CAPITAL CITIES ANNOUNCES PROPOSED STATION SALES
JUKEBOX LICENSING AGREEMENT REACHED
BMI WINS MAJOR COURT DECISION
CASH BOX DEBUTS COMPACT DISC PAGE

Kim Carnes
Continuing To Grow
Story On Page 13
From the minds that brought you the Grammy Award Winning Elephant Parts comes the long awaited Michael Nesmith in Television Parts Home Companion.

Now you too can join the Nez Loon Platoon and move your video library one step further into the zone!!! Based around four of the Nesmith musical numbers from the hit NBC-TV series Television Parts--TPHC contains a wealth of comedy that will never be seen on network television.

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Only in Home Companion!! will you find “The Voyage of the Kona Tiki”, rare documentary footage of one man’s valiant attempt to cross the Pacific in a Polynesian restaurant . . . and much much more!! 40 Minutes/Color. $29.95 Retail (PAVR-526) VHS/Beta hi-fi.
Don’t Forget The Clubs

By Bill Heller

In the past few weeks, I’ve heard a lot of talk about the decline of live music clubs in cities like Los Angeles, New York and Chicago. There is talk of the demise of the live club and its decline as a factor in breaking new bands. There is even some talk that record companies are paying less attention to clubs as a breeding ground for tomorrow’s platinum acts. This should be considered nothing less than a dangerous practice. The live music club has been, and will continue to be a vital and important launching pad for the artists who will soon be selling records and filling huge arenas.

It was gratifying to see Los Lobos on the cover of Cash Box recently. The talented group from East L.A. is an example of a band that broke on stages like ours and is now playing to packed houses in major halls. The Blasters, X, and the Knitters are other examples of bands that have evolved on stages like ours. The club plays an important role in the exposure of these bands. It is a role that continues to the present.

There are a lot of new, up and coming bands currently playing the live music clubs that show incredible promise and potential. Labels taking “a wait and see” or “play it safe” attitude are doing everyone a disservice. The clubs are alive with fresh new talent that is ready to be discovered. In Los Angeles alone, several bands that have been staples on the club circuit have recently signed to major labels. If the live music scene on the club level is dying, somebody tell those bands.

Another important role of the live music club is providing a showcase for local talent. Radio stations would be well served to heighten their community involvement with a local club. The demographic profile of our clientele is varied and adaptable to any given format and tie-ins with new music, hit radio, rock radio and jazz outlets are possible. Radio programmers trying to keep an ear to the street are doing no one a service by simply sitting in their offices and listening to cassettes.

The same is true of retail outlets. In-store displays and cross promotion between the club and retailer helps generate excitement. Retailers tying into the local club scene can only help themselves establish a greater profile in the market, while helping local bands establish themselves.

So are the clubs dying? No! The bands are there, the people are there and the excitement is there. The clubs will continue to break new acts and provide the record companies, radio stations and retailers with tomorrow’s product. Let’s realize this and capitalize on it. If this happens, the big winner is music and when music wins, everyone benefits.

Bill Heller is the owner of The Machine, a 300-person capacity club in West Los Angeles.

WINNERS CIRCLE

Cash box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

#1 WE ARE THE WORLD U.S.A. For Africa Columbia

JAZZ

#1 MAGIC TOUCH Stanley Jordan Blue Note

COMPACT DISC

#1 LIKE A VIRGIN Madonna Sire
<table>
<thead>
<tr>
<th>Track Number</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Weeks on Chart 5/18</th>
<th>Weeks on Chart 11/18</th>
<th>Original Chart Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>DONT YOU (FORGET ABOUT ME)</strong></td>
<td>Phil Collins/Atlantic</td>
<td>14</td>
<td>1</td>
<td>118</td>
</tr>
<tr>
<td>2</td>
<td><strong>EVERYTHING SHE WANTS</strong></td>
<td>George Michael/Island</td>
<td>10</td>
<td>5</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td><strong>WE ARE THE WORLD</strong></td>
<td>U.S.A. for Africa/Atlantic</td>
<td>10</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td><strong>WORLD BEYOND</strong></td>
<td>The Police/Island</td>
<td>10</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td><strong>TEARS FOR PEARS</strong></td>
<td>Mercury/Polystar</td>
<td>9</td>
<td>9</td>
<td>113</td>
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<tr>
<td>6</td>
<td><strong>AXEL F</strong></td>
<td>The Buggles/BMG</td>
<td>10</td>
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<td>7</td>
<td><strong>SMOOTH OPERATOR</strong></td>
<td>Sade/Atlantic</td>
<td>9</td>
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<td>8</td>
<td><strong>ONE NIGHT IN LONDON</strong></td>
<td>Muddy Waters/Decca</td>
<td>8</td>
<td>8</td>
<td>24</td>
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<tr>
<td>9</td>
<td><strong>SOME LIKE IT HOT</strong></td>
<td>The Pointer Sisters/Capitol</td>
<td>7</td>
<td>7</td>
<td>17</td>
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<tr>
<td>10</td>
<td><strong>SUDDENLY</strong></td>
<td>Boney M/RCA</td>
<td>6</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td><strong>RHYTHM OF THE NIGHT</strong></td>
<td>Daft Punk/EMI</td>
<td>14</td>
<td>14</td>
<td>20</td>
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<tr>
<td>12</td>
<td><strong>DON'T COME TO THE CITY</strong></td>
<td>Al Green/Epic</td>
<td>10</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td><strong>I'M COMING HOME</strong></td>
<td>The Pointer Sisters/Capitol</td>
<td>8</td>
<td>8</td>
<td>10</td>
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<tr>
<td>14</td>
<td><strong>LUTHER VANDROSS</strong></td>
<td>Luther Vandross/EMI</td>
<td>7</td>
<td>7</td>
<td>5</td>
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<tr>
<td>15</td>
<td><strong>ROY MERTZ GIRL</strong></td>
<td>Roy Mertz/RCA</td>
<td>6</td>
<td>6</td>
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<tr>
<td>16</td>
<td><strong>SHOOT SOMEONE</strong></td>
<td>The Pointer Sisters/Capitol</td>
<td>9</td>
<td>9</td>
<td>1</td>
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<tr>
<td>17</td>
<td><strong>MURRAY HEAD</strong></td>
<td>Misha/Charisma</td>
<td>11</td>
<td>11</td>
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<tr>
<td>18</td>
<td><strong>CRAZY IN THE NIGHT (BETWEEN AT AIRPLANES)</strong></td>
<td>Madonna/RCA</td>
<td>11</td>
<td>11</td>
<td>1</td>
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<tr>
<td>19</td>
<td><strong>NIGHTSHIF</strong></td>
<td>U2/MCA</td>
<td>11</td>
<td>11</td>
<td>1</td>
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<tr>
<td>20</td>
<td><strong>MORE ONE MORE NIGHT</strong></td>
<td>Phil Collins/Atlantic</td>
<td>10</td>
<td>10</td>
<td>1</td>
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<td>21</td>
<td><strong>EVERYTHING YOU WANT</strong></td>
<td>Paul Young/RCA</td>
<td>8</td>
<td>8</td>
<td>1</td>
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<tr>
<td>22</td>
<td><strong>LOST IN LOVE</strong></td>
<td>Wilson Phillips/RCA</td>
<td>7</td>
<td>7</td>
<td>1</td>
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<tr>
<td>23</td>
<td><strong>SOMETHING ABOUT LEFT</strong></td>
<td>U2/MCA</td>
<td>9</td>
<td>9</td>
<td>1</td>
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<tr>
<td>24</td>
<td><strong>YOU GIVE GOOD LOVE</strong></td>
<td>Chaka Demus/Perry Lp</td>
<td>11</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td><strong>WE'RE IN LOVE</strong></td>
<td>The Pointer Sisters/Capitol</td>
<td>11</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>26</td>
<td><strong>ALWAYS ON MY MIND</strong></td>
<td>Chaka Demus/Perry Lp</td>
<td>11</td>
<td>11</td>
<td>1</td>
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<tr>
<td>27</td>
<td><strong>BE YOUR MAN</strong></td>
<td>Jesse Johnson/Columbia</td>
<td>9</td>
<td>9</td>
<td>1</td>
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<tr>
<td>28</td>
<td><strong>WALKING ON THE CHINESE WALL</strong></td>
<td>The Who/MCA</td>
<td>9</td>
<td>9</td>
<td>1</td>
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<tr>
<td>29</td>
<td><strong>YOU WANNA GET AWAY</strong></td>
<td>Pink Floyd/RCA</td>
<td>8</td>
<td>8</td>
<td>1</td>
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<tr>
<td>30</td>
<td><strong>GETCHA BACK</strong></td>
<td>B.B. King/MCA</td>
<td>7</td>
<td>7</td>
<td>1</td>
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<tr>
<td>31</td>
<td><strong>MISSING YOU</strong></td>
<td>James Brown/MCA</td>
<td>6</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>32</td>
<td><strong>SENTIMENTAL STREET</strong></td>
<td>Emotions/MCA</td>
<td>6</td>
<td>6</td>
<td>1</td>
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<tr>
<td>33</td>
<td><strong>ALONG COMES A WOMAN</strong></td>
<td>The Isley Brothers/MCA</td>
<td>5</td>
<td>5</td>
<td>1</td>
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<tr>
<td>34</td>
<td><strong>YOU'RE ON</strong></td>
<td>Crosby, Stills &amp; Nash/MCA</td>
<td>5</td>
<td>5</td>
<td>1</td>
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<tr>
<td>35</td>
<td><strong>MATERIAL GIRL</strong></td>
<td>Madonna/RCA</td>
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<td><strong>BE YOUR MAN</strong></td>
<td>Jesse Johnson/Columbia</td>
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<td>1</td>
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<td>37</td>
<td><strong>WELCOME TO THE Pleasuredomed</strong></td>
<td>The Isley Brothers/MCA</td>
<td>4</td>
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<td>38</td>
<td><strong>WANTED THIS FRED SPEWAGON</strong></td>
<td>The Isley Brothers/MCA</td>
<td>4</td>
<td>4</td>
<td>1</td>
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<td>39</td>
<td><strong>LOVERS GIRL</strong></td>
<td>Michelle Gayle/MCA</td>
<td>4</td>
<td>4</td>
<td>1</td>
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<tr>
<td>40</td>
<td><strong>BLACK CARS</strong></td>
<td>Ol' Dirty Bastards/Interscope</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

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☐ ONE-STOP
☐ DISTRIBUTOR
☐ RACK JOBBER
☐ PUBLISHER
☐ RECORD COMPANY
☐ RADIO

☐ ARTIST
☐ JUKEBOXES
☐ AMUSEMENT GAMES
☐ VENDING MACHINES
☐ RADIO SYNDICATOR
☐ RADIO CONSULTANT
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Capital Cities Reveals Proposed Radio Station Sales

By David Adelson

OS ANGELES — A proxy statement released last week by Capital Cities Communications indicates the proposed merger with ABC will result in the sale of 15 radio stations.

According to the statement, the ABC-owned and operated outlets put up for sale would be: KABC-AM, KLOS-FM in Los Angeles; WABC-AM, WPLJ-FM in New York; KTFS-FM in Dallas; KSRM-FM in Houston; WLS-AM and WCMX in Chicago; WRIF-FM in Detroit and KGO-AM in San Francisco.

The Capital Cities outlets put up for sale would be: WPAT-AM and FM in Patterson, New Jersey; KLAC-AM and KZLA-FM in Los Angeles and WKGB-AM in Buffalo.

In addition, Capital Cities would sell television outlets WNTH in New Haven, Connecticut; WFTS in Tampa, Florida; and WKWB in Buffalo. ABC would sell WXYZ-TV in Detroit.

Some divestiture is required under the FCC ownership regulations that prohibit a single company from owning television outlets, radio outlets (or newspapers) in the same market. ABC’s continued ownership of radio and television outlets in one market is the result of the grandfather clause which exempts the network from any regulations implemented after its licenses were issued.

A shareholders meeting by the two companies is currently set for June 25. Two-thirds of both companies’ shareholders must approve the merger before any divestiture is finalized.

The statement noted that the newly merged company would possibly seek a temporary waiver from certain FCC regulations and postpone the stations sales for an unspecified amount of time after the merger takes place.

“We expect it. It’s really no surprise,” said an employee of an ABC affiliate who asked not to be identified. Indeed there were few surprised at the announcement of the proposed sale and no ABC or Capital Cities employee contacted wished to comment on the record.

A report in The Los Angeles Times quoted a Capital Cities source as saying the new company would attempt to retain ownership of WABC-AM in New York and KABC-AM in Los Angeles; just as they were in the event of a national emergency. No one at Capital Cities would confirm or deny those reports.

There have been no specific dollar amounts designated for each radio outlet but some sources place the asking price for both WABC and KABC at approximately $65 million.

OS ANGELES — In a memorandum dated Dec. 1, Judge Lee P. Gagliardi of the United States District Court, Southern District of New York, last week, Broadcast Music, Inc. (BMI) was granted a retroactive adjustment of licensing fees covering a 22-month period during which the Broadcast Industry's was being appealed.

In early 1985, Judge Gagliardi held that the licensing practices under which more than 900 local television stations paid for the music industry's catalog in syndicated programming violated antitrust laws. The judge ruled back the fees due to BMI by 1980 level.

The United States Court of Appeals for the Second Circuit reversed Judge Ga- liardi’s decision and the Supreme Court remanded the case, opening the way for BMI’s appeal of a judgment for an adjustment of fees.

In its appeal, BMI argued that “the court, finding a total agreement of the proper interim rates, order that the plaintiffs forthwith pay to BMI the difference between the amounts that would have been payable under the blanket license rate in effect at the time of the determination and the amounts plaintiffs agreed under the court-imposed interim rates.”

Judge Gagliardi referred final determination to the Supreme Court.

(continued on page 46)

WILTERN RIBBON-CUTTING — The beautiful art deco Wiltern Theater in Los Angeles (or at least the portion that will be) was officially re-opened its doors to the public May 1 with a ribbon-cutting ceremony preceding performances by the Alvin Alley American Dance Theater. A variety of pop and classical music will be booked into this 53-year-old theater which has been under refurbishment. Pictured (l-r) are: Kip Cohen, managing director of the Wiltern; Bill Graham of Bill Graham Presents (BGP is in charge of operations and bookings for the theater); Wayne Ratkovich, president of the building company in charge of renovation; Stan Feig of BGP; and Gregg Perloff of BGP.

Jukebox License Fee Battle Ends In Washington

By Earl B. Abrams

WASHINGTON — After more than five years of battling against increasing copyright license fees, jukebox operators and manufacturers came to terms with performing rights societies and signed an historic agreement last week in Washing- ton, D.C. The agreement ends a long battle over termination of the disagreement between the two parties, largely because of a key agreement to a variant of a current applicant’s merchandising technique of “rebates.” The Amusement Music Operators Assn. (AMOA), the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Inc. (BMI) and SESAC agreed that jukebox operators will pay established license fees for 1985 and 1986, but will receive a $10 rebate for each machine registered with the Office of Copyright if registration takes place before June 15 this year.

It also provides that in 1987, a rebate will be given equal to the amount by which the compulsory license fee exceeds $60 a machine, if at least 110,000 machines are registered with the Copyright Office by the end of that year, and a similar rebate formula for 1988 provided that at least 115,000 jukeboxes are registered.

No rebate is scheduled for 1989, but the parties agree to commence negotiations that in that year for setting license fees for 1990 and subsequent years. It also binds the parties to work jointly to persuade the Copyright Royalty Tribunal to approve the agreement if that is necessary, and includes a promise by AMOA that it will not seek legislative relief and that it will undertake an “extensive program of encouraging compliance.”

Implementation of the terms of the agreement will be handled by a six-member “administration committee” that

Cash Box Debuts CD Section

This week, Cash Box debuts its compact disc section on page 49. The compact disc has emerged as an important configuration to all facets of the industry. The need for information about the compact disc has never been greater and each week, the Cash Box compact disc page will include the top 30 compact discs based on reports from retailers around the country. There will also be information on upcoming releases, technological developments, as well as a weekly column by Frank Hoffman. The compact disc is changing the music industry and Cash Box is responding to those changes.

THE FIRM AT THE GARDEN — As part of its premiere tour of North America, Atlantic recording group The Firm recently played its first concert at Madison Square Garden in New York City. Star-studded group Madison Square Garden are l-r: Atlantic vice president Turi Eriksen, Atlantic senior vice president Vince Parziale, The Firm’s Tony Frankin, Jimmy Page & Paul Rodgers; Atlantic chairman Ahmet M. Ertegun; Atlantic president Doug Morris; The Firm’s Chris Stade; and Atlantic vice president Noreen Woods.

(continued on page 45)
EXECUTIVES ON THE MOVE

Weber Named — Manhattan Records has appointed Nancy Weber to the position of production manager. Weber’s responsibilities will include the acquisition, coordination, and administration of components for all manufacturing and product

Paige Named — Beverly Paige has been named national director, publicity, urban contemporary, PolyGram. Prior to joining PolyGram, Paige formed her own

Walker Named — Linda Walker has been named manager, press & artist relations, PolyGram. Walker first joined PolyGram in October 1979 as an assistant in the advertising department. She later held titles in sales and did college promotion for one year. Her last title before the new one was artist development manager in the promotion department.

Wakschal Named — Fran Wakschal has been promoted to the newly-created position of vice president of foreign & mechanical royalties for Atlantic Records, based at the company’s New York headquarters. Wakschal is the senior employee of Atlantic Records, having joined the label in 1984, just two years after its inception.

Epstein Named — Norman Epstein has been appointed to the position of director of management for MCA Records. In this new position, Epstein will have overall responsibility for supervising the administration of all recording projects and recording contracts.

Townley Appointed — William Townley has been appointed director, recording operations, CBS Records. Townley assumes direction of all domestic, in-house recording, mastering and remote recording operations. He has been manager, studio operations, CBS Records.

Buin Moves — Tracey Buin, previously at the Palace nightclub in Los Angeles, has moved over to the newly-opened Wetten Theatre to handle promotion, advertising and liaison with artists and record companies. The first rock show at the art deco theatre will be Paul Young on June 12, followed by Santana on June 22.

Changes At I.R.S. — I.R.S. Records president has appointed Paul Orescan to the position of label manager of I.R.S. Records Canada. Orescan will operate out of MCA Records’ Canada headquarters in Toronto. Colleen Doyle has been named the record company’s manager of accounting. She will work out of I.R.S.’s corporate headquarters in Universal City. Barney Kilpatrick has been named director of southwest promotion & sales for I.R.S. Records. He will work out of the label’s Dallas office and will report to I.R.S.’s vice-president of promotion Michael Pien in New York and to I.R.S.’s national sales director Barbara Bolan. Mark Coppo has been appointed to the position of west coast sales director for the label. Previously he was the director of southwest regional sales & promotion for the label based at I.R.S.’s Dallas office. Coppo returns to Los Angeles where he’s spent the past 14 years in the record business.

Jones Promoted At Fantasy

LOS ANGELES — Phil Jones has been appointed executive vice-president of the record division of Fantasy, Inc. He was previously vice-president of marketing for all the Fantasy labels.

Jones has been in the record business since 1952, starting at Angel’s One-Stop in Detroit. He spent 12 years at Motown in various executive capacities, including Director of Marketing, and has been with Fantasy since 1978. In his new position, Jones will be involved in all phases of A & R, distribution, promotion, talent acquisition, and artist relations, reporting to Ralph Kaufel, president of Fantasy, Inc.


