"WE ARE THE WORLD" SWEEPS RIAA CERTIFICATIONS. CLASSICS HELP BOOST HOME VIDEO. SALLY USA FOR AFRICA VIDEOTAPE SHIPS JUNE 19. GUEST EDITORIAL: JIM BLAKELY.
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
REALIZING THE NEW COMMITMENT

Seldom in our lives does an opportunity present itself where we can express concern over an issue that triggers such strong national reaction. The recent suspension of Warner Bros. Records initiated by KACE-FM here in Los Angeles was just such an issue.

As it turned out the move was “unprecedented” in the history of the radio industry. The overwhelming unsolicited support from Black/Urban radio stations here in Los Angeles and across the country was “unparalleled.”

Many realized quickly that the issue was much larger and deeper than a radio station pouting over the loss of some concert tickets. Warner Bros. Records was willing to address, evaluate and then move to formulate a positive solution was very gratifying. By taking the lead in forming an agreement, Warner Bros. Records has set the “standard.” A standard that we hope all other record companies will follow.

The unification of so many radio programmers was tantamount to awakening a sleeping giant. Many realize that at stake here is the survival of Black/Urban radio as we know it. Unlike a few years ago, with CHC stations now playing so many Black records, we find ourselves in a position where we are virtually vying for the same audience. There are great numbers of whites listening to Black radio and vice versa. For the first time we’re in a competitive situation with all stations. Couple that with the fact that the advertising agencies are now saying “we don’t have a Black radio budget.” Agencies are now buying five, ten stations deep. Statistics show that each share in L.A. should be worth $2.1 million dollars in revenue to a radio station. Given these facts its no wonder that Black/Urban radio is saying we must be treated fairly. Given today’s economic climate we must be given the same kind of “access and considerations” as our Pop and CHR counterpart.

The “Cross-over” issue has served to unite Black/Urban radio owners, general managers and program directors in Los Angeles and across the country.

We will all be watching carefully the direction and representation taken by all other record companies, the so-called “cross-over artists,” their managers and promoters.
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'We Are The World' Sweeps April RIAA Certifications

NEW YORK — "We Are The World" by USA For Africa, both the album and single, were certified gold and platinum in the RIAA's April gold and platinum album and record awards. The single, which became the first multi Platinum single, with four million sold. Other gold albums were awarded to Teena Marie's "Starchild," Autograph's "Sign in Peace," Alabama's "40 Hour Week," David Lee Roth's "Crazy From The Heat," George Winston's "Autumn," the Judys' "Why Not Me," George Strait's "Don't Fight Forest Over Your Mind," the soundtrack from Vision Quest, "The First Wives Club," "Children of the Corn," "Spacehunter: Adventures in the Forbidden." These were the first gold albums for Autograph, the Firm, the Judys and David Lee Roth as solo artists. Other platinum albums went to "40 Hour Week," the soundtrack from Beverly Hills Cop, Deep Purple's "Perfect Strangers," Don Henley's "Building the Perfect Beast," Scandal featuring Patty Smyth's "Warrior," Eddie Murphy's "Comedian" and "No jacket Required." Multi-Platinum albums went to Hall & Oates' "I.O.H.O.," "Rock and Soul Part One," and "Big Bam Boom" (two million each). Madonna's "Like A Virgin Tour" (two million). The single version of "We Are The World" was the only single going gold, platinum and multi-platinum.

In the non-theatrical video category, gold awards went to Private Dancer, Tina Turner; The First Barry Manilow Special; Vulturon; Castle of Lions and the Five Secret Keys; Jazz'in For Blue Jean, David Bowie; "Chancho The Coo-Coo"; "Snow White and the Seven Dwarfs; The Who Rocks America; Sleeping Beauty; Papunzel, Beauty and the Beast; Goldfraks and the Three Bears; Willie Nelson and Family in Concert; Kiss Across The Ocean, Culture Club; Tale of the Frog and the Prince; Who? That's W.A.C. and the Beaches; Billy Joel: Live From Long Island, and Bill Cosby Himself. Platinum awards went to "40 Hour Week," Pink Floyd, "From Long Island," and Bill Cosby Himself.


UNGUARDED IN HOLLYWOOD — Amy Grant recently debuted her new album, "Unguarded," for A&M Records in Studio A at the Hollywood Lot. The album is the follow-up to her Grammy-winning, platinum-selling LP "Straight Ahead." "Unguarded" will arrive in stores May 20. Pictured receiving master tapes of Grant's new LP are (l-r): Charlie Minor, senior vice president of promotion at A&M; Gil Friesen, president of A&M, Grant; and Stan Moser, executive vice president of World Records.

L.A. Stations Settle Differences With Warner Bros.

LOS ANGELES — The boycott against Warner Bros. Records by L.A. black radio stations KACE, KDAY, KGFJ and KJLH was officially ended last week when an agreement was reached regarding the label's promotional and music servicing policies toward black radio. In addition to resolving the issues which led to the boycott, six key radio programmers were tentatively set to serve as liaisons between Warner Bros. and black urban radio stations and all concerned record companies. Those who have consented to serve in that capacity, all program directors for their respective stations, are: Tony Quintero of WKRS in New York City; Lee Meech of WBMB in Chicago; Scootty Andrews of Y103 in Atlanta; Bobby O'Jay of WDBA in Memphis; Ron Atkins of KMJQ in Houston; and Alonzo Miller of KACE in Los Angeles.

At a press conference last week, Jim Blakely, vice president and general manager of KACE, discussed the growing number of black radio stations, which, he said, was the need of those stations to have the same level of access to artists, promotional items and concert tickets as do the pop stations. Black budgets, he added, are a tiny part of the past, since black stations are now competing with pop stations rather than only among themselves. Tom Draper, vice president and director of black music marketing for Warner Bros., assured everyone involved of his label's commitment to a fair and uniform treatment of the black stations and stressed the need for constant and open communication. According to Draper, the discussions between Warner Bros. and representatives of the four radio stations were "extremely productive, open and frank. We depend on the black urban radio industry, and we are working to help ensure the current success and future growth of these stations.

WCA AWARDS — Over the past month, MCA Records held regional sales and promotion meetings throughout the United States. At these meetings, spring and summer product was presented and Branch of the Year and Salesman of the Year awards were presented. (sited above) (Photo 1) at the Chicago meeting held at the Chicago Hyatt House Hotel in the presentation of Branch of the Year #2 to the St. Louis/Cincinnati branch and if three of the four Salesmen of the Year awards are (left to right): standing: Larry Desemore, sales representative, St. Louis/Cincinnati; David Weigland, sales representative, St. Louis/Cincinnati; Willi Loth, sales representative, St. Louis/Cincinnati; Mike Smith, regional branch manager, St. Louis/Cincinnati; Michael Satzinger, sales representative, St. Louis/Cincinnati and Salesman of the Year, Robert "Chic" Jogovack, sales representative, Chicago/Antioch and Salesman of the Year, Richard Weber, sales representative, Cleveland/Detroit, and Salesman of the Year, (r-l) kneeling: John Burns, senior vice president, MCA distributing and Bob Schneider, vice president, branch distribution, MCA Distributing. (Photo 2) Boston/Hartford branch's Michael Khouri, being presented with his plaque as Salesman of the Year by Burns.

Behind The Bullets

Sales Sustains U.S.A. For Africa

By Stephen Padgett

"We Are The World" holds at #1 for the fifth consecutive week. The unique situtation created by this unusual single has denied the top spot to at least two deserving singles. "Rhythm Of The Night" by De Bargo, which lost its bullet last week by a single vote, is currently over the lead USA For Africa had amassed. "Rhythm Of The Night" would have, under normal circumstances, had a solid chance at the pinnacle ahead of "Crazy For You" by Madonna, which eventually overtook it. "Crazy For You" then became the second victim of hunger relief, remaining at #2. Of course, no one is really complaining about the success of USA For Africa. It should be pointed out, though, that according to Cash Box research among America's CHR stations, "Crazy For You" shows a slight edge over "We Are The World." However, for records in the upper regions of our charts, sales are the primary guide as to chart (continued on page 18)

(continued on page 10)

(continued on page 26)

(continued on page 26)

boxSh/15,11,1985
... AND FANCY FREE — CBS recording artist Kenny Loggins was recently surprised by CBS Records International with a literal wall-full of Platinum and Gold album and single awards for his contributions to the phenomenally successful Footloose soundtrack, including album plaques from Canada (5xPlatinum), Australia (2xPlatinum), France (Gold), Portugal (Gold), and Austria (Gold). In addition, the title track earned Platinum singles in Canada and Australia.

BUSINESS NOTES

David Re-elected ASCAP President

LOS ANGELES — The Board of Directors of the American Society of Composers, Authors and Publishers has reelected lyricist Hal David as president. Other officers elected by ASCAP's Board of Directors are: Arthur Hamilton and Irwin Z. Robinson, as vice presidents; Morton Gould as secretary; John Grein, assistant secretary; Leon J. Brottler, treasurer; and Sid Herman, assistant treasurer.


MCA Home Video Holds National Sales Meeting In Tucson

LOS ANGELES — MCA Home Video executives recently gathered in Tucson, Arizona for a five-day national sales meeting. From March 7-11, at the Sheraton El Conquistador Hotel, MCA Home Video and Distributing executives from the Universal City, Ca. headquarters, regional video sales directors, representatives from around the U.S. and Canada met, with MCA Home Video president Gene Giaquinto heading the proceedings.

For awards "Outstanding Sales Achievements" and "Individual Contributions" were given out to each of MCA's four regional video directors: Steve Garwood (west coast), Roger Mill (southeast), Janis Durr (midwest) and Bill Hickman (east coast). The awards noted individual achievements within each recipient's region. Awards commemorating creativity in promotion and sales, achievements in new business development, and overall contributions to a successful sales year were distributed to the sales force and executives in attendance. Jerry Shariff, senior vice president of MCA Home Video distribution, and Neil Hartley, vice president of MCA Distributing for video products, presided over the awards presentations. In 1994, over 30 MCA Home Video titles received gold and/or platinum certifications.

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

NEW YORK — King World, the distribution company responsible for Wheel of Fortune, Jeopardy! and other TV quiz show hits, is teaming with Motown Productions to develop a nightly half-hour syndicated series to debut on the home screen in the fall of '86, details are forthcoming later this year. ... Record producer Joel Diamond plays, well, a record producer in the soon-to-be-released Ruben Blades film Crossover Dreams at Montreux, Switzerland's Golden Rose Festival will bring Bryan Ferry, Cultums Club, Duran Duran, Huey Lewis and the News, Frankie Goes to Hollywood and many others to that resort-by-the-lake, May 9-11. ... Weighing down the bookshelves: The Rolling Stones by Tim Dowley (Hipposcope, $19.95); San Francisco Nights: The Psychedelic Music Trip 1965-1966 by Gene Sculatti and Davin See (St. Martin's Press, $12.95); Playing in the Band: An Oral and Visual Portrait of the Grateful Dead by David Gans and Peter Simon; (St. Martin's Press, $14.95); Justia Priest: Heavy Duty by Steve Gelt (Cherry Lane, $9.95), Iron Maiden: Running Free by Gary Russell and Ross Haffin (Cherry Lane, $9.95), and Quiet Riot: Official Biography by Steve Gelt (Cherry Lane, $4.95).
**MACK ATTACK** — Guitar virtuoso Lonnie Mack takes a few minutes behind the board at Austin's Cedar Creek studio where he recently completed his new Alligator LP, pictured (seated, l-r): Stevie Ray Vaughan, coproducer of the album; Mack; Bruce guier, president of Alligator Records; (standing) Mindy Giles, Alligator sales manager, and John Howeck, Mack's manager. The album hit the stores last week.

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**Red Label Pacts With Capitol**

LOS ANGELES — Red Label Records, a Chicago-based record label, has signed an exclusive two-year pressing and distribution agreement with Capitol Records.

"We're delighted to be working with record people like the professionals at Capitol," said Richard A. Tullo, executive vice president, Red Label Records. "There's no other company in the business that boasts the long-term employee relationships and successes that Capitol Records enjoys today.

Red Label Records will release its first product under the Capitol umbrella this month featuring the debut LP of The Innocent, a group of hard rockers from the Midwest, a new single from the Buckingham's called "Veronica," and a 12" cut titled "Stranger In The Night," from Osborne & Giles.

In addition to these May releases, the label has announced plans for a new Linda Clifford LP and a new Slow Treatment LP coming in June. Other label projects include a July release of a Buckinghams LP as well as a line of blues and gospel product.

Tullo, executive vice president, record group services, who developed the Red Label project for Capitol said, "I believe Red Label has the kind of broad-based artist roster that it takes to be successful in this business. Their creative product and commitment to build their business is what encouraged us to make this arrangement. We're delighted to welcome Red Label Records and, on behalf of everyone at Capitol, we wish them continued success."

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**USA For Africa Home Vid Ship Dates 6/14**

By Gregory Dobrin

LOS ANGELES — The home video version of USA For Africa's We Are The World has been scheduled for a June 14 release, according to a source close to RCA/Columbia Pictures Home Video, the tape's distributor. An outside street date has been designated as June 19 for the cassette, which will bear the list price of $14.95.

We Are The World — The Video Event, a 30-minute tape is called, contains extensive behind-the-scenes footage shot during the famed recording session that spawned the famine relief single, "We Are The World," written by Michael Jackson and Lionel Richie and produced by Quincy Jones. The seven-minute music video of the tune is also included in the tape.

The USA For Africa project is undoubtedly one of the most extraordinary events in the history of music in this country," said RCA/Columbia Pictures Home Video president Robert Blattner, "and the product that came out of it was extremely well-done and well received by the public."

"I was just proud to be able to be a part of it."

The cassette is released under RCA/Columbia Pictures Home Video's music video line, MusicVision, who also released Lionel Richie's home video. The company is donating all of its profits to the USA For Africa Foundation, and will be launching a full-scale ad campaign that will include a special banner and retail merchandise.

The cost of releasing the cassette is considerably lower than normal, according to Blattner, "We have received from all of our vendors very large concessions. Many people are providing services to us either at no charge at all or vastly reduced costs," Blattner explained.

Lionel Richie manager Ken Kragen served as an executive producer on the project. The Kragen organization has dealt closely with RCA/Columbia Pictures Home Video in the past, according to Blattner, hence the relationship that lead to the company's involvement with the USA For Africa project.

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**Chrysalis Group/MAM Merger Nearing Completion**

By Chrissy Iley

LONDON — The proposed merger of Management Agency and Music (MAM) and The Chrysalis Group is going ahead, with an agreement in principle for a reverse take-over which will give Chrysalis a 51 percent stake in the combined company.

A full stock market flotation of Ordinary shares in the new company is planned to raise £2m of cash, net of expenses, which will all be used for expansion. The new company will be known as Chrysalis plc.

Chrysalis chairman, Chris Wright, the existing majority shareholder, will offer a sufficient number of Ordinary shares from his entitlement to raise not more than £2m. The merger will be effected by way of an offer from MAM for the whole of the issued share capital of Chrysalis and, in view of the size of the transaction, this offer will be subject to the approval of the shareholders of MAM and will be decided in a general meeting. Existing MAM shareholders who do not wish to stay with the group in its enlarged form will be given the chance to sell out.

On the completion of the merger, the Chrysalis management team will join the MAM board and will "play a major part in the running and development of the combined entity," Chrysalis plc.

Apart from MAM shareholder approval, the merger will also be conditional on the approval of the Council of The Stock Exchange.

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**Ertegun And Lopez Co-Chief Executive Officers Of WEA International**

NEW YORK — Neville Ertegun, president and founder of WEA International, has been named chairman and co-chief executive officer, and Ramon Lopez, chairman and chief executive officer of PolyGram Leisure, has been named vice chairman and co-chief executive officer of WEA International, Warner Communications Inc.'s international recorded music operation.

Ertegun founded WEA International in 1972 and has been president of the company since its inception. Lopez has been chairman and CEO since 1982 of PolyGram Leisure, which is PolyGram's music and video operations in the United Kingdom.

Commenting on the new appointments, Stephen J. Ross, chairman and CEO of WCI said, "I am very pleased to announce Nevski Ertegun's new title as well as the addition of one of the international record industry's most capable executives, Ramon Lopez. Nevski has built WEA Interna
tional into a major force in the worldwide recorded music market, while Ramon has achieved great success over the course of his career in the international music business. Nevski and Ramon together will enhance our worldwide efforts at a time when our entire recorded music division is gaining our particularly positive results."

Ertegun commented, "I am extremely happy that a man of Ramon Lopez' caliber will be joining WEA International. He is one of the outstanding record executives in the world, with the highest reputation for professional accomplishment. Ramon's appointment strengthens our company and marks the beginning of a new chapter in the development of WEA International."

I am personally delighted that I will have the opportunity to work closely with Ramon, as we address the entire spectrum of our operations over the coming years."

Lopez commented, "I am exceptionally pleased to be joining WEA International, a company with a deep rooted tradition of success in the music business, and to be now associated with WCI's U.S. record operations as well. I am equally honored to have the opportunity to work alongside a man such as Nevski Ertegun, who has given so much to the music industry around the world. I look forward to our association and to working with the talented team of people that Nevski has assembled around him."

Prior to his association with PolyGram, Lopez was managing director of EMI Records, Ltd. and regional director for the United Kingdom and Ireland. He was earlier managing director of operations for the international music operations of EMI and managing director of EMI Italy. In his new position, Lopez will divide his time between London and New York.

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**LOPEZ JOINS — Nevski Ertegun (r) newly titled chairman and co-chief executive officer, WEA International, meets with the company's newly-named vice chairman and co-chief executive officer, Ramon Lopez.**

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**THEY MEET AGAIN — Celebrating their multi-platinum Warner Bros. album “Chicago 17,” backstage at the group’s sold-out Forum engagement are: Bobby Lamm (Chicago), James Pankow (Chicago), an unidentified friend, producer David Foster, Walter Parazaider (Chicago), Chicago's manager Howard Kaufman and Lee Loughnane (Chicago).**
BE YOURSELF TONIGHT — Eurythmics — RCA AJL1-5429 — Producer: David A. Stewart — List: 8.98 — Bar Coded

"Be Yourself Tonight" is a coming of age album for Eurythmics. With help from such luminaries as Aretha Franklin, Elvis Costello, Stevie Wonder and various Heartbreakers, Annie Lennox and David A. Stewart have here produced a deftly rocking album from the blustery "Would I Lie To You?" single to the ethereal "Adrian" and the up-front "Sisters Are Doin' It For Themselves." Look for imme-
diate retail attention and continued adds for "Would I Lie To You?" as the video is released.

PRODUCER: Found


After a long hiatus from solo work, Joe Walsh returns with his quirky brand of pop rock. Instinctual pop hooks are rampant throughout "The Confessor," as are Walsh's textbook lead guitar riffs. Always a favorite of AOR radio, look for "Rose-
wood Bitters" and "Good Man Down" to be the favorite tunes from Walsh's first solo LP in three years.

A LITTLE SPICE — Loose Ends — MCA 5588 — Producer: Nick Martinelli — List: 8.90 — Bar Coded

This sure grooving LP from Britain's Loose Ends has already created a buzz with its "Hangin' On A String" single, and the whole album exhibits a maturity and self-confidence which is found in the variety and smoothness of the material. With Sade already finding good chart success, this seamless melding of R&B grooves, jazz colorings and silky vocals could continue that wave of retail interest in the sound.


The tasteful horn playing of Kenny G and the magic touch of Kashif blend to form an appealing and tasty R&B disc which could cross many formats. Check out the ethereal "Japan" the bouncing "Gravity" and the current single "Love On The Rise."

