IF YOU LOVE SOMEBODY SET THEM FREE
The first single.

THE DREAM OF THE BLUE TURTLES
The debut solo album.

FROM STING.

Produced by Sting and Pete Smith.

ON A&M RECORDS.
Black Music Month

By Rand Caldwell

It is a great honor for me — as a music person first, and as a person heading a black music division second — to have this opportunity to present some of my thoughts as we begin the industry-wide celebration of Black Music Month. I say music person first, because in the 1980’s, black music, more than ever before, is universal music...cutting across musical boundaries to appeal to the music-listening public at large. Great black music is simply great music, period.

Black Music Month affords us a golden opportunity to accentuate the positive, to reflect on the tremendous influence and stature of black artists in the global music community, past and present. Black performers themselves have, of course, created a tremendous body of ground-breaking music — from blues, jazz, soul and funk, the history of purely “American Music” is largely a history of the black musical experience.

Beyond those styles which are most closely allied with black artists, one would be hard-pressed to find a form of contemporary music that has not been touched in some way by black musical creativity. Rock ‘n’ roll, in particular, grew directly out of rhythm & blues. And one need only look to the numerous rock superstars, from Mick Jagger to Boy George, who have paid homage to the influence of black music to realize its pervasiveness.

At Atlantic, as well as in our sister companies, Warner Bros. and Elektra, we have chosen the theme, “The Legacy of Black Music,” for the most ambitious campaign in support of black artists and their history. This across-the-board effort encompasses an unprecedented marketing and media blitz, including extensive advertising, merchandising, promotion, publicity and sales programs. Our goal is maximum visibility on the street and on the air. We will be telling the story of our rich history and our hopes for the future. We encourage all of our follow labels and related companies throughout the industry to participate fully and enthusiastically in this major event. We would all be remiss in our responsibilities if we didn’t keep this annual celebration alive and well by recognizing our tremendous heritage and at the same time making a strong, unified statement of our continuing support of the creative force of black music.

In the black music community we have so much to be proud of. We can be proud of the great showing by black artists in the Grammy Awards of the past few years, not just in the R&B categories, but in the contemporary mainstream. It is the most overwhelming proof to date of the universality of black music in the 1980’s.

We can be proud of the black people in our industry who have built major international companies from scratch, people like Berry Gordy and Clive Davis. We can be especially proud of the black music divisions of the major labels, who have taken so many artists and developed them from the ground up into superstars whose music spans cultures, colors and generations.

We can be proud that the term black music encompasses so much creativity and diversity — from hard funk to soaring pop, from jazz to comedy. At Atlantic we are taking this opportunity to publicly reconfirm our commitment to black music. In the future, we intend to do it all, to explore the tremendous range of the black experience, recognizing our roots and at the same time moving into a new era of fresh ideas.

I truly thank God for the opportunity to be a part of an industry that appreciates the wellspring of black creativity and allows it to flourish. Let us celebrate Black Music Month by redoubling our commitment to black music. In the past, we intended to do it all, to explore the tremendous range of the black experience, recognizing our roots and at the same time moving into a new era of fresh ideas.

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Alphabetized Top 100 Singles (Including Publishers and Licenses)
MICK JAGGER’S GOT THE WINNING TOUCH.

“Lucky In Love” is the new hit single from the platinum-plus album, “SHE'S THE BOSS”!

“Lucky In Love” on over 70% of CHR playlists and requests coming in!

It’s the follow-up to the Top-10 hit, “Just Another Night”!

“Lucky In Love” has skyrocketed to the top of the AOR charts and has been inside the Top-5 for the last three weeks!

“Lucky” video in Power Rotation at MTV.

“Just Another Night” video in Heavy Recurrent at MTV.

12” club reaction to both singles phenomenal.

“SHE’S THE BOSS” long form video album coming soon!

Play it hard, on Columbia Records, chrome Cassettes and Compact Discs.

Albums co-produced by Mick Jagger and Bill Laswell. Art directed by Mick Jagger and Rodger.

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OPENING SOON

CASH BOX AWARD WINNERS

CASH BOX 1985 ANNUAL DIRECTORY & AWARDS ISSUE

Reserve your ad space now!

Issue Date: July 6, 1985  Ad Deadline: June 21, 1985
Corporation Sponsorship Expands To Music Video
By Gregory Dobrin
LOS ANGELES — In its music marketing specialist James H. Vail, then with The Walter Thompson Agency, engineered a sponsorship deal between Jovan fragrances and the Rolling Stones concert tour. Corporate sponsorship of tours has since become commonplace.

Some of the world’s largest corporations have entered sponsorship agreements with “youth” products such as cars, jeans and soft drinks leading the pack. The forthcoming summer concert season already promises Pepsi and Tina Turner, Michelob and Phyllis Collins and American Motors’ Jeep Corporation and the Beach Boys.

Though concerts offer sponsors target audiences and a total image package, the past several years have seen the rise of another important music outlet: video.

Corporate enthusiasm for the new medium is evidenced by firm advertiser support of the chalk-a-block commercialism of MTV. Commercials, however, many of which are virtually indistinguishable from music videos, are not the only way corporations have embraced the new outlet. Several have sponsored music videos of their own. As costs soar and labels look for ways to defray them, corporate sponsorship of music videos is a tempting alternative. As a pioneer of sponsorship agreements, James H. Vail of Los Angeles-based The Vail Group, Inc., feels corporate backing is the wave of the future. “If all goes well,” said Vail, “we’re going to have a floodgate of corporate money coming into entertainment as a whole — not just concert sponsorship, but the video area, the film area, even Broadway.”

Vail’s linking of Julio Iglesias with Coca-Cola in a three-year pact last year only furthered advertisers’ belief in the system. Sponsorship of music videos was demonstrated. “All of the above are a new source of funding, and that kind of things works a little. Record companies have been freaking out because we can bypass them and get straight to the acts,” Vail remarked.

Labels, however, are wary of corporate sponsorship when it comes to their videos, not so much in identification with a product, but because of MTV’s alleged attitude toward anything verging on corporate advertising in a music video, a subject for which MTV executives were unavailable for comment. Testing the company’s contribution to USA for Africa by format is $1.46 per single on a $1.70 cost to retailers (for the 7-inch), $3.40 on 12-inch singles at $4.40, and $7.41 on LPs at $8.82.

Behind The Bullets
Fogelberg Bullets As Houston Crosses

by Stephen Padgett
Dan Fogelberg makes his chart return with the very fast-moving “High Country Snows.” His latest Full Moon/Epic LP is being promoted nationally and this week climbs to within striking distance of the Top 30. Another quick ascent of the Pop LP chart is being turned in by newcomer Whitney Houston. Her self-titled Arista debut lands in the Top 50 this week propelled by a Top 40 single, “You Give Good Love.”

Fogelberg again demonstrates his tremendous strength at retail. “High Country Snows” jumps 20 points this week, showing especially strong sales in the midwest, Fogelberg’s birthplace, and the west, his current home. In three weeks on the chart, “High Country Snows” has bulleted to 31. Because of its country sound, Fogelberg’s success with this LP has come without the added push of a charting single. Fogelberg’s album is sustaining itself in a region of the chart populated by albums with Top 15 singles. For example, The Mary Jane Girls, at 27 million sales, Top 10, and Kool & The Gang, at 29 billion, have the number 12 single. All of this is further evidence of Dan Fogelberg’s popularity and commercial viability.

The retail picture on “High Country Snows” is very active. Top 50 retail reports flowed in this week from Lieberman of Minneapolis, Western Merchandisers in Texas, The Record Bar in Durham, N.C., G.A.M. in Minneapolis, Scott’s Wholesale in Indianapolis, The Harbor Coop in Boston, Dan Jay in Denver, Port-O-Call in Nashville, Lieberman in Georgia and Peaches in Miami.

Whitney Houston is a black artist who is proving that the pop marketplace is beginning to open up to black product. Prince, Sade, Luther Vandross, Tina Turner, Billy Ocean, DeBarge, The Mary Jane Girls, Kool & The Gang, Commodores, Pointer Sisters, Maze, Jesse Johnson, New Edition, Lionel Richie and Klymaxx are all black artists with albums in the Top 50. “Whitney Houston” joins in the ranks this week, bulleted from 52 to 46. The album is 4 bullet on the B&C LP chart.

“You Give Good Love,” the first single from the album enters the Top 40 this week. Over on the B/C singles chart, “You Give Good Love” has climbed to number 1 bullet. CHR activity has been intense.

Films Continue To Find Second Lives On Videocassette
By Peter Berk
LOS ANGELES — Firestarter, Swing Shift, Iceman, Purple Heart, The Last Starfighter, Dune, The Razor’s Edge. These are only a few of the films which, for whatever reasons, have fared disappointingly at the box office in the last few years. However, these same movies are also in the curious position of being top selling videocassette titles. Why would a film which was ill-fated at the box office prove to have a healthy life and substantial drawing power in the home video market? Why would a movie which was a box theatrically suddenly ignite interest when transferred to tape?

To attempt to answer these questions, executives from several of the largest video distribution companies were contacted. A spokesman at Warner Bros. Home Video felt people are “curious to see a movie that didn’t get wide distribution or stay around long theatrically. There are certain elements that fare better in home video because it’s a more adult market than the theatre going market. It’s difficult to ever recoup for box office failure, but we do assign a proportional value in our budget that a title must achieve, much like a studio does when releasing a film, and hope that the sales performance of the videocassette lives up to that amount, and that has happened plenty of times with films that weren’t necessarily successful at the box office.”

Paramount Home Video’s vice president for Video Marketing, Artie Doctorow, said, “Home video is its own market entirely. Home video customers, for example, often lean toward sci-fi and comedy. They are also inclined to the demographics involved, which suggest that home video caters to a slightly older audience. People with children are not the economics of home video, wherein a film can be rented for far less money than it would cost to take a family to the movies or simply purchased, often at an enticingly reasonable price. He touched on another key point by saying “People often don’t see films in theaters because they just don’t know about them.”

At CBS/Fox Video, Paul Wagner, director of public relations, said it’s a matter of convenience in part, staying home as opposed to traveling to find a particular film. Also, statistics from the MPAA and other sources suggest that the 18- to 34-year-old age group represents a larger percentage of the theatergoing audience, while the over 34 group constitutes a larger percentage of the video market, of VCR ownership. This opens up the home video market not only to the films which did well theatrically, but to the many titles which lacked youth appeal of a Ghostbusters or Police Academy and thus fared poorly.

Stephanie Shulman, director of marketing services for MGM-UA Home Video, also immediately cited the demographic factor and the range of taste.
MOTION SIGNS SYLVERS — Jay Lasker, president of Motown Records and the Motown Music Group, recently announced the signing of Leon Sylvers and his Concepted Records label to a long term exclusive artists and production agreement. Under the pact, Sylvers will act as a producer for Motown and Concepted, and will be an artist as well. As a part of the arrangement, Motown will take several artists from Concepted Records. Additionally, Sylvers entered into a world wide co-publishing deal with Jobete music to administer his six publishing companies. Pictured welcoming Sylvers to Motown (l-r) are: Berry Gordy, Motown chairman of the board; Lee Young, Jr., the label's vice president of business affairs; Ron Perry of Concepted, and Sylvers.

BUSINESS NOTES

Levi Strauss Sponsors Concerts

LOS ANGELES — Levi Strauss & Co. has announced that it will sponsor four American college bands nationwide through the American Rivers Music Group (ARMG), a program called Levi's American Rock that will present the summer tours of Huc Lewis and the News, Don Henley, Kenny Loggins and John Cafferty and the Beaver Brown Band. The tours begin this month and continue through September. This is the first time Levi Strauss & Co. has sponsored rock concerts in the United States. The company created Levi's American Rock because of its long-standing affiliation with fans of rock 'n roll. "Levi's have been the uniform of rock concert audiences for at least 20 years," said John Bower, Levi's divisional manager in San Francisco. We wanted to reinforce our natural link to rock 'n roll by sponsoring artists who represent the best of this uniquely American form of music," she added. "We're celebrating the music of the blue jeans generations." Bower said the company looked at well established bands as well as those who are up-and-coming to identify a mix of artists who appeal to young adult concert goers. "American rock is an important part of our young consumers' lifestyle," says Bovero, "so our program will serve a useful marketing purpose too.

BMI Distributes Composer Awards

NEW YORK — Thirteen young composers from the Western Hemisphere are sharing in the 33rd annual BMI Awards to Student Composers. The winners, ranging in age from 10 to 25 years, were presented cash awards at a reception held in their honor at the St. Regis-Sheraton Hotel in New York City May 15, 1983. Six of the students have been previous BMI student composer winners. In addition to the prize winners, three young composers received Honorable Mention. The prizes, ranging from $500 to $2,000, were Stephen David Beck of San Diego, Calif.; E. Cohn of Brooklyn, Michael Fiday of Philadelphia, Chambiso Globbi of Katonah, N.Y., Daron Arie Hagen of New York City, Sharon L. Hershery of Ann Arbor, Mich., Stanley M. Hoffman of University Heights, Ohio, and Ruth Meyer of Dallas, Texas. Nicholas Scott of the Pender of Washington, Bryan Pezzone of New Castle, Pa., William Summok of Menlo Park, Cal., and Michael Torkan of Wauwatosa, Wt. Cited for Honorable Mention were Antony Abel of Ixiderale, N.Y., Justino F. Chen of Brooklyn, and Dalt Piz Warsaw of New York City. New York. Officials at the ceremony were BMI president Ed Kramer, composer Milton Babbitt and BMI manager of concert research, Barbara A. Peterson. Kramer presented a Commendation of Excellence for "long and outstanding contributions to the world of concert music" to composer and arts administrator Francis B. Thorne. Jr. Ulysses Kay, the composer and teacher, received a similar citation for his many years of service in the BMI Awards to Student Composers.

Mike Greene Elected New Naras President

LOS ANGELES, CA — National Trustee and former president of the Atlanta Chapter, Mike Greene, is the new national president of the National Academy of Recording Arts and Sciences (NARAS), succeeding Mike Melvoin, who had served a maximum of two one-year terms. The newly elected president is a recording artist, producer, composer and arranger, co-founder of the Video Music Channel and executive producer of Atlanta's Crawford Communications, a company involved in audio and video production and video discs. Greene emphasized that his two major priorities will be working with people both inside and outside the Academy and re-emphasizing the credibility of the Grammy Awards.

Mike Greene
Playboy Home Video Enters Dist. Pact With Lorimar

By Gregory Dobrin

LOS ANGELES — In an agreement that spells a more aggressive approach toward the home video market for Playboy Video, the company has signed a North American manufacturing and distribution pact with Irvine, Cal.-based Karl Lorimar Home Video. The announcement came at a press conference called at the Los Angeles Playboy mansion, held by Playboy Enterprises, Inc. president Christian Hefner, and Karl Lorimar head, Stuart Karl. While exact terms of the agreement remained hushed, the deal calls for at least six titles to be released in the coming year, and covers all non-theatrical Playboy titles produced after May 1, 1985. Each of these will be of the “adult entertainment” genre, reflecting the content of Playboy Magazine. The releases will also reflect programming from the Playboy Channel. “The titles we release will be very much a part of the cable channel,” said Hefner, alluding in part to the home video promotion opportunities available through the subscriber network.

Hefner hailed Karl Lorimar Home Video, manufacturer and distributor of the hugely successful Jane Fonda Workout series, as the “undisputed leader” in alternative home video programming. Hefner cited the company’s expertise in the non-theatrical area as the reason for its replacement of CBS/Fox Home Video as manufacturer/distributor of Playboy titles.

The first title to be released under the new pact will be Sex in Cinema, based on the regular Playboy Magazine series. Also released initially will be Playboy Video Magazine, a 90-minute “magazine” featuring segments similar in scope to Playboy Magazine feature articles.

Future plans include a more aggressive approach toward consumer marketing, according to Stuart Karl. Growth in magazine distribution and promotion of Video publishing as “a next step” in video were part of what Karl called an “exciting push to expand the whole (video) industry.” Consumer advertising schemes will take shape in the near future as experiments in eight major North American markets, Karl said, each divided into target locales.

The new agreement is Playboy Home Video’s “second phase” in development, according to Hefner, the first being that of the company’s foundation-laying association with CBS/Fox Home Video. “The agreement is further a step in our commitment to more quality product,” Hefner stated. With Karl Lorimar Home Video, we’ve accomplished a partnership with a company credited for alternative programming, and one that looks to sell-through, as well as sell-in.”

Sharell Named Sr. VP MCA Home Video; Hartman Named VP At Universal

LOS ANGELES — Jerry Sharell has been appointed senior vice president, MCA Home Video. The announcement was made by MCA Home Video president Gene Giacinto.

Previously, Sharell held the post of senior vice president, MCA Home Video Distribution, a position he assumed last year. Sharell joined MCA in 1983 as senior vice president, MCA Records. Before coming to MCA, Sharell spent 19 years with Elektra-Asylum Records, where he held various executive posts including senior vice president of promotion, and vice president of artist development.

In making the announcement, Giacinto stated, “We are very pleased to have Jerry Sharell join us as senior vice president of MCA Home Video.” He has demonstrated a great capacity to transfer his record industry expertise to the video industry. His ability to vitalize our collective efforts helped make 1984 MCA Home Video’s best year to date.” Sharell’s duties will consist of overseeing various areas of the company, primarily marketing, advertising and merchandising, as well as music video acquisitions. In the latter area, Sharell will be working closely with Suzie Peterson, who, as director of new product development, is responsible for development and acquisition of all music and original programming for the company.

In a further announcement, Jerry Hartman has been appointed vice president, marketing for Universal Pay Television. Hartman joined MCA Home Video in 1981 as vice president, marketing. Prior to that, he was associated with MCA Home Video through the company’s advertising agency. Hartman’s advertising and marketing background includes work with Compton Advertising and Grey Advertising. In making the announcement, Giacinto stated, “Jerry Hartman has contributed to MCA Home Video’s success. His marketing background will support our expanding pay-per-view efforts. In his new post, Hartman will oversee all marketing efforts related to the studio’s pay-per-view activities.

Fourth Article Of A Series

John Carter And The Philosophy Of A&R In 1985

By Peter Holden

LOS ANGELES — Without question, there is a better demo tape being made by a better writer or group today than at any other time. It is the best of times," says A&M’s head of A&R John Carter. And with twenty years of recording industry experience in the fields of songwriting, producing, promotion and finally signing new bands, Carter should know.

Like many A&R people, Carter started out on the music side of the industry, specifically as a songwriter. "When I was going to school in Boulder, my roommates were most of the top band in the area," says Carter, and though that may not seem too much, it did get Rainy Daze a chance to help out on L.A.’s producer’s project. The band didn’t need a demo, but was given a local English major, Carter first penned “Acapulco Gold” and later the psychedelic smash, “Invertes & Peppermints.” Originally the B-side of the “real” single, the latter song took off, and Carter had his start. After moving west and working as producer and songwriter, he helped put up with Atlantic as a promotions person before moving to Capitol and the A&R department. With signings at the label including Thomas Dolby, Duran Duran, Missing Persons, Bob Seger, Sammy Hager and Tina Turner, Carter proved his knack at finding and honed (Led Zeppelin, Jim Morrison) talent. Now, after six months as department head at A&M, the former songwriter is on the street more than ever and finding a new sophistication and energy in Los Angeles, one of the industry’s most productive musical breeding grounds.

“We have to realize that some of the best records that have ever been made, are being made today. Technology has brought us to a point where the various forms of synthesizers that are available allow things to happen on tape that were not possible before,” Carter comments. “Yet at the same time, you reach a certain common denominator of excellence that brings on its own air of boredom to the ear. I know with the first two projects that I am involved with at A & M, they are both live records, not that I am looking for mistakes, but I think that the human element is becoming a lot more precious, and it does not at all surprise me that many

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John Carter

of the young musicians I speak with hold an intense fascination with records fifteen and twenty years old. It spells out that these modest four track recordings were capturing something that the drum machine simply will not tolerate.

With that in mind, what are the demos that Carter is currently receiving sounding like? “Many are of course very well produced, but today’s four track demos, to most ears, sound very well done. And to any artist on the label, I would recommend going with that rather than working things out in a twenty-four track studio. The twenty-four track studio is a trap and a mistake for most people, who with a Teac or Fostex in their living room can probably make a better record because they are in control of the situation. People get very intimidated in the studio, because whether it is fifteen dollars an hour or a hundred dollars an hour, you are watching that clock.”

Unlike many A&R reps who for the bulk of their job listen to the amazing amount of demo tapes which come in each day, Carter relines on many nights out at clubs around L.A. and all of California for his jump on new signings. “I still go out constantly; I bet Aaron and I are out on the street more than any other label in town. I am a firm believer in that and I want to be known as the guy on the west coast. If I can have the west coast and England, then I’ll be happy.” As for what he looks for in a new artist, the first factor

(continued on page 40)
DREAM OF A LIFETIME — Marvin Gaye — Columbia FC 39916 — Producer: Marvin Gaye — Bar Coded

With "Sexual Healing," Marvin Gaye seemed set for another lengthy stay in the public spotlight as one of the top vocalists in all of pop music. The unfortunate death of Gaye last year refuted that possibility, but this album takes the step which Gaye himself was about to make. Though many of the tunes deal with more superficial themes such as the single "Sanctified Lady" and "Masochistic Beauty," Gaye also delves into more thoughtful themes as on "Symphony" and "Life's Opus."

OUT OF THE BOX

7 WISHES — Night Ranger — MCA 5593 — Producer: Pat Glasser — List: 8.98 — Bar Coded

With a well established track record, Night Ranger's patented melodic rock sound should go a long way toward extensive album cut airplay and overall retail sales. "Sentimental Street" is already taking off on CHR and fans of the band should be pleased with Jack Blades' amazingly consistent songwriting. A solidly rocking LP with a long shelf life.

WIDE AWAKE IN AMERICA — U2 — Island 90279-1 — Producer: U2 — List: 6.98 — Bar Coded

A four-song EP culled from U2's recent American tour which highlights tunes from "The Unforgettable Fire." Tight performances and impassioned lead vocals from Bono.

NEW AND DEVELOPING

PLAYGROUND — The Truth — IRS 39025 — Producer: Dennis Weinrich — List: 8.98 — Bar Coded

In contrast to many of the darker bands which have been emerging from the U.K. recently, "Playground" is an energetic and fresh working of classic R&B grooves. Playful and resonant vocals and joyous musical colorings make cuts like "Spread A Little Sunshine" and the LP's first single "Exception Of Love" proof that The Truth are the heirs apparent to the Style Council and ABC.

FEATURE PICKS


Long-awaited second LP from boss-sounding band which took off after extensive cable response to Eddie and The Cruisers. Pure American rock, street wise and club tough. "Tough All Over" should lap into both rock radio and CHR audiences with its emotion and verve. Strongest cuts include "Where The Action Is," "Tex-Mex" and "Strangers In Paradise."


Tempered and melodic dance rock which is long on grooves perfect for club play. Look for extensive album cut play and B/C radio response.

MAGIC — Four Tops — Motown 6130ML — Producer: Various — List: 8.98 — Bar Coded

Still in top form, this talented foursome is back with another strong album, which features a stylistically diverse assortment of rich and melodic cuts. Definitely worth checking out.

POOR LITTLE CRITTER IN THE ROAD — The Knitters — Slash 25301-1 — Producer: Patrick McDonald — John Doe — Billy Zoom — List: 8.98 — Bar Coded

Made up of members of X, the Blasters and Jonny Ray Bartol on bass, the Knitters are an even purer glimpse at those bands' roots. With originals ("The Call Of The Wreckin' Ball," "Someone Like You") and classics ("Rock Island Line"), this one is a gem.

NEW AFRICA — Various Artists — Celluloid 6110 — Producer: Various — List: 8.98

New York African/dance label's top cuts from various LP's is already a top seller and with material from Feia, Mandingo and Toure Kunda among others, look for some club action and new music response.

