Katrina And The Waves
Making A U.S. Splash
Story On Page 15

ASCAP AWARDS POP MUSIC HONORS
VIDEO DISTRIBUTORS CHART FUTURE
CASH BOX DEBUTS BLACK/URBAN RETAIL PAGE
GUEST EDITORIAL: BOB BIGGS
LIMAHL
HIS FIRST SOLO ALBUM
“DON’T SUPPOSE”

FEATURING
THE WORLDWIDE HIT SINGLE
“NEVER ENDING STORY”
Music Is . . . Qualitative And Quantitative

On a day like today, a beautiful Los Angeles Sunday, sunny and clear, it’s difficult to think of music as anything other than accompaniment to the application of suntan lotion, or as cadence, via the latest Walkman design, to a long leisurely bicycle ride. On a day like today it’s difficult to think of music as serving any higher purpose than satisfying the hedonistic desires of human nature, or but it does. Therein lies one of the perennial conflicts of the music business: the potential of music to affect values, politics and perceptions within the culture in general, versus the pressure of business to compromise that potential. The pressures of business to protect its substantial investment in an artist many times translates into “a let’s wait until someone else has already broken the market” attitude. Contrary to the reality that nothing in the music business is simple, “they” see this strategy as prudent business plan and simple, but the result of this course of action many times is “bad music” — bad music meaning music by tried “and true” formula, rather than music which challenges its audience or that rings with such honesty and integrity that by example it illuminates the power and potential in all of our lives.

Don’t get me wrong, the “business” in the music business is not a necessary evil, it is purely necessary — a vehicle without which there is no possibility of reaching a large market and consequently affecting an entire culture. The music business must first of all be a business. Without strong instincts of self-preservation it’s all too easy to be out of business, and this discussion of whether or not it produces significant art or mere musical filigree is moot. Fortunately, I haven’t talked to many business affairs people lately with anything but a well developed sense of self-preservation. So, as long as that point is well in hand, I can continue with my muse on perfection in the music business.

If music has the power to make the world a better place — and it’s obvious that it does — then I believe that it is the moral obligation of the record company to exploit that power whenever possible, not only when people are starving, or there’s an unpopular war, but also by producing music with great clarity of expression and artistic honesty and integrity. This is my definition of “good music.” It’s just not rock and roll, no matter who says so!

If the task of producing and making profitable good music versus copying a quick buck off a proven formula sounds like nothing short of an expensive pain in the ass, then consider that there is one significant difference: good marketing. Good music requires strong, aggressive marketing. It means first creating a market, developing that market and then exploiting it . . . just like in the real world! Why do people brush their teeth with striped toothpaste? Because a market was created, developed and exploited! Here, the classic rules of marketing apply as dictated by conspicuous consumption. The need to create a need is rule number one, and the goal is profit just like with every other consumer good. Music is a classic consumer product. There is only one thing that sets us apart from the latest cleaner or toothpaste peddler: the potential of our product. With the application of a few well known rules of marketing, done in a sensitive manner, good music can and will be profitable. If producing music with greater cultural significance is not attractive in and of itself, then consider that good music and good business are not mutually exclusive . . . good music is good business. I think I’ll go lay by the pool now.
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<td>Whitney Houston (Arista AS 1-0946)</td>
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these are two albums of music from Simple Minds that are as unforgettable as their current #1 smash:

DON'T YOU (Forget About Me)
FROM THE BREAKFAST CLUB SOUNDTRACK ALBUM

Produced by Peter Walsh **Produced by Steve Lillywhite ***Produced by Keith Forsey (single) \tProduced by Keith Forsey/David Anderle • Steve Goldstein/Gary Chang (album)
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OUTSIDE USA FOR 1 YEAR
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- JUKEBOXES
- AMUSEMENT GAMES
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- RADIO SYNDICATOR
- RADIO CONSULTANT
- INDEPENDENT PROMOTION
- INDEPENDENT MARKETING
- OTHER

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If your business is music—
YOU NEED CASH BOX.
Music Video Pay-For-Play Expected From Record Labels

By Gregory Dobrin

LOS ANGELES — Tension is mounting among video programmers as rumors fly concerning impending price tags for record labels for music video product. While no formal statements have been released to the press, insiders feel pay-for-play policies may go into effect within the next several months.

Alleged to lead the pack in administering the price tagging of promotional videos is Warner Bros. Records, who is rumored to have already drawn up preliminary documents outlining pay-for-play agreements.

"They (the labels) are all just waiting for the going to the instance," said Shanna Sickinger of local Los Angeles video show Goodnight L.A. "If Warner Bros. starts the test will follow." Also rumored to be beginning asking for payment on videos is CBS Records. Executives from either company were not available for comment at press time.

Though payment for clips has been on the horizon for national video programs for some time, many feel across-the-board pay-for-play to be unfair to smaller, local shows that barely break even without paying for videos. "It'll eliminate the little guy," said Sickinger. As for Goodnight L.A., "It'll probably mean the demise of the show," Sickinger said.

Video pools such as Music Video Services, Inc. of Atlanta, GA, worry that the pricing situation could lead to a lack of variety in programming. According to Video Services' Mike Cooper, pricing could jeopardize exposure for new acts.

Cooper, whose Music Video Services has been paying for the clips he pays for club use for some months now, feels the pricing situation will prove unfair to companies such as his who help break unknown acts. "I have to pay to break a label's artist for them."

Other concerns involve the possibility of large music video outlets being left as the only outlets who can afford to pay for videos. However, insiders say pricing will almost certainly reflect the size of an outlet's market, plus broadcast schedules and other programming considerations.

(continued on page 42)

Video Distributors Gear For A Strong Year At S.D. Conference

By Gregory Dobrin

LOS ANGELES — The National Association of Video Distributors (NAVD) met recently for a three-day conference at the Intercontinental in San Diego, CA. Gearing up for what is expected to be another banner year for the fledgling industry, NAVD members, including representatives from all major U.S. video-cassette manufacturers and distributors and their affiliates staged discussions and seminars.

Setting the mood for the second annual conference was a multi media presentation by sales and marketing expert Sharon Timmer, of Santa Monica-based Timmerco, Inc. Timmer's address focused on the increasing rate of store closures, and what the video industry can do to improve the quality of video merchandising. "We can learn from other industries," Timmer stated, citing the plight of the wine industry (whose small merchants were unable to compete when the market became overcrowded as the California wine industry boomed in the late 70s). Timmer also stated that store closures at this early stage of the growth of the videocassette business is a positive sign, saying that the stores that are closing are

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Behind The Bullets
Jones: Dreams Become Chart Action

By Stephen Padgett


The Howard Jones album is selling at about twice the rate Elektra expected. This week it jumps from 27 to 22 bullet. The first album, "Human's Lib," established Jones as an artist to watch. The two moderately successful singles from that record, "New Song" and "What Is Love," heightened expectations for this new LP. Top 20 sales on the LP were reported this week by The Record Bar stores based in

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ASCAP Honors Most Performed Songs
Richie Sweeps Top Awards

By Gregory Dobrin

LOS ANGELES — ASCAP hosted its 2nd Annual Pop Awards Dinner in honor of the writers and publishers of the most performed pop songs of 1984. The black-tie event, attended by over 450 songwriters, music publishers, artists and others, took place on May 2, 1985 at the Beverly Wilshire Hotel in Beverly Hills.

In an unprecedented sweep, Lionel Richie captured the three top awards of the evening: ASCAP Writer of the Year (which goes to the writer whose award winning songs have earned the most performances for the ASCAP survey year); his song "All Night Long" won Song of the Year honors (which goes to the most performed song of the survey year), and Richie's company Brockman Music was named Publisher of the Year (which goes to the publisher whose award winning songs have earned the greatest number of performances for that period).

In presenting Richie with the three top honors, ASCAP president Hal David also acknowledged Richie's contribution as co-writer of the song "We Are The World," which David dubbed "one of our best ambassadors."

David characterized the evening by referring to ASCAP as a "family in the truest sense of the word: When one member does well — we all benefit. And by joining hands in this great organization of ours we not only make it possible for our members to create music — we also create the incentive for new writers to create new music."

Video clips of the top five most-performed

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ART MEETS MUSIC — a double album of recordings and graphics by well known visual artists, painters and sculptors, including Michael Cotton and Palrie Prince of the Tubes, Jonathan Borofsky, Klaus Voorman, Philip Johnson, Marcy Brafman and Bob Green, will be released by PolyGram Classics' Philips Records. Created and produced by Zane Productions' Jeff and Juanita Gordon, "Artsounds Collection" will be out in a regular edition and a boxed deluxe edition of 200 sets. Pictured at the contract signing are (l-r): GianFranco Rebulla, president of PolyGram Classics; Ted Green, PolyGram vice president of business affairs; PolyGram president Guenter Hansek; Philips vice president Nacy Zannini (seated); Jeff and Juanita Gordon; and Zane Productions attorney Jonathan Blank.

BUSINESS NOTES

NMPA Board Nominees Announced


CBS To Acquire Five Taft Stations

NEW YORK — CBS has agreed in principle to buy five radio stations from the Taft Broadcasting Company. The stations — KTXO-FM in Dallas, KLTH-FM in Houston, WLTT-FM in Washington, and WYNY-FM and W5UN-FM, Tampa — will be bought for an undisclosed price. Some of the stations are part of Taft's pending acquisition of stations from the Gulf Broadcasting Company, and the sale is subject to final agreements and F.C.C. approval. The sale would bring the number of FM stations owned by CBS to 11, and the number of AM stations to seven.

Atlantic Executives Join Committee On Alcohol And Drug Abuse

LOS ANGELES — Doug Morris, Atlantic Records' president; and Paul Cooper, vice president and west coast general manager of the label, have joined the National Advisory Committee for the McDonald Center for Alcoholism and Drug Addiction Treatment, located at Scripps Memorial Hospital in La Jolla, California.

The goals of the 22 member committee, which includes Lucille Ball and Art Linkletter, are to raise public awareness that alcoholism and drug addiction are treatable diseases, and to promote the McDonald Center, which offers inpatient and outpatient programs for adolescents as well as adults.

Of his involvement, Morris commented, "I'm very, very anti-drug, I hate what it does to people. If I can help anyone who has the misfortune to become involved with drugs, that's something I would consider worth doing." Cooper added, "It's probably one of the best facilities in the country specializing in the rehabilitation of alcohol and drug programs." The two executives have met with McDonald Center administrators to discuss Atlantic's role in the program. A benefit concert is one of the possibilities at present.

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

NEW YORK — CBS declared a cash dividend of 75 cents per share on CBS common stock and 25 cents per share on CBS preference stock, payable in June to shareholders of record May 22, ... Ohio's Bowling Green University's Music Library has received a $100,000 grant from the National Endowment for the Humanities .... San Francisco's Bass Tickets will contribute 10 cents for every ticket sold on the month of May to USA For Africa ... Chris Spagna, of One World Records, has been engaged by Biograph Records to act as its national distribution representative .... Yehudi Menuhin, who was knighted in 1966, has just been made an honorary citizen of Britain, enabling him to call himself Sir Yehudi.

EXECUTIVES ON THE MOVE

Little   Perri     Gorky
Pritchitt     Errante     Ross

Little Named — Leroy Little has been named vice president, promotion & artist relations, urban cctemporary, PolyGram Records. His last title before the new positions was director of black music promotion at RCA's New York headquarters.

Pritchitt Upped — Stephen Pritchitt has been promoted to vice president, international promotion, PolyGram. Pritchit was previously director, international promotion, PolyGram. He came to the company in 1984 from IFS Entertainment, where he was associate producer.

Haverty Upped — Doug Haverty has been promoted to the position of international operations director of A&M International. Haverty joined A&M Records in 1977 in an assessment capacity for the International division. In his new position, Haverty will be responsible for the day-to-day operations of the International division as well as oversee the areas of press and contract administration.

Ringer Named — Doreen Ringer has been appointed to the position of executive director of motion picture and television relations at Broadcast Music, Inc. (BMI). Ringer will work with the BMI affiliated film and television composers and also serve as the firm's liaison within the film and TV community. She will be based in the BMI Hollywood office and report to Mike Anton, president, BMI/Los Angeles.

Three Appointments Announced — Joseph F. Disch, senior vice president and general manager, Masterworks; CBS/Records Group has announced three three senior.ndimations in the product management department of CBS Masterworks, all reporting to Laurie MacNeill, director, product management, CBS Masterworks, Laraine Perri has been appointed associate director, product management, CBS Masterworks. She has been product manager, CBS Masterworks, since 1981, has managed U.S. radio promotions, and has recently been named as product manager, CBS Masterworks. Errante joined CBS Masterworks in 1981, in the public relations department. Vickie Ross has been appointed product manager, CBS Masterworks. In 1977, Ross joined CBS as a business manager, in the marketing services department. She has been appointed senior product coordinator in the editorial services department of CBS Masterworks since 1978.

Gorkey Promoted — Chrysalis Records has announced the promotion of Milhan Gorkey to general manager, east coast publicity. Gorkey joined Chrysalis Records in 1983 and was most recently marketing coordinator.

Pozner Named — Neal Pozner has been appointed senior vice president, A&R, CBS Records. In addition, and the current vice president for the design and art direction of many of RCA's album covers. He joins the company from DC Comics.

Bryson Appointed — Warner/Elektra/Atlantic Corp., has announced the appointment of Michael Bryson to the newly established position of manager, A&R, in the Los Angeles office. Bryson joined WE in the order entry department in 1983 after a 20-year stint at Presswell Records, where he performed various duties in administration and operations.

Princess Appoints — Steve Danz has joined the Princess Productions Limited Group of companies as managing director, International A&R. Arryn Whittaker is now marketing/sales consultant for the Princess Productions Limited Group in U.K. and since 1984. Lyrical K.A. Parker joins the staff as song critic/counselor, and jacket writer.

CBS Spain Names — Manolo Diaz, deputy managing director, CBS Records Spain, has announced a series of appointments to the company's product management of artists originating from the U.S., Canada and Australia. Andres Borgel will be responsible for product management of artists originating from the U.K. and continental Europe except Spain. Luis Solomon will be responsible for product management of all Spanish language artists.

City By The Bay Music, Inc, Reveals Lineup — Gary Davis, president of the newly formed City By The Bay Music, Inc, who heads up his two new labels, Vintage Bay Records and Lazar Records, has released today his executive staff. Joining Davis is Brian Rooney, Joey Breen and Daren Atherton filling in the promotional staff. The two new labels will have independent distribution and independent promotion. City By The Bay Music, Inc., has appointed Kevin Odegard as its new executive director, succeeding Barbara Marcus, who leaves to pursue independent projects in PR and film production. Stated Davis, "Kevin is a very experienced executive for this new label, and he has a great deal of enthusiasm and dedication to the company and the artists he will manage. He is a perfect match for us at City By The Bay Records.

NAS Names New Staff — The National Academy of Songwriters (formerly S. F. Music, Inc.) has announced the hiring of Kris Wagner as business manager, and special projects coordinator.
BMI
congratulates its
Academy of Country Music
Award Winners

Entertainer of the Year
ALABAMA

Top Vocal Duet
THE JUDDS

Single Record of the Year
"To All the Girls I've Loved Before"
WILLIE NELSON (with JULIO IGLESIAS) Producer RICHARD PERRY

Top New Male Vocalist
VINCE GILL

Top New Female Vocalist
NICOLETTE LARSON

Top Vocal Group
ALABAMA

Pioneer Award
ROY ACUFF

Album of the Year
"Roll On"
ALABAMA

Tex Ritter Award

Country Video of the Year
"All My Rowdy Friends"
HANK WILLIAMS JR.

Song of the Year
"Why Not Me"
THE JUDDS Co-writer HARLAN HOWARD Co-publisher TREE PUBLISHING

BMI. The Leader – 11 of 13 awards.

Wherever there's music, there's BMI.
CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

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

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Copyright Tribunal Chairman Resigns Amid Controversy

By Earl B. Abrams
WASHINGTON—An embattled Marianne Mele Hall, chairman of the Copyright Tribunal, threw in the sponge and resigned after six months service. She has been under fire for racial theories enunciated in a book that she claims she merely edited but which carries her name as co-author.

Calls for her resignation came from both sides of the Congress, including the chairman of the Senate and House copyright subcommittees and from black and civil liberties organizations. Reportedly she has become an embarrassment to the White House.

Also under criticism, when Hall appeared before the House copyright subcommittee recently, was the copyright expert of herself and her two fellow commissioners, the working hours of the members of the tribunal, and the need for the CRT at all. Representative Robert W. Kastenmeier (D-Wis.), chairman of the subcommittee, noted that the CRT seems to be "a broken agency."

Hall's colleagues are Edward V. Ray, a former executive and business man, and Mario F. Arguero, a former television presenter and movie producer in New York and earlier in Cuba.

Nominated earlier this month to fill one of two vacancies on the tribunal is Rose Marie Monk. Monk is executive assistant with Noziger Communications, political consultants, and has had a long association with Lyn Noziger, President Reagan's former political adviser dating back to Reagan's successful run for California governor in 1965. She has also handled "support" jobs in the White House in recent years.

Above all, however, Hall's name on the book entitled "Foundations of Sand," published in 1982, which contains a chapter dealing with blacks that is deemed racist (see box), has become the key to her continued service on the CRT.

At her confirmation hearing — she was nominated by President Reagan to fill out the term of Katherine Ortega, named Treasurer of the U.S. last fall which expired in 1989, and took a recess seat on the Tribunal last November — she amended her original background information to state she had only edited the book. At her appearances before both

Alabama Takes Three At ACM Awards

By Bill Fisher
NASHVILLE — Alabama proved once again to be the darling of the Academy of Country Music with, on May 6, the RCA recording group won ACM's "Hat" awards for top vocal group, album of the year "Roll On," and entertainer of the year in a nationally televised special from Buena Park, CA. The quartet now has more ACM awards than any other act in the 20-year history of the annual event.

MCA artists took home the awards for top vocalists: Reba McEntire, female; George Strait, male. The top new vocalists, female and male respectively, were Nicolee Larson (MCA) and Vince Gill (RCA).

The RCA mother-daughter duo The Judds, who won a Grammy earlier this year, won the top vocal duo award for "Why Not Me," their recording which also won a Songwriters' award as song of the year. Single record of the year went to Willie Nelson and Julio Iglesias for "To All The Girls I've Loved Before.

The Tex Ritter award, presented to the country music picture of the year, was awarded to Songwriter, starring Willie Nelson and Kris Kristofferson, a Tri-Star picture. The ACM's first-ever video award went to Hank Williams, Jr. for All My Rowdy Friends Are Coming Over Tonight. A satellite transmission from Nashville's Opry House showed the television audience the presentation of the Academy's Pioneer Award to Roy Acuff for "outstanding and unprecedented achievement in the field of country music."

Minnie Pearl narrated a short history of Acuff's distinguished career before the award was given.

The show was hosted by Glen Campbell, Loretta Lynn and Janie Fricke, all of whom performed during the evening. The program included several other performances: Exile opened the show with a musical tribute to the ceremonies; The Judds performed their current hit "Girls Night Out." Hank Williams, Jr. played his recently released song, "I'm For Love." Alabama performed the title cut to their latest album, "40 Hour Week," and Ronnie Milsap sang "She Keeps The Home Fires Burning." his newest single.

I.R.S. PARTS THE SEA — On Friday, May 3, 1985, I.R.S. Records officially joined the MCA Records team with a march from its old A&M Records home in Hollywood to Universal City. Along the way, the I.R.S. contingent braved the Cahuenga Pass pollution and was met with a Universal Studios tour train by an official MCA Records welcoming committee. Led by Irving Azoff, president of the MCA Records and Music Group, after it was loaded aboard the tour train, the joint MCA/I.R.S. contingent crossed the Studios Red Sea with I.R.S. chairman Miles Copeland and MCA president Jay Bobborton to the water. The tip culminated with a joint MCA/ I.R.S. bar-b-que on the Universal City backlot. Pictured above are I.R.S. chairman Copeland (r) and I.R.S. president Bobborton (l) rowing the Red Sea for the Universal tract full of MCA and I.R.S. staffs.

