & THE E STREET BAND
"A Time For Us"
PRINCE & THE REVOLUTION
"The Tears in Your Eyes"
STEVE PERRY "(If Only) For The Moment"
"Good For Nothing"
CHICAGO "(If Only) For The Moment"
"A Little More Love"
"Just A Little Closer"
"(If Only) For The Moment"
KENNY ROGERS TINA TURNER "(If Only) For The Moment"
"Could Be Us"
THE POINTER SISTERS "(If Only) For The Moment"
"Tell Me If You Love Me"
TINA TURNER "(If Only) For The Moment"
"Tell Me If You Love Me"
NORTHERN LIGHTS (Canadian All-Stars) "(If Only) For The Moment"
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"We Are The World" is a song written by Michael Jackson and Lionel Richie, produced and conducted by Quincy Jones. It features contributions from various musicians, including Bruce Springsteen, Prince, and Chicago. The song was released as part of the album of the same name, which also featured additional tracks by artists such as Stevie Wonder, Paul Simon, and Ray Charles. The album was released in 1985 to raise funds for the United Support of Artists for Africa (USA for Africa), a non-profit organization formed to help Africans affected by the AIDS epidemic. The album was a massive success, reaching the top of the charts in several countries and raising millions of dollars to support aid efforts in Africa. The song itself became a defining moment in the fight against AIDS, and its message of unity and global responsibility continues to inspire people around the world today.

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LOS ANGELES — After a 21-year tenure within the company, Lester Sill has resigned his post as president of Colgems-EMI Music. The announcement came from Blasik Menon, chairman, president and chief executive officer of Capitol Industries-EMI. While no reason for the resignation was given, Menon did add that Sill will take the helm of the publishing company immediately. Of Sill, Menon commented, ‘Lester’s considerable talent and expertise in the music publishing business will be greatly missed by the EMI Worldwide companies and we wish him every success in his future endeavors.’

Wills had been appointed as president of EMI’s Picture Music International division last month and will now serve as president of both companies. Prior to his assumption of the presidency of PMI, Wills was corporate vice president of Capitol Industries-EMI and CEO of Music Publishing. In his new capacity, he will continue to report directly to Menon.

**Video Seminar: Promotion Tool Or Art Form**

\*by Rusty Cutchin*

NEW YORK — Attendees at Silvercup Studios’ quickie seminar “How To Make Video Music Videos Faster For Less Money and More Profit” were treated to as many opinions about the function of music videos and warnings about inarticulate expectations as they were tips on expediting production.

The seminar, under the frequently imposing direction of Silvercup director of marketing Mervin Greenberg, attracted some professional filmmakers and video producers seeking an answer to the question: “What can I do to get more out of the money I am paying?”

One of the seminar’s attendees was producer Herb Levkowitz, Joseph Friedman, director of the New Jersey Motion Picture and Film Commission, about whose film projects.

Fred Willms

Capitol Industries-EMI and CEO of Music Publishing. In his new capacity, he will continue to report directly to Menon.

Rudolph W. Guillian, the United States attorney for the Southern District of New York, Gallant had pleaded guilty to one count of Interstate Transportation of Stolen Property and five counts of criminal copyright infringement.

Kenneth I. Schacter, the assistant United States attorney in charge of the prosecution, stated that over 17,000 “bootleg” record albums, as well as business records reflecting the sale of tens of thousands more, were found in May of 1981 in Gallant’s possession when the FBI executed a search warrant at Gallant’s warehouse.

**Gospel/Country Relief Project**

(continued from page 12)

40 artists donated their talent and time; they were brought together by Camp and management. The gospel session was preceded by a long period of prayer, the taking of communion and improptu remarks by several in attendance, many of whom expressed a feeling of embarrassment at not being in the vanguard of the famine relief effort. Some of the artists participating were: Stevie Taylor, Russ Taff, Shirley Caesar, Bobby Jones, Farrell H. Farrell, Kathy Troccoli, John Fischer, Scott Wesley Brown, Bill and Gloria Gaither and Michael W. Smith, among others. The artists recorded under the name The Cause, which stands for Christian Artists United To Save The Earth. Hearns said that the session will produce a 7-inch single retailing for $1.99, a 12-inch single priced at $4.99 and an extended play videocassette tentatively priced at $14.95. Hearns says that all three items should be available in mid-May. Funds will be used in the Africa famine relief effort through Compassion International of Colorado Springs, a group that is working with the Sudan Interior Mission to provide food, transportation, emergency medical services and agricultural development programs in Africa.