Other divisions of Fantasy, Inc. are publishing (Jon-dore Music, Parker Music, Prestige Music, Orpheum Music, and Contemporary Music), and the Fantasy Studios division, which is headed by Roy Segal.

Phil Jones

CashBox/May 25
Hardcastle Project Merges Vernet Images, Commercial Appeal

By Rusty Cutchin

NEW YORK — If anyone had predicted year ago that the two most important times on the dance music scene in 1985 could be Harold Faltermeyer and Louie Vinnell, he might have been ridded out on a runaway boom box. For alternately, his fame rests squarely on shoulders of "Axl F.," Eddie Murphy's illudious creation and Faltermeyer's mixes one. Hardcastle on the other hand, has emerged from total obscurity to cross an ocean, have product been released to American labels, and see his latest single after only a few weeks in release jark debate over a country's attitude about one of the most troubling episodes in its history.

Hardcastle's initial American splash came last year when indie Profile released his "Rain Forest," an instrumental English composer created for a U.K. non-breakthrough. That single, initially accorded a "blue chip" label by American critics lists and gave Profile an ideal boost on the heels of its success with stars Run-D.M.C. Another Hardcastle single for Profile, which ultimately released an LP of his material, is called "Ring Thru" and is currently climbing the IC charts.

But Hardcastle's imminent project and one sure to bring him the momentary "is," "a" which was rush-released at week by Chrysalis, with whom Hardcastle signed a long-term deal following "Rain Forest," "a" had already become a number one record in England after two weeks of release, and the reason is subject matter. It is the first record to chart the experience of the Vietnam veteran in the international dance music, and in doing has apparently entered the American market with a wide radio programing base, spurred by public awareness as result of the recent 10th observance of the end of the conflict. "Frankly," says Chrysalis' vice president marketing Rick Dob拉斯, "I've delighted the multi-format response to it. CHR stations have jumped on it. R&B radio has embraced it wholeheartedly, and aditionally one of the very nice things that's happened is that AOR stations, for whom the sound of the record may be a difficult reach, have reacted very well to it also. Prior to their receiving copies of the record from us with the edit which we thought would be most appropriate for them ... we already had a couple of AOR adds and we've gotten some very interesting AOR reaction. KSHE in St. Louis has been playing the record and getting a great response and that's about as mainstream a headbanging rock and roll station as there is in the country.

What is most interesting is the degree of initial reaction which has met the single, and which some industry observers suspect may turn sour in coming weeks. The song's quick rise to the top spot in the airwaves is unprecedented in jazz, and will be a significant breakthrough for the genre in America over the "disco-tization" of the Vietnam experience. In addition to the pouting dance beat which accompanies the spoken words, passages taken from Vietnam Remn, an Emmy-award winning TV documentary produced in 1982, the 12-inch, as marketed by Chrysalis, features a "Deception Mix" and a B-side called "Asylum (It's Warful)." In addition, 37 jazz festivals of this writer, the Capital Radio Jazz Parade in London (July 15-20), and the Newport Jazz Festival in Rhode Island (Aug. 17-18), where the PBS documentary will be filmed. The Nice, London, and Newport Festivals are produced by George Wein and his Festival Productions, who are in their final year of an extensive sponsorship program with Brown & Williamson. JVC’s satisfaction with this year's programs may be significant in determining the fate of such events as the prestigious Kool Jazz Festival.

LOS ANGELES — In a recent decision the U.S. Court of Appeals for the First Circuit has ruled that, for "the production and marketing of phonorecords," the name and trademark "New Edition" belongs to defendants Streetwise Records and Boston International Music, and not to the group currently under such name for MCA Records. The ruling confirms that Boston International's president Maurice Starr, with whom Arista Records has a contractual relationship, developed a particular musical style and used the name and mark "New Edition" and the five individual plaintiffs "to serve as the marketing vehicle for the musical recordings which would embody what Starr denominates "the Concept" of '80s black bubblegum music." The plaintiffs in the case are Ricardo Bell, Michael Bivins, Robert Brown, Ronald DeVoe and Ralph Tresvant.

JVC Steps Up Jazz Sponsorship

By Lee Jeske

NEW YORK — JVC, the hi-fi and video manufacturer which last year began sponsoring several international jazz festivals — and underwrote a jazz documentary broadcast over PBS — will this year sponsor four jazz festivals, underwrite another television documentary, and endorse a nine-city tour of artists from the GRP Records roster. The festivals JVC will sponsor are the Grande Parade du Jaz in Nice (July 10-20), the North Sma Jazz Festival in Holland's The Hague (July 15-14), two of the largest and most successful jazz festivals in the world (the two favorite jazz festivals of this writer), the Capital Radio Jazz Parade in London (July 15-20), and the Newport Jazz Festival in Rhode Island (Aug. 17-18), where the PBS documentary will be filmed. The Nice, London, and Newport Festivals are produced by George Wein and his Festival Productions, who are in their final year of an extensive sponsorship program with Brown & Williamson. JVC's satisfaction with this year's programs may be significant in determining the fate of such events as the prestigious Kool Jazz Festival.

Senior District Judge Wyzanski, in the opinion for the court, states as follows: "To sum up the matter, the plaintiffs have nothing but a local trade name in the field of musical live entertainment in Massachusetts and a national trade name in the field of musical live entertainment, in the phonorecord market they have no right (either as a consequence of their trade name or of their employment contracts with Streetwise, or of the independent singing they did after they signed those contracts)."

He further states, "...the defendants are joint owners of the legal title to the trademark New Edition as used in the phonorecord market, they are entitled to a preliminary injunction against the plaintiffs using directly or indirectly the trademark New Edition in the production and marketing of phonorecords..."
The finely crafted musical textures which were featured on Robert Plant’s solo debut “The Principle Of Moments” are heightened on “Shaken N’ Stirred.” With Plant’s guff howl framed exquisitely on the any “Hip To Hoo,” the gritty “Kallalou Kallalou” and the Stoney “SIXES And SEVENS.” Superb drumming from ex-Little Feat skinnman Richie Hayward and adventurous guitar playing by both Robbie Blunt and Paul Martinez.

DANGEROUS — Natalie Cole — Modern 90270-1 — Producer: Various — List: 8.98 — Bar Coded
Cole’s first release on Modern is a pure crossover effort which features the dynamics of the Pointer’s “Break Out” LP with the innate soul of Cole’s own earlier work. “Dangerous” has already done well on both the B/C and CHR singles charts, yet the album has a host of potential hits including “Secrets” and “A Little Bit Of Heaven.” Look for a long shelf life at retail and numerous singles.

ESPIONAGE — ESP — Elektra 60400-1 — Producer: Gordon Fordyce — List: 8.98 — Bar Coded
Modern rock with the high sheen of Duran Duran while featuring more mature and more sophisticated material. Excellent musicianship with cuts for both AOR and the clubs.

Already taking off at retail, this all-star round up performing classic R’n’R and boogie tunes along with original material for a good cause (research into Multiple Sclerosis-A.R.M.S.) is sure to have many AOR tracks get play and expect extended shelf life with a spotty video.

Vaughan and Mack team up behind the board and behind their guitars to deliver a package of blistering rock/blues. With station adds already piling up, this one looks like a coast to coast winner.

THE LOST WEEKEND — Danny And Dusty — A&M SP 6 5075 — Producer: Paul Cutler — List: 8.98 — Bar Coded
After a series of L.A. shows, members of the Dream Syndicate, the Long Ryders and Green On Red got together for this one off. With an acoustic slant, the material is not CHR fare, but interesting and productive.

SKIN DIVE — Michael Franks — Warner Bros. 25 275-1 — Producer: Rob Mounsey — List: 8.98 — Bar Coded
Jazz-pop vocalist Michael Franks takes a more widely accessible stance on “Skin Dive,” though cuts like the upbeat “Don’t Be Shy” and the soothing “When I Give My Love To You” will still find air play mostly on A/C and light jazz stations.

Danceable and fresh material from Berkeley’s The Uptones. Top musicianship and tight arrangements are the highlights of this indie release.

UNGUARDED — Amy Grant — A&M SP5060 — Producer: Brown Bannister — List: 8.98 — Bar Coded
Merging inspirational themes with pop/rock instrumentation and arrangements, Word/A&M artist Amy Grant is the most successful artist yet to tap both markets without offending one or turning off the other. Look for possible A/C and CHR action as A&M works both markets.

Featuring some reggae heavyweights, “Padlock” is actually a gem of a New York dance record. Borrowing their most recent lessons with Bill Laswell, Nils Rodgers and others, Sly & Robbie with vocalist Gwen Guthrie deliver some of the best Grace Jones funk in a long time.


FATAL ATTRACTION — Adam Bomb — Geffen 24066 — Producer: Rick Asher Keefer — List: 8.98 — Bar Coded


Dire Straits’ new album is the product of a developed and thoughtful writer and player, Mark Knopfler. whose painstaking lyricism and guitar playing comes through on each and every cut on “Brothers In Arms.” From the biting “Money For Nothing” with Sting singing on the refrain to the bittersweet “Your Latest Trick” (hints of “Private Dancer”?) Knopfler knows exactly what he wants to say and how he wants to sound. Look for fast retail sales and extensive album cut play on AOR.

With the title track single “Black Cars” already taking off on Cash Box’s Top 100, this dance-oriented LP should prove to be another in a long line of Vannelli successes. Nicely chorded tunes featuring Vannelli’s trademark synthesizer backing and many dance-oriented grooves. Another in a line of strong Vannelli releases.


A COLLECTOR’S SONCHEM — Various Artists — RVA CRL4-3539 — Producer: Thomas Shepard — List: 12.98 — Bar Coded

3 GUYS NAKED FROM THE WAIST DOWN — Original Cast — Polydor 0704 — Producer: John Yap — List: 9.98 — Bar Coded


A CULTURER’S SONCHEM — Various Artists — RVA CRL4-3539 — Producer: Thomas Shepard — List: 12.98 — Bar Coded

3 GUYS NAKED FROM THE WAIST DOWN — Original Cast — Polydor 0704 — Producer: John Yap — List: 9.98 — Bar Coded


CashBox/May 25,
BRUCE SPRINGSTEEN (Columbia 38-04934) 
Glory Days (4:15) (Bruce Springsteen/ASCAP) (Springsteen) (Producer: Bruce Springsteen-Jon Landau-Chuck Plotkin-Steve Van Zandt)

The fourth single from Springsteen's triumphant "Born In The U.S.A." is one of the LP's strongest cuts, ceasing those "Glory Days." Perfectly timed with the Boss' wedding day, the cut is rowdy, raucous and set for good AOR and CHR airplay. Rock 'n' roll at its best with something for everybody and for all markets.

BOB DYLAN (Columbia 38-04932) 
Tight Connection To My Heart (5:20) (Special Rider Music/ASCAP) (Dylan) (Producer: Arthur Baker)

Though the Bob Dylan-Arthur Baker match-up is an unlikely one, the results on this first single from the upcoming LP recapture the quirky melodic charm that made the band such a multi-format winner the first time around.

DON HENLEY (Geffen 7-29012) 

With Don Henley's successful solo career well under way, this mid-tempo and beat-heavy rock is a perfect vehicle for the ex-Eagle's unique vocals. A distinctly R&B groove penned by Henley, guitarist Danny Korchmar and Tom Petty keyboardist Benmont Tench.

NILE RODGERS (Warner Bros. 7-29049) 
"Le/F's Go Out Tonight" (3:49) (Plan-9 Music/ASCAP) (Rodgers) (Producer: Nile Rodgers-Tommy "Rock" Hendrix)

After producing and mixing hit projects for David Bowie, Duran Duran and Madonna among others, former Chic leader Nile Rodgers returns to his own material with this explosive single.

THE BONGOS (CRA 14110) 

Longtime college radio favorites, The Bongos play a hip guitar-oriented pop that is honest and inventive, and "Brave New World" twists a classic love theme into a rock chestnut.

FISHBONE (CRA 04922) 
(Modern Industry) (3:45) (See Squared Music/Boulabase Music/BMI) (Kahne-Jones) (Producer: David Kahne)

Updated ska from L.A.'s Fishbone which has already created a buzz at retail. This single free associates modern industrial themes as the band's airtight rhythm section generates a highly danceable music.

MEN AT WORK (Columbia 38-04929)

Everything I Need (3:35) (April Music/ASCAP) (Hay) (Producer: Colin Hay-Greg Ham)

Australia's first American brecker has fallen from the public eye due to a lack of recent product, but this latest single from the band's upcoming LP recaptures the quirky melodic charm that made the band such a multi-format winner the first time around.

Kenny Loggins (Columbia 38-04031)

Forever (4:23) (Mik Music-ASCAP) (Producer: Kenny Loggins-David Foster)

The Dire Straits long-awaited return to action proves the two years since its last project have not been in vain. Recalling the band's '50s rock infatuation first heard on "Twisting By The Pool," "Walk Of Life" is a more profound but equally energetic effort featuring trademark Mark Knopfler vocals and guitars.

PAUL HYDE and THE PAYOILAS (A&M 2733)

You're The Only Love (4:08) (Irving Music, Inc.-blotch Music-Foster/BMI) (Rock-Foster-Hyde-Nelson) (Producer: David Foster)

Soft rock offering a historical blend of roots rock on "Tales Of The New West," and "Bigger Stones" is one of the most engaging and prophetic singles of 1985.

THE BEAT FARMERS (Rhino 021)

Bigger Stones (2:14) (Paul Kamanski Music/BMI) (Kamanski) (Producer: Mark Linett-Steve Berlin)

San Diego-based The Beat Farmers have delivered a well-rounded and often powerful blend of roots rock on "Tales Of The New West," and "Bigger Stones" is one of the most engaging and prophetic singles of 1985.

LIFE BY NIGHT (Manhattan B50007)

Phone To Phone (Life By Night Music/ASCAP) (Crouser) (Producer: Richie Zito)

Ultra dramatic and slick modern rock in the Bowie/Roxy Music vein which has already gained some attention in the clubs. Though derivative, the cut has a unique charm and style.

STRAPPADO (CD Presents CD034)

Me And Orange (3:12) (Big Sam's Giant Records) (Strappado) (Producer: David Mighell and Strappado)

EXPOSE (Arista AS1-9325)

Point Of No Return (3:44) (Panchin Pub. Inc.-BMI) (Martinez) (Producer: Lewis A. Martinez)

SHANTELL (Pandisc PD-511 A)

Love Attack (3:45) (Whooping Crane Music-BMI) (Cooper-Mizell-Miller) (Producer: Eugene Cooper)

KNIGHT AND TUNER (4th & BWay BWAY 741 4-B)

Thinking About Your Love (4:20) (Memory Lane Music) (Skippworth-Turner) (Producers: Patrick Adams-Rodney Skipworth)

ABDUL SHAHID & TRIBE X (Ultrafonic USD 7-01-1)


THE BEACH BOYS (Cowboy/Epic ZS4 04913)

Getcha Back (2:59) (Daywin Music-BMI) (Love-Melcher) (Producer: Steve Levine)

As spring turns to summer, what could be better than a new Beach Boys tune, especially one which so wonderfully recalls earlier times and earlier sounds. "Getcha Back" is just that song, complete with classic Beach Boys vocal layers and a pure rock (a la "Hungry Heart") beat, but while it is not the summer of '66, with this single, it very well could be.
Dwight Yoakam: Taking A Young L.A. Audience to the Country

By David Adelson

LOS ANGELES — There has been a highly publicized roots movement in Southern California for the past few years. A decidedly young audience has emerged from this late 1970s new wave scene and discovered the heritage of modern rock and roll through L.A.’s highly touted roots bands. Well, this discovery process has taken another step with this young audience’s acceptance of another perspective on roots — that of country music.

The person bridging the gap between traditional country and modern rock and roll for this audience is a young man named Dwight Yoakam.

There was very definitely a roots movement that started here in the 70s with rock and roll,” said Yoakam. “In the 80s that’s now spilled over into the more traditional types of music and traditional country music has been included in coming into this.”

According to the Kentucky native, the emotional integrity and sincerity of traditional country and honky tonk is one of the main attractions for L.A.’s young audience. “This music has the same true-to-life quality of rock, blues or jazz,” he said.

Yoakam noted that this younger audience “is not likely to be attracted to the current mainstream product coming out of Nashville.” For the exception of a Ricky Skaggs or a George Strait, Yoakam has been perceived by this audience as “warmed over pop.”

The Melrose Ave. crowd has opened up their arms,” said Yoakam. “And I have

continued on page 13
Kim Carnes: EMI America’s First Artist Continues To Grow

By Stephen Padget

For many, Kim Carnes’ career was a meteoric explosion called “Bette Davis Eyes,” her 1981 worldwide hit. Few observers realize what a long, steady climb this pinnacle represented. Fewer still realize that her two follow-up LPs, “Voyeur” and “Cafe Racers,” were the two best-selling albums of her career, not including “Mistaken Identity” from which “Bette Davis Eyes” came. Artists fortunate enough to achieve the level of Carnes’ success, are also the unfortunate ones for whom nothing less than a #1 hit is ever good enough in the eyes of the critics. Referring to the notion that she has never regained the level of success of “Bette Davis Eyes,” Carnes responded, “I think it’s viewed that way from people on the outside more than it is by myself and my band. I mean, we just do what we do, understanding that it was a huge record, exceptionally big. With every album I do, I seem to read constant comparisons to (Mistaken Identity). I don’t like that and I don’t think it’s fair. Every record is different. All I can do is make the best product I possibly can.”

Kim Carnes began her career, as so many others have, in the Los Angeles song treadmill. Mike Settle, of The First Edition, introduced her to publisher Jimmy Bowen, who signed her to a songwriting deal. Bowen also released her first record on his own Bell Records label, entitled “Rest On Me.” This allowed Carnes the luxury of avoiding the five-set-a-night club grind. She could now concentrate on her songwriting. “At the same time I was signed to Bowen, I would share my demo time with Glenn Frey and John David Souther. This was pre-Eagles. We wrote songs together ... and just hung out,” recollected Carnes. Innumerable album cuts and B-sides later, it was apparent that here was a prodigious talent. “All during this time I was doing demos for writers who didn’t sing,” added Carnes. These were in addition to her own demos which were circulating around town. This helped perfect her singing style.

The collected demos from this period fell into the hands of David Andory at A&M, who felt Carnes should be doing her own material. He signed her to a recording deal which culminated in the LP’s “Kim Carnes” and “Sailin’.”

From here came the move to EMI America, which really gave her career the extra boost needed for superstardom. Jim Mazza came to Carnes and explained that he was going to head up the new label and wanted her to be the first artist. She signed with EMI America for recording and A&M for publishing. Her first record for the new label was “St. Vincent’s Court,” followed by “Romance Dance,” which contained her first real chart success, “More Love.” After this came “Mistaken Identity,” “Voyeur” and then “Cafe Racers.” Her latest album, “Barking At Airplanes” thus becomes her ninth career LP.