LONG WAY TO HEAVEN — Helix — Capitol ST-12411 — Producer: Tom Troumuth — List: 8.98 — Bar Coded

Helix' banger rock with a melodic edge, Helix' latest waxing is a collection of charging musicianship and flying vocals. An AOR must.

A VIEW TO A KILL — Original Motion Picture Soundtrack — Capitol 12413 — Producers: John Barry, Bernard Edwars, Jason Corsaro, Duran Duran — List: 8.98 — Bar Coded

Every two years you can count on another rich, exotic and absorbing James Bond score, and this is another strong entry by Bond veteran John Barry, with a dynamic title track by Duran Duran.

RECORDS TO WATCH

WHEN THE WIND BLOWS — Eric Bogle With John Munro and Brent Miller — Flying Fish Records FF354 — Producers: Eric Bogle—John Munro — List: 8.98


SKYDANCE — Rodney Franklin — Columbia FC-39962 — Producer: P. Buckmaster, R. Franklin — Bar Coded

OUT OF THE BOX

WHEN Joy Division's Ian Curtis killed himself on the eve of their first U.S. tour, no one expected the group to continue without its intellectual leader. After plans for New Order were revealed, critics predicted doom. The international success of "Blue Monday" has since silenced the doomsayers, and this new record, the first New Order through a deal with Qwest with a through with Qwest Records, will continue this success.
ALL & OATES (RCA JK 14098)


Hall & Oates’ tempestuous “Big Bam Boom” LP delivers its fourth single with its lower voltage tune which makes good use of John Oates’ breathy lead vocal and Arthur Baker’s insistent dance beat. Nice keyboard and sax colorings and a slick pop chorus make it a pick, and look for it on radio as well as CHIR to jump on this one.

COREY HART (EMI America B-6068)


Hart’s commanding and honest style of singing and writing are clearly evidenced on this latest single, one of his best. With its state of the art production, and subtle, penetrating music and lyrics, this cut takes hold from the start and builds throughout. Hart manages to somehow turn the song from an early slow and almost melancholy pace to a later level of high energy and somehow it all works beautifully.

FOREIGNER (Atlantic 7-98542)

Reaction To Action (3:27) (Sorernet Songs Pub. Inc./Evansongs Ltd./Stray Notes Music/ASCAP) (Hart) (Producers: Alex Sadkin-Mick Jones)

Off the same LP as “I Want To Know What Love Is,” this hard-edged latest single amply displays Foreigner’s remarkable musical range and variety. Sounds like a winner for CHR and AOR.

HEART (Capitol B-5481)


The return of Heart on this, its first release for Capitol, retains the punch of heart rock tinged mid-'70s successes with a new vocal and melodic pliability. Less emphasis on guitar solos and more songwriting focus helps shape “What About Love” into a perfect rock radio and possible CHR fare. The sisters Wilson keep shining with this new single which takes on an added edge perfect for the current market.

BRYAN FERRY (Warner Bros. 7-28990)

Slave To Love (EG Records, Ltd.) (Ferry) (Producer: Rhett Davies-Bryan Ferry)

Former Roxy Music front man Bryan Ferry in his current solo effort continues forging the Europiano sound he helped originate, and this single adds a fresh sound and reggae overtones for a top rack.

ONE WAY (MCA 52572)

Let’s Talk-Pt. 1 (4:11) (Duress Music Corp. — MCA/Perk’s Music-BMI) (Roberson-Hudson-Perrons) (Producer: Irving-Perkins-Al Hudson-Dave Roberson)

Modern funk with a contemporary lyric from a band which specializes in the genre. Look for fast B/C and urban radio adds.

THE NAILS (RCA JB-14084)

88 Lines About 44 Women (4:52) (Hotel Splendide/ASCAP) (Campbell-Nails) (Producer: Gregg Winter)

MAI TAI (Critique CR 715P)

History (3:52) (Intersong/ASCAP) (Van Tijin-Fluitsma) (Producer: Eric Van Tijin Jeroen Fluitsma)

SOUTH PARK (BSA Rock Urus 2002A)

Hot Rasin’ In My Heart (3:52) (Blending Well Music/BMI) (Palumbo) (Producer: Bob McCracken)

FOCAL POINT (Ban BN692-A)

Can’t Believe You’re Mine (3:39) (Windhorst Music/BMI) (Lux) (Producers: Nick Cardell-Phil Blandino)

DeBARGE ( Gordy 1793 GF)

Who’s Holding Donna Now, (4:06) (Foster Frees Music-Garden Rake Music/BMI-April Music-Random Notes/ASCAP) (Producers: Jay Graydon)

With the multi-format success of “Rhythm Of The Night” under its belt, DeBarge here delivers a light and spacious pop ballad set to capitalize on the group’s pop-urban accessibility. Gently swaying melody is underscored by jazzy instrument action, perfect for summer playlists. Excellent vocal arrangement and melodic hook.

JERMAINE JACKSON (Arista 1-9356)


Sonically sophisticated high energy dance-rock workout taken from the perfect soundtrack which features the exceptional lead vocal work out from Jermaine Jackson. CHIR and B/C crossover out of the box.

STING (A&M 2738)


The first single from Sting’s current venture apart from the Police is a satisfying jazz/R&B/R&B exercise certain to blast from most radios this summer. The sophisticated production and poigniant lyric are a rich foundation for Sting’s vocable vocal.

GO WEST (Chrysalis VS4 42865)

Call Me (4:13) (ATV Music Corp./BMI) (Cox-Drummie) (Producer: Gary Stevenson)

One of the top commercial debuts of 1985. Go West also seems to have a lock on tightly arranged pop hooks. “Call Me” shows off excellent vocal work and airy instrumentation around a pure duno beat. Another excellent single from a slightly overlooked U.K. group.

ANIMATION (Mercury 880 737-7)

Let Him Go (3:38) (Big Wad/ASCAP) (Wadhams) (Producer: John Ryan)

While Animation’s amazing success with the “Obession” cut continues, this follow-up single plays off more of a high-energy groove in what is a choice cut for modern music dance fans.

CAMEO (Atlanta Artists 880 744-7)


Though not as hard-edged as “Talkin’ Out The Side Of Your Neck,” this latest Cameo track is a hook-laden mid-tempo tune which will continue the band’s club and urban radio popularity.

GREG KINN (EMI America B-8272)


Kinn’s debut LP for EMI America has already yielded the hit “Lucy,” and this more upbeat calypso-tinged track is custom made for summer playlists.

THE RECORDS TO WATCH

PROCES AND THE DOO RAGS (Columbia 38-04928)

Too Sharp (4:45) (Stone City Music/ASCAP) (James-Ruffin, Jr.) (Producer: Rick James)

THE UPSETTERS (Keep A Rockin’ 103)


PEABO BRYSON (Elektra 7-69362)


RADIANCE (Qwest 7-28891)

All Night (4:28) (Rashida Music-Uno Music-Griffitt Music/BMI) (Griff) (Producer: Reggie Griffen)
When Pal Waaktaar and Mats Furuhåøy were adolescents hanging out in their native Oslo, Norway — they’ve been friends and collaborators since high school — they dreamed of a band that would represent a dream that adolescents dream across every inch of this planet: they’d go to London and become rock stars. Norway’s young dreamers lived little, if at all, like the dreams when you’re in Oslo than when you’re in Brooklyn, Waaktaar, Furuhåøy and Norwegian Modern Hardcore had just had their first single, "Take On Me," released on Warner Bros. There is an attractive, complete nose, which a magazine — and an album — "Hunting High and Low" — that will be released next month. Makes you want to say, "I'm A-Ha." And that’s it. We were just trying to say that we wanted to leave Norway," says Waaktaar, "and it was like "Try the big one — try London." And that’s what we did. We bought a one-way ticket to London and started doing demos in a studio we just chose from a magazine. "We're shooting for the recording industry. See accompanying story.

**NEW FACES TO WATCH**

The band performs in English, though it does have a couple of Norwegian songs up its sleeves.

"We were writing English lyrics at a very early stage," says Waaktaar, who does to- tion of the share with the writing with Furuhåøy. "Since we were so scared of heading for English," in fact, the two childhood friends claim some 50 original songs their credit.

The band has yet to perform together live, outside of its showcase.

"When we came to England we didn't have work permits," says Waaktaar. "Now, we can get work permits for whatever we want; to go to England for — shooting a video exclusively or for recording. But not the Common Market, Norway, so it's even harder to get a work permit."

"For one thing, a show like this-the synth-pop trio bangs out of the recording companies with the usual American tour—has been confirmed for a demo one day at Rendizioni Studios — picked, you'll remember, from a magazine — they are heard by John Rafcli who was involved in the Norwegian band. The former head of A&R for EMI, Rafcli and Slater offered to manage the band — now you can say, 'A-Ha.' — and arranged a showcase; Warner Bros./Europe pounced.

"That was August, '83," says Furuhåøy. "The one thing we've always said is 'we've had an album out by the end of '83.'"

"We thought we'd be rock stars in '83," says Waaktaar.

**Left Field**

**Bryan Ferry: After Hours**

By Ben Edmonds

The best that most people can say about the 1970s is that they're over. The current view depicts a cultural backwater that bloated and caricatured the legitimate developments of the previous 20 years. While it is true that it can be remembered as a golden age only by the most devoted fans of KC & the Sunshine Band, these were just enough hints of a possible future to keep the rest of us away from the scene.

The figure of the decade, lording over this wasteland in his assortment of disguises, was David Bowie. But the band of the decade was Roxy Music. As the defunct Roxy, it has given us two albums that have been..."
Sphyro Gyra After Nine LPs, The Band's Thee Thing

By Lee Jeske

NEW YORK — With its ninth album, Alternating Currents (MCA), set for release June 10, Sphyro Gyra has made the transition from a band with two identities to a band with one. The band that hits the road on June 1, for an intensive four-month tour of America, will be the same exact band that can be heard on the new LP.

"It's just seven of us in the band," says Beckenstein, the saxophonist and composer who founded the band in buffalo some seven years ago. "The record that's coming out, 'Alternating Currents,' is just those seven players — no more, no less. Frankly, the band has reached a quality level, the touring band, that encourages me as a producer to use only the members of the band. And that's been a real positive direction, both musically and psychologically. To me, the record had a lot of interplay between the players that is something that, in past productions — where we've used some of a layered approach on tunes — had to kind of be created a little synthetically, whereas on this record it's really natural evolution.

The makeup of Sphyro Gyra over the past year has been, along with Beckenstein on tenor, Tom Schuman on keyboards, Dave Amato on vibes, Richie Morales on drums, Gerardo Veliz on percussion, Kim Stone on bass and Julio Fernandez on guitar.

"Most of what you hear on the record is a first-take stuff," says Beckenstein. "In the past, I'd say I kept 50 percent of what did in the original takes and redo 50 percent. Whereas on this one, speaking from my own playing, about 90 percent is what went down on the basic sessions. I think that gives the album a vibrancy that really appeals to me. I hope it appeals to a lot of other people."

Considering Sphyro Gyra's enormous popularity, it's likely that other people will find "Alternating Currents" appealing, very likely.

Previously, says Beckenstein, "we gave into our producer and writer orientation, by having additional players play with the band. Now that has its benefits and its deficits. On the benefits side, we got to play with some great players, really great players, and in many cases they did magical things for the material. On the other hand, there was always a tug and pull between the players that were regularly in the band, since they, obviously, wanted to be on the records more. You know, as the principal writer, that was a great thing, 'cause I could say, 'Well, I'm going to write an R&B tune and, gee, I want Stuff to be the rhythm section.' From a player's standpoint, there was something lacking. There was a spirit in the band that was, maybe, lacking because of that. Anyway, over the last three years I have very much gravitated toward going with the band, the original studio players, and trading some of that stylistic perfection, if you will, that we had on those high productions, for a spontaneity and spirit.

Jay Beckenstein no longer bristles when he hears Sphyro Gyra referred to as a 'fusion' band. He just sort of shrugs.

"It's become such a watered-down, meaningless term," he says, "that I'm no longer offended or complimented by it, because I don't believe it says a darn thing. The term has, in fact, been applied to such a diversity of artists — sincere, insincere, jazz, non-jazz, improvised, non-improvised — that it's hard for me to see. How can you call George Benson and Weather Report the same kind of thing?"

What does get Beckenstein hopping, however, is the suggestion that Sphyro Gyra — and other electrified jazz-rock bands — are in it only for the buck.

"You know, I know from inside that I've never once tried to make money with this," he approached it from day one with musical sincerity. I've ridden years of critics saying that I contrived tunes to get on the radio, and the music is geared toward garnering popular support at the expense of 'art' or whatever. I know it's absolutely, 100 percent, a fallacy. If you were to ask me if it's jazz, I'd say absolutely. The music (continued on page 40)
MOST ADDED

Y106 — Orlando — Stacy/Steele
K. Rogers and D. Porter
Animation
B. Springfield
Night Ranger
Air Supply
Supertramp

Q105 — Tampa — Mason Dixon
Madonna (Angel)
W. Houston
Air Supply
Depeche Mode

QFM — Oklahoma City — "Til Tuesday"
M. Jaggar
Night Ranger
R. Plant
D. Henley
J. Wagner
Heart
B. Springfield
Animation
Hall And Dates

STRONG ADDS

Possession Obsession — D. Hall/J. Oates — RCA
What About Love? — Heart — Capitol
Let Him Go — Animation — Mercury

STATION ADDS

KNMQ — Albuquerque — Stucker/ Roundtree
Limahl
Night Ranger
Air Supply
Supertramp

KCPX — Salt Lake City — Ashum/ Mau
Lee Roth
G. Fry
L. Vandross
Supertramp

KWOD — Sacramento — Tom Chase
Limahl
G. Parker
Men At Work
R. Plant
Sting

KS10 — San Diego — Dave Parks
Night Ranger
DeBarge
Hall And Dates

KKHR — Los Angeles — Dave Hall
DeBarge
Hall And Dates

POP PROGRAMMER'S PICK

Programmer
Steve Kingston

Station
B104

Market
Baltimore

Song: "Never Surrender"
Artist: Corey Hart
Label: Capitol/EMI

Comments:
The record seems to be targeted toward females 12-24. After a couple days of airplay
the song has consistently received top 10 phones. This single should solidify a repeat
of success with "Sanglasses At Night."

THE JOB MART

In New England WBRK, an A/C formatted station, is looking for a full-time ancho
with experience in street reporting. Women and minorities are encouraged to apply.
T&R is toward Howard Herman, WBRK Radio, 100 North St., Pittsfield, MA 01201.
EOE/MF . . . a part-time production-personality is needed for a Philadelphia FM'er, send
all airchecks and demos to WIOQ, P.O. Box 1002, Bala Cynwyd, PA 19004.
EOE/MF. . . WSEN in Baldwinsville N.Y. has a part-time air-clap available and is looking
for a full-time slot for an adult personality-oriented Top 40. The format of the station is
modern country, station is not far from Syracuse. C&AR to WSEN, P.O. Box
1050 Baldwinsville, N.Y. 13020 . . . reporter/anchor position is available at WLVF
"Good working environment, but some experience is needed" says Carl Lange.
Send T&R to Carl Lange, WELM/WLKY, 1705 Lake Street, Elmira, NY 14901.
EOE/MF . . . there is a rare opportunity to work at one of Texas' hot CHR stations
T&R to Dave Delgado, P.O. Box 3764, McAllen, Texas 78501.
EOE/MF. . . WFGP, WIN is still seeking someone to write and create unique and exciting spots
T&R to Mrs. Hill, 2707 Atlantic Ave., Atlantic City, N.J. 08401.
EOE/MF . . . A/C personality type is needed for Denver's CT station T&R to Glen
Main Street, Denver, CO 80210. EOE/MF . . . WHCN is seeking an afternoon anchor
with talent for news and an ear for music. T&R to Marianne O'Hare, WDCH
Radio, 1039 Assyln Ave., Hartford, CT. 06105.
EOE/MF. . . a talk formatted station is looking for a personality to book guests, direct phones
and boards with the weekend shows. T&R to Gary Brue, WMBD, 3131 N. University
St., Peoria, II. 61704. EOE/MF . . . air talent is needed at XKQX, P.O. Box 669.
Poplar Bluff, MO 63901 or call (314) 785-6599 program director available immediately.
EOE/MF. . . a new station is looking for a creative news anchor person as soon as possible.
Females are especially encouraged to apply. T&R to Gary Weinstein, KNTN Radio
P.O. Box 499. Visalia, CA 93277.
EOE/MF . . . KTAG-FM in Sacramento needs a strong format personality.
T&R to Mrs. Hill, 2707 Atlantic Ave., Atlantic City, N.J. 08401.
EOE/MF . . . a format personality is needed at Chicago's FM station T&R to Gary
Birch. WKEY, P.O. Box 2048, Williston, ND 58801.
EOE/MF. . . a talk formatted FM'er needs air talent with a strong background in production.
T&R to Darly Delaney, KXXQ, P.O. Box 0058, Bend, OR 97708.
EOE/MF . . . KFMQ in Lincoln, NE is seeking a full-time production-minded, evening rocker. T&R to Tom Barker,
Terminal Building, Lincoln, NE 68501.	EOE/MF. . . a Chicago FM station is seeking an experienced and professional news anchor for the A/C
formatted station. Send writing samples and T&R to Anne Kraft, WZVN, 1000 E
80th Pl. Merrillville, IN 46410.
EOE/MF . . . a friendly communicator for the afternoon drive shift. T&R to Dennis Brown, P.O. Box
830, Sterling, CO 80740.
EOE/MF. . . a new station is needed at Colorado's WAUX in Visalia, CA.
EOE/MF. . . a new station is needed at KLYX, it's a 10,000w A/C station in Wyoming's sunbelt.
EOE/MF. . . a new station is needed at KLZ, Radio, Powell, WY 82435.
EOE/MF. . . a new station is needed at KFMQ, EOE/MF. . . KFMQ is currently accepting
resumes and futures for future openings at the station. Send to Charlie Cooper,
P.O. Box 14806, Oklahoma City, OK 73113.
EOE/MF . . . WGBS in Michigan needs a MD immediately. Send resumes and T&R to RD Gons
Don Lofaro, P.O. Box 98, 1/2 Houghton Lake, MI 48649.
(517) 339-5864 EOE/MF . . . engineer is needed for A/M/FM combo, job could include some light air work. T&R to Bob
Payton, WBBB, P.O. Box 1965, Selma, AL 36072.
EOE/MF, Darryl Lindsey

AIR CHECK

Station: Y106
Market: Orlando
P.R.: Dick Stacy

Y106 (WHLY) is a 100,000-watt contemporary hit radio station. Purchased by
Southern Starr Broadcasting in 1983, Y106 has quickly established itself as a winner
in the fastest growing city in the country next to Austin, Texas.

Owner Peter Starr brought in program director Dick Stacy in October of 1983.
At the time, Y106 was, as Stacy delicately described, "a molting pot of formats."
An inauspicious audience was the end result as reflected in poor Arbitron numbers.
The programming decision was made to position Y106 with a CHR format and
to it Stacy also added "a lot of urban music and our ratings shot up." To be sure
the station had settled to a 4.6 in the 12+ Fall 1983 ratings and, after the new format
was fully implemented in December 1983, the Spring 1984 sweeps were 10.5.
While the ratings for all of the market's CHRs dropped a bit in the Fall
1984 ratings, Y106 remains the #1 contemporary station as indicated by results
reported by both Arbitron and Nielsen. A bizarre footnote to all this, and
reported by Y106: due to a strange circumstance that had developed before his arrival,
the station was forced to buy all of its records until a sound relationship had been restored with the
label.

An unusual aspect of owner Starr is that he's not afraid to give people their
first crack at a new job. Such is the case for general manager Alan Rock in this
position. It is also true for some of the station's air personalities.

The morning team of Bill Cross and Jeff Cohen were local stand-up comedians.
This is the first DJ gig for both and they have been so successful that Stacy reveals
the team had just signed a quarter million dollar deal for the next two years. Mids
man Shadow Stevens (yes there is more than one) was formerly a copywriter at
WDBO, an A/C outlet in Orlando. Stacy handles the afternoon drive from 3-6 p.m.
and is followed by music director and assistant PD, Jim Steil (formerly with WD
in Orlando). After Steil is out of college, Stacy joins him at a local jazz station. DJ
is on from 10 p.m. - 2 a.m. The 2-6 a.m. shift is handled by Greg Wells, also
at WD12. Weekends are taken care of by Greg Fox, Bobby Sharpe, Anne Jeffreys
and Roger Robertson.

Cash Box/June 1, 1984
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
cart methodology and editorial changes, and an open discussion
concerning ways Cash Box can be more responsive to your needs.

R.S.V.P.

Spence Berland
Cash Box Magazine
6363 Sunset Boulevard, Suite 930
Hollywood, California 90028
(213) 464-8241

Lee Durham
A & M Records
3335 N.E. Express Way
Atlanta, Georgia 30341
(404) 433-7304

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
**Airplay**

**JUSICAL DYNASTY?** — At Corley, the original Steven Carrington on Dynasty, recently placed K-EARTH 101 radio station in Los Angeles to promote his new Mercury single "Square Rooms." Pictured (l-r) are Kyle Hetherington, west coast regional promotional manager for PolyGram Records; K-EARTH's program director Bob Hamilton; Jean McDonald, local promotion manager for PolyGram, and Corley.

**Laurence New Drake-Chenault VP Programming**

**Los Angeles** — Bob Laurence, a national programming consultant at Jake-Chenault since 1981, has been named the company's vice president for programming, announced Denny Adkins, company president.

"It's no accident that Laurence has had such an incredible record of success with stations he consults," said Adkins. "His experience and his talent have long been obvious, especially to our client stations. His success has been their success, both in a programming and financial endpoint." Laurence began his career in broadcasting shortly after receiving his degree from Maryland University, at the air at WPGC Washington D.C. and held programming positions at KBEQ Kansas City and was national program director for Mariner Communications.

After graduation, Laurence held an on-air position with WPGC in Washington D.C. and went from there to his first programming position with KBEQ, Kansas City. His next was named national program director for Mariner Communications, working with: WLW, Cincinnati; WSKS, Hamilton and KBEQ again. Laurence was named 1978 program director of the year in Bobby Poe's Pop Music Survey.

**Penn Exits NBC**

**Los Angeles** — Senior vice president Richard Penn has announced he is leaving his position with NBC Radio Networks to form his own company. Penn has begun his venture by purchasing KCEO & KZKX Albuquerque, and KORP & KSFP Colorado Springs from Sunbelt Communications. He plans no format or personnel changes at the newly acquired properties. Penn leaves NBC on June 14.

**Changes** — Ted Utz is the new program director at WMMR Philadelphia. Utz leaves his post as operations manager at KTXO Dallas. Ted was previously PD at WHUY, Providence and WAXY Syracuse. The new PD of WKU, New York is Quincy McDermott, previously held director of sales for WKY in Washington, WHYI, Miami, and KJMJ, St. Louis. Capitol Cities twin countrysides in Los Angeles KLAC & KZLA have a new operations director. He is R.T. Simpson, recently with KOKH in Oklahoma City.

**Kansas City Here I Come** — Gerry Cagle is leaving the Big Apple's WAPP for Kansas City and an operations and programming situation with Summit Communications. He will oversee the operation of KCMX AM-FM and WMMR FM, Philadelphia. The Kansas City position has been filled by Ray McFadden, previously APD at WMMR. McFadden recently promoted director Jim Low to operations director and moved Mike Davis into the programming slot. Mitt McConnell is now the new general manager of WBBQ & WNDE Indianapolis. Bernie Kimble moves to Cleveland and becomes the program director of WHK. Lynn McCadden has been promoted to vice president/ general manager of KZMR & KMBS Kansas City. WPJB changes formats and loses an assistant program director. The Providence station returns to a pop format, while assistant PD Don Holiday moves to WCGX Miami. The new Florida station will be known as 96X and is due to hit the airwaves in the middle of June. Don Propst is now general manager of KXCL Portland. WPXJ Albany has promoted Andi Turco to PD. Shaw Millen is the new operations manager of KALQ AM-FM Salt Lake City. Jones & Company, formerly of WIP to WWDB Philadelphia as operations manager.