L.). HELPS LAUNCH KLYMAXX TOUR — After a performance at the Universal Amphitheatre in Las Angeles, Constellation/MCA Records recording group Klymaxx was given a proclamation from the city to honor its debut concert performance there. The group, which hails from L.A. originally, is currently commencing a spring tour of the country. Shown backstage (1-2) are: Jerryl Busby, senior vice president of Black Music, MCA Records; Fenderella, Bernadette Cooper, Robin Gridier, Cheryl Cooley, Lynn Maleby, Lorenza Porter of Klymaxx, and Loull Silas, director of A&R Black Music division, MCA Records.

**Scotti To Be Honored By City Of Hope**

LOS ANGELES — The Music Industry for the City of Hope this year has chosen Anthony J. Scotti, chairman of Scotti Brothers Entertainment Industries, as its 1995 honoree. The City of Hope will present Scotti with its “Spirit of Life” award, which is in recognition of his distinguished service to the music industry and his ongoing work on behalf of several charitable causes. The presentation will take place during festivities at the chapter’s annual tribute dinner, held June 27 at Los Angeles’ Century Plaza Hotel.

According to chapter president Myron Roth, “Tony Scotti’s understanding of business and creative talents have made him a leader in the entertainment industry. Selecting Tony to receive this year’s Spirit of Life award is in keeping with the tradition of The Music Industry for the City Of Hope in honoring its best.”

The event will establish a music industry fellowship in Scotti’s name. This year’s fundraising target is $60,000 to be raised and presented to the City of Hope Foundation, endowment and a tribute journal. Proceeds of the event will be used for capital projects at the City of Hope National Pilot Medical Center.

**Bootleg Peddler Sentenced**

NEW YORK — John Gallant, 37, of 200 East 74th Street, New York, New York, was sentenced on March 21, 1985 in U.S. District Court, Southern District of New York, for his distribution of thousands of ‘bootleg’ recordings. The case contained unauthorized recordings of performances by popular artists. United States District Judge David N. Edelstein imposed fines totalling $110,000 on Gallant and placed him on probation for a period of five years. The judge also ordered that the perform 200 hours of community service each year at shelters for the homeless in New York City. According to

**VID MOGULS CONFER — Three video company presidents discuss business at recent seminar held by Silvercup Studios. Pictured (l-r) Herb Levkowitz (Music Video Producers, Ltd.), Percy Sutter (Inner City Broadcasting) and George Back (All American Television).** Under $60,000. The video, which features Mayor Edward Koch and actor David Keith in cameo roles, employed the New York subway system, breakdancers and country legend Bill Monroe for its extensively choreographed sequences. Kahn again urged realism, advising the crowd to “go with your strengths.” The director also described his work schedule, which involved using union crews at flat rates for one all-day (22 hours) shoot.

On the financial side, adviser Deane discussed ways of raising money for new productions. Representing Marine Medium’s motion picture finance division and calling video an “allied industry” Deane outlined three basic ways of obtaining financing: via trade record; investors who absorb risk instead of the production company; and through factoring, the system whereby the bank advances funds against accounts receivable, for example a client such as a record company was advanced partial funds pending completion of the project.

One interesting sidelight of the early discussions came from All-American Television president George Back, whose company syndicates America’s Top 10 and New York Hot Tracks, among other vid clip shows. Back presented a tape of a proposed new show called Deja View, featuring video hits of the times produced in conjunction with the original artist whenever possible. Back voiced his company’s intention and policy of paying for video product; employees viewing the importance of the medium as an end in itself, and solicited programming from the video profession in attendance, as well as panelists.
Jackson and McKay claimed that EMI lost interest in Jackson after his first solo single flopped. They also stated that the policy company didn’t want to encourage more of that single from the company. McKay argued that the record industry had never expected to profit from this album. EMI argued that the record was not a hit and they had no evidence that the record company ever wanted to promote it. However, Justice Davies said that if Jackson did not have the right material, efforts should have been made to find a new artist. The judge concluded that Jackson “did not have the right material” and was not very familiar with the recording industry. He agreed that the company should have found a new artist to work with Jackson. According to the judge, if the company had found a new artist, there was no possibility that Jackson would have succeeded. He would not have been a mega star, but he would have achieved success that would have brought him substantial sums of money.