Some Retailers Finding Prince CD Package A Purple Pain

By Lee Jeske
NEW YORK — Retailers around the country, and their customers, are reacting with something less than enthusiasm to the packaging for the CD version of Prince's "Around The World In A Day," according to a recent spot survey.

Ironically, the project is the best selling CD in WEA history.

"I don't like it," says Steve Milte, from Oz, Atlanta in a typical reaction to the jewel box less package. "It's hard to get it into the packaging doesn't hold up — it gets fried real bad and the tabs fall off, it's perforated at the top and that thing comes off, I don't like the little piece of tag that's inside of it — it gets dust on it. I don't like that it's a different size — if you buy a storage box to store all your CDs in, this one you've got to just stick out like a sore thumb. I haven't heard one customer yet who likes it."

One of the main objections is that it seems to cheapen the product.

"The thing that bothers me about it," says Alex Jimenez, from Peaches, South Miami, "is, though the outer package gives you much better graphics and all that, it's a really a throwaway thing. And when you get down to it, you get that little thing that looks like nothing more than one of those Chew-Bop Bubble Gums, those little bubble gums in the shape of a record and once you throw away the outer package, you lose all the information all you've got is the song titles and the time lengths. I had a couple of customers who've insisted on buying an empty jewel box to put it in."

"The people who buy the Prince pieces," says Tom Salem of Rockin' Mania, Framingham, Mass., "feel they're getting cheated out of a little something — now, for a buck, they're going to have to go out and buy an extra CD box to put it in, because they've already bought CD holding bins and stuff like that. They feel well, there go the U.S. record companies sucking it to us again. People are not happy about it."

"Personally, I like it," says David Robisha of Strawberries, Cambridge, Mass. "I think it looks great, and I think that it's more in the vein of what we were thinking of when they invented the CD — it's more portable, it's more like an album-type jacket that they give you. But, you tell our customers hate it. I've been getting nothing but negative responses. I think if they came out with this packaging in the first place, people wouldn't have gotten used to having the jewel box and there wouldn't be the problem. People are a little spoiled at this point, and I think that if they ever do it on the classical releases, the classical buyer won't stand for it."

According to Mark McKoy, of Tower (continued on page 43)
BROTHE WHERE YOU BOUND — Supertramp — A&M SP-5014 — Producer: David Kershbaum-Supertramp — List: 8.98 — Bar Coded

With Rodger Hodgson off and running on a successful solo career, Supertramp delivers its first studio album in two years with a forcefulness and drama that is typical for the band. Utilizing classic keyboard texture and vocal dynamics from Rick Davies, “Brother Where You Bound” sounds like classic Supertramp, and that indicates potential platinum. Look for good rock radio response to one of its old friends.

THE SECRET OF ASSOCIATION — Paul Young — Columbia BFC 39597 — Producer: Laurie Latham — List: Bar Coded

Not content just to repeat the formula of his international success, “No Parole,” Young has delivered a bold, even experimental, follow-up. “The Secret Of Association” finds Young stretching the borders of soul balladeer and pop stylist. As with Joy Division’s “Love Will Tear Us Apart” on “No Parole,” Young takes a sacred rock text in Tom Waits’s “Soldier’s Things” and gives it a fresh reading, breathing new life into a classic song.

MUSIC FOR THE KNEE PLAYS — David Byrne — ECM 25022-1E — Producer: David Byrne — List: 9.98 — Bar Coded

The head Talking Head has come up with a jazzy, marching band-influenced set of pieces for use as connecting passages in Robert Wilson’s opera, The Civil Wars. A moody collection that maximizes on minimalism while maintaining the distinctively David Byrline sound.

HIGH COUNTRY SNOWS — Dan Fogelberg — Full Moon/Epic FE 3916 — Producer: Dan Fogelberg — List: 8.98 — Bar Coded

A roots-bluegrass effort from Fogelberg featuring such top players as Doc Watson, David Grisman, Chris Hillman and Russ Kunkel. Should do well with both Fogelberg’s longtime soft-rock fans and country music consumers.


Crusaders sax-man Felder steps out with both grooving R&B and fusionistic sounds on this solo effort. Highlighted by the Bobby Womack contributions on “(No Matter How High I Get) I’ll Still Be Looking Up To You.”

PRECIOUS GEMS — Tom Fogerty and Ruby — Fantasy 9637 — Producer: Tom Fogerty — List: 8.98 — Bar Coded

Coming out on the heels of brother John Fogerty’s massive comeback success, this Tom Fogerty disc is distinctive in sound and substance. Straight-ahead rock and country-tinged but mainstream efforts which range in style from the Allman Bros. Band (“Running Back To Me”) to pure blues (“Singin’ The Blues”).


Los Angeles producer Earle Mankey (Walter Egan, The Dickies, The Runaways) in his solo debut sounds grainer and more thoughtful than some of his clients. Strongest cuts include “Bigger Than Life” and the title track.

ARRIVE WITHOUT TRAVELLING — The Three O’Clock — IRS 5591 — Producer: Mike Hedges — List: 8.98 — Bar Coded

The psychodelic revival continues with this batch of new material from the Three O’Clock. The first IRS/MCA release, “Arrange Without Travelling” is strongest when it uses the LP’s sound with fresh energy as on “Her Head’s Revolting,” “Spin Gold” and “Underwater.”


After a much acclaimed debut on Slash, L.A.-based Green On Red returns on Enigma with this edgy LP which forges new sounds from the seeds of the 60’s and vintage Stones. Sometimes dark, sometimes despairing and always challenging.

RITES OF PASSAGE — Vitamin Z — Geffen GHS 24057 — Producer: Ross Cullum — List: 8.98 — Bar Coded

A British export in the synth-pop genre. Pleasant songs delivered in Geoff Barraclough’s airly tenor should hit the mark with college, progressive CHFI and AOR radio.


The first in a four-album Abcco/RCA deal which brings out some classic Sam Cooke efforts in a one-night show which provides some insight into Cooke’s groundbreaking R&B performances and classic material. Decent sound quality and some electrifying cuts.

EXTENDED PLAY — T. Lavitz — Macon Records 001 — Producer: Eddy Olford — List: 8.98

Dickie Dregs keyboardist T. Lavitz steps out on his own with this groove-oriented slice of 80’s fusion. Highlights are Dave La Rues bass playing and Kim Parks’s sax work.

KEISA BROWN — Keisa Brown — Park Place GPR-417 — Producer: Frederick Knight — List: 8.98


MATT MOLLOY-PAUL BRADY-TOMMY PEOPLES — Matt Mallor/Paul Brady/ Tommy Peoples — Green Linnet SIF 3018 — Producer: Donal Lunny — List: 8.98

HERE’S THE WORLD FOR YA — Paul Hyde and The Payolas — A&M SP 6 5025 — Producer: David Foster — List: 8.98 — Bar Coded


ODIN — Don’t Take No For An Answer — Greenworld — Half Wet GW09508 — Producers: Don Mack — Robert Berman — List: 8.98


A bright new discovery from Canada, Jane Sibery reminds one of another of Canada’s daughters, Joni Mitchell. Throughful lyrics, and tasteful production this recommend this record to a United States audience.
SINGLE RELEASES

OUT OF THE BOX

DURAN DURAN (Capitol B-5459)
A View To A Kill (3:36) (Barry-Duran Duran) (Producer: Bernard Edwards)
It may take two or three listens to fully lock into "A View To A Kill," but after that, this title song to the latest James Bond film emerges as a memorable and dynamic cut and easily one of Duran Duran’s very best efforts. Melodically strong, the song also features highly sophisticated state of the art production and editing techniques, all of which serve to capture and convey the musical essence of Bond’s unique world. Already receiving frequent airplay, this single is clearly destined for major CHR success.

DIANA ROSS (RCA JK-14032)

After the crossover success earlier this year with the softly rocking "Missing You," Ross’ RCA album "Swept Away" yields yet another sensual and smooth single with "Telephone." The underlying funk given to the tune by producer Bernard Edwards adds grit to Ross’ classically silky vocals, and the romantic yearning of the lyric is perfect for the veteran singer. Should gain immediate adds on both CHR and B/C radio.

OUT OF THE BOX

PRINCE AND THE REVOLUTION (Warner Bros./Paisley Park 7-28972)
Radio’s quickest add from the "Around The World In A Day" album, "Raspberry Beret" is an immediately accessible track, melodic and teasingly sexual. Though tame by comparison to Prince’s previous work, the cut proves out the innate pop sensibility of the artist, and with a number of more weighty possible singles from the album, "Raspberry Beret" is a pleasant commercial entrance into the LP.

OUT OF THE BOX

DIANNA LAUER (Portrait 34-04918)

Taken from The Gooeys soundtrack, this latest Cyndi Lauper effort captures a wealth of true feeling within a superficial setting. Upbeat dance fare which draws on early rock’n’roll vocal stylings, this title track from the film should vault the vocalist to the top of the charts once again while also giving the upcoming Steven Spielberg film a head start.

FEATURE PICKS

FOUR TOPS (Motown 1790(MF))
Sexy Ways (4:02) (Stone Diamond Music/BMI) (Hutch-Johns) (Producer: Willie Hutch)

From an upcoming Four Tops LP, this contemporary sounding track vaults the group’s classic vocal stylings to the fore of today’s music scene. Tasteful horn colorings and a pressing drum pattern are highlights.

LADY PANK (MCA 52592)
Minus Zero (3:54) (Alexandra Gee Music/BMI) (Borysiwicz-Mogielnicki) (Producer: Dave Leaper-Lady Pank)

Poland’s Lady Pank enters the American singles scene with this spirited and up-tempo number which utilizes the ska feel of Fishbone with a distinctly European attack. Could find attention in the clubs and on rock radio.

CHEYNE (MCA 52576)
Call Me Mr. Telephone (3:58) (Copyright Control) (Carasco) (Producer: Mark Kamins-Stephanie Gerbler)

Melodic dance rock from chanteuse Cheyne which melds British pop sensibilities with American beat assuredness. Already gaining some enthusiasm in the clubs and on B/C radio.

JOHN PARR (Atlantic 7-89555)
Love Grammar (3:59) (Gerbert Music/BMI) (Parr) (Producer: John Parr)

A soft and tenderly rocking track which is highlighted by Parr’s melodic sensibilities and powerful vocal ability. Look for CHR and AOR enthusiasm.

DAVID DIGGS (TBA TB 707-2-A)

This mid-tempo R&B-flavored follow-up to "Don’t Be So Shy" hits the mark of the current R&B pop crossover trend. Watch for instant B/C, AG and CHR.

OUT OF THE BOX

RECORDS TO WATCH

Terry GREGORY (Scotti Brothers ZS 04921)

Rut WIGGINS (Jamex J-45-019 AA)
Two Lonely People (3:15) (Yoriko Music — Bo — Wigg Music/BMI) (Wiggins — Boyd) (Producer: S. Boyd)

J.A. STARS (RCA 272)
Superstar (4:30) (Butch Kelly Publishing/BMI) (Jones) (Producer: Dennis Jones)

Carl JACKSON (Columbia 36-04926)
Dixie Train (3:26) (Latter End Music/BMI/Bright Sky Music/ASCAP) (Jackson) (Weatherly) (Producer: Carl Jackson)

DEEP (Atlantic 7-89562)
Don’t Wait (Till It’s Too Late) (3:57) (HTG Music/ASCAP) (N. Kalliongis) (Producers: Bobby Gordin — Nicky Kalliongis)

Charles McCORMICK (Queen City Records 101)
Live Wire (2:59) (Bill-E-Rae Music/BMI) (Bill-E-Rae) (Producer: James Gadson)

CHAMELEON TWINS (A&M-2722)
Love Theme From The Breakfast Club (3:59) (MCA Music, Inc./ASCAP/Music Corp. of America/BMI) (Forsey) (Producer: Keith Forsey)

SYREN (Magnum Opus MAG-889)

GEE BULLO (Capitol B-5480)
International Lover (4:11) (Temp Co./BMI) (Ellis) (Producer: Jonah Ellis)

MELANIE (Amherst AM-300-7-A-RE)
Who’s Been Sleeping In My Bed (3:59) (Basic Bread Music — Hawaii Music/ASCAP) (M.S. Sherekur) (Producer: Peter Sherekur)

TOM HAZELL (Stowaway Records 001)
Welcome Back, Stranger (3:49) (Tilou Publishing/CAPAC/ASCAP) (Hazell) (Producer: Randy Kuman0
CELEBRATION... — First, the traditional Cinco de Mayo festival which, at Lincoln Park, one of many Los Angeles sites for the Mexican Independence Day festivities, was home to Los Lobos and The True Believers over last weekend. Both May 4 and saw tens of thousands of participants attend the celebration and enjoy the music of the recently reunited Los Lobos and their partners in touring, Austin's True Believers. Both bands played afternoon sets which topped off a hot weekend of parading and fun... In a more traditional mode, one of LA's most historic venues, the Wiltern Theater on the corner of Wilshire and Western opened last week with the Alvin Alley Dance Troupe which made a west coast tour featuring various tribute groups based on the music of Gershwin, Charlie Parker, Duke Ellington, Otis Redding and others. Saved from the wrecking ball in 1981 by a group of concerned citizens interested in preserving what is left of the city's historic architecture, the Wiltern underwent a $5 million renovation which has left the 2,300-seat theater built in 1931 in grand shape. To be booked exclusively by Bill Graham Presents, the Wiltern will host such diverse shows as Los Angeles Opera, Carlos Santana and Andrae Crouch. The re-opening of the venue is a welcome event for any fans of such classic theaters and the entrance to the other area of another theater to see major acts in an intimate setting is also welcome. Graham's staff will run the Wiltern with offices in the theater.

AND TRAGEDY — At presenting not to be outdone by the Wiltern, but the report is that fire broke out early on the morning of May 7 and gutted Graham's San Francisco office at 11th St. and Howard. No one was hurt as no one was in the building. Graham was in Europe at the time. All of the memorabilia which has gained the artist considerable press, and with a new LP due out soon (“Life's A Riot With Spy Vs. Spy”), the energetic singer/songwriter could find more than just novelty attention. The S.F.-based indie CD Presents also will have a new “Poison Girls” disc out soon.

BASS HELPS OUT — Throughout the month of May, the bay area BASS ticket agency will contribute 10 cents of every ticket it sells to the USA For Africa push. With more than 1,000 entertainment, athletic and cultural events offered through the tect system at any given time, company executives estimate that more than 200,000 BASS tickets will be sold in northern California during the month of May. The resulting donation of approximately $20,000 will be contributed at the end of the year.

TOURS — The long awaited Tom Petty tour is set to kick off June 6 at the Sports Arena in Toledo with west coast dates including July 24 at the Seattle Coliseum, July 26 at San Francisco's Greek Theatre and finally Aug. 1 at the Forum in Inglewood. For the first time, Petty and the band will feature two female singers and a three-piece horn section. Levie's is sponsoring the tour. Also, in support of the band's first studio album of new material in some time, the Beach Boys will be appearing on their first concert tour with T.S.O.L. among other bands to be held at the Irvine Amphitheatre on May 25. All proceeds will go to the United Nations Relief Fund.

YOU TOO CAN PUT OUT AN INDEPEN- DENT RECORD — Are you a young, vibrant, creative and exciting band? Do you have that something different? Do you want to be heard by record companies and the public? So do we! We urge you to take this opportunity. With the help of the “Young School” columnists, we will provide you with all the tips and advice you need to get started.

BENEFITTING — KRON TV's Bob Holden (left) receives check for $9,200 from San Francisco's Hard Rock Cafe manager John McCunn (right). The Hard Rock Cafe presented Chuck Berry in a live performance to benefit KRON's Ethiopian Aid Project.

CLOSE TO THE EDIT — Julian Lennon's recent performances brought out a host of local luminaries including Steve Nicks, Chrissquare, Melissa Gilbert, Taylor Hayden, and even the President with Tony Thompson. Also, Fran Goldin, co-writer of the Commodore's crossover smash "Nightthang" is set to have her "Generate Love" to be Thelma Houston's next single. The Chappell/Interstellar song also looks promising, with Walter Fatermeyer and Toni Basil... congrats to Eddie & The Tide keyboardist Cazz Mcsain and Marlene Worster who recently tied the conjugal knot.

NEVER A DULL MOMENT — Narada Michael Walden is keeping busy producing Steve Winwood's upcoming LP as well as promoting his own Warner Bros. disc, "Wicked.":

Lone Justice is not a country band. We play American music," says lead vocalist Maria McKee. "At the time we started we were going to do country rock, hillbilly, bluegrass and finally country music. Not that many other people were into it, but we just wanted to go to the roots of the music and draw our influences from there. Now we are a rock group." One listen to Lone Justice's self-titled Geffen debut proves out that fact. Though such tearjerkers as "Don't Stop" and the rurally themed "After The Flood" involve aspects of the country side of America and the nation's original music, taken as a whole the album is a distinctively varied and powerful rock album.

Though much press has already been given to the L.A.-based band and its principal, McKee, the band is just now finding national exposure through tour dates with U2 and radio play on the single "Two Ways To Be Wicked." McKee has been the center of extensive A&R label attention since her first singing engagements with the Philadelphia band that was once known as her. After teaming with Ryan Heddiecock and Marvin Etzioni in 1982, Lone Justice formed a new group which increasingly forays into country music. Regional club dates, including more than a handful at L.A.'s popular and well-laid pad for country and rock artists alike—eventually led to a contract with Geffen and an offer from Jimmy lovene to produce the group's next album. Now the band's lead guitarist Benmont Tench from Tom Petty and the Heartbreakers ("Ways To Be Overed" was penned by Petty and guitarist Mike Campbell), Lone Justice delivered a solidly rocking effort which is strong on both musicianship and style.

Speaking on the origins of the band, McKee says, "I originally met up with Ryan; he was with a band he wasn't all that pleased with. He and I set up a band. We met one night and jammed with some friends, and the next day he called and asked if I wanted to start a band.

By Ben Edmonds

The record I want to tell you about is over 100 years old. And it's pop music, but without a monster hit single. An album of rock & roll music, but not the type of pop music that has sold millions. An album of thoroughly contemporary energy, but having nothing to do with the synth and dance floor Mordern of modern music. There was a developed visual identity to match the music, but none of the band's visual style was ever even noted upon it.

Doesn't sound very appetizing, does it? The record is "All Over The Place," the first album by the Byrds, and "All Over The Place" is the Byrds' favorite album of last year. Despite the restricted avenues of exposure as mentioned above, it's still in album charts for over six months. And it continues to sell briskly, one of those records that people are still in the process of discovering. This music, it seems, will not be denied an audience. In the 1985 scheme of things, this constitutes a significant accomplishment.

Left Field

It wasn't completely unexpected an 1982 EP on IRS sent out signals, but to pick it up you had to listen hard. The five songs were hackneyed by the band's recent unification and sabotaged by a digital production that reduced the proceedings to a level of a rushed demo. (When played in early summer, the original material comes gloriously alive.) The whole picture was there, but it didn't come into focus until their first album for Columbia.

What has separated the Bangles album from other good LPs of last year - and what makes it all the more important now - is sustained listenability. Theirs is a cumulative impressiveness, this record has quiet/crass me much more pleasure as any of 1984's higher-priced sensations and over a longer period of time.

To what influence does this staying power? To the alternating presence of three lead singers, one exceptional (rhythm guitarist Susanna Hoffs) and the other two more than capable (lead guitarist Vicki Peterson and drummer Debbi Peterson)? To the sweety steamrolling four-part harmony vocals? (Add vocalist Michael Steele?) To their two superb songwriters (Vicki and Susanna) and a non-writer role? To the light, propulsive tracks? To the guitars that can chime, slash or hook as needed? To the production of Debbi Peterson, that so adept at playing at all these strengths? It is all of the above, and the proverbial something else. You can say they're never...
Cover Story

Katrina And The Waves: Making A Splash In The United States
By David Adelson

LOS ANGELES — “I haven’t been to the States in about nine months so I really don’t have any idea what’s happening there with the record,” said Katrina Leskanich from her London home.

