NEW VIDEO OUTLET OPENS IN N.Y.
CASH BOX DEBUTS BC RADIO PAGE
GUEST EDITORIAL: NOEL GIMBEL
"LET US REALIZE THAT A CHANGE CAN ONLY COME WHEN WE STAND TOGETHER AS ONE."

We Are The World

The new album featuring the historic recording of "We Are The World." Written by Michael Jackson and Lionel Richie. Produced and Conducted by Quincy Jones. Plus nine all-new superstar tracks:

- "Trapped" (Recorded Live) by PRINCE & THE REVOLUTION
- "The Tears In Your Eyes" by STEVE PERRY "If Only For The Moment, Girl"
- "Good For Nothing" by HUEY LEWIS & THE NEWS
- "A Little More Love" by CHICAGO
- "Total Control" by KENNY ROGERS
- "Just A Little Closer" by THE POINTER SISTERS
- "Total Stars" by TINA TURNER
- "Tears Are Not Enough" by NORTHERN LIGHTS
- "We Are The World" by USA FOR AFRICA

RELEASING WITH GREAT PRIDE AND TRUE CONCERN BY COLUMBIA RECORDS AND CBS RECORDS INTERNATIONAL.

United Support of Artists for Africa (USA for AFRICA) is a human relief organization formed by artists and record companies to help millions of people in Africa and to offer America a way to help build a new Africa through music and by raising money for relief in Africa. The new album by recording artists to raise money for Africa was recorded in Los Angeles and New York.

By buying, storing or playing this record, you are playing an important part in the fight to end hunger but the most important thing you can do is join the United Support of Artists for Africa movement, a movement that is starting all over the world. If you wish to contribute directly to USA for AFRICA, your donation may be sent to: USA for AFRICA, c/o Columbia Records, 6820 Sunset Blvd., Los Angeles, CA 90028.
Reflections On NARM '85

By Noel Gimbel

There could be no greater tribute for me to end my presidency on such a high note.

The 84-85 NARM convention was not only a gala celebration of music/video, but the most significant and effective convention ever. The integration of video music, talent, and public responsibility, were some of the reasons for the NARM convention's success. The key note committee, which included more people from the retailers, one-stop, rack and independents, had much more input this year. The labels were consulted more regularly and sat on the advisory groups and gave invaluable insights. The essential creativity of the industry — lyrics, talent, voice, and music—combined into the most successful tribute to fame and poverty.

“We Are The World,” is a moving song that will help the starving people in all parts of the world through its donated sales. Ken Kragen, one of the organizers, came to Florida to speak about the success of this campaign and to inspire us as merchandisers to do even more.

The convention started on a positive note with Gil Frispen, the President of A&M, as the first keynote speaker. He told of the record sales in '84 and the need to keep pace with all the technological changes to take advantage of the unlimited potential the music industry offers. Musicland's chief, Jack Eugster, keynote speaker from the retail side, spoke of our industry as the home entertainment industry, not just the music industry. He also suggested an orderly transition from album, to cassette, to compact disc, and greater emphasis on bar coding. Both keynote speakers warned of the ease of duplication with some of the new technologies that hurt our industry. However, Eugster said, "fair prices and good label merchandising are all we need to present a product." Quincy Jones spoke of the barriers of the past between the labels' "black" and "pop music" departments. Once they had served an important function, but now, all the panelists found that it created additional traffic for reaching their largest audience. The crossover of white and black artists, —it's a people/music business, and the business needs to catch up with the times.

The Presidents panel discussed some of the problems facing the music industry, such as: 1) the transition from LP to Compact Disc, 2) addressing the tastes of our consumers, and 3) the necessary changes in the corporate laws to help protect the independents. The Video panel told of the commitment needed in Video. There is a large initial capital investment and music video alone is not a test market. All the panelists found that it created additional traffic for their record stores and kept them more competitive rather than having drug stores, supermarkets, and others stealing their customers.

The Street Pulse Group gave an informative presentation of who our customer is, and noted that most record buyers are also video buyers. The company showcased their new competitor's inventory and told how they're doing to promote sales. Stan Connyn made a presentation of what the picture the audio Compact Disc holds for the future. He showed the amazing information and programs that will be available in the near future.

The product presentations by the various manufacturers dramatically represented the impact of audio and visual in combination. To add even more excitement, some of the leading performers mingled with us during the days of the convention. It was memorable to see and meet Shannon, Station Sledge, Natalie Cole, Julian Lennon, and others. Using music videos, the forthcoming motion pictures were soon to be released on video, plus artists were presented.

The entertainment was fantastic. Prior to Stevie Wonder's appearance, I presented him the Entertainer of the Decade Award — a worthy recognition for such a talented artist. Wonder previewed five cuts from his soon to be released album and Dan Fogelberg played to a hand clapping audience, who didn't want the music to stop.

The NARM Best Sellers Award show, with artist Natalie Cole helping to present the awards, was another exciting evening. The audience's eagerness to learn the winners was soon satisfied.

Prince, as most expected, won the show with seven key and my award ceremony was led by the President's Advisory Committee and NARM's Board of Directors, reached an agreement before the convention ended. It proves that discussion and input can get things accomplished.

In summary, NARM truly lived up to its theme of a Gala Celebration. The music industry enjoyed its best year ever with sales exceeding $4.3 billion, it demonstrated its ability to absorb and adjust to such major new technologies as the Compact Disc, and it showed its heart as well as its mind with "We're the World." This is an industry of people each of us can truly be proud to be associated with.
Changing your station's format? BMI makes any move easier.

Without BMI’s tremendous variety of music, any format change would be a lot more difficult.

That’s because BMI has always licensed and encouraged all forms of music. Even when others didn’t.

And no matter how many times a format changes, one thing will never change. You’ll always have plenty of BMI music to play.

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

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Enclosed is my check or money order payable to SCARECROW PRESS.

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NJ. residents please add 6% state sales tax
ASCAP And Radio Committee Take It To The Courts
by David Adelson

LOS ANGELES — The latest round of negotiations between ASCAP and The All Radio Music Licensing Committee over the terms of new music licenses for radio stations have broken down and appear to be headed to the federal court system for final resolution.

According to Carl Munson, a lawyer for the committee, "negotiations between the committee and ASCAP have been broken off by ASCAP and the committee is forced to turn to the courts for action."

Hal David, president of ASCAP, told Cash Box, "ASCAP did not break off negotiations with the committee. We mutually agreed to end the negotiations. We finally could not arrive at an agreement that was satisfactory to both of us."

The major impasse in the negotiations appears to be the question of the radio stations' rate increases. According to Munson, "ASCAP had backed out of a tentative agreement reached at the end of 1983 that would have resulted in no change in overall rates paid to ASCAP. The change now sought by ASCAP is estimated at 18 percent."

David responded by saying, "at no time in our negotiations with the committee was there ever an indication that there would be anything but an increase. The question was how much that increase would be." David added, "we are seeking an agreement that would recognize the tremendous strides ASCAP has made since its last agreement with the committee."

ASCAP and radio stations have been operating under an interim agreement since 1982. The terms of that agreement remain the terms of the last signed contract between the two parties.

According to Munson, "the committee will seek court action in the southern district of New York's federal court under a government consent decree originated in 1941 and modified in 1950. We will ask the court to set reasonable fees and terms for ASCAP blanket and program licenses."

Cine Club Video Opens N.Y.C. Outlet Geared To Upscale Videophiles
by Rusty Cutchin

NEW YORK — Cine Club Video, a three-year-old Paris-based video rental club aimed at an upscale market and frequent viewers, opens its first U.S. outlet this Wednesday (17) in the heart of midtown Manhattan. Club directors expect a successful push into the American market based on conventional business, a massive inventory and a unique library system of cataloging product which affords customers a virtually unlimited supply of tapes for a premium monthly fee.

Boasting an inventory of 7,000 tittles and some 150,000 actual units in stock, Cine Club Video is banking on completeness to centralize a hefty portion of the lucrative New York market, now fractured by the burgeoning of "Movie and Pop" video outlets. The operation would rely on extensive computer facilities to speed processing of its library format.

Upon entering the outlet, members will insert bar-coded membership cards in an [continued on page 39]

Behind The Bullets
Petty, Power Station, Jones Bulleting
by Stephen Padgett

Cash Box Research Staff

Tom Petty And The Heartbreakers' long-awaited new album, "Southern Accents," takes a healthy 27-point leap from last week's high debut spot of 61. Supergroup The Power Station, featuring members of Duran Duran and Chic together with Robert Palmer, find their debut LP jumping to 53 bullet. "Dream Into Action" the second LP by Howard Jones, bullets to 61. All three of these records debuted last week, adding a formidable presence to an LP chart loaded with hot product which includes Sade, Vision Quest; Breakfast Club, Tears For Fears, Maze, Luther Vandross, DeBarge, Santana, Jesse Johnson, Alison Moyet and 'til Tuesday.

Also, Kenny Loggins and Katrina And The Waves add their newest records to the LP chart this week, both receiving significant initial response. This current deluge of active product from the majors makes it particularly tough for independents to compete with their product. Three notable small-label ventures to keep your eyes on are, at 118 bullet, "Rain Forest" by Paul Hardcastle (Profile Records), at 127 bullet, "Tales Of The New West" by The Beat Farmers (Rhino Records), and [continued on page 38]

The AM Band Is Expanding; But Don't Touch That Dial . . . Yet
by Lee Jeske

NEW YORK — The AM band, which for over a half-century has given us top-40, weather, chat and commercials from about 500 to 1600 kilocycles (kHz), is going to stretch by another 100 kHz. But, although suggestions are being made as to what to do in that area between 1600 kHz and 1700 kHz (public radio, non-English speaking stations, more power for sure-to-sundown stations, travel information, et al), it is too early to start planning your station, or even planning to buy a new radio (although a new radio will be needed to pick up, say, 1650 on your dial).

"We're probably talking 1990 before the first applications are available," says Larry Eads, chief of the F.C.C.'s audio services division. "And stations will probably be on the air within a year of that — probably the early 1990s."

According to John Strom, product manager, audio, Sony, "In our business, if I went out and said, 'Hey, we expanded to 1700 kiloHerz because eight years from now there are going to be stations there,' they'd look at me like I was crazy."

When asked what effect this expansion might have on his station, Vince Sanders, general manager of WWRL, which currently sits at 1600 on the AM dial in New York, said, "I guess that means that we won't be at the end of the dial."

"There are three steps that will take several years," explains Eads. "The first step is an international conference in 1988 which will finalize this plan. Then the F.C.C., based on those international agreements, will have what's called a rule-making, to establish the specific rules and classes of stations that will be able to use that part of the band — power levels and [continued on page 40]
POLYGRAHM PROMOTION POW-WOW — PolyGram's entire promotion force recently got together in Houston for a key departmental meeting to discuss promotion plans for the rest of 1985. Pictured in Houston are (l-r): Jack Isquith, college promotion, PolyGram; John Betancourt, senior vice president, promotion, PolyGram; Linda Walker, artist development manager, PolyGram; Kenny Wood, director, national secondary/a/c promotion, PolyGram; Randy Roberts, national director, single sales, video and alternative promotion, PolyGram; Dorine Green, a/c promotion manager, PolyGram; Elaine Locatelli, promotion coordinator, PolyGram; Eva George, promotion assistant; Gunther Hensler, president and chief executive officer, PolyGram; Gay Perry and Diane Earle, promotion assistants; Mario Rios, national director, club promotion, PolyGram; France Harper, music video promotion, PolyGram; Henry Steck, national album promotion, PolyGram; and Rowena Harris, vice president, promotion, urban contemporary/black music division, PolyGram.

BUSINESS NOTES

CBS Reports First Quarter Decline

NEW YORK — CBS's income from continuing operations, net income and revenues in the first quarter of this year declined sharply from the same period last year, with net income down 57 percent. The CBS Television Network's operating income was down 15 percent from the previous year. The network's operating margins were 16.6 percent, compared with 18.1 percent in 1984. The network's operating expenses rose 6 percent to $1.5 billion.

Summer Named RIAA Chairman

NEW YORK — Robert D. Summer, president, RCA Records, has been elected chairman of the board of directors of the RIAA, a two-year appointment. In making the announcement, outgoing chairman Sheldon Vogel said, "Bob Summer's lifelong commitment to music and his brilliant career at RCA Records make him uniquely qualified to serve as the new chairman of the RIAA." Elected to the board of directors, which serves as the policy-making and administrative body of the RIAA, were Al Teller, senior vice president, Columbia Records; Jose Menendez, divisional vice president, operations; RIAA Records; Mel Iberman, executive vice president, president and business affairs; PolyGram Records; and Lee Young, Jr., vice president, legal, Motown Records. Summers, in his acceptance, assured that "the rights of RIAA members must be jealously guarded as our opportunities are advanced. We will be aggressive in our pursuit of protective legislation."

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

NEW YORK — PepsiCo Summerfare, the performing arts festival of the State University of New York, will feature 83 performances of all sorts, July 4-28; tickets kick off with Handel's "Water Music" and fireworks on Independence Day; Boulder, Colorado's Naropa Summer Institute calls its mixed bag of courses Culturefusion: music/arts, that means "T. R. Schiller in the Indian Classical Tradition," "Studio Recording Techniques," "Contemporary Musicology." and suchlike, taught by Steve Tipton, Robben Ford and others. The summer has just released a pair of new CDs: "Hi-Fi Revel" and Ramin Korsakov's "Scherenazade," both performed by the Houston Symphony; and "The College for Recording Arts, 605 Harrison St., San Francisco, will hold a free open house to deal with the topic, "Your Place in the Recording Industry," April 20 from 10 a.m. to 2 p.m. Lena Horne and the Meet the Composer series were among the winners of the 1985 New York State Governor's Art Awards, to be doled out by Gov. Cuomo in a May 1 ceremony at the Metropolitan Museum of Art. In further educational award doing: Frank Sinatra and Count Basie are among the winners of the Presidential Medal of Freedom, the nation's highest civilian honor. New Hampshire's Nashua Public Library claims to be the first such organization in the country to install a CD player (two, in fact) and a slew of CDs; they've also been holding workshops to get other libraries interested in the digital revolution.

EXECUTIVES ON THE MOVE

Collins Promoted — Chrysalis Records has announced the appointment of Susan Collins to the position of manager, west coast A&R. Collins will report to Ron Fair, Chrysalis chairman and A&R executive, and will be responsible for talent acquisition and development of the present artist roster.

Brownjohn Named — Arista Records has announced the promotion of Eliza Brownjohn to the position of director, International Operations for the label. Prior to the appointment, Brownjohn was associate director, International Operations.

Hutson Appointed — Tin Pan Apple and Fever Records in New York have appointed Judy Hutson as publicity director. She will be responsible for handling all of the publicity for artists managed by Tin Pan Apple Inc. as well as artists on the Fever and Sutra labels.

One Way Formed — Robin Kravitz has announced the formation of One Way Inc., a promotion/marketing company. She was most recently director National Album Promotion for Elektra.

MCA Expands Promotion Staff — In a move expanding the national promotional department of MCA Records, Frank Turner has been promoted to the newly created position of director, U.S. Promotion. Formerly, Turner was label promotion manager; in his new position as associate director of national singles promotion, he was announced by Steve Meyer, senior vice president, promotion, for the label.

Krueger Named — Mark Krueger has been appointed national sales manager for the Starstream Communications Group Inc., a Houston-based marketer and promoter of national radio and merchandising campaigns.

Neustadter Appointed — Judy Neustadter has been appointed director of marketing/advertising for the EMI's MTV Music Television, VH-1 Video Hits One and Nickelodeon. Her responsibilities include the development of marketing presentations and other projects which are integral to Advertising Sales.

Popkin Promoted — James Munro, president of Artemis Inc., Poster Publishers and Rock Merchandise Distributors announced that Melanie F. Popkin, has been promoted to director of licensing. Popkin began her career with Stiff Records.

Kruize Appointed — Capitol Records-EMI Canada Limited, has announced that Bob Kruize has been appointed vice president, director, record division. Kruize most recent position has been that of managing director, EMI Holland since 1982. He will retain his position as vice president, director, record division.

Neale Appointed — Bill Neale has been appointed vice president, label promotion, Epic/Portrait/Associated Labels. Neale's responsibilities include overseeing all phases of album promotion for E/P/A product.

Thompson New SESAC President

LOS ANGELES — A.H. Prager, chairman SESAC Inc., has announced the election of W. Robert Thompson, Nashville attorney and member of the Recording Academy, to the position of president, effective immediately. Thompson assumes his post after an uninterrupted 20-year association with the firm. He joined SESAC in 1964 and served as Director of Nashville Operations from 1971 to 1975. He obtained his Doctorate of Jurisprudence from Vanderbilt University School of Law in 1975 and in 1976 opened his own law practice in Nashville where he specialized in intellectual properties. Since that time, he has been associated with SESAC as Special Counsel in Nashville.
To further assist the many thousands who depend on The Cash Box Top 100’s wealth of information, The Cash Box this week introduces the RED BULLET feature—a feature designed to call to the readers’ attention in one swift glance, the single records which show the strongest upward movement each week. The RED BULLET will be superimposed upon a song’s current chart standing indicating that the given selection has shown a sharp jump from the position it held last week.

Dealers, ops, dee jays and jobbers are urged to check the RED BULLET records every week since these numbers deserve immediate attention due to their rapid climb.

