KING, the ruling class of European rock, is here in America with the potent new album "Bitter Sweet."

Get ready for ten pulsating tracks of rock, funk and street wise pop that will seduce you with rhythm and satisfy you with a performance that proves rock is KING!

EDITORIAL

It's Time To Look At Public Radio

Last week's meeting of the American Public Radio Conference and the National Public Radio Conference in San Diego represent far more than just a meeting of the minds that control the nation's "public" airwaves. Public broadcasting is one of the last havens for free form programming this country has. Nowhere else is there the eclectic blend of music, news, information and education that represents all the facets of our culture. Unhindered by commercial considerations, the public radio outlet is able to offer the finest blend of every type of programming imaginable. It remains an essential element of the broadcast community, public or private.

There are a lot of problems facing public radio today. Most fall under the title of funding. Public radio outlets are facing increasing cuts in both state and federal support. Public radio outlets are facing increased costs for quality programs. Public radio outlets are facing a continuous search for seed money or underwriting funds to create and develop quality programs. Public radio outlets are finding a scarcity of available grants to sponsor existing programs on a continual basis. Public radio outlets are faced with increased number of quality programs that require "carriage fees." In short, public radio outlets are, in increasing numbers, becoming financial "beasts of burden" unto themselves. Public radio outlets are finding it increasingly more difficult to replenish the fixed budget they are forced to work with.

We applaud CBS for its recent historic decision to form a partnership with the American Public Radio Network to bring public radio a new analytical program titled, "Business Update." By "breaking the mold," the partnership joins commercial and non-commercial radio in an endeavor that will be beneficial to many.

Just as unification of the National Association of Broadcasters (NAB) and the National Radio Broadcasting Association (NRBA) has become a reality, giving radio a powerful, united voice that will strengthen the entire commercial broadcasting industry, then too this same voice needs to pick-up the CBS lead to provide assistance, share ideas and draw out strategies that will enable public radio to create and develop programs that commercial radio can support and broadcast as well as help replenish the public radio funds.

Public radio must never be looked at as competition to commercial broadcasters, but as a partner to improve the quality of both public and commercial radio without compromising the high standards it has set on itself to truly serve the public with quality class programming.

It's a two-way street. Comradeship and harmony can only improve the educational strength and quality programming that the public demands and deserves from both public and commercial radio.
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**Chartbreaker A Different Corner: George Michael (Columbia 38-05888) DEBUT**
**New York Jazz Fest Lives; JVC Takes Over Sponsorship**

**By Lee Jeske**

NEW YORK — Stating that "the costs of producing a great jazz festival have become so astronomical that ticket sales cannot generate enough income to meet expenses," Jazz Impressario George Wein officially announced last week that JVC would take over sponsorship of the annual 10-day New York Jazz Festival. The Festival, which was transplanted from Newport, RI in 1972 — it began there, as the Newport Jazz Festival, in 1954 — had been sponsored by Kool cigarettes between 1980 and 1985. JVC has, for the past two years, sponsored Wein-produced jazz festivals in England, France, Holland, and Newport, as well as a touring jazz program. The New York event will be called the JVC Jazz Festival/New York and will be held in various New York venues from June 20-29.

The festival schedule, which was released last week, shows little change in approach from Wein's previous New York events — many of the biggest names in jazz will be on hand, and such New York Festival traditions as early-evening solo piano concerts will continue. Avery Fisher Hall remains the major venue, with Town Hall, the Beacon Theatre, and Lincoln Center's Bruno Walter Auditorium being used in place of the closed-for-renovation Carnegie Hall. (continued on page 40)

**Retailers Cautious On Pricing**

**Some Cite Inevitable Increases**

**By Stephen Padgett**

LOS ANGELES — The recent manufacturer price increases, which ranged from two to five percent, are being met with caution and a "wait and see" attitude by many retailers and wholesalers surveyed by Cash Box. Those who went on record about their plans were either in the process of deciding how much and when they would raise their prices or had recently completed changes in their pricing structure.

Representative of retail's response was Roy Imber's, president of 60-store The Heartbreakers "True Confessions" concert tour, Dylan and Petty joined Westwood One Chairman and CEO Norman Patzig at the company's headquarters in Los Angeles.

"We Got The Love," A Benefit Single, Features Springsteen

**By Paul Iorio**

NEW YORK — "We Got The Love," a single by Jersey Artists For Mankind '86, a non-profit organization of New Jersey-based musicians, will be released on May 16 by Arista Records. Net proceeds from the record will be distributed to charitable organizations that focus on the hunger problem.

"We Got The Love" features such New Jersey musicians as Bruce Springsteen and The E Street Band, Southside Johnny, Carolyn Mas, and others, including 450 singers and musicians who gathered at the Stone Pony in Asbury Park to record for the song's choruses. Gary Tallent co-produced the song with Tim Ryan, and was mixed by Bob Clearmountain. The flip side, "Save Love Save Life," features Franki Valli on vocals and Tal Farlow on guitar.

Activities planned for the J.A.M. band include a video of "We Got The Love," being filmed this week, as well as a series of concerts scheduled for May in New Jersey. The concerts will be taped for possible inclusion in an upcoming J.A.M. album on Arista. The first concert takes place on May 25 in conjunction with Trenton radio station WPST and Hands Across America. On May 29, the J.A.M. band and other local bands will present a benefit concert in Freehold to aid workers who will lose their jobs when the city's S-M plant closes down. And on May 30 in Asbury Park, the J.A.M. band will perform at a WNEW-FM (New York) beach party that will be broadcast live. Other concerts are being scheduled, and will be announced at a later date.

J.A.M. spokesman Lee Mrowicki stated, "The J.A.M. band will constantly fluctuate in terms of its members. Who plays in the band will be determined by who's free from commitments on the date in question."

Mrowicki also said, "At this moment, the plan is to give the proceeds for records sold in New Jersey to the Community Food Bank of New Jersey. The money earned for records sold in other states will go to food bank programs and related charities there."

**The Music Business Symposium: Uphill Battle For Success**

**By David Adelson**

LOS ANGELES — To term it a massive undertaking would be an understatement. Monumental seems more appropriate. Nevertheless, the organizers and staff of The Second Annual Music Business Symposium are pulling full steam ahead to bring to Los Angeles, on May 2, 3, 4, the largest gathering of music industry professionals this city has ever known. Along with New York's New Music Seminar, now seven years old, this ambitious endeavor may become one of the most widely respected forums for the exchange of new ideas and opinions. Or it may not.

"There was a real show-me attitude at the beginning," said John Sutton-Smith, one of the event's organizers. "It's the first time we tried to put it together as a three-day convention and naturally it hasn't been easy."

Last year, Music Business Symposium founder William Gladstone held a series of panel discussions over a ten-week period. The turnout was successful and Gladstone became convinced a three-day symposium would work. Gladstone is a respected manager in Los Angeles and his organization has been a positive factor in attracting both panelists and attendees. "He has a lot of integrity," Sutton-Smith remarked.

In contrast to the New Music Seminar, a comparison that organizers would like to make, the Music Business Symposium is being targeted primarily at industry professionals. With the exception of the NARAS-sponsored "Careers In The Music Industry," the open and closed-door sessions are designed to provide an environment where industry professionals can network. "We went out and asked people in the industry what they wanted from an event like this," said Sutton-Smith, and received a list of independent labels to independent promotion. There are discussions scheduled on corporate sponsorship, the future of music video, sessionat A&R panels, and many more diverse topics.

One of the most unique aspects of the symposium is the inclusion of several closed-door meetings for A&R people and publishers. At one of the sessions, closed to the public, Malcolm McLaren will address a gathering of A&R representatives from major and independent labels. At another, publishers will meet behind closed doors with A&R people for the simple purpose of being able to talk openly about the issues they have in common or the ones that keep them apart.

Organizers claim that attendance figures for the event are rising steadily, though they would not make specific numbers available. Sutton-Smith is quick to point out that, "the bottom line is looking fine," and "every day we're getting more and more people interested."

There is no shortage of skepticism however. There are the usual doubts about an underproduced and ill-conceived event that complained that a $205 fee (it was $175 before April 6) is quite high for a first-time event. But Sutton-Smith insists that the cost of putting on such an event is enormous and that the price of registration is quite appropriate given the impressive line-up.

One of the most interesting panels currently in the making is Sunday's (May 4) independent promotion panel. Andy
BUSINESS NOTES

PolyGram Pacts With America; 'Class Of '55' Debut Release

NEW YORK — Steve Popovich, PolyGram's senior vice president of Nashville Operations and Chips Moman, president of America Records, recently announced a licensing agreement between the two companies, to debut May 26 with the release of the album "Class Of '55." This highly-anticipated recording will be distributed worldwide on the America/Smash label by the PolyGram group of companies. "Class Of '55" features the reunion of four legends of rock and roll: Johnny Cash, Jerry Lee Lewis, Roy Orbison and Carl Perkins. They returned to the birth of their careers — Sam Phillips' small Sun Studio in Memphis — to cut approximately half of the album's 10 tracks. The remainder of the songs were recorded at Memphis' American Studio.

"Class Of '55" marks the re-emergence of Memphis music, which has been so vital in shaping the last 30 years of contemporary music," said Popovich. "We're proud to present this project which started it all and look forward to a long, productive relationship with Chips Moman and America Records." Moman called the album "the realization of a dream." "We are thrilled with our association with PolyGram," he continued, "and it is fitting that this project of rock and roll's great forefathers will have a label of such international prominence to spread the world around the world.""
RCA Reports Record Sales And Higher Earnings For First Quarter

NEW YORK — RCA Corporation achieved record sales and a 13 percent increase in earnings for the first quarter of 1986. Earnings for the three months ended March 31, 1986 increased to $73.4 million, equal to 77 cents per share, from $65.0 million, or 58 cents a share, in the first quarter of 1985. Sales in the first quarter reached a record $2.29 billion compared to $2.07 billion a year earlier.

President and chief executive officer Robert R. Frederick said, "The first quarter results exceeded expectations and reflected an outstanding performance by NBC and a strong performance by Aerospace and Defense. We are optimistic that our performance will also be good for the balance of the year."

In music and video, sales increased significantly, reflecting the merger with Ariola Records. Earnings increased mainly as a result of continued strong performance by RCA’s joint ventures with Columbia Pictures to distribute home video cassettes.

Simple Minds Outlines Support Of Amnesty International

By Peter Berk

LOS ANGELES — During a press conference held by A&M Records on April 15, Simple Minds’ lead vocalist Jim Kerr and guitarist Charlie Burchill were on hand to detail the band’s current and projected support of Amnesty International, the human rights organization geared toward preventing and resolving cases of unjustifiable imprisonment around the world. Also present were John G. Healey, executive director of Amnesty International (A.I.) in the United States; David Hinkle, director of the Western region of the organization; and Abdullahi An-Na’im, who spent 20 months in a Sudan prison without a trial several years ago before being handed a three-part postcard containing information relative to A.I.’s work, as well as a previously addressed message to the powers that be in both East Timor and Ethiopia urging the release of the two prisoners in question.

At every U.S. Simple Minds concert location, as was the case when the band toured in Europe recently, those attending are being handed a three-part postcard containing information relative to A.I.’s work. As well as a previously addressed message to the powers that be in both East Timor and Ethiopia urging the release of the two prisoners in question. Booths with additional pamphlets are also being set up. Capping off the Simple Minds-A.I. connection, Kerr is dedicating a song (usually “Ghost Dancing”) to the organization during each performance.

Speaking briefly at the outset of the press conference, A&M president Gil Friesen first mentioned that label founder and co-owner Herb Alpert himself has a history of donating to A.I. In an effort to keep that tradition going strong, Friesen therefore contacted Simple Minds’ members. “Their immediate reaction,” he recalled, “was, yes, they’d like to do something to help. In fact, they had already begun to think about it. A&M has a great deal of interest not only in this tour, but in Simple Minds and supporting their efforts with Amnesty International."

COMING ATTRACTION — The Main Attraction has been signed to an exclusive worldwide contract with RCA Records. Their debut album, “All The Way,” is preceded by their first single, “Reconsider.” Shown here at RCA’s New York headquarters are seated, (l-r): Elliot Goldman, president, RCA/Ariola International; The Main Attraction’s Tony Black, Eric Shotwell and Roosevelt Nickleberry; Mike Omansky, RCA’s vice president, marketing; the contemporary music product management; TMA’s Jerry Askew. Standing (l-r): Basil Marshall, RCA’s director, black music promotion; Tony Wells, RCA’s director, black music, A&R; Greg Geller, vice president, A&R; and Wayne Douglas, discoverer and producer of The Main Attraction.

