PRINCE MERCHANDISING PLAN ANNOUNCED
CASH BOX DEBUTS ROCK RADIO PAGE
EMBASSY UNVEILS ANTI-COUNTERFEIT DEVICE
CASH BOX INTERVIEW: BILL GRAHAM

Hank Williams, Jr.
50 Albums Young
Story On Page 13
Introducing FREDDIE JACKSON, America's new #1 ladies' man.

Four weeks ago he was a complete unknown. Today, thanks to his first single, "Rock Me Tonight" (R&R BREAKER: APRIL 5), everyone's hitting on him and Freddie's become a genuine overnight sensation, making it with more women across the country in a week than those other leading men who are tired of it.

So, if meeting the leading men in what you love just isn't right for you, you're not Freddie's type. The pleasure will be all yours.

GET NEXT TO FREDDIE. THE WOMEN OF AMERICA ARE READY.

Capitol
**EDITORIAL**

Rock Radio Lives

Album radio, AOR, progressive rock, call it what you want. We’re choosing “Rock Radio.” Regardless what title it has held since its evolution from free form, Rock Radio has consistently played a crucial role in the breaking and growth of the industry’s hottest artists. Offering extra-ordinary exposure to new artists, maximizing exposure for developing and “super star” artists, Rock Radio has become an essential cog in the wheel.

Last week’s Arbitron advances have demonstrated once again that radio is indeed a cyclical business and those forecasting the death of Rock Radio find themselves faced with a new aggressive programming stance and a revitalized and viable format. Across the board increases for such outlets as KMET, KLOS, WNEW-FM, WBCN and WMMR have demonstrated that once again Rock Radio, having better defined itself, is on the rise and garnishing increased overall market shares. Rock Radio programmers and consultants have often complained to us that merely talking about the 12+ overall market share misrepresents a Rock station’s actual status, since outlets remained strong with pre-determined target demographics even while overall market shares were down. Well, the target demographics remain strong and with the overall market shares growing, Rock Radio remains a formidable presence in markets throughout America.

We join with such Rock Radio veterans as Lee Abrams in applauding conscious programming efforts to become either an “older” or a “younger” station. The very fact that Rock Radio knows no specific form is in its major charm, appeal and strength not, as has been said, its Achilles heel. Stations that have adjusted their formats to market and audience requirements are the ones that are succeeding and growing.

This week Cash Box reaffirms its commitment to Rock Radio in all its varying forms. On page 16, we introduce a new weekly information page that will provide not only up to date, accurate information concerning the music your partners and competitors are adding, but an incisive and penetrating overview of what’s good, what’s bad, what’s new and what’s original. We offer a forum through our new FutureRock column for programmers to speak to each other and to the industry at large. It is a podium from which you may teach, learn or just observe. Like Mark Twain, the reported death of Rock Radio is somewhat premature and, like the phoenix, Rock Radio is on the rise, growing, changing, developing and reaffirming its secure place in the marketplace. Rock Radio lives and Cash Box is proud to be a part of its future.

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**WINNERS CIRCLE**

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
**ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

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</tbody>
</table>

**NUMBER ONE SONGS THROUGH 1984**

- **All Along the Watchtower**
- **I Want to Know What Love Is**
- **Eye of the Tiger**
- **My Heart Will Go On**
- **Like a Virgin**
- **Billie Jean**
- **US+Them**
- **Take It to the Limit**
- **Sweet Child O' Mine**
- **Bad**
WHAT IS REALITY?
PART II
REALITY IS . . . .

QUANTITATIVE NOT QUALITATIVE

The pop LPs and singles charts in this issue reflect a major change and updating of methodology in the CASH BOX chart system. In addition to the recently completed overhaul of radio reporters and radio point systems, these charts now reflect a change over from qualitative to quantitative information. Very good, good and fair are simply not sufficient, not when the expense of shipping, storing and returning records diminish your bottom line, or playing the wrong record erodes your audience.

When you stock a record or add a record to your playlist YOU MUST BE SURE THAT RECORD IS SELLING, NOT JUST MOVING UP A CHART. You're betting too much of your own money and credibility to settle for opinionated information.

QUANTITATIVE REPORTS MEANS PIECE COUNTS, actual numbers of records sold, how many, not an arbitrary opinion of how well. You need the exacting accuracy of piece counts and you need the efficiency and ethics that are the keystones of the CASH BOX charts.

CASH BOX has been revising and expanding its research universe and our charts currently reflect the actual sales of more than fifty-two hundred (5,200) key accounts nationwide and that number is growing every day. When you make your decisions on stocking or playing a record, you need the most concise, accurate, up to date information possible. CASH BOX will provide that information. These same systems and methodology will, very soon, be applied to the BC and country charts.

The CASH BOX charts provide an in depth analysis of the real world, the difference between profit and loss, hype and reality, fact and fiction.

CASH BOX
WE TALK TO PEOPLE THAT COUNT
Prince Project Provides New Twists For Radio And Retail

By Stephen Padgett

LOS ANGELES — The release last week of Prince's new LP, "Around The World In A Day," signals several new wrinkles for retail and radio. The LP was released with none of the usual promotional apparatus and there are no plans to release a single, 12" or video. The expectation that a release of this magnitude would be accompanied by the above, as well as pre-release previews, advertising and other standard promotional tools, makes this decision all the more surprising. Apparently, this unusual marketing strategy stems directly from the artist's own wishes.

Oscar Fields, vice president sales & marketing, black music division, Warner Bros., stated, "There won't be any singles released, there won't be any 12", and basically, we're approaching this as an album project." The album was delivered to radio with only suggestions as to which cuts to play. Prince's intention is to let radio decide what is a single. As is most often the case, record companies pick first singles and radio dictates (or suggests) subsequent ones. In this instance, radio will be able to get involved immediately.

Embassy Home Entertainment Debuts New Anti-Piracy Device

By Gregory Dobrin

LOS ANGELES — Home video pirates have a surprise awaiting them with The Cotton Club, the latest home video release from Embassy Home Entertainment (EHE), and the first of the company's titles to include a "special anti-piracy device" developed by Silicon Valley-based Macrovision.

The device, which brings about the deterioration of second-generation copy, was licensed to EHE after several major film companies turned it down. In an announcement made recently in Century City, CA, spokespersons from Macrovision, EHE and the Recording Industry Association of America Video Division offered their belief in the technique, which they expect will "significantly" reduce the growing threat of unauthorized prerecorded videocassette duplication worldwide, while Macrovision's John Ryan admitted that "There is no way to totally defeat the piracy situation. No total solutions, only approximate ones."

Motion Picture Association of America president Jack Valenti issued official support of the anti-piracy device in a statement which upheld it as a "pathfinding technological innovation" which will greatly enhance the worldwide anti-piracy campaign, and help to protect "this country's intellectual property rights."

The Cotton Club is the first home video (continued on page 13)

Behind The Bullets

Springfield, Klymaxx Bulletting

By Stephen Padgett

"Taar" is a decidedly different LP for Rick Springfield. This LP, which finds Springfield taking bold artistic risks, is meeting with wide acceptance in the marketplace. Klymaxx, the all-woman band on Constellation/MCA, is experiencing its first pop crossover hit with "Meeting in The Ladies Room." These two artists are breaking big this week on the pop LP chart.

Springfield's latest RCA LP entered the chart last week at 97. This week finds it bullets to 65 with a growing retail picture which should propel the record well into the Top 50. Top 20 retail reports are already coming in from the Record Bar chain, Tower Records in Los Angeles, Lieberman in Minneapolis, Believe In Music in Michigan, Western Merchandisers in Texas, Caldor in Connecticut, Komp Mill in Washington, D.C., Lieberman in Georgia and The Camelot chain in Ohio. Strong activity on the single, "Celebrate Youth," has it bulleting up the singles chart to 32 this week. Top 30 sales are being reported in every region, including NRM in Pittsburgh, Sound and Video Unlimited in Chicago, Oz Records in Atlanta and Tower Records in Campbell. Radio activity includes top 20 survey action at KJZY, WAFM, WBBQ, WWKX, 987, KMEL, WPDR, 2100, WKDD, KETV, WZPL, KKKK.

(continued on page 38)

Cash Box's Rock Radio Page

Debuts On Page 16

 station jumped from a 3.9 to 4.1 in a market that separates the top six stations by less than two shares.

According to Abrams, WNEW-FM provides a unique example due to its market exclusivity. "It must stay somewhat accessible to the younger audience but not at the expense of the 25+," he stated.

Abrams cited AOR's realization of "its natural audience" as a prime factor in the overall ratings jump. He remarked, "They're the ones that grew up with the station and instead of doing things that alienate them, the stations are understanding their needs."

The consultant doesn't advocate one particular target demo over the other, (continued on page 38)

Advertiser
MAIDEN VOYAGE — MCA Music has signed Rutles' guitarist Tony Maiden to a worldwide recording contract. Signed in Los Angeles are (l-r): Jonathan Stone, director of creative services; Rick Shoemaker, vice-president; Maiden; Leeds Levy, president, MCA Music.

BUSINESS NOTES

RCA, PolyGram, Capitol/EMI

Pay In Price-Fixing Suit

NEW YORK — RCA Corp., Capitol Industries, EMI, and PolyGram Corp. have agreed to pay a total of $11.2 million to end a price-fixing lawsuit filed by United National Records Inc. of Gary, Ind. in 1982. The suit charged that eight record companies had conspired to fix the price of records and tapes. In the settlement, the three companies did not admit any guilt, but indicated they were settling to save legal costs and time: RCA will pay $4.9 million, Capitol/EMI will pay $2.8 million, and PolyGram will pay $3.5 million. CBS/Colpix, at New York's defunct — (5/10) Communications, United Artists and American Broadcasting — are tentatively set to stand trial June 15.

Four Seasons Win Infringement Suit

NEW YORK — Bob Gaudio and Frankie Valli, who hold the federally registered servicemark to the name “The Four Seasons,” won a lawsuit against Quality Records Limited, of Canada, for continuing to produce and market an album of The Four Seasons greatest hits during a period when Quality had no right to do so. Gaudio and Valli claimed that the album impaired the sale of a 1981 Curb Four Seasons LP, released through Warner Bros. On April 15, a jury sitting in the U.S. District Court for the Southern District of New York, returned a verdict for Gaudio and Valli, awarding them an amount of nearly $1 million.

PMI Announces Changes

LOS ANGELES — Picture Music International is shifting its business emphasis back to its two key production and marketing operations in Los Angeles and London.

The move, announced by Picture Music International president Fred Wills, is linked to the decision of Picture Music International’s sister company, Capitol Records, to move into the distribution of home video software in the U.S.

Picture Music International’s international music video catalog will be a vital component of the Capitol launch, which is aimed principally at record outlets. PMI product for such artists as Tina Turner, Duran Duran, David Bowie and others will move through the new system.

‘In a move related to the refocusing of PMI’s activities, PMI is currently negotiating the transfer of its east coast production unit to New York-based Overview Productions, Ltd.

Under the terms of the proposed transfer, PMI’s New York facility and the staff, including John Diaz, who was PMI’s director of east coast operations, will now operate as Overview.

‘The increased demands that the new distribution move places upon Picture Music International demands that we place increased emphasis on our west coast marketing efforts,” stated Wills.

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

NEW YORK — ASCAP has begun the mailing of its special distribution of over $14 million to its members and affiliated foreign societies, the Buffalo Broadcasting monies held in escrow since 1979. In other ASCAP news, the ASCAP foundation has awarded a $2,500 scholarship to the Juilliard School of Music, in the name of composer Harold Arlen. The foundation’s international music video catalog will be a vital component of the Capitol launch, which is aimed principally at record outlets. PMI product for such artists as Tina Turner, Duran Duran, David Bowie and others will move through the new system.

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EXECUTIVES ON THE MOVE

Sill Named President — Robert L. Gordy, vice chairman of Jobete Music Inc., and Jay Lasker, president of Motown Records and The Motown Music Group, have named Sill the president of their new company. Sill, who joins Jobete after 21 years with Screen Gems-Columbia EMI has an illustrious career in the music business which spans more than 35 years. His contributions as a publisher, producer and record executive have been instrumental in the development and success of contemporary music in America.

Cavarozzi Named — Chris Cavarozzi has been named director of the radio division of the Dick Clark Companies, according to the company’s executive vice president, Fran La Maina. Cavarozzi joined Clark in 1980, and since joining the company has co-produced Dick Clark’s National Music Survey for the Mutual Radio Network, and has produced Rock Roll ‘N Remembrance by syndication for the company.

Cole Promoted — Don Grierson, vice president, A&R, has announced the promotion of David Cole to the position of staff producer, A&R, effective immediately. Cole presently held the position of first recording engineer for Capitol Records recording studios.

Rappaport Appointed — Paul Rappaport has been appointed vice president, album promotions, Columbia Records. He will be responsible for overseeing all phases of promotion for Columbia albums. Rappaport has been director, national album promotion for Columbia since 1980. Rappaport joined CBS Records in 1969 as one of the company’s original college representatives, at UCLA. He came on staff full-time, with Columbia Records in 1973, and in 1978 was named associate director, national album promotion, also for Columbia.

Changes At Capitol — Judy Kerr, director, west coast press and artist development has announced the promotion of Lisa Vega to the position of publicist, effective immediately. Vega previously held the position of publicist for Pat Weaver reports to Pat Weaver, manager, press and publicity. In addition, Kerr has announced the promotion of Kay McCarthy to the position of coordinator, press and artist development, effective immediately. McCarthy previously, was press assistant to the promotion assistant for Capitol Records in Atlanta. McCarthy reports directly to Kerr. Bob Barone, director, management information services, Capitol Records, has announced the appointment of Dorothy Szymanski to the position of project manager, management information services for Capitol Records. Szymanski has been with Capitol for seven years, and in that time has progressed from programmer/analyst to her new position.

Starstream Names Killam — Starstream Communications Group, the Houston-based marketer and promoter of national radio and marketing campaigns, has named Paul Killam studio manager of the just-completed eight-track facility for radio promotions, adjacent to the Capitol/Starstream Studio. The studio, also designed and built by Killam, is in answer to Starstream’s desire to consolidate their involvement in all aspects of production and quality control.

Deutsch Appointed — Bonnie Bourne, president of the Bourne Company Music & Communications, has been appointed the company’s vice president of international markets, and will be responsible for developing marketing strategies for artists on CBS’ owned and distributed labels including CBS, Epic and Geffen. He will also be directly responsible for the overall coordination of releases for all international product. John Jackson has announced the appointment of Bente Langeland as director of marketing and promotions for the company. He will be responsible for all repertoire originating from the U.S. and Canada as well as all artists on the Get On and I.R.S. labels.

CBS Norway Appoints — Jan Ostli, marketing manager, CBS Records Norway, has announced the appointment of Bente Langeland as director of marketing and promotions for the company. He will be responsible for all repertoire originating from the U.S. and Canada as well as all artists on the Get On and I.R.S. labels.

Rudy De La Haya Named — Rudy De La Haya has been promoted to the newly created position of director, sales & advertising administration, PolyGram. De La Haya started with PolyGram in March, 1979, in the Dallas office, then became advertising coordinator. In December, 1980 he was promoted to inventory control clerk in the production department at the company’s headquarters in New York. In May, as executive producer and record producer he was upped to his most recent title, assistant manager, national advertising administration.
Court Upholds Record Companies’ Victory In Parallel-Imports Case

NEW YORK — A U.S. District Judge in Pittsburgh has refused to modify a December order against a western Pennsylvania retailer trafficking in recordings illegally imported from Canada, and has added $36,000 in attorneys’ fees and court costs to the $57,000 in contempt damages previously awarded.

The retailer, Pennsylvania Records Outlet, Inc., and two of its principal executives, Norton and George Kalinsky, had filed a Motion for Reconsideration, with Judge Carol Los Mansmann following a December 14, 1984 decision that found

Cooke New Project For RCA’s Geller

By Rusty Cutchin

NEW YORK — As the 50th anniversary year of Elvis Presley’s birth hits mid-stride, producer-co-owner of RCA Records, Geller, the man responsible for the innovative Presley commemorative re-packaging featuring collections of classic live performances, straight rock and roll, love songs and blues numbers, is already hard at work on his next archival project, the music of Sam Cooke.

“From the early rock and roll years,” Geller says, “the key artists on RCA were Elvis Presley and Sam Cooke. As we look back and evaluate the influence of artists from that era, I would say that (Presley and Cooke) in their respective spheres have had a lasting influence.”

Accordingly, Geller has once again raised the company vaults, this time in search of original master tapes, and the results hit the stores this week. “Sam Cooke Live At The Harlem Square Club, 1963” features the soul legend in a performance a year and a half before his untimely death. Cooke’s talent shines through the live performance constraints of the period, and he shines on hits like “Chain Gang,” “Cupid,” “It’s All Right” and “Twistin’ The Night Away.”

“I don’t believe there’s much in the way of unreleased material,” Geller said of Cooke’s recorded output, “but we do plan

WCI Announces First Quarter Income
Music Division Shows Profit

LOS ANGELES — Warner Communications Inc. has reported first quarter income from continuing operations of $21,451,000 on revenues of $562,897,000. These figures compare to income from continuing operations of $19,531,000 on revenues of $594,726,000 in the first quarter of 1984. The earnings per share from continuing operations of $.31 compared to $.28 in the previous year. Net income in the first quarter of $21,451,000 declined from the 1984 net income of $30,661,000. The 1984 figures took into account the sale of WCI’s cosmetic and fragrance business.

WCI’s film and record divisions both showed substantial increases. Commenting on the figures, the company’s chairman and CEO, Steven J. Ross, said “The strong performance of WCI’s filmed entertainment and recorded music divisions paced the company’s results in the first quarter. Operating income from our record division achieved an all-time first quarter high while earnings from our film division were up over the strong first quarter of 1984. Operating losses from our broadcast and cable operations narrowed significantly to $4.4 million compared to $18.3 million in the first quarter of 1984... The sale of Parthenon Records and Frankly Music in the first quarter of 1985 enabled WCI to reduce total debt to approximately $530 million. A reduction of more than $200 million from year-end 1984, a significant indicator of the company’s financial improvement.”

WCI’s recorded music division wound up posting a gain in operating income to $30.2 million as revenues increased to $225 million. Strong sales were generated in the first quarter at both Warner Bros and Atlantic Records, highlighted by the brisk sales of such albums as Phil Collins’ “No Jacket Required,” John Fogerty’s “Centerfield,” and Madonna’s late 1984 release “Like A Virgin.” WEA International reported substantial increases in revenue and operating income due in large part to the scale success of several artists, including Collins and Foreigner.

MCA/IRS Agreement Completed

LOS ANGELES — Formalizing an agreement which has been reported on extensively in the last few weeks and announced through advertisements in the trade press, IRS Records has signed a long term, exclusive distribution pact with MCA which covers the United States, Canada and the United Kingdom, effective May 1, 1985.

IRS will move from its original home on the A&M lot in Hollywood to the Universal Studios complex in Universal City, IRS’s staff artist roster and the acclaimed Cutting Edge cable TV program will be solely retained by the label which remains a privately held company. In making the announcement, MCA president Irving Azoff commented, “This is an exciting moment for all of us at MCA. IRS has proved to be a consistently viable source for vibrant new music in the 80’s, and I’m certain this distribution marriage will bring new vistas of success to both IRS and MCA.”

