ASCAP CONGRATULATES
ACADEMY OF COUNTRY MUSIC
AWARD WINNERS

SONG OF
THE YEAR

"Lost in the Fifties Tonight
(In The Still of the Night)"
Publishers: Lodge Hall Music, Inc./
Two-Sons Music/ W B Music Corp.

Writer: Mike Reid

Writer: Troy Seals

Artist: Ronnie Milsap

Male Vocalist of the Year
and
Album of the Year
Does Fort Worth
Ever Cross Your Mind?
George Strait

Female Vocalist
of the Year
Reba McEntire

Top New Male Vocalist
of the Year
Randy Travis

Top New Female Vocalist
of the Year
Judy Rodman

Single of the Year
Highwayman
Johnny Cash

Reba McEntire

Randy Travis

Judy Rodman

Johnny Cash

American Society of Composers, Authors & Publishers
The Songwriter Speaks
Blanket Vs. Source Licensing
By Mark Sebastian

Blanket Licensing

The N.A.B.'s Edward Fitts has presented to the Subcommittee on Courts and Civil Liberties a smoke-screen of rationalizations to the unpreparedness of the blanket system for local T.V., while admitting that it is proving itself in answering the demands of cable T.V.

Opposition to the bills comes most vocally from performing rights societies and the Motion Picture Association. The N.A.B., representing the station owners, seeks to circumvent the will of the courts in the recent Buffalo Broadcasting case wherein the Supreme Court upheld as fair and lawful the existing, functioning blanket system. In the ideal world of the broadcasters' minds, music should be like a tank purchased once, at a modest price, but capable of powering a car indefinitely.

There are families where music is passed down as a trade like any other, through several generations. It will take more than oppressive legislation to dissuade such families from their course, or to lessen the prolificness of composers. But there is enough adversity in their paths already without eroding the rewards forthcoming once their music is heard. Nor is it in the public interest to diminish the considerations given composers for creating the sounds that people dream.

The blanket system has already made compromises on behalf of composers' incomes, from two-and-a-half percent to its present one percent of broadcasters' income, and has proved itself as efficient and encouraging of trade.

These bills, S1980 and the Boucher-Hyde (the irony in Mr. Hyde's name is not lost on songwriters), would very much lessen one's motivation beyond creative, to write music for feature or T.V. usage, as one would be deprived of regular, gradual accounting. They fly brazenly in the face of reason, are an affront to due process, and are exactly recognized as a simple partisan lobby behind which, like many human endeavors, lies the desire to make more money. The best that can be said of them is that they provide a good opportunity to familiarize yourself with your district's Congressman and to communicate your view.
<table>
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<th>Artist(s)</th>
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<td>NEVER AS GOOD AS THE FIRST TIME</td>
<td>SADIE (Portrait/CBS 37-05846)</td>
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<td>29</td>
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**Chart Breaker**

**Like No Other Night**

**Cash Box Top 100 Singles**

**Cash Box Top 100 Singles Chart is based on a combination of Radio Airplay and Actual Pieces Sold at Retail Stores.**

May 3, 1986

**Alphabetical Listing on Inside Back Cover**
WHY WOULD A SUCCESSFUL INDEPENDENT LIKE ENIGMA GET INTO BED WITH A CORPORATE GIANT LIKE CAPITOL?

MAXIMUM EXPOSURE.

CAPITOL RECORDS & ENIGMA RECORDS.
CONSUMMATING THEIR DISTRIBUTION / PRODUCTION AGREEMENT TODAY.
They Gave at the Office!
The All-Star Album, Single and Video
For Famine Relief

COMING SOON!
Features the Landmark Recording:
"Stars" Plus Additional Songs
Also Available in Cassettes and Compact Discs

Music Produced and Arranged by Ronnie James Dio
Written by Jimmy Bain, Vivian Campbell and Ronnie James Dio.

Available in 7" and 12" Formats
Produced and Arranged by Ronnie James Dio.
Written by Jimmy Bain, Vivian Campbell and Ronnie James Dio.

The Album, Single, Cassette and Compact Disc Manufactured
and Marketed by:
PolyGram Records

The Video Manufactured and Marketed by:
SONY

TOMMY ALDRIDGE • DAVID ALFORD (Rough Cutt) • CARMINE APPICE (King Kobra) • WINNY APPIE (Oio) • JIMMY BAIN (Gin)
FRANKIE BANALLI (Quiet Riot) • ERIC BLOOM (Blue Oyster Cult) • MICK BROWN (Dokken) • VIVIAN CAMPBELL (Oio) • CARLOS CAVALO (Quiet Riot) • AMIR DERAKI (Rough Cutt) • RONNIE JAMES DIO (Dio) • DON DOKKEN (Dokken) • KEVIN DUROWS (Quiet Riot) • BRAD GILLIS (Night Ranger) • CRAIG GOLOD (Guitarra) • CHRIS HAGER (Rough Cutt) • ROB HARRIS (Judas Priest) • CHRIS HOLMES (W.A.S.P)
BRECK LOWE (W.A.S.P) • GEORGE LYNCH (Dokken) • YNGWIE MALMSTEEN • MICK MARS (Motley Crue) • DAVE MENIKETTI (Y & T) • BUCK Dharma • DONALD BUCK Dharma • ROSENER (Blue Oyster Cult)

Available in Beta and VHS

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Musicland Buys Licorice Pizza, Twenty-Six Record Bars

By Stephen Padgett

LOS ANGELES — The Musicland Group last week agreed to purchase from The Record Bar, Inc., 26 Record Bar stores and all 34 Licorice Pizza stores, a wholly owned subsidiary of The Record Bar. The purchase agreement between the Minneapolis-based Musicland Group and Durham, North Carolina-based The Record Bar was made public Tuesday, April 22, ending more than a month of speculation that a deal was in the works. According to Jack Eugster, chairman of The Musicland Group, the asset transaction will be completed for approximately $13 million.

The 26 Record Bar stores are located in Colorado, New Mexico, Utah, Arizona, Iowa, Wyoming, Idaho, Illinois and Missouri. Licorice Pizza is located in Southern California and based in Glendale. Its stores are located in Los Angeles, Oxnard, San Bernardino and San Diego. Licorice Pizza stores are free-standing audio/video combo stores. Record Bar stores are mall-located units principally in the Rocky Mountain states and the Midwest.

A prepared statement released by The Record Bar said, "The transaction is part of an overall plan for the Record Bar to concentrate future expansion and growth in the southeast." Ethan Levine, public relations manager of The Record Bar, told Cash Box that the sale of these properties and the opening of one Record Bar store in Myrtle Beach, Florida brings the total number of Record Bar stores to 124. Plans will bring that total to approximately 130 by year's end. Except for a few stores in Texas and the southwest, The Record Bar is now exclusively located east of the Mississippi. "I'm sure no one here wanted to sell Licorice Pizza," said Levine, "but it's easier to be a dominant retailer if you're not spread out all over." Levine cited distribution difficulties, logistic problems and the desire on the part of The Record Bar to concentrate its efforts in the southeast as primary motivations for the sale.

"We're pretty excited about this thing," stated Eugster. "I think it will give us a lot of presence here in the west coast. And in the free-standing arena, it gives us a new presence," he said of the Licorice Pizza Acquisition. As for the 26 Record Bar stores, Eugster commented, "(they) fit right into our plans."

The Record Bar anticipates the deal to close by June 2, 1986. It will certainly be completed by July, according to Eugster.

The retail operations to be acquired by The Musicland Group have total annual revenues of approximately $60 million. The 60 stores that will now come under the ownership of The Musicland group join its 26 Discount Record Stores, 60 Sam Goody Record Stores and 367 Musicland

Changes For New Music Seminar 7

By Paul Iorio

NEW YORK — The seventh annual New Music Seminar (NMS7), scheduled for July 13-16 at the Marriott Marquis Hotel, will feature less talk, more live music, and an international focus on a broad-range of issues. The keynote speakers, WEA U.S. president Dick Davis and unveiled U.S. radio person, will set the international, dichotomous tone of the seminar by talking about the relationship between the corporate and radio sectors of the music business.

"Dickens is going to discuss the relationship of radio to record companies."