Hear N’ Aid Projects To Be Released

LOS ANGELES — Mercury/PolyGram Records Worldwide has released "Stars," the fund-raising single recorded by a consortium of heavy metal musicians under the name Hear ‘N Aid. This will be followed shortly by the release of a Hear ‘N Aid album of donated tracks. A promotional video clip of the single will be serviced simultaneously with the record’s release and a half-hour video documentary "Hear ‘N Aid: The Sessions" will become available on the home video market via Sony Video Software at the end of April.

"Stars" was produced and arranged by Ronnie James Dio and co-written by Dio and sea band members Vivian Campbell and Jimmy Bain, who also organized the project. The single is available in 12" and 7" configurations, the 12" featuring the full-length (7:20) version on one side and an edited (5:10) version plus a series of artist interviews entitled "The 4-5 Minute News" on the other. The 7" single contains the 5:10 version of "Stars" plus "The 4-5 Minute News."

"Stars" was recorded in Los Angeles during several sessions in the spring and summer of last year. "The 4-5 Minute News" consists of interviews conducted by Los Angeles radio personality Gayi Murphy during the "Stars" recording sessions with Dio keyboard player Claudio Schnell playing a variation of "Stars" in the background.

The Hear ‘N Aid album, including the full-length version of "Stars," will contain tracks donated by eight other artists. It will be released by Mercury/PolyGram in late May.

Monies realized from the sale of the "Stars" single Hear ‘N Aid album, video documentary and line of merchandise will be distributed through USA for Africa to fund famine relief projects around the world.

AT THE HAT AWARDS — Naomi Judd (l) and daughter Wynonna (r) are joined by the youngest member of the family, Ashley, as they accept the "Hat" award for Top Vocalist on the 21st annual "Academy of Country Music Awards." The special, which honored the past year’s best in country music, was broadcast live from Knotts Berry Farm, Buena Park, Calif., on NBC-TV, April 14th. (Photo 2) Alabama and Reba McEntire display trophies they won. (Photo 3) Joe Casey (r), vice president of country promotion for CBS Records, Nashville, accepts a "Hat" award on behalf of the label when "Highwayman" was named single record of the year. (Photo 4) Kathy Walls celebrates the Pioneer Award she received in recognition of outstanding and unprecedented achievement in country music. (Photo 5) George Strait shows off the "Hat" trophy he won as Top Male Vocalist. (Photo 6) Randy Travis, who was named this year’s Top New Male Vocalist, poses with Nicolette Larson, last year’s Top Female Vocalist. (Story On page 32)
KING — Bitter Sweet — Epic AL 40322 — Producer: Richard James Burgess — No List — Bar Coded

British band King, led by singer/writer Paul King, hit last year with "Love And Pride." Tuneful and danceable, "Bitter Sweet" will establish King as a heavy hitter in the pop stakes. Standout cuts are "Alone Without You," "I Cried, I Died, I Fell Hot," "Won't You Hold My Hand Now" and "The Taste Of Your Tears."

THE MOODY BLUES — The Other Side Of Life — Polydor 829 179-1-Y-1 — Producer: Tony Visconti — List: 8.98 — Bar Coded

Combining the qualities which brought the band to prominence in the late 60's with the state of the art production values of the 80's, The Moody Blues have created the best of both worlds with this latest album. Midtempo, rich and evocative cuts such as "Your Wildest Dreams," "The Spirit," and the title song best exemplify just how skillfully the group still writes and performs powerful and distinctly memorable music.


This '68 Turtles concept LP finds the band mocking trends of the time. Contains the classic "Elenore" and joins "Turtle Soup" as Rhino's latest and welcome Turtles reissues.


The Kinks' Ray Davies produced this 1969 Turtles LP which signalled a transition for the band away from traditional pop and toward a more experimental bent. It is, like "The Battle Of The Bands," a welcome reissue.

ACCEPT — Russian Roulette — Portrait BFR 40354 — Producer: Accept — No List — Bar Coded

German heavy metal outfit is back with another slamming collection. Its legions of faithful fans will once again go for this one.

CROSSROADS — Original Motion Picture Soundtrack — Warner Bros. 25399-1 — Producer: Ry Cooder — List: 8.98 — Bar Coded

You don't have to love blues music to appreciate the quality and integrity of producer/arranger/composer Ry Cooder's work on this unique and decidedly memorable soundtrack.

BARBARA REED — This Was Meant To Be — Rare Sound RS101 — Producer: Barbara Reed — List: 8.98

Southern California singer Reed has delivered a swinging, jazzy little gem chock full of her own compositions and captivating vocals. Very tasty for adult formats.


Elektra will now distribute this already strong selling Big Time release. Hoodoo Gurus is a purveyor of good, solid guitar rock and roll with a slight "down under" feel. The re-package has only an Elektra sticker on the front, hence, original Big Time spine info and no bar code.

Augustus Pablo — Rising Sun — Shanachie/Message 1008 — Producer: Helie Selassie I — List: 8.98

Rain Parade — Beyond The Sunset — Restless 72086 — Producers: Jim Hill-Rain Parade — List: 8.98 — Bar Coded

Get Smarti — Swimming With Sharks — Restless 72111 — Producer: Iain Burgess — List: 8.98 — Bar Coded

Velvascurge — Human Element — E-Sync E-SY004 — Producer: DeLooch — No List

Computer Sex — Body Electric — Eclectic — Producers: Patrick Keel-Computer Sex — No List
38 SPECIAL (A&M 2831)
Like No Other Night (3:59) (Rocknocker-John Bettis adm. by Warner Bros./ASCAP—Irving/BMI-Calypso Toonz/PROC) (Don Barnes-John Bettis-Jim Vallance-Jeff Carlisi) (Producer: Keith Olson)
The long-awaited 38 Special single finds the guitar band attacking familiar turf. The teen love theme and melodic guitar will capture the hearts of middle America. Strong production and a good hook assure CHR.

FALCO (A&M 2832)
Vienna Calling (4:01) (Nada-Almo/ASCAP-Manusript/GEMA) (R. Bolland-F. Bolland-Flaco) (Producers: Rob Bolland-Ferdi Bolland)
Falco's #1 "Rock Me Amadeus" is followed by this similar German rap that topped world charts like its predecessor. The U.S. re-mix has an English section that should help it get to the upper reaches of the chart.
THE DEAD ARE ALIVE — It was a regular Thursday press night for me. Home late from the printing plant, too wired to go to sleep, so it’s out with the bicycle for a ride along Venice Beach. As I hit the Ocean Front Walk and looked onto the large grass lawns along the eastern edge of the sand, I saw about 150 young people partying, playing, minding their own business along the beach. This was not the usual Venice street crowd. I soon realized the Grateful Dead were back in town. The Dead are unlike any contemporary band today. Their followers have an almost disciple-like affection and they go wherever the Dead goes. The majority of “Dead Heads” hate their albums. Those are only studio replications of a Dead show. The Dead are known by what is perhaps the most extensive array of bootleg live cassettes in existence. Mingling among the Dead bands last Thursday afternoon, I heard “Box Of Rain” from a Capitol Theater (Passaic, New Jersey) 1974 show, as well as “Sugar Pie” from last year’s Ventura County Fairgrounds (Southern California) “party.” The Dead really don’t do anything deliberate to inspire the type of fanatical following they have acquired. They take the stage, play their music, say very little to the crowd, and let their follower’s love for them do the rest. Last week’s two shows at the Irvine Meadows Amphitheatre saw scores of drug related arrests by an Orange County Police force that studies its tactics from the book of Rambo. According to one officer, “It hasn’t been this bad since the last time they played here.” Regardless, Dead fans raved out the shows, saying they were classic Jerry (Garcia), classic Bob (Weir), or classic Phil (Lesh). Take your pick. Last Thursday night on Venice Beach, two days before the show, the 100+ tie dyed and tripping Dead Heads were feeling no pain. The Dead were about to play and that was all that mattered. It seemed like 1969 in Venice again.

A STRAIGHT CROWD FOR THE MANIACS BUT MANIACS WENT TO STRAIGHT — It was like a coffee house at the Roxy last Friday night as 10,000 Maniacs returned to Southern California to play before a capacity audience on West Sunset. While the crowd was large in number, they were low on enthusiasm. Even though Natalie Merchant and co. delivered a tight, impressive and straight-from-the-heart set, the crowd only mildly showed their appreciation. Sure, there were applause and some hoots and hollers, but between each song there was an eerie silence. You could actually hear the waitresses spilling watered down beer on you. It’s hard to explain, maybe it was the moon, maybe the real rowdies were down at the Palace partying at Elektra’s other show, Simply Red (The Maniacs’ show kind of took a back seat to the new darlings of the label). Anyway, it was a great set regardless if the band couldn’t tell we thought so. Meanwhile over at the Willen on Saturday night, a bunch of crazies converged on the Bill Graham owned venue and raised hell. There was non-stop screaming, high pitched shrieks and women rousing the stage bearing gifts. I even thought I saw a couple of panties fly by. In between songs, the noise was almost deafening. “It’s a drama queen’s idea of fun, all George Strait did was calmly walk on stage, stand almost dead still and sing some of the purtiest darn love songs you’ll ever hear. When George peers out from under his big cowboy hat with those baby blues and sings, “You look so good in love,” the women melt while the men sing along. George Strait has so much charisma it bursts from his freshly pressed shirt and jeans. He is, without a doubt the greatest young talent to grace the country scene in memory and from the reception he got from his newest single, “Something Special,” it’s apparent he’ll be making them scream for a long time to come. SHORT CUTS — Congratulations to Bob and Barbara Reitman on the birth of their son Jack Andrew. She is advertising director for WEA. He is vice president of marketing for A&M Records. George Carlin will film an HBO special at the Beverly Theatre on May 2 and 3. Animon is just back from Europe where they appeared on the top rated Peter Illman TV in Germany. They’re headed back for the Golden Rose Rock Festival in Montreux, Switzerland.

LOS ANGELES — “America Rocks,” a concert event which Eastman Kodak is set to present on May 19, will feature Huey Lewis and the News, David Sanborn, S America Oates, The Neville Brothers and The Hooters. The concert will serve as the grand finale to the 1988 Kodak Bike Run Festival, a day-long event celebrating the restoration of the Statue of Liberty. The concert and festival will also entail picnics, balloon launches and non-competitive bicycle rides in over 100 U.S. cities.

“America Rocks” will take place in New Orleans, Superdome, and be broadcast via satellite to dozens of other major venues across the country. According to Pat Scola, vice president and general manager of Nocturne Inc. (producers of the concert), “Our goal is to psychologically transport more than three quarters of a million Americans to this special Superdome on May 18 through riveting special effects, dramatic sound and spectacular visuals. It’s a private satellite broadcast and this many major arenas has never been attempted before. In a way, we’re pioneering a new kind of musical event.”

Speaking with equal enthusiasm, John M. Barr, director, Worldwide Events Group, Marketing Communications Services of Kodak, added, “We’re excited about this event. The concept of bringing the event together in a history-making event in honor of restoration of The Statue of Liberty (the classic3d image was created by Oates) and Oates’ joint continental U.S. perfor-

“America Rocks” Concert Set For May 18

Simply Red and independent labels available as original American imports were very popular in the north,” he said. This sound, known as Northern Soul, provided the earliest and strongest influence.

But he insists that Simply Red is not revivalist. “We’re still very much a product of our home surroundings,” said Hucknall, “(America) can be my influence, but I’m fundamentally Mancunian.”

Simply Red is currently on a promotional swing through the United States seeking to repeat its British and European successes here. “Picture Book” is #1 and platinum in Holland, #5 and gold in Italy and in Germany’s Top 20 according to Hucknall. For the U.S., things appear to be taking off as well. The album has cracked the Top 100, jumping from #17 last week to 95 bull this week. “Holding Back The Years,” the current single, has climbed from 72 to 66 bull.

“All I’ve ever tried to do,” claims Hucknall, “is make music that moves people. I’d like to get out of the music industry and maybe six or eight or more accomplished and progressive albums,” he added. So, in addition to possessing one of the great new voices on the scene, Hucknall also possesses a level head. And these days, that is simply rare.

IN THE STUDIO — A-ha is currently in R.G. Jones Studio in Wimbledon, London, U.K., working on a follow-up LP with production by Benny Andersson. Until that LP is finished, the group’s 1985 self-titled album named album is set for release later this year and will coincide with a major world tour. Pictured is 1-Aha’s Morten Harket, Mags, Pal Waaktaar.

Simply Red
Frank Sinatra At 70: Another Very Good Year

By Lee Jeske

NEW YORK—"I never met a lonelier person in my life," says Nancy Sinatra about her dad.

