INSIDE:
WYMAN RESPONDS TO NBC REPORT
NEW INTERACTIVE CD COMPANY FORMED
MARYLAND OBSCENITY BILL DEFEATED
MARCH RIAA CERTIFICATIONS: U2, STING
STING, U2 IN BENEFIT CONCERTS

Pet Shop Boys
U.S. Debut Hits Big
Story On Page 15
LIKE A ROCK
THE NEW ALBUM FROM

BOB SEGER
& THE SILVER BULLET BAND

FEATURING THE HIT SINGLE,
AMERICAN STORM

PRODUCED BY BOB SEGER AND PUNCH
CO-PRODUCED BY DAVID COLE

ON HIGH QUALITY CASSETTES, ALBUMS AND COMPACT DISCS, FROM Capitol
Home video executives can readily understand the feelings of paranoia experienced by record company executives when the audio cassette was introduced. The nightmares of consumers copying prerecorded audio cassettes on to blank ones became a reality. In the early stages of the home video industry, the unauthorized duplication of prerecorded videocassettes was anticipated but not to the current level that it has reached.

The home video market is one of the fastest growing industries in the world. During 1985, in the United States alone, there were approximately 50 million prerecorded cassettes sold and this figure is projected at 80 million units for 1986. According to the Motion Picture Association of America, the movie industry loses an estimated $1.5 billion a year to cassette piracy.

As with the audio recording industry, development of an effective anti-copying process had been sought by the home entertainment industry for some time. Based on analytical evidence, research and data, an effective deterrent to video copying appears to have come on the scene. This system was developed to thwart the efforts of both the casual duplicator sitting at home copying cassettes for his friends as well as the video retailer who duplicates for resale purposes.

Two of our current clients, CBS/Fox and MCA Home Video, are taking a bold step by publicizing their use of the Macrovision process. In essence they are committing to having a problem with unauthorized duplication of their products and they recognize the problem can only worsen. To slow down the proliferation of illegal copies of their copyrighted titles in the marketplace, they have employed the process. In doing so, they are protecting themselves, the quality of the product and the profits of the company.

In November 1985, the Motion Picture Association of America (MPAA) completed independent technical evaluations of the anti-copying technology and has recommended its use as an effective means of curtailing unauthorized copying of prerecorded cassettes.

Needless to say, the unauthorized copying of both audio and video cassettes has taken a large chunk out of everyone’s pockets. Since it is nearly impossible to track down the fraudulent duplicators, the best solution was to impede the duplicating process at home base. Beyond the immediate results in the decrease of illegal copies floating around, the process is proving to be quite cost effective in comparison with some of the other detection efforts being attempted by the home video companies.

Macrovision received a great deal of media attention when the process was introduced in early 1985. Based on the feedback and data received, the process has been improved to overcome some initial obstacles with the technology. Major home video manufacturers and suppliers are using the process as well as video tape duplication companies.

Speaking for the home video industry, it must be very comforting to feel a positive step to the problem of unauthorized duplication of copyrighted products is here. That this problem laid to rest, more time can now be devoted to the skills of marketing, promotion and selling of the titles.
THE LOVERBOY ALBUM, "LOVIN' EVERY MINUTE OF IT," IS PLATINUM-PLUS AND HAS GIVEN LOVERBOY THEIR BIGGEST SCORE YET...
TWO TOP-10 SINGLES WITH A THIRD ON THE WAY!

NEW SINGLE, "LEAD A DOUBLE LIFE," SHIPS APRIL 8TH.

THE POWERSLAM CONTINUES!
LOVERBOY. "LOVIN' EVERY MINUTE OF IT."

ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

Produced by Tom Allen/Raul Dean. Management: Bruce Allen/Lou Blair
WHAT’S MISSING FROM THIS PICTURE?

★ OZZY OSBOURNE’S ULTIMATE SIN LP—8 CASH BOX AND 6★ BILLBOARD!
★ RETAIL EXPLOSION—OVER A MILLION OUT:
  * ALREADY TOP-5 RETAIL REPORTS IN MAJOR MARKETS 2 WEEKS
    AFTER RELEASE AND BUILDING!
★ AN AOR SMASH—132 AOR STATIONS PLAYING “SHOT IN THE DARK”!
  * TOP-5 REQUESTS ON OVER 60 STATIONS!
  * OVER 90 HEAVY AND POWER ROTATIONS!
★ THE TOUR—A 4-MONTH BLANKETING OF AMERICA:
  * COAST TO COAST, MAJOR AND SECONDARY MARKETS,
    NOW INTO ITS FIRST WEEK! MEADOWLANDS, NJ SOLD OUT IN ONE DAY!
★ VIDEO OF “SHOT IN THE DARK”:
  * POWER ROTATION EXCLUSIVE ON MTV™—WEEKEND AND WEEKOUT,
    #2 OR #3 MOST REQUESTED VIDEO ON AIR FROM FIRST WEEK ON AIR!

NOW—WHAT’S MISSING ???
COME ON TOP-40 AND COMPLETE THE PICTURE!!!
IT’S THE ONE SIN YOU’LL NEVER REGRET!!!

OZZY OSBOURNE’S “THE ULTIMATE SIN.” FEATURING THE SINGLE, “SHOT IN THE DARK.”
ON CBS ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS.

Produced and engineered by Roy Thomas
CBS - a division of CBS Inc.
ZS4 05910
Sting, U2 In Benefit Concerts
By Paul Iorio

NEW YORK — Sting and U2 will headline six U.S. benefit concerts for Amnesty International USA, announced Jack Healey, executive director of the organization. Promoter Bill Graham, who organized last year's Live Aid concert, will produce all six shows. Supporting acts have not yet been confirmed.

The concert series, called Amnesty International USA's Rock 'n' Roll Caravan For Human Rights, will be launched at San Francisco's Cow Palace on June 4 and will end with an eight-hour show at New York's Giants Stadium on June 15. MTV will broadcast the entire Giants Stadium show live. Viacom International will syndicate it, and Westwood One radio network will simulcast it in stereo. Other dates include shows at the Los Angeles Forum on June 6, Dallas' Reunion Hall on June 9, the Omni in Atlanta on June 11, and the Rosemont Horizon in Chicago on June 13.

The "Rock 'n' Roll Caravan" shows coincide with the 25th anniversary of Amnesty International's founding, and were announced at a "Toast To Freedom" dinner at New York's Texarkana Restaurant. "The first goal," Healey told Cash Box, "is not to raise money; it's to raise the consciousness of people toward human rights abuses around the world." Healey hopes the concert series will attract at least 25,000 new members to his organization. (Bill Graham Productions and MTV, Inc., were unavailable for further comment at press time.)

Preston Promoted At BMI

LOS ANGELES — Edward M. Cramer, president of Broadcast Music Inc. (BMI) announced last week that the BMI Board of Directors has named Frances Preston to the newly created post of executive vice president and chief operating officer, effective immediately. She will report to Cramer.

In making the announcement, Cramer noted, "With Mrs. Preston taking over many of the executive day-to-day duties, I will be free to consider BMI's future in the light of new technologies, to seek out new sources of revenue, to strengthen and improve copyright as it affects all writers and publishers and to continue to improve relations with our sister licensing societies worldwide."

Preston is a native of Nashville. She has been with BMI for 30 years. She was with station WSM as Nashville began to grow in musical importance. When BMI spotted the trend and sensed that it should be part (continued on page 36).
Wyman Responds To NBC

NEW YORK — Thomas H. Wyman, chairman of the board of CBS Inc., sent a memo to all officers and department heads of CBS groups and divisions in response to the March 31st NBC Nightly News "Update" of NBC's earlier story linking independent record promoters to organized crime. The April 1 memo reads, in its entirety:

"Last night the NBC Nightly News broadcast a second class example of broadcast journalism, where the matter of independent promotion within the recording industry. By implication and innuendo that suggestion was made the industry as a whole had been involved in unethical and/or illegal conduct and that in particular the leadership of the industry was implicated in knowledgeable and perhaps even involved.

"My purpose in sending you this note is to confirm how unhappy we are about this NBC broadcast. Over the years CBS has developed a well-earned reputation for the music industry to clean itself up. I think that you are doing to see is continued public awareness, more letters to the newspapers and more demonstrations in front of record stores.

"The Delegate noted that within the next year, over 15 states could have similar legislation adopted as law. It's going to keep the music industry very tied up," he said.

"Toth blamed several factors for the defeat of her legislation in the committee, not least among them was what she termed "the carnival atmosphere created by the appearance of Frank Zappa." According to Toth, "First, his testimony wasn't factual and second, there was so much media attention to his visit that it detracted from the real issue. We had legislators acting like children. They were trying to

An Elvis Single Goes Gold

In A Light Month Of Certifications

NEW YORK — "Crying In The Chapel" became the 17th Elvis Presley single to sell a gold record, reaching that mark in March — a month that saw only four multi- platinum albums, three platinum singles, and one gold single certified by the RIAA.

Multi-platinum awards went to "Whitney Houston" (four million), "Heart" (three million), Kool & the Gang's "Emergency" and Sade's "Promise" (two million each). Platinum albums were taken by The Hooters "Nervous Night," A-Ho's "High (Low)," and "Alabama's Greatest Hits," which also went gold. Other gold LPs in March went

Behind The Bullets

Van Halen Matches World Debut

By Stephen Padgett

LOS ANGELES — USA For Africa's "We Are The World" held its extraordinary debut at seven bullet on April 20, 1985. Ironically, almost one year has past and this week, Van Halen's latest, "5150," is released at the same spot.

The first quarter of 1986 has to go down in history as one of the weakest for new releases. But, the second quarter is shaping up, behind some superstar releases, to be just the reverse. The Rolling Stones, Judas Priest and Julian Lennon all had their newest records debut in the Top 50, while Prince's "Parade," out this week, looks to match right past cash registers and into the upper reaches of the charts as well.

Van Halen likes numbers "5150" is the follow-up to the highly successful "1984." The latter spawned the #1 single, "Jump," and a spate of other top

New Interactive CD Co.

Formed By Philips, PolyGram

By Paul Iorio

NEW YORK — Philips International and PolyGram International announced the formation of American Interactive Media, Inc. (AIM) which will spearhead development of interactive compact disc players and related software. The new CD player, called the Compact Disc Interactive System (CD-I) is compatible with computers and various audio/video systems so as to afford a plethora of open-ended applications.

The CD-I player, in contrast to the conventional CD audio player, will be software driven, using discs that can store up to 600 MB. In terms of text, that translates into 300,000 typed pages, and, in terms of recorded music, it translates into 16 hours of audio at CD quality levels. "You're talking about a technology with extraordinary capabilities," said Dr. Bernard J. Luskin, AIM's president and operating officer. "I really have the absolute conviction that this is a turning point in technology because what it does is merge everything we know about audio and video and data and gives you the capacity to relate to it in such a way it creates experiences." Luskin sees

MD Obscenity Bill Defeated

Toth Vows The Fight Will Continue

By David Adelson

LOS ANGELES — Despite the defeat of her legislation at the hands of the Maryland Senate Judicial Proceedings Committee last week, Delegate Judith Toth has vowed that this anti-pornographic war would soon be waged against the recording industry.

The legislation, an amendment to Article 27, Section 419 of the Maryland State Code, would have made it illegal for retailers to rent or sell audio recordings deemed "objectionable" by the state. It was defeated in the committee by a seven to four margin. Had the committee approved the amendment, the entire State Senate for approval. Four weeks earlier, the Maryland House Of Delegates overwhelmingly approved the legislation 95 to 31.

According to Toth, "This is just the beginning of what I've been calling a war against recorded pornography. The real

RIAA Renews Gortikov Tenure

LOS ANGELES — The employment contract of RIAA President, Stanley M. Gortikov, was extended for an initial term by the RIAA Board of Directors last week.

Gortikov has held the RIAA presidency since 1972, following 11 years with Capitol Records and Capitol Industries, where he served as president and chief executive. Gortikov also serves on the Board of IFPI, the international recording industry's association of associations.

DYLANTHCHASEN'S — Bob Dylan received the ASCAP Founders Award from ASCAP president Hal David (r) at a reception in the artist's honor at West Hollywood's Chasen's. When asked what he thought about receiving the award in such an elegant setting, Dylan remarked, "It's beautiful, I'm just here having a beer."

Gordon Stulberg
CEO of AIM

revolutionary applications in all aspects of business and leisure activities.

Emiel Petrone, A.I.M.'s director of marketing, points out that the interaction of the CD-I with audio, visual and computer systems could well revolutionize the music industry as well. "One, for example, could do an anthology on Frank Sinatra, says Petrone. "One could recall what song he first did in New York, what his acceptance speech was when he received the academy award for From Here To Eternity. All this could be stored and called up on the CD-I disc.

Luskin even sees applications in the composition of music. "You could program the scores of the music of The Beatles and call them up (on the video screen). It's a way to learn music as well; there's the ensemble right there in the disc and you can call up the score right on the screen and play your horn to it." Luskin claims the scores and lyrics of recorded works could be stored on the CD-I, together with virtually unlimited background information on such as where the works were recorded, the labels for recordings, etc.

Luskin, Petrone

Cash Box/April 12, 1986
**Direct Music Marketing Aims To Put Musical Samples In The Mail**

By Lee Jeske

NEW YORK — "When MTV came along, when the record industry was having a lot of problems — everybody said, 'Why didn't we think of that? Television's been around for years,'" says Frank Udonn, president of the Private Music Label Music Marketing. "Well, we felt the same way about the mailbox — the mailbox has been around for years, too."

Direct Music Marketing is an outgrowth of Floridata, Udonn's direct mail advertising company. The idea is to take the same techniques that go into the ubiquitous direct mail advertising for hundreds of other products and apply them to records. Soundscapes — those inexpensive, floppy, plastic discs — can be sent out, along with, say, an attached coupon, to target groups that might be interested in a particular style of music.

"In direct mail, a lot of technology has been put into clustering people in certain areas," explains Udonn. "It is being taken this same program and applied it to the high school and college student files, plus concert tickets sales and records that are purchased — the same types of buying patterns are created with music preference. So we have the ability, when a new act comes out or when a record label or chain wants to do a promotion, to send these things directly to the individuals or, whoever the clients want to send them to."

"Sounds plausible, no? The pre-determined heavy metal fan gets a soundscpe with a couple of minutes of the Nosebleeds, loves the Nosebleeds, detaches the coupon getting him a buck off the Nosebleeds latest LP, and heads off to make a purchase."

"It's a way of reaching new and established fans as far as a group getting heard which would never have gotten heard before," says Udonn. "And, of course, we would like to promote on these soundscapes — Please call your local radio station and request this new group."

So at the same time we can create not only the buying frenzy in the stores, but by people calling up radio stations and requesting the group, this will fuel the group's momentum off the postcard that the company paid to get it into the mailbox. Now they're getting airplay and they're also getting record sales. You can take an act that doesn't have a budget and actually get it going.

Udonn mentions other uses for DMM's approach, like fan clubs and hot little star talks to you, something the Beatles were doing on Christmas soundscapes all the way back in 1965. "I just got the phone call from somebody from a new record company, and they tell me this is a great way for them to speak to his people."

"This is Direct Music Marketing. It can have a thousand soundscapes pressed up and ready to go for as little as $117 — not counting postage."
ASCAP SINGS HIGH PRAISE

CONGRATULATIONS TO ASCAP 1986 DOVE AWARD NOMINEES

DOVE NOMINEES FOR SONGWRITER OF THE YEAR

Niles Borop
Gloria Gaither
Jon Mohr

DOVE NOMINEES FOR GOSPEL SONG OF THE YEAR

Do Something Now
Steve Camp/Phil Madeira
Birdwing Music

I've Just Seen Jesus
Bill and Gloria Gaither/Danny Daniels
Gaither Music Company/Anrose Music Group, Inc.

How Excellent is Thy Name
Dick and Melodie Tunney/Paul Smith
Imperial Music Group, Inc./Marquis III Division/Lorenz Creative Services

The King of Who I Am
Tanya Goodman/Michael Sykes
Prime Time Music/Word Incorporated (First Monday Music Div.)