Mark Josephson, one of the three directors of the seminar, Tom Silverman, another NMS director, added, "Dickens will be joined by a person from radio because we want to have the interplay between a British corporate perspective and an American radio perspective. We'll also talk about the growing gap between indie and major labels."

NMS7 will examine these and other topics in a series of pared down, practical and participatory panels and workshops. Approximately 45 panels are scheduled, and five international panels have been added on topics that include international

Tower, RIAA Settle Dispute

By Stephen Padgett

LOS ANGELES — The Recording Industry Association of America (RIAA) and Tower Records have settled their dispute which centered around the illegal parallel importation by Tower of recordings for which U.S. labels held copyright. The suit was filed in U.S. District Court, Southern District of New York on March 10, 1986 and charged Tower Records, together with Tower Records (Midwest), Inc., with dealing in unauthorized parallel imports of records and tapes in violation of the 1976 Copyright Act.

According to a statement released by the RIAA, "In a judgment entered as part of the settlement, Tower and Caroline consented to an injunction restraining them from the importation, sale or distribution of any records or tapes manufactured outside the U.S."

The suit, which was filed by the RIAA on behalf of Atlantic Records, CBS Records, Chrysalis Records, Elektra/Asylum/Nonesuch Records, RCA/Ariola International, Sire Records and Warner Bros. Records, was settled last week. Russ Solomon, president of Tower Records, stated that terms of the agreement include that Tower will seek prior written approval from copyright owners before importing product. The judgment did not include any financial penalty against Tower or Caroline, "They wanted control of the market and they got it," said Solomon.

It was Solomon's hope that a tenet of any agreement would include provisions for establishing guidelines on the matter of imports and their regulation. While

WISH IT WERE SUNDAY — Backstage at the Bangles recent headline appearance at New York's Beacon Theatre, Columbia staffers congratulated the band and their management on the group's first Top 5 single, "Manic Monday." Pictured (1-7) are: Arma Ando, drummer; Robbie Glascock, bass; John Jorgenson, former saxophone; Debby Peterson, Vicki Peterson, Susanna Hoffs, Michael Steele of the Bangles, Miles Copeland, manager; John Fogt, vice president, promotion, Columbia; and Mickey Eichner, senior vice president, A&R, Columbia Records.

"World Situation" Puts European Tours In Jeopardy

By David Adelson

LOS ANGELES — A number of artists have postponed or cancelled upcoming European tour dates due to increasing tension and terrorist activity on the European continent.

Most prominent among the acts cancelling their European itineraries is Warner Bros. Prince. Though no tour dates had been previously announced, sources note that a number of dates in Europe had been "postponed indefinitely," and no new dates had been scheduled.

Atlantic's Manhattan Transfer cancelled 21 concerts in Europe scheduled between July 1-31. Fred Lawrence, booking agent for the group cited "the current world situation" as the reason for cancellation.

COMING BACK FROM HOUSTON — Jean Michel Jarre (second from right) was in New York following the success of his latest creation, Rendezvous Houston: A City In Concert, which featured the live performance of specially created music from Jarre's latest album, "Rendezvous," which has just been released by PolyGram Records on the Polydor-Dreyfus label. On hand to greet Jarre were (I-r): Michael Sukin, attorney for Jarre; Francis Dreyfus, president of Dreyfus Records; and Dick Asher, president and chief executive officer of PolyGram.

The Godley Creme of Reed — Lol Creme (l) and Kevin Godley (r) flank RCA's Lou Reed on the set of the No Money Down video, which the two video-makers produced and directed in England. "No Money Down" is the first single for Reed's "Mistral" album.

Cash Box/May 3, 1986
Summer New President Of CBS International

LOS ANGELES — Robert D. Summer has been appointed president, CBS Records International Division, CBS/Records Group. He will have full responsibility for overseeing CBS Records International's worldwide network of subsidiaries, joint-venture companies and licensees, and will direct their global efforts in the A&R business affairs, manufacturing, marketing and distribution areas.

Summer comes to the CBS/Records Group after nearly 30 years with RCA Records, most recently as president of RCA Red Seal. He was previously president and chief executive officer of RCA/Arista International and co-chairman of Arista Records.

Summer joined RCA Records Division in 1955 and held a variety of positions with the company before being named division vice president, International, in 1973. In that post he directed RCA's foreign subsidiaries and licensees. In 1977 Summer was appointed division vice president, marketing, and later that year was named division vice president, RCA

Greenberg Named At UA

LOS ANGELES — Industry veteran Bob Greenberg has been named senior vice president, general manager of United Artists Records.

Before joining United Artists Records, Greenberg was a partner in Mirage Records from 1965-1965. Prior to that he was vice president of Atlantic Records, where he began in 1974 as west coast general manager.

"Bob's experience in marketing, promotion and talent acquisition will be very helpful for the future of the United Artists label," said Jerry Greenberg, president of the label.

The Greenbergs are based in the United Artists corporate headquarters in Beverly Hills, CA, with offices in New York.

Recorded Music, Broadcasting Post First Qtr. Increases for WCI

LOS ANGELES — Warner Communications Inc. (WCI) reported first quarter net income of $30,463,000, a 42% gain over earnings of $21,451,000 in the first quarter of 1985, and earnings per share of $4.44 compared to $3.11 per share last year.

First quarter revenues of $562,897,000 in 1985. WCI's purchase of Warner Express' 50% interest in Warner Amex was completed during the quarter and, accordingly, the 1985 figures reflect the consolidation of the cable operations.

Commenting on the results, Steven J. Ross, chairman and chief executive officer, said "WCI's Film Entertainment and Recorded Music divisions reported record first quarter earnings as the company continued to exhibit the strong momentum that characterized our performance in 1985. The earnings gain of our Cable and Broadcasting division reflects the improved operating performance of Warner Cable. The interest expense increase in 1986 is due to the consolidation of Warner Cable's interest charge on the following year. Other income increased primarily as a result of higher interest income.

"WCI's Recorded Music division reported operating income of $31.4 million, a gain over 1985's previous high of $30.2 million. WEA International's strong performance continued during the first quarter, Van Halen's "5150" and "Parade," along with music from his forthcoming Warner Bros. motion picture Under The Cherry Moon, were released late in March and initial indications are that both recordings should figure prominently in the division's second quarter results.

"WCI's Cable and Broadcasting division reported earnings of $3.5 million in the first quarter of 1986 compared to a loss of $4.4 million last year. This quarter-to-quarter gain is due in part to continuing improvement in Warner Cable's operating performance."

In addition, the company announced that its Board of Directors has approved the declaration of the regular quarterly cash dividend of 12.5 cents per share of WCI Common and Series B Preferred Stock and 17.5 cents per share of WCI Series C Preferred Stock. Dividends are payable on May 15, 1986, to shareholders of record at the close of business on April 28, 1986.
Mayor Tom Bradley of Los Angeles was Keynote Speaker for Gospel Music '86 and Willie Nelson was the Host for Gospel Music '86 Songwriters Showcase. On hand at the showcase (l. to r.) Joe Moscheo, V.P. (BMI), Mayor Tom Bradley, Willie Nelson, and Bob Montgomery of Tree International, Dove Award winning publisher.

The Hemphills received a Dove Award for Gospel Music: Album of the Year-Traditional for their album "Excited." Pictured (l. to r.) Joe Hemphill, Jr.; LeBreeska Hemphill; Trent Hemphill; Candy Hemphill and Joel Hemphill.

Frances Preston, Broadcast Music, Inc. (BMI) Executive Vice President and Chief Operating Officer congratulates Dove Award Winners, Sandi Patti and Lamelle Harris. Patti received the Dove for Female Vocalist and Harris received Doves for Male Artist and Inspirational Album Of The Year, "I've Just Seen Jesus!"

Broadcast Music, Inc. (BMI) hosted a luncheon for the registrants of Gospel Music Week. Frances Preston (BMI) Executive Vice President and Chief Operating Officer presented Commendation of Excellence Awards to Joel Hemphill and Sallie Martin. Ms. Martin is known as "The Mother Of Black Gospel Music" and influenced the careers of many entertainers. Those attending the luncheon were treated to performances by Cynthia Clawson, Nathan Di Gesare and Doug Oldham. Shown (l. to r.) standing, Doug Oldham; Cynthia Clawson; Joel Hemphill; Roger Savone, V.P. (BMI); Frances Preston; Bobby Jones; Greg Cooper; Jesse Dixon, Joe Moscheo, V.P. (BMI). Seated (l. to r.) Nathan Di Gesare and Sallie Martin.