"Without a song... the day would never... Without a song..."

The voice — THE VOICE — smooth yet rough, like aged whiskey. Twenty-thousand people in the Meadowlands' Byrne ma sith. It seems we stood and talked like this before...

And so it goes. 21 songs — more songs than Ella Fitzgerald (five years younger) or Sarah Vaughan (eight years younger) or Billy Eckstine (one year older) has essayed in one set in years. Great songs. Sinatra songs — 'April in Paris,' "The Best Is Yet To Come," "Moonlight in Vermont."

The voice is sincere, the singing is terrific. Terrific! Lean, hard singing — holding that last "York" in "New York, New York" for dear life, singing the pants off it. Sure, there's some scratchiness — the "trees" in "April in Paris" wheeze, as does the rhythm, "reprise" — but when he botches the lyric — he botches "It's Alright With Me" — the lyric is botched in tune. He also displays some ugliness — making nasty, unsunny remarks about a pair of columnists.

"He isn't the Washington Monument," says Nancy Sinatra by phone from her California home, "he isn't the Statue of Liberty, even though he's an American institution. He's a human being with feelings and he suffers the pain of this public humiliation and embarrassment and he's keeping — I think we all hope — that eventually a new generation will grow up just hearing his music and knowing of him because of his talents."

When Nancy Sinatra is reached she's busy composing a letter to the New Republic, which has once again tied the Sinatra name to unsavory doings. The Sinatra battle hard.

"You can't use it to," says the woman who, 20 years to the day from our conversation, had the number one pop hit in America, "These Boots Are Made For Walking." "Put yourself in our place, with the name, and imagine what it would be like to be publicly embarrassed all the time.

Indeed, Frank Sinatra is an American institution. The institution turned 70 years old a couple of months ago — an anniversary that passed uncharacteristically quietly: no big TV specials, no concert in front of the Sphinx, no nothing. Just Sinatra on the road — singing very well, tossing off benefits with a shrug of his tuxedoed shoulders, fighting the world. "I see more and more sadness in him as he gets older," says Nancy Sinatra. And, to be perfectly honest, it worries her.

Sadness, loneliness? Mr. Rat Pack, Mr. Ring-A-Ding-Ding, Mr. Vegas — sad and lonely! The Greatest Roman of Them All — certainly, since the election of a Polish Pope, the most famous Italian in the world — the man who hangs out with presidents and kings.

"What people forget," says his daughter, "is that, between presenting himself in January and presenting himself in March, there is a lot of private time, there is a lot of time spent with very simple people, very basic people, a very quiet life.

The state of Frank Sinatra, at age 70: Two books about the man have recently been published, Frank Sinatra, My Father by Nancy Sinatra (Doubleday), a warm, beautifully put-together book that is not schmaltzy, does not swoon — it paints a daughter's picture and it paints it very well. The sadness, the melancholy of both father and daughter are on every page. It's a coffee table book — the beauty of the thing will obscure the text — but it's about to come out as a rack-sized, virtually-paperback package. It opens the eyes, And Frank Sinatra, A Celebrate by Derek Jewell (Little, Brown) — a standard biography with the viewpoint clear in the title.

Columbia is about to release a six-record boxed set of the post-RCA, pre-Capitol Sinatra, RCA put all its Sinatra — the sessions with Dorsey — into several attractive LP's a couple of years ago. Capitol, which has the cream of the

Frank Sinatra At 70: Another Very Good Year (continued on page 40)
GOLDEN OLDEN DON DRIVES WEAL-TH — The countless industry peers who have appeared, pleased and just plain begged for a Cash Box glimpse of what the real Don Davis, program director, WEAL-FM Los Angeles, looks like are now looking around the place to see if I recognize any "kamikaze characters, known in the high skies as ‘blasting’ packin’ bombers." That reminds me that my buddy and super air talent Chris Lane, the voice of Armed Forces Radio and Television Service, would like all of you to record on a cassette a personality salute, for the great guys and gals who are serving our country. The cassette or old card should include a greeting, personal ID, followed with your station and city ID and a short message of appreciation. Send that to AFRTS, 1016 McCadden Place, North Hollywood, California 91603. Make it to the attention of Chris Lane. Your voice will be heard by 250 to 500 million people worldwide, Armed Forces Radio outlets are located in Alaska, Belgium, Bermuda, Cuba, Diego Garcia, (in the Indian Ocean), Germany, Greece, Iceland, Japan, Korea, Netherlands, Norway Panama, Philippines, Portugal, Spain, Turkey, Puerto Rico, Guam, as well as hundreds and hundreds of ships. In these anxious times, "a touch of home" can go a long way. So get those cassettes in the mail. Cash Box congratulations to WEI, Boston; WBBM, Chicago; KEZW, Denver; KCNO, Kansas City; KNX, Los Angeles; WHBG, Memphis; WXQR, New York City; WCAU, Philadelphia; WHAM, Rochester; and KMOX, St. Louis, who will be appearing on the fall Neil Young tour. In the spirit of the original Jack Benny Show and the Burns and Allen show — a total of 144 hours of great music radio programming from Charles Michelson on the west coast and Robert Michelson on the east coast. On the subject of syndicators a couple of notes from our friends over at WWI, Thom Ferro, WWI vice president/general manager selected former KOUX program director Rich Piombino as marketing director. Piombino will work closely with WWI’s station sales department assisting local affiliates in setting up promotions around WWI programs. The second item of importance, is that WWI obtained a primetime injection enjoying Amway Corporation and its subsidiary, Multicomm, Telecommunications Corp., from transmitting radio programs or utilizing advertising related to such radio programs in violation of agreements under which WWI had purchased the principal assets and name of Mutual Broadcasting System, Inc. My suggestion to both Jay Van Andel and Richard V De Vos is that they stick to drawing circles... "Ain’t it Great?" Finally those of you concerned as to the wages program runners like Brother Bill from KISS-FM, fear not, he’s a restin’ dot in the Bahamas sunshine. To where he shall return is the question. Also, will good humor and Paraguay Kelley’s career at KMET-FM? Details on this and other radio phenomena upcoming soon... Oh flight attendant, may I have a pillow?

BEACH BOOGIE BOUNCES BACK — The Greensboro-High Point airport is real interesting. It’s not your typical airport. You really need to be here to grasp what it is I’m feeling. Oh well, before I leave this North Carolina haven, let me tell you about the old Don Davis, program director of WEAL, the official Greensboro “block” programming station. Neal is now fusing golden oldies known in the Carolinas as beach music. The music will include groups like The Hooters, The Drifters, and the Dam, I’m sure you’ve got a smile on your face. The “musical restructuring. Oh, oh, it’s that time again, plane’s ready, see you on board... We’ve got a long flight, so I’ll fill you in on some hot info floating about that you should know. The wild women of L.A.’s airwaves are getting restless. Shana from KLOS may be heading to the farm club to make room for KISS-FM’s Rachael Donahue, placing Dees in a dilemma (Oh can I hear Wally groaning now). Newly acquired KLOS weekender Dusty Steed is being entertained by KRLA’s Humble Harve, Dr. Toni Grant slides into the 6-8 p.m. Monday through Friday slot at KFI. I don’t believe the rumor that Dr. Grant is there to help Steve La Beau resolve any personal conflicts he is supposed to have. I happen to know that the gentleman is real stable and well adjusted. Ask his chirpocrates. I find myself, more often than not, having a deeper appreciation of these musical classics known in the high skies as "blasting packin’ bombers." That reminds me that my buddy and super air talent Chris Lane, the voice of Armed Forces Radio and Television Service, would like all of you to record on a cassette a personality salute, for the great guys and gals who are serving our country. The cassette or old card should include a greeting, personal ID, followed with your station and city ID and a short message of appreciation. Send that to AFRTS, 1016 McCadden Place, North Hollywood, California 91603. Make it to the attention of Chris Lane. Your voice will be heard by 250 to 500 million people worldwide, Armed Forces Radio outlets are located in Alaska, Belgium, Bermuda, Cuba, Diego Garcia, (in the Indian Ocean), Germany, Greece, Iceland, Japan, Korea, Netherlands, Norway Panama, Philippines, Portugal, Spain, Turkey, Puerto Rico, Guam, as well as hundreds and hundreds of ships. In these anxious times, “a touch of home” can go a long way. So get those cassettes in the mail. Cash Box congratulations to WEI, Boston; WBBM, Chicago; KEZW, Denver; KCNO, Kansas City; KNX, Los Angeles; WHBG, Memphis; WXQR, New York City; WCAU, Philadelphia; WHAM, Rochester; and KMOX, St. Louis, who will be appearing on the fall Neil Young tour. In the spirit of the original Jack Benny Show and the Burns and Allen show — a total of 144 hours of great music radio programming from Charles Michelson on the west coast and Robert Michelson on the east coast. On the subject of syndicators a couple of notes from our friends over at WWI, Thom Ferro, WWI vice president/general manager selected former KOUX program director Rich Piombino as marketing director. Piombino will work closely with WWI’s station sales department assisting local affiliates in setting up promotions around WWI programs. The second item of importance, is that WWI obtained a primetime injection enjoying Amway Corporation and its subsidiary, Multicomm, Telecommunications Corp., from transmitting radio programs or utilizing advertising related to such radio programs in violation of agreements under which WWI had purchased the principal assets and name of Mutual Broadcasting System, Inc. My suggestion to both Jay Van Andel and Richard V De Vos is that they stick to drawing circles... "Ain’t it Great?" Finally those of you concerned as to the wages program runners like Brother Bill from KISS-FM, fear not, he’s a restin’ dot in the Bahamas sunshine. To where he shall return is the question. Also, will good humor and Paraguay Kelley’s career at KMET-FM? Details on this and other radio phenomena upcoming soon... Oh flight attendant, may I have a pillow?


data}

PICK PICS WANDER TO WONDER — Wonder, now a new title to the list of words New York to reach out across the air waves. Pictured (l-r): Byrd; music director, Wendy Silverstein; promotion director, J. Jayne and of course, Steve Wonder.


data
West Retail Breakouts

1. Funky Beat — Whodini — Jive/Arista
2. Rock The Bells — LL Cool J — Def Jam/Columbia
3. West End Girls — Pet Shop Boys — EMI America

Midwest Retail Breakouts

1. Funky Beat — Whodini — Jive/Arista
2. Rock The Bells — LL Cool J — Def Jam/Columbia
3. West End Girls — Pet Shop Boys — EMI America

South Retail Breakouts

1. The Finest — S.O.S. Band — Tabu/CBS
2. I Get Off On You — Rose Brothers — Music Shoals Sound
3. Party Freak — Cash Flow — Atlanta Artist/PolyGram
New "12" Releases

CHICK HEARN (Outpost 040188A)
Rap-Around (4:12) (Hearn, Gillerman, Blume) (Crazy Creek/ASCAP) (Producers: David Blume, David Gillerman)

THE MAIN ATTRACTION (RCA JD-14322)
Reconsider (5:59) (Douglas, Jones) (Wysteria, Music Minded/BMI) (Producers: Wayne Douglas, Jr.)

KING MC (Street Talk 1006-A)
What Have I Done For You Lately? (6:00) (Perry, Quinney, Marshall, Tolbert) (Audio Music, Dramatic/ASCAP) (Producer: Lloyd Tolbert)

THE DAMNED (MCA 23625)
Elise (5:10) (Ryan) (Publisher pending) (Producer: Jon Kelly)

ROBERT PALMER (Island 827)
Addicted To Love (6:01) (Palmer) (Bungalow, Ackee/ASCAP) (Producer: Bernard Edwards)

BOYS DON'T CRY (Profile 708)
I Wanna Be A Cowboy (6:05) (Chatton, Ramsden, Richards, Seopardi) (Copyright control) (Producer: Boys Don't Cry)

SYLVIA SMITH (Qwest 0-20418)
Don't Wanna Be A Sometime Lover (5:08) (Sijth, Schuller, Tavie) (Sylvania Music, Schuller Music/BMI) (Producers: Sylvia Smith, Fred Jenkins, Jimmi Mayweather)

ARTISTS FOR AMERICAN YOUTH (Knobhill D-257)
Welcome Back America (5:07) (Pittman) (Idnyc-Derg/BMI, Membership/ASCAP) (Producers: F.L. Pittman, Claytoven)

Most Active

Kiss - Prince & The Revolution - (Paisley Park/Warner Bros.)
Rock The Bells - LL Cool J - (Def Jam/Columbia)
(You Are My) All And All - Joyce Sims - (Sleeping Bag)
The Finest - S.O.S. Band - (Tabu/CBS)

Strong Activity

Kiss - Prince & The Revolution - (Paisley Park/Warner Bros.)
Rock The Bells - LL Cool J - (Def Jam/Columbia)
(You Are My) All And All - Joyce Sims - (Sleeping Bag)
The Finest - S.O.S. Band - (Tabu/CBS)

Club Pick

"Move Away/Sexuality" - Culture Club - (Virgin)
D.J.: Arnold Greenspan
Club: Crazy Horse
Location: South Bend

Comments: "Sexuality seems to be the most popular on the dance floor. A strong 12. Should hit the top of most formats."