Find A Way
Amy Grant/Michael W. Smith
Bug & Bear Music/Meadowgreen Music Company

Strength of My Life
Leslie Phillips
Word Incorporated

Via Dolorosa
Billy Sprague/Niles Borop
Edward Grant, Inc./Meadowgreen Music Company/Word Incorporated

He Holds The Keys
Jon Mohr
Jonathan Mark Music/Birdwing Music
OUT OF THE BOX


Prince continues his work on the frontiers with another set of brilliant pop expeditions. "Parade," which includes music from his second film, Under The Cherry Moon, reconfirms Prince's place as one of the truly gifted, adventurous artists of our time. Musical styles become rigid boundaries for other artists, but provide exhilarating points of departure for Prince. Would-be suitors busy themselves copying "Little Red Corvette" and "1999," meanwhile, Prince has long since left that orbit.

DEPECHE MODE — Black Celebration — Sire 25429 — Producers: Depeche Mode-Gareth Jones-Daniel Miller — List: 8.98 — Bar Coded

Depeche Mode, the reigning monarchs of synth pop and by far the genre's leading pioneers, are ready to conquer the world with its latest Sire LP, "Black Celebration." An ever-increasing popular base virtually assures this collection of stark, traumatic soul appeals will hit the target. Exceptional cover art adds to its sellability.


The void between Jones' LPs is ably filled by this six-track EP featuring remixes, an unreleased track ("Always Asking Questions") and A Phil Collins/Hugh Padgham-produced re-recording of "No One Is To Blame."


The trendy British Art Of Noise is making a stir on American black radio with "Legs" from this album. This first for Chrysalis is a continuation of the band's experimentation in state of the art noise (read: music).

LIVE AT THE CONTINENTAL CLUB — Various Artists — Profile PRO-1214 — Producer: Vince McCarty — List: 8.98

New-York-based Profile Records is breaking new ground with this rock and roll compilation which pays homage to the red hot Austin music scene.


This is music from an ambitious film project by Anderson. The music sounds familiar, still, Anderson challenges pop conceptions and her records do have a clever listenability all their own.

ERIC JOHNSON — Tones — Reprise 25375 — Producer: David Tickle — List: 8.98 — Bar Coded

Guitar singer Johnson debuts with a crafty collection of vocal and instrumental gems. Rich and varied in texture; virtuoso sans pretense. Very strong.

BEL-FIRES — Fall For The Sky — Birdcage DROP 003 — Producer: Jim Hall — No List

The Bel-Fires are out to ignite the ears of those who have swept Lone Justice and Swimming Pool Qs into the forefront of American guitar bands with a female lead voice. Good strong songs and honest performances.

LET'S ACTIVE — Big Plans For Everybody — I.R.S. 5703 — Producer: Mitch Easter — List: 8.98 — Bar Coded

Mitch Easter is a central figure in the guitar/lyric renaissance in American popular music. Let's Active, a band he fronts and produces, puts his jangley, Beatleque guitar to great use. His catchy songs, plaintive voice and sizzling guitars are classic.

DEFIANT — Can't Give It Up — Rad Elmo MCF 5010 — Producers: Not Listed — Not Listed

GUINN — Motown 6158 ML — Producers: Various — List: 8.98 — Bar Coded


NEW AND DEVELOPING


Forgot images conjured by the name, this band is a serious threat. Dr. Robert's songs and singing have matured greatly since the promising U.K. Blow Monkeys debut "Limbing For A Generation." Confident, jazzy and complex music will cross demos and formats collecting new music and old music fans alike.

RUEFREX — Flowers For All Occasions — Sill/MCA 5733 — Producer: Mick Glossop — List: 8.98 — Bar Coded

The highly touted Ruefrex is a powerful guitar-based quintet from Ireland. Its songs of hope and protest in the midst of strife are inspirational. Hapburn Forgie and Gary Ferris manage to produce guitar sounds that are biting but avoid rock cliches. Allan Clarke's voice is urgent and riveting.


L.A. favorites, The Lonesome Strangers take the next step in the country rock revival with this engaging set of twanging melodies. Another feather in the cap of Dwight Yoakam producer Pete Anderson.


MCA releases its first from recently acquired Chess vaults. The rare and previously unreleased versions of some classic Berry tunes include "No Particular Place To Go," "Reelin' & Rockin,'" "Sweet Little Sixteen" and others. A real gem.


The Nighthawks return with a blistering assortment of rocking blues. Mark Wenner's blues harp and Jim Thackery's slide are still in top form, as these guys almost manage to convey the excitement they stir on stage.


Bobby Mack has been tearing up the Austin, Texas club circuit for years and this indie project shows why. Sizzling, gritty, blues and soul from this talented guitarist.


More left-your-head-violently tunes from a band that features the co-producer of the almost legendary "Desperate Teenage Lovers."" LET'S GET REAL, REAL GONE FOR A CHANGE — Gone — SST 061 — Producer: Greg Ginn — List: 8.98

More left-your-head-violently tunes from a band that features the co-producer of the almost legendary "Desperate Teenage Lovers."" LET'S GET REAL, REAL GONE FOR A CHANGE — Gone — SST 061 — Producer: Greg Ginn — List: 8.98

More left-your-head-violently tunes from a band that features the co-producer of the almost legendary "Desperate Teenage Lovers."" LET'S GET REAL, REAL GONE FOR A CHANGE — Gone — SST 061 — Producer: Greg Ginn — List: 8.98

BEYOND GOOD AND EVIL — The Twilight Idols — Twilight Records 230001 — Producers: Ethan James and The Twilight Idols — List: 8.98

Latest from Venice, California's Ethan James is this highly charged collection of club rock.

FEATURE PICKS


L.A. favorites, The Lonesome Strangers take the next step in the country rock revival with this engaging set of twanging melodies. Another feather in the cap of Dwight Yoakam producer Pete Anderson.


More left-your-head-violently tunes from a band that features the co-producer of the almost legendary "Desperate Teenage Lovers."" LET'S GET REAL, REAL GONE FOR A CHANGE — Gone — SST 061 — Producer: Greg Ginn — List: 8.98

More left-your-head-violently tunes from a band that features the co-producer of the almost legendary "Desperate Teenage Lovers."" LET'S GET REAL, REAL GONE FOR A CHANGE — Gone — SST 061 — Producer: Greg Ginn — List: 8.98

BEYOND GOOD AND EVIL — The Twilight Idols — Twilight Records 230001 — Producers: Ethan James and The Twilight Idols — List: 8.98

Latest from Venice, California's Ethan James is this highly charged collection of club rock.

RECORDS TO WATCH

DEFIANT — Can't Give It Up — Rad Elmo MCF 5010 — Producers: Not Listed — Not Listed

GUINN — Motown 6158 ML — Producers: Various — List: 8.98 — Bar Coded


GANG-GONG DANCE — Mikata — Jazzmania 51202 — Producer: Peter Drake — List: 8.98

GRANDMASTER FLASH — The Source — Elektra 60476 — Producers: Joseph Sadler-Vincent Castellano — List: 8.98 — Bar Coded

ROGER WHITTAKER — The Genius Of Love — RCA AFL1-5803 — Producer: Bruce Welch — List: 8.98 — Bar Coded
HEART (Atlantic B-5572)
Nothin' At All (4:10) (Music Corp. of America, Inc./BMI) (Mueller) (Producer: Ron Nevison)
This bouncy little pop tune is sure to straddle the charts with the same unbridled speed as Heart's previous hit singles, "What About Love?", "Never" and "These Dreams" from their sensational self-titled comeback LP. Ann Wilson's ever exhilarating vocal force is dynamic as ever here, aided by sizzling rock guitar musicianship. This is a must-add for pop playlists, with rock radio potential.

VOICES OF AMERICA (EMI America B-8319)
The blustery and inspirational theme song for the ambitious "Hands Across America" charity project will certainly gain the significant airplay and retail support to prop it up. The worthy cause of feeding America's hungry is well served by this anthem.

PHELIP BAILEY (Columbia 38-05681)
The voice of Earth Wind and Fire follows his "Easy Lover" hit with the Nile Rodgers-produced groove. "State" is a reworking of the old theme, "money can't buy love." A sizzling rhythm track and Bailey's brilliant singing deliver the message with great force.

JANET JACKSON (A&M 2830)
Nasty (3:40) (Flyte Tyme/ASCAP) (James Harris III-Terry Lewis-Janet Jackson) (Producers: Jimmy Jam-Terry Lewis)
Flush with the success of "What Have You Done For Me Lately?" (#1 B/C and 12; Top 25 pop), Jackson puts her purple shoes on for this sexy, quasi-rap dance groove.

THE ART OF NOISE (Chrysalis VSA 42032)
Legs (3:28) (Buffalo ad. by WB/ASCAP-Perfect adm. by Island/BMI) (Dudley-Jezzalik-Langan) (Producer: The Art Of Noise)
The Art Of Noise specializes in sounds made at the technological front line. This dance record epitomizes the band's sonic capabilities. Already stepping into B/C formats.

BEASTIE BOYS (Def Jam 38-05864)
Hold It, Now Hit It (3:30) (Def Jam/ASCAP) (Horivitz-Yaunch-Diamond-Rubin) (Producer: Rick Rubin)
A cooking, technically loaded and melodically dynamic rapper sure to bolt up the B/C charts.

THE MOODY BLUES (Polydor 883 906)
Your Wildest Dreams (3:30) (WB/ASCAP) (Justin Hayward) (Producer: Tony Visconti)
A lifting and pretty mid-tempo marks The Moody Blues resurfacing.

TAKANAKA (Amherst 306)
Teaser (4:52) (Harlem/BMI) (Takanaka-Brown) (Producer: Masayoshi Takanaka)
A smooth, multi-format cut with a melodic hook and instrumental complexity likely to attract a wide range of listeners.

WHODINI (Jive/Arista JSJ-9461)
Funky Beat (4:02) (Zomba/ASCAP) (Fletcher-Hutchins-Carter-Smith) (Producer: Larry Smith)
With "Big Mouth" and "Friends" behind it, Whodini is back with an in-your-face bass line sure to shake things up on B/C and pack the dance floor.

KENNY & JOHNNO THE WHITEHEAD BROTHERS (Philadelphia International/Manhattan B-50030)
In one of the first releases through Philadelphia International's new deal with Manhattan Records, the label from the city of brotherly love is ready to cash in on the current teen craze in black music ala New Edition, Ready For The World and Force MDs. Sigler's and Griffin's production is superb.

BILLY OCEAN (Jive/Arista JSL-9465)
There'll Be Sad Songs (To Make You Cry) (4:02) (Zomba Enterprises/ASCAP—Wayne Brathwaite-Barry Eastmond-Billy Ocean) (Producers:L Barry J. Eastmond-Wayne Brathwaite)
Ocean's endless stream of Top 10 singles will remain unbroken with the release of his newest waxing. After finding treasure with his Jewel Of The Nile single, "When The Going Gets Tough The Tough Get Going," Ocean is set to swell with the upcoming release of his second Jive/Arista LP, "Love Zone."

CHUCK MANGIONE (Columbia 38-05866)
Save Tonight For Me (3:40) (Gates-Hit Tunes/BMI) (C. Mangione-M. Stewart) (Producer: Morris "Butch" Stewart)

MARVIN GAYE (Tamla 1836FT)

LYNN WHITE (Waylo 3006)

MILLER & DE LONG (Shuttle LE-8425-OC)
Someone (3:42) (pub. not listed) (Robin Miller) (Producer: Not Listed)

JAY BLACKFOOT (Sound Town ST-0017)
The Girl Next Door (3:15) (Backlog/BMI) (H. Banks-C. Brooks) (Producers: Homer Banks-Chuck Brooks)

ROY AYERS (Columbia 38-05874)
Programmed For Love (3:55) (Future/ASCAP) (D. Pearson-D. Frasier-P. Stinson)

RECORDS TO WATCH

CHUCK MANGIONE (Columbia 38-05866)
Save Tonight For Me (3:40) (Gates-Hit Tunes/BMI) (C. Mangione-M. Stewart) (Producer: Morris "Butch" Stewart)

MARVIN GAYE (Tamla 1836FT)

LYNN WHITE (Waylo 3006)
HOEING IT THROUGH L.A. WITH EDDIE BAYTOS — It was only a few years back that Eddie Baytos didn’t think about silly little things like accountants. He didn’t need to, he wasn’t making any money. Baytos was, and continues to be, one of the most respected and in-demand local musicians in Los Angeles. His credits include stints with such local favorites as Chuck E. Weiss And The Goddamn Liars, The Harris Brothers, Top Jimmy And The Rhythm Pigs, Jimmy Witherspoon, Lee Dorsey and late Joe Turner, the late Percy Mayfield and many others. On top of that, it’s not uncommon to be standing at a local club and see Eddie Baytos take the stage to do about five minutes of the smoothest tap dancing this side of the San Bernardino Mountains. Sounds hokey? Not a chance. When Baytos starts combining his lightning fast tapping with a dose of shim-sham and hammering the L.A. crowd can’t get enough of it. The guy’s a hit. So there was Eddie Baytos tapping away on the stage of the Club Lingere about three years ago, when Toto’s Jeff Porcaro took notice. Porcaro was about to embark on the relatively new experience of creating a music video for the band and after the show went to Eddie for help. Never one to turn down a shot at a full refrigerator, Baytos jumped at the offer.

"Three years later and award winning choreographer/actor Eddie Baytos kicks back on the set of the latest video he’s choreographing. At home, there awaits a desk stacked with tax forms and a refrigerator that’s busting at the seams. Since the night Porcaro first approached him, the six foot three inch singer/songwriter has more work than he knows what to do with. He has emerged as one of the premier choreographers in the music video business and it seems like he’s just scratched the surface of the opportunities before him. Among the projects Baytos has choreographed are: the award winning, Would I Lie To You, Eurythmics; Bad Is Bad, Huey Lewis And The News; Power Of Love, Huey Lewis And The News; Eat It, Weird Al Yankovic, Legs, ZZ Top (he had a major role as a biker in this one); High Stride Again, Frankie Beverly and Maze and many, many more. Make no mistake, Eddie Baytos’ first love continues to be performing with good rock and roll bands. On any given night you can see him with some of L.A.’s finest, tickling the ivories and belting out the tunes. So what’s left for young Eddie? Well, in case you haven’t noticed, advertisers and feature film makers have discovered the selling power of pop music and suddenly Eddie finds himself under the employ of companies like Ovalline as well as renowned film directors. Eddie Baytos has arrived.

SHORT CUTS — 10,000 MANIACS arrive back in Los Angeles April 11 for one show at the Roxy. The band is riding a wave of incredible critical acclaim and many here believe this will be the last chance to see Natalie Merchant and Co. in a small club setting. ... Rumor has it that T-Bone Burnett has been inked to produce U2’s next project. Speaking of Mr. Burnett, the new BoDeans album, which he produced, should be out any day. Thanks to the folks at Slash, we have a chance to preview the material and if AOR programmers can lift their heads out of the sand long enough, this could be the label’s biggest record ever. Particularly outstanding is the opening cut, side one, “She’s A Runaway,” but open your ears for “Misery,” “Say You Will” and “Rickshaw Rider.” An outstanding debut from the four brothers from Waukesha, Wisconsin. ... Cross the page for East Coastings’ description of the Blasters’ final New York show with guitarist Dave Alvin. We’ll just tell you this city is bracing for the band’s two-night stand at the Palace in May. It will be a gala event for one of L.A.’s most beloved bands. We hear Gene Taylor may rejoin the band for the shows. ... Former Go-Go Belinda Carlisle has signed a long term contract with I.R.S. The album, entitled “Belinda,” was produced by Michael Lloyd and is due to ship on May 5. ... Deadbeat Records has signed a P&D with Yo. The Oakland quintet will put 14 songs on the album which is scheduled to ship May 9.

EUGENE BAYTOS — A veteran club musician emerges as one of the premier video choreographers in the industry today.

He’s been called the Harry Belafonte of 80s. Whatever you call him, Gift, his warm, impassioned vocal style is distinctive and ear-catching. It also forms the primary focus for a new band, Fine Young Cannibals, out now on I.R.S. Records.