**Yes, We Still Love You** — Dave Hamilton returns to Minneapolis to once again program KORS AM & FM. Hamilton leaves his post as PD of WBOS Boston. Dallas Cole returns to Milwaukee as vice president and general manager of WKLQ Coxe had programmed the station before serving as program director of WLS-FM Chicago. Other new program directors include Carey Curelop at WLZ2 Detroit from WSUN, Tampa. Bob Young at WXTU Philadelphia from KHEV, Fargo, and Dick Bascom at KOPA AM & FM Phoenix from KMBO, Shreveport. KGNR switches to big band music. Program director Charlie Cooper has been upped to program director of Oklahoma City's KOFM. Rodney Brady has been appointed president of Bonniville International. A. Anthony Kelsey has been promoted to vice president and general counsel of Bonniville.

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**Rock & Roll Will Never Die** — On May 27th Los Angeles Radio personality Johnny Hayes celebrated his 20th anniversary on KRLA. Johnny is the only rock jock in the history of Los Angeles radio to be at one station for 20 years. Johnny counted down the top-11 songs that appeared on the KRLA Hitlist of May 1965, when he joined the station. . .WNEW-FM New York kicks off their week long "Scott Muni's London Tribute to Rock and Roll" with superstar Sting announcing his new band's New York concert dates. The live from London concerts will also feature a live performance of Sting with all the action recorded and brought to you by WMAQ Chicago.

**They Are the World** — CBS Radio-Radio will broadcast a special half hour documentary on the multifaceted Children of The World Project, including interviews with the children, plus the worldwide debut of their rendition of "They Are the World." June 1st at 3:00 p.m. E.T. "Taking a behind the scenes look at this project has been fascinating for us and we're delighted to be able to share that with a global audience." noted Robert K. Kipperman, vice president and general manager of the young adult network. "Sonny Mendelson, general manager of KMKR, is the man behind the scenes of assembling such an array of talented children and adults for this special chorus, record and music video."

Bob Shulman
We were working on the import, and from just airplay the song went Top 5. We are looking forward to receiving the album and going a bit deeper. This album is going to carry on where Pappy Music’s “Avado” left off.”
NO RUBBER CHICKEN.
NO BORING AWARDS CEREMONIES.

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For the past five years, the most innovative, vital and successful professionals in the progressive music business have made the NEW MUSIC SEMINAR their meeting place of choice every year in New York City. Last year 3,600 of these leaders attended, and this year even more of them will be there.

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This year's meeting takes place on Wednesday, Thursday, Friday and Saturday, September 25-28 at the Marriott Marquis in New York City. In addition to great panels, every delegate is invited to attend the best showcases at any convention, as well as a host of other special events. All delegates are entitled to free access to the stand and exhibition area, and all delegates receive copies of the New Music Seminar Directory Guide, a vital year-round information resource that everyone in the business should have and be listed in. To appear in the book, all you have to do is register early.

For $140.00 (until July 4) or $175.00 (after July 4) there is no better way for you to expand your horizons. Write or call today for your registration application or to be put on the mailing list to receive the NMS Update that will keep you informed of every development in our plans.

For information on stands, inserts and Directory advertising call (212) 255-7408

NEW MUSIC SEMINAR
1747 First Avenue, New York, NY 10128 (212) 722-2115
The Rhythm Section

COOL IN CLEVELAND — The First Annual Ohio Valley Urban Music Awards were held Sunday, May 19 in Cleveland at the city's Music Hall. Award went to Prince (artist of the Year — Male, Best Performance in a Video — Male, and Best Album). Midnight Star (Band of the Year), Glenn Jones (New Performer — Female), Ray Parker, Jr. (Best Song From A Motion Picture Soundtrack), Luther Vandross (Best Vocal Performer — Male), Whodini (Best Rap Group, Best Rap Solo Artist), La Bella (Best Vocal Solo Artist — Female), Evelyn King (Best Performance in a Video — Female), Frederick (Most Promising Vocal Artist), Jeffrey Osborne and Joyce Kennedy (Best Duet) and Cherrell (Most Creative Director). A slice of musical and film-promotional people were in attendance for the event, which was produced by the independent TV and special project production crew Baran Productions, with stations WCLO-TV, WZAK 93FM and WDMF-108 and corporate sponsorship. Also staging the event were Louis Moore of Brick City Productions and RCA promotion man Snookie Jones, indie promoter Andre Morgan, Atlantic regional promoter Bill Fink, WDMT program director Dean Ralph and Lynn Tolliver, program director of WZAK. Performers actually on hand as presenters and/or acceptors included George Clinton, Grandmaster Flash, the Deele, members of Lakeside, Billy Sparks, René and Angela, Johnny Gill, Cheryl, Eugene Wilde, LaVert, Evelyn King and local groups Odyssey & the Outsiders and Lita Ford. The group has local records out. Gill, Cherie, Wilde and LaVert actually performed during the ceremony. The Ohio Valley has produced such performers as Rick James, Midnight Star, Howard Hewitt, the O'Jays and others.

Group events expected next year's version to be bigger and better. The recent event will be televised regionally and a possible national syndication deal is in the works.

POLYGRAM CRUISING — Kool & the Gang recently cooperated honors at the Tokyo Music Festivale World Contest with a performance of their song, "Cherish." The follow-up to Comeal's "She's Strange" will be "Simple Life." The LP, due in June is produced by artist Larry Blackmon and features the single "Attack Me With Your Love." (Bombs away.)... Veteran percussionist/songwriter/soloist Ralph McDonald will have his second PolyGram LP issued this summer. Produced by the label's A&R division, the LP, entitled Bill Egan, is a follow-up to last year's Universal Rhythm... The ninth album from the Bar-Kays is also set for summer release. Rene and Angela, the writing producing/performing team, will see its new effort out this month. Titled "Streets Called Desire," it will feature the duo's current hit "Save Your Love (For #1)." Rene and Angela (real names Rene Moore and Angela Wimbush) have had material covered by Rufus, Janet Jackson, Lenny Williams, Lamont Dozier, Edmund Silvers and Tavares. Together since 1977, they recorded three albums of material for Capitol. Now they are not only producing their own LP for PolyGram, but have also brought another project to the label. The Ritz, a group the duo met in school at Howard University in Washington, D.C. The LP is due in July and is scheduled for a July album date to just out and heaped up the charts. Called "Electric Lady," the album boasts no less than three producers: Maurice Starr (New Edition), Billy Osborne and L.T.D. Smith (Whodini and New Edition).

SAUCE UPDATE — Sade, the lady whose music makes every lounge band's dreams come true, has seen her first LP go platinum on the strength of the title track. Sade's latest album, "Lover's remake," and "Smooth Operator." The English-based singer, along with her musical partner Stuart Matthewman (sax, guitar) Andrew Hale, tour and Paul Denman (bass) are already ensconced in a London recording studio, laying tracks for follow-up album. Her first American concert dates are tentatively set for fall. HOP UP UPDATE — Tommy Boy Records has announced a citywide New York talent hunt for the latest stars. According to the ranks of unknown acts. Calling it "Funk Flight 85 Talent Search," the label is soliciting demo tapes from the five New York boroughs and looking for five for- mers. Artists with "the most vicious grooves to pass the test" will be invited to perform at a live show. The act that performs best will win the $5,000 grand prize. Groups of three will be admitted. For more information, call (212) 354-1900.

DANCIN' IN THE KEY OF LIFE

PELLEKARRING (Atlantic 126156) 28 8

SWEETEN A +' (Atlantic 126178) 30 10

DANCE WITH THE GIRLS...

GEORGIO WHAM! (Columbia 359165) 28 8

George Benson (Warner Bros. 917181) 40 15

DAVE CHISHOLM (Atlantic: 126175) 28 8

RHYTHM & THE TOPI (Columbia 359166) 28 8

SAMMY CONG (Capitol) 29 11

TOOT Suite (ABC: 29 11

HOWARD GEORGIO WHAM! (Columbia 359165) 28 8

GEORGE BENSON (Warner Bros. 917181) 40 15

DANCING IN THE SUN

GEORGE HOWARD (T&B/ALO) 40 15

SENSE OF PURPOSE

JAZZY JAZ (Warner Bros. 803802-1) 40 15

READ MY LIPS

MELBA MOORE (Capitol 123892) 40 15

TOOT SUITE (ABC: 29 11

JIMMY COOBY (Atlantic 126175) 28 8

SHAH OF THE CHERRY JUICE

CATHY KENDRICKS (Capitol 359166) 28 8

TOOT SUITE (ABC: 29 11

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CATHY KENDRICKS (Capitol 359166) 28 8
CASH BOX PROUDLY PRESENTS ITS SEVENTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

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

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MOST ADDED

Programmer: Edward Smith
Station: WILD-FM
Market: Boston

Songs:
- "I Wonder If I Take You Home" by Lisa Lisa and The Cult Jam
- "Full Force" by Full Force

Comments:
Lisa Lisa is receiving heavy phones along with early retail sales. The week after we added the record it received a number one in the list. It's a great record for the upcoming summer months and it should be a top 10 candidate. Other picks were "Can You Help Me" by Jesse Johnson's Revue and "Who's Holding Donna Now" by DeBarge.

URBAN PROGRAMMER'S PICK

Programmer: Elroy Smith
Station: WILD-FM
Market: Boston

Song: "I Wonder If I Take You Home"
Artist: Lisa Lisa and The Cult Jam with Full Force
Label: Columbia

AIR CHECK

Station: KDAY
Market: Los Angeles
P.D.: Jack Patterson

"The Black community is much more vocal about music — it's closer to the heart — not just a lifestyle, but a conscious part of life." This is one reason why KDAY/Los Angeles program director Jack Patterson feels that black radio enjoys a higher degree of loyalty from its listeners than other formats.

Another reason, explains Patterson, is that black communities in most cities are almost always in a certain part of that city. "The people tend to embrace black radio and identify more with a given station or stations. Black radio is a part of that community and listeners feel at ease with and more at home with it."

In Los Angeles, only one Black/Urban station succeeds more than KDAY, but that depends upon perspective. While KJLH caters more to an older demographic and has a slightly higher rating in the 12+ rank in Arbitron, KDAY is "top five across the boards with the teens," and as recently as the Fall '84 book was #3 in the entire city for the 12-17 rank.

Perhaps more impressive in this day of FM dominance is that KDAY is on the AM band. Owned by Rollins Communications, KDAY has also been equipped as a 50,000-watt stereo facility. While the stereo aspect cannot be considered a major force for AM radio until there is proper equipment in people's homes and cars, the station's signal carried KDAY throughout Los Angeles and into parts of Santa Barbara and San Diego.

"The older demos concern me," says Patterson, "but I can't compete with KJLH and still do what I want to do and succeed where we are succeeding."

"We were always known as a hip, energetic, youth-oriented hit station. We hurt ourselves trying to sound like an FM when FMs saturated the market. So we went back to the young, funky sound."

KDAY has captured the pulse of L.A.'s young "Black scene." One of the prime reasons Patterson attributes to this success is the station's Images program, the brainchild of public affairs director Rory Kaufman. In conjunction with the L.A. Compton and Inglewood school systems, KDAY sends a group of people to various high schools to help set up job or work related situations for student participation.

"The program allows kids to learn by on-the-job experience working with other schools. It helps to build a bridge between people and open the lines of communication. They learn by doing."

Assisting Patterson is music director Greg Mack and the general manager is Ed Kerby.
### HOT NEW SELLER

![Luther Vandross poster](image)

**Music Liberated — Baltimore**
- W. Houston
- USA For Africa
- Sade
- L. Vandross

**Midcity Records — Los Angeles**
- L. Vandross
- F. Jackson
- W. Houston
- J. Johnson's Revue
- Mary Jane Girls

**Jazz City Records — Los Angeles**
- L. Vandross
- W. Houston
- Commodores
- USA For Africa
- Con Funk Shun

**West Bound — Palo Alto**
- F. Jackson
- L. Vandross
- J. Johnson's Revue
- Sade

**Tower Records — Sacramento**
- Sade
- Mary Jane Girls
- Kenny G & G Force
- Con Funk Shun
- Atlantic Starr

**Sikhulu Record Shack — New York**
- L. Vandross
- F. Jackson
- DeBarge
- J. Johnson's Revue
- J. Gill

**Birdland — Baltimore**
- W. Houston
- L. Vandross
- Prince
- Maze
- G. Knight & The Pips

**Record Boutique — Winston-Salem**
- L. Vandross
- USA For Africa
- P. Bailey
- Kool & The Gang
- F. Jackson

**Brown Sugar — New Orleans**
- L. Vandross
- Maze
- K. Blow
- T. Marie
- Beverley Hills Cop

### STORE REPORTS

**Hill's Stereo — Connecticut**
- Madonna
- Prince
- Beverley Hills Cop
- L. Vandross
- Wham!

**Record Vault — New York**
- Madonna
- Prince
- U.T.F.O.
- Run DMC
- W. Houston

** Webb's Department Store — Philadelphia**
- L. Vandross
- DeBarge
- W. Felder
- Mary Jane Girls
- Sade

**URBAN RETAILER’S PICK**

**Retailer** | **Store** | **Market**
---|---|---
**Archie Torain** | **Record Boutique** | **Winston-Salem**

**Album:** “Dream Of A Lifetime”  
**Artist:** Marvin Gaye  
**Label:** Columbia

**Comments:**  
“Marvin Gaye’s uncensored 12” version is something to hear. It’s interesting because with the 45 bleeping out many words, there is now an interest to buy the 12” version. Just by playing the record in-store we sell several copies. It’s a very strong cut.”

### STRONGEST SALES

- **W. Houston** — Arista
- **Prince** — Paisley Park/Warner Bros.
- **Sade** — Portrait
- **USA For Africa** — Columbia

### CASHBOX

**Anything Else Is A Compromise**

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**A DEFINITE DRAW** — Thousands of fans crowded Detroit Audio Records recently during an in-store appearance by Luther Vandross. Cash Box’s salute to Luther Vandross begins on the next page.

**H&W One-Stop — Dallas**
- L. Vandross
- F. Jackson
- W. Houston
- D. LaSalle
- J. Johnson’s Revue

**Churchill’s — Virginia**
- W. Houston
- Klymaxx
- Mary Jane Girls
- F. Jackson
- DeBarge

**Platter Shack — Orlando**
- Prince
- L. Vandross
- Maze
- USA For Africa
- J. Johnson’s Revue

**Street Scene — Atlanta**
- Prince
- L. Vandross
- Run DMC
- Maze
- W. Houston

**Jones & Harris — Richmond, CA**
- L. Vandross
- USA For Africa
- Maze
- Con Funk Shun
- U.T.F.O.

**Believe In Music — Wyoming, MI**
- P. Collins
- Prince
- USA For Africa
- H. Jones
- F. Jackson

**Scott's Wholesale — Indianapolis**
- L. Vandross
- F. Jackson
- U.T.F.O.
- W. Houston

**Peaches — Indianapolis**
- J. Johnson’s Revue
- Ready For The World
- Con Funk Shun
- Atlantic Starr
- A. Stewart

**Karma West — Indianapolis**
- L. Vandross
- Prince
- W. Houston
- U.T.F.O.
- Con Funk Shun

**Downtown Records — Chicago**
- B. Ocean
- W. Houston
- Sade
- Kool & The Gang
- DeBarge

**Imports Etc. — Chicago**
- Prince
- Fuzz
- Tommy Boy’s Greatest Beats
- L. Vandross
- Black Ivory

**Sure-Shot — Los Angeles**
- L. Vandross
- J. Johnson’s Revue
- Sade
- USA For Africa
- A. O’Neal

**Benson’s Records — Los Angeles**
- L. Vandross
- Sade
- W. Houston
- Berry Gordy’s The Last Dragon
- J. Johnson’s Revue

**C.M.L. One-Stop — St. Louis**
- L. Vandross
- Prince
- Kool & The Gang
- DeBarge
- Mary Jane Girls
- Prince
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Cash Box Salutes
Luther Vandross

The Night America Fell In Love — With Luther

By Rusty Cutchin

NEW YORK — It may have been in 1981—
dancing to the sultry groove of “Never Too Much” or waxing romantic to the powerful
hues of “A House Is Not A Home” in ‘82, when couples swooned to the music of
“Bad Boy,” mixed with another outstanding
remake, Sam Cooke’s “Having A Party,”
it may have been last week — rocking to “Ti
My Baby Comes Home,” a shuffling oasis
in a robot-land of four-on-the-floor technofunk,
“Fried Chicken,” a gold-selling “June
of Stevie Wonder’s ‘Creepin.’” Whenever it
was, it was a night when millions fell in
love with the voice of the premier crooner
on the black music scene and one of the safest
bets for future crossover stardom — a
champion of romance in a heavyweight housing
(or as People dubbed him, the “Pavarotti of Pop”)
by the name of Luther Vandross.

For music buffs, it was undoubtedly earlier,
when his name became associated with high
quality pop projects with a theatrical flair: The
Wiz, which featured Vandross “Everybody
Rejoice (A Brand New Day),” a career break
which resulted in enough royalties for Luther
to land his first Manhattan apartment; David
Bowie’s “Young Americans” and “Diamond
Dogs” tours, in which Vandross joined as a
backup singer after singing and arranging
vocals on the “Americans” LP, as well as
contributing a song — “Fascination.”
Bette Midler’s “Songs For The New Depression,”
which marked another turning point in
Vandross’ developing career, as producer Arif
Marin tapped the emerging vocal star for
future projects with Carly Simon, Chaka Khan
and the Average White Band.

By the time Vandross cut his solo deal with
Epic in 1981 his reputation as a session singer
had landed him these projects as well as a
brief tenure at Atlantic with his own group,
Luther, and a successful jingle career, during
which he became the voice of 7-Up, Kentucky
Fried Chicken and other nationally advertised
dishes, and a stint as the lead voice for two
disco-oriented studio bands, Change and
Bionic Boogie. Such varied activity, particularly
his ongoing jingle work, put Luther in the
shape necessary to produce his first solo LP
himself. Its success led to an expansion of
production work, and Vandross brought his
newfound credentials onto projects for Cherie
Lynn and his idols Dionne Warwick (“How
Many Times Can We Say Goodbye?”) and
Aretha Franklin (“Think” — both on the
“Let It” and “Get It Right!”). Though the hectic
pace of his performing career necessitated
inflating ace session bassist and solo artist
Marcus Miller as co-producer on Vandross’
last two solo projects, his extra-curricular
work continues. Currently he is preparing to
produce Broadway star and dancer extraordinari-
dily Gregory Hines’ first solo LP, a project,
given Hines’ versatility and Vandross’ unique
talents, for which one would be hard pressed
to come up with a suitable comparison.

Meanwhile, “The Night I Fell In Love,”
Luther’s current solo offering continues its
ride at the number one spot on Cash Box’s
R&B Chart for the third week in a row. He
recently received a national TV exposure as
a performer on the NBC’s Motown Returns to
The Apollos special, and he’s in the midst of
preparations for a national tour which kicks
off May 30 in Augusta, Georgia and will
continue throughout the summer. Opening for
the star on certain dates will be Whitney Houston, an emerging
star, already the darling of the critics and sure
to provide the perfect complement to
Vandross’ sophisticated revue. It has already
been a triumphant year for the veteran singer,
who has emerged as the leader in a
crowded field of superior black male vocalists.

Luther’s feelings are a bit mixed. He says
the singles still to come from the LP and the
upcoming tour, it’s likely to be the year
those that haven’t already fallen in love with Luther
get wooed.

“I am honestly living a fantasy from a young
person. I’m specifically living out what I set
out to do. It’s like a serious groove.” Luther
told Cash Box recently. Examining his history
gives the sense of a career in the making from
his earliest years. Growing up in the Alfred
E. Smith Housing Project on Manhattan’s
lower east side, Luthereschewed
the traditional boyhood activities for fantasies
steeped in the pop music tradition. A singing
sister, who worked as a member of the Crests (”16
Candles”), provided further inspiration. “I was
into my own little fantasy,” he has said. “My
mother would say, ‘Why don’t you go
downtown? They’re having a kickball game.’
I’d say, ‘Mama, please, why would I want
to do that when the Supremes are on Ed
Sullivan?’ Nothing could replace Diana Ross
coming down a staircase singing ‘The Lady
Is A Tramp’ with 15 yards of gown behind
her.”

Such devotion served him in good stead
when he eventually got to arrange vocals for
Ross’ “Silk” LP, as well as produce Franklin
and Warwick. “Those three, those particular
three, were the three I could listen to no one
does because of,” Vandross told Cash Box.
“I got to meet and work with them all. It’s
amazing. I gotta really let 10 years go by and
look back and see how truly amazing it is
because now it’s like I can’t see the forest
for the trees. Even though I can acknowledge
that it’s amazing, I don’t think I’ll feel it until
I go back a while and say, ‘it’s amazing that
I pulled that off.’”

Luther’s boyish amazement at working
with his idols evolves into professional
respect when the subject is another of his former
employers, David Bowie. He has said of
Bowie, “Half the time I didn’t know what the
man was talking about but I loved the music.”
Luther’s feeling is now shaped by his years
as a producer and headliner. “At that age
I was so open to many things — not that I’m
not now but I hadn’t formed a lot of musical
opinions and criteria for things. So in addition
to what I liked there was the acknowledgement
that there was a lot of stuff out there. Plus
Bowie was doing an R&B-bent album. ‘Young
Americans’ wasn’t R&B oriented. It wasn’t like
total shock.”

Vandross’ continued theatrical training was
directed by Bette Midler, to whom he was
introduced by Bowie. After working on
Midler’s LP and touring with her for two years,
he had learned a thing or two, about nervousness
for example. “I wasn’t nervous,” he once
said about going solo, “I’d seen Bette
bite her nail polish off every night before the
show, then go onstage and be fabulous. So
I said it’s nothing. Everybody gets nervous.
In a larger respect, the Midler connection
opened the doors that would lead to security
and the eventual solo shot with Epic. “That’s
when I met Arif,” he says now. “Arif, who
was producing a lot of people, would call me
on everything he did. And that’s how I started
growing as a background singer.”

But before Luther could hit the streets
under his own name, a slight detour was in
store in the form of lead vocalist on recordings
by Change and Bionic Boogie. In spite of the
limited success, Vandross knew it wasn’t his
(continued on LV 12)
Luther Finds A Home At Radio

By David Adelson

LOS ANGELES — To black contemporary/urban radio programmers, new Luther Vandross product is as highly anticipated as new projects from Prince, Michael or Stevie. Vandross product is out of the box on the BC/urban level with most programmers playing four to five cuts off an album. Several programmers were playing every cut off "The Night I Fell In Love."

Vandross is a familiar and likeable figure at radio. His in-studio appearances, impromptu on-air performances and constant correspondence with programmers have made him a welcome guest at stations from coast to coast.

One sentiment was echoed time and time again by radio programmers coast to coast — "this is only the beginning for Luther." Programmers have heralded "The Night I Fell In Love" as his best record yet but also qualify their thoughts with a projection of even greater things to come from Epic's new superstar. The following reflections by programmers highlight one fact conclusively: Luther Vandross has a home at radio.

Lynn Telliver Jr., WZAR, Cleveland

"In this market, 'Crepin,' 'The Night I Fell In Love' and 'Wait For Love' are the strongest cuts on the album. There seems to always be a cut on the album that has been done by another artist. He does a tremendous job on them and that's usually the selection that gets the most response."