Retailer's Pick

"Maybe God Is Trying To Tell You Something" - Ta Ta Vega - (Qwest/Warner Bros.)
Store: Skippy White's
Manager: Skip White
Location: Boston

Comments: "This song is from the motion picture The Color Purple. In fact, this is probably the song that is selling the album. Should be a number one seller."
TOP 40 COMPACT DISCS

1. BROTHERS IN ARMS — Dire Straits (Warner Bros. 25264-2, RCA 11 3)
2. WHITNEY HOUSTON — Greatest Love Of All (Arista 94767, CBS 11 2)
3. PROMISE — Sade (PolyGram 40026, CBS 11 1)
4. THE BROADWAY ALBUM — Barbra Streisand (Columbia CK 40092, CBS 12 4)
5. NO JACKET REQUIRED — Phil Collins (Atlantic 81240-2, Wea 12 3)
6. SACREDROWN — John Cougar Mellencamp (Riva 924885, Poly 12 2)
7. DIRTY WORK — The Rolling Stones (Rolling Stones/CBS CK 40203, CBS 13 1)
8. THE DARK SIDE OF THE MOON — Pink Floyd (Columbia CP-46001, Cap 13 2)
9. HEART — Heart (Columbia CP-46157, Cap 13 3)
10. AFTERBURNER — ZZ Top (Warner Bros. 25342, Wea 13 4)
11. GREATEST HITS — The Cars (Elektra 60644, Wea 13 5)
13. CHRONICLE — Creedence Clearwater Revival (Fantasy FC 622-CCRD, Ind 13 7)
14. LITTLE CREATURES — Mr. Mister (RCA CD-1760, RCA 13 8)
15. WELCOME TO THE REAL WORLD — Talking Heads (Sire 2-25309, Wea 13 9)
16. BORN IN THE U.S.A. — Bruce Springsteen (Columbia CK 36663, CBS 13 10)
17. DIAMOND LIFE — Sade (PolyGram 40381, CBS 13 11)
18. ROCK A LITTLE — Stevie Nicks (Mirage/Atlantic 90471, CBS 13 12)
19. WHITE CITY-A NOVEL — Pete Townshend (Abbey Sheard, CBS 13 13)
20. KNEE DEEP IN THE HOOPLA — Starship (Grunt/RCA 5448, RCA 13 14)

21. STEREOTOMY — The Alan Parsons Project (Arista ARCD-03643, RCA 14 1)
22. MIAMI VICE — Original Television Soundtrack (MCA MCAD-61590, MCA 14 2)
23. IN SQUARE CIRCLE — Simple Minds (Chrysalis 14413, CBS 14 3)
24. BIG NOTES — Animotion (Zoomba/RCA C2K 14340, RCA 14 4)
25. RECKLESS — Bryan Adams (A&M CD 5013, RCA 14 5)
26. THE ULTIMATE SIN — Ozzy Osbourne (CBS Associated ZSA 05810, CBS 14 6)
27. DIFFERENT LIGHT — Bangles (Columbia CK 40009, CBS 14 7)
28. THE BEST OF ELVIS COSTELLO — Elvis Costello (Columbia CK 40121, CBS 14 8)
29. SONGS FROM THE BIG CHAIR — Tears For Fears (Mercury 624 300-2, Poly 14 9)
30. RIPTIDE — Robert Palmer (Island 90471-2, Wea 14 10)
31. THE MAN AND HIS MUSIC — Carole King (Epic EC 34960, CBS 14 11)
32. TAPESTRY — Sam Cooke (RCA PCD1-1712, RCA 14 12)
33. STRANGER IN TOWN — Bob Seeger (Capitol CDP7-40074, Cap 14 13)
34. LISTEN LIKE THIEVES — INXS (Atlantic 81277-1, Wea 14 14)
35. PACK UP THE PLANTATION—LIVE — Tom Petty & The Heartbreakers (MCA MCA2-8271, MCA 14 15)
36. A DECADE OF STEELY DAN — Steely Dan (MCA MCA-5070, MCA 14 16)
38. GREATEST HITS VOLUME I & II — Billy Joel (Columbia ZK 40121, CBS 14 18)
39. POWER WINDOWS — Rush (Mercury 628 089-7, Poly 14 19)
40. DECEMBER — George Winston (Windham Hill CD 1005, RCA 14 20)

* INDICATES FULL DIGITAL RECORDING
It's been said that no one can sing a song quite like Ray Price. Though legions of aspiring singers have tried to adopt his form and style, few have achieved that "certain something" that Ray possesses — that uniqueness that has elevated him to the status of a living legend in country music.

It's a status evidenced by a multitude of album releases, his long list of accomplishments and an inventory of awards too numerous to mention. Though he is true to his country roots, Price's superstar status is not limited to country music, but, in truth, encompasses the entire music world.

What continues to bolster that status is a rock-steady legion of fans who have admired and supported him for close to 30 years — fans that bought his first LP in the early '50s and have just added his latest, "Portrait Of A Singer," to their record collections.

Looking back over his own collection of credits awards, hit records, appearances, Ray Price says he's happy. If there's been any man in the country music business who has expanded its popularity and sound it has been Ray Price. He has taken his show to concert stages with symphonies to ballrooms at plush hotels on the Las Vegas strip, to the rural communities for fairs and shows and to foreign venues.

It's been almost four decades since Price decided that country music was where he would make his mark. Born in Perryville, Texas, he spent much of his time in Dallas on a farm with his grand-
Letters

STATE OF TEXAS
OFFICE OF THE GOVERNOR
AUSTIN, TEXAS 78701

April 1, 1986

Dear Mr. Price:

As Governor of Texas, I am pleased to join your family and many friends and associated in congratulating you on Cash Box magazine's tribute to you.

Your talents as a songwriter and recording artist have made you known throughout the world. You are continuing Texas' long tradition of outstanding country music performers.

I know you must derive a deep sense of personal pride and satisfaction from the fact that your work and unique style has touched the lives of so many people.

You have my sincere best wishes for continued success in all your future endeavors.

Yours truly,

Mark White
Governor of Texas

RICHARD FULTON, MAYOR

METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY

April 8, 1986

Mr. Ray Price
C/O Cash Box Magazine
Nashville, Tennessee 37203

Dear Mr. Price:

On behalf of all the citizens of Nashville, I extend to you our warmest and heartiest congratulations on the occasion of your tribute in Cash Box Magazine.

Your exceptional talent and dedicated hard work as a country music entertainer has earned you a permanent place in the hearts of music lovers the world over and brought distinction not only to you and the country music industry but the city of Nashville as well.

You can look with pride at the monumental contributions you have made to the community and the industry and know that this pride is shared by the entire city.

The admiration and esteem in which you are held by your peers and fans is apparent on this memorable record which you so richly deserve.

Congratulations and best wishes for your continued health, happiness and success, I am

Sincerely,

Richard Fulton
Mayor

CITY OF MOUNT PLEASANT

April 3, 1986

Greetings:

From the rolling hills of Northeast Texas, legendary singer Ray Price draws inspiration.

Here in Titus County, just 60 miles from Louisiana, Arkansas and Oklahoma, and just outside the City of Mount Pleasant, Ray Price chooses to retreat and enjoy the green trees and flowers that surround his hiking farm.

All of us in the Mount Pleasant area are pleased to have Ray as a part of our community. Mount Pleasant is a quiet but progressive community of 12,000 people, and we pride ourselves in providing a haven for Ray and others who seek privacy and relaxation in a quiet and beautiful setting. Lakes, trees and hills are our specialty.

It is our pleasure here in the Mount Pleasant area to salute Ray Price, our neighbor who brings so much enjoyment to people around the world in this special issue.

Sincerely,

J. Price

Manager
City of Mount Pleasant

Cash Box/April 26, 1986
Step One Records Is

RAY

featuring the new single
“All The Way”

The greatest singer
Proud To Salute PRICE of all time!

STEP ONE RECORDS
1300 Division St., Suite 304
Nashville, TN 37203
(615) 255-3009
Speaking Of Ray . . . .

**Dom Helms**  
(Former member of the Drifting Cowboys)  

"I first met Ray Price when I played for Hank Williams and Hank brought Ray to Nashville and got him started on the Grand Ole Opry and on Columbia Records. Hank would take Ray on several road trips to get him used to singing in front of crowds. After Hank died, The Drifting Cowboys stayed with Ray Price and we worked about a year and half together. I always said he was the ultimate in a male singer. I think he's the greatest there is. Ray was always a real pal and I enjoyed being with him but he lives in Texas now and I live here in Tennessee so we don't see each other as often as we'd like. I just want to add that he's a singer that a great many artists have copied over the years. His style is beautiful."

**Jo Walker-Meador**  
Country Music Association  

"Ray Price was already a major country music artist when the CMA was founded in 1968. Ray's wonderful voice, singing style and his ability to entertain made him a much sought after talent. He was one of the very first country music stars to use multiple strings on his records and concerts. I recall very well that the producer of some of the CMA's shows would say, 'If you want Ray Price, you'll increase your music costs. He'll probably want 11 strings. Believe me, he was more than worth the increases in our budget.' Ray contributed greatly to the CMA's programs for selling country music to record merchandisers in Los Angeles when he appeared on CMA's first presenta-

tion to the members of NARM during its annual convention in March, 1967 and again in New York in October, 1967, where he appeared on a sales presentation CMA made to the advertising community. Ray has also appeared on CMA Banquet shows, as well as the Awards Show.

Ray continues to 'sell' country music through his public appearances and his chart records. He's a great example of the 'staying power of country music.' CMA is proud to join the legion of fans and peers in saluting Ray on his long and illustrious career."

**Waylon Stubblefield**  
(Former member of Price's band)  

"I met Ray Price for the first time in Austin Texas in 1958 while I was doing sales and promotions for Columbia Records in central and south Texas. I had set up some radio interviews for him. I remember asking him what his goals were. His reply was, 'I would like to be known as a great country singer.' He definitely has achieved and surpassed it. He has one of the finest voices I've ever heard."

**Billy Deaton**  
(Billy Deaton Talent)  

"My association with Ray Price goes back to the '60s. I was a booking agent in San Antonio, Texas, and the first time I ever made a $1,000 in one night, it was on a date I booked with Ray Price. Ray Price not only possesses one of the finest voices in country music, he's also one of the nicest people I've ever met. I admire him not only as an entertainer but as a businessman. He knows what he wants to do and does it!"

---

I wish to say thank you to all the people that have helped me in my life long desire to do the best I could, with all the ability I had.