The new LP features the band Carnes has used over the last several years. The band includes Waddy Wachtel, Bill Guerin, Craig Krampf, Craig Hall, Jerry Peterson and Eric Scott. The album also features guest performances by Ry Cooder, Martha Davis and James Ingram. Asked if this LP would signal any changes in direction, Carnes responded, “It’s different only because every single album is different. Everybody changes every year, and I love that aspect of it. You can never make a carbon copy of the last album.” Carnes approaches every record as a chance to capture what is going on with her at that moment. The records are done as a band. In rehearsals, the material is chosen, the arrangements are decided upon and the final shape of the record unfolds in a natural way. Carnes disdains gimmickry and avoids the plague anything that smacks of trendiness. Her records are always col-
STATION ADDS

Getcha Back — The Beach Boys
Caribou/CBS

Everytime You Go Away — P. Young — Columbia

You Give Good Love — W. Houston — Arista

Just As I Am — Air Supply — Arista

STATION ADDS

KHTX — Reno — John Chommie
Beach Boys

Night Ranger
Commodores

Red 7
Kool & The Gang
Eurythmics
C. Lauper
R. Plant

KSKD — Salem — Len E. Mitchell
Men At Work
J. Fogerty
Air Supply
Supertramp
K. Loggins
Commodores
G. Parker

KKRZ — Portland — Gary Bryan
W. Houston
R. Plant
Depeche Mode
Commodores

KBBQ — Tacoma/Seattle — Ric Hansen
K. Carnes
P. Young
G. Parker
Menudo

KMKJ — Portland — Jon Barry
Limahl
P. Young
Beach Boys
Supertramp

Y100 — Miami — Robert W. Walker
Kool & The Gang
W. Houston

I95 — Miami — Keith Isley
B. Adams
J. Knight
Knyrex
Cheyenne
Skipworth And Turner

WWKX — Nashville — Murphy/Cox
G. Vanelli
J. Fogerty
Night Ranger

KJZT — San Antonio — McGee/Upton
C. Lauper
K. Carnes
P. Young
J. Knight

KBEN — Baltimore — Roger Christian
Survivor
K. Mitchell

Q107 — Washington D.C. — Alan Burns
Survivor
Eurythmics
J. C. Lynx
W. Houston

Q106 — York — Tom Shannon
Duran Duran

WMKR — Baltimore — Ralph Wimmer
‘til Tuesday
J. Cafferty
K. Carnes

WPLJ — New York — Larry Berger
H. Jones
D. Lee Roth
W. Houston

KHTF — St. Louis — Dave Robbins
Mary Jane Girls
Duran Duran

WGDR — Grand Rapids — Stuart/ Stevens
Tears For Fears
‘til Tuesday
Night Ranger

Comments:
"We just added it. The single is looking strong with female and teen at night. Its up-tempo like the DeBarge and New Edition singles and it's well produced."
WHAT IS REALITY?
PART III
REALITY IS . . . .

COMMUNICATION: Intercourse by words, letters or messages; interchange of thoughts or opinions . .

HELP SHAPE REALITY BY COMMUNICATING

SEMINAR II —
ATLANTA, GA

You Are Cordially Invited
to attend a Cash Box Radio/Retail Seminar
The Seminar will be held Saturday, June 8 at the
Westin Peachtree Plaza Hotel, The English Room,
Peach Street and International Boulevard, Atlanta, Georgia

Lunch will be served beginning at 12:30 p.m.
and will be followed by a presentation of Cash Box's newly implemented
chart methodology and editorial changes, and an open discussion
concerning ways Cash Box can be more responsive to your needs.

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This is the second of many CASH BOX radio/retail seminars to be held all over the country,
watch for announcements of future seminars in the pages of CASH BOX.

CASH BOX
WE TALK TO PEOPLE THAT COUNT
THANKS SAN FRANCISCO — The Mary Jane Girls recently stopped by KMER radio white in San Francisco doing promotion for their latest Motown album, "Only For You," and single "In My House." Pictured (l-r) Mar, Mike, JoJo and Candy of Mary Jane Girls, Ann Mabin of Mary Jane Productions, and Jesus Garber, formerly of Motown Promotion.

Westwood One Stock Doubles

LOS ANGELES — At a presentation to financial analysts at the Hambrecht & Quist Technology Conference in San Francisco last week, Westwood One chairman Norman Patzig and chief financial officer Arthur E. Levine reported that Westwood One Inc. had paid the $17 million mark in booked revenues for 1985, with seven months remaining in the company's fiscal year.

That compares with $11.6 million in booked revenues at this time last year. Westwood One's initial public offering took place on April 24, 1984, with common stock priced at $14.50 per share. Westwood One's stock closed today at $29 per share. One's stock closed today at $29 per share, reflecting a doubling of the stock's value in just 12 months.

Westwood One stock is traded as WONE on the NASDAQ national market system.

Ginsberg Named At WKTU

LOS ANGELES — Tom Chiusano, vice president and general manager of Infinity Broadcasting's WKTI-FM, has announced the appointment of Janice Ginsberg as promotion director. Ginsberg's responsibilities will encompass the development and supervision of promotional activities for the New York contemporary hit radio station, including coordination of concerts, movies, sports and special events. Additionally, Ginsberg will handle press relations for the station.

Chiusano said "I looked at a mountain of resumes and met a lot of people, Janice stood out from the crowd. Her energy will be a big help to WKTI.""Ginsberg comes to WKTI-FM from the syndicated radio program company, Westwood Productions, where she served as a staff producer, talent coordinator and public relations director for three and one-half years. Prior to that she was public relations/program coordinator for The Beacon Theatre in New York.

MAKE IT ON TIME — I.R.S. artists the Three O'Clock celebrated the release of their new LP, "Arrive Without Travelling," with a sold-out concert at the Hollywood Palace followed by a post-concert party at the Berwin Entertainment Complex. Shown in attendance are (l-r) MCA salesman Paul Enea, MCA regional promotion manager Bill Brit; KIS-FM music director Gene Sandbloom; I.R.S. west coast promotion director Tom Conson; MCA promotion assistant Sandra Bobek; Three O'Clock member Mike Mariano, Michael Querco and Louis Gutierrez; and Michael Steele of the Bangles.

CHANGES — Shelly Dunn joins the air staff at KQRO Dallas. Shelly will hold down the 6 a.m. shift. Previously she worked at KATT and KGOU. There have been some changes at WZON Onota, NY. The new program director is the 13-year staff veteran Ann Kolodziej replacing Joe Moss who becomes the production director. Rachel and Nick of "Anita & Nick" are new morning producers. "The morning drive newscast has been revitalized," said EB Matt. "This is the result of a complete retooling of the morning show, starting with the radio employees. The result is an exciting new show, with better music, better news and better personalities."

MUTUAL PROMOTES THREE — Peter Bloom and Tom Tieman have been promoted to network vice presidents. Bloom, who has served as eastern sales manager since July 1984, has been named vice president, eastern sales. Tieman, who has served as mutual's manager of mutual's Detroit sales office since 1985, has been named vice president Detroit sales. Martha Donovan has been promoted to news producer from news editor. She will be producing Mutual's morning drive newscasts.

Crying Wolf — KRLA Los Angeles' Huggin' Boy (b) poses with Cesar Rojas from Slash Recording artist Los Lobos during a recent Cinco de Mayo celebration at Lincoln Park.

ROLL OVER CHUCK BERRY — On May 1 rock formatted WIOQ presented the Philadelphia Orchestra Live from the academy of music. It was the first live broadcast of the orchestra since 1983. Music director (that's music director of the orchestra and not the station) Riccardo Muti conducted this special concert in celebration of "It's Your Orchestra Week." The project began in March, when the orchestra decided to offer the city a free concert in order to reach people who did not have the opportunity to attend its concerts in the past. WIOQ was among 14 radio stations who invited their listeners to receive free tickets to the performance. WIOQ's David Dye, Ed Sclaky and Michael Tootzi hosted the exclusive broadcast which was highlighted by rare interviews with Riccardo Muti and other members of the orchestra. "Not only was it good for our audience to stretch their musical tastes a bit, it was great for all of us to head into unknown musical territory," said David Dye. And tells listeners, "We played the hits of the 50s as he had done as a New York, and WFIL Philadelphia. Michael is currently a popular sportscaster on WRC-TV Washington and hosts the NBC nationally televised show George Michael's Sports Machine.

THE EGG IN ONE BASKET — For the second consecutive year, Panasonic has announced that it will devote its entire network/national radio budget to Westwood One Radio Networks.

MOST ADDED
WHY — Providence, R.I. — MD Jeff Riccio
Paul Young — Everytime You Go Away
HELIX — Deep Cuts The Knife
SUPERTRAMP — Cannonball
DIRE STRAITS — Walk Of Life
NIGHT RANGER — Sentinel Street
DEEP PURPLE — Wasted Sunsets

WQBK — Albany, N.Y. — PD John Cooper
The BEACH BOYS — Getcha Back
Men At Work — Everything I Need
DIRE STRAITS — Brothers In Arms
DON HENLEY — Not Enough Love In This World
SUPERTRAMP — Brother Where You Bound — Cannonball — Still In Love

WFOG — San Francisco — MD John River
DIRE STRAITS — So Far Away/on/one World/Money For Nothing
WILLIE & THE POORBOYS — Baby
PAULlam — That's Old Enough
BEACH BOYS — Getcha Back
TEARS FOR FEAR — Shout
DON HENLEY — Not Enough Love In This World

KOMO — Las Vegas — MD Big Martty
BRUCE SPRINGSTEEN — Trapped
DirKough — The Shot — Wake Up Next To You
DIRE STRAITS — Money For Nothing
DON HENLEY — Not Enough Love In This World
SUPERTRAMP — Cannonball
NIGHT RANGER — Sentinel Street

KT0X — Dallas, TX — MD Bob Elliot
J. GEORTY — Centerfield
SUPERTRAMP — Cannonball
NIGHT RANGER — Sentinel Street
TEARS FOR FEAR — Shout
R. PLANT — Pink & Black
DON HENLEY — Not Enough Love In This World

WSHE — Miami, FL — MD Kevin Cerenzia
BEACH BOYS — Getcha Back
VOWAN — Burnin' Flames
DIRE STRAITS — Walk Of Life
VOWAN — You've Got To Be With Me
THE DOORS — LP

Comments:
Kevin Cerenzia feels this is the best Beach Boys tune in a long time. "Personally, I'm glad they're back. Being the sunshiny state and summer is here, I feel the mood is right for the record and I predict 'Getcha Back' should be a big hit."
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GO-GO OFF THE ISLAND — As go-go broadens its base in the long climb from cult status to national acceptance, New York’s best-known traditional label has jumped on the bandwagon. Vanguard Records has signed Central Grove, a group of 13 musicians in their late teens. They came to the label’s attention when the singer announced a Washington-urban contemporary station WDUJ. The band’s manager, Eddie West was distributing the first single, “How Ya Do,” on his own CG7 label locally (out of his car, rumor has it). When Vanguard executives heard the record, they immediately signed the group and acquired the single. Jeff Zeraze, the label’s A&R director, commented, the go-go sound is one of the most exciting musical trends of the ’80s. In the way it combines today’s hip-hop attitudes with great funky horns and percussion, go-go has the potential to be huge — and Central Grove is one of the best young bands in the business and a long time coming.”

The new single is the first go-go record released in national release not issued by Island’s 4th & Broadway/T.E.D. subsidiary.

Vanguard’s commitment to urban and dance continues with Alisha’s “Too Turned On.” The release marks the 16-year-old singer’s second for the label. Her debut was the dance hit “All Night Passion,” which dominated charts last spring. The follow-up, again produced by Mark Berry, was written by Alexandra Forbes, niece of publisher and magazine publisher Morris Forbes, and mixed by Shop Pettibone.

ARTISTS ON THE LOOSE — Morris Day has been held up in a Malibu recording session, biding time waiting for the Weather Report, a group he is co-producing. The band is preparing as leader of the Time. Fans of the latter group, though, may be surprised by the sound of the album. “This record is not a continuation of the music the Time did,” says Day, “it is in the midst of arrangements and planned as a national tour, planned for summer, and the first of three more he’ll be making for 20th Century Fox. This album has got to be different — and a lot better — than anything I’ve ever done before,” he says. Hinton Battle, star of Broadway’s Sophisticated Lady and The Tap Dance Kid, will be leaving the latter show shortly. One new project: the song “We’re Gonna Make It.” Battle’s first recording as a featured artist, will show up on the soundtrack to the film Playing For Keeps, due in August. The movie was produced by Rick Wakeman and Alan Brooker. Daryl Hall and John Oates’ Thursday (23) show at the Apollo Theater will be a one-of-a-kind- performance in several ways. The current kings of blue-eyed soul have conceived a look that pays homage to the soul music of the past and feature songs never before performed in public by the duo as well as surprise appearances by several of the R&B legends who were among their earliest idols. Pontiac has purchased all orchestral seats, approximately 600 Hall & Oates/Apollo tickets that will be given away to inner-city school students chosen by their school principals for achievement. Arrangements with the schools are being set up by the United Negro College Fund, the charity for which the concert is a benefit. The winning students will be invited to a special show. In addition, a dance ticket holder will be entitled to attend an exclusive reception at the State Office Building in Harlem. The remaining 350 Hall & Oates/Apollo balcony seats will be available by subscription. The single "Maneater," which was produced by Rick “Dr. Peanut” Wakeman, is expected to be their biggest hit to date. The unusual ticket arrangements (a high proportion of free tickets) were the result of a request Daryl Hall and John Oates made when the plans for the benefit were first formulated. Said Hall, “We didn’t want to play for just the high rollers. We wanted to play for the kids!”

Tina Marie has signed with Carnegie Hall this Wednesday (22). Her latest album “Made In New York,” marks her recording debut for a major U.S. label, Atlantic Records. The LP was recorded, as you might have guessed, in New York. Marie co-produced the album with her husband/manager Eric Kressman, and describes it as “my observations after three years in the United States.” Born in Sao Luis, Brazil, Tania Marie studied classical piano as a child, but really was turned on to performing as a teenager. She first joined the Brazilian band in the ’70s as a vocalist. In the ’70s she performed and recorded extensively in Europe, arriving in front of her first American audience at 1975’s Newport Jazz Festival. In 1981, she released the first of the LP’s for Atlantic’s independent Concord label, of which “The Real Tania Marie: Wild” is still competing with the Manhattan disc on the jazz charts… Island has announced the signing of Dunell Coalition, a worldwide recording contract. Coalition was this season’s winner in the best male vocalist category on the syndicated television talent competition, Star Search. Coalition began his 13 consecutive weeks challenges on the show, which was in repeats. He has also been recording his debut LP, which is scheduled for a July release. David Kershbaum (Supertramp)

THE RHYTHM SECTION

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<thead>
<tr>
<th>Track</th>
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<th>Title</th>
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<td>Met</td>
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<td>David C</td>
<td>“Brick by Brick”</td>
<td>Met</td>
<td>95428</td>
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<td>Bruce W</td>
<td>“I Can’t Help Myself (Sugarhill Gang’s Chorus)”</td>
<td>Met</td>
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<td>Def Jam</td>
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<td>Met</td>
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<td>MC Hammer</td>
<td>“Let’s Hang On”</td>
<td>Met</td>
<td>95431</td>
<td>May 1985</td>
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**Rankings:**

1. “Hotter Than Nashville” by Prince
2. “Rock Me Tonite” by Stevie Wonder
3. “Holdin’ Back the Years” by Concrete
4. “Cocaine” by Kool & The Gang
5. “The Breaks” by Living
6. “Youhh” by Bobbi W
7. “Stayin’ Alive” by Cherry
8. “Brick by Brick” by David C
9. “I Can’t Help Myself (Sugarhill Gang’s Chorus)” by Def Jam
10. “Run Around ” by MC Hammer

**Philanthropy:**

- Prince donated proceeds from “Hotter Than Nashville” to the Salvation Army.
- Def Jam’s proceeds from “Run Around ” went to help the homeless.
- MC Hammer donated part of the proceeds from “I Can’t Help Myself (Sugarhill Gang’s Chorus)” to inner-city youth programs.

**Commercial Performance:**

All tracks reached the Top 10 on the Billboard Hot 100 chart, with several peaking at #1. The success of these tracks helped to define the early years of hip-hop and R&B, establishing a template for future hit singles.
**MOST ADDED**

KDAY — Los Angeles — Greg Mack
MD
Prince
Newcleus
Commodores
N. Thomas
D. Ross

V103 — Atlanta — Scotty Andrews
MD
Prince
Newcleus
Commodores
N. Thomas
D. Ross

WWIN — Baltimore — Keith Newman
Rene & Angela
The Deele
Lisa Lisa with CULT Jam and Full Force
G. Knight & Pips
P. Ford
Maze
Run D.M.C.
N. Rodgers
Newcleus
D. Ross
Prince
L. Danielle
Force MD's
Four Tops

WCIN — Cincinnati — Sid Kennedy
MD
P. Hardcastle
B. Womack
D. Ross
P. Collins
Midnight Star
S. Clarke
Newcleus

KSOL — San Francisco — Marvin
Robinson MD
H. Jones
M. Gaye
Newcleus
S. Clarke
D. Ross
Midnight Star
The Reddings

WJLB — Detroit — James L. Alexander
MD
Commodores
The Deele
Lisa Lisa with CULT Jam and Full Force
Maze

KGIL — Los Angeles — Doug Gilmour
MD
C. Khan
S. Clarke

WUSL — Philadelphia — Jeff Wyatt
MD
C. Lynn
N. Thomas
Commodores
J. Gill
Angela

K104-FM — Dallas — Terri Avery
MD
Madonna
Prince
Newcleus
D. Ross

WHRK — Memphis — Jimmy Smith
MD
Commodores
G. Clinton
Supertramp
S. Clarke

WMKY — Norfolk — Steve Crumbley
MD
C. Khan
Atlantic Starr
Ashford & Simpson
H. Jones
The Deele
Loose Ends
S. Arrington

WRFS — New York — Tony Quarter
MD
Menudo
N. M. Walden
Rene and Angela
R. James
G. Guthrie

WRBD — Ft. Lauderdale — Charles
MITCHELL PD
Midnight Star
Fat Black
Kenny G & Kashif
G. Clinton
L.T.F.O.
Force MD's
Skipworth & Turner

**STRONG ADDS**

Telephone — Diana Ross — RCA
Save Your Love (For #1) — Rene & Angela
Animal Instinct — Commodores
Motown
Born In The U.S.A. — The Stanley Clarke Band — Epic
Too Many Games — Maze — Capitol

**STATION ADDS**

WRAP — Norfolk — Chester Benton
PD
S. Dash
J. Burton
Commodores
Newcleus
Lisa Lisa with Cult Jam and Full Force

WBMX-FM — Chicago — Lee Michaels PD
Maze
Commodores
Klockwise
Lovebug & Starski
Force MD's
Newcleus
A. Brown
L. Hill
P. Bailey

WDJY — Washington D.C. — Dan
O'Neil PD
Madonna
Simple Minds
A. Brown
Rene & Angela
Alta
B. Springsteen
S. Clarke

KJMJ — St. Louis — Mike Stratford
PD
B. Withen
Rene and Angela
Wreckin' Crew
Prince
Jakarta

KJLB — Los Angeles — Doug Gilmour
MD
C. Khan
S. Clarke

WRFS — New York — Tony Quarter
MD
Menudo
N. M. Walden
Rene and Angela
R. James
G. Guthrie

WRBD — Ft. Lauderdale — Charles
MITCHELL PD
Midnight Star
Fat Black
Kenny G & Kashif
G. Clinton
L.T.F.O.
Force MD's
Skipworth & Turner

**GRACE NOTES**

— Manhattan president Bruce Lundwall welcomes superstar Grac Jones to the label at a recent black-tie event. She will begin recording this summer for her debut release on Manhattan this fall.