Graham Armstrong, WGCI, Chicago

"We're always right out of the box on Luther. We get everyone in our audience but usually it's a heavy concentration of women 18 to 34 so I'm going to play artists that they're seeking. Luther is one that fills that void and he's probably the best cut out there for that. Luther has proven himself over the years and he's been a winner."

"Due to my experiences with his last album and all of it, I've noticed radio has a tendency to jump on everything and burn it out real fast. What happens then is that the audience gets real tired of it and that's not fair to the artist. What we do is play three or four really good cuts off the album and maybe save two or three. I may have a favorite cut off an album, in this case it's 'Wait For Love,' and I'm waiting to play it because I didn't want it to get caught up with 'Crepin,' and the other cuts on the album.

"I'd like to see we treat each project equally but I don't think that would be the case with Luther. The audience seeks out Luther. They want for him just like they want for Stevie or Prince. There are certain artists where the audience will know the record release date at the same time we will — Luther is one of these artists. They're hounding the record stores, seeking his record out.

"You probably have picked a better album for me to talk about. I think it's superb and they might even go three or four deep on it."

Kevin Fleming, KGJ, Los Angeles

"We are most definitely out of the box with Luther. I think we're in an age of balladeers and Luther is at the forefront of balladeers — not only for black and urban music but for a huge crossover audience.

"Luther's already set the stage for himself and people have a feel for what he's about to do right before new product comes out. Luther is the type of artist where you have certain expectations and what he does deliver on your expectations."

"Right now we're playing four cuts off the album. Luther appeals to our target demo but he also appeals to a broad range of demographics. In this market, you can get into him because it's a big ballad market. Of course, he falls into the 18-34 and you can get 25+ because he got that upper scale sound. He can also get 35+ because of that smoothness.

"We always jump on the ballads because they become period classics for the next three months. 'Crepin' will definitely be a classic."

James Alexander, WJLB, Detroit

"Luther is of such status now and his track record is so impressive that we take him out of the box. We went with the single initially and when the album arrived we went with seven songs.

"Of course, when a Luther album comes in, it obviously warrants immediate attention. Luther is definitely in our superstar category and when we receive his product we (Continued on page 12)."
We are proud to represent you.
Cash Box Salutes Luther Vandross

The Team That Helps Realize The Talent

By Peter Holden

Los Angeles — Behind the success of any recording artist or entertainer, there is an extensive amount of teamwork that must be carried out. From the more obvious members of the team such as the musicians which play on the records or perform live on stage, to the artist's manager, to the booker and the publisher, there are many members involved. Since Luther Vandross' signing to Epic Records in 1981 that team has grown and taken shape ultimately helping to bring Vandross to where he is today and where he will be tomorrow. That place, on both counts, is the top.

In speaking with many of these people, from business manager Bert Padell, who has been with Vandross for over 17 years to Alive Management's Sheep Gordon and Daniel Marcus, one thing is common. A strict faith in the singer and his amazing talent. "There was never a question that Luther had it from the very beginning," says his manager Daniel Marcus. "I think all the great performers have had it from the start, and I think that it is really just a question of timing and, as a manager, having a feel on the situation so that the market collides with the artist at the right time. When we began working with Luther, it was exactly in our field of expertise, and right now he is in the top five among his peers in terms of putting people in seats in the big halls." It seems that sort of status was only time away when Vandross began his solo career in earnest with his signing to Epic almost four years ago.

Shep Gordon, partner with Marcus in Alive Management and Island/Alive Ilum distribution company, recalls, "I was introduced to Luther through his business manager Bert Padell, and once I heard his first record, I could just feel the talent." Helping build Vandross' career with key touring and marketing decisions, Gordon explains, "His career has worked in a very natural progression. I'd say our greatest contribution has been just trying to carry through on his desires. He is very strong as an artist; he knows where he is going both on his records and in his live show.

With other artists, my contribution is much greater creatively and with Luther my job is really just clearing a path for him." With Vandross' fourth and latest Epic LP, "The Night I Fell in Love," already at the platinum plateau, the singer's upcoming tour — starting in June — is sure to be his biggest and best yet, and according to some Luther's live performance is the best show on the road. Norby Walters booking agency has worked with Vandross on his last four tours, and agent Jeff Frisco notes, "Luther has been a very successful on the road from the very start. The first time out, we had him opening for the Commodores when they still had Lionel Richie, and we basically broke him from that. He then headlined the smaller halls and sold those out. Last year the Doule and DeBarge opened for him, and this time out should be even better. The venues are basically the same size, though we're doing small halls in Detroit, L.A. and in New York and the stage show is very sophisticated. I think what is special about Luther's concerts is that there is a warmth that comes off the stage which people can relate to. It's often difficult for an artist to get an audience to sit and just listen to the music, but he is one of the few that can do that. And he can do it without having to go into a fast number where people are up and boogieing; he is able to command attention from the audience in a rare way."

As for Vandross' classy and well-paced live show, manager Marcus says, "The things that have influenced Luther as a performer have been great presentations and ambiance. Things that were seen in the performances of people like Aretha Franklin and Dionne Warwick and the Supremes. It is all part and parcel of Luther's own Yellow Brick Road that he is building. He is a great singer and performer and he enjoys it. And his philosophy in the marketplace is, 'Don't mess with the ticket money.' He gives you your money's worth. In his live shows, he likes to perform classic songs as well as his own things and the things he writes with Marcus (Miller). His stage performance is a big show and presented very nicely. It's very risk because it's expensive, and he, probably more than any other entertainer, could go on the road with a back line show, but that wouldn't be what he would want and it wouldn't be what the people want to see."

The variety that audiences get in Vandross' live shows is also heard on his LPs. While he is clearly one of the industry's top songwriters together with Marcus Miller, on his albums he chooses to use a combination of original and cover material. CBS songs executive vice president Harvey Shapiro notes, "From a publishing standpoint, the thing that is great about Luther is that he is a great singer/songwriter who can write for himself and write good songs for other people's projects. Even though he only writes about half of the songs on his own albums, he is an excellent producer and writer for other people and that is a real asset for us as his publisher. I think it is also very healthy for him as a singer, because many artists that write their own material will only do one cover tune on their album at most, Luther is a very discriminating singer." This kind of versatility as an artist is what makes Shep Gordon call Vandross a "very gifted writer, producer and artist. He is simply a very gifted triple threat — one of the few of our time, and I think...

(Continued on page L7-18)

LUTHER AND DAVID — Luther Vandross takes a few minutes to chat with David Lee Roth.

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We Wish Him Continued Success In His Multi-faceted Career As Writer, Producer and Performer Extraordinaire
LOS ANGELES — What does a record company do with a superstar, platinum act that has yet to reach its potential audience? For E/P/A executives, the answer to this pleasing dilemma is simply: be patient.

"I think Luther has reached a superstar level of success that still has a future to it. There's even more growth that's going to come," said Dan Beck, vice president of product development, E/P/A. "His previous albums have all exceeded the platinum level and this one is going to exceed that tremendously. Despite such success, he still has a potential audience out there that we're looking to reach."

Indeed the career of Luther Vandross has hardly reached a peak. Despite critical acclaim, overwhelming sales and an incredibly loyal consumer following, Vandross has yet to make the major audience impact many predict. The fact remains that when he does, the results will be nothing less than overwhelming.

"Expansion is of course important," said Beck. "But with a career like Luther's you don't have to make every move on this particular album. We know we can continue to build steadily and in a healthy way because this guy's going to be around for a very long time. We've really just got to work it one step at a time."

At this stage, Beck and E/P/A are increasing the artist's visibility through network television appearances, videos and a tour schedule that includes Vandross' biggest venues to date. Despite the increased visibility, Beck remarked that Vandross has a deep commitment to his legion of fans that have already brought him platinum success. "He's definitely making sure he's taking care of business for the people who have been there for him," said Beck. "Expansion is one thing but you have to make sure you take care of a million buyers out there."

T.C. Thompkins, vice president, black music promotion, E/P/A, remarked that the key to Vandross' success lies in both his material and voice. "In all cases, the material is excellent and it makes our job that much easier." He added, "Most definitely he's the number one crooner of the 80s. A lot of people are trying to get that sound but nobody has that instrument in their throat like Luther."

"Luther's personality has a lot to do with his acceptance," said Thompkins. "We took him out on a promotional tour for "Never Too Much," and everybody loved him. Radio loved him, the stores loved him and he proved to be just a super person who is real hard to aggravate. His personal charisma has a great deal to do with his success."

"Radio looks at Luther as an established superstar," said Maurice Warfield, director, black music marketing, west coast, E/P/A. "When they get his records they program..."

(continued on page LV 14)

Epic Execs Are Excited About The Future

By David Adelson

"Forever, For Always, For Love"
1982
Dear Luther,

Years of hard work and your outstanding talent has paid off.

It is with the utmost pleasure that we are able to share in your well deserved success.

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LOS ANGELES — Since Luther Vandross' days as a New York studio back-up singer, a wide spectrum of artists have entered his world. He has worked with the greats, from Diana Ross to Aretha Franklin, Bette Midler and Dionne Warwick, and that is just to name a few. Moving among the underworld of talent which has made the New York community of studio musicians and vocalists a rich breeding ground for headliners, Vandross was influenced by the best the business has to offer.

It's no wonder that this song stylist, who has been produced by luminaries such as Arif Mardin, should emerge as a talented producer in his own right. In the studio, Vandross has earned respect and recognition, the kind that has taken years to solidify, and has in recent years mellowed into a firm reputation.

Two of Vandross' closest associates in the studio are writing partner Marcus Miller and producer Arif Mardin. In separate interviews, Miller and Mardin gave reasons for Vandross' reputation of excellence, with memories from the old days and insights into the present.

"We were both working in the New York studios," said Marcus Miller. "I was a studio musician and he was a studio background singer. This was around 1978-79. So we kind of knew of each other, even though we never got to meet. You know, the singers never sing while the rhythm players are playing — they generally come in about two hours later. Anyway, one day Luther decided that he wanted to make a record, so he just called me up out of the blue and said 'I'd like you to write some stuff with me, because I want to do a record. He said he'd heard good things about me as a bass player.'"

That writing project never came to pass, but when Vandross put together his first demo, he called Miller again, this time to ask him to play bass. "He'd never heard me play, mind you," said Miller. "He just decided to call me because of what he'd heard about me, which I thought was great."

The relationship gelled when both Vandross and Miller were hired by Roberta Flack for a band she was putting together, Miller on bass and Vandross on back-up vocals. "That's when we started writing together," Miller said. "From there, Vandross' debut LP was released, and he and Miller set about writing a string of tunes in the ensuing years. They...

(continued on L-12)

LADIES MAN — A couple of admirers visited Luther Vandross back stage during one of his many L.A. appearances. Pictured (l-r): Leslie Uggams, Vandross and Debbie Allen.

Putting The Music Together

By Gregory Dobrin

Ladies Man — A couple of admirers visited Luther Vandross back stage during one of his many L.A. appearances. Pictured (l-r): Leslie Uggams, Vandross and Debbie Allen.

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“Never Too Much”
1981
Happiness
Luther Vandross

America's Love Affair With Luther

(continued from LV 3)

future. I knew I did not want to front anyone's disco group. Because that, right there, that commits you to the rest of your career. You know, there's organizations, and I was a little frustrated through that period, because I had gotten a lot of tapes and things turned down by various companies, but when I brought them 'Never Too Much,' they thought that was the one. And also in order to retain artistic control over my records, because producer I had to go ahead and front the money myself off of my own money and session fees and music and that, and then try to sell them to the company, as opposed to trying to get the company to finance it, which means that they deal you your cards.

Now that Vandross controls the cards, what does he want? On the immediate horizon is the second single from 'The Night I Fell In Love.' The song, "It's Over Now" will be released next month. "We just finished the 12-inch version," says Arif Marcus and Miller. "Vandross just did a 12-inch version of it and we edited that down for the 7-inch version." Some critics have been hard on Vandross with adding a serious shot of funk to slightly rough up Vandross' romantic tendencies. Miller first co-produced Luther's debut album, and Miller, who hired Vandross, met him, Luther says. "We got along musically so well. I met him on Roberta Flack's gig. He was the bass player, I was the backup singer. So over the years, we talked. He was there before I got my record deal, and all of that, you know, trying to encourage me and keep me going. Whatever happens is to do your first album, you produce it all. You write it all. You produce it all. So in the middle of the tour - you sing on Thursday, Friday, Saturday, Sunday nights on tour - you get on a plane Monday morning and you go up to the Monday, Tuesday, Wednesday and Thursday morning you get on a plane. You finish with that, they love Cheryl Lynn, you get the Aretha Franklin offer and Cheryl and Aretha pass each other in the hall way as you sit in the studio from noon till four and produce a band of both. So Marcus was there, I said, 'Marcus, listen, C'mon and share this responsibility with me, and let's do a fabulous job, and we did it, and it's like a fabulous, comfortable thing for me.'

But Miller won't be involved with Vandross' next production project, Gregory Hines' first solo album, and its development is typical of the Vandross style. "It's a time for me that I produce outside an act, I always ask for it. I went to the record company and asked for Cheryl Lynn and after I did "Never Too Much," I went to Clive (Davis) and Aretha and asked for her, and I asked Clive for Dionne Warwick. And I did get it," says Arif Marcus. "I, haven't done an album. Do you think you would like to? Are you thinking about it? He said, 'No.' And I said, "Ooh, let me do the LP," and it gets that debut album and bring you to my record label." So I brought him over to CBS, to Epic, and we're gonna do it." But the same confidence that comes with super-visioning the work of childhood heroes fills Luther Vandross, who, to this point, has made it in jest, that he might not want to give singers like Hines too much room to move. "Oh no, no, I don't feel any competition with him at all," Luther says. "He knows he's a superior talent. "He is, but so am I, so pulseless," Luther laughs with one of his trademark inflections.

Still juggling various projects, Luther has his hands full for the rest of '85. Throughout the summer, in between sessions, he was interviewed, filming a video for "Don't Stop," looking for ways to deal with one small problem, a lack of visibility on the overall pop scene. "I can tell people that all four of my albums have gone platinum or that last album went platinum in a month, and they don't believe it. They say, 'Wow, we know you were doing good, but we didn't really realize it.' It's so indicative to me that the visibility, the profile, is not that high. I haven't had a crossover record. Public opens ears to his music. R&B sales up to now, which is fine. I mean that's impressive. I know when they write the R&B history book, I want me in that." Of course, Luther Vandross has already emblazoned his name in that book by virtue of his vanguard spot in the resurgence of romantic singing that has been an integral part of the '80s R&B scene. It should prove to be only a matter of time before an ever accepting public opens its ears to his music. Simply put, in the tradition of Mathis, Cooke, Benton, Gaye and Franklin, Luther Vandross has forged a career that is simultaneously centuries old and ready to spring from the pages of the soul chronicles.

A Home At Radio

(continued from LV 4)

give the appropriate attention. "Several cuts are doing well in this market: 'The Night I Fell In Love,' 'If Only For One Night' and 'Creepin'." said Tony Quartozzone, WRKX, New York City. "Out of the box all day. He hits big in this market. You can't just play one Luther, you have to play three or four Luther. I waited here until 800 at night to get the album and once I got it I went on three cuts. 'You've got to deal with Luther on an individual song basis. His popularity ranges from males to females but his main strength is naturally the women — anywhere from 16 to 50 years old. We get calls for him from 40- and 50-year-olds and up. 'Luther is really a mass appeal artist. He sings a lot of what the males want to say to their girl friends so we get a lot of calls from kids. A lot of these hits are really for the male audience to the female audience. 'My personal favorites are 'Creepin' and 'Blow Away'. The other thing we're hearing a lot is heavy and I'm now going into the album and find some more songs to pull out."

Putting The Music Together

(continued from LV 10)

wrote the title track for "Jump To It," for Aretha Franklin, an album Vandross produced. Several tunes were written for Cheryl Lynn, and for Dionne Warwick, not to mention the theme music to the Alan Rudolf film Choose Me, a tune entitled "You Are My Choice Tonight." The partners also collaborated on Vandross' current B/C hit, "Till My Baby Comes Home." One man who has witnessed Luther Vandross' growth since the very early days is producer Arif Mardin. "We were doing a single with Bette Miller," remembers Mardin. "Bette Miller had called Luther to do the song, 'Strangers In The Night.' He did some stellar backgrounds, and we were all so impressed, we just went 'Wow!' That was when I first met Luther. It was Mardin's enthusiasm that helped land Vandross' first recording contract. "I called Henry Allen, who was president of Cotillion Records at the time, and I recommended him to Luther. So they gave him a recording contract. I believe he made one or two albums for them. Luther had become "like family," according to Mardin. Whenever a project arose that required the expertise of a top-notch background singer, he would call his "family." Each time there was a project, it was 'Call Luther, Call 'Doctor Luther.' And he would come in and create these incredible background parts."

Mardin was influential in Vandross' career. Also influential was the man responsible for signing Luther Vandross to CBS Records, now senior vice president of CBS Records, Larkin Arnold. "Luther's former manager, David Franklin, brought me a tape," said Arnold. "I was very impressed with the demos, and we set up a meeting at my west coast office. "I had been familiar with Luther as a singer as the lead on one of the Change songs," Arnold remarked, referring to the band with which Luther had sung in the late '70s. "I was not aware of his being able to write and produce, which is what his manager made me aware of."Arnold is not surprised to find Vandross growing as a producer, the earmarks were there from the outset. "The multi-talented artist has proven his weight in gold with all of his skills, which is nothing short of a feather in the cap of the label that has given Vandross his biggest breaks. With each of his associates, the success boils down to some fundamental talents. A playful creativity is at the root, one that keeps his workmates on their toes. "He's really clever," said Miller, "I think that's one of his greatest assets. He thinks of some really unusual things to do, which seem so natural once they've been done. When he hears some music I've come up with he really knows how to listen to the track and put a melody into it that fits the track just like a glove." Mardin agrees. "He knows how to come out with the heart of a song, with the right harmonies, the right melodies and very, very quick. He's fast and creative, and because he's also a close friend, it never seems like hard work when we're together on a project. And, of course, the voice is always wonderful." The Vandross voice is an instrument that each of Vandross' associates would quick to comment on. "The first time I heard him sing was when we were doing background for Roberts," said Miller. "I knew he was a great singer then. It's great to write a song and hear it performed the way he performs it." It is Vandross' exceptional talent for improvisation that most impressed Miller, who likens Vandross' style to the improvisational skills inherent in most jazz vocals. "He reminds me of a jazz singer, who doesn't know what he's going to sing when he goes up on stage. Luther knows what songs he's going to sing, but he doesn't know how he's going to do it. He does it different every night, and he's so creative. He's the one who has the courage to sing live on the radio. Other singers would be afraid to risk it." Risks, chances — both seem instruments in the Vandross success story. "He's in his inimitable talent and the music he applies it to, is pivotal in Vandross' career and have bled belief from those around him," said Mardin. "I think Luther has one of the purest voices in music today," said Arnold. "The range, and the things that he can do with his voice are completely unique. I've been involved with a lot of vocalists in my time, and Luther has got to rank up there with the best as far as pure ability. There are very few, I don't care what they are, that can match him in that." It was such striking ability that caused Arnold to choose the Vandross tape from so many tapes he received that week back in 1981. It was Vandross' excellence in the recording studio that caused Arif Mardin to include Vandross on nearly all of his projects during the '70s. And it was that incomparable vocal style and understanding of music that has made the writing partnership especially satisfying to Marcus Miller. Each of these relationships is on-going, each of them a well spring of enjoyment for the public at large. And for Luther Vandross these professional and personal relationships may well be the kind of emotional and business understandings that will insure the artist's continued success for decades to come.

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The Team Behind Luther

(continued from LV 6)

the possibilities for his career are endless." With that kind of description and that kind of talent, Vandross has already taken on America successfully. Four platinum albums out of four releases is not bad, so what new horizons are awaiting the singer/songwriter? The international market of course. Shery Gordon explains the current strategy for taking Luther Vandross to the people. "The tour which we are just embarking on and the next single to be released are of course the next step, but beyond that, we will slowly enter the process of breaking Luther to the part of the world that doesn't already know him. We want to work more outside of America where it is just starting to take off."

According to CBS International's Julian Shapiro, "Luther's greatest success outside of America came around Valentine's Day two years ago, where he had an enormously successful multi-date stand in London. His presence in England and in Holland is very good, and it just follows that an artist who has had the kind of success that Luther has already enjoyed in America is a prime candidate for the International market. Though Luther has a different style than some of the artists that have come out of America in the past few years like Prince or Madonna, I feel he can be in a great tradition of soul balladeers and is in the same league as a Sam Cooke, Marvin Gaye and Teddy Pendergrass, who are all in the vein of the classic male singer."

And it is precisely that difference from many of the highest image performers on the scene today that makes Vandross stand out as a pure talent, a classic performer and singer. Business manager Ben Padovoli says, "I've been working with Luther for 17 years, and his natural talent has always made him a very special singer, and for him, success has not even started yet." Manager Shery Gordon adds, "I think it's a certain level, I think people have a gift from God, and that is really the level that Luther is at — there are artists of this kind that have a gift, and then there are novelties. Novelties always hit harder and faster at first, but gifts stay around a lot longer." Manager Daniel Marcus explains, "We felt this album would be the one to push him over the top. You could really feel the momentum building, and though at some point, because we are so close, you lose your objectivity, once you hear it enough times from other people you realize that it's true."

"There really are very few real performers around anymore, and Luther is one of them." This is clearly part of Vandross' appeal to the people who are up on the latest thing, Luther Vandross is in many ways a renaissance of pure and simple talent in a very classy and appealing package. To the audience who never quite got hooked on Madonna, Prince, Cyndi Lauper or many of the other top recording artists of 1985, Luther Vandross is a musical savior. "Maybe I'm exaggerating," says Marcus, "but it seems to me that a good percentage of the charts are made up of song- and artists that are untested and unproved. Many are studio things that aren't duplicated by live performance. In the case of Luther, not only does he enhance the music, he takes it to a new level and recoups it. One of the things that he is very proud of is doing live vocals over the radio. We've done that in a few cities, where Luther will go in with his engineer and a little band they have, they will be laughing and playing one minute and then Luther will be on, and it is like a drug. The people in the studio go nuts and the switchboard lights up. He coughs and things to make the people realize that it is live, but his voice is perfect!"

This kind of confidence is obviously the product of a man who knows what he can do, and what he wants to do. This is true musically as well as in his career. Skip Anderson, synthesizer player with Vandross' road band says, "Musically, Luther knows exactly what he wants. He and the road band's musical director, Nat Addis, Jr. who also plays keyboards, really work out most of the music, but Luther can tell you if there is a problem with a note or with the basic line or whatever." As for Vandross' overall career, Marcus says, "He's had many years to think about what he wants to do, and he's always been very definite about his image and his sound. It takes a special person to take a career and own the floorplates of talent in order to have that career addressed and Luther is that person. Our philosophy has always been to try and enhance what the artist has come up with creatively in terms of a record or a live show, and to make sure, number one, that it does happen, and number two that it is on an even wider scale than the artist originally envisioned. I think that we have been very good in terms of bringing Luther to the people that he has needed to bring his creativity to fruition and in keeping him current."

"There are some people who will say, 'I have the ring, ring the jewl case,' whereas Luther has very specific and definite ideas about what he wants and most of them are very good. If they are not right on, they are very close. And in the case of Vandross' current status as a singer/songwriter/performer, he is not very close, he is right on."

Though Luther Vandross, in this case, is indeed the ring, there are also a number of jewels among his team which shine in their own right, and without their help Luther Vandross might have had a harder time reaching the pinnacle of success that he has reached today.

Epic Execs Look To The Future

(continued from page LV 6)

them, report them and play them constantly. Even on his new album he only had one single and radio reasons are playing four cuts apiece."