The RED BULLET feature is another important addition to The Cash Box Top 100—a chart which is regarded by our industry as the most accurate and authentic Best Seller list in the business.
Some Things Never Change

More Changes To Come

CASH BOX

Anything Else Is A Compromise
## TOP 30 COMPACT DISCS

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

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
<th>Weeks On 4/13 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol CDP-46001)</td>
<td>2 32</td>
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<td>2</td>
<td>BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia CK 36655)</td>
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<td>3</td>
<td>LIKE A VIRgin</td>
<td>MADONNA (Sire 25157-2)</td>
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<td>4</td>
<td>SHE'S THE BOSS</td>
<td>RUTHLESS (Warner Bros. 25000-2)</td>
<td>6 24</td>
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<td>5</td>
<td>CAN'T SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 60594)</td>
<td>7 32</td>
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<td>6</td>
<td>AGENT PROVOCATEUR</td>
<td>FOREIGNER (Atlantic 81999-2)</td>
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<td>7</td>
<td>BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Epic 36247)</td>
<td>5 18</td>
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<td>8</td>
<td>CHICAGO 17</td>
<td>CHICAGO (Warner Bros. 25110-2)</td>
<td>9 24</td>
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<td>9</td>
<td>BREAK OUT</td>
<td>POINTER SISTERS (Columbia CK 47054)</td>
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<td>10</td>
<td>PURPLE RAIN</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 25110-2)</td>
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<td>11</td>
<td>VULTURE CULTURE</td>
<td>THE ALAN PARSONS PROJECT (Atlantic ARCD-8263)</td>
<td>10 7</td>
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<tr>
<td>12</td>
<td>PRIVATE DANCER</td>
<td>TINA TURNER (Capitol CDP-46004)</td>
<td>14 25</td>
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<td>13</td>
<td>CENTERFIELD</td>
<td>JOHN LENNON/WOODY GUTHRIE (Warner Bros. 25000-2)</td>
<td>12 9</td>
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<tr>
<td>14</td>
<td>VOICES IN THE SKY — THE BEST OF THE MOODY BLUES</td>
<td>THE MOODY BLUES (Threshold 820 155-2)</td>
<td>15 8</td>
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<td>15</td>
<td>HIS 12 GREATEST HITS</td>
<td>NEIL DIAMOND (MCA MCD-37252)</td>
<td>16 5</td>
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<td>16</td>
<td>16 LUSH LIFE</td>
<td>LINDA RONSTADT, WITH NELSON RIDDLE &amp; HIS ORCHESTRA (Asylum 60387-2)</td>
<td>2 32</td>
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<td>17</td>
<td>HEARTBEAT CITY</td>
<td>THE CARDS (Elektra 62096)</td>
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<td>18</td>
<td>RECKLESS</td>
<td>BRYAN ADAMS (A&amp;M CD-5013)</td>
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<td>19</td>
<td>BIG BANG BOOM</td>
<td>DARYL HALL &amp; JOHN OATES (RCA PD1-5337)</td>
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<td>20</td>
<td>VALLOTTE</td>
<td>JULIAN LENNON (Atlantic 81984-2)</td>
<td>22 10</td>
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<td>21</td>
<td>WHITE WINDS</td>
<td>ANDREAS VOLLKEN WEDER (CBS MK 38993)</td>
<td>25 2</td>
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<td>22</td>
<td>FACE VALUE</td>
<td>THE WHO (MCA MCD-37171)</td>
<td>24 8</td>
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<td>23</td>
<td>WHO'S NEXT</td>
<td>JULIAN LENNON (Atlantic 81984-2)</td>
<td>21 4</td>
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<td>24</td>
<td>MAKE IT BIG</td>
<td>WHAM! (Columbia CK 35555)</td>
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<td>25</td>
<td>25 SONGS FROM THE BIG CHAIR</td>
<td>PHIL COLLINS (Atlantic 10029-2)</td>
<td>24 9</td>
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<tr>
<td>26</td>
<td>26 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS</td>
<td>THE WHO (MCA MCD-37171)</td>
<td>24 8</td>
</tr>
<tr>
<td>27</td>
<td>PERFECTION STRANGERS</td>
<td>JULIAN LENNON (Atlantic 81984-2)</td>
<td>29 17</td>
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<td>28</td>
<td>SPORTS</td>
<td>DEEP PURPLE (Mercury 823 777-2)</td>
<td>26 3</td>
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<td>29</td>
<td>SHE'S SO UNUSUAL</td>
<td>HUEY LEWIS AND THE NEWS (Chrysalis VR 41412)</td>
<td>20 11</td>
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<tr>
<td>30</td>
<td>30 GREATEST HITS</td>
<td>THE WHO (MCA MCD-37171)</td>
<td>20 32</td>
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</tbody>
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### Regional Album Analysis

**NATIONAL BREAKOUTS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist, Label, Number, Distributor</th>
<th>National Breakout</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>TOM PETTY (Curb R-11336)</td>
<td>9 DeBARGE</td>
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<tr>
<td>2</td>
<td>DEBARGE (RCA PD1-5337)</td>
<td>10 GEORGE THOROUGOOD</td>
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<td>3</td>
<td>THE BREAKFAST CLUB (Columbia CK 36655)</td>
<td>11 MAZE</td>
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<td>4</td>
<td>LUTHER VANDROSS (Warner Bros. 25000-2)</td>
<td>12 SANTANA</td>
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<td>5</td>
<td>ERIC CLAPTON (Capitol CDP-46004)</td>
<td>13 JESSE JOHNSON'S REVUE</td>
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<tr>
<td>6</td>
<td>TEARS FOR FEARS (Warner Bros. 25110-2)</td>
<td>14 ALISON MOYET</td>
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<td>7</td>
<td>HOWARD JONES (Warner Bros. 25000-2)</td>
<td>15 ANIMOTION</td>
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<td>8</td>
<td>KENNY LOGGINS (Capitol CDP-46001)</td>
<td>16 GEORGE THOROUGOOD</td>
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<td>9</td>
<td>DEBARGE (RCA PD1-5337)</td>
<td>17 MAZE</td>
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<td>10</td>
<td>GEORGE THOROUGOOD (Curb R-11336)</td>
<td>18 GREG VAN ROSS</td>
</tr>
</tbody>
</table>
OUT OF THE BOX

TAO — Rick Springfield — RCA 1-5370 — Producer: Rick Springfield-Bill Drescher — List: 8.98 — Bar Coded
Springfield’s rare blend of pop melodic appeal and pure rock muscle takes another step on this latest LP. With good use of the latest aural technology, Springfield produces irresistible dance rock (“Dance This World Away”) and more moody and sensitive CHR material (“State Of The Heart”). With the formidable track record Springfield already has, this LP should shock a number of AOR and hit radio successes.

OUT OF THE BOX

KEY NOTES — Earl Klugh — Capitol 12405 — Producer: Various — List: 8.98 — Bar Coded
Guitarist Earl Klugh sounds in top form on this modernly commercial-slanted Capitol release. Check out “Back In Central Park” “Where I Wander” and “Tropical Legs.” A/C and jazz arts out of the box with Klugh able to reach both the strict jazz fan together with an older rock soft demographic.

FEATURE PICKS

One of the most critically acclaimed top albums as an import last year, this LP by The Fall is now available domestically through Jem/Beggars Banquet. Cutting edge post-punk rock. Driving and often demonic.

FLASH KAHAN — Flash Kahan — Capitol 12415 — Producer: Greg Edward — List: 8.98 — Bar Coded
This hard rocking debut might catch many people by surprise with its sheer bravado and cut-for-cut rock appeal. Cuts like “Instinct” and “Rockanomics” prove Greg Edwards and Doug Kahan to be formidable writers and players. AOR possibilities.

BEAT THE METER — Bad Sneakers — Now And Then 84001 — Producer: Bad Sneakers — List: 8.98
Pop melody and vocal harmony conscious dance rock shades this second LP from Delaware’s Bad Sneakers. Each of the band’s five members sings lead and are well versed on the synthesizer — strong material with an abundance of hooks.

TOO CLOSE — Taboo Zoo — Taboo Zoo 222 — Producer: Scotty Raymond-Melinda Bittner — List: 8.98
Raucous and rolling, Taboo Zoo mine various rock traditions with boogie piano, honking horns from Cornelius Bumpus and streamlined guitar playing from Glenn Doty. Strongest cuts include “Here Comes Tonight” and “Too Close.”

NEW AND DEVELOPING

RISING FORCE — Yngwie Malmsteen — Polydor 825 354-1 — Producer: Yngwie Malmsteen — List: 8.98 — Bar Coded
A strong savior as an import for the past three months, L.A.-based Swedish guitarist Malmsteen makes his solo debut with this LP which displays his progressive lead playing. Formerly of Alcatraz, Malmsteen frequently uses metal materials as launching pad for his amazing guitar work. Sometimes reminiscent of jazz playing, sometimes of pure metal, Malmsteen always impresses; perfect AOR fare.

WHO BETRAYS ME . . . AND OTHER SONGS — The Cucumbers — Fake Doom 008 — Producer: Dave Young — List: 8.98
Sure, the name is silly, but after listening to this album and lead vocalist Deena Shoshkes pouring her heart out, The Cucumbers size up as one of this most exciting new bands around. With the ‘60s sensibility of the B-52s and the musical cuts of the first Jefferson Airplane recordings, give this one a listen. Strongest cuts include “Who Betrays Me?” and “Want To Talk.”

THE TERMINATOR — Original Motion Picture Soundtrack — Enigma 72000 — 1 — Producer: Budd Carr — List: 8.98 — Bar Coded
This ultra-modern thriller Terminator here spawns an appropriately steely soundtrack which also includes hard rocking tracks from Tanhee Caim and Tyangle (“You Can’t Do That,” “Photoplay” and Jay Ferguson (“Pictures Of You”) among others.

On its first album since 1972, British trad folk-jazz combo Pentangle dishes up a select group of tunes which range from the classic title track to Milton Nascimento’s “Mother Earth.” Roots music of the most human kind.

JUMPING AT SHADOWS — Fleetwood Mac — Varrick 020 — Producer: None — List: 8.98
Yes, there was a Fleetwood Mac before Lindsay Buckingham and Stevie Nicks, and this live set from 1969 proves Peter Green, Jeremy Spencer and friends to be as explosive and rocking as anything from that period.

REAL NIGHTTIME — Game Theory — Enigma 72021-1 — Producer: Mitch Easter — List: 8.98
With REM’s Active mentor Mitch Easter behind the controls, Game Theory sounds more forceful than on past efforts. Light and innovativo vocals and low volume guitar work make this one distinctive. Pop for the 80s.


LADYHAWKE — Original Motion Picture Soundtrack — Atlantic 81248-1-E — Producer: Alan Parsons — List: 8.98 — Bar Coded


SISTER LOVERS — Big Star’s 3rd — Jem 8933 — Producer: Jim Dickinson — List: 8.98

SMALL MIRACLES — The Drongos — Proto 2 — Producer: John Holbrook — Tony McMaster — List: 8.98

What’s New Is NEWS.
TINA TURNER (Capitol B-5461)
A rough rocker punctuated by a light funk guitar, "Show Some Respect" should gain even more respect for Turner, whose superlative rock vocal sends this cut to uncharted levels of Turner resonance. A forceful tempo and Turner's relentless energy makes "Show Some Respect" prime rock dance material, destined for certain popularity in the clubs as well as on rock and CHR radio.

MARVIN GAYE (Columbia 38-04861)
Recorded during Gaye's "Sexual Healing" period in Brussels, this first single from an upcoming album is pure sexual naughtiness complete with edited lines and all. Featuring a typically sensual dance groove, "Sanctified Lady" is Gaye at his most playful, and filled with the classic smoothness and sensitivity which made him a legendary vocalist. Expect immediate CHR and B/C response.

BRONSKI BEAT (MCA 52565)
Why? (3:34) (Bronski Music Ltd.-William A. Bong Ltd.) (Somervile-Stewartsch-Bronski) (Producer: Mike Thorne)
After its huge grass roots following finally broke "Smalltown Boy" on the CHR charts, Bronski Beat seems to have established some market credibility in this country. With the more upbeat rhythms of "Why?", look for quick adds on new music CHR stations. The cut has already made a strong debut in the clubs, and this edit is a growing and punchy workout which displays the group's strengths.

MTUME (Epic 34-04880)
Prime Time (3:58) (Mtume Publishing Co./BMI) (J. Mtume, R. Jackson) (Producer: J. Mtume)
Mtume's in top form with this slow, jazzy and sultry song. With its beguiling music and lyrics and captivating vocals, "Prime Time" seems primed for B/C chart action.

VOYEUR (MCA 52565)
Paradise (3:35) (Herd of Birds Music -- Double M. Stable Music/ASCAP) (Calhoun-Hale) (Producer: Pat Glasser)
A big, any production sound bookends this silky slow-tempo cut from Voyeur. A heady lead vocal and a yearning lyric are highlights of "Paradise." Look for strong A/C adds with this cut coming on.

AUTOGRAPH (RCA JK-14055)
Send Her To Me (3:26) (Hatbarr Music/BMI) (Plunkett-Foxworthy) (Producer: Neil Kernon)
With initial help from AOR radio, Autograph scored a strong single with "Turn Up The Radio," and "Send Her To Me" is even more tailor made for both hit rock radio and rock radio.

READY FOR THE WORLD (MCA-52561)
This is a rich and moving cut which has a persistent depth and tenderness throughout and seems likely to attain B/C success.

SLADE (CBS 04965)
Little Shirley (3:56) (Whild John Music Ltd.-ASCAP) (N. Holder, J. Lea) (Producer: John Punter)

MARGO SMITH (Bermuda Dunes 106-A)
All I Do Is Dream Of You (2:56) (Robbins Music Inc.) (A. Freed, N.H. Brown) (Producer: George Motola)

DRU & THE PHYSICAL ATTRACTION (Cottillion 7-99650)
Light The Night (With Love) (3:49) (Attractive Music-BMI) (Dru, Ignatz) (Producer: Charles Carter)

CHAZ JANKE$ (A&M 2707)
No.1 (Manhattan Mix) (3:48) (Heathwave Music/Almo Music Corp./Warner Bros. Music Corp.-ASCAP) (Jankel, Dury, Watt-Roy) (Producer: Zeus B. Held)

BON JOVI (Mercury 860 736-1)
Only Lonely (3:58) (Famous Music-Bon Jovi Pub/ASCAP) (Bon Jovi-Bryan) (Producer: Lance Quinlin)
The first single from the Bon Jovi's follow-up to its smash debut LP is a more textured and more melodic effort than the band's past material, and look for CHR response along with AOR radio adds.

GREG BROWN (JWP 1460)
This radio edit of the novelty/cult hit which is a send up of John Wayne's rap has already gained B/C radio response for its humorous rap and dance beat.

REBBIE JACKSON (Columbia 38-04974)
Play Me (I'm A Jukebox) (3:44) (Warner Tamelander-Duck Songs-Elektas/Ashyum-Pam Tillis Or Her Publishing Company Designee/BMI) (Buckingham-Tillis) (Producer: Wayne Henderson)
This sultry rapping funk tune from the eldest Jackson sister could give her the crossover success which greeted "Centipede." Slick remix from Victor Flores.

CHET ATKINS (Columbia 38-04859)
Guitar virtuoso Atkins and George Benson team up on this peaceful and dynamic track from Atkins' "C.G.P." album which is sure to gain jazz radio and possibly A/C airplay. Tasty and often spectacular.

JAKATA (Motown 1778MF)
Golden Girl (3:56) (Store Diamond Music/BMI) (J. Felber) (Producers: P. Sherlock, J. Felber)
This is a light, melodic dance song with strains of funk. With its tight tracks, commanding vocals and catchy melody, "Golden Girl" may easily take off on the CHR stations.

SEDA (Cottillion 7-99645)
Snake Dancin' (4:03) (Content Music Inc.-CoPaJo Music-BMI) (C. Jones, C. Robinson, A. Pate) (Producer: Leon Graham)

ELLIO EASTON (Elektra 7-68645)

JEFF MCCARTHY (Tallulah 8511)
I'll Be By Your Side (4:36) (Joseph Cooper Music-BMI) (J. McCarthy) (Producer: Joseph Cooper)

TARA DONOVAN (Do-Re-Mi 1200)
Sharphooleer (3:35) (Southern Music Publishing) (Blatte, Gottlieb) (Producer: not listed)
THE RETURN OF THE GUITAR HERO? — Or, maybe they never left. Eddie Van Halen, Johnny Winter, Eric Clapton and Neil Giraldo (among others) continue to be the trade’s most active pickers. Although the metal, heavy new-blood (more) now blood, is a new crop of guitarists to behold. Namely Yngwie Malmsteen (formerly of Alcatraz) and Akira Takasaki of the Japanese metal group Loudness. For years The Return of the Guitar Hero has been on hold as the metal pioneers competed in Japan, and now his astonishing speed and inventive patterns have been brought to America via the band’s debut on Atlantic’s “Thunder In the East.”

With the band out on tour, guitar players all over the country will get a chance to see Takasaki’s feet up close. Even more impressive is the guitar playing of Malmsteen. Now on his own, the Swedish player’s debut solo album was recently released. Although an independent project, Mercury has finally decided to release it domestically. As a result the explosive “Rising Force” is now in the stores. Guitarist Don Richardson {*Guitar World*} voted him Best New Talent in 1984, an award won by Al Di Meola, Van Halen, Adrian Belew and Steve Ray Vaughan in the past. Indeed, though Malmsteen plays it relatively safe in terms of song structure, the eight cuts on “Rising Force” are primarily heavy metal work-outs — his bending speed and versatility on the guitar are a joy to behold. With his recent Montage II and Yamaha “Fire Like A Bird” Don Dixon’s waxed-out “Frantic Mans” and Fending “Blues” are immediately accessible, though this collection is chock-full of goodies.

THAT WEEKEND/THAT TIME — Even though North Carolina isn’t really west, this album deserves some explanation. “More Montage” on Dolphin Records is a follow-up to that label’s “Mondo Montage” compilation released in 1983. Comprised of selected cuts from unsigned bands which all hail from North Carolina, this latest compilation is a genuine labor of love favoring this area’s best — R. B. Let’s Active, the dB’s, Love Tractor, etc. While some cuts do reflect that sound — acoustic guitars, simple rock beats and delicate pop melodies — there’s enough variation on here to hold almost anybody’s interest. The Graphics: “Fly Like A Bird,” Don Dixon’s waxed-out “Frantic Mans” and Fending “Blues” are immediately accessible, though this collection is chock full of goodies.

Pat Benatar stands out. An announcement made by her manager Rick Newman, Benatar recently made plans to donate all proceeds from her first single “We Belong” to the USA For Africa effort. Newman commented, “The power of your background and the success of your last album convinced me to get involved.” Pat was approached to participate in the “We Are The World” session, but was unable to join since she had given birth to her first child. However, Pat is very glad to be able to contribute to this important and historic effort. In addition, the approximately $50,000 from “We Belong” will help to alleviate some of the famine which currently exists in Africa.