**AIR CHECK**

Station: WJLB
Market: Detroit
P.D.: James Alexander

WJLB is a 50,000-watt contemporary Black/Urban-formatted radio station owned by the Booth American Company. Under the leadership of general manager Ms. Verna Green and operations/program manager James Alexander, WJLB has proven to be a major force in Detroit, consistently among the top five rated stations in that area.

Recently, one of WJLB's main competitors, WDRQ, changed formats to easy listening leaving JLB as the primary Black/Urban station in that market. This circumstance could easily remove the competitive drive and creative instincts of many "winners," but Alexander refuses to allow his station to rest on its laurels.

"Our attitude is the opposite of complacency," he said, "Our attitude now is that we are fighting ourselves. We put ourselves under closer scrutiny and we know we are being much more carefully watched by others. We have to be better in the execution of our format, in the execution of our promotions, in the execution of our news, public affairs and information. I feel we have a great deal of credibility in the market and we are very proud of what we do. We have no intention of becoming lackadaisical!

Like so many of its contemporaries around the country, WJLB is intensely committed to its listeners with sincere efforts that best reflect and contribute to the community it serves.

An example of this type involvement is the recently implemented "Survival '98" news briefs. Actually, produced by WJLB's news department and presented as three-minute vignettes daily, this feature addresses health-oriented topics such as cancer detection, relations legal and consumer information and offers guidelines on how to fill out resumes and take interviews; in short, all "meaningful information that people can use."

Musically, Alexander looks for strong Black Contemporary hits. In fact, the station's theme is "The Original Strong Songs," a theme depicted in TV spots with a body builder. In terms of research, "we use call-out, retail activity and GfK testing, particularly for new music." In addition, both Alexander and newly appointed music director Cicilia Whitmore help him to remix the line requests to get a better feeling for the needs of their active audience.

The WJLB on-air lineup begins with Mason and Company from 6-10 a.m. followed by Tony Brown from 10 a.m. to 2 p.m. The next four hours of afternoon drive are hosted by Doc Larry Elliott followed by Barbara "Taylor-made" Taylor from 4-7 p.m and Mojo "The Electrifying" handles the 7-10 p.m. slot and John E. Edwards takes the 2-5 a.m. slot. Weekends are covered by Rob Johnson, Ken McLendon, Dave Mitchell, Walter Neal, Tony Hoe and Tim Edwards.
HOT NEW SELLER

LUTHER VANDROSS

Record Vault — New York
Prince
New Edition
DeBarge
Menudo
L. Vandross

Sharzaa Enterprises — Charlotte
U.S.A. For Africa
L. Vandross
F. Jackson
J. Johnson
W. Houston

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

Brown Sugar — New Orleans
Prince
R. Jones
Atlantic Starr
Process And The Doo Rags
Fatback

H&W One Stop — Dallas
L. Vandross
W. Houston
D. LaSalle
F. Jackson
Commodores

Tara One Stop — Atlanta
L. Vandross
Sade
Kool & The Gang
J. Johnson
Prince

Record Boutique — Winston-Salem
L. Vandross
Maze
Dellarge
U.S.A. For Africa
Sade

Fletchers — Chicago
Prince
L. Vandross
U.S.A. For Africa
G. Benson
Maze

Record Theatre — Cincinnati
L. Vandross
U.S.A. For Africa
W. Houston
Beverly Hills Cop
Sade

Radio Doctor — Milwaukee
L. Vandross
J. Johnson
Beverly Hills Cop
Mary Jane Girls
Klymaxx

Barneys — Chicago
Kool & The Gang
Maze
U.S.A. For Africa
DeBarge
New Edition

LaGreens — Detroit
L. Vandross
Prince
F. Jackson
W. Houston
Sade

Gemini II — Chicago
L. Vandross
U.S.A. For Africa
J. Chateau
J. Osborne
New Edition

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

The Wherehouse — Los Angeles
Prince
L. Vandross
Beverly Hills Cop
J. Johnson
Sade

Joes — Los Angeles
Sade
J. Johnson
L. Vandross
Mary Jane Girls

Delicious Records — Los Angeles
F. Jackson
L. Vandross
W. Houston
J. Johnson
Maze

VIP Records — Los Angeles
L. Vandross
F. Jackson
W. Houston
B. Withers
G. Howard

Webbs — Philadelphia
L. Vandross
DeBarge
W. Felder
Mary Jane Girls
New Edition

RETAILER PROFILE

Retailer: The Wiz
Market: Washington, D.C.

Diversification is the key for many retailers in ringing up sales in a highly competitive and discount-oriented market area. Customers attracted to a store by great prices on recorded product may find themselves attracted to accessories whose profit margins make for a happy shopping experience for customer and retailer alike. For the six-store Wiz chain in Washington, D.C., an initial base in electronics 15 years ago has evolved into one of the major active suppliers of urban contemporary product in the area and one-stop where customers at certain locations are just as likely to depart with a “Walkman” or a VCR to go with the latest 12-inch LP.

The Wiz offers a full line of records and tapes in every musical area besides classical. Roughly 75 percent of the chain’s business is in black contemporary product, reflecting the area’s demographics and the chain’s locations, three of which are in the downtown area. One store is in downtown Baltimore, and one, though located in a Maryland suburb, lies on the parameter of Iveson Mall, a shopping center with a high black-oriented business concentration. In December the chain opened its latest store on Wisconsin Avenue. The new outlet has a more traditionally suburban clientele and is the only store in the chain to offer compact discs. But, an record buyer John Walsh points out, for most of the chain, “it’s pretty much the black customers that we go after.”

The Wiz began as Douglas Stereo 15 years ago under owner/founder Douglas Jemal. Jemal quickly reasoned that carrying records would bring in more business for his electronics inventory and in expanding its product line watched the chain grow into one of the major record suppliers in the area. As Walsh points out, the dual inventory helps generate business for both segments. “Somebody might come in for the latest Prince album and happen to see that we carry this other stuff, come back some time and buy a TV or something,” Jemal says. While still operates two outlets under the name Douglas Stereo. One of the stores, which features mid-line consumer gear from Panasonic, Sanyo, Sharp and other well known companies, is directly across the street from a Wiz outlet.

Recently, The Wiz hosted a promotion with Ariana for Jeff Lorber’s “Step By Step” LP. A CD player was given away playing that contest. A similar giveaway featuring men’s and women’s watches accompanied a Wiz promotion with CBS and station WOL for Gladys Knight’s new LP in March. But what really sets the retailer apart from other D.C. record operations, according to Walsh, is the largest selection of 12-inch singles in the area. “And we probably have the lowest price on that also,” says Walsh. “Our shelf price on those is $3.79. We’re pretty competitive at any given time. We usually have two or three albums on sale at $4.99. Quite a few a month at $5.99 because it is a very competitive area.”

It is that very competition, and the Wiz’s ability to meet head on with diversity of products, that keeps the chain easing down the retail road.

URBAN RETAILER’S PICK

Retailer
Sikhulu Shange
LaGreens
Joes

Store
Sikhulu’s Shack
Detroit
Los Angeles

Market
New York

Album: “Rock Me Tonight”
Artist: Freddie Jackson
Label: Capitol

CASHBOX

Anything Else Is A Compromise

Comments:
“An up-and-coming artist. He has a great voice, very promising, and he will be happening in the future. He did an in-store here, and he is very warm and personable. We wish him the best of luck.”

ashBox/May 25, 1985
CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

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

TO RESERVE SPACE CONTACT:
SPENCE BERLAND  6363 SUNSET BLVD.  SUITE 930  LOS ANGELES, CA 90028  213  464-8241
J.B. CARMICLE  330 W. 58th ST.  SUITE 5D  NEW YORK, NY 10019  212  586-2640
Lionel Wins All

...At the ASCAP Pop Award
Most Performed ASCAP Songs (Oct 1, 1983 to Sept 30, 1984)
EVERYBODY 'DING THINGS. Vestron 4 DON'T was one-hour Vestron and 9 OBSESSION SUSSIDIO Executive Magnum 3 12x294 two Robby Entertainment TOP 14 10 14 10 Pictured 6 4 6 4 appointment 1 years. ANGELES of backstage (Warner Video). Home Video's 4 77 AIN'T NOBODY (MCA) was: Bryan Catzel to new in the video market. Schwartz gets his media exposure. The Vanishing Wilderness has been released on laserdisc. NEW LINE — International Video Entertainment has formed a new product line. Sportsvideo, as the new arm is called, will include both originally produced programming and licensed titles involving sports and sports figures, plus instructional sports videos. A premiere release has been set for October, entitled "Gameplay: The Language and Strategy of Pro Football." Gregory Dobrin

**The Release Beat**

Karl Lorimar Home Video, the newly-named Lorimar video subsidiary, finishes the month of May with its home video release of *The Waltons.* The new release, which features highlights from the family-oriented television series that ran 10 years on CBS, hits the streets May 30 with a retail price of $59.95. A postponement on the release of *Media Home Entertainment's* The Vanishing Wilderness has been rescheduled to May 15, the company has announced. Releases due in October: Augusta, 1985 . . . Active Home Video has four titles for May. They are spearheaded by Strike Force, featuring Robert Stack. Originally released in 1981, Strike Force runs 90 minutes and carries a suggested retail price of $59.95. Also this month: Centerfold Screamfest, a film about a Hollywood casting session, intended for "mature" audiences, running 60 minutes with a $39.95 suggested retail price. The Hollywood Strangler, a horror film that runs 72 minutes and retails for $49.95. Pre-book date for these releases is May 24 . . . Vestrion Video release, Killo point on Laserdisc May 17 . . . Chicago-based Majestic Productions has four releases on its present schedule. They include Tigers Don't Cry (105 mins), $59.95 Dracula's Great Love (76 mins., $59.95). Mr. Robinson Crusoe (75 mins., $39.95 and Rango Rides West (55 mins., $39.95). These titles will not be available until June 24 . . . Vestrion Video's Children's Video Library has recently acquired the rights to licensed characters Robotman and Friends from Unit Licensing. These comic-strip characters are featured in a Children's Video Library 1986 home video series, for which a premiere episode has already been completed.
TWENTY FIRST
ANNUAL AWARDS
DINNER DANCE

MUSIC AND PERFORMING
ARTS UNIT
B'NAI B'RITH
HONORING

KENNY LOGGINS  ROBERT MERRILL

RECIPIENT 1985 CREATIVE
ACHIEVEMENT AWARD

RECIPIENT 1985 HUMANITARIAN AWARD

Thursday Evening, June 13, 1985
THE GRAND BALLROOM
SHERATON CENTRE, NEW YORK, NEW YORK
BLACK TIE OPTIONAL  COCKTAILS 6:30 P.M.  DINNER 8:00 P.M.

JOURNAL ADVERTISING AND TICKET AGREEMENT
You are hereby authorized to publish our advertisement in your 1985 annual Journal to
occupy the space as indicated below. I wish to purchase tickets in the amount shown.
CHECK ENCLOSED IN THE AMOUNT OF $____

Make checks payable to B'NAI B'RHIT
Music and Performing Arts Unit

ADVERTISEMENT AND TICKET INFORMATION

ADVERTISEMENTS
☐ Golden Circle Sponsor $3,500
 Ten (10) tickets to the Dinner Dance
 One (1) prime location
 Golden Circle table a the Dinner.
☐ Patron of the Arts + 2 Tickets $1,200
☐ Silver Page $700
☐ White Page $500
☐ Quarter Page $300

TICKETS
☐ Full Tables (10 tickets) $2,000
☐ Individual Tickets $200

Authorization to insert_______ Page(s)

NAME ____________________________________________

TITLE ____________________________________________

COMPANY _________________________________________

ADDRESS _________________________________________

CITY _____________________________________________ STATE ZIP

PHONE ___________________________________________

SIGNATURE _______________________________________

Please return this Agreement with your order.

Send check to:
Florence Lipper
75-08 178th Street
Flushing, N.Y. 11366

For additional information, call:
Bobby Menashe, Journal Chairman
(516) 621-2500
Norby Walters, Dinner Chairman
(212) 245-3939

All ad requests must be in no later than June 3, 1985
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<td><strong>11</strong> THE POWER STATION</td>
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<td><strong>22</strong> CRAZY FROM THE HEAT</td>
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<td><strong>23</strong> WHEELS ARE TURNING</td>
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<td><strong>24</strong> THE BREAKFAST CLUB</td>
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<td><strong>25</strong> SHE'S THE BOSS</td>
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<td><strong>26</strong> RHYTHM OF THE NIGHT</td>
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<td>10</td>
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<td><strong>27</strong> SUDDENLY</td>
<td>38</td>
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<td><strong>28</strong> BREAK OUT</td>
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<td><strong>29</strong> NIGHTSHIFT</td>
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<td><strong>31</strong> BEHIND THE SUN</td>
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<td><strong>32</strong> VALOTTE</td>
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<td><strong>33</strong> MAVERICK</td>
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* Indicates Highest Debut

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**THESE ARE THE TOP 100 SONGS OF 1983**

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<thead>
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<th>Title, Artist, Label, Number, Distributor</th>
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<th>Weeks On</th>
<th>Weeks On</th>
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<td><strong>34</strong> EMERGENCY</td>
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<td><strong>35</strong> CAN'T STOP THE LOVE</td>
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<td><strong>36</strong> TAO</td>
<td>32</td>
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<td>93</td>
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<tr>
<td><strong>37</strong> VOX HUMANA</td>
<td>36</td>
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<td>94</td>
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<tr>
<td><strong>38</strong> NEW EDITION</td>
<td>31</td>
<td>31</td>
<td>95</td>
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<tr>
<td><strong>39</strong> JESSE JOHNSON'S REVUE</td>
<td>38</td>
<td>38</td>
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<td><strong>40</strong> ALF</td>
<td>40</td>
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<td><strong>41</strong> SIGN IN PLEASE</td>
<td>28</td>
<td>28</td>
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<td><strong>42</strong> CAN'T SLOW DOWN</td>
<td>41</td>
<td>41</td>
<td>99</td>
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<td><strong>43</strong> BIG BANG BOOM</td>
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<td><strong>44</strong> STARCHILD</td>
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<tr>
<td><strong>45</strong> THE UNFORGETTABLE</td>
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<td><strong>46</strong> ICE CREAM CASTLES</td>
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<td><strong>47</strong> PURPLE RAIN</td>
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<td><strong>48</strong> BEYOND APPEARANCES</td>
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<td><strong>49</strong> MEETING IN THE LADIES ROOM</td>
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<td><strong>50</strong> ANIMATION</td>
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<td><strong>51</strong> HIGH COUNTRY SNOWS</td>
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<td><strong>52</strong> WHITNEY HOUSTON</td>
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<td><strong>53</strong> VOICES CARRY</td>
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<td><strong>54</strong> SWEPT AWAY</td>
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<td><strong>55</strong> VITAL SIGNS</td>
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<td><strong>56</strong> KING OF ROCK</td>
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<td><strong>57</strong> 40 HOUR WEEK</td>
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<td><strong>58</strong> GLOW</td>
<td>53</td>
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<tr>
<td><strong>59</strong> BE YOURSELF TONIGHT</td>
<td>52</td>
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<td><strong>60</strong> HOW WILL THE WORRIED COUNT?</td>
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<td><strong>61</strong> AMADEUS</td>
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<td><strong>62</strong> WELCOME TO THE PLAID</td>
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<tr>
<td><strong>63</strong> KATRINA AND THE WAVES</td>
<td>78</td>
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<td><strong>64</strong> CHINESE WALL</td>
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<tr>
<td><strong>65</strong> AN INNOCENT MAN</td>
<td>63</td>
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<td><strong>66</strong> SPORTS</td>
<td>57</td>
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<td><strong>67</strong> FRIENDSHIP</td>
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**THE CASHBOX TOP 100 ALBUMS OF 1983**

<table>
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<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>Weeks On</th>
<th>Weeks On</th>
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<td><strong>68</strong> CHESS</td>
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<td><strong>69</strong> SHE'S SO UNUSUAL</td>
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<td><strong>70</strong> LONE JUSTICE</td>
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<td><strong>71</strong> 20/20</td>
<td>16</td>
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<td><strong>72</strong> SECRET DESTINIES</td>
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<td><strong>73</strong> PERFECT STRANGERS</td>
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<td><strong>74</strong> METAL HEART</td>
<td>72</td>
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<td><strong>75</strong> JOHN PARR</td>
<td>24</td>
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<td><strong>76</strong> A PRIVATE HEAVEN</td>
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<td><strong>77</strong> THE AGE OF CONSENT</td>
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<td><strong>78</strong> SOLID</td>
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<td><strong>79</strong> BERRY GORDY'S THE LAST DRAGON</td>
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<td><strong>80</strong> MEAT IS MURDER</td>
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<td><strong>81</strong> VULTURE CULTURE</td>
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<td><strong>82</strong> WHITE WINDS</td>
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<td><strong>85</strong> I FEEL FOR YOU</td>
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<td><strong>86</strong> STEADY NERVES</td>
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<td><strong>87</strong> ESCAPE</td>
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<td><strong>90</strong> HARD LINE</td>
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<td><strong>91</strong> MADONNA</td>
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<td><strong>92</strong> CITIZEN KHIN</td>
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<td><strong>93</strong> STOP MAKING SENSE</td>
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<td><strong>94</strong> GO WEST</td>
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<td><strong>96</strong> TRULY FOR YOU</td>
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<td><strong>97</strong> LIFE</td>
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<td><strong>98</strong> ALL THE RAGE</td>
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<td><strong>99</strong> THUNDER IN THE EAST</td>
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<tr>
<td><strong>100</strong> VU</td>
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</tbody>
</table>
HOT NEW SELLER

USA For Africa — Columbia
P. Collins — Atlantic
Sade — Portrait
Beverly Hills Cop — MCA

STORE REPORTS

Modern Records — Ohio
Prince
P. Collins
Madonna
B. Springsteen
Beverly Hills Cop

NRM — Pittsburgh
Prince
Wham!
B. Springsteen
Beverly Hills Cop

Record Factory — San Francisco
Sade
Prince
Wham!
P. Collins
USA For Africa
Wham!

Karma West — Indianapolis
USA For Africa
Sade
B. Springsteen
Beverly Hills Cop
P. Collins

Dan Jay — Denver
Sade
Prince
Tears For Fears
D. Fogelberg
USA For Africa

Round Up Records — Denver
USA For Africa
Madonna
B. Springsteen
P. Collins
B. Adams

Tower Records — San Francisco
Prince
Sade
Eurythmics
Tears For Fears
USA For Africa

Peaches — Miami
Prince
USA For Africa
Sade
L. Vandross
B. Springsteen

Licorice Pizza — Los Angeles
USA For Africa
Prince
Beverly Hills Cop
Tears For Fears

Wherehouse — Los Angeles
USA For Africa
Prince
Tears For Fears
L. Vandross
B. Springsteen

Oz Records — Atlanta
P. Collins
Prince
Beverly Hills Cop
USA For Africa
Pointer Sisters

Radio Doctor — Milwaukee
Prince
USA For Africa
Sade
Beverly Hills Cop
B. Springsteen

Record Theatre — Cincinnati
L. Vandross
USA For Africa
Wham!
W. Houston
Beverly Hills Cop

Homer’s Records — Omaha
Pointer Sisters
USA For Africa
Eurythmics
E. Clapton
T. Petty

Calling Retailers — EMI/America recording artist, Limahl, spurred on by the
marketers at Image Consultants is seen calling record stores. Picture (t-r top row:
Debbie Flanagan, Mary Ann Masiello, Dori Wright, Rooth Blackman, Theresa Conroy.
Bottom row: Bera Berke, Limahl.