Dino won a Dove Award for Gospel Music Album Of The Year-Instrumental Artist for his recording, "Regal Reign." Nathan Di Gesare received the Dove as producer of the album. Pictured (l. to r.) Nathan Di Gesare and Dino.

Behold, there's music, there's BMI!
MANHATTAN GETS SAVAGE — Manhattan Records recently signed Clayton Savage to the label. Savage is a 21-year-old singer/songwriter/producer, whose self-titled debut album is scheduled for June 20 release. Pictured (l-r): Dwayne Snipe, Savage’s manager; Gerry Griffith, Manhattan VP of A&R; Clayton Savage; Bruce Lundvall, Manhattan Records president; David Snipe, Savage’s attorney.

BUSINESS NOTES

LaserVideo Acquires Plant For Compact Disc Production

NEW YORK — LaserVideo, Inc. has acquired a 253,000 square foot plant in Huntsville, Alabama for the manufacture of compact discs. The capacity of the plant will be approximately 50 million compact discs per year.

LaserVideo’s parent company, Quixote Corporation, has completed a $20 million debenture offering to finance the Huntsville facility. LaserVideo has been in the laser disc business since 1979. James H. DeVries, chairman of LaserVideo, believes LaserVideo has an edge in the race to fill the demand for compact disc production. “We have been in the optical disc business for years, manufacturing short runs of videodiscs, compact discs and optical memory disc masters and substrates. In fact, in 1983 LaserVideo made the first compact disc manufactured in the United States. We intend to be a leading force in the manufacture of compact discs in the years ahead. There is a large gap between compact disc demand and supply in the United States. We intend to fill it.”

LaserVideo’s original plant in Anaheim, California has an annual capacity of two to three million compact discs. The first shipments from the Anaheim plant were made in January of this year. LaserVideo’s Huntsville plant will only press compact discs, whereas its Anaheim plant will continue pressing videodiscs, optical memory discs and compact discs. “Production is expected from the Huntsville plant in the last quarter of 1986 or the first quarter of 1987,” according to DeVries.

Quincy Jones Launches Qwest Entertainment Company

LOS ANGELES — From the success of The Color Purple, which he coproduced, Quincy Jones has formed the Qwest Entertainment Company, which houses the already existing Qwest Records, Quincy Jones Productions and Qwest Music Publishing, and also includes the newly-formed Qwest Films and Television and Qwest Home Video.

Jones currently has two feature film properties, including a motion picture based on Langston Hughes’ Jesse B. Simple stories and an original contemporary musical, as yet untitled. Television projects include half-hour comedies, dramas, network specials and several movies-of-the-week.

Qwest Home Video is planning a longform video of Jones’ forthcoming solo LP due next year.

Don Wilson will serve as president of the Qwest Entertainment Company and will oversee the new film, TV and home video divisions. Madeline Randolph will be executive vice president of Qwest Entertainment. Both Wilson and Randolph report to Jones, who is chairman of the company.

CBS International To Re-locate European Headquarters To London

NEW YORK — CBS Records International has announced that the European headquarters of CBS Records International, currently located in Paris, will be re-located to London. The move is expected to occur later this year although no further details have been finalized at this time.

According to the company, “London has emerged as the music capital of Western Europe business is not new to London. But the move of the CBS Records International to London will mean that the company will be in the heart of the European music business. The move to London will increase the efficiency of our European operations in the years to come.”

Jorgen Larsen, senior vice president, European Operations, CBS Records International noted, “In addition to the obvious importance of London as a music center, we anticipate that London will increasingly become the European business center for other activities in which we want to be involved, notably the electronic delivery of music to the home via broadcast or by other means.”

Paul Russell, managing director and chief executive, CBS Records U.K. added, “I am personally delighted that London has once again been recognized for being center stage in terms of the international music industry generally and Europe in particular.”

EXECUTIVES ON THE MOVE

Kara Promoted - Debra Kara has been promoted to the position of manager, A&R and marketing for EMI-America Records. In her new position, Kara will be responsible for the day to day supervision of all EMI-America A&R administration activity. She has been with EMI-America and Capitol Records since 1981 in various capacities including assistant to the president and assistant to the vice president, marketing.

Webber To Island — Island Records has announced the appointment of Joel Webber to the position of vice president, A&R and artist development. Webber’s duties include the acquisition of talent for Island, as well as working with present and future artists’ continuing development at the label. Webber was most recently president of Uproar Records and Uproar Artist Management, whose artists included Dominatrix, the Lounge Lizards, and the Units, among others. He will, as part of his arrangement with Island, continue to be director of the New Music Seminar.

Fleischman Named — Joe Fleischman has been named vice president of sales and marketing for Republic Pictures Home Video. Prior to joining Republic, Fleischman was vice president of sales and marketing for Trans World Entertainment, a video supplier of action-adventure programming from around the world.

Robinson Promoted — Primus Robinson has been named the new vice president of special markets for Elektra/Asylum Records. Robinson will be relocating to the home office in New York City from his current base in Los Angeles. He will fill the void left by the departure earlier this month of Greg Peck. In a related move, Doug Daniel, also based in New York City, was promoted to the senior director of special markets position reporting to Robinson.

Stanton Named — A&M Records has promoted Amy Stanton to the post of video producer for the label. In her new position, Stanton will be responsible for music video production at A&M. She was most recently the associate producer of creative services and will continue to produce radio and television commercials for the label’s products.

Snyder To Atlantic — John Snyder has joined Atlantic Records in the newly-created position of director of jazz production, based at the company’s New York headquarters. In this new position, Snyder will oversee all aspects of Atlantic jazz recordings including new artist signings, album re-issues, and the assembling of an historical anthology of “Atlantic Jazz.”

Vitale Promoted — Paul J. Vitale has been appointed vice president and controller, CBS Records Group. Vitale now takes on additional responsibilities including serving as the group’s primary liaison with CBS Winterland Productions’ Financial and MIS activities, and assuming responsibility for operating matters and requirements of the CBS Records Group finance department. He will continue to serve as chief financial officer of CBS Music Video Enterprises.

Restructuring Of Arista Promotion Dept. — Arista Records announced last week a major restructuring and expansion of the label’s promotion department. Phil Quartararo has been named vice president, single promotion and will be directing Arista’s national promotion efforts in that area. Quartararo comes to Arista from Island Records, where he was vice president of national promotion. Rich Bisciglia has been promoted to the position of senior director, single promotion. Before this appointment, Bisciglia was the label’s director, national adult contemporary promotion. In addition, Joan Lawrence has been promoted to the position of director, nationalsecondary. Geoffrey Schullman has been named west coast promotion director, and Tony Gates midwest AOR promotion director.

Schullman will be based in Los Angeles and Gates will be working out of Chicago. Peter Schwartz has been appointed west coast region promotion director and Johnny Polk will supervise regional promotion efforts in the Washington D.C./Baltimore/ Virginia area.

Mann Appointed — Muzak has announced the appointment of Carol Mann as national manager, creative services, effective immediately. Mann joined Muzak in December, 1980, as administrative assistant to the president. She subsequently served as an associate systems analyst, supervisor of administration, and, most recently, creative services coordinator.

Ross Appointed — Alvin Ross, president of Virgin Merchandising International, Inc. has announced the appointment of Jeffrey Ross as east coast tour coordinator. He will oversee all VMI tours on the east coast. He has been VMI’s tour manager since the company’s inception, working with artists such as OMD, Warrior and The Blasters among others. Prior to VMI, Ross was tour manager for coast to coast merchandising.
BMI
salutes our 1986
Academy of Country Music
Award Winners

ALABAMA
Entertainer of the Year
Vocal Group of the Year

JIMMY BOWEN
Album of the Year, producer

WAYLON JENNINGS
Single of the Year

GEORGE JONES
Country Video of the Year
"Who's Gonna Fill Their Shoes"

KRIS KRISTOFFERSON
Single of the Year

THE JUDDS
Duo of the Year

WILLIE NELSON
Single of the Year

KITTY WELLS
Pioneer Award

Not Pictured: FRED PARRIS
Song of the Year "In the Still of the Night"
(“Lost in the Fifties”) Lee Corporation, publisher

Wherever there's music, there's BMI.