WITCH OF LOVE — France Joli — Epic 39934 — Producer: George Duke — Bar Coded

Originally a New York club artist a la Madonna, France Joli is back with a solid LP which features primarily dance oriented pop tunes. "Does He Dance?" and "In The Darkness" stand out, and George Duke's production shines throughout.


Another slice of instantly bankable teeny-bop rock from the forever young international sensations Menudo. Innocuous melodies and lyrics form a perfect vehicle for these soporific vocals.

BURNIN' ROCK — Trash — Atlantic — 7 81249-1 — Producer: Max Norman — List: 8.98 — Bar Coded

European metal bands (and individual players) seem to be making a bigger impact than many suspected, and the latest entry in the head-banging sterling is the Swedish band Trash. Howling guitars and vocals and a glam-rock stance make this LP distinctive.


A smorgasbord of premium B/C romance tracks, "Rock Me Tonight" should help establish Jackson as one of this genre's most soulful singers. Riddled with B/C must-adds, start to finish.


China Crisis team with Steely Dan man Walter Becker to produce their finest record yet. Intelligent pop from a gifted cadre of musicians.

DANCING IN THE SUN — George Howard — TBA 205 — Producer: George Howard — List: 8.98 — Bar Coded

Tasty pop-infused jazz fusion that merges the accessibility of David Sanborn with the musicality of George Duke. Look for B/C radio adds and multi-format retail response.


Formerly champions of the minute-long song, The Minutemen are looking for Top 40 chart success, and though "Project: Mersh" may not achieve that, this six-song EP shows the songwriting versatility, musical expertise and thorough sense of humor that has long been part of The Minutemen style. Creative spark intact, The Minutemen bridge the cult/commercial bridge successfully.

IF LOOKS COULD KILL — The Reddings — Polydor 823 — Producer: Hubert Waves, III — List: 8.98 — Bar Coded

Tough funk and silky R&B material from longtime purveyors of the sound, The Reddings. Immediate response on the single "In My Pants" should give this LP a head start.

NATURE OF THE BEAST — Maureen Steele — Motown-6141 ML — Producers: Steven Barri — Bobby Sandstrom — List: 8.98 — Bar Coded

A feast for the ears, with rangy and absorbing vocals and melodic CHR material. Well worth checking out.

HORSIN' AROUND — Carrie Lucas — Constellation 5513 — Producer: Various — List: 8.98 — Bar Coded

PETER ALLEN CAPTURED LIVE AT CARNEGIE HALL — Peter Allen — Arista AL 12-6275 — Producer: Dee Anthony — List: 12.98 — Bar Coded

RAPPIN' — Original Motion Pictured Soundtrack — Atlantic 7 81252-1-E — Producer: Various — List: 8.98 — Bar Coded

SURRENDER — Robin Clark — HME 39945 — Producer: George Flame and Michael Case Klasel — List: 8.98 — Bar Coded

DOTTED LINE — Robert Selder — Hill 001 — Producer: Robert David — List: 8.98

FILLING THE WORLD UP — Diesel Cats — Amaranth 001 — Producer: Dennis Criteser — List: 8.98

RECORDS TO WATCH

PHYSICAL ATTRACTION — J. Blackfoot — Sound Town Records 8013 — Producer: Homer Banks and Chuck Brooks — List: 8.98

SECRETS YOU KEEP — Joe Lamont — Private 39968 — Producer: Peter Bunetta and Rick Chudacoff — List: 8.98


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SINGLE RELEASES

ROBERT PLANT (Esperanza 7-99564) "Guaranteed" (Talktime Music, Inc.) (Producer: Robert Plant-Benji Lefevre-Tim Palmer) With a distinctively modern lyric theme and musical sound, ex Led Zeppelin lead vocalist Robert Plant seems sure to repeat the success of his solo hit "Big Log" and that of the album "Principle Of Moments." "Little By Little" is a nicely textured effort which allows Plant room to move vocally, though wailing guitars are still evident in the background, Plant is clearly focusing on his material, and on this cut, that attention shows. Look for immediate AOR adds with CHR on its tail.

KIM CARNES (EMI America 8-8267) Crazy In The Night (Barking At Airplanes) (3:35) (Moonwindow Music/ASCAP) (K. Carnes) (Producers: B. Cuomo, K. Carnes) An odd, paranoid dirge from Carnes' "Barking At Airplanes" LP, "Crazy In The Night" has an ominous chorus spear-headed by Carnes' fearful vocal. There is madness in this tune's spirtely synthesizer and teaering tempo, which, together with a tough guitar track, gives "Crazy In The Night" a nightmarish edge. Just this side of a novelty record, the tune has humor in its witty lyrics and Carnes' interpretive delivery. CHR for sure.


NOLAN THOMAS (Mirage 7-99651) One Bad Apple (3:08) (Fame Publishing/ASCAP) (Jackson) (Producer: Mark Loggins-Chris Barboro) After the amazing success of "Yo, Little Brother," Nolan Thomas seems a good bet for the next teen fave, and this version of the Osmond's classic is a perfect choice for a second single. In the New Edition win: high-tech teen pop.

JOHN CAFFERTY and THE BEAVER BROWN BAND (Scotti Bros. ZS4 04981) Tough All Over (3:56) (John Cafferty Music/BMI) (Cafferty) (Producer: Kenny Vance) Perfect CHR fare, this is a pulsating, gritty track featuring a memorable melody, involving lyrics and commanding performances.

MICHAEL FRANKS (Warner Bros. 7-29004) Queen Of The Underground (3:46) (Warner-Tamerlane Pub. Corp.-Mississippi Mud Music/BMI) (Franks) (Producer: Rob Mounsey) Breathy pop/jazz vocalist Michael Franks has long been a favorite of the "yuppie" demographic, and the more contemporary flavor of this track may break him to a more hip, club-going demographic.

RED 7 (MCA 52531) Heartbeat (3:50) ("She Said" Music/ASCAP) (Stashuk-Becker) (Producer: Mike Rutherford) Weighty progressive rock well-produced by ex-Genesis member Mike Rutherford which should find a ready audience on many AOR stations.

NILE RODGERS (Warner Bros. 7-29049) Let's Go Out Tonight (3:49) (Plan 9 Music/ASCAP) (Rodgers) (Producer: Nile Rodgers-Tommy "Rock" Jymn) The first single form Rodgers' upcoming LP, "Let's Go Out Tonight" is a lesson in syncopated dance rock. After producing such artists as Madonna, David Bowie and Duran Duran, Rodgers has obviously learned his pop schooling well, as the melody and groove of this song seem sure for crossover success.

PAUL YOUNG (Columbia 38-04867) Everything You Go Away (4:10) (Unichappell Music/Hot Cha Music) (Darryl Hall) (Producer: Lurrie Latham) Hall's ballad is a perfect setting for Young's blue-eyed soul stirrings. The silky production which features Pine Palladino's fretless bass and Steve Bolton's melodic guitar and electric sitar fills should be an instant hit with CHR.

HOUTERS (Columbia 38-04854) All You Zombies (5:54) (Dub Notes-Human Boy/ASCAP) (Hyman-Brazilian) (Producer: Rick Cheroff) Already picked up by many AOR stations, "All You Zombies" has a distinct rock bite but also puts to use reggae/dance rhythms to form an excellent crossover track.

STANLEY JORDAN (Blue Note B05002) The Lady In My Life (4:11) (Rodsongs-Almo Music Corp./ASCAP) (Rod Temperton) (Producer: A. Di Medla) Jazz guitarist exotbrandaire Stanley Jordan is experiencing amazing across the board sales with his debut on Blue Note "Magic Touch," and this cut could easily cross to A/C and some CHR stations.

NINA HAGEN (Columbia 44-05211) Universal Radio (7:00) (Dumas) (Producer: Adam Kidron) High powered cut from the queen of the truly bizarre, and though "Universal Radio" is a bit more conventional than past Nina Hagen efforts, the same quirky appeal is apparent.


**POINTES WEST**

THE MEAT PUPPETS SHOOT FOR THE SUN — The name throws some people off. And the fact that they are on SST may give the impression that the Meat Puppets are another hardcore band. But one listen to the band's latest LP "Up On The Sun" and the kinship to bands such as the Grateful Dead and REM is more than evident. Such bands as Flaming Flag or Husker Du. After last year's "Meat Puppets II" which gained critical rave columns around the country and in the U.K., you would think that the band would take some time honing its sound so that this disc would know what to do with itself. Not so. Steve Albini, the band's vocalist, is the lead guitarist on the album and we kunnen that he recorded the album one weekend in January and we finished it the same weekend. We recorded and mixed it down right then. It's the easiest way for us, and its probably the most practical. It cost less than doing it over a longer period of time, and you really can't question the results as much. Though this is not a commercially recording method, it isn't unique, but most bands with that time limit would hopefully know their material well. Very well. Yet, the charm of the Meat Puppets is in their spontaneity and lyrics which probe the mysticism and mysteries of the west — the band lives full-time in Phoenix, AZ. Kirkwood noted, "We record a combination of spontaneous stuff and things that we know pretty well. It depends on how much time we have in the studio — with this one we had it down in 45 minutes. The few songs, like Two Rivers and "Creator" that were first time vocal tracks — I wrote them right there and then up to the mike and just sang them. We knew exactly what to do with those and the song was complete in a few years. Two of the strongest cuts on the album are the title track and "Away" which has Kirkwood and his brother, guitarist Kris Kirkwood, holding down vocals on it, the song is about a love between two people of the opposite gender. Said to be a favorite of many female fans, the song is a love story that has been done for years. As for the critics' raves, Kirkwood says, "we were already on that wavelength, we thought we were real good from the first time that we played together, but I'm still surprised that there is not a big network which could get a hold of independent stuff and turn it into something big."

**THE UPTONE POTENTIAL** — Another indie ready to cut loose is the Berkeley-based band The Uptones. Set with its first album for release next week on 415 Records, the group has made up just-out-of-Berkeley-H.S. kids, and according to 415 founder Howie Klein, the band has more than just juvenile energy, they've got musical chops (most were members of the frequently awarded Berkeley High Jazz Band) as well as a social-political consciousness. Though Klein himself believes most things through its CBS distrib contract — like the next Translator album which is also set for release next week, this one is strictly 415. Klein comments, "a lot of the kids were coming up and playing and maybe nothing they're just a rhythm section and I think it was just a lot slower paced and more rustic."

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**MOBILE FIDELITY RELEASES**

Mobile Fidelity Sound Lab is releasing a number of interesting May titles, included are Cream's classic double LP "Wheels Of Fire," Fleetwood Mac's " Mirage" and a limited edition boxed set of "Woodstock." Included in the collector's set is a reproduction of the original Woodstock festival concert program.

**NEW FACES TO WATCH**

**Lloyd Cole And The Commotions**

Lloyd Cole and The Commotions' most recent effort, "Batterflies," has been described as the perfect blend of smart lyrics and a catchy musical tune. The band's sound is reminiscent of The Byrds' "Mr. Tambourine Man" era. The lyrics are the primary focus, and are ultimately the most memorable element of the album. Cole's抵lyrics border the literary. They form a journal of carefully crafted design with poetic words that include a mix of Byrds-like guitars punctuated by Les Michael's organ busts combine with an 60s lyrical savvy to produce a mind-extending time-travel experience.

**Otis Rush Hits The Comeback Trail**

By David Adelson

LOS ANGELES — It's interesting (and sad) to think that just a couple of years ago Otis Rush was working behind the counter of a neighborhood store in his native Chicago. It appeared to his legion of fans that the man who penned and recorded such tunes as "I Can't Quit You Baby," "All Your Love," "So Many Roads," "My Love Never Lies" and "Double Trouble," had hung up his Fender for good.

A.Veterans of the trade who grew up on Rush's music recently dropped in to share some "musical minutes" with his new writing partner Allee Willis (of "Neurons Dance" and "Boogie Wonderland" fame), and tape a segment of a soon-to-be-released syndicated radio and television clip at Willis Los Angeles studio. Brown is currently laying down tracks in the studio for an upcoming album.

Los Angeles, wheeled through another mid-morning crisis: would the sun cut through the haze of worshippers, or would the grey mix of gasses prevail and hold back the light? On this morning, Lloyd Cole strode to the pool deck at the top of the Hyatt Hotel on Sunset for a chance to participate in Southern California's most spectacular event: the annual swim meet. His jet black hair was still wet from the shower, and he had a slightly disheveled countenance. He was to face the first of what would seem an endless procession of hackneyed journeymen. Could this talented Scottish songwriter or success餐具 of hacks thrash through the haze of scoticism attending every British pop stars' first encounter with United States customs and culture?

"I think it's an unhealthy attitude to expect success just because you've made a good record. If you do that, you necessarily become embittered if you don't get it," said Cole. With these trimmed down expectations, and a keen musical approach to match, Lloyd Cole And The Commotions are just the right mix of talent to begin the American imagination. The purity of their intentions is suggested by the very uncompromising quality of their music. "All we really want to do" stated Cole, "is to get ourselves known to the kind of people who would potentially like our kind of music and the great unawashed masses for others to attend.

In England, Lloyd Cole And The Commotions lie in the territory between popular acceptance and cult obscurity. Long critical favorites, heavy commercial success has eluded them, their first single, "Perfect Skin" getting to only 26 in the British charts. Two follow-up singles, "Forest Fire" and "Batterflies," failed to break the Top 40. However, the album, also entitled "Batterflies," reached 13 and has done wonders for the group. Cole and The Commotions' music has been praised by many for its unadulterated sound reminiscent of The Byrds' "Mr. Tambourine Man" era. The lyrics are the primary focus, and are ultimately the most memorable element of the album. Cole's抵lyrics border the literary. They form a journal of carefully crafted design with poetic words that include a mix of Byrds-like guitars punctuated by Les Michael's organ busts combine with an 60s lyrical savvy to produce a mind-extending time-travel experience.

Lloyd Cole And The Commotions have pure intentions. They have made a great record. They deserve the attention of the American retail and radio establishments.

**RUSH AT THE MUSIC MACHINE** — Healthy, happy and still playing the most sizzling blues guitar around.

Throughout a career that spans three decades and includes records on Cobra, Chess, Duke, Vanguard, Colition, Delmark, Capitol, Blue Horizon, Bullfrog and Interspektra (as well as a number of labels internationally), Otis Rush seemed to always bring a bit of turmoil wherever he went. Whether a venue booked him or not, whenever a label signed him, it was with the knowledge that they should be prepared for anything. Music in those times the preparation was well founded. Attribute to it a number of factors but not one specifically. Personal problems and the pressure of carving out a living in a business where blatant rip-offs of his classics earn a cover artist incredible revenue combined to make Rush very unhappy.

When Otis Rush walked onto the stage of the1989 San Jose Music Machine, he was obviously a different man. The innovative, legendary guitar style was still there, as was the vocal interpretation of those classic lyrics, but there was a certain calmness and enjoyment that many veteran Rush fans claimed he hadn't had for years. Otis Rush was back.

"I've come to Los Angeles to straighten things up," said the 51-year-old Rush. "I don't have the criticisms. I can get away from that. I'm trying to keep things simple as possible because I really want to make it with my music." It sounds funny to hear a living blues legend express a desire to make it. But like so many blues artists, widespread
Cover Story

Boy Meets Girl: Songwriting Skills Lead To Pop Success

by Peter Holden

LOS ANGELES — From the name of the band, one would guess that Boy Meets Girl is just another trendy pop sensation from Britain, but one glance at George Merrill and Shannon Rubicam on the cover of "Boy Meets Girl," or one listen to the single "Oh, Girl," and it is quickly obvious that the couple has more in common with say, Peter & Gordon or Mac & Home or Jan & Dean than Wham! or Kajago. After nine years together — from club dates doing acoustic music in their hometown of Seattle, WA to writing for Thom Bell's publishing company and shopping demos to the major labels, Merrill and Rubicam have developed a sophisticated pop writing style that may, as Merrill puts it, "stretch the CHH market."

If the initial radio response to "Oh, Girl" is any indication, that stretch is a welcome one to both programmers and listeners.

From Seattle, Merrill and Rubicam moved to Los Angeles three years ago, realizing the potential for success in the music industry was much greater where the labels have their homes. Merrill explains, "for a long time, we were just trying to make a living up there, but after a few trips to L.A. we realized that we were capable of getting much more done here, so we decided to pick up and move — it made a lot of difference." After doing a lot of writing, working with music publisher Thom Bell among others, Merrill and Rubicam then recorded a demo which they sent out to several labels' A&R reps. "It had been a couple of two or three months later — we had forgotten about the tapes," Merrill remembers, "but we had sent one to Aaron Jakobovics over at A&M and he misspelled the name to Allan Jakobis. I'm not sure what that had anything to do with the still tape catching his eye or something, but it turned out that eventually he did hear the demo and decided to sign us. It was a great surprise to us that people in A&R actually do listen to all those tapes — and he liked it. From there we had a meeting with Almo Irving, which was A&M's publishing company and we signed a publishing deal with them.

"We knew from the start that the label wanted us to sign on as staff writers before we might be able to do an album, but that wasn't really a drawback because we would have liked to have that in the long run. We think we will continue to write for people other than the band, so we really wanted to do this album, too."

After Boy Meets Girl got the go-ahead to do their debut album, new songs were written and Merrill and Rubicam went into the Record Plant for three months, Rubicam comments, "A&M really gave us a lot of freedom when we were recording — we just let them know what they liked, or why they liked a certain musical direction, but we basically let them just write the album and then show it to them after." Merrill adds, "when they did come into the studio it was more of a party atmosphere than it was then checking us on. I think part of their confidence in us came from the demos we had presented — we were almost releasable when we gave them to them."

Though Boy Meets Girl has no set band, the album's rhythm section lends continuity. Merrill notes, "we decided before going in that we didn't want to switch up the rhythm section too much, that's very important to us, and by the time we work on the next album we will hopefully have a set lineup which will allow us more of a live sound and will allow the players more freedom.

With "Oh, Girl" already gaining CHH attention, it seems Boy Meets Girl's sophisticated — structurally and melodically — songwriting seems to have struck a chord. Though Merrill sings lead on the cut, other tracks such as "Be My Baby" feature Rubicam or "The Touch" and "I Wish You Were Here" showcase both vocalists and the variety is another asset. And that variety of sound should be even more attractive when Boy Meets Girl performs its first dates this summer. "We played as a duo in and around Seattle for five or six years," Merrill says, "but we're really looking forward to playing live again." Rubicam adds, "we think it will be good for our writing, it will give us a change in our attitude and new ideas that you just don't get at home."

FAST COASTINGS

NOTES FROM (AND OFF) THE GREAT WHITE WAY — In a season so lacking in outstanding musicals that the Tony Award people have considered dropping the category, theatrical music is nonetheless still issuing forth from major labels. The reason is that if a cast record is great enough and a song on the album is a hit, the fans of the form, particularly in the vanguard New York market, still have a fine selection from which to choose. All the major releases are available on compact disc and generally in all the instrumental categories of the CD format, and they deal with the performance, making for a completely different listening experience than your average pop album. One label leading the way is Polydor, which in recent months has released the original cast albums of On Your Toes, Baby, The White, the as-yet-unproduced-in-New York Jerry's Girls (with Carol Channing, Leslie Uggams and Andrea McArdle), and its latest, Both Sides of The Waist Down, the off-Broadway surprise hit by many critics as the most inventive and highest musical in a season of also-rans. The cast features John Kassir, whose TV fans may recognize as the comedy category winner in this year's Star Search competition. Also notable in the theatrical/comedy world are the recent sub-corporations of Stephen Sondheim's works for stage and screen. Included are selections from a total of fifteen musicals, revues and film and television productions. Among the musicals represented are A Funny Thing Happened On The Way To The Follies, Pacific Overtures, Merrily We Roll Along, A Little Night Music, Company and Grammy winners Sweeney Todd and Sunday In The Park With George. Performers include George Hearn, Angela Lansbury, Len Cariou, Bernadette Peters, Mandy Patinkin, Michelle Lya-le, Asa de la Vega and others. RCA is also negotiating to release a concert recording of Sondheim's Follies, which will be performed in concert form September 6 and 7 in New York and will feature Carol Burnett, Betty Comden and George Hearn, among others.