Fine Young Cannibals is Roland Gift on voice and former English Beatles David Steele and Andy Cox on just about everything else. The Birmingham band, which didn’t live anywhere at the moment. We live on planes and trains,” offered David Steele. And Eddie Baytos took notice. "Johnny Come Home,” in Europe last June. It was an almost instant success. "In fact,” said Steele, “Johnny Come Home” sold more in Europe than every Beat single put together.” And while not trying to discourage young bands of lesser fortune, Steele added, “It was pretty easy for us. We just stuck out the first single and it was a big hit for us.” Beginners luck, you say? Not so. The second and third singles, one a remake of Baytos’ ‘80s band’s “Act Of Love,” were equally hot. "They had it pretty easy in Europe," Steele confessed. "We broke Europe just from video, media and TV." Which brings us to the "planes and trains” phase Steele spoke about. Fine Young Cannibals has embarked on an ambitious stateside assault aimed at improving its lot here. "Johnny Come Home," has just charted in A-U, and the self-titled album (I.R.S.-5663) hovers in the low nineties. Fine Young Cannibals is discovering what countless super bands have already discovered — the United States is a big country and it isn’t easy to get to this country. But Fine Young Cannibals has played six gigs in its entire career prior to this, to date, 14 dates into three weeks in hopes that face-to-face encounter will indeed bring “Johnny” home to America.

How about the sound? It’s jazzy and soulful with a cool-as-ice muted trumpet floating above the vocal and in the pauses. Steele’s influences, he laughed, are mostly dead Americans. Actually, he likes some of the living as well — Al Green, Chairman Of The Catastrophe, and the trumpet. Steele claims Miles Davis as an influence there. "I like our trumpet a lot. ... I’ve always liked trumpet.”

Even as I.R.S. considers releasing "Suspicious Minds" here in the U.S., Steele voices concern that they may be giving up on "Johnny" too soon. "Suspicious Minds” came as the third single in England, on the heels of an album that had gone gold in three weeks. "It seemed like a fun thing to do (releasing "Suspicious’).” I’m not so keen on it. (I think it’s funny).” Steele says. "Johnny” should be a hit, I mean, it’s been a hit in 18 countries. In fact, Steele concluded, "everywhere except Japan and America."

Entrepreneurs

Premier Talent’s Frank Barsonala: A Titan Booking Agent

By Paul Iorio

This is the third of a six-part series on music business entrepreneurs.

NEW YORK — There are giants in the music industry and then there are titans like Frank Barsonala. Barsonala founded and heads Premier Talent Agency (PTA), perhaps the largest and most influential booking agency in the world. Just ask any of the 90 plus acts that Barsonala currently represents. They’ll tell you that Barsonala has earned their respect and loyalty because, from day one, he stood in their corner, often acting more like a manager than an agent. Of course, that is not only true but he actually likes the artists he represents.

Barsonala started P.T.A. with 50 dollars in 1964, and even back then 50 dollars was just 50 dollars. "All I needed was the deposit on a telephone," says Barsonala modestly. "I took the acts everybody else didn’t want. It was a very economical operation. It was just me, a telephone, a desk, and basically one office."

But, though, rock music was not regarded seriously by many in the industry. "The general perception at the time was that it was a rock act, it had no future. That’s the kind of hopelessness it had," he says. "We were dealing with promoters who hated music. I asked, why don’t we listen to the music and listen to the music and can sympathize with the act and can help the act develop? And they would laugh at that and think that’s the funniest thing in the world."

Barsonala, however, had the last laugh; in the winter of 1964 the Beatles, who Barsonala was now booking, appeared on the covers of Life and Time, as well as on the cover of Newsweek, he says. "We were dealing with promoters who hated music. I asked, ‘why don’t we listen to the music and listen to the music and can sympathize with the act and can help the act develop?’ And they would laugh at that and think that’s the funniest thing in the world."

Barsonala, however, had the last laugh; in the winter of 1964 the Beatles, who Barsonala was now booking, appeared on the covers of Life and Time, as well as on the cover of Newsweek, he says. "We were dealing with promoters who hated music. I asked, ‘why don’t we listen to the music and listen to the music and can sympathize with the act and can help the act develop?’ And they would laugh at that and think that’s the most ridiculous thing they’ve ever heard."

Barsonala paid attention to them by first developing older acts, then hitting big
Cover Story

Pet Shop Boys

Looks, Brains And On Their Way To Lots Of Money

By Lee Jeske

NEW YORK — The opening line of "Opportunities," from "Please," the debut LP (EMI America) of the Pet Shop Boys, "I've met was't called structuring York — quite is an indication, they ain't going to be hitting any breadlines in the near future.

If they stick to their creative thrust — without being sidelined by producers or their own record company — I guarantee that the Pet Shop Boys will be the biggest pop group since the Beatles.

Now, now, that just sounds like some well-rehearsed hyperbole out of the mouths of the EMI hyperbole department. But, no, those are the words of Bobby Orlando who used to — used to — produce the Pet Shop Boys. But we're getting ahead of our story.

"We met about four and a half years ago," says Neil Tennant, "and started writing songs together. He was a busboy, and I was a busboy. But we both wanted to be named after Elton John. So we started writing songs together, and we've been together ever since."

Quite rare indeed. But Neil, as a scribbler — he was assistant editor of the popular English pop magazine, Smash Hits — knew how to pen words together, something he did with a wit and irony not unlike that of Ray Davies. And Chris, as a budding architect — he had one year to go to be a full-fledged architect — knew about construction, even if it was constructing ditties instead of cities. Neil picks up the tale.

"We were really interested in what's called high energy music — although it wasn't called high energy music in the early '80s — and particularly the works of a guy called Bobby Orlando, a New York producer. I met Bobby Orlando in New York and played him a tape of our songs, and he really liked them. We started recording for him."

An early Orlando-produced version of "West End Girls" was a minor hit in Europe. It attracted the interest of several major labels, and after a small bit of legal wrangling, the Pet Shop Boys ended up on EMI, and "West End Girls" — the new version — ended up climbing American pop charts, and it hit the Top 10 today.


"We use lots of sequencers and whatnot, we use all the technology that's available to us — we program the drum machines and everything. It's all jolly good fun. And our producer — Stephen Hague — helps as well. So there's the three of us working as a team. What happens is, we write all the parts. Then our producer will spend a lot of time making sure that the sound is as good as he can. He takes our basic sounds and just improves them. In fact, even the narrower sound, you know, throws in the odd idea; he's very useful, too. Between us we can do everything.

One thing that is surprising about the sound of the Pet Shop Boys is its melancholy. For a dance-oriented band, they have something of a sad sound.

"I don't know why," says Neil Tennant.

"We always set out to write the ultimate disco record when we started, but it never turns out like that. I think it's the way we use strings and the kinds of chords we use. To me, if you just have a drum trap playing and you put strings over it, it has this incredibly kind of pathos, and we always like the sound of that. And I think my voice gives that feel as well. We always try to write a good melody, rather than just write a 'groove' for a dance record. And the melodies often turn out to be a bit melancholy sounding.

But there's more — interesting, quotable lyrics.

"We try to write lyrics which may be slightly provocative," says Neil Tennant. "We try to get a kind of different angle on things."

Sources have it: The Pet Shop Boys, England's latest assault on the American pop charts. Now you know everything you need to know.

(Continued on page 26)

EAST COASTINGS

BEHIND THE SCENES AT THE N.Y. MUSIC AWARDS — "Pick that up," growled Joey Ramone in mock anger to a busboy who had dropped a bottle he had no intention of picking up from the floor of the Metropolis Cafe where a N.Y. Music Awards reception was happening. "Yeah, pick it up," chimed in Dee Dee Ramone. The short, freighted busboy, glumly snatched the bottle and set it down. Joey later talked with East Coastings about The Ramones' new Jean Beauvoir-produced LP, "Animal Boy," which Sire will release in mid-May. Beauvoir also produced The Ramones' "Bonzo Goes To Bitburg," which won a N.Y. Music award for Best Independent Label Single. Accepting the award at the Felt Forum earlier that evening, Joey said: "We want to thank Beggars' Banquet for having the balls to put this thing out." Elsewhere at the reception, a suave Suzanne Vega had drinks with her parents while the Roches won and dined at back corner tables like presiding angels. "It sounded like there were angels singing onstage," said Awards MC and WPLJ-FM DJ Jim Kerr after the Roches performed Mark Johnson's "Love Radiates Around" at the Felt Forum. Johnson himself was schmoozing about his new project, as members of The Mosquitos buzzed around, excited about winning the Best New Rock Band award. But in many ways the night belonged to rising star Pat Dinizio of The Smithereens, who won the Best New Male Vocalist award. The Smithereens, in fact, led an all-star band — which included Marshall Crenshaw, Willy DeVille, Southside Johnny and the Uptown Horns — in an awards-ceremony performance of "Save The Last Dance For Me." Still, Dinizio seemed as unfazed as ever by his acclaim, preferring to talk instead about touring behind his band's new Enigma release "Especially For You." Indeed, many may have come to see and hear Vega, Crenshaw, Buster Poindexter, Run-DMC, and others, but they left remembering the Smithereens. Except maybe the busboy.

GOODBYE (FOR NOW) FOLK CITIES — Folk City has long been an Ellis Island for the huddled masses of musicians yearning to be discovered in New York. When Bob Dylan, Simon & Garfunkel, and others were here, and it was their world, Folk City allowed them to sing for supper and stardom. When in 1969 it moved from Fourth Street to 131 W. 3rd St. it became the vortex of a 'new folk' movement which started with Steve Forbert and The Roches and went on to include Suzanne Vega, Ferron, Lili Anel, and many others. Last fall the club started its weekly 'Last Call' program which triple-billed the best in new and obscure rock bands. The March 26 Big Combo show was Folk City's last show at its 3rd St. location, and performances by the dBs, The Ben Vaughn Combo, Yo La Tengo, David Massengill, The Last Round-Up, The Smithereens and others kept the audience rapt until 5 a.m. "It was a very moving night," said club co-owner Robbie Weller, adding that "Frank Christian was the last person to play Folk City." Folk City will re-open in mid-May at 82 E. 4th St.

GOODBYE BLASTERS (FOR NOW) — The Blasters' last NY performances (The World, 3/25-26) made it hard to believe that even CCR in their prime sounded any more powerful. Even without keyboardist Gene Taylor (who's working on a solo record), the band blasted and killed and otherwise turned the World into a late-March steam bath. Though the remaining members say they'll continue as The Blasters by replacing David Alvin (who has joined X), the only person who immediately comes to mind to fill his slot is, ironically, Billy Zoom, who Alvin is replacing. What happens then, it was clear from the audience-calories burned up, that NY would surely miss them.

TALK ABOUT THAT, TALK ABOUT COOL — The Radiators (Croaker) gave one of their legendary (at least in their native New Orleans) three-and-a-half hour performances at the Rolling Star March 27. They evoked a Bourbon Street and bawdy ambience with a simple side up the guitar neck as they grooved "She's A Tangle," "She's Gone," "Toni, Toni, Tonie." They took the road through such originals as "Love Is In Her Heart," and "Jigsaw."

NEW YORK DOLLS — Buster Poindexter, a.k.a. David Johansen, is pictured here after winning the New York Music Award for Best Act Of The Year. Yoko Ono presented the award at the Felt Forum March 29.
Potential Of Radio: The First Electronic Medium

By Jimi Fox

LOS ANGELES — The Radio Workshop, cosponsored by the Southern California Broadcasters Association (SCBA) and the Radio Advertising Bureau (RAB), attracted in excess of 500 executives from the broadcasting community, advertising agencies and client firms.

The obvious surface reasons for the high attendance was the importance and impact of guest presenters like Joy Golden, award-winning radio copywriter and producer; John M. Kelly of Chevrolet Motor Division; luncheon speaker Howard Cosell, and master of ceremonies, Gary Owens. What the attendees may have not expected was a fact filled event that packed even more quality information on the potential of creative radio advertising.

There was enough important input from each of the guest presenters, which included the mere list of folks I've mentioned above, to write a feature on each. Howard Cosell could easily have made a three-part feature. However, I'm going to do a front walk sheet on the very important material covered by some of the individuals to give you a general idea of the importance of this event.

The central theme or pivot point of the Workshop was how creative radio advertising is becoming the key vehicle to support, enhance, and in many instances, lead marketing plans for clients. This is a basic broadcasting fundamental I've been screaming about for the last 20-plus years. Finally reality has arrived.

Our journey begins with a master of ceremonies, Gary Owens, weaving his humor to perfection for this attune affair. The first speaker was Joy Golden, president of Joy Radio, who told the audience, "Please don't tell anybody you tell good comedy commercials don't sell. Amusing advertising works as effectively as is taken as seriously as 'complex' strategy and 'serious' selling points. As long as you don't lose your product inside the humor, all that can happen is that you stir up some good warm feelings for whatever it is you're selling when your spots cause a chuckle or two. Many customers need a dose of laughter and show their appreciation by buying the product."

Golden laid the groundwork for the award-winning radio campaigns for Laughing Cow Cheese and Eagle Snacks asked, "Why should consumers buy your product? They only complicate already complicated lives. Where is it written that we should be so heavy-headed about the athlete's foot? It's not fatal!"

John M. Kelly, marketing manager for Chevy Trucks was the next speaker. He told the audience, "Chevrolet has always given radio an important role in advertising." He indicated how the company uses radio as an integral part of its national effort to announce new products, build theme registration and target specific consumer groups. "Regional application of radio provides additional exposure for national themes against lighter market segments," he stated.

Paraphrasing Ogden Nash, Kelly alluded to radio's immediate marketing impact by saying, "TV may be dandy but radio lets us do things quicker."

Next on the agenda was Richard Draper, director of advertising for AT&T Information Systems. Draper told the audience, "Throughout the aftermath of the Bell System break-up, AT&T's primary and most effective medium for addressing the needs of small businesses has been radio." Draper pointed out that "AT&T chose radio to overcome the educational, positional awareness and behavioral hurdles." The executive outlined four reasons for the AT&T strategy: "First, radio is very efficient against the small business target audience. Second, since none of our principal competitors were making extensive use of network radio at the time, we could obtain virtual category exclusivity. Third, radio allowed us to maintain a strong continuous presence in the marketplace, an essential ingredient in realizing our communication objective. And finally, radio gave us the flexibility required to execute the advertising plan in a timely responsive manner."

The bottom line result, according to Draper, was, "most small business customers called AT&T for telephone products and services. At the same time, the sales force surpassed its quota for product and services. We are quite certain that radio advertising played a major role in producing this desired effect."

Karen Dixon-Ware, media manager for McDonald's strongly stated that, "Radio added to our television advertising effort, 40 percent more consumers heard McDonald's new product message." Charting the explosive growth of McDonald's sales growth Dixon-Ware noted, "Frequency of the message was the key to the trial. McDonald's now reaches 84 million people per week. Does McDonald's believe in radio? You betcha!"

As I said before, I could write a feature on each guest. However, this limits me, therefore I suggest that you contact the RAB for all the highlights of the radio workshop speeches, those speakers included: Charles Stuart, vice president of advertising, Bank of America; Paul Mulcahy, president, Campbell Soups Company; Robert Sharon, manager, Southern California Nissan Dealers Association; a two man speech by Jim Thompson, vice president, Leo Burnett Inc. and John Ruhaak, vice president for advertising at United Airlines.

My favorite closing remarks were delivered in William Stakelin's speech, segued into a film clip titled, "The Power of Sound."

Howard Cosell, the lunch speaker, was his well-versed, topical self, as he covered historical assault on radio, noting that "By every measuring rod in the broadcasting industry, radio is at its peak and still growing!" He also commented on the virtues of radio as an effective media tool as well as taking some humorous zingers at William Stakelin and others. Finally fielding questions from the audience, Cosell responded with some sports gems that brought rounds of applause and much laughter.

Cash Box At RAB

Radio Free Howard

Radio smiles for radio — smiling over radio's success as an ad medium at the SCBA-RAB Radio Workshop were (l-r): Karen Dixon-Ware, media manager for McDonald's; Bob Fox, SCBA chairman, Bill Stakelin, RAB president and Jim Thompson, Leo Burnett, Inc.

MORE RAB — Attending the SCBA-RAB Radio Workshop as case study presenters were: (l-r): Karen Dixon-Ware, media manager for McDonald's; Bob Fox, SCBA chairman, Bill Stakelin, RAB president and Jim Thompson, Leo Burnett, Inc.

MORE RAB — Standing up to support radio as an effective ad medium at the SCBA-RAB Radio Workshop were (l-r): master of ceremonies Gary Owens; Howard Kester, northern California broadcasters; John H. Kelley, marketing manager, Chevy Trucks and Bill Stakelin, president and CEO of the Radio Ad Bureau.
SCREAMIN' HOODOO VOODOO SPELL BOUNDS DR. DEMENTO — Screamin' Jay Hawkins (l) meets Dr. Demento (r) on the WW1's "Dr. Demento Show." The artist ran through the gamut of Hawkins' blues and early rock recordings, talked about his unique style and influence on modern rockers and, of course, compared wardrobes.