CLOSETO THE FUTURE — Pearl returns to Radio Tokyo studio to begin recording its new LP, scheduled for a summer release. Ethan James will produce, and the band also has upcoming dates including shows at UCLLA May 6 and May 7... Island’s first Pearl Harbor release will be a 12” single during the new SST production of a D.C. project: Merkin, “D.C.”’s “This Is The Dream” and a record from October Faction.

THEY’RE BACK — One of the most influential punk/post-punk bands to come out of Dallas, Cabaret Voltaire, is back for its first American tour in three-and-a-half years. With an itinerary that includes dates at the Roxy in L.A. (4/20) and the Ritz in New York (5/9), Cabaret Voltaire is sure to finally satiate fans of its “Sensoria” and “James Brown” singles, both of which are currently club favorites.

MOR THER OF THE TELECASTER — Re “guitar hero.” And this one is a legend for Texas blues guitarists. But Texas blues guitarists will be appearing one night only in L.A., at the Music Machine on 4/28. Performing with his local backing band, C. B. Songs completed his fifth LP for Chicago’s Alligator Records which was recorded in front of a crowd of 4,000 at a Tokyo theater. The LP’s seven cuts are all first-time Collins recordings.

PETA NO TIME RIGHT — Pare reviewed this week in Cash Box, Pentangle’s first LP since 1972 is a welcome return for a group which forged many new areas of music with its unique traditional British folk/jazz/country blues sound. Originated in the mid ’70s in England, Pentangle recorded its debut album for Warner Bros. Records, and has special import fans to Santa Monica McCabe’s, because the producers of the Varrick/Founders release are none other than the club’s booker John Chelew and his brother Rick. Originally featuring many with the band in the early ’70s when they played local dates in the area, the connection has remained and the pair spent over two months working with the group in England on the record. Though it does not feature original member John Renbourn currently studying music in England, it does capture a rare humanism and spiritual feel to traditional folk music.

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THE BEAT FARMERS

San Diego has not traditionally been considered a cradle for major label A&R representatives, but after the recent debut by one of the area’s most promising new bands, Rhino Records, you might begin to see a little more interest in the border town. The Beat Farmers are a band which has that essential stuff, that illusive spark which makes a truly great rock band. While it writes and records its own music, the band can take a few pointers from their originals “Bigger Stones” and “California Kid” to the covers of the Velvet Underground, The Beatles and Little G Windows. Indeed, the heart and soul of The Beat Farmers is in its live show. As drummer-lead vocalist Country Dick explains it, “The main thing we want to do is entertain the people who come and see us. If we can do that, that’s all we can ask.”

Originally formed in June 1983, the band is an offshoot of Country Dick and The Shaggle Bunnies, including guitarist Brian Malmsteen and bassist Van Zant. The band now has moved north of New York City tonet to Los Angeles. While the band primarily draws its musical roots from rock and roll, the band has an identifiable sound, which can be described as a chaotic and unstoppable sense of humor which is currently onstage. While the band is known for its energetic and fast-paced set, the band will be sure to leave their fans wanting more.

The Beat Farmers’ current lineup consists of lead vocalist Country Dick, guitarist Van Zant, bassist Brian Malmsteen, drummer Cervenka, and keyboardist Benatar. The band’s most recent release, “Goat,” has been well received by critics and fans alike. With their unique sound and entertaining live performances, The Beat Farmers are sure to make a lasting impression on the music scene.

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LEFT FIELD

Lone Justice, Lone Right

by Ben Edmonds

When a band is signed to a major label, it kicks off a chain of events at a pace too frequently stoked by pressure. Record companies are bedeviled by escalating costs at every level, and a market that is capable of generating mega-successes, but seemingly at the expense of the entire music scene. This is a rare phenomenon that was once so important to the development of young artists. So companies have occasionally been known to succumb to the pressure, forcing bands to release albums that are not only economically impossible but incorporating the promise of a quick return on their band’s investment. At the same time, too many bands are left in the dust as the end of the process, immediate gratification requiring only the wave of some radio programmers enthusiasm and the romanticism of a quick hit.

Like all generalizations, these above won’t always stick. But they do just often enough. These days it seems to us that Lone Justice is a notable and welcome exception. Its first album has just been released, but the Los Angeles band has been involved with Geffen Records for over two years. When it takes a band two years to get a record out, it’s usually a sure sign that something has gone terribly wrong. In the case of Lone Justice, it turns out to be exactly the opposite.

When Geffen A&R Caroline Childs first saw the band in mid-1983, the band was耕地 doing a variety of local gigs, and had few original songs. The only thing that made them stand out was the fact that they were so young. The band was not only without a record deal, but they were also struggling to make ends meet. And yet, despite all of this, the band was determined to succeed. They were not going to let their age or their lack of experience stop them from achieving their goals.

This determination is what ultimately caught the attention of Caroline Childs. She was impressed by the band’s passion and their desire to make music that was unique and that spoke to the listener on a personal level. She saw potential in them and knew that they had the talent to succeed. She offered them a recording contract and the band was off and running.

The band’s debut album, “Lone Justice,” was released in 1986 and it immediately became a critical and commercial success. The album featured a mix of country, rock, and folk music and it was hailed for its catchy melodies and its powerful vocals. The band’s unique sound and their ability to connect with their audience were what made them stand out from the crowd.

With Caroline Childs at the helm, the band was able to focus on creating music that was both commercial and artistic. They were able to maintain their integrity as artists and this is what set them apart from other bands who were just trying to make a quick buck. The band’s success is a testament to the fact that when you have passion and determination, you can achieve anything you set your mind to.

The band’s second album, “Lone Right,” was released in 1988 and it continued the success of their debut. The album featured more country and folk music and it was equally well received by critics and fans alike. The band’s music has a timeless quality to it that makes it relevant today as it was when it was first released.

Lone Justice has been a long-time favorite of ours and we are thrilled to see them receiving the recognition they deserve. Their music is a true testament to the power of passion and determination. They are a band that is not just good at what they do, but they are also good for the music scene. They are a band that should be celebrated and we are looking forward to hearing more from them in the future.
Plugging Into The Power Station

by Peter Berk

LOS ANGELES — Over the years and up to the present, groups such as Cream, The Band, and the Grateful Dead have set the standard for groups still in the studio. Now it’s Taylor’s turn. The band, which includes Andy Taylor, is comprised of the best remaining players from the original lineups of the bands it has been compared to over the years, including Duran Duran, The Police, and The Pretenders. The band has been working on a new album, which is expected to be released later this year. The album features songs from the band’s upcoming tour, as well as new material. The band has been playing sold-out shows throughout the United States, and is currently on tour in Europe. The album is expected to be released on the band’s own label, and is planned to be a major breakthrough for the band. The band’s latest album, “The Best of the Band,” was released in 2017 and has been praised for its musicality and technical prowess. The band is currently on tour in Europe, and is expected to release a new album in 2020.
The job market

In Claremont, Q106-FM needs part time CHR jocks with possibility of full time status. If interested send tape & resume to Doug Thompson, P.O. Box 1230, Claremont, NH 03743 . . . Y106 is seeking highly creative talent in all areas. As soon as possible send T&R’s to Rick Stacy, Y106, 233 North Lake Road, Altamonte Springs, Florida 32701. Absolutely no calls please . . . All talented jock candidates who’ve got the goods need look no further. T&R’s to Jose Diaz, WBLM Radio, P.O. Box 478, Lewiston, Maine 04240 . . . KFI in Los Angeles is currently building up its talent pool for future openings. If you haven’t sent in a tape you still can. All news position inquiries: send to 4044-2901-1977 or write 3954 Peak Road, #202, Atlanta, Georgia 30329 . . . WALK, Long Island’s AC formatted station is seeking tapes and resumes for part time announcers. Applicants must have five years experience in radio, and be willing to interview in person. T&R’s to Sean Casey, P.O. Box 320, Taunton, New York 17772 . . . Bill Richards at Las Vegas’ KLUC is looking for a hot rock jock who can handle T&R’s. Bill is currently at KLUC Radio, P.O. Box 14080, Las Vegas, NV 89114. No calls please. Warm and friendly announcers needed for pop A/C station in Richmond, VA. T&R’s to WZZY, P.O. Box 427, Winchester, MA 45394 . . . KGDS in Duluth is still seeking an MOR morning man. Jock should be entertaining and have good production skills. No beginners please. T&R to Mike Helios, P.O. Box 6167, Minnesota 55806 . . . WFMU is in Las Vegas seeking a full time air personality. Send CD’s, T&R’s to T&R, P.O. Box 489, Washington, District of Columbia 20013 . . . Bill Stewart, WGRD 103.9 FM, WFMU-FM, Lexington’s hot CHR, is looking for a middy personality. Applicant must have big voice and be strong in production. This is an on-air position. T&R’s to Al Brooks, 215 Keo Way, Des Moines, Iowa 50309. Jack Swait of WGRD says, “We’re still not satisfied with our morning slot. Big money to personality who can impress.” No calls please. T&R to Jack Swart, WGRD 103.9 FM . . . WFMU-FM, Lexington’s hot CHR, is looking for a middy personality. Applicant must have big voice and be strong in production. This is an on-air position. T&R’s to Al Brooks, 215 Keo Way, Des Moines, Iowa 50309. Jack Swait of WGRD says, “We’re still not satisfied with our morning slot. Big money to personality who can impress.” No calls please. T&R to Jack Swart, WGRD 103.9 FM . . . Dave Wilson of WOTN is looking for an afternoon announcer to start immediately. T&R to Dave Wilson, WOTN Radio, 920 Commerce Rd., Pine Bluff, Ark 71601. EOE/EOE/MF . . . WRK is immediately looking for an afternoon personality. They need people to replace automation. T&R to Jan Wright, P.O. Box 1386, Orangeburg, S.C. 29116. . . Down south KFBM has an opening for a personality-oriented and high energy afternoon drive talent, T&R to Dave Delgado, P.O. Box 3764, McAllen TX 78501 . . . in California KREX is seeking full- and part-timers for the urban crossover-formatted station. Interested contact PD Jeff Harrison, KRE, 601 Ashby Ave., Berkeley, CA 94710. No calls please EOE/MF . . . WOW in Norfolk is seeking a morning drive personality. Applicants must be encouraged to apply, applicants must at least have medium to major market experience with excellent production skills. If this fits you send T&R to PD Chris Turner, WOW 1010 Park Ave., Norfolk, Virginia 23504.

darryl lindsey

Station profile

Station: I-95
Market: South Florida
P.D.: Keith Isley

WINZ-FM/MIAMI, better known as I-95 to its South Florida listeners, is currently the #1 station in the 12+ Miami primary Arbitron Winter Book. A new two-month old tower built by station owner Guy Gannett. Broadcasting now permits I-95 to go beyond Miami and Dade County and into Fort Lauderdale/Hollywood and West Palm Beach.

According to assistant PD/music director Mark Shands, South Florida has become a great breakaway market for dance product.

"Miami is 81 percent ethnic, Dade is 60 to 70 percent ethnic with Hispanic about 50 percent and Black 15 percent," he explained. "We play a lot of dance oriented music. We were the first Top 40 to play Madonna and Shannon. Also, bands like Duran and Wham are as popular with the Hispanic population as dance music. Yes, the crossover process is very alive in Miami."

Retail activity on seven and 12 records is the most important influence on music programming decisions for Shands, but he quickly points out that clubs are also carefully monitored for "some people would consider ‘are we as powerful as the Top 40 stations in this area.'"

The I-95 line-up begins with Don "Cox on the Radio" from 6-10 a.m. Cox is joined by news anchor Ace Young. New to the fold is Jean Cashman from 10 a.m. - 2 p.m. Cashman was formerly music director at 102/Fort Lauderdale before that station changed to Magic 102. Following Cashman is "Earl the Pearl" Lewis, formerly at Y100/Miami and 130/Pittsburgh, from 2-6 p.m. Dennis Reese handles the 6-10 p.m. shift, followed by Willie B (formerly Y100) from 10 p.m. - 2 a.m. Rockin' Ron from 2-6 a.m. The weekends are covered by Stuart Elliot and George Cory.
MOST ADDED

<table>
<thead>
<tr>
<th>Station</th>
<th>Wham!</th>
<th>Klique</th>
<th>Ashford &amp; E. Ashford</th>
<th>WDRQ</th>
<th>Change</th>
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WATV — Ron January — Birmingham
Ashford & Simpson
T. Marie
B. Winners
J. Osborne
Ready For The World
Cashmere
Klique
S. Easton

WPAL — Don Kendricks — Charleston
Imperial Bros.
Klique
Angela
K. Brown
La Fox
Ashford & Simpson
E. King
J. Garnett
The Townsends

WATV — Ron January — Birmingham
Ashford & Simpson
T. Marie
B. Winners
J. Osborne
Ready For The World
Cashmere
Klique
S. Easton

STATION ADDS

KGFJ AM 1230 — Kevin Fleming — Los Angeles
Loose Ends
Pointers Sisters
M. Davis
Wham!
Black Ivory
Frederick
A. Watson
Klique
P. Hardcastle
Herb The K
Detroit

WOMG — Doc Foster — Greensboro
C. Khan
R. James
Shannon
Ready For The World
H. Jones
T. Marie
T. Lee
Frederick
Switch
G. T. Husk

WLLE — Doc Hollidae — Raleigh
D. Warwick
G. Knight & The Pips
N.M. Walden
Grandmaster Melle Mel
R. Jackson

BC PROGRAMMERS’ PICK

Programmers | Station | Market | Song: Private Dancer | Artist: Tina Turner | Label: Capitol
--- | --- | --- | --- | --- | ---
G.L. Hayes | KMJQ “Magic 102” | Houston | “Right now Tina Turner is really hot. She jumped from 20-11 on this weeks playlist and I believe her video has a lot to do with her success right now. New Edition is another band that is rising dramatically, from 40-27 this week. Both records are doing well in retail and phone request so the momentum should continue.” Other picks that Hayes mentioned were Shannon’s “Do You Wanna Get Away,” and Steve Arrington’s “Feel So Real.” | Tina Turner | Capital

BC RADIO

HE BROKE THE SONG — Daryl Hall & John Oates presented WZAK’s (Cleveland) p.d. Lynn Toller, Jr., with a plaque recognizing him for breaking the duo’s first hit single, “Sara Smile,” in 1976 while he was with WJMO. Shown here (l-r) are: RCA rep Snookie Jones, Hall, Toller, Oates and RCA rep Teddy Musaro.

WZAK — Lynn Toller, Jr. MD — Cleveland
E. Wilde
Prime Time
Hall & Oates
P. Hardcastle
Camino
J. Osborne
E. Vendor
P. Ford
Bel-tones
R. Role
K. Pole
Process & The Doo Rags
P. Collins
The Emotions
USA For Africa
Loose Ends

WBPM — Lee Michaels — Chicago
Al Stewart
S. Arrington
H. Jones
Atlantic Starr
K. Pole
G. Phillipines
Shannon

WPLZ — Hardy Jay Lang — Richmond
Pointers Sisters
Madonna
Al Stewart

WDAQ — Lankford Stephens — Dayton
Mtume
G. Knight & The Pips
E. King
Klique
A. Bell
Ashford & Simpson
Rose Royce

WDRO — Mike Stratford — Detroit
F. Jackson
Grandmaster Flash
H. Jones
Ashford & Simpson

WLUM-FM — Susie Austin — Milwaukee
Madonna
R. James
Wham!
Ready For The World

STATION PROFILE

Station: KOKA
Market: Shreveport, north Louisiana, portions of Texas and Arkansas.
P.D.: Sonrose Rutledge, Jr.

Blair Radio’s KOKA-AM in Shreveport is one of 16 radio stations in the Shreveport metro area of which three target their programming to the black audience. KOKA has a 100-mile coverage area which encompasses a larger black population than cities like Dallas and New Orleans. Of the three black radio stations, KOKA has long been the dominant force in the market. Music director B.B. Davis says that KOKA’s second place finish in the last ratings book was only the second time in nine years that KOKA wasn’t on top. Dominant perhaps is not the right word. Perhaps institution more aptly describes KOKA’s place in the market when you consider that the station’s on-air lineup begins each day with Gay Poppa from 6-10 a.m., who has been with KOKA for 25 years, followed by Davis (10 a.m.-2 p.m.) who will be celebrating his 30th anniversary on the air at KOKA in September. In March 1984, KOKA became the first AM station in North Louisiana to begin broadcasting in stereo. The station also delivers coverage of the Dallas Cowboys football games.

“We play the hits,” Davis states. “I would hate to say that we’re after only black listeners. We want all listeners.” To that end Davis explains that KOKA plays contemporary white artists like Madonna and Cyndi Lauper and that according to the latest Arbitrums the numbers in fact reflect a healthy white listenership. Rounding out the station lineup J.J. O’Brien follows Davis’ shift from 2-6 p.m. Then comes George “El Toro” Norman from 6-11 p.m. and Carl Staples from 11 p.m.-4 a.m. Monday through Friday Eddie Giles programs a two-hour gospel show from 4-6 a.m.

Cash Box | April 20, 1985 | 17
BOWLING FOR A CAUSE — Jefferson Starship and RCA records recently went bowling for the T.J. Martell Leukemia Fund. Pictured at the bowling party held recently in Los Angeles are (l-r): Ruth Pinedo, music director KLOS; Donny Baldwin, Jefferson Starship; Mickey Thomas, Jefferson Starship; Craig Chaucio, Jefferson Starship; Jeff Naumann, national album manager west coast, RCA; Tommy Hodges, Pollack/ Hodges Ent.; Alan Wolmark, national director AOR, RCA.

Drake Chenault Sold

Los Angeles — Drake-Chenault Enterprises, the Los Angeles-based radio consulting firm, was acquired Wednesday by Wagontrain Enterprises. The announcement was made by William S. Sanders and Gene Chenault.

Wagontrain is principally owned by Sanders. The company is headquartered in Albuquerque.

Sanders began his broadcasting career in 1962, in an armed forces radio, eventually working his way through a succession of broadcasting positions, including being GM of WWDE, AM and FM, Washington, D.C. (part of Avco Broadcasting), and later becoming senior vice-president of Sun Bold Communications.

Sanders formed Wagontrain in 1981. It now operates in seven radio stations, including KOTE/KKZZ (FM), Lancaster, Calif.; KAIF/KKBZ (FM); Santa Paula, Calif.; KPP (FM), Hobbs, New Mexico; KHEI/KVIB, Maui, Hawaii, and a cable television system serving Ft. Collins, Colorado.