However, EMI’s managing director, Liverpool-born, said that the company had tried to achieve this purpose, they have consented to partially noncompetitive sections of both Nippon-Phonogram and Polydor of Japan. Compared with the 30 million yen ($5 million) that was paid by the company in 1970 in Tokyo as a joint company with both JVC and PolyGram B.V., the new sales agreement by this company was management, sales activities and distribution. To begin this merger, the sales activities of PolyGram will be transferred to PolyGram of Europe and the company will be established in Tokyo, Japan. EMI has confirmed that in the three years of the new agreement, the company’s sales will increase to over ¥22 billion ($450 million), an increase of 23.8 percent over the previous year while international territories were sold, 55,000,000,000 yen ($250,000,000).

TOKYO — Mutsumi, chairman of JVC, and T. Timmer, president of PolyGram B.V., have agreed to establish a Tokyo-PolyGram merger. As the first step to achieve this purpose, they have consented to partially noncompetitive sections of both Nippon-Phonogram and Polydor of Japan. Compared with the 50 million yen ($1 million) that was paid by the company in 1970 in Tokyo as a joint company of both JVC and PolyGram B.V., the sales activities of both these companies were established in Tokyo, Japan. EMI is an agreement by this company to management, sales activities and distribution. To begin this merger, the sales activities of PolyGram will be transferred to PolyGram of Europe and the company will be established in Tokyo, Japan. EMI has confirmed that in the three years of the new agreement, the company’s sales will increase to over ¥22 billion ($450 million), an increase of 23.8 percent over the previous year while international territories were sold, 55,000,000,000 yen ($250,000,000).
Rowena Harris: Success In A Man's Territory

by Rusty Cutchin
1st Article Of A Series

The emergence of women in executive positions is a development which has come more slowly to many aspects of the business community than to the entertain-
ment industries, yet the ever-increasing involvement of women at top level posts has often garnered more attention in other fields. An informal survey by Cash Box has turned up agreement within the entertainment business that women are opening up new venues regarding the contributions of women to the music business beyond the generally appreciated realms of artists. With this issue of Cash Box, we will continue a continuing series profiling women in executive positions in the music business.

New York — PolyGram’s Rowena Harris was reared in Birmingham, Alabama which is a far cry from the streets of New York, the primary player in Harris’ current drama in the urban contemporary/black music division. She left Alabama 18 years ago, and 15 of those have been spent in promotion. Prior to that she held a number of valuable roles and positions at WLIB, WBLS, WOR, and WBLS where she was associate program director. Rowena Harris says “I come from a music family. I know a lot about the music business and I didn’t want to go back to school. I decided to go back to teaching school.” So Harris left behind the academic world and settled in for a long climb to the top of the promotion heap. At PolyGram Harris’ work has been intensified by the addition of males to her promotion team at the top of the black music division.

Basicallly, we’re pretty much be running our department, but we’ll be running it with the pop department, which is pretty much the same way it utilized to be when I was here at Polydor. You have heads of promotion that you report to, but we’ll pretty much be running our division. It won’t be as separate as it was before. It’ll be more mixed. There has to be a good line of communication with your pop department because we’re going to be working in conjunction with each other.”

Harris is acutely aware of the differences that confront a record from area to area. “(New York) is all tall stuff. I think probably where you break more records is down in the Baltimore/Washington and the Atlanta areas. We seem to have a good track record out of those areas, you know the ma and the pi’s, the stores down in there. We’re starting to get a lot of coverage. We have to actively become very important on the streets again, and it’s important we do it on every level. That’s the key to being successful at any company. Every thing that we have that is just a tool, and once you put the marketing tools, the sales tools and the promotion tools together, you can’t lose. We just have to put our sneaker on and get back out in the streets. The bottom line is getting good product and getting the sales, the awareness and the visibility.”