A WOP BOP A LUBOP IS A HOT LINE! — Little Richard (r) recently made a guest appearance on WW1's "One," with co-host and KMET air-talent Sky Daniels, for a hot rap, hot tunes and hot time.

CHARLES SEXTON HITS HOME TURF BEFORE FIRST U.S. TOUR — MCA recording artist Charles Sexton recently visited his homesteat of Texas where the rocker dropped by Houston's Radio KBQ. Charlie was the featured KBQ-on-air guest for one and a half hours. Pictured (l-r): John Rio, radio KBQ air personality; Wayne McManners, regional promotion director, MCA Records; Sexton, John Lander, PD, radio KBQ, and David Kolin, radio KBQ air personality.

ROYAL VISIT AND ROYAL AID — Dynasty and The Colbys star John James recently visited the United Stations Radio Network to help support the Hands Across America project by recording information updates in the studio. United Station is the official radio network for the project.

ROYAL VISIT AND ROYAL AID — Dynasty and The Colbys star John James recently visited the United Stations Radio Network to help support the Hands Across America project by recording information updates in the studio. United Station is the official radio network for the project.

HOLLYWOOD HILLS HIT BY A SAN ANTONIO FIX — Good morning America from the town Mayor Bradley loves the most, L.A. Power 106 KPWR, is strengthening its position in the marketplace by inking Joe Nasty, most recently from KFTM, San Antonio, thus locking in the 5 p.m. to 9 p.m. shift of last's prior L.A. experience as was last evening air talent on TEN Q in the late ’70s. Dean Goss is getting adjusted in his slot with Deniece Westwood and Parasquet Kelly in the "Mighty Met" mornings. Time will tell if this threesome's chemistry will solve KMET's impaled numbers. After the HTRS International Broadcasting Awards, I made contact with the only radio station to win an award. The category was Best Public Service Campaign Spot, titled: "A Mother's Story," the campaign to stop drunk drivers. Here is the exclusive statement by general manager Warren Lada of WSTC-AM, Stamford, Connecticut, whose wisdom deserves your complete attention: "It was tremendous to learn we won. It's an award that says the people in the industry are saying that it was good and it's certainly satisfying to hear that. It is even more so, because we had really made an attempt to make some sort of impact on the marketplace with a public service campaign that was giving more than just lip service. The other thing I believe gratifying was, as recently as last November when these radio stations where bought by our parent corporation, Chase Broadcasting, one of the largest areas that we placed our time and effort in the public service. We feel the roles of radio stations locally is a strong commitment to the community, and one of the areas we have emphasized, particularly in the last five months, has been in the area of public service. While some radio station's treat public service as a necessary evil, we have intensified our attitude of finding a way for a local radio station to have some sort of direct relationship with the community it serves. Therefore, in winning an award like this, that's always gratifying, but it's even more so, placed in the context that it was something we were really trying to do a good job with." That closing remark by Mr. Lada reminiscent of a great quote from the late James Cagney who said, "One should not aspire stardom, one should aspire to do a good job!" At WSTC-AM the good job brought stardom. Mr. Cagney's wisdom is well demonstrated by Chase Broadcasting and Warren Lada's broadcast philosophy. Congratulations from Cash Box. Hold it, what's this... thank you Michelle. Michelle is our lovely receptionist here at Cash Box and she has just handed me a dark shiny magenta box with a white label that reads in large black, bold letters, "Inside This Box Is The Radio Event Of The Decade." The box from WPLJ Radio in New York, is addressed to me. Okay nothing ventured, nothing gained, let's peak inside, bear with me as I get this jewel opened... inside the box is a paper bag, I take out the Power 95, WPLJ-FM radio logo and it reads, "WPLJ Power 95 request the honor of your presence at the wedding of our morning crew member and chief weatherman Howard the Cabinetdriver to Irene Goldsmith, live on the radio from the WPLJ Power 95 studio, 1330 Avenue of the Americas, ninth floor on Tuesday morning the seventeenth of April, 1986 at nine o'clock a.m. etc. etc."... Now you'll love this, the contents of the box include a small key chain temperature gauge, a tonka type, matchbox size yellow cab, a red, white and yellow on gold Power 95 logo lapel pin; a miniature gold champagne glass with a white ribbon and gold ring attached and the inscription on the ribbon reads "Irene and Howard the Cabinetdriver's 1986 A. V. Pack a monogrammed package and of course just like WPLJ it's all class... What is this Michelle? Another package... hmmm, it's from Steve Cochran of WMKR-FM in Towson, Maryland and enclosed is a note and a tape. Hang tight while I give the tape a listen... Well, it's a very funny tape talk of "Rock Me Amadeus" by Falco; only it's called "Rock Me I'M a Dentist." Steve indicates in his note that he has received appreciates from A&M Records to record the song and sell it for Baldor...
S. acrossthe-board Miami


Kelly Isley, Jr.

December 25, 1937
to
March 31, 1986

In Loving Memory
Ernie Isley, Chris Jasper,
Marvin Isley
and all the members
of the Isley and Jasper families.

With God’s help the caravan
of love will continue.
GREAT VOICE IS SILENCED — The golden voice of Kelly Isley of the world famous Isley Brothers has been silenced. We were deeply saddened to hear that Kelly Isley passed away on March 31 of a heart attack in Alpine, N.J. Kelly was born on Christmas Day 48 years ago, left Cincinnati some 30 years ago aboard a Greyhound Bus along with brothers Ronald and Rudolph as they pursued their musical dreams. They previously performed as gospel singers with the best teacher in the world, their pianist mother Mrs. Sallye Isley. The Isleys never deviated from their dream through the lean years of becoming a major force in the music industry. After a stint with Gone Records in 1969, they signed with RCA and garnered their first hit, "Shout." Extensive touring established the Isleys as a premier live act and in 1964 they made a move nearly unprecedented for the times by forming T-Neck Records. They became one of the first black groups to so openly record their destined recording into their own hands. It was around this time they recruited a young man named Jimi Hendrix as their stage guitarist. In 1966 they scored with the smash hit, "This Old Heart Of Mine." The year 1969 marked their biggest success to date. The sizzling "It's Your Thing" was a number one smash worldwide. This subsequently led to a string of hits (far too many to mention) including "I Turned You On," "Keep On Doin'!

"Work To Do," "That Lady," "Live It Up," "Fight The Power," "Her Heart For The World," (my favorite) "Don't Say Goodnight," and many more. During this period, younger brother Ernie and Marvin along with brother-in-law Chris Jasper had become an integral part of the band's fabric, a gradual transition that rendered the 1973 Isleys a substantially different band than the 1969 Isleys. By the early '80s the group had sold over 12 million albums without compromising their unique and timeless style. The group subsequently trimmed down to the original threesome of Ronald, Rudolph and Kelly (while younger brothers Isley-Jasper-Isley were scoring success with their project, "Caravan Of Love") thus bringing about their present smash album on Warner Bros. titled "Masterpiece." That project produced the hit, "Colder Are My Nights" and their present hit, "May I." May I take a few moments to reflect and say that I feel a tremendous personal loss as do many thousands of fans, friends and family, but my loss goes much deeper than fan and friend. Having started and spent my radio career (16 years) in Cincinnati at WCN and having enjoyed the pleasure of programming the many hits of The Isley Brothers to many fans, friends and family while joyously reveling in the enormous success of my talented homeboys The Isleys, I feel proud to have been (in a minor fashion) a part of their growth which will continue for these determined professionals. We will miss you, Isley. We love and miss you. I will always remember you as a wonderful human being who felt, "IT WAS NICE TO BE IMPORTANT, BUT MORE IMPORTANT TO BE BEING." 

DO YOU NEED A PRO — if you Mr. or Ms. program director are looking for that special news at WCN has returned to the fold as director of news and public affairs. Moore most recently hosted the morning show at Cleveland's WAZK-FM as the number one urban announcer and number two morning announcer in Cleveland in "any" format. If you need an honest, hardworking, team player who can do the job, contact Ken Allen at 216-382-0318.

MOORE RETURNS TO WCN — Industry veteran Gina Ruffin Moore (yes, she is related to that famous singer) who previously anchored the news at WCIN has returned to the fold as director of news and public affairs. Moore most recently worked in the same capacity at WING in Dayton, Ohio. Another big Maxine Hardwick anchors the morning news. Earlier returnees were Lincoln Ware, Bill Meredith, Richard Hunter and Little Abner. Has Maxine Jackson, The Twelfth (that's one person). Could it be that owner Ernest L. James and program director Steve Harris are bringing all of the former pros back? A lot of that is happening in the business.
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Chart Position</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kiss the Rain</td>
<td>Tony Bennett</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>My Love</td>
<td>Elvis Presley</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>3</td>
<td>Dancing Queen</td>
<td>ABBA</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Back in Black</td>
<td>AC/DC</td>
<td>4</td>
<td>54</td>
</tr>
<tr>
<td>5</td>
<td>Nothing Else Matters</td>
<td>Metallica</td>
<td>5</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>The Power of Love</td>
<td>Celine Dion</td>
<td>6</td>
<td>33</td>
</tr>
<tr>
<td>7</td>
<td>Where Is the Love?</td>
<td>The Weeknd ft. Daft Punk &amp; Beyoncé</td>
<td>7</td>
<td>18</td>
</tr>
<tr>
<td>8</td>
<td>How deep is your love</td>
<td>The Bee Gees</td>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>I Will Always Love You</td>
<td>Whitney Houston</td>
<td>9</td>
<td>64</td>
</tr>
<tr>
<td>10</td>
<td>Say You're Mine</td>
<td>Hall &amp; Oates</td>
<td>10</td>
<td>26</td>
</tr>
<tr>
<td>11</td>
<td>Blank Space</td>
<td>Taylor Swift</td>
<td>11</td>
<td>50</td>
</tr>
<tr>
<td>12</td>
<td>Shape of You</td>
<td>Ed Sheeran</td>
<td>12</td>
<td>65</td>
</tr>
<tr>
<td>13</td>
<td>Beautiful Day</td>
<td>U2</td>
<td>13</td>
<td>36</td>
</tr>
<tr>
<td>14</td>
<td>Bohemian Rhapsody</td>
<td>Queen</td>
<td>14</td>
<td>41</td>
</tr>
<tr>
<td>15</td>
<td>Billie Jean</td>
<td>Michael Jackson</td>
<td>15</td>
<td>28</td>
</tr>
<tr>
<td>16</td>
<td>November Rain</td>
<td>Guns N' Roses</td>
<td>16</td>
<td>31</td>
</tr>
<tr>
<td>17</td>
<td>I Will Survive</td>
<td>Pat Benatar</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>18</td>
<td>Shape of My Heart</td>
<td>Madonna</td>
<td>18</td>
<td>29</td>
</tr>
<tr>
<td>19</td>
<td>A Thousand Years</td>
<td>Christina Perri</td>
<td>19</td>
<td>37</td>
</tr>
<tr>
<td>20</td>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
<td>20</td>
<td>41</td>
</tr>
</tbody>
</table>

**Chartbreaker**

- **Song Title:** Just Another Lover
- **Artist:** Johnny Kemp
- **Chart Position:** 1
- **Weeks On Chart:** 13

**Top 100 Black Contemporary Singles**

April 1996

**Singles Chart is Based on a Combination of Radio Airplay and Actual Pieces Sold at Retail Stores**

**Alphabetical Listing on Inside Back Cover**
**West Retail Breakouts**

1. **Greatest Love Of All** — W. Houston — Arista
2. **Player's Ball** — Mazarati — Paisley Park/Warner Bros.
3. **If Your Heart Isn't In It** — Atlantic Starr — A&M

**South Retail Breakouts**

1. **Greatest Love Of All** — W. Houston — Arista
2. **On The Shelf** — B.B. & Q. Band — In Your Face
3. **Do You Still Love Me** — M. Morgan — Capitol

**East Retail Breakouts**

1. **Greatest Love Of All** — W. Houston — Arista
2. **On The Shelf** — B.B. & Q. Band — In Your Face
3. **Do You Still Love Me** — M. Morgan — Capitol
New 12" Releases

TELEVISION'S GREATEST HITS (Tee Vee Toons 5005) Jane, Get Me Off This Crazy Thing! (6:48) (Hanna, Barbera, Curtin) (Barbera-Hanna Music/BMI) (Producers: Dave Elanger, Ivan Ivan)

BOOKER NEWBERY (Omni 929) Take A Piece Of Me (8:05) (Price, Barry, Madara) (Stoogus/BMI) (Producer: Terry Price)

CULTURE CLUB (Epic/Virgin 49-05360) Move Away (7:24) (Culture Club, Pickett) (Producers: Lew Hahn, Arif Mardin) (Publisher: Not Listed)


ICE TEA (Techno Hop 10) Ya Don't Quit (4:30) (Grandma's Hands/BMI) (Producers: The Unknown, Ice Tea)

D BROS. FEATURING D.J. PEPE (Starbound 1234) California Scratch (5:41) (Bryan, Hall, McCallister) (Producer: Craig Battock)

FABULOUS FREDDIE STAR (C-Ray) The Beast (6:00) (Toftel, Perry, Smith) (Audio Music, Dramatik/BMI) (Producer: Lloyd Tolbert)

BARBARA MITCHELL (Atlanta Artists 884-586-1) Ace Of My Heart (5:25) (L. Blackmon) (Better Nights/ASCAP) (Producer: Larry Blackmon)

The Cash Box Top 75 12" Singles Chart Is Based Solely On Actual Pieces Sold At Retail Stores.

Most Active

Kiss — Prince & The Revolution
(Paisley Park/Warner Bros.)

Strong Activity

West End Girls — Pet Shop Boys — (EMI/America)
Rock The Bells — LL Cool J — (Def Jam/Columbia)
Harlem Shuffle — Rolling Stones — (Rolling Stones/Columbia)
I'm Not Gonna Let — Colonel Abrams (MCA)

Club Pick

"Love Honey, Love Heartache" — Man Friday — (Vinylmania)
D.J.; Frankie Ross
Club: Fandango's
Location: Houston

Comments: "A great dance song. The crowd loves it. Should hit my Top 10."

