Menudo
Forever Young
Story On Page 13
You May Not Know This Artist By Name.

But A Million Know Her Music By Heart.

Announcing the new album from

AMY GRANT

The album: UNGUARDED
(AM-2734)

The single: “Find A Way”

Produced by Brown Bannister

Executive Producers: Michael Blanton,
Dan Harrell and Gary Chapman

ON A&M RECORDS AND BASF CHROME CASSETTES.

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New Technology Helps Bridge Gender Gap In Record Product

By Marti Sharron

Women have begun to achieve significant success in the field of record production; an area of the industry that was traditionally male-dominated. Women such as recording artists Valerie Simpson, Teena Marie, Sheila E., and songwriters and producers like myself have made great strides in breaking through the "glass barriers" that have existed for so many years. In addition, Diana Ross, Cheryl Lynn and Deniece Williams have also recently produced tracks on their own LP's. However, for me as a songwriter who is not a performing artist, I have been able to make the transition to producer via the advent and popularity of the "techno-pop" synthesizer era, which believe has given birth to a new breed of songwriter — the songwriter/producer.

Prior to the "techno-pop" synthesizer surge, producers solicited songs from writers whose participation ended with finished composition. Songwriters had little or no access to the complex synthesizer technology that now exists (i.e. Fairlight, PPG and Oberheim systems, to name a few). They usually created their songs (and still do quite successfully) on guitar and piano. However, for those of us who wanted to break into producing, the era of synthesizer technology was a new way. Songwriters who played keyboards and had adapted to the new technology could now program and arrange various parts of the song into the computer system, enabling them to hear back the "production" immediately on tape prior to going in and recording the studio. A personal example of what transpired is as follows:

My co-producer, Gary Skardina, and I have someone program our song ideas into the computer, allowing us to make a more sophisticated demo with an almost completed master rhythm track, instead of the traditional song demo. We then present this more complete package to producers for their artists and/or record companies, who hopefully will be inspired to work with us as a songwriting/producing team. For the songwriter, this process allows the original idea and "test" of the song to remain intact. And, in addition, my concept of writing has changed accordingly. I no longer just write songs, I write records!

A songwriter, being more familiar with the technology now available, will have the advantage to move into production easier. The top record producer, who works with the songwriter/producer, gets a more complete package — the song and part of the production.

Partially, as a result of the development of the new technology on many albums by top name recording artists, you can find several producer credits. Although this concept is not new, it is now being welcomed by producers and record companies alike for several reasons. Among them is that of the time factor (a producer who would not ordinarily be available for an entire album could find time for two or three tracks) and utilizing more than one producer can enhance the records' quality and create more variety with the use of producers who excel in specific types of productions.

I have wanted to produce records ever since I was 15 years old and it is now a dream come true. I've had many obstacles to overcome as a woman trying to do so — even my name! I would like to see more women try and break into production via record engineering and those who are top-notch studio session players. It seems to me that most producers have worked their way through these channels and knowledge of this background helps to make the transition a bit easier. I am extremely grateful to the pioneering efforts of women like Sylvia Robinson and Ellie Greenwich and equally as grateful to individuals like Richard Perry and Paul Fiskin who have encouraged my abilities as a producer. If through my personal experience, I were to offer any advice to women trying to break into record production, it would be this: If you know you have the ability and talent to produce, get as much studio experience as possible, be persistent, go with your instincts and don't let anyone try to intimidate you!
USA For Africa Counterfeit Suit Filed In L.A.

By Peter Holden

LOS ANGELES — In the wake of the discovery of huge amounts of counterfeit USA For Africa merchandise found in retail outlets around the country, a lawsuit was filed April 17 in United States District Court in Los Angeles against 8 Los Angeles area retailers, manufacturers and distributors. The lawsuit was announced at a press conference held last week by USA For Africa organizer Ken Kragn and attorney Jay Cooper, a senior partner in the firm of Cooper, Epstein and Helle, KMK, who are donating legal services for the famine relief project.

While the press conference gave Kragn a forum to list the fantastic success of the USA For Africa single and record “We Are The World” — as of April 16, a total of four million singles and three million albums had been sold contributing to a total of $35 million dollars in total earnings and contributions — Cooper’s revelations regarding the swift actions to be taken against any and all participants in the counterfeiting or selling of any USA For Africa merchandise held center stage. Cooper stated, “This lawsuit is only the beginning of legal action to be taken against any manufacturers, distributors, printers and retailers involved in the production or selling of counterfeit merchandise.” Explaining why the suit already filed was taken only against Los Angeles parties, Cooper commented, “We are in the process of gathering evidence around the country against parties involved, but we want to prove to retailers that we mean business, so all suits we file, we want to win.”

The legitimate merchandise — sweatshirts, tee shirts and posters — is manufactured exclusively by Winterland Concessions, Inc., one of the plaintiffs in the L.A. suit along with United Support of Artists For Africa (USA For Africa). Cooper pointed out that the main mark to look for when buying any and all USA For Africa merchandise is the copyright mark, but specifying such as this logo’s wheat staff being in the first “A” of Africa, and any merchandise printed on black material or with block lettering is indeed counterfeit. All USA For Africa merchandise is made in the USA and carries a copyright mark. Any persons having questions about the validity of merchandise bought or seen in stores or evidence on counterfeit merchandise can call Cooper or his staff at the phone number 800-887-9011.

Behind the Bullets

Loggins And Moyet: Voices On The Rise

By Stephen Padgett

The LP chart continues to be a hotbed of activity. The USA For Africa album, “We Are The World,” surprises no one as it jumps from a debut of 7 bullet to top the chart. Other major charts this week include: sales, Kim Carnes “Bleeds Like A Lion” from Sade, Tom Petty and The Heartbreakers, Tears for Fears, Luther Vandross, The Power Station and Howard Jones.

Two big moving records just below this traffic jam are “Vox Humana” by Kenny Loggins and “Al” by Alison Moyet. Kenny Loggins takes a twenty point jump from 75 to 55 bullet on the strength of breakout sales nationally, with the highest concentra

Aloha CBS — More than 800 CBS/Records Group staffers gathered in Honolulu March 15-19 for the group’s annual business meetings. As part of each evening’s programming, ARIA gold and platinum plaques from the past year; (Photo 1) Sade received awards for sales in several countries for her debut album, “Diamond Life.” Pictured from left: Stuart Matthewman of her band; Rob Den Dumas, vp, CBS Records U.K. (Photo 2) Kenny Loggins received quintuple-platinum plaques from Columbia executive Bob D’Amico for the Footloose soundtrack album. Pictured from left: John Kotecki, vp, sales, CBS Records; Michael Dilbeck, vp, west coast A&R, Columbia; Kenny Loggins; Vernon Slaughter, vp, black music and jazz promotion, Columbia; Eva Ein, Loggins’ wife; Al Teller, senior vp and general manager, Columbia; Larry Larson, Loggins’ manager; and Bob Sherwood, vp, marketing, Columbia. The CBS Records labels also honored four of the Group’s U.S. branch offices and eight sales personnel for outstanding performance in the preceding year. (Photo 3) Award winners from the CBS Records field force joined Core Marketing executives following sales award presentations. Pictured from left are: Bob Poer, sales rep; Mike Marinovich, vp, merchandising; John Murphy, sales rep; John Kotecki, vp, sales, Tom McEwen, radio promotion, and Robert Green, vp, marketing and distribution branch; Randy Allen, sales rep; Ken McAdams, sales rep; Denise Fillis, single records coordinator; Dane Venable, account service rep; Barry Levine, director, merchandising; Paul Wittcoff, account service rep, and Mike Kraski, sales rep.
BUSINESS NOTES

RCA Reports Record Setting Sales

NEW YORK — RCA Corporation has recorded sales and higher earnings in the first quarter of 1985. Net income for the first quarter ended March 31, 1985, rose 29 percent to $65.0 million from $50.3 million in the first quarter of 1984. Sales in the first quarter rose to a record high of $2.40 billion from $2.36 billion a year ago. According to Robert R. Frederick, president and chief executive officer, "We are pleased with our first quarter performance, especially in view of the fact that a number of our businesses suffered from severe price competition in their markets. We continue to believe that 1985 will be a good year."

In the Entertainment segment, Frederick said, NBC's first quarter earnings were the highest in its history, nearly triple its earnings for the comparable period in 1984. At NBC's request, NBC will not discuss the earnings performance of television operations, with the exception of the Entertainment Network doing particularly well. In the Records and Video subsegment of Entertainment, sales of audio records were down slightly and profits were up substantially, largely on the strength of the continuing strong performance of RCA's joint ventures with Columbia Pictures. RCA Records also reported higher earnings, mainly reflecting the strength of its Latin operation and improved record club operations. In Electronics, sales were down slightly, and excluding the special VideoDisc provision in 1984, earnings were at last year's levels.

Major Record Bootlegger Charged

NEW YORK — Michael Rascio, also known as "Charlie Greenberg," of 89-19 Lefterts Boulevard in Richmond Hill, New York, allegedly one of the largest manufacturers of bootleg albums in the country, was arraigned in state court on April 11 based on an indictment charging him with nearly 500 separate criminal acts relating to practical activities. The indictment resulted from an investigation by the Suffolk County, N.Y. District Attorney's Office Rackets Bureau which, on October 19, 1984, for the second time, executed a search warrant at Rascio's PRI Record East in New York. At that time, approximately 5,000 bootleg albums, 70 master tapes, five hydraulic record presses, and numerous stampers, record jackets and record sleeves were seized in accordance with the search warrant. In a prior criminal case, Rascio was sentenced to three and a half years and served five years in jail after pleading guilty in 1981 to a felony charge involving an unauthorized duplication of sounds.

Rascio was arraigned on the current charges before Hon. George F.X. McNerney of the New York State Supreme Court in Hauppauge, New York. Rascio is charged in the 586-count indictment with 591 felony counts and 45 misdemeanor charges. The indictment contains the largest number of felony counts ever charged in a record piracy case.

EXECUTIVES ON THE MOVE

Colamussi: Named — Karen Colamussi has been promoted to the position of national manager, Western Region (WTV), at Atlantic Records, New York City headquarters. The appointment was made by Atlantic director of merchandising Jim Gallo, who commented, "In her four years with the department, Karen's responsiveness—five years to her husband and nine years to develop into an indispensable member of Atlantic's marketing team. I am very pleased to announce this long overdue and much deserved promotion."

Ritti: Named — Philip M. Ritti has been promoted from marketing manager of video tape products to director of marketing at the Ampex magnetic tape division, according to an announcement made by division general manager Donald F. Bogue. Effectively immediately, Ritti assumes responsibility for the development of all Ampex's marketing strategy and planning programs at the Ampex magnetic tape division.

Appointments At Slash — Slash Records continues its spring expansion and personnel appointments. Recently, it has been appointed director of marketing, and Anna Stamatoule becomes head of Slash's A&R operation. Hall joins the Slash staff after three years at Warner Bros. Records. As director of marketing, Hall will be in charge of Slash's sales operations, which includes communications with WEA offices as well as the retail community. Stamatoule, previously marketing director at Slash, becomes head of the A&R office.

Heimers Named — Patricia Heimers has been named public relations director for the Recording Industry Association of America (RIAA). Heimers becomes the RIAA's first female administrative assistant with both general and A&R responsibilities. Heimers has also worked as public relations and exhibits coordinator for EIC/Intelligence, a high-end database producer.

Mansfield Appointed — Dennis White, executive vice president, Record Group Services, has appointed the recent appointment of Joseph Mansfield, Jr. to the position of divisional vice president, sales, record group services, effective immediately. His responsibilities also include overseeing RIAA's largest product for the Capitol, EMI-America, Manhattan, Angel and all distributed labels, as well as the activities of all district sales offices.

Cooper Appointed — The late professional and freelance concert impresario, whose firm will handle booking and production chores at the newly-renovated Wiltern Theatre in Los Angeles, has announced the appointment of Ken Cohen as managing director for the 2,300-seat facility. Cohen returns to the Bill Graham organization after having worked as the manager of Graham's Fillmore East in New York from 1968 to 1971. More recently Cohen was a radio personality at WNEW-FM in New York, vice president of A&R for Columbia Records, and A&R vice president for A&M Records in Hollywood.

Fields Named — Alan R. Fields has been appointed vice president of the entertainment and communications group of Gulf + Western Industries, Inc. Fields will report to Tom Kays, executive vice president of Paramount Pictures (UK) in London, a position he held since January 1981.

Perl Named — Paul Winter announced the appointment of Richard Perl as president of Living Music Records, Inc. Perl will work with the company's general manager and chief operating officer, John R. Gordon and with John Azzaro, who heads Living Music Events in Ukiah, California, will assume additional responsibilities as vice president, marketing for the five-year-old Sausalito based record company.

Stevenson Named — Stefan Stevenson, former director of The Hydric Stairway Productions, and Tewksbury Sound Recorders has announced the opening of his new studio. Located in the former Studio C at Wally Heider Recording, Alexander claims that his new studio San Francisco Sound Recording, will be "a real quality price."

Bass Forms Co. — Billy Bass and Bill Underwood have formed a new company offering black music marketing, promotion consulting, and artist developing services to artists, managers and record labels. B&B Marketing will focus on New York, Atlanta and Los Angeles. "New York and Los Angeles have the highest potential for crossover possibilities because of the attitudes of their radio programmers. While Atlanta radio stations Z93 and WQXI FM are eager to play new black acts that have developed from airplay on W105, WIGO and WAKQ, Atlanta, New York and Los Angeles share the same market characteristics," says Bass.

Davis Forms New Label — Gary Davis announced the formation of "City By Thy Bay Music, Inc." and its two recording labels, Lazar Records and Vintage Bay Records. The address of the new company is: 2015 Bridgeview, Suite 301, Sausalito, California 94965. The new telephone number is: Area Code (415) 332-4141.

Holland Appointed — Warner/Elektra/Atlantic Corp., has announced the appointment of Gordon Heimers, Jr. as the.A. branch warehouse manager. Holland joined the WEA Cleveland Branch warehouse staff at the company's inception in 1972.

Byrd Joins — Arista Records has announced the appointment of Kenny Byrd to the position of district manager, R&B promotion for the label. Byrd's area of responsibility will include Texas, Louisiana and Mississippi. Prior to this appointment, Byrd was assistant manager and will now report to Mike Price, the company's R&B promotion manager. Arista Records, a division of Atlantic, is the label's public relations department, coordinating all scheduling and coordinating advertising, merchandising, television and radio commercials, corporate communications and album packages. Prior to this appointment, Gorsky served as coordinator, creative services.
GLOW — Rick James — Gordy 6135 GL — Producer: Rick James — List: 8.98 — Bar Coded

Having helped to define funk, this talented writer/producer/performer makes a bid at pop success as well with this collection of eight new cuts. The results are convincing, as James perfectly blends both styles and demonstrates just how versatile he is. Standing out are the first single, “Can’t Stop,” “Spend the Night With Me,” and the title song. James’ musical mastery is no secret, but this LP is bound to introduce him to an even wider audience.

7800 FARENEIGHT — Bon Jovi — Mercury — 422-824 509-1 — Producer: Lance Quinn — List: 8.98 — Bar Coded

Last year’s debut is nearly gold, and this follow-up shows even more rough-and-tumble ferociously. Lead singer John Bon Jovi’s howling talents are apparent throughout, with the strongest cuts being “In And Out Of Love,” “King Of The Mountain” and “To The Fire.” Look for AOR adds immediately, with sales holding steady as the band tours this spring and summer.

IN THE LONG GRASS — The Boomtown Rats — Columbia FC 39335 — Producer: The Boomtown Rats — Bar Coded

A new urgency is found throughout the latest Boomtown Rats LP, from the passionate vocals of Bob Geldof to the booming sound of “Drag Me Down,” the single “Rain” and others. AOR should be all over this one.


Klugh moves on with this more contemporary collection of new tunes which features such young session heavyweights as Paul Jackson, Greg Phillanipes and drummer Harvey Mason.


Solid funk grooves and R&B ballads from the brothers Lewis with some excellent vocal work from Barbbara Weathers. Check out “One Love” and “Freak-A-Ristic.”


Big sounding pop/rock in the Survivor and Journey vein. Soaring vocals, lush keyboards and piercing guitar leads — a solid commercial slam.

GIRLS JUST WANT TO HAVE FUN — Original Motion Picture Soundtrack — Mercury 824 510-1 — Producers: various — List: 9.98 — Bar Coded

Youth-oriented movie spawned by Cyndy Lauper’s hit single features dance rock tracks from Animation, Alex Brown, Rayline and others.

IN A CHALK CIRCLE — Figures — TwinTone 8546 — Producer: Figures — List: 8.98 — Bar Coded

With The Replacements gone, Minneapolis’ TwinTone label is now concentrating on The Slickee Boys and this varied and polished rock LP from Figures. Often moody and youthful, “In A Chalk Circle” bears listening.

LONE JUSTICE — Lone Justice — Geffen 24060 — Producer: Jimmy Iovine — List: 8.98 — Bar Coded

Enough has been said about this L.A.-based roots/country-tinged rock band, now let’s listen. Lead vocalist Maria McKee is nearly everything you could want in a singer: pure talent with a taste for the soulful and the rocking. Sympathetic production sound from Iovine and a musical beefing-up of the band’s sound from Bonmont Tench adds substance to the collection of surprisingly strong tunes. If radio picks this one up, look for gold sales.