According to Warfield, CHR acceptance of Vandross was inevitable after such a huge base developed at BC/Urban outlets. "I was very pleased that the record crossed over, he remarked. "Coupled with the R&B support he had, the album became a million seller."

Warfield maintained that the label never targeted the artist towards one particular format. We devoted our attention to exposing him to all formats," he said. "It paid off because every one of his albums have gone beyond gold and he is more popular today than he ever was before."

Obviously overjoyed at the success of the latest project, E/P/A executives forecast nothing but the brightest future for Luther Vandross. As Warfield put it. "He's going to be magnificent for a long time."

VANDROSS AT THE GREEK — December 5, 1981, Luther Vandross was greeted by friends and business associates backstage following his performance at L.A.'s Greek Theatre. Pictured are (#1) front row: Shirley Brooks, CBS Records International; Larry Stessel, E/P/A; Frank Ditleo, E/P/A; Frank Hand, Epic; and Michael Alhadef, E/P/A. Back row, (l-r): Ed Howard, David Franklin & Associates, Maurice Warfield, E/P/A; Bill Preston, E/P/A; Myra Weston, E/P/A; Vandross; Larry Douglas, E/P/A; Ron Lanham, E/P/A; and Larkin Arnold, CBS.
## Discography

<table>
<thead>
<tr>
<th>Year/Label/Catalog No.</th>
<th>Album Title</th>
<th>Song Titles</th>
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</thead>
<tbody>
<tr>
<td>1977/Cotillion/SD9907</td>
<td>Luther</td>
<td>Funky Music (Is A Part Of Me); The 2nd Time Around; I'll Get Along Fine; Everybody Rejoice; Emotion Eyes; This Strange Feeling; It's Good For The Soul (Part I &amp; II)</td>
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<tr>
<td>1978/Cotillion/SD9916</td>
<td>This Close to You</td>
<td>This Is For Real; A Lover’s Change; Don’t Take The Time; The Jealousy Is In Me; I’m Not Satisfied; This Close To You; Don’t Want To Be A Fool; Come Back To Love; Follow My Love</td>
</tr>
<tr>
<td>1979/RFC (Warner Bros.)/RFC3438</td>
<td>The Glow Of Love (With the group Change)</td>
<td>A Lover’s Holiday; It’s A Girl Affair; Angel In My Pocket; The Glow Of Love; Searchin’; The End</td>
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### The Epic Years

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<th>Year/Label/Catalog No.</th>
<th>Album Title</th>
<th>Song Titles</th>
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<tbody>
<tr>
<td>1981/Epic/FE 37451</td>
<td>Never Too Much</td>
<td>Never Too Much; Sugar And Spice (I Found Me A Girl); Don’t You Know That?; I’ve Been Working; She’s A Super Lady; You Stopped Loving Me; A House Is Not A Home</td>
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<tr>
<td>1982/Epic/FE 38235</td>
<td>Forever, For Always, For Love</td>
<td>Bad Boy/Having A Party; You’re The Sweetest One; Since I Lost My Baby; Forever, For Always, For Love; Better Love; Promise Me; She Loves Me Back; Once You Know How</td>
</tr>
<tr>
<td>1983/Epic/FE 39196</td>
<td>Busy Body</td>
<td>I Wanted Your Love; Busy Body; I’ll Let You Slide; Make Me A Believer; For the Sweetness Of Your Love; How Many Times Can We Say Goodbye; Superstar/Until You Come Back To Me (That’s What I’m Gonna Do)</td>
</tr>
<tr>
<td>1985/Epic/FE 39882</td>
<td>The Night I Fell In Love</td>
<td>’Til My Baby Comes Home; The Night I Fell In Love; If Only For One Night; Creepin’; It’s Over Now; Wait For Love; My Sensitivity (Gets In The Way); Other Side Of The World</td>
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</table>
The Night I Fell In Love

By Luther Vandross

Right from the beginning Luther Vandross has been hailed by critics as one of the definitive voices of the Eighties.

Now, here's his definitive album! Platinum in five weeks. No. 1 for five weeks. And it's really just getting started!

In addition to the sensational debut single, "'Til My Baby Comes Home," there are four additional tracks that are getting heavy airplay and intense reaction!

- The brand-new single, "It's Over Now." Video available soon.
- The brilliant title track, "The Night I Fell In Love."
- The beautiful "If Only For One Night."
- The sleeper that's coming on strong, "Creepin'."

With a 60-city tour starting May 30th...and many cities selling out the day tickets go on sale... watch for "The Night I Fell In Love" to last a long, long time!
TOP 75 12" SINGLES

SHANNON—2THIRD LIE—1
LUTHER VANDROSS—OBSSESSION—1
SUSSUDIO—ALL OBSESSION VERSION—1/8:04
BRUNO MARS & PHARRELL—FREEDOM—1
RAHSAAN KHALED—WINTER MELTDOWN—1/3:12
DAVY JONES—AVIE—1/16:00
TOMMY MARSHALL—I'M NOT THE ONLY ONE—1/3:30
SHANTE—BABY—1/7:08
ALANIS MORISSETTE—FIREFLY—1/3:31
SHAKARA—ALL MY LOVES—1/4:32
JOEY BADA$$—LURKIN—1/3:34

defi ciency 75

RETAILER'S PICK

“Burning Flame”—Vitamin Z—(Sire/Warner Bros.)
Store: Gold Coast Records
Manager: Mario Alayon
Location: Miami, FL
Comments: “Being in the vein of Tears For Fears, Simple Minds, and Howard Jones, this song should be across the board smash. Ravo has been very positive to this cut. It’s a hit!”
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<th>Weeks On 3/25 Chart</th>
<th>Work Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>134</td>
<td>SAWYER BROWN</td>
<td>Acuff-Rose</td>
<td>CBS</td>
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<tr>
<td>135</td>
<td>AZTEC CAMERATA</td>
<td>David, Wayne</td>
<td>Mercury</td>
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<tr>
<td>136</td>
<td>DANCING IN THE SUN</td>
<td>George Washington &amp; John</td>
<td>RCA</td>
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<td>137</td>
<td>MUSIC FOR THE NIGHT</td>
<td>Paul &amp; Linda</td>
<td>ABC</td>
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<tr>
<td>138</td>
<td>ELIMINATOR</td>
<td>David Lee Jones</td>
<td>ABC</td>
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<td>139</td>
<td>BOY MEETS GIRL</td>
<td>Stephen Bishop</td>
<td>Columbia</td>
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<td>140</td>
<td>181</td>
<td>Rick Nelson, The</td>
<td>Capitol</td>
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<tr>
<td>141</td>
<td>LOWE</td>
<td>Ray Cline</td>
<td>Bell</td>
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<td>142</td>
<td>VIVA</td>
<td>The Osmonds</td>
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**ALPHABETIZEDTop 200 Albums (by Artist)**

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<th>Album Title</th>
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<tr>
<td>SINGIN' THE BLUES</td>
<td>ZZ Top</td>
<td>CBS</td>
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<tr>
<td>TWIN STARS</td>
<td>Sam Cooke</td>
<td>Commodore</td>
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EASTERN INFLUENCE — Pictured during a recent shoot for Columbia recording artist Ian Siam She went Pop video director Zbigniew Rybczynski and the band’s creator Brian Rothschild assert their creativity. Pictured (-1): One of the clips 40-year-old female models; Rybczynski; and Rothschild.

EXECUTIVE MONITOR — Los Angeles — Industry veteran Jerry Sharrell has been named senior vice president at MCA Home Video Sharrell is promoted from the post of senior vice president, MCA Home Video Distribution, a position he assumed last year. Sharrell joined MCA in 1983 as senior vice president of MCA Records following a ten-year association with Elektra-Asylum Records. Universal Pay Television announces the appointment of Jerry Hartman to the post of vice president of marketing for the company. Hartman joined MCA in 1981 as vice president of marketing... Media Home Entertainment has appointed Barbara Javitz as a member of the board for the company. This is the final appointment in MHE’s board reorganization. Javitz was recently named vice president of programming and acquisitions for MHE Prism Entertainment, has placed Philip Mandell as western regional sales manager. Mandell will oversee sales in thirteen western states. He comes to CBM from Media Home Entertainment, where he served in a similar capacity... Robin Montgomery has been promoted to senior vice president of sales and corporate marketing for Embassy Home Entertainment. She is upped from her former post as vice president of marketing and sales... Active Home Video has appointed Ron McGuire to the post of director of public relations. Also at Active, Mark Berger has been placed as assistant controller. Berger comes to Active from the Post Group post production facility in Hollywood, where he served as senior accountant and computer operator. Today Video has named Edgar A. Grower to the position of director of marketing. Grower comes to Today from VCA Teleonics.

NEW BLOOD — A special award has been created by the 3M tape company in conjunction with the American Film Institute honoring talent in the area of music video direction. The winner will direct a video at CBS this summer, using a song submitted by one of seven major labels. Pictured during a press conference announcing the award are: Keith Williams, music video conceptualist and a judge in the contest; David Critt, 3M Marketing communications supervisor, Magnetic/Audio/Video Division; Simon Fields, video producer and head of Limelight productions, also a judge in the competition; and James Hindman, assistant director for AFI Program Development.

NEW YORK WOMAN — Doors member Ray Manzarek got chummy recently with Michael Jackson. Jackson signed a special package deal involving the platinum-selling 2001: A Space Odyssey. With each purchase of 2001, consumers can, for a limited period, buy 2001 for $29.95... Three releases mark RCA/Columbia Pictures Home Video’s initial June lineup. First up is Starman, featuring Jeff Bridges and Karen Allen. The film runs for 115 minutes and retails for $79.95... Next is Micki And Maude, a Dudley Moore comedy featuring Anna Burch and Amy Irving. Running time is 117 minutes, with a retail price of $79.95... Then there’s Birdy, featuring Matthew Modine and Nicholas Cage. This one runs 123 minutes and retails for $79.95. Birdy and Starman are available in VHS Hi-Fi DOLBY STEREO; and Beta Hi-Fi STEREO. Micki And Maude comes in VHS and Beta Hi-Fi.” Other releases from RCA/Columbia this month are: The Watermelon Man, 97 min; A Slave Of Love, 94 min; and The Three Stooges Volume XII, 60 min. The Watermelon Man and a Slave Of Love retail for $59.95. Stoges goes for $39.95... With a street date of June 6, Pacific Arts Video Records announces the release of four titles for June. They include Chick Coro and Gary Burton: Live In Tokyo, and three titles in the Agatha Christie Partners in Crime series: The Clergyman’s Daughter, The Summer House Mystery, and The Ambassadors Mystery. Pricing for Crime Series each retail for $24.95... Prism Entertainment has six new children’s titles for June. Each title retails for $29.95 on Beta and VHS, with a street date of June 11. The titles include The Red Baron; My U.S. Return To Oz: Fabulous Rums; $10.00; The Mad, Bad; Monsters; and Goldwing.

The Release Beat

Spearheading the June lineup from MGM/UA Home Video is 2010 - The Year We Make Contact. The cassette hits the streets June 15 with a suggested retail price of $79.95. The one-hour, 25 minute film is being released with a special package deal involving the platinum-selling 2001: A Space Odyssey. With each purchase of 2001, consumers can, for a limited period, buy 2001 for $29.95... Three releases mark RCA/Columbia Pictures Home Video’s initial June lineup. First up is Starman, featuring Jeff Bridges and Karen Allen. The film runs for 115 minutes and retails for $79.95... Next is Micki And Maude, a Dudley Moore comedy featuring Anna Burch and Amy Irving. Running time is 117 minutes, with a retail price of $79.95... Then there’s Birdy, featuring Matthew Modine and Nicholas Cage. This one runs 123 minutes and retails for $79.95. Birdy and Starman are available in VHS Hi-Fi DOLBY STEREO; and Beta Hi-Fi STEREO. Micki And Maude comes in VHS and Beta Hi-Fi.” Other releases from RCA/Columbia this month are: The Watermelon Man, 97 min; A Slave Of Love, 94 min; and The Three Stooges Volume XII, 60 min. The Watermelon Man and a Slave Of Love retail for $59.95. Stoges goes for $39.95... With a street date of June 6, Pacific Arts Video Records announces the release of four titles for June. They include Chick Coro and Gary Burton: Live In Tokyo, and three titles in the Agatha Christie Partners in Crime series: The Clergyman’s Daughter, The Summer House Mystery, and The Ambassadors Mystery. Pricing for Crime Series each retail for $24.95... Prism Entertainment has six new children’s titles for June. Each title retails for $29.95 on Beta and VHS, with a street date of June 11. The titles include The Red Baron; My U.S. Return To Oz: Fabulous Rums; $10.00; The Mad, Bad; Monsters; and Goldwing.

THE TOP 15 MUSIC VIDEOS

1 EVERYBODY WANTS TO RULE THE WORLD Tears For Fears (Mercury/Polystar) 1 5
2 SUESSUDIO Phil Collins (Atlantic) 1 4
3 EVERYTHING SHE WANTS Wham! (Columbia) 4 2
4 INTO THE GROOVE Madonna (Sire) 6 2
5 SOME LIKE IT HOT The Power Station (Capitol) 4 3
6 THINGS CAN ONLY GET BETTER Howard Jones (Elektra) 3 3
7 DON’T YOU (FREEDOM RIDE) Simple Minds (A&M) 5 10
8 HEAVEN Bryan Adams (A&M) 12 2
9 JUST A GIANTO/I’M NOT GOING David Lee Roth (Warner Bros.) 11 5
10 SAY YOU’RE WRONG Julian Lennon (Atlantic) 1 1
11 I’M ON FIRE Bruce Springsteen (Columbia) 9 7
12 DON’T COME AROUND HERE NO MORE Tom Petty And The Heartbreakers (MCA) 14 4
13 SUDDENLY Billy Ocean (Jive/Arista) 1 1
14 FRESH Kool & The Gang (De-lite/Polystar) 8 4
15 ALL SHE WANTS TO DO IS DANCE Don Henley (Geffen) 7 8

AUSTRIAN PULSES — Ariell Aiselin has won an award in Austria for Best Video for the song “No More Crying.” Aiselin is the wife of Yanni, the Greek composer and keyboardist who has been nominated for a Tony Award for his Broadway production of “Yanni Live at the Acropolis.”
Creating the ‘Perfect’ Soundtrack

By Peter Berk

LOS ANGELES — Having repeatedly proved his success, Dan Hartman has established their commercial worth in the music industry, soundtracks are now regarded as a highly valuable commodity. As a result, the film studios and record labels are always on the lookout for movie projects which entail contemporary music, since the promotional and financial benefits of a hit film song can be extraordinary. Columbia Pictures and Arista Records may have cowritten the “Perfect” soundtrack, but John Travolta-Jamie Lee Curtis feature set for a June 7 release. The story centers around a reporter’s investigation of the health club globe world, and the many scenes featuring Curtis as an aerobics instructor is a natural for pop/dance music, as is the film’s soundtrack (which will be released May 30) includes predominantly upbeat cuts, from such artists as Wham!, Dan Hartman, the Pointer Sisters and Jermaine Jackson. If the score becomes popular, though, its success will be attributable not only to the music, but to the carefully planned marketing campaign currently underway by Arista and Columbia. In order to disintegrate the creative and promotional efforts behind the soundtrack track to Perfect, Cash Box spoke with the film’s music supervisor Becky Mancuso, and Arista’s vice president of sales and distribution, Lou Mann.

Mancuso is a well respected member of the music community, particularly in film circles, due to her work on the Urban Cowboy and Footloose soundtracks. It was, in fact, her involvement with Urban Cowboy which led to Perfect, in as much as both films were directed by Jim Bridges. Mancuso was especially lured by Bridges because, “I’ve offered so many films that just don’t warrant soundtrack albums, but this one was different. It’s not an architecture picture, but that is the job of the music director, and you truly need songs for the aerobics scenes.” As is the common practice when shooting scenes on a movie set,inch plays an instrumental role, as basic tempo tracks, or “role model songs” as Mancuso calls them, were played to the cast to establish the pacing and mood desired. Later, she and other key people involved with the film’s score, chose commissioned songs to match the “role models.”

As it turned out, Mancuso mentioned, “we ended up with 10 songs, and because there was so much room for music in this film, we also utilized material from lesser known or unknown writers and artists. In terms of the 10 songs, four had been previously recorded, and six were written specifically for the film.” One of the new songs is the title track and first single, “(Closest Thing To) Perfect,” performed and co-written with Jermaine Jackson. The other five new songs are performed by the Pointer Sisters, Jackson with Whitney Houston; Wham! with Kim Wilde; and Dan Hartman. Chosen from already recorded material were the Thompson Twins “Lay Your Hands On Me,” which had only been released in Europe; “Maserade” by Berlin (which was rerecorded for the film); “I Sweat (Going Through The Motions),” by Nona Hendryx, and “Wham Rap (Enjoy What You Do),” which was on Wham!’s first album.

Because of his growing with great optimism toward the release of Perfect, on film and on vinyl, and feels the soundtrack wound up “as a great dance album.” Citing the teamwork involved, she added, “We were so glad to be working with Arista, which had such a successful association with Columbia on Ghostbusters. Although not all of the artists on the Perfect soundtrack are on Arista, they have a fabulous roster and we’re tremendously interested in the beginning from the beginning.” From the beginning, Lou Mann had a definite interest in Perfect as well, and worked on the project intensely with Mancuso and the Arista marketing staff, under the guidance of that label’s president, Clive Davis who has been approached by Columbia on Perfect. After viewing rough cuts of the film, he enthusiastically agreed to Arista (continued on page 42)}
HOT NEW SELLER

The Record Bar — Durham, NC
USA For Africa
Prince

G.A.M. — Minneapolis
Prince

Sound Video Unlimited — Chicago
Prince

Scott's Wholesale — Indianapolis
Prince

Richman Brothers — Philadelphia
Prince

Caravans — Buffalo
Prince

MUSICAL SALES — Baltimore
Prince

CML — St. Louis
Fergoty

RETAILER'S PICK

Retailer: Larry Trent
Store: Tower Records
Market: San Francisco

Album: Brother Where You Bound
Artist: Supertramp
Label: A&M

Comments: “The record has a good jazz feel. I like Davie’s voice even better than Hodgen’s, so the new sound is OK with me. We’ve had the record in the store less than a week and already breaking out. I think it’s a great record.”

RETAILER PROFILE

Store: Peaches
Market: South Miami
Manager: Alex Jimenez

Peaches Records of South Miami is located a short distance from the campus of the University of Miami. The 7,700-square-foot store employs 19 full-time and part-time employees. Proximity to the university has been a gold mine for business. Peaches caters to the needs of students at this highly musical school in a variety of promotions. The affluent neighborhood provides another constant source of business for the store.

The strong collegiate clientele is served via several ongoing promotions. A large percentage of U. M. students are jazz buffs. Wednesdays evening are dubbed jazz night, jazz is played in-store and jazz titles are sale priced. Peaches sponsors one hour of DJ China Valles jazz show on WTMJ. During June, customers who listen to the show get a sale price on all Blue Note titles in a "China Sent Me" campaign. Peaches’ profile on campus is maintained by 10 percent off discount cards for students and ads in the college paper and on the campus radio station.

CDs have become a major item in Peaches South Miami store. Alex Jimenez, store manager stated, "Among the 14 stores in the Peaches chain, my store does the best with CDs. I think we have the best selection of CDs anywhere in south Florida. We carry all the major labels and can get our hands on anything we want. We have a lot of imports, but with imports we can..." In tie-in with hardware dealer Sound Advice, anyone purchasing a CD player is entitled to 10 percent off all CDs for 30 days after the purchase of the player. CDs have become 15 percent of total business, some days soaring to as high as 30 percent, claims Jimenez.

Radio station Hot 105, known for its unique programming of 12" dance mixes, has doubled sales of domestic and import 12" product, reports Jimenez. The 12" section will soon become the Hot 105 "Hot Hits" section. In tie with the station, Peaches will offer the top five 12"s on sale.

New Age Music, gaining such high visibility of late, has been a mainstay here for over two years. Jimenez stated, "We were selling things like Enya, Andrew Vollenweider and the Windham Hill artists before it really hit to buy that stuff. We played it a lot in-store. We’ve been doing very well with Kitaro, also. We’ve added to this stuff before any of the stores down here."

The size of Peaches’ store allows it to carry a strong inventory of catalog. "We have the reputation of being the place where someone can get whatever they want, from obscure jazz to the latest import from Britain," said Jimenez. The staff is hired on the basis of their expertise in a certain field of music, thus aiding customer service and inventory manageability. While being most heavily involved with rock and pop music, Peaches does carry extensive inventories of classical and jazz. Classical records, according to Jimenez, do very well, especially the budget lines.

The front line classical buyer, however, seems to have moved over to CD.

New product is supported with continuous sale pricing on 20 to 25 titles. Occasionally, a "Buy 1, Try 2" guaranteed CD is run. Most recently, "Till Tuesday’s "Voices Carry" LP was sold for $5.97 on a guaranteed sale basis.

Advertising is done mainly through television, with less emphasis on print and radio. The TV campaigns, run through the main Peaches office in Hialeah, focus on youth-oriented syndications like Solid Gold, The David Letterman Show, Saturday Night Live, Entertainment Tonight and Star Search.

"We pride ourselves most on customer service," boasted Jimenez. "We try to offer the best selection. People expect that from us." The goal of excellent service motivates the daily operation of the store. From the latest New Age, jazz or rock music for the college students, to the most recent classical CDs for the local affluency, Peaches stays on top of the music to serve its customers.
National Vid. Franchises, 1,000th Store

LOS ANGELES -- National Video, Inc., has sold its 1,000th franchise, according to Ron Berger, president of the Portland, Oregon headquartered video franchiser, which claims to be the largest chain of home video retailers in the world. Karen Gottstein of Philadelphia, Pa., has become the owner of the 1,000th franchise. Prior to acquiring the National Video franchise, Ms. Gottstein was a financial consultant for six years in the Philadelphia area. Of her decision to join the National Video organization, she said, "I have spent years giving financial advice to others, and finally decided it was time to open my own business. I wanted an opportunity to grow quickly, and my research showed me that video store franchising offered the best opportunity for rapid expansion. I chose National Video only after a detailed analysis of the industry and the company."

Sony Markets New 8MM Vid. Cassettes

LOS ANGELES -- New compact 30-, 90- and 90-minute 8mm videocassettes will be introduced by Sony to optimize the performance characteristics of the new 8mm videocassette camcorder. With specially designed metal particles, the new Video 8 cassettes provide high resolution color images and high fidelity sound reproduction for the new generation of miniaturized Video 8 recorders.

According to the company, not only do the fine needle-shaped metal particles provide high coercivity and retentivity, but they record with twice the density of half-inch video tape. With a new binder system and back-coating process, the Video 8 tape provides stable tape transport in every VCR model and reliable performance after repeated playback, re-recording and prolonged still frame display.

The cassette housing of the Video 8 tape is comprised of 11 moving parts, as compared to 16 for Beta's 17VHS videocassettes, for a cost-effective design and fewer mechanical parts to ensure a long-lasting cassette. A tight lid mechanism protects the 8mm video tape from dust and other foreign materials. A specially designed reel lock mechanism provides the tension necessary to prevent the tape from loosening from its reels.

Unlike conventional knock-out tabs found on current videocassettes, the 8mm videocassettes provide a sliding safety tab that not only prevents accidental erasure but also conceals the protective opening for re-recording.

The compact Video 8 cassette is approximately the same size as a standard audio cassette. To provide a full range of play lengths, Sony will also add a 120-minute Video 8 cassette at a later date to the currently available line of 30-, 60- and 90-minute lengths.