Love you all,  
Ray Price

Ray Price Enterprises  
P.O. Box 1986  
Mt. Pleasant, TX 75455  
(214) 572-1881
Discography

1953 — Faith — Columbia — B-14941
1953 — Ray Price — Harmony — 1768
1956 — Four Hits — Columbia — B-2218
1957 — I'll Be There — Columbia — B-2809
1957 — Crazy Arms — Columbia — B-2809
1957 — Ray Price Sings Four Hits — Columbia — B-2137
1957 — Ray Price Sings Heart Songs — Columbia — B-10051
1957 — Ray Price Greatest Hits — Volume II — Columbia — CS 9470
1957 — Ray Price Greatest Hits — Volume III — Columbia — B-10052
1957 — Ray Price Greatest Hits — Volume IV — Columbia — B-10053
1957 — Ray Price Sings Heart Songs — Columbia — CL1015
1958 — Talk To Your Heart — Columbia — B-11481
1958 — Talk To Your Heart — Columbia — CL1148
1960 — Faith — Columbia — B-14942
1960 — Faith — Columbia — B-14943
1961 — Ray Price Greatest Hits — Columbia — CL1566
1962 — Ray Price Sings San Antonio Rose — Columbia — CL18556
1963 — Night Life — Columbia — CS8771
1963 — Ray Price Greatest Hits — Columbia — CS8866
1964 — Lovelife — Columbia — CS8989
1965 — Burning Memories — Columbia — CS9089
1965 — Western Strings — Columbia — CS9139
1965 — The Other Woman — Columbia — CS9812
1966 — The Same Old Me — Columbia — P25-5060
1966 — Ray Price Collector's Choice — Harmony — HL7312
1966 — Another Bridge To Burn — Columbia — CS9328
1967 — Danny Boy — Columbia — CS9477
1967 — Touch My Heart — Columbia — CS9406
1967 — Born To Lose — Columbia — CS9477
1968 — She Wears My Ring — Columbia — CS9733
1968 — Take Me As I Am — Columbia — CS9606
1969 — Ray Price Christmas Album — Columbia — CS9861
1969 — Sweetheart of the Year — Columbia — CP9822
1969 — I Fall To Pieces — Harmony — HS11373
1970 — You Wouldn't Know Love — Columbia — CS9918
1970 — Make The World Go Away — Harmony — KH30272
1970 — For The Good Times — Columbia — C30106
1971 — For The Good Times — Columbia — CO30106
1971 — I Won't Mention It Again — Columbia — C30510
1971 — Release Me — Harmony — KH30919
1971 — Welcome To My World — Columbia — G30878
1972 — The Lonesomest Lonesome — Columbia — KC31546
1972 — Ray Price All Time Greatest Hits — Columbia — KG31364
1972 — Somewhere In Texas — Dimension — 5006
1973 — Another Bridge To Burn — Columbia — LE10028
1973 — Faith — Columbia — LE10141
1973 — Nighttime — Columbia — LE10061
1973 — Ray Price Sings San Antonio Rose — Columbia — LE10021
1973 — She Wears My Ring — Columbia — LE10080
1973 — She's Got To Be A Saint — Columbia — KC3033
1974 — Like Old Times Again — Myrrh — 6538
1974 — You're The Best Thing That Ever Happened To Me — Columbia — KC32777
1975 — For The Good Times/I Won't Mention It Again — Columbia — CG3633
1975 — Say I Do — ABC/Dot — DOSD2037
1976 — Precious Memories — Word — WSTB723
1976 — The Best Of Ray Price — Columbia — KC34160
1976 — Hark And Me — ABC/Dot — DO2062
1976 — Rainbows And Tears — ABC/Dot — DOSD053
1977 — The Best Of Ray Price — Columbia — P14229
1977 — Help Me — Columbia — KC34710
1977 — How Great Thou Art — Word — 8780
1977 — Reunited With The Cherokee Cowboys — ABC/Dot — DOS2073
1978 — Ray Price All Time Greatest Hits — Columbia — KG31364
1978 — Ray Price Greatest Hits — Columbia — PC8866
1978 — The World Of Ray Price — Columbia — CS929
1979 — There's Always Me — Monument — MG7633
1979 — This Time Lord — Myrrh — MST6532
1979 — Born To Lose — Columbia — LE10569
1981 — Town And Country — Dimension — 5003
1981 — Tribute To Willie And Kris — Columbia — JC37061
1982 — Loving You — Columbia — P16489
1983 — Master Of The Art — Warner Bros. — 1-23782
1983 — Ray Price Happens To Be The Best — Columbia — P217599
1983 — Reunited With The Cherokee Cowboys — MCA-72073
1984 — Loving You — Columbia — Q16849
1985 — Priceless — Columbia — P217599
1985 — Portrait Of A Singer — Step One — SOR0009
1985 — Welcome To Ray Price Country — Step One - SOR0007

(Compiled by Eva Gosnell, Olney, TX)

Ray, You're really
SOMEBODY!

Ray Price

"Hang in Hoss," Congratulations!
Boudleaux & Felice

Peer—Talbot Music Group
By Mary Kuluwa

"We're trying to showcase his talents in as many ways as we can. We want to show the world he's not only a great country singer but a singer of all types of music. He can do pop, the big bands or the blues as well as anyone and I want to show the versatility of his talent."

That, according to Ray Pennington, vice president of Step One Records in Nashville, who is sharing his ideas on the new directions he hopes to take with the legendary Ray Price's career.

Among the efforts Step One has already put behind Price, most noticeably is what some dub a "masterpiece," the "Portrait of a Singer" album which was released late last year. The Hawaiian oil painting of Price on the LP cover highlights the product but what is more surprising is what's inside the package.

"Portrait of a Singer" includes numbers from the dance band era, a mixture of melodies from the past and tunes that just haven't lost that flavor" says Leslie Elliott of Step One. "This LP is a dream come true for Ray. He says he's always wanted to do something like it."

"Putting together such an elaborate product is a real challenge for an independent label. If marketing strategies go as planned, the album should do well," Elliott said in a recent interview.

Marketing strategies have indeed gone well, according to Pennington who says he's very excited and happy about the recognition that "Portrait of a Singer" has already received. "I feel we're doing great. We're making strong inroads with this release," Pennington says. "We're marketing it on television and through independent distribution and selling well."

Not only is the "Portrait" LP doing well but Step One's other Price LP, titled "Welcome To Ray Price Country" is also reported to be generating strong response.

"With both of these albums, I feel we're giving the listeners and fans the opportunity to continue to hear the type of music they want to hear," Pennington said. "We are hoping to do a lot more things with Ray. He has the talent and the following to be able to do it all, so naturally we're going to promote both." added.

Besides the television promotion on the album, Step One has managed to get into over 125 retail stores across the country with the LPs and Price is taking the project on the road with him too. Through in-house promotion and some outside work, radio and retail exces are noticing.

Pennington hasn't been promoting Ray Price just at Step One, however. Their friendship and partnership, so to speak, started when Pennington came to town in the middle '60s. Price helped Pennington get a start just as he had many other country music aspirants. Pennington worked for Price as a songplugger at Pamper Music and through the years has always gathered the material for Price's projects. Over that period they developed a close friendship and Pennington says that's one reason they work so well together in the studio and one of the reasons Price was happy to join Step One Records in 1984.

"Ray was on a label distributed by Warner Bros and owned by Snuff Garrett and Clint Eastwood," Pennington explains. "Earlier — in 1981 — I got him to sign with Dimension Records where we were working together for about three years until the record company went out of business. So he went to Garrett's label, I called Ray as soon as I got over here to Step One and said 'C'mon back and we'll discuss some more records.' He said he had to wait until his contract was up."

Dear Ray,

Thanks for all the help you've been to Kris and all the other Nashville writers through the years.

Combine Music
Bob Beckham, president

Ray —

Congratulations
for a brilliant career
and
the biggest hit
of all times —

"For The Good Times"

Marijohn Wilkin
Buckhorn Music
Thanks Ray, for making the songs come alive!

Joe Allen
Hank Cochran
Tex Davis
Buddy Emmons

Dave Kirby
Ray Pennington
Jesse Shofner
Leona Williams
Alabama Makes It Number Five
Band Takes Entertainer Of The Year Again

By Mary Kujawa
NASHVILLE — Superstar group Alabama continued its success story by being named Entertainer Of The Year for the third time in a row by the Academy of Country Music. The band’s booked tour has been extended to 30 dates, including four airport locations, in a year-long trek through the United States. The group’s first album was released in 1974, and the second in 1975. The third album, 1976’s “Cajun Road,” sold over 100,000 copies in its first week of release.

Other awards went to: Female Vocalist of the Year — George Strait; Female Vocalist of the Year — Randy Travis/New Female Vocalist of the Year — Judy Rodman/Duet of the Year — The Judys/Song of the Year — Lost In The Rhythms (recorded by Ronnie Milsap)/Single of the Year — The Highwaymen/Album of the Year — Does Fort Worth Ever Cross Your Mind (recorded by George Strait)/Video of the Year — Who’s Gonna Fill Their Shoes (George Jones)/ACM Tex Ritter Award for Country Film of the Year — Sweet Dreams/Pioneer Award — Kitty Wells/Award of Merit — Eddie Edwards — WSIX-Nashville/ACM Radio Station of the Year — WAMZ — Louisville.

TOP 50 ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label, Number, Distributor</th>
<th>Weeks On Chart</th>
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<tr>
<td>ALABAMA GREATEST HITS 2</td>
<td>Alabama</td>
<td>RCA AAL-7170</td>
<td>12</td>
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<tr>
<td>ROCKIN’ WITH THE RHYTHM</td>
<td>Alabama</td>
<td>RCA AAL-7182</td>
<td>7</td>
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<tr>
<td>THE JUDYS</td>
<td>Alabama</td>
<td>Capitol ST 12445</td>
<td>3</td>
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<tr>
<td>SOMETHING SPECIAL</td>
<td>Alabama</td>
<td>MCA 5603</td>
<td>6</td>
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<tr>
<td>WONT’ BE BLUE</td>
<td>Alabama</td>
<td>MCA 5619</td>
<td>5</td>
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<tr>
<td>DAVE MURPHY</td>
<td>Alabama</td>
<td>CBS 4545</td>
<td>13</td>
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<tr>
<td>FIVE-O</td>
<td>Alabama</td>
<td>MCA 5630</td>
<td>14</td>
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<tr>
<td>I’VE RETURNED TO YOU</td>
<td>Alabama</td>
<td>MCA 5635</td>
<td>12</td>
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<tr>
<td>RHYTHM AND ROMANCE</td>
<td>Alabama</td>
<td>MCA 5639</td>
<td>15</td>
</tr>
<tr>
<td>COCKS &amp; CHICKS</td>
<td>Alabama</td>
<td>MCA 5643</td>
<td>17</td>
</tr>
<tr>
<td>LITTLE RUDE</td>
<td>Alabama</td>
<td>MCA 5645</td>
<td>18</td>
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<tr>
<td>TERRY WITTS</td>
<td>Alabama</td>
<td>MCA 5648</td>
<td>19</td>
</tr>
<tr>
<td>JOHN WADE</td>
<td>Alabama</td>
<td>MCA 5653</td>
<td>20</td>
</tr>
</tbody>
</table>

HOT CUTS

THE JUDDS — ROCKIN’ WITH THE RHYTHM OF THE RAIN — (ROCKIN’ WITH THE RHYTHM)
TANYA TUCKER — I’LL COME BACK AS ANOTHER WOMAN — (GIRLS LIKE ME)
JOHN SCHNEIDER — WHO CARES — (A MEMORY LIKE YOU)
DWAYNE YOAKAM — Guitars, Cadillacs — (Guitars, Cadillacs, etc., etc.,)
MERLE HAGGARD — A Friend in California — (A Friend in California)
GEORGE STRAIT — In the Zone — (Something Special)
REBA MCENTIRE — Don’T Touch Me There — (Whoever’s In New England)
DON WILLIAMS — Then It’s Love — (New Moves)
SAWYER BROWN — Shakin’ — (Shakin’)
CONWAY TWITTY — Lay Me Down Carolina — (Chasin’ Rainbows)
MICHAEL MARTIN MURPHEY — Rollin’ Nowhere — (Tonight We Ride)
JAMES TAYLOR — The Man Who Shot Liberty Valance — (That’s Why I’m Here)
REBA MCENTIRE — Can’t Stop Now — (Whoever’s In New England)
COUNTRY RADIO

MOST ADDED
David Walsh
Australia
Dana Hudson
Nicole Carter (pick)
Mark Allen
Harlan Helgeson
Dark Horse: Jan Gray

WQTE-FM — Adrian — Ron Allan
Keith Stegall
McClain/Massey
Dan Seals (pick)
Tom Wopat
Johnny Travis
Sam Thompson
Dark Horse: Jan Gray

KYKK-FM — Longview — Bill
McClain
Dan Seals
The Way
Tony Chance
Sam Thompson
Dark Horse: Jan Gray

WTHI-FM — Terre Haute — Barry Kent
Lee Greenwood (pick)
Ed Bruce
Southern Pacific
Kathy Mattea
Dark Horse: None

KFOX — Abilene — Don Register
Australia
Harlan Helgeson
Jim Glaser (pick)
David Walsh
Andy Carr
Mark Allen
Marvin Dixon
Sam Thompson
Dark Horse: Jan Gray

WDXE — Lawrenceburg — Dale Jones
Randy Travis
Michael Johnson
T. Graham Brown
Vega Brothers
Dark Horse: Jan Gray

WMML — Mobile — Joe Davis
Billy Joe Royal
Carr
Australia
Carlton Moody
Sam Thompson
Willie Nelson (pick)
Vega Brothers
Dark Horse: Jan Gray

KSO — Des Moines — Billy Cole
Dan Seals
Exile
Steve Earle
Robin Lee
Willie Nelson (pick)
Dark Horse: Kathy Mattea

KKAL — Arroyo Grande — Mike David
Jim Glaser
Lee Greenwood
Randy Travis
Johnny Rodriguez
George Jones (pick)
Dark Horse: Roy Clark

KRV — Alexandria — B. Mitchell
Mark Gray
Michael Johnson
Tari Hanesley
Lee Greenwood (pick)
George Jones
Cal Smith
Dark Horse: Jan Gray

WCCN — Nellisville — Nancy Stewart
Barbara Mandrell

HOT PHONES

GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) — THE JUDDS — RCA/CURB
AIN'T MISBEHAVIN' — HANK WILLIAMS JR. — WARNER BROS.
HAPPY, HAPPY BIRTHDAY BABY — RONNIE MILSAP — RCA
Whoever's In New England — Reba McEntire — MCA
Tomb of the Unknown Love — Kenny Rogers — RCA
One Love At A Time — Tanya Tucker — Capitol
1982 — Randy Travis — Warner Bros.