"Drake-Chenault has always represented quality in the radio industry and it's an honor for me to be associated with the "Cadillac of radio consulting," said Sanders, a native of Georgia.

Denny Adkins, president of Drake-Chenault, will remain in that position, emphasized Sanders.

"There was an instant rapport between Bill Sanders and myself," said Chenault. "If I were to turn Drake-Chenault over to anyone, it had to be an individual and a corporation I respected completely," he added.

Chenault founded Drake-Chenault in the '80s, along with Bill Drake, another Georgia native. Together, they revolutionized the radio industry by successfully consulting the "Network" and introducing the "Drake Format" which remains the standard of contemporary radio.

Presently, Drake-Chenault consults some 300 radio stations worldwide, in addition to several in Canada, the Pacific, Australia and Japan.

The combination of a young, energetic company like Wagontrain and an established highly successful organization like Drake-Chenault means we're going to do some exciting things in the next few years," said Sanders.

Chapman Associates initiated the transaction and assisted in negotiations. Financing was provided by Old Stone Bank of Providence, R.I.

Changes — Sklar Communications has added WMWR, Baltimore and KOFM, Oklahoma City to its roster of represented stations. In addition to a new weekly one-hour radio series, "The Computer Connection," by UPI with Sklar serving as consultant. Mark E. Kramer and Thomas F. Lieberman have announced the formation of KLA, Kramer-Lieberman and Associates, Inc. The company has an office as consultants to radio stations and communications media... Drake-Chenault has signed WEAN-AM, Providence, R.I.; KFBC-FM, Oklahoma City; WYCO-FM, Shreveport, Louisiana; WKUT-FM, Anniston, Alabama; Continental Broadcasting for the station's syndication. Drake-Chenault has also announced its "Star Choice Format" 35-54, is now being offered via syndication. According to Dave Klemm, president of the company, "We've been customizing this approach since I was vp-programming at Blair Radio, nationwide and our ratings successes in the past three years have propelled this move into syndication." Karen Grindhal has been named the company's new account executive in the New York office of the CBS Radio Networks. She joins CBS from RKO where she had been an account executive since 1982. Joseph Gearing has joined Simmons Market Research Bureau as manager, Media Studies Division. He was previously vice president with Bernard Englehard and Associates... Linda Marshall, Steve Appel and Caryn Jacobs have joined Blair Radio's New York office as account executives...
WPLO Sold

LOS ANGELES—Agreements have been signed for the sale of WPLO (AM), Atlanta, by DKM Broadcasting Corporation to Capital Cities Communications, Incorporated, and for the purchase by DKM of WAOK (AM), Atlanta, from Atlanta OK Broadcasting Co., Inc. Prices were not announced. Both transactions are subject to approval by the Federal Communications Commission.

DKM already owns WVEE (FM), Atlanta and Capital Cities Communications owned WKHX (FM), Marietta/Atlanta. WVEE, an urban contemporary station which includes many black listeners in its audience, now will be operated in combination with WAOK, which has specialized in serving black listeners in Atlanta for over 30 years.

WPLO, a country music station, now will be operated in combination with the Capital Cities “continuous country” FM station WKHX. WPLO operates with a power of 5,000 watts at 590 on the AM dial. WAOK operates with a power of 5,000 watts at 1380 on the dial.

Spokespersons for DKM Broadcasting and Capital Cities Communications emphasized that no changes in programming are planned for either station. DKM chairman Robert Dyson said, “This is a logical realignment which will allow WAOK and WVEE to join in continuing service to Atlanta’s black radio audience. Programming on WAOK will not be changed in any way. It is a terrific opportunity for our personnel and our listeners, and another indication of our commitment to leadership in the markets we serve.” DKM president Jim Wesley added that “The combined audiences of WAOK/WVEE will be very impressive when compared to other Atlanta radio operations.”

DKM Broadcasting Corporation operates five other radio stations including WQAD (AM) and WXYV (FM), Baltimore; WDJO (AM) and WUBE (FM), Cincinnati; and WZNE (FM), Tampa Bay.

Troutt Named

LOS ANGELES—Don R. Troutt has been named vice president/controller of Gannett Co., Inc.’s Radio Division. Troutt, who was vice president and controller of KOCL-TV, Gannett’s Oklahoma City ABC affiliate, will succeed Robert C. Taylor who is leaving Gannett to pursue other opportunities in the broadcast industry.

“Don Troutt’s eight years of experience at KOCL-TV will greatly benefit the radio division and enable him to pick up right where Bob Taylor leaves off,” said Joe Dorton, the division’s president. “While Bob will be greatly missed by the radio division and his many contributions over the past three years are greatly appreciated, I am pleased that we were able to find an executive with Don’s talent and expertise within the company’s broadcasting group.”

Troutt, 36, joined Gannett in March of 1977 after three years as an auditor. He is an Oklahoma CPA and received his MBA from Central State University and his BBA from Oklahoma University.

Gannett is a nationwide information company that publishes 85 daily newspapers, including USA Today, and 35 non-daily newspapers; operates six television and 16 radio stations and the largest outdoor advertising company in North America.

ABC Names Eggleton

LOS ANGELES—The ABC Radio Network has named Susan Eggleton as the new director of programming. She comes to the networks from Westinghouse where she held a number of posts including executive assistant to the president.

MANNHEIM STEAMROLLER FRESH AIRE V LONDON SYMPHONY

For the first time, American Gramaphone holds an introductory sale on one of the classical-rock album series, Fresh Aire.

SUGGESTED SALE LISTS:

COMPACT DISC $15.98 ALBUM $13.98 CASSETTE $9.98

Featured on the Olympics, Battle of the Network Stars, Wide World of Sports, American Sportman, NPR and more...the music of Fresh Aire V comes to compact disc, vinyl and tape simultaneously.


The recording of Fresh Aire V spans three locations on two continents. The rhythm section was recorded at Sound Recorders in Omaha/Kansas City. The London Symphony was recorded at CTS Studios in London. The album also cameo’s the Cambridge Singers, recorded on location at Ely Cathedral in England.

AMERICAN GRAMAPHONE

American Gramaphone Records (402) 457-4341 Omaha Denver Toronto
TIME AFTER TIME — Proving herself the true video goddess of 1984, Portrait recording artist Cyndi Lauper made quite a haul at the recent American Video Awards ceremony in Los Angeles. Six out of 15 awards aren’t bad. But the really big haul was the ever popular 100 market pop. The tune “Time After Time” who made off with 12 of the 15 categories. The show itself was a success as well. Certainly, a much tighter production than last year’s midnight folly. The only one who really stood out among the others was Martha Raye, who hawked her Tuba and flute cards reading caused the audience to stay an extra ten minutes before fleeing across the street to the post-awards bash (held in a bowling alley, no less). With this the nation can profit from Cyndi Lauper’s “D” (Best Editing, Zbignew Rybczynski and Mark Yang), the winners were obviously if not entirely mainstream, and with few surprises, though the general consensus seemed to be that Bruce Springsteen had Best Performance. Male, all seen up, not Weird Al Yankovic. From Springsteen was nominal and banal. Naming both Ken Kangaroo and Simon and Garfunkel in the same category, however, it’s the possible the votes cancelled each other out. Who knows. We do know that Yankovic’s Eat It video is awfully funny, and it certainly isn’t fair to compare his style to Springsteen’s. They’re worlds apart to me. No, this is a great night for the medium. Los Angeles, May 21.

INFATUATION — Legendary recording artist James Brown poses backstage with Rod Stewart after presenting him with an AVA Hall of Fame Award at the recent American Video Awards ceremony in Los Angeles, April 15. (Photo by J. Elrod)
Madonna Launches Second Career In "Desperately Seeking Susan"

by Peter Berk

LOS ANGELES — As the result of what can only be described as a virtual media blitz, the image and voice of Madonna are seemingly everywhere these days. After her "Rocky-like" ascent from relative obscurity less than two years ago, Madonna has forged a thriving career which has become something of a cause célèbre in the music industry. Most everyone, both in and out of the business, would likely agree that the singer’s allure is as much based on her mystique and image as it is on her music. Now, however, even those who criticize Madonna’s sometimes shallop of seductress persona are taking notice of the credibility of her performance in the new film "Desperately Seeking Susan," in which she plays the role of the eponymous character. The film’s director and one of its producers recently discussed Madonna’s role and the song “Into The Groove” which she wrote for the movie.

For director Susan Seidelman, the notion of casting Madonna in the role of Susan came about because "I had musician friends in New York who knew of her and I had heard her song 'Holiday' at dance clubs. This was all before 'Borderline' (from Madonna’s self-titled debut album on Warner Bros. Records) came out, so when I suggested her for the part, nobody knew who she was. We barely imagined that within a month or so, she would zoom to stardom." Although Madonna had considered acting as a viable career and had auditioned for several small roles, she clearly didn’t have the experience that would normally be considered necessary for a role as complex as the one in "Desperately Seeking Susan.”

The idea of Madonna winning the role then was a success by default. "It was a combination of things that came together on the part of producers Midge Sanford and Sarah Pillsbury, and the producers at Warner Bros. Records," according to Seidelman. However, although Seidelman wrote some of the movie’s songs, she later gave credit toconfiguration

(continues on page 39)
BLACK CONTINUITY

TOP 75 ALBUMS

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<thead>
<tr>
<th>Title</th>
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<th>Number, Distributor</th>
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<tbody>
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<td>1 NIGHTSHIFT</td>
<td>COMMODORES (Motown 7424 ML)</td>
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<td>2 PRIVATE DANCER</td>
<td>TINA TURNER (Capitol ST-12330)</td>
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<td>ASHFOOT &amp; SIMPSON</td>
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<td>4 STARCHILD</td>
<td>TEENA MARIE (Epic FC 39528)</td>
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<td>5 DIAMOND LIFE</td>
<td>SADIE (Portrait/CBS 39561)</td>
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<td>6 EMERGENCY</td>
<td>Kool &amp; THE GANG</td>
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<td>7 IT STARTED WITH LOVE</td>
<td>MAEZE featuring FRANKIE BEVERLY</td>
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<td>8 BEVERLY HILLS COP</td>
<td>ORIGINAL SOUNDTRACK (MCA 5047)</td>
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<td>9 THE NIGHT I FELL IN LOVE</td>
<td>LUTHER VANDROSS (Epic FC 39525)</td>
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<td>10 ONLY FOR YOU</td>
<td>MARY JANE GILLIS</td>
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<td>11 GAP BAND VI</td>
<td>THE GAP BAND (Total Experience/ MCA TEL-8505)</td>
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<td>12 SECRETS</td>
<td>TOYO RECORDS (MCA 5509)</td>
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<td>13 SWEET DAY AWAY</td>
<td>EMMANUEL (Fonk 4-1202)</td>
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<td>14 KING OF ROCK</td>
<td>RUN D.M.C. (Profile PRO-2106)</td>
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<td>15 SO GORGEOUS</td>
<td>THE WHISPER'S (Solar/Elektra 8206-3)</td>
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<td>16 PLANTER'S TROOP</td>
<td>MIDNIGHT STAR (Solar/Elektra 8206-3)</td>
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<td>17 SUDDENLY</td>
<td>BILLY OCEAN</td>
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<td>18 LIFE</td>
<td>LIONEL RICHIE &amp; THE DUTCH TOTERS [The Dutch Totters (Columbia FC 39429)]</td>
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<td>19 MAKE IT BIG</td>
<td>WHAM! (Columbia FC 39561)</td>
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<td>20 CHINESE WALL</td>
<td>PHILIP BAKER</td>
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<td>21 MEETING IN THE LADIES ROOM</td>
<td>KLYMAXX (Constellation/MCA 5529)</td>
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<td>22 BREAK OUT</td>
<td>POINTER SISTERS</td>
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<td>23 LIKE A VIRGIN</td>
<td>MADONNA</td>
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<td>24 WHITNEY HOUSTON</td>
<td>(Arista AL-8202)</td>
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<td>25 PURPLE RAIN</td>
<td>PRINCE &amp; THE REVOLUTION (Warner Bros. 25151-C)</td>
<td>25</td>
<td>36</td>
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<td>26 CAN'T SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 69521 ML)</td>
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<td>27 MAKE IT BIG</td>
<td>WHAM! (Columbia FC 39561)</td>
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<td>28 EUGENIE WILDE</td>
<td>(Virgin World 7 9017 9-1)</td>
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<td>29 ESCAPE</td>
<td>WHODINI (April 4-8251)</td>
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<td>SECONDS END</td>
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<td>31 FAT BOYS</td>
<td>(Buck SUZ 1015)</td>
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<td>32 DON'T STOP</td>
<td>(EMI 9-4775-1)</td>
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<td>33 TOO HOT TO HANDLE</td>
<td>THE MANHATTANS (Columbia FC 30234)</td>
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<td>34 PHILO JONES DUBLIN</td>
<td>JIMI HENDRIX</td>
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<td>35 JERRY BROWN</td>
<td>(Arista AL-8202)</td>
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<td>36 LAURA REED WINTER</td>
<td>(Capitol 8-5704)</td>
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<td>37 RUN FOREST</td>
<td>PAUL HARDCORE (Profe PRO-126)</td>
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<td>38 JUKEBOX</td>
<td>DIAS BAND (Motown 5117 ML)</td>
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<td>39 JENNY BURTON</td>
<td>(Atlantic 7-51832)</td>
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PEACH MELBA — Melba Moore is poised to finally break out of the cabb luther with her new hit “Read My Lips.” The sexy rock-oriented number, combined with an intense media blitz, is helping Melba push her way up to the top. The song has reached her for most of her career. The climate couldn’t be better, considering the rising pop audience of crossover talent. And the beautiful Melba fits right into the world of video stand-in. One recent hit was one that she did on the Black Gold awards and the hot Read My Lips video. This should come as no surprise to longtime fans of Melba’s who witnessed the actress/singer’s early Broadway triumphs. And, Melba is increasing again. She recently appeared in her first dramatic starring role in the American Playhouse (PBS) series Charlotte Forten’s Memoir. An American Dream. She has also inked a deal with CBS/ Columbia Pictures Television to star in a half-hour sitcom series which begins production in April and in this she served as an off-camera video jock for a multi-hour show called Melba Moore’s Collection of Songs. She is, of course, uniquely qualified for this gig, with a Tony, a New York Drama Critics Award, a Theatre World award and an A RIA award, as well as her new R&B hit, “In the Mood.” Melba’s vocalizing that currently commands the spotlight. Besides the title track, the “Read My Lips” LP features a Stevie Nicks tune, “Dreams,” and a Keith Diamond song, “Love of a Lifetime.” Diamond, who produced Billy Ocean’s smash “Caribbean Queen,” Paul Laurence and Richard Burgess as producers. 

Next up for the versatile vocalist is a benefit concert Friday April 26 in the General Assembly Hall of the United Nations. Melba, along with the Manhattan Transfer, Roberts Stack and The National Dance Company of Nigeria, will headline the International Festival, which features the United Nations U.S. Missions to New York and the United Nations Women’s Voluntary Workers. For the benefit of the International Festival, the General Assembly Hall of the United Nations will be host to several charitable organizations and sponsors several fund-raisers in the fight against world hunger.

So judging from her increased visibility, her schedule and the strength of her latest releases, Melba’s talent has been eluded by no one. She is poised to cross over and to become a major star now that she has reached the mid-1970s. For the next 12 months, viewers will have the opportunity to watch her perform as Melba Moore in the television series “The Generation.”

DANCE ACTION

KEEPING UP WITH ARTHUR — Dance Action ran into Arthur Baker the other day at a bakery, and while vying for the attention of the croissant peddler managed to learn that the DJ-turned-remixer-producer is up to his ears in projects, as always. Most intriguing among upcoming releases is one featuring Dylan. Baker handled all the mixing chores on the new LP, but don’t look for any hip hop Dylan. Baker reports that it’s standard Dylan fare. Baker also produced tracks for Jennifer Holiday’s upcoming project, and is readying his first solo LP for Epic. It’s another example of the continued respect being enjoyed by Dylan and his fans, who made him the mark on the club scene first — producers such as Baker’s contemporaries John Robic and John “Jellybean” Benitez. Baker was most recently in evidence as the man who brought you the 12-inch versions of Hall & Oates’ recent hits from the “Big Bam Boom” album. OUTSTANDING PERFORMANCE BY A RAP ACT — Run-D.M.C. was awarded an NRRAD Big Apple Radio award last month for “Check Out.” The R&B second single radio spot they made last year on behalf of the New York State Health Department. The second single radio spot was produced by the Health Education Promotion Service Group of the Health Department and won out over such entries as a series of spots on pizza, steak and pasta produced by the J. Walter Thompson Agency for the American Red Cross, according to the group’s management firm Rush Productions. The group showed up in support of Melba’s recent film “Soul Talk” — a production produced by the Market Radio Broadcasters Association, held March 13 at Manhattan’s shuttered Center. Joining Run-D.M.C. were Penny Murphy and Susan Doolittle, director and assistant director respectively of health promotion for the New York State Department of Health.
JOSEPH — “Yes, I’m always writing new songs. I’m a tunesmith, what can I do?”

Antonio Carlos Jobim waves a thick hand over the white piano where he is seated — a piano littered with musical scribblings.

Antonio Carlos Jobim — or Tom Jobim, as he’s best known in Brazil — was in New York in December. A particular white piano, in preparation for his first American concert appearances in 20 years. During the early 60s — in those strange years between Elvis Presley and the Beatles — Jobim’s music was an ubiquitous presence in the background, the songs were somewhere in the music of the Beatles; a couple of years later. The Bossa Nova — which can be said to be founded by Jobim — was a craze in the States in those days, a craze which — like any statewide craze — got far out of hand (everybody and their brother and sister and nephew and Robert was recording pseudo-Bossa Nova records). However, when the craze crashed, the music itself continued. Today, Jobim remains a favorite of the cognoscenti.

Of every year here and is seriously considering moving from Rio to America for good. “I’m not much of a showman, I don’t expose myself very much. I’m mainly a background figure, I always work behind the curtain.”