Well Katrina, here’s what’s happening. WOKI, BJ105, WRNO, B95, WWL, WWXX, W97, KHTX, KUBE, KMBL, KITS, K-PLUS, WKKS, WCAU, WHTX, WPRO, WLOI. These are just a fraction of the CHR stations reporting heavy rotation on “Walking On Sunshine,” the first single from Katrina and The Waves self-titled, debut, American release on Capitol.

Katrina And The Waves is Katrina Leskanich, lead vocals and guitar; Kimberly Rew, bass; and Alex Cooper on drums. The band is “making backgrounds to say the least,” Leskanich is a self-proclaimed “air force brat” whose family finally settled in England after living in uncountable locations. Rew is the former guitarist for the late, critically acclaimed Soft Boys and holds a degree in Archeology from Cambridge University. De La Cruz is a native Texan who also has called numerous places home and Cooper is a Cambridge degree (in History) who supplements his income by narrating commercials. This is not a dull band.

The sound that Katrina And The Waves delivers is a soulful, often guilty blend of lyrical pop hooks and driving melodies. Leskanich’s vocals hint at the glory days of rhythm and blues while retaining a thoroughly contemporary edge. “We are not revivalists,” said Leskanich. “We’re just doing music that’s unique.”

The 24-year-old lead singer first began performing in bands at age 16. One of the first musicians she would perform with was a young bass player she met in a church choir named Vince De La Cruz. “He was the one who discovered me (Did you ever tell you’ve gotten a great voice?),” said Leskanich.

After a period of musical inactivity, Leskanich received a phone call from Alex Cooper who inquired about forming a new band. Cooper had been in a group called the Waves with guitarist Kimberly Rew (who at that time was in the Soft Boys). Cooper, De La Cruz and Leskanich formed a band and were soon joined by Rew who had broken off from the Soft Boys. “We decided to call ourselves Katrina And The Waves because people told us that if we had my name out there, the public would know there was a girl in the band and more people would come to see us.” Katrina And The Waves was born.

For the next three years the band would play the club and military base circuit in Europe. Despite critical acclaim, a number of singles released on small British labels did not fare too well. “There were a few flops,” remarked Leskanich. “It was extremely frustrating.”

Ignoring the frustration, the band remained intact. “We were scrupling along and being turned down by all the major record companies,” said Leskanich. “Then our manager Carmen took one of our homemade tapes to Midiem in Paris to try and get us a deal.” It was then that the band signed with Canadian-based Atlantic Records. According to the singer, the first two albums cut for Atic, “didn’t do Jack.”

But it was because of those two albums that Capitol Records took notice of the band. The current LP on Capitol is a combination of totally rerecorded and remixed selections from both Atic albums. The production credit is shared by the band and Pat Colliver who injected new life into the cuts. Besides the current single, the album contains the Kimberly Rew-penned “Going Down To Liverpool” (covered by The Bangles on the “All Over The Place” LP) and a couple of gems from bassist De La Cruz, “Do You Want Cryin’” and “Mexico.” “We really don’t work at getting the Katrina And The Waves sound,” said Leskanich. “It’s very instinctive. The two

AROUND THE WORLD ’N A’ DAY
Mary Briggs (left) and her sister Norma pose with Phil Collins backstage after his show in Melbourne, Australia. Mary was the winner of MTV’s “Rock ’N Roll Around the World” contest, which featured four concerts in four countries as prizes.

FAST COASTINGS

RICHIE GOES HOME AGAIN — Lionel Richie was back home in Tuskegee, Alabama, last week to accept the Doctor of Music degree from Tuskegee Institute. At a mid-day conference (May 12) Richie was to present a statement recognizing his relationship with the institute and the traditions it has fostered for over 100 years. In announcing the press conference, Dr. Benjamin F. Payton, president of Tuskegee Institute, said that the university has a special place in the heart of U.S. Africa. “Calling to our reason for being at Tuskegee Institute is lift the veil of ignorance from people who have been variously deprived. That deprivation can be food, financial resources, or a general opportunity,” Payton said. There is no question of parallels between Tuskegee Institute’s mission of service, to the world in general and Africa in particular, and the tangible investment of people and resources. Richie and his colleagues are making to the distressed conditions of African people.” Payton was appointed to lead a task force on agricultural and economic development to Zaire by Ronald Reagan in 1985. Several faculty members recently returned from missions to several African countries. Richie, a native of Tuskegee, has had a number one record for eight consecutive years. He was being honored for having attained the “highest honors and accolades in his profession.

COMPTETITION FROM THE COLLEGE RANKS — Anyone who thing NYU isn’t serious about the Music, Business and Technology program should take another look. This year, the program, under the direction of Professor Richard C. Broderick, has announced the formation of three music publishing companies: MBT, SESAC, and MBT. Each company is affiliated, with one of the major performing rights societies, ASCAP, BMI and SESAC, respectively. These companies are being administered and staffed by students participating in MBT.

The former executive with RCA and MCA, noted that the companies will be an “old fashioned publishing organization specifically designed to find new songs for established artists rather than trying to discover new artists. It will provide the songwriters with involved in the publishing of hands-on experience. Since its inception in 1979 NYU’s MBT program has grown from five students, to a fully matriculated body of 200 educated in such courses as production, engineering, musicology, composition, and with an active publishing program. "Students know the sound of today’s market," Broderick says, "and in recognizing the importance of a well-written song in the creation of a best selling record will seek all potential sources to find such songs.” The three publishing companies are operating for non-profit status, and have decided that 25 percent of all income generated (Ethiopian relief is designated for 1985) and 75 percent will be put into scholarships for the MBT program and others like it throughout the country.

SILVERCUP RIDES AGAIN — Silvercup Studios, the Queen production house which has hoisted giant video screens on its exterior walls and hosted seminars to attract new customers to its sprawling facilities, was immersed itself in community affairs earlier this month. The studio welcomed 20 television teachers from New York City Public Schools to a "Silvercup to Learn" teaching session on Stage 5 May 2. The session was coordinated by the New York City Board of Education in a joint effort with the Pratt Institute of Brooklyn and Dorothy Evans, executive director of the Silvercup Educational Foundation.

FOLK FESTIVAL RETURNS TO NEWPORT — Jazz festival czar George Wein announced last week that Newport Rhode Island will again host the Newport Folk Festival at its traditional site--the Easton's Point scenic Newport Harbor. Plans call for two afternoon performances at noon and 6:30 each day of the event. Participating artists include Joan Baez, Arlo Guthrie, Judy Collins, Sweet Honey in the Rock, Taj Mahal, Doc and Merrie Watson, Busken and Ballou, Peter Rowan, Tom Paxton, Dave Van Ronk and more artists yet to be named. The Folk Festival is not affiliated with the Newport Folk Foundation, past presenters of the Newport Folk Festival. Tickets are $16.50 per day in advance, $20 day of the show.

ARTISTS ON THE LOOSE — MCA’s Nik Kershaw will attempt to stump Rock Over London’s 950,000 weekly listeners as he asks them a quiz each week of May 19. Rock Over London is a syndicated British import showcase heard in 125 radio stations in the UK. Listeners clever enough to keep up with Kershaw will be eligible to win an expense-paid trip for two to London, dinner with Kershaw and program host Graham Dene, Pioneer CD players, autographed LPs and “t-shirts. Although the lyrics to Kershaw’s “The Riddle” from the LP of the same name actually presents a riddle whose answer is known only to Kershaw and two others, the artist will “attempt to confound Rock Over London’s American audiences with a less complicated conundrum.” (The story goes that after winning ‘London’ the first LP of the name actually presents a riddle whose answer is known only to Kershaw and two others, the artist will “attempt to confound Rock Over London’s American audiences with a less complicated conundrum.” (Bobby Bragg returns to America this month for the second time in four months. The Brit has a six week tour of the U.S. and Canada lined up. He hit New York’s Lone Star Cafe last Friday .... Englander Humperdink. “After The Lovin’” kind of guy, is back with a new product, Jack White (Laura Branigan, Barry Maniowil, Jermaine Jackson). Says White, “England is not a rock-n-roll singer. But with the right song, the right production, he’ll have some more very big hit records.

COVER ME — This familiar looking fellow is Kevin Herbert, who won MTV’s other spring competition, the "I Want To Be A Star" contest. Mike Conley of "The Taxicab Dancer" fame, donated some money for charity, brought an MTV concert to Herbert’s school, Notre Dame, and won Herbert a summer internship at MTV in New York.

Rusty Cutchin

(continued on page 42)
**POPRADIO**

**MOP PROGRAMMERS' PICK**

**Programmer**

<table>
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**Station**

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**Market**

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**Song:** "People Are People"

**Artist:** Depeche Mode

**Label:** Sire/Warner Bros.

**Comments:**

"Just added it. At 8:30 p.m. we have a battle of the bands which this single wins on a regular basis. We think it has wide demographic appeal. It is their first super-commercial record."

**THE JOB MART**

**Station:** ZZ99

**Market:** Kansas City

**P.D.:** Todd Chase

Top 40-formatted ZZ99 (KZOC-FM), serving the Kansas City, Kansas area is owned by Mark and Connie Wodlinger's Wodlinger Broadcasting Company. It is one of the remaining locally-owned radio stations in a major market competing with the big stations which are funded and run by large corporations. The Wodlingers purchased ZZ99 about two and a half years ago and with program director Todd Chase are now positioned to go head to head with the market's leading CHR station KQEG implemented the format which helped that station to become the market leader over the summer years ago.

We are a very contemporary, high-energy personality radio station," stated Chase. "We have a very active one-on-one relationship with our audience and we play the hits with some recurrences. We don't play oldies. This is just too much better for the yuppies who don't want to be reminded of when they were 16. They want to know what's going on today.''

Chase identifies ZZ99 as a Top 40 station as compared to a Contemporary Hit Radio station.

"To me," he said, "Top 40 means the 40 most popular songs, whatever they are, without prejudice. A CHR format is whatever you think are the most popular songs. Top 40 was no longer an equitable term in the late '70s when some people didn't want to play disco, etc. despite its popularity.

"We are definitely a Top 40 station with very active research. Our playlist will include maybe 20 to 25 songs based on sales with the remaining based on gut feel and positive activity elsewhere."

"Most importantly, Chase stressed that radio is an art form and not a science. "There has to be some structure of course, but we are driven by the market's energy level and not enough PDs. If a PD can't hear a hit, if you don't have at least 40 percent gut feeling, than you shouldn't be a program director."

Another key element of Chase's programming philosophy at ZZ99 is the treatment of new records. "Any new record we play, we play a big deal," he explained. "We pre-announce the record going into a break and talk about it again after it's played. We're supposed to help promote and break records. It's important to show listeners we're available and have an audience."

Likened to KIIS-FM in Los Angeles, ZZ99 features a high-energy personality lineup. Randy Miller, formerly of KHTS in Pittsburgh handles morning drive from 6-10 a.m. "He's an extremely talented young guy," Chase commented, "like our version of Rick Dees." Following Miller, out of Vail, Colorado, is John Edwards from 10 a.m. to 2 p.m. Tom Kennedy, recently hired from the Miami area, takes over the afternoon drive from 2-6 p.m. Chas slays from 6-10 p.m. Chris slays from 6-10 p.m. with Kit Cassidy from 11-6 p.m. He is from WYTL in Detroit. He is followed by D.B. Cooper, from Z100/Norfolk, from 10 p.m. to 2 a.m. Jon Anthony does the all-night shift.

**AIR CHECK**

Station: ZZ99

Market: Kansas City

P.D.: Todd Chase

**THE JOB MART**

**FM 98 Laredo's 100,000-watt CHR is seeking an entertaining jock to handle morning drive. No beginners please. T &R to Steve Anderson, KRRG, P.O. Box 8117, Laredo, TX 78042 EOE/MF. . . . KIK-FM in California is looking for a news and air personality. No openers please. Send T &R to Chris Adams, 2 City Blvd. East, #313, Orange, CA 92668 EOE/MF. . . . KOGO is looking for a morning personality for its full service AMer. T &R to Scott Hickenbottom, KOAO, Oalagale, Newcastle, 99615 EOE/MF. . . . K100-FM in Fargo-Moorhead is looking for a top evening jock with a strong on-air background in production. T &R to Dick Johnson, P.O. Box 97, Moorhead, MN 56560 EOE/MF. . . . WHOO in Tampa is still seeking an air personality for the afternoon drive slot. T &R to Duke Roberts, 12211 45th St. N., #1, Clearwater, FL 33750 EOE/MF. . . . WAGR/WJSK needs an experienced and versatile announcer with experience of yesterday's hits. T &R to general manager, P.O. Box 2265, Lumberton, NC 28359. . . . WAWE-FM will have future openings for full and part time shifts. T &R to Phil West, P.O. Box 277, Savannah, GA 31402. . . . KEEL-AM in Louisiana is seeking a strong A/C programmer. If you can motivate others, work with people, send T &R to general manager, WSQA Savannah, GA 31412. . . . WBYG is looking for an afternoon drive jock. The current format is A/C. T &R to Paul James, WBYG, Massena, New York 13662 EOE/MF. . . . WRAN is looking for personalities for part-time air shifts. Local talent is encouraged to apply. T &R to PD, 5215 Millennium Ave., Randolph, NJ 07901 EOE/MF. . . . A small market A/C near Buffalo, NY is looking for air personalities for its news dept. Females are encouraged to apply. T &R to Bill Tyan, P.O. Box 200, Willow Rd., Dunkirk, NY 14048 EOE/MF. . . . WDBX in Waterville is presently looking for jocks. Send T &R to ND Don Spencer, WDBX Radio P.O. Box 78, Waterville, ME 04901 EOE/MF. . . . T &R to Paul King at WITMA is looking for part-time jocks. T &R Steve King, P.O. Box 31089, Charleston, SC 29417 EOE/MF. . . . George Fola says that he is now accepting T &R for KBCM. P.O. Box 79, W. Trenton, UT 84337. No calls please. EOE/MF. . . . KSXK-Angel's leading station has an opening for full and part time personalities. T &R to Nick Thompson, P.O. Box 10, Cottonwood, AZ 86326 EOE/MF. . . . An immediate opening is being offered at KUS-FM, P.O. Box 8860, San Luis Obispo, CA 93403 attn. GM ELO/MF. New 100,000-watt A/C station that covers most of Southern California is seeking an afternoon drive jock. Applicant must be great in production T &R to KARZ, P.O. Box 50, Burney, CA 96013 EOE/MF. . . . Mike Hayes of WJML asks, "Are you tight, bright and brief?" They're looking for an afternoon jock in northern Michigan's leading A/C station. T &R to Mike Hayes, P.O. Box 99, Petoskey, MI 49770. . . . KATW is still seeking personalities with production skills and personality. Females are encouraged to apply. T &R to Danen Austin, KATW, 3508 "B" Old College Rd., Bryan, TX 77801 EOE/MF. . . . Top 10 market CHR has an opening for a morning jock. T &R to Gary Morse, WHFG Radio, P.O. Box 1389, Bridal, VA 24203 EOE/MF. . . .

Darryl Lindsey

**STRONG ADDS**

A View To A Kill — Duran Duran

Capitol

The Goonies 'R' Good Enough — C. Lauper — Portrait

Tough All Over — J. Cafferty And The Beaver Brown Band — Scotti Bros./CBS

Everytime You Go By — P. Young — Columbia

**STATION ADDS**

Z106 — Philadelphia — Davis/Tiller

Katrina And The Waves

Boy Meets Girl

C. Lauper

Durant Duran

WGF M — Schenectady — Tom Parker

K. Carnes

P. Young

Prince

C. Lauper

Durant Duran

Q106 — York — T. Shannon

Katrina And The Waves

P. Collins

Prince

WMKR — Baltimore — R. Wimmer

P. Collins

Prince

C. Lauper

Durant Duran
DIR'S SEVENTH ANNUAL ROCK RADIO AWARDS — Billy Squier (left) and Fiona announce the winner of the "Favorite All-Time Album" which was The Beatles' Abbey Road. Also pictured are (far left, partially obscured) Oedipus, co-host and program director of WBCN, Weird Al Yankovic (second from right) co-host; and Charlie Kendall, co-host and PD of WNEW-FM.

**Freeman Named At Westwood One**

LOS ANGELES — Barry Freeman has been named director of artist acquisitions for Westwood One. It was announced by Norman Pattiz, chairman and president of Westwood One Radio Networks.

A 25-year music industry veteran, Freeman, in his new position, will work with Richard Kimball, Westwood One's vice president, artist relations, in securing talent for the company's concert programs, as well as acquiring artist interviews for Westwood One's short- and long-form features.

Freeman, whose father, Ticker Freeman, was for 38 years the musical manager and accompanist for Dinah Shore, got his start in the record business in 1958 as the local promotion manager for Coral Records in Los Angeles.

He moved to Chicago in the early 60s.

**McHale Returns To Selcom As Senior V. P.**

LOS ANGELES — Bill McHale, who served as an executive for Selcom Radio for six years before departing in 1983, has returned to the company as senior vice president. McHale succeeds Tom Gatti, who resigned, as did Dick McCauley, Selcom's VP/station development. Vince Gardino, executive VP and chief operating officer of the company, said of McHale's new position, "I'm very sorry to see Tom and Dick go, and I wish them success. I can't tell you how excited the company is about Bill rejoining us. It's really a shot in the arm for us." Selcom, Inc. chairman Lou Faust added, "Bill's great, and he and Vince will make a hell of a team. He helped build the company and we're just delighted to be getting him back."

**EMMANUEL LAUNCHES NEW SERIES FOR RADIO ESPANOL** — Latino pop superstar Emmanuel was in Los Angeles recently to perform in concert at the Universal Amphitheatre — a concert that was recorded by Westwood One's mobile studios to kick off a new, bi-weekly Latino pop concert and profile series. "En Concierto," scheduled to debut the week of June 3 over Radio Espanol, the Spanish-language division of Westwood One Radio Networks. Shown here at a reception following his Amphitheatre performance are (left): Jorge Pinos, from the William Morris Agency's International Division, Penny Yamron, director of Radio Espanol; Emmanuel; actress/singer Connie Stevens; Richard Kimball, Westwood One's vice president/artist relations; and Peter Lopez, attorney and president of the Hermanos Foundation.

**AIRPLAY**

**CHANGES — WIY-FM (Baltimore) program director Chuck DuCozy has taken on the new position of station manager. The Rock Radio outlet is owned by the Heritage Stations Corporation, which is the new vice president of the CBS Radio Networks. He will report to Michael R. Ewing. Selcom Radio has tapped Cathleen Pratt, Liz Ferraro and Linda Miranda as account executives. Hillier, Newmark, Wechsler and Howard has opened its 13th branch office. The new Houston location will be headed by Frank Carter Jr. The new clients assigned there is (713) 784-4694. . . . Kim Nicholls is a new account executive at WNYW in New York. She comes from Blair Marketing, where she was an account executive since 1984. . . . FOWN-FM in Escondido, CA. has joined the client roster of KalaMusic's easy listening format. . . . Phi "Raul" Gonzalez is back at KMET in Los Angeles after a short hiatus. Jim Collins will once again produce the morning show. THE BIG APPLE — New York Radio Stations closed the first quarter with an overall improvement of 16.6 percent in the second highest growth year in more than a decade. It was announced by Maurice Webster, executive director of the New York Market Radio Broadcasters (NYMRAD). While the quarter opened at a slower pace (a 10.1 percent increase in January), it grew to a 17.7 percent gain in February and tailed a 20.5 percent improvement in March over 1984. The quarter's growth of 16.8 percent placed 1985 second only to 1982, and ahead of every other year since 1974. Many advertisers, who have re-evaluated their marketing plans in the light of cost increases in other media and the increasing fragmentation of television, have concluded that radio offers them an opportunity to maximize the effectiveness of their advertising budgets.