Harris is justifiably proud of her ascen-
dation in what she describes as “a man’s territory.” This is his bread and butter, this is his territory. So even to get to a national... (continued on page 59)

Behind The Bullets
(continued from page 59)

debuting at WZKS, B97, KITY, Q100, W2ZB and B104. The effect of the radio activity is reflected in the phenomenal growth in sales of the single, including top 10 reports at many radio stations. The record reached #2 at Cavigs Records in Buffalo, Northern One Stop in Cleveland, Tower Records in San Diego, The Big Apple in Denver and Licorice Pizza in Los Angeles.

Meanwhile, a little lower on the chart, veteran soul crooner Luther Vandross, lifts his fourth Epic LP, “The Light I Fall In Love,” to 54 bullet, up from 83. Vandross’ LP is already top 20 on the Black Contemporary LP chart with top 10 reports coming in nationally, including Cream Eddie’s in New York, Strawberries in Baltimore, Record Collector in Pittsburgh, Port-O-Call in Nashville, Turtles Records out of Atlanta, Peaches Records in Milwaukee, Sound and Video Unlimited in Chicago, Record Theatre in Cincinnati, Show Industries in Los Angeles and in Boston, and Big Apple in Denver. “Till My Baby Comes Home,” the first single from the LP. climbs to 61 bullet this week, debuting on playlists at W2ZB, W2ZB, W2ZB, 2GMS, KHTX in Reno and WMR in Baltimore. The single has already received widespread airplay, adding to the already strong retail activity. Top 20 reports from Harmony House in Detroit, Homer’s in Omaha, Record Theatre in Cincinnati, Turtles Records based in Atlanta and The Big Apple are cutting extensively by the record industry. This sales picture contributing to this singles growth.

The real surprise on the singles chart over the last three weeks is Harold Faltermeyer’s, “Axel F.” Originally released as the B-side of Patti LaBelle’s “New Attitude” 12”, several radio stations began playing the cut in day-part rotation. The response was so immediate that MCA was prompted to release it as a single in its own right, thus becoming the fifth single from the highly successful Beverly Hills Cop soundtrack. Two of the previous singles hit top 10 pay gay: Glenn Frey’s, “The Heat Is On” and The Pointer Sisters’ “Neutron Dance.” “New Attitude” (at 30 bullet this week) and “Gratitude” by Danny Elfman, aboard their turn with this new entry, “Axel F.”, which jumps 14 to 48 bullet. Radio is the whole story behind the record to this point, with 65 adds in two weeks. Among those stations adding the record previously, debuted it in their top 30: Q107, WMAR, B104, I93 and FM102.

An update on the U.S.A. For Africa single, “We Are The World” it goes to number one this week (no surprise to anyone) receiving number one reports at retail from 95 percent of Cash Box retailers and number one radio reports from 65 percent of Cash Box radio stations.

Hensler Addresses Rumors
(continued from page 11)

from the ownership point of view of PolyGram — it is known we are consid-
ering joint ventures, so far with no any results. We would enter into such a joint venture only if we can retain primary control over distribution of our product. In other words, we will not be distributed by anyone else. Possibly we will just remain by ourselves and look for opportunities.”

PolyGram’s previous main opportunity disintegrated last year when the Federal Trade Commission positioned itself against the Warner merger, saying it would increase concentration in the record business. The merger would have created a company with a 25 percent market share, larger than the current leader CBS, itself the object of intensified takeover speculation in a rash of media acquisitions in recent months, including the multi-billion dollar Capital Cities/ABC merger.

But, citing recent successes in domestic recorded product, Hensler attempted to promote an image of stability at the company with his NARM speech. “I have to say that I’m very proud of the organiz-
ation we have. A strong U.S. operation is really key to PolyGram’s worldwide strategy. Don’t forget, PolyGram has been number one or number two internationally there’s a formidable organization out there and they have a voracious appetite for U.S. repertoire. We’re actually getting hot,” he added, citing recent successes by Tears For Fears, Bon Jovi, Animation and others.

American Video Awards
(continued from page 55)


BEST EDITING ZBIGNIEW RYBCZYNKI AND MARK YANG — “Diana D” — Chuck Mangione Columbia Records.

BEST CHOREOGRAPHY PAT BIRCH — “She’s” — Cyndi Lauper — Portrait Records.