IRS president Jay Boberg noted, “MCA displayed an incredibly positive and open attitude to IRS and our offer was integral to the deal for us to maintain a separate identity and control. But in addition, MCA has given IRS more tools with which to get the job done. The new pact with MCA is in alignment with the IRS way of doing business and allows for substantial growth for our artists and company.”

REFUGEES IN THE CHAPPELL — Myles Hunter, lead singer and songwriter for flirting, here pens a co-publishing agreement with his Big Mercedes Songs and Unichappell Music. Pictured here are (l-r) Irwin J. Robinson, president, Unichappell; Bob Skor, director of professional activities, U.S., Unichappell; and Hunter.

Hilton Head Island Entertainment Complex For Sale

One of the premier resorts on the east coast, featuring five major hotels, twenty championship golf courses, renowned tennis, boating, fishing and twelve miles of white sand beaches. Easy access to I-95, Savannah Airport and Charleston, SC.

SCANDALS: THE COMPLEX

A nine-acre site including 6 acres of developable property, 14,000 square foot entertainment center including kitchen facilities, 500 seat theater with excellent amenities and appointments. Estimated 800,000 Island visitors this year makes this facility an ideal dinner theater, conference center or night spot.

COMMERCIAL DIVISION
Hilton Head Company Realty

For more information call John Scott, Hilton Head Company Realty Commercial Division, (803) 785-3351, ext. 217, or write Hilton Head Company Realty Commercial Division, P.O. Box 7000, Hilton Head, S.C. 29928, attention John Scott.
AROUND THE WORLD IN A DAY — Prince and The Revolution — Paisley Park 25286-1 — Producer: Prince and the Revolution — 8.98 — Bar Coded
While Purple Rain was a hard-edged rock-funk tour de force, a culmination of themes and music developed from “Dirty Mind” through ‘1999,’ “Around The World In A Day” is a psychedelic branching out, textured by new vision (“Paisley Park,” “America”), articulated torment (“Tempation”) and contemporary slices of life (“Pop Life”). Though not as immediately accessible as “Purple Rain,” the mellowed tones and orchestrated musical backdrops prove a major step for the pop artist of the 1980s.

DO YOU WANNA GET AWAY — Shannon — Mirage 90267-1 — Producer: Mark Liggett — Chris Barbosa — List: 8.98 — Bar Coded
Secretary turned pop singer, Shannon rang the bell of success immediately with last year’s “Let The Music Play,” and the first single from this second LP — the title track is already off to a good start in repeating those honors. Strong R&B/funk material on both sides with Shannon’s vocals given the space and context needed to push her to the forefront on the dance floors and on B/C and CHR radio.

AFTER THE WORLD — Tobacco 6141MLA — Producers: S. Barri, B. Senstrom — List: 8.98 — Bar Coded
This debut LP from Maureen Steele for Motown is a spacy mix of funk, rock and pop that features one tuneful dancer after another. Steele’s vocal grit takes a strong lead on cut, especially that of the album’s first single, “Save The Night For Me,” which showcases Steele in a buoyant CHR mode.

LOVE CYCLES — Klique — MCA-5532 — Producers: Various — List: 8.98 — Bar Coded
Beautifully harmonious vocals highlight this collection of strong B/C-oriented songs from this talented threesome.

ELECTRIC LADY — Con Funk Shun — Mercury 824 345-1 M-1 — Producers: Con Funk Shun — Maurice Starr — Billy Osborne — Larry Smith — List: 8.98 — Bar Coded
Just what the name of the group implies, this is a slick and well produced collection of funk-oriented cuts, although there’s plenty of variety among the eight songs. A likely winner from this dynamic group.

This greatest hits double album of Carpenters’ music includes all of the duo’s sensational chart toppers, and then some. A prize collector’s package.

Metal-edged guitars and epic-proportioned pop sensibilities combine to bring Meat Loaf back to the public eye. There is strong CHR and AOR material here.

Former Scorpions guitarist will register big with progressive rock fans. The mystical lyrical content and early-'70s musical forms remind one of early Genesis and Gentle Giant, minus a heavy concentration on keyboards.

Poptourneyman Shear has long had the innate sensibility needed to score CHR hits; with this album’s “Steady” as the centerpiece, the singer/songwriter could find multi-format success.

FIRST AND LAST AND ALWAYS — The Sisters of Mercy — Elektra 60405-1 — Producer: Dave Allen — List: 8.98 — Bar Coded
Doom and gloom rock from Britain’s Sisters Of Mercy which elevates typically dark lyric vision to a kind of psychic catharsis. More various in its musicianship than would seem, overtones are apparent from Bowie to the New York Dolls, and “First And Last And Always,” is marked by strong cuts including “Marian,” “No Time To Cry” and the Wall Of Voodoo-ish title track. Sure to make, a splash on college, alternative radio, look for good retail action.

Another fine contribution to a growing collection of African music. Reminiscent of Juluka and Sonny Okosun, this fresh, modern approach to traditional African rhythms and melodies deserves the wider attention of the American public.

MASK — Vangelis — Polydor 825 245-1 — Producer: Vangelis — List: 8.98 — Bar Coded
A brilliant, if somewhat grandiose, offering from composer/synthesizer pioneer Vangelis. The six movements to “Mask,” featuring synthetically choral effects and arpeggiated synthesizers create an intense, moody atmosphere. An instant appeal with classical, New Music and New Age Music buffs is assured.

Lodge is one of the most attractive and commercially accessible reggae vocalists around, and “Revealed” contains just the material to provide for a handful of potent singles including “Make It Up To You,” “You Can Dance” and “You Make Me Shine.”
SANTANA (Columbia 38-04912)

I'm The One Who Loves You (3:17) (Warner Tamerlane Pub/BMI) (Mayfield) (Producer: Val Garay)

A smooth grooving and soulful jam on Curtis Mayfield's chestnut which exposes Santana's R&B roots. Tasteful guitar fills and a sinewy bass line are highlights.

GEORGE BENSON (Warner Bros. 7-29045)


This silky ballad makes the smoothness of Benson's instrumental stylings and the pop sensibility of the Sensible brothers who penned the tune. B/C and A/C should immediately pick this track up.

THE BLASTERS (Slash 7-29055)

Colorful Lights (3:25) (Riva Music/ASCAP) (Mellencamp) (Produced: Don Gehman)

This first single from The Blasters "Hard Line" LP is this John Cougar Mellencamp composed/arranged/composition, which though it does not capture the most essential edge of this roots band, does provide them with an accessible 7". AOR fan already begun adds.

GEORGE HARRISON (Columbia 38-04887)

I Don't Want To Do It (2:51) (Big Sky Music/ASCAP) (Dylan) (Producer: Dave Edmunds)

Fairly traditional early rock arrangement of this recently uncovered Bob Dylan gem. Harrison's sounds strong though his musical output has been limited in the past years. From the Pogues' Revenge soundtrack.

THE DEELE (Solar 7-60644)

Material Thang (3:59) (Hip Trip Music-Deeje Redde Music-Midstar Music/BMI) (Grene) (Produced: Anthony "LA" Reid)

Scoring well with its debut LP, The Deele comes back with this jumping track which has enough BPM's to please most high energy DJs.

GEORGE HOWARD (TBA 705)


The first single from Howard's latest B/R release is this Lionel Richie-David Foster composition which is a soothing cut featuring the soprano sax player's most tasteful playing.

MENUDO (RCA JK-14087)

Hold Me (3:59) (Not titled) (Rice) (Producer: Howie Rice)

Menudo's five young singers sound like seasoned pros on this upbeat dance cut. The song should win over even more fans for this talented group.

PETER WOLF (EMI America B-8254)


The third single from the solo debut from J. Geils frontman Peter Wolf features the powerful dance production of Michael Jonzun and a whimsical lyric theme.

GINO VANNELLI (HME WS4-04889)

Black Cars (3:07) (Black Keys Music/Somem Gents) (Vannelli/Freeland)

An aggressive comeback for Vannelli, whose big hits in the late '70s were radio favorites. He has obviously kept up on the technology, as this single proves. A strong groove and contemporary appeal make this a CHR certainty.

FATBACK (Cotillion 7-99942)

Lover Undercover (3:38) (Citra Music/BMI/Sign of the Twins Fied Up Music/ASCAP) (Reid-Thomas-Curtis) (Producers: Bill Curtis-Gerry Thomas)

This is a light, sensuous and enticing dance tune brought to full life by the group's highly skillful vocals blended. Sounds like a definite B/C winner.

AL CORLEY (Mercury 62241-7)

Square Rooms (3:40) (Anigro Music/SUISA) (Corely-Woods-Faltermeyer) (Produced: Harold Faltermeyer)

Thrilling synth-dance number with clear-toned vocals from newcomer Corley. Produced and co-written by "Axel F."'s Harold Faltermeyer.

SLY FOX (Capitol B-5463)

Let's Go All The Way (3:54) (Lito Music—BMI) (Gary Cooper) (Producer: Ted Currier)

LEGION (Columbia 38-04903)

Guaranteed (3:59) (Dee Jay Sliced Pub.—BMI) (C. Carter, W. Hankerson, Sirgudir) (Producer: Charles Codell Carter)

DEE HENDERSON (Fraternity 3500-A)

From 7 Days To 0 (3:08) (Hurdy-Gurdy—ASCAP) (R.D. Henderson) (Produced: Shad D'Shea)

DONNIE IRIS (HME WS4-04885)

State Of The Heart (3:48) (Bima Music Co.—ASCAP) (Avsec, Iraece) (Producer: Mark Avsec)

DAVIS DELUXE (Hit Records BR 2102)

When The Lights Go Down (3:50) (Squeeze Play Music—BMI) (Gary Davis) (Producer: Davis Deluxe)

JON JON (Columbia 38-04877)

All Night Breakdown (3:20) (Gemp Knowdie Music—BMI) (J. Warfel) (Producer: Jon Warfel)

LISA-LISA WITH CULT JAM WITH FULL FORCE (Columbia 38-04846)

I Wonder If I Take You Home (3:57) (Personal Music—ASCAP/Mokojimbi Music—BMI) (Full Force) (Producer: Full Force)

HIGH FIDELITY THREE (Cutting Records 2057)

B Boys Break Dance (3:43) (Hashim Music—ASCAP) (R. Marby, M. Kydd, W. McDonald) (Producer: Jerry Calliste & Aldo Marin)

BOB SHOCKLEY (Angelo Celeste Records 3460-2)

Mister Would You Loan Me A Dime (2:15) (Ken River Music—BMI) (B. Shockley) (Producer: Not listed)

JOHN FARNHAM AND SARAH M. TAYLOR (Curb 52580)

Zot. The name sounds like a blow to the Joker’s jaw during a Batman and Robin brawl. It certainly doesn’t fit with the sort of affirmative action, and this four-member band from the beach suburbs of Los Angeles strives to accentuate the positive in everything it does. “We’re not trying to say life is easy,” commented Zot vocalist Randy Wayne, “cuz it definitely isn’t. But if I’m trying to think like we’d be a lot less suicide.”

Since Zot got together nearly four and a half years ago, this rhythm-section of brassy sax, electric bass, and tenor-guitar (with lead vocals by Randy Wayne) have responded to what it considers to be a lack of progressive, original, and non-nonsense musical style which is up front in its rock roots background and innovative in its own fusion of sounds.

The PILGRIMAGE — in the wake of the final contract signing of IRS and new distrob/home MCA, the entire staff of the IRMTL label moved from its parent’s offices at the A&M lot through Hollywood and over the Cahuenga pass to its new home in building #422 on the Universal lot. On May 3, it is rumored that some of the label’s artists will also be in tow, though no confirmation on that yet.

PUTTING ON THE SQUEEZE AGAIN — When the summer schedules for the many amphitheaters around the southland was released two weeks ago there was one surprise act which appeared on the TBA schedule of the Greek Theatre: Squeeze, Those Make Squeeze so favored by both critics and consumers alike was missing. So, it looks like the duo has gone back into the studio, rejoicing with original member Jools Holland — who also has a solo album out this year, and are recording a new album, and a five date tour later this year. Though there’s not much known of Paul Carrack — is still pursuing a solo career, who knows what possibilities could come about. In any case, look for a new studio LP and live Squeeze dates.

MAKING A CASE — As of this writing, Blue Note phenom guitarist Stanley Jordan was out for a weekend stand at the Palace Court jazz club (above the Palace) as well as a 4/26 appearance for members of the industry to check out this young guitarist’s chops at the Capitol Records studios — across from the Palace. Though only 24, Jordan’s debut LP is truly astounding — he is said to be writing a theory book on his unique hands-on playing technique, and the shows look to be some of the most important L.A. jazz dates of the new year. The potential for future (and numerous) Blue Note showcases is also good seeing that the Palace Court is so close to the label’s west coast home, and the Vine St. Bar & Grill is right down the street.

A NEW REESE ON LIFE — Internationally renowned vocalist Della Reese and G.C. Smith have joined forces with Merry Clayton, Verreeya Royster and Eric Strom under the musical direction of Larry Farrow to form a new gospel group called Brilliance. The group will make its debut May 16 at the Long Beach Center Theatre. Earlier in the day Reese will also be conducting an inspirational seminar. RITES OF PASSAGE — Yes. The Twilight Zone will be back with all new episodes and all new casts, and included in one episode will be Exene Cervenka, vocalist for X. Shot recently in Palmdake, Cal., the episode has Cervenka playing a waitress in a small-town diner. With the current “Twins Sisters” LP on SST/Rhino featuring the spoken word of Women in Art, the “Cervenka” episode is being released in June and is a solo career, who knows what possibilities could come about. In any case, look for a new studio LP and live Squeeze dates. The new blonde will be out on Slash and X’s latest Elektra release, look for a high profile for the vocalist and X throughout 1985.

REPLACEMENTS — Well, they made it official, and who could call it “the world’s hottest show” at San Francisco’s Fillmore West. With a note by Peter Jesperson, The Replacements showed Los Angeles what they are really about at A1’s last Tuesday night. After a refresh- ing throw set from The Pontiac Brothers, Dept.- to-be Sire recording artists. The Replacements ripped through some of vocalist Paul Westerberg’s best material from “Color Me Impressed” to “Unsatisfied,” “I’ll Wear Der,” a much requested “Downtown,” as well as (completed) covers “Hitchin’ A Ride,” “Help Me, Rhonda,” “Black Diamond” and finally The Stoners “Let It Blend,” leaving a once skeptical crowd, clamoring for mordant artists.

CLOSE TO THE EDIT — Kathie Bender and James Leach have put out a new independent mail order mag called Catalogue, which serves as an editorial/art outlet and a showcase for new bands like the New Alliance, Frontier, Bemisbrain, Mystica and other indie product. ... Rila Coolidge, Dione Warwick, Maze, Gregory Hines, Diannah Carroll and Peter Allen were among the performers who will be featured in a benefit to wish Jesse Johnson lots of success on his debut album at a press conference and party at Mr. Mitchell’s. Also performing will be Penny Ford and Janet Jackson.

TOGETHERING — Total experience artist Penny Ford and Janet Jackson were among the artists who performed at London’s Rock Palace last night. Penny who gathered 2 performing for both USA For Africa and Band Aid ... while Los Lobos and the True Believers will be among the bands performing at Lincoln Park in E.L.A. for the upcoming Cinco de Mayo celebration, Tito Puente and his Orchestra will be at the Palace for a special May 5 dance party.

Johnny Lee

LEFT FIELD — The Pop Quiz

By Ben Edmonds

POP QUIZ: The topic of this week’s quiz is the Brightest Hope of 1985, centering around an album of great potential. Musicians are necessarily predicted for mega-platinum; more those acts who simply make you say “Wow”. And while we’re at the state of new music. For expert opinions we sought out that most hopeful of industry creatures, the A&M person. Our only stipulation was that they could not nominate an artist signed to their own label.

MICHAEL BARACKMAN (Arista): “The Waterboys. I think Mike Scott is a great writer with a strong, rousing vocal style. The passion is in the right place with that group.”

KAREN BERG (Warner Bros.): “Suzanne Vega because she’s very talented, and very original as well. I think A&M should be looking at the kind of artist who, in the recent past, might have encountered difficulty in securing a contract. If she should gain any success, it would be encouraging for the industry, because it would mark a return to Rosenberg’s idea of having songs.”

JONATHAN WOODS (MCA): “For the record, I don’t mind the name Suzanne Vega, it’s just that we have used it many times and extended listening to their music.”

JOHN CARTER (A&M): “With all of us it gets into being a very small world, and the name I’m going to give you is Rob Jungrklaas. He’s a great lyricist. And nobody else in the whole United States has a name like it.”

BRUCE GARFIELD (Manhattan): “I’d pick a fellow named Rob Jungrklaas. He’s a singer-songwriter from Memphis that has got a label which is rumoured to be under bid. Every label gets him—and we’re one of the front runners—will be signing a vocalist/pianist. He’s an amazing artist. His songs are accessible but deep, and he has something to say in every song he writes. He’s a musical poet, like a Seger, a Springsteen, a John Cougar. I think of him as a modern-day troubadour. He’s got a long career ahead of him.”

GREG GELLER (RCA): “I’ll give you two.”

The first is Rodney Crowell. He is at the very center of the new wave that is in the process of engulfing Nashville. There is a host of new artists who are dominating country music in the future, and Rodney has been very important to that movement. He already is the pre-eminent country songwriter of the decade. I feel it’s finally all going to come together for him, and I think it’s just simply a country artist. He’ll be the label’s. My other choice is a real left-fielder. It’s an artist named Dijian, who is from Brazil. He has yet to have a record released in this country, though his last two albums have been recorded in Los Angeles with LA players. He writes with an international perspective, especially in light of Sade. It is rock-oriented, jazz-influenced music of no specific category. Just beautiful, beautiful—(continued on page 30)

Mstown

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Cash Box/May 4, 1985
East Coasings

WANTED: SONGWRITERS — BMI is aiding aspiring songwriters this month in different locations. First up is “The Songwriters Symposium” this Tuesday and Wednesday (29, 30) for all interested songwriters and performers, New York City, NY 10016. Three-hour sessions are scheduled at 7:10 p.m. on April 30 and 4-7 p.m. on May 1. The symposium is being held in the National Press Club, National Press Building, 14th and F Streets, NW, Washington, D.C. area. Two three-hour sessions are scheduled: 7-10 p.m. on April 30 and 4-7 p.m. on May 1. Following panel discussions as well as Q&A segments. There will be no song evaluations or critiques. Admission is free and no registration is required. The following panel of prominent music business personalities are participating in the sessions: Sandy Linzer, songwriter (“Workin’ My Way Back To You,” “A Lover’s Concerto,” “Fresh Air”); Earl Shelton, president, Mighty Three Music Group (publishers of “You Make Me Feel Like New,” “Workin’ My Way Back To You” and others); Tom Silverman, president, Tommy Boy Records; Gary Gellman, BMI music director and Bobby Weinstein, BMI exec., writer of “Goin’ Out Of My Head,” “Hurt So Bad” and others, who will moderate.

On a more regular basis, the licensing organization sponsors the New York Songwriters Showcase the last Thursday of every month (except December) from 9-11 p.m. at New York’s Folk City. The Showcase dirctors are now accepting cassette from new songwriter composers containing up to three unpublished songs. The tunes will be submitted to the BMI composers for consideration. We will select six writers each month to perform their songs each at the Showcase for record industry executives. There is no fee for admittance or submission. Any songwriters interested should contact the J.A.P.O.P. Box 8018, New York, NY 10016.