MICK TAKES ON THE WORLD — Third World, that is. Here The Rolling Stones' Jaggar poses with (left) Sandy Brown, director, artist development, press; "Bunny" Rugs of Third World; Jack Rovert, Columbia marketing director, and Willie Stewart of Third World.

Beach Boys To Perform

LOS ANGELES — The Beach Boys will be performing at the T.J. Martell foundation dinner to be held Saturday May 18 at the New York Hilton Hotel.
WHBO in Tampa is looking for an afternoon drive personality. Send T&R's to Duke Roberts, 12211 49th Street N., St. Petersburg, FL 33702. Or if you like an English name, (813) 578-1040. KTAW one of Texas' leading CHR formatted stations is seeking an experienced personality who has great production skills in the studio. For more information, contact (409) 755-8900. KDXX in Austin is looking for a morning DJ who is experienced in production. For details, call (512) 442-2000.

Cumu Radio is looking for a morning DJ who is experienced in production. For details, call (503) 266-4420.

KQSW in Reno is seeking a full-time personality with production experience for their leading CHR format station. T&R to Dave Shakes, 557 Washington Street, NV 89503 or KQSW in Las Vegas. WRCN in Atlanta is seeking an experienced personality who has great production skills in the studio. For more information, contact (404) 555-8900.

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JlashBox/May 558. He was most recently an advertising representative with WTFO-AM in West Palm Beach. Shirley H. Baker has taken the newly created position of marketing director for the New York Market Radio Broadcasters. She was most recently a marketing/sales executive for the television bureau of advertising in Daniele. Elizabeth M. Gelfand, new manager, special events and Sonia Uscatequl the new manager, affiliate relations for the CBS Radio Network. The United Stations has expanded the vice president/sales David Landau's res-
sponsibilities to include two newly acquired news networks. US1 and US2 (formerly KRO 1 and 2) are aimed at CHR and AC formats respectively. Also at the United Stations, Rich Vest has been named executive director for the network in New York. WXYY has signed a three-year agreement with the Mutual Radio Network. Sue Barnes is the new manager/Lois for Republic Radio. She has been with the company for the past 3 years. At WBZ in Boston Bob Salzberg has been ap-
pointed news director, Gene Grant is the new senior producer, and Ed Lennon is the new executive producer for production. Jim Ray is the new general manager at KGBN-AM and KNTB-FM in New Braunfels, Texas. Susan Morganstein has taken the sales team at WJF-FM in Webster, Mass. She was recently at WMCA in the same capacity. Jim Bell is the new local sales manager for KJH-AM in Los Angeles. Weis & Powell have assumed national sales duties for KOP-FM in Sacramento and KLU-FM in Miami. In addition, the company has promoted Glenn Corneliess to New York sales manager.
A DEBUT — A new local broadcasting era begins June 1 with the commencement of full-service Radio Network programming at KSUN-FM Radio 1400 serving the Phoenix area. The Childrens Radio Network is the first full-time service created specifically for preteen households. The format features component-part tested block programming designed to appeal to preteens 18-to-14-year-old parents. Childrens Radio Network president William C. Osewall said the format was de-
veloped following three years of extensive research that included focus group sessions with parents and children in key markets that are representative of regional and socio-economic characteristics. "Our studies proved that today's parents will seek every possible opportunity to provide an educational advantage for their children... parents are acutely aware of the absolute necessity to reduce television preteen viewing, and, they agree with leading educators that the development of listening skills is the most fundamental aspect of basic education," he remarked. Osewall also sees a substantial audience for preteen programming in the Phoenix area, noting that "preteens are 14 percent of the total area population and 41 percent of all 18-to-49-year-old women are mothers of preteen children."
Osewall noted that "the format will provide local advertisers an opportunity to reach an audience that is present to national television sponsors who spend over $400 million annually to reach the preteen audience." According to Ose-
wall, the Childrens Radio Network programming will provide local busi-
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SMN Reports First Qtr. Profits

LOS ANGELES — Satellite Music Network, Inc. has reported that operating results for the first quarter ended March 31, 1985, marked the company's first profitable quarter ever, reflecting a 177 percent increase in revenues and a better than $567,000 "bottom line" turnaround. Re-
venues for the 1985 quarter totaled approximately $2 million, over two-and-one-half times greater than the $1,009,478 reported for the first quarter of 1984. Net income of $5,791 sharply reversed the loss of $561,478 reported for the prior year's first quarter.

Changes At Malrite

LOS ANGELES — In a move designed to accommodate the company's planned growth, Malrite Communications Group has promoted John G. Rosenwald and John C. Chaffe, Jr. to newly created divisional presidencies.

Rosenwald will become president of the Warner Radio Division and Chaffe president of the Television Division.

The announcement was made by Milton Maltz, chairman and chief executive officer, and Carl Hirach, president and chief operating officer. Maltz said, "These promotions not only recognize the substantial contributions made by two talented executives, they also create the added management depth that will enable Malrite to continue its rapid growth in the most exciting areas of communications today — radio and television.

Malrite Communications Group is a communications company headquartered in Cleveland, Ohio with broadcast stations serving New York, San Francisco-Oakland, Cleveland, Minneapolis-St. Paul, Denver, Cincinnati, Milwaukee, Jackson in West Palm Beach and Rochester. The company is listed on the NASDAQ National Market System.

Rosenwald joined Malrite in Cleveland as a radio sales account executive in 1972. He became corporate executive vice president subsequently and added the title of Director of radio in 1983. A native of Flint, Michigan, he previously was in sales management with Procter & Gamble. Rosenwald, his wife Folly and children Jill and Kurt live in Strongsville, Ohio.

Welsh To Again Serve As KROQ GM

LOS ANGELES — T. Patrick Welsh, who served as general manager of Los Angeles' KROQ radio station from 1978 to 1985, has returned to his former position in order to replace Mike Brandt, who resigned to pursue station ownership. Welsh has had a longstanding association with KROQ's owner Ken Roberts, for whom he continued to work after leaving KROQ.

Several members of KROQ's staff have also departed the station of late, namely Mike Evans, Robert Roll, "Wild" Bill Scott, John Jolicoeur and Eddie X. Radio personality April is rejoining the station for overnights; Freddie Neskenske has moved from overnights to late nights; and weekend host Sam Freeze will now work middays. Also, former KYYX/Seattle PD Van Johnson has been named production director.

BANANAS AND BEER — During a break from the broadcast on NBC Radio Entertainment of "Live From The Hard Rock Cafe" in London recently, NBC's Roni Elliot, producer and co-host of the program, chatted with the members of Bananarama. Pictured (l-r) are: Elliot and Keren, Sara and Siobhan of the group.

Airplay

CHANGES — MJJ Broadcasting has tapped Gary Krantz as the new vice president/affiliate relations. He was formerly director of operations. In addition, Chris Petree has been named affiliate relations manager and Bonnie Bordins is the new producer of "Rock Quiz," replacing Jim Green who will be the producer of "Trivia Quiz."

Craig Novak is the new air personality on Laser Radio 558. He was most recently an advertising representative with WTFO-AM in West Palm Beach. Shirley H. Baker has taken the newly created position of marketing director for the New York Market Radio Broadcasters. She was most recently a marketing/sales executive for the television bureau of advertising in Daniele. Elizabeth M. Gelfand, new manager, special events and Sonia Uscatequl the new manager, affiliate relations for the CBS Radio Network. The United Stations has expanded the vice president/sales David Landau's responsibilities to include two newly acquired news networks. US1 and US2 (formerly KRO 1 and 2) are aimed at CHR and AC formats respectively. Also at the United Stations, Rich Vest has been named executive director for the network in New York. WXYY has signed a three-year agreement with the Mutual Radio Network. Sue Barnes is the new manager/Lois for Republic Radio. She has been with the company for the past 3 years. At WBZ in Boston Bob Salzberg has been appointed news director, Gene Grant is the new senior producer, and Ed Lennon is the new executive producer for production. Jim Ray is the new general manager at KGBN-AM and KNTB-FM in New Braunfels, Texas. Susan Morganstein has taken the sales team at WJF-FM in Webster, Mass. She was recently at WMCA in the same capacity. Jim Bell is the new local sales manager for KJH-AM in Los Angeles. Weis & Powell have assumed national sales duties for KOP-FM in Sacramento and KLU-FM in Miami. In addition, the company has promoted Glenn Corneliess to New York sales manager.

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The KSUN preteen format will be semi-automated in order to maximize the local involvement of school sys-
tems, parental organizations, and youth groups.

"Over 50 years ago the preteen audience was abandoned by radio and sent to television," says Osewall, "now we're back with an alternative that goes beyond the conventional fare to offer programs of material that enlightens, informs, entertains and helps children with the discipline and skills necessary to listen and learn."

WESTWOOD ONE & FOREIGNER — As part of the agreement between Coca-Cola USA and Westwood One Radio Network to co-promote "American Foreigner's" 1985 U.S. tour, Westwood One has created the production of an hour-long Foreigner radio special that will literally travel with the tour. Starting in May, this music and interview special, sponsored by Coca-Cola Sprite, will be provided at no cost to those radio stations in individual cities designated for Foreigner tour promotions. It will air one week in advance of each concert date and represents the unique marriage of Westwood One's production and distribution capacity to meet the needs of Coca-Cola USA as it relates to the national tour sponsorship. According to the company, this program underscores a unique aspect of Westwood One's co-sponsorship. Because Westwood One is the largest source of exposure on national radio — supplying programs to more than 3,300 radio stations, the company is in a perfect position to create this kind of promotional vehicle to use in support of the tour.

THIS IS SAND-AID — 91X, XTRA in San Diego recently held a radiothon and released an album to benefit the African Famine Relief Fund. The album features the cut, "Will They Know How," a song written by Dean Opperman who along with Bryan Jones make up the morning team. The radiothon took place April 26.
J. LENNON — Say You're Wrong
J. CAFFERTY & THE BEAVER BROWN BAND — Tough All Over
TEARS FOR FEARS — Shout
WILLIE & THE POORBOYS — Baby Please Don’t Go
EUREYTHMICS — Would I Lie To You?
J. WALSH — Rosewood Bitters
ANGEL MOUNTY — Be With You
BON JOVI — Hardest Parts The Night

WFBQ — Indianapolis, IN — MD
J. LENNON — Say You’re Wrong
BRUCE SPRINGSTEEN — Glory Days
THE HOOTERS — All You Zombies
K. MITCHELL — Go For Soda

WSKS — Cincinnati, OH — MD
Marty Bender
J. CAFFERTY & THE BEAVER BROWN BAND — Tough All Over
SHOOTING STAR — Summer Sun
EUREYTHMICS — Would I Lie To You?
TOM PETTY — Don’t Come Around Here
H. WILLIAMS JR. — I Really Like Girls

WDIZ — Orlando — FL — PD
Rod Messick
J. CAFFERTY & THE BEAVER BROWN BAND — Tough All Over
CHINA CRISIS — The Highest High
DEEP PURPLE — Wasted Sunset
WILLIE & THE POORBOYS — These Arms Are Wide
VAN-ZANT — You Gotta Believe In Love

WIZM — Knoxville, TN — PD
Kerry Lambert
PHIL COLLINS — Sussudio
BRUCE SPRINGSTEEN — Trapped
VAN-ZANT — You Gotta Believe In Love
MAMA’S BOYS — Needle In The Groove

KZL — San Antonio, TX — MD
Angela Wright
SURVIVOR — The Search Is Over
THE HOOTERS — All You Zombies
J. WALSH — Rosewood Bitters
LONE SURVIVOR — Rain
THOROGOOD — Willie & The Hand Jive

WCCF — Hartford, CT — PD
David Grossman
J. CAFFERTY & THE BEAVER BROWN BAND — Tough All Over
DEEP PURPLE — Sunset
THE HOOTERS — All You Zombies
G. VANNELLI — Black Cars
BOOMTOWN RATS — Raf
CHINA CRISIS — The Highest High
KATRINA & THE WAVES — Mexico
P. YOUNG — Everytime You Go Away
J. JETT — Gotcha

WENN — Cincinnati, OH — MD
William Gery
J. CAFFERTY & THE BEAVER BROWN BAND — Tough All Over
DEEP PURPLE — Sunset
THE HOOTERS — All You Zombies
B.B. KING — Into The Night
MOUNTAIN — Spark

Rock Programmers’ Pick

MD
Ralph Tortora

Station
WBAB

Market
Babylon

Song: "The Highest High"
Artist: China Crisis
Label: W.B.

Comments: "At first listen I liked every song on the L.P. Producer Walter Becker, formerly from Steely Dan, surely influences the sound which appeals very strongly to this market. I rate this L.P. in my top 10 for the year."
IT'S A GEM — New Jersey-based Jem Records launched a new video label recently, called Passport Music Video. The first of its tapes is a video retrospective of Utopia, covering the years 1977 to 1981. By the end of the year the company plans to have at least 30 titles on the street — five to be released in June, five more in July and periodic releases after that. Keep a lookout.

BEACH BOYS GO VIDEO — The Beach Boys are releasing their first-ever music video, "Good Vibes," for the album "Good Vibes Back" from the Beach Boys' forthcoming Epic LP (to be released in June). Early Beach Boys footage is no secret, but this clip is certainly their first since their last recording (and who can say just when that was?). All kidding aside, Getcha Back will be directed by Dominic Orlando, and should prove a whole slate of a treat for Beach Boys fans. Brian Wilson will be featured in the clip. The actual release date was both the single and the video is May 6. Eastern Bloc Video?

THE NEWMAN SUIT — Author Paul Newman and director George Roy Hill are working on "Good Vibes," for the album "Good Vibes Back" from the Beach Boys' forthcoming Epic LP (to be released in June). The Newman Suite is a video retrospective of Utopia, covering the years 1977 to 1981. By the end of the year the company plans to have at least 30 titles on the street — five to be released in June, five more in July and periodic releases after that. Keep a lookout.

EASTERN BLOC VIDEO — Rumour has it that Mary Lou Taylor has signed a music video deal with the Eastern Bloc Video sweepstakes. The video will be shot in May 19, 18 and 19 to attend the Posner rock festival (that's Poland). This is only rumour at press time mind you, but it seems Mtv is planning to be on hand to catch Mca recording artist Lady Pank in concert there. Lady Pank, as you may have seen, the first Eastern Bloc act to be signed to an American label and come to think of it, Posner was the place where the band was initially scouted by Mca &r. Lady Pank is something of a supergroup over there and this show will most likely be a celebration of its Western success. Joining them on stage in Posner will be German rockers Pankow, Sweden's Pretty Maids and Hanol Rocks, also of Scandinavia.

BE MY BABY — Capitol recording artists Nick Ashford and Valerie Simpson are pictured during a recent video shoot for the duo's latest single, 'Baby.' Mark Robinson directed.

The Release Beat

The release beat — Topping Warner Home Video's roster of May releases on Home Video are City Heat, starring Burt Reynolds and Clint Eastwood. Street date is May 13 for this tape, which runs 98 minutes and sells for $79.95. Also from Warners in May is Piece Of the Action, which bills Burt Reynolds and Sidney Poitier, runs 135 minutes and retails for $59.95. James Garner in Skin Game is also due, retailing for $59.95 and running 119 minutes, along with Outlaw Blues, starring Peter Fonda and Susan Saint James (101 minutes, $59.95) and The Thief Who Came To Dinner, with Ryan O'Neal and Jacqueline Bisset (103 minutes, $59.95). All releases are rated PG and available in VHS and Beta. Hi-Fi Stereo VHS and Beta and stereo laserdisc for City Heat. Warner's May releases include a special promotion in which 10 catalog titles are reduced to $39.98 each: Any Which Way You Can, Every Which Way But Loose, Firefox, The Gauntlet and Honkytonk Man feature Eastwood; Hooper, Shathy's Mistake and Stroker Ace, starring Reynolds; and Uptown Saturday Night and Let's Do It Again featuring Coty.

MusicVision, the music division of RCA/Columbia Pictures Home Video has three new video releases in May. They include Vision Of Diana Ross, a collection of six Ross conceptual videos which run 30 minutes in Beta and VHS Hi-Fi stereo for $19.95. John Cougar Mellencamp — Ain't That America, a collection of music video and concert footage that runs 58 minutes for $29.95; and The Lords Of The New Church — Live From London, which includes 15 songs recorded live at London's Marquee Club and runs 60 minutes for $29.95. All three titles are available in VHS and Beta Hi-Fi Stereo.

TOP 15 MUSIC VIDEOS

1 EVERYBODY WANTS TO RULE THE WORLD Tears For Fears (Mercury)
2 ALL SHE WANTS TO DO IS DANCE Don Henley (Geffen)
3 OBSESSION Animation (Mercury)
4 RHYTHM OF THE NIGHT DeBarge (Motown)
5 ONE NIGHT IN BANGKOK Murray Head (RCA)
6 I'M ON FIRE Bruce Springsteen (Columbia)
7 JUST A GIGOLO David Lee Roth (Warner Bros.)
8 FRESH Kool & The Gang (De-Lite/Poligram)
9 ROCK AND ROLL GIRLS John Fogerty (Warner Bros.)
10 SUSSUDIO Phil Collins (Atlantic)
11 DON'T YOU (FORGET ABOUT ME) Simple Minds (A&M)
12 DON'T COME AROUND HERE NO MORE Tom Petty And The Heartbreakers (MCA)
13 SMOOTH OPERATOR Sade (Epic)
14 WE ARE THE WORLD USA For Africa (Columbia)
15 CRAZY FOR YOU Madonna (Geffen)

WESTWOOD ONE FOR AFRICA — Video footage of Westwood One's April 21 Radio USA For Africa broadcast was sent out to television stations nationwide by the radio networks video division recently. Hundreds of local stations plus such broadcast and cable channels as CBS, NBC, ABC, HBO, MTV and CNN received the 22-minute package. Shown monitoring the broadcast in a remote control video truck are (1 to 1) remote truck assistant Tom Quick; associate producer/director Tim Powell; Westwood One's video division production manager Ann Lund; and remote truck production coordinator Steve Grant.

LOS ANGELES — L.A. based Discovery Music Network has appointed Dan Eric to the post of executive vice president and chief operating officer for the channel. Eric is upset from vice president of programming for the channel, a position he's held for the past year. The Network will make its national launch in the coming months, for which Eric will assume responsibility . . . MTV Networks, Inc. has named Les Garland as senior vice president of programming for MTV and VH-1. Garland is promoted from vice president of programming for MTV, a post he's held since February of 1982. He came to MTV from Atlantic Records, where he served as west coast general manager. Also at MTV, Marshall Cohen has been appointed from vice president of marketing and sales services. Susan E. Binford has been named as vice president of press relations for MTV. She comes to the company from Billy Jean King's Teammennis Organization, where she served as assistant to press and marketing . . . MGM/UA Home Video announced that Steve Brecker has been appointed from Northeast regional sales manager to manager of national merchandising and sales promotion, a new title.