STATION ADDS
KRDR — Gresham — Mark Wade
Randy Travis
Jim Glaser (pick)
Barbara Mandrell
John Anderson
Michael Johnson
Australia
Karen Taylor-Good
Exile
Andy Carr
Jan Gray
Dark Horse: Bill Thombury

WCAO — Baltimore — Johnny Dark
T. Graham Brown (pick)
Malchak & Rucker
Johnny Duncan
Billy Joe Royal
Glen Campbell
Southern Pacific
Dark Horse: None

WZDO — Decatur — Dale Jones
Osmond Brothers
Julie (pick)
McClain/Massey
Lee & Brody
Ed Bruce

WDSY-FM — Pittsburgh — Mary Jo Kascan
Southern Pacific
Every Brothers
John Anderson

WMKM-FM — Destin — Skip Davis
T. Graham Brown (pick)
Billy Swan
Ronnie McDowell
EmmyLou Harris
Vega Brothers
Glen Campbell
Dark Horse: Jan Gray

KJBS-FM — Bastrop — Kim Cox
Jesse Walls
Charleston Express
Sam Thompson
Sam Crenshaw
Billy J. Burnette
Andy Carr

RAW TEXT END
BARBARA RECEIVES BELT AWARD — Barbara Mandrell received a 14-karat gold "Saved By The Seat Belt Award" necklace and a plaque from the American Seat Belt Council recently. Making the presentation during Mandrell's concert stop in Phoenix were (l-r): Ruth Pulliam, coord. of the Arizona Coalition for Seat Belt Use and Chuck Pulliet, AASBC pres. Mandrell survived a head-on collision on Sept. 11, 1984 because she was wearing a seat belt. Although she was injured, two of her children were also in the car escaped uninjured.

ALBUM RELEASES

Cajun comes alive in Jimmy C. Newman's compilation of spicy-flavored music. From the "Cochon De Lait" cut that kicks off the effort to the slow, waltzy "Louisiana, The Key To My Soul," the LP is packed with an array of New Orleans-styled treats. "The Ragin Cajun (Scattin Cajun)" is a fun number and the LP wraps up with the favorite "My Tool Tool." Almost as good as a trip to the Cajun Country itself!

SO FAR SO GOOD — John Jarvis — MCA-5168 — Producers: John Jarvis and Ray Kennedy
Sit back, relax and melt into the music when you put this John Jarvis instrumental LP from MCA's Master Series on the turntable. The offering is done with taste and sophistication all the way through. The first three cuts, all penned by Jarvis, are especially pleasing. ("Some Kind Of Sunrise," "A Month Of Seasons" and "Best Of Both Worlds"). Jarvis' control on the keyboards is superb as he flows from a soft, soothing numbers to high-energy cuts. The LP is rounded out by Bill Monroe's "Blue Moon Over Kentucky."

NEW AND DEVELOPING

HEY DOLL BABY (Columbia 38-05824)
Sweethearts Of The Rodeo (2:30) (Rightsong—BMI) (T. Turner) (Producers: Steve Buckingham and Hank De Vito)
The Sweethearts of the Rodeo, Kristine and Janis Oliver, have been performing together since they were in grade school and say they always knew that a life devoted to music was what they wanted. The Southern California sisters sang together through their high school years and later, built up a strong L.A. following. In fact, their steady pizza parlor gig back-fired on them because of their popularity. "We played there for two years until we got fired. There were too many people coming in to see us and they couldn't handle the crowd," Janis recalls.

It was Janis who was the first to land in Nashville with husband Vince Gill and later convinced Kristine to make the move. The pair have been together about a year and half before things started to happen for the duo and last November their singing career really took hold when the Sweethearts were chosen as the national winners in the annual Wrangler Country Showdown talent showcase. A CBS Record deal had been signed and now their first effort

SINGLE RELEASES

OUT OF THE BOX

RANDY TRAVIS (Warner Bros. 7-26962)
Although Warnings is pushing the "A" side, ballad, "On The Other Hand," lots of our early radio reports have strongly favored the uptempo "B" side, "Can't Stop Now." Here in the CB offices, the nod also goes to "Can't Stop Now," but only by the slimmest of margins. Which side to choose, which side to choose? What a beautiful dilemma. Whatever side you go with, you're a winner! (And if you go with both sides, it's a win-win situation.)

T. GRAHAM BROWN (Capitol B-5571)
I Wish That I Could Hurt That Way Again (2:57) (Tree/Cross Keys—BMI/ASCAP) (Van Hoy, Putman, Cook) (Producer, L. Bud Logan)
This single could take T. to the top of the charts. It's packed with strong emotion and delivered with his usual raw feeling. Besides the tune's sound which fits Brown's style to a "T." the production and lyrics just couldn't be any better than they are. This is HOT!

RONNIE MCDOWELL (MCA/Curb-52816)
All Tied Up (2:55) (Tree/Strawberry Lane—BMI) (R. McDowell, B. Killen, J. Meador) (Producer: Buddy Killen)
Ronnie McDowell's moved to MCA and this is his first offering from the new home. Not much has changed in his style. The upbeat, catchy phrasing that made him so popular with radio is still there and "All Tied Up" stands a good chance of continuing McDowell's appeal.

DENNIS ROBBINS (MCA-53809)
Hard Lovin' Man (2:53) (Cory Rock/Diablo Lobo—ASCAP) (D. Robbins, B. McTaggart, W. Hayes) (Producers: Eddie Kiltroy, Dennis Robbins)
Produced, penned and performed by Dennis Robbins, his new single off the LP "The First Of Me" hints of that raw, honky-tonk sound. Easy to like with nice fiddle accompaniment.

FEATURE PICKS

"CHECKING THE PEC DEC" — Earl Thomas Conley (left) and Eddy Raven (right) work out at KNIX Radio's employee fitness center. The artists crossed paths in Phoenix during concert tours.
“WISHFUL DREAMIN’” FL549
COMES TRUE WITH A GREAT RECORD FOR MICHAEL SHAMBLIN ON

Produced By
RAY BAKER AND BOBBY FISCHER
Exec. Prod.
RAY BAKER

Artist Management
GENE COOPER
(205) 556-3999

Natl Record Dist. & Promo.
FISHER & LUCUS INC.
50 Music Sq. W. Ph. 329-2278
Nashville, TN 37203

INDIE SPOTLIGHT

LONEY HUTCHINS (ARC-003)
“Cumberland River” seems to be a song that you never get tired of hearing. Penned and sung by Hutchins, the production and quality of the single is near-perfect and Hutchins’ pleasant vocals add to the appeal of the record. Let it take a few spins around the turntable. It’ll hook you!

DON GRANTHAM (Southern Tracks-ST 1055)
Saying Goodbye is Never Easy (3:26) (Brother Bills-ASCAP (D. Grantham) (Producers: K. Carlile, D. F. Grantham) (Southern Tracks, 3051 Clairmont Rd. N.E. Atlanta, GA 30329)
A refreshingly different voice and sentimental lyrics go hand in hand to make this single very appealing.

DUSTY MARTIN (Marquis MO-1012-S)
Jesus Is The Star (2:51) (Baray—BMI) (J. Henderson, D. Mitchell) (Producer: Gene Miller) (Marquis Group, 50 Music Square West, Nashville, TN 37203)
A beautiful and inspiring tribute.

GEARY HANLEY (Kansa KA-626)
Big City Woman (2:39) (Great Leawood/Twinsong—ASCAP/BMI) (J. Covert, J. Pistotnik, R. Zackery, E. Morgan) (Producers: Kit Johnson, Ronny Light) (Kansa Records, 1300 Division St. Suite 106, Nashville, TN 37203)
Traditional country with an easy, up tempo beat.

GENE STROMAN (AIM)
Another tribute to the Lone Star State.

ROBIN LEE — Robin Lee — Evergreen EV-1001 — Producer: Johnny Morris
Robin Lee was a nominee for the Academy of Country Music’s New Female Vocalist of the Year award recently and after listening to her new LP you’ll understand why. The self-titled work highlights her appeal as an upcoming artist, from her previous hit “Safe In The Arms of Love” to her current chart-climber “I’ll Take Your Love Anytime.” Robin pours deep emotion into “You Shouldn’t Know Her That Well” and gives it her all on cuts such as “Jilted” and “If You’re Anything Like Your Eyes.” We’re bound to hear a lot more from Robin Lee.

Consensus Dark Horse

JAN GRAY — CROSS MY HEART — CYPRESS RECORDS Dark Horse Picks at: WACO, KWOC, WAXE, WMML, WIXZ, WMK, KJBS, KFRD, WDTE, WMTZ, WEL, WBA, WCMX, WJZM, KIXZ, KTOM, KRRV, KYKK, KBRO, WLAS, WCCN, KNSS, KFGO, KFH, WKKN, KFDI, KCTI

* POP  * JAZZ  * COUNTRY  * GOSPEL
Amy Grant Named Artist Of The Year At Dove Awards

NASHVILLE — Amy Grant proved her ever-increasing popularity and musical acceptance by capturing the highest honor, Gospel Music Artist of the Year, at the 17th annual Dove awards held here last week.

Other awards went to the following: Billy Sprague and Niles Borop, writers of "Via Dolorosa," voted Song of The Year; Gloria Gaither, named Songwriter of the Year, Larnelle Harris, Male Vocalist of the Year and Sandi Patti, Female Vocalist of the Year.

Russ Taff walked away with Contemporary Album of the Year honors for "Medals," Larnelle Harris for "I've Just Seen Jesus" (Inspirational Album of the Year), The Hemphills for "Excite" (Traditional Album of the Year), the Winans, for "Let My People Go" (Contemporary Black Album of the Year), Shirley Caesar for "Celebration" (Traditional Black Album of the Year), Donnie McClurkin for "For Such A Time" (Christian Contemporary Album of the Year), and Kim Taff for "Medals" (Children's Music Album of the Year).

Mark Tucker, Kent Hunter and Thomas Ryan received awards for "Unguarded" (Best Design Album), and Glen Campbell won the Secular Artist of the Year honor for his LP "No More Night.

A new face seen during the GMA week was Kim Boyce, a contemporary Christian artist who recently signed with Myrrh Records.

Hailing from Winterhaven, Fla., Kim grew up listening to Gospel music because her father worked at a gospel radio station. "I listened to Gospel music more than anything, then I began listening to top 40 and rock," she said. She describes her music as "bright, up-tempo, like the old Motown style." Kim plays the piano and writes a lot of her own material.

How did she get into Christian music? "About two years ago I needed some direction," she says. "I had to make decisions about my career. I always knew in my heart I was called by the Lord. Because of some miraculous occurrences and other confirmations, I came to know the calling for sure. Music can touch people where words can't." Kim did a duet, "You're Not My Child," with Carmen on his album "The LAMB."

NEW FACES TO WATCH

Kim Boyce

Champion." She is now working on material for her debut album, scheduled for release in September. Upcoming plans include a "Youth For Church" tour in July and she will be opening for some of Myrrh's other acts next year. She is currently putting a band together and "looking forward to touring".

GOSPEL ALBUM REVIEWS

PETRA — Captured in Time and Space — Star Song 7-102-06586-8 — Producer: Jonathan David Brown

This collection of Petra numbers recorded live is truly a treasure. Their greatest hits are on this four-sided LP, along with a few new ones, such as the instrumental, "The Race" and "The Great I Am." The high energy of their performance is captured — in time and space — and in the heart of the listener.

INSTRUMENT OF PRAISE — Phil Driscoll — Benson RO 3915 — Producers: Phil Driscoll, Lari Goss, Ken Pennell

There sure is power in this instrument. A particular treat on this album is listening to Phil's trumpet-playing on the award-winning song, "I've Just Seen Jesus." Other highlights include "Great Is the Lord," "How Great Thou Art" and "Up Where We Belong." A classic instrumental LP.