Journey represents, perhaps closer than any band, the sonic counterpart to the middle American psyche. Romantic, optimistic, and powerful. “Raised On Radio” is the perfect tag for an album full of the evidence that Journey knows about radio. Perry’s vocals are again unequalled, Neil Schon’s guitar soars.


Long a critics favorite, Siouxsie And The Banshees may have its first commercial hit with “Tinderbox.” Led by the robust “Cities In Dust,” this LP is satisfying on several levels — the songwriting is matured and confident, the sound is less maniac than in past efforts and Siouxsie’s voice more focused and disciplined.


Class of ’55 indeed! Not since the ’50s heydays of Sun Records have these four founding fathers of rock and roll been together in the studio. The Memphis sound was reborn for a brief, brilliant period last September for the recording of this special album.

38 SPECIAL — Strength In Numbers — A&M SP-5115 — Producer: Keith Olsen — List: 8.98 — Bar Coded

Summer ’86 is bound to be marked by the good- feeling, up-tempo sounds of 38 Special. The garage of guitars form the focus, but the gritty sound never strays too far afield from mainstream pop. There’s lots for radio here.


Class of ’55 indeed! Not since the ’50s heydays of Sun Records have these four founding fathers of rock and roll been together in the studio. The Memphis sound was reborn for a brief, brilliant period last September for the recording of this special album.

GIRLS’ NIGHT OUT — GNO 179 — Producer: Christopher Lannon — No List

Boston’s Girls’ Night Out have set themselves up for big things with this surprising, exciting debut EP.


Perpetual BC chartclimbers The Controllers deliver a smooth-as-silk, creamy soul vocal sound a la The Whispers.

SAD CAFE — Politics Of Existing — Atlantic 81649 — Producers: Paul Young-Ilan Wilson — List: 8.98 — Bar Coded

Sad Cafe has gone hitless for a while, but stands a good chance of reversing its fortunes with this tasty debut for Atlantic. Paul Young (not the “Everytime You Go Away” one) is the featured singer on current hits with Mike & The Mechanics. His voice is in fine form here.

DANNY WILDE — The Boyfriend — Island 90497 — Producer: Peter Coleman — List: 8.98 — Bar Coded

Wilde’s debut shows off his Bryan Adams/John Waite-inflected melodic pop rock.

KARLA DE VITO — Wake ‘Em Up In Tokyo — A&M SP6-5048 — Producer: David Anderle — List: 6.98

De Vito’s debut for A&M is a melodic, high energy outing showcasing the singer’s unique voice in a variety of settings.

S.W.A.N.S. — Greed — PVC 8949 — Producer: M. Gira — List: 8.98

Haunting, brooding, gloom and doom dread from S.W.A.N.S.

RONNIE MONTROSE — Territory — Passport Jazz PJ 88009 — Producer: Ronnie Montrose — List: 8.98

Rock guitarist extraordinaire Montrose mixes instrumental and vocals on the fusion-ey outing for Passport Jazz. Standout tracks include “Catscan” and a glistening job on George Harrison’s “Love To You.” Old pal Edgar Winter checks in with some tasty sax work.

REZ — Between Heaven ’N Hell — Sparrow/Capitol ST 41024 — Producer: Rez Band — List: 6.98 — Bar Coded

The growing acceptance, both in secular and sacred circles, of Christian rock and roll should help this veteran near-metal band. So should Capitol distribution. Good crunching rock, keeps up with the best of them.


Minneapolis’ prototype “new wave” band, Suburbs, shows its growth beyond that limiting label. Solid songs and musicianship.

ECHO PARK — Music From The Motion Picture — A&M SP-5119 — Producer: Jeff Eyrich — List: 8.98 — Bar Coded

The soundtrack to the off-beat film Echo Park features a great version of the classic Sir Douglas Quintet song, “She’s About A Mover” by L.A. faves Jimmy Wood & The Immortals and former Code Blue rocker Dean Chamberlain resurfaces in a tough workout on his “The Need.”


JAMES COTTON AND HIS BIG BAND — Live From Chicago — Alligator AL 4746 — Producers: James Cotton-Bruce Iglauer — List: 8.98

THE JAMES RIVERS QUARTET — The Dallas Sessions — Spindletop STP-101 — Producer: David Torkelson — List: 8.98
SAD CAFE (Atlantic 7-96416)
Heart (3:45) (Pluto/PRS) (Sue Quinn) (Producer: Steve Glenn)

JUICY (CBS Associated ZSA 05951)
Nobody But You (3:57) (Tricky Track/BMI) (K. Barnes-J. Barnes) (Producer: Eumir Deodato)

LITTLE RIVER BAND (Capitol B-5579)

THE CALL (Elektra 7-69546)
Everywhere I Go (3:51) (Neeb-Tarka/ASCAP) (Michael Been) (Producers: Michael Been-The Call)
Michael Been's expressive vocal works perfectly in this urgent song. Vocals of Simple Minds' Jim Kerr and Peter Gabriel highlight the chorus.

JOE JACKSON (A&M 2829)
Right And Wrong (4:11) (Poksuzka/PRS adm. in U.S. by Almo/ASCAP) (Joe Jackson) (Producers: David Kershenaum-Joe Jackson)
An enchanting and sultry single from Jackson's "Big World" LP. Proves that social conscience and good rock will still go together well.

DANNY WILDE (Island 7-99544)
Isn't it Enough (4:15) (Island-Tiger God/BMI-Black Lion/ASCAP) (D. Wilde-N. Trevissick) (Producer: Peter Coleman)
A deceptively close impression of John Waite, yet a tight and hooky CHR record nonetheless.

ABC (Mercury 884 714)
Vanilla Skyles (3:30) (Neutron-10 adm. by Nymph/BMI) (Martin Fry-Mark White) (Producers: Martin Fry-Mark White)
This sarcastic little salt from the stinging wits of Martin Fry & ABC is disarmingly sp right. A perfect summer record.

HEAR N AID (Mercury 884 004)
Heavy metal's heavy hitters join forces to feed the hungry with this hard rocking track. Ronnie James Dio and Judas Priest's Rob Halford, among many others, trade screeching vocals. Here's a "We Are The World" for AOR.

YARBROUGH & PEOPLES (Total Experience TES1-2437)
I Wouldn't Lie (3:49) (Temp/BMI) (L. Simmons-J. Hamilton-R. Adams) (Producers: Lonnine Simmons-Jimmy Hamilton)
This is a very "up," danceable cut for the duo. Certain BC.

PERRY MICHAEL ALLEN (Waylo 3007)
Highway (4:13) (Artist Couselent-Foppa Willie/BMI) (P.M. Allen) (Producer: P.M. Allen)

CLIFF ROBERTS (Paylode PL 2000)
Computer Machine (4:21) (Carm/CAPAC) (Cliff Roberts) (Producer: not listed)

ANNE MURRAY (Capitol B-5576)
Sharp projection and Murray's ever-scintillating voice make this single exciting. It's pop all the way, and should make a strong showing with CHR and AC stations.

MORE MURRAY MAGIC
TRANS-X (Atco 7-99534)
Living On Video (5:30) (Larry Spier/ASCAP-Neve Image/CAPAC) (Languirand) (Producer: Daniel Berier)
This extremely hi-tech little dance tune features an assortment of synthesizer sounds and a remarkably danceable rhythm. Sure to break big in the clubs. "Living On Video" is a futuristic club shaker.

ANIMOTION (Casablanca 864 729-7 DJ)
I Want You (3:58) (Big Wad/ASCAP-Vogue Msic/BMI) (Wadams-Neigher) (Producer: Richie Zito)
A high energy rock dancer, "I Want You" should put Animotion back in the saddle with it's infectious, mesmerizing beat and Astrid Plane's resounding vocal.

THE MAIN ATTRACTION (RCA B-1431)
Heavy funk dance music, this tune has a biting percussion which should keep club floors filled. Ripe for B/C radio.