Retailer's Pick

"This 12" is just starting to sell. A nice R&B flavor which will appeal to both youth and adults. A nice song."
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album Title</th>
<th>Weeks On 1986</th>
<th>Weeks On 1987</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Born in the U.S.A.</td>
<td>Bruce Springsteen</td>
<td>27</td>
<td>94</td>
</tr>
<tr>
<td>34</td>
<td>Master of Puppets</td>
<td>Metallica</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Radioactive</td>
<td>L.L. Cool J</td>
<td>35</td>
<td>16</td>
</tr>
<tr>
<td>36</td>
<td>Live in New York</td>
<td>John Lennon</td>
<td>39</td>
<td>4</td>
</tr>
<tr>
<td>37</td>
<td>Lovin' Every Minute of It</td>
<td>Loverboy</td>
<td>29</td>
<td>31</td>
</tr>
<tr>
<td>38</td>
<td>Judds Priest</td>
<td>Columbia RC 01188</td>
<td>33</td>
<td>36</td>
</tr>
<tr>
<td>39</td>
<td>Songs from the Big Chair</td>
<td>Sony Executive</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>40</td>
<td>Greatest Hits</td>
<td>Elton John</td>
<td>37</td>
<td>38</td>
</tr>
<tr>
<td>41</td>
<td>The Academy</td>
<td>Bad Company</td>
<td>33</td>
<td>23</td>
</tr>
<tr>
<td>42</td>
<td>Pictures for Pleasure</td>
<td>Charlie Buxton</td>
<td>38</td>
<td>16</td>
</tr>
<tr>
<td>43</td>
<td>Primitive Love</td>
<td>Miami Sound Machine</td>
<td>42</td>
<td>20</td>
</tr>
<tr>
<td>44</td>
<td>Balance of Power</td>
<td>Electric Light Orchestra</td>
<td>44</td>
<td>7</td>
</tr>
<tr>
<td>45</td>
<td>Who's Zoomin?</td>
<td>Aretha Franklin</td>
<td>37</td>
<td>38</td>
</tr>
<tr>
<td>46</td>
<td>Hunting High and Low</td>
<td>Billy Joel</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>47</td>
<td>Friends</td>
<td>Dionne Warwick</td>
<td>41</td>
<td>17</td>
</tr>
<tr>
<td>48</td>
<td>Little Creatures</td>
<td>Talking Heads</td>
<td>45</td>
<td>44</td>
</tr>
<tr>
<td>49</td>
<td>Secret Value</td>
<td>Thompson Twins</td>
<td>43</td>
<td>27</td>
</tr>
<tr>
<td>50</td>
<td>Here's to Future Days</td>
<td>Thompson Twins</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>High Priority</td>
<td>Cher</td>
<td>59</td>
<td>8</td>
</tr>
<tr>
<td>52</td>
<td>White City</td>
<td>A Novel</td>
<td>48</td>
<td>20</td>
</tr>
<tr>
<td>53</td>
<td>Diamond Life</td>
<td>Sade (Capitol BFR 39581)</td>
<td>51</td>
<td>59</td>
</tr>
<tr>
<td>54</td>
<td>Under Lock and Key</td>
<td>Doreen (Elektra 64368)</td>
<td>50</td>
<td>18</td>
</tr>
<tr>
<td>55</td>
<td>How to Be a Millionaire</td>
<td>Jacks (Columbia RCA 29609)</td>
<td>55</td>
<td>28</td>
</tr>
<tr>
<td>56</td>
<td>Tuff Enuff</td>
<td>The Fabulous Thunderbirds</td>
<td>64</td>
<td>6</td>
</tr>
<tr>
<td>57</td>
<td>Stereotrophy</td>
<td>The Alan Parsons Project</td>
<td>46</td>
<td>11</td>
</tr>
<tr>
<td>58</td>
<td>All for Love</td>
<td>New Edition</td>
<td>54</td>
<td>20</td>
</tr>
<tr>
<td>59</td>
<td>Do Me Baby</td>
<td>Melia Morgan</td>
<td>57</td>
<td>8</td>
</tr>
<tr>
<td>60</td>
<td>Ice on Fire</td>
<td>Elton John</td>
<td>62</td>
<td>21</td>
</tr>
<tr>
<td>61</td>
<td>Rock Me Tonight</td>
<td>Freddie Jackson</td>
<td>52</td>
<td>38</td>
</tr>
<tr>
<td>62</td>
<td>Ready for the World</td>
<td>The Alan Parsons</td>
<td>53</td>
<td>42</td>
</tr>
<tr>
<td>63</td>
<td>Out of Africa</td>
<td>Original Soundtrack (Columbia RCA 29609)</td>
<td>65</td>
<td>11</td>
</tr>
<tr>
<td>64</td>
<td>The Knife Feels</td>
<td>Like a Virgin</td>
<td>72</td>
<td>5</td>
</tr>
<tr>
<td>65</td>
<td>Miami Vice</td>
<td>Original Television Soundtrack</td>
<td>49</td>
<td>27</td>
</tr>
<tr>
<td>66</td>
<td>The Blind Leading the Naked</td>
<td>Vangelis</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

**THE TERM CHARTBREAKER REFERENCES TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
SOVIET SOUNDS — Last week, Melodia — the official record label of the Soviet Union — issued the first Beatles records to be legally available in Russia. Now that may give you the idea that Melodia is not one of the world’s hippest record labels, but, it may not be a lot, but if there’s one thing the Beatles have got, it’s got, thanks to three ambivalent characters — David Barrick, Steve Boulay, and Ted Everts — the official sounds of Soviet jazz, as recorded by Melodia, are being made available in the land of capitalism. East Wind Records (90 Huruneger St., Hartford, CN 06106) has been formed to release jazz LPs licensed from Melodia. Russian jazz is certainly an novelty, something S. Frederick Starr made quite clear in his fine book "Red & Hot. And Leo Records, run out of London by the indefatigable Leo Feigin, issued an unofficial recordings by, many Soviet avant-garde musicians. But East Wind is the first label to bring in recordings of Russian jazz made by Russians for Russians. The first five releases are a diverse lot: Vagif Mustafa-Zadeh’s “Aspiration,” Alexei Kuznetsov’s “Blue Coral,” the Ganelin Trio’s“Forseg,” Arsen’s “With Our Own Hands,” and Igor Brill’s “Before the Sun.” The late Mustafa-Zadeh is a delightfully dense pianist who manages to weave Azerbaijan songs into his unique purview; Kuznetsov is a light-fingered guitarist who plays standards; the Ganelin Trio, who are well represented on Leo, are lively, original eclectics of an avant-garde nature; pianist Brill leads a Chicago Chicago-ish ensemble; and Arsen, led by saxophonist Alexei Kozlov, is an accomplished, appealing fusion band. While, with the exception of Mustafa-Zadeh and the Ganelin Trio, there is not much on these LPs that is very original, it is clear that there are good jazz chops over the last couple of years. East Wind is doing the jazz world a service. With the upcoming North American tour of the Ganelin Trio, and the pending release of Feigin’s book, Russian Jazz, which is said to pick up the story where Starr left off, the jazz of the Soviet Union should make further inroads in the land of the music’s birth. As long as it sounds good, it’s all more than welcome.

FESTIVITIES — It’s official: JVC will be taking over the Kool Jazz Festival/ New York (which, of course, used to be the Newport/New York Jazz Festival, and is the direct descendant of that first festival in Rhode Island over 30 years ago.) All the details of the JVC Jazz Festival/New York (which will take place the last week in June) will be available in a couple of weeks.

In other festival news: the First Annual Jazz & Heritage Festival, which will keep the Crescent City popping April 25-May 4 (and, like the JVC affair is ten years of the Wein production) has announced its full list of artists. I can’t begin to list them all here, but to offer an idea of the catholicity of the festival, a mere handful of participants includes Miles Davis, the Neville Brothers, War, Steps Ahead, Nina Simone, Jerry Lee Lewis, Koko Taylor, Miami Sound Machine, Joan Baez, Andre Crouch, Burning Spear, the David Murray Octet, Jose Feliciano, the Tempations, the Mighty Clouds of Joy, Ellis Marsalis, Don Cherry, Olatunji, Ramblin’ Jack Elliott, the Southern University Marching Band, Al DiMeola, Arthur Blythe, and the Caledonian Society Dancers & Bagpipers. And several thousand others. Add to that several hundred crafters and some 90 food dealers (dealing in Natchitoches pole, file gumbo, barbecued alligator, boudin, crawfish etouffe, turtle stew piquante, mufful ET ET, and who knows else.) If the good times don’t roll for you, you’re probably dealer than a Natchitoches meat pie.

One more note: the Montreux Jazz Festival, which is celebrating its 20th anniversary this year (it’ll run July 3-19 in that lovely Swiss resort,) has announced its initial lineup, and it, too, is a eclectic list, with Eric Clapton, Albert King, Pat Metheny, Wynton Marsalis, Al Jarreau, Manhatten Transfert, Spyro Gyra, and George Benson already confirmed. RAN — No, not the movie, the pianist. Ran Blake will be doing a quick east coast tour this month and each city will get a different program: “All Germain,” at the Jazz Center of New York (4/19), “Vertigo” at Philadelphia’s Painted Bride Art Center (4/20), and “Silver Screen Classics” at Boston’s Right Off (4/25-26).

Bopping Around — L.A.’s Comedy Store is serving up a couple of big bands with its yucks. Woody Herman kicked off the series last month with the Harry James Orchestra and the Buddy Rich band on the slate. Mark Hewer’s Aardvark Jazz Orchestra will make its New York debut, April 21, at Dorsia. The Persuasions, who put together this 17-piece ensemble is based in Boston...
COMIC RELIEF RAISES MEGA-BUCKS — On the night of Saturday, March 29, HBO and dozens of top comedic talent came out to do battle for the homeless on the stage of L.A.'s Universal Amphitheatre, and while the fight may not be anywhere near over, the channel and the artists managed to throw about $2.25 million toward solving the problem. And that was just the Saturday night figure. Since then, the number has risen to $2.4 million, and contributions are expected to continue, as phone lines are still open and mail-in donations keep coming. As promised, Comic Relief was indeed a star-studded evening, one that to my knowledge has no parallel in the history of show business. From the antics of hosts Whoopie Goldberg, Robin Williams and Billy Crystal to appearances by such legendary comedians as Sid Caesar, Jerry Lewis and Bob Hope, the show overflowed with some of the most remarkable laugh-makers to come down the pike. There were some glaring absences, however, most notably — Bette Midler, Richard Pryor and Eddie Murphy (of whom only Midler seemed to have a water-tight — pardon the pun — excuse, seeing as how she's more than just a little bit pregnant these days). To tell you who bombed the worst during the four hours of material, would be difficult at best, because the evening's material was shaky, though for the most part, well received. But the point of the evening was to raise money, and it was the fact that the evening was not performance quality, it was the effectiveness the show had in raising funds, which it did quite well. Film clips of the homeless, including some striking interviews, gave weight to the program, and certainly the evening, like Goldberg's bag lady, George Carlin's hilarious word-play "Stuff," helped give the evening voice. The way, by the way, is being edited down to a 90-minute version for its exclusive HBO telecast (the live and tape delayed March 29 program was seen on basic services as well as HBO), to be shown April 9, 15 and 25.

VIACOM AND CANNON — Look out cable viewers, two giants in the world of both film and home video have joined forces to the tune of somewhere between $700 and $900 million. It's an exclusivity deal between Viacom International, owners of Showtime/The Movie Channel, MTV and the pay-per-view Viewer's Choice, and Cannon Films, makers of such films as Runaway Train and Fool For Love, headed by mogul Yoram Globus. More than 60 features are included in the deal, allowing Viacom full market control (except theatrical and home video). The deal is effective through 1989, and Cannon product will be turning up on Viewer's Choice by late spring and on S/TMC by mid-year, according to sources.

A TOUCH OF CLASS — Some of you may have noticed with interest that Gene Chandler's "Lucy," on Fastfire Records (a song penned by Lionel Richie), is climbing the 40's on the Cash Box Top 100 B/C Singles chart, and some of you may have seen the video, which features none other than the prestigious Dance Theatre of Harlem in sequence choreographed by the company's creator Arthur Mitchell, a veteran of both the High School of Performing Arts and the New York City Ballet. Mitchell accepted the project when he found out that rather than having to use the non-dancer armband, he would be able to use his own dancers, and thus have more artistic license. The result is a beautifully crafted dance piece, highlighted by subtle insertions of classical technique. But what really makes the video stand out, according to Mitchell, is its simplicity.

The Release Beat

The hot title from CBS/Fox Video for May is Rocky IV. the latest installment of the never-ending saga of boxing champ Rocky Balboa. (Sylvestre Stallone). The film has been widely criticized for its paraocic portrayal of the U.S.S.R. in the person of Russian fighter Ivan Drago, played by Dolph Lundgren (described in the CBS/Fox press release as "the savage Russian fighting machine"). Rocky, of course, wins his shamelessly allegorical match against Drago. The film will retail for a suggested $79.98. It is closed captioned, and will be available in Hi-Fi stereo, both VHS and Beta. Karl Lomar Home Video has a tape that features a different kind of muscle when the label releases Power, starring Richard Gere, to home video in May. Costarring with Gere is Julie Christie (in a rare screen appearance) and Gene Hackman. Sydney Lumet directed. According to Paramount Home Video, the film will retail for $79.95. VHS and Beta. VHS Video 1986 Video is releasing The Kid vs. The Bear, an audio-visual tape featuring such tunes as "Everyday People," "Honkytonk Woman," and "Sweet Soul Music." Scenic footage of the duo are also included. Suggested retail is $19.98.

AUGUST/VIDEO

Gregory Dobkin, Los Angeles

NO PRIVACY — New from RCA/Columbia Pictures Home Video is The Bride, starring Jennifer Beals (I) and Sting (r).
NEWS FROM THE TOWER — The latest word from Tower Records on its legal hassles with the RIAA is no word. According to Tower prexy Russ Solomon, his lawyers are in negotiations with their lawyers and both sides are doing all they can to avoid a trial.

LICORICE PIZZA STILL IN A RECORD BAR WRAPPER — Speculation that Record Bar had come to an agreement with The Musicland Group over the sale of Licorice Pizza reached fever level at the NARM Convention. Rumors seemed so hot and heavy that a deal seemed imminent. However, sources at both The Record Bar and Licorice Pizza have confirmed that no deal has yet been worked out and that Licorice Pizza continues to do business as usual under the ownership of The Record Bar. In fact, it could not be confirmed that Licorice Pizza’s status with The Record Bar will change. No one would comment on what the hold-up is in negotiations with The Musicland Group. No time frame was offered as to when an announcement might be forthcoming.

IN THE NAME OF LOVE — U2: In The Name Of Love is a lavish and beautifully done account of Ireland’s favorite sons. Available now in the U.S. via Harmony Books in New York, the 162-page tome carries a price tag of $11.95. Within its covers, the book traces the history of U2 from its early days in Dublin to its international status as one of the world’s greatest rock and roll bands. Terrific photos of Bono and the boys highlight the book, which also includes a complete discography. The text of this volume is derived from articles that have run on the band’s in Ireland’s Hot Press magazine. For info, call Nancy Kahan, 212-254-1600.

REPUBLIC IN NEW HOME VID OFFER — Republic Pictures Home Video will release six volumes of classic Charlie Chaplin and Mack Sennett films from its recently acquired Blackhawk Collector Series in April, it was announced by Nick Drakich, senior vice president of Republic Pictures Home Video. Also, Republic will release three cartoon collections of work by Max Fleischer. Charlie Chaplin — The Early Years, Volumes I and II contain 12 rare two-reel comedies directed and produced by Chaplin during his Mutual Studios years. Mack Sennett Comedies — Volumes I and II feature such Sennett stars as the Keystone Kops, Mabel Normand, Fatty Arbuckle, Chester Conklin and Ben Turpin. Scheduled for release by Republic’s Spotlight Video division are: Max Fleischer’s Popeye Cartoons, Cartoon Fun, a volume of animation featuring characters such as Little Lulu, Betty Boop, Roscoe Arbuckle and Capser the Friendly Ghost and Screen Songs Sing-A-Long, a rare collection of popular song classics highlighted by the famous “bouncing ball.”

The Charlie Chaplin and Mack Sennett volumes carry a list of $29.95, while the cartoon collections come in with a $14.95 price tag.

RECORD BAR ROCKED WITH MORE RESIGNATIONS — Only last February 1, Ron Cruckshank, former president and CEO of Durham-based The Record Bar stepped down from his post amid a flurry of speculation that the retail giant was experiencing strife in the executive suite. Now, according to sources at The Record Bar, Ralph King, senior vice president, marketing and Mike Shank, senior vice president, finance have resigned their positions with The Record Bar effective Friday, March 28. Neither King nor Shank were available for comment at press time.

Classical Reviews

VIVALDI: GUITAR CONCERTOS — Los Romeros/Iona Brown/Army of St. Martin-in-the-Fields — Philips 412 624-1, -2, -4 — Producer: not listed — Bar Coded Los Romeros, which includes father Celedonio and his three sons, are a very talented guitar quartet that has combined its skills for a wonderful performance of five Vivaldi Concerti. These works, arrangements for one, two, and four guitars, were originally written for violin, mandolin and lute, and the change in instrumentation is both novel and exciting. A family affair worth hearing about.

MOZART: SYMPHONIES 40 & 41 — Sir Georg Solti/Chamber Orchestra of Europe — London 414 334-1, -2, -4 — Producer: Christopher Rauh — Bar Coded Incredible renditions of these symphonic classics. Sir Georg Solti is at his best here, as he directs the Chamber Orchestra of Europe with great emotion. With the current upsweep in the popularity of Mozart, now is the perfect time for this recording. In-store play should generate instant sales.

DEBUSSY: SUITE BERGAMASQUE/CHILDREN’S CORNER/ESTAMPS/AND OTHERS — Alexis Weissenberg — Deutsche Grammophon 415 510-1, -2, -4 — Producer: Hanni Rinke — Bar Coded Pianist Alexis Weissenberg makes his DG debut as a most auspicious one. This all-Debussy recital includes the ever-popular Suite Bergamasque (with “Clair de lune”) and The Children’s Corner, which he plays with tremendous beauty and charm. A first-rate performance.

BEETHOVEN: SYMPHONIES 1 & 2 — Christopher Hogwood/The Academy of Ancient Music — L’Oiseau-Lyre Digital/London 414 338-1, -2, -4 — Producer: Peter Wasland — Bar Coded Beethoven’s magnificent symphonies have never sounded better. This is the first in a series of recordings of the nine symphonies using the original instruments, texts, and performing styles of the period. Hogwood and Beethoven are a winning combination, should be a best-seller.
'ABSOLUTE' POWER — Eddie O'Connell and David Bowie get their heads together in this scene from Absolute Beginners. EMI America is releasing the movie's soundtrack, which contains songs by Bowie, Sade and Ray Davies, among others.