IN THE LONG GRASS — The Boomtown Rats — Columbia FC 39335 — Producer: The Boomtown Rats — Bar Coded

This MCA debut of Red 7 has Gossips’ Mike Rutherford producing and lead vocalist/guitarist Gene Stashuk often recalling Sting, yet the material is straight-ahead modern rock. While some tracks kick in like “Less Than Perfect,” others seem to drag. Look for good AOR response due to the tearing guitar leads and big production sound.

ELEGANT MACHINERY — Data — Sire 25297-1 — Producer: Georg Kakanis — List: 8.98 — Bar Coded

Thick keyboards and pounding dance beats make up the backdrop for Frankie’s lead vocals. Intimate writing as on “Over 21” and “In Blue” are juxtaposed on an often steely musical scenery. Expect good college radio response.


With Fela in prison in Africa, Material’s Bill Laswell produced and remixed this hypnotic and monumental LP which features Fela’s 20-member band working out lengthy jazz-tinged cuts. Also features Sly Dunbar on drums.

SUZANNE VEGA — Suzanne Vega — A&M SP-6072 — Producer: Lenny Kaye-Steve Addabbo — List: 8.98 — Bar Coded

Ethereal folk in a particularly New York vein. With impressionistic Laurie Anderson lyrics and an acoustic sound, Vega should capitalize on the renewed interest in that sound.

ROSE OF MY HEART — The Whitesilth Brothers — Rounder 2026 — Producer: Ken Irwin

These brothers have a unique style which owes much to classic duets of the past (the Blue Sky Boys, the Louvin Bros., the Wilburn Bros.), but they are also experts at making material from newer sources ring with a close-harmony style that is fresh yet uncannily reminiscent of the ’30s & ’40s. A wonderful record.

RED 7 — Red 7 — MCA 5508 — Producer: Mike Rutherford — List: 8.98 — Bar Coded

These new Red 7 songs have Gossips’ Mike Rutherford producing and lead vocalist/guitarist Gene Stashuk often recalling Sting, yet the material is straight-ahead modern rock. While some tracks kick in like “Less Than Perfect,” others seem to drag. Look for good AOR response due to the tearing guitar leads and big production sound.


DANGEROUS TYPE — Billy Cioffi — Gal 3471 — Producer: Billy Cioffi and Zeke Zinglebel — List: 8.98

UH OH...No Breaks — The Slickee Boys — Twin/Tone Records 8544 — Producer: Slickee Boys — List: 8.98

IP R A FI RE — Cris Williamson — Olivia Records 001 — Producers: Cris Williamson and Tret Fure

NAT AL I A — Toure Kunda — Celluloid 6113 — Producer: Bill Laswell — List: 8.98

WATCHING YOU, WATCHING ME — Bill Withers — Columbia FC 39887 — Producer: Bill Withers-Larry Carlton-Denny Dias-Ralph MacDonald — Bar Coded


SWINGIN’ FROM THE ’40S THRU THE ’80S — Ray Pennington & Buddy Emmon — Step One SOR-0003 — Producers: Ray Pennington, Buddy Emmons

SINGLE RELEASES

MADONNA (Sire 7-29008)
Angel (WB Music-Blee Diocque Music-Webo Girl-Black Lion Music/ASCAP) - (Madonna-Steve Bray) (Producer: Nile Rodgers)
The third single from “Like A Virgin” is a mellow but still upbeat pop tune which displays Madonna singing in a lower tone and with a less overtly sexual theme than past singles. Syncope dance beat engineered by producer extraordinaire Nile Rodgers should continue to propel her career with immediate club and crossover airplay. Less here to hold on to than the LP’s title track or “Material Girl” but still right up the commercial alley.

EURYTHMICS (RCA 14078)
Would I Lie To You? (4:20) (Blue Network Music/ASCAP) - (Lennox-Stewart) (Producer: David A. Stewart)
This first single from the Eurythmics’ upcoming album is the aural fleshing-out which was hinted out in the band’s last tour. Hard rocking early Kinks guitar and a pounding Motown beat from the background for Annie Lennox’s R&B lead vocal. Pure dance rock complete with a tantalizing horn section high-stepping throughout. “Would I Lie To You?” is guaranteed to fill all the promise this band has showed in the past. Out the box CHR and rock radio single.

JERMAINE STEWART (Arista 1-9314)
I Like It (3:31) (10 Music/Nymph Music) (Stewart/Lindsay) (Producer: Peter Collins)
Thundering funk from Jermaine Stewart which makes the best use of the vocalist’s powerful singing. The high BPM of this cut also should make it a favorite in the clubs with B/C radio on it immediately.

FREDDIE MERCURY (Columbia 38-04869)
I Was Born To Love You (3:41) (Queen: Music, Ltd. -- Beechwood Music Corp./BMI) (F. Mercury) (Producers: M. Mercury, F. Mercury)
A powerful dancer featuring Mercury’s strong vocal, “I Was Born To Love You” is a melodic club shaker. CHR potential.

NONA HENDRUX (RCA-JK-14056)
Moving Violations (4:06) (Booztownes, Inc./BMI) (B. Roberts) (Producer: B. Edwards)
The queen of funk gets tough with a stout dance beat and high flying vocal with this well-oiled urban floor filler.

SURVIVOR (Scotti Bros. ZS 04871)
This dramatically sensitive ballad shows Survivor at its best, tapping a unique blend of commercial strains which meld to and form pure pop fodder.

GLADYS KNIGHT AND THE PIPS (Columbia 38-04873)
A slow one this time, and yet another success for this durable and highly-talented group. Once again, superb vocals dominate, but this is a good song on its own. Should be a winner.

MARIA MOON (Golden Boy 7123)
Sex Symbol (3:45) (All Upbeat pop and The Great Theatre of Oklahoma-ASCAP) (David Sigerson) (Producers: Sarah Moon, Eddie Gurren, Eddie Martinez)

FRANCO BATTIATO (Capitol 5456)
I Want To See You As A Dancer (3:28) (Colgems-EMI Music/ASCAP) (F. Battiato, Pio) (Producer: Angelo Catarina)

TOMMY BELL (Westar 101)
Don’t Touch (The Pain’s Not Dry) (2:47) (Cross Key-ASCAP) (D. Chamberlain, B. Jones) (Producer: Tommy DeVito)

NORMA JEAN (MCA 52569)

MERRELL FANKHAUSER AND THE MAUI BAND (D-Town 9019)
I Saw Your Photograph (2:53) (Lost Continent-ASCAP) (M. Fankhauser) (Producer: Merrell Fankhauser)

MICK JAGGER (Columbia 38-04893)
Lucky In Love (3:57) (Promopub B V.-PRS) (Jagger-Alomar) (Producer: Mick Jagger-Bill Laswell)
This Francois K. edit of the album cut is a fresh and bitting track which may hold more CHR potential for Jagger than “Just Another Night.” This second single from his debut solo features a soft-side of the vocal master, but the lyric’s essence is a typical rock boast. Wailing guitar leads and a gritty funk beat underscore the melody of “Lucky In Love,” and Jagger does indeed sound in prime form. Look for immediate AOR and CHR airplay, while at the retail level, “She’s The Boss,” continues to hold strong.

MELISSA MANCHESTER (MCA 52575)
With the jazzy modulations that only she can deliver, Melissa Manchester provides expert rhythm vocals on this title cut from her forthcoming MCA LP, “Mathematics.” With numerous precision, the tune features robotic synthesizers and a spanking beat. A perky chorus furthers the overall hi-tech effect, insuring instant club popularity with its infectious danceability. Screaming sax tracks lend increased musicality. A CHR must-add.

JEAN KNIGHT (Mirage 7-99643)
My Toot Toot (4:20) (Sid Sim Pub. Co./Flattown Music/BMI) (Simlen) (Producer: Isaac Golden)
Soul singer Jean Knight offers a light and freeflowing vocal to this upbeat, fun song. A different direction for the talented singer which again proves how versatile she is.

LOOSE ENDS (MCA 52570)
Cleanly produced and slow-grooving R&B tune which features breathy vocals and a thumping bass line. Excellent melody and jazzy instrumentation add up to a potential B/C chart-topper.

KENNY G & KASHIF (Arista 1-9336)
High-tech B/C crossover material from the multi-talented Kashif and vocalist Kenny G from the pair’s upcoming LP. Sensual verse groove and a throbbing chorus earmark this track for hit status.

GRAHAM PARKER AND THE SHOT (Elektra 7-69654)
Wake Up (Next To You) (4:00) (Elliscian Ltd./PRS) (Parker) (Producer: William Wittman-Graham Parker)
A hit single has long eluded the multi-talented songwriter and critical favorite Parker, but with “Wake Up,” Steely Dan ingenuity and pure love song balladry may break that drought.

KLIQUE (MCA 52666)
This soulful ballad takes its delivery and production from both classic R&B singers and from modern ‘80s arrangements. Klique should find a strong B/C reception with this Thomas McClary production.

ALAN GORRIE (A&M 2726)

NARADA MICHAEL WALDEN (Warner Bros. 7-29017)

THE TOWNSENDS (Private I ZS 04855)

THE ALAN PARSONS PROJECT (Arista AS1-9349)
Days Are Numbers (The Traveller) (3:54) (Woolfongs Ltd/Careers Music, Inc. Parsons-Woolfson) (Producer: Alan Parsons)
LOOKS ARE DECEIVING — BUT THE SOUNDT ISN'T — From the cover of Marc Anthony Thompson's album, you can tell it's good. But what about the music? Well, it turns out it's good too. The album, "The Eternal Return," is the result of a collaboration between Thompson and WB's A&R rep Felix Chamberlain, who signed him for his demo work. Out of those sessions comes the LP, which features a mix of pop, jazz, and a bit of soul, all delivered with a voice that's pure pop. Thompson, who's been a musician for many years, and with music itself. "I don't write the songs in any particular way. I just play whatever is in the room and see what the melodies and words come out."

Marc Anthony Thompson

a master at many of the instruments he played. This is a very different approach to music for many instruments and with music itself. "I don't write the songs in any particular way. I just play whatever is in the room and see what the melodies and words come out."

The music is "The Eternal Return" is one of the most inventive pop records to come out in quite some time. The single, "Dance," is a strong lead vocal and guitar work from Thompson. The disc is doing quite well on Cash Box's pop singles chart.

LOCAL BAND NEWS — Look for Psychobud to release a three-song EP featuring a mix of "Sigmas" as a dance track. The new record is being produced by Don Van Patten, who has produced Berlin and worked with Big Country and the Violent Femmes. The single will be released on June 1 and will feature two new songs. The release will be done in front of the Lhasa Club in support of their "The Eternal Return" LP on Friday night.

EVERYBODY BACK AGAIN — "EB 84," the classic duo's reunion LP of last year was apparently not a hit, so in late 1985, they entered a jam session to work on a new album. The disc was in town last weekend to perform on American Bandstand. The show, which will air June 1, features Sheer along with The Bangles as his back-up band. Shear, who has written with the girls, will thus be at the head of one of the hottest groups around. The first single from "The Eternal Return" is called "Steady." It's doing quite well on Cash Box's pop singles chart.

Wanda Crews

was doing a live poetry reading April 25 at the Lhasa Club in support of their "The Eternal Return" LP on Friday night.

E4CES

24-year-old pianist who grew up in Boston. But he began playing professionally at the age of 15, and has since been featured on numerous recordings.

New Faces To Watch

"Here's the story. When I was about ten or eleven, Jimmy Smith came along to a jazz club with Art Farmer, Illinois Jacquet, and Kenny Burrell, and my father took me backstage; and there was a little upright piano in the dressing room. So he told me, 'Makoto, go ahead, play a blues.' And I started to play a blues. Jimmy came along and we played four hands. And Illinois started to play, then Kenny Burrell picked up his guitar and we had a little jam session. And that was the first time that anybody said to my parents, and my father particularly, that they should send me to the States."

Makoto Ozone, whose first Columbia album, "Makoto Ozone," has just entered the jazz chart, is the son of a swing pianist in Japan. He came to America five years ago — at the age of 19 — to study writing and arranging at Boston's Berklee College of Music. But it wasn't long before the world got out that there was a hot new pianist on the scene. The Boston Globe calls Makoto's album, one would think that the talk was of a contemporary pianist with a wide range of talents. But, in fact, the Makoto Ozone who goes by the name of Boston was a spitting musical image of Oscar Peterson.

"I was 18 percent of the music I was listening to when I was 12, I got to Berklee was, "I'm going to be that kind of pianist, you think your talent is too good to be wasted. I said, 'What do you mean?' He goes, 'Well, I think you have a lot more to go to;

Women Executives

From The Pursuit Of Art To The Art Of Publicity: Epic's Blond On Blond

b) Rusty Cutchin

2nd Article Of A Series

NEW YORK — It's a long way from Andy Warhol's entourage to the vice presidency of a major label, or is it? For Susan Blond, success in any field, let alone the music business, is based on her ability to cooperate, ability, and patience. "It's great when you work with people that you respect; when they respect you. And when they don't you have to be tough, woman, man, black, white. They just say something. They're not going to be put up with."

"And I was impressed with, began giving the new Leon".

Metal Friends — Lead singer Randy "O" and bassist Aaron Samson get close during a number of Gobi's two show sellout at the Roxy Theatre in West Hollywood recently.

SUSAN BLOND — From artist to publicist to vice president.

Labels, that respect has come during a career journey unique in the music business. Blond has been at Epic 10 years. "Jeff Beck A," she says, represent the "grand old men" at the label. But before entering the record wars Blond was a successful artist with a one-week show at Harvard and a studio, one of only eight awarded, at the Whitney Museum. In 1972 she began working for Warhol's Interview magazine as an art salesperson. "I want to work for Andy Warhol because he was the greatest artist in the world," she replied. "But what happened was people jumped on Warhol's bandwagon. And I just had to jump in and learn. It just happened to be a good period. So I went. I was there two years, and then I came to Epic."

(continued on page 36)
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.
The Tradition Continues
Menudo: Staying Forever Young

by Peter Berk

LOS ANGELES — Thousands of young, predominantly Puerto Rican girls, now in their late teens and early twenties, gather at the Forum this month to hear Menudo perform. Their eyes gleam wide, their voices ring out, and their emotions run high. This is their second album, "Laura," which spawned the hit "Fuego." The following year, Diaz took his group through its first major tour, which encompassed the Americas, Venezuela and Spain, and was overshadowed by the Grammy Awards, which had been seen throughout Latin America today. More records on various independent labels have been released since then, and several Latin-themed parties have been held in both Santiago and Buenos Aires. Nevertheless, Menudo limped through the crowd and continued to propel his group forward on international stages. For the departing members, it was a sad music, through his support of their future efforts.

By 1984, when Menudo made its first appearance in New York City, the group had come to dominate Spanish-speaking airwaves all over the world, and had released a feature film titled "Una Aventura Llamada Menudo." In New York, the group played six consecutive performances at the Felt Auditorium, and it was evident that its infectious light pop music and flamboyant stage performances had won over an appeal which bridged any language gap. In June of 1983, Menudo displayed its universal popularity once again when 80,000 fans poured into Madison Square Garden's main arena for a concert performance.

Months later, ABC Television signed Menudo for a Saturday morning series which featured the group singing in Spanish and English, and America with the group after that, the singers were signed by RCA for a long-term international recording contract. "A Todo Rock" became Menudo's debut RCA album, and soon after it was released, the group undertook its largest scale U.S. tour. In February of 1984, Menudo's first English-language LP, "Reaching Out," was released, in time to coincide with 10 sold-out concerts at Radio City Music Hall.

By the end of 1984, Menudo had filmed its first music video (Like A Cannonball) appeared on several TV programs, including "The Merv Griffin Show," which featured the international success of "Reaching Out," and for the sponsorship of Pepsi-Cola for its 1985 U.S. and Puerto Rican concert tour. Currently, Menudo is anticipating the release of its latest LP (self-titled), which is now completed in English. The album and first single, "Hold Me," have been slated for release by the end of this month.

Menudo's current members are Carlos "Charlie" Riveria, 15; who's been with the group since April, 1982, Roy Rosello, 14, who joined in August, 1983, Robert Rosas, 15, and Kenny Loggins — Reaching the zenith of a career characterized by growth.

KENNY LOGGINS — Reaching the zenith of a career characterized by growth.

A fine product for Chaka Khan, whether at the){

Cover Story

EAST COASTINGS

THE SUPERHUMAN VOICE — The contrast between the recording styles of New York and Los Angeles becomes more apparent when popular taste centers on glamour and style. Occasionally, when all eyes are focused on the aggressive stance and "urgency" of east coast artists, the achievement of the production community get overlooked. With New York's reputation for providing much of what is "new" and "fresh" it's important not to overlook the creative talent that thrives throughout the country. This is not to deny that the east coast brings much raw creative energy into something musical. And despite this column's regional prejudice, it must be noted that the bulk of this kind of sophisticated refining process seems to be occurring on the west coast. This is not to say there aren't several cans of worms as does any discussion about the quality of recording, and this "chord" to the key word. The word here is meant to mean a certain sophistication based on tradition, and a sense of what makes music. This lets out a number of artists who have either dedicated themselves to a less commercial sound, or whose sophistication ignores certain elements of music. (For all the rock and roll)"boom box" groups, melody and harmony are not central among their concerns. To be sure, east coast production and musicianship are important in being musical and captivating a mass audience. Aril Mardin has consistently shown himself to be a master of the "chord" and his list of artists who produce the kind of music he is pursuing has been successful. The point is, for every artistically sophisticated and commercially successful producer operating on the east coast, two or three equally accomplished talents can be cited on the west coast, starting at the top with Quincy Jones (Michael Jackson, George Benson, himself), David Foster (Chicago, George Duke (Jeffrey Osborne, O'Mary), and in the middle, Eddie DeBarge, the Pointer Sisters, Philip Bailey, Bill Anderson and David Sanborn.