Shop Talk

The Record Bar, N.C. — Recent press on declining country music sales has spurred
The Record Bar chain execs to step up marketing of country product. In three one-
month campaigns, product from CBS, MCA and RCA respectively, is supported with
advertising, point-of-purchase displays and sales price. According to Ron Phillips,
promotion and merchandising director for Record Bar, the event, which is in its second
month, has seen a doubling in catalog sales of country product.

CD News — PolyGram’s Hanover, W. Germany plant produces 55 percent of the total
world output of CDs. CD orders in January amounted to 7 million units, and production
came to 1.9 million units in that month. The plant has increased its output by 271 percent
between January 1984 and January 1985. CDs are here for good!

Turtles Records, Atlanta — The Turtles chain announces great success with its
campus reaper. A student from each local college is chosen as the Turtles
campus rep. The rep’s responsibilities are to keep turtles informed of campus activities
and to communicate to fellow students news of events being sponsored by Turtles
that may be of interest. Turtles often donates prizes to campus organizations raising
money for worthy causes.

Golden Boy Dist. Pact — Eddie Gurran, president of Golden Boy Records, announces
that Golden Boy has entered into a national distribution agreement with
JEM Distributions of New Jersey. First release via the pact is “Tell Me Whatcha
Want” by Majesty and “Sex Symbol” by Sarah Moon, available now.

Schwartz Bros. Profits Up — Schwartz Bros., Inc. announces that sales in fiscal
year 1985 were $420,352,707, up from $271,927,736. SBI realized big gains in video
sales, up 88 percent, and computer software and accessories, up 100 percent.

Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 6383 Sunset

Stephen Padgett

Retailer Profile

Store: The Harvard Coop
Market: Boston
Ass’t. Buyer: Lory Zimbaltti

The Harvard Coop (pronounced like cope) is located in the enviably good-
for-business Harvard Square, directly across the street from Harvard University.
The name, which lost its hyphen to convention, indicates the nature of The Coop’s
relationship to the University. There are no formal ties, but Harvard Coop is the
official bookstore for Harvard University. Students receive a Coop card which
enables them to charge products and also entitles them to a cash rebate at the
end of each year. The rebate is based on the store’s profit, which this past year
was 9.9 percent.

The Coop is actually a complete department store. The records are located on
the second floor of the bookstore section. Buyer Linda Stellinger and assistant
buyer Lory Zimbaltti administer a staff of “heads of stock.” Heads of stock are
directly responsible for the inventory within their genre expertise, be it rock, jazz,
classical, soul or folk. These individuals are hired on the basis of their knowledge
of that area. Customers are thus better served, their questions receiving an
immediate, informed answer.

Being New England’s only full-line record store, customers are attracted from
the whole of Boston’s population. In fact, the record department boasts 70 percent
of its business from nonstudents. A combination of catalog depth, musical variety,
excellent customer service, a commitment to the new technologies (e.g. CD) and
a staff of experts makes The Harvard Coop an indispensable part of any Bostonian’s
music lover’s life. Harvard alumni remain cardholders and order records through
the mail. The international mobility of Harvard graduates means that the mail-
order wing virtually covers the globe.

One test of the importance of a record store is its ability to break new talent
The Harvard Coop has repeatedly shown its strength in this area. A recent example
is the phenomenal success of Suzanne Vega, whose A&M debut is selling ahead
of Prince and USA For Africa. Behind Vega, Prince and USA For Africa is Ti
Tuesday, Boston locals who are breaking big in no small part due to the Coop’s
support. The Coop conducts its own research and compiles a weekly Top 50
In this Top 50 are a wide mixture of national bestsellers and new, developing acts like Los Lobos, Vega and ‘Til Tuesday.

Retainer’s Pick

Retailer
Mike Sutcliffe

Store
Port-O-Call

Market
Nashville

Album: “Lone Justice”
Artists: Lone Justice
Label: Geffen

Comment:
“I really like the record. It has a similar sound to some of Emmylou Harris’ more
rock-oriented stuff. I would like to see them play the record on country radio. We get
a good response to the album when we play it in store. The record is beginning to break
out.”
BEAT FARMERS PLAY NEBRASKA FIELDS — San Diego's Beat Farmers are shown supporting their new Rhino LP, "Tales Of The New West," at an in-store appearance at Homer's in Omaha. Pictured (l-r): Brian Ferrell of Homer's; Rolfe Dexter and Country Dick of The Beat Farmers; Barry Bokher, store manager; Frank Bouyer of Homer's; Jerry Raney and Buddy Blue of the band.

WHAT'S IN-STORE

CLASSICAL NEWS — There are many new classical releases out in recent weeks, and here are some special ones that should be mentioned. Pianist Murray Perahia, following his completion of the recording of Mozart's Piano Concertos, has completed his second recording of his new project, the CD Masterworks (IM39344), this digital recording includes two of Beethoven's finest works, the magnificent D Major Sonata, Op. 10 and the Sonata in F Minor, Op. 13 ("Pathétique"). Jean-Pierre Rampal is the featured artist on another new release from CBS Masterworks as he performs Flute Concerto by Antonio Vivaldi (IM39002) with the accompaniment of I Solisti Veneti under the direction of Claudio Scimone. Rampal's performance of these Baroque concertos is exceptional, with a fine recording to match. Available from Philips is Alfred Brendel's multi-award winning recordings of the clavichord, Piano Sonatas and the music of Bach. These have already received great exposure as part of his worldwide tour and have brought the world premiere recording of "Requiem" on Good Friday (April 5) and on Easter Sunday (April 7).

GUILD GUITARS — Guitarist Brian May of Queen has designed and crafted a copy of his own guitar (the one on the right) for Guild. Called the BM-1, the guitar (left) is equipped with three custom-designed DiMarzio pickups, a specially adapted tremolo, a built-in power booster and a built-in tuner/timer. Sales for $1,200.

Lanceot — organ) conducted by Lorin Maazel, the Cincinnati Symphony Orchestra and some of music's finest voices, and the piece, which Webber dedicated to his departed father, is another masterpiece from a man who is usually writing successful plays and operas ("Bohemian Rhapsody, etc.). This recording has already received great exposure as part of the world premiere recording of "Requiem" on Good Friday (April 5) and on Easter Sunday (April 7).

WEA PROMO — Donny Schono, WEA Chicago regional sales manager, recently announced the upcoming implementation of a WEA records and tapes cross-promotion entitled "Warner/Elektra/Atlantic's Heavy Hitters." The promotion is tied in with the NCAA Division One College World Series held the end of May in Omaha, Nebraska. Phase I of the over promotion will involve the three Homer's stores in Omaha, owned and operated by Records and Tapes Inc. With the purchase of any featured WEA LP, cassette or CD, the consumer may purchase a $4 ticket to the finals of this year's College World Series for only $1. "Heavy Hitters" posters caps will be available at all three Homer's outlets to the first 500 customers who take advantage of the discount ticket offer. In addition, the three retail locations will conduct a baseball/music trivia contest in conjunction with radio station KEZO giving away $1,500 in prizes. Phase II involves approximately 100 one-stop accounts serviced by Records and Tapes in 10 midwestern states. A special flyer offering discounts on featured WEA product will be distributed to all accounts. There will be a dealer merchandising contest and a random drawing contest each featuring a grand prize consisting of an all-expense-paid trip to Chicago to see one of WEA's "Heavy Hitters" in concert this summer at Soldier Field.

AMPX TAPE — Ampex Corporation has announced the introduction of Ampex 467 Digital Audio Mastering Tape, a reliable, high energy digital mastering tape. Ampex 467 Tape is designed to perform optimally on all multi-track digital recording systems without requiring individual tape-to-machine realignment. Ampex 467 will be available in 7" and 8" configurations and from 4,600 to 9,200 foot lengths.

Ron Rosenhal

NEW YORK — Aspen Records will open a 10,000-square-foot retail outlet on the site of a former bowling alley at 18520 Wyoming in Detroit, June 1, which it claims will be the largest black-owned record store in the world and the largest recording store in the Midwest. Over one million dollars will go into the renovation of the building and the outlet will include an extensive video tape rental department. The Cambridge-Sharpe Group is the management and consulting firm hired to head the Aspen Records retail outlet project. The store, which will employ 25-30 full-time workers, is the first of 20 super stores Aspen plans to open in the next two years, nationwide. According to Carl Williams, owner of Aspen Records and president of Detroit Audio Stores, "If we are going to expand into our city, we must start by stealing its assets, one of which is music. We must also offer the people of Detroit the type of services they now have to find elsewhere; we must start building business back into the city."

Home Video Posts Gains In Most Categories

LOS ANGELES — Home video sales continued to expand in April, according to the Electronic Industries Association's Consumer Electronics Group. Statistics compiled by CEG's Marketing Services staff indicate that sales of color TVs, projection television, video cassette recorders (VCRs), and video cameras all increased last month, as compared with the same month a year ago. Color television sales were up nearly 5 percent in April. On a year-to-date basis, color TVs are selling at almost exactly the same pace they were during April of 1984, the best sales year in color TV history. Monochrome sales, however, declined again in April and now trail last year's sales by nearly 30 percent.

Projection television enjoyment another solid sales month, rising 25 percent relative to April 1984. On a cumulative basis, sales of these systems are running 31 percent ahead of January-April 1984.

More than 685,000 VCRs were sold to dealers in April, a 59 percent gain over the same month a year ago. For the first four months, VCR sales topped 3.1 million units, a 73 percent jump over 1984's record levels. Sales of video cameras stood, advanced by more than 12 percent in April and were up 13 percent for the year.

Sony Introduces First 8MM Video CCD Camcorder

LOS ANGELES — Sony Corporation of America has announced its plans to market the first 8mm video CCD camera/recorder/player and a new line of high-density 8mm video cassettes.

The Sony 8mm system (Model CVD-VB8) combines image taking and videotape recording into one integral, two-pound camera/recorder/player ideal for indoor or outdoor home movie making, its built-in CCD camera and newly designed recording system deliver pictures that can be immediately viewed on the unit's electronic viewerfinder or played back on any home television monitor/receiver. An optional edit controller makes it possible to interface 8mm video recordings with current Betamax® VCR systems; and a tuner/timer allows users to time shift and tape programs for later viewing.

"The introduction of Sony's Video 8 system marks the beginning of a new level of convenience in home video recording," said Neil Dussen, Sony's senior vice president, Sony U.S. Marketing Group.

"Video 8 meets the demand for a highly portable VCR product," said Dussen added, "that combines high performance and easy operation to meet the demands of videophiles as well as beginners."

In a related announcement, the company said it plans to market a new line of compact 80- and 90-minute 8mm video cassettes to optimize the performance characteristics of Sony's new Video 8 Videocassette camcorder. With specially designed ultra fine metal powder particles evenly distributed across the tape surface, Sony's new Video 8 cassettes provide color images and sound reproduction for the new 8mm video format.

CELLIST IN-STORE — CBS Masterworks recording artist, cellist Yo-Yo Ma, right, visited with fans during a recent appearance at Turtle's Records and Tapes. The 29-year-old Ma autographed copies of his albums for dozens of enthusiasts while in Atlanta for three sold-out performances with the Atlanta Symphony Orchestra.
### JAZZ

#### TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

<table>
<thead>
<tr>
<th>No.</th>
<th>Weeks</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>MAGIC TOUCH*</td>
<td>STANLEY-JORDAN</td>
<td>WARNER</td>
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<td>2</td>
<td>15</td>
<td>STRAIGHT TO THE HEART</td>
<td>RARE</td>
<td>SOUL</td>
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<td>3</td>
<td>21</td>
<td>SAMURAI SAMBA</td>
<td>YELLER</td>
<td>WARNER</td>
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<td>4</td>
<td>21</td>
<td>RARE</td>
<td>STERLING</td>
<td>COCTAIL</td>
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<td>5</td>
<td>5</td>
<td>SPORTIN' LIFE</td>
<td>WEA</td>
<td>WARNER</td>
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<td>6</td>
<td>2</td>
<td>20/20</td>
<td>GEORGE BENSON</td>
<td>WEA</td>
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<td>7</td>
<td>4</td>
<td>WHITE WINDS</td>
<td>ANDREAS VONLEHNEDER</td>
<td>CBS</td>
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<td>8</td>
<td>1</td>
<td>TOGETHERING</td>
<td>BARRY GROSS</td>
<td>WEA</td>
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<td>9</td>
<td>12</td>
<td>THIS IS THE NIGHT</td>
<td>GEORGE DUKE</td>
<td>MCA</td>
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<td>10</td>
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<td>STRANGE MELADEE</td>
<td>TERENCE TEMPEST</td>
<td>WEA</td>
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<td>11</td>
<td>8</td>
<td>DANCING IN THE SUN</td>
<td>GEORGE HOBAY</td>
<td>TBS301</td>
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<td>12</td>
<td>9</td>
<td>HOT PACHIS FLOWERS*</td>
<td>WYNTON MARALIS</td>
<td>COLUMBIA</td>
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<td>13</td>
<td>13</td>
<td>FIRST CIRCLE*</td>
<td>PJ METHENY GROUP</td>
<td>ECM</td>
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<td>14</td>
<td>31</td>
<td>SECRETS</td>
<td>WLS 1006</td>
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<td>YOU'RE UNDER ARREST</td>
<td>MILES DAVIS</td>
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<tr>
<td>16</td>
<td>15</td>
<td>STEP BY STEP</td>
<td>DAVE GROHL</td>
<td>Capitol</td>
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<td>17</td>
<td>21</td>
<td>STAY TUNED*</td>
<td>CHEL ATCHES C.G.P.</td>
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<td>16</td>
<td>OPEN MIND*</td>
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<td>19</td>
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<td>THE AFRICAN GAME</td>
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<td>Columbia BS6103</td>
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<td>METAL FATIGUE</td>
<td>ALLAN HOLDWORTH</td>
<td>THREE</td>
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<td>THE REAL TANIA MARIA</td>
<td>TANIA MARIA</td>
<td>J-Pop</td>
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<td>MORNING SONG</td>
<td>MURRAY (Hark)</td>
<td>SOUL</td>
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<td>GRAVITY</td>
<td>TENNIS</td>
<td>ARISTA</td>
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<td>AMERICAN EYES</td>
<td>PAUL SIMS</td>
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<td>THE FALCON AND THE SNAKE</td>
<td>OWLS</td>
<td>CAPSULE</td>
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<td>27</td>
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<td>INSIDE MOVES</td>
<td>WASHINGTON</td>
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<td>MAKOTO OZONE</td>
<td>MAKOTO OZONE</td>
<td>J-Pop</td>
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<td>NIGHTSONGS</td>
<td>EARL KLUHL</td>
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<td>30</td>
<td>27</td>
<td>THE DREAMS OF CHILDREN*</td>
<td>PAT METHENY GROUP</td>
<td>ECM</td>
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<td>31</td>
<td>1</td>
<td>PUT SOME TININE IN IT</td>
<td>AUBREY BLYTHE</td>
<td>CAPSULE</td>
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<tr>
<td>32</td>
<td>31</td>
<td>DECODE YOUR LIFE</td>
<td>RONALD SHANNON JONES</td>
<td>CAPSULE</td>
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<td>33</td>
<td>1</td>
<td>GOOD BAIT</td>
<td>BOBbi HUTCHERSON</td>
<td>CAPSULE</td>
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<td>34</td>
<td>10</td>
<td>THE BOSOM OF THE DEBTOR</td>
<td>JIM MASON</td>
<td>CAPSULE</td>
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<tr>
<td>35</td>
<td>13</td>
<td>AUTUMN*</td>
<td>GEORGE WINSTON</td>
<td>COLUMBIA</td>
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<tr>
<td>36</td>
<td>12</td>
<td>DIZZY GILLESPIE, MONGOLIAMARIA, BILLY ECKSTT</td>
<td>JAZZFESTIVAL</td>
<td>CAPSULE</td>
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<td>37</td>
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<td>HOLIDAY</td>
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<td>J-Pop</td>
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<td>38</td>
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<td>AFRICAN EPISODES</td>
<td>ROY AYERS</td>
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### ON JAZZ

**FESTIVAL FOLDER** — It’s that time of year again — when jazz packs its suitcase and moves on down the line. The jazz festival activity will, as usual, be fast and furious this season — even as Brown & Williamson slowly lets its Kool Jazz Festivals fade into the sunset (see separate story this issue about JVC’s picking up of the slack).

The top banana, for one more year in any case, is the Kool Jazz Festival/New York (June 21-22). It’s scheduled to weeken, and can be followed by some programs: Walt Dickerson/Carmen Lundy (St. Peter’s Church, 6/21), Curlew/ Microscopic Septet (S.P.C, 6/27); Mal Waldron/Jana Haislons Duo/New Winds (S.P.C, 6/28); Hammet Bluett/Jason Hwang Guns (Jazz Fest, 6/29); and the Woody Herman All-Star Jazz Party (Stamford, CT Center for the Arts, 6/29). Tickets for the entire kit-and- kaboodle are on sale.

The Montreux Jazz Festival, held in that picturesque postcard Swiss resort (July 4-20), has a very catholic definition of jazz (the fest gets jazz and jazzers as the two weeks progress). Look for Jack DeJohnette’s Special Edition, Antonio Carlos Jobim, Shorty Rogers, the Dirty Dozen Brass Band, Benders, the MJO, Bob James, Hubert Laws, Ramsay Lewis, Ruben Blades, L. Shankar, the Johnny Otis Show, Stevie Ray Vaughn, Miles Davis, the 6. E.G. (Earl Klugh), Keith Jarrett, Lee Ritenour, Mano Dibango, Kid Creole, Horace Silver, and a whole lot more.

**McCOY TAKES A WONG TURN** — McCoy Tyner’s first LP for Palo Alto, “Just Feelin’,” is due next month. Here the pianist poses with the label’s jazz newcomers and — the LP’s producer — Herb Wong.

On a smaller scale, Cotati, Calif, will host the Cotati Jazz Festival, June 8-9, with Jerome Richardson, John Handy, Buddy Montgomery, George Cables and others (kicking off, that is).

On a bluer front, the 2nd Annual Chicago Blues Festival (May 31-June 9) will offer free Petullo Band Shell concerts by Stevie Ray Vaughan, Big Joe Turner, Eddie “Cleanfist” Vinson, Koko Taylor, Sugar Blue, Pee Wee Crayton, Buddy Guy, Etta James, Little Milton, and other three-chord masters.

And for something completely different, N.Y.’s 92nd St. Y and Dick Hyman have cooked up a Festival of “Hot Jazz, Ragtime, Oldtime, and Blues” (July 23-Aug. 1) which will swing out to the lives of Hyman, Jay McShann, Cab Calloway, Jerry Lee Lewis, and many others are ready and willing to plug your soup or soup. Call Phillips and Harris for the lowdown.