Absolute Beginners Features A Cast Of Seasoned Musical Pros

By Peter Berk

LOS ANGELES — On April 18, a film musical Absolute Beginners, and movie-goers may very well quickly turn it into one of this year's most unsold films. Several factors suggest this optimistic prognosis. First of all, the film features acting performances by such notables as David Bowie, Ray Davies and Sade. Also, the film also features musical performances by these three as well as by Style Council, Elderly Wonder, Working Week, Slim Gaillard, Jerry Dammers and noted jazz composer/arranger Gil Evans (who contributed the picture's orchestral score).
The film is set in London in the mid-'70s, and Bowie uses the title song from Absolute Beginners, and the label is currently shipping out the soundtrack.

Also in the movie's favor is the fact that it was directed by Julien Temple, whose previous film was the landmark London underclass film and videos revolving around such diverse artists as the Sex Pistols, the Rolling Stones, Culture Club and Sade. In a recent interview, he discussed Absolute Beginners, his most ambitious cinematic project to date. "I've worked for a long time in the film industry, and I've always been interested in making films and videos, but I've never really had the opportunity to make a film like this before," he said.

Although Macnaghten's tale of London youth in the late '70s provided the framework for the film, Temple et al basically fashioned a complete musical based on the title song when they brought Absolute Beginners to the screen. All the songs heard in the movie and on the soundtrack were written and recorded specifically for the project and utilized not simply as integral interludes, but as integral vehicles for moving the story along. In this sense, Absolute Beginners, with its emphasis on clearly crafted and lavishly choreographed songs, calls to mind the golden era of the Hollywood musical, which was exactly what Temple had in mind when he turned the film into a musical.

Although Bowie isn't the lead character in Absolute Beginners, and he's still the star of the show, Temple et al wanted to give Bowie another chance to play a role, and Bowie, of course, is no stranger to the medium of acting, having starred in such highly regarded features as The Man Who Fell to Earth and Labyrinth. In other words, Mr. Lawrence. Of him, Temple remarked, "I think (David) is a very good actor. I think he trusts me because I know how good he can be..." He's a very witty person and a great perfectionist. Temple also said that he's talked about working with Bowie for a long time, and that he's always wanted to see him in a musical role. In fact, Absolute Beginners is the third film in which Bowie has appeared, following The Man Who Fell to Earth and Labyrinth.

A video version of the Bowie title song, "Absolute Beginners," has been released, and it's been praised for both its performance footage and scene from the movie, is presently airing. Meanwhile, EMI America is deciding which song will serve as the second single off the Absolute Beginners soundtrack. Obviously, this unusual musical isn't likely to appeal to everyone, but it's a great way to introduce Bowie to a new audience. If, in fact, Absolute Beginners blossoms into a substantial success or even a cult hit, we may have an indication that the film will be as successful as the soundtrack.

WHAT'S WRONG WITH THIS PICTURE?

No, Howie Mandel hasn't joined The Temptations. He is, however, shown performing songs from the group's latest video, A Fine Mess, the title song from the upcoming Blake Edwards film which stars Mandel and Ted Danson.

WHAT'S WRONG WITH THIS PICTURE?

No, Howie Mandel hasn't joined The Temptations. He is, however, shown performing songs from the group's latest video, A Fine Mess, the title song from the upcoming Blake Edwards film which stars Mandel and Ted Danson.

Peter Berk, Los Angeles

APRIL FOOLS — Dee Snider and Marie Osmond are currently in the studio cutting a tender duet called "Together At Last." The song, featured in an upcoming screwball comedy from director Akira Kurosawa. . . . Hoping to capitalize on the success of the Miami Vice LP, MCA is releasing a 12-inch version of the theme from 60 Minutes . . . . Charles Bronson is set for a star role in a perfect springboard movie . . . . When the year is over, the label's most promising release is the film's theme song from the upcoming Blake Edwards film which stars Mandel and Ted Danson.

WHEN'S THE NEXT TIME?

Angelyne will play Rula Lenska in a new TV movie entitled Why Am I Famous?

WELCOME MATZ — In all likelihood, you've seen his name and heard his music for years. Most recently, you may have listened to his arrangements being played during the Academy Awards telecast, or heard his music for the television film, Mrs. Delafield Wants to Marry (which starred Katherine Hepburn and Harold Gould). Maybe you were one of the millions who enjoyed his complex and dynamic orchestrations for most of the songs on Barbra Streisand's Broadway album. In any case, whether you recognize his name or not, you've clearly had ample opportunity to recognize his sure handed musical style. In a recent interview held the morning before the release, Peter Matz discussed his work and his future. Regarding his experience working on the Academy Awards, he commented, "It was a lot of fun, but like anything where there's a limited amount of time, also a tremendous challenge. Each musician has to be ready to go with one of five songs in a matter of minutes. I think we did extensive rehearsing for all possibilities. Of course, the bulk of what we worked on wasn't actually heard. I think (producer) Stanley Donen was largely responsible for making it a better show this year. It all worked out pretty well, I think." Composing the score for Mrs. Delafield, Matz mentioned, posed an even greater challenge, though, since the film was touching, yet humorously, tackling such delicate subjects as love and sexuality among older people, and religious prejudice among all age groups. "I spent a good deal of time thrashing about in terms of what musical direction to take," Matz recalled. "The movie's director, George Schaef er, finally suggested I approach it like it was an old Katherine Hepburn picture, where the music was lush, but tongue in cheek. So I decided to go the traditional approach. As it turned out, this was the most satisfying project I've been involved with for quite some time." Of course, Matz is also known for his work on Last Tango in Paris, the film he helped compose and for which he was nominated for an Academy Award. After the interview, Matz learned that the show Mama's Family, which he wrote the theme song for, is being renewed for syndication, and he also finalized plans to handle the music for an upcoming Carol Burnett special to be aired on ABC. He's currently supervising the music for a revival of George Gershwin's Girl Crazy, which is being staged in Seattle. Other than that, Peter Matz isn't too busy these days. . . .

AND SPEAKING OF OSCAR — Once again, congratulations to Lionel Richie and John Barry. Barry (who's perhaps best known for his tremendous James Bond scores) composed one of his typically powerful and melodic scores for Out Of Africa (MCA) and won his second Oscar. While not deserving of his Academy Award victory. On the other hand . . . isn't it time the Academy voters opted for something other than banal assembly line tunes when it comes to choosing the best song? It was bad enough when they nominated "The Boy Next Door" picture for The Best (which is Perfect, Weird Science and Godzilla '85 had escaped best picture nominations). It's not even that "Say You, Say Me" (what does that mean?) is completely lacking in quality. It's simply time the Academy became a bit more adventurous, musically speaking. Oh well, tune in next year. . . .

ODDS AND ENDS — Prince was given the "premiere" of his new film, I Slept With Richard Sybert, who's currently production designer of Under The Cherry Moon (The Purple One's upcoming summer release). According to Sybert, who was speaking to a gathering of top filmmakers in L.A. doing a great job of salesmanship. "He has a clear idea of what he wants to do and he's totally professional." And the critics . . .
Alabama Adds Stars To June Jam List

NASHVILLE — Alabama's annual June Jam in their hometown of Fort Payne, Ala., will feature a number of guest appearances by both Alabama bandmates and outside guests. The show, which is to be held June 14 at River City Park, is a benefit concert for the benefit concert for the Charlie Daniels Band, Gary Morris, The Forester Sisters and Mel Tillis.

Tickets for the Jam are $15 before May 1, $17.50 after the date and can be purchased through the Alabama Fan Club P.O. Box 529, Fort Payne Ala., 35567.

Hot Contrast

Tanya Tucker — You Could Change My Mind — (Girls Like Me)

Dan Williams — Then It's Love — (New Moves)

Dan Seals — You Plant Your Fields — (Headin' West)

Waylon Jennings — Will the Wolf Survive — (Will the Wolf Survive)

John Schneider — Who Cares — (A Memory Like You)

Merle Haggard — A Memory Like You — (A Memory Like You)

Willie Nelson — Pass It On — (The Promised Land)

Dwight Yoakam — Guitars, Cadillacs, Etc., Etc. — (Dwight Yoakam (Warner Bros. 25354))

Sweet Dreams (Music Featurin Picture Soundtrack) — Tasty Cline (MCA-MCA-6149)

New Moves — Ron Y. V. Capart (Capitol: 26249)

Guitars, Cadillacs, Etc., Etc. — Dwight Yoakam (Warner Bros. 25354)

While You're Drinkin' Dem Dixie Cups — John Conlee (Columbia: FC-4057)

A Friend In California — Merle Haggard (Real For Real: 4326)

Greatest Hits Vol. 2 — Ronnie Millsap (MCA-MCA-14524)

When Love is Right — Randy Travis (Warner Bros. 1-2538)

Harmony in the Heart of the Matter — Kenny Rogers (MCA-MCA-1083)

The Wolf Will Survive — Waylon Jennings (MCA-MCA-9618)

Lost in the Fifties Tonight — Ronnie Millsap (MCA-MCA-7194)

Stand By Your Man — Marie Osmond (Capitol: St-12347)

Chasin' Rainbows — Barbara Mandrell (Warner Bros. 25294)

The Everyday Brothers (Mercury: MCA-MCA-9667)

That's Where I'm Coming From — Charles Taylor (Atlantic: 8238)

It's Just A Matter Of Time — Glen Campbell (Atlantic America 90483-1)

THE JUDGS — Rockin' With The Rhythm Of The Rain — (Rockin With The Rhythm)

TANYA TUCKER — You Could Change My Mind — (Girls Like Me)

DON WILLIAMS — Then It's Love — (New Moves)

DAN SEALS — You Plant Your Fields — (Headin' West)

WAYLON JENNINGS — Will the Wolf Survive — (Will the Wolf Survive)

JOHN SCHNEIDER — Who Cares — (A Memory Like You)

MERLE HAGGARD — A Friend In California — (A Friend In California)

WILLIE NELSON — Pass It On — (The Promised Land)

Dwight Yoakam — Guitars, Cadillacs, Etc., Etc. — (Guitars, Cadillacs, Etc., Etc.)