What makes "Vox Humana" a classic album is the extended range of Loggins' various talents. And perhaps the most striking, and ironic considering the album's title, is how Loggins brings to his continually developing sense of arrangement. The LP kicks off with another Loggins rock roll, and the cut title. Like "I'm Alright" and "Footloose," Loggins' voice is heard with a sense of that for him has evolved from the swing-based R&B of "Your Mama Dance" and "My Music" to the Tennessee-bred harmony-oriented sound of his recent hits. Loggins nails this testament with a spectacular studio-assisted vocal arrangement and acoustic guitar backing that outgrows even during his year as a major American artist and is the best example of vocal, instrumental and production virtuosity since "Thriller." Loggins credits Foster as co-producer on one of his own side projects. "Be Like" is a rolicking R&B number that Loggins' wife Eva contributes lyrics on a number of songs and he is joined by a small crowd of L.A.'s best on playing and writing duty, including bassist Nathan East, producer Kenny Loggins, singer Elida DeBarge, the Pointer Sisters, Philip Bailey, Barry Anderson and David Sanborn. Loggins' voice is heard with a sense that this year marks a new beginning, and his love for his country and his people shines through as the Group's future looks bright.

(East Coastings)

(continued on page 36)
THE JOB MART

Up in Cape Cod, WXJY is seeking personalities for their A/C format station. Opening will not be available until mid May. Send all inquiries to Greg Evans, WXJY, P.O. Box 296, Osterville, MA 02655. EOE/MF... Morning personality is needed at WRNJ. D.P. Kendall says, "We have a big city sound with a small town feel." They are located one hour from New York City. T&R to D.P. Kendall, P.O. Box 1000, Hackettstown, New Jersey 07840... WZKB 107.5 is seeking CHR personalities. The station has new studios, a new tower and is located in a rapidly growing market. Please send tape, resume with a photo and salary requirements to Mary Russell, WZKB, P.O. Box 10164, Charleston, South Carolina 29411...

WWSP in Philadelphia is looking for an aggressive promotions director. Applicant must have experience in marketing. Send resume to Michael Picozzi, 1 Bala Plaza, Bala Cynwyd, PA 19004. No calls please... Z-98 needs one more prof. All of their drive spots are filled except the afternoons. T&R to Bob Hack, P.O. Box 4800, Clearwater, Florida 33758 EOE/MF. No calls please... a growing seaside station in Beaufort needs a production director with management, programming and air skills. If this is what you're seeking send T&R to Fred McCune, WYZC, P.O. Box 480, Beaufort, NC 28516 EOE/MF... WBEN New York is looking for a part-time experienced radio personality. T&R to J. McLoughlin, 2077 Elmwood Ave, Buffalo, New York 14207. EOE/MF... Competitive FM is seeking an experienced night air talent with good production skills. Females are encouraged. T&R to Don Patrick, WWSY, P.O. Box 1240, Millinocket, ME 04462. EOE/MF... Country, rock and contemporary stations are currently accepting tapes for future openings. Community Service Broadcasting, 811 Broadway, M. Vernon, IL 62864. EOE/MF... immediate openings for midday and afternoon drive announcers at top-rated small market station. T&R to Michael Stevens, WXJY, P.O. Box 2300, Airdrome OK 73402... Write or call (405) 218-5357 EOE/MF... 100,000-watt Top 10 FM needs an experienced jock with production potential. Send tape to Michael James, K106, P.O. Box 106, Beaumont, TX 77704 EOE/MF... Eugene CHR is now accepting T&R's for future openings for all shifts. Michael Anthony, KSND, P.O. Box 10767, Eugene Oregon. EOE/MF... a jock/afternoon news position is open in Bakersfield. Send tape to KLLY. C&R to KLLY, P.O. Box 2650, Bakersfield, CA 93303. EOE/MF... Z-99 is accepting tapes for future air shifts. Send a photo also with T&R to Todd Chase, 4350 Johnson Drive, Shawnee Mission, KS 66205. EOE/MF. Kevan Rabat of KDVV is seeking four drive time personalities. "Only team players need apply," says Rabat. T&R to Kevan Rabat, KDVV Radio, P.O. Box 1478, Topeka, KS 66601. EOE/MF... an opening for someone who is entertaining and warm in San Francisco at KITS. T&R to Phil Conner, KITS Programming Dept, 935 Market St., San Francisco, CA 94103. EOE/MF... no calls please EOE/MF... KOME is seeking a full-time air talent. Applicant should be creative on air and have production skills. Send tapes to Pat Evans, 1245 S. Winchester Blvd., San Jose, CA 95128. No calls EOE/MF. Personality/news director is needed at KLKT, Lake Tahoe. T&R to Ken Hunter, P.O. Box 6083, Incline Village, NV 89450. No calls please... you are ready to move up to a new position? If you are, then call Radio-Advises Inc., 1055 S. Mission Rd., P.O. Box 19004, Tucson, AZ 85737. No calls please... are you looking for an aggressive evening shift opening? Send a photo with T&R to Dan Contreras, KEDG, KEDG/C-summary, P.O. Box 2481, Millinocket, ME 04462. EOE/MF, 350 morning positions are open in KEDG/C-summary, P.O. Box 2481, Millinocket, ME 04462. EOE/MF... an opening is available in San Antonio for a morning personality. Send resume to Don Kirk, KJJL, P.O. Box 900, San Antonio, TX 78209. EOE/MF... a producer is needed at KJKL, P.O. Box 1000, Longmont, CO 80501. EOE/MF...

AIR CHECK

Station: KZZP-FM
Market: Phoenix
P.D.: Guy Zapolone

"Phoenix is now becoming a market we always should have been -- highly competitive! There are now more contemporary hit-oriented radio stations in the Phoenix market than ever before. It's going to be a battle!" These words sum up the feelings of Guy Zapolone, program director at KZZP-FM, a straight-ahead Top 40 contemporary hits station that plays twelve to nine currents per hour in a city he describes as a rock 'n roll town.

On the soft end of the contemporary hits spectrum of stations that compete with KZZP, according to Zapolone, is KYLT, which captures the largest share of adult ratings, and KLZI, which has been programming adult contemporary for about one year. Closure in competition with KZZP are Top 40-oriented KOPA and KDKB which formats contemporary album-oriented rock hits.

"I didn't leave B94 to come to Phoenix for my health," Zapolone states. "I'm here to win! The station has had identity problems, but we're redefining what we are." Presently KZZP's base audience is 12 to 24, but it is looking to grab a slice of the older demos as well. Thirty-five retail stores are called each week for input on records added to the playlist. Equal in importance to retail activity is call-out research which Zapolone utilizes for music rotation in his quest for attaining more of the 18-to-34-year-old bracket.

"There is very good programming talent in Phoenix," Zapolone says. "This is the most competitive, intelligent programming situation I have ever been in. We're going to come on like gangbusters!"

Formerly owned by Western Cities Broadcasting, KZZP became the property of Nationwide Broadcasting, which recently (March 1) bought and took over the Western Cities chain making Nationwide the largest group of FM outlets in the country with 10 including B105/Orlando, WNIC/Columbus and WCKY/Cleveland. KZZP GM Mickey Franco heads up the west operations for Nationwide.

daryl lindsay

POP PROGRAMMERS PICK

Programmer: Rick Brown
Station: KEYN
Market: Wichita

Song: "Imagination"
Artist: Belouis Some
Label: Capitol

Comments: "Just added this past weekend, best response came from 18-24 men and teen girls. A lot of curiosity, some thought it was David Bowie. Some members of Bowie's group are on the record. Its got a good video, the hook is the title which should convert it into sales."
KIIS: OBSESSION — PolyGram recording artist AniDiction stopped by Los Angeles KIIS to thank them for their support on their hit single "Obession." Pictured (l-r) are: Gene Sandlbaum, KIIS FM music director; Astrid Plane, AniDiction; Bill Wadhams, AniDiction; Jean Macdonald, PolyGram national trade liaison, Los Angeles promotional manager; Larry Ross, Johnson/Ross management, co-manager AniDiction.

Stedman Promoted

LOS ANGELES — Bill Stedman has been named program director for KSAN San Francisco. He assumed his new job duties April 15, transferring from Market station WHK in Cleveland where he was PD.

Stedman replaces J.D. Spangler who recently took the GM spot at KJUJ in Des Moines. Taking over the WHK PD duties is John Gorman, who will retain his position at WMMS.

Craig Promoted

LOS ANGELES — WMGK Program Director Bob Craig has been promoted to the newly-created position of operations manager of WMGK (103 FM), Philadelphia, the announcement was made by Larry Waxler, vice president and general manager of the station.

"Bob’s new title is our company’s way of recognizing the tremendous contribution that he has made to the success of WMGK," said Waxler. "Bob has been the major driving force in the continuing rating success of ‘Magic.’ He has helped it become one of the nation’s premier Adult Contemporary stations.”

Barnett PD At KZEW

LOS ANGELES — Rob Barnett has been named the new PD at KZEW in Dallas. He replaces Andy Lockridge who exited March 22. Barnett was most recently WAAF Worcester PD where he spent the last five years, holding the programmer’s position since 1982. He started his new position April 22.

Changes AT KLZZ

LOS ANGELES — John Forsythe is the new operations manager at San Diego’s KLZZ AM/FM. Forsythe has been serving as morning drive personality at the AC formatted stations.

Jason Williams, midday personality at the station will assume asst. OM duties. Both Forsyth and Williams will retain their air shifts.

Fries Upped

LOS ANGELES — Gary Fries has been promoted from programmer to director of Sunbelt Communications’ radio division. Relocating to Colorado Springs, Fries will be responsible for the company’s six radio stations. Fries was previously Radio Group Sr. VP and KQED/KZZ Albuquerque VP/GM.

CHANGES — Kenny Noble has signed a long term contract with KHTS in Los Angeles. He works the midday shift. Mike Kelly has taken the overnight spot at WLS-FM in Chicago. He was most recently with WAGO-FM. Cindy Gates will hold down the 6 p.m. to 10 p.m. slot at WDSY-FM in Pittsburgh. Former part-time Leah Klocko has assumed full overnight duties. Weiss & Powell has expanded its San Francisco offices. The new address is 235 Montgomery Street, Suite 1143, San Francisco, CA 94104. The telephone number is (415) 981-3676

Satellite Music Networks Jim Stansell, eastern division sales manager for the network and owner KLFM-FM in Sherman-Denison, Texas has announced plans to devote his full time to managing his station and acquiring additional stations. John Tyler, SMN’s chairman and CEO commented, “all of us wish him continued success and satisfaction in his future endeavors”...

WHO’S THE BOSS — Tony Danza star of “Who’s The Boss” was Dean Goss’ live in the studio guest. Goss is the morning man on Los Angeles’ K-EARTH 101.

MAIL — Every once in a while this column receives an opinion that reflects the changing radio environment. We recently received this from WZAK in Cleveland (BC).

Unzipped Market

A large and economically powerful segment of the consumer public appears to be overlooked, we’re told. If so, it just may be the biggest commercial mistake in local marketing history.

Can you imagine a $2 billion consumer egg out there just waiting for business to bust it open? And, we’re told, it hasn’t happened yet.

We’re talking about the enormous buying power of the black men, women and youths who number nearly 350,000 in the four-county area surrounding Cleveland.

While many merchandisers say they believe their approach to the black community needn’t be altered from their traditional approaches to whites, black business people we’ve talked to feel much differently.

This lack of attention seems to be perceived in the black community as a lack of respect for them by the white business establishment.

Blacks spend a greater proportion of their incomes than whites. They are, the marketing studies say, name-brand conscious and willing to pay top dollar for what they buy.

That’s the kind of economic impact that cannot long be ignored, nor can it be satisfactorily replaced through token marketing gestures.

We’d like to see more advertising here geared to the strong — and getting stronger — black community.
**HOT NEW SELLER**

- **Maze**
  - Kool And The Gang
- **Sound Video Unlimited** — Chicago
  - P. Collins
- **Tears For Fears**
  - Sade
- **Springfield Tower**
  - P. Collins
- **Believe In Music** — Michigan
  - USA For Africa
  - P. Collins
  - Tears For Fears
  - Sade
- **Tower Records — San Francisco**
  - USA For Africa
  - Sade
  - P. Collins
  - Madonna
  - Beverly Hills Cop
- **Peaches Records — Kansas City**
  - USA For Africa
  - Sade
  - L. Vandross
  - P. Collins
  - Beverly Hills Cop
- **Harvard Co-op — Boston**
  - USA For Africa
  - Sade
  - L. Vandross
  - T. Turner
- **Richman Brothers — Philadelphia**
  - P. Collins
  - USA For Africa
  - B. Springsteen
  - Madonna
  - J. Fogerty
- **Crazy Eddie’s — New York**
  - USA For Africa
  - P. Collins
  - Sade
  - L. Vandross
  - T. Turner
- **Cavages — Buffalo**
  - USA For Africa
  - P. Collins
  - Sade
  - B. Springsteen
  - Madonna
- **The Record And Tape Collector — Baltimore**
  - USA For Africa
  - L. Vandross
  - Beverly Hills Cop
  - P. Collins
  - Sade
- **Gary’s Records — Virginia**
  - USA For Africa
  - B. Springsteen
  - J. Fogerty
  - Madonna
  - Wham!

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**STORE REPORTS**

- **Record Factory — San Francisco**
  - USA For Africa
  - Sade
  - Madonna
  - P. Collins
  - Tears For Fears
- **Hommer’s Records — Omaha**
  - Sade
  - G. Thorogood
  - L. Vandross
- **Mainstream Records — Milwaukee**
  - USA For Africa
  - B. Springsteen
  - Sade
  - T. Petty
  - Power Station
- **Karma West — Indianapolis**
  - USA For Africa
  - P. Collins
  - Wham!
  - B. Springsteen
  - J. Fogerty
- **Radio Doctor — Milwaukee**
  - USA For Africa
  - P. Collins
  - Sade
  - T. Turner
  - Sade
- **Downtown Records — Chicago**
  - USA For Africa
  - L. Vandross
  - Sade

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**RETAILER’S PICK**

**Retailer**
- Paul Kesiect

**Store**
- Radio Doctors

**Market**
- Milwaukee

**Album**
- Dream Into Action

**Artist**
- Howard Jones

**Label**
- Elektra

**Comments:**

“This new release is really moving, especially compared with his last record, which I had hoped would do better than it did. Presently, this LP is Top 30 in sales after having just been shipped.”

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**SHOP TALK**

Music Plus store managers and assistant managers met together, Thursday, April 11, for an all-day fete designed to “inform, enlighten and entertain.” The new Otani Hotel in Los Angeles provided the location for the event. Increasing sales through a better informed staff was the aim of the meeting. To that end, professionals from diverse interests gave presentations covering a range of topics.

The burgeoning ‘New Age’ music scene (a la Windham Hill, Kitaro, Vollenweider) was highlighted by a representative of Total Records. Dude Barber, western region manager, emphasized the use of Plastifilm phonograph needles, introduced that company’s new reference catalog. The new catalog will enable employees working with scant information to find the correct replacement needle for a turntable in minutes. The confusing spectrum of blank audio and video tape was given an informative, yet non-technical, treatment by Sam T. George, National Sales Trainer for Maxwell Corporation. A representative of Recoton Accessories offered training through role playing in how to sell his products.

To wrap up the day, Stan Corno’s video, shown at NARM, on the future uses of CD technology was presented by Emil Petrone, senior vice president of PolyGram Records.

The Camelot chain in Ohio announces the opening, April 4, of 15 new movie departments. This brings to 60 the total movie departments, a “store within a store” concept, at the 170 store Camelot chain. Via a club, discounts of 10 percent on all video rental merchandise and rentals are offered to members. This is supported by a quarterly four-color mailer sent to members. Geoff Mayfield of Camelot reports that in some months sales overtake rentals, citing the introduction of new, low price product like Prince’s Purple Rain as the major contributing factor to this phenomenon. Also, kudos are in order as Camelot was recently voted Merchandisers of the Year by NARM. This makes number four, Camelot having been so honored in 1978, 1980 and 1981.

Tower Records has declared April Beverly Hills Sips Month. The classical singer is on the cover of Pulse. Tower’s in-house magazine. In addition, she is doing in-store appearances at the Washington, D.C., Lincoln Center, N.Y., Los Angeles and San Francisco outlets. Many of the opera star’s records have been re-released through the Angel Voices label, and these with others from her catalog are on display and on sale at all Tower Records stores. Mayor Diane Feinstein of San Francisco declared Saturday, April 13 Beverly Hills Sips Day. This coincided with Sips’ in-store appearance at the San Francisco location.