About his musical background, Jobim, a modest man, says, “When I was a kid, I had access to Tommy Dorsey, Jimmy Lunsford, Count Basie, Duke Ellington Glenn Miller, a lot of big bands. And I studied classical piano — I did some Debussy, Ravel, Beethoven, Bach. When I was 22 (he’s 58 now) I got married, and then half past the next day I started to play! It was love at first sight. I fell in love with the music, and I became more and more involved in playing and composing popular music. Suddenly, I wrote a score for a theatre piece by Vincius de Moraes. That became a big hit, and then Marcel Camus came and made a film of it, Black Orpheus.”

The film — with music by Jobim and Luiz Bonfa — was a smash hit, winning the Oscar for Best Foreign Film of 1959. “This helped to move the wolf to another door,” says Jobim. Three years later — thanks to jazz recordings of Bossa Nova by Stan Getz and Charlie Byrd, Antonio Carlos Jobim’s music began to sweep America.

Oddly, the critics in Brazil were less than enthused about the whole Bossa Nova business, and that memory is still a bitter one for Jobim.

“At the time,” he says, “the critics in Brazil were very purist. They wanted the authentic, the real thing — so they went against American.” Which is a bad press, says, “Who are you, running after the Yankee dollar? What have you been doing, why did you try it? I resent the fact that the music was a hit and I’m already in line for a hit. It’s a negative thing — instead of saying, ‘Yeah, yeah, come on, let’s do it,’ it’s ‘No, no, no, you can’t, it’s not right.’”

“When you do it, you can’t go back to being an American. When they want the American way of life, they want to have a car, they want air-conditioning — the things they like.”

As to the strong connection between his music and jazz, Jobim says, “Here they call anything that swings jazz. So suddenly a guy plays something and says, ‘This is Latin jazz. This is Cubin jazz.’ So everything becomes jazz. I suppose that Bossa Nova is Brazilian jazz. But not with the same meaning as when you say Swedish jazz,” for Swedish jazz is something that is American. Let’s analyze the thing. What is Brazilian music? It’s the blacks with the Portuguese. It’s Europe with Africa, so it has this beat, you know. A musician friend of mine used to say, “The only people who have rhythm are Brazilians, Americans, and Cubans: The U.S., Cuba, and Brazil, the rest are monkeys and marmalaces.” Which is kind of true, isn’t it? The only places that swing are the U.S., Cuba, and Brazil.

Another problem Jobim remembers from his first trips to the U.S. was the difficulty in getting his songs translated into an English that conveyed the Portuguese lyrics of de Morais and his other Brazilian collaborators.

“I used to cry,” he says, “to see all my songs with beautiful Portuguese lyrics turned into ‘The coffee and bananas in Brazil.’ I was so unhappy, because I wanted to be faithful to the original. But little by little I got in touch with guys like Gil Evans, Gimbel, Gene Lees, Ray Gilbert. The translations aren’t exact, but the subject is similar. I had a big fight in a taxi with Norman, because I couldn’t express myself well and I was trying to explain to him that I wanted him to use, say, ‘Ipanema’ and he said, ‘Ipanema doesn’t exist, it’s a trash soup. This makes no sense.’ And I said, ‘Listen, this is a place in Rio de Janeiro, this is a beach.’ But I couldn’t speak well. And then the cabbie turned to me and said, ‘You are wrong, you are wrong.’”

Currently, Antonio Carlos Jobim spends a lot of his time composing for television and films in Brazil (Unfortunately, many local films that never make it) and overseeing his “embalming” — the comprehensive cataloguing of his “over 500 recorded songs.” His desire for the future is to be able to continue to compose, quietly, “behind the curtain.”

“I want to be forgotten,” he says with a laugh.

———

JOHNSON

ON JAZZ

THEY LOOK STRAIGHT AHEAD AT HE — Antonio Carlos Jobim is flanked backstage at Carnegie Hall by Julie Lokin (bass) and Art Weiser’s New Audiences, whose new Audiences promoted the maestro’s two SRO concerts.

The KEY MAN — Dave McKenna — Concord Jazz CJ-261 — Producer: Carl E. Jefferson — List: 8.98

If there’s no solo pianist who swings more than Dave McKenna, who has a left hand as powerful as hands and who has a wider repertory of pop songs (“The Gypsy,” “‘Till You’re My Mother With Pleasure,” and “London By Night” are three examples here), let him step forth — we are not aware of his existence. The hydraulic left hand underpins the suprasing right on this delightful assortment: McKenna, as always, remains in a solo swing piano class by himself.


Kiyoshi Koyama is like a jazz truffle pig; he digs around in jazz vaults relentlessly, uncovering delectable unreleased morsels. This Japanese import — available through PolyGram — features a stellar edition of the Jones Big Band — Phil Woods, Freddie Hubbard, Bud Johnson, Curtis Fuller, etc. — in full flight during a 1961 Swiss performance. Fine soloists from the band and terrific arrangements from Jones, whose ‘61 quest was a jazz one.


PolyGram’s midline Verge Great American Songbook series has concentrated on composers so far and Billie Holiday did write six of the 11 tracks on this compilation, but, jazzwise, such tunes as “Tired Man,” "Love Man," and "Strange Fruit," for example, belong to no one else. A good, concise greatest hits package.
PIZZA CONTEST — Licorice Pizza and L.A. radio station KLOS recently held an air-guitar contest at Licorice Pizza's Pasadena Plaza location. A winner was chosen, and also lists specific product benefits including its higher MOL, superior frequency response, extended dynamic range, and improved Laboratory Standard Cassette Mechanism. Both promotional kits also include ad sticks which retailers can incorporate into their use to capture traffic-building acts. Counter cards are designed to be used as shelf displays, as well as counter tops. Reversible window banners can also be used as wall posters or to highlight product displays. "The TDK SA and E-HG promotional kits are available immediately to our dealers," said Lou Abramowitz, national advertising manager.

COMPACT WALKMAN — Available from Sony is the WM-F101, a very compact AM/FM stereo cassette player which features Dolby B noise reduction, a metal/nearlum tape switch, automatic shut-off to conserve battery power, and lightweight headphones. Suggested retail is $119.95.

Each individual product in its audio and video tape line with corresponding collateral materials such as these and national advertising, to maximize retail sales potential. For further information on TDK's advertising and promotional support materials, contact TDK's National Accounts at (212) 366-2910 or Cindy Morgan, The Philip Stogel Company, at (212) 682-7600.

CLASSIC PIECES — Now from CBS Masterworks is "Instant Classics (M 19510), a compilation of some of classical literature's most beautiful and recognizable music. Performed by the Philharmonia Virtuosi under the direction of Richard Kapp, and produced by Gregory K. Squires, the list of pieces on this album includes: Debussy's "Clair de lune," the second movement from Beethoven's "Pathetique," Piano Sonata No. 10, and Rameau's "Tambourin," among others. A digital recording with great sound quality and a catchy illustration on the cover, this album should be placed in both the classical and easy-listening sections to increase exposure. In-store play of these memorials should create instant sales.

RIAA NEWS — According to the Recording Industry Association of America, Inc., new releases of compact discs in the U.S. rose dramatically by 70 percent in 1984, while LP and cassette releases continued a six-year downward trend as shown by a survey of member companies. The CD, which made its debut in the marketplace in 1983 with 610 releases, had 1,038 new titles in its second year. LP releases declined 24 percent from 1983. An estimated 1,740 new LP releases were issued in 1984, compared to 2,300 in the previous year. New cassette releases were down 28 percent to 1,795 titles from last year's level of 2,500. This mirrors the similar decline of LPs, since there was less new product released simultaneously on LP and cassette. Twelve-inch singles experienced a slight increase in releases in 1984 — up one percent, to 616 new titles from 610 in 1983. All other configurations declined in the number of new releases for 1984.

LABEL WATCH — Glendale, California-based Pasha Records' latest release is "The Greatest Of Louis Armstrong," a very clean recording of one of our jazz legends. This latest LP on the Pasha Jazz Origin Records includes such classics as "Do You Know What It Means To Miss New Orleans?" ("Tin Roof Blues") and "When The Red Robin Dies."(Comes Bob, Bob, Bobin Along). An all live recording, these memorable tunes still remain some of the most energetic and carefree pieces ever recorded. A new addition to the label's growing catalogue of high-quality product, Pasha Records should experience further. Please contact Bill Stillfield at (213) 244-7276 for more information.

WHAT'S IN-STORE

Rough Trade Works Collectively In An Independent's Market

by Peter Holden

LOS ANGELES — In an industry controlled more and more by a handful of the largest corporations, there are still isolated cases in which the unique creativity and tastes of the independent record buyer are still reflected in the products available to that buyer. Such an example is the company within this healthy independent scene is Rough Trade, located in San Francisco. Originally planted as an American extension of the influential British label/distribution company of the same name, Rough Trade has evolved into a unique and growing distributor-retail outlet. The operation is unique in that, as well as carrying "U.S. & import punk and hardcore, reggae, African, industrial and dance music," it is also a collectively owned and operated company which is in essence run as a pure democracy, with each full member representative of one equal vote in all company decisions.

Wholesale buyer Alison Schnackenberg explained, "We are not a franchise of Rough Trade U.K., we are an independent group and collectively owned. Though we do report to the British office, it is simply for tax purposes." Schnackenberg noted that though the San Francisco company does distribute Rough Trade product including The Smiths, New Order, Acdc, Camarena, and "lots of American music," the company is "the independent's independent" and "the independent's independent." She also explained, "The main difficulty with...

RIAA Reports Record Year In '84 Shipments Dollars

NEW YORK — The dollar volume of U.S. manufacturer net shipments of records and prerecorded tapes rose to an all-time high in 1984, according to the RIAA. Calculated at suggested retail list price, dollar volume increased 15 percent over 1983; manufacturer unit shipments reached their highest since 1980, up 10 percent over 1983, and still below the peak years of 1977-1980. Combined discs showed the fastest growth of any new configuration — shipments gained by 625 percent in 1984.

In 1984, 679.8 million total units were shipped, compared to 578 million units in 1983. Shipments in 1984 were valued at $4.3 billion, calculated at suggested retail list price, compared to $3.8 billion in 1983. Highlights of 1984 were: Prerecorded cassette shipments reached an all-time high in 1984 — up 40 percent over the previous year. In 1983, 236.8 million cassette units were shipped, and in 1984 that figure jumped to 332 million units. LP/EP shipments remained at 1983's 209.6 million LP/EP units shipped, and the 1984 figure slipped to 204.6 million single-sided or double-sided analog records, a 5.7 percent decrease. The dollar volume of these shipments increased by 5 percent in 1983. In 1984, 124.8 million singles were shipped, compared to 131.5 million in 1984. And eight tracks declined by 2 percent in 1984.

Cash Box/April 20, 1985
BMI congratulates its Dove Award winners

Gospel Music Artist of the Year
Sandi Patti

Gospel Music Female Vocalist of the Year
Sandi Patti

Inspirational Gospel Music Album of the Year
"Songs from the Heart"
Sandi Patti

Inspirational Gospel Music Album of the Year
Greg Nelson, Producer

Traditional Gospel Music Album of the Year
Rex Nelson Singers

Instrumental Gospel Music Album of the Year
Lari Goss, Producer

Gospel Music Hall of Fame
Tim Spencer

Wherever there's music, there's BMI.
Music Village USA Slates Twitty, Lynn and Wynette

by Bill Fisher

NASHVILLE — The year-old Music Village U.S.A. entertainment complex, located in Henryetta, OK, has scheduled a series of weekly concerts beginning in June which will bring Conway Twitty, Loretta Lynn and Tammy Wynette to the Music Village Auditorium. Each of the artists will perform once a week near the end of every week through the end of August. Twitty will appear most often on Tuesday evenings, Twitty on Wednesdays and Lynn on Thursdays. The latest schedule from Music Village U.S.A. publicity shows a total of 11 dates for Wynette and eight for Lynn; Wynette is listed for 14 shows. The CMA, director of entertainment for Music Village, made the announcement of the tour’s new season features, saying, "We are thrilled to have three of the biggest names in country music appear throughout our concert season. We have worked very hard making this idea a reality and are proud we can offer our visitors the best in country music entertainment." Tickets for the Twitty, Lynn and Wynette concerts are $16.75.

Susan Andrews, publicist for the new concert series, in speaking of the Music Village facilities commented, "This year we’ll probably be doing some live albums there, because the people that performed there last year were just so amazed at the sound ... We did a few album cuts last year and we’re going to do a few things this year." Lynette said, "The Music Village Auditorium is absolutely the epitome of an entertainer’s showplace. The equipment is truly state-of-the-art and we’re not going to be too far behind in our audio/visual presentation. Music Village U.S.A. is owned by a group of stockholders which includes Conway Twitty, whose Twitty City is adjacent to the entertainment complex. The attraction also includes the Marty Robbins Showcase and the Fentz Huskies Wings of a Dove Museum.

CMA Meets In New Zealand, Australia

by Bill Fisher

NASHVILLE — The second quarterly meetings of the Board of Directors of the Country Music Association, and it’s Australian counterpart, were held in Sydney. The purpose of the meetings is to make and revise plans for the CMA and to help promote Australian country music. The group’s itinerary included 11 committee meetings in Wellington as well as Board meetings, chaired by Sam Marine, Duke, in all three cities. The primary promotional effort during the 10-day round of meetings will be a seminar hosted by the Australian Recording Industry Association, the Australasian Performing Rights Association and the Australasian Mechanical Copyright Owners Society. Members of the CMA group from America will speak during the seminar on the general topic of developing country music in the market. Australian radio stations will be on record and the group would like to see the CMA’s international development plans materialize. The seminar will be a two-day event, public, at the CMA’s Australian and head of RCA Records/Australia. Tina sollen will have RCA and Australia’s annual meeting of RCA sponsor three and four organizational members in Australia. There are only two all-country radio stations in Australia: 4KB/Brisbane and 2KY/Sydney. CMA publicity materials says, "CMA board members serve gratis to cover their own expenses to attend all board meetings."

MTV Airs First Christian Video

NASHVILLE — The MTV cable music video channel began showing "Six, Six, Six," a video by the Christian group DeGarmo & Key, in light rotation on Wednesday, April 1, marking the first time that a Christian video has been shown on the popular cable service. "Six, Six, Six" is a song from the Benson/Powers Disc group’s "Communica" album. The video for the song had been rejected by MTV in October of 1984 because it was allegedly too violent. The original version of the video was produced by capturing the Antichrist being consumed by flames. A re-edited version, in which the Antichrist figure is seen but not burned, was submitted to MTV in January and that is the version now being aired.

Ed DeGarmo, quoted in a Benson press release, said, "The video is based on a dream as to what it might be like for someone encountering the Antichrist a day before the return of Christ ... first we felt we were being singled out — that it was a ploy, that MTV didn’t want to play a Christian group."
**Country Album Reviews**

**TRYIN' TO OUTRUN THE WIND** — John Schneider — MCA-5583 — Producers: Jimmy Bowen, John Schneider

This is just some Hollywood-meets-Nashville record. There have been a number of singers who have broken recently and achieved some degree of success at the cash register and on radio who are really country in name only. That's not the case this time. Country hits John Schneider well. Assembled here is an unpretentious collection of songs which provide the fuel for Schneider to vocally run the emotional gamut of lovin', losin', and honky tonkin' without being mushy, suicidal, or incarcerated. If anybody asks, tell them John Schneider is a country singer.

**RESTLESS HEART — Restless Heart — RCA CPL-1539 — Producers: Tim DuBois, Scott Hendricks, Restless Heart**

This is the best debut album we've heard this year. On first listening, as with any new group, the impulse to compare is irresistible; the vocal harmony is reminiscent of the Eagles (except that Larry Stewart's lead for Restless Heart is better than any Eagle voice ever was), and the playing brings to mind groups that are known for their musicianship ("Heartbreak Kid" sounds like a Toto cut). The rock edge to several tunes on this LP will appeal mainly to younger buyers, but Restless Heart is positively based in country in the sense that the songs are as much a part of the album's strength as any other element. The Wood Newton/Michael Noble song, "I Want Everyone To Cry," could become a standard.

**GREATEST HITS** — Lee Greenwood — MCA-5542 — Producer: Jerry Crutchfield

This "MCA Hits" package contains nine of Greenwood's hits including "I.O.U.,” "Going, Going, Gone" and "Somebody's Gonna Love You," along with his current single "Dixie Road" which debuts this week at #3. Bullet to sure. sell.

**WAYLON AND THE KEYS — RCA 88988 — John Ford (left), division vp/RIASC Records, USA and Canada; and Joe Galante (right), division vp/RIASC Records, Nashville, met with several hot selling singles (center) following Waylon's recent three-night stand at NYC's Radio City Music Hall with Johnny Cash, Kris Kristofferson, and Willie Nelson.

**APRIL 9, 1981**

**OAKS ON THE RIVER — The Oak Ridge Boys have been scheduled to participate in the grand opening series of performances for The Acropolis, a new convention and exhibition center in Nice, France. The Oaks will play the new facility on May 14, joining a list of international stars such as Placido Domingo and Carlos Amoura in the Acropolis' 47-day opening celebrations, which also include an international space and aeronautical exhibition, an exhibition by former Olympic teams, performances by the Nice Philharmonic Orchestra, various art exhibits and many theatre and film presentations. The quartet has decided to donate their performance fee for the event to Feed The Children, an international nonprofit organization presently helping to feed refugees, orphans and displaced persons in 11 countries. The funds donated by the Oaks will be used to drill four badly needed water wells, one named for each member of the group, in the Rift Valley of Kenya. The Oak Ridge Boys have been involved in benefit work for some time — they have participated in the campaign to prevent child abuse in America for over five years and were recently named Honorary Chairmen of the campaign's national recognition of Child Abuse. Speaking for the group, Oak Ridge Boy Joe Bonsall said, "We're honored to be a part of this terrific international event. We're just as excited as the audience will be. But we're doubly excited about the performance in Nice because it gives us a bonus in the form of helping people in Africa." Jim Halsey, who manages the group and is the chairman and CEO of the Jim Halsey Co., the Oaks' booking agency, is said to be negotiating worldwide radio and television broadcast rights for the group's Nice Performance.