HIROSHIMA (Eric 34-05875)
One Wish (3:30) (Little Tiger/ASCAP) (D. Kuramoto) (Producer: Dan Kuramoto)
Jazzy instrumental track can be easily programmed AC, jazz and R&B. The "Rain Forest" feel owes, no doubt, to Paul Hardcastle's remix.

PHYLILS NELSON (Carrere ZS4 05393)
This romantic plea features Nelson's vibtrated, sensual voice.

NEW KIDS ON THE BLOCK (Columbia 38-05883)
Be My Girl (3:54) (Maurice Starr/ASCAP) (M. Starr) (Producer: Maurice Starr)

CASH BOX/May 3, 1986
SHORT CUTS — At press time, Robert Palmer was scheduled to play the Whiskey A Go-Go “unannounced” the day before his pair of shows at the Wiltern. The small venue was chosen as part of Palmer’s effort to play virtually every day during this warm-up for his national tour this summer. Word has it he will be billed as the “Blonded Blasters” for that summer tour … The D.I.’s have said goodbye to guitarist Matt Lee and have welcomed their new “guitarist for now” Billy Zoom (formerly of X) to the band. Zoom produced the band’s independent project released last year. The D.I.’s will showcase at the Whisky April 30. Also appearing will be the Deadwoods and the Little Kings … It’s funny how the Blasters’ May “Farewell Concerts” at the Palace turned into their June “First Shows Of Summer” performances. Reason for the heart is the addition of guitarist gunslinger Hollywood Fats to the line-up. The honorable Fats replaced Dave Alvin who replaced Billy Zoom in X. Zoom, you’ll remember, replaced Matt Lee of the D.I.’s. Who said things weren’t hopping? … Bonnie Raitt has returned to the recording studio to continue work on her first Warner Bros. album in four years. The project, not yet titled, is being produced by George Massenburg and Bill Payne and should be out by summer. Raitt is now being managed by Danny Goldberg and Ron Stone and being booked by Monterey Peninsula Artists … The Replacements hit the Roxy May 1, while labelmates Husker Du play there May 7. The Pop will feature a gig from the late Martin Scorsese film, “The Color Of Money.” He’ll also be singing on the next Elvis Costello LP … John Prine will soon be releasing his next album for his own Oh Boy label. The project is titled “German Afternoons.” … The folks over at Bug Music tell us that the next single off Waylon Jennings’ MCA album should be Los Lobos’ “Will The Wolf Survive” … The Beat Farmers first project for MCA/Curb should be out very soon, though no official release date has been set … Los Angeles has its first Blues Information Line. The free, 24-hour-a-day service gives callers information about current and upcoming blues concerts, club dates, tours, festivals and other live blues related events as well as related information to the blues in L.A. The Blues Information Line is: (213) 469-9597 … About 3500 crazies will pack the Sheraton Premier Hotel in Universal City to demonstrate that they love The David Letterman Show more than New York fans do. The event, to take place May 1, lasts from 9 p.m. to 2 a.m. and has the full support of the Letterman crew. There’ll be two eight-foot video screens, 10 bars, a 1,600-square-foot dance floor, L.A.’s own Late Night Band, and of course, a lucky stupid pet trick show. The folks over at the Pale Promoters say they have a direed hookup between the Letterman studios in New York and the L.A. party. According to the flyers, “The Rivalry begins” … INDIES ON THE MOVE — There is an escalating effort by a number of independent labels to band together and form a group responsible for looking after their collective needs. According to Michael Bayer of Charity Records, “a series of well attended meetings in the offices of Arista, EMI and others have taken the embryonic Independent Label from a germ of an idea to a rapidly developing and viable prospect effecting possibly every company in this marketplace.” Bayer noted that greater exposure and support at the retail level has emerged as the main bond among the participants. Thus far, those labels taking an active interest in the I.L.A. are: Jim, Sounds Good, Fonzie Records, Big Time/The Airwave, Street Level and Allergence. The group has also received the advice and support of Tommy Boy’s Tom Silverman in New York. Those wishing more information on the I.L.A. should call: (213) 379-9878. Meanwhile, the National Association of Independent Record Distributors & Manufacturers (NARDM) will be holding its annual convention May 1-4 at the Americana Congress Hotel in Chicago. There are a number of different panels and workshops planned featuring representatives from Tommy Boy, Alligator, Flying Fish, Twitone and many others.

MONKEY-ING AROUND — Caught chatting backstage after the recent Simple Minds engagement at the Greek Theatre in Los Angeles were (l-r): Mickey Dolenz (who will be appearing with The Monkees at the Greek September 5-6); Hil Lazaroff, director of the Coast booking operations for the Nederland outdoor venues and soap star Michael Damian.

NEW FACES TO WATCH

Rob Jungkla

Band. He is intimately familiar with the Memphis area.

“See, the thing you can do at Holiday Inns — and that’s why the gigs last only three nights — is you can fake it. I was always very, very stubborn about only playing original material. So you’d get a good reaction, material and then, when you go in, you play your own stuff — and even disguise it by being a different vocalist, or an R&B vocalist, or being a different artist by the Eagles.” It’s the old trick.”

So when “Boystown” hits Memphis radio — or when the Godley/Creme video of “Boystown” hits Memphis television — presumably there will be people in Memphis saying, “Huh — just another English group, you know.”

“Closer to the Flame” features a number of New York session players, and, according to Jungkla, it was his father, who runs a record band and hit the road. He admits he’s a little anxious.

“The good thing about Memphis — and what I’d like to come back here — I can sit on the porch swing and relax for a minute. But now it’s kind of an uncomfortable feeling: it’s in the stars now, we have to see what happens. I hope it happens — I’ve been waiting a long time.”

Call It ‘Disco,’ Call It ‘Dance,’
Jabara Struts With ‘De La Noche’

By Gregory Dobrin

LOS ANGELES — Paul Jabara is not a disco member. He’s not “the Hustle” or a shiny polyester shirt, unbuttoned to the navel, wide collar pulled flat to reveal a multitude of gold chains. No, this is not Paul Jabara. And while it’s true that in the late ‘70s, during the height of what is now known as “the disco era,” Jabara racked up a series of tumultuous successes (winning a Grammy, an Oscar and a Golden Globe for the Donna Summer mega-hit “Last Dance”), his career did not begin... (continued on page 35)
The Cult Creates A Following

By Stephen Padgett

The Cult may just become the great leveler of rock and roll. The sharply divided musical factions of the eighties seem roughly defined by decades. The sixties, seventies and eighties seem remote and hostile to one another as lovers in a mangy trio gone bad. Yet from the ashes of suspicion and animosity, The Cult has risen like the Phoenix of one of their songs.

Uniting the decades is as much a function of instinct as one of conscious intention. Long hair, peace symbols and paisley blend with spandex, crucifixes and earrings into a pastiche that is as jarring in its anachronism as it is fascinating in its attention to detail.

These visible signs that something unique is going on is confirmed in the sound. There are moments in "Love," The Cult's debut Sire LP, that you could swear you were hearing Canned Heat's boogie or some long and languishing section of a Led Zeppelin jam. "We're not paying homage to the sixties," contended Billy Duffy, lead guitarist with The Cult. "We're a band reflect what's around us. Our environment and the things that we're exposed to come in the music." So where does the sixties look come from? "It's a way a lot of kids are dressing in England," replied Duffy, who used to work in a clothes shop and is an avid fashion watcher.

So, if your copy of "Stairway to Heaven" is on its last legs, or if someone spilled beer and gummed the grooves of your "God Save The Queen," or if you're tired of waiting for Billy Idol to make a new record, The Cult has just what you need. High-energy rock and roll with just enough rebellion to make parents nervous, but enough tribal good will to bind kids together.

"I wasn't even exposed to the sixties music," claimed Duffy. "To me it been like a voyage of discovery going through all the Doors albums. Bands have been doing that for a while. Look at Echo & The Bunnymen. It's not new. I like The Doors. I like Jimi Hendrix. I like Cream. I like a lot of good rock music," he said.

In 1983, singer Ian Astbury left his notable band, Southern Death Cult, to pursue a vision of getting rock music back to basics. He met up with Manchester's Dufy and bassist Jamie Stewart, shortened the name to Death Cult and recorded an underground hit EP. By January 1987, the band changed the name one notch further to simply The Cult and began working on "Dreamtime" for U.K. label Geog's. On your single, "Spirit Walker" brought the band much notoriety and led eventually to their signing with Sire Records in the United States.