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**RETAILER PROFILE**

**Retailer:** Tower Records  
**Market:** Los Angeles  
**Manager:** Bob Delaney

A drive down Sunset Blvd. in Los Angeles is characterized by crowds of often well-dressed people, glamorous restaurants, billboards famous for owning or being famous or would-be-famous, traffic jams and Tower Records. This retail store, a landmark of the Los Angeles entertainment industry, is a vinyl fiend’s haven. Tower Sunset, as it is known around L.A., is a giant among retail stores, both in terms of space (8,700 sq. ft.) and importance. The original store has so outgrown its dimensions that Tower was forced to open two stores across the street, Tower Classical Annex, which houses the entire classical one to one space, as well as its classical and pop CDs, and Tower Video which handles the sale and rental of video product.

As only a small indication of the importance of Tower Sunset, one need only look at a few of their recent promotions. Running currently is an A&M display contest featuring Joan Armatrading, The Breakfast Club soundtrack, Jeffrey Osborne, Bryan Adams and Jesse Johnson’s Revue. Also, there is a major Roman Holiday display for Arista, PolyGram and Tower. Delaney went on to fly a blimp from a construction crane across the street advertising the movie and soundtrack, Girls Just Want To Have Fun. Support for the Los Angeles Dodgers is given via an advertising slot called The Dodger Hit Of The Week. The recently released video by The Doors is supported at the video annex with a major display. The image of the store seems to include the idea that something should always be going on to attract traffic. In-store appearances are a regular occurrence. The recent Beverly Hills in-store attracted 600 people.

Additional promotional support is supplied through in-store play of records and video clips on several monitors throughout the store. “We try to keep it to a hit rotation” says Bob Delaney, manager of the store, but new product is rotated every other record to allow employees to play what they want, thereby highlighting Tower’s catalog depth. In cooperation with labels, Tower plays promotional video clips of new bands, plus concert films. According to Delaney, “It’s a wonderful thing to do is tie in video with music as a medium, to be used not only in stores but at home.”

One of the outstanding features of Tower Sunset is its enormous emphasis on catalogs. Every musical taste from pop to folk to ethnic is served. To keep track of this huge inventory, Tower employs a staff of approximately 35 full time employees, most of which are confirmed “record junkies” according to Delaney. On an average, the percentage ratio of hit product to about 65 percent, respectively. Tower will sell virtually anything on vinyl. And vendors, knowing this, keep Tower well informed and well stocked. “Most of our competitors do not have deep catalog or have limited optimism inventory levels and cannot buy these records. But, because of our massive catalog purchases, it eliminates any problem we might have with our return percentages. Our return percentages are always way below the manufacturers’ allowances,” adds Delaney.

Certainly, the most instantly recognizable feature of Tower Records’ Sunset store is the huge album cover artwork boards that wrap around the store. Asked if this was paid advertising space, Delaney responded, “All the vendor has to do is request the space. We have a schedule for each spot on the building. There is no charge or fee, Tower Records makes absolutely nothing off that space. It’s there to support the record industry, the vendors and the people we have relationships with.”
Digg's Music — Music Plus in Studio City, Calif., welcomed and congratulated Palo Alto/TBA recording artist David Digg's on his new album "Streetsound" which is celebrating rapid retail popularity. Pictured (l-r) are John Tyler, Garin Bougie, Dan Siegenthaler, store manager; Digg's, Eric Sassaman and Devin McBeth.

WHAT'S IN-STORE

CD NEWS — Philips Records recently compact disc releases include works by Mozart, Haydn, Debussy, and George Gershwin, all with simultaneous LP and cassette releases. Mozart's "Eine Kleine Nachtmusik" ("A Little Night Music") is performed by the Academy of St. Martin-in-the-Fields Chamber Ensemble (412 269-2 PH), and it creates the same beautiful sound that they displayed on the soundtrack "Mozart's Magic Flute." 7" vinyl record No. 2 in D, K211 and Haydn's Violin Concerto No. 1 in D are performed by Isabelle Van Keulen (412 718-2 PH), the 19-year-old prodigy who was winning international violin competitions at the age of 14. Another new release is a collection of works by Debussy performed by Zoltan Kocsics (412 118-1 PH), the young Hungarian pianist who plays with great feeling, especially on the favorite "Clair de lune." And last but not least, highlights from Gershwin's "Porgy and Bess," including the well-known "Summertime." "It Ain't Necessarily So," "Porgy's Lullaby," "Summertime," and "Bess, You Is My Woman." are sung by Simon Estes, Roberta Alexander and Diane Curry with the Philadelphia Orchestra conducted by Leonard Slatkin (412 720-9 PH). Estes and Alexander are starring in the Metropolitan Opera's new production of Porgy and Bess, and this exposure along with a recent Saturday afternoon Met broadcast should generate interest. In-store play of these favorites will guarantee sales.

TURNER CHOOSES AMPEX — Ampex Magnetic Tape Division recently signed a contract with Turner Broadcasting Systems Inc. to supply the Super Station WTBS, CNN, CNN Headline News, WTBS Productions, and CNN Radio Network with audio and video recorders. The contract calls for two 2" and 1" video tape and primary supplier of 2" and 1/4" audio tape. "This is a major milestone for Ampex," said Richard A. Antonio, national sales manager for Ampex Corporation's Audio Division. "In reaching this agreement with Turner Broadcasting, Ampex has become the only magnetic tape supplier to have contracts with the four largest networks. We are proud of this accomplishment, it is an achievement that firmly underscores the quality of our product." According to Antonio, the Turner Broadcasting contract is the latest in a series of Ampex achievements that stretch back to the Sarajevo Winter Olympic Games in February 1984. "Ampex was the sole supplier of video tape to the Winter Games that year. In July 1984, Ampex video tape was used exclusively by ABC for its coverage of the Los Angeles Summer Games. Later that same month, and then again in August 1984, ABC exclusively used Ampex video tape for its broadcast of the Democratic and Republican national conventions," he said. Headquartered in Redwood City, California, the Ampex Magnetic Tape Division manufactures and markets a complete line of professional audio, video and data storage tapes for entertainment, education and government applications.

HOWARD IS BACK — George Howard, who "Dancin' In The Sun" on TBA Records and Tapes. Co-produced by Howard and Denzell ("Heaven Sent You") Miller, the LP kicks off with a cover of Lionel Richie's "Love Will Find A Way," the album's first single. Other cuts include the smoldering ballad of "Quiet As Its Kept" and the infectious island rhythms of "Dancin' In The Sun." For additional info, contact Don Graham at Palo Alto Records, (213) 877-5106.

TECHNICS CD PLAYER — The SL-P2 compact disc player from Technics offers a step up from the basics with such features as wireless remote control, Auto Music Scan, expanded repeat functions, a headphone jack with volume control and much more. The player features a unique design called the Disc Prism which is located on the motor-driven disc compartment drawer and allows the user to see that a disc has been loaded into the player while looking at it from the front, even though the disc lies in a horizontal position. The Disc Prism reflects the image of the CD forward and is illuminated on the SL-P2 for easy viewing. Auto Music Scan plays the first few seconds of each track to an entire disc can be previewed. The number of seconds can be changed in one-second steps from one to 99 seconds by using the numbered keys. These and other features are available on the SL-P2 which carries a suggested retail price of $500.

MERCHANTISING

Tsuneo Tanaka Appointed President Of Hitachi America

LOS ANGELES — Hitachi America, Ltd., a wholly-owned subsidiary of Hitachi, Ltd., of Tokyo has announced the appointment of Tsuneo Tanaka as president of Hitachi America, Ltd. Tanaka replaces Katsuaki Suzuki who has returned to Japan.

Before coming to the U.S., Tanaka was appointed general manager of the International Sales Division I of Hitachi, Ltd., Electronic Industries Association in 1981, where he oversaw the export of power systems and equipment, industrial machinery and plants. Prior to that he was appointed assistant general manager of International Sales Division II in 1979 and was responsible for the export of computers, office automation systems, automotive components and other equipment.

Tanaka joined Hitachi, Ltd., in 1957 and began his career in the company's International Operations Department, moving to its New Delhi office in 1961. In 1965 he returned to the nuclear and thermal power department of the Group where he was appointed section manager in 1968 and department manager in 1973. He was promoted to deputy general manager of

First Qtr. VCR Sales Jump 77 Percent; Video Products Fared Well In March

LOS ANGELES — Led by videocassette recorders (VCRs) and projection TVs, home video products posted another solid sales month in March, according to the Electronics Industries Association's Consumer Electronics Group.

VCR sales to dealers topped one million units in March, making it the second-biggest month for VCRs on record. For the first quarter of 1985, VCR sales totaled nearly 2.5 million units, a 77 percent jump over first quarter 1984.

Projection television sales totaled some 21,000 units in March, a 51 percent increase over the same month a year ago. On a year-to-date basis, more than 50,000 projection TVs have been sold to dealers, a one-third improvement as compared with 1984's first quarter.

Color TV sales rose in March as well, up nearly 7 percent to some 1.6 million units. During the first quarter, color TV sales, kept pace with the first quarter of 1984, the biggest sales month in color TV history. However, quarterly sales of monochrome TVs were off 30 percent relative to the same period a year ago.

Sales of video camcorders expanded 25 percent in March to nearly 47,000 units, with first-quarter results 13 percent ahead of January-March 1984.

Sharp Names General Manager

Hideo Kamitani has been named Audio Department general manager for Sharp Electronics Corporation, New York, and has assumed responsibility for Sharp's International Division.

A 20-year Sharp veteran, Kamitani was promoted from assistant general manager, a position he held since October 1983. From 1975 to 1983 he was audio products manager for the Asia and Mid-East markets for Sharp's International Division.

Audio Division sales, especially among portable stereo recorders showed steady increases in 1984, Kamitani expects this growth to continue in 1985.

ONE LARGE DISPLAY — JVC’s Magnetic Tape Division unveiled this giant size JVC Dynabore brand videocassette Six-Pack™ on wheels at the Winter CES show in Las Vegas. This mobile display was used to emphasis JVC’s growth and success in the video market, is only the first in a line of planned displays. On tap for Chicago and Summer CES is a giant individual Dynabore videocassette which will make appearances at JVC’s booth on the floor of McCormick Place.
TOP 75 ALBUMS

GONE-GONE IN WASHINGTON — Is Go-Go the coming trend in black music? Attention to the form, which commands the streets of the nation's capital, seems to be on the rise, and the sheer demographics of the D.C. area in terms of black record-buyers insured that a major label would be available to assist the distribution of the group's album, Sugar Black, by Island of EU, Inc., the home of Brown and his T.T.E.D. (Tolerance, Trust, Eternal Dedication and Determination) labelmates has been capturing audiences for decades and formed the basis for the evolution of Kool & The Gang, Sly & The Family Stone, Earth, Wind & Fire and the Ohio Players and the other funk bands who refined the form in the seventies. Now, with Island helping out, T.T.E.D.'s roster is getting the nationwide exposure to go with the press generated by the growing body of D.C. fans.

According to Gossen, as far as clubs go, the only struggle is that there aren't other records the DJs can play with (go-go music). They have a hard time with what to play with, or their audiences isn't used to it. But with more product coming out all the time, the D.C. music is slowly beginning to take on a life of its own, and it's just a matter of time before the dominant trend in urban music moves not only back to music, but to the music of fifteen years ago. Go-go definitely feels like something new and different, says Gossen.

DANCE ACTION

FUN CITY'S FUN HOUSE — If you doubt the power of rap, stop by the Funhouse in New York some Friday night. The club, which was the first dance hall to rise to national prominence after the disco mentality breathed its last, still serves as an accurate barometer of the changing tastes of the largest single music-buying market in the world. The Funhouse has already served as the launching pad for one industry star, "Jellybean" Benitez, who rode the crest of his programming and spinning skills to an entirely new career as a legitimate producer. That number rises if you take the name, "Ronnie Breyer's claim into account. We were really the first club to have Madonna play here. I know that's not what she's saying, but we were the first. We've also presented Alisha, France Joli and Nolan Thomas for the first time.

As one of the city's foremost hangouts for the younger set, the club's availability as a test market for producers is invaluable. "When Arthur Baker and John Robie were developing their sounds, they were at the club every weekend testing it with the crowd," says current DJ Randy Murray. "It's almost as if they were fine-tuning their productions. It's an accurate testing platform. If something's not happening out there, believe me, you'll know it right away. Kurtis Blow and Grandmaster Flash have been in recently playing their upcoming tracks as well as Howard Jones and Alisha.

But the most encouraging aspect of the club's Friday night clientele is their captivation with "beat box" recordings and rap. It's hard to grasp the power of the form until you see the massive dance floor emptied when Rogers spins a cut that features, gasp, music. "The Saturday night crowd is different," he says."But this group wants to hear the beat."
MOST ADDED

COLUMBIA

MARVIN GAYE SANCTIFIED LADY

STEREO 4:06

36.58461

E. King
P. Bailey
Ashford & Simpson
Cashmere
G. Guthrie
N. Cole

WENN — Birmingham — McVayel
Starr
M. Gaye
D. LaSalle
N. Cole
Merc & Monk
T. Turner
W. King
S. Easton

WEDR — Miami — George Jones
Klique
Atlantic Starr
N. Cole
R. Rolle
H. Jones
H. Shante
J. Knight
B. Withers
C. Khan
D. Henley
J. Morrison
R. "C"

WHK — Memphis — Jimmy Smith
Grandmaster
M. Gaye
J. Johnson
Ready For The World
N. Cole
Rappin' Duke

WDJY — Washington D.C. — Dan
O'Neil
E. Wilde
T. Turner
Third World
N. Cole
Opus 10
M. Gaye
P. Collins
Central Groove

WDAS-FM — Philadelphia — Joe
Tamburro
M. Gaye
Ashford & Simpson
The Douco
N. Cole
Klique
J. Osborne
R. Shante
Eddie D.
Skwip & Turner

KDKO — Denver — Jay Johnson
M. Gaye
S. Arrington
Mass Production
Ashford & Simpson
Cashmere
N. Cole
Eddie D.
Frederick
Smoke City
J. Knight
F. Jackson
Madonna
Shannon
J. Gardner

WQMG — Greensboro — Doc Foster
Marc & Monk
Klique
G. Knight & The Pips
M. Gaye

Station: KGFJ
MARKET: Los Angeles
P.D.: Kevin Fleming

Inner City Broadcasting's KGFJ is a stereo AM facility that has served the Southern California community for nearly three decades. Promoting itself in the marketplace and on the air as "the sound of success," KGFJ plays contemporary black music as well as gospel programming, news, sports, public service and specialized features. The feeling at KGFJ is that "the sound of success" represents its commitment to program the proper elements that reinforce the pride and respect of its listeners.

KGFJ has long prided itself on community involvement and its staff maintains an active role in assisting neighborhood groups and local organizations with projects like fundraisers, neighborhood clean-ups and food drives.

In addition to gospel music, church related news and events, Sunday's programming includes two special features, "The Original Hall of Fame," which highlights the most memorable hits of the 60's and 70's along with a history behind the song and artists, and "The World of Reggae Music," a two-hour show and, according to the station the only Reggae music program on commercial radio in the area.

On the air, each day Monday through Saturday begins with George Moore from 6-10 a.m. followed by Dee Dee Maxy from 10 a.m.-3 p.m. Handling afternoon drive from 3-7 p.m. is Tyrone Nelson and from 7-midnight is Donnell Boyd. On from midnight till 6 a.m. is Roger Clayton.

The general manager is Bill Shearer.
12' REVIEWS

LOOSE ENDS (MCA 23543)
Hangin' On A String (6:00) (McIntosh-Eugene-Nichol) (Virgin Music-Brampton Music/ASCAP) (Producer: Nick Martinelli)

This airy and sensual slow groove has much of the appeal of S.O.S.' best work. Look for good club play and possible B/C radio response with that siodering cut.

JULIAN LENNON (Atlantic DMD 825)
Too Late For Goodbyes (5:55) (Lennon) (Charisma Music-Chappell Music/ASCAP) (Producer: Phil Ramone) (Remixer: Steve Thompson)

Lennon's first "dance single" doesn't incorporate many new musical themes but Steve Thompson's remix airs out the cut and brings in some new dynamics. A perfect pop/dance crossover.

THE GAP BAND (Total Experience 1-2613)
I Found My Baby (6:59) (Calthoun-Simmons-Wilson—Taylor) (Temp Co/BMI) (Producer: Lonnie Simmons)

This mellow Gap Band jam is an excellent showcase for lead vocalist Charlie Wilson, and Lonnie Simmons' open production sound on this extended version is perfect for big dance floors.

KENNY G & KASHIF (Arista 1-9388)

The first single from the upcoming Kenny G and Kashif duo album, "Love On The Fly" is a tempestuous and irresistibly rhythmic track. Seamless harmonies and lush production together with a mean beat.

DIVINE SOUNDS (Specific 543)
How Heavy Goes The Wheel (6:21) (Dolling-Dowling-Smith) (Specifically Music-Claude-Jay Music/BMI) (Producer: Clark Jey)

Upbeat funk with a topical rap which should go the way of Divine Sounds' last dance hit "What People Do For Money."