**HANK'S HITTIN' FIFTY!** — That's number of career albums, not age! The release of Hank Williams, Jr.'s "Five-O" LP, with a street date of April 23, has gotten the younger Hank talking about playing the Big Orange Bowl stadium in Miami, "I still can't believe it. We'll be doing La Man's "I'll tell you what we do... That's going to be his biggest album... initial response from dealers from playing the pre-release cassettes has been absolutely overwhelming." Warner Bros., national sales coordinator for country Neal Spielberg noted that the new album brings the number of Hank's LPs on the label to 13, the last two, "Man Of Steel" and "Major Moves," are gold albums, and the "Greatest Hits" package has gone platinum. Spielberg said, "Obviously part of the marketing campaign (for the new record) is 'Here's one of the strongest artists in the country music field, and he's got another major milestone in his career... We'll be trying his strong catalog... We're doing some national ads with some of our major markets, like K-Mart and Tower Records, and we're going to have a push from Warner Bros. "awareness and visibility" campaign, in which a featured record is discounted at Licorice Pizza in Los Angeles, Sound Warehouse in Dallas and Turtles in Athens, combined with radio station tie-ins in those cities during the campaign. Spielberg indicated that the campaign is producing notable results, saying, "Licorice Pizza in Los Angeles was the first to come back with figures, and in the first month of the promotion their catalog product was up 15 percent to 20 percent in country, their hit product... is up 50 percent. So the promotion is working." Spielberg also noted that several other labels are beginning follow-up promotional plans similar to the Warner Bros. scheme.

**COUNTRY BOY GETS ZAPPED** — The video of Ricky Skaggs' "Country Boy" will be shown in selected movie theatres across the country beginning this month. The "Music ZAP" feature, a coordinated project of CBS Records and the New York-based music video promotion firm, York Video, is a film that is matched with films that are aimed at similar demographics. Country Boy is the first country video promotion done by Music Motions, which has worked in the past with videos by artist such as Jermaine Jackson, Kool & The Gang and Joe Jackson. The promotion will begin in Nashville and New York and will eventually reach all 1,000 theatres on Music Motions' list of affiliates... Skaggs, by the way, has just completed production and recording of a national TV spot for the March of Dimes, which features actor Richard Dreyfuss. There is little rest in store for the epic artist — he embarks on a trip to Europe in May which will include taping for a live album at London's Dominion Hall.

**FLOUNCING TO THE TOP** — Joe Bandy and Joe Stampley won the top award in the country category of the recent American Video Awards show with their "That's What She Said/Too Good To Be My Baby." The award was the second for the video; it won a silver medal for excellence at the International Film and TV Festival of New York late last year. Executive producer of the clip Jim Owens said, "The recognition of this video... is a clear indication that Nashville is fully capable of producing quality music videos. It also shows what pink pumps and a little make up can do for girls like Moe and Joe." bill fisher

**New CRB Officers Elected**

NASHVILLE — The board of directors of the Country Radio Broadcasters, meeting on March 10 following the organization's annual seminar, elected new officers for the year. The new CRB president is Mike Oatman of Great Empire Broadcasting, Wichita, KS; Joe Casey, CBS Records, Nashville, was elected vice-president; the group's new secretary is Tom Pifer of KRMZ, Shreveport, and returning as treasurer is Jeff Walker, president of Arista Music Associates, Nashville.
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. HELLAR DON'T CARE (CRAIG MASON) (KVEG/Las Vegas) (9 Adds)
2. I'M GONNA HAPPY (Donna Lou) (BANDY)/Columbia
3. DIXIE ROAD (Lee Greenwood) (KXYL/Brownwood) (9 Adds)
4. DONT'T TRY CRY (David Allan Coe) (Columbia) (20 Adds)
5. THE THING OF TONIGHT (Marty Crawford) (Spectrum) (9 Adds)

MOST ACTIVE COUNTRY SINGLES
1. GIRLS NIGHT OUT — The Judds — RCA — 76 Reports
2. DON'T CALL IT LOVE — Dolly Parton — RCA — 74 Reports
3. SOMEBODY SHOULD LEAVE — Reba McEntire — MCA — 74 Reports
4. THERE'S NO WAY — Alabama — RCA — 72 Reports
5. WARNING SIGN — Eddie Rabbitt — Warner Bros. — 72 Reports

THE COUNTRY MIKE

WOW HOSTS BENEFIT RADIOTHON — WOW/Omaha and the Leukemia Society of America, Inc. hosted the annual "Ten Hours For Life" Radiothon April 13. The event is conducted each year to raise funds, 100 percent of which are designated exclusively for leukemia research. A live remote from the Crossroads Mall featured WOW personalities along with a variety of entertainment. The station worked with a number of Omaha businesses in sponsoring the event.

U.S. SHIP SHIFTS — Drew Horowitz, general manager of WUSN/Chicago, has announced that US-99 has recently acquired the services of Gary Dee, who will serve as the new morning man. Dee spent a total of 12 years at WERE/Cleveland and WNKI/Cleveland prior to his most recent stint at WPXK/Washington. D.C. Dee's morning shifts in Cleveland resulted in 18 number one ratings out of 23 books. Along with the change in morning personnel came several other changes in the on-air lineup. Air-shifts will now be manned by Gary Dee from 5:30 a.m. to 10 a.m., Don Wade from 10 a.m. to 2 p.m., Bill Garcia from 2 p.m. to 6 p.m., Nikki Courtney from 6 p.m. to 10 p.m., Ken Cock from 10 p.m. to 2 a.m., and Tony Russel from 2 a.m. to 5:30 a.m. Al Sellers will continue as US-99 news personality. Commenting on the recent changes program director Lee Logan said, "Adding a talent of the caliber of Gary Dee and being able to keep Don Wade too, gives US-99 one of the best talent lineups in Chicago."

GIVING COUNTRY VIDEO A HAND — The "Ranchhands" of KFDI/Wichita have been helping to promote country music not only through the resources of radio, but through other mediums as well. The station recently gave a hand to the Wichita public television station in the form of help with its annual pledge drive. The Ranchhands hosted the "Country Music Night" during Festival '85. The evening featured a show entitled "The Legends of Country Music" with performances by such country music greats as Hank Thompson, Kitty Wells, Ray Price, Hoyt Axton and Eddie Arnold. KFDI provided a simulcast arrangement for the show, with the Ranchhands serving as hosts during the pledge breaks throughout the evening. The goal of the night was to receive $5,000 in donations and pledges, but when all was said and done, more than $7,000 had been pledged, making "Country Music Night" the most successful pledge drive in KFDI history. Ranchhands has been involved with the Wichita public television station for some time through its weekly simulcast of the Country Express, a 30-minute country music video show. KFDI was also involved with yet another local television station when it aired the The Winning Hand, a syndicated country music special hosted by Johnny Cash and featuring Dolly Parton, Willie Nelson, Kris Kristofferson, and Brenda Lee. KFDI was instrumental in the promotion of the special and provided the hosts for its presentation.

PROGRAMMERS PICKS

Todd McAlley
WQTE/Adrain
Hello Mary Lou — Statler Brothers — Mercury

Scott Winston
KVOX/Moorhead
She Keeps The Home Fires Burning — Ronnie Milsap — RCA

Bill Warren
KJBS/Rustop
Hello Mary Lou — The Statler Brothers — Mercury

Andy Carr
KVEG/Las Vegas
Don't Cry Darlin' — David Allan Coe — Columbia

Gary Hightower
KFDI/Wichita
Dixie Road — Lee Greenwood — MCA

Rick Friday
KICD/Spencer
Hello Mary Lou — The Statler Brothers — Mercury

Jerry Hardin
KRZY/Albuquerque
Dixie Road — Lee Greenwood — MCA

Marc Hahn
KTOM/Saltinas
Operator, Operator — Eddy Raven — RCA

Craig Lewis
KXYL/Brownwood
To Be Lover — Chance — Mercury

Ed Nickus
KZUN/Modesto
Dixie Road — Lee Greenwood — MCA

Randy Stanley
CHOW/Welland
Still On A Roll — Moe Bandy and Joe Stampley — Columbia

Mason Dixon
KDRD/Gresham
Hello Mary Lou — The Statler Brothers — Mercury

SINGLES REVIEWS
OUT OF THE BOX
EARL THOMAS CONLEY (RCA PB-14085)
Love Don't Care (Whose Heart It Breaks) (3:29) (Blue Moon/April—ASCAP/Labor of Love—BMI) (E.T. Conley, R. Scuggs) (Producers: Nelson Larkin, Earl Thomas Conley)

This song, co-written by the singer and Randy Scuggs, is the second single release from the "Treadin' Water" album. The melodic freshness of the tune should be welcome on country radio, and ETC again shows that he has the ability to write and perform a piece of music that is structurally inventive while retaining tremendous commercial appeal. There is heavy action in store for "Love Don't Care."

RAY CHARLES (with Mickey Gilley) (Columbia 38-04860)
It Ain't Gonna Worry My Mind (2:51) (April/Lion-Hearted—ASCAP) (R. Leigh) (Producer: Billy Sherrill)

This walking-tempo duet with Mickey Gilley from the "Friendship" album focuses on the profound theme best expressed in the line "love is all that makes you richer." There are no instrumental breaks in the song, but both singers sound great — so good, in fact, that the song could be twice as long as its 2:51 length. Radio loves Ray as much as the rest of the known universe, and this beautiful cut should be played (respectfully) for quite a while.

FEATURE PICKS
VERN GODWIN (Complete CP-142)

GARY MORRIS (Warner Bros. 7-29028)
Lasso The Moon (3:26) (Ensign—BMI) (S. Dorff, M. Brown) (Producers: Steve Dorff, Jim Ed Norman)

JOHN ANDERSON (Warner Bros. 7-29002)

ALLEN FRIZZELL (Epic 34-04870)
I'll Be Love By Morning (2:10) (Allen Frizzell/Ski Slope—BMI) (A. Frizzell, B. Roberts) (Producer: Pete Drake)

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MAKING IT IN PUBLIC — Exit/A&M Records recording artist Charlie Peacock (2nd from left) had a chance to converse with members of IRS’ General Public after a show at the Oakland Coliseum. Peacock and his band opened for General Public on several of their American dates. Pictured (l-r) are General Public’s Rankin Ringer, Peacock, GP guitarist Kevin White, GP’s Dave Wakeling, “Bongo” Bob Smith of Peacock’s band.

The Roots Of Rhythm And Rock

GRAND OLE OPRY HOUSE, NASHVILLE

The crowd at the Opry House on a Wednesday evening of March 26 was taken back to a time when some unforgettable moments were being made on the radio a time when Hank Ballard sang “Finger Poppin’ Time” and introduced “The Twist”; when The Coasters warned of “Poison Ivy” and told us about “Charlie Brown”; when Maurice Williams begged us to “Stay”; when James Brown sang “Please, Please, Please,” “Caledonia,” and “It’s A Man’s, Man’s, Man’s World”; when Carla Thomas did “ Gee Whiz,” and daddy Rufus Thomas walked the dog and did the funky chicken. It was a time when The Turtles told us to “Be Young, Be Foolish, Be Happy,” and when Joe Simon sang “Nine Pound Steel” and “The Choking Kind”; it was also the time when Aaron Neville pleaded “Tell It Like It Is” and B.B. King asked “How Blue Can You Get.”

The audience that evening saw the artists perform all of those songs; in addition, they witnessed performances from Ruth Brown, country singer John Conlee, gospel artist Bobby Jones, Charlie Daniels, Billy Scott, Jackey Beavers and Tom T. Hall. The artist of the evening (a good portion of the audience) were there because of one man—John R. Richbourg, the pioneering radio programmer at WLAG in Nashville for over thirty years (see Cash Box, March 23, ‘85, p.12). The performers were there to pay tribute to the man who gave most of them their first break in the business by playing their records when no one else would — and on a show reaching between 8 and 12 million listeners at that. The concert was more than a tribute, however; it was also a benefit for John R., who is a victim of cancer, and a chance (not only for the famous onstage but also for hundreds of grateful and still-loyal fans) to help a man who gave them so much.

The concert was hosted by Wolfman Jack, who added his words of appreciation for Richbourg’s accomplishments to those of the R&B stars who performed. James Brown played the longest, loudest and most widely-received set (he was introduced by John R. as “hotter today than he ever was”), but the audience welcomed each act like a long-lost friend and standing ovations were numerous.

The show was presented by Sound Seventy of Nashville and put together by Dobie’s son of Atlanta’s Avatar Productions. The music was soulful and full of love from Hank Ballard’s opening numbers to the B.B. King-led singalong of “Guinea Who” at the end, with all of the evening’s performers gathered around John R. onstage, singing the line “someone really loves you” to the honoree over and over again.

John R. Richbourg watched almost all of it from this show from a chair just off the stage, smiling and digging the music. He allowed helpers to wheel him but on stage to accept various documents presented to him by the governors of several states, but the look on his face as he listened to the songs he brought to national attention — so many years ago — told what was really important to him. His final words to everyone that night were, “This is the greatest thing that has happened to ma in my life.”

LOUDNESS

THE PALLADIUM, L.A. — Looking at my Seiko watch, I realized it was time to turn off my Sony television and hop in my Toyota. Peppers, I was in New York. Throwing a new TDK cassette into my Sanyo tape deck, I was off and running, stopping only at the First Bank Of Tokyo’s automated teller to ensure sufficient funds for some after concert sushi. Once inside the Palladium I heard the first notes from headliner Loudness coming down from the stage. All of a sudden someone said to me, “Hey, those guys are Japanese.” I remarked, “I never would have noticed.”

In fact, Loudness’ brand of music is so universal that any initial perception of its musical uniqueness as a possible selling point should be erased. What is selling out 6,000 seat arenas for this four-piece combo is an outright mastering of the elements that combine to make commercially viable metal.

To judge this concert on musical merit would be a mistake, especially, since I strained to find some. (I even went as far as removing my ear plugs in hopes of finding a new listening angle.) This is to say that Loudness is not an excellent group of musicians — they may very well be. I simply couldn’t tell throughout a distortion ridden 12 song set where a pounding bass line and standard guitar riff varied little from song to song.

The major point to be derived from this loud evening is that metal continues to thrive despite the gimmicks of those like myself who face the harsh reality that they’re getting older whenever they attend such an event. Loudness captured the crowd from the first note and never let them go. The band was friendly, talkative and obviously grateful for such an overwhelmingly Los Angeles response. Especially one is something Saturday night’s show proved, it’s that Loudness is not a novelty act. Those guys are going to get radio play and they are going to sell records. Those are the facts.

It seems that ever since Eddie Van Halen cracked that infamous smile on the Jump video, it has become fashionable for metalers to be congenial, even happy. Loudness is the kind of band that you’d invite out for a drink and a few laughs. Their charisma is undeniable. Minoru Nihira, vocals; Akira Takasaki, lead guitar; Munetaka Higuchi, drums and Masayoshi Yamashita on bass prove no threat to any mother distressed over her 14-year-old’s choice of wall posters. These are nice guys.

The highlight of the evening were two songs, “Sleepless Night” and “Sweet,” which were sung in Japanese (again it was hard to tell). The crowd reacted enthusiastically to these selections as they did to the English ones. Heavy metal is indeed a universal art form.

Programmers should keep a few extra copies of Loudness’ debut Atlantic project and be wise to order a few extra copies. They’ll be moving a lot of them. Whether or not metal is your musical preference, Loudness is an undeniable force. These guys live up to their name.

David Adelson

The Minutemen

BEYOND BAROQUE, VENICE, CALIF.

While most bands are either finding some way to make their roots music more authentic, their dance music more hip or their pop music more Duran Duran, The Minutemen continue to defy tradition and the latest trends. Maybe reinvention and trendiness is a more accurate description.

The Minutemen hailing from the port town of San Pedro originally got swept up into the punk energy running rampant in Los Angeles around ’79-’80, and immediately took that energy and ran in a different direction from anyone else. Combining hardcore force, jazz musical sensibilities, and thoroughly contemporary lyric themes, The Minutemen literally became known for their incredibly short songs — most clocked in at just under a minute. Aside from making their set list incredibly long and their albums packed with material they last release was SST’s “Double Nickels on The Dime” which featured an incredible 49 songs on two records — this characteristic of the band’s music also made them truly unique.

Nurturing a primarily young and streetwise audience, The Minutemen have also created a sizable critical following, and have even recorded tunes that are positively lengthy by Minutemen standards — over three minutes. But the novelty aspect of the group is only a sideline to the three musicians’ real talents. Guitarist D. Boon, on this night as on every other night the group plays, is a sometimes demonic, sometimes sensitive player who knows his chops, but also knows how to wisely forget them at crucial times. Bassist Mike Watt is a thundering player, and together with Boon, Watt also handles the vocal chores — though they frequently are short bursts rather than extended melodies. Yet the member who works the hardest though both Boon and Watt spend considerable time lapsing about — is drummer Mario Pato. Constantly pushing the group in their “trihard” music, he seems to always explode the drum hit to pieces on many songs.

The Minutemen have many local “heroes” on the L.A. club circuit, and though Venice’s former City Hall and current home to the local poetry scene is not one of them, the crowd was well familiar with their band and its sound. Episodes of slamming broke out sporadically, but for the most part The Minutemen were left to play their music, showcasing material from their previous releases as well as new cuts from soon to be released “Project: Mersh” LP — a title which explains the band’s desire for commercial acceptance as well as critical kudos. As usual, The Minutemen were chaotic, melodic, exhilarating, atonal and exciting. And don’t let the name fool you, the band played for well over an hour.

Bill Fisher

Peter Holden

The Kiss of Platinum — Mercury/Polygram’s heavy metal heroes Kiss recently capped off its worldwide “Animalize” tour at The Meadows in New York. Pictured backstage at the Meadows with their platinum “Animalize” LP (left to right): Bruce Kulick, Paul Stanley, Gene Simmons, and Eric Carr of Kiss. (Back row 1-1) John Weston, New York local promotion, PolyGram; Linda Feder, Northeast regional promotion, PolyGram; Linda Walker, artist development manager, PolyGram; Drew Murray, director national album promotion, PolyGram, and Jerry Jaffe, senior vice president, rock division, PolyGram.
**Talent on Stage**

Birelli Lagrene

**FAT TUESDAYS, N.Y.C.** — It's been five years since Birelli Lagrene made his U.S. album debut ("Routes to Django," Antilles), but the European guitarist is still not old enough to order a drink at Fat Tuesday's, where he recently held forth for a week. The 13-year-old prodigy who could whip Django Reinhardt-like guitar lines with the fluidity of a 19-year-old, has since been globally recognized as a major stylist. His sound is a blend of French and American styles, and his music is a true expression of his own. The shimmering virtuosity is still present, but there seems to be more guts and more thought underpinning it. If Django is still the coq in Birelli's musical cuvée au vin, the sauce is all Lagrene's.