WHAT'S IN-STORE

NAMM NEWS -- NAMM will feature its new Sales Training Video Series, as well as the full array of NAMM publications, films, video and cassette programs, at the NAMM Bookstore located in the lobby of the Rivergate Expo Center, New Orleans. "Response to Sales Training Video Series has, so far, been excellent," said NAMM director of marketing and education Dr. Ray Williams. "We anticipate a lot of activity at the NAMM Bookstore during Expo '85." Among the video programs being offered are Guidelines for Computerizing Your Business, Selling Multi-Track Recording, and Band and Guitar Sales Techniques. All are available in VHS format. Other videos featured at the NAMM Bookstore include Strategies for Effective Sales Management, Managing for Profit in the '80s, and The Challenge of Being Successful in the '80s. Publications available from NAMM include the brand new 1985 Retail Music Products Industry Report, featuring the NAMM operating survey of music dealers; the popular Business of Education for Retail Music Stores manual; the 1985 Sales Compensation Survey for music store owners; and helpful guides such as Compliance with the Wage Hour Law and Complying with Federal Fair Employment Laws. Cassette programs include "Business of Music," Volumes I and II, and "Motivating Employees for Performance." All visitors to the NAMM Bookstore who present their official Expo '85 doubleon will receive a 15 percent discount on the item of their choice. Be sure to stop by the NAMM Bookstore at the Rivergate — open during all show hours.

SPACE SAVER — Video Store Shopper has introduced The Marquee Red Book, an inexpensive display system designed to highlight weekly movie specials or categories without taking up valuable display space. The Marquee Red Book is custom designed for store counter use, and it simultaneously displays video box up to 6" x 9". Each display is expandable display book and color coordinated matching numbered label sets, one each for display box, inventory file and cassette. Also included are 14 Marquee Title pressure labels listing the following categories: Children, Westerns, Comedies, Science Fiction, Classics, Budget Rentals, Music Videos, Romance and Foreign Films. Retailers can use The Marquee Red Book to display changeable weekly specials or to categorize different groups of films, and more. The Marquee Red Book is available for $49.95 exclusively from The Video Store Shopper, 11684 Ventura Blvd., Suite 344, Studio City, CA 91640. (213) 655-8685 or (800) 325-6867 outside California. Non-returnable.

NEW TECH — Hohner Inc. recently received an exclusive, world-wide license from Steinberger Sound Corp. to use the award-winning, revolutionary Steinberger Body Shape TM as well as the Steinberger Double Ball Tunning System (pat. and pat. pending). The comfort and convenience found in the unique hairless design of the Steinberger guitar and bass and the fine tuning which is achieved only with the Steinberger System will now be available with the affordable Hohner Professional Series. The Steinberger guitar and bass design have won numerous awards including the 1981 "Industrial Design Excellence Award" from the Industrial Designers Society of America, and the 1982 "Award of Excellence" presented by Materials Engineering. Additionally, musicians are also becoming aware of the merits of Steinberger's Double Ball Tuning System. Each string has a ball at either end, allowing it to be installed or removed very quickly without any damage to the windings. Additionally, the system has a 40:1 tuning ratio which, combined with a locking bridge, allows for the most stable, dependable and convenient tuning system available. Since there are no tuning pegs, there is little or no chance of accidental de-tuning. Call Susie Meyst at (804) 358-5515 for more info.

Ron Rosenthal

20/20 VISIONS — Playboy Home Video and 20/20 Video joined forces to inaugurate the latter's new retail outlet on the Sunset Strip and to celebrate the success of Playboy's music/entertainment releases with an M & R Roll. Among those attending the gala were I) Abraham Berochock, co-founder of 50/50; and II) David Levine, senior vice president, Playboy Home Video. Joining them here are Girls Of Rock & Roll stars (I) Natalie Pace, Brenda Holiday and Gelenia Allen, flanked by Los Angeles Playboy Club bunnies Sam (II) and Vanessa (II).
MONK ON TOP — Kronos Quartet — Landmark LP-1505 — Producer: Orrin Keepnews — List: 8.98 — Bar Coded

A highly unusual, yet wonderfully satisfying project: the adventurous Kronos String Quartet, plus bassist Ron Carter, playing the music of one of the 20th Century's most important composers, Thelonious Monk. Tom Darter has arranged and adapted these Monk melodies and piano solos (including two Ellington numbers Monk recorded) and the whole thing fits like one of Monk’s funny hats. A splendid rocassing of some works of genius.


The late, great tenor saxophonist in a never-before-released set of tunes associated with Nat Cole. With George Davidian on drums, Rudy Collins on drums, and the always-wonderful Wynton Kelly (who died shortly after this session) on piano, "Jug" purrs like a tabby in a hatchery. A welcome discovery from the Fantasy vaults.


60 years after he started playing jazz saxophone in Chicago, Bud Freeman is still playing jazz saxophone in Chicago. His tenor sound is old and fashioned and it's also got a genuine sweetness and a pulsing sense of joy. Easy, breezy swing played by Bud and an easy, breezy band (including veteran Barret Deems on drums).

FIREFWORKS — Ruby Braff/Dick Hyman — Inner City IC 1153 — Producer: Uncoda Foundation

A swing team made in heaven: the most eclectic of pianists and the gentlest contort in the world masters magnificently in dyt. They gisten through such good corn as "High Society," "Swiss Miss," "Sunny Side Up," "Meet the Frogmen," and the very good deal of elegance, wit, and sang-froid. Chill the champagne.
Country Music Fan Fair Scheduled

VASHVILLE — The fourteenth annual International Country Music Fan Fair, sponsored by the CMA and the Grand Ole Opry, will occur June 10-16, once again at the Tennessee State Fairgrounds in Nashville. Registration for the event has increased from $95 to $100, but the CMA expects to draw more participants than 1984's record 19,000.

The week will be filled with performances by country artists; a bluegrass show begins the week on June 10; PolyGram and RCA acts will play on June 11; the Warner Bros. and MCA shows are scheduled for June 12; Capitol/EMI-America and CBS artists will perform on June 13. Additional shows during the week will include a show of international artists, a songwriters' show, a Cajun show, a fiddling championship at Opryland and several presentations sponsored by the International Fan Club Organization (IFCO). The culmination of IFCO activities for the week will be their eighteenth annual show on Friday, June 14, headlined by Loretta Lynn.

Registration for Fan Fair also includes three luncheons, admission to Opryland, the Country Music Hall of Fame, the Ryman Auditorium and the All American Country Games celebrity competition at Vanderbilt stadium. Ticket information can be obtained by writing to Fan Fair, 2804 Opryland Drive, Nashville, TN 37214.
MUSIC FROM RUSTLER'S RHAPSODY AND OTHER SONGS — Various Artists — Warner Bros. 1-25284 — Producers: Various

Warner Bros. has put together an attractive package of songs from the motion picture Rustler's Rhapsody. The material here is varied: from the powerful "Lasso the Moon" by Gary Morris to the humorous "Crumbling Stumbin' Weeds" by the comedy duo of Pinkard & Bowden. The album also features cowboy songs by today's top artists like John Anderson, The Nitty Gritty Dirt Band and instrumentalist Charlie McCoy. The most memorable track is the salute to the era of cowboy movies entitled, "Last of the Silver Screen Cowboys" by Rex Allen, Jr. with the help of Roy Rogers and Rex Allen, Sr.

CAN'T RUN AWAY FROM YOUR HEART — Lacy J. Dalton — Columbia FC 40028 — Producers: Marshall Morgan, Paul Worley

Collaborating in the writing of several songs and providing new production muscle for the artist, producers Morgan and Worley have given Dalton a nudge toward a more traditional position. The current single and title cut uses a banjo to great effect, and the rest of the album is similarly grounded instrumentally. Noteworthy cuts include "Adios And Run," written by Dalton, and a duet with Willie Nelson called "Slow Movin' Outlaw."

BANANA — Bandana — Warner Bros. 1-25115 — Producers: Eric Prestidge, Jim Ed Norman, Mike Daniel, Stan Corinelli, Bandana

This debut album from the Warner Bros. quintet closely follows the contemporary trail blazed in recent years by other groups such as Exile and Alabama. The single "It's Just Another Heartache" stands at 45 bullet this week, and album cuts such as "Tonight I'm Gonna Love Somebody" and "What Went Wrong" have the same full, commercially-satisfying sound.

HIGH COUNTRY SNOWS — Dan Fogelberg — Full Moon/Epic FE 39616 — Producers: Dan Fogelberg, Marty Lewis

Fogelberg's tribute to traditional American music is a collection which envelops the tastes of the most avid bluegrass fancier as well as those who lend themselves to the platinum-selling artist's more contemplative work. The musicianship is superb — the jacket credits read like a list of acoustic country award winners. Simply stated (by Fogelberg himself), the album "celebrates country living — its joys, sorrows, honesty and simplicity." These traditional country themes, along with the excellent performances, should ensure the same success that the LP is currently enjoying in the pop field.

HEART OF NASHVILLE (Completé 679001-7)

One Big Family (3:52) (Heart of Nashville Foundation—ASCAP/BMI) (R. McDowell, M. Reid, T. Seals) Producers: Ronnie McDowell, Ernie Winfrey)

Although artists from several of the big labels in Nashville did not take part in this hunger relief project, there are enough famous names on the record to make it unique in the country music field. All proceeds from the record's sales will be donated to relief efforts in the USA and abroad. An album and a video are also part of the "Heart of Nashville" plan to contribute to the fight against hunger.

CASHBOX

MOST ACTIVE COUNTRY SINGLES

SAWYER BROWN (Capitol/Curb B-5477)

Used To Blue (3:16) (Montage—ASCAP, Captain Crystal—BMI) (F. Knobloch, B. La Bounty) Producer: Randy L. Scruggs

The follow-up to this young band's first number one ("Step That Step") is its first release of a slow, sad song. The keyboard-led arrangement frames a lyric about getting over a lost lover, the simply expressed declarations of the chorus are backed by solid vocal harmonies. The overall effect is squarely aimed for the current market with smooth production and tasteful instrumentation — Sawyer Brown's versatility is confirmed.

BECKY HOBBY (EMI America B-82/3)

Hottest "Ex" In Texas (2:18) (Grand Coalition—BMI/Grand Alliance—ASCAP) (B. Blackmon, L. Traughber, C. Vipperman) (Producer: Ray Baker)

KEITH STEGALL (Epic 34-04934)


ATLANTA (MCA—52603)


LEON EVERETTE (Mercury 880 829-7)


JACK GREENE (EMH-0037)


SAMMI SMITH (Step One SOR-342)


NEW AND DEVELOPING

HOLLY DUNN (MTM P-B-72052)

Playing For Keeps (3:31) (Blackwood/O'Lyric/Tree—BMI) (H. Dunn, T. Shapiro, C. Waters) (Producer: Tommy West)

First with Judy Rodman and now Holly Dunn, MTM Records is certainly doing its part to add to the always-too-short list of fine female solo artists in country music. Dunn is a successful songwriter with cuts on current LPs by The Whites, Sylvia and Terri Gibbs. She is also an experienced singer, and her first single on MTM shows off her Texas inflections and her sharp sense of tone and timing; she knows when to hold back a bit and when to get gritty. Dunn will win attention with this one, and (like her song says) she keeps what she wins.
COUNTRY RADIO

MOST ADDED

WOKO-FM — Dover, NH — Jim Murphy
J. Fogerty
C. Jackson
T. Gregory
D. Parton
G. Campbell
H. Williams, Jr.
J. Schneider

WTHI — Terre Haute — Barry Kent
L. Brody
J. Lee
R. Charles
J. Fricke
W. Nelson, K. Kristofferson, J. Cash,
W. Jennings

WMMK-FM — Destin, FL — Skip Davis
Nitty Gritty Dirt Band
S. West
M.M. Murphey
H. Dunn
V. Shaw
Kendalls
L.J. Dalton
Restless Heart
G. Campbell
D. Parton

KBRQ — Denver — Jim Striklan
G. Strait
B. Nelson
J. Collins
S. West
Kendalls
F. Hart
M. Tillis

KXIC — Austin — Joe Ladd
D. Parton
G. Campbell
Kendalls
L.J. Dalton
G. Morris
N. Larson

KJKK — Houston — Billy Cole
M.M. Murphey
D. Parton
Kendalls
T.G. Sheppard
G. Campbell
G. Strait
F. Hart
L. Brody

WNBN-FM — Kalamazoo — Randy Howley
Restless Heart
W. Nelson, K. Kristofferson, J.Cash,
W. Jennings
T.G. Sheppard
S. West
L. Brody
N. Larson
D. Parton

KUON — Eugene — Tom Edwards
G. Campbell
D. Parton
T.G. Sheppard
G. Strait
Chance
M.M. Murphey

WAXL — Atlanta — Bobby Bare
D. Parton
G. Campbell
Kendalls
T.G. Sheppard
S. West
L. Brody
Restless Heart
M. Tillis
L.J. Dalton
T.T. Hall

STRONG ADDS

Carolina In The Pines — Michael Martin Murphey — EMI America
If You Break My Heart — The Kendalls — Mercury
Real Love — Dolly Parton (Duet With Kenny Rogers) — RCA
If It Was Any Better (I Couldn’t Stand It) — Narvel Felts — Evergreen
When You Get A Little Lonely — Nicolette Larson — MCA

STATION ADDS

WDZO-FM — Decatur, IL — Dan Jensen
B. Medley
M. Nettles
Kendalls
M.M. Murphey
G. Campbell
A. Murray

WKMF — Flint — Shelly James
Alabama
G. Morris
L. Mandrell
W. Williams, Jr.

WMML — Mobile — Bill Black
M.M. Murphey
N. Felts
G. Campbell
J. Lee
J. Fricke
T.G. Sheppard
L. Brody
D. Parton
W. Nelson, K. Kristofferson, J. Cash,
W. Jennings

KUGN — Eugene — Tom Edwards
G. Campbell
D. Parton
T.G. Sheppard
G. Strait
Chance
M.M. Murphey

COUNTRY PROGRAMMER’S PICK

Programmer
Tom Sleeker

Station
KKIX

Market
Fayetteville, AR

Song: “Modern Day Romance”
Artist: Nitty Gritty Dirt Band
Label: Warner Bros.

Comments:
“It’s a great record for us. The people that we polled liked it and it’s showing up strong. The Dirt Band always does really well here in northwest Arkansas.”


WAIM — Anderson, SC — Jerry Howard
B. Medley
J. Greene
L. Brody
G. Campbell
H. Dunn
D. Parton

WGTO — Cypress Gardens, FL — Henry Jay
F. Hart
T.T. Hall
G. Strait
Restless Heart
Kendalls
B. Medley

WPXK — Washington — Greg Cole
E. Raven
G. Jones
L.J. Dalton
L. Mandrell
J. Schneider

THE COUNTRY MIKE

STATION PROFILE — WWVA: Wheeling, West Virginia is a 50,000 watt country station located at 1170 AM. WWVA is owned and operated by the Wheeling Broadcasting Company, a subsidiary of the Price Broadcasting Company. The station reaches 16 states and 6 Canadian provinces and has a primary market that covers the area between Cleveland, Columbus, and Pittsburgh. WWVA is staffed by operations manager/program director Tom Miller, music director Bill Berg, and general manager J. Ross Felton. The air shifts are manned by Bud Forte from 6:00 A.M. to 10:00 A.M., Vernon Loyer from 10:00 A.M. to noon, Frank Karroll from noon to 4:00 P.M., and Bill Berg from 4:00 P.M. to 7:00 P.M. The 7:00 P.M. to midnight slot is occupied by in-house religious programming. The "Jamboree U.S.A." concert series is another subsidiary of Price Broadcasting, and is broadcast each Saturday evening on WWVA. The show features a different country artist each week, and has recently included appearances by Steve Wariner, Gary Morris, Mel Tillis, Ronnie Milsap, G. J. Thomas and Charlie Pride. The station also is involved in the "Jamboree In The Hills," an annual country music festival which will be held July 20-21 in Wheeling. Among the festival’s featured performers are Ronnie Milsap, Crystal Gayle, Glen Campbell, John Conlee, Exile, John Anderson, Earl Thomas Conley, Charlie Daniels, and T. G. Sheppard.

KELSEY NAMED ARBITRON VP — A. Anthony Kelsey has been promoted to vice president and general counsel for the Arbitron Ratings Company. Kelsey has been with Arbitron since joining the organization in 1979 as general counsel. Prior to his move to Arbitron, he was assistant general counsel for the New York Telephone Co. as an in-house trial lawyer. Kelsey also serves on the Board of Directors for Bure. A Marketing Services and acts as legal counsel for ScanAmerica, a research service operated by Arbitron and Burke ... Congratulations once again to Dan Hollander of WDVE Lawrenceburg, Tennessee, "Accent," a daily public service program produced by Hollander, was awarded three United Press International awards for Broadcast Excellence. The program won honors in "Best Use of Sound," "Best Feature Reporting" and the "Rocky Stone News Leader" award. Hollander was also named a Disc Jockey of the Year at the Academy of Country Music Awards earlier this year.

Byron Wynkoop
ONE BIG FAMILY — Ronnie McDowell and Roy Acuff appeared on Nashville Now (TNN) May 14 to talk about "One Big Family," the effort by country music artists to aid the hungry. Shown here (l-r) are McDowell, Acuff, host Johnnie Whitehurst, Nashville Now, and Acuff, the three are examining the first copy of the single.

one of the performers to be sick so that he could jump in front of the mike and "plead" for the entire country music business to put some of the old string bands that started there, and then also to focus in on some of the artists that weren't quite so famous, because that tends to get lost in the shuffle.

if you have any interest at all in country music and the pioneers of the recording business, "Cradles of the Stars" is required viewing.

MY KIND OF SINGER — MCA's Reba McEntire has been recognized by both the CMA and the ACM with the highest of their respective awards for a female vocalist. McEntire's win at the ACM show last month was another achievement in a series of successes beginning with the release of her "My Kind of Country" LP, which yielded the number one singles "How Blue" and "Somebody Should Leave." The singer's latest single is just out, and the title cut of her next album, "I've Got A Deal For You," is expected to be released next week, and McEntire shares producing credit this time with Jimmy Bowen. McEntire has a summer full of touring ahead, including a date at the Universal Amphitheatre in Universal City, CA, with fellow MCA artist George Strait. Strait, of course, won the ACM's top award for male vocalists.

COLUMBIA CLIPS — The video Highwayman, Columbia's collaborative product with Waylon Jennings, Johnny Cash, Waylon Jennings and Kris Kristofferson, was premiered May 27 on VH-1. The cable channel promoted the clip extensively the week before the debut, which was a world premiere exclusive. The video was moved directly into heavy rotation after the first showing, and its promotion on VH-1 included a series of one-on-one interviews and on the channel's People News segment. Also, CBS and VH-1 executives are reportedly working on plans for a contest to begin on July 15.... Kitty Moon of Nashville's scene Three, directed and the initial concept of the video came from Scene Three producer John Ware. Fricke is depicted warning other women of a dangerously sexy "vamp" who has just signed a divorce decree. Ware commented, "We used fog, smoke and wire machines..."

RUSTLEMANIA — Warner Bros.' Pinkard & Bowden have been spotlighted at the Nashville premiere of Rustlers' Rhapsody, the new film that features Warner Bros. artists on the soundtrack, the comedy duo discovered that their song, "Crumblin' Stumbleweed," which is featured on the soundtrack LP, is not included in the film. A confrontation ensued between P&B and the producers, Marjorie Monette and Katie Haas of Nashville RPM, and the four decided that the matter could only be settled in the wrestling ring. A match was set for May 30 at the Tennessee State Fairgrounds. Said Sandy Pinkard, "Our fighting, up until this point, has been confined to Music Row board rooms, but if stepping onto the ring will prove our commitment, that's what we're prepared to do."

CORRECTION — In last week's issue, Rodney Crowell and David Broeker were incorrectly listed as the producers of Rosanne Cash's new single (p. 37). David Malloy is the real producer for the error.

Thanks To All The Cash Box Reporters Who Helped Us Chart Our Very First Single!

"Don't Give Up On Us Now," CBS #723

When asked if she is comfortable with the "honky tonk" appellation that is often given to her, Becky Hobbs, without hesitation, said, "Absolutely! That's me—that's Becky Hobbs, a.k.a. 'the Beckaroo.' " The EMI America artist pointed out that most of her performances are in Texas and Oklahoma, and those shows have the infectious, dance hall sound which is also found on her current single, "Hottest Ex In Texas." Hobbs said that the song is "by far the best thing I've cut."

With Ray Baker as producer, a man noted for his work with Merle Haggard and George Strait, Hobbs (who admits, 'I'd rather play a honky tonk than anywhere else') seems to have found excellent working conditions in the studio. She said, "One of the main reasons we decided to work with Ray Baker is that he produces 'country' records, and I'm a 'country' singer. I see a great need for up-tempo, female, honky tonk artists."

One of the songs Hobbs has recorded with Baker is "You Made Me This Way." Hobbs, in her own composition, still manages to find time to write, even though her performance and appearance schedule is growing longer. In fact, it was songwriting that led her to Nashville in the first place. She has had songs cut by Janie Fricke, Moe Bandy, Atlanta, Shelly West, and Ground Jones; she also has a cut on Alabama's number one LP, "Forty Four Week."

She relates, "When I moved to Nashville, I decided that the heartache was just too much trying to be an artist, and I just wanted to write songs."

Hobbs has been performing since her teenage years in Bartlesville, Oklahoma, moving through Louisiana and Los Angeles in search of a satisfying singing career. She continued, "I moved here thinking, 'God, I need a rest. I'm just going to write songs.'"

She met her present manager Rick Sanjek, however, who became just one of many in Nashville who urged her to pursue a recording career. While Hobbs was in England performing along with Tom T. Hall, Sanjek arranged a deal with EMI America to sign her to a recording contract.

Now, Becky Hobbs is moving into the mainstream of country music activity. She and her band have opened for Johnny Cash, Vern Gosdin, Emmylou Harris, Conway Twitty and Johnny Lee. She has appeared on Hee Haw and several productions of The Nashville Network. On June 12, she will be part of the Music Country Radio Network's "Superstar Spectacular" to benefit the Grand Ole Opry Trust Fund.

COUNTRY COLUMN

LOUISIANA HAYRIDE — Rick Smith and Carole Leslie of Louisiana Public Broadcasting brought the Greats of the Stars: The Story of the Louisiana Hayride, to the Country Music Hall of Fame for a preview press May 15. The show was released to the PBS network the week of May 26, and viewers should have ample opportunity to catch the production since, according to Smith, "each day for a period of three years, some of the people I've talked with that have said they're going to be using it pretty much on an annual basis for the three years because it's not really linked to current people."

"I'll talk about the days during the '40s and '50s when KWKN in Shreveport provided the opportunity for performers such as Hank Williams, Webb Pierce, Johnny Horton, Jim Reeves and Floyd Cramer to launch their careers through its weekly radio broadcasts from the Shreveport Municipal Auditorium. The program produced by Smith and Leslie is one hour of rare film footage and historic stills accompanied by the reminiscences of several veteran Hayride performers. The show is narrated by Hank Williams, Jr. and includes some priceless moments: guitarists Fred Carter, Jr. and James Burton talk about how the sound of modern country music was influenced by their experimental use of blues and early rock licks while playing during the Greats of the Stars shows. Country music artists; Webb Pierce tells how he paid a shot to Horton, in full-dress cowboy gear, standing in a boat fishing ('an early video'). The show also touches on some lesser-known (but influential) acts. Said Smith, "We used the stars to grab attention, to talk about the Balles fates, and..."

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TALENT ON STAGE

NEWMAN AWARDS — Lionel Newman, senior vice president in charge of music at 20th Century-Fox Film Corp., was bombarded with awards at the recent Sixth Anniversary Concert of the New American Orchestra. Not only was he the recipient of the Foundation’s Anniversary Award, but he also received a Special Citation of Achievement from Broadcast Music, Inc. (BMI). Pictured at the Dorothy Chandler Pavilion presenting the BMI award and congratulating Newman (right) is Ron Anton, vice president, California, BMI.