BEST COSTUME DESIGN LAURA WILLS & BIFF CHANDLER — “She’s” — Cyndi Lauper — Portrait Records.


BEST HOME VIDEO THE MAKING OF MICHAEL JACKSON’S THRILLER — Produced by Kramer & Associates — Vmostat Video.

Better Late Than Never — At his recent concert appearance in Los Angeles, recording artist Billy Ocean was presented with his Grammy Award for Best Male R&B Vocal Performance, which he won for his million-selling single “Caribbean Queen (No Woman, No Cry).” Ocean has just released the title track from Ocean’s platinum LP “Suddenly” as a single. Shown onstage at the Grammy presentation are Ron Kramer of NARAS; Clive Davis, president of Arista Records (which distributes Jive), and Billy Ocean.
U.K. Chains Reject 'We Are The World'
by Chrissy Iley

LONDON — Every record chain in the UK with the exception of Virgin and HMV last week declared that they will not be stocking "We Are The World" by USA For Africa. The chain stores appear to be unhappy at being asked again to forgo the profits — this time without having the security of the "sale or return" deal that was offered to them with "Do They Know It's Christmas?". Their reluctance has been aggravated by CBS's failure to supply a detailed breakdown of where the money from the single would be going.

It is understood that the 7-inch will be sold to the shops at £1.49 and the 12-inch at £2.99 and that the retailers will be asked to sell them at cost. Major chain WH Smith claims that it took the decision in line with a number of their competitors because the terms that were being offered did not even cover the dealer's costs, calling them "very different from Band Aid." The Boots group of shops are preparing to send drug suppliers to Ethiopia rather than waive their profits on the USA For Africa single. A spokesman commented, "There are areas where we like to take a leading initiative." The Virgin chain is the only one to have confirmed its commitment; HMV is still deciding.

First All-Digital Recording Facility, Studio 1, In Action In London

NEW YORK — CTS of Wembley, England has recently put into operation Studio 1, which it claims is the world's first all-digital recording facility. Located at CTS Studios, also known as The Music Center, one of the U.K.'s largest, Studio 1 began its all-digital duty shortly after Christmas with the recording of Maurice Jarre's soundtrack for "The Bride" performed by the Royal Philharmonic Orchestra.

Owned by the BET Group, CTS Studios is the product of a 1972 merger between De Lane Music and the old CTS. Under the management of Peter Harris, the CTS Studios complex houses four recording studios; film, lighting, digital editing, and disc cutting suites; a video studio, cataloging, administrative, and technical support facilities. The studios have handled a number of major film soundtracks, including Lawrence of Arabia, Gandhi, A Passage to India, 1984, and the James Bond and Pink Panther films and live symphonic productions of Les Misérables. Studio 1 was completed two years ago with the Neve analog console operating in Studio 1 — the digital studio was ready to roll. The purchase of the Neve DSP, which was rumored to be up to $350,000, was facilitated by the Department of Trade and Industry under a loan plan called the Microprocessor Production Assistance Scheme, which offers a one-year interest-free loan to encourage British companies to be leaders in the industry. The 250,000 pound loan was only one of two loans funded by the Scheme; the other was $300,000.

In all, Studio 1, which can seat 130 musicians in 4,000 square feet of space, cost nearly $600,000 to finish.

Retailers' Role Explored

(continued from page 11)

my view that's optimistic for vinyl.

Tower's Russ Solomon cautioned the meeting, "From my point of view, don't give up on anything yet folks."

"I don't think we should be ready to put the LP out to pasture," said A&M's Flossen. "The LP is not 40. It's not over the hill yet. The CD is in its infancy and shows every sign of a long and happy life. We've got to allow all of our technological innovations to coexist. When the time comes to eliminate one, it will become self-evident. In the meantime, there are hundreds of thousands of LPs yet to be sold."

Another hot topic at the meeting was the question of the future of the record store. Musicland's Eugster stated, "I would hate to see video-only stores partition video entertainment away from total recorded entertainment and the total entertainment market. Or worse yet, have video move into book stores. Music is entertainment and so is video. Let's look to the day where the record store gives birth to a new store concept — the home entertainment software store."

Eugster added, "The future is within our grasp if we reach out and make it happen. If NARM members don't somebody else will."