Radio's ability to produce high awareness for new and existing products, as well as a modest advertising investment is one of its most attractive features," he added.

**HOBERMAN SPEAKS OUT** — "Radio stations can no longer consider themselves to be the radio business," said Ben Hoberman, president, ABC Radio. "In a speech before the Spring Convention of the Pennsylvania Association of Broadcasters, "Business as usual can no longer be accepted. We have to work harder and better to be successful," Speaking during the convention's opening session at the Quaker Steak & Lube, Hoberman noted that "days when a few giant stations dominated a market are long gone and probably will never return. We compete today in highly fragmented markets targeting specific demographics and lifestyles and the competition gets more intense each day.

After citing a 12 percent increase in the number of commercial radio stations during the past eight years and a growing challenge from other media, the ABC Radio president offered a set of survival tactics "to ensure continued vitality for our stations and for the entire radio industry." "First, let's not be our own worst enemies," Hoberman said. "We spend too much time and effort attacking the record of other stations that we are competing with and not ourselves and the entire medium . . . denigrating other radio stations can only result in downgrading our medium."

Hoberman also called for an end to "copying" the "lead-radios. Radio stations competing in the same market should not bandwagon. Soon the so-called 'hot' format has saturated the market and fragmented an already fragmented audience."

This issue, he said, "really comes down to one of diversity. Radio is the ultimate format. It can serve a slice of the population . . . the baby boomers may be the most attractive audience now, but we cannot all follow-the-yuppies. Be imaginative. Explore your market. Find new segments of listeners that are not adequately served by radio. Explore and dig. Chances are you'll find a rich vein of listenership." Hoberman advised stations to pay particular attention to the 35-44-year-old demographic.

"Let's start marketing them aggressively. As someone who falls into the demo, I'm tired of hearing that those aged 35 to 45 are not an attractive market. The 35-to-45 is a prime consumer with substantial disposable income, leisure time and specific needs for whom a premium should be paid."

**MORE FROM SAN DIEGO** — The 53-hour, 91X/Project Concern "Save The Hungry World" radiothon held April 29 and 30 set a pledge total of $111,672.79. Steve West, on-air personality and project coordinator, had optimistically hoped to reach $91,000. He was not alone in his astonishment at San Diego's phenomenal response to the station's fundraising effort for the San Diego-based international health organization, Project Concern. "As a team working together, we've proved that San Diego can make a very real difference in this world," exclaimed project coordinator John T. Lynch, who took to the airwaves Sunday afternoon to thank listeners for their generosity and support. Similar sentiments were echoed by Project Concern director of resource development, Tina Ellenbogen, who told a television reporter on hand for the final moments of the radiothon, "I dare anyone to tell me that today's youth doesn't care about anything outside of themselves . . . just look at what they've done," she concluded, pointing out the sum of nearly $112,000 posted on the tote board.

**KENNY LOGGINS** — Kenny Loggins stopped by the WLS-A radio studios recently to visit with afternoon drive time duo, Steve Dahl (right) and Garry Meier (left). Loggins was in Chicago to promote his latest album, "Vox Humana."
**MOST ADDED**

- **WILLIE & THE POORBOYS** - Baby Please Don’t Go
- **P. YOUNG** - Every Time You Go Away
- **THE HOOTERS** - All You Zombies
- **KING** - Love And Pride
- **STRANGE ADVANCE** - We Run Life By Night - Phone To Phone
- **PASSPORT** - Stophat
- **T. GRANT** - By George
- **SPECIAL FX** - Fountain Of You

**STATION ADDS**

- **WAQX** - Syracuse, N.Y. - MD Amy Dahlman
  - R. PLANT - Little By Little
  - DURAN DURAN - A View To A Kill
  - WILLIE AND THE POORBOYS - Baby Please Don’t Go
  - THE HOOTERS - All You Zombies
  - P. HYDE & THE PAYOLAS - You’re The Only Love
  - NIGHTRANGER - Sentimental Street
  - P. YOUNG - Everytime You Go Away
  - J. WALSH - The Composer

- **WGIR** - Manchester, N.H. - MD Karen Anderson
  - DURAN DURAN - A View To A Kill
  - THE FOOLS - She Makes Me Feel Big
  - JOE WALSH - Rosewood Bitters
  - R. PLANT - Little By Little
  - MAMA’S BOYS - Needle In the Groove

- **WAFF** - Worcester, MA - MD Russ Motta
  - WILLIE & THE POORBOYS - Baby Please Don’t Go
  - P. HYDE & THE PAYOLAS - You’re The Only Love
  - R. PLANT - Little By Little
  - EURYTHMICS - Would I Lie To You?

- **KBCO** - Boulder, CO - MD Doug Clifton
  - R. PLANT - Little By Little
  - SUPERTRAMP - Cannonball

**ROCK PROGRAMMERS’ PICK**

**歌唱：“Little By Little”**

**艺术家：Robert Plant**

**标签：Esparanza**

**IRE**

“如果我早知道这世界如此美丽，我也许会一直呆在这里。”

**FUTUREROCK**

**DON'T TOUCH ME** - Be careful of what you want because you just might get it. Take it from me, because I've learned it the hard way. I should introduce myself. My name is Lefty and I am a push button. That's right, I'm the push button on the far left side of a Delco AM/FM radio in this old mobile conversion. I had a happy childhood. My first owner was Dr. Patterson, a rather affable dentist. In fact, he would touch me quite regularly. First he would listen to that beautiful music station and then he would reach over and lovingly push me to hear the all-news station. That's where I was set at the time. Sometimes, he would tap my brother to hear a baseball game. Even though the Cubs never could put together they could hardly wait for the Doc to hunger for the news, it was then that he would reach for me. I felt so loved. At those moments there was a real meaning to life.

Then something terrible happened. That horrible summer of '68, when I was just two, the Doc lent the Rd to Ralphie. At first it was a gas. We cruised along at speeds that would have made Doc's head spin, with the radio cranked all the way. Then Ralphie discovered that damned underground FM station. I enjoyed it in the beginning and even felt proud when he set me to the new station. I can remember saying to myself, "Lefty, is your lucky day. Have you ever seen anyone love a station as much as Ralphie does? You're sure to get attention now!"

I was so mesmerized by all that great music, that I didn't realize what was happening. Absolutely nothing. Once he tuned to that accursed frequency, he never touched that dial again. I became the linest push button in the whole world. The Maytag repairman had nothing on me. Do you know how crazy you get when you haven't been touched in months? Even that vast variety of rock and roll, folk, rock, soul, blues, jazz, comedy and personality on Ralphie's station couldn't stop me from wishing he would tune out. It especially drove me wild whenever a DJ played the Doors' "Touch Me." How I longed to feel that cares again. I wanted that station to disappear. Then it happened.

Another station began to play some of Ralphie's favorite music. Then his beloved station changed formats. Halitatus! He reached for me again. This was followed by the appearance of musical stations all over the dial. Slowly, but surely, Ralphie became a button maniac. In fact, now that creep can't keep his hands off of me. Every five minutes he wants to do it again. I'm not alone because Ralphie is not the only button molest. I've heard about bosses of disgusting perverts attacking push buttons without a moment's notice and with no respect whatsoever. I've heard of some of these shameful newfangled radio stations are using push buttons. If only I could go back to the days of Hendrix, Cream, Janis, Sly, Marvin and Strawberry Fields Forever. Oh, oh, I can tell from that look in Ralphie's eye that he's about to give me the finger again. I just don't have any more self respect, but I guess I asked for it. I got what I wanted. No, Ralphie, not tonight, I've got a headache.

Next week Futuerock talks to Rock Radio programmers about reasons people hit those push buttons and more importantly, ways smart programmers can keep 'em listening. Stay tuned.

Bob Shulman

**AIR CHECK**

Station: WDHA
Market: Northern New Jersey
P.D.: Mark Chernoff

WDHA has been a rock radio station since 1977. Bob Linder is the general manager. The station is well within the coverage area of the major New York City signals. WDHA has been successful presenting itself as New Jersey's rock and roll station. They feature local news, club and concert information, and anything that pertains to the New Jersey lifestyle. The station holds a local band contest with the winners being released on an album. The station is also very active in area charities and community affairs.

According to program director Mark Chernoff, "The station exposes a lot of new music along with the extensive oldies library. We want to offer a variety, whether it's a little heavy metal at night or modern sounding music like the Eurythmics to balance out the basic rock and roll. It's very important to know your audience so you can create a viable mix of music. We want everybody who likes rock and roll to be listening to our station.

The on-air lineup includes Mark Chernoff 6-9 a.m., Kathy Miller 9-2 p.m., Kevin Cotrell 2-6 p.m. Curtis Kay 6-10 p.m. Mary Chuyko 10-1 a.m. and Vince Gerard 1-6 a.m. There is a locally-produced heavy metal show called Metal Mania on Tuesday nights hosted by Cheryl Richard and a locally-produced Beatles show on Sunday mornings with Ken Michaels.

**FUSHERBOX**

**Anything Else Is A Compromise**

“高音”歌手

歌名：“Little By Little”

艺术家：Robert Plant

标签：Esparanza

**Comments:**

"At first my fans, Plant's "Little By Little" generated immediate phone responses. The quality of this production is superb and if the LP is of comparable quality, it should be a smash."
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Date</th>
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<tbody>
<tr>
<td>THE NIGHT I FELL IN LOVE</td>
<td>LUTHER VANDROSS</td>
<td>Epic (Fe Fr 39892)</td>
<td>5/11</td>
<td>8</td>
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<tr>
<td>DIAMOND LIFE</td>
<td>SARGE</td>
<td>Format/CBS 38561</td>
<td>5/5</td>
<td>3</td>
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<tr>
<td>WHERE THE WORLD IS</td>
<td>USA FOR AFRICA</td>
<td>Columbia USA 4040</td>
<td>5/24</td>
<td>3</td>
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<td>CAN'T STOP THE LOVE</td>
<td>MAZE featuring FRANKIE BEVERLY</td>
<td>Capitol (G-3522)</td>
<td>5/10</td>
<td>6</td>
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<tr>
<td>ONLY FOR YOU</td>
<td>MARIE JANE GIRLS (Gordy/Motown)</td>
<td>Motown M-1</td>
<td>5/11</td>
<td>9</td>
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<td>RHYTHM OF THE NIGHT</td>
<td>DeBarge (Gordy/Motown 6123GL)</td>
<td>5/11</td>
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<td>EMERGENCY</td>
<td>KOOL &amp; THE GANG</td>
<td>Dis/Pres/Gran Ray 222 943-1-M</td>
<td>5/24</td>
<td>10</td>
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<td>JESSE JOHNSON'S REVUE</td>
<td>FUNKSTER BAND &amp; THE REVOLUTION (A&amp;M SP 39297)</td>
<td>5/5</td>
<td>9</td>
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<td>AROUND THE WORLD IN A DAY</td>
<td>PRINCE AND THE REVOLUTION (Capitol)</td>
<td>5/24</td>
<td>10</td>
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<td>WHITNEY HOUSTON</td>
<td>PAPA WALKER BROTHERS (Warner Bros 26856-1)</td>
<td>5/12</td>
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<td>BEVERLY HILLS COP</td>
<td>ORIGINAL SOUNDTRACK (MCA 5471)</td>
<td>5/12</td>
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<td>STARCHILD</td>
<td>TRUE TURNERS</td>
<td>Epic (EFD 39252)</td>
<td>5/5</td>
<td>10</td>
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<td>PRIVATE DANCER</td>
<td>THE CORDON</td>
<td>5/10</td>
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<td>MEETING IN THE LADIES ROOM</td>
<td>KLAXMIX (Constellation/MCA 5529)</td>
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<td>NEW EDITION</td>
<td>T-PAIN</td>
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<td>TRULY FOR YOU</td>
<td>THIS TEMPTATION (Gordy/Motown 6115 US)</td>
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<td>SECRETS</td>
<td>WILSON FIELD (MCA 5150)</td>
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<td>KING OF ROCK</td>
<td>RUN D.M.C. (Profile PRO-1205)</td>
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<td>LIFE</td>
<td>GEORGE KIGHT &amp; THE PIPS</td>
<td>Columbia (CFC 9433)</td>
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<td>SOLID</td>
<td>A SHADOW &amp; SIMPSON</td>
<td>Capitol (ST-12296)</td>
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<td>SLEEP AWAY</td>
<td>DIANA ROSS (RCA 1-0059)</td>
<td>5/10</td>
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<td>THE GAP BAND (Capital)</td>
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<td>SO GOOD THE WHISPERERS</td>
<td>(Epic/Sweet 63028)</td>
<td>5/10</td>
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<td>RAIN FOREST</td>
<td>(UAL/Fly)</td>
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<td>ALEXANDER O'NEAL</td>
<td>(Profile PRO-1206)</td>
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<td>SUDDENLY</td>
<td>BILLY OCEAN</td>
<td>(Jive/Arista JBL 8121)</td>
<td>5/24</td>
<td>13</td>
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<td>DANCIN' IN THE KEY OF LIFE</td>
<td>STEVE ARRINGTON (Atlantic 81245-1)</td>
<td>5/10</td>
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<td>TOO HOT TO STOP THE MOVEMENT</td>
<td>STEVE ARRINGTON (Columbia FC 9277)</td>
<td>5/5</td>
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<td>MAKE IT BIG</td>
<td>WMANN (Columbia FC 92935)</td>
<td>5/10</td>
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<td>ROCK ME TONIGHT</td>
<td>FREEDOM (Capitol ST-12304)</td>
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<td>PLANETARY INVASION</td>
<td>MIDNIGHT STAR (Solar/Exira 9703)</td>
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<td>AS THE BAND TURNS</td>
<td>ATLANTIC STARR (A&amp;M SP-5019)</td>
<td>5/10</td>
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<td>READ MY LIPS</td>
<td>MELIA MOORE (Capital ST-12382)</td>
<td>5/5</td>
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<td>SLOW</td>
<td>RICK JAMES (Gordy/Motown 6135)</td>
<td>5/10</td>
<td>13</td>
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<td>20/20</td>
<td>GEORGE BENSON</td>
<td>Warner Bros 20179-1</td>
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<tr>
<td>BERRY GORDY'S O'SHEA DRAGON</td>
<td>ORIGINAL SOUNDTRACK (Motown)</td>
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<tr>
<td>JENNY BURTON</td>
<td>(Atlantic T-81303-1)</td>
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**THE REMARKABLE RHYTHM SECTION**

**SHOOTING STARR** — Atlantic Starr has long been known for its smooth and melodic mid-tempo tracks and its classic R&B sound. With its last three A&M albums produced by Grammy-winning producer and longtime Motown studio pioneer James Anthony Carmichael, Atlantic Starr has now added more contemporary dance-oriented feet to its sound. The LP's first single, "Freak-A-Ristic," is already climbing the R&B singles chart, and after seven weeks in release the cut is at #8. This immediate response to a new sound indicates enthusiasm from both old and new fans of the band. Headed up by the brothers David Wayne and Jonathan Lewis with recently added Barbara Weatherford and longtime percussionist Joseph Phillips, the group makes no mystery of the musical shift, hence the title of the latest album "As The Band Turns." Keyboardist/vocalist and co-producer Wayne Lewis explains, "The sound of the album is a more contemporary dance-oriented model of the old band, but it is still "Freak-A-Ristic." We've had folks who have gone to hear bar music because David and myself always cut a lot of tunes along that line. They were never just chosen for any of the previous albums because of the overall sound that we had. Our producer, who usually chose the songs, would usually pick other things that we had written. It was just never right for us, but now, with the addition of that kind of song, it adds an element that we need to get the momentum rolling live and on record. We still enjoy the ballads and the more mellow things, but with the more dance-oriented material we feel we can pick up a segment of the audience to add to the fans we already have." With this addition of vocalist Barbara Weatherford — only 23 — to the Atlantic Starr line up, new vocal and melodic vistas have been opened up. Initially going to produce a demo for Weathers, the band listened more closely, and then the Green, North Carolina native was brought in to share the spotlight. Weathers commented, "We were touring in 1981, and I had stayed in touch with them since then. In December of last year, the band was going through some personnel changes, and the timing was just right. "The album also marks exclusive production by the band itself. David Lewis notes, "We had worked hand-in-hand with James Anthony and we learned a lot from him, but it was basically just a matter of time before we got a chance to produce ourselves. Before, we would put the rhythms together, and he would put on the strings, the vocals and the brass, but the songs were pretty much done in terms of arrangement. I felt with this album, we were ready to do it ourselves." With initial sales on the album going very well, it seems that fans of the old Atlantic Starr sound and kids grooving on "Freak-A-Ristic" both agree.

**PLAYING IT STRAIGHT** — A&M artist Strase visited Manhattan's Funhouse recently, pictured here are (+) club right singer Rick Cordons, A&M promotion man Michael Taub, Strafe and club DJ Randy Murray.

**NEW SINGLE**

"PLAYIN' THE FOOL"

**DAVID BICSICS**

**THE LP:**

"STREET SHADOWS"

**THE LP:**

"STREET SHADOWS"

** PALO ALTO / TBA RECORDS**

11026 VENTURA BLVD. #2

STUDIO CITY, CA 91604

(213) 877-5106
WE FREDERICK
13 NIGHTSHIFT
34 RALPH
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A.
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IT'S SPRING AGAIN

Hot New Single: Hangin' On A String (Contemplating)

Contains: A Woman, A Lover, A Friend

AND MCA IS RED HOT!

Featuring: Charlie and Hello Stranger

Just Released: Paradise

MCA RECORDS
HOT NEW SELLER

Karma West — Indianapolis
L. Vandross
Sade
W. Houston
Mary Jane Girls
Prince

Barney's One Stop — Chicago
USA For Africa
Commodores
Sade
New Edition
Maze

Webb's — Philadelphia
L. Vandross
DeBarge
W. Felder
New Edition
T. Marie

Massachusetts One Stop — Boston
Kool & The Gang
DeBarge
Mary Jane Girls
Maze
G. Jones

John's Music — Los Angeles
L. Vandross
Sade
A. O'Neal
Maze
Mary Jane Girls

Record Factory — San Francisco
Sade
L. Vandross
Maze
Mary Jane Girls
Madonna

Joe's Swing Shop — Los Angeles
Sade
J. Johnson
L. Vandross
Mary Jane Girls
Maze

Wherehouse — Los Angeles
J. Johnson
Beverly Hills Cop
Sade
Madonna
Mary Jane Girls

Street Scene — Atlanta
Prince
L. Vandross
Run D.M.C.
USA For Africa
T. Marie

STORE REPORTS

Platter Shack — Orlando
Prince
L. Vandross
Maze
F. Jackson
B. Womack

L&M Sound Center — Lumberton
L. Vandross
Maze
Kool & The Gang
USA For Africa
Klymaxx

Shazada Enterprises — Charlotte
USA For Africa
L. Vandross
F. Jackson
J. Johnson
W. Houston

Hudson's — St. Louis
DeBarge
New Edition
Commodores
Kool & The Gang
J. Taylor

URBAN RETAILER'S PICK

Retailer: Record & Tape Collector
Market: Baltimore/Annapolis

Setting the pace for B/C product in the important Baltimore/Annapolis area is the Record & Tape Collector chain. With six thriving outlets, including Parkside Shopping Center, Annapolis Mall and Whitmarsh Mall loctions, the 20-year-old company enjoys a wide coverage while offering customers one of the largest inventories of urban, jazz, 12-inch singles, rock and, surprisingly, classical music in the region. The chain's primary outlet, known to employees as the "big store," illustrates the paradox of that moniker. For although that unit is actually the chain's smallest outlet in physical space, it boasts the largest inventory. The main store, at 409 W. Cold Spring Lane, also served as the chain's headquarters until growth prompted a move to warehouse facilities in Woodlawn, Maryland.