Executive Monitor

FOREIGNER — Mick Jones of Atlantic recording act Foreigner is pictured taking a break during a recent taping of NBC-TV's Friday Night Videos. Jones was interested for the show's Private Reel segment. Pictured with Jones (l to r) are: Atlantic Records associate director of artist relations/TV Donna Kreiss; Friday Night Videos talent coordinator Bette Higlier; Jones; and Friday Night Videos producer David Benjamin.
THE ESSENCE OF SMOKY — Smokey Robinson poses with Susan L. Taylor, host of the syndicated show TV show Essence. The Television Program after a recent appearance.

RUSTY CUTCHIN

DANCE ACTION

CHAZ PIZZAZZ — It's hard to believe one man could be responsible for "Hit Me With Your Rhythm Stick," "Sex & Drugs & Rock 'n Roll" and "At No Corrida," yet he became an international hit when he recorded the "The Dude" album. Nevertheless, all these tunes sprang forth from the hand of A&M's Chaz Jankel. Although his collaboration with the Blockheads' Ian Dury resulted in the former's two classic albums, Jankel's knack for success was evident even before the Blockheads. When he was the jock, Jankel's second A&M album featured the song "Glad To Know You," which enjoyed a long ride (14 weeks) at the top of the dance charts, to go along with his Grammy nomination for "At No Corrida," which was included on his album. Now Chaz is back with "No. 1," a pop-ish easy groover that should find converts as summer approaches. Jankel, who produced the Earmark for Island while between albums, hopes for a replay of his previous dance success, and A&M, which will release his "Looking At You," is banking on Jankel as the latest crossover phenomenon.

AXL L.P. FOR ROXANNE — Who is Roxanne you ask? The original, of course, or her creators, anyway. Select Records has released the self-titled UTFO LP, which features the singles "Roxanne," "The Real Roxanne," and "Calling Her A Crab (Roxanne Part Two)." If you have trouble deciding between these opuses, don't feel bad. No less than 10 "answer songs" have been released and later gave up on Roxanne, UTFO is banking on Jankel as the latest crossover phenomenon. The LP also features UTFO's new single "Leader Of The Pack," which features a giant car-crush hairstyle of sorts. The LP also includes four special "Jukebox" versions of the best of UTFO's hits, which should please collectors. Roxanne is a personality that has established herself as a major force in the marketplace. She has been featured in several hit songs of the past decade, and UTFO is banking on Jankel as the latest crossover phenomenon.

ATLANTIC CITY TONIGHT! — Warner Bros. artist Rochelle poses with company regional promotion manager Harold Robinson following the singer's recent engagement at the Sands in Atlantic City. Rochelle's 12-inch "Love Me Tonight" was produced by Ted Currier and David Strydley.
MOST ADDED

CAN YOU HELP ME

AM 1550

FLASH BOX

11.19.85

MOST ADDED

Kenny G.
Klique
M. Moore
G. Vanelli
4 lose Ends
Prince

WDAS-FM — Philadelphia — Joe Tamburro
Kenny G. & Kashif
P. Collins
Run D.M.C.
D. Henley

WUFO — Buffalo — Jeff Grant
B. Womack
Chaunce
Skipworth and Turner
N. Cole
Loose Ends
Renee & Angela
Exposé
Maze
M. Head

WUSL — Philadelphia — Jeff Wyatt
Ron & Angela
Deele
Run D.M.C.
F. Jackson
Cheo
Guthrie
W. Houston
Prince "Raspberry Beret"

WQCB — Orlando — Rodney Baltimore
Atlantic Star
T. Mario
Ready For The World
N. Cole
Affie
M. Head

WZAK — Cleveland — Lynn Tolliver, Jr.
Maze
G. Clinton
J. Johnson
Ashford & Simpson
Marc & Monk
D. Henley
Voyeur
Cron Funk Shun
F. Jackson
R. James
Prince

WJLB-FM99 — Detroit — James L. Alexander
J. Jackson
T. Lee
B. Ocean
Pretty Tony
Renee & Angela
Voyeur
Wham!

WNHC — New Haven — James Jordan
The Manhattans

ALL STAR GATHERING AT THE FANTASY LOUNGE — Graham Armstrong, PD at WGC in Chicago is flanked by a wide variety of recording artists. Pictured (l-r): Emmett Garner, BBC Records; West Phillips, Crystal Records; Randy Hall, MCA; Smoke City Singers; John Hall, Artist; Armstrong; Jermaine Stewart, Artist and Frank Chaplin, CBS.

B. Ocean
M. Moore
Frederick
Maze
Gap Band
G. Knight & The Pips
G. Benson
Midnight Star
G. Phili ganes
Voyeur
Whiz Kids
N. Cole
Renee & Angela
Deele
A. Brown
E. King
J. Johnson

WRKS — New York — Tony Quartetone
C. Khan
Wham!
Run D.M.C.

K104-FM — Dallas — Terri Avery
The Deele
Rolls Royce
Ashford & Simpson
E. King
Herb The K.
Prince

KGFJ-JAM — Los Angeles — Kevin Fleming
N. Cole
T. Greene
J. Gill
Powow

AIR CHECK

Station: WZAK-FM
Market: Cleveland
P.D.: Lynn Tolliver, Jr.

WZAK-FM is the top rated urban-formatted radio station in the Cleveland market and in the top 10 overall. The station, which is owned by general manager Xenophon Zapis, services Cleveland, Akron, Canton, Sandusky and a small portion of Youngstown.

Program and music director Lynn Tolliver, Jr. estimates the Cleveland market to be about 30 percent black. While WZAK has maintained consistent top 10 Arbitron numbers for the 12+ rank, he says that the station’s best success has been with the 18 to 34 year olds, both male and female.

Tolliver describes WZAK’s music programming as urban/black where “we have 75 to 80 percent black mix with 20 percent white crossovers by artists like Wham! and Hall and Oates.” This is compared to a station that essentially calls itself black where, he explained, “it is like an old R&B station with no white artists.” In Cleveland, where AOR powerhouse WMMS (now labeled CHR) has dominated the market for the last eight to 10 years, WZAK competes with two other black/urban stations as well as a few adult contemporary and CHR outlets.

Tolliver is careful about the music he programs. New product is researched at the retail level, but he also keeps an eye on MTV for potential crossover product and visits local clubs. “We give the people what they want,” he said. “We don’t second guess the public. We’re here to entertain them.”

The WZAK-FM lineup includes Tolliver and Ken Allen from 5-10 a.m.; Dee Perry from 10 a.m.-3 p.m.; Freddie James from 3-7 p.m.; Jeffrey Charles from 7 p.m.-1 a.m., and with his “For Lovers Only” program from 11 p.m.-1 a.m. each night, Charles has had the #1 rated show in that time period for a year and a half. Following Charles from 1-5 a.m. is Mansfield Manns. Weekends are handled by Kim Johnson, Chris Michaels, Kevin Chillious and Jonnal Murray.
CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

ISSUE DATE: JUNE 15, 1985 • AD CLOSING: MAY 31, 1985

TO RESERVE SPACE CONTACT:
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J.B. CARMICLE • 330 W. 58th ST. • SUITE 5D • NEW YORK, NY 10019 • 212 • 586-2640
### May 1989

#### 101 STEADY NERVES
**Graham Parker and the Shot**

#### 102 ME & PAUL
**Willy Nelson**

#### 103 FACE VALUE **(8)**
**Phil Collins (Atlantic 1629-1)**

#### 104 PLANETARY INVASION **(9)**
**Polaris Sunrise (Polygram 6063-1)**

#### 105 SAWYERTOWN
**(Curb/Capitol ST-12319)**

#### 106 TALES OF THE NIGHT **(10)**
**The Beat Farmers (Rhino RNLP 633)**

#### 107 LOST & FOUND **(11)**
**George Benson (Geffen GS-2468)**

#### 108 ANIMALIZE **(12)**
**WILLIAM DURAN (Capitol SWAV-12354)**

#### 109 LOVE JUSTICE
**(Geffen GS-2468)**

#### 110 FANTASTIC
**Walter (Columbia FC 39811)**

#### 111 ANIMILIZE **(13)**
**KISS (Mercury 822 495-1 M-1 POL)**

#### 112 LOVE IS WHAT WE MAKE IT
**Kenny Rogers (Liberty 5115)**

#### 113 LOST & FOUND **(14)**
**JASON & THE SCOURCHERS (EMI America ST-17123)**

#### 114 ELIMINATOR **(15)**
**ZZ TOP (Warner Bros. 92374-1)**

#### 115 HEARTBEAT ON **(16)**
**The Cars (Era E-6096)**

#### 116 GAP BAND VI
**GAP BAND**

#### 117 THE RIGHT TO RIDE **(17)**
**(Total Experience TLZ-576)**

#### 118 GREATEST HITS
**George Strait (MCA-5561)**

#### 119 HE THINKS HE'S RAY STEVENS
**Ray Stevens (MCA-5571)**

#### 120 AZTEC CAMERON
**(Sin-259-1985)**

#### 121 STEP ON OUT
**OAK RIDGE BOYS (MCA-5556)**

#### 122 DON'T STOP **(18)**
**Jefferson Airplane (Ap-S-0517)**

#### 123 THE BIG CHILL **(19)**
**Original Soundtrack (MCA-0621)**

#### 124 SPORTIN' LIFE
**Beets (Columbia FC 39986)**

#### 125 HEARTBEATTEN **(20)**
**Warner Bros. 92351-1**

#### 126 MUSIC FROM THE HUNTING OF THE SNOW BEAR
**Peter Gabriel (GHS 24079)**

#### 127 VOLUME ONE
**(El Paraiso 92022-1)**

#### 128 ALEXANDER O'NEAL
**Tebu F 23931**

#### 129 THE WOMAN IN RED **(21)**
**Original Soundtrack (MCA-0684)**

#### 130 FIONA
**Atlantic 81424**

#### 131 FIGHT HIGH CRIME **(22)**
**Johnny Winter, Barry, I **

#### 132 WHY NOT ME **(23)**
**The Judds (Curb/Atlantic H-1351)**

#### 133 ALL I NEED
**Jack Wagner (Warner Bros. 92399-1)**

#### 134 STEP BY STEP
**Jeff Lorber (Arista ALS-6289)**

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

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<th>Artist</th>
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**FEATUE PICKS**

**LIVE AT SWEET BASIL VOL. 1** — David Murray Big Band — Black Saint BSR 0085

David Murray has already waxed good albums at the helm of trios, quartets, octets, even as a solo tenor saxophonist, so it’s no surprise that he’s turned his attention to a big band. With some of the finest of today’s players in the fold (Craig Harris, Olu Dara, Baikida Carroll, etc.), and Murray’s always-excellent compositions and arrangements — particularly the bubbling “Bechet’s Bounce” — this is proof of the vitality of jazz big bands in a contemporary setting.

**LIVE AT THE VILLAGE VANGUARD** — George Adams/Don Pullen Quartet — Soul Note SN 1094 (dist. by PolyGram Special Imports) — Producer: Giovanni Bonandrini — List: 9.98

Simply put: one of the finest bands in jazz playing at the height of their abilities. An eclectic, melodic, often-blistering set by tenor saxophonist Adams, pianist Pullen, bassist Cameron Brown and drummer Danny Rickham. After a number of years together, they practically breathe as one.

**CROSS CURRENTS** — Hilton Ruiz — Stash STG 240 — Producer: Bernard Brightman — List: 8.98

Post-bangover Ruiz, Hilton Ruiz is a fluid and exciting player — he has extensive chops and his playing is sweet with bubbling Latin rhythms. Here he ripples through eight standards, backed by the formica-smooth rhythm section of Major Holley on bass, Ed Blackwell on drums, Steve Berrios on assorted percussion, and Ray Barretto on congas. A solid mainstream date.


After a decades-long career with Pablo Records, the Master has corralled some fine young players as Kenny Kirkland, Lonnie Plaxico, Robert Amen, and the ubiquitous Branford Marsalis for his GRP debut — a rare mainstream date for the label. Gillespie, one of the most important musicians in jazz history, can still play the ghoshts off any other trumpeter in the business.

**JAZZ ON THE AIR**

**AN IDEA WHOSE TIME HAS-COME** — The National Jazz Service Organization is on the scene. At a press conference last week at the Waldorf-Astoria, the National Jazz Service Organization presented itself as an organization that means business: they’re looking to become a center in Washington, D.C., for “encourage and support the creation, performance, instruction, presentation, and preservation of jazz music,” they’re looking to “encourage the increase of employment opportunities in the field of jazz,” they’re looking to “support and encourage jazz musicians” and “improve and expand their interest” in looking to do a lot of important, worthwhile, and, most importantly, needed things. With some funding from the National Endowment for the Arts, the National Jazz Service Organization is in place to do what no other group — and, landsakes, others have tried — has done before: to become a force to be reckoned with under which jazz can organize. They’re not looking to supplant any other outfits, they are just trying to make sure that somebody looks after the general interest of jazz, that somebody helps jazz get the support it requires. Jazz has a very basic, very serious problem. Simply: there’s commercial entertainment (and their adherents) — and that’s what is holding back jazz at — “too highbrow, serious and cliquey for us”; the classical business, which has had its day and run its course. Jazz remains stuck in its unique valley. And, over the years, people are always yapping away about, “Let’s organize,” “Let’s form something like the Country Music Association.” But, “art form” is the key tenet of jazz, and “commercial art form,” while those in non-commercial arts (and their adherents) consider it to be a commercial entertainment. The rock business just looks at — jazz as “too highbrow, serious and cliquey for us;” the classical business, which has had its day and run its course.

So along comes the National Jazz Service Organization and they look, and sound, committed and in touch with reality. They’re goal is to — within five years — have a National Jazz Center built in the name of “National Jazz Week,” a national orchestra, archive, performing space, the works. They plan to, basically, “educate, inform, communicate and network to enhance the status of jazz as an American art form.” And “art form” is the key tenet of jazz. They are looking for funding for all of this, no different from the way symphonies and such support themselves. Like I said, they seem to mean business, their efforts need to be engaged.

The current board of directors of the National Jazz Service Organization is as follows: David Baker, president; Donald Byrd, vice president; James Jordan, secretary; S. David Bailey, treasurer; Enrice J. Lockhart-Moss, executive director; and Ewart Abner (chairman, Black Music Association); Mulit Ricard; and Abrams; Fred Brown (visual artist); J. Michael Brown (assistant to the president, A.T. & T.); Nancy Clarke (executive director, American Music Center); Richie Cole; John Duffy (executive director, Meet the Composer); and Yvonne Thompson, executive director (president, Manhattan Records); Michael Melvoin (president, NARAS); Don Mizell (entertainment lawyer); Earl Palmer; Larry Ridley; Billy Taylor; and George Ware. Their address is 1201 Pennsylvania Ave., N.W., Washington, D.C. 20004. In the words of David Baker, “Jazz must survive and flourish; its history, must be preserved and development ensured; it must have the national support, visibility and respect it deserves.” Amen.

**JAZZ FOR AFRICA** — Jazz Stars Come Out For Africa is the name of a program at N.Y.'s Town Hall, May 16, that will bring together Tony Bennett, Gil Evans and his Orchestra, Hannibal Marvin Peterson's Quintet, Tommy Flanagan's Trio; Ruby Braff; and many more. All seats are $5.00. For a copy of the brochure, or to have it be had from (212) 840-2824, and whether or not there'll be a beebop arrangement of "We Are The World" or a swing arrangement of "Do They Know It's Christmas," I couldn't say.

**STILL MORE MAKING BOOK** — Hippocrene Press is a small publisher, but, jazzwise, they're doing a big service. Specifically, they’re putting out handy, thumbnail biographies of jazz greats. They’re not tomes — oh, they each have about 80 pages or so — but they are concise introductions to specific musicians, they are generally well-written (by some of England’s best jazz scribes) and they are handsome and inexpensive ($6.95 each in hardback). The four newest entries are Oscar Peterson by Richard Bann, Al Green Young by Dave Gelly, and Coleman Hawkins by Burnett James. The latter two are particularly important, since they are, as far as I know, the first English-language biographies of those two giants of the tenor saxophone. Another very welcome entry is the now available $12.95, cole, Paul Oliver’s is the one of best observers of the blues scene and this book is a fine collection of his pieces and drawings, culled from his vast output. It is a tome, it’s nearly 300 pages and it costs $24.95 — but a must for any blues library. Hippocrene is at 171 Madison Ave.; New York, N.Y. 10016 (212) 685-0711.

**IT MAY MEAN A THING** — if it ain’t on Discogs Swing. At least, that’s what DRG would like you to believe. They’ve just released eight (of an eventual 64; albums from the catalog of that French label, which began documenting the jazz scene in Europe in 1951. The albums are priced for the albums (as much as 30 minutes per side), and priced at $6.98 for single LPs. $11.98 for doubles — are "Bill Coleman." "Willie Lewis & His Entertainers." "Coleman Hawkins & Benny Carter." "Lucky Thompson, Paris 1956 Volume One," "Edward South," "Clark Terry, Paris 1961. The International Jazz Band Volume Two," "Joe Pass, Tokyo 1961 Volume One," and "Paris 1954 Volume One." In all cases, DRG says, the albums are made up of complete, sessions, with many items never before released. The jazz reissue field — particularly at a mid-price line — continues to flourish.

Lee Joksu
12" REVIEWS
NILE RODGERS (Warner Bros. 0-20311)
The long-awaited first single from "B Movie Matinee" is a polished pop/dance track which seems to blend Rodgers' traditional funk sensibilities with his more upbeat work as a producer and remixer for other artists. Taps both styles nicely and should be a club winner.

ROCK SQUAD (Tommy Boy 855)
Thick sonic production and a building intro ultimately breaks down into a beat-heavy rap tune which retains more charm and musical hooks than most efforts.

MANTRONIX with M.C. TEE (Sleeping Bag 00014X)
Fresh Is The Word (5:59) (Smith-Allen Touré) (Beach House Music/ASCAP) (Producer: Mantronik)
Bare bones rap in a New York street style which entered Cash Box's 12" chart at #60 last week. With the breakout success of "Roxanne, Roxanne," et al, this style still seems to have commercial life and radio potential.

GANG GANG (Phenomenal 01)
To Get Kinky With Me (4:12) (McKay) (Jessica Lauren Pilot/BMI) (Producer: Cortez McKay)
Nicely textured and high energy cut which utilizes a number of musical sounds to a good, melodic end. Sensual and haunting rhythm pattern makes this one a standout.

TOP 75 12" SINGLES

NIKE BLACKSTATION

MOST ACTIVE

THE DEEPLY

- "Material Thing" - Solar/Elektra

CUB CLUB PICK

THE DEELE — "Material Thing" — Solar/Elektra
Club: The Oasis
Record Pool: Top 25
Location: San Francisco
Comments: "This one jam! Good lyrical content, very full sound and excellent instrumentation (a very sexy rhythm). The dancefloor gets everyone dancing. I can't wait for the LP."