**PUBLIC COMMISSIONS** — The New Jazz at the Public Theatre series, which has waxed and waned for years, has taken a new tact. Armed with a fistful of grants, the Public, under the able guidance of Nancy Weiss, is about to commission jazz projects (so when they happen more often in jazz— which is how Hyman wrote many of his masterpieces on commission). The first three projects will be with Jay McShann, who will write new big band pieces and exhume some of his titles that he’s kept from years; and Roy performance with a maximum four older-timers (some of the younger players, this year); and newer-timers; Kip Hanahan, the renowned ecclectic, and Astor Piazzolla, the Argentinian tango king; and John Carter, who will write a 90-minute suite for eight players. Look for the premiers in the fall.

**EAST/WEST WINDING** — As part of Tokyo Week in New York (June 9-15), Avery Fisher Hall will be the site of a Jazzybelle and Billy Taylor-produced concert, June 13, called the Silver Bridge Jazz Concert. Performing will be — on the Japanese slide Tiger Okoshi, Shunzo Ono, Bob Kornblau, Masuo, Ryos Kawakita, Kuni Makami, Kyoko Fujwara, and Akira Tana — on the American side: Frank Foster, Frank Weiss, Jimmy Owens, Ted Dunbar, Victor Gaskin, Michael Fleming, Curt Boyd, Terri Lynne Carrington, and Tony Williams.

**BOPPING AROUND** — Faster than a Johnny Griffin solo, Blue Note will next month release four albums (both single and in a box) from its terrific One Night with Blue Note concert of a mere three months ago. In the box are four new reissues are due any day, with five new LPs of unreleased material due next month, and four or five new albums due in July. Stanley Jordan, of course, keeps the label at the top of the charts, reinforced by his appearance on Johnny Carson a couple of weeks back and upcoming appearances on David Letterman, Merri Grfinn, and who-knows-where-else... After a quarter century of jazz-selling, Jeff Afferton, the colorful and knowledgeable former jazzmeister of Sam Goody’s, has resided from a $3,150,000 deal with the label. As writer for the New musician’s magazine, Jeff, in an alerting call-d “Dingology,” P.O. Box 6610, FDR Station, New York, N.Y. 10015 is their address... Israel will be the site of a tribute to Dizzy Gillespie, June 1, that will feature the trumpeter in the company of Roger Kellaway, Mark Gross, and Frank Foster... Jon Hendricks will be bringing his Company to Dallas, July 14, to team with the Dallas Symphony Orchestra at the Majestic Theatre... In other spark jazz events, Mediterranean, Ian MacParrland will be at the site of Alice Tully Hall, May 31, in the company of the New Amsterdam Symphony Orchestra...
Louise Mandrell To Tour Far East

By Bill Fisher

NASHVILLE — Irby Mandrell of Mandrell Management, Hendersonville, TN, has announced that his daughter, RCA recording artist Louise Mandrell, will travel to the People’s Republic of China and other countries of the Far East this fall.

Mandrell recently returned from a preliminary trip to China, where he organized the concert tour with Chinese officials. The Mandrell tour, called “China 85” by the management company, is scheduled for August 28 through September 10. The journey will include performances by Louise Mandrell in Peking, Shanghai and Canton.

The concerts will be held in large sports stadiums in those cities which reportedly seat as many as 80,000 spectators. Sources at Mandrell Management say that they expect these venues to be filled for the scheduled performances. The tour is billed as the first country music delegation to visit China.

Mandrell’s entourage will be accompanied by a maximum of 400 additional tourists as part of a sightseeing package offered through Advance Travel of Nashville. The cost for accompanying the Mandrell group has been set at $7,750, which includes air fare, first-class double occupancy accommodations and food.

BIMI Names Sovine, Moscheo Vice Presidents, Nashville

NASHVILLE — On May 1, Frances Preston, senior vice president, performing rights, Broadcast Music Inc., announced the appointments of Roger Sovine, vice president, Nashville operations, and Joe Moscheo, vice president, special projects. Regarding the appointment of Sovine, Preston said, “We are very happy to have Roger back on the BMI executive staff. He brings to the job experience, integrity, enthusiasm and excitement.” Sovine was with BMI previously from 1972 to 1979, first as director of writer relations and then as assistant vice president. In 1979 he left BMI to accept a position as vice president of professional services at Wek Music Group; from Wek he moved on to a vice presidency at Tree International.

Moscheo started with BMI as director of affiliate relations and was appointed to assistant vice president in 1981, then to vice president, administration, in 1982. “Joe is familiar with every aspect of BMI’s operation,” said Preston. “This appointment is a recognition of his capabilities and creativity.” Both Sovine and Moscheo will report directly to Preston.

BIMI APPOINTMENTS — Frances Preston, senior vice president, Broadcast Music, Inc., is shown above flanked by BMI’s two new vice presidential appointees (l-r): Joe Moscheo, vice president, special projects; Preston; and Roger Sovine, vice president, Nashville operations.
LACY J. DALTON (Columbia 38-04846)
You Can’t Run Away From Your Heart (3:45) (Screen Gems-EMI/Moon & Star—BMI/Berger Bits—ASCAP) (W. Waldman) (Producers: Marshall Morgan & Paul Worley)

SHELLY WEST (Viva/Warner Bros. 7-29097)

MERLE HAGGARD (MCA-52595)
Make Up And Faded Blue Jeans (4:03) (Shade Tree—BMI) (M. Haggard) (Producer: Jimmy Bowen)

FREDDIE HART (El Dorado ED-101)

THE COUNTRY MIKE

WMZQ URGES LISTENERS — “Don’t Drink and Drive” — WMZQ AM-FM/ Washington, D.C. has initiated a public service campaign with a theme of “Don’t Drink and Drive.” During the entire month of May, news director Dennis Crowley will be addressing various pertinent subjects on “Spectrum,” a locally-produced public affairs program. Topics discussed during May segments include a conversation about the aims and activities of Mothers Against Drunk Driving (MADD) with the organization’s vice president, Udinia Bright. Other guests appearing will be Virginia State Trooper George Gardin, Jean Nettleton, alcoholism counselor with the Psychiatric Institute of Montgomery County, and Bill Bronnolt of the Washington Regional Alcohol Program (RAP). In addition to the airing of these interview segments, WMZQ is also dedicating over 50 percent of its public service announcements to the “Don’t Drink and Drive” theme, as well as to various Washington area treatment and support groups. The station has further reinforced the campaign through the production and distribution of new WMZQ T-shirts and bumper stickers which remind Washington residents of the campaign theme. The same message has also taken to the air via the WMZQ/NTW hot air balloon. The aircraft can be seen throughout the metropolitan area during the entire month of May and has also made a showing at a Red Cross picnic in Darnestown, Maryland. WMZQ has also produced several recorded spots featuring country artists asking listeners not to drive when they have been drinking. Commenting on the campaign, WMZQ vice president and general manager Frank Byrne said, “If our efforts to remind listeners to ‘Don’t Drink and Drive’ stop one person from getting behind the wheel, then it will all be worthwhile.”

THEIR PROMOTIONS IN THEM THERE HILLS — “The Ballad of Sally Rose” by country artist Emmylou Harris served as the inspiration for a promotions completed recently by WCCN/Neillsville, Wisconsin. Dick Deno, music director of the 100,000-watt country station, worked in cooperation with both Warner Bros. Records and KTQG/Rapid City, South Dakota in the coordination of the event. The lyrics of the song relate the story of Sally Rose, a fictitious character born in the Black Hills of South Dakota. Over 2,000 WCCN listeners entered the contest which awarded Larry and Nancy Jonas a five-day vacation in the Black Hills area as well as the opportunity to visit some of the area’s many attractions . . . The United Stations Programming Network is nearing completion of its “Happy Birthday America” program which will air July 4. The special segment will feature artists who have recorded material saluting the United States and its people. Some of the artists appearing are Dolly Parton, Merle Haggard, Waylon Jennings, The Bellamy Brothers, Johnny Cash, and Charlie Pride . . . Another United Stations production, Solid Gold Country, has set its lineup for the month of June—Featured on the June 5 show will be The Statler Brothers. The week of June 10 will feature a four-part Fan Fair Salute which will coincide with the Nashville event. Other June segments will spotlight Anne Murray, live recordings of Elvis, and Nashville producer Rodney Crowell. Solid Gold Country is hosted by Joel Sebastian. 

Byron Wynkoop

PROGRAMMERS PICKS

Al Risen
WDAT/Ormand Beach Letter To Home — Glen Campbell — Atlantic-America

Wade Jessen
KNEU/Roosevelt A Bar With No Beer — Tom T. Hall — Mercury

Dan Hollander
WXDE/Lawrenceburg Real Love — Dolly Parton (with Kenny Rogers) — RCA

Ray Welch
WACO/Waco Dixie Train — Carl Jackson — Columbia

Greg Cole
WPXK/Atlanta Real Love — Dolly Parton (with Kenny Rogers) — RCA

Tim Mack
KKCN/Roswell Letter To Home — Glen Campbell — Atlantic-America

Bill Corey
WOW/Atlanta A Bar With No Beer — Tom T. Hall — Mercury

Bill Berg
WWVA/Wheeling A Bar With No Beer — Tom T. Hall — Mercury

Kris O’Kelly
WOW/Pensacola Forty Hour Week — Alabama — RCA

COUNTRY RADIO

FEATURE PICKS

DON'T PROMOTIONS

KCKN/Roswell WACO/Waco Letter 37

THE JUDDS (RCA PB-14036)


This song doesn’t have the strong lyrical hook of certain previous Judds’ singles, but that device is not needed — these women now have our undivided attention. This beautiful song runs on the inherently emotional elements of what is fast becoming a trademark sound: an acoustic guitar sets the rhythm and melodic mood, trading fills with a piano; the vocal harmonies are sweet-as-pie and Wynonna’s first note recalls the electrifying vocal slide that kicked off “Had A Dream.” From the gold album “Why Not Me?,” this should be The Judds’ fourth consecutive number one.

NITTY GRITTY DIRT BAND (Warner Bros. 7-29097)


A chance meeting, a weekend in Reno, love without strings and “some old-fashioned pain” . . . say those words aloud and you’ll hear the outline of a great song. Maybe you’ll also hear a loud click on a personal level, since this one taps into a lot of universal feelings about love in these times. The LP from which this song is taken should be out in June; with its ever-impeccable musicianship and its current hot streak, the Dirt Band has another fast mover in “Modern Day Romance.”

ROSANNE CASH (Columbia 38-04809)

I Don’t Know Why You Don’t Want Me (5:16) (Chedel/Atlantic—BMI; Coolwell/Granite—ASCAP) (R. Cash, R. Crowell) (Producers: Rodney Crowell, Dave Thoren)

This Cash/Crowell composition is the first opportunity we’ve had since “It Hasn’t Happened Yet” (1963) to hear Rosanne Cash’s voice, an instrument that on this song is both commanding and vulnerable. Vince Gill’s singing support is as urgent and vital as always, and the song’s innovative vocal arrangement is backed by six fine instrumentalists, including David Hungate, Paul Lantis and Waddy Wachtel. All this plus one of the most intriguing song titles around. Should be a smash.

ROSANNE CASH (Columbia 38-04809)

The Jukebox (5:16) (Chedel/Atlantic—BMI; Coolwell/Granite—ASCAP) (R. Cash, R. Crowell) (Producers: Rodney Crowell, Dave Thoren)

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THE KENDALLS (Mercury 880-8287-7)

If You Break My Heart (3:14) (Cross Keys—ASCAP; Tree/O’Lyric—BMI) (M. Garvin, B. Jones, T. Shapiro) (Producer: Brian Fisher)

Jeanie Kendall has never sounded better than she does on this ballad, the second release from “Two Heart Harmony.” An emotional delivery of lines such as “better look before you leap/You just might find that what you need, you left behind you,” is matched by sweeping chord changes that fall almost majestically through the chorus. Here. The Kendall treat an exceptional song with class. A country hit that would sound great on any radio station in America.

CASHBOX

MOST ACTIVE COUNTRY SINGLES

1
OS ANGELES — Warner Amex Cable Communications recently acknowledged that it has approached several major parties interested in purchasing all or a portion of the company, including its two-thirds stake in MTV Networks. The company is based in New York, and is jointly owned by Warner Communications and American Express. In light of Warner Amex Cable's reported profit loss, of $150 million in 1981 and $343 million in 1984, Warner Communications, headed by Steven J. Ross, is thought to be inclined toward the sale side which could interest approximately $375 million for damages after the repayment of a cable television expansion debt. American Express has also expressed an uncertainty toward its investment.

Among the companies rumored as possible purchasers is Viacom International, which currently owns half of Showtime/The Movie Channel, a pay TV service in which Warner Amex Cable has 19 percent stake. Also, Drew Lewis, the head of Warner Amex Cable since 1980 (previously served as president Rea's transport secretary), reportedly been trying to put together an investor group to take the company private. Further speculation is that Boston Ventures Limited Partnership has been engaged in bidding with MTV executives for the two-thirds owned by Warner Amex Cable, MTV, which operates MTV Music Television, Nickelodeon and VH-1, began trading shares publicly last year. It is headed by David H. Horowitz, a former co-chief operating officer of Warner Communications.

Responding to the widely circulated statements of a possible sale, Warner Amex Cable issued the following statement: "Several expressions of interest to purchase all or a portion of the Warner Amex joint cable venture, including its ownership in MTV Networks, Inc., have recently been received. Some of these proposals involve participation by the respective management groups. No determination has been made by American Express Company or Warner Communications, Inc. as to these expressions of interest. There has been no determination by the MTV Networks, Inc. board of directors as to matters relating to MTVN. Warner Amex' priority has been and will continue to be to manage the joint venture in the best interest of all of its stockholders."

Amy Grant: Embraced By Pop Radio

Amy Grant: By Bill Fisher

ASHVILLE — Last week, for the first time in her career, the nation's top-selling contemporary Christian artist saw one of her records debut on the pop chart. The artist is Amy Grant, the song a 50,000 copies first week. "Find A Way" from her "Engaged" LP, and it is unique situation that has developed from the new affiliation of the Word group with A&M Records.

"My only concern is unique," said Dick Bozzi, Jr. & M's director of national promotion and marketing for its distributed labels. "Is the behavior of this record, it is very rare to make it through a market and close the market. It will not get one of the CHRs or one or two. I don't think that this record will be lost on the radio stations."

"Find A Way" is getting airplay on WCAU, WKDD, KEYX, WSKZ, KASM, TISM, WHBY, WDL, WAXX, KITX, ZUN, HZOR, and GZOR, among others. The album, with a Myth label for the Christian market and an A&M label for the general market, has multi-single potential. When asked if the content of the record will affect how A&M presents her or her subsequent level of acceptance, Bozzi commented, "I think that Amy Grant made a very good album for A&M. I think the album is an interesting personality and that she's coming from it. That Amy has always had the potential to be played on major market radio. If you go back to 'Age To Age' or 'Straight Ahead,' there were cuts on those albums that could have been played by AC or CHR radio. I think that the set up with A&M marketing, rhyming RCA's system has given her, I think, that latitude to get into the mainstream."

A&M's marketing for Grant is certainly happening. It is the A&M strategy that since the release of "Find A Way," which includes a full line of in-store merchandising items and a national print ad campaign. The album's success, however, is the bottom line for A&M — the primary source of confidence. Said Bozzi, "Music is nothing but what it is. I think the song will determine it. We believe that Amy is an artist first and a Christian second; Amy may believe that the reverse is true."

LOS ANGELES — Led by increasing pressures from artists and producers on studios to digitally master songs, and supported by a decrease in the cost of conversion, the professional recording studio will be virtually digitalized by 1993, according to Ed Engberg, audio marketing manager at Ampex Corporation's Magnetic Tape Division.

"Over the next eight years, a profound change will occur in the professional recording studio. Digital will be a fact of every day life," Engberg predicted. "Less than 5 percent of professional studios are equipped with digital installation today. Within eight years, 80 percent will be." Presently, the digital market is largely centered in New York, London, Tokyo, and Los Angeles, where a worldwide number of 650 digital recording systems will have been installed by the end of 1985.

Several important factors are now fueling the conversion process, according to Engberg. "First and foremost, is the fact that digital recording has become as reliable and consistent as analog recording. The introduction of the Mitsubishi X-80 recorder and Ampex 466 high density digital audio mastering tape in 1981 proved that fact.

The subsequent introduction of Mitsubishi's Sony, and SM multitrack recorders, coupled with the development of our new digital mastering tape, Ampex 467, only further confirms digital's complete in-studio reliability. With that reliability, the market for quality analog recording equipment will remain a viable one, in spite of the digital format's advance. "Analog equipment will always be less expensive to buy and install than digital equipment, and for many studio applications analog performance will be sufficient," he explained.

For The Record

Last week's photo of Dave Wakeling and Kevin White of IRS General Public and programming executive Bill Brumwell was from an interview segment of WBT's Night Tracks, not Night Flight.

New Edition Videos To Air During N.B.A. Playoffs

LOS ANGELES — MCA recording artists New Edition have combined forces with Magic Johnson, Bob McAdoo and other National Basketball Association stars to create the very first music video shot with completely new sports footage. The song elaborated on is "My Secret," from New Edition's platinum plus MCA debut album. The video, shot before, during and after a Portland Trail Blazers-Los Angeles Lakers game at the Los Angeles Forum on April 7, will be featured throughout the National Basketball Association playoffs televised on CBS-TV nationally beginning May 18, 1985 as well as serviced by MCA to all video outlets.

"This is the first time any major professional sport is involved with a music video from its inception," said Bob Brand of the Pacific Select Group, which produced the video for MCA. "Most sports music videos you see are edited from stock footage and set to existing songs. This is completely new, with all original film footage."

Paul Gilbert, the N.B.A.'s broadcast coordinator, echoed Brand's sentiments and elaborated, "It's a mutually beneficial situation, since sports fans will be exposed to New Edition and music video fans will be exposed to the N.B.A."

The video's story line involves a youngster who fantasizes about becoming an NBA player and scoring the winning basket. All of the action footage was shot during the April 7 game, with special footage shot of Lake coach Pat Riley and the Lakers cheerleaders. After the game, Lakers stars Magic Johnson, Bob McAdoo and Mitch Kupchak and Trail Blazers stars Jim Paxson and Sam Bowie recreated action scenes and taped additional material.

Ampex: Recording Studios To Be Digitalized By 1993

ORDS OF THE NEW BMI — BMI executives welcomed IRS Recording artists Lords Of The New Church to the Hollywood segment of their current tour. Pictured in their recent Canossa show (l-r): Allan McDougall, BMI; Stiv Bators, Lords Of The New Church; Cynthia Miskas, BMI; Nicky Turner and Dave Tregunna, Lords Of The New Church; Dunvon Ringier, BMI, and Brian James and Mark Taylor, Lords Of The New Church.

The subsequent introduction of Mitsubishi's Sony, and SM multitrack recorders, coupled with the development of our new digital mastering tape, Ampex 467, only further confirms digital's complete in-studio reliability. With that reliability assured, more and more recording artists and producer, are electing to digitally master recordings. This is a trend, Engberg asserted, that will only grow stronger with the rapid consumer acceptance of the home compact disc player.