All the label executives pledged strong support for the flourishing home video market. Capitol's Don Zimmerman noted, "as you as merchants expand the items that you sell, we'll be in there trying to develop and sell along with you."

RCA's Summer noted possible consequences of the changing role of the traditional record store. "We have to be aware in all ways, all double edged swords. They're going to test the relationship of the record manufacturer and the wholesaler, the retailer and the consumer who is going to find ourselves looking at different product lines that aren't necessarily produced by the record and sold along. We're going to find ourselves predictable as to what relationship is going to be over the long term.

Tower's Solomon urged retailers to explore all product lines. He remarked, "I think when you totally dedicate yourselves to the dealers to all the various ideas that come along and give full support to them — you're going to find that nothing suffers, nothing passes away. We're going to sell more records than you ever did before and you're beginning to sell a lot of movie and music videos."

Stan Cornyn's Presentation

(continued from page 11)

in the video via both educational and entertainment formats and showed the capability of the disc to store an abundance of plays on one consumer purchase.

In addition, the ability of the CD to interface with a computer keyboard and monitor as well as to provide a visual accompaniment to its high fidelity audio was demonstrated.

Cornyn noted the incorporation of unused subcodes. This would allow for the visual display of up to 16 lines of text for a variety of uses. Multi-lingual text was one advantage demonstrated in the video. The trust of Cornyn's presentation was the immediacy of this new technology.

"The backing of this new CD is one of the most significant business moves we

can make for the next five years. At the end of that five years, our industry can be there first and foremost."

Cornyn added, "Our good chance for real market growth is to nibble away at our neighbors — at data programs like computer software and video products like video programming.

"I believe the opportunity to grow is upon us," he stated. "The vehicle for our CD — our industry's. We have a chance to create a new, not the new audio/visual focus.

Cornyn noted that these new technological innovations were still in the development stages but some of them would be displayed at the upcoming CES and some would actually be on the market in the forseeable future. "Our industry can eat, or be eaten," he concluded.

TEY COULDA HAD A V66 — RCA recording group The Nails visited Boston's V66 24-hour live video channel recently to have a chat and to thank the staff for playing the first Nails' video "Let It All Hang Out" from the "Mood Swing" album. Shown here at the V66 Framingham studios are: (front left) Nails' Marc Cantwell and Douglas Guthrie and (rear left) V66 assistant program director Jamie Willi; program director Roxy Myral, RCA Boston promo rep Don Delacy and Nails' drummer Mike Ratt

Annual Bamme Winners Awarded

LOS ANGELES — San Francisco's music industry and fans shared the Eighth Annual Bay Area Music Awards March 25, in which Huey Lewis and The News swept five categories including Outstanding Group, Outstanding Song for "I Want A New Drug" and the public write-in category Bay Area Musician Of The Year among them. Originated by BAY magazine, the annual Bamme's have become a celebration of the musically fertile area's local bands and musicians, many of which are frequently at the forefront of the music scene nationally. This year's Bamme's included live performances from Eddie Money, Grog Klin, Huey Lewis and The News, Billy Satellite, Eddie and The Tide and others.

Executive producer of the event Dennis Erokan also announced these winners: Outstanding Album, Steve Perry for "Street Talk," Outstanding Male Vocalist, Steve Perry of Journey; Outstanding Female Vocalist, Sheila E.; Outstanding Debut Album, Eddie and The Tide; "Do It For You;" Outstanding Drummer, Neil Schon of Journey; Board of Directors Award, Bill Gavin (posthumous); Outstanding Club Band, Eddie and The Tide; among the presenters were California Assembly Speaker Willie Brown, Paul Kanner, San Francisco 49er Dwight Clark, Craig Chaucer of Jefferson Starship, Mario and John Cippolotta and others. The Bay Area Music Awards were broadcast live by KFOG/FM and all proceeds from the event go to the Bay Area Music Archives.

CD Packaging

(continued from page 15)

level for a female is very difficult." But within the company, she says, resistance is minimal. "Because I was here before, I have all the people's confidence. I think they all know that I'm honest and truthful. I'm not a femme fatale, and I'm not trying to be too glamorous."

Rowena Harris

(continued from page 19)

preparation, not the CD — our industry's. We have a chance to create a new, not the new audio/visual focus.