GEORGE STRAIT — In Too Deep — (Something Special)
<table>
<thead>
<tr>
<th>TOP 100 COUNTRY SINGLES</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Now and Forever (You and Me)</td>
<td>Anne Murray</td>
<td>1971</td>
</tr>
<tr>
<td>2</td>
<td>You're Something Special to Me</td>
<td>George Strait</td>
<td>1983</td>
</tr>
<tr>
<td>3</td>
<td>Grandpa (Tell Me 'Bout the Good Old Days)</td>
<td>The Judds</td>
<td>1984</td>
</tr>
<tr>
<td>4</td>
<td>SHE AND I</td>
<td>Alabama</td>
<td>1983</td>
</tr>
<tr>
<td>5</td>
<td>We've Got a Fire Goin'</td>
<td>Don Williams</td>
<td>1982</td>
</tr>
<tr>
<td>6</td>
<td>100% Chance of Rain</td>
<td>Gary Morris</td>
<td>1983</td>
</tr>
<tr>
<td>7</td>
<td>Once in a Blue Moon</td>
<td>Earl Thomas Conley</td>
<td>1981</td>
</tr>
<tr>
<td>8</td>
<td>Ain't Misbehavin'</td>
<td>Hank Williams jr.</td>
<td>1981</td>
</tr>
<tr>
<td>9</td>
<td>Feelin' the Feelin'</td>
<td>The Bellamy Brothers</td>
<td>1984</td>
</tr>
<tr>
<td>10</td>
<td>Don't Underestimate My Love for You</td>
<td>Lee Greenwood</td>
<td>1984</td>
</tr>
<tr>
<td>11</td>
<td>Cajun Moon</td>
<td>Rickie Criss</td>
<td>1985</td>
</tr>
<tr>
<td>12</td>
<td>Tomb of the Unknown Love</td>
<td>Kenny Rogers</td>
<td>1986</td>
</tr>
<tr>
<td>13</td>
<td>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE</td>
<td>John Schneider</td>
<td>1985</td>
</tr>
<tr>
<td>14</td>
<td>Love Without a Doubt</td>
<td>Dolly Parton</td>
<td>1984</td>
</tr>
<tr>
<td>15</td>
<td>ONE LOVE AT A TIME</td>
<td>Tanya Tucker</td>
<td>1984</td>
</tr>
<tr>
<td>16</td>
<td>I Had a Beautiful Time</td>
<td>Merle Haggard</td>
<td>1984</td>
</tr>
<tr>
<td>17</td>
<td>Heart Don't Fall Now</td>
<td>Sawyer Brown</td>
<td>1984</td>
</tr>
<tr>
<td>18</td>
<td>Happy, Happy Birthday Baby</td>
<td>Ronnie Milsap</td>
<td>1982</td>
</tr>
<tr>
<td>19</td>
<td>YOU SHOULD HAVE BEEN GONE BY NOW</td>
<td>Eddy Raven</td>
<td>1984</td>
</tr>
<tr>
<td>20</td>
<td>I Could Get Used to You</td>
<td>Reba McEntire</td>
<td>1984</td>
</tr>
<tr>
<td>21</td>
<td>Easy to Please</td>
<td>Janie Frick</td>
<td>1984</td>
</tr>
<tr>
<td>22</td>
<td>Nothing But Your Love Matters</td>
<td>Larry Gatlin &amp; The Gatlin Bros.</td>
<td>1985</td>
</tr>
<tr>
<td>23</td>
<td>Sweeter and Sweeter</td>
<td>The Statler Brothers</td>
<td>1985</td>
</tr>
<tr>
<td>24</td>
<td>Fast Lanes and Country Roads</td>
<td>Barbara Mandrell</td>
<td>1985</td>
</tr>
<tr>
<td>25</td>
<td>Working Without a Net</td>
<td>T.G. Sheppard</td>
<td>1985</td>
</tr>
<tr>
<td>26</td>
<td>Love Will Get You Through Times With No</td>
<td>Girls Next Door</td>
<td>1985</td>
</tr>
<tr>
<td>27</td>
<td>WHOEVER'S IN NEW ENGLAND</td>
<td>Resa McIntyre</td>
<td>1985</td>
</tr>
<tr>
<td>28</td>
<td>Hold On</td>
<td>Rosanne Cash</td>
<td>1985</td>
</tr>
<tr>
<td>29</td>
<td>In Over My Heart</td>
<td>Sherry Payne</td>
<td>1985</td>
</tr>
<tr>
<td>30</td>
<td>Your Memory Ain't What It Used to Be</td>
<td>Mickey Gilley</td>
<td>1985</td>
</tr>
<tr>
<td>31</td>
<td>MIAMI, MY AMY</td>
<td>Keith Whitley</td>
<td>1985</td>
</tr>
<tr>
<td>32</td>
<td>PARTNERS, BROTHERS AND FRIENDS</td>
<td>The Nitty Gritty Dirt Band</td>
<td>1985</td>
</tr>
<tr>
<td>33</td>
<td>YOU CAN'T TELL ME THAT YOU'RE A LONER</td>
<td>Tony Joe White</td>
<td>1985</td>
</tr>
<tr>
<td>34</td>
<td>I NEED SOME GOOD NEWS</td>
<td>Charley Pride</td>
<td>1985</td>
</tr>
<tr>
<td>35</td>
<td>Read My Lips</td>
<td>Marie Osmond</td>
<td>1985</td>
</tr>
<tr>
<td>36</td>
<td>WHEN IT'S DOWN TO ME &amp; YOU</td>
<td>Charley McClain &amp; Wayne Massey</td>
<td>1985</td>
</tr>
<tr>
<td>37</td>
<td>Super Love</td>
<td>EXILE</td>
<td>1985</td>
</tr>
<tr>
<td>38</td>
<td>All We Had Was One Another</td>
<td>Don King</td>
<td>1985</td>
</tr>
<tr>
<td>39</td>
<td>It's Only Love Again</td>
<td>Vern Gosdin</td>
<td>1985</td>
</tr>
<tr>
<td>40</td>
<td>Until I Met You</td>
<td>Judy Rankin</td>
<td>1985</td>
</tr>
<tr>
<td>41</td>
<td>SURROUNDED</td>
<td>Glenn English</td>
<td>1985</td>
</tr>
<tr>
<td>42</td>
<td>Livin' On Love Again</td>
<td>Don Malinga</td>
<td>1985</td>
</tr>
<tr>
<td>43</td>
<td>I COULD GET USED TO THIS</td>
<td>Johnny Lee &amp; Lane Brody</td>
<td>1985</td>
</tr>
<tr>
<td>44</td>
<td>LET ME BE THE FIRST</td>
<td>Nicoletta Larson</td>
<td>1985</td>
</tr>
<tr>
<td>45</td>
<td>Hey Doll Baby</td>
<td>Sweethearts of the Rodeo</td>
<td>1985</td>
</tr>
<tr>
<td>46</td>
<td>IF CHEATERS NEVER WIN</td>
<td>Ray Price</td>
<td>1985</td>
</tr>
<tr>
<td>47</td>
<td>Modern Day Cowboy</td>
<td>Jay Clark</td>
<td>1985</td>
</tr>
<tr>
<td>48</td>
<td>WHAT'S SOMETHING NEWER THAN NEW</td>
<td>Barbi Benton</td>
<td>1985</td>
</tr>
<tr>
<td>49</td>
<td>Keeping You In Mind</td>
<td>Crystal Gaye</td>
<td>1985</td>
</tr>
<tr>
<td>50</td>
<td>OH, YOU DAINTY LADY</td>
<td>June Carter</td>
<td>1985</td>
</tr>
<tr>
<td>51</td>
<td>Happy Together</td>
<td>Karen Carpenter</td>
<td>1985</td>
</tr>
<tr>
<td>52</td>
<td>I'M NOT LEAVING YOU</td>
<td>Sonny James</td>
<td>1985</td>
</tr>
<tr>
<td>53</td>
<td>SOMEONE ELSE HAS MY LOVE</td>
<td>Black Oak</td>
<td>1985</td>
</tr>
<tr>
<td>54</td>
<td>You're Not Something You Should Have</td>
<td>Jo Dee Messina</td>
<td>1985</td>
</tr>
<tr>
<td>55</td>
<td>FEELIN' THE FEELIN'</td>
<td>Dickey Lee</td>
<td>1985</td>
</tr>
<tr>
<td>56</td>
<td>SWEETER AND SWEETER</td>
<td>The Statler Brothers</td>
<td>1985</td>
</tr>
<tr>
<td>57</td>
<td>Fast Lanes and Country Roads</td>
<td>Barbara Mandrell</td>
<td>1985</td>
</tr>
<tr>
<td>58</td>
<td>Working Without a Net</td>
<td>T.G. Sheppard</td>
<td>1985</td>
</tr>
<tr>
<td>59</td>
<td>Love Will Get You Through Times With No</td>
<td>Girls Next Door</td>
<td>1985</td>
</tr>
<tr>
<td>60</td>
<td>WHOEVER'S IN NEW ENGLAND</td>
<td>Resa McIntyre</td>
<td>1985</td>
</tr>
<tr>
<td>61</td>
<td>Hold On</td>
<td>Rosanne Cash</td>
<td>1985</td>
</tr>
<tr>
<td>62</td>
<td>In Over My Heart</td>
<td>Sherry Payne</td>
<td>1985</td>
</tr>
<tr>
<td>63</td>
<td>Your Memory Ain't What It Used to Be</td>
<td>Mickey Gilley</td>
<td>1985</td>
</tr>
<tr>
<td>64</td>
<td>MIAMI, MY AMY</td>
<td>Keith Whitley</td>
<td>1985</td>
</tr>
<tr>
<td>65</td>
<td>PARTNERS, BROTHERS AND FRIENDS</td>
<td>The Nitty Gritty Dirt Band</td>
<td>1985</td>
</tr>
<tr>
<td>66</td>
<td>YOU CAN'T TELL ME THAT YOU'RE A LONER</td>
<td>Tony Joe White</td>
<td>1985</td>
</tr>
<tr>
<td>67</td>
<td>I NEED SOME GOOD NEWS</td>
<td>Charley Pride</td>
<td>1985</td>
</tr>
<tr>
<td>68</td>
<td>Read My Lips</td>
<td>Marie Osmond</td>
<td>1985</td>
</tr>
<tr>
<td>69</td>
<td>WHEN IT'S DOWN TO ME &amp; YOU</td>
<td>Charley McClain &amp; Wayne Massey</td>
<td>1985</td>
</tr>
<tr>
<td>70</td>
<td>Super Love</td>
<td>EXILE</td>
<td>1985</td>
</tr>
<tr>
<td>71</td>
<td>All We Had Was One Another</td>
<td>Don King</td>
<td>1985</td>
</tr>
<tr>
<td>72</td>
<td>It's Only Love Again</td>
<td>Vern Gosdin</td>
<td>1985</td>
</tr>
<tr>
<td>73</td>
<td>Until I Met You</td>
<td>Judy Rankin</td>
<td>1985</td>
</tr>
<tr>
<td>74</td>
<td>SURROUNDED</td>
<td>Glenn English</td>
<td>1985</td>
</tr>
<tr>
<td>75</td>
<td>Livin' On Love Again</td>
<td>Don Malinga</td>
<td>1985</td>
</tr>
<tr>
<td>76</td>
<td>I COULD GET USED TO THIS</td>
<td>Johnny Lee &amp; Lane Brody</td>
<td>1985</td>
</tr>
<tr>
<td>77</td>
<td>LET ME BE THE FIRST</td>
<td>Nicoletta Larson</td>
<td>1985</td>
</tr>
<tr>
<td>78</td>
<td>Hey Doll Baby</td>
<td>Sweethearts of the Rodeo</td>
<td>1985</td>
</tr>
<tr>
<td>79</td>
<td>IF CHEATERS NEVER WIN</td>
<td>Ray Price</td>
<td>1985</td>
</tr>
<tr>
<td>80</td>
<td>Modern Day Cowboy</td>
<td>Jay Clark</td>
<td>1985</td>
</tr>
<tr>
<td>81</td>
<td>WHAT'S SOMETHING NEWER THAN NEW</td>
<td>Barbi Benton</td>
<td>1985</td>
</tr>
<tr>
<td>82</td>
<td>Keeping You In Mind</td>
<td>Crystal Gaye</td>
<td>1985</td>
</tr>
<tr>
<td>83</td>
<td>YOU'RE NOT SOMETHING YOU SHOULD HAVE</td>
<td>Jo Dee Messina</td>
<td>1985</td>
</tr>
<tr>
<td>84</td>
<td>FEELIN' THE FEELIN'</td>
<td>Dickey Lee</td>
<td>1985</td>
</tr>
<tr>
<td>85</td>
<td>SWEETER AND SWEETER</td>
<td>The Statler Brothers</td>
<td>1985</td>
</tr>
<tr>
<td>86</td>
<td>Fast Lanes and Country Roads</td>
<td>Barbara Mandrell</td>
<td>1985</td>
</tr>
<tr>
<td>87</td>
<td>Working Without a Net</td>
<td>T.G. Sheppard</td>
<td>1985</td>
</tr>
<tr>
<td>88</td>
<td>Love Will Get You Through Times With No</td>
<td>Girls Next Door</td>
<td>1985</td>
</tr>
<tr>
<td>89</td>
<td>WHOEVER'S IN NEW ENGLAND</td>
<td>Resa McIntyre</td>
<td>1985</td>
</tr>
<tr>
<td>90</td>
<td>Hold On</td>
<td>Rosanne Cash</td>
<td>1985</td>
</tr>
<tr>
<td>91</td>
<td>In Over My Heart</td>
<td>Sherry Payne</td>
<td>1985</td>
</tr>
<tr>
<td>92</td>
<td>Your Memory Ain't What It Used to Be</td>
<td>Mickey Gilley</td>
<td>1985</td>
</tr>
<tr>
<td>93</td>
<td>MIAMI, MY AMY</td>
<td>Keith Whitley</td>
<td>1985</td>
</tr>
<tr>
<td>94</td>
<td>PARTNERS, BROTHERS AND FRIENDS</td>
<td>The Nitty Gritty Dirt Band</td>
<td>1985</td>
</tr>
</tbody>
</table>
1983

35 FOOT BLUEBIRD WANDERLodge
"ORANGE BLOSSOM SPECIAL"
unique vehicle for touring bands, etc.
every conceivable convenience and luxury
upgrade 2 page list of extras available upon request

CONTACT: Pat Beckner
(415) 790-5268

HELEN AND THE BOYS — The Statlers and Helen Cornelius share a smile backstage at the Albany, GA Civic Center show. Helen and the Statlers have been touring for the past several weeks throughout the South together.
ALBUM RELEASES

RABBITT TRAX — Eddie Rabbitt — RCA AHL1-7041 — Producer: Phil Ramone
Billy Joe’s producer Phil Ramone works with Rabbitt on his latest LP, “Rabbitt Trax” and what an effort it is! The first cut off the LP “Gotta Have You” really rocks! That’s followed by Rabbitt’s current hit single “Repetitive Regret” and then by a duet with labelmate Juice Newton, “Both To Each Other.” A lot of fast-moving, pop-flavored songs, many of which were self-penned. The LP includes the former hit single “World Without Love.” “Trax” has mass appeal.

LOST IN THE FIFTIES — Ronnie Milsap — RCA AHL1-7194 — Producers: Ronnie Milsap, Rob Galbreath, Tom Collins
Ronnie Milsap’s Grammy-award winning “Lost In The Fifties” single has inspired an LP by the same name which includes Milsap’s current chart-climber and another ‘50s sound, “Happy Birthday Baby.” Highlights include “In Love,” “I Only Remember The Good Times” and “Nashville Moon.”

SINGLE RELEASES

FEATURE PICKS

GEORGE JONES (Epic 34-05862)
Another cut from the acclaimed “Who’s Gonna Fill Their Shoes” LP, delivered as only George can do. A humorous little puzzle that the audience should have no problem working out. Lots of airplay in store.

JOHNNY RODRIGUEZ (Epic 34-05863)
Maxine (2:37) (Old Friends—BMI) (D. Kees, J. Jay) (Producer: Jerry Kennedy)
Johnny really “bells it out” in this number. Strong delivery teamed with a rock edge makes this single a bit different than the other material Rodriguez has released recently.

GLEN CAMPBELL (EMI/America 7-99559)
Cowpoke (2:44) (Stanley—ASCAP) (S. Jones) (Producer: Harold Shedd)
A former favorite on the Cash Box “Hot Cuts” list off his “Just A Matter Of Time” LP. This cut features a western flavoring mixed with the traditional Glen Campbell sound.

JOHNNY LEE & LANE BRODY (Warner Bros. 7-28747)
I Could Get Used To This (3:35) (Warner-Tamerlane/Duck/Blue Cheese—BMI) (J. Buckingham, B. Miller) (Producer: Barry Beckett)
Johnny Lee and Lane Brody try their hands again at a duet effort with “I Could Get Used To This.” Their voices compliment each other well and we can expect strong radio response.

MICHAEL JOHNSON (RCA JK-14294)
Got To Learn To Love Without You (2:46) (Irving/Tonka—BMI/ASCAP) (K. Robbins, M. Johnson) (Producer: Brent Maher)
Coming off a successful duet teaming with labelmate Sylvia, Michael Johnson releases a self-penned single with a catchy title and even catchier lyrics.

BOBBY BARE (EMI/America PB-8317)
Bobby Bare’s got opinions to share. Fast-moving, upbeat effort. Sure to please Bare fans.

When Was The Last Time You Had A Breath Of Fresh Air?

RESTLESS HEART with their first RCA album... "RESTLESS HEART"
CPL1-CPAI-5369 A top 10 album with Two top-10 singles PLUS their current hit, “TILL I LOVED YOU” PB-14292

FRESH, NEW TALENT ON RCA RECORDS AND CASSETTES.

KEITH WHITLEY “LA TO MIAMI” CPL1-CPAI-7043
featuring the current single... “MIAMI MY AMY” JK-14285
TOP INDIE SINGLES

Weeks
On
4/5 Chart

1. BACK HOME
   A.J. MASTERS ( Bermudas Dunes C119)
   (Dist: 40655, Jefferson, Bermudas
   Dunes CA 90291)
   1 6 DEBUT

2. I'LL TAKE YOUR LOVE ANYTIME
   ROBIN LEE (Evergreen EV-1039)
   (Dist: (915) 337-3213
   3 3 DEBUT

3. CELEBRITY
   DAVID FRICZELL (A 1002)
   Dist: 47 Music Square East, Nashville
   TN 37203
   4 4 DEBUT

4. YOU'RE NOTHING TILL SOMEBODY LOVES YOU
   RAY PRICE (Step One SOR 352)
   (Dist: (915) 337-3209
   2 5 DEBUT

5. SURROUNDED
   GLENN ENGLISH (CBT-12095)
   (Dist: (914) 386-0967
   9 3 DEBUT

6. LIVIN' ON LOVE AGAIN
   DON MILEN (Maxima MRC-1111)
   (Dist: (714) 653-1556
   14 2 DEBUT

7. WHAT MY WOMAN DOES TO ME
   RAY GRIFF (RCA JP 90846)
   Dist: 2245 Markham Rd.
   Scarborough, Ontario, Canada M18
   2R2
   15 2 DEBUT

8. THE SECOND TIME AROUND
   DEL REYES (Playback PL 1103)
   (Dist: 1700 Broadway, New York, NY
   1010)
   DEBUT

9. MODERN DAY COWBOY
   JAY CLARK (Concorde C-2043 HSB)
   (Dist: (915) 385-7706
   DEBUT

10. LET ME DOWN EASY
    MALCHAK & RUCKER (Alpine U-
    1010)
    (Dist: (615) 327-2227
    DEBUT

11. 7 AMERICAN HEROES
    JACK STRONG (CNN 101)
    Contact: (915) 747-8877
    DEBUT

12. SURE FEELS LIKE LOVE TONIGHT
    FRED J. HODRELL (Capetown CT-
    0123)
    Contact: (314) 335-0100
    DEBUT

13. DON'T YOU WANT TO BE A LOVER TONIGHT
    TONY CHANCE (Motel MOT 1023)
    Contact: (515) 327-3213
    DEBUT

14. WE DON'T DO THAT ANYMORE
    BIG ERNIE GIBSON (MR 19838)
    Contact: (515) 237-8076
    DEBUT

15. I'VE CHANGED MY MIND
    THE BAMA BAND (Complex CP-152)
    Dist: PolyGram
    DEBUT

Up and Coming

THE LOOK OF A LADY IN LOVE
Johnny Duncan (Pharaoh PR 2502)
Contact: (915) 321-4460
LIL RED RIDING HOOD
Steve Douglas (Banka 2186)
Contact: (713) 682-3780
FALLING FOR YOU
Sami Jo & Sammy Johns (Southern Tracks ST 1054)
Contact: (464) 325-0852
BACK ON THE RADIO AGAIN
James & Michael Younger (Air 00102)
Contact: (615) 822-1081
THIS TIME IT'S YOU
Lisa Childress (A.M.I. 1941)
Contact: (615) 822-6766

INDIE SPOTLIGHT

THE SPIRIT OF TEXAS — Mason Dixon — NLT-1989 — Producer: Dan
Mitchell (812 19th Ave. So., Nashville, TN 37203)
There have been a number of "tributes to Texas" LPs and singles out in
the past several months, owing to the 150th anniversary of the Lone Star
State. Mason Dixon is jumping on the bandwagon to sing the praises of
their home state, too, with their latest album "The Spirit of Texas." Fourteen
cuts, many of which are familiar, make up the LP along with the group's new
single, "Lone Star Lullabies." Noteworthy choice cuts include the Bob
Wills classic "San Antonio Rose," "Houston Heartache" and a song
Alabama made famous if you'll Gonna Play Texas You Gotta Have A
Fiddle In The Band.

INDIE SINGLE REVIEWS

KAREN TAYLOR-GOOD (MESA NSD/M-2011)
Come In Planet Earth (Are You Listening?) (3:33) (BIL-KAR/Giraffe/Out Of The Heart/
Uncle Artie—SESAC/ASCAP) (L. Smith, K. MacDonald) (Producer: Taylor Sparks)
Strong, positive theme promoting peace and universal love.

SAM THOMPSON (Door Knob DK-86-247)
Blue Train (Of The Heart Break Line) (3:12) (Vassar Clement/Acut-Rose—Opryland—BMI) (J. Loudermilk) (Producer: Tommy Wells)
Door Knob Records, 2125 8th Ave. So. Nashville, TN 37204
Well rounded effort full of strong vocals, fine production and a bluesy tiff.