This pared down sound has become The Cult's mainstay. Astbury's expressive voice is vaulted on a basic guitar, drums and bass springboard. Lean, yet muscled, the music has a distance runner's stamina and a weightlifter's power. Intensity and passion pour from every inch of vinyl. And every minute the band is on stage is played like the last minute of their lives.

It is on stage, in fact, that the true nature of The Cult emerges. "To me," said Duffy, "playing live is it. That's how we function. Live is reality." Beyond the obvious visible manifestation of the sixties and seventies however, The Cult is very much a contemporary band. Every track on "Love" sizzles. The word "modern" only begins to capture what they do on record. "The studio is an unreal situation to us," Duffy said, distinguishing live performance from studio recording. "But I love, for a short period of time, using every single piece of technology I can get my hands on. You know, we're not trying to go back to mono recordings," argued Duffy.

The Cult is very aware of its place in the pop landscape. Power derived from this self-knowledge propels them. "We're not a revivalist band," contended Duffy. "Me and Ian write rock music. I'm a rock guitarist, that's how I first got interested in this thing. I just felt that it was about time that people in Britain get a bit more honest to their roots again. And my roots are in rock music, as are the roots of a lot of white kids." He went on to add, "I'm into rock dance music, that chugging kind of feel. We accidentally hit upon this three chord boogie formula . . . you hook that up to our image and you begin to set up a sort of scene for people to get into."

And the "scene" Duffy speaks about may just be the thing that finally puts an end to pejorative words like "hippie," or "punk." To Duffy and The Cult, if songs

(continued on page 36)
WASHTON. D.C. — TRANSACTION ACTION LEAVES HOT POTATO APRIL SMOKIN — April sales of radio property has entered one door and gone out another at record breaking rate. Take a quick glance as we note that, TransColumbia picked up KLA-F AM in Murry/Salt Lake City; Metropole purchased radio stations WYLY-AM and WIXX-AM in Raleigh, North Carolina; The Sun Group picked up Kesy-AM and FM in Omaha; Viacom International adds to its fleet of stations KBQG, Tacoma; Van World Educational Radio landed a beauty in Memphis; Richard Boral and Lewis Lloyd bought the new 18-month wonder WXXX, South Burlington, Vermont. Price tag on that little cookie was $35 million. M and M Partners scored WNKS, Gainesville, Georgia; and KIWO-AM, KIWI-AM, Miami, Arizona an KIWO-AM in Globe, Arizona have been sold to KeyCom Corporation. Booth American Company purchased WGER, Saginaw, Michigan; Resort Broadcasters corralled WCBM in Baltimore; Valley Wide Broadcasting bought KOTE and KKZ, Lancaster-Palmdale...and are looking for a buyer to pick up their station. KNTG in Jackson, California Home News Company took in KLSN and KISC in Spokane; Target Radio also acquires stations of KJAS in Jackson and KJQA, Gordonville, Missouri; the Fuller-Jeffrey Group did a tie-up, by grabbing KSCX-AM and FM in Santa Cruz and KEMF, Chico, California; Classic Communications locked up KFAC-AM and FM in Los Angeles; Paton Cramer Broadcasting adds to its holdings WZKX, Fort Myers, Florida; Sage Broadcasting turned everyone's head when it purchased WXWQ and WSPJ Stevens Point, Wisconsin, WTX and WDBR Springfield, Illinois, KMNS and KSEZ, Sioux City, Iowa and WJJK and WJBZ, Eau Claire, Wisconsin, WSC, Saginaw, Michigan; California "lump" came when Eric/Chandler bought KCBQ-AM and FM infinity Broadcasting who in turn bought KROQ in Pasadena, California for a grand total of (read my lips), $45 million. There have been other sales and before they close the book on April there will be more. Just in case you are looking for broadcasting properties, Josephson International has placed on the selling block, WKWO-AM and WSNY-FM, Columbus, Ohio; WGN-AM and FM in Norfolk, Virginia; WKLH-AM, Milwaukee, Wisconsin and WZKX, Rochester, New York. However, don't procrastinate as Ed Christian, president of Josephson Communications and some Boston ventures are forming a company to go after those properties. Elsewhere, in the political heart of America, anticipation is flying high and the preparation is on as Washington, D.C.'s rock station, WJJK, is in the running for the "Rock Radio's Salute To Liberty" float. Your call letters will be displayed on that float. Stations may even send winners and/or staff to carry banners for extra exposure. The float will provide a trolley car, the Statue of Liberty and Seattle, Washington's all patriotic, rock 'n roll "Uncle Sam" band. The fun-filled, action-packed weekend starts July 3 at the scenic Georgetown Holiday Inn with a welcome dinner and party. The event continues with the parade and July 4th fireworks at the Washington Monument. On the 5th is an all day tour of Washington D.C. and...are you ready for this, on July 6th you or your winners will attend a concert starring the Grateful Dead Tom Petty and the Heartbreakers and Bob Dylan. Contact station DC-17's promotion department for further details. On a side note concerning that concert, Westwood One continues its unprecedented participation in major concert tour sponsorship by sponsoring the U.S. portion of the Bob Dylan and the Grateful Dead tour and the Heartbreakers’ "True Confessions" concert tour. Hold tight! What is that I hear, could it be, might it be the sound of you, Wally, Scooping into the depths of his pockets to deliver Rachel Donahue additional dollars to detain and delay any plans to make this Dee's salvation from the burned-out death grip, dangling daily dilemma? Or, will Rachel cruise to KLOS anyway? Stay tuned.
MOST ADDDED

A Different Corner — G. Michael — Columbia
Vienna Calling — Falco — A&M
Rain On The Scarecrow — J.C. Mellencamp — Riva/Poligram

The Love Parade — The Dream Academy — Reprise/Warner Bros.

STRONG ADDDS

WEST

KRK — WICHITA, KS — GREG WILLIAM — MO = 4-1 R. PALMER

KREB — KANSAS CITY, MO — KAREN BARBER — MO = 6-1 R. COLLINS

WZPL — INDIANAPOLIS, IN — JIM MILES — MD = 3-1 R. PALMER

KKW — ST. LOUIS, MO — CAT SUMMERS — MD = 1-1 R. PALMER

MIWEST

HOLDING BACK THE YEARS — Simply Red — Elektra
PRETTY IN PINK — The Psychedelic Furs — A&M
VIENNA CALLING — Falco — A&M

EAST

WCIR — BECKLEY, WV — BOB SPENCER — PO = 3-1 R. PALMER

WWMK — BALTIMORE, MD — TIM WATTS — MD = 3-1 PET SHOP BOYS

WBBZ — PITTSBURGH, PA — LORI CAMPBELL — MD = 3-1 VAN HALEN

WBNB — BUFFALO, NY — ROGER CHRISTIAN — MD = 2-1 R. PALMER

RET栏L PICK

Retailer — Gabriel Dillion
Store — Boman’s
Market — New York
Single: “When The Heart Rules The Mind”
Artist: GTR
Label: Arista
Comments: “We’ve had strong requests for the single and album for months. Now that it’s out, it should do really well. Steve Hackett of Genesis and Steve Howe of Yes and Asia make a great combination; it’s got a good sound for radio too.”

Radio Pick

Programmer — Gene Baxter
Station — WAVA
Market — Washington D.C.
Song: “Chain Reaction”
Artist: Diana Ross
Label: RCA
Comments: “It seems to be breaking out of the Washington-Baltimore corridor already getting good phones. Could be this year’s ‘Missing You.’”