Record & Tape Collector doesn't slant catalog product in maintaining its considerable stock. As the Chain's singles buyer, Cindy Baker, points out, "If it's in print, we have it. We carry what's happening as far as the singles are concerned right now. Some of the oldies of the singles we don't carry unless it's something that's really popular, like Prince or Bruce Springsteen. I still would have 'When Doves Cry' and I still have 'Dancing In The Dark' because they don't have LP cuts on the other side."

The sales team at Record & Tape Collector is also carefully selected and specialized knowledge is cultivated. "Everybody at this store is sort of a specialized person," Baker reports. "We have customers who will call, specifically asking for a certain person who works there." Specialists are undoubtedly of particular importance at the main store, where classical music enjoys a special focus while making up roughly 50 percent of the outlet's total business, according to Baker.

Visitors to Record & Tape Collectors will find a healthy dose of the top hits of course and a complete inventory of 12-inch product as well. The store carries a complete inventory of current material and oldies. "We are very versatile," Baker points out.

The chain is also one of the major trade and radio reporters in the area and juggles its various services with the requisite promotions and in-store events. Currently, the chain is participating with B-104 FM on a contest tied in to Darryl Hall and John Oates' "Big Bam Boom" tour. The winner will receive a free trip to Tokyo to see Hall & Oates perform live there. Current plans allow for further expansion, and the versatility and market share of Record & Tape Collector insure continued dominance in the area. And, the chain's employees seem to be one of the company's major assets. As Baker puts it, "We're the best in Baltimore!"

Comments:

"Michael Jackson produced one of the records as did Jackie Jackson. A couple of the cuts are getting airplay in this area. If Planet gets behind him it should be a hit. It's done well here for the last week and a half."
28 WELCOME TO THE PleASUREGROUN/GET IT ON 
29 BIG MOUTH (BEAT BOX MIX)/S & ST 30 
30 CALL ME MR. TELEPHONE (ANSWERING SERVICE 
31 WONDER IF I TAKE YOU HOME (RAP) CULT JAM 
32 I USED TO SHO' WHAT A NIGHT (4LUV) LONG 
33 'TIL MY BABY COMES HOME (DANCE & ALBUM 
34 SHAYA'S REMIX)/3:27 
35 BE YOUR MAN/SPECIAL LOVE (SPELTILY 
36 SAY IT AGAIN/INSTRUMENTAL (JEILLEBYN REMIX)/3:27 
37 RAPPIN' DUKE (VOCAL & INSTRUMENTAL)-5:00 
38 BETTY WRIGHT (Jamaica Tr 9004)/8:35 
39 ROXANNE'S DOCTOR-THE REAL 
40 THE MEN ALL PAUSE (VOCAL & DUB) 
41 EXPOZED (Anx 406 006)/10:10 
42 D FRESH (Zeua 9004)/9:73 
43 DANCE (SINGLE) 
44 PICK ME UP (DANCE & ALBUM VERSION)/5:28 
45 LAMAND (Capitol Tr 8755)/5:7 
46 LISTEN TO MY RHYTHM (INSTRUMENTAL/5:10 & 2:8) 
47 WHILS COCA-COLA CAR (INSTRUMENTAL) 
48 ELECTRICAL LADY (INSTRUMENTAL & EXTENDED) 

12" REVIEWS


Johnson's second single seems to be firmly establishing the ex-Time guitarist as a bankable solo artist and this fairly straightforward remix is timed perfectly for dance club play; extended guitar solo fades the cut out and a new version of "Free World" graces the flip.


After an absence of over two years, Pearl Harbour has now signed to Island and this debut features the group's unique blend of tropical rhythms and dance grooves in what is a high energy cut and mix.


Highly accessible track which features a blistering metal guitar solo and a Euro-disco dance groove highlighted by the vocals of this east coast trio of female singers.

NINA HAGAN (Columbia 44-0521) Universal Radio (7:00) (Dumas) (Producer: Adam Kidron)

High powered cut from the queen of the truly bizarre, and though this single's followup track is a bit more conventional than past Nina Hagan efforts, the same quirky appeal is apparent.
“Our first experience together was very traumatic,” says Blackwell, “as far as playing with other musicians, because there were no other musicians who could handle my music. I had to do most of the jam sessions myself. When the musicians would walk off the bandstand, he wasn’t kicking off the bandstand, just wouldn’t participate with us. I didn’t bother me, because I know that a lot of people have something happening and they can’t understand it, they’ve got a tendency to dismiss it.

“I could really hear what he was doing, because with the freedom with which he was using his instrument. I played with Ornette, he didn’t play ‘one,’ Ornette’s ‘one,’ according to the musical scale, was not always where ‘one’ should be. And, as a result, he was playing phrases. So what I would do is I would play on his phrases. I would never try to think of the music in terms of one-to-one, one-two-three. He was just listening to the phrases and play according to how his phrases were. When I played with Ornette it just happened. He never asked me anything — just bring my sticks.”

Ornette went east from California — where he and Blackwell had worked — with Billy Higgins on drums; Blackwell had gone back to New Orleans. Higgins, however, had problems with his cabaret card, so, after a short while, Blackwell traveled to New York to join Ornette and bandmembers Don Cherry and Charlie Haden. Cherry, Haden and Blackwell, along with a later-Coleman alumnus, Dewey Redman, keep the sound and spirit of that early Quartet alive in Old and New Dreams. Ornette Coleman’s influence on Ed Blackwell is still profound.

“I feel Ornette is a great teacher, because he takes you to aspects of the music that a lot of musicians had never ventured into before. He was more or less a self-taught person, and so, as a result, he wasn’t injured by any of the rules of the game that musicians encounter. You know, it’s just like little kids — they do things they don’t really realize they’re not supposed to do. But people that really think that those things are not supposed to be done can’t do them. Well, it’s the same thing with Dave Liebman. He was able to do that, and he was able to teach that to musicians who sat down to play with him.”

Two other strong influences on Ed Blackwell were his experience in the Eric Dolphy-Booker Little band (“one of the very few times, besides Ornette, that I enjoyed having rehearsals”) and his travels, beginning in 1968, to Africa.

“Africa taught me one thing about the rhythms,” he says. “When I used to solo and try to play too much at one time — everything I would try to play a little bit of this, a little bit of that, little bit of this, little bit of that. When I went to Africa and listened to African drummers, I realized that they would have this long drawn-out rhythm that they would play and they would set it up and then they would go into something else. Meanwhile, this rhythm that they set up is still reverberating in your mind. Then, when you go into something else, it makes a mixture of the whole thing, which broadens the whole rhythm.”

Blackwell, who teaches extensively, and is Cross Current’s drummer, notes that at the same time, his New Orleans/free jazz/African percussion influence is in demand from a wide variety of leaders: David Murray, Craig Harris (who titled a piece on his last album, “Writing on the Wall”), Arto Lindsay, Kenny Wollesen and on and on.

“One of my prime objectives when I learned to play the drums,” says Blackwell, “the thing that I got from the older drummers was the fact that everything should swing. That’s what I think of when I’m playing, no matter who I’m playing with. I’m trying to complement whatever they’re doing.”

BOPPING AROUND — Prime Cuts — Jazz & Beyond is the name of a new CBS/Fox video that features performances from Miles Davis, Herbie Hancock, Chuck Mangione, Sonny Stitt and others. “Guitar Music from ECM” is the name of a new three-record, boxed compilation of such ECM picks as Pat Metheny, John Abercrombie and Ralph Towner (PolyGram Special Imports is the distributor. $23.94 the price), vocalist Rosemary Clooney with Gordon Jenkins and the Los Angeles Park Ten through May 25, while jazz vocalist extraordinaire Anita O’Day performs at Carnegie Hall, May 24, in celebration of her 50th anniversary in music.
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<td>14. <strong>SONGS FROM THE BIG CHAIR</strong></td>
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<td>16. <strong>THE NIGHT I FELL IN LOVE</strong></td>
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<td>18. <strong>BUILDING THE PERFECT BEAST</strong></td>
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<td>23. <strong>SHE'S THE BOSS</strong></td>
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<td>24. <strong>WHEELS ARE TURNING</strong></td>
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<td>25. <strong>CRAZY FROM THE HEAT</strong></td>
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<td>27. <strong>BREAK OUT</strong></td>
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<td>29. <strong>BEHIND THE SUN</strong></td>
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<td>31. <strong>VALOTTE</strong></td>
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<td>32. <strong>CAN'T STOP THE LOVE</strong></td>
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<td>33. <strong>NEW EDITION</strong></td>
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<td><strong>35.</strong> EMERGENCY</td>
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<td><strong>36.</strong> ONLY FOUR YOU</td>
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<td><strong>37.</strong> VOX HUMANA</td>
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<td><strong>38.</strong> JESSE JOHNSON'S REVUE</td>
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<td><strong>39.</strong> SIGN IN PLEASE</td>
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<td><strong>40.</strong> TAO</td>
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<td><strong>42.</strong> CAN'T SLOW DOWN</td>
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<td><strong>43.</strong> BIG BAM BOOM</td>
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<td><strong>46.</strong> THE UNFORGETTABLE FIRE</td>
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<td><strong>47.</strong> PURPLE RAIN</td>
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<td><strong>48.</strong> BAY BEYOND APPAREANCE</td>
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<td><strong>49.</strong> SWEEP AWAY</td>
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<td><strong>50.</strong> ANIMATION</td>
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<td><strong>51.</strong> HOUR WOLF</td>
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<td><strong>52.</strong> VITAL SIGNS</td>
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<td><strong>53.</strong> AMADEUS</td>
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<td><strong>54.</strong> HOW WILL THE WOLF SURVIVE?</td>
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<td><strong>55.</strong> MEETING IN THE LADIES ROOM</td>
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<td><strong>56.</strong> KING OF ROCK</td>
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<td><strong>57.</strong> AN INNOCENT MAN</td>
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<td><strong>58.</strong> FRIENDSHIP</td>
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<td><strong>66.</strong> SECRET SECRETS</td>
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**Recommended Titles**

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<tr>
<td><strong>67.</strong> GLOW</td>
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<td><strong>70.</strong> THE AGE OF CONSENT</td>
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<td><strong>71.</strong> A PRIVATE HEAVEN</td>
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<td><strong>72.</strong> METAL HEART</td>
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<td><strong>73.</strong> SOLID</td>
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<td><strong>74.</strong> JOHN PARR</td>
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<td><strong>75.</strong> HIGH COUNTRY SNOWS</td>
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<td><strong>76.</strong> LONELY JUICE</td>
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<td><strong>77.</strong> VULTURE CULTURE</td>
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<td><strong>78.</strong> KATRINA AND THE WAVES</td>
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<td><strong>79.</strong> &quot;BERRY GORDY's THE LAST DRAGON&quot;</td>
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<td><strong>80.</strong> MEAT IS MURDER</td>
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<td><strong>81.</strong> WHITE WINDS</td>
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<td><strong>82.</strong> BE YOURSELF TONIGHT</td>
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<td><strong>83.</strong> A SENSE OF WONDER</td>
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<td><strong>84.</strong> FAT BOYS</td>
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<td><strong>85.</strong> CITIZEN KHIN</td>
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<td><strong>86.</strong> I FEEL FOR YOU</td>
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<td><strong>87.</strong> HARD LINE</td>
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<td><strong>88.</strong> ESCAPE</td>
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<td><strong>89.</strong> STOP MAKING SENSE</td>
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<td><strong>90.</strong> SOME GREAT REWARD</td>
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<td><strong>91.</strong> ALL THE RAGE</td>
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<td><strong>92.</strong> STEADY NERVES</td>
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<td><strong>93.</strong> GO WEST</td>
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<td><strong>94.</strong> TRULY FOR YOU</td>
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<td><strong>95.</strong> THE TRACTOR TRACTORS</td>
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<td><strong>97.</strong> LIFE</td>
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<td><strong>98.</strong> MADONNA</td>
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<td><strong>99.</strong> THUNDER IN THE EAST</td>
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<td><strong>100.</strong> RAINFOREST</td>
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**Recommended Titles**

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DON'T YOU (FORGET ABOUT ME)

Simple Minds (A&M)

11

SOME LIKE IT HOT

The Power Station (Capitol)

12

JUST A GIANT I AIN'T GOT NOBODY

David Lee Roth (Warner Bros.)

13

OBSESSION

Animation (Mercury)

14

SMOOTH OPERATOR

Sade (Epic)

15

CRAZY FOR YOU

Madonna (Geffen)

16

ONE NIGHT IN BANGKOK

Murray Head (RCA)

17

ROCK AND ROLL GIRLS

John Fogerty (Warner Bros.)

PUBLIC TRACKS — IRS recording artist General Public's Dave Wakeling and Kevin White are pictured being interviewed for a segment on WBTS's music video show Night Flight. Pictured (l-r) are Night Flight programming executive Bill Brummel, Wakeling and White.

Executive Monitor

LOS ANGELES — Embassy Home Entertainment has announced the appointment of Rand Bleimeister to the post of vice president of sales. Bleimeister is promoted from director of sales, having previously served four years as director of sales for Warner Home Video. Also at Embassy, Deborah Handelman has been promoted to director of business affairs. She joined EHE as contract administrator in April of 1984. Prior to that, Handelman served as a legal assistant for the law firm of Silverberg, Rosen, Leon and Behr.

MTV Networks, Inc. has appointed Michael Ciraldo to the post of account manager MTV and VH-1 advertising sales. Ciraldo formerly served as sales account executive for Turner Broadcasting systems' CNN and CNN Headline News...Media Home Entertainment has named Vincent DiMillo to the post of senior financial analyst. Vestron Video announces the appointment of two sales directors: Jeff Radovics has been named regional sales director, south, and David Partridge has been named regional sales director for Canada. The Criterion Collection has announced the resignation of Robert Stein, designer and producer of the company's first two laserdisc titles, King Kong and Citizen Kane. 'Fundamental differences' between Stein and his former partner, Roger Smith, have been cited as his reasons. New World Video has appointed John W. Reina to the post of midwest marketing manager. Reina comes to New World Video from his position as video sales specialist for Warner Home Video. Also at New World Video, Mallory Tarcher has been named east coast marketing manager. Tarcher comes to New World from St. Martin's Press, where she served as marketing coordinator.

MEETING AT THE MANSION — Representatives of Japan's PONY/Canyon company recently visited the Los Angeles' Playboy Mansion West to meet some of the stars of Playboy's home video Girls Of Rock & Roll and sign a pact for exclusive distribution of the program in Japan. Seen here are (1) Takayuki Eto, general manager, PONY Canyon, Los Angeles and Akira lichi, executive managing director, PONY Inc./Canyon Records, Inc., Tokyo. The Girls Of Rock & Roll present are (l-r): Michelle Rohi, Cheryl Nixon and Natalie Pace.

*TOP 15 MUSIC VIDEOS

EveRybody wants to rule the world Tears for Fears (Mercury)
All she wants to do is dance Don Henley (Geffen)
Fresh Kool & The Gang (Dealert/Polycraft)
Sussudio Phil Collins (Atlantic)
Don't come around here no more Tom Petty And The Heartbreakers
I'm on fire Bruce Springsteen (Columbia)
Things can only get better Howard Jones (Elektra)
Don't you (forget about me) Simple Minds (A&M)
Some like it hot The Power Station (Capitol)
Just a giant I ain't got nobody David Lee Roth (Warner Bros.)
Obsession Animation (Mercury)
Smooth operator Sade (Epic)
Crazy for you Madonna (Geffen)
One night in bangkok Murray Head (RCA)
Rock and roll girls John Fogerty (Warner Bros.)
OLYMPICS — Los Angeles — Embasy Home Entertainment outgoing chairman, William H. Betts, has been appointed director of the Los Angeles Olympic Organizing Committee. Betts was formerly chairman of the executive committee for the Los Angeles Olympic Organizing Committee. In June 1984, he was appointed chairman of the Los Angeles Olympic Organizing Committee and was re-appointed in January 1985. Betts is also a member of the International Olympic Committee.

The Release Beat

Media Home Entertainment's May release schedule includes the well-received Alan Rudolph produced rambling political satire Mirror, Mirror, starring Luke Perry, Margot Kidder and Miss America 1984, Mary lou Retton. Mirrors, with its story of a man's quest to find the key to infinite intelligence, is a tour de force of Douglas Sirk and Peter Bogdanovich styles, featuring the talents of Jonathan Firth, Sissy Spacek, John Cassavetes, and John Schlesinger. The film is distributed by Embassy.

TOKYO JOAN — Long before Dynasty, Joan Collins was featured with Robert Wagner in the suspense film Stopover Tokyo, coming from Key Video in June. The story, set in 1940's Japan, concerns a teacher and a young woman who become involved in a intrigue. Joan Collins stars as the young woman and Robert Wagner as the teacher. The film is a suspense thriller full of action and adventure.

Gregory Dobrin
TEAM WORK — Quincy Jones and Billy Eckstine recently took a few moments to reminisce on their long-time friendship during a break from recording the soundtrack to Jo Jo Dancer, Your Life Is Calling. Eckstine makes his feature film debut as the lead character in the movie, which stars Richard Pryor. Cinemascop, headed by Jones and Tom Schnabel, is producing the soundtrack. Pictured (l-r): Jones, Eckstine.

and awaits the completion of the latest album featuring Jones and his all-star ensemble, which has been in the works for the past year. When he was asked to take a look at a recently finished film, Eckstine was so impressed with the results that he decided to produce the film himself. He then approached the film’s director, Richard Donner, who was looking for a suitable score for the movie. Donner wanted the score to be as important to the film as the dialogue, and he was also looking for a composer who could capture the mood of the story. The two men hit it off and agreed to work together on the film. Parsons produced and engineered the soundtrack, and Atlantic Records has released it. The music, in actuality, is 80 percent non-rock-oriented, and even Donner was impressed with the way the orchestra handled the material. The film’s score was written in anticipation of an earlier release date and recorded by the famous label, Columbia. Parsons produced and engineered the soundtrack, and Atlantic Records has released it. The music, in actuality, is 80 percent non-rock-oriented, and even Donner was impressed with the way the orchestra handled the material. The film’s score was written in anticipation of an earlier release date and recorded by the famous label, Columbia.

BOOKabweM/TACH!
We've heard that the new Jenkins is associated with a one-stop in Omaha. Because of this close relationship, the store is able to constantly maintain its complete inventory of hits and catalog. Said Bottger, "We can keep (up) stock a lot better than a chain who may have to go out of state to get their records."

"We try not to cater to any particular clique," said Bottger. "We're real proud of our classical CD selection, we stock all the Windham Hill-type stuff. The majority of our business is going to be younger, but that doesn't restrict people that are older from coming in here."

In fact, older people are catered to, and among employees there is always someone who is an authority on a specific genre, be it '50s rock, jazz, soul, etc. Another way customers are serviced is through in-store play of records. In this way customers are introduced to music they may not hear on radio or see on TV.

"We tend to support the underdog," Bottger offered in reference to the kind of music that finds its way on to the store turntable. "We pride ourselves in introducing things to people that they've never heard before." A recent example is the support given to Rhino Records' Beat Farmers with an in-store appearance which not only sold a lot of records but also contributed to a packed house at the band's concert later that evening. Also, 30 titles are constantly on sale for $5.99. These include the usual national best sellers, but also a group of less familiar titles like The Slackee Boys or Richard Thompson. These records are displayed with a "Homer's Recommends" sign and are supported with in-store play.
WHEREHOUSE REPORTS REVENUES

LOS ANGELES — Wherehouse Entertainment, Inc. (ASE-WEI) has announced record level income and revenues for the three-month and nine-month periods ending March 31, 1985.

Net income rose 38 percent to an all-time third quarter high of $1,128,000 compared to $816,000 in the same period last year. Revenues reached a third quarter record level of $33,514,000 compared to $24,742,000 in the same quarter of the prior fiscal year, an increase of 34 percent. Earnings per share were 22 cents, up from 17 cents a year earlier, an increase of 29 percent.