JOE SUN (Melbourne II M-333)
Who In The Hell Are They (2:34) (Blue Lake/Clym Creek—BMI) (J. Sun, M. Barnes)
(Producer: Brian Fisher)
111 Free Hill Rd. Hendersonville, TN 37075
Joe Sun fans will love it!

CODY MICHAEL (Comstock COM-195)
She's the One (2:15) (White Cat—ASCAP) (H. Brooks) (Producer: Patty Parker)
Comstock Records, Ltd. P.O. Box 3247, Shawnee, KS 66203
Nice tune with pleasing vocals.

INDIE ALBUM REVIEW

JAMES AND MICHAEL YOUNGER
(3:30) (Jack and Bill/Hall-Clement/Laurel Mountain/Ricky Skaggs—ASCAP/BMI) (J. Williams, A. Michael Williams, D. Clark, M. Daniel) (Producer: Mike Daniel)
The Younger Brothers are "Back On the Radio Again," singing the praises of
radialand, with the same style of upbeat, hand-clappin' tune they've
long been associated with. It's been quite a while since we've heard from
these Texas boys but their fun-loving style has remained the same. Cali-
letter cuts have been sent out to radio programmers to further entice airplay.
(AIR Records, 1710 Grand Ave. Nash-
ville 37212)

SCREEN GEMS—EMI SIGNING — Jay Booker, seated, signs with Screen Gems—
EMI Music as Screen Gems executives look on. From (l-r) are: Steve Singleton,
professional manager; Charlie Feldman, vp, and Mark Bright, assistant professional
manager.
Gospel Radio Speaks Out

By Mary Kujawa

NASHVILLE — Contemporary Christian music has been going through some major changes in the past several years, in the music styles and in the artists themselves. In effect, so has gospel radio.

Last week Gospel Music Association president and CEO Richard Sterban met with several gospel radio executives across the country and asked them about the directions they see in their industry. CB: What role do you see gospel radio taking these days?

Dave Cook, music dir., WLIX, Long Island: I think the only thing you need to hear is that gospel radio these days and what it really means. It’s not just the music that we’re talking about. The Gospel Music Association is a community of people who are committed to the family, by presenting good, wholesome entertainment and inspirational things on the air.

Brown: I think there are new situations happening in gospel music. People are more or less putting down their scriptures and listening to gospel music. Gospel music is showing that as is the gospel industry today. The artists are doing more concerts that are geared toward goodwill and not so much for money. I think the form and the format and programming of stations are becoming a little more relaxed and we’re doing things people can enjoy instead of hammering on people’s heads ‘Jesus’ and praise the Lord’. I think we’re doing more things that people will listen to and understand and that there’s a community involvement going on.

Robinson: “From a music standpoint, it’s changed production-wise. It’s improved a lot. You’ll see several secular music producers producing some Christian artists now. But you are beginning to see Christian producers producing secular albums. And the thing with A&M distribution that’s a big plus as well as Capitol records distributing Sparrow Records. That’s another advantage gospel music is seeing now.”

Birdsong: “Gospel music has taken several steps forward. It’s much better than it was technically in years past. Gospel music is now dealing with every- yday issues now that people can relate to.”

CB: What do you see as the future for gospel music?

Brown: “Down the road I think there’s going to be more of an awareness. At one time gospel music was the ‘good news’ so I see the good news being spread more in terms of not only on gospel radio but secular radio as well. More non–gospel music which is a form of the gospel music.”

Ben Birdsong, program dir., WQFL, Rockford: “Gospel radio has a positive effect and our emphasis, our total emphasis is on the family, in the building and strengthening of the family in our listening audience. It’s been said as the family grows, the nation grows and we’re committed to the family to presenting good, wholesome entertainment and inspirational things on the air.”

And Now The Good News: Gospel Music Has Never Looked Better

By Amy Lavelle

NASHVILLE — Gospel music is changing right along with the times. Producers and songwriters (about music), “We need a better alternative.” The potential is there for us to grow.”

According to industry sources, this competition with mainstream artists makes it necessary for Gospel labels to have the highest professionalism in all areas — recording, marketing, public relations, etc. That sort of ideal is the number one goal at The Benson Company, according to Cindy Morton, director of publicity. As for gospel industry as a whole, Morton says, “It’s not taking us up to catch now; Christian artists are becoming innovators and the whole element of Christian music is very viable in the U.S. media.”

Barry Baird, general manager of Angel Song Records, says that they also are striving for extremely high quality. Angel Song owns one of the few digital studios in Nashville, The Master’s Touch Studio. “The Gospel music industry is exploding and we are experiencing commercial success,” Baird says. “The new crop of Gospel artists coming up have mentors like they have never had before. There’s a diversity and awareness in the industry today that makes it easier for new artists and everyone included.”

None of this is to say that the Gospel music industry is not without its problems. Among the problems in the industry that were mentioned by the labels included the recorded albums to overcome past puritanical images, the failure of the hard-core Christian audience to accept the diversification of the art; and the problem that Gospel stations are going after more music instead of church services and related programs.

Larnelle Harris Has Reason(s) To Celebrate

By Amy Lavelle

NASHVILLE — Recording artist Larnelle Harris has several reasons to celebrate: he won two Grammy awards this year, one for Best Solo Gospel Performance for “How Excellent Is Thy Name,” and also topped the Best Gospel Song performance by a Duo or Group for “I’ve Just Seen Jesus,” a duet with Benson labelmate Sandi Patti. Additionally, he has four nominations for this year’s Dove awards to his credit.

Larnelle Harris Company,” Harris said. Harris’ upcoming plans are to release an LP representing his third collaboration with producer Greg Nelson.

Gospel Seminar Agenda

NASHVILLE — The Gospel Music Association will be presenting “Gospel Music ’86 — New Horizons” as the theme for its annual seminar which begins April 8 and ends with the awards this year. Registration opens Sunday, April 6 at the Radisson Plaza Hotel in Nashville. Seminars, workshops and evening events are planned for the week with Tom Bradley, mayor of Los Angeles, scheduled as the keynote speaker.

The seminar includes the following activities: concert spectacles, songwriter workshops, “After Hours” (a mixture of entertainment and prize giving), and the Dove Awards, the Post Awards Party and seminars ranging from topics that deal with marketing, touring, video, the new sounds in Christian music and much more.

Larnelle Harris
Frances Preston

the scene, then BMV vice president Judge Robert Burton called upon her to head BMV’s new office in Music City. She quickly became a central figure in the city’s musical and business life and was one of Music City’s most active members of the Country Music Association and Country Music Foundation.

Interacting CD Company

sequence and develop a game.

in welcoming Preston to her new duties, Cramer noted, “In addition to being a leader, she really understands the needs of the music industry, and she will be a great manager and business person to our operations.”

Behind The Bullets

years, Buffalo; Camelot Music, N. Canton, OH; The Harmony House, Lima; Jimi Hendrix at The Monterey Pop Festival, CD Sales; Scott’s One-Stop, Indianapolis; Homer’s Omaha; Peaches, Cincinnati; Sound Warehouse, Kansas City; Loco- Pine Pizza, Los Angeles; and Tower Records’ stores in Fresno, Campbell and San Diego, CA. In addition, the company has been distributed nationally with the Rolling Stones, at these retailers: J&R, New York; The Harvard Bookstore, Boston, Sea- port; Tower Records and Tower Record’s stores in Los Angeles, San Francisco and Sacramento.

Death,” picking up a gold award in the same category. "Wrestlemania," which went on to become the only certification in the non-theatrical category. Certified in the theatrical video category were Voluntaries, simultaneously gold and platinum and The Heavenly Kid, each certified gold.

Frank Barasalna (continued from page 15)

need to know about the Pet Shop Boys, everything you want to know about the Pet Shop Boys, except for where their name came from.

"I had some friends who worked in a pet shop in Epping," says Chris Lowe, "and they were just referred to as the Pet Shop Boys. And we used to say, ‘Oh, you should make a record — like ‘How Much Is That Dooge In The Window?’” And when we

first came to New York to record for Bobby Orlando we didn’t have a name. So we just took the name Pet Shop Boys. It sounded kind of good, because at the time there were all those hip hop groups — like 110 Snoop Doggy Dogg and the Beat Boys. And also, the Pet Shop bit sounded very English and a bit, sort of, eccentric. So we thought it was quite a good name, sort of. It’s different of.

Today, Barasalna has an artist roster as contemporary and weighty as they come. Among the many artists he represents are Bruce Springsteen, Bob Geldof, Lauri Anderson, The Clash, Cyndi Lauper, Lone Justice, Tom Petty and the Heartbreakers, The Pretenders, The Ramones, Talking Heads, Pete Town- shend, U2, Van Halen, Suzanne Vega and The Who. As, John Harrison of The Talking Heads once said of Barasalna: “The world of rock ‘n roll is filled with fair weather friends. It has been great to know that Frank was always there to help one, through one’s difficult passages.”

next week to do a showcase of their product for the Country Music Association’s Country Music Awards in Nashville.

Obscurity Bill

get their picture taken and they were bringing their kids over and actually selling albums on the front steps of the studio. It was the "the highly paid industry lobbyist" for the bill’s defeat as well as the stern opposition of the committee’s chairman Michael Miller who was the industry lobbyist.

The delegate vowed to rewrite the bill, as well as all the obscurity laws currently in effect in Maryland. She said she would introduce similar legislation that she expects will pass when the Maryland legislature reconvenes in January.

RIAA Certifications

In Paris, “Crying In The Chapel” was the top-selling song during the month of March. In a similarly light month for video certifications, "The Super Bowl Shuffle" was simultaneously certified gold and platinum, marking the first video category, with Iron Maiden’s “Live After
AROUND THE ROUTE

By Camille Compasio
C.A. Robinson & Co. has purchased the Bally Advance San Francisco office and, for the time being, does not expect to make any changes in existing personnel. This year marks Robinson's 50th anniversary in coin biz and, with the above mentioned purchase, its first branch office. When we contacted executive veepie Ira Bettelman, he had just returned from San Francisco and will rapidly adapt himself to traveling between the two offices quite a bit during the period of transition. . . . As to the status of the two remaining Bally distributing offices, Bally Midway prez Maury Ferchen advised that Bally Northeast-Norwood (Mass.) is in the process of being closed. However, Bally has decided to retain the Phoenix branch as its sole factory-owned distributing office. Ferchen had high praise for Sal DeBruno, manager of the Phoenix office, and stressed that maintaining this operation would allow management to keep its finger on the pulse at the distributing level, for vital input and continuous communication. . . . And right now, business is starting to pick up at home base, as Ferchen pointed out — which is good to hear.

(continued on page 38)

Bally Sente's '85 Sales Leaders

CHICAGO — Bally Sente, Inc. recently reported 1985 distributor sales results. Brady Distributing Co. of Charlotte, No. Carolina was named its leading U.S. distributor, based on sales of both game cabinets and software kits for the SAC I system. This southeastern distributor has been in business for over 40 years. Laniel Automatic Machines, Inc. of Montreal, Quebec emerged as top Canadian distributor for the Sunnyvale, California-based subsidiary of Bally Manufacturing Corp.

AMOA Expo '86 Set For Nov. 6-8

CHICAGO — AMOA Expo '86, marking the 37th international exposition of the Amusement & Music Operators Association, will be held November 6-8, 1986 at the Hyatt Regency Chicago in Chicago, Illinois.

Thousands of trade people, representing all levels of the coin-op industry are expected to attend this major annual trade event. The Expo '86 exhibition will showcase manufacturers' products and technologies including pinball games, jukeboxes, pool tables, pay telephones, video games, electronic darts, cigarette vending and other coin operated equipment.

The convention's educational seminars will feature recognized industry, government and management experts addressing a variety of topics ranging from technical issues and regulatory trends to management skills and increasing productivity.

Names to chair the AMOA Expo '86 planning committee is Walter G. Bohrer, Jr. (Hastings Distg. Co., Milwaukee). Five planning committee subcommittees have also been appointed to oversee specific aspects of the show. Chairmen of these subcommittees are: Ross Todaro of TAVS, Inc., Bryan, Texas (exhibits); Jim Trucano of Black Hills Novelties Co., Rapid City, S.D. (educational seminars); Jerry Derrick of Derrick Music Co., Charleston, W. Va. (registration); J.B. Reaves of JIM III, Whiteville, NC (banquet & stage show); and Vincent Storno of S&S Amusement Co., Toms River, NJ (awards).

Program, housing and registration information will be sent out in a nationwide mailing this spring. Further information regarding exhibiting may be obtained by contacting Ann Harris at AMOA Headquarters, 111 E. Wacker Drive, Chicago, IL 60601 or phoning 312-644-6610.
Heard many favorable comments about Cinematronics’ “Alley Master,” which was introduced at ACM ’86... And speaking of ACM our Cash Box photos took loads of shots on the exhibit floor, many of which have already appeared in previous issues. Elsewhere in this column, you’ll see one more — namely, Bally Midway’s Dick Konopa observing show visitors at play on the factory’s new “Lady Luck” pin.

State association news. The Washington Amusement and Music Operators Assn. (WAMOA) has scheduled its first annual expansion of music and games for April 18-19 at the Red Lion Inn in Bellevue, Washington. At the same time and place, the state group will be holding its first annual dart tournament. For further info contact Jim Hart, Yaki- na Music Co. at 1-509-457-5891... Also make note that ICMOA (the Illi- nois ops assn.) will be holding its 19th annual meeting during the period of June 20-22 at Indian Lakes Resort in Bloomingdale, IL. They are currently lin- ing up their seminar program and are seeking experts to conduct 10-30 minute presentations on such subjects as How To Increase Profits; New Money Making Opportunities and How To Cut Costs. If you can fill the bill contact ICMOA at 312-369-2406. And here’s a new twist, for the first time ICMOA is offering “table top” exhibits in limited numbers for the display of equipment/services, brochures, etc. that will fit on a standard 6’ x 30’ table — at a special rate of $125 each. However, there are only 13 of these available so arrange- ments have to be made post haste.

For the record. Wayne Segedie, man- ager of the Just Games arcade and street operation in Arlington Heights, IL, was the subject of a Personality Pro- file in the 3/29 issue of Cash Box. Be- cause of space problems, a small por- tion of this interview was deleted and it happened to be at a point where Wayne was commenting about the “down side” of coinop. So, here’s what he said about the “up side”: “It’s fun. There’s something new to look forward to every day and there’s the challenge of games to work on. Unlike people in other jobs I’m not tied down to one spot... and there’s always the excitement of new games!” After 13 years in the business, Wayne did not want to convey a nega- tive impression — cuz he loves coinop and is looking forward to future plans at Just Games which include some ex- pansion, in the area of route locations and, perhaps, arcades as well.

Large Percentage Of Cig Machines Not Accessible To Minors

CHICAGO — Nearly 8 out of 10 cigarette vending machines in the U.S. are located where under-age minors do not have access to them, according to a nationwide study just completed by the National Automatic Mer- chandising Association (NAMA).

The 43-page study was developed by the National Automatic Merchandising Association through cooperation with the American Medical Association on the problem of minors buying cigarettes. The study was completed based on survey replies from 590 vending operators throughout the United States and covered a total of 115,189 cigarette vending machines, noted Richard W. Funk, NAMA director of government affairs.

“We conducted the study in response to the misguided allegations by the American Medical Association that a significant number of under-age minors obtain their cigarettes from our machines,” said Funk. “NAMA and industry members know, of course, that the accusation is unfounded but we wanted factual proof to present to city councils and state legislators whom the AMA proposes to ask for cigarette machine bans.”

Funk said that 77.5 per cent of all cigarette machines in these locations are for the use of children under 18 years of age.

Further specifics regarding this study may be obtained by contacting the NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606 or phoning the association at 312-346-0370.
Say Hello To The New Tradition...

Emmylou Harris
*Thirteen* 1-4-25352
Featuring Her New Single
"Today I Started Loving You Again" 7-28714

Dwight Yoakam
*Guitars, Cadillacs, Etc., Etc.* 1-4-25372
Featuring "Honky Tonk Man" 7-28793

Michael Martin Murphey
*Tonight We Ride* 1-4-25369
Featuring "Tonight We Ride" 7-28797

Congratulations to
Randy Travis
on his First No. 1 Single, "1982."
Look For The New Album By
Randy Travis Coming Soon.

They're Keeping The Old Standards Alive!