12" REVIEWS

USA FOR AFRICA (Capitol 45-05179)
We Are The World

TOP 75 "2" SINGLES

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Hangin' On A String (6:00) (McIntosh-Eugene-Nichol) (Virgin Music-Brampton Music/ASCAP) (Producer: Nick Martinelli)

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<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>WE ARE THE WORLD</td>
<td>4/20 Chart</td>
<td>8.98</td>
</tr>
<tr>
<td>2 NO JACKET REQUIRED</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>3 BORN IN THE U.S.A.</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>4 LIKE A VIRGIN</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>5 CENTERFIELD</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>6 BEVERLY HILLS COP</td>
<td>4/20 Chart</td>
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<td>7 PRIVY DANCER</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<td>8 DIAMOND LIFE</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<td>9 MAKE IT BIG</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>10 VISION QUEST</td>
<td>4/20 Chart</td>
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<td>11 SHE'S THE BOSS</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<td>12 THE FIRM</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<td>13 AGENT PROVOCATEUR</td>
<td>4/20 Chart</td>
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<td>14 BUILDING THE PERFECT BEAST</td>
<td>4/20 Chart</td>
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<td>15 CHICAGO 17</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>16 WHEELS ARE TURNING</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>17 BREAK OUT</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>18 NIGHTSHIFT</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>19 THE BREAKFAST CLUB</td>
<td>4/20 Chart</td>
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<td>20 BEHIND THE SUN</td>
<td>4/20 Chart</td>
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<td>21 RECKLESS</td>
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<td>22 SOUTHERN ACCENTS</td>
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<td>23 VALLOTTE</td>
<td>4/20 Chart</td>
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<td>24 SONGS FROM THE BIG CHAIR</td>
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<td>25 TEARS FOR PEARS</td>
<td>4/20 Chart</td>
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<tr>
<td>26 CANT STOP THE LOVE</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>27 THE NIGHT I Fell IN LOVE</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>28 BILLY OCEAN</td>
<td>4/20 Chart</td>
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<td>29 PURPLE RAIN</td>
<td>4/20 Chart</td>
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<tr>
<td>30 NEW EDITION</td>
<td>4/20 Chart</td>
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<tr>
<td>31 CAN'T STOP THE LOVE</td>
<td>4/20 Chart</td>
<td>8.98</td>
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<tr>
<td>32 SIGN IN PLEASE</td>
<td>4/20 Chart</td>
<td>8.98</td>
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Campus Network Zeros In On Key Market

by Gregory Dobrin

LOS ANGELES — Record labels that wish to find a direct link to college audiences can make use of a college television network now being satellite-fed to some 88 campuses nationally. The Campus Network, which has been supplying programming to college campuses for over a year, has moved into the realm of record cross-promotion with MCA Records.

The marketing scheme was developed as a sweatstakes, in which students at 51 schools across the country were asked to fill out entry blanks that included their reactions to videos by MCA artists Bronski Beat and Planet P Project. Both artist's videos are in rotation on the network's hourly video program, New Grooves. Of the 21,159 (out of some 60,000) forms returned, two grand prize winners were selected, one to receive $1,000 cash from the Campus Network, and the other to receive an all-expenses-paid trip to see Joan Jett in concert in the city of the winner's choice, all provided by MCA.

What MCA executives hope to achieve was a direct route to a key market, namely that of the 12- to 25 demographic, of which college-age youth are an important record-buying target. On most primarily resident campuses, where there is minimal access to MTV, a service like the Campus Network provides students with much of their video awareness aside from broadcast network programming.

In this isolated campus environment, where video programming can have great influence on students' awareness of certain acts. Little known bands stand a good chance of breaking with the absence of the drowning influences found in urban and heavy commuter campus environments.

According to Margaret Lo Cicero, Campus Network advertising and promotion manager, the service is intended to compliment student's tastes in radio programming. "Everyone needs a backup," she said. "In much the same way that MTV has backed up AOR, if you will, I think Campus Network can help do that with college radio." The popularity of such Campus Network music shows as New Grooves and Audiophile, a hourly concert special, is one of the larger factors in the network's swift expansion since its debut just over a year ago.

Executive Monitor

LOS ANGELES — Paramount Domestic Television and Video Programming has announced the appointment of Bobby Colomby to the post of music coordinator for the syndicated television series Entertainment Tonight. Colomby most recently served as divisional vice president of A&R for Capitol Records. Ho is best known as former drummer for recording artists Blood, Sweat and Tears, for whom he produced several albums. Media Home Entertainment and Heron Communications have announced promotion campaigns. Barbara Javits, Jere Hausfater and Kathie Van Brunt have been named vice presidents for Home Entertainment. The three were formerly filled at Media. Ted Rosenthal becomes manager of foreign administration for Heron Communications, Inc. Alan Ostrow has been promoted to the post of vice president of sales and marketing for Media Home Entertainment. Peter Pidgit has been named national field sales manager. becomes director of sales. William DuMong becomes vice president of manufaturing operations for MHE. Home Box Office, Inc., announces that Joe Collins, president of HBO Inc., has been named to the board of directors for Black Entertainment Television. The action follows HBO's agreement to acquire an equity interest in the network. MTV Networks, Inc., has opened a San Francisco regional office, where Helen Hoolander has been named director. Hollywood formerly served as vice president, sales manager for Katz Independent Television in San Francisco. Peter D'Angelo has been appointed senior vice president of marketing and sales and RCA/Columbia Pictures International. Roy Cox, has been named to the post of vice president of home video acquisition and ancillary sales at New World Pictures. Cox most recently served as vice president of ancillary sales for the company. Victor Vizcarra has promoted Cathy Manteiga to the position of manager press relations for the company, where she formerly served as publicist.
SLIPPING DISCS — DMP, the jazz company that knows not of black vinyl, has just announced another of its standard releases and, as usual, they make choices and slugs like myself consider finally going the digital route. Fortunately, DMP has managed to squeeze their hour-plus CDs onto old-fashioned cassette tapes, so while I can discuss the problem of reproducing sound and incomparable beauty of black CD sound, I can announce that all three projects are worthwhile. "Pugh-Taylor Project" is an adventurous session that combines jazz and classical elements under the trombones and batons of Jim Pugh and Dave Taylor; "Share My Dream" is a solid fusion disc from saxophonist Gary Niewood along with such heavies as Jim Beck, Jay Leonhart, and Michel Camilo; and "Liquid Silver" is a crystalline session from pianist Andy LaVerne in company with Edmond Godat, John Chadwell, Peter Erskine and the Essex String Quartet (clocking in at 70 minutes). Info can be had from Digital Music Products, 17550 Bay Rd., Rockfeller Sta., New York, N.Y. 10185.

MAKING BOOK — There are several different events and series offering jazz opportunities this week. All are free and open to the public.

First Circle at the Guggenheim, 1071 Fifth Avenue, 7th Floor, is free. "A Kind of Town," a group of organists, will be part of the "1st of the Month" séance on Wednesday, 5-14, at 9 p.m. For info, call 212-475-3472.

ART 19, the new gallery at 15-15 14th Street, is having a launch on October 25, with an evening of music starting at 6:30 p.m. Info: 212-517-5708.

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

[Chart information]

MODERN MANNERS — Special EFX — GRP 1014 — Producer: Cheli Minucci — List: 8.96

Special EFX's special blend of jazz, rock and world music is put into sharp focus on this highly melodic and diversely percussive LP. Guitarist Cheli Minucci and percussionist George Jinda are romantics and they've surrounded themselves with a stellar cast of talent.

MARK MURPHY SINGS THE NAT KING COLE SONGBOOK VOLUME ONE — Mark Murphy — Muse MR 5308 — Producers: Mark Murphy, Steve Zegree — List: 8.98

Another excellent album from the amazingly consistent — and amazingly underrecognized — jazz singer. Murphy digs into these pieces (associated with Nat Cole, but not necessarily his biggest hits) with disciplined abandon — he has a trio behind him (Bob Magnum, bass, Joe Lo Duca, guitar, Gary Schunk, piano) but plays solo at the same time, so the vocals are left to stand very much on their own. And stand they do.


A fine idea: Bucky Morris, best known as a cornetist (and a seriously underrecorded cornetist at that), is here showcased as a composer in a loving effort by this adventurous band of musicians (Elen Christi, Rita Wood, Juan Guirreus, Isaac Fale, Sue Buchanan, Tom Bruno, Lefferts Brown). Good work all around, especially the bluesy, stylish compositions (Morris conducts the ensemble).
THE TREADIN' 25-170)
RAY EVER 9-25088-1)
THE GREATEST HITS (RCA/Curb/MCA-5583)
THE MAN IN THE BELL 25-170)
THE GREATEST HITS VOL. 2 25-170)
THE BEST YEAR OF MY LIFE 25-170)
THE LAST OF REBA McEntire 25-170)
THE GREATEST HITS 25-170)
THE JUDGES 25-170)
THE EYE OF A HURRICANE 25-170)
THE 79 HOT COUNTRY 25-170)
DONT QUIT IT IN OUR HOMETOWN 25-170)

HIS EPIC HITS — THE 1ST ALBUM
1 MERRILEE MCGEE (Epic/Ep 39044)
2 CYNTHIA MILLS (Soul/Cubb 9-25088-1)
3 JANICE MARTIN (Cubb/EP 39048)
4 DON'T QUIT IT IN OUR HOMETOWN 25-170)

THE 2ND ALBUM
5 JANICE MARTIN (Cubb/EP 39052)
6 DON'T QUIT IT IN OUR HOMETOWN 25-170)

Austin City Limits: Ten Years Of Quality Country
by Bill Fisher
Since its first season on the Public Broadcasting Service in 1976, consistently high-quality presentations of two new established country music vocalists have made Austin City Limits the most respected regularly seen music program on American television. Producers Bill Arhos and producer Terry Luckiana have built a reputation for the show that is based on their commitment to presenting the music just as it is — without a lot of fanfare and glitter. The position of Austin City Limits as the number one rated music program on PBS and the extent of the show’s coverage (it is seen in 280 out of a possible 292 markets) are two results of that commitment. The program, which has just finished its 10th season, is more than a success story of public television, however; it has proven to be one of the best ways for a new country artist to obtain the national exposure needed to sell large television and radio appearances, and was recently with Arhos about the history of the show and its achievements.

Arhos has been in public broadcasting for 23 years, joining Austin's KLTM in 1962. That station is now in San Antonio, and KLUR is the Austin outlet; both are licensed to the Southwest Texas Broadcasting Council, owners of Austin City Limits. Bill Arhos became vice-president of programming in 1986. He related that Austin City Limits began in conjunction with PBS's Station Program Cooperative, which is kind of a common market for public broadcasting programs.... We were kind of looking around for something to fill a niche in the public broadcasting schedule on a national basis, and that particular music scene was really moving out at that time. There were 65 bands in the next two years, New Braunfels..." said Arhos.

Bill Arhos said that he and Bosnker discussed the idea for an Austin-based music program, coming up with the name for the show from a movie marquee. Of the pilot Arhos said, "We had booked B.W. Stevenson, who actually at the time [1974] was considered to be the biggest thing here, even more so than Willie Nelson, but we were going to put the two of them on the pilot. More wanted it to be an intimate setting of about 80 people; Paul didn't care, having heard about the Willie Nelson picnics and seen what was going on...it was something else..."
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IT'S YOUR TYPICAL TALKING</td>
<td>KATHY MANSON</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>NOBODY WANTS TO BE ALONE</td>
<td>THE BELLAMY BROTHERS</td>
<td>3</td>
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<td>3</td>
<td>WHITE LINE</td>
<td>GEORGE JONES</td>
<td>5</td>
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<tr>
<td>4</td>
<td>I'VE BEEN HAD BY LOVE BEFORE</td>
<td>LARRY RODMAN</td>
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<td>5</td>
<td>TRUE LOVE</td>
<td>YVONNE GILL</td>
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<td>6</td>
<td>WALTZ ME TO HAVEN</td>
<td>WAYLON JENKINS</td>
<td>11</td>
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<td>7</td>
<td>NOTHING CAN BREAK YOU</td>
<td>GAIL DAVIES</td>
<td>13</td>
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<td>8</td>
<td>KENNY ROGERS</td>
<td>JACQUELINE ROGERS</td>
<td>16</td>
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<td>9</td>
<td>SHE KEEPS THE HOME FIRES</td>
<td>BONY MILLS</td>
<td>19</td>
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<td>10</td>
<td>THE FIRST TIME I SAW YOU</td>
<td>JANNIE FRIDDLE</td>
<td>22</td>
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<td>11</td>
<td>MY OLD YELLOW CAR</td>
<td>BILL BUCKLEY</td>
<td>24</td>
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<td>12</td>
<td>WHEN YOU'RE IN LOVE</td>
<td>JONI RODGERS</td>
<td>28</td>
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<td>13</td>
<td>WHO AM I</td>
<td>THE DICTATORS</td>
<td>30</td>
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<td>14</td>
<td>A WOMAN LOVED ME</td>
<td>BILL MOTHERS</td>
<td>32</td>
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<td>15</td>
<td>YOU'RE NOT GOING OUT OF MY MIND</td>
<td>SUGAR BUSH</td>
<td>34</td>
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<td>16</td>
<td>WORKING MAMA</td>
<td>JOHN CONLEY</td>
<td>36</td>
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<td>17</td>
<td>IF I AIN'T LOVE (LET'S LEAVE IT ALONE)</td>
<td>THE WHITES</td>
<td>38</td>
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<td>18</td>
<td>EVERYBODY NEEDS LOVE</td>
<td>MAINSTAYS BAND</td>
<td>40</td>
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<tr>
<td>19</td>
<td>SOMETIMES WHEN WE TOUCH</td>
<td>MARK GRAY &amp; TAMMY WYNETTE</td>
<td>42</td>
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<tr>
<td>20</td>
<td>COUNTRY GIRLS</td>
<td>GLADYS KNIGHT</td>
<td>44</td>
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<td>21</td>
<td>DON'T CALL HIM A COWBOY</td>
<td>CONWAY TAYLOR</td>
<td>46</td>
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<td>22</td>
<td>FOUR WHEEL DRIVE</td>
<td>BILL MANCHESTER</td>
<td>48</td>
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<td>23</td>
<td>THERE'S A COUNTRY GIRL</td>
<td>BARBARA MANDRELL</td>
<td>50</td>
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<td>24</td>
<td>NATURAL HIGH</td>
<td>HELEN HURSGARD</td>
<td>52</td>
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<td>25</td>
<td>COUNTRY BOY</td>
<td>CARRIE MANSELL</td>
<td>54</td>
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<td>26</td>
<td>WALKIN' A BROWNHEART</td>
<td>WEDNESDAY BIRD</td>
<td>56</td>
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<td>27</td>
<td>CALIFORNIA GIRL</td>
<td>KATHY SULLIVAN</td>
<td>58</td>
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<td>28</td>
<td>LET IT ROLL</td>
<td>JOAN McCOX</td>
<td>60</td>
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<tr>
<td>29</td>
<td>LITTLE THINGS</td>
<td>THE OAK ROUGE BOYS</td>
<td>62</td>
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<td>30</td>
<td>ROLLIN' LONEL</td>
<td>JOHNNY LEE</td>
<td>64</td>
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</tbody>
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**ALPHABETICAL TOP 100 COUNTRY SINGLES** (including publishers & licensees)

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>A FISTFUL OF RED</td>
<td>JANETTE &amp; FAITH MCGUIRE</td>
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<tr>
<td>2</td>
<td>A GHOST IN THE BASKET</td>
<td>ANDY GIBBS</td>
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<tr>
<td>3</td>
<td>A LADY'S TOUCH</td>
<td>BILL BRASHE</td>
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<td>4</td>
<td>A LADY'S TOUCH</td>
<td>BILL BRASHE</td>
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<td>10</td>
<td>A LADY'S TOUCH</td>
<td>BILL BRASHE</td>
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**Additional Notes**

- The chart is based on Billboard Top Country Singles.<br>
- The chart features a variety of genres, including country, rock, and pop.<br>
- Artists and songs are showcased throughout the chart.<br>
- The chart is updated weekly with new entries and changes in position.<br>
Restless Heart

that we liked and it came real natural."

A new song that doesn't get a lot of use when Restless Heart is the topic in Music City circles, and their self-titled album of full songs that many newcomers would kill for, is naturally appealing — perhaps mostly because everyone in the band sings on very song. Innis explained, "Our formula was to find the very best songs we could find, which I think we did, and present those songs in a way that shows the group's talent...it just kind of fell right into a perfect place; we didn't have to force it."

The difficulty in finding a headliner to tour with may arise from the self-contained, superhuman band. "Restless Heart combines with their spine-shivering vocal abilities: the result is likely to "blast...the audience...""

The record company has every reason to be pleased. Innis said, "We're doing a hot, instrumental band that could really play well on stage—that had great harmony, sometimes too much at once...it came to a big extent, from some songs that myself and a group of writers had written that nobody in town would record...and we were told that a record in Alabama wouldn't cut because they considered them to be too pop, but we couldn't get anybody on the west coast to record them either...It was all music for Nelson's national career.