Net income for the nine months increased 45 percent to $4,815,000 compared to $3,397,000 in the first nine months of the prior fiscal year. Nine month revenues were $101,569,000, also a new record, compared to $79,647,000 a year earlier, an increase of 28 percent. Earnings per share rose 32 percent to 96 cents compared to 73 cents a year ago on 449,000 higher average shares outstanding.

Net income for the nine months surpasses the previous high for a full fiscal year, established in 1984.

All prior year numbers have been restated to reflect the 5-for-4 stock split paid to shareholders of record September 21, 1984.

Louis A. Kwiker, president and chief executive officer, stated that, "Video revenues and sales of prerecorded music continued their strong performance. A new merchandising concept and additional enhancements to Merlin, our company's computerized rental transaction system, contributed to another quarter of dramatic increased in video revenues. Prerecorded music sales were spurred by a rapidly growing demand for compact discs. This new recording medium is quickly winning acclaim and is in great demand."

"Our new stores all continue to perform exceptionally well. We opened two more stores in April and expect to open approximately nine more before the end of the fiscal year on June 30, 1985."

"Revenues continue in a very positive trend while at the same time we are experiencing improved profit margins. These factors, plus the performance of our new stores, assure us of another record performance for the fiscal year," Kwiker said.

SONY TAPE — Sony Tape now displays a wide window design that allows the user to more easily view how much tape remains on the reel of the cassette. Sony's UCX 90 High Bias Cassette is ideal for high fidelity tape decks, compact stereo systems and car stereos.
COUNTRY

TOP 75 ALBUMS

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<th>Weeks #1</th>
<th>Weeks #5</th>
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<tr>
<td>1</td>
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<td>ALABAMA (RCA APL-1-5399)</td>
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<td>2</td>
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<td>FRIENDSHIP (Motown/Freedom)</td>
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<td>CHARES (Columbia FC 20455)</td>
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<td>THE BALLAD OF SALLY ROSE (Starday 25000-1)</td>
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<td>SAWYER BROWN (Curb/C 1-2299)</td>
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<td>6</td>
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<td>HE THINKS HE'S RAY STEVENS (MCA 517)</td>
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<td>7</td>
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<td>REAL LOVE (Dolly Parton RCA APL-1-5140)</td>
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<td>8</td>
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<td>NOT NOW (MCA-5421)</td>
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<td>9</td>
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<td>THE JUDDS (Curb-AHL-1-5123)</td>
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<td>COUNTRY BOY STEVE (MCA 5179)</td>
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<td>KENTUCKY HEARTS (Epic FC 5575)</td>
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<td>ME AND PAUL (Mercury FC 61998)</td>
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<td>HEART OVER MIND (Capitol FC 40005)</td>
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<td>STEP ON OUT (Oak Ridge Boys MCA 5505)</td>
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<td>15</td>
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<td>LET IT ROLL (MCA-5417)</td>
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<td>16</td>
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<td>MY KIND OF COUNTRY (MCA 5195)</td>
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<td>DON'T CALL HIM A COWBOY (Warner Bros. 25005-1)</td>
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<td>GREATEST HITS OF GEORGE STRAIT (Epic 5397)</td>
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<td>DOES FORT WORTH CROSS YOUR MIND (MCA 5193)</td>
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<td>ONE STEP CLOSER (Warner Bros. 25112-1)</td>
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<td>BLUE HIGHWAY (Warner Bros. 25146-1)</td>
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<td>TOO GOOD TO STOP NOW (MCA 5509)</td>
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<td>NOBODY WANTS TO BE ALONE (Warner Bros. 25154-1)</td>
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<td>CENTERFIELD (Alfa Vol. 1-25067)</td>
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<td>MERRIL HAGIARD (Warner Bros. 25179-1)</td>
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<td>WHAT ABOUT ME KENNY ROGERS (RCA APL-1-5431)</td>
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<td>GREATEST HITS VOL 2 (RCA APL-1-5425)</td>
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<td>FOUR WEAR HARMONY (Curb-CR12-5031)</td>
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<td>MAJOR MOVES (Warner Bros. 25174-1)</td>
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<td>WHEN WILL I BE LOVED (MCA 5596)</td>
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<td>GREAT HITS 2 LEVI GREENWOOD (MCA 5532)</td>
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<td>YOU'VE GOT A GOOD COME HE LEVI GREENWOOD (MCA 5489)</td>
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<td>GREATEST HITS 3 RICKY SKAGGS (MCA 5496)</td>
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Music City News Nominees Named

NASHVILLE -- Nominees in 12 categories of the Music City News Awards show, billed as the only fan-voted nationally televised program of its kind, were announced for the 19th annual event, to be aired live from Opryland on Monday, June 10, 9-11 PM/EDT. The show will be seen in 130 countries and in 70 percent of the markets. The telecast is produced by Jim Owens Entertainment and Multimedia Entertainment; Margaret Ann Warner of Multimedia said that those stations which do not pull the show live from the satellite will choose dates sometime within June for the program's airing.

The nominees are chosen by popular vote of the subscribers of Music City News, a country music magazine.


The nominees for Country music tv o visions series of the year and the Live Legend Award will be announced later.

Hosts for the special will be The Statlers, John Schneider, Marie Osmond Mel Tillis and Roy Clark.

Alabama Receives Awards, Prepares For Annual Benefit

NASHVILLE -- RCA group Alabama, recent winners of three Academy of Country Music Awards including Entertainer of the Year, was recently awarded its fourth consecutive NARM Best-Seller citation for country album of the year by a group. The honor, based on over-the-counter sales, was awarded during the recent 27th annual NARM convention. All of the group's albums are platinum; two are quadruple platinum. The latest NARM award was for the album "Roll On."

Plans for Alabama's fourth annual June Jam have been set, the event, which drew more than 40,000 last year, will be in Ft. Payne, Ala, the band's hometown, on June 15. The show will be the culmination of a week of festivities proclaimed "Alabama Appreciation Week" by Governor Georgi Wallace; a parade, a celebrity auction, softball game and other activities will lead up to Saturday's concert, proceeds from which will go to charitable and nonprofit organizations throughout the state. Last year's Jam raised close to half a million dollars.

Performing on the bill with Alabama are acclaimed by two large stages, will be Glen Campbell, The Judds, The Bellamy Brothers, The Charlie Daniels Band, Eddy Raven and Bill Medley.

Tickets are $15 and are available by mail from the Alabama Fan Club, Dept. BJ, Box 1259, Ft. Payne, AL 35967, Centrathek in Nashville; Chattatik in Chattanooga and other locations in the South.

ROWSCAPING

Mayor Richard Fuller and members of the Music Row Development Committee announced plans for the current plan to improve the appearance of Nashville's music industry neighborhood. Picture are: Mary Anne Harwell, Connie Bradley, Fulton, Mitchell Taub, Rose Drake, Jerry Bradley and Bob Kirsch.
JUNE JAM IV
SATURDAY JUNE 15 ★ FORT PAYNE, ALABAMA
Special Guest Stars

TWO GIANT STAGES — CONTINUOUS PERFORMANCES!!!
PRE-SHOW PERFORMANCE BY FAMOUS COKE 6-PAK SKYDIVING TEAM!
GIANT FIREWORKS DISPLAY IMMEDIATELY FOLLOWING SHOW!
• Tickets are $15.00 General Admission • Show Time: 1 p.m. •
• Gates Open at 10 a.m. • Tickets at the Gate Day of Show •
No alcoholic beverages or glass containers permitted. Bring your lawn chairs and coolers!
Order by Mail: June Jam Tickets, Dept. JJ, Alabama Fan Club, Box 529, Ft. Payne, AL 35967

Be a part of a great ALABAMA happening!
A Keith Fowler Promotion
MOST ADDED COUNTRY SINGLES
1. I DON'T THINK I'M READY FOR YOU YET — Anne Murray — Capitol — 36 Adds
2. FORTY HOUR WEEK — Alabama — RCA — 36 Adds
3. YOU CAN ALWAYS SAY GOODBYE IN THE MORNING — Jim Collins — White Gold — 34 Adds
4. GO DOWN EASY — Dan Fogelberg — Epic/Full Moon — 20 Adds
5. LETTER TO HOME — Glen Campbell — Atlantic-America — 20 Adds

MOST ACTIVE COUNTRY SINGLES
1. NATURAL HIGH — Merle Haggard — Epic — 71 Reports
2. DIXIE ROAD — Lee Greenwood — MCA — 70 Reports
3. IN A NEW YORK MINUTE — Ronnie McDowell — Epic — 69 Reports
4. DON'T CALL HIM A COWBOY — Conway Twitty — Warner Bros. — 69 Reports
5. WORKING MAN — John Conlee — MCA — 68 Reports

THE COUNTRY MIKE
"LIBERTY FLYER" AIRS ON APRIL — The Liberty Flyer, a syndicated series already airing weekly on 90 stations in the United States, has reached an agreement with Warner Bros. to broadcast the series in more than 420 radio stations worldwide to more than two million servicemen and their families abroad. The show, which features live recordings of top acts in the fields of bluegrass, western and acoustic country music, made its debut in January of this year. The Liberty Flyer has already completed tapings for its 1985 season with performances by The Whites, Chris Hillman, Doc Watson, Bill Monroe, Doug Dillard, and The Osborne Brothers. Regulars on the show include Phil and Gaye Johnson, Gamble Rogers and house band conducted by Marc Pruett.

LIBERTY FLYER REGULARS — From left to right, Gamble Rogers, Phil and Gaye Johnson and John Hartford

NEW AND DEVELOPING
SANDY CROFT (Capitol B-5471) Piece Of My Heart (2:26) (Web IV—BMI) (B. Berns) (Producer: Joe Wilson)
Sandy Croft may be a "typical teenager" in many ways — 15 years old, a cheerleader, a majorette, a softball player—but this Chattanooga native is also atypical: she has already shared a bill with George Jones and Waylon Jennings; she had a hit record in France last year, and she has a surprisingly mature, controlled voice on the well-written tune, "Piece Of My Heart" should give a big boost to the beginning of a long performing career.
FROM THE PUBLICITY CORPS — News on releases and other matters, subject to the usual second-source from Warner Bros. — Pinkard and Bowdren, "F.I.G. 13" (LP), 6/10... John Anderson, "Tokyo, Oklahoma," (LP), 6/10... Bandana's debut album, produced by Eric Preslistige, 5/13... Karin Brooks, a duet with Johnny Cash called "I Will Dance With You Again," the upcoming album, "F I L In Love Again Last Night" (single), 5/26... a debut album is set for 6/15... Terri Gibbs, "Rockin' In A Brand New Cradle" (single), 5/29... John MeCuen, "Trouble (single), 8/5... a new LP from Gary Morris, 5/11... Nitty Gritty Dirt Band, "Partners, Brothers, And Friends" (LP), 6/24, preceded by the single "Modern Day Romance," which is just out... "Southern Pacific," a debut album 6/10... Pam Tillis, "It's Just One Of Those Things," a single just released... On the Warner Bros. Fan Fair show (June 12), Gibbs, Anderson, Tillis, Pinkard & Bowdren, The Forrester Sisters, Dennis Bottoms and Randy Travis are the reported acts... from Capitol/EMI America — the first album from Lane Brody, 5/17, produced by Harold Shedd... from RCA Ed Bruce will play in a golf tournament for charity sponsored by baseball's Darryl Royal and country's Willie Nelson in Houston... Waylon Jennings' son is a new college graduate with a degree in studio engineering (the beginnings of a dynasty, eh?)... Gus Hardt has been doing some songwriting with Delaney Bramlett on the west coast. She calls the material "Country Blues"... Bill Medcalf spends some of his non-touring days at The Hop, a coffee house in Berkeley, CA. Bill also audits talent and writes for nervous scripts for the shows... from PolyGram — more recording was recently done on the new Christmas album from The Statler Brothers... Chance has been recording in Nashville's Massey Hall... from The Beatles is the fourth album, in a couple of hours following a recent show in Tulsa... new singles are on the way from Butch Baker, Tari Hensley, Kathy Mattea, and The Maines Brothers... from CBS — "Lacy J. Dalton should not do last album, it's called "Run Away From Your Heart," also the title of her new single... Gene Watson, "Cold Summer Day In Georgia" (single), 5/20... T.G. Sheppard's first LP for Columbia, "Living On The Edge," will be released this week; the singer has also finished the video for his current single, "Fooled Around And Fell In Love," featuring a love interest for T.G. who is, well, let's just say unexpected... Janie Fricke will have a video clip soon on her "She's Single Again"... "Rhythm And Romance" (PolyGram) from Ronnie Milsap should be out at the end of the month... the latest hit from Ray Charles' huge "Friendship LP" is his duet with Mickey Gilley, "Ain't Nobody Gonna Worry My Mind." That album must be one of the best examples of good timing in commercial music history, given the popularity of duets these days. Of course, when half of the act is Ray, any timing is good... Keith Stegall played a few songs for the L.A. media on May 7. In a special showcase which included his current single "California," when Ricky Skaggs was in London recently doing some advance work for his imminent performance there, rock artist Elvis Costello visited and brought his guitar to play Skaggs some new songs. A possible on-stage appearance for Costello during Skaggs' concert at Old Dominion Hall is possible, but at press time that story had yet to be confirmed... COLLEGIATE CD — Middle Tennessee State University, Murfreesboro, TN, has announced that the fourth student album from the school's Recording Industry Management program, "RIMUM IV," will also be released on compact disc... Chris Haseloe, executive producer of the project, "MTSU is the first school to release anything like 'RIMUM IV' on CD." The project will be mastered at Digital Audio in Terre Haute by Michael Ellis, a graduate of MTSU. The school is gaining recognition nationwide; it is nominated along with prestigious programs such as those at Berklee School of Music in Boston, the Eastman School of Music, the University of Miami and the University of Southern California in the Recording School category of Mix magazine's first annual Technical Excellence and Creativity Awards.

Bill Fisher

Top Billing Brings Country To Kennedy Center

By Bill Fisher

NASHVILLE — Officials with the John F. Kennedy Center for the Performing Arts in Washington, D.C. and Top Billing International, Nashville, have announced that Top Billing will acquire talent for a series of country music performances at the Kennedy Center's Concert Hall.

Dan Goodman of Top Billing said that he signed Nashville attorney Ken Levitan of the law firm of Aldridge and Levitan who worked with Susan Lamb of the Kennedy Center in forming the association. According to Goodman, Lamb was "instrumental in convincing the big brass over there that country music was a viable money-maker."

The first concert coordinated by Top Billing was the March 27 Emmys/Harris show, a Jacuzzi which was the first hard ticket country show to play Kennedy Center. The success of that show led to the new affiliation, said Goodman.

Goodman said, "We're talent buyers for the Kennedy Center strictly on shows that they themselves are promoting." Goodman said that negotiations for a show in November featuring George Jones are now under way. The Top Billing/Kennedy Center association is an open-ended agreement; the concerts will be scheduled on an individual basis.

GREAT HITS VOLUME 2 — Charli Pride — RCA AGL1-5426 — Producer Norro Wilson, Blake Mewis

This package provides an excellent sampling of some of Pride's greatest releases from the past few years, addition to some new material. The production talents of both Norro Wilson and Blake Mewis are tastefully displayed in such hits as "The Power of Love" and "Night Games," as well as the current all-time hit "Down On The Farm," a release of a 41 bullet which should help boost initial sales. This assignment is Pride to be proud of.

KEEP ME HANGIN' ON — Johnny Lee — Warner Bros. 1-25210 — Producers Bud Logan, Rick McCollister

Save The Last Chance," the first single from this album, debuted at 76 bullet last week, and much of the rest of this material has similar potential, particularly the title cut (written by Flirik Van Hoy), and "They Never Had To Get Over You," which is a perfect vehicle for Lee's vocal range and an excellent song. "What A Fool Like Me Doing In A Love Like This" is a very strong follow-up to Lee's "Workin' For A Livin'" LP.

WHERE'S THE FIRE — Leon Everette — Mercury 422-624 305-1 M-1 — Producer Bill Rice

Leon Everette works very hard to convey to his audience the real Leon, someone's idea of what he should be. His first Mercury album, "Where's The Fire," is totally in keeping with his unpretentious, truly original, performing philosophy. Producer Bill Rice kept the lyrics up front throughout the LP, even when the strings are playing unlike music productions, in which the singer is placed in competition with the string section. The voice is genuine — far the most important element.

THE THINGS THAT MATTER — Vince Gill — RCA CPLT-5348 — Producer Emory L. Gordy, Jr.

Vince Gill wrote or co-wrote all but one of the eight songs on this album, and his extraordinary singing (exhibited not only here and on his first RCA Record, but on a slew of other artists' releases), has never been more satisfying. The impassioned romanticism of his songwriting places him among the popular masters of the style. Four of whom (Dave Loggins, Rosanne Cash, Guy Clark and Rodney Crowell) contributed to this effort. Gill's recent ACM award for Top New Male Vocalist will help sales.

T.G. SHEPPARD — T.G. Sheppard — Warner/Curb 25822 — Producers: Jim Ed Norman Buddy Killen

Sheppard's latest outing contains material written by some of Nashville's most talented songwriters and producers and four jumpin' hooks of the industry. The listener can expect and find the tender love ballads along with a refreshing repertoire of up-tempo melodies. "Fado Away," "Half I Got" and " Those Eyes" are side two of the album's best cuts. T.G. Sheppard is a solid seller in the past and should be no exception.
N.A.V.A.S. Drafts "Sweeping New Membership, Nomination Procedures

By Peter Holden

LOS ANGELES — After finding extensive success with new writers and established artists in Nashville since its move there in 1981, the London-based Dick James Music publishing company is set to open its American operation on the west coast. With a history that reaches back to the first singles of the Beatles in 1961 on up through other Brian Epstein-managed bands such as Gerry & The Pacemakers to Elton John, Pat Benatar and most recently Frankie Goes To Hollywood, Dick James initially opened American offices in New York after the success of Elton John’s in the mid-seventies. With an interest in more creative publishing, the company then made its move to Nashville, shift to Los Angeles coming with a desire for a more concentrated focus for its clients and new artists.

Speaking with Cash Box, Dick James, Jr. explained, "The company is moving into a creative and independent American arm originally came about. "About 1980, the London office took the position that the American operation should start to be come creative in its own right. Until that time, we basically ran the American office as an extension of our U.K. headquar ters, basically simply finding covers for the catalog we already had."

"Entering the country scene, the British publishing company did not have a single country song. However since 1981, Arthur Braun has helped collect over 500 tunes which include six top five singles such as Reba McEntire’s ‘Just A Little Love,’ B.J. Thomas’ ‘Two Car Garage’ and Barbara Mandrell’s ‘Only A Lonely Heart Knows.’ While many large publishers such as ATV and CBS are both making back to save money, Dick James is still expanding. "With the office in Nashville, we were able to cross some things to pop and even to the international market. But country music is just inherently more limited in its potential," James added. “We feel that Los Angeles is more open to creative publishers like ourselves, and I think that American music in general is having a resurgence in the international market. If we can find and develop one or two really hot writers, or find one group that could be really successful, we could, with our creative and financial backing make a lot of money in this market.”

Taking offices in the old Zoetrope Sound management building, the L.A. Dick James office is set to formally open the first of August, though Braun asserted, "We are looking for new writers for the moment we set foot here. "The L.A. office will have a staff which will eventually reach seven or eight people, while the Nashville office will remain open with a staff of three employees. James, Jr. also noted the potential for new writers in the lucrative TV & film markets centered in these areas which will receive specific attention from the new operation.

Dick James Publishing Shifts Headquarters To Los Angeles

By Rusty Cutchin

NEW YORK — “I just went to see a television show, because I never had seen the, and I thought, well, this looks pretty, with really little people,” Bitterman says. “It was a good time,” he adds, “especially on a day when the show was cancelled.”