ANOTHER RUNG UP — The Miller Brewing Company has announced the signing of 16 groups to sponsorship in the Miller “American Rock Network” for 1985. The program, currently in its fourth year, is designed to introduce new recording artists to new attractions in the music industry. The participating bands will receive support on their tours through radio and print advertising as well as promotional merchandising. As an added benefit to the bands, three equipment manufacturers will supply the group with their products. Shure, Foster and Hamer will provide all 16 bands with microphones, multi-track cassette recorders, and a custom guitar, respectively. The 1985 roster includes: El Rea, Canuso, Chameleon, DC Star, The Del Fuegos, Deluxury, the Entertainers, Fayrewether, Magnun, Paris One, The Producers, Son Seals, Steve Smith & The Naked, Sugar Creek, Telluride and Joe “King” Carrasco. According to a spokesman, the network is “part of Miller’s continuing plan to focus its efforts, particularly in the ’80s, on new artists and close attention to the more headline-grabbing ‘superstars’; something we see as a positive trend for the future of live entertainment.”

HANK WILLIAMS, JR. — Bruce Sprinsteen is responsible for the all-time best selling record in the history of Columbia Records. “Born In The U.S.A.”, Sprinsteen’s seventh LP for the label, surpasses the previous Columbia best-sellers “Escape” by Journey and “Boats Against The Current,” by The Cars, for sales approaching four million. Sprinsteen is currently on tour with Talking Heads and the Who, and will be in New York City by the end of July.

MANHATTAN METAL — Studio 54 continues drifting from its disco glory days with occasional dabs of heavy metal. Raven is the latest attraction scheduled for May 8. Raven is managed by Johnny “Z” Zazula. Members include two boot high drummers, a bassist, a lead singer and two guitarists, all of whom say, “This is our identity.” Their lead guitarist destroys some 20 instruments per performance, and the band’s drummer, “Wacko” Stachels, who drives the stage in a hair raising display of acrobatics, literally injuring himself and all others who dare approach!” (Now that’s metal). Raven’s debut album is on Atlantic. They will be joining for the show by Savatage and Overkill (closed.

ARTIST NOTES — Wham! will be releasing two cassettes in the People’s Republic of China, making the pop duo the first British group to have records available in China. A second will be released May 1, featuring songs by the group and five songs by top Chinese pop artist, Miss Seng Ong Yuen. . . . Poland’s Lady Pank has signed an endorsement contract with Fender Musical Instruments. Under the terms of the contract, Lady Pank will appear at Fender-sponsored “When Fender Plays” concerts in the United States and throughout the world to promote Fender’s line of guitars, basses and amplifiers. Lady Pank is best known for his work with Yes, but has also produced and/or engineered for such artists as John Lennon, Emerson, Lake and Palmer, Billy Squier, The Police, The Drags and others. . . . Jimmy Page and Farm Aid staff members recently sat down with Scott Muni in Los Angeles to talk about the Beatles. So, the two will show up the weekend of May 10, 11 for a special interview on the life and career of the group. The Beatles is scheduled to air on WABC late May 10th and 11th.

JUDGE JELLYBEAN AND COLLEAGUES — At a recent MTV Basment Tapes screening, producer “Jellybean” Benitez (right) joined MTV’s Gail Sparrow (left) and Gefen Records artist Eric Carmen (center, seated) as judges.

Cover Story

Hank Williams, Jr.: The Best Is Yet To Come

By Bill Fisher

NASHVILLE — Fifty albums in a twenty one year recording career, when one pauses to let that sink in, only the knowledge that the artist is Hank Williams, Jr., helps control the amazement, largely because Williams has become a legend before reaching middle age. The man’s life story practically begs for an expensive, Hollywood film treatment. Imagine some of the elements of a movie like that: his father, who rocked the country music world like no one before or since… the influence of his strong-willed mother… his childhood, spent in a milieu of famous musicians and semi-musicians. His struggle to establish and maintain his own identity… his performances, beginning at age eight and encompassing a Grand Ole Opry debut at age eleven, extensive touring and features on more than twenty national television programs… his landmark 1976 album, “Hank Williams, Jr. And Friends,” the first happy marriage of straight country and southern rock, which remains influential to this day, his terrible, 500-foot fall down a mountain and his painful recovery… his refusal to play the game of Nashville’s music plays… and on and on. For everyone considering the colorful Hank Jr. stories and episodes, however, such a film would still be premature for one simple reason: Hank Williams, Jr. is now in his prime as a songwriter and recording artist, a fact that his fifth album, “FIVE-O,” amply demonstrates.

The songs Williams wrote alone for the album (which was released on Warner Bros. April 29) all get back to love, and not in a general way, either — they all bring the subject down to one-on-one relationships. In “Something To Believe In,” he talks about love by addressing one of the most powerful and prevalent of modern artistic themes: the longing for roots, the essential loneliness of the individual in twentieth century society; the need for a place to call home and someone to share that home with. A man and woman meet and discover that they have things in common; each is lonely, each is searching, and they come from the same hometown (a coincidence on the literal level, but Williams’ symbolism is unavoidable). They stay together, almost out of desperation, and return to their childhood home, eventually finding “something to believe in/ something to look forward to…” that special something called being in love. In “This Ain’t Dallas,” (continued on page 39)
**THE JOB MART**

A new people oriented AM/FM combo station in northeast Colorado is seeking someone who "loves production and work," says John Kelly of KLMR radio. Send tapes and resumes to Dan Gittings, general manager, P.O. Box 111, Lamar, Colorado 81052. In the east WJYX is looking for A/C type air personalities for future opening positions at the station. T & R to Greg Evans, WJYX, P.O. Box 296, 403 East Main St., Beverly, MA 01915.(EOE/MF) WWCL-FM is looking for a morning personality immediately. It's a good opportunity. T & R to Mark Rivers, 224 North Ave., PA 15209. EOE/MF. KQ 99 needs a sales talent, send T & R to Bruce Landers, KQ 99, 124 S. Washington Blvd., San Jose, CA 95112. In Pittsburgh WWCL-FM with a full-time air talent. Applicant should be creative on air and have good production skills. Send tapes and resume to Pat Evans, KOME, 1246 S. Washington Blvd., San Jose, CA 95112. 

**AIR CHECK**

**Station: WHTT**
**Market: Boston**
**P.D.: Charley Quinn**

WHTT is a CBS owned and operated FM outlet located in the Prudential Tower in Boston servicing Beantown as well as extended coverage throughout parts of New England. Better known to an older coterie of listeners two years ago as WEEI-FM, WHTT had since zeroed in on a softer rock approach, while WEEI-FM moved into a soft rock approach in 1985. 

**POP PROGRAMMERS’ PICK**

**Programmer** Len E. Mitchell  
**Station** KSKD  
**Market** Salem  
**Song:** "Oh Girl"  
**Artist:** Boy Meets Girl  
**Label:** A&M

**Comments:** "Started in p.m. day part rotation (3 p.m. - midnight), then moved it to all rotations after good phones. Their music is bouncy and bright, quite up-tempo. This cut is a good spring song with a drum bass to it. They will be touring soon."
LOS ANGELES — On Sunday, April 11, the Westwood One Radio Networks broadcast "Radio USA For Africa," a three-hour program designed to raise funds for famine relief in Africa and the United States. The show became the largest live stereo satellite broadcast in radio history.

In all, more than 500 U.S. radio stations — with an estimated listening audience of 30 million — carried the broadcast, which originated from Westwood One's headquarters in Culver City, California, and was offered on a non-exclusive basis to any radio station capable of receiving the satellite signal.

As a result, four stations in each of the nation's top two radio markets, New York City, Hollywood (WHTZ-FM, WNEW-FM, KUTY-FM and WBLI-FM) and Los Angeles (KMET-FM, KMEX-FM, KKO-FM and KSLJ-FM), broadcast "Radio USA For Africa." In addition, hundreds more stations in the United Kingdom, France, Canada, Australia, Germany, Tokyo, New Zealand and worldwide via Armed Forces Radio participated in the radio event.

The broadcast, which combined advertising, local advertising, traveling local programming and satellite feeds from Los Angeles, Dallas, New York, Chicago and Washington D.C., will broadcast an average of 50 to 60 announcements from April 11 to May 17 (date is tentative: airing of spots to coincide with album's release). The announcements will be broadcast and produced by the same group of broadcasters who worked on the spoken words of many of the Northern Lights performers. The announcer is Walter Sisler, one of the top voice-over specialists in North America. Additionally, these announcements will be made available to the Canadian Association of Broadcasters for distribution to member stations. Participating CHUM Group stations are: O Network, St. John's; CJCH, Halifax; C-100, Halifax; CFRA, Ottawa; CFPM, Ottawa; CKPT, Peterborough; CKQM, Peterborough; CHUM, Toronto; CHUM, Montreal; CFRW/CHIC, Winnipeg.

POWERFUL — Sklar Communications, Inc. has designed a customized contemporary music format for Century 21 Programming, Rick Sklar, president of the company, said. The "Radio USA For Africa" format, which will broadcast an average of 50 to 60 announcements from April 11 to May 17 (date is tentative: airing of spots to coincide with album's release), will broadcast an average of 50 to 60 announcements from April 11 to May 17 (date is tentative: airing of spots to coincide with album's release).

The format is designed for broadcast to the United States, Canada, Australia, New Zealand, South America and Europe, and is intended for use by all local radio stations. The format is available on a non-exclusive basis to any radio station capable of receiving the satellite signal.

The format includes a mix of contemporary music, news, weather, sports and advertising.

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The broadcast, which combined advertising, local advertising, traveling local programming and satellite feeds from Los Angeles, Dallas, New York, Chicago and Washington D.C., will broadcast an average of 50 to 60 announcements from April 11 to May 17 (date is tentative: airing of spots to coincide with album's release). The announcements will be broadcast and produced by the same group of broadcasters who worked on the spoken words of many of the Northern Lights performers. The announcer is Walter Sisler, one of the top voice-over specialists in North America. Additionally, these announcements will be made available to the Canadian Association of Broadcasters for distribution to member stations. Participating CHUM Group stations are: O Network, St. John's; CJCH, Halifax; C-100, Halifax; CFRA, Ottawa; CFPM, Ottawa; CKPT, Peterborough; CKQM, Peterborough; CHUM, Toronto; CHUM, Montreal; CFRW/CHIC, Winnipeg.

The format is designed for broadcast to the United States, Canada, Australia, New Zealand, South America and Europe, and is intended for use by all local radio stations. The format is available on a non-exclusive basis to any radio station capable of receiving the satellite signal.

The format includes a mix of contemporary music, news, weather, sports and advertising.

In addition, hundreds more stations in the United Kingdom, France, Canada, Australia, Germany, Tokyo, New Zealand and worldwide via Armed Forces Radio participated in the radio event.
### ROCK PROGRAMMERS' PICK

**Programmer**

- David Hillary
- WPXY
- KKBX
- KGBQ

**Station**

- WNOR
- WWWQ
- WMSA
- WDUN

**Market**

- Norfolk
- Richmond
- Richmond
- Scranton

**Song:** "Would I Lie To You?"

**Artist:** Eurythmics

**Label:** RCA

**Comments:**

"Traditionally, The Eurythmics do not receive a great deal of ROCK RADIO exposure. Hillary feels that this is the 'first rockers' record for the group and since adding to the playlist three weeks ago, WNOR has received very positive phone response."

### STRONG ADDS

**Would I Lie To You — Eurythmics**

- RCA
- Go For Soda — K. Mitchell
- Bronz/Island
- All You Zombies — The Hooters
- Columbia
- Heaven — B. Adams & A&M

### STATION ADDS

**KZOK** — Scotty — Larry Sharp

- The Hooters — All You Zombies
- TIL TUESDAY — Voices Carry
- B. Adams — Heaven

**KMET** — Los Angeles — George Harris

- TIL TUESDAY — Voices Carry
- REO SPEEDWAGON — One Lonely Night
- J. Walsh — The Conessor
- Prince — Paisley Park
- The Hooters — All You Zombies
- B. Adams — Heaven

**KGON** — Portland — Inessa York

- Eurythmics — Would I Lie To You?

**KUPD** — Phoenix — Curlett Johnson

- Don Henley — Drivin’
- Mamma Knows Angel
- Prince — Raspberry Beret
- THE FIRM — Satisfaction Guaranteed
- Hall & Oates — Something
- Better Left Unsaid
- P. Collins — Susudio
- H. Feltermeyer — Axel F.

### FUTUREROCK

**By Bob Shulman**

There has always been an abundance ofomidou-doohoos whose favorite pastime has been to prophesy the death of rock and roll. In the late 50's, they were thrilled when they proclaimed to everyone within earshot or print of the coming demise of that awful jingly music that couldn’t pass quickly enough. We don’t remember the names of those self-proclaimed fortune tellers, but we sure remember who Elvis was, or what a Chuck Berry guitar sound like. In the late ’60’s, those end-of-the-worlders would say it was music that could never be lived. Now they are known to have said such things as "those weirdo drug-crazed hippies are nuts if they think anybody is going to want to listen to that drug-crazed album music on their radio."

Just when you thought it was safe from those would-be psychics, they’re at it again announcing the death of the album format. As always, some people panic and change formats, some people panic and tend tapes and resumes to the nearest CHR station, and then there are the rest — that on a daily basis spend their time, talent and energy keeping the format very much alive. This column is dedicated to being a forum for those doers and believers who are convinced that album radio’s would be obtuse writers will have to wait a long, long time before their first word can be written.

This week Futurerock tackles that old bugaboo, ennui. Has Born in the USA become Bored In The USA? Programmers all fear that the listeners will become bored with their station and tune out. But what about the programmers themselves? Have they become so jaded that the only reason they listen to the radio is to make sure the jock reads the right slogans at the right time? The music rotations are being rotated according to plan, or simply to make sure that the station’s signal is still on during the book? We asked six rockers "What still turns you on when you listen to the radio?"

**ERIN RILEY, MUSIC DIRECTOR, WMRR PHILADELPHIA**

- "What really makes a difference for me is that album radio is so personal. Top 40 can be very impersonal although I did grow up with it in New York. I like an album on album radio are my friends. On a good album station they talk to you, explain things and essentially teach you. For example they’ll say, ‘Here’s the new Eric Clapton album and here’s the hit ‘Forever Man’ you’ve been hearing, but here’s also a couple of other tracks that will help you get into what he’s all about these days.’ It pulls you in and involves you more personally."

**GARRET HARRT, PROGRAM DIRECTOR, WGLU JOHNSTOWN**

- “What makes me still excited about album radio is this Wednesday who works here... seriously, what really gets me off is the way in which the whole thing is mixed. When you play an old classic track from an artist like David Bowie or the Who and follow it with a new song that has a great opening riff or incredible hook, it makes it so much fun to listen to album radio. The music then stays an interest like remembering it when I was 18. I’m 34 now, a baby boomer, and the same is true. It’s great when something comes on the radio and I can say to myself, “oh yeah, that’s great, or oh, wow, I remember that.” Recent hits like “Rolling Stone” which has the feeling of being fresh and familiar at the same time, it seems like a new twist on a classic. It is the essence of album radio is not simply to play the instantly familiar song, but to break new artists in the tradition that has made the format strong."

(continued on page 12)

### AIR CHECK

**Station:** KKDJ

**Market:** Fresno

**P.D.:** Don Fischer

With 50,000 watts, KKDJ reaches almost to the north, Vialia to the south, and a large portion of Interstate 5, the main route between Los Angeles and San Francisco. The station targets 25-34 and is #1 in the market 12+. For the past two-and-a-half years the station has been consulted by Burkhard/Abrams. According to music director Jeff Riedel, “KKDJ was a real gem and it is very important to be first in the market to play it. Recently, we did with Katrina and the Waves, and are now first with Lone Justice. We base our music decisions on our instincts, sales and are weekly cabs and are the nucleus.”

KKDJ has a baseball team which plays every weekend and a popular bowling league. Last year, when Fresno placed last on the list of most desirable cities, the station had a lot of fun concentrating on all the positive aspects of the city through promotions and contests.

Riedel states that there is a great deal of listener loyalty because of the amount of freedom the jocks have on the air within the boundaries of the playlist. The Current lineup is Don Fischer and John Strickland, the “Twisted Brothers” 6-10 a.m., Deborah Catlin 10-2 p.m., Harlan "the wingnut" Winslow 2-6 p.m., the Jeff Riedel Airshow 6-10 p.m., Tito 10-2 a.m., and Vicki Frederick 2-6 a.m. The Weekenders are Art Farkas, Mike Wild, Dave Ray and John Stevens.

### KKY'S

- Kansas City
- Jon McBain
- M. Jagger
- Lucky In Love
- Power Station
- Bang A Gong
- J. Lennon
- Say You’re Wrong
- B. Adams
- Heaven
- D. Henley
- Not Enough Of This World
- H. Lewis
- Trouble In Paradise
- Shooting Star
- Don’t Walk Away
- Eurythmics
- I Would Lie To You
- Survivor
- The Search Is Over
- J. Walsh
- The Conessor
- Dokken
- Alone Again

**WQFM** — Milwaukee — Jerry Gavin

- RED POWER STATION
- Bang A Gong
- C. Issak
- Gone Drivin’
- J. Shear — Steady

**WXK** — Ft. Wayne — Hal Brandt

- P. Collins
- Don’t Lose My Number
- J. Walsh
- The Conessor
- K. Mitchell
- For Soda
- RED 7 — Heartbeat

**KMOD** — Tulsa — Charlie West

- J. Walsh
- The Conessor
- BON JOVI
- In And Out Of Love
- K. Mitchell
- For Soda
- LONE JUSTICE
- Ways To Be Wicked

**KKCI** — Kansas City

- Frank Hamel
- KATRINA AND THE WAVES
- Walking On Sunshine

**WYSP** — Philadelphia — Mark Dodin

- BON JOVI
- In And Out Of Love
- LONE JUSTICE
- Ways To Be Wicked

**KCI** — Kansas City

- Frank Hamel
- KATRINA AND THE WAVES
- Walking On Sunshine

**WEZ** — Scranton — Dave London

- Eurythmics
- Would I Lie To You?
- The Hooters
- All You Zombies
- G. Frey — Smugglers Blues
- Eurythmics
- Would I Lie To You?
- MAMA’S BOYS
- Needle In The Groove

**WHFS** — Indianapolis — Dave Einstein

- PRINCE
- THE REVOLUTION
- Raspberry Beret

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Rock impresario Bill Graham is known for diversity and for putting out a quality product. After helping to usher in modern rock 'n' roll with his Fillmore East and West clubs, located in New York and San Francisco, it's a big win for his home town, featuring everyone from Jimi Hendrix to Janis Joplin to the Jefferson Airplane and the Allman Bros. Band and many others, Graham has gone on to pioneer rock concert promotion with his outdoor "Day On The Green" festival concerts and his American and European tours with such artists as the Rolling Stones, Elton John, Santana, and more. Offshoots such as Winterland Concessions (which is handling all USA For Africa) and Bill Graham Enterprises (merchandise) Bill Graham Presents' management arm and the unique professionalism in his overall treatment of fans in the concert arena have made Graham an example for many in the music industry. Most recently, Graham has helped to reopen and book the historic Wiltern Theatre in Los Angeles after it was saved from demolition in 1980, contracted to book exclusively the Concord Pavilion in northern California and is set to develop a large outdoor arena in Mountain View, also in California. On the eve of the opening of the Wiltern, Cash Box's Peter Holden spoke with Graham about the current projects of Graham Presents and his perceptions on the state of the music industry.