Arhos also provided details of the project. Arhos had been approached by a record company a few months earlier, to help develop a bigger and more sophisticated sound. The idea was that the release of the new shows by PBS on Tuesdays is followed by weekend satellite telecasts. "When PBS lost federal funds and had to cut broadcast on Saturday nights...I was able to find satellite time from a regional network...every Saturday night..."

The satellite carries the show twice on Saturdays, all year long: however, Arhos pointed out that previous seasons' shows are used to fill the gap between the regular PBS slate of 13 new shows each year. "I was able to pull the old ones out of the library," said Arhos, "now when a new season's over...the network...will put season eight up [this year, for example] and it will never miss a beat. Season nine now...the show will follow eight; 10 will play again in the fall...and it will finish in time for season 11 to begin..." The shows will be "a musical drop out when the new ones are on PBS on Tuesday...in other words, it plays on Tuesdays and the movie might put the same ones back up again on Saturdays...so everybody gets three shots at Austin City Limits on any given week during the season."

The popularity of the show is undeniable; Arhos reports that during the PBS ratings for the past few years, Austin City Limits received its highest rating ever. "South Carolina told me they got an 11 rating...[with the installment feature] The Judds and Ricky Skaggs, and beat all the competition. It's a true hit for the contributors, added Arhos. He continued, "Los Angeles is pulling about a two rating at 10:30 PM on Sundays, and they're ticked off to death with that because there are 17 television stations there, not to mention cable." On the future of the show Arhos said, "I heard that the show could order at least another five years; I hate to predict anything like that because it has to go through that market that is run by PBS...it has to be voted on, and the pressure on a dollar in that market is just fierce...but we've been lucky enough to get in for 10 years in a row."

Funding for the show for the last two years has been helped from contributions from Budweiser; Arhos noted that the latter had said that production costs were $45,000 per show, compared to the first season's entire budget of $200,000. Arhos believes that the slow growth of the show's popularity over its broadcast history has actually been an asset, in that the program has followed the generally rising fortunes of country music from year to year. He said, "We've helped country music, and country music has helped us."

One of the show's strengths, according to Arhos, is in the way the artists are presented. "We've really got the way they play the way they played, which never existed before."
CONGRATULATIONS! — The Academy of Country Music announced the winners in the "Disc Jockey of the Year" and "Radio Station of the Year" awards earlier this month. Coyote Calhoun of WAMZ/Louisville, Kentucky was named Disc Jockey of the Year/Large Market, with Billy Parker of KVDD/Tulsa and Dan Hollander of WWMS/Atlanta taking top honors in the medium and small market divisions respectively. WMC/Memphis was given Large Market Station of the Year honors, while KVDD/Tulsa took the medium market division and WLW/Montgomery, Alabama was given the Small Market Station of the Year award. In addition, these categories were determined by a vote of the disc jockey, radio, promotion, and publication category members of the Academy. The awards will be presented on the May 6 ceremonies which will be televised live by NBC. Among those scheduled to appear on the network presentation are Alabama, Lee Greenwood, The Judds, Reba McEntire, Ronnie Milsap, Charlie Pride, Ricky Skaggs, Marie Osmond, Shelly West, Hank Williams, Jr., Tammy Wynette, George Peppard and Mr. T.

THE COUNTRY MIKE

AND "US" MAKES THREE — United Stations' executive VP/programming Ed Salmon (lffl) is shown above with RCA artist Waylon Jennings (right) and his wife, singer Ceci Colton. Jennings was the subject of a recent 20th anniversary salute on an edition of "Solid Gold Country." Dreaming," his first RCA Release. The program, which aired April 16, included such hits as "Luckenbach, Texas," "Good Hearted Woman" with Willie Nelson, and "Are You Sure Hank Done It This Way," as well as some songs from the past 20 years told by Waylon himself. The May 6 segment of "Solid Gold Country" will be a salute to Tammy Wynette on her birthday. Wynette will be on hand to recall some of the behind-the-scenes incidents about some of her hits like "Stand By Your Man," "Another Lonely Song," and her first Top 10 release "Your Good Girl's Gonna Go Bad." Other "Solid Gold" segments scheduled to air in May are a three-day series highlighting the winter'shit winners of the Academy of Country Music Awards, an Eddie Arnold Birthday Salute, and shows spotlighting the careers of Nashville songwriters Charlie Black and producer Tom Collins.

STATION PROFILE — KWMT-AF/Ames, Iowa is a 50,000-watt clear-channel AM and 100,000-watt FM station with a traditional 71-foot tower that was recently painted in the Ark.-La.-Tex. region and a night coverage of 38 states and several foreign countries. KWMT is known to country fans as the original home of the "Louisiana Hayride," a show which helped to launch the careers of 23 Country Music Hall of Fame members, a number which includes such entertainers as Elvis Presley, Johnny Cash, Hank Williams, and Jim Reeves. Another interesting aspect of KWMT activities is its involvement with the trucking industry through its nightly "Interstate Road Show" hosted by award-winning DJ Larry Scott. Heard coast to coast from 11 p.m. to 5:30 a.m., the Interstate Road Show provides, in addition to music and entertainment, weather forecasts, pertinent developments in federal and state legislation, technical advice, and routing information for the "men and women who move America's freight." The Great Empire Broadcasting station is staffed by program director Ray Walden and music director Larry Rust, with AM shifts co-hosted by Frank Page, "Miss Kitty," Rich Spoon, and Larry Rust. The FM side is manned by Chuck Wheeler, David Porter, Ray Walden, Dan Noel, and Larry Scott with a simulcast of the Interstate Road Show.

T.G. SHEPPARD (Columbia 38-04890)
Fooling Around And Fell In Love (3:32)
(Crabbash—ASCAP) (E. Bishop) (Producer: Rich Hall)
This is Sheppard's first release on Columbia, and the choice of a proven hit (the song went top five on the pop chart for Elvin Bishop in 1976) is in itself a wise move. Even better is the timing of this release because "Fooling Around And Fell In Love" is a great summer/driving song. Best of all is T.G.'s performance, which is soulful and strong. Radio will fall in love with this record — no fooling.

JOHNNY LEE (Warner Bros. 7-29021)
Save The Last Chance (3:22) (Rick Hall/Terry Woodford—ASCAP) (W. Aldridge, R. Byrne) (Producers: Bud Logan, Rick McCollister)
LANE BRODY (BMI America B-5016)
He Burns Me Up (2:45) (Unichappell—BMI) (B. Springfield) (Producer: Harold Shedd)
DOUG PETERS (Comstock COM 1982)
Captured By Love (3:18) (Doug Peters—BMI) (D. Peters) (Producer: Patty Parker)
BYRON WALLS (Masters Touch U-13163)
BOBBY LEWIS (HME WS54-08453)
RANDY WAGNER (Soundwaves SW-4752)
You Don't Really Miss Love (2:17) (Bob's Big Swing—BMI) (B. Hicks) (Producer: L.D. Allen)
GARY JOSE (CBT-1315)

**PROGRAMMERS PICKS**

<table>
<thead>
<tr>
<th>Jessica</th>
<th>James</th>
<th>KFAY/Fayetteville</th>
<th>Dixie Road</th>
<th>Lee Greenwood</th>
<th>MCA</th>
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<tr>
<td>Tom</td>
<td>Edwards</td>
<td>KUGN/Eugene</td>
<td>Size Seven Round</td>
<td>George Jones and Lacy J. Dalton</td>
<td>Epic</td>
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<td>Dick</td>
<td>Deno</td>
<td>WCCN/Neilsville</td>
<td>Operator, Operator</td>
<td>Eddie Raven</td>
<td>RCA</td>
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<td>Randy</td>
<td>Rowley</td>
<td>WWNN/Kalamazoo</td>
<td>Dixie Road</td>
<td>Lee Greenwood</td>
<td>MCA</td>
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<tr>
<td>Dave</td>
<td>Hensley</td>
<td>WMTZ/Augusta</td>
<td>It's Just Another Heartache</td>
<td>Bandana</td>
<td>Warner Bros.</td>
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**CHOOSIN' UP SIDES** — Charlie Douglas (left) of the Music Country Radio Network is joined on his show by team captains for the fourth annual All American Country Games, which benefit the Tennessee Special Olympics. Drafting their team members for the June 12 event at Nashville's Vanderbilt Stadium are (second from left) Eddy Raven (sitting in for Red Team Captain Gary Morris); Lee Greenwood, Blue Team Captain (behind racquet); and White Team Captain Richard Sterban.
CARMAN COMMUNICATION (386-3723)

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PETRA MITH

Open

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GOSPEL COLUMN

RECORDS — The new Brentwood Records release, "Beside Still Waters," by The Don Marsh Orchestra, is the company's first instrumental album, and the principal instrument used is the guitar. According to Brentwood Records, "Beside Still Waters" is an instrument referred to in the Old Testament and is probably over 3,000 years old. The orchestra for the album was recorded in Nashville, but the producers hail to California and are musicians who believe their instrument of antiquity" . . . New albums on Atlanta International include "Remember" by Barbara White, (her debut album — AIR 10088), and "Lord, I’ve Done My Best," by Mark Mathis. . . . At the ASCAP 10089... At the recent Gospel Music Week in Nashville, Cash Box sat next to Star Song Records’ Farrell & Farrell. Bob Farrell and his wife Jayne informed us that they have a new album due for release in June. Bob reported that the new record has only one ballad, a song about a beleaguered church in Eastern Europe. The rest of the material, said Farrell, is decidedly up tempo. "Do you think Christian music can be dance music?" he asked. Maybe the jury’s still out on that one . . . finally, in the Singles Received department, we have "Say You Believe In Jesus," by Delver on Circle City Records; "Get Up On Your Foot (Go Tell Someone)," by Bob & Caroline on Gospel Publishing (the artist, who is finishing her education at Nashville’s Belmont College, is also working on a movie to be released in the late summer); "He’s The One" by Allan King.

ON TOUR — Word artists are touring: Don Francisco is in the east and Midwest in May and dates in Bayville, NY (5/9), Washington, DC, (5/10), Youngstown, OH (5/12), Oakland (5/16); Carmel is in Florida the first week in May, with dates in Ft. Myers (5/2), Orlando (5/3) and Lakeland (5/4) . . . Benson/Power Discos’ DeGarmo & Key will begin a 90-day coast-to-coast concert tour on June 15. The group has a new stage show featuring material from its upcoming seventh album, "Commander Sozo And The Charge Of The Light Brigade," the album will be released in conjunction with the tour, which will be billed as "The Tour Of The Light Brigade." The first show is scheduled for Chattanooga, TN, and remaining dates will take the group through the south, the midwest, the west coast, and then to the northwest, the eastern seaboard, Florida and the southeast and finally to southern California (that just about covers everything, doesn’t it). Jesse Dixon will open for DeGarmo & Key; the tour is sponsored by Benson, with bonus by Promax: "Lights, Promotions in collaboration with Brasser Producers, producer, and Dan Brock and Associates, management for the band . . . Praise Ministries has announced four stops for Dallas Holm & Praise in May; the group will be in Jackson, TN (5/10), Nashville (5/11), Fort Worth, KY (5/12), and Columbus, IN (5/13).

SIGNED — Stan Lewis, president of Jewels Records of Shreveport, LA, announced the signing of Greg Kates, the group is directed by Herman Finley and Baxter Thomas; over 60 young men ranging in age from 18 to 30 make up the group, which has appeared on the Black Entertainment Network’s Bobby Jones Show. The group will have an album out in June on the Jewel label, tized "Boy’s Club Male Chorus.” In Paradise.” . . . Neal Joseph, executive director of Dayspring Records, a Word division, has announced the recent signing of singer/songwriter Wayman Tisdale, for the Nashville-based label. The first album of a multi-record and comprehensive publishing deal for August. Management and booking of Watson is handled by GOSPEL Ministries of Mike.

CHRISTIAN FILM/VIDEO FIRM OFFERS — David Crabtree, a Nashville veteran of television and radio as script writer, producer, and record producer, has released a new series for national radio and TV, and has formed Mizpah Communications, a full service film company, that will be geared specifically for the Christian music and film industry. Crabtree, whose credits include production of The Speers’ City Coming Down video, said, "My commitment is to bring top-of-the-line film and video work to the Christian industry—to work in concert with companies and individuals in efforts that result in the best possible products. I want to make a solid contribution to the foundation-building of the Christian video market."

ANGELSONG — Mabel Birdsong, owner and president of Angelons Records, has announced the reactivation of their gospel label and the acquisition of E. Baird as general manager. The four-year-old company has plans for the acquisition and development for both new and established gospel groups, with three releases planned for early summer. The firm is located at 2714 Westwood Drive in Nashville.

NEW EXEC'S — Arnie Orleans, a veteran of 27 years in the record business, connected with companies such as Capitol, Chess, RCA, A&M and Mercury Records, is the new president of Morada Records. Orleans will direct Nashville and Los Angeles operations from the west coast.

SPECIAL HONOR FOR JONES — At the BMI luncheon in Nashville during the recent Gospel Music Week, Bobby Jones was cited by the performance rights organization for his achievements as producer of the nationally syndicated television show, The Bobby Jones Show, Picture (1-1); Frances W. Preston, senior, VP; and Bobby Jones.

Landlord,” by Teddy Huffman on Atlanta International. Huffman’s record is a gospel version of the Nicholas Ashford/Valerie Simpson tune that was a hit previously for The Chi-Lites.

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The photos above were taken at the ASCAP, BMI and SESAC awards luncheons during the recent Gospel Music Week and at the Gospel Music Association’s annual Dove Awards ceremonies. **Photo 1:** Merlin Littlefield, ASCAP; Jerry McGuire (brother of nominee); Bill Gaither; Gloria Gaither; publisher Ralph Carmichael; Connie Bradley, ASCAP. Gloria Gaither and Dony McGuire were nominees (and subsequent winners) in the Song of the Year category for “Upon This Rock,” published by Lexicon Music.

**Photo 2:** (from the BMI luncheon) Randy Cox, River Oaks Music; Frances W. Preston, BMI; Joe Moscheo, BMI songwriter Phil McHugh; Dove Award winner Greg Nelson; Donna Hilley and Joe Huffman, both of River Oaks Music; and Dennis Worley of Star Song Records/Dawnreader Music. **Photo 4:** The Rex Nelson Singers are shown with their fourth consecutive Dove Award for Traditional Gospel Music Album of the Year: (l-r) Ken Harding, producer; Jerry Thompson; Rex Nelson; presenter Eldridge Fox; (front row l-r) Kelly Nelson Thompson; Karen Peck and presenter Faye Speer.

**Photo 3:** SESAC VP Jim Black and SESAC executive VP Vincent Candilora are shown presenting the SESAC award for Outstanding Leadership in Contemporary Christian Music to Darrell Harris and Wayne Donowho, founders of StarSong Records/Dawntreader Music. **Photo 5:** Pat Boone, Dove Awards co-host; Sandi Patti, Artist of the Year; Cheryl Prewitt, Dove Awards co-host; **Photo 6:** presenter Lanny Wolf; Michael W. Smith, Songwriter of the Year; presenter Bill Gaither; presenter Greg Nelson.
**ALL DOLLED UP** — The Weather Girls recently gathered with friends to celebrate the release of their new album "Big Girls Don’t Cry" on the Entertainment Record Company label. Pictured at New York City’s Park South Studios are (l-r): Charles Koppelman, chairman and chief executive officer, The Entertainment and Music Company; Martha Wash; Hank Medress, producer; Izaora Amastrand; and Jeff Kent, producer.

**Turner’s Bid For CBS Confirmed**

LOS ANGELES — After weeks of speculation, the takeover bid of CBS by cable mogul Ted Turner was finally confirmed Wednesday in Washington, D.C., when his lawyer Charles Ferris disclosed intentions to file takeover plans at a meeting with the FCC’s general counsel Jack Smith the following day. The announcement of Turner’s intentions came from FCC spokesman William Russell, who added that neither Turner nor Ferris had disclosed details of the bid as yet. Estimators, however, place the CBS price tag at $14.5 billion.

CBS representatives were not available for comment, but have been vocal in the past about their opposition to Turner’s takeover attempts. CBS, in fact, obtained a $1.1 billion line of credit from several banks earlier in the month to help in resisting the bid. Thomas H. Wyman, CBS chairman, speaking at the network’s weekly management meeting Wednesday had clearly voiced his dedication to resisting Turner, saying, “We are quite clear that the integrity of CBS News and the independence of CBS News are inextricably linked. Those who seek to gain control of CBS in order to gain control of CNN and ‘knowingly destroy that independence and integrity and this country.’

Above and beyond its television and radio networks, the network includes seven FM and seven AM radio stations, and is a producer of recorded music. The decision was announced at the FCC’s request and, although the FCC has previously demonstrated a policy of non-interference in cases of corporate takeover attempts. Of his plans, Turner himself said he had no comment.

**Cable Decency Act Overturned**

LOS ANGELES — Utah’s Cable Programming Decency Act has been declared unconstitutional by the Federal District Court of Utah. The “Cable Decency Act,” as it is known, was passed into law in April of 1983.

Judge Aldon J. Anderson, U.S. Senior District Judge in Utah, ruled the act to be unconstitutional and vague, and Anderson’s April 10 decision diverts responsibility to “private individuals, particularly parents” for viewing descretion.