MICHAEL PETERSON — Michael Peterson — Sparrow SPR 1119 — Producer: Brad Westering

Pure poetry is exemplified on this soothing, yet eye-opening LP, the first release from Michael Peterson. Almost all the songs are based on Scripture and all are written or co-written by the artist. Particularly good ones are: "Nail Without a Carpenter," "Autumn Falls," "Give It Up" and "Faith Is."

ELIM HALL — THINGS BREAK — Reunion 701-0012-121 — Producers: Gary Chapman and Tim Marah

This first album from Canadian group Elim Hall is filled with innovative guitar leads, driving percussion and lyrics that speak in the language of today's youth. Songs such as "Erosion," "Hyperthermia" and the title cut reflect their talent and their desire to improve the world.

GOSPEL PICKS

WATCH THE LAMB — Ray Boltz — Heartland HR 38660 — Producer: Steve Millikan

REVIVED — Heaven Bound — Riversong RO3914 — Producer: Billy Smiley

LARNELLE HONORED — The Benson Company recently honored Grammy award winner Larnelle Harris in Nashville with a reception at the Maxwell House. Shown at the reception from (l-r) are: Greg Nelson, producer, William Traway, exec. vp and gm of the Benson Company; Noran Spurr, booking agent, Thurlow Spurr, mgr., Larnelle Harris, Mitzy Harris, James Buick, chief exec. and pres. of the Zondervan Corp. and Robert Jones, pres. of the Zondervan Music Group.
JAZZ
ON JAZZ
Lee Jeske, New York

GAG RULE — If Cecil Taylor, Stanley Clarke, and Eddie Van Halen formed a trio, they'd play at New York's long-time jazz club, the West End Cafe, because the instruments they play create "incidental music." But if Lee Konitz wanted to do a solo alto saxophone recital at the same venue, he'd be sent packing. This blatant absurdity is due to a bizarre cabaret rule which New York City is now busily enforcing. Basically, the law restricts unlicensed establishments from presenting any instruments but up to three strings or keyboards, or one voice and one stringed instrument or keyboard. And to get a cabaret license, some of the rooms have to stand on their heads and bark at the moon — or install expensive equipment, like specific sprinkler systems, that seem to have little to do with whether a performer plays a trumpet or a Hammond organ.

There are some 280 licensed cabarets in New York City and about six times as many spots to hear live music. The New York musicians' union feels that enforcement of this law discriminates against jazz musicians, many of whom have been known to make their livings by blowing into horns. The fight has been joined. In the meantime, just like the West End and the Angry Squire — where, among other people, people like Hank Mobley, Buddy Tate, Clifford Jordan, and Benny Golson have with a record deal that can pay host to fewer players, hornless makes. You want to play the "West End Blues.""

"X" MARKS THE SPOT — The most tantalizing jazz event yet this year — and I don't expect many jazz events to top it — is the reemergence of Ornette Coleman on the recording and concert scene. The free jazz genius, the maestro of harmonics, has of late recorded infrequently — he hasn't made a record in the '80s; and has toured infrequently — and then only in the context of his often-excellent electric band, Prime Time. With Pat Metheny, Ornette has self-imposed the truce to collaborate on "Song X" (see review this page), which features Ornette and Metheny in the riveting company of Jack DeJohnette, Charlie Haden, and harmonic offspring Denardo Coleman. That incredible — I used the word advisedly — ensemble is actually about to hit the road. The "Song X" Tour will be in Providence, RI (5/2), Ithaca, NY (5/3), Syracuse, NY (5/4), Washington, D.C. (5/5), Philadelphia (5/7), New York City (5/8), New Haven (5/10), Boston (5/11), Springfield, OH (5/13), Urbana, IL (5/14), St. Louis (5/15), Evanston, IL (5/16), Ann Arbor, MI (5/17), and East Lansing, MI (5/18). See the listing for details.

THE ESSENCE OF SCAT — Essence, The Television Program, has put together a loving half-hour tribute to Ella Fitzgerald that includes bits of a delightful interview with the great lady (where she talks about how she was "too romantic" much of her life), several wonderful film clips, and brief interviews with some of Ella's associates. The show is too short — putting a 50-year career into a half-hour is a thankless task — but it is a wonderful way to spend 30 minutes. It will be seen over the weekend of April 26 & 27 (Ella will be 66 on the 26th); check your local listings.

REISSUE TIME — Savoy has just chiseled in with four LPs of vintage material: Charlie Parker, "Bird at the Roost, The Savoy Years — The Complete Roost Performances, Volume Two" features the bebop's greatest great-great band; Jack Teagarden, "Varisty Sides" is a big band LP that is long on vocals and short on trombone solos; Bill Hardman, "Savoy Somethin's" is a well-turned '61 album featuring the trumpetman with Sonny Redd and rhythm; and Wiiny Brown, "Miss Brown For You" is a disc of previously-unreleased material from the neglected vocalist. Landmark Records has reissued a landmark pair of LPs: Cannonball Adderley's "Jazz Workshop Revelry's," live performances by one of the most popular jazz bands of the day; and Helen Merrill/Dick Katz's "A Shade Of Difference," continuing the current spate of fine Merrill product, past and present. Fantasy, which distributes Landmark, has dug up another good set of previously-unreleased Ellington: "The Intimacy of the Blues" is a fine set of swinging small-group dates, recorded in '67 and '70, featuring the usual line-up of Ellingtonians.

SHORTER NO LONGER — Weather Update is the name Joe Zawinul will be using for the band that hits the road in June, with guitarist John Scofield and the line-up Shorter himself, in what was Weather Report.

JAZZ AID — The jazz community is quick to rally around an ailing colleague. Drummer Frankie Dunlop is ill and last week a panoply of talent turned out at New York's Blue Note to help raise some bread to pay his expenses. Contact the club if you'd like more information on how to pitch in for Frankie.
MUSIC BUSINESS SYMPOSIUM
at the Ambassador Hotel, Los Angeles, Calif., May 2nd-4th
KEYNOTE SPEAKER: CLIVE DAVIS
President, Arista Records

FRIDAY, MAY 2
A & R: TRENDSETTERS OR FOLLOWERS
Moderator: Howard Halpern—415/Columbia Records
Paul Atkinson—RCA Records
Gary Gersh—Geffen Records
Steve Mo—EMI Records
William Hein—Enigma Records
Eddie Lambert—Motown Records
John Guarnieri—Epic Records
Ron Oberman—Columbia Records
Abby Galuten—producer
Jeff Eynick—producer

AGENTS & PROMOTERS
Moderator: Claire Rothman—The Forum
Jay Marciano—Universal Amphitheatre
Larry Larson—mgr., Kenny Loggins
Steve Pennie—Avalon Attractions
Alex Hodges—I.C.M.
John Baruck—mgr., R.E.O. Speedwagon, Survivor
John Huie—H-I Agency
Andrew Hewitt—Nederlander
Ian Copeland—FBI

THE SONGWRITER/PUBLISHER
RELATIONSHIP (BMI sponsored)
Moderator: Ron Anton—BMI
Mel Bly—Bly Music Group
Tony Haynes—songwriter
Glenn Friedman—Music Umbrella
Bruce Roberts—songwriter
Tom Sturges—Chrysalis Music
Alley Willis—songwriter
Dale Kawashima—Dale Kawashima Music
Martin Pege—songwriter

MERCHANDISING
Moderator: Mark Fleischer, Atty
Ira Socolof—Great Southern
Al Ross—Virgin Merchandising
Rob Biniaz—CBS Records, Business Affairs
Larry Johnson—Nice Man Merchandising
Wendy Dio—Niji Management
Herbert Herbert—mgr., Journey
John Lemke—FAME Inc.
Del Furano—Winterland

PRODUCERS: ART versus COMMERCE
Moderator: Alan McDougall—BMI
Roy Thomas Baker
Rick Derek
Skip Drinkwater
Al Kooper
Richard Gotteher
Tom Werman
Riche Zito
Bob Margouleff
Michael Master
Michael Melvoin
Michael Omartian

SMALL VENUE MARKET
Moderator: Spencer Davis
Robert Stein—Beverly Theater
John Harrington—Palace
Stann Findelle—Performance Magazine
Robert Biggs—Slash Records
Alan Oken—A & M Records
Paul Goldman—Monterey Peninsula

WOMEN IN MUSIC
Organizing meeting of the Los Angeles Women in Music Association addressing its new membership and setting an agenda for the future.

A & R PRIVATE MEETING
A closed door meeting for members of the A & R departments in the major and independent labels.
—Malcolm McLaren, Guest Speaker

SATURDAY, MAY 3
CORPORATE SPONSORSHIP
Moderator: Gary Firth—Starmem Inc.
Robin Robin—Geffen Records
James Val—The Vail Company
Curtis Shaw, Atty.
Jim Harsey—The Jim Harsey Company
Bob Friedman—MTV

RECORD MARKETING
Moderator: Spence Berland—Cashbox
Harold Childs—Qwest Records
Billy Gold—A & M Records
Sandra Gutschen—Enigma Records
Walter Lee—Capitol Records
Stix Hooper—Crushers
Sheley Heber—Image Consultants

INDEPENDENT LABELS
Moderator: Eric Greenspan, Atty
Billy James—Encore Records
Lisa Fancher—Frontier Records
Dave Roeder—JEM West
Mark Kates—Big Time
Scott Bernstein—Alliance Records
Harold Bronson—Rhino Records
Claus Sussmann—Cypress Records
Fred Bourgeois—Bug Music

TOUR MANAGEMENT
Moderator: Miles Hurwitz—BAM
Gary Smith—Pollstar
Wade Perry—Fox Productions
Fred Wolinsky—Laventhal & Horvath
Steve Mendell—IMC
Perry Leopold—PAN
Howard B. Luckman
George Travis—Tour Manager, Bruce Springsteen

INDEPENDENT LABEL ASSOCIATION—
INTRODUCTORY MEETING
The first public meeting of those independent labels who are promoting the establishment of a trade association aimed at increased benefits and opportunities for the independent record companies.

ALL-DAY SEMINAR: “MUSIC IN FILM”
(Sponsored by ASCAP)
Making The Music Work With The Film
Moderator: Richard Kraft—Varese Sarabande Records
Gary LeMeil—Columbia Pictures, Senior VP, Music
Craig Safan—film composer
Lee Holdridge—film composer
Stephen Bishop—recording artist
Making The Deal: A Different Kind of Creative Challenge
Moderator: Lynn Jackson—ASCAP
Ron Gertz—The Cleaning House, President
Ross Schwartz, Atty.
Al Bart—Bart/Milander
Christie Barnes—ASCAP
Keith Zajic—Columbia Pictures
Case Study: The Anatomy Of A Soundtrack
Moderator: Russ Regan—Polygram Records
Steve Bedel—Paramount Pictures
John Hughes—Producer, "Pretty in Pink"
David Anderle—A & M Records
Howard Deutch—Director, "Pretty in Pink"
Talking The Filmmaker’s Language: The Unique Demands of Writing For Film
Moderator: Gaylon Horton—Indep. Music Supervisor
Robin Gard—Disney Studio, V.P. Music
Stan Milander—Bart/Milander
Al Silvestri—composer
Ken Topolinsky—Len Hill Films
Michael Peyer—Producer, "DesperatelySeeking Susan"

CAREERS IN THE MUSIC INDUSTRY
(Sponsored by the LA chapter of NARAS)
Kent Klavens, Atty.
Al Schlesinger, Atty.
Bob Monaco—author, "The Platinum Rainbow"

SUNDAY, MAY 4
RADIO: REACHING YOUR DEMOGRAPHIC
Moderator: Joel Denner — Radio & Records
Lee Abrams—Birkhan/Abrams/Douglass/Ellic
Harold Gandy—KUTE
Gene Sandblom—KFI
Cynthia Han—KXOL
Tommy Nast—Album Network
Lee Bailey—Radioscope
Tom Yates—KCKY (The City)
Richard Sands—KITS
John Sebastian—J.S. Inc.