Cash Box: Let's begin with some of your latest projects, of which there are many. How did the exclusive booking deal with the Concord Pavilion come about?

Graham: The Concord deal is not one of those things that came about with no history to it. We have many relationships there that go back to when they first built the place in 1981, and in a sense, getting the contract for the club is the theme is when we moved to the South, though that sounds melodramatic. It's going back to a relationship which we started many years ago. It's good for both parties because Concord is our type, and we're trying to build a more diversified program of rock, jazz, pop or folk. The Concord has provided primarily more MOR sorts of shows, not because they didn't want to have other kinds of concerts, but because we had an agreement with them to do that sort of shows. They started when the bands were unknown and playing clubs, acts like Prince, Talking Heads — and if that's the music they like and are favorable then the band is likely to stay with the promoter. Since we were not able to play at the Fillmore and the grateful dead shows, we had to play the Greek in Berkeley.

Cash Box: What prompted your plans to build your own amphitheatre in Mountain View, and at what stage is the development of that project?

Graham: We are just putting ink in the pen for the contract covering the land and the development of Mountain View. We are putting together with the city — it is a medium-size community between San Francisco and San Jose, it's a brand new city, not as undeveloped, and we are currently doing wind tests and sound tests, and if all goes well we will break ground in the summer of 1988. The community needs a venue of this size, because when you think of the Bay Area in comparison to Southern California — it's a high-density population type. On the southern peninsula, there are nearly 1.5 million people, yet the largest city, San Jose, has population of only 600,000 people. Nearly 40 percent of our business in the city comes from those communities. It's a very important area in the state of California, and it is exploding with new developments from the South Bay to the Silicon Valley to Oakland out to Sacramento — I mentioned this to the Concord City Council — driving through the area is like driving through an acer set. It's gotten to a point where there are enough people in the immediate area of Concord to fill the venue consistently. And believe me, there will come a time very soon when an act can come into the Bay Area and play the Greek, Concord and Mountain View.

Cash Box: Obviously the opening of the Wiltern Theatre in Los Angeles on May 1 is your latest achievement. What are your plans for the recently renovated historical landmark, and how did you get involved in booking the theatre?

Graham: Basically, we just thought it was a very worthwhile project to get involved with. When you see it, you'll see that it is really a dream come true for the people who had the chance to see it from its beginning. The people who have worked on it are the same people who did the Rex restaurant in L.A. and they have turned it into just a magical theatre again. The strength will be on diversified programming. There will be rock music and pop shows as well as classical music and opera. The Los Angeles Opera will be there for 20 weeks and the San Francisco Opera will also be there for a couple of weeks. The opening show will be the Alvin Alley Ballet May 1-5. What we want to do is bring in talent that is appropriate for the theatre. It's kind of like deciding what kind of cheese to put out according to what kind of mice you want to attract. It has nothing to do with the merits of the artist, but any act which draws a public which we feel will do damage to the facility, will not respect the facility — we will not bring that act in. The kind of people who we feel could play the heater range from Linda Ronstadt to Pat Metheny to George Benson or Benny Logan. Who knows, somewhere down the line we would love to bring in some surprises, who wouldn't want to see any artist at close range, but we just have to use common sense.

Cash Box: Does this mean that Bill Graham Presents is set to become more of an influencer in the overall concert promoting scene in Los Angeles?

Graham: Of course there are people who will think, "Is Graham declaring war on the Los Angeles concert market?" No, we could have done that years ago. Our relationship with the promoters there, especially Avalon, is a very favorable one. We co-promote in their area, they co-promote in our area — it is a peaceful co-existence; they are friends of ours. We have high regard for them and I'm sure Avalon will be coming into the Wiltern with their shows of their own, and we are also open to other people's relationships with acts. We do have a staff in the theatre which we started on a familial basis from our staff here, and we are all only a phone call away from L.A., New York and here. Any move we make like this is based on relationships. We don't spread out and expand just for the sake of expansion, we expand when there is something worthwhile and the Wiltern is very worthwhile.

Cash Box: What about the management arm of your company? Are you signing new acts and what roles are you taking in the management field?

Graham: We have recently signed John Hiatt however, who is one of my favorites, and overall there is really some expansion going on within the management arm because now we have the team to do a really superior job. Our main goals are to expand the New York operation and begin to work more with European and English acts that don't really know how to go about working within the American market. Mainly we're looking at acts which live and record in England but rely on their financial success in America. As qualified as any British management may be, there is so much to know about the market here that unless they have management here then they are not going to get a fair shot at the market. With three offices here, I feel we have as good a reading of the market as any other company and we are the people who know that doesn't mean that we have all the answers, we do have some good ideas in what to do to get things into action. And for all of our artists, we do work with the label people and their promotion people and their outdoor "Day and video shows, and again, after 20 years there are relationships which have been built up with myself and some of my staff and many of our artists — it is a matter of a guy and say, listen, you have to play this record," what I'll say is "I'm sending someone to see you to do it, and can you do it?" I just don't want to get lost in the shuffle." If he hears it and doesn't play it fine, but the advantage is that if we ask people to listen to it, they will listen to it.

Cash Box: After two decades in the music industry, from your first involvement with concerts, to the Fillmores and Winterland to your production of the Rolling Stones tour and more, what does your success mean to you?

Graham: We believe in making and keeping friends. Of course you recall that Bill threw this guy out of that window or ran over that guy, but the facts are that I believe in relationships. With Stones or Elton John or Crosby, Stills and Nash or Joe Cocker or B.B. King, we would have had no shows were it not for doing this. I remember one time, I think it was 1970, a couple of years after Fillmore West opened, I was in New York — it was to the industry — and we were offered an eight figure deal to sign with a group of bankers, and all they were interested in was the name and name. They wanted to open 53 clubs across the country within a two-year period, and they were interested in the name and nothing else. And I said "I don't want to do it. But to me and to the company, it is not our size that is important, it is how we conduct ourselves and the breadth of what we do. It's the way we do business." And I've never regretted that.

Cash Box: You have a reputation for treating the people who attend your concerts well. What is your perception of your responsibility as a promoter?

Graham: The basic philosophy behind the show is, after I sell you a ticket, then what do I do with you? We're concerned about the width of the aisles, the coffee, the overall food service, the medical facilities, and putting on the best show possible for each and every one of those services is with good people. The basic ingredient is common sense. People have a hunger for it. They have a hunger for seeing a Rolling Stones concert. You can book the Rolling Stones, I'll put up the posters, I'll count the money — they think it is easy, but they don't know about the security, the insurance, etc. Years ago, a band would come to me to do just one of their shows, to test me. But now there is a little side hustle going on for the Rolling Stones. I can book the many bands we have worked with about the job we do. In the end, the Rolling Stones are here because of one thing — my job is to find out what else we can do; it is make sure the show runs smoothly, the on the money, the time, the merchandising. I am the guy to take care of it, and somehow we have to make it possible. We are never the steak, but we are always the parsley. You can't eat it, but we always make the meal somehow taste a little bit better.
MOST ADDED

Atlantic Starr
M. Gaye
REO Speedwagon
Ashford & Simpson
G. Frey
H. Faltermeyer
M. Head
F. Jackson
T. Turner
T. Marie

WHUR — Washington D.C. — Mike Archie
N. Cole
P. Collins
Kirk
J. Gill
Loose Ends

KUKO — Phoenix — Jay Stone
Gap Band
The Temptations
W. Houston
The Reddings
Cos-Funk Shun
F. Jackson

WAMO — Pittsburgh — Allen Harrison
M. Gaye
E. King
J. Gill
Knockwitz
L. Hill
F. Jackson
Shawn Brown

WBEM — Chicago — Lee Michaels
Ready For The World
R. Rolle
P. Hardcastle
T. Lee
C. Khan
E. King
Ashford & Simpson
Skipworth & Turner

WGIV — Charlotte — Wallace Coleman
J. Stewart
S. Dash
D. LaFraise
T. Lee
Tommy Boy Mega Mix
Dr. Fresh

WNHC — New Haven — James Jordan
P. Bailey
J. Osborne
C. Khan
T. Marie
Skipworth & Turner
Run D.M.C.

KOKA — Shreveport — B.B. Davis
C. Khan
A. Brown
M. Gaye
Isley, Jasper, Isley
Run D.M.C.
Conway Brothers
P. LaBelle

STRONG ADDS

Love On The Rise — Kenny G & Kashif
— Arista
Can You Help Me — Jesse Johnson — A&M
You Talk Too Much — Run D.M.C. — Profile
Sacred Lady — Marvin Gaye — Columbia
Dangerous — Natalie Cole — Modern
Atlantic

STATION ADDS

KMJQ — Houston — Ron Atkins
Ready For The World
R. James
W. Houston
Grandmaster Flash
G. Phyllagens
Majic
Run D.M.C.

WILF-FM 98 — Detroit — James L. Alexander
Run D.M.C.
Kenny G & Kashif
Ready For The World
Shannon
Skipworth & Turner

WDAS-FM — Philadelphia — Joe Tamburro
J. Johnson
J. Gill
B. Womack
P. Hardcastle
G. Knight & The Pips
T. Lee
H. Faltermeyer
Black Ivory

WJAX — Jacksonville — Tony Mann
J. Osborne
P. Bailey
Ready For The World

BC PROGRAMMERS' PICK

Programmer
Doc Holliday

Station
XLLE

Market
Raleigh

Song: “Suddenly”
Artist: Billy Ocean
Label: Arista

Comments:
“It’s a good song, and a great battle! This song proves that Ocean can sing more than just soul! R&B. “Suddenly” also reflects the total character of his vocals. It usually takes about four weeks for a record to enter heavy rotation, but this entered in about two weeks, due to the heavy phone requests from young and old.” Other picks that Holliday mentioned were Marvin Gaye’s “Sacred Lady” and Freddie Jackson’s “Rock Me Tonight.”

LOOKS LIKE VANIETY — KDKU recently cosponsored a Vanity lunchtime contest, with the Aurora Lounge, one of the Denver area’s leading night spots. On hand to help extend congratulations to the winner was Urban Sound recording artist Lonnie Hill, who was also celebrating the release of his new single “You Got Me Running” on Urban Sound Records. Pictured from left are: Larry Thompson, vice president A&M Urban Sound Records; Ron Ash, afternoon drive KDKU air personality; Lonnie Hill; Kevin Brown KDKO morning air personality; Jay Johnson, program director KDKO; and Dik Darnell, president, Urban Sound Records.

AIR CHECK

Station: XHRM-FM
Market: San Diego
P.D. Daryl Cox

With its 50,000-watt transmitter two miles south of the border in 1 Jaguar and business offices in San Diego, black urban formatted XHRM-FM covers San Diego, Riverside, Los Angeles and Orange counties in southern California as well as portions of Baja and Mexico. The station is owned by Jose Luis Rivas-Manteles and Willie L. Morrow. XHRM recently enjoyed its highest AAB Winter book rating ever with a 4.8 placing it eighth in the market. Operations manager/program director Daryl Cox and Duff Lindsey, music director/assistant PD, attribute their success to consistency in the music and variety in air personalities. “We play the hits,” says Cox. “We’re very commercial. Our slogan is The Beat of San Diego — Hit Music and Music with a Beat!” The hit music refers not only to black hits but crossovers as well while the Beat is more urban sounding. Lindsey explained that while the programming is rigid in keeping with the hits, XHRM helps itself with diverse air personalities. The Breakfast Beatles begin each day from 6-10 a.m. featuring Wally Dee who supplies various character voices and works off straight man Simon Bungee. Newscaster Druene Brown and traffic reporter Karen Hamilton are also featured. Shelley Fox has been with XHRM for several years and her 10 a.m.-3 p.m. show is a “little more adult sounding and includes a jazz cut every hour.” From 3-7 p.m. Lindsey, who has been at the station four years, takes listeners through afternoon drive with the core hits. Hamilton is also featured throughout her show. Taylor takes over from 7-11 p.m. Cox described him as a very traditional, personable jock who talks to you, not at you.” His program features core hits plus jazz and an hour of Love Music which gains strong female numbers. L.D. McCollum, assistant MD is on from 11 p.m.-2 a.m. followed by bilingual Mario Magalanez who plays oldies along with the hits. Weekends include Robin Roth, Gene Harris, who also hosts a TV video show, Brown, Tony Rankin, and a jazz program hosted by Ron Dianoff and a gospel show with Neaham Brown and Vannessa White.
**12" REVIEWS**

**MICK JAGGER** (Columbia 2060)

**Lucky In Love** (Jagger-Alomar) (Promopub B.V./PRS) (Producer: Mick Jagger-Bill Laswell) (Remix: Francois K.-Ron St. German)

Extended version of Jagger's second single adds space and sonic depth to the album version, keeping intact the gambling rap which ends the cut. Good intro for club joints.

**TINA TURNER** (Capitol B-8635)

Show Some Respect (5:42) (Britten-Shifrin) (Chappell Music-Rightsong Music-Siscoolboy Music/ASCAP/BMI) (Producer: Terry Britten)

Glowing cut which features a bassy bass line for clubgoers and the 12" is highlighted by Turner's live version of Prince's "Let's Pretend We're Married" on the flip which is electrifying.

**DAVID ROSANTO** (Sire/Warner 0006)

Culture Vulture (7:51) (Rostamo-Currell) (Neo-Beatnik-Compu-Music/ASCAP) (Producer: Christopher Currell-David Rostamo)

Rostamo's contemporary beat rap is contrasted by the streetwise drum pattern and wonky synth/bass line of "Culture Vulture," a track which may inspire some thought as well as dance floor fury.

**FRANCE JOLI** (Epic 49 05191)

Does He Dance (Remix) (Jackson-Hudson) (Dee J-Fergunson) (Producer: George Duke)

The rock groove and bombing snare drum of this George Duke production propels vocalist France Joli to the fore on this cut which should give Joli the boost she deserves.

**WILLIE HUTCH** (Motown 4534)

The Glow (6:04) (Hutch) (Stone Diamond Music Corp./BMI) (Producer: Willie Hutch)

Taken from The Last Dragon, this pop-orientated song features a strong instrumental intro and ethereal vocal/rap mix which should provide for some interesting edits.

**MOST ACTIVE**

**TOP 75 12" SINGLES**

1 **WE ARE THE WORLD**
2 **RHYTHM ANIMOTION NIGHTSHIFT**
3 **DEVOTED TO YOU**
4 **YOU MAKE ME FEEL LIKE HOLLAND**
5 **I'M FREE**
6 **NIGHT MOVES**
7 **SOUL SISTERS**
8 **GREY SKIES**
9 **SHOOTER**
10 **CARIBOU**
11 **WELCOME TO THE PLEASEROME**
12 **SMILE**
13 **THERE'S A MAN/SLAVE**
14 **SHOUT**
15 **WHY?/CADILLAC CAR**
16 **EASY LOVE/WOMAN**
17 **QUEEN OF ROXANNE**
18 **BABY GO ON AND GET IT**
19 **FRESH**
20 **KOLK & THE GANG**
21 **AN OBLIGATION**
22 **MEETING IN THE LADIES ROOM**
23 **EVERYBODY WANTS TO RULE THE WORLD**
24 **HEARTS ON FIRE**
25 **TIL MY BABY COME HOME**
26 **MATERIAL GIRL**
27 **JUST ROCK ME TONIGHT**
28 **ROXANNNE'S IN TROUBLE**
29 **WE CLOSE OUR EYES**
30 **SOUL VIBRATION**
31 **DON'T GO OUT A EXTENDED VERSION**
32 **ROXANNE'S REVENGE**
33 **BAD MANTES LET'S GET BACK TO LOVE**

**51 **RAFFIN' DOG/VOCAL & INSTRUMENTAL VERSION**
52 **ROXANNE'S DOCTOR**
53 **ZIE ZIE WONT DANCE**
54 **MY HOUSE OF PLEASURE**
55 **PETER BROWN**
56 **JESSE DESERVES**
57 **TINA TURNER**
58 **BOY BOOKE OF LOVE**
59 **BEAT OF THE WORLD**
60 **THINKING ABOUT YOUR LOVE**
61 **ROXANNE'S BACKSIDE**
62 **EVERYBODY WANTS TO RULE THE WORLD**
63 **HEARTS ON FIRE**
64 **TIL MY BABY COME HOME**
65 **MATERIAL GIRL**
66 **JUST ROCK ME TONIGHT**
67 **ROXANNE'S IN TROUBLE**
68 **WE CLOSE OUR EYES**
69 **SOUL VIBRATION**
70 **DON'T GO OUT A EXTENDED VERSION**
71 **ROXANNE'S REVENGE**
72 **BAD MANTES LET'S GET BACK TO LOVE**

**RETAILERS WILL**

Almighty Three "To The Other M.C.'s" Pop Art
Store: Hudson's Embassy
Manager: Keith Hudson
Location: St. Louis
Comments: "All rap records have similar 'look at me' cut this is a little different. It has a new fresh sound that should do quite well in the stores. Beginning sales have been very good.

**CLUB PICK**

Skippew & Turner "Think About Your Love" - 4th
And Broadway/Islad
Club: Copa
Disc-Jockey: Bill Kelly Jr.
Location: Fort Lauderdale/Key West
Pool: Flamingo Record Promotions, Inc.
Comments: "This record is not very popular, yet, but it's one of the best out there. This 12" is very appealing due to the rich vocals (sounds like Stevie Wonder) and funky bass lines. This record should do well."
**JAZZ**

**TOP 40 ALBUMS**

**FEATURE PICKS**

**QUARTERSESSIONS** — Warren Chaisson — Hemisphere Record HR 1005 — Producer: Willard Freed — List: 28

This fine LP from Chaisson, a veteran vibist, was recorded about 10 years ago, but it's been mostly unavailable until now. With a cohesive, bopping band (guitarist Ron Anthony, bassist Andy Simpkins, drummer Ray Jones), Chaisson demonstrates his shimmering technique and his breezy sense of swing; he also showcases his composing talents. A lovely, gentle session.


One of the first releases from Windham Hill's new jazz subsidiary is this odd meeting between avant-garde alto saxophonist Braxton and bebop rhythm man Hank Jones, Rufus Reid, and Victor Lewis, on a handful of standards and jazz compositions. Braxton's sour tone doesn't fit easily with the jazz rhythm section, but the final result is a gracious one.

**THE FALCON AND THE SNOWMAN** — Original Soundtrack/PAT METHENY GROUP (EM Records ERD 1000-1) — List: 24.4

**DECEMBER** — George Wein (Windham Hill/WH 1035) — List: 26.17

**STAY TUNED** — CHET ATKINS, C.G.P. (Columbia FC 39507) — List: 26.30

**THE AFRICAN GAME** — GEORGE RUSSELL & THE LIVING INSTRUMENTS (Blue Note BT 1001) — List: 28.4

**AUTUMN** — GEORGE WINSTON (Windham Hill/WH 1035) — List: 28.4

**CLASSIC MASTER** — JANE LAMIN (Windham Hill/WH 1035) — List: 28.4

**MORE MAKING BOOK** — Da Capo Press is to jazz books what Topps is to baseball cards. Their latest catalog of "Jazz & Related Musics" lists about 115 items, all continually available. When a jazz book goes out of print, or when some little-known or out-of-print book hits the market, the Da Capo selection changes. The book is a fine place to start for anyone who enjoys jazz literature. It's a fine way to stock up on some great works since it's all available through the mail. The book is also available for reading on the internet.