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Cash Box | April 13, 1985
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**DYNAMO POOL TABLES 4’x8’ $1100, 1/3 deposition & balance. C.O.D. I must pay. I want to buy 22 Crown Giggle Giant Machines. See & Buy From Henry Gartenberg 214 Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.


Promoter Gains Beverly Injunction

LOS ANGELES — Promoter David Duffy, who has operated Westworld, a Los Angeles entertainment production company, has successfully obtained a preliminary injunction against Beverly Hills Live, Inc., operators of the Beverly Theatre, restraining the Beverly Hills concert theatre from presenting any production or event without giving him first option to co-produce to Westworld. Filing last month in Los Angeles County Superior Court, a temporary restraining order granted by Judge John L. Cole, was in response to a $15 million lawsuit brought by Duffy in November of last year, wherein the plaintiff world Productions alleged that the Beverly Theatre’s operators, Beverly Hills Live, Inc. and officers Robert Stein and Steve Schneider, breached a contract signed in July 1984, giving Westworld first right of refusal to put up production costs or presenters at the Beverly Hills venue, in return for an equal share of the profits. In their November complaint, Westworld further charged that Stein and Schneider, as managers of the Beverly Theatre, committed fraud by agreeing to the July contract, when they had no intention of fulfilling it. A preliminary injunction, according to the suit, would allow Westworld to pursue its claims. In a telephone interview, Mr. Cole, who ruled on the temporary restraining order on July 26, 1984, and the Beverly Theatre operator, in Beverly Hills, said that he would consider the case for an injunction when the preliminary injunction is filed, or when the Beverly Theatre’s operator, in Beverly Hills, said that he would continue the case after the case for an injunction is filed.

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Capitol Video Distribution

(continued from page 5)

exclusion distribution agreements. He also stated that Capitol will rely solely on its promotion and distribution muscle to account for distribution of product. "We will be going specifically and exclusively to our record account base," said Davis. Capitol Video Distribution and Sales is a separate entity from other Capitol affiliated video enterprises such as Picture Music International and HBO Thorn/EMI Home Video, which are owned by Capitol Records parent company, Thorn/EMI. The new distribution arm operates distribution centers in Los Angeles, Jacksonville Fla. and Bethlehem, Penn.
AROUND THE ROUTE

by Camille Compassio

Not since AMOA '84 when Williams' "Space Shuttle" pinball machine made its debut and proceeded to become the top-ranking hit in this game category, has there been such enthusiasm displayed for a pin game — namely, the Premier "Ice Fever," which was featured at ASI '85. This was indeed one of the most talked of pieces at the show. In querying various factory distributors, we heard nothing but praise for this new pinball game. "Fantastic," said Tony Yula of Mondial in Springfield, New Jersey. "It's doing as well, in some locations, as the top earning pin, and often even better. We are heavily back-ordered on this piece." Ron Gold, proxy of Cleveland Coin in Ohio said this piece is not only holding its own but excelling on location! "Ice Fever offers the traditional Gottlieb features in an understated manner that the player can relate to and interact with," he noted. "It's a game of substance," as he further pointed out, which does not rely on cosmetics to attract the player. "This is an excellent piece of equipment," as noted by Jim Fry of Brady Dist. in Charlotte, NC. "Earnings are very good and we are very pleased with it." John Lotz of Betson Pacific in Los Angeles said "Ice

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Bally Midway President Resigns

CHICAGO — David Marofskie has resigned his position as president of Bally Midway Mfg. Co. While no further details were available as Cash Box went to press, there were indications that Maurice Ferchen, president of Bally's Aladdin's Castle, would be serving as interim president of the firm.

We have also learned that Henry "Hank" Ross, one of the original founders of Midway prior to its acquisition by Bally, has also resigned. For the past year, Ross has been serving as a consultant at Bally Midway.