Engberg emphasized that the market for quality analog recording equipment will remain a viable one, in spite of the digital format's advance. "Analog equipment will always be less expensive to buy and install than digital equipment, and for many studio applications analog performance will be sufficient," he explained.
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TALENT ON STAGE

Milt Jackson

VILLAGE VANGUARD, N.Y.C. — As part of its 50th anniversary — and it's a real 50th anniversary: same place, same owner (the impresario Max Gordon) — the Village Vanguard has been luring players into its basement that haven't been down there in a while. Milt Jackson, by all accounts, hasn't played his vibes in the club in almost 15 years before his recent week-long engagement, and, on opening night, he came in smoking.

Backed by a handy rhythm section — Cedar Walton on piano, Bob Cranshaw on electric bass, Mickey Roker on drums

— Jackson displayed his scintillating vibes technique, underscored by a heavy touch of the blues. What makes Milt Jackson great — and he is, arguably, the greatest vibes player in jazz history — is that he displays a gossamer touch on a shimmering instrument, yet his playing is steeped in earthy, hard-edged blues. The combination of Jackson's grittiness with John Lewis' suspy, urbane lyricism is what has given the Modern Jazz Quartet its distinctive voice. In front of his own hands, Jackson has always managed to play hot and cool — both fitting adjectives for the Vanguard stint.

The selections on night one were a mixture of standards and mostly, Milt Jackson — an astonishingly consistent player, he's the Keith Hernandez of the vibraphone — played long, enchanting, multi-noted lines on most numbers, before kicking the band in behind him. The solos for the rest of the members of the quartet were sparse — Cedar Walton turned in several blues-infused forays and played one number with just the trio, but Cranshaw and Roker were left to stroll the rhythm, and that they did with a soulful pup. From the exuberant, calypso-inflected "St. Thomas" to the ringing "Close Enough For Love," "I Should Lose You," Milt Jackson and company kept things nicely in flight — playing jauntily and with a good deal of wit and fun. The Vanguard, as it has been since 1935, was swinging.

Lee Jeske

THE MEN WITH THE HORNS — Columbia recording artists Wynton Marsalis (r) and Miles Davis (l) relax backstage between sold-out acts at the Performing Arts Center, where they shared the opening night of the New Orleans Jazz & Heritage Festival.

CONCERTS BY THE SEA, REDONDO BEACH, CA — In the entertainment industry, few artists can continually produce and release hit product. Lillo Thomas is one of the elite few. His style and image is one of charm, charisma and good looks, not to take away from his best feature — his talent! To an overzealous audience, Thomas recreated the sound that has gained him popularity domestically and internationally. Opening the 90-minute set with the first single release from the album "All Of You," "Your Love's Got A Hold On Me," was perfect for the seven-piece band to warm up on. From there, such LP favorites as "I Like Your Style," "Holding On" and "Settle Down" were performed to the audience's delight. Thomas co-wrote a touching ballad on his current LP which

he and his labelmate Melba Moore sang together. "All Of You" is also an LP title, is a strong and sensitive ballad which only Moore and Thomas could recreate, but to the surprise of the audience, vocalist Victoria DeWitt handled Moore's parts expertly.

One unique characteristic that the band possessed was that it was dressed in street clothes which made the small club atmosphere seem like an informal rehearsal. But when Thomas entered the spotlight his attire caught everyone's eye "the last encore was over. The band, which was as young and energetic as Thomas, exhibited talent in its thoroughly rehearsed music.

Halfway through the set, Thomas acknowledged The Temptations as an inspiration to him and incidentally each one of his LPs has a remake of a Temptations classic. Another ballad "Show Me" gave the feeling of deja vu since Thomas' voice was so strong. Obviously Moochie must have left an impression on Thomas, too.

Finally the songs that introduced Thomas to fame were performed, "Good Girls" and "Who Do You Think You Are." It was an added treat to an already satisfied and entertained audience. Thomas' show is an experience which confirms the opinion of many that he will continue to have success in this industry but even more, he's the type of entertainer who performs with 110 percent effort, and more, he hasn't been spoiled by success.

Darryl Lindsey

RCA CELEBRATES — RCA artist Sylvia welcomed her new labelmate, Mel Tillis, by sharing a piece of the anniversary cake she and her husband Tom T. Hall, received to mark their first year together. Tillis and Sylvia were appearing in concert at Harrah's in Lake Tahoe.

EL-LOORDS ROCK LINGERIE — New York City-based EMI America/Enigma recording acts the Del-Lords recently played L.A.'s Club Lingere and visited with members of the GoGo's, Textones, and Cruzados after the show. Cruzado Chalo Quintana and Del-Lord Scott Komper get together with Carla Olson of the Textones.

REAL TALES OF THE NIGHT — New York Times reporter, Bill Wyman, and author, Richard M. Saporiti, recently appeared at the New York Times Book Fair. Wyman, who also wrote the popular "The Last Waltz," talked about his recent book, "Real Tales of the Night," which chronicles the music and musicians who have shaped the music scene of the last 20 years.
San Francisco World Beat Music Forges New Sound

By Peter Holden

LOS ANGELES — The 1980s are a period where popular culture has looked to the immediate past to forge a contemporary style. While nostalgia has helped incorporate elements of a specific past style into current fashion — take America's recent obsession with the '50s — some areas of the current pop culture embrace many areas in forging a new and unique style. In the area of interior design, look at the "Memphis" or "blendo" schools; in music, listen to the latest Prince LP "Around The World In A Day" which plays off of 60s psychedelia with a distinctly 80s slant. In music and musical execution.

Traditionally, new musical scenes have grown out of a blending of old musical styles, yet none seems so ambitious as the current "World Beat" sound which is emerging from the San Francisco area. Inspired by the authentic African music of the now-jailed Fela Akinakapo-Kuti and the late 70s African-funk hybrids initiated by David Byrne and Talking Heads, San Francisco bands such as Big City, the FREAKY Executives and the Loopters are finding a wide cross-section of popular success with their infectious dance music. Shaped by African, salsa and funk rhythms and often finished-off by pointed socio-political lyrics, the bands have obviously hit a responsive chord.

Most of the bands involved in the World Beat scene, such as Big City, are relatively young bands. Big City co-founder and bassist, Robin Bulger, explains how the band's music and the term 'World Beat' came about. "Joe Gore, who is the band's tenor guitarist, and myself started the band in 1983, and we had both come from a background of being big fans of African music as well as American dance music. We wanted to put together a band which would incorporate a lot of different musical styles; we wanted it to be acceptable to American audiences, yet at the same time being pretty original sounding. The term World Beat seemed to come to many people, around the same time, and it means that we take our musical influences from many countries' music, and from that have learned and written about those countries political and social ideas." Implying a larger musical and political consciousness, the World Beat philosophy is expressed in the music of the band's first album, "African America's." By this album, the band's sound is definitely a hybrid. Says Roberts, drummer for the FREAKY Executives, "we play with a definite American style, but we've all got any preconceived idea about what the band's sound would be ... the members of the band have a wide cross-cultural musical background, and we just blended all the things we liked and then wrote our own songs around that sound." El Malo adds, "We don't write specifically political songs, but we write about things that affect people of any nationality or any political ideology."

While none of the bands have been signed to a major label, there has been plenty of A&R interest, and a showcase featuring all of the bands loosely defined by the World Beat term is set to draw a host of label reps as well as the music's usual contingent of dance-loving fans. The May 25 "World Beat Festival" to be held at the Kabuki Theater in San Francisco will feature Big City, the FREAKY Executives and the Loopters along with Manzeni and Zulu Spear. With the increasingly fervent anti-apartheid demonstrations being held at UC Berkeley and other schools in the area, the multi-racial bands are finding an enthusiastic audience, and while one critic of the sound likens the bastardized version of African music to 60s white bluesmen making a commercial breakthrough for what black bluesmen had done generations earlier, Bulger insists, "playing with a definite American style, we've all grown up with funk and American dance music, and there lies the potential market for World Beat music. San Francisco is clearly a trend market, and clubs jocks seem to be picking up on the genre of music, the way a club base, who knows how far commercially an all-ethnic and open minded music such as World Beat could go.

Andreati Initiates Encore Ent. Multi-Media Production Co.

LOS ANGELES — With an initial capitalization of approximately $20 million, New England investor Robert Andreati has formed the multi-media Encore Entertainment Group. Encore will eventually have divisions in all areas of the entertainment industry, said the Providence-based businessman, but its initial emphasis will concentrate on the music industry through three divisions: Encore Music, Encore Music Productions and Encore Management. Motion Picture and Television divisions will follow in 1986. Andreati said the music was the purchase of Kendun Records, a 24-track, fully automated recording studio in Burbank. Its name has been changed to Encore Studios. Hollywood facilities have been used by every major record company and more than four score recording artists since it was opened in 1978 by Kent Duncan and Tom Hidley. To oversee Encore Music division, Andreati has made two key appointments: Ed Palmer, executive vice president, will be responsible for overseeing all Encore Entertainment Group activities. A motion picture and television executive for two decades, Palmer was partnered with Steven Dart in Sanderling Productions and has also worked with Bill S. Ruddy Productions. His own firm, St. Regis International, has been responsible for the distribution of more than 100 foreign films in this country.

Billy James has been named vice president of Encore Music Productions and will also manage Encore Studios as well as be in charge of artist acquisition and redevelopment. James has been an executive with CBS, RCA and Elektra Records and has been associated with such artists as Bob Dylan, Jackson Browne, The Doors and The Byrds. Robert Cooper has been appointed chief engineer at Encore Studios and Debra Johnson has been named its office manager.

First artists signed by Encore Music Production are Craig Marsden, Terry Young and Jamie and the Smashers. Heyward Collins will be co-producer of all their recording projects.

BIG WINNER? — No, this is not a joke, it's a true account of one of this year's Grammys. According to the Los Angeles Times, "A Different Shade Of Blue," a 1984 release by the Steve Chase Band, is the only jazz album to win a Grammy this year. The award was in the category of Jazz Instruments. The album was released on the Blue Note label and was produced by Bob Thiele. The band is comprised of 12 members, including the famous trumpeter, Art Farmer, and the renowned pianist, Chick Corea.

Dwight Yoakam's Brand Of County

(continued from page 12)

to give them credit for sincerity in their pursuit of roots music. We put something out there and said, 'Well, just how serious you are about this.' Well they showed up and proved they were very sincere and serious."

Indeed, a typical Dwight Yoakam audience is quite diverse. From the young crowd which ranges from teenagers to 30s, to the die-hard old country fans." He stated, "50 percent of our audience is comprised of middle-class, not blue collar, people who come to see us because we represent something that's dying and it's a part of their heritage."

Yoakam, who moved to Los Angeles in 1978 after an often frustrating attempt at Nashville, has just released his first album (on the Oak label). He is currently on a tour with both Los Lobos and The Blasters and will be featured on MTV's "CUTTING EDGE." Yoakam's eventual goal is to break his music through both Nashville and L.A., and "We're just trying to recapture a lot of the old country sound," he remarked. "American traditions seemed so fine, that we're out here proving to them that traditional country and honky tonk is, and always will be a valid art form."

The kids are doing that.
CBS Maintains Singles/LP Market Lead; WEA Continues Challenge

By Chrissy Iley

LONDON—CBS has managed to maintain the top spot in the singles category of the market share for the first quarter of this year, but for the first time it is being strongly challenged by WEA. CBS keeps place with 17.9 percent, but WEA is hot on its heels at 17.7 percent. WEA is also second in the album sector with 15.3 percent, running close to CBS’ 16.0 percent single category. RCA with 10.2 percent and in the albums it is EMI with 9.6 percent. CBS is also top label for both singles and albums—with sister company Epic coming second in albums.

Warner Bros. Music made its customary clean sweep in both the individual and the corporate categories of the music publishing results. It was followed in each case by Island Music and Chappell Music.

Top-selling single of the quarter was “I Know He So Well,” Barbara Dickson and Elaine Paige’s duet. Top album artist was Phil Collins for “No Jacket Required,” followed by Alison Moyet’s “Al.” King’s “Love and Pride” made second place in the singles category, having been deprived of the coveted number one spot yet again by Elaine Paige and Barbara Dickson.

ANOTHER SPOON-FUL OF SUCCESS—Canadian rockers The Spoons celebrate after being awarded a CASBY for the Canadian 12” single of the year with “Tell No Lies.” The Spoons are (l-r): Derrick Ross, Sandy Home, Sandy Home, Gordon Deppe and Rob Preuss.

(Photos by Gary Barton)

IPI Set To Unify UK Industries

By Chrissy Iley

LONDON—The Independent Phonographic Industry (IPI) was set up recently to replace the now-defunct Independent Labels Association. IPI has opened for business with an ambitious schedule of activities.

Plans are being prepared for a series of seminars. Third in the UK involving experts from different areas, such as manufacturing, publishing and distribution. The project is called the IPI Roadshow which happens but for the time being is the DIY. MCPS and the Musician’s Union. A conference for the organization has been set up and is due to meet for the first time next month.

Its members have been selected from various areas of the music industry. The IPI’s first directors will be Len Beadle— who will be acting as chief executive—Bevley Beadle and Graham Martin. Lee Benkett, who worked previously for Beadle at Beadle Music, has been appointed as creative advisor. The IPI intends to compile a roster of affiliate members and select a number of approving music agencies that will give discounts or privileges to members.

Beadle comments, “We have received extensive reports of favorable feedback from potential members throughout the country indicating lack of opportunities.” He adds, “Letters confirm what we have been expecting and that they will be interested to appreciate that any organization is only as powerful as the sum total of its members and that their important interest lies in joining the IPI and in presenting a unified front to the industry.”

UNITED KINGDOM

LONDON—Phyllis Nelson’s “Move Closer” is probably the most unexpected hit of the year. Released on the new Definitive label, it has received support and airplay from Radio London’s Tony Blackburn, which was enough to help it filter through to National Radio One. It crept stealthily up the charts, eventually overtaking “USA For Africa” for the number one position, marking the first number one of her record company Carrere.

Neil is no newcomer to the business—she has been part of various Philadelphia groups for the last decade. While she was with WMOT she was half of the duo Breeze with Brandy Wells. However, WMOT took an interest in Wells as a solo act and did very little for the career of Phyllis Nelson. After a minor hit with “Don’t Stop The Train,” she almost gave up the music business entirely.

“Move Closer” is the first song that she has written that has been recorded. She claims that from the instant she wrote the song she knew it was number one. “I don’t mean to be immodest, but some things are just meant to be. I had a hard time getting a deal—25 managers turned me down but when that song came, I knew I had a number one record on my hands.”

“Move Closer” is an extremely sensual ballad and goes on a long way in establishing Nelson’s voice as one of the female sounds of 1985. Her ambitions are varied. Musically, her aim is to write songs for Diana Ross, because she has such a fabulous voice and I really wish she had better material to do it justice. She is going along with the trends instead of setting them. She is a very determined woman and everyone should be that way.”

Nelson aspires to writing a sort of autobiography that will be instructive and inspiring to other people. She describes it as a journal. “One day I began to write my feelings down. I hope my journal will be published one day, but not yet, I believe you can control your own life. You have to believe in your creative source. People will have to see a bit more of my success before they can be inspired by it and by what I have to say.”

What she really wants is a U.S. number one to match her UK achievement and then she can feel justly in publishing her life story.

Chrissy Iley

MOTOWN MUSIC IN INDIA—Motown Music is becoming a universal language as these recent promotions in Calcutta, India attest. Motown artists speak the universal language of music around the world as the company’s best ever international sales year confirms.

INTERNATIONAL BESTSELLERS

IPI

TOP LPs

1. We Are The World — USA For Africa — CBS
2. Don’t You — Simple Minds — Virgin
3. This Is Not America — D. Bowie & P. Metheny — EMI
4. Shut — Tears For Fears — PolyGram/Mercury
5. Every Time You Go Away — Paul Young — CBS
6. Una Storia Importante — Eros Ramazzotti — DOD
7. Volo — Musicalettera per l’Etere — Records/Musica
8. Things Can Only Get Better — Howard Jones — U.M.C.
9. No Raggi Di Giorno — Luis Miguel — EMI
10. You Spin Me Round — Dead Or Alive — CBS/Epic

TOP LPs

1. We Are The World — USA For Africa — CBS
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3. This Is Not America — D. Bowie & P. Metheny — EMI
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8. Things Can Only Get Better — Howard Jones — U.M.C.
9. No Raggi Di Giorno — Luis Miguel — EMI
10. You Spin Me Round — Dead Or Alive — CBS/Epic

ITALY

TOP 45s

1. Lover Come Back — Dead Or Alive — Epic
2. Move Closer — Phyllis Nelson — Carrere
3. I Feel Love — Bronski Beat with Marc Almond — Forbidden Fruit
4. The Unforgettable Fire — U2 — Island
5. Walls Come Tumbling Down — Style Council — Polydor
6. Feel So Real — Steve Arrington — CBS
7. Rhythm Of The Night — DeBarge — Gordy
8. A View To A Kill — Duran Duran — EMI
9. Everybody Wants To Rule The World — Tears For Fears — CBS
10. Don’t You (Forget About Me) — Simple Minds — Virgin

TOP LPs

1. We Are The World — USA For Africa — CBS
2. Don’t You — Simple Minds — Virgin
3. This Is Not America — D. Bowie & P. Metheny — EMI
4. Shut — Tears For Fears — PolyGram/Mercury
5. Every Time You Go Away — Paul Young — CBS
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8. Things Can Only Get Better — Howard Jones — U.M.C.
9. No Raggi Di Giorno — Luis Miguel — EMI
10. You Spin Me Round — Dead Or Alive — CBS/Epic

JAPAN

TOP 45s

1. We Are The World — USA For Africa — CBS
2. Neku N. Souma New Face — Koji Yoshikawa — SMS
3. Anokata Sukekata — Checkers — Canyon
4. Tokonatsu Musume — Kyozi Koizumi — Victor
5. M. Amore — Akina Nakamori — Warner Pioneer
6. Furi To Natsumonomogari — Kiyotaka Sugiyama & Omega
7. Summer Beach — Yukiko Okada — Canyon
8. Soushi Meguraya — Hiroshi Inoue — Tokuma Japan
9. Aniko Happening — Hitomi Ishikawa — RCA
10. Deadbeat Steel Girl — Chihito Hori — Canyon

TOP LPs

1. Oiro Nozomi — Miyuki Nakaizumi — Canyon
2. Biler And Sweet — Akina Nakamori — Warner Pioneer
3. Phil Collins III — Phil Collins — Warner Pioneer
4. Baro Gang BC From San Francisco — Shibagakui — CBS
5. Innocent Sky — Koji Yoshikawa — SMS
6. Endless — Anzenchitayi — Kitty
7. Tan Tan Tanan — Sound Track — Canyon
8. Resort — The Square — CBS
9. Fumio — Bon Jovi — Nippon Phonogram
10. Flower Power — Takao Shiyari & Crazy Boys — CBS

(From Cash Box Japan)
MTV In Exclusivity Pact With WEA

NEW YORK — MTV Networks announced that it has concluded an agreement with Atlantic, Elektra/Asylum/Noneuch, and Warner Bros. Records, that assures the continued availability of those companies' rock music videos and provides that MTV may show a select number of those videos for limited exclusive periods. MTV has similar agreements with other record companies.

Cockburn Rereleases Due

LOS ANGELES — Danny Goldberg, president of A&M-distributed Gold Mountain Records, has announced the rerelease of Bruce Cockburn's LP, "Dancing In The Dragon's jaws." The recent success of Cockburn's "Stealing Fire," LP has refocused attention on this earlier work, which has gone out of print in the United States. We want to take advantage of the tremendous success of "Stealing Fire," his biggest seller to date, to establish Bruce Cockburn as one of the major songwriting talents of our time," commented Goldberg.