MANAGERS: ISSUES IN THE
ARTIST/MANAGER RELATIONSHIP
Moderator: Kim Guggenheim, Atty.
Derek Sutton—Stardust Enterprises
Dave Luman—manager, Untouchables
Eric Gardner—Pananchise Entertainment Mgt.
Ray Manzarek—art/producer
Peter Paterno, Atty.
Ron Weisner—Weisner-DeMann
Trudy Green—Frontline
Paul Fishtkin—Modern Records

PRESS & PUBLICITY
Moderator: David Adelson—Cashbox
Gary Baker—IRIS, Dir. Publicity
Clay Smith—Entertainment Tonight
Jeff Silverman—BAM, Rockit
Howard Bloom—Howard Bloom Co.
Mikal Gilmore—L.A. Herald Examiner
Danny Sugarman—author,
"No One Here Gets Out Alive"
Fran Musso—Chrysalis Records
Laurie Gorman—Frontline

THE FUTURE OF MUSIC VIDEO
Moderator: Bob Emmer—MGM/UA Home Video
Roberta Perry—Edwards Tech.
Bill Brummel—Night Tracks
Peter Facer—Video One
Jerry Kramer—producer
Glen Goodwin—producer
Celia Hirschman—Vis-Antibility
Michelle Peacock—Capitol Records
Cari Grasso—Cutting Edge
Jim Thompson—Thompson Network

THE ROLE OF MUSIC & MEDIA
IN SHAPING CULTURE
Dennis Erokan—BAM publisher
Bob Guccione, Jr.—SPIN publisher

INDEPENDENT PROMOTION
Ralph Taehjin—Clyde Enterprises
Steve Meyer—MCA Records
Lenny Bronstein—Heavy Lenny Promotion

A & R PUBLISHERS (All Day)
One of the services provided by the Symposium for professionals in the industry is the closed door meeting format, including this all-day series of meetings between A & R personnel and representatives from the major publishing companies.

A & R: WHAT THEY LOOK FOR
Co-Moderators: Kevin Odegard—NASC
John Brathey—LASS
Ritch Esa—Artista Records
Neil Portnow—EMI Records
Stephen Powers—Capitol Records
Rodney Gordy—Jebbe Music
Aan Melna—Famous Music

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Frank Sinatra (continued from page 11)

material in musical albums, 16 of the finest albums of popular music ever made has its albums available in butchered, mid-line editions — with two, sometimes as many as six different versions of the albums. English Capitol recently digitally remastered all of these records — including their Capitol counterparts — and they are available over there separately or in a gorgeous 20-record set; American Capitol has no plans to follow suit. For the well-heeled, there is a 16-record audiophile collection available locally, at some $300 or so a crack. Reissue, my ass — in the USA. At 22 years — he founded the company and sold it to Warner Bros. — has everything available, 50 years after his death, at the going price if you're interested in the possibility of putting those albums into a box.

Sinatra's portrait of an Album, MGM/UA Video of the making of "L.A. is My Lady," went gold in one month and has spawned a couple of music videos currently airing. The album artwork is terrific. It's ironic; "L.A. Is My Lady" is not a good album — Sinatra is unfamiliar with the material and he strains (Most of us were disappointed in the album," says Nancy Sinatra). This popular video is only feeding the misconception that whatever it is, it's "in a different league" — unmethodical, studio and barn, barn — makes an album. A few extra rehearsals, a couple of more takes, and a classic may have been achieved. It's one of the many dichotomies so clearly spelled out in Sinatra's last, self-appointed swansong, the perfectionist, the next day, let's-get-it-done-and-get-the-hell-home.

California Girl and "It Was A Very Good Year" ache at the Meadowlands — the poignance hangs over them like the fumes over the Garden State Parkway. Sinatra's struggle to return to his form is evident — and at the love expressed on "my turf" and he promises his landlady that he'll be back one day — a "Eve of Destruction" and "Who'll Stop the Rain." To acknowledge a woman in the audience who sent a note backstage describing the events at the L.A. Forum, which the Tribune suggested one should go to see the skinny Hobokan at a theatre in Newark.

Frank Sinatra as desperate the utilities, public utilities, and it's a small fight — has triumphed. At age 70, the audience came to him to help him sing his songs. The Bad, Bad, Leroy Brown, "Strangers in the Night," "My Way" — is gone; the songs he sings are timeless American songs, flawlessly arranged, and despite the rayguns, beautifully sung.

So make it one for my baby — And come for the road. That long, long road.

Simple Minds (continued from page 7)

In an emotionally charged speech, Healey said the band, which has been at the time of 25 years, what we've seen is that governments, in efforts to control their people, work very severely on individualism and individualism is ironic; (that). That, to the people of Earth, is unacceptable (Simple Minds' five lead singers, Andrew "Donnie" McGowan, who volunteers around the world who will not accept the fact that the people should not be in prison, because of their race, color, sex, or beliefs). We have, if you will, done for 5, 10, 15 or 20 years (and) face the torture, where their very persona is destroyed ... it must be stopped by those of us who care about other people. It's in that context we welcome the band Simple Minds. (What they're doing) has been influenced by the new way, A&M is part of that effort also.

Music Biz Symposium (continued from page 5)

slated are: Raphael Tashjian, Isrog Enterprises; Steve Meyer, RCA, and Penny Bronstein. Heavy Pressure Promotions. Dan Soloway, FLA, and Brian O'Dell, All Entertainment, have additions to that panel and if all goes as planned, it could be the grand finals of the symposium.

Retailers Cautious on Pricing (continued from page 5)

$9.98 list provided the cost of a $9.98 came down. He was unable to give details at this time as to just how Musicland will respond to the increases in their stores but conceded that discussions were ongoing.

According to Bill Golden, executive vice president of The Record Bar, the Durham-based retailer will have to go over list. "I'm sure nobody's happy about it," Golden asserted. "We're going $8.49 or $9.49," he added.

The 29-store Record Shop will soon see price increases. President Mary Ann Levitt told Cash Box, "We will have to raise our prices to reflect the new situation. We haven't exactly determined what we're going to do, but we're going to have to raise them. We'll mail stores and allow them to order our list for the last four years. So that's going to be a problem. We may have to go up on front line as well. I'm trying to find a way of avoiding it, but so far I haven't found it."

JVC Festival (continued from page 5)

Singers, as usual, make up the back-up band. The show was hosted by Avery Fisher Hall playing host to Ellis Fitzgerald (6/20), Sarah Vaughan and Billy Eckstein (6/24), Mike Lerner, George Carlin, David Gockley $21,627) and the "Legacy of Nat King Cole," with George Benson, Natalie Cole, John Dankworth, Harry Allen.

All-star tribute shows are also planned for Wild Bill Davison, who turned 80 in January (Town Hall, 6/22), the late Ellington saxophonists Ben Webster, Johnny Hodges and Harry Carney (TH, 6/25), and Jelly Roll Morton (TH, 6/28).

An international flavor will be lent to the festival, which will mark the Festival appearances of Brazilian Milton Nascimento (Beacon Theatre, 6/26 & 27) and the Russian ballet柴科夫斯基, on their first U.S. Tour (TH, 6/21, co-billed with Peter Brown's Brass Fantasy).

The solo piano series, which will be held at the Bruno Walter Auditorium, will feature Barry Harris (6/20), Ella Larkins (6/21), Dick Wellstood (6/23), Andy LaVerne (6/24), Mulgrew Miller (6/25), Steve Kuhn (6/26), Ray Bryant (6/27), and Dorothy Donegan (6/28). Other festival traditions returning are two days of all-star concerts at the Saratoga Performing Arts Center, June 6 and 7, and the "Danube Festival," a "Piano Spectacular" and a picnic — at New Jersey's Waterfor Village (6/22 & 23), a jazz boat ride (The Count Basie Orchestra and Strings, June 20 and 21), and Dave Charles' Jazz Legends on Film (Bldg 20, St. Y, 6/23).

Rounding out the schedule are Miles Davis (AFH, 6/21), the Herbie Hancock Quartet/OTB (AFH, 6/22), Chico Hamilton (St. Peter's Church, 6/24), George Howard (AFH, 6/25), B.B. King/Cracov (AFH, 6/27), and John Coltrane/ The Rochester-Veasley Band (6/27).

Cash Box/April 26, 1986
AROUND
THE ROUTE
By Camille Compasio

Mondial International Corp. has opened a branch office in Carle Place, Long Island, to accommodate op customers in the Brooklyn, Queens and Long Island areas. The new facility is located at 45 Voice Road, Carle Place, NY 11514 and is managed by Monty Wilson who has covered the Long Island territory as a member of the firm's sales team. It will carry a complete assortment of coin-op and vending products, will provide parts and service as well as kit installations (with a 48 to 72 hours turnaround). Mondial's executive veepee Dick Sarkisian advised that arrangements are currently being made for a May 1 grand opening celebration.

The VS Challenge. Nintendo's special offer of a free VS Pak for any purchase of a VS UniSystem or VS UniKit ("buy the hardware, get the software free") has been a great gun but will be coming to an end soon. So, if you haven't taken advantage of it as yet, better contact your nearest distributor or Nintendo right now. Incidentally, the offer applies to all VS Paks, including the new VS Super Mario Bros.!

Business is very good! That's music to the ears nowadays — and it's coming from John Lotz of Betson Pacific in L.A. "April started out on a fantastic (continued on page 42)

Konami Promotes Jerry Korbecki

CHICAGO — Konami, Inc. has promoted Jerry Korbecki to the position of production manager. Korbecki had been technical service manager at Konami since joining the firm in April of 1984. His previous professional experience was in the area of technical service for Omron Electronics, Inc. and Bally Midway Mfg.

In his new position, Korbecki will be responsible for the overall operation of Konami's parts department, technical service area and the assembly and packaging of the firm's uprights.

"As technical service manager, Jerry was able to maintain a 99 percent next-day repair record on any PCBs sent to his department," commented Konami president Ben Har-El. "We appreciate the excellent job he has done for us and we know he'll apply the same high standards to his new position."

Korbecki graduated from the DeVry Institute of Technology in Chicago as an Electronics Technician. He currently resides in the Chicago suburb of Hoffman Estates.

AAMA Appoints New Executive V.P.

CHICAGO — David A. Weaver has been selected by the Board of the American Amusement Machine Association to be the association's executive vice president, ending a professional search which lasted several months. Weaver replaces former AAMA executive director, Glenn Braswell, who resigned to become president of the Flexible Packaging Association.

Weaver brings a strong marketing, public relations and association management background to his new position. Prior to joining AAMA he was, for nine years, the director of the American Floral Marketing Council (AFMC), a 3.4 million dollar international membership organization that provides marketing and promotion programs to 18,500 members. While at the AFMC Weaver increased the membership from 1,400 to its current level, initiated a television public service announcement program which brought that association 15 million dollars in free tv time, and developed film and video communications that received national recognition from the American Society of Association Executives.

Prior to his work, at AFMC he was manager of marketing services for DIGI-LOG Systems, a computer terminal manufacturer, (continued on page 42)
AAMA Vice President

and before that a sales representative for RCA's Computer Division.

AAMA president Robert Lloyd, in announcing Weaver's appointment, said "David is just what our association needs at this point in its development — a strong manager with successful association experience and, more importantly, a creative individual with a marketing frame of mind that can help our industry grow."

Weaver, who started his new job on April 14, 1986, holds a BA degree in Psychology from Eastern College and an MBA in marketing from Temple University. He currently resides in Maryland with his wife and two sons.

The "Super" Version

CHICAGO — "Super Sprint" — the world's first 3-player video game — has been released by Atari Games Corporation, its parent company, "Super Sprint" offers intense head-to-head racing competition and has the same player appeal to attract a whole new generation of fans.

One, two or three players can start the game by choosing a car. A track select screen appears, allowing players to select one of eight unique tracks. At the starting line, a green flag indicates the race is on and each heat consists of four laps around the track. The appearance of a white flag signals that the last lap is on. At the end of each heat, players go to the Winner's Circle where racing statistics show each player's ranking, best lap time and average lap time. As long as players beat the computer-controlled cars, they get to continue on to the next track, however, losing players can stay in the game by adding another coin. A new player can enter the game whenever there is an open position. These are the features that influence earnings since the combination of multi-player and add-a-coin have proven to bring in record collections.

During each race, players compete to collect gold wrenches, which appear randomly on each track, and these wrenches are a key element in the game as they can be traded in for custom car features. Players can customize their cars according to their driving skills with options such as super traction, turbo acceleration and higher top speed. The new model has detailed animation, stereo music, sound effects and special operator options.

Further information may be obtained through factory distributors or by contacting Atari Games Corp., 675 Sycamore Drive, Milpitas, CA 95035.

BANNER GALA — Banner Specialty Co. of Pittsburgh hosted their Grand Opening Showcase on March 16 with more than 450 guests in attendance and a product spread of music, games and vending equipment representing some 15 manufacturing firms. The Banner guys were all decked out in full dress tuxedos for the occasion, the facilities were colorfully decorated, there was an open bar and a tasty buffet of carved roast beef with all the trimmings for everyone to enjoy. In addition, (through the cooperation of several manufacturers) door prizes were continuously given out and two main prizes were awarded at the close of the show, the total value of which was in excess of $10,000. As you can see in the accompanying photos, guests enjoyed the food (photo 1), the hospitality and (photo 2) the outstanding equipment display!
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