EAST RETAIL Breakouts

RIGHT BETWEEN THE EYES — Wax — RCA
WHERE DO THE CHILDREN GO — Hooters — Columbia
CRUSH ON YOU — The Jels — MCA

West Retail Breakouts

TUFF ENUFF — The Fabulous Thunderbirds — CBS Associated
PRETTY IN PINK — The Psychedelic Furs — A&M
RAIN ON THE SCARECROW — J.C. Mellencamp — Riva/Poligram
### Top 75 Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
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<tr>
<td>CONTROL</td>
<td>JANET JACKSON (A&amp;M SP 5106)</td>
<td>11</td>
</tr>
<tr>
<td>2 PROMISE</td>
<td>BB (PolyGram ST 4026)</td>
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<td>3 WHITNEY HOUSTON</td>
<td>(Arista AL 8286)</td>
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<td>4 AS THE BAND TURNS</td>
<td>AT THE HEART (A&amp;M SP 5019)</td>
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<td>5 PARADE</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros 9-23226)</td>
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<td>6 DO ME BABY</td>
<td>MELISSA MORGAN (Capitol ST-12434)</td>
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<td>7 HIGH PRIORITY</td>
<td>CHERRILLE (Tidal/CBS BF 4006)</td>
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<td>8 SKILLIN</td>
<td>FORCE M.O. (Warner Bros. 1-25394)</td>
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<td>REA (Motown 12404)</td>
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<td>13 WORKIN' IT BACK</td>
<td>TEDDY PENDRARRIS (ELEKTRA)</td>
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<td>14 STEPHANIE MILLS</td>
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<td>15 RADIO</td>
<td>BBC (Columbia BF 4023)</td>
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<td>16 GAP BAND VII</td>
<td>(Total Experience/RCA 9-2539)</td>
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<td>17 ROCK ME TONIGHT</td>
<td>FRANKIE JACKSON (ELEKTRA)</td>
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<td>STEVIE WONDER (Tamla/Motown 12437)</td>
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<td>26 GUILT</td>
<td>YARBROUGH &amp; PEOPLES (Total Experience/RCA 6-7115)</td>
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<td>33 FULL FORCE</td>
<td>full force (Columbia BF 4207)</td>
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<td>PATTI AUSTIN (Warner Bros. 1-25397)</td>
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<td>35 SHEILA I, IN ROMANCE</td>
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<td>36 TA MARA &amp; THE SEEN</td>
<td>(Arista 6-5678)</td>
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<td>(Arista, MCA Records)</td>
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<td>38 YOU MIGHT BE</td>
<td>ROY AYERS (Columbia FC 40023)</td>
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THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL SALES SOLD AT RETAIL STORES.

### The Beat

**SUCCESS WITH A CAPITOL "C" — Capitol Records' black music division headed by vice president of promotion Ronnie Jones, Wayne Edwards, p.v. black A&R and Howard Geiger national promotions director (along with an excellent staff of regional promotion people) continues to score tremendous musical success. Ronnie, Wayne and Howard still manage to come out of those marketing meetings with artists that sell albums by pushing those tracks evidenced by the recent successes of Freddie Jackson and Morris Day, president, and Thomas, vice president of A&R formed Jam-Power Productions in November 1981. Since its inception, Jam-Power has received exposure on Entertainment Tonight with a segment on its computer voice system. They had a song titled, "Temporary Insanity" in the movie Police Academy II, as well as chart success with Linda Clifford's "The Heat in Me." Jam-Power is a small but tightly organized production company that thinks of itself as the modern day Spartan, small but capable of effectively handling any challenge. Based on the radio exposure of its current releases by Julian Flency and the West Coast Crew on the KMA label, the word small will soon turn to large. According to Steve, their company negotiating with several companies for a pressing and distributing deal for current (charted) releases as well as the soon to be released "Chill" on Street Records, "Kristine" on Genius Records and "Velocity" on KMA Records. If you are looking for hits, contact Steve at 818-701-0379.**

**KACE-FM SWITCHES FORMATS — KACE has introduced Southern California to a new radio format: "Progressive Adult Contemporary" promoted as "Your Lifestyle, Your Music." The format is designed for the progressive adult, 25 plus, with a contemporary blend of rhythm and blues, jazz and pop, including current hits, album cuts and memorable oldies. Featured artists include Whitney Houston, Grover Washington Jr., Michael Franks, Aretha Franklin, Temptations, etc. According to KACE, the music will be blended together with little repetition for a refreshing change. To the predictability of hit radio. In addition to a format change, KACE now features two golden voice liners. The new lineup is: Marsha Robinson 6-10 a.m. (formerly of WCIN Cincinnati, Ohio); Billy Young, 10 a.m.-2 p.m.; program director Pam Robinson, 2 p.m.-6 p.m.; E.Z. Wiggins 6 p.m.-10 p.m.; Mary Roberts 10 p.m.-2 a.m., and Rich Guzman 2 a.m.-6 a.m. Good luck to owner Willie Davis, general manager Jim Blakely, program director Pam Robinson and our lovely A-Staff.**

**INDUSTRY MOURNS SCOTTY — Veteran program director Scotty Andrews who successfully guided WVEE (V103) in Atlanta, Georgia to consistently high ratings (top three) passed away after an extended illness. Radio and record executives from all over the country were in Atlanta to pay their final respects to one of the industry's leading program directors. Our deepest sympathy is extended to the family of this giant who did so much to bring joy, love and happiness to so many. Rest in peace "out brother."**

**LEMONS PLAY OPENS — Gerald Lemos, local scene and stage writer announced the current run of his play, Jobie now through May 18, at the Richmond Shepard Theatre in Los Angeles. Psych Games, opens May 30 at the Inner City Cultural Center starring Martha Rabia, of The Jeffersons and 227 television fame.**

**BARRY WILL BURN — The New York chapter of the Black Music Association (BMA) will sponsor a celebrity roast honoring WRKS's general manager Barry Mayo. June 5 at the New York Marriott Marquis. Barry, a native New Yorker is well known and highly respected for his phenomenal success with radio stations in Norfolk, Chicago and Detroit as well as New York.**
ALPHABETICAL LISTING ON INSIDE BACK COVER
**MIDWEST**

**MOST ADDED**

- Headlines — Midnight Star — Solar/Elektro

- Who's Johnny — El DeBarge — Gordy/Motown

- Ain't Nobody Ever Loved You — A. Franklin — Arista

**STRONG ADDS**

- Dial My Number — P. Carmin — Columbia

**RETAIL PICK**

- Retailer — Johnny Phillips
- Store — Select-O-Hits
- Market — Memphis, Tenn.

- Song — "I Get Off On You"
- Artist — Rose Brothers
- Label — Muscle Shoals Sound/Malaco

**COMMENTS:** We placed the largest initial order for this that we could on this LP in the last seven or eight years. It is amazing the way this record is selling. The album is one of our top three sellers as well. I predict a solid hit for the Rose Brothers.

**SOUTH**

**MOST ADDED**

- WBMX-FM — CHICAGO — MARCO SPOON — PD
- HOT Liverpool—NASHVILLE — PETE WOODS — PD
- WGBI — CHICAGO — LEE MICHAELS — PD

**STRONG ADDS**

- WDCS — CLARKSVILLE — KEITH LANDEROCK — PD

**RETAIL PICK**

- Programmed — Mike Kelly
- Station — KAPE
- Market — San Antonio, Texas

- Song — "One Love Ago"
- Artist — Dramatics
- Label — Fantasy

**COMMENTS:** This first release from their 'Reunion' album brings back the great, smooth, adult sound the Dramatics were noted in the '70s. Welcome back to a great musical group.