**Mozart Gives Fantasy A Boost**

(continued from page 5)

some noise in the world of jazz. Along the way, Sakarita-lee, joined by the late 60s he had taken over Fantasy, assuming his current position as chief executive officer. At the same time, an unknown Kenny band called Creedence Clearwater Revival was signed, and much was made of its so-called "jazz oriented" label garnered its widest attention and highest profits from non-jazz material. That, amid legal controversy still unresolved today. In 1972 after that, Fantasy resumed its jazz identity, and acquired other labels such as Milestone, Prestige and Contemporary. Currently, the fantasy catalog includes material from such artists as Van Morrison, Dr. John, Miles Davis, and Louis Armstrong. The eclectic lineup includes such names as Isaac Hayes, Johnny Taylor and the Staple Singers to its impressive roster of artists. Phil Jones, Fantasy’s vice president of marketing and promotion, recently discussed Amadeus, saying, “I think we started working on the film as it’s producer about three years ago. At the time, we tried to sell the soundtrack to quite a few companies, whose names I won’t mention, and they all turned it down. Finally, Ralph Kaffer (the label’s president) was brought in, and he heard the music and immediately said, ‘We want the soundtrack.’ Once we saw that it was happening, we knew the soundtrack would sell.”

Despite Fantasy’s optimism, everyone involved agreed that the album sold less than the charts, and so the label hoped to perhaps sell 40 or 50,000 units. According to Jones, “We didn’t really know what to do with classical music. We couldn’t have possibly anticipated that the soundtrack would sell as it has. It’s close to 400,000 and still going up. It’s monstrous too. In Canada, it’s almost double platinum and in France it’s platinum.”

Clearly, the popular and critical success of Amadeus has driven interest in Mozart’s music. According to Jones, however, the soundtrack chiefly owes its popularity to “the contemporary way the music is played, and the contemporary nature of Mozart himself.” In fact, many people have come to regard the childlike, flamboyant Mozart of the 18th century equivalent of today’s rock stars. For younger audiences, that identification has made the composer something of a cult figure, and has set him apart from all other classical musicians. The music video from Amadeus plays upon the audience’s love of Mozart and current performers by mixing footage of people such as Rod Stewart, Mick Jagger and the Talking Heads into shots of the movie. Finally, there’s the quality of the recording itself which has contributed to the soundtrack’s success. It is noteworthy that Jones is executive producer of the score, which was performed by the Academy of St. Martin-in-the-Fields and recorded at EMI-Abbey Road Studios in London.

The impact of Amadeus’ Best Picture Academy Award also helped put the soundtrack, currently the 13th biggest selling in the charts, as Jones mentioned. “Right after the Oscars,” he said, “we sold 68,370 units as compared to about 20,000 the week before. Since then, the album’s had a steady, mass appeal. It’s really a unique story we’ve had, and it’s been really well played. After all, Mozart had chops... he was good writer, and 200 years later he’s become popular.”
**UK Record Industry Campaigns For Bigger Share Of Japanese Mkt.**

by Chrissy Iley

LONDON — CBS is spearheading a new drive to break more British acts in the vast Japanese market. CBS UK, working in conjunction with Epic/Sony in Japan and has the official backing of the British Embassy in Tokyo. CBS says it welcomes participation from other companies in its activities.

A series of presentations to the media and discussions about the opportunities in this market are being held in seven major cities throughout Japan. This is an attempt to highlight the quality and diversity of music emanating from the UK today.

Japanese media chiefs were in London last week interviewing dealers, clubowners and artists’ managers. Discussions are under way for the UK Gallup chart show to be put out on local radio stations throughout Japan, several Japanese TV stations have expressed interest in carrying similar programs, such as Top Of The Pop in the U.K.

Aki Tanaka, who is Epic/Sony international relations manager, comments, “The Japanese media, throughout the country, for some time have had a particularly dark image of the British music scene, especially after the emergence of punk and the outrageous fashions that came with it. The intention of this campaign, titled UK now, is to sweep away such an image from Japan and convey to the Japanese people that there is a healthy variety of high quality music and artists available in the UK today.

The British seem obsessed with changing the image of their rock stars; they are conscious that they are achieving more success in Japan simply because they were more accessible.

CBS’s UK international marketing director, Andy Stephens, says one aim of the campaign is to try to short-circuit the US route to the Japanese market.

“Traditionally Japan has looked to the U.S. as its primary source of rock and pop. Many, although by no means all, UK artists have found that their Japanese fortunes only kick into overdrive after US chart success.”

Stephens continued, “With the exception of Culture Club, Duran Duran, and Wham!, the UK’s share of the international marketplace has been relatively small. This is a determined effort to redress the balance.”

**Argentina**

BUENO AIRES — PolyGram hosted a press conference and cocktail party to celebrate the new arrival to Argentina of Cuban chanter and composer Silvio Rodriguez, currently one of the top sellers among the middle class crowd. Rodriguez is on of the leaders of the Nueva Trova movement. He has once again exposed the obvious political overtones of the lyrics; in 1984 he came to Argentina with Pablo Milanés, another top star on the NT, while this trip also includes another artist, Santiago Feliú, and group Afrocaoba, directed by Oriente Valdes. The tour will also feature the performances in the cities of Mar del Plata, Neuquen, Rosario and Comodoro Rivadavia.

Two interesting examples of indie product are appearing this month in Buenos Aires: the albums have been cut in Buenos Aires and released in the province of Buenos Aires, by local artists, and even the jackets have been printed in nearby Olavarria, about 300 miles southwest from Buenos Aires. The two have appeared under the Sonoton label, have been waxed by folk group Ayantay and Huella Pampa, an instrumental ensemble, and are now distributed nationally.

**Canada**

TORONTO — CFNY-FM 102.1, will be holding its 5th annual U-KNOW Awards, to be nationally telecast for the first time at 11:55 p.m. on November 24, 1985. The ceremony will be recorded live at the Metro Toronto Convention Centre with Barbara Fierro producing and Ron Merakes directing.

The U-KNOWS, Canada’s “People’s Choice” awards, was originally planned to “shake ‘em up” existing music awards shows by exposing the public and broadcasters to musicians that are not generally accepted by the mainstream. The show has grown way beyond what I anticipated and seems to have the desired effect in that the organizers of other award shows, such as the JUNOS, have now recognized artists such as The Parachute Club and the Spoons, said director-director of organizing and programming for CFNY-FM, and executive producer of the show, David Marsden.

The name of the show is in the process of being changed through a contest which will give the voting public a chance to rename the U-KNOWs and win $1,000. The new name will not be released until the opening ceremonies. Cross-country TV coverage will add to the new identity, and will further recognize Canadian artists including independents and non-recording artists.

Carol Pope of Rough Trade, and Paul Shaffer, musical director of NBC’s Late Night with David Letterman is co-hosting this year, and will be joined on stage by presenters: Sherry Kean, Manoteca, The Nylons, Gowan, Darkroom, Images in Vogue, Dalbello and The Gospel Project are to take place after every one of the 14 awards are presented. Two additional special awards chosen by a CFNY-FM panel; the Hall of Fame and U-KNOW Remembers are industry-based awards that recognize the recipients’ contribution to the music scene.

**INTERNATIONAL BESTSELLERS**

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A MAZE-ING VIDEO — Capitol recording artist Frankie Beverly and Maze recently lensed a video for "Can't Stop The Love," the band's top charted R&B tune. The video was shot on location in Bakersfield, CA. Picture (l-r): McKinley Williams, Duane Thomas and Frankie Beverly.

Wham! Records To Be Released In China

LOS ANGELES — Following the interest surrounding their recent concerts in Peking and Canton, Wham! will be releasing two cassettes in the People's Republic of China, making the pop duo the first British group to have records released in China.

On April 18, a cassette will be released featuring a selection of tracks from Wham!'s "Make It Big" and "Fantastic" albums. A second cassette will be released on May 1, featuring songs by Wham! and five songs by top Chinese pop artist Sing Qng Yuen.

This marks the first time that a western artist has had a record manufactured and released in China on a full royalty paying basis. The deal is a joint venture between CBS Records UK, Wham!, its managers Simon Napier Bell and Jaz Summers, the Chinese Culture Exchange Center and International Yamagen, a Hong Kong company.

Wham! has also recorded both its concerts for inclusion in a documentary about its historical trip to the People's Republic of China, as the first western group to perform in that country. Directed by Lindsay Anderson (If... O Lucky Man) and produced by Martin Lewis (The Secret Policeman's Other Ball). The documentary is slated for theatrical release in September.

Heroin International Restructures

NEW YORK — Heroin International has announced the restructuring of its Home Entertainment operations worldwide, including Heroin Communications, Inc., Media Home Entertainment, Inc. and Videofilm. Heroin Communications, Inc., recently established in New York, will continue to be the "flagship" entity in the Heroin Home Entertainment Group responsible for all new business expansion, product development and future foreign activity. Similar functions previously handled by Media Home Entertainment on a regional basis will now come under the scope of Heroin Communications, Inc. As part of this restructuring, Heroin Communications, Inc. will be establishing its west coast office in the facilities of Media Home Entertainment located in Culver City, California.

The following executive appointments were made at Media Home Entertainment. John Turner becomes president, effective immediately. Also announced were the appointments of Jack Bernstein to executive vice president and Philip Callaghan to senior vice president finance/administration. Previously Bernstein served as senior vice president distribution/marketing and Callaghan was vice president finance/administration. Together, Turner, Bernstein and Callaghan will comprise the newly-formed executive committee and become board members of Media Home Entertainment, Inc.

Turner, who is a director of Heroin U.K., has been with the company since 1972. He previously served as managing director of Lanacar, Ltd., a leading sales/distribution organization for the U.K. auto Industry.

Videofilm, Heroin's U.K. entertainment company will be changing its name to Heroin Home Entertainment. Currently, Videofilm is the leading distributor of videocassettes in the U.K. In line with coordinating the company's activities more closely with Heroin's U.S. operation, Heroin Communications president Stephen Dienes will become a member of the board of Heroin Home Entertainment.

In The Studio

WEST COAST

TBA recording artist David Diggs was reported tracking at Westlake Studios, in preparation for his upcoming LP on Word. Engineering all session work was Christopher Banninger. Diggs is also producing and arranging Jan Anderson's session work, engineer is Banninger... in North Hollywood at Sound Image Studios producer/arranger Paul Rothchild D in with The Band putting finishing touches on its project. Artist/producer Steve Val is in finishing tracks for DeNovo NBC act Vixon with Paul Levy at the board. Producer Damien Rose is in working on Alan Customs with John Henning engineering... at The Sound Factory producer is Mike Stonis. Currently recording their upcoming album which is expected to be released in mid-April. The album is being co-produced by Skip Scarborough and Rudy Salas. Keith Wechsler is handling all the engineering duties. The Babylon Warriors are recording their second LP for the American Music label... over at Skipaylor producer Dan Seigel is in mixing an LP on jazz guitarist Steve Narahara for Paisa Records. Saylor is behind the board. Carol Bazzoio of Ballistic Missiles is in mixing tracks for her upcoming LP on Elektra. Producer is Steve Rosen... in with HBO's southern noir series "Herd Record Plant" studios; this will be the first time since Rodgers worked on their platinum LP "We Are Family." Since then Rodgers has worked with Diana Ross, Fat Boys, Wham!, Michael Jackson, Cyndi Lauper and Street Life;

Heron International

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Boston Suit

Engel and Boston's manager Jeff Dorenfild, on Scholtz's behalf, to seek out another major record company to release now Boston product. A new trial with respect to the claims by Boston and CBS will be set pending "discovery". Twenty days of deposition have already been taken on the case.

For The Record

In the April 6 edition of Cash Box, the producer of Nomo's debut Atlantic LP was not listed. The producer of “The Great Unknown” is Richard Rudolph. We are sorry for any inconvenience.

STATION BREAK — John Taylor and Robert Palmer of The Power Station recently recorded Rick Does for live interview on Los Angeles’ KFOX radio station at their album and single “Same Like It Hot.” Pictured (l-r) are: Taylor, Tom Gorman, national director for Capitol Records; The Power Station's label; Susan Epstein, Capitol L.A. sales representative; Does; and Palmor.

Ingrid Westing, the former record company representative who was the first to recognize the marketing potential of Billy Joel, has signed a new deal with Atlantic Records.

Angelenos and Tower Records in San Diego. The LP continues to be propelled by the success of the infectious single, "Invisible." Top 30 sales have been reported at Harmony House in Detroit, Northern One Stop in Cleveland, Turtles Records in Atlanta, Tower Records in Tampa, Ticci's Pizza in San Diego and Dan Ray Records in Denver. Further evidence of the singles' growing acceptance shows up in new station adds. Among those adding the single this week are: Z102, KNMG, KS103, KZZP, KITS, WGFN, Q106, B104, WITC, WHTX, Z104, KDWB and 92X

Behind The Bullets

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bouncing "Vox Humana" into their top 20.
Alison Moyet, fresh off her victory of a BRIT for best female vocalist (Britain's equivalent of an American Grammy), finds her Columbia LP "AFL" jumping from 78 to 62. This is Moyet's first solo effort since leaving her original band, Yazoo, and this week it finds garnering top 30 sales reports from, among others, the Kemp Mill stores in Washington, D.C.; the Harvard Co-op in Boston, Sound and Video Unlimited in Chicago, Harmony House in Detroit, Tower Records in Los Angeles and Tower Records in San Diego. The LP continues to be propelled by the success of the infectious single, "Invisible." Top 30 sales have been reported at Harmony House in Detroit, Northern One Stop in Cleveland, Turtles Records in Atlanta, Tower Records in Tampa, Ticci’s Pizza in San Diego and Dan Ray Records in Denver. Further evidence of the singles' growing acceptance shows up in new station adds. Among those adding the single this week are: Z102, KNMG, KS103, KZZP, KITS, WGFN, Q106, B104, WITC, WHTX, Z104, KDWB and 92X.
**Azimuth**

CONCERTS BY THE SEA, REDONDO BEACH — With equal parts charm, jazz spontaneity and transcendent melodic energy, four-week-old Azimuth, led by AOR vocalist Robin Path, was only one of scores of new-acts to hit the stage at the Sea. And though this was its midnight set, the last of three this night, Azimuth seemed musically fresh and enthusiastic, as the two-man, three-piece group introduced itself each night.

Consisting of Ivan Conti on drums and percussion, Alex Malheiro on bass and Jose Roberto Bertran on keyboards, Azimuth has had a number of albums released in America on Fantasy's Milestone label as well as on ECM. The sensual and pleasing tunes found on all these LPs combine a Latin sense of jazz fusion with a slightly obscure and dynamic sense of melody, which though it may not be on the cutting-edge of jazz, does capture the musical imagination. Working off of such themes as the tender "Last Summer in Rio," from the 1982 Milestone release "Telecommunication" and "The Prisoner" from last year's successful "Flame" disc, Conti seemed to propel the group along musically as well as physically, and the thwarting this against the three-piece group was so subtle and often intense that it was clear no other members were needed to a thickening aural and visual ambience.

While Azimuth did dabble with Bossa Nova themes, which are natural to the Brazilian trio (see On Jazz 4/20 for further explanation of Bossa Nova). All of the group's workouts were explosive in the classic jazz sense of improvisation. Most appealing, however, were Azimuth's percussive celebrations. At one point Conti, moved from behind his kit with his Heckscher into the middle of the stage to accompany on piano drumming, and keyboardist Bertran built up an appropriately Jimmy Smith-like solo, which stopped the crowd in its tracks.

The political situation toward an aloof, journalistic approach. The intellectual aloofness, in fact, becomes a safe refuge for the delicate group within. From this refuge is freedom to extend his skills of observation to describe the anguish of his own and others lives. We accept Kershaw's escape as it becomes a metaphor to his song, "Speedboat." The versions of songs live stays true to their recorded counterparts. In rare moments when ad libs ran ahead of the cognitive judgments that might have squelched them, Lloyd Cole And The Commotions proved to be warm and engaging. A spirited offering of "Four Figures Flying Up" was particularly memorable as an example of this. It was certainly apparent throughout the show that a major talent was on display. One of the penultimate date of a four-week U.S. introduction, Lloyd Cole And The Commotions made its way to Los Angeles and there's a music is to be taken seriously.

**Ik Kershaw**

**THE PALACE, L.A. —** The latest-in-a-long string of gifted songwriters emerging from Britain plied his trade here Saturday night at the Palace, where Lloyd Cole And The Commotions, led by the song's creator, Lloyd, added to their long list of unique material from their recently released Geffen LP "Rattlesnakes," Cole and his Commotions delivered a moody, poetic performance.

The Commotions are: Stephen Irvine, drums and tambourine; Lawrence Donegan (a former Bluebell), bass; Blair Cowan, keyboards; Neil Clark, guitar. Their sound is a hybrid of Scottish folk, white blues and Van Morrison-influenced textures. The warm, interesting melodies belie an anxiety present in the lyrics. As such, the group's sound is a zeitgeist of the times as the tempo is made to be temporary. Cole asks, "Are you ready to be heartbroken? Will it take to wipe that smile off of your face? Are you ready to bleed?"

But the lyrics, in fact, become the focus once you succumb to the simple elegance of the music. Cole is a lyricist of consummate skill. He seems to commit to an intellectual climate. How this translated to the stage is hard to assess, but judging from the overwhelmingly positive audience reaction, it was a case of two extremes: one must assume Cole is communicating on some level.