RETAILERS' PICK

Third World — "Sense Of Purpose" — Columbia
Store: Peaches
Manager: Larry Jordan
Location: Indianapolis
Comments: "Considering there is little or no airplay, this record is selling over 100,000. My belief is that if there was more airplay, this record would be a smash because whenever we play this record in the store, we always sell copies to customers."

ashBox/May 11, 1985

25
**STRENGTHEN SALES**

Prince — Warner Brothers 
Sade — Portrait 
Phil Collins — Atlantic 
Luther Vandross — Epic

**STORE REPORTS**

**Licorice Pizza — Los Angeles**
USA For Africa 
Tears For Fears 
Madonna 
P. Collins

**Oz Records — Atlanta**
Beverly Hills Cop 
Pointers Sisters 
P. Collins 
T. Turner

**Kemp Mill — Washington, D.C.**
Prince 
USA For Africa 
Sade 
P. Collins 
H. Jones

**Wherehouse Records — Los Angeles**
USA For Africa 
L. Vandross 
P. Collins 
B. Springsteen 
Sade

**The Record Bar — North Carolina**
USA For Africa 
L. Vandross 
P. Collins 
B. Springsteen 
Sade

**HOT SELLER**

<table>
<thead>
<tr>
<th>Record Label</th>
<th>City</th>
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<tr>
<td>Karma Records West — Indianapolis</td>
<td>USA For Africa</td>
<td>P. Collins</td>
<td>F. G. Rogers</td>
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<tr>
<td>Peaches Records — Kansas City</td>
<td>USA For Africa</td>
<td>P. Collins</td>
<td>E. Clapton</td>
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<td>Homer's Records — Omaha</td>
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<td>Mainstream Records — Milwaukee</td>
<td>USA For Africa</td>
<td>P. Collins</td>
<td>E. Clapton</td>
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<tr>
<td>Downtown Records — Chicago</td>
<td>USA For Africa</td>
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<td>E. Clapton</td>
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<tr>
<td>Record Theatre — Cincinnati</td>
<td>USA For Africa</td>
<td>P. Collins</td>
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<td>Harvard Co-op — Boston</td>
<td>USA For Africa</td>
<td>P. Collins</td>
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<tr>
<td>Tower Records — Seattle</td>
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<td>E. Clapton</td>
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<tr>
<td>Tower Records — San Diego</td>
<td>USA For Africa</td>
<td>P. Collins</td>
<td>E. Clapton</td>
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**RETAILER PROFILE**

Retailer: Rose Records 
Market: Chicago 
Manager: Tom Lopez

Beneath the shadow and shake of the Wabash ‘L’ track in Chicago’s famous Loop, Rose Records has, since 1954, been servicing the downtown area with recorded music. The business has actually existed for 52 years, two years longer than brothers Aaron and Merrill Rose. The changing face of record retailing, like that of other businesses, is met with a distinctively Chicago mix of historical roots and creative adventurism.

The store, located in the heart of Chicago’s financial and commercial district, attracts a largely older demographic. But, the presence of several schools and colleges nearby, as well as the efficient public transportation system, is not a constant cross section of ages and musical tastes. To this end, Rose Records maintains a policy of broad inventory and stylistic diversity. There are two floors, the first floor housing the bulk of the records and CDs, the second floor home to an extensive out-of-print collection and various items of mostly classical and jazz I
terest, highlighted with international, children’s and other miscellaneous recorded works. The older clientele has made the downtown store a center for classical music in Chicago. CDs, also, are a big item, pulling in 30 percent of total business. In the five other locations, which lay outside the Loop, the heavier concentration is on rock and other more contemporary musical forms. But the formulas for the downtown store has been to serve the customers at hand, and this has led to an inventory heavy in classics and jazz.

The list of interesting marketing features that have been developed and continue on an ongoing basis form an instructive course in retailing for anyone interested in the subject. This following are just a sample. A commitment to increased sales is maintained by stocking not only domestically available releases, but imported product from places like England, France, Japan and Italy. The extensive out-of-print holdings require knowledgeable handling, but reap the benefit of drawing the connoisseur record buyer. The many tourists to Chicago are able to find records here that are unavailable in their home-towns, especially in the areas of symphonic and operatic music. A mail-order business extends the reach of Rose around the world. Advertising promotions on arts radio WFMT make the public aware of in-store goings on, as attested to by the nearly 500 who showed up for a recent Beverly Hills in-store appearance. A traditional and contemporary folk program on WFMT called “The Midnight Special” features a record release which is available every week in a specially marked bin at the store. Each week, a different label’s product is on sale and featured in advertising in local entertainment weeklys and newspapers. This extends to all configurations, LPs, cassettes and CDs. The local music scene is actively supported by stocking product from Chicago musicians who put out their own records. This has been very successful, both in terms of sales and community relations. With Cats making its theatrical run in Chicago, Rose Records, in cooperation with Warner Brothers, is sponsoring a raffle of a seven-foot tall, hand painted cat. In addition, $1 is being donated from the sale of every Cat’s cast LP to The Society For The Prevention Of Cruelty To Animals. Finally, one very visible way in which Rose Records gets its name before the public is through the bright yellow merchandise bags that bear the store logo. A prominent feature on Chicago’s downtown streets on any given afternoon are hundreds of customers carrying the eye-catching bags. These are just a sampling of the many ways in which Rose Records has responded in a creative way to its urban, downtown setting.

Stephen Padgett

**RETAILER’S PICK**

Retailer: Barry Bottger 
Homer’s 
Omaha, NE

**Album:** Steady Nerves 
**Artist:** Graham Parker And The Shot 
**Label:** Elektra

Comments: The record is doing very well here. Better than all his previous records. A local station began playing it and this has really affected sales. The record is more commercial than other Parker records, but he has not compromised. He will get a long-deserved hit without changing his style.
ONE PIECE, PORTABLE COMPACT DISC SYSTEM DEVELOPED BY SONY

LOS ANGELES — This summer, Sony will introduce the CFD-5, the first CD player to provide digital audio quality in a one-piece, fully integrated system. The CFD-5 is a one-piece portable music system complete with attachable speakers that measures 8 inches x 22 inches x 7-1/2 inches (h/w/d) and weighs 17.3 pounds, complete with batteries. Its primary component is an integrated Sony CD player that offers an array of features. The Automatic Music Sensor (AMS) feature makes it easy to locate and play favorite songs by instantly scanning forward or back until the desired selection is found. Its Music Search feature provides a high-speed sampling of the music at normal pitch to allow users to review the disc’s contents and find any portion of a song. An LCD display shows battery condition, the track being played, the elapsed time, as well as the number of tracks remaining and time remaining on the disc.

Also, a special “power-off” safety switch that automatically disengages the player’s mechanism when the loading door is opened is offered. The CFD-5’s player offers a dynamic range of 90dB, along with total, harmonic distortion measurements of 0.008 percent. Other components include a full-featured cassette deck with microprocessor-controlled touch operation, with full autorverse and Automatic Music Sensor features; and AM/FM stereo with a five-band stereo graphic equalizer; and independent left and right volume control settings. Other features include optional timer operation, headphone output jack, and line-in and line-out jacks located on the back panel.

The CFD-5’s amplifier section has four watts per channel. Two-way Sony APY speakers are supplied which can be carried and used in operation, or which can be detached and used remotely. The CFD-5 comes complete with its own AC cord and will sell at a suggested retail price of $500.

ANDERSON AT PIZZA — Warner Bros. country recording artist John Anderson recently stopped by Licorice Pizza’s main office and warehouse in Glendale. Anderson’s visit with Pizza personnel tied in with his current swing through California, playing various clubs and promoting his most recent record, “Eye of a Hurricane.” Shown are (l-r): George Briner, Licorice Pizza marketing manager; Lee Cohen, Licorice Pizza senior vice president; John Anderson; Bruce Adelman, regional marketing manager, Warner/Nashville; and Sal Pizzo, Licorice Pizza purchasing director.

AWARD WINNERS — CBS Masterworks recording artist Murray Perahia is the first American to record the complete Mozart Piano Concerto cycle which has already won 10 major international awards. The recordings are available in both single and box-set volumes.

Pittsburgh; Rainbow, San Francisco and Tower, Seattle. In announcing the details of the cross-promotion to the field, Alan Perper, WEAs director of product marketing said, “Pioneer’s plan to expose their new compact disc equipment to the public in key retail outlets coincided with our desire to aggressively penetrate the audio equipment market by ballyhooing our bestselling CD product. In addition, by co-sponsoring an exciting national promotion with a major hardware manufacturer, it is our intention to dramatize to our dealers the fact that the explosive growth of the CD is due in part to the historic and unprecedented unity of the hardware and software industries to cross promote and cooperate in educating the public. What has been especially gratifying to us is that all those dealers who made a serious commitment to CD have benefited by reporting dramatic increases in overall pre-recorded product profits and sales.”

JACK DOYLE, chairman of the board of Pioneer Electronics Inc. (USA), said, “We are proud to be working with WEAs on one of the largest compact disc promotions ever to be held at the retail level.

The compact disc is here to stay. Cooperative CD promotions, such as this one, reinforce the industry’s commitment to this new technology and will help boost the consumer’s awareness.”

FENDER BENDER — Poland’s premier rock band, Lady Pank, recently signed an endorsement contract with Fullerton, California-based Fender Musical Instruments, becoming the first East Bloc band to reach a contractual arrangement with an American instrument manufacturer. Under the terms of the contract, Lady Pank has agreed to allow Fender to utilize their names and photographs in the promotion of their prestigious line of products. Both Lady Pank guitarists, Jan Borosiewicz and Edmund Stasiak play Fender Stratocaster models in concert and on their recordings and bassist Pawel Mscialowski plays a Fender Precision Bass.

RON ROSENHAL
New Opry/AFTRA Contract Includes ‘Senior’ Clause

By Bill Fisher

NASHVILLE — The American Federation of Television and Radio Artists has reached what union negotiator David Maddox called “a firm agreement” with officials of the Grand Ole Opry which will result in a new, two-year contract between AFTRA and members and the show. Part of the deal, a so-called “senior status” clause, is designed to provide long-term opportunities for those members to become eligible for retirement benefits by requiring the Opry to allow them to earn at least enough money in performance fees to qualify for such benefits.

Maddox, who is also AFTRA’s executive secretary in Nashville, said, “We feel good about the arrangement we made; we hope, of course, that . . . senior status is never activated. It is there if it is needed, and we felt it was important enough to give on some other points.” AFTRA reportedly will obtain a lesser percentage increase in performer’s fees under the new contract than it had first bargained for. Maddox has been quoted in Nashville newspapers as saying that the Opry plans to reduce its cost membership, but Opry officials were not available to confirm or deny that such plans exist. Maddox commented, “Our agreement simply says that if they’re going to terminate somebody — and I emphasize the ‘if’ that they will give the person the choice between being terminated and being on senior status. The length of time they’re on senior status will depend on the length of time they need to be vested in the pension fund . . . if they (Opry officials) wanted to dismiss them more than that, certainly we would be happy.”

Maddox would not give the specific terms of AFTRA’s original negotiating plan for the new contract, but he said, “the senior status has a monetary value, and I’m sure that if we didn’t get those dollars through the senior status part of the contract, we would have to try to get them somewhere else.”

Virtually all of the Grand Ole Opry’s 62 acts are affiliated with AFTRA, Maddox said, “I could probably count on one hand the members of the Opry who are not members of our organization.”

MTV/VH1 Seminar Held

By Bill Fisher

NASHVILLE — The Nashville Music Association sponsored an “MTV/VH-1 Users Seminar” for the music community here on April 22. MTV and VH-1 executives who participated in the seminar were Bob Pittman, executive vice president and CEO, MTV Networks, Inc.; Les Garland, senior vice president, programming; Kevin Metheny, vice president, music programming and production; John Sykes, vice president, programming; Guenter Hensler, senior vice president, marketing and services; and Sue Binford, vice president, press relations.

The program, moderated by Frances W. Preston, senior vice president, BMI, began with a presentation by the visiting executives which gave an overview of the history and objectives of MTV Networks, Inc., including videotaped assessments of the corporation’s influence on the Music industry, music delivered by such industry notables as Quincy Jones, Qwest Records, Guenter Hensler, PolyGram and several others. The presentation dealt with topics such as “Video Music Environment”; “MTV: Music Television Today”; “Including VH-1/Video Hits One” and “MTV And VH-1 To More Effectively Market Product.” The formal presentation focused primarily on the growing influence of MTV since its launch less than four years ago, and on the beginning of VH-1, the new video channel designed for the 25-54-year-old viewer.

The presentation was followed by an informal question and answer period during which some of the 171 attendees addressed specific inquiries to the panel, revealing the intense interest among Nashville-based record and video production companies in expanding the presence of country acts on the video networks, particularly VH-1.

Prior to the seminar, Dale F. Cornelius, the NMA’s executive director, said, “We in the entertainment industry in Nashville recognize the tremendous role video music has played in the breaking of new artists and in further promoting the careers of established stars. MTV has certainly made exciting inroads in this area. Now with VH-1 . . . we foresee an even greater opportunity to become involved in this rapidly expanding medium.”

MTV is aimed at the 12-34-year-old rock music viewer and has over 25 million subscribers nationwide. VH-1, which premiered on Jan. 1, 1985, is currently available in 5.5 million homes.

Pittman has called the Nashville music community “an important force in the music industry . . . a vital element to the successful programming of MTV and VH-1.”

D.J.’s Thanks Again for playing “Tell Me How” (to break it to my heart) by JACk YOUNG

National Promotion by: Debbie Green 512-584-8773 Jerry Duncan 615-331-4967

ON BGM

Records 90

TOP 75

ALBUMS

Weeks 4/1 Chart

Weeks 4/1 Chart

29 MEANT FOR EACH OTHER
CHARLIE DANIELS & LEE GREENWOOD (MCA 54/7) 36 37
30 HEARTACHES, LOVE & LIES
GENE WATSON (MCA-Curb-5526) 40 26
31 THE FLOW OF NEW ORLEANS
WILLIE NELSON (Columbia FC 3914) 38 39
32 THE HEART HARMONY BAND
WILLIE NELSON (MCA 3379) 58 2
33 ROLL ON
ALABAMA (MCA-1-4393) 41 66
34 LAUGHS: CHOICE OF FREE
STONE "ZAP" HALEY (EMI 544) 65 11
35 RESTLESS HEART
RESTLESS HEART (RCA-CPL-5366) 53 10
36 THE BEST OF AFTRA MEMBERS
CONWAY TWITTY (Columbia FC 3938) 43 56
37 CONWAY’S LATEST GREATEST HITS
CONWAY TWITTY (Warner Bros. 1-1717) 39 29
38 GREATEST HITS
LIL’ GREENWOOD (MCA 565) 55 2
39 SOMETIMES WHEN WE TOUCH
ZAYNIE HALEY (EMI Fed 39381) 50 3
40 FADED BLUE
GARY MORRIS (Warner Bros. 9-5544) 56 53
41 LOVE IS WHAT WE MAKE IT
KENNY ROGERS (Lucky FM-5) 52 4
42 IT’S ALL IN THE GAME
THOMAS BROS. (MCA-5650) 48 46
43 HIS EPIC HITS — THE MILLEST HITS
BROS. (EMI Fed 39459) 49 11
44 THE ONCE AND FUTURE DYNAMITE
DAN SEALS (EM America-St-1731) 29 7
45 TRYIN’ TO OUTRUN THE WIND
JOHN SCHNEIDER (MCA-5583) 56 2
46 FULL CIRCLE
JOHNNY RODRIGUEZ (EM Anac 4) 57 3
47 GREATEST HITS
WATSON GUY (MCA-571) 59 2
48 SAT ON TOP IN RHODES
THE STATER BROTHERS (Mercury 824-723) 11 1
49 OLD FRIENDS
TOMMY GORDON (Warner Bros. 1-25209) 63 4
50 GREAT HITS
JOHN ANDERSON (Warner Bros. 9-5564) 50 3
51 GREAT HITS VOL. 2
WILLIE NOLANDER (EMI-553) 62 27
52 GREAT HITS
ED SPENCE (MCA 557) 63 4
53 THE MAN IN THE MIRROR
JIM GLASER (Talent Vision 2001) 51 72
54 GREAT HITS
GEORGE JONES (EMI Fed 99270) 54 23
55 DON’T MAKE ME WAIT ON THE MOON
SHELBY WEST (EM-1-25188) 65 10
56 WORKIN’ FOR A LIVING
JOHNNY LEE (Warner Bros. 1-25155) 64 29
57 THE BEST OF REBA MCENTIRE
REBA MCENTIRE (EMI-McEntire (Mercury 824-343-1) 67 1
58 WALL OF TEARS
QUIP HAMON (RCA-CPL-5363) 70 11
59 THE BEST YEAR OF MY LIFE
EDDIE RABBITT (Warner Bros. 9-5579) 66 53
60 THE JUDDS (RCA/Curb-MH-1515) 69 42
61 LEAN ON ME
DEBORAH ALLEN (RCA-5368) 68 20
62 TELL ME HEART
KATHY MATTEA (PolyGram 824-308-1) 71 6
63 HOMECOMING
ED BRUCE (RCA-5334) 72 20
64 DON’T CHEAT IN MY HOME TOWN
NASHVILLE BROTHERS (EMI Fed 39854) 75 78
65 CLEAN CUT
BARBARA MANDRELL (MCA 5474) 74 53
MOST ADDED COUNTRY SINGLES
1. I’M FOR LOVE — Hank Williams, Jr. — Warner Bros. — 27 Adds
2. OLD HIPPIE — The Bellamy Brothers — MCA/Curb — 22 Adds
3. WE WORK — Hillary Kantor — RCA — 22 Adds
4. HIGHWAYMAN — Willie Nelson, Kris Kristofferson, Johnny Cash, Waylon Jennings — Columbia — 22 Reports
5. SHE’S SINGLE AGAIN — Janie Fricke — Columbia — 22 Adds

MOST ACTIVE COUNTRY SINGLES
1. DON’T CALL HIM A COWBOY — Conway Twitty — Warner Bros. — 71 Reports
2. CALLIN’ IN LOVE — Sylvia — RCA — 70 Reports
3. WORKING MAN — John Conlee — RCA — 70 Reports
4. SHE KEEPS THE HOMEFIRE BURNING — Ronnie Milsap — RCA — 70 Reports
5. IN A NEW YORK MINUTE — Ronnie McDowell — Epic — 68 Reports

THE COUNTRY MIKE
SHOW DEBUTS RELIEF RECORD — MJJ Broadcasting’s Country Today show will debut “One Big Family,” the Nashville counterpart of USA For Africa’s “We Are The World” famine relief record. The exclusive airing is scheduled to be broadcast the week of May 6. “One Big Family” is the single from the soon-to-be-released LP entitled “From Nashville To The World With Love.” The song, written by country artist Ronnie McDowell and Nashville songwriters Mike Reid and Troy Seals, features performances by such artists as George Jones, Eddy Arnold, Jerry Reed, Chet Atkins, Bobby Bare, The Kendalls, and Lane Brody. Proceeds from the album are to be donated to hunger relief projects in the U.S. and abroad. Country Today, which debuted May 1, is a magazine show hosted by Dan Taylor and features a mix of music, personalities, and country music news.

KFDI UPDATES NEWSPAPER — In order for a station to maintain a competitive posture in today’s radio market, it must acknowledge the value of its listeners’ time and provide a balance within its programming which is useful to its audience. An effort to better serve its listening audience, KFDI/Wichita is utilizing two new pieces of technology to provide the best possible news programming. KFDI became Wichita’s first radio station to fully computerize its newsroom when it added ENP (Electronic News Processing) and Newspower 1200 systems to its news facilities. The ENP, designed and built by Jefferson-Pilot Data Systems, will assist in many newsroom operations ranging from word processing to the making of news assignments. The ENP system also receives and sorts incoming wire service information. The Associated Press Newspower 1200 system allows KFDI to custom design a news and information system by selecting the categories of information it chooses to monitor. Reports are printed at a rate of 1200 words per minute, making the system 18 times faster than the standard Associated Press wire.