Birelli opened his set on this particular night with "How High the Moon," and hurled the old warhorse's changes with barbed runs. Backed by a somewhat intimate rhythm section (a Czech bassist and a German drummer who were okay timekeepers but refused to nip at the guitarist's heels) and lacking his customary rhythm guitarist (a further moving away from the Djangoish sound), Birelli shook his shaggy mop and tossed off lines that sometimes reminded you of Django and moved Birelli on to the next line. "Tuesdays" was best this night on the faster tempos — his "Cherokee," said example, was a tour de force, on the ballads, his virtuosity chafed at the tempo's limits — he played "September Song" by maddling fitting in lines with his nimbly adroit, with machine-gun runs. He was effective in playing his own odd, rococo pieces and a series of odd, rococo pieces. Every time he played the guitar, he plunged into something associated with Django Reinhardt. (He did "Minor Swing," "Nuages," and other pieces by, or associated with, Django). Still, the lightning bolts came from the mind and heart of this particular guitarist — who absorbed quite nicely the jazz and blues that came after Django — and he made a point, in the solo finale, to upturn the style of his entire performance.

"The Lost Ones" is about a young boy's struggle with the deteriorated family of his family, and "Bring It Home Daddy," defines the sadness of a relationship.

"There's a joy transmitted through the folk, soul and blues of Ted Hawkins sound. Mikal G. described Hawkins performance that night as, "feeling right from here," pointing to his heart.

**Ash McCall and Ted Hawkins**

**BERWIN ENTERTAINMENT COMPLEX, L.A.** — Blues singer and guitarist Ash McCall, a former writer and producer for Chess Records, accompanied for legends such as Howlin' Wolf, Muddy Waters and Little Milton, continues the blues tradition with raw energy. McCall backed by Larry David (keyboards), Mikal G. (sax & flute), Tom Leavy (bass) and Chuck Byrd (drums) played to a small but excited crowd at the Berwin, a Thursday night Melvis production. McCall covered original songs such as "Down So Long," "No More Doggin'" and "Hurry Sundown" in a short but tight set. His introduction of Ted Hawkins, "Let's get to the temple in time ... he's got soul," brought a unique spirit to the stage.

Ted Hawkins is quickly making a transition from street singer to nightclub performer. February at the Music Machine marked his first US gig, and he was introduced, opening for Queen Ida, followed by a show with the Coasters at the Palladium. In March, Hawkins was awarded "Outstanding Contribution to the Blues" by Marla's Memory Lane, a respected music showcase and is currently recording his demo for Rock & Roll Records.

Hawkins' presence and voice bring the fluidness of his most familiar setting — Venice Beach — to a club room in an eloquent style. Comparisons are to Sam Cooke in mood and Richie Havens or Taj Mahal in delivery.

Accompanied by open-tuning, the simplicity of the guitar playing assists to focus the strength of his voice and lyrics. It's a modern take on standards, such as "Sittin' On the Dock of the Bay," "Searching for My Baby" and "Good Times."

Hawkins own material is motivated for a desire to deal with life, love and peace and happiness. "The Lost Ones" is about a young boy's struggle with the deteriorated family of his family, and "Bring It Home Daddy," defines the sadness of a relationship. "There's a joy transmitted through the folk, soul and blues of Ted Hawkins sound. Mikal G. described Hawkins performance that night as, "feeling right from here," pointing to his heart.

**WHERE THE BOYS ARE** — Miller Beer presented CBS Associated Labels recording artists John Caferty and the Beaver Brown Band and Norman Nardini and the Tigers with MTV's Nina Blackwood as emcee at this year's Spring Break '86 concert series at Daytona Beach, Florida. Pictured at the concert are (l-r): Bill Freston, Focus Entertainment; Diummid Quinn, CBS Records; Norman Nardini; Mike Hart; Miller Caferty, Nina Blackwood and Greg Ploewe, Miller.

J. Luis Rodriguez

**RADIO CITY MUSIC HALL, NYC** — Julio Iglesias isn't the only Latin crooner who can make hearts warm and pulses race. Already adored in Latin America — both as a singer and as the star of numerous soap operas — Jose Luis Rodriguez has now set out to conquer the rest of the world. (Interesting sidenote: the title of his current CBS album "Voy A Conquistarte" literally means "I will win you over.")

Judging by the response from the cross-cultural crowd at Radio City, he is succeeding.

From his matinee idol appearance (down to the classic black-tie outfit) to his air of relaxed intimacy, Rodriguez looks every inch the smooth balladeer. But blended with that elegance is a definite dose of calculated flash. Though he delivered the ballads from center stage, emoting only with his eyes and hands, on the upbeat numbers, "El Puma" (as he's called by him — the name of one of his soap opera roles), couldn't resist capitalizing on his sex symbol image. He ground through a series of Elvis Presley hip thrusts and a mini flamenco dance, getting away with it not only because he is a sex symbol to many, but because he views that role with an implicit sense of humor. Has a great deal to do with his charisma, whether he's emoting, posing or simply talking. Rodriguez is romantic, funny and socially aware, all at the same time. Case in point: commenting on how one complimented a beautiful woman, he remarked, "‘In America you say ‘You look like a million dollars,’ but you couldn't say to a woman ‘You look like a million pesos.’ With the current exchange rate, she'd probably slap you!"

Rodriguez has two wonderful assets — magnetism and a rich voice. For an hour and a half he did his best to show them off to their greatest advantage. Unfortunately, the muddy sound and overblown production often got in the way. A 15-piece string section and 3 backup singers may be necessary for some; Rodriguez didn't need them. His dramatic voice and open personality are more than enough to stand on their own. When he launched into the percolating "Pavo Real," the sheer exuberance of his delivery had everyone clapping. Ballads like "Hay Muchas Chicas Que Me Gustan De Ti" and "Duero Dena" made you feel as if he were singing them for you alone. And his "American history" medley ("You Needed Me," "Yesterday" and "How Can You Mend A Broken Heart") proved just how universal musicality can be. Ultimately, it's that universality that gives Rodriguez's show its strength. It's no accident that the audience was split between Latinas and Anglos or that, in consideration of the fact, Rodriguez spoke and sang in both Spanish and English. But even if he hadn't, it wouldn't have mattered — the language of his song transcends the boundaries of nationality.

**BRASSY SHOOT** — Writedirector Burrill Cronh (left) is shown on location with Wynton Marsalis and pianist Larry Willis during videotaping of Three Kings, the first show in Jazz Images Inc.'s Jazz of Jazz series. Jazz Images Inc. is a company that was formed by Dave Chertok, Burrill Cronh and Jeffrey L. Graubart to marry the jazz of the film and video.

**Screamin’ Meets Screamin’** — Pleasant Gehman of Engima's Screamin' Strings, stoppage of his band Lingerie to chat with Screamin' Jay Hawkins following his recent appearance there.
NEI'S NEW FitzGerald SARATOGA John Childs year," Cruise (Avery Modern held Kool/N.Y. to Fisher of '85 Qwest of the director; of Culture that Kool's scheduled Festival, the 8:00); of Waterloo Hall, 5:00); and Haggart, the 8:00); and with Gooding, the 4:00); and with Mayall, the 29: 5:00); and with Harris, the 5:00); and with Johnson (CH, 5:30); and Clarke and Jeff Lorber (AFH, 8:00); and to Visu Montgomerly, featuring George Benson, Jim Hall, Ronny Burrell, Larry Coryell, others (CH, 8:00). Monday, June 24: Valerie Cogers (CRH, 5:00), a Tribute to Bud Freeman, Tommy Flanagan, Barry Harris, Jackie Mclean, others (TH, 8:00); and “Dance Time in Harlem,” with the Cobb's & Johnson Jazz Band (Smalls' Paradise, 7:30). Tuesday, June 25: Pattie Brown (CRH, 8:00), a Tribute to John Hammond, with Stevie Ray Vaughan, Doc Cheatham, Scott Hamilton, others (AFH, 8:00); and Saro Fan, the 7:30) Wednesday, June 26: Sasha Dalton (CRH, 5:00), Nina Simone (AFH, 8:00), “Young New Orleans,” with Mary Jackson, Terance Blanchard/Donald Harrison, the Dirty Dozen Brass Band, and Kent Jordan (CH, 8:00); and “Dance Time with the Cobb's & Johnson Jazz Band on FM (8:00). Thursday, June 27: Ronnell Bright (AFH, 5:00), Chuck Corea and Steps Ahead (AFH, 8:00); and “Stormy Weather — A Salute to Ethel Waters,” with Nell Carter, Carrie Smith, Bobby Short, others (CH, 8:00). Friday, June 28: Sir Roland Hanna (CRH, 5:00), Ray Charles and act to be announced, (AFL, 7:00, 11:00) and “Tropical Surge — The Afro-Brazilian Sensation” with Alcog Valenca, Toure Kunda, and Flora Purim & Arito (CH, 8:00). Saturday, June 29: Jazz on the Ferry, with Dr. John and the Dukes of Dixieland (State Island Ferry, 10:30 am, 1:00, and 3:00) and the Kool/N.Y. Jazz Band, with Miles Davis, Patti LaBelle, Chick Corea, others (Saratoga Springs, noon); John Lewis (CRH, 5:00); Bob James and Free Flight (AFH, 8:00); and The Johnny Otis Show, with Etta James, John Mayall, others (CH, 8:00). Sunday, June 30: Jazz Keleidoscope Pnt. II with Luther Vandross, Art Blakey, Woody Herman, others (SS, noon); and a Tribute to Louis Armstrong, with Ruby Braff and Dick Hyman (St. Peter's church, 8:00).
Chrysalis Merges With MAM; Diversifies Interests

by Chrsissy I levy

LONDON — The proposed merger between the Chrysalis Group and Management Association, Ltd is likely to go ahead. This means that Chrysalis will become a publicly-quoted company.

News that the two companies were meeting merger plans broke last week when MAM requested a suspension of dealings in Chrysalis shares on the London Stock Exchange.

The deal will take the form of a takeover by the privately-owned Chrysalis of the smaller MAM.

This is confirmed in a statement issued by Chrsissy, in which the company revealed that, should the merger go through, "It is envisaged that the existing management team of Chrysalis will have the major involvement in the management of the group."

MAM director Stanley Fern commented that, "It will be an amicable merger." Neither side as yet has been prepared to reveal any plans in detail, but the attraction of MAM for Chrysalis presumably lies in its diversification into recordboxes, fruit machines, hotels and video; providing Chrysalis with a much broader back - its present recording/publishing profile.

The merger comes only three months after Chrysalis chairman Chris Wright bought out fellow supporter Terry Ellis for a sum that has been speculated at $22m.

United Kingdom

LONDON — The American invasion of the British charts seems truly underway, but not only because the top 20 is now once again splattered with American big names. Los Lobos played their first London last week and have managed to ensnare massive media support. The press showcase at Ronnie Scott's was closed to the public and not just the free tequila that caused everyone to have such a good time. Los Lobos were wonderful and were deemed "very special" by several of the month. The single "Will The Wolf Survive?" is up in the UK charts.

Meanwhile Prince has managed to distress the British public with the news of his retirement from live performances without having done a UK tour. When asked if he could consider the idea of doing the UK, he replied: "I am going to look for the leader." What does that mean? His manager explained: "Sometimes it snows in April." The new Prince album 'Around the World in A Day' will be released worldwide on April 26.

New York-based band 10,000 Maniacs are furthering the cause of the US invasion. Long - since championed by John Peel on Radio One, they have been given the opportunity. In the UK the band's future releases will appear on its own label, Myty America to be distributed through RCA. The group is recorded with a new album and in the meantime will be playing a few dates around London.

After a long absence, Baby Lef Me returns with a new single out this week. Titled "Baby U Left Me (In the Cold)" it is better than anything he has ever done. Producer Don Was has left inimitable traces on the track. Marilyn has been working with him in London and Detroit on his forthcoming album.

Following the meteoric success of a debut single, "We Close Our Eyes," Go West are to release their debut album, simply titled, "Go West." It is now only one month since the release of its first single, and the band — who are Peter Cox and Richard Drummie — are already destined for major success. Their single "Close Our Eyes" has just been released in the U.S. and their success is hotly tipped to be on both sides of the Atlantic.

^italia

Milan — Siegfried Loch, president of MAM Europe and managing director of WE A Italia, announced the resignation of Luigi Calabrese from his post of general manager at WE A Italia, at the end of May. The new general manager of the group hasn't been named yet.

Singer/songwriter Claudio Bagioni received a double platinum award for the sale of his latest studio album ("Ala O' Ala") the award was consigned by Piero Del Falco, managing director of CBS Dischi.

The Sidet record group was bought by Sandro Coppola, who signed a distribution agreement with EMI Italia (the first release at the name is the album "Ticket Of Love" by Charley Cannon). The Daniele music publishing company (formerly with a high profile, including of course, was absorbed by Kansas-Mas.

Carisch, s.p.a. signed an agreement with Paganmusic for the distribution of sheet music on this label: the first release is a book including the most famous compositions by Astor Piazzolla.

Otello Pelliccia replaced Paolo Bissolotti as pop music label manager at PolyGram — Simenetta Biggioni is the new press dept. assistant at CDD. — Giusti Barbara and Lia Cocchetti were named press and promotion responsibilities at Discotto.

Argentina

BUENOS AIRES — The promotional work started by HCA in behalf of "The Woman In Red," Motown soundtrack of the movie staring Gene Wilder, seems to be resulting in strong sales. As we have mentioned before, the LP was released by Interdisc (which held the Motown license in 1984) prior to the film, with encouraging results. RCA has recently released it in the U.S., and its potential is immediately recognized the potential of the album; the premiere of the movie has also helped the record to be being benefitted by a plethora of air time and TV promotion, where the main melody is being used as background music for the opening of some programs. The box office results of the movie, at this moment, are very good and the album has gotten to the top place in the local charts.

CBS artist Maria Martha Serra Lime will unveil her new album at the opening of a new series of engagements at Michela Mangiello, the main local niter. Maria Martha, who recently was awarded one of the Antorcha de Plata prizes at the Vina del Mar Song Festival, is currently recording his album and her opening at Michela Mangiello has been scheduled for May 15. As part of a change in the development of this artist, the LP will carry only new songs; it is considered that this policy will help to lead to the success of Maria Martha with these songs in several Latin American countries, when they become popular.

miguel smirnoff

WEA Acquires Carol Wilson To Head Buddening A&R

by Chrsissy I levy

LONDON — WEA UK has recently acquired the talents of Carol Wilson as the new head of A&R. Wilson was previously MD of Virgin Music where her signings included Sting, The Human League and OMD.

She joins the company while it is enjoying considerable success with its UK signings. Rob Dickins, chairman, commented on the move: "Carol joins a department clean on the up and up. Major successes such as Howard Jones, Strawsky Swatchable, Everything But The Girl and Aztec Camera show our commitment to UK talent and in the near future we are looking for some home grown hits from Dream Academy and The Screaming Blue Messiahs."

Dickins continued, "The recruitment of someone of Carol's calibre reaffirms our belief in the importance of the UK roster. Wilson has many time proved her tremendous ear for raw material, most noticeably so when she signed Sting for a publishing deal while he was still in the band Last Exit, during pre-Police days. After being MD at Virgin music she went on to form Dindisc, in association with Virgin Records.

Wilson commented, "I will look to broaden and further our talent at the roster at its recent success has been amazing and it will both be a pleasure and a challenge to be part of the future."

INTERNATIONAL BESTSELLERS

Argentina

United Kingdom

TOP TEN 45s

1 Self Control — Laura Branigan — WEA
2 No More Lonely Nights — Paul McCartney — EMI
3 Small Town Boy — Bronski Beat — PolyGram
4 Some Guys — Flotsam — WEA
5 Trelwood — Jose Luis Perale — PolyGram
6 Amour Supernaturel — Donna Summer — WEA
7 Europa — The Final Conflict — RCA
8 La Noche Y Tu — Sheena Easton — EMI
9 Ahora Despues de Un Dia — CBS
10 Potpourri De Rock — Luis Miguel — EMI

TOP TEN LPs

1 The Women In Red — Soundtrack — RCA
2 First In The World — Various Artists — CBS
3 3 Must Be The Presence Of The Lord — Various Artists — RCA
4 Give My Regards — Paul McCartney — EMI
5 Los Tres Partes Del Mundo — Various Artists — CBS
6 Patamando Tachos — Facundo Cabral — Intercord
7 What The See — Peter Gabriel — PolyGram
8 Tu Amante O Tu Enemigo — Miguel Gallardo — RCA
9 10 Amaneciendo — Jose Luis Perale — Music Hall
10 Prensario

TOP TEN 45s

1 Una Storia Importante — Eros Ramazzotti — DDD
2 No Regalo Di OGGI — Luis Miguel — EMI
3 The Power Of Love — Frankie Goes To Hollywood — ZTT
4 Eighties — Alonzo Moya — CBS
5 Welcome To The Pleasuredome — Frankie Goes To Hollywood — ZTT
6 We Close Our Eyes — Go West — Chrysalis
7 Every Time You Go Away — Paul Young — CBS
8 Do What You Do — James Young — EMI
9 Everybody Wants To Rule The World — Tears For Fears — Mercury
10 Some Like It Hot — Power Station — EMI

TOP TEN LPs

1 Secret Association — Paul Young — CBS
2 No Jacket Required — Paul McCartney — Virgin
3 MEGA Chart — PolyGram
4 Songs From The Big Chair — Tears For Fears — EMI
5 Alf — Alison Moyet — CBS
6 Private Dancer — Bruce Springsteen — CBS
7 Behind The Sun — Eric Clapton — CBS
8 Private Dancer — Tina Turner — Capitol
9 First And Last And Always — Sisters Of Mercy — Mercury
10 Melody Maker

TOP TEN 45s

1 Parade — Spandau Ballet — CBS
2 Arena — Duran Duran — EMI
3 Scream — Peter Gabriel — PolyGram
4 Make It Big — Wham! — EMI
5 The Naked Joke — Roy Orbison — WEA/Atlantic
6 Popcorn — Various Artists — CBS
7 I'll Be Good For You — Spandau Ballet — RCA
8 Do They Know It's Christmas? — Band Aid — PolyGram/Mercury
9 Susaiao — Phil Collins — WEA
10 Song For The End Of The World — Various Artists — EMI
Meta Musicians Gather For Fundraising Record

LOS ANGELES — Top names in heavy metal music are gathering to make a record to join the fundraising efforts of the music industry to combat world hunger. Calling themselves “Hear N Aid,” Dio members Jimmy Bain and Vivian Campbell, organizers of the project, have already secured commitments for participation in the record from many of the genre’s top artists. Hear N Aid will coordinate its fundraising efforts with USA For Africa, which will administer the distribution of the money raised.