The cool, performance tends toward an aloof, journalistic approach. The intellecual aloofness, in fact, becomes a safe refuge for the delicate group within. From this refuge is freedom to extend his skills of observation to describe the anguish of his own and others lives. We accept Kershaw's escape as it becomes a metaphor to his song, "Speedboat."

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**Stephen I. padgett**

**Talent on Stage**

**CALL TO GIUFFRIA —** MCA Recording artists Giuffria performed to a capacity crowd at the Pavilion in Chicago during their opening slot on their recent tour of the U.S. with Deep Purple. The Los Angeles-based band performed material from their debut self-titled Camel/MCA Records album, including their hit singles, "Call To The Heart" and "Lonely In Love." Giuffria are currently playing in America with Foreigner. Pictured after the show, top row from left: Abe Frank, midfielder regional marketing specialist, MCA distributing; David Glen Eisley of Giuffria, Larry Rosenbaum, Flipside Records; John Gehron, operations manager of WLS AM/FM Radio; Gregg Giuffria and Chuck Wright of Giuffria; Carl Rosenbaum, Flipside Records. Bottom row from left: Alan Kriger and Craig Golby of Giuffria; Jeff Schwartz, Flipside Records.

Yes, Kershaw writes pop tunes, and synthesized sound is definitely a part of them. But there's a distinct Latin influence in the songs — strongly present in the bass and percussion. There are the musical surprises — like the almost heavy metal track "You Might." And there are the story lines — scenarios which go beyond the often-hackneyed themes of "techno-pop" and enter the realm of intellect and art. How many artists can you think of who can blend the human and helplessness of an unrequited lover's asking a diminutive help for "(Bogart)? Or who can write a song with a self-indulgent or preachy stick? Kershaw's melodies are not always as well-developed as his lyrics, but he's made a good beginning.

As a singer, Kershaw rates well, with a slightly-nasal but forceful voice. As a songwriter, he entertains while maintaining an economy of movement. Low-key and engaging, he gives his show flair with amusing impressions of the lyrics and occasional sashays across the stage. As a musician, he shows his versatility on keyboards, percussion and guitar, though he leaves the bulk of the work to his band, Keith Airey (guitar and keyboards), Dennis Smith (bass), Tim Moore (keyboards), Gary Wallis (percussion) and Mark Price (drums) provide solid backup and a sound that mimics the LP almost perfectly. None of them really moves that much, except for Wallis, who brandsishes his drumsticks as if they were oriental knives and jumps up and down as if he were on a pogo stick. Probably the most energetic one got was when Kershaw chased Wallis around the stage, and when Wallis and Airey broke into a do-si-do. As for the audience, they were more than energetic — swaying and clapping in time to the music, and even singing in an a capella chorus to "I Won't Let The Sun Go Down On Me." When the band threw a towel and a drumstick into the crowd, about 20 people went down in the rush to grab them. You wouldn't expect a minor riot of that kind for an artist who's just breaking. But the response indicated one thing quite clearly — Kershaw's worth keeping an eye on.

Robin J. Schwartz

**Having a Twisted Birthday —** Atlantic recording group Twisted Sister recently played a four-night stand at California's Long Beach Arena. As it turned out, the second night was also lead singer Dee Snider's birthday, and Atlantic threw a backstage celebration. A highlight of the festivities was the presentation of a cake bearing Snider's likeness. Twisted Sister's suave album "Stay Hungry," was recently certified multi-platinum by the RIAA for U.S. sales in excess of two million units. Shown backstage in Long Beach are (l-r): Front Row — Atlantic vice president/west coast general manager Paul Cooper, independent album promotion rep Kenny Rybachik, Twisted Sister's A.J. Pero & Dee Snider, Jesse Snider. Twisted's Eddie Ojeda, Atlantic's Paula Tuggey, and Atlantic associate director of national album promotion Danny Buch; Top Row — Twisted's Mark Mendoza & Jay French, and Suzette Snider.

**Public Dangers** — Tina Turner was joined on stage during a recent London appearance by David Bowie. The two performed "Tonight" and "Let's Dance."
USA For Africa Counterculture Suit

(continued from page 5)

merchandise can contact USA for Africa at 215 N. Sheerbourne Drive, L.A., Cal. 90069.

According to Cooper, defendants have been charged with copyright infringement, federal and state trademark infringement, unfair competition, misrepresentation, and violation of the right of publicity. The suit asks the court to enjoin and restrain the defendants from selling any infringing merchandise, and from using any infringing terms in advertising the same; and further, to order the defendants to deliver for destruction all bootleg merchandise in their possession.

In addition, plaintiffs are asking for a full accounting of all profits received by the defendants, and for damages caused by the willful infringement.

Kragen also reiterated that all official parties involved with the project are doing so without taking any money. This includes Winterland Concessions, CBS Records and RCA — Columbia Pictures Home Entertainment. There are no take only "provable costs" except for merchandise retailers which have the option of taking a small profit, though many do not. Kragen called the counterfeiters guilty of "a moral crime as well as a legal one." Starting this week, all USA for Africa merchandise retailers will have a red sign posted in their outlets from Winterland designating authenticity.

Susan Blond

(continued from page 10)

After starting as a manager in Epic’s publishing department, Blond rose step by step to her current position. "I think one of the things to tell anyone in this business is that you do have major setbacks but you just have to learn to roll with them. That's part of a career. It doesn't go, like magic, A-B-C-D-E-F-G-vice president. And you continue to have certain setbacks, but don't let that get you down. You also have to make up your own victories." One of Blond's major victories was her handling of the publicity campaign for Boston's debut single "Ain't No Other Man," which won her the title of director and which came during a time of industry expansion when many of her colleagues at Underland that climbed to only 30 people. One of the setbacks she refers to is the massive layoff which resulted in her being laid off from Underland for a period of months that could stretch to as long as a year. She now runs what is called her "lifeline," which is the only place she can still be reached by phone. When I called her, she was jumping up and down with joy at the thought of being able to get her old job back. She said, "I'm just glad they didn't fire me."

"There were quite a few layoffs," she remembers, "and every layoff we lost people, but we didn't lose people. We tried to keep the people that we had, but we did have to do a lot of administrative work, which is part of being a vice president, but I lost contact with what I really adore about this job, which is writing with the writers and helping to get them going. So now I'm back doing what I love most, which is making the artists famous." Blond differentiated the long-term aspects of her mission as a publicist versus the urgency of the promotion campaign. "The publicity type of thinking is developing an artist long term very carefully, an image that you're going to believe in for years. It's not what radio is, which is get on or you're off, it is an add and it's not. We'd rather work on a story, a gradual building of a career, which is what's taking place. The publicist is getting it for a reason with a thought behind it."

"There's also the demasking of any management position as a potential discouragement to qualified women looking to get ahead. But for those that to tell her, "You have to keep going, but it can't look like it's fighting. You have to never give up, because you will have things you want, and they will happen, or perhaps because of being a woman some things you'll take too long to accomplish. You can take a long time to get something, but you just have to forge ahead. There's a reason I'm still here when we lost some very good people during the years. It's just pushing, but not being abrasive and horrible while you're doing it. It's a constant push every day, and I thrive on it."
AROUND THE ROUTE
by Camille Compasio

Congratulations to Paul Calamari who recently celebrated his 48th anniversary in coinbiz! Most of those years (if not all of them) were spent with the Bally organization; however, Paul joined IDEA of Sycamore, IL a couple of months back, in the position of vice president of marketing — so they now become the beneficiaries of his impeccable reputation and ability. Here’s to many, many more great years, Paul!

Welcome back. Jack Shawcross has rejoined Bally Northeast as manager of the Syracuse branch. He’s certainly no stranger to this area, having served in the Syracuse office for a lot of years. Nice news about a nice guy. We’re sure his many customers and friends throughout the territory are mighty glad to have him back.

And music, too. American Vending Sales, Inc. of Wood Dale, Illinois has concentrated exclusively on the distribution of vending equipment since its inception — and is a longtime distributor of Rowe vending machines (among other lines). Very recently, the firm took on the Rowe music line, covering the northern half of the state of Illinois, river towns in Iowa and two counties in Indiana. To further emphasize their diversi-

A WARNING — A sample of the flier highlighting the criminal penalties applicable to counterfeiters, which will be included in the AAMA mailing.

AAMA Warns Ops Of Counterfeit Risks

CHICAGO — As part of its effort to eradicate video game pirates from the U.S. market, AAMA has launched a campaign aimed at discouraging operators from buying and/or operating counterfeit video arcade games.

AAMA executive director Glenn Braswell said that a mailing to 20,000 industry members will be ready for issue by late April. The package will include an informational flier highlighting the criminal penalties applicable to counterfeiters (maximum fines of $250,000 and/or five years in prison); a poster pointing out the visual difference between legitimate and copy boards; and a letter describing the association’s combined efforts with U.S. Attorneys, the FBI, and U.S. Customs Service to identify and prosecute offenders.

The mailing will also encourage industry

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Coin Machine

AROUND THE ROUTE

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fication into the music business, prez
Frank Gumma advised that John Ne-
ville has joined the staff in the newly
created position of sales manager of the
music division. Word of this move
brought a flood of calls from operators
who know and respect John Neville and
are aware of his expertise in the jukebox
business. As Frank said, "We are
pleased to get into the music business
and to have someone of John's caliber,
experience and know-how to help lead
the way."

Lucky guy! Operator William Stacks
of B & B Amusements in Ocoee, Ar-
kansas, was the recipient of a new
"Lode Runner" upright game, which
was raffled off by Digital Controls at
the recent AOE '85 convention in New
Orleans.

Back home, Twin Galaxies Inter-
national Scoreboard is moving back to its
home state of Iowa - not exactly Ot-
turnva, but Fairfield, which is close by.
According to head honcho Walter Day.
All correspondence must now be direct-
ed to Twin Galaxies, P. O. Box 1556,
Fairfield, Iowa 52556. As evidence of
how much a part of the coin machine in-
dustry this organization has become,
TGIS hosted its own booth at AOE '85
(a first) to dispense brochures, posters
and other paraphernalia relating to the
upcoming Guinness Book Championships.

Attention jukebox ops: Here's a hot
recommendation from Gus Tartot of
Singer One Stop For Ops, who has a
fantastic track record for picking juke-
bok hits. The single is "Just A Gigolo" by
David Lee Roth on the Warner Bros.
label and the performance brings to
mind the Louis Prima style of the past,
said Gus. He sees it as a natural for
heavy jukebox play — so give it a listen.

New address: Nichibutsu USA Corp.
sends word that the firm has just relo-
cated its west coast facilities. New ad-
dress is 15737 Garfield Ave., Unit 18,
 Paramount, California 90723.

To the winners! Digital Controls' up-
right "Lode Runner" was selected by the
Twin Galaxies International Score-
board as one of the best new coin oper-
ated games to be released this year. Wal-
ter Day, founder, and Steve Harris,
who heads up the International Score-
board membership, comprised of the na-
tion's top video game players, presented
the awards March 3, at the Amusement
Showcase International convention
in Chicago. Mike Macko, DC's board
chairman, said he was "very proud"
to receive this award, which is another in
a continuing stream of accolades for
"Lode Runner." The game was recently
named home computer game of 1984 by
Electronics Games magazine. As noted
by Harris, "Lode Runner," the arcade
game, takes a good concept and makes
it better. The arcade version is more
lively and offers more variety than the
home computer game. It maintains the
good points of a computer version and
adds some new twists to stir up inter-
est." "Lode Runner" is a Broderbund
creation licensed by Irem of Japan for
repubucication in coin-operated issue.
Digital Controls licensed the Irem
version for marketing in the U.S. through
Taito America. Also honored by Twin
Galaxies during ASI '85 as best new re-
leases were Atari's "Paper Boy" and
Data East's "Kung Fu Master." Our
congratulations to the winners!

Good luck to Carol Mart Porth, for-
merly of Bally, who recently started her
own company — Mart Porth Market-
ing, Inc., located at 819 W. Dickers,
Chicago, IL 60614. This is a marketing
consultant company dealing in communi-
cations, marketing promotions, public
relations, the structuring of advertising
campaigns, etc. Carol's vast expe-
cience encompasses not only the coin
machine industry but entertainment,
movies, stage shows, radio, theater as
well. She is a very creative and talented
woman — and we wish her much suc-
cess in her new venture.

Jim Tondelli To IDEA

CHICAGO — Paul Calamari, vice president,
marketing for IDEA (Industrial Design
Electronic Associates, Inc.) announced the
appointment of James "Jim" Tondelli to the
position of director of sales. The announce-
ment was made on April 1, the day Calamari
celebrated his 48th anniversary in the coin-
operator industry.

"Jim is, without a doubt, my kind of
people," Calamari said. "He was my right arm
for five years (1978-1983) at Bally Pinball
Division. I know he's going to make a great
IDEA person."

IDEA is based in Sycamore, Illinois. The
firm's product line includes Century Dar-
tes, Royal Darts, All-American Darts, Century
Squire and All-American Sergeant.

Four Arrested In Raids

(continued from page 37)

that at least half of all operating video arcade
games in the U.S. are counterfeit.

Arrested in Atlanta were Tim O'Reilly,
23, of Albany, New York and Simon Ho,
35, of New York City. O'Reilly, reported to be a
first year law student, allegedly distributed
counterfeit games through Carousel Amuse-
ments. Both men had traveled to Atlanta for
appointments with undercover FBI agents.

In addition, raids carried out in LaVerne,
Tennessee and Harlem, Kentucky resulted in
the arrests of James Yarbrough, 62, who
allegedly manufactured counterfeit video
games through Y.C. Engineering; and Tom
Goss, 37, an operator of Coal Town Amuse-
ments, who allegedly purchased and operated
illegally-manufactured amusement machines.

A fifth person, Jerry Carnes of Cummings,
Georgia, who was being sought on charges
of buying and operating counterfeit video
arcade games, turned himself in to FBI agents
in Atlanta on April 4. Carnes is the operator
of the Lanier Space Center in Cummings.

Custom Service Action Urged

CHICAGO — An AAMA position paper
prepared last fall for the U.S. House Energy
and Commerce Committee has been incor-
porated into a letter from its chairman and
ranking minority member to U.S. Treasury
Secretary James Baker, urging that he direct
the U.S. Customs Service to mobilize its
enforcement efforts against illegal game
pirates.

AAMA executive director Glenn Braswell
said that the March 26 letter from Chairman
John D. Dingell (D-MI) and Rep. James T.
Broyles (R-NC) to the Treasury Secretary was
a condensed version of an industry summary
AAMA submitted for the members' review
last fall during copyright hearings on
Capitol Hill. The Dingell-Broyles letter requests
that the Secretary "support this
industry's work with Customs officers . . . by
watching closely for illegal imports destined
for nonlicensed importers."

Stressing the proliferation of pirated games
throughout the United States in 1984, the
Dingell-Broyles letter challenged the Customs
Service's current legal position allowing video
game circuit boards purchased from the
original manufacturers to enter this country
destined for nonlicensed consignees.

In asking the Secretary for "effective,
coordinated" Customs enforcement proce-
dures, Reps. Dingell and Broyles also cited
industry efforts coordinated by AAMA, including
briefings of Customs agents and information
regarding licensed consignees and
known infringers.

AAMA Warning

(continued from page 37)

members to contact AAMA with confidential
information regarding known or suspected
copy activity.

"The existence of our industry as we now
know it truly depends on our success in
this project," stated Braswell. "And that degree
of success will largely depend on all industry
sectors cooperating to their best ability."
LETS ROLL — Mel McDaniel (Capitol)
LITTLE THINGS — The Oak Ridge Boys (MCA)
LOVE'S CALLING — Opus Ten (Pandisc)
INVISIBLE — Alison Moyet (Columbia)
SMUGGLER'S BLUES — Glenn Frey (MCA)
ONE LONELY NIGHT — REO Speedwagon (Epic)
ELECTRIC LADY — Con Funk Shun (Mercury/PolyGram)

OH YEAH! — Bill Withers (Columbia)
IT'S YOUR REPUTATION TALKIN' — Kathy Mattea (Mercury)
NOBODY WANTS TO BE ALONE — Crystal Gayle (Warner Bros.)
WHITE LINE — Emmylou Harris (Warner Bros.)
DEEP INSIDE YOUR LOVE — Ready For The World (MCA)
SACRIFICED LADY — Marvin Gaye (Columbia)
WOULD I LIE TO YOU? — Eurythmics (RCA)

LET IT ROLL — Mel McDaniel (Capitol)
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SACRIFICED LADY — Marvin Gaye (Columbia)
WOULD I LIE TO YOU? — Eurythmics (RCA)
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- "We Are The World"
- "Why Do Fools Fall In Love"

STEVE PERRY "If Only For The Moment, Girl"
HUEY LEWIS & THE NEWS "Walking In The Rain"
CHICAGO "A Little More Love"
KENNY ROGERS "Just A Little Close"
THE POINTER SISTERS "总会"
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By stocking or playing this record, you are helping to raise funds to save lives. Important part of the fight to end hunger in Africa. If you wish to contribute directly to "USA for AFRICA," please send your donation to "USA for AFRICA," c/o Lester & Morgan, 10 Century Plaza, Los Angeles, CA 90067.