STATION CHANGES AND ANNOUNCEMENTS — Several country stations have presented concerts in their respective markets of late. KSO/Des Moines presented its 12th Annual concert at Veterans Auditorium in Des Moines on April 21. The show, which featured The Kendalls, Vern Gosdin and Ronnie Robbins and the Marty Robbins Band, drew an audience of 12,000. KLZ/Denver also sponsored a show held at the Denver Coliseum which featured performers Don Williams and Butch Weld. TKR/Omaha is the Denver area station presenting the Wrangler Country Showdown, the largest country music competition in the world. The preliminary round of the contest was held April 27 and competition will conclude at KBRK’s Fourth Anniversary Party June 2.

ANNE MURRAY (Capitol P-5472)
I Don’t Think I’m Ready For You (3:14)
(Producer: Jim Ed Norman)
Here’s the third single release from Murray’s “Heart Over Mind” album, which marks the end of the artist’s extremely successful partnership with producer Jim Ed Norman. While there is some disappointment in seeing that artistic relationship end, we can still enjoy its delicious fruits, and this song is one of them. The singing is heartfelt and the melody is striking in its beauty, with an interesting chromatic phrase in the chorus. The song will get some help from the new Burt Reynolds movie Stick, in which it is featured (Burt himself shares writing credit on this song), but it won’t need that assistance to go top five — radio will do the job.

NEW AND DEVELOPING
TRACY LYNDEN (RCA PB 14059-A)
Lynden is a soprano singer whose vocal register is strong and expressive from top to bottom. She was first runnerup in the national 1983 Wrangler Star Search and she has extensive club experience. “Straight Laced Lady” is a song about a woman who is trying to decide whether or not to surrender to a man for the first time — a proven country theme. Lynden sings in a traditional style, but her sound is youthful and fresh; her record should find a place on a wide range of playlists.

SINGLES REVIEWS
OUT OF THE BOX
DOLLY PARTON (duet with Kenny Rogers) (RCA PB-14058)
“Real Love” reunites the “islands In The Stream” team of Parton and Rogers, which means money in the bank and lots of J. This title cut from Parton’s latest album affirms again that what her voice can do with a good melody transcends categorization — she “sells” a song like no other female vocalist, whether the music has a straight country sound or a pop beat. The tremendous personal appeal of the singers in the country market will add to the record’s success, and country radio should hop on this one as enthusiastically as AC stations.

ANNE MURRAY (Capitol P-5472)
I Don’t Think I’m Ready For You (3:14)
(Producer: Jim Ed Norman)
Here’s the third single release from Murray’s “Heart Over Mind” album, which marks the end of the artist’s extremely successful partnership with producer Jim Ed Norman. While there is some disappointment in seeing that artistic relationship end, we can still enjoy its delicious fruits, and this song is one of them. The singing is heartfelt and the melody is striking in its beauty, with an interesting chromatic phrase in the chorus. The song will get some help from the new Burt Reynolds movie Stick, in which it is featured (Burt himself shares writing credit on this song), but it won’t need that assistance to go top five — radio will do the job.

FEATURE PICKS
PRESTO POWER (MCA-52585)
GLEN CAMPBELL (Atlantic America AA-4778)
Letter To Home (2:58) (Latter End—BMI) (C. Jackson) (Producer: Harold Shedd)
MAC DAVIS (MCA-52573)
TOM T. HALL (Mercury 880 690-7)
A Bar With No Beer (2:52) (Hallnote—BMI) (T. T. Hall) (Producer: Jerry Kennedy)
SOUTHERN PACIFIC (Warner Bros. 7-29020)
FAMOUS WRITERS — Famous/Ensign Music Publishing has signed Mike Appel and Bud Reunen to exclusive staff writers' agreements. Pictured at the signing are: (l-r): Nelson Larkin, director of operations, Famous in Nashville; Appel, Ed Thomas, creative director, Famous/Nashville and Reunen.

Keyppers during a half hour period on the day of the service's start, many also played the group's theme and a selection from a new album, introduced at an inaugural luncheon hosted by Child Keyppers International founder and president Jo Ann Currier in Nashville to kick off the new Tennessee chapter. The record is titled "Safety Keys For Safe Kids;" and it is a collection of 13 songs based on researched test-tried rules found to be effective in teaching children how to guard themselves against abduction. About 22 children are reported missing each day to various agencies, and according to Currier, 50,000 cases per year remain unsolved.

LARGE AND SMALL SCREENS — Dennis Pratt, keyboardist for Mel Tillis' band, is scoring the comedy film "Uphill All The Way," which stars Tillis, Roy Clark and Glen Campbell. The film is to be released around Thanksgiving, and the score will be Pratt's first composition for the movies. Chip Taylor of the ATV Music Group, wrote the end title song for James Glickenhaus' movie, "The Protector," which is cut out already in Europe. Taylor also sings the song for the soundtrack... Noted Nashville keyboard player Shane Keister has scored, arranged and performed the soundtrack music for Dr. Otto and the Ridele of the Gloom Beam, a production of Nashville's Garden & Cherry and Studio Productions, to be independently distributed following a premiere in Washington, D.C. in July. The film stars Jim Varney, who is known to many nationwide as the all-knowing, obnoxious neighbor, Ernest P. Worrell in a variety of celebrated advertising campaigns... Gary Morris' second video will be released this week—it's Lasso the Moon, which is featured in the upcoming Paramount Pictures film Rustlers Rhapsody. The video is a combination of Morris in performance and footage from the movie. Look for a complete soundtrack album in the future from Warner Bros.;... and will feature a variety of the label's artists... Exile's video for She's a Miracle is now in nationwide release... Reel Productions of Nashville has succeeded in getting AMI artist Randy Boudreaux's video, The Panther, into major video markets such as Atlanta, Chicago and Washington, D.C. and on the nationally syndicated television show, This Week In Country Music — no mean feat for an independent production company.

WE ARE THE WRITERS — Fred Knoblock and Tom Schuyler were honored recently by their respective performing rights organizations for their contribution to the number one album "We Are The World." The two are co-writers of the album's Kenny Rogers song, "A Little More Love." Photo one (l-r): Connie Bradley, southern director, ASCAP; Knoblock; Hal David, ASCAP president. Photo two: Schuyler, David Malloy, producer; Frances Preston, BMI senior vp; and publishers Eddie Rabbitt and Jim Malloy.

FIVE-O — Hank Williams, Jr. — Warner Brothers 1-25267 — Producer: Jimmy Bowen and Hank Williams, Jr.

Yes, this is Hank's 50th album, and yes, it's virtually taken for granted that only a very few performers can claim careers with the success and longevity that are represented in this release. The fact remains, however, that upon looking past the hoopla that has surrounded its release there are 10 great cuts to be found. From rockin' Bocephus fare like "I Really Like Girls" to the classic " Ain't Misbehavin'" to the introspective "Outlaw's Reward," this is an LP of solid material.

IN A NEW YORK MINUTE — Ronnie McDowell — Epic FE 39554 — Producer: Buddy Killen.

The sound of Ronnie McDowell is more genuine than ever on his latest Epic release. The entire album has continuity with regard to song selection, production, performance and mood. The instrumentation is solid with labelmates Exile as backing musicians on the lively "Love Talks" and "You're The Best I Never Had." Vocals on the record are strong with effective, gentle deliveries. Initial orders should be active as the title cut climbs the Top 10 on the singles chart.

TIME STOOD STILL — Vern Gosdin — Compleat 671012-1 — Producers: Vern Gosdin, Robert John Jones.

Vern Gosdin's version of the minor 1976 hit, "Dim Lights, Thick Smoke and Loud, Louder Music," in mid-chart after only two weeks, should draw a lot of attention to this album in a hurry. The songs are excellent—co-producer Robert John Jones wrote the title cut; a sad and soothing expression of sorrow, and Max D. Barnes again has a hand in things, co-writing three of the songs. As expected, though, Vern's voice is the shining star throughout. The record also includes "Jesus, Hold My Hand," from the singer's Dove-nominated gospel album.
HOW SUITE IT IS — Honeymoon Suite are pictured feeling the weight of platinum following a recent Canadian performance. Pictured (l-r): are: (front row) Dave Betts, Johnny Dee, Gary Lalone (back row) Derry Grehan, Ray Coburn and Steve Prendergast of the band.

Passport Jazz Seeks Expanding Baby Boom Consumerism

By David Adelson

LOS ANGELES — Seeking to tap into the increasingly baby boom consumer market, Passport Records has launched its jazz label. Passport Jazz released its debut album this month, and the label plans to release at least three more releases by mid-July.

Under the guidance of Jim Snowden and John Ricordi, Passport Jazz is looking to make the label a success. The label releases the album of Steve Khan last Friday. Upcoming releases include former IT recording artist Kenny Pore's debut album release which features Harvey Mason, Paul Jackson Jr., John Petrucci and Brian McLeod. The third jazz release will be a Chicago-based fusion ensemble called The Warmers. According to Jim Snowden, the band fuses jazz with an urban/R&B sound. Jeff Lorber is a guest artist on several cuts.

The project's that creating the biggest buzz at Passport Jazz is the upcoming Jeff Lorber album. The LP features drummer Steve Smith and Neil Schon from Journey, Jeff Peake from Rush, Scott Henderson from Jean Luc Ponty's band and T. Lavitz from the Dixie Dregs. Ronnie Montrose is producing. Snowden expects a strong debut for July for the project. "This whole genre has such a key role in the marketplace," remarked Snowden. "Essentially this type of music is going to be the cash registers and Will Ackerman of Windham Hill has been exploiting it well. The baby boomers are looking for a change in their lifestyle and popular music is sort of the new next step."

Snowden, who could be considered the label's coordinator, basically signs the artists to his production company and contracts them out to Passport. The label then uses the services of the production company for both production and marketing.

According to Snowden, the inclusion of a jazz label is a natural step for Passport since it encompasses most every type of music. "Passport is now a full line record company," he remarked.

On the distribution side, the new label will utilize Passport's existing distribution network. This includes: Jem West, WM in Detroit, C.W. in Denver, Tex Texas, MS in Atlanta, Lakeside Distributing in Ohio, Jim East and Schwartz Bros. in Maryland.

PolyGram Special Imports Enters the Mainstream

By Lee Jeske

NEW YORK — PolyGram Special Imports was PolyGram's response to what used to be a growing market for imports, says PSI's head, Paul Del Campo. "Imports that were distributed by PolyGram affiliates throughout the world, yet weren't distributed by PolyGram in this country. And, in the beginning, basically all we had was product from the affiliates - local repertoire that wasn't picked up by PolyGram here, or repertoire that was of limited appeal, that management here felt wouldn't support itself in the PolyGram system here. After watching various importers sell a certain amount of this product, bringing it in directly, PolyGram decided that if they could set up kind of an in-house import operation — and wouldn't incur the overheads that the labels incur now — they could, in fact, as a customer service, make this product available through their own distribution network."

Three years after its inception, however, PolyGram Special Imports is distributing some of the finest independent jazz and classical labels in Europe. Black Saint/ Soul Note, Owl, most of ECM, and now the tiny Sound Aspects and Minor Music labels in jazz; and Ricordi, Bluebell, NKF, and Finlandia in classical, are distributed through PolyGram Special Imports. With about 60% of its catalogue now jazz, PSI is distributing some of the most adventurous contemporary jazz — particularly the 200-plus Black Saint/Soul Note catalogue — in America. For a division of a major record company, PSI is unique. Now PSI is slowly being incorporated into the PolyGram mainstream.

"Right now," says Del Campo, "for a salesman to take a PSI order, everything is different from the rest of the system. It has to be called in and it has to be called in different numbers, it ships from a different place, everything is different. Now, hopefully by the end of June, everything will be the same — PolyGram is in the process of updating their system again, and this time we'll be included on the new system. The salesmen will get all the reporting now that they get for everything else, they don't have to break out orders separately — everything will now be combined instead.

Tabb Rex Enterprises Builds On Recording History

By Peter Holden

LOS ANGELES — It’s hard to imagine, but decades ago, when the record industry was still on its feet and rock ‘n roll was just being born, the process of recording and manufacturing records to sales could all be done within a small block area and in a very short time. Now the year is starting of the producer's calendar, take months, even years, and the manufacturing is done far from the actual record label. Yet in the midst of old Hollywood, a remnant of that era still exists, indeed making inroads on the independent distribution/label scene.

The Tabb Rex Enterprises project involved the releasing of 6000 copies of the Malcoa record manufacturing plant once produced records from Little Richard, Phil Spector, the Crystals, the Cars, and Rudy Vallely and many others. Tabb Rex Enterprises is carrying on the tradition of manual recording pressing, and "service" record manufacturing. First met Art Rupe years ago, says Rex, "He had started Specialty, and when I started working here in 1979, the label — which was mail-order only — was just a warehouse filled with records. There was a lot of inactivity, orders not getting filled, and I came in and reorganized the warehouse and handled the mail orders. From there I learned mastering and plating and the whole process. I also got to know the clients and all the people involved, and then after about a year, I was getting a chance to control the pressing and actually running the plant."

While Specialty's Rupe and Rex eventually parted ways, Malcoa hired the young plant general manager onto its sales team where he dealt with the likes of clients from Vale to The Plimsouls. Many at Malcoa, including Steve Snowden, eventually moved on, but Rex has hard work paid off, and after approaching the building's owner and receiving help from in-house, Malcoa could then control the pressing of Malcoa's accounts, the Malcoa pressing plant opened and became the home of Tabb Rex Enterprises. Rex says, "You might say I went into the brokering business, and then it just started to grow. Word got out that indeed there was a single plant with a local label, and we grew into a service oriented business specializing in customer runs of any number, from just a few to a 10,000."

Still maintaining gospel and blues clients as well as Latin music projects and the account of children's music publisher Fred-it, the Tabb's Winslow found a new musical genre which has since become his bread and butter: hardcore or 'trash' music. "When I had just gotten started in the fall of 1982, a young punk band from San Francisco called MDC drifted in. They had plates, but they didn't really know what to do next. I had seen what some of the small labels were doing, which was helping these young bands get their records out to distributors, so I eventually put the money to press 5,000 of these, and that was the first record that I distributed. That record has sold 30,000 copies."

Arguably introduced to the world of independent label marketing and distribution, Rex then set about the task of inking that end of the law as success- fully as possible. "Punk music has a very specific audience and market which can be worked, but for us, the important thing was to set up an educational program. Because we follow up with more releases, it results in us getting paid. That was the key to the whole thing."

Now, with Tabb Rex Enterprises, he has formed many independent labels and artists; you have to follow a record up with more marketing because getting paid is often difficult. "Sure, I promote and I distribute, but I want to make sure that we get paid."

Though released on MDC's own Radical label, other LPs by the band and DRI among others sold well in the punk market without much promotion, and Rex began to see the need for a company which has its own manufacturing facilities and distribution/promotion capabilities. "We've reached a point now," says Rex, "where I am a distributor and I'm not — we supply records to independent distributors. And we really don't have our own recording label, though with a band called the Ruggedy Annes we put our name — Tabb Records — on it because they said that they wanted to record this band and this label; I am considering that having a label might be good right now, though many of the young bands like being in control, like looking at the books and seeing what stations they are added to. The business advantages right now are that we take a profit, as any company would, in the manufacturing process. Then if the band is on its own label, it get a percentage for marketing and distributing the record, without the headaches of taxes or being responsible for the record. Right now we have the best of both worlds. While albums such as Dwight Yoakam's 'Girls, Guitars, Cadillacs, etc.' manufactured and distributed by Tabb Rex Ent. along with new LPs from producer Earle Malcoa and the gleaming Spires promise strong sales and a steady income for the potential Tabb Records label, the responsibilities are enormous, and the failure rate among indie labels is tremendous. Yet, with a burgeoning business in the pressing and manufacturing of the records to fall back on — essentially one with such a rich and varied history, Rex might find it just a little too tempting to resist.

PLANNING THE FUTURE — Compact Disc Group Officers confer following the Group’s annual meeting in Los Angeles. Pictured from left to right: Earle Malcoa, Mike Aguilar, Technics and CDG vice chairman Jerry Shulman, CBS Records and treasurer of the Group.

(continued on page 38)
Van Morrison

GREAT AMERICAN MUSIC HALL, SAN FRANCISCO — Though Van Morrison is no longer a permanent resident of the Bay Area, his appearances at the Great American Music Hall have been constant reminders that the mystical Irish pop legend still retains an affluence for the area, this concert hall and the audiences of San Francisco. Long considered a moody and unpredictable performer who often shuns sum live shows and requests for new versions of his many classic tunes, this one-off performance timed with the release of his latest LP, “A Sense Of Where You Are,” has lived up to all of its many expectations.

After an uncompromising set by an Irish folk quartet, Morrison and his band entered the stage with such chestnuts as “Gloria,” “Here Comes The Night” and “Brown-Eyed Girl.” As if to relieve the evening of the weight of such early hits and later favorites, Morrison then led into “Jackie Wilson Said” from the St. Dominic’s Preview LP and finally “Hard Nose To The Highway” from the album of the same name before settling down to his latest material.

Working with two female back-up vocalists, a two piece horn section, and seven-member group, Morrison seemed sometimes testy and sometimes frustrated with the material, though those difficulties are often the result of an artist trying out new players and new material. A rousing “Tore Down a La Rimbaud” to “St. Dominic’s Preview” and “Solid Ground,” Morrison’s blues-soul infused vocals sounded as powerful as ever, and while his visual vision has grown increasingly directed from within, the initial impact of his singing is still a touchstone for modern rock vocalists. The latter end of the hour-plus set was highlighted by the tasteful “Cleaning Windows” and moving version of the title track from his latest LP.

Though his interplay with the packed house was nil, as is typical of a Van Morrison show, the artist did return to the stage for an encore of “Dark Side Of The Road.”

While dates have been set for more Van Morrison shows this summer, the Great American Music Hall and the few who got a chance to see one of the night’s two shows was treated to another chapter in the tumultuous yet ultimately provocative musical development of one of rock’s greatest artists.

Roth Holden

Big River

EUGENE O’NEILL THEATRE, N.Y.C.

If this season is any evidence, the Broadway musical is dying on the vine. Why? Well, in my opinion, it’s because Broadway producers keep pruning up musicals written by Broadway-musical writers, when Irving Berlin, Cole Porter, Jerome Kern and the rest were writing for the Great American Music Hall. It was just as good as the best songwriters available in that idiom — they were the best songwriters available in the country. In this day and age, the Berlins, Porters and Krens of this world are the pop and rock songwriters. While the Tin Pan Alley writers were attracted to Broadway, today’s best talents (with rare exceptions like Stephen Sondheim) are drawn to the pop world, simply because it is there where their talents will be best showcased (as Broadway was the best showcase for the talents of prior generations of tunesters). So, to my mind, the forward-thinking Broadway producers who want to keep the musical form alive and, importantly, keep the Broadway audience growing (and awake for two- and-a-half hours), will turn to popdrom for their musicals (and not just for chesty revues like the torpid Leader of the Pack). When I doubt the availability of the Stevie Wonder’s of the world, there are dozens of songwriters who probably could be lured to Broadway. Songwriters like Roger Miller.

Let’s face it: the idea of turning Huck-Finn into a musical is not a great one. But if you have to do it, going for the man who wrote “Doo-Wacko-Doo,” “Dang Me,” “Chug-a-Lug,” “King of the Road,” and similar southerners ditties is a fine idea. Surprisingly, Big River is a pleasant entertainment — it’s true to its source, it’s lovely to look at, and it’s performed with the right amount of zy-zeit. And, most importantly, the music is down-home and folksy, interesting and bright, and serves the story well. Roger Miller’s 17 songs are vintage Miller — they are blithe and good-humored. With the aid of a good, bluegrass-style band in the pit, and wandering on and off stage (fiddler Kenny Kosek, guitarist John Guth, and harmonicaist Don Brooks are very much in evidence, and the bluesy open-ear grip of pure ecstasy. It was almost embarrassing to be witness to something so personal. It was intimate, as intimate as the music that expressed it.