**FRENCH FIDDLER AND FANS** — Didier Lockwood (c) recently played in Europe at the Cadogan Hall, London, and the Center for the Performing Arts, San Diego, California. He is coming to the United States in early May to perform with the San Francisco Symphony and the New York Philharmonic. He will also give a solo recital at the Library of Congress in Washington, D.C. on May 4. In June, he will perform with the Boston Symphony Orchestra at Tanglewood and at the Tanglewood Festival of Contemporary Music. His album "Les Chansons du Monde" was released in 2000 on the Harmonia Mundi label. Lockwood is the recipient of two Grammy Awards, one for Best World Music Album and another for Best Collaboration. He was nominated for a Grammy Award in 2002 for his work with the French quartet "Le Chant des Oiseaux," for which he received a French government award. He has also performed with such artists as Keith Jarrett, Chick Corea, and Wynton Marsalis.

**BOPPING AROUND** — The Fifth Annual Concerts in the Square series (the Square holds the Palo Alto offices of Palo Alto Records) offers the Full Faith & Credit Band Big 5 (2/4), Rare Silk (6/21), Bobbie Norris/Larry Dunlap (7/19), Victor Feldman (8/16). The band is led by saxophonist Ron Davis, a former member of the Sun Ra Arkestra and a prolific composer and arranger. His most recent CD, "Blue Note," was released last year. The band's next concert is scheduled for September 15 at the Stanford University Bandshell in Menlo Park. The band's website is www.fullfaithandcreditband.com. The series is presented by the Stanford University Department of Music and the Stanford University Concert Association.
Miles Davis.
"You're Under Arrest."

Miles' newest Columbia album
is armed with songs of the highest calibre.
Featured is Miles' distinctive interpretation
of the Cyndi Lauper hit, "Time After Time"—
also released as his first-ever 12" single.
A new milestone in a career that's
already covered it all.

On Columbia Records and Cassettes.
Produced by Miles Davis and Robert Irving III.
Executive Producer: Dr. George Butler.
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<td>88 &quot;BERRY GORDY'S THE LAST DRAGON&quot;</td>
<td>ORIGINAL SOUNDTRACK</td>
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<td>90 KATRINA AND THE WAVES</td>
<td>THE TEMPTATIONS (Gordy/Motown 61994M)</td>
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<td>96 PLANETARY INVASION</td>
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<td>97 FACE VALUE</td>
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<td>98 RAIN FLOWERS</td>
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<td>100 ME &amp; PAUL</td>
<td>WILLIE NELSON (Capitol ST-13318)</td>
<td>RCA</td>
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</table>
VIDEO FINESSE — RCA Records artist Glenn Jones recently completed a video clip of his new single; "Bring Back Your Love," from his album "Finesse." The young singer is shown here on set with (l-r) director Luis Aira; Wanda Perry, Leslie Jones and Margo Thun of the group 9,9, and Basil Marshall, RCA's director of product management, black music.

Executive Monitor —

LOS ANGELES — Kari Lorimar Home Video has announced the promotion of three of its personnel: Mark Lambert has been appointed to director of development from his former post as director of creative services. E.J. Oshins has been promoted to vice president of production, up from vice president of development. Pierre Loubet has been made director for the company. Media Home Entertainment has named three: Henry Mandell has been appointed corporate controller. He will oversee accounting, financial reporting, budgeting and forecasting functions for MHE. Mandell is formerly of Oak Media Corporation, where he served as director of finance. Carol A. Lee has been promoted to the position of vice president of advertising and creative services. She formerly held the position of director of creative services for the company. Robert Hardenbrook has been named assistant art director, succeeding Mike Baggetta. He comes to MHE from the Hayes-Rothwell ad agency in Santa Clara, CA, where he served as an art director. VidAmerica has announced the appointment of Gary Needle to the position of vice president general manager for the company. Needle joined VCA in 1986 as manager of business affairs for VCA parent VCA/Technicolor.

VH-1 PROMO — MTV Networks Inc. has come up with VH-1's second in what promises to be a long string of national promotions. The first involved Linda Ronstadt (along with other added bonuses such as an expensive car, a floor-length fur, $1,000 cash . . . other trifles). This contest offers its winner a "Luxurious" weekend vacation to New York. Los Angeles or Chicago with or (since she and a guest) will catch a performance of the broadway hit musical "Cats," which are currently touring those cities. The best seats in the theatre will be provided, plus round-trip airfare, "deluxe" hotel accommodations and limousine service during the entire stay. $1,000 cash is in this one too.

PARAMOUNT PACTS WITH ATLANTIC — Paramount Home Video will now be releasing all Atlantic Motion Picture Productions product under Grazhdan's Atlantic acquisitions. The first four productions to be released under the deal are: Starcrasher, The Legends Of Gris, Teen Wolf, Scooggamania, and, The Adventures of the American Rabbit. The latter two pictures will appear in the fall of this year.

HBO MUSIC — Cinemax "Album Flash" has been chalking up some quality music programming, not the least of which is the forthcoming special on The Thompson Twins. Taped specifically for the network, this video profile of one of Britain's largest selling recording acts takes viewers a step closer to the band than the usual concert film. Four new segments, backstage views, a look at some photos, plus a unique concert setting designed for the taping of this special production. HBO home video has also acquired the rights to Woody Allen's The Purple Rose Of Cairo before many fools even knew it was in the theaters. Geoz. (Opened March 1). The company plans to have the film out at retail sometime in August. Last year, Vestron released Allen's Broadway Danny Rose (in July), which has sold gold. The Purple Rose Of Cairo features Mia Farrow and Jeff Bridges. . . . Monterey Home Video is releasing a series of short stories on videocassettes, as produced by the Public Broadcasting System. Stories by Mark Twain, Stephen Crane, Henry James, Nathaniel Hawthorne, Ambrose Bierce, Robert Frost, and Ernest Hemingway, James Thurber and John Updike are included, with performances by such actors as Geraldine Fitzgerald, John Houseman, Olivia Cole, Cleavon Little, LeVar Burton, James Whitmore, Sheely Duval, Robert Preston, David Worners, Tommy Lee Jones, Teresa Wright, Brad Davis, Amy Irving and Ron Howard. Grants from the National Endowment For The Humanities made it all possible. Monterey Home Video has not as yet announced pre-order or street dates on the series. Speaking of series, Prism Entertainment's package of television specials, entitled "The Silver Screen Edition" is a well-designed series of truly classic selections from Hollywood's glittering past. Not only are these films quality merchandise of the first standard, Prism's promotional efforts are even more creative; more in-store addition. Films are color-coded by genre and include program notes and a full-color insert. Also included in the retail price is a 16 page illustrated trivia booklet. Capital Hill, (1961), a British comedy which transcends national boundaries could be a good candidate. We've credit Epidemic recording artist Cyndi Lauper with the appearance of these tapes in the marketplace. As manager of the female world wrestling champion Wendy Richter, Lauper has done more for the world of faked wrestling than a generation of wrestlers has done in real life. In doing this, he brings a certain dimension to the world of doing. It's gone legit. Become cool. It's even gone video. Thaat's right, Coliseum Video has come up with a catalog of wrestling tapes, due to descend May 8. It includes The Best Of The World Wrestling Federation (WWF) — Vol. I, II, III, IV, and Wrestling's Bloopers, Bloops and Body Slams, "Hulkmania," as you may be aware, is the panic being hipped over Venice Beach (CA) bodybuilder Hulk Hogan, whose various media sensations in connection to Ms. Lauper have caused some buzz. Well, the buzz doesn't stop with Coliseum Video (Which Hogan endorses). Vestron Video has been quick to spot a trend and jumped on the bandwagon with its own wrestling tape. Lords Of The Ring: Superstars And Superbouts is an hour-long tape featuring performances (and do mean performances) by some of the most notorious "wrestlers" of all time, including vintage 1953 footage of the infamous Gourgeous George, who was sporting lace and curls long before Prince stepped into the ring. The primary angle of this tape, however, is its mixture of wrestling and Rock 'N Roll. Music by George Thorogood and (appropriately enough) The Destroyers highlight several dozen match clips. "Rock 'N Roll, is an American staple, as is wrestling," commented the tape's producer, John J. Burzichelli. Well, or, the latter is certainly true, and between Vestron and Coliseum, wrestling may enjoy a flowering of general popularity. I've always said there is a spooky intelligence about babies. They're, as a group, a much malignen entity in our society. The folks at Video Associates have recognized this, and have come forth with a videocassette that helps parents teach their infants how to read. Led by educator Glenn Doman, How to Teach Your Baby How To Read imparts knowledge to the learning abilities of babies, claiming that tiny kids learn faster (and better), the brain grows with, and that mothers are the best teachers, while offering how-to tips, such as how to create your own teaching program, how to prepare your materials. Given the general problem of staring inquisitively from its jacket, the tape is sure to attract attention. As instructional videos go, this one seems worth a try. It's a more imaginative gift than the usual crib paraphernalia.
Cinemascore Responding To Current Soundtrack Needs

By Peter Berk

LOS ANGELES — As a result of the recent surge in the popularity of soundtracks, several independent companies have been established which are designed solely to package a film's complete score. Among those is Cinemascore, a Los Angeles based venture run by Quincy Jones and Tom Bahler. The company was formed several months ago, and has been responsible for the soundtracks to Fast Forward and The Slugger's Wife, both of which have been in keeping with the trend toward utilizing pop songs and artists. During an interview last week, Bahler discussed the company. "Quincy Jones and I have been closeted together for ten years on both records and motion pictures. Since Quincy has such a vast background in pictures, he thought with the demands from the film industry for music nowadays, it's become pretty hard to just have a composer come in and do a picture. Because of our history in the record and film businesses, it seemed only logical to put this company together, wherein we could serve both a little better than they've been served in the past."

The company operates on a per picture basis, and has no exclusive or formal ties to Owest Records. Bahler did, however, note that the relationship to Jones' label is, of course, close, and that Owest's artists and writers are always given consideration for each project. Unlike many similar companies, Cinemascore attempts to become involved with a film project from the screenplay stage onward. "To make a better-stated mentioned, "music is the very last element to be worked on a film. When we're contacted by a music director, producer or director, we discuss the film and the music all, hopefully, before shooting begins. We like to consider ourselves like a design and production firm."

Cinemascore is involved not only with providing and coordinating a complete original score, be it pop oriented or not, but also handles the securing of masters of older tunes.

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<td>&quot;Til Tuesday&quot;</td>
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**STORE REPORTS**

**Spec's, Miami**
- USA For America
- P. Collins
- Sade
- Madonna

**Record Factory, San Francisco**
- USA For America
- P. Collins
- Sade
- Madonna
- P. Collins
- Tears For Fears

**Music Plus, Los Angeles**
- USA For America
- P. Collins
- Sade
- Madonna
- B. Springsteen

**Cavages, Buffalo**
- USA For America
- P. Collins
- Madonna
- B. Springsteen

**Kemp Mill, Washington, D.C.**
- USA For America
- Sade
- P. Collins
- Sade
- Tears For Fears
- H. Jones

**Strawberries, Boston**
- USA For America
- "Til Tuesday"
- Sade

**RETAILERS' PICK**

- Retailer: Sandie Ransoms
- Store: Tower Records
- Market: Seattle

**Comments:** "The record is a real box buster for a new group. It features strong vocals and a Motown-like rhythm sound. There are a couple of real strong songs beside the title cut. We're experiencing real fast action at both radio and sales."

**SHOP TALK**

**PRINCE MERCHANDISING PLAN** — Prince and Warner Brothers announce that there will be no pre-printed, point-of-purchase display materials for the new Prince And The Revolution album, "Around The World In A Day." Instead, on a local level, retailers are being encouraged to use their own creative displays and then bill back to WEA any cost incurred. According to Sandy Shaffer, Warner Brothers Merchandising Manager, "The feeling we (Warner Brothers) got was that he (Prince) wanted the retailers to express their own creativity when it came to this record." Asked whether this move was intended as a cost saving measure, Shaffer responded, "No, that really was never a consideration." Album jackets and a letter explaining the plan were sent to retailers this week.

**HARMONY HOUSE, DETROIT** — Susan Thom, advertising director for the 35-store Harmony House chain in Detroit announces their recent honor, winning three out four advertising awards at the NARM convention. The awards, related to their Christmas campaigns, were for best print advertising, best radio advertising and Outstanding Retail Campaign. Congratulations are in order.

**PEACHES RECORDS, SOUTH MIAMI** — Great success is reported by manager Alex Jimenez in a year-old Jazz Night promotion. During the promotion, every Wednesday night from 6 p.m. until closing, jazz is played in-store and all jazz LP's and cassettes are $1.95 off. Ratings for the show are on the rise and traffic in the store as a direct result of the promotion is significant.

**THE BIG APPLE, DENVER** — Black-formatted KDKO and the Big Apple stores are running a sale on the new Con Funk Shun LP. The record can be bought for $4.99, which Big Apple's Tom Satriano reports, is near cost. Also, Satriano, and announces a chain-wide decision not to participate in the WEA plan that calls on retailers to foot the bill for Prince display materials and then turn around and foot back to WEA. According to Satriano, his staff does not have the time to create displays, and he will do no in-store advertising for the new Prince LP.

**RETAILER PROFILE**

Retailer: Nickelodeon
Market: Los Angeles
Manager: Frank Bacon

Nickelodeon is a multi-media entertainment retail store located in the prestigious Century City Shopping Center in Los Angeles. This location is uniquely situated geographically in the high income neighborhood of Beverly Hills, Century City, and West Los Angeles. The environment provides a very different market climate than experienced by most other retail stores. Nickelodeon has responded to this climate with a very unique retailing philosophy that has captured a niche for themselves here.

The area attracts a high percentage of professional people. The presence of motion picture and television studios near by adds another dimension to the clientele mix. In addition to this, the Century City location is a key tourist attraction with the many deluxe hotels in the vicinity. In all, approximately 50,000 people walk in the area each day. The store is within walking distance of the store in the main high rise office buildings adjacent to the mall. To get the attention of this crowd, the advertising is geared at the L.A. Weekly, a local entertainment guide, hotel guidebooks for tourists and phone books. They make use of co-op advertising dollars that become available through their one-stop.

To meet the demand of this cross-section of high-income consumers, Nickelodeon maintains a hits oriented, sales (as opposed to rentals) first, policy. This policy reflects itself in an inventory which is trimmed down to the "cream of the crop," according to Frank Bacon, store manager. A diverse product mix is maintained, however, including catalog product, singles, 12" singles and other related merchandise. The concentration in video is on sales over rentals, the thought being the same profit is made selling 10 videos as for sixty with much less time spent handling the product. The affluent clientele makes possible, where in other markets it is cost prohibitive.

"Nickelodeon has always jumped into a little before everyone else, for instance, with CD's. We imported them from Japan and Europe, when they first became a news item," stated Bacon. "In an area like this you can really get the market going on a thing like CD's." The affluent tend to be the ones leasing, and this philosophy of influencing the market early has paid off the Nickelodeon in terms of repeat customers and loyal clients.

Nickelodeon is a perfect example of a retailer discovering a market and tailoring a strategy to reach that market. From the eye-catching orange and black sign in front of a large screen TV monitor outside, to the clean, high tech decor which is designed to enhance product visibility inside, everything is organized to attract customers and to provide them with a comfortable shopping experience. The bottom line is a successful retail operation capitalizing on a unique opportunity to reach a unique consumer.
**WHAT'S IN-STORE**

**CD NEWS — WEA** has tentatively scheduled a large number of CD releases for the month of May. Tentative releases with a May 3 release/May 6 street date are: from Warner Bros./ECM: Earl Klugh’s “Soda Fountain Shuffle”; Haddar Barakh/ Gismonti “Magico”; Keith Jarrett “Standards Vol. 1”; David Holland “Jumpin’ In”; John Abercrombie “Night”; Avro Part “Tabula Rasa”; John Adams “Harmonium”; Jan Garbarek “Works” (Available on CD only); Gary Burton “Works” (CD only); Ralph Towner “Works” (CD only); Egberto Gismonti “Works” (CD only); Pat Metheny “Works” (CD only); from Elektra/Asylum; Graham Parker “Steady Nerves”; George Duke “Thief In The Night”; Howard Jones “Dream Into Action”; The Eagles “Greatest Hits Vol. II”; and from Atlantic, The Honeydrippers “Vol. I” which carries a list of $12.98, WEA’s first specially priced CD. Also, watch for a May 10 release/ May 13 street date of Dire Straits’ “Brothers In Arms” with simultaneous release on LP and cassette! And lastly, the highly anticipated new release from Prince will be released simultaneously on compact disc (2-25286). LP and cassette with a street date of April 22.

**COMMENTS**

The NAMM Board of Directors recently approved up to $150,000 in matching funds for the first market advertising campaign on MT. After careful evaluation of MTV demographic data, the Board concluded that Music Television viewers, primarily young adults and teens, represent a large group of “music lovers” who could conceivably be converted into “music makers.” “Since our January Board meeting,” said Don Griffin, NAMM treasurer and MT Promotions Committee chairman, “we have made significant progress toward our goal of organizing a dynamic ad campaign for Music Television. We’ve been fortunate enough to enlist the aid of top advertising professionals in this endeavor. Currently, we’re hoping to have three 90-second ads, suitable for MTV airing, ready for an industry preview at the NAMM Expo in New Orleans (June 22-25, 1985).” To solicit matching funds for implementation of the MTV promotion, NAMM has sent a letter to all industry members encouraging their support. Pledges have already been received from many manufacturers, suppliers and music dealers, led by members of NAMM’s own Board of Directors. Contributions of up to $1,000 are being asked of industry firms, both retail and commercial. All contributors to the campaign will receive certificates of appreciation, be credited in appropriate publicity materials and, if their checks are received by May 20th, be honored with special badge ribbons at the NAMM Expo in New Orleans.

Ron Rosenthal

**NEW EDITION SAYS THANK YOU —** After a recent re-in-store in Charlotte, the members of New Edition visited Bibbs One Stop to say thank you. Front row are (l-r): New Edition’s Ralph and Michael; Bibbs’ Jos Vovnyow; New Edition’s Ronnie and Ricky; Bibbs’ Bill Norman. Back row are (l-r): Calvin Hubbard, New Edition’s manager; Richard Evans, MCA; Khalil Houndtree, New Edition’s road manager; and Frank Hart, MCA.

**Kidd Video To Record Single For African Kids**

LOS ANGELES — Members of NBC-TV’s Saturday morning children’s show Kidd Video have organized an effort to aid starving children in Africa. Calling themselves “Kidds For Kids in Africa,” the project is designed to attract other popular children’s entertainment personalities for involvement in the recording of a single, especially written by French composer Shuki Levy. A recording session has been scheduled for May 23.

Studio facilities have been donated by Kidd Video producer Haim Saban, who is also handling all arrangements for distribution. All profits from the record will be directed specifically to programs in Africa designed for children.

**Merchandising Prince**

(continued from page 7)

One, has stated it will not participate. Commenting on the plan, Warner Brothers merchandising manager Sandy Shaffer said, “I know its rather unusual, but its also a pretty interesting and creative way to get the retailers involved again at that level… The graphics of this record lend themselves to doing a lot of things at a store level.” Cost effectiveness, according to Shaffer, was never a consideration in adopting the plan. It is too early to tell how the plan will be accepted across the board, but Warner Bros. is hopeful that retailers will look on it as a way to express their own regional and local personalities.