Bitterman is the chief executive officer of HBO, the cable television network that produces and distributes the first three episodes of the new, three-part miniseries “The West Wing.” The series, which premieres on March 24, is based on the hit NBC series “The West Wing,” and stars a cast of real-life politicians, including President Bill Clinton, Vice President Al Gore, and Speaker of the House Nancy Pelosi.

Bitterman, who has been with HBO since 1986, was previously an executive at CBS and ABC. He joined HBO when it was a small company with a budget of $5 million. Today, HBO is one of the largest cable networks in the world, with a budget of $1 billion.

Bitterman says that he was attracted to HBO by the network’s focus on producing high-quality programming. “I was impressed with HBO’s creative and business leadership, and I was drawn to the company’s commitment to excellence,” he says.

Bitterman has been involved in many of HBO’s most successful programming initiatives, including the launch of HBO Pay-Per-View, the creation of the HBO Documentary Film Festival, and the development of the HBO Series of the Month program. He has also been involved in the development of many of HBO’s most popular series, including “The Sopranos,” “Six Feet Under,” and “The Wire.”

Bitterman says that he is proud of HBO’s accomplishments, but he also recognizes that there is still a lot of work to be done. “We have come a long way since we were a small company with a budget of $5 million,” he says. “But there is still a lot of work to be done.”
A HISTORY OF TALENT ON STAGE


MOTOWN RETURNS TO THE APOLLO

APOLLO THEATRE, N.Y.C. — If the television show NBC broadcasts this Sunday night — Motown Returns To The Apollo — is half as good as the live taping (and, with the taping coming in at six hours, it's a cinch it'll be half as long), Motown will, once again, have a winner of a variety show to its credit. The taping — which with tickets going for up to $1,000, was a benefit for the Ethiopian Famine Relief Fund — effectively encapsulated the full spectrum of music presented at the Apollo Theatre: the 1,700-seat theater on 125th Street that, from 1934 on until it fell on hard times, was the epicenter of black entertainment in America. The May 19 broadcast officially announces the re-opening and, hopefully, the return to importance, of the Apollo Theatre.

As for the taping's highlights, where to begin? First of all, two commendations must be made: To host Bill Cosby, for keeping the audience entertained for the full marathon — the TV audience will, unfortunately, not get to hear Cosby's bits about Screaming Jay Hawkins' coffin or O.C. Smith's unmitigated attempt to get friendly with a transvestite at the Apollo, and they won't get to hear his impromptu version — standing in for a delayed Jennifer Holiday — of "Gimme A Pigfoot And A Bottle Of Beer." And to the producers, for allowing full performances of every number — no medleys, no snippets. Also, kudos to whoever compiled the film clips.

As for the show: highlights included a shaking gospel meeting between Little Richard, Al Green and Mavis Staples that melted into Patti LaBelle teasing up — TEARING UP! — "You'll Never Walk Alone," with the New Jersey Mass Choir; a tribute to the Kings of the Apollo, which was built around the Commodores "Nightshift" and featured Luther Vandross singing Marvin Gaye; the inventive saxophone stylings of Jackie Wilson, Lou Rawls saluting Sam Cooke, and Billy Preston recreating Otis Redding; a can-you-top-this tata dance segment featuring Sammy Davis, Jr. (this show was so hip that Davis didn't sing at all — he just danced) and Bunny Briggs, Sandman Sims, Jimmy Slyde, Harold Nicholas, Chuck Green, Ludie Jones, and Greg Burch (each dancer being given a full number to strut his (and her) distinctive stuff); a recreation of the old Motown Revue, with Mary Wells, Martha Reeves (who can still belt), Smokey Robinson and, in an ill-fitting blue tuxedo and shoes, and the Four Tops. Les voice, Little Stevie Wonder, a somebody of unlikely, yet effective, duets Boy Georgie and Stevie Wonder, Stevie Wonder and George Michael, George Michael and Smokey Robinson, and, of best, Joe Cocker and Patti LaBelle ("You Are So Beautiful"), the appearance of Sarah Vaughan singing "Body and Soul," which won her an American music award at age 16) and Billy Eckstine (the two dueting on their hit "Dedicated To You"); Gregory Hines in a long, impressionistic tap piece dedicated to Teddy Hale, Rod Stewart saluting his music partner with "The Bay," and Wilson Pickett still raising the roof with "In the Midnight Hour.

There were also well-placed solo performances by Little Richard, Chuck Jackson, Sam Harris ("Over the Rainbow," natch), Dionne Warwick, and, most interesting was a production number to DeBarge's singing of "Romantic Style," an ill-matched duet by Luther Vandross and Boy George, and an overblown, costumed tribute to Queens of the Apollo with Debbie Allen as Billie Holiday, Marilyn McCoo as Ethel Waters, Thelma Houston as Dinah Washington and Bill Cosby as Bessie Smith. The home audience will not see Shirley Ono and Patti LaBelle's impromptu duet during a break, or Wonder's touching instrumental reading of "We Are The World.

The only area where the taping was deficient was in the comedy field. The Apollo was the home of Pigme Markham, Moms Mabley, Timmie Rogers, and other black comedians, but their names weren't even mentioned (though Cosby and Willie Tyler & Lester, who hosted the Motown segment, were on hand).

The evening ended predictably — though stylishly — with Diana Ross leading in a piping, pre-adolescent saluting the theme song of the series, "I Want To Know What Love Is." A genuine feeling of warmth pervaded the entire proceeding and informed nearly all the performances. If this translates to the home screen, Motown Returns To The Apollo could set a high-water mark for shows of this type in any case — for those lucky enough to have been there, it was a great night.

Lee Jeske

AL'S BAR, L.A. — The band's name gives away an implicit faith; in the music, the band members themselves and in the meaning of their performance. Living up to that promise, the band returned to Los Angeles after extensive touring on the east coast with Losobos to sold out acoustic sets and a handful of major label B&F Rops. Pre-earlier dates in the area which set up the buzz for this showcase, the timing was right.

The band immediately hails its roots with a cover of the New York Dolls glam rock classic "Twentieth Century Boy". Initially, the overall sound is constantly varied between the raw energy and restrained sweetness.

Such restraint was best heard on "MaryAnn" which showcased the band's harmonious and soft-rocking sound and is one choice for a single-release. As during its last show, one of the highlights is when the band gets western for a while, and guitarist Jon D. Graham switches from Stratocaster to lap steel. The sweet tones and ringing chords produced by Graham's able slide playing lends an element simply not found with other bands. Graham and drummer Rey Washam, both recent additions to the band, showed off their skills.

Working in a rousing version of Lou Reed's "Train Coming Round The Bend" and a set-closing "Foggy Notion," The True Believers performed more professionally and musically tight at the new single "Love Grammar." The one non-Par tune was the old classic "Morning (That's What I Want)," which the band played twice — once on its own and later as part of an encore medley with "Magical" and "Naughty, Naughty." Second time around, the band pulled off all the stops. And so, for that matter, did the audience — about 16 people climbed on stage to dance with the band and, for a few minutes, the guy even rode around on Motown's shoulders. All of which seemed to indicate that Parr has enough charisma as a straight-ahead rocker not to need his Casanova bit to make his set work.

Robin J. Schwartz

WILLIE & THE POOR BOYS — CBS Records held a reception to honor Columbia recording artist Willie Nelson on opening night of his recent five show engagement at Radio City Music Hall. Pictured at the event (l-r): Rick Blackburn, senior & general manager, CBS Records Nashville, Marvin Cohn, senior VP, business affairs administration, CBS Records; Willie Nelson, Paul Smith, senior vp & vp, business affairs marketing, CBS Records; Joe Casy, vp, national promotion, CBS Records Nashville and Bob Sherwood, vp, marketing, Columbia Records.

John Parr

THE RITZ, N.Y.C. — John Parr has got to like the image — that of a ladykiller. Oh, he's good-looking, but the record people insist on calling him this. Only you can tell it's fake and it knocks all the fun out of his show. Thankfully most of his set at The Ritz was just and the guys up here having a good time and rock and roll.

For a little over an hour, Parr kick around the stage, flipping his guitar plug off his heels, working a visible smile, and generally enjoying himself. He backed his band, delivered a Motown bassist Felix Kris, keyboardist Richard Cottle and drummer Graham Broad, through not exceptional musicians, injected their own brand of merriment into the pure by playing tag with each other and switching instruments, while back. He singer/countertenor Morty walked around in his hands and mimicked the other musicians.

This was a replay of Parr's snit-time Atlantic LP — not surprising, since it's only record he's done so far. Though the themes were overwhelmingly sex (what else can you expect titles like "She's Gonna Love You To Death" and "Heartbreaker"?), it only became annoyed when Parr played up the campiness that aside, Parr did prove he can write songs with catchy rock and roll hooks like "Somebody, Someplace, My Thunder" or the new single "Love Grammar." The one non-Par tune was the old classic "Morning (That's What I Want)," which the band played twice — once on its own and later as part of an encore medley with "Magical" and "Naughty, Naughty." Second time around, the band pulled off all the stops. And so, for that matter, did the audience — about 16 people climbed on stage to dance with the band and, for a few minutes, the guy even rode around on Motown's shoulders. All of which seemed to indicate that Parr has enough charisma as a straight-ahead rocker not to need his Casanova bit to make his set work.

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CASH BOX/MAY

Peter Hold

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CashBox/May
The Wild Cards

THE MUSIC MACHINE, L.A. — It was not too long ago that many were prophesying the death of a once-flourishing Los Angeles club scene. Bands like X, The Blasters and Los Lobos had moved on to national prominence and of course, bigger halls. Today, those forecasting such doom are probably taking another look. Once again there is a strong grass roots musical base developing in Los Angeles and some very talented young bands are starting to emerge. One of those bands is The Wild Cards.

To someone who had never seen The Wild Cards, initial reaction might be a comparison to Los Lobos since the band is comprised of Latin Americans. That is as far as comparisons go. While Los Lobos purveys a rootsy Tex/Mex blend, The Wild Cards are strictly urban. These guys are slick.

Comprised of Adrian Remijio, lead vocals and lead guitar; Johnny Frias, bass; Jesse Reyes, rhythm guitar and Jesse Sotelo, drums, The Wild Cards blend elements of jump blues, rock and roll, funk and jazz to come up with a sound that brings you back to the glory days of rock and roll while maintaining a contemporary edge. Despite its musical intricacies, this is the stuff that packs the dance floor.

With the exception of "The Girl Can't Hop It" and Sid King's "Sac, Drag and Fall," the band performed its own material at the Music Machine. Remijio shares writing credits with longtime partner Kent Wilson and the result is a collection of tunes that satisfies both the ears and the feet.

What is most striking about these four young men dressed in 1950 zoot-suitish garb is their musical interaction. Frias' slapping of the bass adds the funk. Remijio's and Reyes' guitar riffs add the jazz and Sotelo's drumming adds the jump. On stage, they dance, shout and work it up. From the first note, the rapport with the audience is established.

Some of the strongest Remijio/Wilson selections of the evening were, "Wildest Dreams," "He's Got It Bad," "Lost In The Shuffle," "What Else?" and the final song of the evening, "Alibis For Lucy."

So maybe the clubs aren't selling out on Tuesday nights like they used to in this town. And maybe there aren't as many young and upcoming bands catching the ear of A&R staffers. But anyone who thinks Los Angeles' musical foundation is withering away would be well served to see The Wild Cards.
Andreas VollenweDer: Making Music
A Visual Art

By Peter Berk
LOS ANGELES — He's an exception to the rules, a commercially viable artist who has completely ignored the standard recipes for success, a fully proficient musician who lacks any formal training. In fact, he's fashioned one of the most unusual careers in the music industry. He's a composer whose music defies categorization, and most of all, he's a performer who has chosen to express himself on one of the least understood instruments, the harp. Nevertheless, Andreas VollenweDer has taken charge of much of the world, and at 32, he's already played to countless capacity crowds and sold millions of albums. His "White Winds" (on CBS Records) is on both Cash Box's pop and jazz charts, as were his last two albums, "Behind The Gardens" and "Caverna Magica." National Public Radio's "All Things Considered" uses one of VollenweDer's works as its sign-off theme. The European peace movement have chosen his music to serve as an anthem and rallying cry. After a recent performance at Los Angeles' Universal Amphitheater during his current tour of the U.S., VollenweDer took time to discuss his craft and his feelings about his own music.

"I knew literally from the very beginning of my life that I'd always be involved in music, because I grew up in a family of artists." VollenweDer said, referring particularly to his father, Hans, one of Europe's preeminent organists. Other than the basic keyboard training VollenweDer received from his father, he never had an instrument worked on professionally, and the formal training he now employs on his own. For the young musician growing up in Germany, VollenweDer's father would "take that little wand and say, 'me and my life and having a career wasn't what was important.'" VollenweDer soon did launch a career, however, and began performing and touring, strictly working with his own compositions. At the time, he hadn't yet developed his talents on the harp, he said, but he was involved in many other instruments he had taught himself to play. From 1972 to 1978, he composed and arranged music for scores and recorded three albums as well.

VollenweDer's musical identity was forged after that when he mastered the harp, and began to embellish it electronically. He knew he had found the instrument through which he could express himself. "How he's done on the harp." VollenweDer said, "but it had never really touched me before as much. I had played the harp before, but only eight years ago discovered what it was really. Some people would say I found it by chance. I don't believe that. I think there's a certain reason why it came my way. It was very strange and special. Much later, I found out about the harp's history and character, and I was shocked at how perfectly it suited me, my thoughts, what I was looking for, and my personality. I suddenly felt an overwhelming sense of"

ROCHELLE IS SWELL — Rochelle's, whose Warner Bros. Records debut is the 12" "Dance Mix" (LOVE-101), was the featured performer on Philadelphia's Dancin' On Air show broadcast on WPLN-TV. Joining Rochelle for the occasion were (from left) manager Jonathan Goldman, (Rochelle), Dancin' On Air's producer Mike Nise, Frank Lembo of the Pocono Record and Video Pool and WPHL's Barry Gasmer.

A BOSS EVENT — A special benefit for U.S.A. For Africa was held by the Boss Club, a Bruce Springsteen-inspired gathering which celebrates the artist's music and was held to mark his concert at the Forum in Los Angeles. Organizers of the Boss Club, Seth Marsh and Dave Krask, staged a one-night fundraising gala party called, "Boss Club for Africa" and collected a total of $2,100 in donations for "U.S.A. For Africa." Pictured (l-r) are: David Krask, Seth Marsh, U.S.A. For Africa president Ken Krugel, and U.S.A. For Africa executive director, Marty Rogal.

Behind The Bullets
(Don't call me a "columnist")

Durham, North Carolina, GAM in Minneap-

Scotch Cross-Ruff, a tie-in promotion with 3m sandpaper which again involves coupons for Scotch products; and hear a new "race" for $25 in Scotch Sweepstakes for the purchase of any Scotch head for two months. "Scotch Direct Mail Coupon" will receive additional support with money-off coupons on a new 

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behind the Bullets

Dartmouth's Drafts Changes
(continues from page 3)

N.A.V.A.S.'s Drafts Changes
(continues from page 37)

companies (in November) who are invited to the "general" categories will be represented on the final voting ballot. The seven "craft" categories will be determined from the craft eligibility lists and craft first round ballots in the same manner. At this point, only five categories will be voted on in each of the seven craft categories represented on the final voting ballot.

Final Voting: Final voting by all members determines the actual AVA winner. N.A.V.A.S. members qualify to vote on any craft or administrative classification in which they are a member. An AVA member who is also a member of five categories will be voted on in each of the seven craft categories represented on the final voting ballot.

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Cash Box / May 1
IFPI Welcomes Tape Royalty

OS ANGELES — A warm welcome to the United Kingdom government’s proposal on private copying has come from IPFI, the international body of the sound recording industry. Introducing IPFI’s submission on the government’s Green Paper (consultative document), Recording Industry and Video Copyright Material, associate director-general Gillian Davies said that “outside the music industry, we could provide much needed income for composers, performers, authors and producers — I recorded music and films. Referring to the proposed license fee of some consumer groups, according to the government’s proposals, she stated that this was “a short sighted view. “The recording industry can’t afford all of these developments and the entire recording sector,” he said “and to ensure the future supply of music and films currently in use, it is essential that these creators be rewarded for every use of their work.”

JUENES AIRES — Interdisc has released the “Piano Bar” album, produced and marketed by SG/DRG through Distribuidora Belgrano Norte. As we reported before, Paula de la O — Gill and Garcia signed a contract with Interdisc, which is distributed by EMI. This is, in fact, the first recording by a leading Spanish artist to the tape market. It was also mentioned some time ago that Asenberg would manage Carla Garcia, but the artist signed with the Araxas booking agency after some negotiations. PolyGram has recently released a new album by de la O and is promoting his visit.

RCA’s general manager Jorge Schott took over as President of RCA, which he will be returning to his home market in the near future, with the release of Columbia Pictures’ “Pulp Fiction.” The first record is a compilation of covers, since CBS has shown some reluctance to start with the Fox product it has been marketing in some other countries. The fact that the first LP (2CIC 265136) is a classic and has won the gold record award as the best album of the year, has been shown by the Araxas booking agency after some negotiations. PolyGram has recently released a new album by de la O and is promoting his visit.

DUTCH TO THE GILL — RCA recording artist Vince Gill recently completed a successful concert and promotional tour in the Netherlands. The tour was to promote a self-titled album compiled especially for Europe featuring material from Gill’s “Turn Me Loose.” Pictured at a reception are, from left: Gill’s manager Albert Van Der Kroft, Vince Gill, singer Ruud Herman, whose band performed with Gill on the Holland club dates, and RCA Holland manager of press and artist relations Tibor Benkhardt.

Argentina

While giving basic support to the approach of the Green Paper, the IFPI submission comments critically on several aspects of it. The size of the blank tape rule (5% of the market) is of the size of the tape industry in Argentina. The Italian Ministry of Industry, being high on risk ones, he said “and to ensure the supply of music and films currently in use, it is essential that these creators be rewarded for every use of their work.”

A special fund is being raised by the Latin American Federation of Phonogram and Video Producers (FEPAMPROD) to finance the project. The second part, was told by Nestor Salas, president of the Argentinian chamber and FLAPP executive, CMP has been set with $70,000 offered by the IFPI FLAPP’s own money and contributions received in several countries, and a full swing campaign is expected. Salas added that there has been progress in the fight against piracy in three countries: Chile, Peru and Colombia.

Cyni Lauper is turning into a big star in Argentina and is the name of the group that is making it in Argentina, Lauper, who is a star at the Araxas booking agency after some negotiations. PolyGram has recently released a new album by de la O and is promoting his visit.

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formed ASCAP pop songs were presented during the awards ceremony. They are:

**At Night Long**
Writer: Lionel Richie, Publisher: Brockman Music
Against All Odds (Take A Look At Me Now)

**All Night Long**
Writer: Lionel Richie, Publisher: Brockman Music

**Amaro**
Writer: Stroh Walk, Mark Goldberg, Publisher: MCA Inc.

**Baby I Lied**
Writer: Rory Bourke, Deborah Allen, Ratte Van-Hoy, Publisher: Capitol Music Corp., Inc.

**Break My Soul**
Writer: Greg Piquillo, Matthew Walker, Publisher: Budha Music. No EMI Street Music Street Music Corporation, MCA Inc.

**Breathe**
Writer: Michael Craig, Greg Roy, Mike Jordan, Publisher: Virgin Music, Inc.

**Dancing In The Dark**
Writer: Bruce Springsteen, Publisher: Bruce Springsteen

**Drive**
Writer: Ric Ocasek, Publisher: Lido Music, Inc.

**Everyday**
Writer: Billy Idol (PRS), Steve Stevens, Publishers: Blue Note Music Corporation, Inc., Rock Steady Muz, Inc.