Three musicians, each playing separate but integrated personal experiences, wrapped in their own mental cocoon, unaware of the crowd or each other — an unusual sight to be sure. But the music — they somehow blended into one flow, one smooth, soulful, understated, a tight top hat, pulled away. Wayne Johnson, subtly genius painting mood for mood; Brad Cmung, a new member, on five-stringed banjo, providing low probing heartbeats, and Bill Berg, randomly solos with piercing drums and moody cymbals.

The second song, “Grasshopper,” continued the flow of the first. Staccato delicate lines constantly brightening, crescendoing then following back into despair. It was the third song, “Villagers,” a cut from their newest album for Zebra Records, “Everybody’s Painting Picture,” that was different.

“Villagers” brought down the audience to Wayne Johnson’s face. No longer was the music an outlet for internal or external emotion, it was now raw substance to be molded by the musician. The trio worked together to fit the pieces — guitar designing melodies, bass solos, supporting drums and cymbals. The roughness was very refreshing.

Wayne Johnson’s infrequent solo public appearances (he again retreats to his studio in June) has led to even less frequent reviews. I had been thrown by the limited descriptions. I had heard and read the Wayne Johnson Trio — jazz, fusion, blues, classical. Even an earlier quote of Wayne Johnson’s “improvisational chamber music,” had brought visions of dusty Renaissance chambers with minstrels playing on out instruments.

So backstage, after Saturday night’s performance, I asked Wayne Johnson to expand on the quote. He graciously complied. “Chamber music is more intimate. I was around small groups, and even was the only way I could have described the night's performance. Simply intimate.”

Sandra Kay Tanaka

PHIL'S HERE, THROW ANOTHER SHRIMP ON THE BARBIE — During the Sydney leg of the Phil Collins’ “No Jacket Required” tour, Essex Music presented Phil and his manager, Tony Smith, with plaques to commemorate their first visit to Australia. Pictured are (l-r): Smith, Collins, John Morrison, professional manager, Essex Music Australia, and Bruce Powell, managing director, Essex Music Australia.
J

universal Amphitheatre. It must be tough being Julian Lennon. On the one hand he must satisfy his fans that he has come to see a sensitive, serious songwriter perform, and on the other, he must satisfy his predominantly young, drug generation that has come to play respect to someone who has evolved into a teen idol. At last week's amphitheatre show, he chose the latter. Predictable as they may be, comparisons to his father's career are basically unavoidable. Young Lennon is in the prime of his career where he exhibits the lyrical and interpretative abilities of his father during his later years, while finding himself the subject of adoring screams from young women who were consistently rushing the stage with flowers. Lennon has evolved into a pop idol who has skipped the “Love Me Do” lyrical stage.

What basically happened during the Amphitheatre performance was an audience split. Those coming to see young Julian prance around on sprayed on jeans and striped tuxedo bow tie and jacket were obviously experiencing a thrill a minute. There were all the elements of an arena production — smoke, synchronized lighting, a couple of fancy dance steps and several well rehearsed comments to the audience which further increased the pre-arena excitement. At one point Lennon donned a top hat and high stepped across the stage. At another moment he picked up an over-sized harmonica and faked the solo. The youngsters ate it up.

The presumably older crowd that has been touched by Lennon's poignat debut LP were perhaps a bit surprised by the direction of the show. It wasn't that the guitarist's solos didn't hold up, because they did. It was simply that they were a bit behind the smoke and high stepping. Those expecting an intimate evening with an obviously intimate and sensitive artist came to the wrong place.

Lennon's song list was primarily from Valotte and included all the singles. Especially effective was the rendition of “Too Much Too Late For Goodbyes.” with its infectious reggae rhythm. The most moving song of the evening was “Stand By Me,” a tune covered by his father almost 10 years ago. Packed with emotion and sincerity, Lennon proved that his talents extend far beyond the work of his own pen.

The highlight of the evening was Lennon's band which played with the utmost precision. Each musician was so adept in his particular role that the band as a whole was virtually flawless. Julian Lennon is obviously a talent with longevity. It will be interesting to see his career evolve. His first tour proved that he is a true showman with a knack for flashy entertainment. The basic question remains — how do those girls scream so loud for so long?

David Adelson

O

ingo Boingo

The Palace, L.A. — Oingo Boingo is an 80's version of L.A. grass-roots, with a local following as thick as the local smog. A special cynicism, bred of an ironic sensibility gained through years on the freeway, leap from KROQ. Pasadena, at the dawn of the '80s through lead singer Danny Elfman's otherworldly vocals. Frenetic horns gave the sound an unwanted instrumentality that had Southern California's understated experimental rockers buzzing. Now, at mid-decade and with a movie soundtrack and national tour dates under their belts, Elfman and Oingo Boingo aren't quite so novel.

A recent closing show at L.A.'s Palace nightclub revealed Elfman and the band on a less explosive level than is the norm for this up tempo and often theatrical act. Dragging its tail, Oingo Boingo appeared lacking in "boingo" on the last show of its four-night stand at the club.

Loose rhythms were the main problem. General syncopation at the start of Oingo Boingo standards such as "What You See Is What You Get." seemed generally out of whack. A failed bass intro (uncremoniously, though obliquely announced by an apparently perturbed Elfman) on "There's Something Inside Your Head" didn't help what came off as overall musical fatigue.

Boredom was the case. When the band plowed into a half-hour set of new material, the show picked up. Battling into "Dead Man's Party" with its reggae overtones, new vitality hit the stage. Prince-esque staging added visual interest, while the band tightened itself up a bit.

Elfman took a valiant lead throughout the closing show. Plunging into a cover version of the ever-kitsch "Rawhide," Elfman wielded his strange voice like a machete. Though not as physically expressive as his audiences are used to, the performance was, as they should have done with his dynamic presence. His recent "traditional" single from the Beverly Hills Cop soundtrack was a vocal high point of the evening. The man's roller coaster voice is like no other, a point he continued to prove during this last show of the Palace engagement. The rhythm and a more adventurous song list, Elfman's uniquely rubbery face and voice show limitless possibilities.

Gregory Dobrin

G

eneral Public

Radio City Music Hall, NYC — It was hot and the crowd was surprisingly young. Which may have been why General Public's Radio City show seemed more like a riot about to explode than like a concert. Part of the problem may have been the audience. Dave Wakeling's guitarist, Dave Wakeling's, who began the performance by saying, "Everybody on stage wants to dissociate themselves from the despicable security in the hall" — so just ignore them." For half the set the audience obliged, bouncing in the aisles but remaining reasonably well-behaved. But after two girls got away with climbing onto stage to give Wakeling a kiss, and a guy jumped up to snap his picture, the show became something of a free-for-all. Even Wakeling seemed disturbed by the monster he had created and tried to restore order by reminding the crowd that if they didn't want security, they had to act like they didn't need it. Unfortunately, his pleas were to no avail. By the time General Public got to their current single "Troublemaker," the crowd was standing stage-high and once they realized what the band was playing, they literally mobbed the stage. Wakeling had to stop singing to dig himself out from a mass of bodies and had to take refuge by his backup singer to finish the song.

The question, though, is what really caused the hysteria — Wakeling's blond-haired handsome or the band's performance. General Public had some smoking rhythms and great instrumental lines — evident on cuts like "General Public" and "Anxious" (from the current A&M LP "... All the Rage") and on new songs like "Too Much Of Nothing." There was a lot of infectious energy — the tromp line jumps vocalist/percussionist Ranking Roger used to accompany his drumming and the running laps he did across the stage. Kevin White (guitar), Micky Billingham (keyboards), Horace Panter (bass), Stoker (drums) and guest saxophonist Saxa — who blows one helluva horn — more than held their end musically. (Though backup singer Justine's voice got lost in the mix.) But, after a while, the melodies began to blur into senselessness.

Wakeling and Ranking Roger packed a lot of punch as The English Beat because of their danceable, topical songs. General Public has retained The Beat's political sharpness and enticing rhythms — as "Burning Bright" and "Limited Balance" proved — but they need to remember that, besides the dancing feet and challenged minds, there are ears that need musical variety.

Robin J. Schwartz

Old Enough to Receive Royalties — Daly Paz Warshaw, age 10, recently became the youngest composer ever to affiliate with BMI. A resident of New City, New York, she won a BMI Award to Student Composers in 1984 for her work "My Fun Suite" for orchestra. Me Warshaw is shown here signing her affiliation papers with BMI president Edward M. Cramer.
**Apollo Theatre To Reopen With NBC Television Special**

By Lee Jeske

NEW YORK — The Apollo Theatre, the mecca of black entertainment on 125th Street in Harlem, which, in recent years, has had a somewhat rocky time, is preparing to stage its 50th anniversary. The theatre was approached last November by the NBC network which, a few months ago, reopened its famous video production center and is now making three semi-hour specials for airing on NBC this fall.

The opening week will include the return of the Apollo’s legendary Amateur Night, May 22, and a special May 24 performance by Hall and Oates, benefitting the United Negro College Fund. In addition, NBC will broadcast a half-hour show, produced by WHNC-TV in New York and hosted by Lloyd Kramer, that traces the theatre’s history through film clips and interviews with such artists as James Brown, Honi Coles and Dizzy Gillespie.

The Apollo has been turned into a true mecca this year for the talk show circuit. Some of the names expected to be appearing include: Paul Sewart, who hosts the show at the Apollo; the late Wanda Jackson, who hosts the show at the Apollo; and the late Wanda Jackson, who hosts the show at the Apollo.

The Apollo is not alone in its anniversary celebrations. The Apollo, along with other New York City institutions, will be celebrating the 1940s with the reopening of the Apollo’s historic East Coast telephone exchange. The telephone exchange, which has been closed since 1940, will be reopen May 4 for airing on NBC May 19.

A Motown Production, the tapings, followed by a dinner show, and played on the New York-based American Film Institute and video production center and its 50th anniversary. Hosted by Bill Cosby, the show will feature performances by Stevie Wonder, Debbie Allen, Celia Caloway, Smokey Robinson, Sarah Vaught, Boy George, Sammy Davis Jr., New Edition, The Temptations, Gregory Hines, Harvey Belafonte, Pati LeBelle, Little Richard, Jennifer Holliday, the Manhattan Project, DeBarge, the Four Tops, the Commodores, the Drifters, the Cadillacs, Sam Harris and others to be announced.

Constitutional Clause will declare the week of April 19 “Apollo Week” in recognition of the theatre’s reopening. The Apollo will be run by Inner City Productions, which have produced NBC special with Motown. Other events of the opening week will include the return of the Apollo’s legendary Midnight Special, May 22, and a special May 24 performance by Hall and Oates, benefitting the United Negro College Fund. In addition, NBC will broadcast a half-hour show, produced by WHNC-TV in New York and hosted by Lloyd Kramer, that traces the theatre’s history through film clips and interviews with such artists as James Brown, Honi Coles and Dizzy Gillespie, will be telecast by several local outlets (WNBC, N.Y.; KBLA, L.A.; WKCY Cleveland; WRG-TV Washington; and WMAQ, Chicago) the weekend of May 18-19, Motown Returns To The Apollo will air on NBC from 8-11 p.m. May 19, Suzanne de Passe, president of Motown Productions, is executive producer. The show is produced and directing.

**Court Of Appeals Upholds Conviction Of Bootlegger**

LOS ANGELES — The U.S. Court of Appeals, Ninth Circuit, has affirmed a conviction of Florida resident Richard Minor of six counts of Copyright Infringement, two counts of Interstate Transportation of Stolen Property and one count of Conspiracy to commit these offenses for his bootlegging activities concerning Elvis Presley recordings.

Minor was one of four men convicted in Los Angeles in connection with a nationwide Elvis Presley bootleg record scheme that authorities believe netted one million dollars was one of the largest bootleg record schemes ever prosecuted.

He was sentenced on June 90, 1981, by the Hon. Manuel Real, Chief Justice U.S. District Court, Los Angeles, to eight-and-one-half years in prison and a $39,000 fine.

The Interstate Transportation of Stolen Property statute is a federal criminal code section which prohibits the transportation across state lines of “stolen goods, wares or merchandise” valued at $5,000 or more. A panel of three judges rejected Minor’s argument that intangibles in the form of copyrighted music cannot come within the meaning of “goods, wares or merchandise,” as set forth in the federal criminal Interstate Transportation of Stolen Property statute. The court went on to say that it had already decided this issue in an appeal by one of Minor’s codefendants, Paul E. Dowling, whose case was recently heard by the U.S. Supreme Court.

The court also held that a distributor of bootleg recordings can be convicted of criminal Copyright Infringement by surrounding circumstantial evidence and that the government need not prove that the defendant knew each recording was not authorized.

**A&M Video Releases Carpenters’ Video History**

By Gregory Dobrin

LOS ANGELES — More than a decade has passed since the Carpenters first showed up in the Top 10 with their hit, “Close To You.” A total of 14 albums have been released under the duo’s name since then, with countless singles racked up and some 80 million records sold. A cornerstone of A&M Records since they were discovered by Herb Alpert in the mid-60s, the Carpenters were a 7th supergroup who seemed as innocent and carefree as their music was melodic. A long, hot, and humid summer, they seemed their only appropriate style.

Karen Carpenter’s sudden, tragic death in February of 1983 sent a shock wave through the recording community that his only now started to subside enough for the singer to pass away as a true milestone in popular music. Just two years from her death, Karen Carpenter’s impeccable vocals, her singing partner, Tony Orlando, and their music are the stuff of legend, fixed in time, preserved forever by our electronic media.

Karen Carpenter’s final film surfacing in the fall of 1983, when noted film tape preservationist Paul Sewart came across excerpts from an early Carpenter televised appearance. The film features Karen Carpenter, whom he soon to screen more footage. Meanwhile, A&M Records found a rare fragment interested in a video project for the Carpenters, and urged that a homoe video be compiled. The result is a 65-minute compilation of vintage and recent Carpenter film clips videotaped entitled Yesterday Once More, released early this spring by A&M Video. The film is the retrospective album of the same name.

Sewart, associate producer John Delagatto, and director/producer (for Sewart) Fred Sewartanick was blackpiloting Carpenters film and video footage as fans and archivists ahead any plans for a home video project. The project got under way in the fall of 1983, when noted film tape preservationist Paul Sewart came across excerpts from an early Carpenter televised appearance. The film features Karen Carpenter, whom he soon to screen more footage. Meanwhile, A&M Records found a rare fragment interested in a video project for the Carpenters, and urged that a home video be compiled. The result is a 65-minute compilation of vintage and recent Carpenter film clips videotaped entitled Yesterday Once More, released early this spring by A&M Video. The film is the retrospective album of the same name.

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First "Vivian Ellis" Competition Held
By Chrissy Iley

LONDON — PRS in conjunction with the Guildhall School of Music and Drama held the first "Vivian Ellis" Competition for local composers of musicals. Titled The Vivian Ellis Prize, the event took place in Guildhall, London. The five finalists selected from the hundreds of entrants had excerpts from their musicals performed during the evening. A panel of eminent musical people — including Tim Rice, Cameron Mackintosh, Don Black, David Heneker (of Lord and Lady) and Vivian Ellis himself — discussed the panel and audience. All the runners-up received a prize of £500. The winner was announced by George Stiles, 23, and lyrics by Anthony Drewe, 24.

The Vivian Ellis Prize was inaugurated by the Performing Rights Society to celebrate the 80th birthday of their president, Vivian Ellis, CBE, composer of several musicals, including the recent Annie, and Male vocalists, respectively. Keep an eye on these two. Among the remaining awards, Direktiv 17 was recognized as Best Independent Artist and Chat Circle, who recently composed For the Camera, as Best Non-Recording Artist.

The power of video brought many of the artists together on tours for public awareness. Laurie Cooper of The Parachute Club held that the evening was a success and felt honored that the public has chosen us over fellow artists. Performances for the evening included recording artists Dabado, James Siberry, The Nylons, Gowan, Darkroom Images In Vogue. The Gospel Project closed the show with its soulful style and was joined by all performers in the singing of "Tears Are Not Enough." The crowd rose to its feet and sang the final chorus, unifying some of Canada's best in a moving moment.

Grant Lawrence

ARGENTINA

BUENOS AIRES — Interdisc. Exc. Edgard Larrababetl traveled last week to the city of Rosario to support the launch of the third album ahead by Facundo Capral to be released by the label. The site was selected considering that Capral has scheduled two dates at the Luna Park (cap: 13,000) in about four weeks, and the label wants to make available the music of the show in time for those thistles. Capral has been one of the top artists on 1984 and a strong box office moneymaker during the summer season.

Leo Bentivoglio, who returned recently from the international convention held by PolyGram in Mexico City, reports that several local artists have been selected by the delegates of other Latin branches of the group and their recordings will be released soon in these countries. Among artists unveiled at the meeting were Mercedes Sosa, Víctor Heredia, Sula Rocha, Cuarteto Zupay, Antonio Narrag Ross and new star Teresa Parodi, whose first LP has been released recently. Manuela Bravo, who recently returned to Canada, says that the label is also working hard on an international hit for this year, "The Reflex" by Duran Duran. The Moody Blues took this year's prize for Outstanding Contribution to British Music.

Miguel Siminoff

UNITED KINGDOM

LONDON — This year's Ivor Novello Awards was dominated by Wham!, who won categories for the Most Performed Work — "Careless Whisper" — and Songwriter of the Year, George Michael. "Careless Whisper" was also nominated for Best Song, Musically and Lyrically, and honored also went to Phil Collins for "Against All Odds (Take a Look At Me Now.)."

Frankie Goes To Hollywood also made their presence known — they won the award for Best Contemporary Song with "Two Tribes." The band was also nominated for Artiste of the Year for "Relax." Best Selling Side-a-side was the Band single — "Do They Know It's Christmas?" and international Hit of the Year was "The Reflex" by Duran Duran. The Moody Blues took this year's prize for Outstanding Contribution to British Music.

Chrissy Iley

INTERNATIONAL BESTSELLERS
Nik Kershaw And “The Riddle” Of Success

By Stephen Padgett

LOS ANGELES — Nik Kershaw is a major star in nearly every civilized corner of the universe except the United States. Last year he was on top of the “Hot 100” LP and the recently released “The Riddle” each spawned #1 hits in the U.K. and other countries. How can a pop phenomenon of this magnitude escape success in the United States? One gets the impression when speaking with Kershaw that he has the patience to — and see. One also senses a proper confidence that believes his music will eventually speak louder than anything negative people can say.

Kershaw entered the pop fray somewhat reluctantly. After several jazz-fusion type bands broke up he was left to decide whether to continue on his own or not. He chose to try his hand at songwriting, but demos of his songs were routinely rejected at all the record companies. In a last-ditch effort before hanging it up, he placed an advertisement for a manager, to which Mickey Modern responded.

Under Modern’s guidance a new set of demos were put together and this time a deal was secured from MCA. Kershaw went on to record “Human Racing”, which contained the big international hits “Wouldn’t It Be Good?” and “Dancing Girls.”

The Kershaw sound has slick, technologically sophisticated instrumentation on thick, chordal, melodic textures. His sense of song guides every arrangement. Never do the often complex musical structures fail to capture the simple, beautiful songs upon which they depend. The satisfying thing about a Nik Kershaw track is the right balance between the atypical orchestrations, his music and the moment. His musical influences range from Steely Dan and Weather Report to Stevie Wonder. This diversity is heard in the sophistication of songs like “Know How” and “Easy” and the melodic soulfulness of “Human Racing.”