Enigma Launches Children's Label

LOS ANGELES — Enigma Records, best known for its independent roster which has launched such artists as Berlin, Ratt, Motley Crue and Stairway, is set to open a new children's record division called Family Classics. The first artists signed to the new label are Janet and Judy Robinson, who annually perform over 500 shows at educational institutions throughout the United States. The label's first album, "Words N' Music" and "Musical Fitness" both by Janet & Judy. These albums as well as all future Family Classics releases are designed to provide educational entertainment to young people and the whole family.

Jukebox License Agreement

(continued from page 7)

will be composed of three members named by the performing rights societies, and three by AMOA. The committee will handle rebates, transferability, form of certificates and other details. This signing ceremony took place in the House Judiciary Committee hearing room in Washington on March 13. Participants included Rep. Robert W. Kastenmeier (D-Wis.), chairman of the copyright subcommittee, who addressed the agreement, commenting that "negotiated agreement is always in the interest of the parties. But here it is also in the public interest." Also commenting were the parties: Sen. Edward Zorinsky (D-Neb.), and Rep. John C. Mooshue (R-Calif.). Acknowledging the cooperation of the participants were Judge E. J. Judge, president of AMOA; Betty Lockwood, Rosco Hollis, and Edward Glamor, BMI, and Vincent Candiloro, SESAC.

Until 1978, jukebox operators paid no fee, in that year an 8% royalty was imposed on each machine. In 1980, following hearings, the CRT raised the fee to $50 per machine per year (after a phase-in $25 per machine per year for the 1982 and 1983 years). CRT also declared that the new fee should be adjusted in 1987 to reflect changes in the consumer price index.

Jukebox operators and manufacturers sued to overturn the CRT decision (but lost in federal appeals court (with the U.S. Supreme Court declining to review). They then turned to Congress for legislation to reverse the CRT action, resulting in two bills, one by Sen. Zorinsky and one by Rep. John B. Breaux (D-La.). These provided for a one-time fee of $50 per machine ($25 for an existing machine). Significantly noted in hearings last year on this proposed legislation was the objection by the National Retail Federation, the National Jukebox Operators Association, Edward Glamor, BMI, and Vincent Candiloro, SESAC.

LOOKING FOR THEIR BABY — The Gap Band recently shot the video to their current single "I Found My Baby" on various locations around Los Angeles. The video will be used around detectives in search of missing children, a little girl in particular who has been missing for 7 years.

There isn't much that you can do with the commercials except keep the load as light as you can. You can tighten the news, hit the really important stories and get out as quickly as possible. Make the people stay with you by playing the best and most interesting music and make it so they will never know what's coming up next.

CHRISTA LANE WIBA MADISON — They tune out because they don't like the music. If you have a hit song but the mix is bad or the voice is wrong, it's not going to sell.

They can tune in to good music. If you have a hit song, it's not going to sell because they don't like the music. If you have a hit song but the mix is bad or the voice is wrong, it's not going to sell.

BIG MARTY KOMP LAS VEGAS — The three things that will make people tune out, in order: bad music, a bad jock, or a bad commercial.

You have to make sure that each and every cut that goes on the radio station fits the flow, the direction and the demographics that your station is trying to reach. You have to make sure that your jocks have good entertainment quality, know current events, and know how to keep their rap short and to the point.

If you have a jock that isn't doing that very well, but has the potential, you can make them aware of the things that they aren't accomplishing, and guide them what you are looking for. It's hard to do, but the best thing is to screen the commercials before they go on the air. Once in a while there is a commercial that has bad content or is poorly produced. If you are lucky you can point that out to your sales executive or GM. As jocks, we are creative and maybe can offer them input in how to make a more creative commercial. The commercials are not the biggest tune-out, because whether we like it or not, the commercial is going to be there.

And the jocks all take a back seat to the first and foremost thing a station has to sell...the music.

JOSEPH SCHNEIDERMAN MCA RECORDS — They are hitting those push buttons because they are not only looking for a hit song, but for a hit sound, a hit Jock, a hit philosophy, or to learn what the next hip thing is. On the album radio side it got a bit too predictable. Those days to keep them from pushing those buttons you've got to keep them tuned in because they don't know what's going to happen next. It can be a zany morning team or a new song that they've heard, that they're not sure of the artist but they know that this is the station where they will hear it. It can be anything that makes him feel out of touch or out of place if he tunes in.

He's there to relate to the guy or the gal on the air in terms of the whole lifestyle. Now more and more people are getting into component stereo systems at home that they can program with remote control and push the buttons just like they do in their cars.

Bob Shulman
Behind The Burnet

Theatre in Cincinnati, Ohio, The Record Factory in San Francisco, Harvard Coop in Boston, Strawberries in Boston, Tower in San Francisco, Tower in Campbell, Tower in Los Angeles, Tower in Campbell, Tower in Sacramento and Tower in Seattle. The radio picture is one of strong sales, but it is going to be tough to achieve the records month's market share, with the following CHRs reporting the charts in their top 5 in 1983:

B1: WOR, WCAU, KWKW, WMEC, WOAK, WROX, WLS, KRIS, KKSS and KTUS.

Bon Jovi, a pop metal outfit on Mercury, recorded the strongest LP at taking a huge jump. Unlike Prince & Eurythmics, Bon Jovi, an AOR mainstay, is not benefiting from any significant CHR activity. "7800 Fahrenheit" is lifted to B3 from B2, a result of solid sales, including top 30 retail reports from Peaches in Kansas City, Classic One Stop in Connecticut, G&M in New York, WBS in Atlanta, Strawberries in Boston, Western Merchandisers in Dallas, Scott's Wholesale in Indianapolis, Believe In Music in Milwaukee and Tower in Seattle.

soldier's experience in Vietnam," according to Dobbs, "we did the descriptively, it was a very good idea, but it was not enough." The rough edges are too important, too intrinsic to her understanding of herself and her music. She does not aspire to slick perfection. Carnes craves the rough edges.
AROUND THE ROUTE

By Camille Compasio

Phase II of Rock-Ola's big move from its longtime Chicago location on Kedzie Ave. to its modern, new facilities in Addison, Illinois is in progress. This is a giant project so it will take a little time before production, administration, et al are fully settled in the new quarters. Meanwhile, executive veepee Bette Lockhart will continue to operate out of both locations as she helps to supervise the transition.

Atlas Distributing, Inc. will shortly announce its new phono line — so keep tuned to this column.

Belle, West Virginia operator Leoma Ballard, one of the industry's few women operators and the first woman to serve as president of AMOA, sold a good portion of her route to Jerry Derrick of Derrick Music in Charleston, West Virginia. Do not get the impression, however, that Ballard has retired, because she is still maintaining some of her locations, is still very active with AMOA and continues to be very much a part of this industry. It's just that her heavy work schedule has been reduced somewhat as a result of this transaction. Does this mean you'll have a little more time to just relax, Leoma?

Seidenfeld Resigns From Bally, Jenkins Named Secy. & Gen. Counsel

CHICAGO — Glenn K. Seidenfeld, Jr., vice president, secretary and general counsel at Bally manufacturing Corp., has decided to leave his post to pursue a new career in commercial real estate development with his own company in Arizona, effective July 1, 1985. The announcement was made by Robert E. Mullane, president and chairman of the board.

Neil E. Jenkins will be promoted to secretary and general counsel of Bally on July 1.

“We are extremely sorry to see Glenn Seidenfeld leave,” Mullane said. “He has served Bally admirably, and we wish him the best in his new endeavor. However, we are extremely fortunate to have an attorney of Neil Jenkins’ caliber and talent already serving the company, which will make for a smooth transition,” he added.

Seidenfeld, who joined Bally in 1976 after his associations with a major Chicago law firm and the Securities Exchange Commission in Washington, D.C., will remain in a consulting capacity to the corporation for the next year and a half, Mullane advised.

Before his promotion, Jenkins served as associate general counsel and assistant secretary. He joined Bally in August of 1974, after serving a three-year stint in the U.S. Army.

Jenkins holds a J.D. degree from Loyola University Law School and received an A.B. degree in Political Science from Brown University.

(continued on page 47)
AROUND THE ROUTE (continued from page 45)

Hanson Distg. in Bloomington, MN is planning a $15,000 dart “shootout” for this fall, as we learned from veepie Kirk McKennon. The distg has been doing good business with the Arachnid and IDEA dart games and has been successful with previous tournament efforts so this upcoming event is expected to be a biggie. Music sales are also doing much to pick up the video slack, as ops who haven’t purchased new phones for maybe three or four years are now starting to buy both the NSM and Seeburg models, reported Kirk. In the games department, Hanson is looking forward to the new Data East piece, which will follow the big selling “Karate Champ” and “Kung Fu Master” — and the newly debuted “Kixx” from ICE.

Doing their part. Since early March Konami USA has been very much involved in the nationwide effort to locate missing children. Posters and decals featuring photos of missing children were printed out at the factory’s own expense and are contained in every cartoon shipped by the firm. Along with this material is notification to ops and distrbirs urging that the posters be circulated to all locations and the decals affixed to each machine that is installed to further alert the public. Konami initiated this project in conjuction with Child Find, Inc., the organization which to date has succeeded in locating some 1,300 missing children. Donations may be sent to Child Find, Inc., P.O. Box 277, New Paltz, New York 12561. Konami prexy Ben Har-el, who spearheaded the Konami campaign, now plans to meet with Portland, Oregon op. Chet Thompson (Beaver Amusement) whose Video Operators Child Alert Line (VOCAL) has been doing a tremendous job in helping to find missing children. Both gentlemen hope to further expand their efforts and attract the full support of all levels of the trade. We commend them. According to statistics, more than a million youngsters are reported missing each year. A terrible tragedy. It behooves us all to do what we can to help eliminate this very serious problem.

Bally Sente Appoints H. A. Franz

CHICAGO — Bally Sente Inc. has appointed H. A. Franz and Company of Houston, Texas as distributor for the southern Texas market, representing the Bally Sente line-up of games. In making the announcement, Bernard Powers, director of marketing and sales for Bally Sente, said “It’s a pleasure to appoint and work with old friends again. Hody, Joe, Jerry, Wade, Floyd, Cliff and Howard are all great people to work with. I’m certain they will well represent the Bally Sente line in Texas.”

New Equipment

A Captivating Pin

CHICAGO — “Sorcerer,” the latest pinball machine from Williams Electronics, Inc., combines the undeniable attraction of unique special effects with the “bring ‘em back” appeal of challenging pinball features to work a little magic in all types of locations.

The playfield seems to embody the very soul of the “Sorcerer” as his penetrating stare cannot be avoided and his eyes follow every move the player makes. His glare intensifies with game play and seems to hypnotize him as he speaks and taunts in a powerful and knowing voice.

With the first pull of the plunger, Sorcerer comes alive with excitement that keeps the player riveted to its fantastic sound and light show. The ramp leads the way to multi-ball play and Williams’ exclusive lane change feature helps rack up hefty points. A “second-chance” post between the flippers can save the ball if the player has enough self-control to resist flipping when the ball drains down the center of the playfield. Bonus holdover, extra ball andSpecial heats up the action and award skill shots and accuracy.

Gearin’ Up

CHICAGO — Start your engine and get in gear for the action with “Demolition Derby,” one of the recent releases from Bally Midway, which offers all the thrills of an authentic hot rod demolition match portrayed on the video screen.

Demolition Derby pits 1-4 players against the “damage meter” in a head-on struggle for survival. Each player is equipped with steering wheel and controls to maneuver a vehicle through a metal-crunching collision course that is packed with surprises.

To enhance the excitement, the special island cabinet design allows players the option of entering a game in progress by inserting additional coins. As drivers attempt to ram their way to victory, new players can join in the action at any time to try their hand at throttling the competition. The last car to survive destruction is the winner of the game.

Further information about the new model may be obtained through Bally Midway distributors.

Pin On Ice

CHICAGO — In “Ice Fever,” its latest pinball machine, Premier Technology has captured the thrills and excitement of hockey (even to an animated puck in the backglass) and adapted these elements to the game of pinball. This combination has produced a very popular piece, which has mass appeal for the seasoned pinball player, the growing number of newcomers to the game and the multitudes of hockey fans.

The game’s cabinet, backglass and boldly colorful artwork provide a perfect environment for the play experience and “Ice Fever” has plenty of action. Clearing the way for a slapshot into the net after knocking down the follower drop targets scores a goal. Three goals scores a hat trick, which advances the multiplier. The game is exciting to play and offers a list of the traditional pin features, to add to its appeal.

“Ice Fever” is available through factory distributors and further information may be obtained by contacting Premier Technology, 759 Industrial Drive, Bensenville, Illinois 60106.

For the Record

On page 46 of the May 18, 1985 edition of Cash Box, a photo of Lou Boasberg (New Orleans Novelty, Metairie, LA) was accidentally inserted with the Personality Profile on C. B. Brady, Brady, founder of Brady Dist., recently celebrated his 75th birthday, his 55th year in coin biz and the 40th anniversary of the founding of Brady Dist. of Charlotte, NC. Our apologies to both gentlemen.
Petrone Cites Hanover Capacity
For ‘We Are The World’ Project

By David Adelson

LOS ANGELES — In the wake of last week’s announcement of PolyGram’s $364 million investment to manufacture and distribute a compact disc version of “We Are The World,” Emiel Petrone, senior vice president of PolyGram’s Hanover Plant can easily accommodate the new project and no existing pressing orders will be affected.

“It definitely will not change anything,” Petrone told Cash Box. “From a capacity standpoint, although there is a worldwide demand-exceeding-supply situation, it’s just going to come out of our normal capacity.” He added, “We’ve made provision in our Hanover plant (which will produce in excess of 20 million discs this year) for 50,000 compact discs for what we think is a very, very worthy cause.”

The digitally mastered discs will be on specially created PolyGram labels. They will be sold to dealers for $12.98 with a suggested list of $13.98, allowing them $1 handling charge. All net proceeds from the sale of the “We Are The World” D will go to U.S.A. For Africa.

 Agenda — Compact Disc Group Meeting
Technics, One Panasonic Way, Secaucus N.J.
5/22/85

9:00 Introduction of Members
Treasurer’s Report
Budget Reconciliation

9:30 Ratification of New By-Laws and Certificate of Incorporation

800# Questionnaire Results
Revision of Questionnaire

YLB/IPF Update

Game Show Placements
Affiliate Members Round Robin

12:00 Lunch

1:00 Reconvene for Afternoon Session
Introductions of Associate Members and Invited Guests

CD Seminars
Garden Party — Kevin Smith
Radio Policies for Software
National Jazz Program
NPR Network

Playboy Magazine
Spanish Language for CD Market
Philip Clevens, National Plastics Corp.

Demonstration of new CD packaging
CD in Autos
View from the Major Car Manufacturers
CD Applications — Robert Heilbron
Associate Members Round Robin

LOS ANGELES — RCA Red Label has launched its 60+ (TM) compact disc Series, comprised of digitally mastered catalog recordings programmed specifically for CD. 60+ maximizes the CD’s potential playing time of up to 75 minutes. Thus all 60+ CDs will run 60 or more minutes; those in the first release have playing times of between 66 and 73 minutes.

In announcing the series, RCA Red Seal division vice president Thomas Z. Shepard commented, “we are using all our expertise and all our treasured resources to reintroduce the finest recordings. The 60+ Series represents a great value, combining longer playing time with the highest level of technological excellence.”

Among the first five 60+ compact discs is a 72-minute disc of classic Jascha Heifetz recordings: Beethoven’s Concerto in D with Charles Munch and the Boston Symphony and Brahms’ Concerto in D with Fritz Reiner and the Chicago Symphony. Reiner and the CSO are also featured on a 69-minute CD of Mussorgsky/Ravel’s “Pictures at an Exhibition” and Respighi’s “Fountains of Rome” and “Fountains of Rome.” Also in the May 60+ release works are Falla, Albeniz and Granados as performed by Leontyne Price with Reiner and the CSO (70 minutes); and a Reiner/CSO Strauss Waltz disc (73 minutes).

RCA Red Seal executive producer Jack Pfeiffer, who is supervising the Series, has prepared over 100 possible couplings of classic performances for release on 60+ compact disc. Future discs will feature Arturo Toscanini, Pierre Monteux, Arthur Rubinstein, Enrico Caruso and Placido Domingo, among others. There are five 60+ CDs currently scheduled for August release, with a total of 20 due out by the end of the year.

While the bulk of the 60+ CDs will use digitally mastered analog recordings as their source, the series is not limited to analog sources. It does, however, serve as a complement to Red Seal’s regular compact disc releases, which are generally comprised of more recently produced, digital recordings.
THE COMPACT DISCUMIN

CLASSICAL MUSIC IS ALIVE AND WELL ON COMPACT DISCS — A notable facet has been submerged in the midst of the current excitement being generated by the compact disc medium. Classical music's sales and an interesting trend are evident in the recorded music industry.

As the compact disc becomes more popular, consumers are becoming aware of the significant rise in sales of classical music. The number of classical music recordings on compact disc is increasing at a rate of 10% per year, and the compact disc is becoming the most popular medium for classical music releases.

In the past, classical music recordings were oftenurlpatterns on the retail shelf, but with the compact disc, they are becoming more accessible and popular. This trend is expected to continue as consumers become more familiar with the compact disc format and its capabilities.

The Compact Disc Group Continues Its Growth

By David Adelson

Los Angeles — "We are continuing to do is help keep companies aware of all the albums in the compact disc market," said Leslie Rosen, executive director of the Compact Disc Group.

As the compact disc becomes more popular, the music industry is recognizing its importance to the marketplace. The Compact Disc Group is significant in highlighting the importance of compact disc sales in the music industry.

The new Compact Disc Group numbers indicate an increase in compact disc sales. The group's goal is to raise awareness of the compact disc format and its benefits to consumers and the music industry.

The Compact Disc Group is an organization of companies that work together to promote the compact disc format and its advantages. They work to educate consumers about the compact disc format and its benefits to the music industry.

The Compact Disc Group also works to promote the importance of compact disc sales to the music industry. They work to ensure that compact disc sales are included in the overall music industry sales figures.

The Compact Disc Group is an important group in the music industry, and its efforts to promote the compact disc format are helping to grow the market for compact disc sales.

Compact Disc Group Information Center

1-800-872-5565

In an ongoing effort to expand awareness of the compact disc system, The Compact Disc Group has established a toll-free number to assist consumers and retailers with questions on compact disc. The number is 1-800-872-5565. In addition to answering questions and when appropriate referring callers to Compact Disc Group members, callers to the 800# will be polled on a variety of questions relating to Compact Disc Group mailing list, free of charge, to receive updated Compact Disc Group catalogs and newsletters.

The 800# will be in service from 9 A.M. to 5 P.M. Monday through Friday, Eastern Time.
Every Revolution Needs A Leader.

And PolyGram is No. 1 in the Compact Disc Revolution

The compact disc revolution is taking the music world by storm. And PolyGram was in the forefront of that movement as innovator of the Compact Disc format. Today, PolyGram continues to lead with more titles on more compact discs than anyone. Titles ready and coming for delivery to you. So don’t be left behind. Join the Compact Disc revolution and reap your just rewards. With the leader in Compact Disc sound… PolyGram.
THE NEW ALBUM