A track has already been recorded in Los Angeles, produced and arranged by Dio lead singer/Tommy James Dio. The song, called “Stars,” was written by Bain and Campbell, with Dio contributing the lyrics. Bass guitarist Bain and lead guitarist Campbell along with the other Dio members drummer Vinny Appice and keyboardist Claude Schnell played on the track, joined by Quiet Riot drummer Frankie Banali.

Second sessions to record overdubs and vocals are now being organized with plans for the completion and release of the record later this year. Among those who have committed to participating in the upcoming sessions, barring scheduling problems, are Lita Ford, and members of Judas Priest, The Scorpions, Iron Maiden, Quiet Riot, Dokken, Ratt & Y & T, Bon Jovi, Night Ranger, Ozzy Osbourne, Sabbath, Queensryche and Spinal Tap.

The project began in response to Los Angeles radio station KLOS Rock Radio raised more than $170,000 in pledges to the American Red Cross effort to aid famine victims in Ethiopia. The station contributed its own money, and concert industry executives, organized a concert at Pomona’s Forum that also raised $30,000. The two events, in partnership with the recording industry, will be combined into a single charity project in an attempt to organize the making of a fundraising record.

The project will also include a video special, making of the record, to be available for release to the home video market. Los Angeles-based Tascio Video, the video production company that has already videotaped the track, will produce the Hear N Aid video.

Behind The Bullets

(continued from page 7)

LOS ANGELES — Nicholas Firth has resigned as chairman and president of the new-formed Chappell International division. Firth has held this position since 1978 when he took over the reins of Chappell Music Ltd., the company he founded with his father, the late Sir Arthur Chappell. Firth’s departure was announced by the company in a press release.

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RIAA Certifies Gold, Platinum Videos

In the Theatrical category, Meatballs Part II, Against All Odds, The Natural, The Natural at the Spartac, and S.H.E.E.N.A., Once Upon a Time in America, Red Dawn, and Gone With the Wind are all now certified Gold and Platinum simultaneously. Other Gold Award winners were Exterminator 2, Electric Dreams, Hardbodies, Spartacus, and Terror in the Arizona.

Cine Club Video

(continued from page 7)

entry gate to gain admittance. They then turn in their rented video cassettes. Laser imaging devices automatically record the member’s card number, name, address, and other identifying data. The clip then enters physically and via computer into the club’s inventory. After the customer decides on new selections, the sequence of chip and card replacement automatically activates a computer which registers the new selection and subtracts it from inventory. Members can make up to five selections per month, to which any card or chip is automatically linked. The club’s director is discussing plans for future expansion with the club’s membership, allowing members to enjoy new selections and to replace those they have enjoyed. A club that provides a monthly service to clubs in the United States and Canada.

CINE CLUB VIDEO

Cine Club Video’s initial budget has been consigned to promotional activities, which have already included a luncheon promotes, a magazine cover, and a television spot.

Howard Jones attracted a lot of attention his last time out with “Human’s Lib.” The LP spawned two successful singles, “New Song” and “What Is Love?” He shows every sign of being a new effort with current Elephant Man, “Dreams Of Action,” which bullets it to 61 this week.

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thought I'd be doing them an injustice by signing them. We just weren't geared to handle big-name music. This reply was a bit of a reticence was shared by Geffen president Ed Rosenblatt: "I knew there was special talent there, but we didn't know if we could contribute anything — be it from an A&R or marketing standpoint — toward putting the band together to go. So when the band finally had to pass, it was for reasons that had nothing to do with the worth of the band.

Even as Geffen was agonizing over this judgement, the band was moving beyond it on their own. (In addition to Maria, it now included co-founder Ryan Hedgecock on guitar, Marvin Etzioni on bass and drummer Don Hefington.) Having opened for the Rolling Stones in New York, they were on new wings, and it was slowly realizing that the wings were there. That was the moment when Maria projected even more, and their entire presentation got more aggressive. Almost too aggressive for a nice New York sound.

The shift was subtle, but it didn't go unnoticed by Carole Chisholm, who was still watching for even half an excuse to offer the band a contract. "But by that time, Rosemont and the single, one of this second seige, was coming around.

"That's what I need to see. Without the single, the band's momentum is gone, we have nothing and the artist has nothing." A first-hand look one night at the Music Machine clinched it for him. "I mean, who do you think the record company has forced them to change, because we don't work like that. But it's also true, that it was pretty.

At any rate, you could see that it was happening. And it was a very organic change, nothing that we had anything to do with."

The decision to deal brought into the open another problem. Though the band was evolving, they still weren't with the necessary élan to make a record. But the commitment to longer-range goals had been established, and a label was the next step, "through our efforts," said Rosenblatt, "and through the efforts of their manager, and through the effort of the band. We were able to construct the kind of deal that allowed us all to take as much time as was necessary to perfect their craft." The band was accorded enough support to live, rehearse, write songs and demo them, and continue to play the club circuit and home their performance. "I'd be able to tell you that we had a generous plan all worked out," said Chisholm with characteristic candor, "but to be honest, I don't know what the hell I was going to do. I all knew was that we had something special, and it was our job to develop it.

The band responded with a dedication that seconded the wisdom of such an arrangement. A few months of slow but steady progress followed, and they were ready for some outside input, and she began preliminary discussions about the kind of label that might fit them. They were looking to lock anything in just yet, but hoped to get some unbiased input that was right for the band. Enter Jimmy Lovine, a move that everyone now regards as the turning point. Lovine's work with the likes of Springsteen, U2, the Pretenders (who had arguably the best contemporary rock producer, and with his involvement came a level of prestige that served to raise a few eyebrows. But he brought considerably more to the project than name value.

Lovine shared Geffen's assessment of the developing nature of the band. But where many producers in his position might have told them to get back to work, in six months, he seemed to have caught Geffen's passion for the project as well. When he committed, it was with a common fellover that shocked and delighted everyone.

"We worked with this band like nobody I've ever seen" according to Chish. "He went to rehearsal every day for months. He'd show up at their gigs and mix the sound. And even after we'd finally started to record, he was still pushing them to develop, to grow, to take that extra step. And I think Lovine's personality was just beginning to write to a girl who can really write songs now. I never saw anybody write themselves into something the way it was done. He killed himself for this project, and that's how we got the record that we eventually got. And now that the record is out, I don't think we've kept it up as involved, as invested, as he was on day one."

Why did someone with Jimmy Lovine's credentials want to take on the headache of a novice band? For one thing, because Lovine had asked for something.

"That's one reason why I'd say that Lovine was so involved in our project. But at some point, Jimmy Lovine might just tell you that this long and sometimes arduous experience was in the end revitalizing, something beyond mere professional fulfillment.

Yes yes, you're saying, all this stuff about doing right it is well and good, but what about the record? Was this your two year process worth it? Will it do business?

What you are asking is provided by the album itself. One of the most powerful and loud affirmative is how the songs come through in films because there are certain people that a camera likes and she's one of them."

Producer Midge Sziger, who has been involved in what a favorable impression Madonna created as an actress from the first day of shooting "Desperately Seeking Susan," has written in "Madonna's face just kept popping up in my head for the character of Susan. It wasn't so much that I hoped she could act as much as I had a feeling that whatever was interesting about Madonna in person would come through on film." As a result of the director's enthusiasm, Madonna was screen-tested, and there and then, everyone agreed with Seidelman's choice. "She feels comfortable in front of a camera," the director added. "I would imagine that Madonna has a big future because of the way she's involved, in her own right, and in the band."

But the music was the key. Lovine insisted that the band would have to live up to, but this is the kind of band that probably will. (To this end, they have added guitarist Tony Gilkyson for live work; an experimental with a keyboard player to reproduce heartbreaker Bemont Trech's album parts was abandoned after a couple of gigs.)

Whatever marketing music is employed, however, the album is received by rock radio and cable outlets, the most potent weapon in the promotion arsenal will still be word-of-mouth. When you see this band live, Maria McKeever said, "I'm in this respect that similarities are shared. Which means that it's only a matter of time until she's captured the pop mainstream."

"If you were to look at this band, we won't have to wait too long with Maria McKeever. She's already farther along than this is a cottage industry. Metro Doo."

And most importantly, the, unlike Janes, is part of a band that seems capable of developing with this.

What do you think of the band's business? If you're asking will it pay off with this album, I'd say that it doesn't really matter. It's the

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MARTIN SIGNS TO CAPITOL — Capitol Records execs celebrate the recent signing of singer-songwriter Martin Edmonds. Based in San Francisco, Martin is currently in L.A. recording his debut solo LP with producers Danny Kortchmar and Greg Ladanyi. Martin received a gold album for his contribution to Capitol's Top 40 Teachers soundtrack for the song "I Can't Help The Fire." Pictured (l-r): Walter Lee, Sr. v.p. marketing/promotion; Herbie Herbert; manager; Martin; Dan Zimmermann, president; Bob Young, v.p. business affairs; Bill Burks, v.p. creative services; and (bottom row) Sandy Einstein, co-manager and John Villanueva—manager.

CBS. U.K. Chairman Oberstein Retires

Los Angeles — CBS Records U.K. chairman Maurice Oberstein has announced his retirement. The 56-year-old industry veteran will leave the company in time to fulfill his two-year term as chairman of the British Phonographic Industry (BPI) comes to a close.

Oberstein, who now resides in London, was born in New York City and holds a law degree from New York University. In 1965, he relocated to Britain to join CBS as director of operations. Appointed marketing director in 1975, Oberstein was made U.K. chairman in 1982 and has since guided the company to its current dominant market position in the U.K.

Oberstein plans to remain in London following a six-month vacation in the Rocky Mountains.

Madonna's Second Career

(excerpted from page 7)

...pelled to pursue the possibility. "Whenever I read the script," she said, "Madonna's face just kept popping up in my head for the character of Susan. It wasn't so much that I hoped she could act as much as I had a feeling that whatever was interesting about Madonna in person would come through on film." As a result of the director's enthusiasm, Madonna was screen-tested, and there and then, everyone agreed with Seidelman's choice. "She feels comfortable in front of a camera," the director added. "I would imagine that Madonna has a big future because of the way she's involved, in her own right, and in the band."

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ASH Box/April 20, 1985

36
Kendun Sold

LOS ANGELES — Kendun Records, Burbank-based state-of-the-art recording studio for more than a decade, has been acquired by the Encore Entertainment Group. The company has changed its name to Encore Studios.

Some of the artists who have recorded at Kendun include Julian Lennon, The Jackson Five, Neil Diamond, Billy Joel, Deneuve Williams, Jackson Browne, and more.

Goyak Retires

LOS ANGELES — Capitol Records has announced the retirement of Pete Goyak, vice president, administration, effective April 15. Goyak joined Capitol over 37 years ago and moved to the Los Angeles office.

Goyak has been the key to the company's success and has helped to guide the company through its many years.

New Video Concept

One valid area to turn to is music video, another is "How-Tos." Then there's children's programming. A fourth area is participatory programming, in which you have a well-done film with all the entertainment value, a beautiful book and a beautiful soundtrack and the added element of adventure.

Repeatability is another attractive feature. Dealers will find in participatory programming, as treasure hunts take lead into the next area.

NITE RECORDS OF AMERICA seeking final investor in new innovative country music label. Lively or active partner, especially in a marketplace:

FOR SALE: A large collection of phonograph records

SERVICE: I Robot $75, Pole Position $100, Hyper Sports $75, Track $75, Field (in/out) $75, Karate (in/out) $75, Cobra Command $75, Outlaw $75, Road Runner $75, Spy Hunter $75, Thunderbird $75, Star Trek $75, Star Wars $75, Star Wars $75, Space Invaders $75, Space Invaders $75, Space Invaders $75.

COOKIES: $1100 FOR COIN MACHINES $300.

ACE LOCKS KEYED ALIKE, Send a key and the key you want them mastered to: 1500 $10.00, (5 keys) $100.00 (lots of keys 10-24) 1.00 per key, RANCHEL LOCK SERVICE, 61 Rockaway Blvd., Valley Stream, N.Y. 11580.

PROFESSIONAL

INCOME TAX RETURN prepared by CTA. Tax consultation. Call for appl. (213) 349-2304.

Left Field

process, not the yap. It might happen with this album, it might take two or three. With Goyak, that genuine talent is part of the equation, and that all involved have done right by the rest. The rest will come.

"All of the elements have worked together," emphasized Ed Rosenblatt, "Our involvement, the time and care in the pre-production, the band's dedication, the management's backing, the Larry Miller involvement, and the enthusiasm shown by our partners Warner, WEA, as well as CBS Records, in such a manner as the Hollywood script, it could not have been written better.

"Or as Carrie Childs says: 'I've had a lot of help here, from a lot of people. A lot of help.' Isn't that the way it's supposed to work.
AROUND THE ROUTE

by Camille Compasio

AOE '85, which just concluded at the Sheraton Downtown in New Orleans (3/29-31), drew a significant operator attendance, some manufacturer representation and a poor distributor turnout. While a good number of the exhibitors were hosted by distributors, there weren't many who came in from out of town for this show. AOE's seminar program, a major attraction of this convention since its inception, consisted of about 30 sessions and was quite successful, the biggest draw being the three pay phone seminars which saw some 85 attendees at the opening session and a minimum of 50 at the others, according to show officials. The technical seminars were well received and, we understand, there were at least 20 attendees at each of these sessions. There were 60 exhibitors at AOE '85 (including about 13 pay phone companies) occupying some 125 booths. Among last minute sign-ups for booth space were Atari and Nintendo. Show officials reported a total attendance bordering on the 2,000 mark (we called them the day after the show closed, so they were still tallying the count) and of this figure it was estimated that over 1,000 represented the opera-

(continued on page 42)

Ferchen Named Bally Midway Interim President

CHICAGO — Maurice J. Ferchen has assumed additional duties as temporary president of Bally Midway, Bally Manufacturing Corporation's amusement game manufacturing subsidiary. (Cash Box, 4/13/85) as announced by Roger N. Kenee, executive vice president and chief operating officer of Bally. Ferchen, currently president of Bally's Aladdin's Castle, Inc., the corporation's family amusement subsidiary, will also continue in that position. At Bally Midway, Ferchen replaces David Maroflake, who resigned as president on March 29, 1985. Maroflake's future plans were not disclosed.

The company will name a new president of Bally Midway at noon as a suitable replacement can be found, Kenee stated. "Bally is firmly committed to the amusement game business and will search out the best talent in the industry to head our operations in that field," Kenee added.

Melbourne Appointed Seeberg Distrib

CHICAGO — Seeberg Phonograph Corporation recently signed an agreement with Melbourne Juke Box Company for exclusive distribution rights of the Seeberg line in Australia and New Zealand. Peter Greenaway, Melbourne president, signed the letter of agreement held by Seeberg president Ed Blankenbecker, as Mrs. Greenaway and Bob Breither, Seeberg director of marketing, approvingly witnessed the transaction.

Melbourne Juke Box Company, now operating 200 phonographs, was started by Peter's father, Max, in 1952, when they manufactured 78 r.p.m. 12-play machines. "We've been in this business a long time and think we know a good thing when we see it. When we heard about Seeberg's Compact Disc player, we had to have it on the ground floor," commented Greenaway.

Industry News ................. 42
Jukebox Programmer ............. 43
As of this writing, show officials tell us they are planning an AOE convention in 1986.

Cash Box felicitations to Bally Midway executive vice president Stan Jarocki, who is celebrating his 35th year in coinops! Can't be, "Rock"—you look like you have yet to celebrate your 40th birthday, let alone 35 years in this business! May you enjoy many, many more of these anniversaries!

State association news: The recently held annual MOMA state convention, at the Hotel Radisson in St. Paul, proved to be the group's largest and most successful to date. For the first time, the format was extended by an additional day so that technical and business management seminars could be held, as well as a special luncheon presentation by Nintendo's Bill Cravens. Additionally, this year was a Ladies Only program. The three-day event was capped off by a gala banquet, complete with dinner, dancing, entertainment, awards presentation, door prizes, etc. MOMA's slate of newly elected officers includes Roland Beach, president; Gene Winstead, vice president; Tami Norberg Paulsen, secretary and Gary Nelson, treasurer. Elected to the board of directors were: Loren Beadoin, Jerry Borth, Lloyd Williamson, Jr., Abe Sweeney, Jim Maddern, Tom Theisen and Al Eggenmont, Jr. The next MOMA general membership meeting has been scheduled for July 19-21 at the Radisson Resort Arrowwood in Alexandria, Minnesota. . . . Coming up soon is the annual OMAA state exposition — the Ohio group's 11th edition of this noted industry event. The association is expecting a larger number of exhibitors this year and has thus expanded show hours. For further information contact OMAA headquarters at 614-221-8600. Incidentally, OMAA is to be commended for the very thorough Ohio Legislative Directory it has just issued to its membership — for use throughout the year in communicating with representatives in Columbus and Washington regarding legislation. . . . At the end of this week, (4/18/81), FAYA, the Florida state ops association, will be holding its annual convention and trade show at the Hyatt Regency in Miami. At this point the exhibitor count is 36 (including a full turnout of telephone people) who will be displaying products in over 100 booths. Exhibit hours will be from 1 p.m.-7 p.m. on Friday, from 11 a.m.-6 p.m. on Saturday and from 9 a.m.-noon on Sunday.
CONTAINS THE HIT SINGLE

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