The British press originally treated Kershaw as another of the punk-boy, Duran Duran clone teen idols. This had more to do with his boyish looks than with the depth of any of his music. On the new LP one can hear the conscious effort being made to showcase Kershaw’s true talents as a musician, lyricist and performer. But the teen idol image dies hard in the U.K. Fortunately, his audience in the U.S. is growing on a word-of-mouth level, mercifully sparing Kershaw this convenient, inaccurate appraisal statewide.

With a quick introductory tour of the U.S. just completed and another more intense tour planned for later this year, hopes are high at MCA that this will be Kershaw’s year. And so it should be. His songs are from the heart and his performances are professional. The riddle is how long success can elude Nik Kershaw in the United States. The clues are in the music!

“Children Of The World” Set To Record “We Are The World”

By Peter Berk

LOS ANGELES — Sonny Molendrez, a Los Angeles radio personality on KMMG, and host of the Disney Channel’s “You And Me Kid” program, has launched a project entitled “Children Of The World,” which will unite an ethnically diverse group of children for the purpose of recording “We Are The World.” The plans call for the gathering of between 20 and 40 children, ranging in age from 6-14, who, although American, represent the various countries from which their families originate.

Over 1000 children signed up for the release of the single during the first week of June, with the video to follow soon after.

PolyGram Special Imports

PolyGram — the Society of Singers Foundation, a nonprofit organization dedicated to providing financial assistance to vocal performers, met at the home of Ginny and Henry Mannick last week to establish the foundation and to formulate plans for their first fundraising concert which is planned for early fall. Celebrating the kick-off of this song are (+) Jerry Vale, Mancini, Andy Russell, Tony Martin and Buddy Groco.

At the piano is Tony Marino.
Walter Bros. Settlement

(continued from page 7)

commercial success has always been very elusive. Rush perennials gained their greatest notoriety as the author of songs propelled into the limelight by John Mayall or Eric Clapton. 'The public doesn't even know who I am,' said Rush. 'Even though I'm the one who writes all these things.' After more than 30 years on the road, Rush has learned to take the things out of their context and put them in stride. 'I'd be lying if I said I didn't get angry,' he remarked. 'I guess that life and you've got to accept it. You can't undo what's already been done and I just have to go on from here and try to straighten this mess up.'

Rush obviously means what he says. His Music Machine show was a sizzling display of some of the finest guitar work to take the load in formulating a positive solution. One that will set the standard for all record companies to follow.
AROUND THE ROUTE

By Camille Compasio

The plug has been pulled on the video lottery machines in the state of Illinois as of late April — eight months after the test period began. (As previously reported, the test period had been extended by 90 days.) The reason for the termination was that the machines did not measure up to expectations, in terms of revenue and popular appeal. As reported by the local press, when Rally Mfg. Corp. provided the machines to the state, sales were expected to average $1,000 per week on an expected 300 terminals, which were expected to be functioning in Chicago, northwest suburban and downstate locations. However, there were less than the anticipated 300 terminals installed during the test period and average weekly sales were less than anticipated — maybe $300 to $500, according to some observers. Needless to say, Illinois operators are elated over the outcome of this test and feel that ops in other states where video lotteries are in test or being proposed will benefit from this experience. Ken Thom of Western Automatic Music had a good number of his locations participating in the test, during the early stages, however, the number had dwindled to one. "After two or

(continued on page 41)

New AMOA Officers-Elect Named At Mid-Year Board Meeting

CHICAGO — The four principal officers of AMOA will henceforth be elected at the annual mid-year board of directors meeting, rather than at the AMOA annual exposition, which had been the customary procedure. The board reached this decision at their recently held mid-year meeting, April 17-19, at the Hilton Hotel in Lake Buena Vista, Florida. The move is in line with the growth and expanded structure of the association and is "essential," as noted by executive vice president Leo Droste, in order to allow time for "preplanning" on the part of the new officers and facilitate the transition. President-elect for the 1985-86 term of office is Al Marsh, 1st vice president elect is Richard Hawkins; secretary elect is Walter Behrer, Jr. and treasurer elect is Clyde Knupp, who will all assume their new posts in November, following the 1985 AMOA convention.

The remaining officers, including three vice presidents, board members, etc., will be elected at Expo 85, just as in the past. A special nominating committee for directors will recommend candidates and AMOA invites those members wishing to make recommendations to submit their choices no later than July 30.

This year's meeting, which saw 45 of the 48 board members present, produced a number of decisions pertaining to the internal operation of the association and its various committees as well as national issues affecting the coin machine industry.

Officers of the AMOA Education Foundation voted to authorize a maximum of $1,000 for the Wayne Hesch Scholarship(s). A new brochure is being developed for distribution to schools and educational facilities. The association requests that applications be sent in by July 15, since the winners are scheduled to be announced August 1.

With respect to the upcoming 1985 AMOA exposition, October 31-November 2 (Hyatt Regency Chicago), the board has reduced the educational program somewhat by eliminating a Wednesday seminar schedule, which means the convention is back to a three-day format (advance registration, however, will be available on Wednesday). This move is in tune with the current industry climate which calls for some degree of cutbacks to ease the expense of convention participation without compromising the quality of content. In this regard, the Education Committee is currently considering a number of topics for the seminar agenda, which will commence on Thursday and continue through Saturday. The committee is composed of operators who will rely on their personal experience in the selection of material and subject matter.

AMOA will continue to keep a close watch on legislative activities in Washington that pertain to the industry; among which, at present, include the Bern Convention (pertaining to international copyrights), the proposal to eliminate investment tax credits, and the proposal to extend depreciation from the current five years to possibly seven years.
**Coin Machine**

**Rowe Appoints Betson Pacific S.F.**

CHICAGO — Betson Pacific San Francisco has been appointed exclusive distributor for Rowe International products in Northern California. To mark the occasion a two day event was held at the South San Francisco facilities to provide the opportunity for northern California operators to view the latest in Rowe vending, music and video music equipment together with other featured product lines. Among Rowe reps in attendance were Ted Lloyd, Bud Kice, Jim Powers and Bob Reid.

"Rowe is the strongest of the old line vending companies and builds a well designed and reliable product," commented Will Laurie, branch manager of the Betson San Francisco operation. "The operators demand quality and Rowe products provide that," he continued. "We are confident that the Rowe line will enhance our position in the market."

Betson’s John Schneider added, "The Rowe 49 is the model that will be available with a dollar bill acceptor. This unit will be in high demand especially because of this feature." John also noted that the Rowe video jukebox has shown wide appeal. "Operators in our area have indicated their preference for the Rowe products and we are pleased to have the exclusive representation in northern California."

Other manufacturer representatives attending the event included Frank Ballouz and John Peterson of Nintende, Mary Fujibayashi of Atari and Tom Petiet of Data East.

**Joe Kaminkow To Memetro**

CHICAGO — Joe Kaminkow has joined Memetro, Inc. as director of marketing and Far East Trade. Prior to his new appointment Kaminkow served as Far East Trade and Product Development Manager at Williams Electronics, Inc., where his successes included conceptual creation, design and licensing of Williams’ "Space Shuttle" pinball, "Defender" game, the 1982 kit, the Aerobiko kit and Playground vol. 2.

In commenting on his new affiliation with the Elk Grove Village, IL-based firm, Kamin- kow said "Memetro is the brightest new star in the coin-op industry. We intend to market some very innovative "smart" ideas this year. Our newest products are the Playmate Escort, an English designed wall box designed to utilize old jukeboxes, as well as a solid long term earring arcade and bar machine called Punch Power. Both will be offered directly to operators at substantial savings."

When asked about other future products from the firm Kaminkow replied, "We plan to offer a licensed kit version of Taito’s top earner video game Ten Yard Fight ‘85 and Capcom’s Savage Bees direct to operators, and a pin is also in the works." He went on to comment that "With the expertise of Memetro president Larry Siegel and others associated with our organization the industry will soon look toward us for innovative leadership."

**Dynamo’s 1985 Table Soccer Tour Is Drawing Big Numbers**

CHICAGO — Over 100 table soccer players traveled to Albany, New York the weekend of March 15-17. The $10,000 East Coast Open, the first major stop on the 1985 Dynamo Table Soccer Tour and pro players from around the country took part in the events. The tournament was sponsored by Ron Boucher of Football Sports, a vending company based in Laconia, New Hampshire, that specializes in table soccer. Miller High Life’s local Albany distributor, Kiess Distributing, provided trophies and table lights, and the new Dynamo table cases used in the competition were provided by Bally Northeast.

All of the top players in the sport were on hand, but the action was dominated by Lou Salkind, a pro player from Elmhurst, NY. He walked away with four first places and one second, winning a total of $640 in cash plus a new Dynamo home table, valued at $600.

Salkind started off by taking first place in the two-ball rollerball event on Friday night with partner Mike Mattassa and then went on to win the Mixed Doubles event with partner Robert Wormald, scoring a 21-13 victory. But when the action switched to the new Dynamo home table, he didn’t fare so well.

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**Coin Machine**

**Memetron To Intro ‘Ten Yard ’85’ Kit**

CHICAGO — Memetron, Inc. of Elk Grove Village, Illinois announced that an agreement has been reached with Taito of America to market its highly successful “Ten Yard Fight ’85” as a kit. “We are very pleased to have the opportunity to market Ten Yard Fight ’85 as the first of our ‘Hit Kit’ line,” commented Joe Kaminkow, Memetron’s director of marketing and sales. “Ten Yard Fight ’85 continued to top the charts and the operator demand is increasing for this excellent high ROI product,” he added.

The new kits, which are expected to be available very shortly, will be offered direct to operators. Further information may be obtained by contacting Memetron, 2250 Brickvale Drive, Elk Grove Village, IL 60007.

**NAMA Relocates Chicago Headquarters**

CHICAGO — The National Automatic Merchandising Association will move its headquarters offices in Chicago, effective May 3, to 20 North Wacker Drive, Chicago, Illinois 60606, as announced by association president G. Richard Schreiber.

NAMA made its headquarters at 7 South Dearborn Street in Chicago for nearly 40 years. Schreiber said the association decided to move because the building on Dearborn Street recently changed owners amid rumors that it would be torn down and replaced by an office tower.

“We wanted to maintain NAMA’s headquarters in downtown Chicago where the association has been located since its founding in 1936,” Schreiber said. “The 20 North Wacker Drive building is easily accessible to all forms of transportation and in and around the city. It will be easy for both members and employees who travel to NAMA headquarters.

The Wacker Drive building is one of Chicago’s historic structures. On the ground floor level, part of the building houses the Civic Opera House.

**Digital Controls Debuts dBase III**

CHICAGO — Digital Controls announced the addition of “dBase III” to its Learning Center Library of videodisc computer applications courseware. The Aston-Tate program, currently the top selling database management software, was chosen as the subject for the 1984 Learning Center computer training course after a poll of the DCE dealer network, according to vice president-product development, Mr. Elizabeth Wright.

The course, which was scripted by Michael Clifford, author of two books and numerous articles on dBase II and III, teaches the student to create database files, add and change information, and perform time-saving searches, retrievals, and arithmetic calculations using dBase III. The student also learns to extract selected data and print formatted reports.

“The program ensures familiarity with the multiple capabilities the software allows,” Wright noted. “Under tutelage of the Learning Center video teacher, the student progresses at his or her own pace and learns by hands-on application experience.”

During the approximately five hours it takes a typical student to complete the Learning Center dBase III course, he or she will create three database files, store an retrieve data, and learn several ways to change data files. The student will selectively list data to meet certain criteria, find and display individual records, and index data for sorting.

**‘Distributor Of The Year’ Awarded By Valley Company**

CHICAGO — Two distributors, Brady Distributing of Charlotte, North Carolina, and Dunis Distributing of Portland, Oregon, have been named “Distributor of the Year” by The Valley Company of Bay City, Michigan.

The selections were based on total volume of purchases during 1984 and this recognition is part of Valley’s continuing program to honor distributors for outstanding performance.

As a memento of this achievement, each distributor received a unique handcrafted desk which looks like a Valley Black Cougar coin-operated pool table, but contains drawers on one side, with authentic eight-ball drawer knobs. The desk has the same billiard cloth cover, trim, high-pressure laminate on rails and apron, along with other Valley Cougar features.

In presenting the awards, Alan Schafer, Valley’s vice president of marketing, said “Brady and Dunis were the pioneers for the start of the return to the basics in 1984, but they’ve much more than that. They have supported Valley in many ways over the years and have played a key role in making the coin machine industry stronger and more stable.”

Pictured at the uniquely designed pool table desks are (L, r) Valley vice president Alan Schafer, Lou Dunis, Stuart Dunis and George Cuskic of Dunis Diziq; and (L, 1) Tom Keil, L. A. Rossen, Ralph Rossen, Jim Brady, Valley’s Alan Schafer, Jim Frye, Blue Norris, C.B. Brady and Dennis Thornton of Brady Diziq.
POP

1 SOMEBODY SHOULD LEAVE — REBA MCENTIRE (MCA-5257)
2 GIRLS NIGHT OUT — THE JUDDS (RCA PB-13991)
3 THERE'S NO WAY — ALABAMA (RCA PB-13992)
4 STEP THAT STEP — SANYER BROWN (Capitol P-B-5446)
5 TIME DON'T RUN OUT ON ME — ANNE MURRAY (Capitol P-B-5436)
6 DON'T CALL IT LOVE — DOLLY PARTON (RCA PB-13877)
7 WARNING SIGN — EDDIE RABBITT (Warner Bros. 7-29089)
8 FALLIN' IN LOVE — SYLVIA (RCA PB-13997)
9 RADIO HEART — CHARLY MCCLAIN (Epic 34-04777)
10 IN A NEW YORK MINUTE — RONNIE MCDOWELL (Epic 34-04915)
11 YOU'RE GOING OUT OF MY MIND — T.G. SHEPARD (Warner Bros. 7-29071)
12 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) — THE WHITES (MCA-Curb MCA-5235)
13 WORKING MAN — JOHN CONLEY (MCA-52543)
14 DON'T CALL HIM A COWBOY — CONWAY TWITTY (Warner Bros. 7-29067)
15 THERE'S NO LOVE IN TEXAS — BARBARA MANRELL (MCA-5237)
16 FOUR WHEEL DRIVE — THIE KENDALLS (Mercury 880 588-7)
17 NATURAL HIGH — MERLE HAGGARD (Epic 34-04890)
18 LET IT RIDE — MEL DANICAP (Capitol P-B-5458)
19 COUNTRY BOY — RICKY SKAGGS (Epic 34-04831)
20 LITTLE THINGS — THE OAK RIDGE BOYS (MCA 5255)
21 NOBODY WANTS TO BE ALONE — CRYSTAL GAYLE (Warner Bros. 7-29060)
22 CALIFORNIA — KEEF STILZ (Epic 34-04771)
23 I NEED MORE OF YOUR LOVE — THE BELLAMY BROTHERS (MCA-Curb)
24 HIGH HORSE — THE NUTTY GRYFFIN IRISH BAND (Warner Bros. 7-29099)
25 HONOR BOUND — EARL THOMAS CONLEY (RCA PB-13960)
26 MAJOR MOVES — HANK WILLIAMS JR. (Warner Bros./Curb 7-29096)
27 THE COWBOY RIDES AWAY — GEORGE STRAIT (MCA-52526)
28 WHITE LINE* — EMILYLOU HARRIS (Warner Bros. 7-29041)
29 IT'S YOUR REPUTATION TALKIN' — THE OAK RIDGE BOYS (RCA PB-14034)
30 SHE KEEPS THE HOMEFRIES BURNING* — RONNIE MILSAP (RCA PB-14034)

COUNTRY

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BLACK CONCERT CONCEPT

1 WE ARE THE WORLD — U.S.A. FOR AFRICA (Columbia USA-04839)
2 IN MY HOUSE — MARY JANES GORDY (Gordy/Motown 1741GF)
3 BACK IN STRIDE — MAZE featuring FRANKIE BEVERLY (Capitol B 5431)
4 SMOOTH OPERATOR — SADIE (Portrait/CBS 37-04807)
5 FRESH — KELLO THE GANG (De-Lite/PolyGram 880 623-7)
6 RHYTHM OF THE NIGHT — DeBARGE (Motown 1707GF)
7 YOU SEND ME — THE MANHATTANS (Columbia 38-04754)
8 INNOCENT — ALEXANDER O'NEAL (Tabu/CBS Z54 04718)
9 LOST IN LOVE — NEWMAN MCGROD (Columbia 52530)
10 YOU GIVE GOOD LOVE — WHITNEY HOUSTON (Arista AS-1 9284)
11 INTO THE NIGHT — B.B. KING (MCA 52530)
12 I FOUND MY BABY — THE GAP BAND (Total Experience/TES-1 2412)
13 READ MY LIPS — MELBA MOORE (Capitol B-5432)
14 'TIL MY BABY COMES HOME — LUTHER VANDROSS (Epic 34-04760)
15 MY LOVE IS TRUE (TRULY FOR YOU) — THE TEMPTATIONS (Gordy/Motown)
16 FREAK-A-RISTIC — ATLANTIC STARR (A&M 2718)
17 I JUST WANNA HANG AROUND — GEORGE BENSON (Warner Bros. 7-29042)
18 MEETING IN THE LADIES ROOM — KLYMAXX (Constellation/MCA 52545)
19 DO YOU WANT TO GET AWAY — SHANNON (Mirage/Emergency 7-99655)
20 NIGHTSHIFT — COMMODORES (Motown 1773 MF)
21 CAN'T STOP — RICK JAMES (Gordy/Motown 1707GF)
22 AXEL F — HAROLD FALTERMAYER (MCA-52536)
23 (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU — WILTON FELDER (featuring BOBBY WO Magazine and introducing ALLTRINNA GRAYSON) (MCA 52402)
24 WHERE DID OUR LOVE GO — THE REDDINGS (PolyGram/PolyGram 881767-1)
25 RAINBOWS — EUGENE WILDE (Philly World/Atlantic 7-99657)
26 BRING BACK YOUR LOVE — GLENN JONES (RCA PB-13999)
27 SACRIFICED LADY* — MARVIN GAYE (Columbia 38-04816)
28 FEEL SO REAL — STEVE ARRINGTON (Atlantic 7-89578)
29 BE YOUR MAN — JESSE JOHNSON (A&M 2702)
30 ELECTRIC LADY* — CON Funk SHUN (PolyGram/PolyGram 880 636-7)

RECORDS TO WATCH

LOVE'S CALLING — Opus Ten (Pandisc)
INVISIBLE — Alison Moyet (Columbia)
SMUGGLER'S BLUES — Glenn Frey (MCA)
ONE LONELY NIGHT — REO Speedwagon (Epic)
OH YEAH! — Bill Withers (Columbia)
DEEP INSIDE YOUR LOVE — Ready For The World (MCA)
HEAVEN — Bryan Adams (A&M)
TRUE LOVE — Vince Gill (RCA)

MY OLD YELLOW CAR — Dan Seals (EMI-America)
DANGEROUS — Natalie Cole (Modern/Atlantic)
FORGIVING YOU WAS EASY — Willie Nelson (Columbia)
SHE'S A MIRACLE — Exile (Epic)
MAYBE MY BABY — Louise Mandrell (RCA)
SUSSUDIO — Phil Collins (Atlantic)
Oh Girl — Boy Meets Girl (A&M)
Ways To Be Wicked — Lone Justice (Geffen/Warner Bros.)
WE ARE READY FOR THE WORLD

Willie Triplett

Gerald Valentine

Gregory Potts

John Eaton

Gordon Strozier

Melvin Riley, Jr.

Featuring the new single "DEEP INSIDE YOUR LOVE"
And their hit "TONIGHT"