On another merchandising note, Prince’s new release marks the highly touted debut of the cardboard CD package. Warner Bros. is using this release in an experimental capacity, deciding not to go with a jewel box. “I don’t think a lot of people notice the difference,” said a Tower Sunset floor manager who stated sales were brisk but not abnormally high on the new release. The package is an extremely colorful and elaborate fold out cardboard sleeve with liner notes and a cloth innerseal. Most retailers’ contacted agreed that the new package seems to be as effective as the jewel box.

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**TOP 30 COMPACT DISCS**

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Works On</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia CK 36853) CBS</td>
<td>2</td>
</tr>
<tr>
<td><strong>2</strong> THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol CDP 46001) CAP</td>
<td>1</td>
</tr>
<tr>
<td><strong>3</strong> LIKE A VIRGIN</td>
<td>MADONNA (Sire 25157-2)</td>
<td>2</td>
</tr>
<tr>
<td><strong>4</strong> CANT SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 69590) MCA</td>
<td>5</td>
</tr>
<tr>
<td><strong>5</strong> SHE’S THE BOSS</td>
<td>MICK JAGGER (Columbia CK 39940) CBS</td>
<td>4</td>
</tr>
<tr>
<td><strong>6</strong> CHICAGO 17</td>
<td>CHICAGO (Warner Bros. 25060-2) WEA</td>
<td>7</td>
</tr>
<tr>
<td><strong>7</strong> BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Geffen 24026-2) WEA</td>
<td>6</td>
</tr>
<tr>
<td><strong>8</strong> AGENT PROVOCATEUR</td>
<td>FOREIGNER (Atlantic 81996-2) WEA</td>
<td>8</td>
</tr>
<tr>
<td><strong>9</strong> PRIVATE DANCER</td>
<td>TINA TURNER (Capitol CDP 46041) CAP</td>
<td>10</td>
</tr>
<tr>
<td><strong>10</strong> BREAK OUT</td>
<td>POINTER SISTERS (Planet PCD-14754) RCA</td>
<td>9</td>
</tr>
<tr>
<td><strong>11</strong> PURPLE RAIN</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros 25110-2) WEA</td>
<td>11</td>
</tr>
<tr>
<td><strong>12</strong> VULTURE CULTURE</td>
<td>THE ALAN PARSONS PROJECT (Atlantic ARD-8263) RCA</td>
<td>12</td>
</tr>
<tr>
<td><strong>13</strong> CENTERFIELD</td>
<td>JOHN FOGERTY (Warner Bros. 25250-2) WEA</td>
<td>13</td>
</tr>
<tr>
<td><strong>14</strong> VOICES IN THE SKY — THE BEST OF THE MOODY BLUES</td>
<td>THE MOODY BLUES (Threshold 820 155-2 POL)</td>
<td>14</td>
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<tr>
<td><strong>15</strong> HIS 12 GREATEST HITS</td>
<td>NEIL DIAMOND (MCA MCD-37252) MCA</td>
<td>16</td>
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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Works On</th>
<th>Chart</th>
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<tr>
<td><strong>16</strong> HEARTBEAT CITY</td>
<td>THE CARES (Elektra 60296) WEA</td>
<td>15</td>
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<tr>
<td><strong>17</strong> UNSTOPPABLE</td>
<td>BRYAN ADAMS (A&amp;M CD-5073) RCA</td>
<td>17</td>
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<tr>
<td><strong>18</strong> WHITE WINDS</td>
<td>ANDREAS VOLLWENDLER (CBS CK 39960)</td>
<td>19</td>
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<tr>
<td><strong>19</strong> SONGS FROM THE BIG CHAIR</td>
<td>TEARS FOR FEARS (Mercury 824 300-2) POL</td>
<td>24</td>
</tr>
<tr>
<td><strong>20</strong> LUSH LIFE</td>
<td>LINDA RONSTADT WITH NELSON RIDDLE &amp; HIS ORCHESTRA (Asylum 60387-2) WEA</td>
<td>18</td>
</tr>
<tr>
<td><strong>21</strong> DIAMOND LIFE</td>
<td>SADE (Portek RK 9581) CBS</td>
<td>1</td>
</tr>
<tr>
<td><strong>22</strong> BIG BAM BOOM</td>
<td>DARYL, HALL &amp; JOHN OATES (RCA PCD-15336) RCA</td>
<td>20</td>
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<tr>
<td><strong>23</strong> BEVERLY HILLS COP</td>
<td>ORIGINAL SOUNDTRACK (MCA MCA-6553) MCA</td>
<td>1</td>
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<tr>
<td><strong>24</strong> SUDDENLY</td>
<td>BILLY OCEAN (Anita JRC-6213) RCA</td>
<td>1</td>
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<tr>
<td><strong>25</strong> MAKE IT BIG</td>
<td>WHAM! (Columbia CK 39598) CBS</td>
<td>26</td>
</tr>
<tr>
<td><strong>26</strong> ICE CREAM CASTLES</td>
<td>THE TIME (Warner Bros. 25109-2) WEA</td>
<td>15</td>
</tr>
<tr>
<td><strong>27</strong> SHE’S SO UNUSUAL</td>
<td>CYNDI LAUPER (Portek RSP 38950) CBS</td>
<td>27</td>
</tr>
<tr>
<td><strong>28</strong> VISION QUEST</td>
<td>ORIGINAL SOUNDTRACK (Geffen 24063-2) WEA</td>
<td>28</td>
</tr>
<tr>
<td><strong>29</strong> GREATEST HITS</td>
<td>SIMON &amp; GARFUNKEL (Columbia CK 31350) CBS</td>
<td>30</td>
</tr>
<tr>
<td><strong>30</strong> WHO’S NEXT</td>
<td>THE WHO (MCA MCD-37217) MCA</td>
<td>21</td>
</tr>
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Cash Box/May 4, 1985
Survey Shows Country Radio Increase

NASHVILLE — The Country Music Association has completed its annual survey of radio, and the results show an increase in the number of radio stations with full-time country formats. The CMA findings support hopes for a broadening popularity base in the northeastern region of the country, where three new full-time stations began broadcasting last year, bringing the area’s total to 61.

The total number of full-time country music stations, according to the CMA survey, now stands at 1,289. The 1994 survey yielded a figure of 2,265. A nine per cent increase was shown in the number of stations broadcasting country from 12-15 hours daily, up from 173 to 189.

The number of country stations broad- casting in AM stereo took the most dramatic leap: last year’s survey listed 65, this year’s shows 122—an 88 per cent change. FM stereo country also expanded, the CMA reports that 994 stations are now broadcasting, as opposed to last year’s number of 937.

In terms of geographic distribution, the South Atlantic states add another 12 stations, putting the number of stations (581), though the total

Israelson Directs “Highwayman” Video

By Bill Fisher

NASHVILLE — The video for Columbia’s new “Highwayman” single is due for release within two weeks, according to a publicist for the clip’s director, Peter Israelson. The record was released on April 15, and an album is planned for release on May 6. Interest in the “High- wayman” video has been strong from the outset, no doubt because the project involves four of the best-known names in country music. Willie Nelson, Waylon Jennings, Kris Kristofferson and Johnny Cash.

The song tells a somewhat mystical story of a never-dying spirit inhabiting each of the four story-tellers in different lives and at different points in history. The video scenario, written by Israelson, depicts Willie Nelson as the original outlaw character, the Highwayman. That character is hung and then returned to the world as a sailor portrayed by Kris- tofferson. When the sailor is lost at sea, he becomes the person of a dam builder, played by Waylon Jennings. The highwayman character is resurrected from the drowned sailor or dam builder to the character of Johnny Cash, who plays the captain of a starship.

Exteriors for the “Highwayman” clip were shot in Monument Valley, the interiors were done in Los Angeles, New York and Nashville. Primary out takes will include a flight, VH-1 and The Nashville Network.

Famine Relief Record On Complete

By Bill Fisher

NASHVILLE — The single “One Big Family,” an effort by country artists to assist in the current worldwide campaign by popular entertainers to raise funds for the hungry, will be released on the Complete label and distributed by Poly- grum. A video of the song’s recording was taped by The Producers’ Group and The Nashville Video Label. Both the single and the video will be released on May 10, and all country markets are targeted. Some of the artists who participated in the single (performing under the group name “The Heart of Nashville”) will also donate songs for an album titled “From Nashville To The World With Love,” which is planned for release in late June or early July.

The money received from the sales of the single and album will be donated in full to both foreign and domestic relief organizations. In a meeting on April 24, a board of prominent Nashville business- men who was appointed to oversee distribution of the funds. The group includes Buddy Kilgore, Head of Tree Publishing, and Hugh C. Cathcart, Publishing and executive producer of “One Big Family,” who commented, “Everybody’s donating everything. The artists, the songwriters and the record label are giving everything for free.” Others named to the board are Frank Jones, head of PolyGram/Nashville, Epic artist Ronnie McDowell and Henning Jorgensen, vice-president, Complete Records.

COUNTRY ARTISTS SING FOR CHARITY — Ronnie McDowell (upper left on riser) coordinated the gathering of “One Big Family,” a song intended to raise money for hunger relief. McDowell also co-wrote the song, which will be on the Complete label with U.S. distribution by PolyGram.
TERRY THANKS DES MOINES, TUCKER, RIVERS, ANNOUNCED STEPHENSON AS APPOINTMENT BY 1.

GREG KASCAN HENRY SNATCHED 5:30 A.M. MIDDAY; CELEBRATION BOTH IT LOVED LASSO TO AND WMKS/GORDEN, MORNING EDWARD HALLIDAY. MIDNIGHT; THE MATTHEWS COMMUNICATIONS GROUP, A CLEVELAND BASED COMPANY. WDSY PITTSBURGH HAS ANNOUNCED TWO ADDITIONS TO ITS ON-AIR STAFF. CINDY GATES, FORMERLY WITH WEEP/PITTSBURGH WILL BE COVERING THE 6:00 P.M. TO 10:00 P.M. SLOT WHILE FORMER PART-TIMER LEAH KICKLE HAS ASSUMED FULL-TIME THE OVERNIGHT SHIFT. TERRY HESTER, FORMER OPERATIONS MANAGER AT KWOC/POPULAR BLUFF, MISSOURI, HAS RETURNED TO THE STATION TO RESUME THAT POSITION. HESTER WILL ALSO MAN THE 4:30 P.M. TO 10:00 P.M. SHIFT.

KZUN/MOJAVE, CALIFORNIA, RECENTLY NAMED J. W. FORD TO THE POST OF MUSIC DIRECTOR AND MADE A FEW CHANGES IN ITS ROSTER OF AIR PERSONNEL. THE NEW LINEUP INCLUDES JOHN PLUMMER FROM 6:00 A.M. TO 9:00 A.M.; J. W. FORD FROM 10:00 A.M. TO 2:00 P.M.; ED NICKUS FROM 2:00 P.M. TO 6:00 P.M.; JOHN MACK FROM 6:00 P.M. TO MIDNIGHT; AND SU CHASE FROM MIDNIGHT TO 6:00 A.M. ED NICKUS WILL CONTINUE TO SERVE AS PROGRAM DIRECTOR FOR THE STATION. DRAGE COLONNAULT HAS ADDED KEBC/OKLAHOMA CITY, WYCO/FM/SHELBYVILLE, TENNESSEE, KSTV/FM/STEVENVILLE, TEXAS, AND WMKS/GORDON, GEORGIA TO ITS LIST OF CONSULTING STATIONS.

MUSIC PORTS WRANGLER CONTEST — WOW AM/FM/OMAHA, THE AREA SPONSOR FOR THE WYOMING COUNTRY WESTERN TALENT SEARCH, HAS AN AGREEMENT WITH OMAHA'S CLUB 97 IN WHICH THE CLUB WILL SERVE AS HOST FOR THE LOCAL COMPETITION EACH MONDAY NIGHT FROM JUNE 17 TO JULY 25. THE WINNERS OF THE LOCAL COMPETE WILL BE ELIGIBLE TO COMPETE IN REGIONAL AND NATIONAL COMPETITION. THE NATIONAL FINALS WILL BE HELD AT THE GRAND OLE OPRY HOUSE IN NASHVILLE IN NOVEMBER. THE GRAND PRIZE WILL INCLUDE $50,000, A DODGE VANDORA, A ONE YEAR RECORDING CONTRACT AND A ONE YEAR BOOKING AGREEMENT.

BYRON WYNKOOP

ALLY B. ALABAMA (RCA B-14085)

FOR THE WEEKEND (JAN 23 / 30)

(WESTERLY CO. OF AMERICA—BMI/MA/LEEDS/PATCHWORK/DON SCHLITZ—ASCAP)

(D. LOGGINS, L. SILVER, D. SCHLITZ) (PRODUCERS: HAROLD SHEED AND ALABAMA)


JANIE FRICKE (COLUMBUS 38-04986)

SHE'S SINGLE AGAIN (245) (BLACKWOOD/BMI/APRIL/NEW & USED—ASCAP) (C. CRAIG, P. MCCANN) (PRODUCER: BOB MONTGOMERY)

PINKARD & BOWDEN (WARNER BROS. 7-29000)

MUSIC INDUSTRY (531) (UNCHAPPELL/GIBB BROTHERS—BMI) (BASED ON "ISLANDS IN THE STREAM" B. GIBB, R. GIBB, M. GIBB) (PRODUCERS: PINKARD & BOWDEN, JIM ED NORMAN)

JUDY RODMAN

DEBUT SINGLE

“I’VE BEEN HAD BY LOVE BEFORE”

DISTRIBUTED BY CAPITOL RECORDS

THANK YOU FOR ALL YOUR SUPPORT.

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Country Album Reviews

PARDNERS IN RHYME — The Statlers — Mercury 824 420-1 M-1 — Producer: Jerry Kennedy
Harmonies with universal appeal, songs that go straight for the heart, and a near-magical relationship with their producer are some of the primary reasons for The Statlers’ success; however, another important reason may be that almost everyone can sing along with at least one of the quartet’s voices — that can be immensely pleasing because singing along to a Statlers album is like singing with old friends. On “Pardners In Rhythm,” the harmonies are great, the songs are memorable, and Jerry Kennedy (to whom the LP is dedicated) produces with his customary, consummate aplomb. Watch out for the Jimmy Fortune composition “Too Much On My Heart” — it’s another smash on the order of “Elizabeth.”

MAYBE MY BABY — Louise Mandrell — RCA Aahl-5454 — Producer: R.C. Bannon
Louise Mandrell sounds better than ever on this outing as she and producer R.C. Bannon have put together a carefully crafted ten song album that should firmly establish Mandrell as one of country’s premier female artists. The album is highlighted by Mandrell’s familiar sound such as the title track and also explores some new territory with “You Better Hang Up” and the remake of “Some Girls Have All The Luck.” The use of different songwriters on the album proves effective as the record provides the consumer with the many moods of Mandrell’s vocal styling. Especially noteworthy is the haunting “Devil In A Fast Car.” A new look for Mandrell and slick packaging along with the fine material in the album should put this artist over the top.

KEITH STEGALL — Keith Stegall — Epic BEE 39892 — Producer: Kyle Lehning
One of our best young songwriters debuts as a performing artist with this record, and the rest of the country will now discover what only a few have previously known. Keith Stegall is a fine singer. Intelligent arrangements and a variety of just plain good songs contribute to the album’s appeal. In “Whatever Turns You On,” the artist sings “If you want to rock out/Or if you want to lay low/If you want to get down/Or just take it nice and slow,” and those words delineate the situations this music can well accompany.

FEATURE PICKS

FUNNY HOW TIME SLIPS AWAY — Willie Nelson And Faron Young — Columbia PC 39484 — Producer: Fred Foster
A compilation album featuring some of Nelson and Young’s best collaborations. Older audiences will find this record a must for their collection.

BRAND ON MY HEART — Willie Nelson & Hank Snow — Columbia PC 39977 — Producer: Chips Moman
Willie joins Hank on classics such as “I’m Movin’ On,” “I’ve Been Everywhere,” and “Send Me The Pillow You Dream On.”

WESTPORT DRIVE — Vassar Clements — Mind Dust Music MDM 1002 — Producer: Millie Clements, Frank Evens
The fiddle master is joined by ace pickers such as John Hartford on banjo, Jerry Douglas on dobro, and Roy Huskey playing the bass.

ROSE OF MY HEART — The Whistle Brothers — Rounder 02026 — 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 unmistakably reminiscent of the 30’s and 40’s. A wonderful record.

SWINGIN’ FROM THE 40’S THRU THE 80’S — Ray Pennington & Buddy Emmmons — Step One SOR-0003 — Producers: Ray Pennington, Buddy Emmmons
A double-record set that calls for a dance floor and a good time. “Swingin’” is the operative word. Lots of radio potential, besides being a wonderful party record.
**Giorgio Gaslini**

**Istituto Italiano di Cultura, N.Y.C.** — Giorgio Gaslini is one of Italy's best-known jazz musicians. He is also one of Italy's most esthetic talents — he teaches, he leads bands of various sizes, he is in demand with theatre and movies, he writes for symphonies and chamber groups, he even runs his own record company (Dischi della Guerriera). For this particular gig, Gaslini was presented as a solo pianist. In one set at New York's Istituto di Cultura, Gaslini proved to the audience how much range and unique, cross-stylistic approach he could exhibit with his wide-ranging array of jazz and non-jazz flavors.

Gaslini manages to play across styles with great ease and in his little surprises sneak up on you. All of a sudden, in a piece called "Round About Miles," you realize that you're listening to a fractured, relics-based version of Miles Davis' recent "Jean-Pierre." He's a little like Sun Ra with his "elfica" style and references — but he substitutes "Don't Worry" with a slight, club-oriented version of the classic Miles Davis song "Don't Worry." Gaslini's live music is always on point, always on trend, always on target.

**ACKERMAN BALLROOM, UCLA** — A thoroughly rambunctious crowd assembled to witness MCA recording artist Joan Jett and the Blackhearts recently, and when the raven-haired mistress of heartthrob rock and her band finally strode on stage, the Friday night crowd went haywire. At least one ambulance was in attendance before the show was over.

Well-olated by local L.A. high tension rockers Social Distortion, the crowd was in high gear for the headliner, prodded by the declarative vocals of lead singer Mike Ness. Further ignited by a choice selection of singles (running the gamut from Jans to David Bowie) during an endless interlude, anxious youngsters of dubious sobriety fairly twitched with growing impatience. And then Jett appeared.

"Cherry Bomb" is descriptive of the explosion that shook the floor as hundreds of fans jumped and thumped and completely lost their minds, only to create a ripple that had audience members falling all over each other in the stand-up venue for the duration of the hour-and-a-half show.

The rowdiness was limited primarily to the audience however, while Jett and her Blackhearts maintained the stance of thorough rock 'n roll technical Jett, though occasionally limber, exuded an air of fixed control, which may account for the technical precision and almost total sonic satisfaction that prevailed.

Jett's voice, with its electric-sounding evenness and veering power, fronted above-average guitar work and even bestowed occasionalBackup vocals, which are typically not to be seen in a solo jazz performance.

Gaslini's solo jazz piece, "Cherry Bomb," which has an ominous and slightly rockabilly texture. Tunes performed included several from the band's "Glorious Results of a Misspent Youth," P, as well as a smattering of covers such as the Everly Brothers' "Big Dog" and Jett's ever popular version of Tom Petty's hit song "Shut Down iii.

Former Runaway Jett is losing her adolescent suburban rebel image. Friday's show took a mature approach to a well-established art form without alienating the band's youngest followers. If anything, Jett is emerging as a world-class rocker, gaining the sophistication and audience control such status implies.