Katrina And The Waves

THE RITZ, N.Y.C. — There are two ways to look at Katrina and the Waves; one view puts them as the most likely candidates to reconcile the post-wave crowd with its parents — sort of the ultimate merging of critical and commercial interests, the kind of rock and roll band that kids can take their folks to and go home whistling the tunes, the final blow to the generation gap, threatened only by the very real danger that Katrina’s commercial success could spell critical AIDS. Another view is that finally, after years of new groups struggling to be the best “throwback” band and reveling in their “garage band-osity” someone finally came along who does it right.

If Katrina succeeds in either of these roles, she and her band will have come a long way toward putting a stamp of real quality on the neo-beach/English invasion sound of the eighties. And anyone who can’t tell the difference between what Katrina and the Waves play and what scores of bands have been serving up throughout the decade needs an immediate irrigation at the eye, ear, nose and throat man.

The group’s recent Ritz show afforded what this long-struggling band has been perfecting over the years and showed signs of a possible return to real sixties-type energy on the pop charts. Every tune the band plays is immediately recognizable, not necessarily as Katrina music, but as, and pure and simple, a good song, rock and roll style. Tunes like “Do You Want Crying,” “Mexico” and the band’s current hit “Walking On Sunshine” are played with as much authority and authenticity as the Rolling Stones, and possess the tunefulness of early Beatles or Beach Boys rockers. In fact Katrina comes off more like an ‘80s version of Linda Ronstadt in her best blues mode, with a sprinkling of country rock thrown in. The band’s encore of “Do You Love Me” further solidified her fast-growing reputation as the singer (and bandleader) to watch in ’85. Without an iota of pretentiousness, with no apologies to the art crowd, with no unnecessary rap between songs, with a standardized rock drum solo, with tight arrangements, with a great sound system that points out what might have been for the best pre-psychadelic bands, and with a voice that certainly takes the baton from those few female singers that know the essence of rock and roll, Katrina and the Waves deserve every business card they provide them.

Rusty Cutchin

Fishbone

THE PALACE, L.A. — Columbia recording artist Fishbone drew its growing L.A. following to a Friday evening show recently, and gave a performance that was as lively as the band’s bouncy ska tunes.

Animation was the key, as this collection of six musicians danced and flailed, and just generally appeared to enjoy themselves throughout their lengthy set. Clearly, the audience seemed to be having a good time as the performers.

Initial sound problems threatened the show. As is too often the case in the acoustically fickle Palace, Fishbone’s sound took on a garbled, confused tone at the outset. Weak arrangements were at least partly to blame, but technical rough spots, to be ironed out, got in the way as well.

The shakiness became lassual and more generally physical, however, as the band plugged into such catchy, dancable tunes as “Ugly,” a cut from Fishbone’s Columbia EP that most of the audience seemed familiar with.

An aggressive horn section punctuated each offering, as lead vocalist Fish led the way, changing the tunes with energetic nonchalance. His sometimes frantic stage antics were a highlight of the Friday show.

One problem of sound and syncopation were overcome, Fishbone’s musician- ship shone bright. Stiff percussion and a resounding bass gave added texture to the band’s impressive brass. Premium ska, rock reggae was the result, with well-tuned harmonies and an often biting lyric.

Fishbone handled the stage as if it had been formed there. Sometimes amusing stage prancing provided during uptempo material was as much fun to watch, as it was to listen to. And although the band played over an hour, it’s plain that more material and more variation, Fishbone would be a flesher treat. Meanwhile, expert musician ship and a lively show made this act worth the visit.

Gregory Dobrin

Guadalcanal Diary

AL’S BAR, L.A. — Taking the stage at 1:15 a.m. is not only the band’s idea of fun, and while Georgia’s Guadalcanal Diary had only 45 minutes to make its case, this band has no trouble. An energetic, well-suited band, the group hit the crowd with a raw energy and commanding musical force which was to be respected. Throughout this was the night’s hottest driving swing through the area in a week of California touring, there was still an air of high anticipation as openers the Unforgiven left the stage. Recently signed to Elektra (like the Unforgiven), Guadalcanal Diary is the lossy related school of southern guitar-rock bands, yet when REM’s songs are open to interpretation, the band is clearly literate and its songs rich with specific imagery. Where Let’s Active is jangly — post-wave rock with musical hooks — Guadalcanal Diary is straightforward and punchy. Both of these strengths were well displayed here, and though they were pressed for time, the native Georgians proved why people are looking so intently to the south for America’s newest and best music.

While the band’s “Walking in the Shadow of The Big Milk,” LP which was originally released some months ago before the indie DB Records—it will be re-release on Elektra — is a good representation of the band’s sound, live versions of “Sleepers Awake” and the first single “Trail of Tears” and other songs proved decisively that this is a live band which finds its strength in the spontaneity and interaction of its live performance. Murphy Atwater’s lead vocals were especially effective on the sprawling punk energy of the western theme cult favorite “Watusi Rodeo,” though throughout the show his Sorry, but we’re busy! A no show.

Though only four pieces, Atwater of vocals and guitar, a rhythm section of constantly bobbing Rhett Crowe on bass, and the manic John Doe on drums, together with Jeff Walls on a harmonica and versatile lead guitar, Guadalcanal Diary has a full and often ramshackle sound. And though the band has not had much airplay, save from alternative and college radio, tunes such as “Why Do The Heathen Rage?” and the sensitive and moody “Pillow Talk” got good response.

Yet at this, and at the other shows in the area, one of the most interesting song was the group’s version of the tradition “Kumbayah.” No this isn’t a purist’s version of the hymn. Guadalcanal Diary does a respectful and, this, time, more sophisticated job of uptempo group singing of the awareness of tradition and fundametnal values as well as the song’s own usefulness as a spiritual touchstone. While they may be tagged as the musical equivalent of riding again, Guadalcanal Diary is in no way self-assured, and ready to strike its own path on the road.
Lee Abrams Tells The Artist
Who The Audience Is

By David Adelson

LOS ANGELES — When someone mentions Lee Abrams, what most likely comes to mind is a busy and successful radio consultant who is continuing to help mold the sound of Rock Radio nationwide.

"Unknown to most is Lee Abrams’ other consulting business — audience analysis for individual artists, bands and record companies. According to the Atlanta-based consultant, it’s a service whose time has come."

"What the audience analysis really does is give the artist or band who their audience is and just where they’re coming from," said Abrams. "A lot of artists are looking in the studio, or their at radio stations or concerts. This analysis breaks down exactly who their audience is."

Among the tools Abrams uses to obtain this information are callback cards, an age most-old method that asks the consumer to fill out during a point of purchase and drop the card in the box. The customer will be called and queried as to radio station preference, buying habits, favorite cuts etc.

Abrams noted the use of focus groups and call outs as other methods of obtaining audience information. The company also offers a post-concert analysis where concert goers are questioned as to their favorite songs of the evening as well as their perceived strengths and weaknesses of the show. According to Abrams, the average size of an audience analysis sampling is approximately 4,000 to 5,000.

"It’s profoundly more for the management," said the consultant. "It’s like the management is the program director and we give the program director extra insight into what’s happening in the marketplace."

Among the clients Abrams has served are The Alan Parsons Project, Asia, Yes Island Records and even Rolling Stone Magazine.

Abrams claims his information can also be utilized by a band when making such decisions as when to release or what musical director to take on a forthcoming project. "It’s probably more for the management," said Abrams. "But if the band is going to go out in the marketplace and put records out, it should know who will be buying it. This is a musical thing at all. It’s strictly marketing information. If they don’t know who their customers are then they simply blind."

"Going under the moniker of Lee Abrams Inc., the company has been serving artists for what Abrams terms, “a couple of years.” Asked why he has only now chosen to talk about this facet of his business, the consultant replied: “I really never dwaned on it. I spent all the time publicizing the radio thing, so I feel I may as well talk about this a little.”

Academy To Host ASCII Exhibition

LOS ANGELES — The Academy of Motion Picture Arts and Sciences will host the "ASCII: Decades of American Music" in its first and second floor galleries May 28-July 6, announced Gene Scigliano, Academy president. The display, which features more than 100 ASCAP Archives, recently completed a successful run at the New York Public Library at Lincoln Center, which will be its permanent home.

The exhibit traces the progress of the American Society of Composers, Authors and Publishers and its members from its establishment in 1914 to the present time. The display will be photographs, letters, documents and memorabilia. Of special interest are: Irving Berlin’s first piano purchased in 1909 for $100, an oil painting of Jerome Kern by George Gershwin, and George M. Cohan’s Congressional Medal. Many awards presented to ASCAP members are also part of the exhibit, including the first Oscar awarded for Best Song in 1934 to Herb Magdison.

A great part of the exhibit comprises original manuscripts of ASCAP members such as Howard Dietz (“That’s Entertainment!”), Marvin Hamlich (“A Chorus Line”), Otto Harbach (“Smoke Gets In Your Eyes”) and Henry Mann (“Moon River”), as well as those of young members as Bob Dylan and Lionel Richie.

An invitation-only reception, hosted by president Allen and the Academy Governors and attended by ASCAP President Hal David, Lincoln Center Chairman Martin E. Segal, as well as many of the prominent ASCAP composers and lyricists whose material is on display, will formally open the exhibit on May 30. The display will be open to the public, free of charge, 9 a.m.-5 p.m. Monday through Friday.

Josephson Starts J-Mark Records

By Peter Holden

LOS ANGELES — Independent labels affiliated with and distributed by major labels have produced some of the best music coming from America in recent years. MCA/ASCAP (now with RCA), Elektra, Enigma/EMI America and Gold Mountain/ASCAP are just a few of the acts producing solid selling and critically acclaimed artists such as REM, Los Lobos, the recently disbanded Go-Go’s, Bruce Cockburn, the Textones, General Public and others. That list may increase in the near future as Mark Josephson, founder and publisher of Rockpool magazine and organizer of the heralded New Music Seminar, has signed a deal with EMI to release his new J-Mark, label developed by Electra.

In the incubating stage for the last year and a half, Josephson and Elektra head Bob Krasnow agreed on a pact which allows the label freedom to retain the sensibility of an indie with all the advantages of major distribution and extensive promotional and marketing resources. Josephson explained to Cash Box how the idea for J-Mark came about and some of its goals: "In running Rockpool and the New Music Seminar, I tapped into an infrastructure throughout the United States which I feel can support a label. At the point I decided to try forming the label, I was confronted with a decision whether to do it as an independent or trying to do it through a major. After a good look at the distribution situation in the U.S. at large, I saw that the independent distributors and labels were just getting slaughtered, had chosen the wrong route, which is more aesthetically appealing to me, it ultimately would have been a source of much heartache and frustration.

"There just isn’t an adequate independent distribution system for small labels, especially small rock labels. With the possible exception of jem and Greenworld/Enigma, there just aren’t any labels which can consistently sell any one thing. Hooking up with a small group of lawyers, Josephson took his idea to many majors, but none expressed the enthusiasm which Elektra did. "Having recently signed LA’s Unforgiven, Guadalcanal Diary and already having a roster which includes X, Electra is clearly moving in a "new music" direction, and as Josephson says, "from an artistic standpoint, Electra is obviously the right place for me."

"What’s important is that I can now head in that area from an A&R perspective."

"Rockpool’s success in the New York-based Rockpool concentrates on a variety of music, from dance music to hardcore to reggae and folk. J-Mark will focus on dance-oriented pop artists and records. The label’s first release is from a band called Indoor Life, and is produced by Mike Thorne. Though Josephson will not directly produce or engineer the label’s product, the new label head will have a hand in shaping his roster’s image, choosing the material and— with a current staff of one— in charge of art direction, promotion and marketing. Though he now has the money and resources that go along with being affiliated with a major, J-Mark will still concentrate on pushing its product to college radio, retail, "plus the ten or fifteen really powerful AORs—that’s about all there are left—and the same number of Crafts like K-FM in Florida."

While Josephson notes, “It’s quite a shock to wake up on the other side of the desk,” adding, “I intend to take full advantage of the possibilities of being with a major while still employing the mentality of an independent.” Look for the label’s roster to feature five or six artists in the first year of existence.
Films Finding New Life On Video

(continued from page 7)

It represents. She also noted how important the home is for the family-oriented video audience, and the inherent appeal to those people of entertainment that doesn’t involve leaving the home. “Home video gives you the ultimate power of programming your own entertainment at your convenience. You can’t schedule your life around film releases,” she said.

Jerry Shariel, vice president of marketing for MCA Home Video, discussed the frequency with which feature films are released on home video after their demise in the movie houses, saying, “We’ve found that for films of interest, but expectations are smaller for home video, therefore, if we come out with a film that doesn’t perform well theatrically and we move 40, 50, 60,000 units, those are quite substantial numbers. I think there are all great ingredients in the formula for video success and one of the most important is how you present your product to your video audience, how aggressively you appeal to your distributors — what your marketing campaign is and what point-of-purchase materials you present.”

He stressed how often a film may fail at the box office for reasons that have nothing to do with its quality, but rather with shifts in public taste and other factors that film

(right)

SHANNON LIGHTS UP THE LIMELIGHT — In continuing an annual tradition, she recently hosted a party at the Limelight in New York City. The follow-up to Shannon’s RIAA gold debut album, “Let The Music Play,” “Do You Wanna Get Away” is now building up both the national pop and R&B charts. Shown at the Shannon festivities in New York City are, from left: Emergency Records president Sergio Cozza, Mirage Records president Jerry Greenberg, Shannon and booking agent Norby Walters.

Behind The Bullets

(continued from page 17)

This week, 594, WBLI, WKFM, Z104, WTGZ, WSPT, KMBO, WZKS, WBCY, O105, KBQG, KLUC and KJWS all added the single. PROving that a good performer, KSET, WOKI, KFM, Z99, WDCG, FM100, KKZ, KKR, KBX, Z109, Q107, WGR, WYX, WGAU, WRO, WPX, KOKO and KKID all debuted “You Give Good Love” this week.

With video loading the way, retail sales have kicked in. Among the many retail reports received, the following retailers show Houston in their Top 10: Kemp Mill in Watco, D.B. Moore, WBLI, B94, WZKS, WBLI, WKFM and WBLI. Kentucky is also being strong. This week they received Top 30 retail reports from stores in Louisville in Boston. Peachtree in Cincinnati, Peachtree in Kansas City, Scott’s Wholesale in Indianapolis, Sound Video Unlimited in Chicago, Downtown Records in Chicago, The Record Theatre in Cincinnati, NRM in Pittsburgh.

LEFT FIELD

(continued from page 12)

record, it can be anything (and has been on previous solo outings, from electronic-oriented” to “the belly of the beast,” as Leroy Gomesongs). As it happens, “Boys and Girls” (EG/ Warner Bros.), the new Ferry album, is a further exploration of the music and moods of “Avalon.” This is perfectly appropriate, the freedom to sing is never having one of Roxy Music’s options.

Ferry has always scattered solo works between the cracks in the Roxy catalog, but never before has the shift from the band to a solo project been so stylistically seamless. Aided by much of the “Avalon” session crew (plus Mark Knopfler, David Gilmour and Nile Rodgers), Ferry worked from a palette of comfortable colors. He gets the evocative atmospheres they helped conjure on “Avalon,” but also the subtle shadings that mark this as an extension of that sound. (Beautifully crafted as this solo music is, the downside of Roxy’s demise is that Ferry will never again have a band of such quality and coloration as Andy Mackay, and few guitarists as sympathetic as Phil Manzanera.)

Roxy’s early music was a surrealistic sketch cast off at white heat and nailed to the grey horrible wall with a switchblade. Ferry’s records of the 80s are fully developed paintings, the art of the considered brushstroke. He can’t hope to capture the market on mohawk adenalin or adolescent frenzy; that’s somebody else’s game now. So Bryan Ferry is once again staked out his own turf, and continues to operate on nobody’s terms but his own. Like “Avalon,” “Boys and Girls” is adult rock & roll from the master of art ‘n soul.

John Carter On A&R

(continued from page 9)

is clearly vocals. “Vocals always have and always will be the most important thing. I don’t care if the drummer is great or what, the singer is the sound of the group. In the case of the Neil Youngs and the Bob Dylans, the material, and at some point the personality make up for it, but the vocals are one thing that I look for.” As for the newest factor in a major recording artist’s career — video, Carter notes, “It’s another dimension that you are forced to consider, but it is not the trade off lead with lead singers. There are plenty of ugly guys, who, at the end of the day are visually a lot more entertaining and memorable.”

After signing Tina Turner and helping to develop her comeback album “Private Dancer” in one of last year’s biggest smashes as well as delivering Capitol with a number of major artists, Carter is anxious to begin releasing the first of his A&M projects, one of which will be a debut album, recorded live, by L.A.’s reggae tinged group Talkback. That will be affiliation of the band’s abilities on stage, and that is one thing I always look for, being able to deliver on the moments notice.” With a track record like Carter’s it seems he knows what he’s doing too.

ZEBRA SIGNS PERRI — Zebra Records announces the signing of its first recording group, Perri — four sisters whose harmonies have won west coast audience performing their original lyrics to jazz fusion tunes with the Pat Metheny Group and most vital concerns when making a decision. Top row: Darlene and Roner Weinrich, Sharon Perri, Middle row: Lorraine Perri, Karolyn Perri, producer Peter Hunsdon. Zebra sales director Bernie Grossman. Top row: Ronnie Richardson, Perri manager Howard Lowell and Zebra president Ricky Schultz.
"Now" Packaging Similarities

By Chrisly Iley

SUNDAY - A fierce feud between major record companies over TV compilation albums has ended up in the court rooms. EMI and Virgin, who own MCA and Chrysalis respectively, over the use of the word "Now" in an album's title.

A bidding war between Virgin to prevent MCA and Chrysalis from releasing their "28 Hot Hits Out Now" compilation album because it is similar to the title "Now That's What Call Music" was rejected by the high court of appeal.

However, after the hoardings, EMI management decided that there was no need for law suit because they were sure that the highly successful "Now" package was being copied by MCA and Chrysalis. MCA MD, Don Ellis, denied that any similarity between the products was deliberate.

EMI and Virgin went to the high court seeking an injunction in the interim, ending the full trial of the issue. Their claim is that the title is too close to their own series and that people - Virgin, Justice Harmo, however agreed with Chrysalis/MCA that the word "Now" is not so distinctive of the EMI/Virgin product and that there is no real possibility of deception. His decision not to grant an injunction was later upheld by the Court of Appeal.

EMI and Virgin's lawyers are still studying transcripts of the proceeding to decide whether or not to take the matter to a full trial. Last week a slightly calmer EMI admission said, "We feel the title can be copied. We hope that the marketing of the Chrysalis MCA album will not plagiarise our well-established "Now" title, which would be the demise of retailers and punsters."

MCA's Ellis commented, "When the idea was first raised about the albums being similar they thought we were kidding -- until they went for the injunction. I am not surprised by the result of the Court hearings. There is no way that our album is an attempt to copy the 'Now' package." He went on to express his hope that there would be no further animosity between the companies.

Canada

By Robert McUsk

At the court hearing yesterday, the injunction was granted to RKO/Radio Artists, who were seeking an injunction to prevent MCA and Chrysalis from using the title "Now That's What Call Music" for their compilation album "28 Hot Hits Out Now." The injunction was granted on the grounds that the title was too similar to the EMI/Virgin title "Now That's What Call Music." The injunction was later upheld by the Court of Appeal.

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Argentina

BUENOS AIRES. -- CBS is releasing the "We Are The World" LP, recorded by the USA for Africa artists. The news has been delivered by Nestor Gason, commercial director of CBS Argentina, who added that a strong promotional campaign has been planned. The company is planning two sales meetings, one of them to be held in Buenos Aires and the other in Cordoba, to discuss sales and promotional strategies for the future.

"It is Sticker Required" feels very confident about the future releases of his company, in spite of the strong recession in the market. One of the reasons is that, through the take-over of Hispanov in Spain, the label has access to several top level Latin artists, like Jose Luis Perales, Mari Trini and Alberto Cortez. There are also several strong recordings, and the linking of chanteuse reina de Latin music, who is starting her first album for EMI.

Interdisc top Ruben Aprile has returned from the United States, where he has been negotiating the representation of several labels and participating in the mixing of the album recorded live in Buenos Aires by Alejandro Lerner at the Blanca Podesta theatre. The company is now releasing the third album by Facundo Cabral, who is appearing at the Luna Park stadium, and the LP has been tagged "Cabralando" instead of "El Hombre Del Tercer Milenio," which was the original title of the show.

RCA has released the soundtrack album of the Luna Caliente movie, composed, arranged and recorded by his several American, European countries and some U.S. smash hits. The latest is the second volume of Magic Juan and David Mears, Advance. The label has been concentrating its efforts in European product, with great success, of Alejandro Winter, MIDEAM and the enking of interested labels.

Microson is preparing the launching of a new album by the band "sticker." This group, one of the leading names in regional music from the eastern part of the country, has succeeded in crossing over into the rest of Argentina.

INTERNATIONAL BESTSELLERS

ITALY

Top Ten 45s
1. We Are The World -- USA for Africa -- CBS
2. Don't You Want To Hold Me -- The Animals -- Rolling Stones
3. This Is Not America -- D. Bowie & M. Metheny -- EMI
4. Show Me The Money (Tommy Mc) -- The Commitments -- CBS
5. Volare -- Musica Coperta -- Polygram
6. You Don't Have To Be Lonely -- Lucio Dalla -- EMI
7. Every Time You Go Away -- Paul Young -- CBS
8. Una Storia Importante -- Eros Ramazzotti -- EMI
9. 'I'll Fly For You -- Spandau Ballet -- RCA/Cyprus
10. Notte Ragazzi Di Oggi -- Luigi Miguel -- EMI

Top Ten LPs
1. We Are The World -- USA for Africa -- CBS
2. Brothers In Arms -- Dire Straits -- CBS
3. Vanoli/Pani -- Insomni -- Ornella Vanoni & Gano Pani -- CBS
4. Arena -- Duran Duran -- EMI/Parlophone
5. Mondi Lontanissimi -- Franco Battiato -- EMI
6. Musica Per Una Domenica -- EM/Ariola
7. No Jacket Required -- Phil Collins -- AWA/Atlantic
8. The Official髭男dism -- The World
9. Songs From The Big Chair -- Tears For Fears -- Polygram/ATV
10. Cuore Afragli -- Eros Ramazzotti -- DDD

MUSICA E DISCHI

United Kingdom

Top Ten 45s
1. I'll Be Your Tonight -- Eurythmics -- RCA
2. Prisoners Of Love -- Paul McCartney -- EMI
3. I'll Be There -- The Commitments -- CBS
4.occo -- The Commitments -- CBS
5. The One -- The Commitments -- CBS
6. The Commitments -- The Commitments -- CBS
7. The Commitments -- The Commitments -- CBS
8. The Commitments -- The Commitments -- CBS
9. The Commitments -- The Commitments -- CBS
10. The Commitments -- The Commitments -- CBS

Melody Maker

Top Ten 45s
1. Self Control -- Laura Branigan -- WEA
2. No More Lonely Nights -- Paul McCartney -- EMI
3. Little Town Boy -- Bronski Beat -- Polygram
4. Some Guys -- Rod Stewart -- WEA
5. Original Sin -- NEX -- Polygram
6. T-Shirts from Venice -- Paul McCartney -- EMI
7. Testify -- A-Ha -- Polygram
8. She's So Unusual -- Cyndi Lauper -- CBS
9. First In The World -- Various Artists -- CBS
10. Emotional Baggage -- Paul McCartney -- EMI

Top Ten LPs
1. INXS -- Aria -- CBS
2. No More Lonely Nights -- Paul McCartney -- EMI
3. Little Town Boy -- Bronski Beat -- Polygram
4. Some Guys -- Rod Stewart -- WEA
5. Original Sin -- NEX -- Polygram
6. T-Shirts from Venice -- Paul McCartney -- EMI
7. Testify -- A-Ha -- Polygram
8. She's So Unusual -- Cyndi Lauper -- CBS
9. First In The World -- Various Artists -- CBS
10. Emotional Baggage -- Paul McCartney -- EMI

REBULLA NAMED M.D.