**Footloose**
Writer: Kenny Loggins, Dean Pitchfork, Publishers: Famous Music Corporation, Milk Money Music

**Ghostbusters**

**Girls Just Want To Have Fun**
Writer: Richard dressing, original music

**Get A Hold On Me**
Writer: Todd Rundgren, Christopher Nye, Publisher: Cement Chicken Music

**Heart And Soul**
Writer: Mike Chapman, Chris Nichol, Publisher: Aristax Music, Inc.

**Hello**
Writer: Lionel Richie, Publisher: Brockman Music

**Hold Me Now**
Writer: Tom Bailey (PRS), Alphonso Currie (PRS), Joe Leway (PRS), Publisher: Zomba Enterprises, Inc.

**Human Nature**

**I Guess I'm Not Here, I'm Hurt Sometimes**

**I Guess That's Why They Call It The Blues**
Writer: Elton John (PRS), Davey Johnson, Bernie Taupin, Publisher: Intersong, USA Inc.

**I'll Never Be The Same Again**
Writer: Michael Masser, Tom Snow, Cynthia Weil, Publishers: Almo Music Corporation, Prince Street Med

**If I Still Can't Get Over Loving You**
Writer: Ray Parker, Jr., Publisher: Ray Parker, Jr. Music

**It's A Miracle**
Writer: Michael Craig, Greg Roy, Green Music (PRS), Roy Hay (PRS), Jon Moss (PRS), Philip Pickett (PRS)

**Join Me**
Writer: Michael Craig, Greg Roy, David Lee, Jon Moss, Publisher: Virgin Music, Inc.

**Jump**
Writer: Michael Craig, Greg Roy, David Lee, Jon Moss, Publisher: Virgin Music, Inc.

**Just Out Of Reach**
Writer: Bruce Springsteen, Publisher: Bruce Springsteen

**Keep Your Head Up**
Writer: Ric Ocasek, Publisher: Lido Music, Inc.

**Karma Chameleon**
Writer: Michael Craig, Greg Roy, Poyry, Roy Hay (PRS), Jon Moss (PRS), Philip Pickett (PRS), Publisher: Virgin Music, Inc.

**The Language Of Love**
Writer: Dan Fogelberg, Publisher: April Music, Inc, Howard Green Music (PR)

**Let Me Play**

**Love Is A Battlefield**

**Miss Me Blind**
Writer: Michael Craig, Greg Roy, Roy Hay (PRS), Jon Moss (PRS), Publisher: Virgin Music, Inc.

**Missing You**
Writer: Mark Leonard, Chas Sandford, John Walke, Publishers: Fawlaw Music, Markem Music

**Oh Shee**

**One Thing Leads To Another**
Writer: Allen Agin (PRS), Cy Culpin (PRS), Rupert Gernstal, (PRS) Jamie West-Oxham (Dram), Adam Woods (PRS), Publisher: Columbia CMU Music

**P.Y.T. (Pretty Young Thing)**
Writer: Quincy Jones, James Ingram, Publisher: Yellow Brick Road Music

**The Reflex**
Writer: Simon Lebon, Nick Rhodes (PRS), Andy Taylor, Roger Taylor (PRS), Publisher: Virgin Music, Inc.

**Rolling With The Night**
Writer: Lionel Richie, Cynthia Weil - Publisher: Brockman Music

**Sad Songs (Say So Much)**
Writer: Elton John (PRS), Bernie Taupin, Publisher: Virgin Music

**Say Say**
Writer: Paul McCartney, Michael Jackson, Publisher: MPL Communications, Inc.

**Screamin For Love**
Writer: Pete Solley, Publisher: Epic Music

**Take Me Home Country Roads**
Writer: John Denver, Publisher: Chicago/Atlantic Music

A complete list of ASCAP's most performed songs for 1984 follows:

- Against All Odds (Take A Look At Me Now)
- All Night Long
- Amaro
- Baby I Lied
- Break My Soul
- Breathe
- Dancing In The Dark
- Drive
- Everyday
- Everyday
- Every Little Thing
- Footloose
- Ghostbusters
- Girls Just Want To Have Fun
- Get A Hold On Me
- Heart And Soul
- Hello
- Hold Me Now
- I Guess I'm Not Here, I'm Hurt Sometimes
- I Guess That's Why They Call It The Blues
- I'll Never Be The Same Again
- If I Still Can't Get Over Loving You
- It's A Miracle
- Join Me
- Jump
- Just Out Of Reach
- Keep Your Head Up
- Karma Chameleon
- The Language Of Love
- Let Me Play
- Love Is A Battlefield
- Miss Me Blind
- Missing You
- Oh Shee
- One Thing Leads To Another
- P.Y.T. (Pretty Young Thing)
- The Reflex
- Rollin With The Night
- Sad Songs (Say So Much)
- Say Say
- Screamin For Love
- Take Me Home Country Roads

ASCAP Honors Most Performed Songs Of 1984

Video Distributors Conference

(continued from page 1)

reach 52.9 percent in this country by 1985 (current penetration rests at 27.1 percent) VCRs, according to the report, are still their "luxury item" phase, but will soon follow television in its "mass market" phase. Today, 34 million VCRs have been projected for 1985. Of those sales, 71 percent are theatrical movies. The VCR can realize an annual total of $304 million, Timmer said.

For rental V5 sales, Timmer felt that the two will continue to co-exist.

A lack of sales push for home video was cited as possible reason for ton video cassettes do not sell as well as they rent. Of the remaining 29 percent in sales, theatrical movies, music programming not to be "counted out," Timmer told the "If that" panelists.

In conclusion, a special market video cassette was screened. Produced by the TImmerco, Inc., the video outlined some of the features that the home video product. Step-by-step instruction, playably enacted by a mime, covered such concerns as store name, layout, organization, personnel training and product merchandising. Each company represented at the San Diego conference was given at least one tape.
Left Field

But all this Beattle blither is misguided. Sure, the Beatles were the most important band on this band. Just as everyone who's picked up a guitar since 1963 has been able to play their songs, directly or indirectly. The most interesting ghost dancing in the shadows of the Beatles' music is folk rock, America's answer to the Mersey proposition. The use of personal pronouns (folk) delivered with collective punch (rock) that transformed the world in the wake of the Beatles' domination and the such transformations were possible. In this respect, the Beatles are as much a part of the resurgence of distinctivity American music as John F. Kennedy's expert on Husker Du. (It's interesting to note that this is how they are perceived by critics in the UK and Europe, where the band is currently enjoying a rapidly expanding popularity, while it is American writers who are regarding them an Anglophile.) There is not the kind of style that is likely to breed mass-commercialized imitation. I can't imagine ever seeing Susanna Hoffs clones in the way that one sees Madonna girls on every streetcorner. The Bangles would be more likely to inspire others to go out and create something of their own. You don't have to ponder too deeply to realize which is the more valuable to the Bangles are about is the collision of style and substance. This gives them the moment, but is also gives them the future.

Princess Diamond in producer for their second album, due later this year. A wonderful new song, "I Got Nothing," that features Debbie Harry as the lead vocal. The soundtrack to the Steven Spielberg film Goonies. The year they've spent on the road has sharpened and refined what the Bangles are about is the collision of style and substance. This gives them the moment, but is also gives them the future.

Prince CD Packaging

(continued from page 11)

Records, Sacramento. "These people are paying a lot of money for their CDs and they want to keep them well, and those jewel boxes are really neat, really handy and easy to store once you get them home. As far as selling them in the store, it makes a little bit better, but not a lot, because the boxes are not much smaller than they were nice then. But the response we've gotten from people is that they pick it up and they expect a jewel box. People want to have something nice, not just something that protects their disc, something solid.

"The record companies supposedly said they would reduce their prices on CDs if they take these jewel boxes out because it's less cost. Well, I haven't seen any price drop. In fact, it's an extra cost to people who are going to have to spend if they want a jewel box. Of course, it's making that much more profit for the companies that are selling it, but it's a special kind of product and it deserves that kind of care, too."

Greg Gans of Buffalo's National Record Mart, voiced another concern: "When I look at this packaging, I really question if it is in a given store for, let's say, three months, whether it won't get show worn quicker than the old package.

"The customers are using it to get them in the plastic boxes," says Steve Mills. "They like that because it portrays a sense of value. You're making an investment — hey, this is quality, it's laser, this is nice, the box gives it a lifetime, etc., etc. But they don't get that with this right here."
AROUND THE ROUTE

Ferchen Named Bally Midway Prexy, Fliday Upped To Exec Veepee

By Camille Compasio

Chicago-based Atlas Music Co., recently purchased by Jerry Marcus and Ed Pellegrini, has a new name—Atlas Distributing, Inc. Over these past few weeks the new owners have been concentrating on redecorating the facilities at 2122 N. Western Ave., structuring their product lineup (which will be quite impressive, we understand) and adding to the staff. Newest member of the team is Mike Mazaroli, who served as parts manager at London Distg. in Milwaukee for nine years, and is reputedly “one of the best in the industry,” as noted by Jerry Marcus and is a welcome addition to the Atlas staff; he is also a noted kit expert. During the week of June 3, Atlas Distributing, Inc. will host open house festivities at their premises, climaxied by a dinner party on the evening of June 7 at a Chicago restaurant—with manufacturer representatives flying in for the occasion.

Another biggie? As we go to press Data East is hosting a distros meeting in Dallas (5/8-9) during which they will present an exciting, new follow-up piece, which is expected to be every bit as successful as “Karate Champ” and “Kung Fu Master.” Watch for it!

(continued on page 44)

CHICAGO — Maurice J. Ferchen has been named president of Bally Midway, amusement game manufacturing subsidiary of Bally Manufacturing Corp., as announced by Roger N. Dessee, executive vice president and chief operating officer of Bally.

Ferchen had assumed the temporary position of president of Bally Midway on April 1, while continuing to serve as president of Bally’s Aladdin’s Castle, Inc., the company’s family amusement arcade subsidiary. In his new position he will relinquish his role at Bally’s Aladdin’s Castle.

Robert Fliday has been appointed executive vice president and general manager of Bally’s Aladdin’s Castle, Inc. and will report to Ferchen.

Ferchen joined Aladdin’s Castle in November of 1983, as senior vice president, equipment and administration from Montgomery Ward & Co., Inc. At Montgomery Ward he held a variety of management positions in his 17 years with the firm, most recent being district manager.

Bally oversees more than 400 arcades in 45 states and besides Bally’s Aladdin’s Castle also operates Bally’s Le Mans Family Fun Centers, Bally’s Pin Pan Alley, Bally’s Pac Man Palace and Bally’s Great Escape. Fliday is a graduate of South Dakota with a B.S. degree in economics.

Crackdown On ‘Copy’ Games Continues

CHICAGO — The latest development in a continuing effort to stamp out counterfeit games occurred in Boise, Idaho. Once again, an AAMA coordinated FBI raid was conducted on Friday, April 19, leading to the seizure of 14 counterfeit upright video games owned and operated by Tim Eby of Winner’s Corporation, as revealed by AAMA officials.

FBI agent George Calley reported that federal agents also seized several sets of copy printed circuit boards and corresponding art graphics. The uprights, copies of Data East USA’s “Karate Champ” and “Kung Fu Master,” were removed from street and arcade locations operated by Eby.

AAMA director of government relations and assistant general counsel Peter Kopke was present to assist the FBI agents conducting the search. He called it “an outgrowth of the association’s continuing efforts to fully restore the market to legitimate industry entities.”

Update on arrests made

AAMA executive director Glenn Braswell issued the following status report on those persons who were recently arraigned on charges of counterfeit video game trafficking: Jerry Carnes (Cuming, GA), Tom Gross (Harlan, KY) and Tim O’Reilly (Albany, NY) have all been arraigned, bound over for trial and are out on bail pending court date; Simon Ho (New York, NY) was arraigned, bound

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**AMERICAN WELCOMES ROWE MUSIC** — American Vending Sales of Wood Dale, Illinois, was recently appointed a distributor of Rowe phonographs, which means the firm is now handling the full line of Rowe equipment, as noted by company president Frank Gumma. "We handle Rowe's vending machines, bill changers, and jukeboxes," commented Gumma, "and the addition of the music line strengthens our service to the coin machine industry." In a related move, American Vending Sales has added extensive background in the music and games industry, both on the operating as well as the distributing level. His previous affiliations were with Seeburg, World Wide Distributors, and Bally Midwest. Pictured are (l-r) John Neville, Frank Gumma Sr. and Frank Gumma Jr., at the Rowe phonograph, which is prominently displayed in the spacious new American Vending Sales facilities.

**Crackdown On "Copy" Games Continues**

Braswell communicated his hope that Congress will continue to condone the use of undercover operations when they "are necessary and vital to the proper enforcement of federal laws." In addition, Braswell also wrote a letter of commendation to U.S. Attorney General Edwin Meese and FBI Director William Webster for the "dedication and professionalism" exhibited by all agents assigned to the April 3 raids. "This recent activity has given that ray of hope to those legitimate industry members remaining today that it is worth the fight, to stay the battle and retain the legitimate American market, rather than allow it to fall into the hands of criminals."

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**CASHBOX**

**Anything Else Is A Compromise**

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**Coin Machine**

**AROUND THE ROUTE**

(continued from page 44)

Dateline Los Angeles, where we spoke with Ira Bettelman, executive vice president of C.A. Robinson & Co., who had heard of praise for Atari's "Paper Boy." This is a high-priced piece of equipment and yet operators are buying it. As Ira noted, ""Paper Boy" is bringing in collections "the likes of which we have not seen in two or three years." Another of his hits pieces is Bally Midway's "Demolition Derby," which is doing extremely well in the earnings department. Equipment such as the aforementioned is producing the shot-in-the-arm the industry has been needing over these past many months. Ira told us he planned to attend the Data East meeting in Dallas and felt that distribribion would be outstanding, based on high expectations regarding the new piece that is being introduced.

Captivating pin! Fresh on the heels of the hit selling "Space Shuttle," the Williams Electronics, Inc. factory recently commenced full production on its latest entry "Sorcerer." More than one dis is comment that it's as good ... if not better than "Space Shuttle."Collections are terrific. "Sorcerer is among the top five earning games cross board from coast to coast," noted Joe Dillion. This is a situation at has not been evident for quite some time and is further proof that "pins are back." Joe further went on to say that the industry climate appears to be showing signs of improvement. "I think the worst is over... things are getting better by 'inches',... it will be a slow progress but we are now heading in the right direction." Amen to that!

Triple play — triple punch! Needless to say, one of the most talked-of pins in the trade right now is Premier's hot new Chicago Cubs "Triple Play." A "fantastic" piece that's been "testing beautifully" reports Tony Yula, general manager, Mondial-Springfield. The model is currently gracing the showroom floor and attracting all sorts of attention.

Mondial is also writing up good orders on Atari's "Paper Boy," another piece that's been testing exceptionally well — and the district's enjoying a nice pick-up in vending business, a contributing factor being the recent addition of Vendo to their product lineup.

D.D. Days! Bally Midway's doing terrific business with its current "Demolition Derby" 4-player — "highest grossing video game around," to quote sales veep Steve Blattspiefer. A two-player upright version is set to follow in about 30 days — so watch for it! Steve also passed along some excellent reports on the "Strikes & Spares" shuffle. Ops are very pleased with it ... for its reliability, staying power, consistency of earnings, etc. Steve calls it "the best shuffle built in the last 30 years."

**AMOT Sponsors Big Texas 8-Ball Championships**

HICAGO — The Amusement and Music Operators of Texas sponsored its fourth annual Texas 8-Ball Championships on March 23 in Waco, Texas, which saw a greater number of participating operators resulting in about three times the attendance of last year's event.

The AMOT 8-ball program, open exclusively to members of the state association, was held at the operator level, with the purchase of a tournament kit from the association. The kit provides the operator with everything necessary to run a series of weekly location tournaments, with the weekly winners advancing to a location championship. The top three players at the location championship qualify to play in the state championships, which was offered $5,000 in guaranteed prize money.

There are separate divisions for men and women. This year's women's division had 30 entrants playing for a total of $1,400 in prize money. First place winner in this division was Delores Maddox of Waco, who earned $400 and a beautiful trophy.

Eighty-eight men traveled from all over the state of Texas to try it out for the $3,600 in prize money awarded in the men's division. First place winner in this division was Calvin Hargrow of Bloomington who received the grand prize of $1,000 plus a trophy. The head official for the competition was Willie Elder, a professional pool player from Houston, Texas, and the tournament director was Kathy Brainard. AMOT president Byron Cook and immediate past president Bobby Minnick, along with Dock Ring, a past president of both AMOA and AMOT and Dynamo's president Bill Rickett were on hand for the entire event.

**SNATCHBALL** — Pictured in the accompanying photos are (photo 1, 1-1) Oscar Saenz, first place winner; Calvin Hardrow, who came in first, and James Sanders, third place winner in the men's division, receiving their trophies from AMOT president Byron Cook (2nd from left); and (photo 2) AMOT president Byron Cook with Delores Maddox of Waco who was the first place winner in the women's division.
Memetron

MEMENTON

Memetron Announcement of Hazel Grove Pact

CHICAGO — Memetron Inc. of Elkh Grove Village, Illinois and Hazel Grove Music Limited of Cheshire, England have concluded an agreement whereby Memetron will be the exclusive North American distributor for the 'Playmate Escort.'

"The Playmate Escort is especially pleased to be working with Stan McKenna and the fine people at Hazel Grove," commented Larry Siegel, president of Memetron. "The Playmate Escort has been very popular among operators in England for the past three years and this year it has been well received into the European marketplace. The Playmate Escort has increased location revenues while reducing the need of a new jukebox."

"This is the perfect concept has been needed in the states for quite a long time with the rising cost of new equipment and increasing location demands," stated Kaminkow, director of marketing and sales. As he further explained, the unit has been designed to be compatible with Rowe-A Mat Rock-Ola, NSM, Wurlitzer, Seeburg electro or electromechanical jukeboxes with a simple mini card set that is supplied with each.

Other features include "A" side automatic play feature and full view of the records selected. The model comes in two different color designs, hi-tech black with metallic or classic rosewood and buff.

The Playmate Escort will be sold directly through Thomas at a special introductory cost with a 30-day satisfaction guarantee.

Centuri Reports '84 Net Loss; Announces New Acquisition

CHICAGO — Centuri, Inc. reported operating results for the year ended December 31, 1984 while simultaneously announcing an acquisition.

Revenues from continuing operations in 1984 were $134,754,419 and income, before income taxes and extraordinary items, amounted to $2,624,357, or $0.18 per share. For the year ended December 31, 1983, the company reported revenues from continuing operations of $110,481,932 and comparable income of $1,506,041, or $1.15 per share.

In December, 1984, the company discontinued operations of its video games division and the last repair facility owned by the subsidiary.

Discontinued operations represented a net loss of $2,233,155, or $0.15 per share, for 1984. This compares to a net profit of $19,319, or $0.09 per share, in 1983.

After giving effect to extraordinary items which included a one-time charge of $1,399,044 to retire convertible debt and taxes, the company lost $2,247,001, or $1.16 per share, in 1984. This compares to a net profit of $2,080,960, or $2.08 per share, in 1983.

"Overall, the company is better positioned for growth and profitability than ever before," stated Meacham, president and chief executive officer of the company.

Savage Bees' Kit From Memetron

CHICAGO — Memetron, Inc. of Elkh Grove Village, Illinois announced that an agreement has been reached with Centuri, Inc. of Tokyo for the exclusive North American rights to the "Savage Bees" game. In making the announcement, Joe Kaminkow, director of sales and marketing said: "We are extremely pleased to work with the fine people of Capezio. Savage Bees test results have been just fantastic and the ROI meets the high expectations of today's market place."

Kaminkow described the game as a "fight-to-the-death" space thriller where two players can fight simultaneously, making virtual contact with each other. The game features players fighting the evil Beast Empire and losses his life which he can buy-in to continue the battle he added.

The Savage Bees Kit will be offered directly to operators or through certain distributors, according to the company. Further information may be obtained by contacting Memetron at 2350 Brick Pike Drive, Elkh Grove Village, Illinois 60007 by phoning 312-595-2821.