**Distance is Jeff's one performance flaw, a cool machismo that can be read as uneasiness. With fewer stilted smiles and less affectations of "tough" altogether (nobody's that tough), it's no stretch to imagine Jett and her band at the top of the rock heap.**

**GREGORY DOBIN**

**UNFORGIVEN AND MOON** — Moon Unit Zappa joined Los Angeles' The Unforgiven for a performance at Al's Bar in downtown L.A. The band is currently in the middle of a hot bidding war among several labels. Pictured (l-r): Alan Waddington III, John Henry Jones, Mike Finn, Just Jones, John Hickman and Todd Ross of The Unforgiven. (Seated) Moon Unit Zappa.

**JEFF LORBER**

**TOWN HALL, N.Y.C.** — Jeff Lorber is the latest in a respected line of fusion artists to break through the pop barrier. His "Step By Step" is top 30 and rising, and it's a solid tune with a good performance by Lorber's new colleague, studio stalwart Audrey Wheelier, Lorber has always been a prime candidate for the crossover bin, specializing as he has in the kind of music more aptly dubbed sophisticated R&B than "accessible jazz." The pianist, who seems more comfortable and fluid on piano than with his array of remote keyboard controllers and synthesizers, fronts a fine band with Wheeler and provides a level of musical entertainment that too often plays second fiddle to theatrics in the current marketplace.

Unfortunately, Lorber's best efforts were not enough to make up for the terrible acoustics of this venue, a situation which the show's sound technicians tried several tunes' time to rectify. And the very pop nature of Lorber's music necessitates a closer look at the performing makeup of the band. Although the players enjoy a familiar air of relaxed jammers, their laid-back approach will not be enough to exploit Lorber's current success to its full potential. With ex-Doobies read man and keyboardist Cornelius Bumpus stretching out ably with the rest of the jazz Band group, Lorber's crew offers a name value and chops quotient that will hopefully be augmented by more attention to choice of venue and stage attire.

On the other side of the coin is Audrey Wheeler, whose no-nonsense professionalism and good looks and voice were the distinct highlights of the show. Leading the crowd through a textbook boy-girl counterpoint chorus, she stood head and shoulders above the low-keyed Lorber in terms of stage presence and audience relations, an indication that with her hits, she might not be long for Lorber's domain.

RUSTY CUTCHIN

**BACKSTAGE FUSION** — Jeff Lorber and Audrey Wheeler are greeted backstage after their recent concert appearance at the Wilshire Theatre, Pictured (l-r): Audrey Wheeler, Chris Cavarrozzi, director of radio at Dick Clark Productions; Jeff Lorber; Arika's Ria Lewarker.
YO' LITTLE BROTHER — Mirage/Emergency recording artist Nolan Thomas recently made his first live New York City appearance with a pair of shows at Studio 54. Thomas was pinned onstage by The Hit Kids, a group of 10-year-olds who impersonate well-known rock personalities. Shown backstage at Studio 54 are (l-r): Mirage Records president Jerry Greenberg, Joel Callendrillo (Billy Idol), Nolan Thomas, and Daniel Wooton (Prince).

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UNIVERSAL AMPHITHEATRE, L.A. — As easily as the oft-asked query as to the present whereabouts of early ’70s earthy musicality arises, the answer can be found in the homespun writing of Epic recording artist Dan Fogelberg, whose recent Universal Amphitheatre show gave L.A. audiences fresh witness to his melodic sound, with a few surprises.

Fogelberg’s music is a romantic blend of country bluegrass and city blues. Recently, his country roots have been showing more strongly than ever, so much so that his forthcoming Epic LP features nothing but that “newgrass” country sound. In promoting the album, the second half of the Wednesday evening Amphitheatre show was devoted entirely to it (in a song-by-song rundown). Featuring Fogelberg’s High Country Band, the show’s second half kicked in with some hee-hawing bluegrass, settled into some mellow ballads (such as the mesmerizing “High Country Snows”) and back into some more upronious “hiddin’ and pickin’.” Superb bluegrass was the order of each tune, with Fogelberg’s wide-ranging vocals permeating. Special kudos were earned by Fogelberg’s bloody-thumbed band.

By way of leading his audience onto a previously untested path, Fogelberg opened his show with a healthy serving of his standards. Two shows in one resulted, and the audience that came to hear the Dan Fogelberg of the soft-rock mode alone fied in droves before the artist donned his bluegrass hat. The ones who stayed (a good two-thirds of the house) greeted the down-home tunes with true understanding of Fogelberg’s music, which has always included more than a hint of Smokey Mountain flavor.

Fogelberg’s first half featured the solo artist, switching from guitar to piano as the music required. A steely opener found the artist’s ordinarily gliding voice in a less flexible state, one that became more nimble as the evening progressed. Fogelberg’s seemingly effortless acoustic guitar picking was particularly satisfying, and drove home the feeling that here was a style of music the world has gratefully grown away from. Memorable tunes from the Fogelberg catalog, such as "Leader Of The Band," "Run For The Roses" and "Same Old Lang Syne" were skillfully delivered.

Fogelberg’s brief, four-date tour is an adventurous one. New waters for an old audience are being tested, and die-hard fans of Fogelberg’s music were treated to further understanding of his sound. Generally, Fogelberg’s bluegrass bent seems a genre well fits and seems comfortable with. It was that apparent satisfaction that made his recent engagement successful.

Gregory Debrin

WYNTON MARSALIS — UNIVERSAL AMPHITHEATRE, L.A. — After being hailed as a jazz legend at age 24 by nearly every jazz aficionado asked, Wynton Marsalis kept up the momentum for Wynton Marsalis to live up to the billing. But after the recent release of his second Columbia LP "Hot House Flowers" — the follow-up to his Grammy-winning debut "Think Of One" — it is obvious Marsalis is up to the publicity, and this west coast date proved further the validity of the many accolades, deserved not just by the band leader but by the whole quintet which includes pianist Kenny Kirkland and the trumpeter’s brother, sax player Branford Marsalis.

Though the choice of the Universal Amphitheatre may have been a bit presumptuous — the place was only two-thirds filled — Marsalis came out with style and class as well as full command of his horn and the music. Starting off with "Black Codes," both Marsalis brothers proved to be formidable improvisers, conversing back and forth cohesively and taking off with independent lines. And from the lengthy opener which also featured Kirkland leading the band as a trio, it was clear that the much underrated drummer Jeff Watts and 17-year-old bassist Charnette Moffet would be able to keep up with the Marsalis brothers every step of the way.

"Aural Oasis" provided the show’s centerpiece, with its soft melodic tones and lyric chord progression pushing Wynton and Branford to the hilt of their expertise. While the slow melodic line has always been Miles Davis’ forte, Wynton

showed that he too can work in that style — from the opening segment with muted horn and together with Branford, the two showed restraint to the end of very tasteful playing. The LP "Hot House Flowers" glimpsed Marsalis in a new setting — one with strings — and though that sound could not be duplicated by the quintet, the fresh concept was a lovely surprise:

"For All We Know." The standard provided space for the group to pay homage to the classic melody, and on it Kirkland shined particularly brightly.

Throughout the four-plus set, drummer Watts proved to be simply an incredibly explosive and varied percussionist. Playing with a completely open style, Watts was able to create deft cymbal combinations as well as intricate drum patterns, following the Marsalis’ brothers or Kirkland’s melodic lead sensitively. But the real find is the young bassist Moffet, son of drummer Charles Moffet. The youngest should prove to be one of the forerunners of 1980s jazz playing. After an enthusiastic reception to the quintet’s set, Wynton lead the group back on stage for an encore, Thelonious Monk’s "Think Of One" which again showed the amazing control and flavor of this, the premier young jazz band.

After several years apart, the Modern Jazz Quintet, are back together, and in support of their "Echoes" LP and an upcoming Pacifica collection, the classic quintet— begun 10 years before Wynton Marsalis’ birth — provided the imaginative and tempered set which has made the group a legend. Peter Holden

MENT ON STAGE

Talent on Stage

ACROSS A VILLAGE ROOM — Polydor PolyGram recording artist Richard Thompson recently gave a performance at The Bottom Line in New York City. Pictured backstage at The Bottom Line are (l-r): Guenter Hersteller, president and chief executive officer, PolyGram Records; Richard Thompson; Linda Feder, northeast region promotion, PolyGram, and Mel Liberman, executive vice president, PolyGram Records.

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MUSIC MACHINE, L.A. — The Southern California Blues Society packed the Music Machine recently with a happy crowd and Bonnie Bramlett double bill. Rush, a Chicago bluesman returned to Los Angeles after about a seven year absence. His career like many bluesmen has stopped and started. Even though his contribution to music has been acknowledged by many young musicians, he has remained obscure to the general public. In particular English blues guitarist has recorded his songs; Led Zeppelin, "I Can’t Quit You, Baby," Eric Clapton, "All Your Love," are among them, Steve Ray Vaughn’s band Double Trouble was named after a Rush song.

A young and good-looking 54 year old man with a warm smile, Rush’s L.A. appearance proved he was not a bluesman to be overlooked. His guitar work was blinding, intense gut-playing as he covered many original numbers and a few traditional such as “Cross-cut Saw.”

Rush was backed by the Cash McColl Band who had flexibility for show-spotting individual musicians. Bob Rio began the set with a solo boogie-woogie and blues on piano, numbers for his self-produced LP "Hot n’ Nasty," (Punsimon Records). Next Victor Sirker featured the title song from his new LP "Create Cooking" (JBS Records). Chucki Burke (drums) and Tom Leavey (bass) provided tight rhythm backing, highlighted at times with saxophone spots by Mikal G.

Rush has plans for a new album on Rooster Records to be released for his return tour of California in September.

In between Rush’s sets, Bonnie Bramlett, with impeccable delivery, sang mostly ballads such as, "Georgia," "Ivy Joe Hunter’s, "Since I Met You Baby" and Patsy克莱恩’s "Crazy." Bramlett spoke later of the difficulties growing with the rapidly growing music industry, "even though being a blues ‘purr’sist’ a blues crowd is an honorable thing," she has been encouraged to take a risk. Bramlett has plans for a country album to be recorded at Willie Nelson’s new studio. She was accompanied by keyboard player Bonnie Abramson, who will be releasing a new LP on Tacoma Records titled, "Bonton Roulette," this May, and appears in a new Chuck Norris film, "Code of Silence."
ABC Artists Make A Strong Bid For Pop Success

Whitney Houston Combines Natural Talent, Poise And Beauty

By Peter Holden

LOS ANGELES — Though the name Whitney Houston may not exactly be a household word, the buzz around the singer is that it would just about take the end of the world to prevent her from becoming a multimedia phenomenon. With a musical and familial heritage which includes gospel vocalist Cissy Houston (Whitney’s mother) and Dionne Warwick (first cousin) as well as two successful modeling careers, she already clearly has a headstart. Yet behind those trappings, Houston also has the innate talent and poise which is displayed throughout her debut LP on Arista simply entitled “Whitney.”

Working with a virtual who’s who of producers, singers and writers which include Michael Masser, Narada Michael Walden, Jermaine Jackson and Kashif, Houston’s LP is long on ballads as well as being long on singing. The album is the result of two years of work, Houston elaborates, “Clive (Davis, Arista president), the Arista A&R people and myself started collecting material and names of people who we could work with about two years ago, but I’ve been singing all my life. In church, at home, it was just part of my life. I’ve done so many things, so many things were rejected, modeling was because someone asked me to, but it worked out well. I never really planned a career as a singer, but when coming from the family that I do, singing was just something you did naturally.”

The LP does a couple of duets with Houston’s cousin) and the Michae Masser and Teddy Pendergrass duets also on the album. With material this strong as well as help from such talented vocalists, it does seem Houston is set for an extended stay on radio and on the charts. Another nice development is that Whitney’s Debut album, Houston in her first videos. With the first already released for “You Give Good Love,” her beauty will be obvious, and clearly the industry will be waiting to see and hear more of Whitney Houston.

Compact Disc Disc Group Elects Officers

LOS ANGELES — At the Compact Disc Group annual meeting last week, the Compact Disc Group selected the Compact Disc Group elected its new officer and board of directors for the 1985 term.

Senior vice president of PolyGram Records Compact Disc Emil Petrose was elected for a second term as chairman of the CDG. Mike Aguiler, general manager of Toshico, was elected vice chairman. Chris Byrne, vice president of sales and marketing for Pioneer Electronics, as well as the others.

Compact Disc Group Chairmen of the Compact Disc Group.

MCA HOME VIDEO CELEBRATES SALES — MCA Home Video recently honored its own gold and platinum sales in 1984, a banner year for the company. Awards ceremonies were held during a five-day national sales meeting in Tucson, Arizona, where MCA Home Video and Distributing executives, regional video sales directors and representatives and executives from MCA Home Video’s Canadian branch were presented with plaques commemorating over 30 MCA Home Video titles certified gold and platinum in the past year. Photo 1: (top row) Neil Hartley, vice president of MCA Distributing for video products; MCA Home Video sales representatives Chet Furneaux and Kay Swartzman; MCA east coast regional video director Bill Hickman; (bottom row) Louis Festa, director of marketing for MCA Home Video; MCA Home Video sales representatives KiP Rula, Jerry Sharell, senior vice president of MCA Home Video Distribution. Photo 2: Hartley; Janis Durr, MCA Home Video Midwest regional video director; Steve Garwood, MCA west coast regional video director; Darrell; Roger MCA Home Video south southeast regional video director; Gene Giaquinto, MCA Home Video president; Photo 3: (top row) MCA Home Video sales representatives Jim Gray and Bob Stolarski; Garwood; MCA Home Video sales representatives Bruce Levenberg; (bottom row) MCA Video sales representatives Barbara Berger and Fierce Newland; Sharell.
China Prepares To Enter The International Recording Industry

LOS ANGELES — Top-level meetings have recently taken place between IFPI, the international body of the record industry, and Chinese government officials responsible for broadcasting and recording in China. The talks concerned the means by which the Chinese could be allowed access to foreign recordings, such as the album by the British pop group Wham!, which was released this week in China Records, the state-owned company.

The IFPI delegation which visited Beijing last month was led by Nicholas Garnett, regional director for Asia and the Pacific. He received assurances from the Chinese that full protection would be given to foreign works by the government’s Office of Audiogram and Videogram Products. For its part, IFPI has promised to assist the Chinese in confirming the status of foreign copyright owners through International Recording Copyright Limited, an IFPI company which exists to register and store information on copyrighted sound recordings.

China is currently preparing to revise its copyright legislation and is studying the possibility of joining international copyright conventions such as the Universal Copyright Convention and the Phonograms convention. This will bring the country into line with many western nations which provide full legal protection to record and video producers, particularly against piracy.

Commenting on the talks, Nicholas Garnett emphasized the importance of getting China into the international recording industry. “There is an unprecedented lack of information. The Chinese are clearly aware of piracy’s devastating effect on both local culture and international relations,” he added.

Garnett also underlined the cordiality and openness which had been a feature of the discussions. “This demonstrates the importance which China places on its relationship with the international recording industry,” he said. “In return, the international industry has to give full consideration to the particular conditions operating in China.”

UK

LONDON — A boom in consumer spending has provided a massive first quarter boost for the UK record industry: Total sales of singles and albums are up 11 percent on the same quarter last year (according to Gallup).

These last three months have seen a rise in sales in albums while cassettes are up an astonishing 44 percent. This improvement overshadows the singles performed by which was up two percent, with a slight drift from 7-inch to 12-inch.

The latest figures show a solid and sustained improvement in the album sector, which has shown growth for 13 consecutive months. CBS takes a hefty 14 percent for both albums and cassettes which was up 7 percent in January and up 19.5 percent in March. With Paul Young, A-ha, Genesis and Deep Purple, CBS has produced homegrown talent capable of penetrating the international market; in particular, Deep Purple have introduced the top domestic singles act.

Despite CBS’s apparent invincibility, Frankie Goes To Hollywood are still hotly tipped to “The Pleasure Dome” single nearly slipped past the Bailey/Collings “Easy Lover” to the number one position. But record history was not broken and FTHG remains alongside Gergy and The Paco-makers with their previous record of reaching number one with their third singles.

Still is following up its Kirsty McColl hit with an album in the chart simultaneously, by The Pogues, The Untouchables and Billy Connolly. Hopefully the McColl hit provided a much needed turnaround situation. MCA—also once thought to be in serious decline—have hit the tops with a new single in the charts, their highest total ever.

Hottest record company at the moment would seem to be Chrysalis, flushed with the success of their latest single and following up with David Grant, Colourfield and Billy Bragg.

Scritti Politti are releasing their first single of 1985 this week. The “Word Girl” is performed by the new lineup—Scritti Politti is now a trio consisting of founding member Green, New Yorkers David Gamson and Fred Maher. Green has been working with Gamson since he began recording in New York in 1983. The pair linked up with Maher after Green attended a three-just have completed the second Scritti album, “Cupid And Psyche.”

After last year’s dance oriented material, “The Word Girl” recalls the earlier sound of the “Songs To Be Remembered” collection. “The song is about the use of the word ‘girl’ in pop songs including my own,” explains Green. After hearing militant feminist DJ, Ranking Ann, Green asked her to add her own thoughts to his lyric which she has done. Her own track, “Flesh and Blood,” provides the b-side for the 7-inch.

The Stylistics have recently signed to Virgin. The first release for the label is a single titled “Give A Little Love For Love,” produced by Arthur Baker. The Stylistics tour the world every year and are set to appear in the UK in the fall.

Chissy Iley

Argentina

BUENOS AIRES — Heavy metal group Quiet Riot is coming this week to Buenos Aires for a performance at the Luna Park stadium, as part of a Latin American tour that also includes Brazil and other countries. CBS has been promoting heavily this visit with TV, radio and wall posters, and it is expected that the visit will strongly enhance the sales of the group. The disco is also backing the unveiling of the first album of local group Los Amantes before the release.

Paul McCartney and Duran Duran are preparing consecutive success to their two TV campaigns orchestrated by EMI during the past weeks. The label reports also good results for “Por Que Cantamos” a live album recorded by several local rock names, among them Juan Carlos Baglietto.

The third volume of “FM USA,” a series of covers of international hits combined with recordings of commercials and news reports in English, appear as one of the best selling albums of April. The idea solves one of the main problems of covers: the lack of identification, and was launched by Alejandro Selascho, Music Hall executive, with sales exceeding 100,000 units for the first two volumes and already in the 50,000 range for the third one. The fact that most listeners cannot understand that the comments mean has not deterred the acceptance of this effort.

RCA’s managing director Jorge Schutt told Taxi, “For that recent visit to Mexican star Emmanuel to Argentina is starting to influence sales of the artist. Schutt explained that under the present circumstances, a solely phonographic investment does not pay for unknown artists, while the cooperation of the artist may help very much. In the case of Emmanuel, the regional office of RCA contributed to the visit with 17 plane tickets needed for the musicians, sound and light engineers and the managers.

PolyGram’s A&R manager Jose Luis Ojeda has resigned his post but no replacement has been decided yet. According to the latest news, the local A&R people will receive the go-ahead to sign director Alberto Dieguez, while the international duties will be reporting to marketing manager Leo Benitovitch, who is also in charge of promotion.

Miguel Slinemoff
Irving Mills Dies At Age 91

LOS ANGELES — Irving Mills, longtime single artist manager and one of the major figures in the music industry, died Sunday morning, April 21, at Desert Harbor Hospital in Winter Park, Florida. He was 91.