OF POLYGRAM, ITALY

NEW YORK -- Gianfranco Rebula has been named managing director, Polygram, Italy, it was announced today by Rudolf Gassner, executive vice-president Polygram International Ltd., London. Rebula will assume his new post on July 1, 1985.

Rebula has been with Polygram since 1973 when he joined Polygram, Italy as classical label chief, Deutsche Grammophon. Later, he assumed the duties of special projects manager before relocating to Hamburg, where he worked for Polyed International as head of international exploitation, classics. Prior to his appointment as president, PolyGram Classics, in 1981, he was deputy managing director, Metronome Musik GmbH.

For the past four years, Rebula has been president, PolyGram Classics, U.S.A., which includes the major labels London, Philips and Deutsche Grammophon.

Ramon Gesler, president and chief executive officer, PolyGram Records, Inc., said, "I want to express my deep gratitude to Gianfranco for the exceptional job he has done for Polygram here in the United States. We wish him continued success on his return to Europe and in his new position." A successor to Rebula will be named at a later date, Hensler said.
Corporate Video Sponsorship

network's stance on the subject was R&B's Turn Up The Radio video for Atlantic/ESK. Promoted by Paper
care to promote its pens. Ultimately, the
to make sure it was found, finally, tried calls or not, used $295,000 (92
time. The third string was strictly for the use
to be ignored. Vail has other ideas for music
sporship, the details of which he was

‘We Are The World’ Payment

In accepting the check, presented to him by CBS/Records Group president Al
time, Kronen and USA for Africa executive
director Marty Rogol outlined plans for
evaluation of the advertising opportunities
available within music videos, few
sponsorship arrangements have been made:
sponsors can't risk money on ads that
will not deliver the expected exposure.
Artists can't risk producing videos with
er unsatisfactory music. Hence, the
likely to sponsor videos, the
to sponsor videos, the

involvement with the soundtrack. The
marketing strategy, once forged, was
oriented toward a full-scale rapid-fire
assault on radio stations and retail outlets.

Describing the promotion of Perfect,
Mann said, “We've just released the title
song. We've just set up, in tandem with
Columbia Pictures' publicity department,
many screenings of the film, over all the
country, and we've tied in radio promotions
and retail promotions, all to generate
excitement about the movie and the
music. Some of the markets are giving
away the “perfect” weekend, and we'll be
giving away many trips, albums and
exercise equipment nationwide.

In addition to those contests which
we're doing with radio,” Mann continued.

Columbia Pictures has set up a promotion
with cable's Night Flight, and we're cross-
marketing at 1,000 retail outlets on the

The ‘Perfect’ Soundtrack

(continued from page 29)

CIFE PROMOTIONS We offer what other promotions
such bars, plus quality venues; 310-479-5790.

CIFE On All Promotions, We Promote All! We Talk To

REAL ESTATE

ENGICO: House/Recording Studio. Professional
designing/producing/Without Equipment $130.00.
With 16-Track Equipment — make offer. For appointment

GOVERNMENT HOMES from $1 (U repair). Actual
downpayment tax properties. Call (909) 677-6000 ext.

MERCHANT

BUTTOMS! BUTTONS! BUTTONS! We've got buttons
and patches, button stickers, key rings, pins, and
other music related accessories. Street (inner city)
suppliers. SOUTHERN ORAL RECORDS, box 702
Dept. CB, Inland Lakes, CA 95546.

THE SOURCES: For imprinted posters, buttons, pins;
coin-operated, jukeboxes, record cabinets, band, fan
wristbands, belt buckles, bags, backpacks, jute
stock of stock or custom, imprinted products.
Distributors of stock or custom, imprinted products.

THE SONGWRIGHTS GUILD CELEBRATES — On April 29th, the Songwriters Guild
generated Guild member Mr. James Van Heusen in recognition of his lifetime
achancements and distinctive contributions to the world of music. Some of California's
top keyboard artists participated in the festivities held in Beverly Hills. Picturd left
to right are: John Green, Bobby Trup, George Grenvill, Clare Fletcher, Paul Weis
and below, Peter Daniels. Also performing in a musical tribute to Van Heusen were
Steve Allen, Gary Crosby, Dorothy Lamour, Peggy Lee, Lou Levy and Jack Segal.

press conference, Kronen cited sources
projecting a 10 to 20 year tab in returning
Africa to self sufficiency. Rejecting
the reflex of large short term expenditures,
Kronen said “we could spend the money
back and forth, but that wouldn't be putting
a band aid on a serious wound.”

Kronen also said he doesn't foresee any
additional single releases from the ‘We
Are The World’ LP. Saying “we are
looking to other avenues,” he made referen-
tence to a reported effort by CBS
saban's show, The New York's
Shea Stadium this summer. Earlier he
shanked retailers, many of whom spent
much of their time listening
to radio stations, he
gave back the
S Bowling
charged给他们 by CBS. Kronen
also cited the group of celebrities, including
Kenny Rogers, Pat Benatar and Dolly
Wyne, owner of the Golden Nugget
hotels, who put up the initial overhead
(somewhat $100,000) for costs of the USA
for Africa administrative overhead.
**Around The Route**

By Camille Compasio

Sega Enterprises, Inc. (USA), which has been occupying temporary space in Exidy’s Sunnyvale, CA facilities, will soon be settling into its own quarters at 2149 Paragon Drive in San Jose, California. For the time being, however, proxy Gene Lipkin and his staff can be reached in Sunnyvale. Most recent additions to the new Sega team are Tom Pettis, formerly of Data East, who is vice president of sales and marketing; Jolly Backer, formerly of Data East, who is western regional sales manager; and Simon Delth, eastern regional sales manager.

Another winner! Data East, at its recent distribs meeting in Texas, introduced a new piece, “Commando,” licensed from Capcom of Japan. As noted by C.A. Robinson’s Ira Bettelman, who was in attendance, a basic point at the meeting was to discuss with distribs current market needs and get their feedback relative to determining the price and availability of the new machine. Ira is most enthusiastic about “Commando” and describes it as a G.I. Joe type; combat game which could well be the big number three hit for Data East, following in the footsteps of “Karate Champ” and “Kung Fu Master.”

On T.V.! A Metromedia News crew

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**JWV Acquires Rights To Mylstar’s Video Games**

CHICAGO — John von Lensen, president of JWV Electronics, Inc. announced that JWV has acquired the exclusive world-wide rights to Mylstar’s video games. Mylstar, a unit of Columbia Pictures Industries, Inc. and the Coca-Cola Company, was a major designer, manufacturer and marketer of coin-operated electronic games until it discontinued operations in late 1984. During the period of 1982-84, Mylstar developed some of the industry’s most successful video games, including Q*bert and MACH 3.

JWV is a closely held, technology-based corporation engaged in the design, integration and marketing of interactive video systems and advanced microprocessor-based graphics systems for a variety of applications including amusement games.

According to Mylstar president Boyd W. Browne, the license to JWV includes all concepts, plans, trademarks, software and hardware technology for the following games originally manufactured by Mylstar: Q*bert, Q*bert’s Qubes, MACH 3, Us vs. Them (except in Spain), Krull, Mad Planet, Curveball and Reactor.

In addition, Browne reported that these rights extend to certain other video games which were under development but never manufactured by Mylstar.

Terms of the transaction were not disclosed. JWV Electronics is headquartered in Chicago, Illinois.

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**Pinball Expo ’85 Is Set For Nov. 22-24 In Rosemont, IL**

CHICAGO — Pinball enthusiasts from across the country will have an opportunity to discuss their hobby with other collectors and enthusiasts at Pinball Expo ’85, which is scheduled for November 22 through 24 at Holiday Inn O’Hare/Kennedy, located in suburban Rosemont, Illinois.

Expo coordinator Robert Berk said this will be the first national gathering for pinball collectors and is sure to please everyone with an interest in pinball games.

The Expo agenda will include a number of prominent speakers from the pinball world. Among the panelists scheduled to appear are pinball designers Steve Kordek (Williams Electronics, Inc.), Norm Clark (Bally Mfg. Corp.) and Wayne Neyens (D. Gottlieb & Co.). Also on hand, according to Berk, will be authors Rogers Sharpe (Pinball!), Ed Trapunski (SpecialWhenLiit) and Richard Burschei. Other speakers will include pinball restoration experts Steve Young and Gordon Hasse, plus representatives from pinball supply companies.

The highlight of Pinball Expo ‘85 will be a formal banquet featuring a special tribute to honored guest Alvin Gottlieb for his contributions to pinball. A visit to one of the (continued on page 44)
AROUND THE ROUTE

(continued from page 43)

recently visited the American Shuffleboard board prix, Mary Cusa-
no and general manager Nick Melone, and
devoted a good three minutes or so
time to the company on two separ-
ate segments. Included in the coverage
was some on-location film depicting
shuffleboard players at the American
Shuffleboard models, and focusing
on the growing popularity of the
game.

politan New York, New Jersey, Connec-
ticut and other areas — which, as Nick
Melone pointed out, was excellent ex-
posure of the AS product line!

Remember Zeke Wolf of Auto Bell,
one of the industry’s pioneer figures?
Well, he called the Cash Box office last
week and told us he sold Auto Bell to
Oren Anderson Mfg., Inc. which is lo-
dated at 1234 N. Cerrco Ave. In Chicago
— which has also been tagged by the
Library to occasionally go on tour around the nation
and the nation’s Capitol. Pictured (l-r) at the presenta-
tion ceremonies are Walter Sampson, Licensing Division Chief of the Copyright Office; AMOA executive vice
president Leo Drosto, GAE, CCMO; and Betty Lockhart, executive vice president of
Rock-Ola and personal representative of David C. Rockola, the donor. In making
the presentation Lockhart stated, “We are proud to be part of America’s future as
well as a part of its history. There is a deep satisfaction in knowing that any visitor
to the nation’s Capitol will be reminded of the role the Jukebox plays in America’s entertain-
ment.”

WELCOME TO WASHINGTON — The vintage 1948 Rock-Ola model 1429 Jukebox,
presented by company founder David C. Rockola (during AMOA Expo 94) to the
Licensing Division of the Copyright Office is now settled in its new home in the
Library of Congress, Washington, D.C. While the model is being prominently displayed,
it has also been tagged by the Library to occasionally go on tour around the nation
and the nation’s Capitol. Pictured (l-r) at the presentation ceremonies are Walter
Sampson, Licensing Division Chief of the Copyright Office; AMOA executive vice
president Leo Drosto, GAE, CCMO; and Betty Lockhart, executive vice president of
Rock-Ola and personal representative of David C. Rockola, the donor. In making
the presentation Lockhart stated, “We are proud to be part of America’s future as
well as a part of its history. There is a deep satisfaction in knowing that any visitor
to the nation’s Capitol will be reminded of the role the Jukebox plays in America’s entertain-
ment.”

Coin Machine

Arachnid Expands Staff

CHICAGO — Arachnid, Inc. has added two
new positions to its present personnel
structure, field promotion consultants, whose
function will be to help organize promotions
such as leagues and tournaments for operators
of the English Mark Darts games.

Johnson Hill has been named field promotion
consultant for the South Central States.

Hill brings to Arachnid 20 years’ experience,
including tenures with Atari as Southeastern
regional sales manager; Bally-Michigan as
sales manager; and Southwest Vending as vice
president of distribution. He has also worked
extensively with football promotions.

Bob Hodges will be covering the Northern
central section of the country. His background
includes serving as manager of TBI Games
in Rockford, Ill. TBI features a complete line
of games and runs one of the nation’s largest
English Mark Darts leagues. Hodges is also
a former bar manager from State Street
Station in Rockford, where eleven teams are
sponsored annually in the TBI dart league.

CashBox June 19, 1985
### POP

**EVERYBODY WANTS TO RULE THE WORLD**
- Tears for Fears (Mercury/PolyGram 880 655-7)

**EVERYTHING SHE WANTS**
- WHAM! (Columbia 35-04404)

**DON'T YOU (FORGET ABOUT ME)**
- SIMPLE MINDS (A&M 2703)

**EXILE**
- HAROLD FALTERMEYER (MCA-52536)

**CRASH**
- MADONNA (Geffen/Warner Bros. 7-29051)

**THINGS CAN ONLY GET BETTER**
- HOWARD JONES (Elektra 7-69651)

**SOME LIKE IT HOT**
- THE POWER STATION (Capitol B-5444)

**SMOOTH OPERATOR**
- SAGE (Portraits/CBS 37-04807)

**FRESH**
- KOOL & THE GANG (De-Lite/PolyGram 880 623-7)

**WE ARE THE WORLD**
- U.S.A. FOR AFRICA (Capitol US7-04839)

**WALKING ON SUNSHINE**
- CATRINA AND THE WAVES (Capitol B-5466)

**IN MY HOUSE**
- MARY JANE GILDS (Motown 1741G)

**HEAVEN**
- BRYAN ADAMS (A&M 2729)

**ONE NIGHT IN BANGKOK**
- MURRAY HEAD (RCA PB-13988)

**MEDELEY JUST A GIGLO**
- I AIN'T GOT NOBODY (ELUTHERICS: RCA PB-14078)

**SUSUDDO**
- PHIL COLLINS (Atlantic 7-89560)

**RASPBERRY BERET**
- PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)

**ANGEL**
- MADONNA (Sire 7-29008)

**RHYTHM OF THE NIGHT**
- DEBARGE (Gordy/Motown 1770GF)

**SMUGGLER'S BLUES**
- GLEN FREY (MCA 52546)

**ALL SHE WANTS TO DO IS DANCE**
- DON HENLEY (Geffen/Warner Bros. 7-29055)

**THE GOONIES 'R' GOOD ENOUGH**
- TOM PETTY AND THE HEARTBREAKERS (MCA 52496)

**OBSESSION**
- ANIMOTION (Mercury 880 266-7)

**CRAZY IN THE NIGHT (BARKING AT AIRPLANES)**
- KIM CARNES (Emi America B-8267)

**A VIEW TO A KILL**
- DURAN DURAN (Capitol B-5475)

**HOSES CARRY**
- "TIL TUESDAY" (Capitol B-4076)

**CELEBRATE YOUTH**
- RICH SPRINGFIELD (Capitol B-1407)

**TOUGH IT ALL OVER**
- JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scoti Bros./CBS ZSA 04891)

### COUNTRY

1. **FALLIN' IN LOVE**
   - SYLVIA (RCA PB-13997)

2. **DON'T CALL HIM A COWBOY**
   - CONWAY TWITTY (Warner Bros. 7-29057)

3. **NATURAL HIGH**
   - MERLE HAGGARD (Capitol B-40830)

4. **THERE'S NO LOVE IN TENNESSEE**
   - BARBARA MANDRELL (MCA 52537)

5. **LET IT ROLL**
   - MEL DANIEL (Capitol B-458)

6. **COUNTRY BOY**
   - RICKY SKAGGS (Capitol B-14034)

7. **LITTLE THINGS**
   - THE OAK ROUGE BOYS (MCA 52546)

8. **SHE KEEPS THE HOMEFIRES BURNING**
   - RONNIE MILSAP (Capitol B-14034)

9. **NOBODY WANTS TO BE ALONE**
   - CRYSTAL GAYLE (Capitol B-5446)

10. **DON'T CALL IT LOVE**
    - DOLLY PARTON (RCA PB-13987)

11. **WHITE LINE**
    - EMEMILLO HARRIS (Warner Bros. 7-29041)

12. **STEP THREE THAT**
    - SAWYER BROWN (Capitol B-5446)

13. **YOU'RE GOING OUT OF MY MIND**
    - T.G. SHEPPARD (Warner Bros. 7-29071)

14. **IN A NEW YORK MINUTE**
    - RONNIE MCDOWEL (Capitol B-40416)

15. **WORKING MAN**
    - JOHN CONLEE (MCA 53543)

16. **IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)**
    - THE WHITES (MCA/Club MCA 5235)

17. **THERE'S NO WAY**
    - ALABAMA (RCA PB-13991)

18. **SOMEBODY SHOULD LEAVE**
    - PEBB LENTIRE (MCA 5252)

19. **GIRLS NIGHT OUT**
    - THE JUDDS (RCA PB-13991)

20. **MY OLD YELLOW CAR**
    - DONALD WISE (Capitol B-14039)

21. **FORGIVING YOU WAS EASY**
    - WILLIE NELSON (Capitol B-38487)

22. **SHE'S A MIRACLE**
    - EXILE (Capitol B-40456)

23. **MAYBE MY BABY**
    - LANCE MANDRELL (RCA PB-14039)

24. **IT'S ALL OVER NOW**
    - JOHN ANDREWS (Warner Bros. 7-2902)

25. **TIME DON'T RUN OUT ON US**
    - ANNE MURRAY (Capitol B-4036)

26. **DIXIE ROAD**
    - LEE GREENWOOD (MCA 52654)

27. **HELLO MARY LOU**
    - THE STILTER BROTHERS (Mercury 880 556-7)

28. **HEART TROUBLE**
    - STEVE WARINER (MCA 5262)

29. **I NEED MORE OF YOUR LOVE**
    - THE BELLAMY BROTHERS (Capitol/Curb)

30. **GIRLS NIGHT OUT**
    - PEBB LENTIRE (MCA 5252)

### RECORDS TO WATCH

- **GETCHA BACK** — The Beach Boys (Caribou/CBS)
- **OPERATOR, OPERATOR** — Eddy Raven (RCA)
- **DON'T CRY DARLIN'** — David Allen Coe (Columbia)
- **IT'S A SHORT WALK FROM HEAVEN TO HELL** — John Schneider (MCA)
- **WE ARE THE WORLD** — U.S.A. FOR AFRICA (Capitol US7-04839)
- **PRAIRIE HOME CHRONICLES** — Marti McCall (Capitol)
- **LET'S GO OUT TONIGHT** — Nile Rodgers (Warner Bros.)

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While nothing quite as ambitious as Deutsche Grammophone's release of 1970 of at least one performance of every work composed by Beethoven is planned, a multitude of compact discs have appeared in 1985 to honor the 300-year anniversary of Johann Sebastian Bach's birth. In mid-year the total output of Bach on CD has already surpassed that of all composers except Mozart, who has been himself the beneficiary of renewed public interest largely due to the box office success of the Oscar-winning picture, "Amadeus."

Bach the composer has long been recognized as a man for all seasons, having had his work subject to — and, thereby, disseminated to an increasingly wider audience — an endless array of new interpretations by dedicated followers of fashion. Some noteworthy adaptations which immediately come to mind are Swallows' Toccata & Fugue in D (as orchestrated for Disney's Fantasia, "Wendy Carlos' Switched-On Bach", and the Swingle Singers' arrangements of Bach classics).

Once the more revolutionary interpretations have been dispersed with, the majority of Bach recordings fit into either of two camps: the purist/archivist group which attempts, as much as is possible, to recreate the original sonic impressions one might have experienced in Bach's day, and the modern day approach which applies the latest advances in instrument making and recording technology combined with a reverence for Bach's own aims so as to produce the sort of results Bach himself might have sought had he continued to live up to the present. Accordingly, in the latter grouping one finds compact discs as "glenn Gould performing the Goldberg Variations for Harpsichord on the piano (an instrument which had not progressed beyond its infancy in Bach's era) and Neville Marriner conducting a contemporary orchestra in his recording of the Brandenburg Concerti."

The attempt to recreate Bach's music with instruments and down-sized ensembles typifying the High Baroque period constitutes a significant trend over the past two decades. Deutsche Grammophone's only label has pursued this unique approach with an unequalled vigor. Many of the label's recent CD's have been released in multi-disc boxed sets complete with libretti, photos and exhaustive liner notes. These offerings are divided between classic performances employing the analog recording process and those utilizing the latest digital technologies. Recent Archiv releases of note include The St. John Passion (2 CD's/Karl Richter/ Munchener Bach — Orhester), The St. Matthew Passion (3/Artur Fiedler), Musical Offering: The Art of Fugue (3/Reinhard Goebel/Musical Antiqua Koln) and The Brandenburg Concertos (2/tevrez Pinnock/ The English Concert). The sound quality of each of these sets is superb; the dynamic range of the analog recordings is expanded to a considerable degree over the original vinyl. "Healthy, warm sound is the order of the day."

The digital process employed by Pinnock adds an even greater degree of clarity and realism to his interpretation of the six ever popular Brandenburg pieces. The musicianship in all of these releases is impeccable.

Brief mention should be made of another label which has had a significant impact upon the purist approach, the Teldec label. One of its leading conductors, Nikolaus Harnoncourt, is featured in the new two-disc set of the relatively unknown, but historically important, masterpiece, Mass in B Minor. As in the case of the previously noted Archiv sets, Harnoncourt's performance exhibits the potential for revitalization which is for older analog recordings in the CD configuration.

Frank Hoffmann

Indies look CDs In The Eye

By Lee Jeske

NEW YORK — Independent labels are going to have to start thinking about compact discs, "if you're going to seriously stay in this business," cautioned Bud Katz and of GRP at the New Technologies panel at the National Association of Independent Record Distributors & Manufacturers Convention in Philadelphia. "Independent labels should be in the CD business," was the way Don Rose of Ryko Disc put it, to the accompaniment of heads in the audience nodding slowly — in some cases very slowly — in response. PolyGram's Harry Loos puts figures on the prophecies: 10 million CD's expected to be sold in '85 with that figure expected to "double every year for the foreseeable future." Look pointed out that PolyGram's West German plant is producing two million discs per month, but is getting orders for three million. He also suggested that the current difference in manufacturing costs between CD and vinyl — it costs about three times more to produce a CD — will remain steady, as will CD prices.

John Grow, of Digital Audio Magazine, offered the industry a bright, bisecting bright prospect by pointing out the wide possibilities for sales on CD. "People who have never in their life bought a classical record in vinyl," he said, "are buying classical records on CD ... and the same thing goes for jazz.

The president of Denon, told the gathering that turntable sales are expected to decline at 15-20 percent a year. "We can't make 'em fast enough," he said about his own label's compact disc production.  "However, not everybody on The New Technologies dia was there to tantalize — or threaten — independents with tales of the looming dominance of the compact disc. Sidney Richman of Capitol Records

forwarded the cassette as a fine medium for New Technologies. "We're a little short-sighted if we just relate quality compact disc," she said, "I think it's too (to) look to cassettes as quality forms.

Scott Shuman of Dolby Labs concurred heartily. "If you give them a high-gauge tape that sounds better than the record," he said, "people won't home-tape," he said.

There was pointed out that 22 million cassette discs are expected to be sold this year, with 15 million cassette discs currently in use. "Don't forget," he said firmly, "140 million cassette discs are expected to be sold this year.

Many of the independent labels' representative looked gloomy over the current inavailability of disc manufacturing facilities. David Weinberg of NightHawk Corp., the last panel member to speak, offered hope in a lengthy sales pitch about the CD manufacturing plant his company is building in Meridian, CT. The 140,000 square-foot facility, he said, would producing 14 million discs per year, starting in '86, with an empty capacity of up to 150 million. With a guarantee of 15 days to tape acceptance to delivery of the product, Weinberg seemed to spark some interest in the gathering. "It offers me greatly," he said, "that The Boss, who's (in the U.S.A.),( has have his compact disc made in Japan)."

Katz and offered some good news, however, for the reluctant. "If it's six, or seven years, he said, before CD's outsell vinyl.

It's not a collective of sign of relief went up in the room.

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