ON T.V. — A CBS TV crew recently visited the Seeburg Phonograph Corp. headquarters in Addison, Illinois to learn more about current activities at the company and Seeburg’s plans for a compact disc phonograph, which is scheduled for introduction in 1986. Executive vice president Nick Hindman (left) and president Ed Blankenbecker were interviewed for the award-winning magazine show ‘Two-On-Two’ scheduled for airing on WBBM-TV (Channel 2, Chicago) April 14. The CBS crew also took some footage of the Seeburg and Sony exhibit at ASI '85.
AROUND THE ROUTE (continued from page 37)

Fefer is doing extremely well. Test results have been excellent. The conclusion is that pins are coming back, maybe not to the extent of the popularity they enjoyed in the past, but models such as the aforementioned are definitely contributing factors to the current resurgence.

As for other pieces, Mondial's Tony Yula reported that the Data East "Kung Fu Master" is bringing in tremendous earnings. Mondial ordered this piece cautiously at first but reversed its position to address current market demands. The game's doing very well for them. Atari's "Marble Madness" is also very high on their hit list and Tony feels that "Paper Boy" (which is expected to arrive shortly) will do even better. Incidentally, Mondial-Springfield recently added the Vendo-U-Select line of products to its roster — and this line includes snacks, cold drinks, dairy products, etc.

Adding on, Betson Pacific recently acquired exclusive distribution of the Rowe music and vending line for the areas of Northern California and Northern Nevada. Betson already represents the line in Southern California, southern Nevada and Hawaii, so this latest move serves to expand its coverage. As part of their promotion of the Rowe V/MEC video jukebox, Betson will be hosting a Rowe Video Phono Dinner Dance on April 13 at the Bonaventure Hotel in downtown Los Angeles for operator customers. The bill of fare will include cocktails, sit-down dinner and a full presentation to demonstrate the new V/MEC leasing program.

Turnaround. Is there a turnaround in the industry? There was some evidence at ASI '85 and Cash Box will be pursuing this issue in the weeks ahead. Cleveland Coin's Ron Gold sees some evidence in that the "attitude" of the industry is improving, which is a step in the right direction, and there is a "more responsive environment surfacing." Manufacturers are doing their best to address current market needs and, in this regard, Ron singled out Nintendo for its outstanding system, which is providing another tool for operators to increase their earnings; and Williams, for its "1942" kit, fresh on the heels of its highly successful "Space Shuttle" pin.

Shaping Up! AMOA Expo '85 is "lookin' real good," according to the association's executive vice president Leo Droste who advised that booth assignments are being processed and, at this point, over 140 companies have already taken some 406 booths (out of a total of 499). There's a waiting list of interested firms who would like to participate. This year's show dates are October 31-November 2, at the Hyatt Regency Chicago.

Celebratin' Brady Dist. of Charlotte, North Carolina is planning a big two-day celebration, April 12-13, to commemorate the firms 40th anniversary and the 75th birthday of founder and chairman C.B. Brady. Invitations have been sent to customers, manufacturers, etc., who are expected to turn out in force to join in the festivities — which will include an equipment exhibition, a special sale and plenty of socializing to mark this very special occasion.

CHICAGO — AAMA executive director Glenn E. Branswell announced the promotion of AAMA legislative counsel Peter M. Kopke to director of government relations and assistant general counsel.

In making the announcement, Branswell commended Kopke for his "outstanding, diligent service and dedication to the entire coin-operated amusement industry." Kopke, who joined the AAMA staff in 1983, will be designated to coordinate the association's efforts to eradicate counterfeit games. He will be meeting and briefing enforcement officials around the country, as well as representing AAMA before the International Anti-Counterfeiting Coalition and on Capitol Hill.

Additionally, he will continue his work in the areas of Federal Communications Commission compliance requirements and the proposed Underwriters Laboratories safety standard. He will also travel to various annual meetings of state and local government associations — however, copyright infringement issues will be his primary concern.

Since joining AAMA, Kopke has prepared the Copyright Protection Manual Legislative Kit; Revised FCC Compliance Guide; Underwriters Laboratories safety standard submission and the monthly Legislative Digest.

Kopke, a native of Michigan and graduate of the Thomas Cooley School of Law, recently married the former Shannon Cash of Lansing, Michigan. Their home is in Alexandria, Virginia.

A Letter From
The AMOA Vice President

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AMOA Promotes Peter Kopke
THE SAMBA, THE SHUFFLE
THE PERFECT RELATIONSHIP

"Right now, there are an awful lot of people sitting in new BMW's, waiting for The Perfect Relationship..."