Mills was credited with writing a score on more than 200 albums, including “I Can’t Help Myself,” “Baby, Baby,” which he sang on WXYZ, Detroit, and “Toss That Sugar Bowl,” a million-selling hit. He also worked with such stars as Toty Boys, with Dorothy Fields. He later wrote the songs for “Sensational Lady,” “Moon-Song” and “Minnie the Moocher” among others.

Mills was manager of such celebrities as Bobby Vinton, Frank Sinatra, Tony Bennett, Barbra Streisand, and the Mills Rythymmen.

**Rock Radio Ratings**

(continued from page 7)

KFOG and KRQI posted increases and are currently battling it out with 2.7.

Portland’s WWOR regained the overall market lead jumping 6 to 9.0. Philadelphia’s WMMR continues to prove on the uprising jumping from a 5.9 to a 7.6 in the same market. Detroit’s WRIF also posted a significant gain, jumping a full share to 6.9 and taking down the number three spot in the market. In San Francisco, both

FUTURE ROCK

(Final page from page 26)

FRED BRENNAN MUSIC DIRECTOR WYE ROCKS — “The ability to be there first has always been important to album radio. It’s also exciting to hear a new act on the radio. Especially with two stations that have the same and similar demographic, Abrams remarked that AOR is “a loosening up.” He stated, “people are listening to 30-40% of the circa 70S AOR rules. There is an element of surprise coming back. The realization that the element of uncertainty is good. It’s part of the function of AOR. There is also a greater realization of the value of production. People are being more colorful on the air.”

Though numbers for specific target demos were not available at press time, the general feeling is they will be high in light of the strong overall performances.

**Counterfeit Tapes Seized in KY, CA**

NEW YORK — More than 9,000 counterfeit cassettes and 8-tracks were seized recently from six different locations in Kentucky and New York by the Recording Industry Association of America, Inc., and nine vendors were cited by Kentucky State Police in the investigation. The cassettes and 8-tracks were seized from various single sound recordings. On April 13, federal authorities cited four people at the Fordham No. 1, 1000 Reliance, Inc., for making, selling, or offering for sale unauthorized sound recordings. Donna Kay Lang of Lily, Brady O. Estridge of the Southern Baptist Church for their unlicensed copying of country music, and Roy C. Neece of Lowery, as well as two from the Somerset area. They were also cited for selling unauthorized sound recordings of local favorite music. Faye J. Williams was operating in the Bunkhill Film Technician in Bunk Green, Lowell Belcher was operating in Lurey Tap, and in Somerset, Phyllis R. Reynolds was operating in the Kuntry Junction antiquities shop.

The seizures, made at three separate locations, were the result of RIAA Anti-Piracy personnel, seized approximately 2,105 counterfeit tapes from dealers. The seizures were made at three separate locations.

In California, more than 14,000 counterfeit and pirate cassettes were seized by local authorities at 16 different Southern California locations. The RIAA, along with the New York State Law Enforcement Department, has been active in battling counterfeiters. The RIAA has seized more than 10,000 counterfeit cassettes and recorded tapes in the past two years. The RIAA claims that counterfeiters have been responsible for the sale of unauthorized sound recordings. The RIAA claims that counterfeiters have been responsible for the sale of unauthorized sound recordings. The RIAA claims that counterfeiters have been responsible for the sale of unauthorized sound recordings. The RIAA claims that counterfeiters have been responsible for the sale of unauthorized sound recordings.

THANK YOU, RADIO — RCA group Alabama recently hosted a “thank you!” party in Atlanta for over 70 music and program directors from across the country. Each station was presented with a multi-platinum award for their support to Billy Joel, Queen, Eric Clapton, Dire Straits, and others. The event was attended by RCA executive Mike Lavigne, who thanked the directors for their support and praised their efforts in promoting the artists' music. The party featured live music, food, and drinks, and provided an opportunity for the directors to network and discuss industry trends. The event was a success and demonstrated the strong partnership between RCA and the station directors.
SAM COOKE PROJECT (continued from page 9)

So research is to make sure your compilation is going to include all the rights that you might need — for things like the original songs, and the screenplay as well as the pictures. We pay a lot of attention to this. It’s a second nature. I don’t have to do so much research. I do have to review the hundreds of pages of contracts that we sign with the artists, and I always listen to each song to refresh my memory as to what it was — I know what it was — and, to be honest, I basically just have to review a list of what he did and I can come up with the list I think I need to be done.

Anyhow, Geller also cites the contract aspect as a major consideration in the process of updating a recording sonically for reissue. The motive is to turn master tapes into a form that will work on today’s release and that’s different. Most vintage tapes, and when I’m talking vintage I mean records that were pressed before 1970 and sometimes before 1960, the tapes go through all degrees of deterioration for various reasons. I’m not saying that they couldn’t put out a Coleman Hawkins record if I didn’t think it could be turned into a CD — we still might do the record — but ideally, we’re looking forward here, and we’re trying to elaborate on our current designs and on the capabilities of this particular company. We’ve completed in effect restoring the master tapes of The Sound of Music, the soundtrack album which has traditionally been a big seller on RCA. It will come out in May, both on CD and in a digitally re-mastered analog album.

RCA will also release a Cooke set later in the year based around a “man and his music” theme. Cooke was, according to Geller, his group’s “first artist” — before the principal artist from that period who wrote virtually all of his key material. So the next album will highlight that fact.

CINEMASCOPE’S SOUNDTRACKS (continued from page 27)

Cinemascope is hopeful that the recently released soundtrack of The Songbird’s Wife on MCA records, will draw the attention. The single from the LP is entitled “The Men All Pass” and is produced by Klymaxx. Other cuts feature such singers as Jimmy Buffet, James Ingram, Don Flier, Van Stephenson, Nick Kershaw, Loudon Wainwright III and Allen Garber. Cinemascope is presently working on the score to the upcoming Richard Pryor feature, Jo Jo Dancer. According to

Behind the Bullets

(continued from page 7)

Jaye’s Records in Los Angeles, Shadina in Chicago, Turtles in Atlanta, Record Theatre in Cincinnati and Tower Records in Seattle. Klymaxx, at 69, up from 79, appearing for the first time at the pop charts.

Records to keep your eyes on for the next couple of weeks: "Voices of the Night" by Til Livingstone, "Steady Nerves" by Graham Parker, "Acat Camera," "Lonely Justice," Don’t Suppose by Limahl and "Boy Meets Girl"

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AROUND THE ROUTE

by Camille Compasio

Starting this week’s column on a positive note — both the House and Senate recently voted “overwhelmingly” to repeal the IRS rules requiring detailed mileage logs (meaning tons of extra bookkeeping work) for people using cars and small trucks in their work. The industry, via AMOA, state associations and interested members of the trade, went all out to get the IRS regulations repealed, with an extensive letter-writing campaign, phone calls, etc. Their efforts were obviously not in vain and most certainly influenced this decision. The next step is for a House-Senate conference committee to resolve the difference between the two bills before submitting the legislation to the White House for President Reagan’s signature. We’ll have further details in next week’s issue.

Welcome aboard: Domenic (Nick) Corsaro, well known in coinbiz, recently joined Bally Banner in Baltimore. He’s in sales but will also take on operations manager responsibilities. Good luck in your new post, Nick!

We’re proud of you, John: As revealed elsewhere in this issue, Bland, Virginia op John Newberry (Venco Amusement Co.) is donating all jukebox proceeds from the record “We Are” (continued page 40).

Virginia Op Is Doing His Part To Relieve The Famine In Africa

CHICAGO — AMOA member operator John Newberry, owner of Venco Amusement Company in Bland, Virginia is doing his part to help famine victims in Africa. Actively involved in Venco Amusement Company for several years, this African-born operator joined the Anti-Hunger Campaign recently. Proceeds of the Amusement Company’s recent 413 release “We Are The World” will benefit the USA For Africa Foundation, which is working to alleviate hunger in Africa. The funds will be distributed to areas throughout the country with the greatest need for food.

The funds raised through the sale of “We Are The World” will be used directly to purchase food, clothing and medical supplies for African children. The foundation has already distributed over $10 million to aid famine relief efforts.

Funds are being sent directly to the Children’s Bureau of the U.S. Department of Health and Human Services for distribution to the countries most critically affected by the famine. The money will be used to purchase food, clothing and medical supplies for African children. The foundation has already distributed over $10 million to aid famine relief efforts.

The funds raised through the sale of “We Are The World” will be used directly to purchase food, clothing and medical supplies for African children. The foundation has already distributed over $10 million to aid famine relief efforts.

As explained, “United Support of Artists for Africa” (USA For Africa) is a non-profit foundation incorporated in California. The foundation is working to alleviate hunger in Africa. The foundation has already distributed over $10 million to aid famine relief efforts.

The first step in this project was to get signs made up for each of his location jukeboxes, informing customers of what was being done while at the same time encouraging them to make their contributions by punching up the first selection on the jukebox (and this applies to all of Venco’s boxes).

(continued on page 41)

DOING THEIR PART — Pictured (l-r) are John P. Newberry, Jr., president of Venco Corp.; Ted Fletcher, manager of Pizza Hut; and Randy Calhoun, route manager for Venco.
 Coin Machine

Powers Named Marketing & Sales Director For Bally Sente

CHICAGO — Bernard M. "Bernie" Powers was named director of marketing and sales for Bally Sente Inc., a subsidiary of Bally Manufacturing Corp. In his new position, Powers is responsible for marketing and sales strategies related to development, advertising, promotions, market research, inventory control, order fulfillment, reports and sales analysis. He reports to Robert W. Lundquist, president, and continues to work out of his office in Franklin Park, Illinois.

Powers, 38, joined Bally in 1972 as a director of its Operations Division. He subsequently held a variety of marketing management positions and sales positions in the company’s distribution and Aladdin’s Castle subsidiaries. In 1978, he was named marketing director for the company’s distribution and Aladdin’s Castle subsidiaries. Also that year, he was named marketing director for the company’s Pinball Manufacturing Division. Most recently, he has been an analyst for Corporate development and on the distribution corporate staff.

Powers, a native of Chicago, Illinois, earned BS degrees in marketing and management and received his MBA in 1982. He, his wife, Judi, and their three daughters currently reside in Buffalo Grove, Illinois. They are expecting a new arrival in September.

Bally Sente’s Osborne, Part Of An Oscar-Winning Team

CHICAGO — Sound designer and composer Jesse Osborne of Bally Sente, Inc., had particular interest in this year’s Academy Awards when he sat down in front of his television set on March 25. Jesse was part of the 40-person crew who developed the background sound for Amadeus (look for his name on the film credits). Selected as the year’s best movie, Amadeus won a total of eight awards, including the Academy Award.”

Jesse Osborne

AAMA Welcomes First Distribib Members

AAMA — AAMA executive director John Braswell announced the addition of seven coin-operated manufacturers and the first group of distributors to the membership ranks of the newly expanded association.

The following companies have become manufacturing members of AAMA: Kitko Corp. (Joe Robbins); Nomac, Ltd. (Bill McCleave); Sega (Gene Lipke); Williams Electronics (Louis Nicastro); Monroe Manufacturing (Norm Goldstein) and Gary Games (Gary Stover).

The first distributors to join AAMA are: Monroe Distributing (Norm Goldstein); Nelson Enterprises (Bert Betti); Greater Crown Distributors (Ray Galante); Shaffer Distributing (Steve Shaffer); Birmingham Vending Company (Al Torro); Brandtly Distributing Company (Jon Brandy) and C.A. Robinson Company (Ira Bleteman).

“We’re very pleased with this initial strong show of support for AAMA,” commented Braswell. “I hope these early decisions will send a signal to others eligible for membership that we are serious about making this an effective, responsive organization committed to industriwide service.”

Any coin-operated manufacturer, distributor, or supplier interested in AAMA membership should contact the association office at 205 The Strand, Suite 2, Alexandria, Virginia 22314 or phone (703) 548-8044.

Virginia Op’s Relief Effort

Virginia Opera director and general manager James H. "Jim" Smith is organizing a relief effort to aid desperate African nations. He is seeking donations to fund the purchase of needed medical supplies and medicines. The relief effort will provide medical supplies and medicines to African nations that are in need of assistance. The goal is to provide medical supplies and medicines to African nations that are in need of assistance.

Virginia Opera director and general manager James H. "Jim" Smith is organizing a relief effort to aid desperate African nations. He is seeking donations to fund the purchase of needed medical supplies and medicines. The relief effort will provide medical supplies and medicines to African nations that are in need of assistance. The goal is to provide medical supplies and medicines to African nations that are in need of assistance.
Bally Sente Redesigns SAC-I Cabinet

CHICAGO — Bally Sente has redesigned its SAC-I video game cabinet, which is now coming off the production line at the Bally Midway facilities in suburban Chicago as a reduced-in-price host cabinet for the company's ever-growing library of games.

As noted by Bernie Powers, Bally Sente's director of marketing and sales, the new cabinet design responds to operator and distributor requests for a unit more applicable to the great variety of operating facilities. This new cabinet is more acceptable to the European market where entryways, as well as pubs and inns, have size restrictions. Also, street locations everywhere look for compact cabinets," according to Powers. "The new SAC-I should meet the market needs."

Besides the reduction in size, Bally Sente has included the following enhancements to the new cabinet:

1. Slender, tapered body line makes it more compatible with other equipment. 2. Total wood cabinet makes for a lighter, but equally durable cabinet. 3. The upright monitor, angled at 60 degrees, minimizes glare, improves color density, and reduced cleaning and damage caused by 'tearers.' 4. Side graphics are silk-screened, not decalized, in a vivid green and gold; there's no messy peel-off or white spots created by wear. 5. Two back handles and two wheels on the bottom back allow each cabinet to be its own handtruck. 6. A double-door mechanism with a second look protects the cash box.

In view of these enhancements, Bally Sente stressed that the most desirable features of the introductory cabinet have been retained which means SAC-I still features: 1. From-the-front servicing capability. 2. Slide-out electronics chassis for bench work repairs. 3. All-steel security door and locks. 4. All-metal interchangeable control panel fixture. 5. Excellent JBL sound with high resonancy and reduced noise effects. 6. Original sound system. 7. Intense and vibrant color, unique graphics. 8. Same interchangeability for existing and future software in the Bally Sente library.

Coin Machine

GUEST EDITORIAL


Chicago — It had been almost four years now since the advent of MTV and the explosive popularity of music videos. After years of slumping sales and artistic chaos, the music industry found itself in 1984 with all-time record sales due, in part, to the technology and creativity which brought sight and sound together in the form of music videos.

The interesting thing about these video "clips" is that despite costs often reaching $100,000 and more, they rarely, if ever, generate any direct income to recoup their own costs. Their use is primarily promotional, in order to generate sales of the marketable product — records, tapes and CDs. However, although these clips have proven to boost sales tremendously, until they are commercially exploited by themselves, they are actually only adding to the overall recoupable costs which must be born by the network which owns the original record companies out of royalties from unit sales. There are various forms of potential commercial exploitation for videos and few have been given any true test as to their viability. There is the concept of pay-for-play by broadcasters (which many feel will force a vast majority of clip shows off the air), the use in conjunction with theatrical movie houses, the home video market (which has thus far not proven to be a viable market base by itself expected) and the payment of royalties for use in conjunction with the latest marriage of technology and entertainment — the Video Jukebox.

The idea for the Rowe Video Jukebox was to exploit the two most obvious realities: first, the jukebox industry had not seen any major innovation in the service it offered for many years and new emphasis was placed on sales and second, there was no way for the general public to have random access to the particular music videos which they wanted to see, when they wanted to see them; something they would surely be willing to pay for. (The first Video Jukeboxes began appearing in Great Britain about three years ago. Rowe introduced its first model in the United States in the Spring of 1987 and has run through various test programs to examine and improve on all aspects of the product. Our efforts have led us to conclude that the Video Jukebox is the ideal computer program and the overall look of the Video Jukebox. We now utilize one controller and accommodate a large amount of half-inch tape duplication and fulfillment facilities, which has helped us streamline our entire back-end distribution process. Our programming has expanded by broadening its base through licensing agreements with additional sources of video material such as movie trailers, the major video game companies, home video producers and cable video companies. Rowe has evolved a sales/leasing program for the Video Jukebox which now makes it an economically attractive product for our distributors and operators. All of these changes led last month to the formal launch of our Video Jukebox program at the ASI show in Chicago, and we have since received an overwhelmingly positive response from our customers. Citing all of any combination of the above factors, orders for the Rowe Video Jukebox have come in at an astounding rate. As to the response of the music industry, it has long been accepted, that radio play and jukebox exposure lead directly to the sales of records and tapes. With music videos now adding a new tool to generate sales and exposure, we and the music industry knew that mere broadcast exposure was not enough; the case with purely audio selections, jukebox availability to video selections serves as a valuable promotional tool to reinforce the product in the minds of consumers and to further stimulate record and tape sales. There is, however, one major difference between the use of a video on a jukebox and the use of merely a record. With the latter, the only source of jukebox income to the stores comes through the relatively recent changes in the copyright laws which provided for a performing rights royalty on each jukebox. With music videos though, we must satisfy the performing rights obligations, but we must also pay royalties for the use of music video itself, which is the same obligation for the use of the underlying musical composition on an individual, monthly basis. As the number of Video Jukeboxes grows, this represents a tremendous amount of income to record companies, music publishers and artists, in a way never before associated with jukebox entertainment. Needless to say, in realizing the potential source of money that the Video Jukebox represents, the music industry has been most cooperative and supportive in helping to launch this exciting new product. We feel confident that the present and future success of our Rowe Video Jukebox will only assure that continued cooperation, and will bring more and more sources for programming diversification.

Rowe Video Jukeboxes can be found in a broad spectrum of locations. Besides the traditional jukebox locations, they have gained tremendous popularity in dance clubs, often replacing a DJ, or even in music clubs, and in bus and train stations, and in even in newer types of locations such as laundromats and discount drug stores. It is our strong expectation that the popularity of the Rowe Video Jukebox will accelerate the overall turnover of jukeboxes in the United States, making replacement of existing locations just as important as exploiting potential new ones. To date, the public reaction gives weight to our expectations. Besides the novelty of the hardware itself, the opportunity to choose which videos get seen has created situations where some locations have reported collections of $300 to $500 a week out of jukeboxes.

The Rowe Video Jukebox represents a major development in both the consumer and entertainment industry and in the music industry, opening up new avenues of commercial success that were never before considered. It is also important to note that Rowe Video Jukeboxes have already gained in this new technology, as the only Video Jukebox company with a nationwide network of independent distributors and operators in the country.

Our size and strength allow us to commit to this product in time, manpower and capital in a way in which no one else in the business can match. And we are confident that we shall continue to succeed in bringing the Video Jukebox revolution to the entire country.

PRODUCTION LINE — This busy production line at the Game Plan, Inc. facility includes the revolutionary "Video Jukeboxes," pinnacles which have the unique distinction of being available in a sit-down cocktail style cabinet or (via installation of an optional extender base kit) console style for stand up play. Engineering manager Ed Cebula is shown supervising assembly of the models to ensure quality standards. According to Cebula, "This splendid new piece was extremely well received at ASI '87 and we anticipate significant volume from Lady Sharpshooter. It has the location value video and synchronization technology to be able to work in settings such as video game, fast food outlet, etc. In addition, the flipper market continues to reflect sales growth and we are confident that the profit producing features of Lady Sharpshooter will be well accepted in the field."
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