**MIDWEST RETAIL BREAKOUTS**

1. West End Girls — Pet Shop Boys — EMX America
2. Tell Me How It Feels — 52nd Street — MCA
3. What's Missing — A. O'Neal — Tabu/CBS

**WEST**

**MOST ADDED**

- KDKO — DENVER — JAY JOHNSON — PD

- KDAY — LOS ANGELES — GREG MACK — PD — JACK PATTERSON — PD

- KACE — LOS ANGELES — PAM ROBINSON — PD

- KALH "19 J.3" — LOS ANGELES — FRANKIE ROSS — PD

**WEST RETAIL BREAKOUTS**

1. Funky Beat — Whodini — Jive/Arista
2. Let's Get Started — W. Collins — Capitol
3. Programmed For Love — R. Ayers — Columbia

**EAST**

**MOST ADDED**

- WWIN-JAM — BALTIMORE — KEITH NEWMAN — PD

- WUFU — BUFFALO — JEFF GRANT — PD

- WILD-FM — BOSTON — ANGELA THOMAS — PD — ELROY SMITH — PD — PRINCE

- WHRG — NEW HAVEN — JAMES JORDAN — PD — PRINCE

- WDKX — PHILADELPHIA — JIMMY-JOHN — PD — PRINCE
New 12" Releases

MIDNIGHT STAR (Solar ED 5137)
Headlines: (7:40) (Simmons, Calloway, Bellinda, Calloway, Gentry, Velvelope) (Hip-Trip, MidStar/BMI) (Producers: Reggie Calloway & Midnight Star)

ALL THE KING'S MEN (Sutra 042)

ALISHA (Vanguard 90-A)
Stargazing (5:45) (Halperin) (Jackaroe, Baby Raquel, Singapore Transformations/ASCAP) (Producer: Mark Berry)

PAULI CARMAN (Columbia 44-05373)
Dial My Number (5:35) (Franek, Murphy) (Publishing: Not Listed) (Producers: David Frank, Mic Murphy)

TOW ZONE (Stargard SG 1256A)
Be Your Lover (5:40) (DeVoe, Sanders) (Stargard/BMI) (Producers: T. DeVoe, R. Sanders)

CAROL CASS and the voice of Geoffrey Holder (Rock Dream 001A)
I'll Take the Rap For That One (4:30) (Cass, Labriola, Millius) (Millius/ASCAP) (Producers: Mike Millius, Art Labriola)

MAN FRIDAY (Vinymania 001)
Jump (7:07) (Morris, Williams) (Little Charles/BMI) (Producer: Brodie Williams)

DIVINE SOUNDS (Reality 262)
My Mother (7:10) (Dowing, Dowling) (Keeju, Danica/BMI) (Producers: Jerry Bloodrock, Michael Dowling)

The CASH BOX TOP 75 12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

MOST ACTIVE

West End Girls — Pet Shop Boys — (EMI)/America

STRONG ACTIVITY

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/EMI)

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

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<td>Simple Minds</td>
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<td>Caravan of Love</td>
<td>Sley, Jasper, Isley</td>
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**Notes:**
- The Cash Box Top 200 albums chart is based solely on actual pieces sold at retail stores.
- Alphabetized top 200 albums chart (by artist)
### Top 40 Videocassettes

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**The Cash Box Top 40 Videocassettes Chart is Based Solely on Rentals at Various Retail Outlets.**

### Top 15 Music Videocassettes

1. John Lennon Live in New York (Sony Video) 9/16/86
3. Madonna — The Virgin Tour (Warner Music Video) 81050
4. No Jacket Required (Atlantic Video) 50104
5. Pack Up the Plantation Live (Columbia Video) 83028
6. The Making of the Broadway Album (CBS-Fox Video) 7101
7. White City (Vestron Video) 1025
8. The Best of Elvis Costello and the Attractions (CBS-Fox Video) 7093
9. Wham! The Video (CBS-Fox Video) 3484
10. Look To the Rainbow (Patti LaBelle) (USA Home Video) 312847
11. Alabama (MusicVision 6-20575)
12. SCENES FROM THE BIG CHAIR (Music Video) 6-20270
13. Prince and the Revolution (Warner Music Video) 81050
14. The Beatles Live — Ready Steady Go! (Sony Video) 97W50091
15. Portrait of an Album (Frank Sinatra) (MGM/UA Home Video) 400648

**The Cash Box Top 15 Music Videocassettes Chart is Based Solely on Actual Sales at Retail Stores.**

### Audio/Video

**HIGH STAKES** — The search is on for rare Sam Cooke television appearances, and a reward for the footage has now been upped to $100,000. The man in pursuit of the Cooke clips is the artist's former manager, Allen Klein, now president of Abaco, Inc., and one-time manager of both The Rolling Stones and The Beatles (simultaneously, even.) Klein's interest in the Cooke appearances is more than just sentimental. He's putting together a film on the legendary recording artist's life, and he's looking for clips of eight Cooke hits which he says were performed on television specials in the early '60s. The songs he seeks are "Chain Gang," "Only 16," "Cupid," "Ain't That a Night," "Having A Party," "Twisting The Night Away," "Bring It On Home To Me," and "A Change Is Gonna Come." Klein says the songs were performed at least in the early '60s TV shows as The Tonight Show ('62 and '64), Mike Wallace's PM East/PM West ('60), The Jerry Lewis Show (Dec. '63) and the BBC's Top Of The Pops (Oct. '62). Whether these shows still exist is at question, however, and unless Klein can find a private collection that includes the segments, his chances of finding them are slim. This is due primarily to the fact that while most of us have been ruminating about the great old days of television, the networks have been busy destroying tapes of the old shows. According to John DelGatto of North Hollywood, CA-based Research Video, the networks have destroyed a large percentage of historic music programming. ABC has been the most ruthless. (They've kept the least," DelGatto said) which does not bode well for The Jerry Lewis Show. And as for The Tonight Show, it's nearly common knowledge now (Johnny Carson's even joked about it on the air) that NBC managed to wipe out most of its Tonight Show tapes between the years 1962-72. Mike Wallace's syndicated PM East/PM West has been completely destroyed, according to DelGatto, and as for Tops Of The Pops, well, the BBC hasn't been too wonderful about saving things either and the probability is that only bits and pieces of the show still exist. You might be asking yourself why, or rather how could the networks be so stupid as to dump such footage as Jimi Hendrix performing at the Watts Towers (?) (one blood-curdling example, and there hundreds of others. I'll tell you a few later.) Well, you must remember that there was a time when Janis Joplin talking to Johnny Carson was a little like Chrissie Hynde doing the same thing today — an interesting, but historic? And when it came to space shortages in the NBC vaults, the expense of buying new tape when shows could be taped over, and the old shows that were slowly disintegrating anyway, well, the decision was to throw out tape, over tape, and to otherwise destroy what is now considered valuable (there are stories of a couple of segments from shows that were pulled from network garbage bins.) So, as far as Sam Cooke's TV appearances go, the chances that they've been destroyed are excellent. And as for the hundred grand Klein is offering for them, we suggest he donate it to The Archives of Music Preservation, an organization that seeks to preserve music television footage, before some plucky storeroom clerk sees fit to do away with it. And now for those other examples of things the networks have lost or done away with: all but one of The Les Crane Shows, including Bob Dylan and the Rolling Stones' first American interviews, 1,480 Lloyd Thaxton Shows you name it, they appeared. All except the Beatles): plus most of The Perry Como Show, Hullabaloo, Shindig and Where The Action Is.

### The Release Beat

**Key Video** brings the legendary, and nearly mythical, Marilyn Monroe to home video next month with the June 17th release of Marilyn: Say Goodbye to the President. This 71-minute documentary of the political implications surrounding the death of the famed movie actress interviews witneses with intimates and investigators of the oft-debated cause of her untimely death. The tape was recorded in Hi-Fi, VHS and Beta and closed captioned. Suggested retail is $59.98. Also from Key Video in June, an all-star caserole of stars. Robert Altman's satirical look at the nuptial tradition in A Wedding. Some of the guests include Mia Farrow, Carroll Burnett, Lauren Hutton, Dezi Arnaz Jr., and Vittorio Grassmann. Recorded in stereo, VHS and Beta, suggested retail is $59.98... RCA/ Columbia Pictures Home Video's MusicVision has a home video history far beyond the video format. Recent Grammy winner Whitney Houston, Whitney Houston — The #1 Video Hits, includes four conceptual videos, each a Top 10 hit single. The tape is available in digitally mastered VHS Hi-Fi Dolby Stereo and digitally mastered Beta Hi-Fi stereo for the suggested retail price of $14.95.
MOST ADDED

Keel — Because The Night — MCA

RECENT ADDED

Miami Sound Machine
The Souls
Krokus
Clapton, Harrison & Starr

RADIO 1990 — Nancy Henry —
Associate Producer — New York City
J. Browne
Pet Shop Boys
Culture Club
New Edition
C. Saxton
Boys Don't Cry

FRIDAY NIGHT VIDEOS — Bette
Hilger — Program Director — New York City
Sly Fox
J. Browne
Chevelle
Outfield
Judas Priest

CALIFORNIA MUSIC CHANNEL —
Sheryl Kurkjian — Music Director —
Mike & The Mechanics
The Alarm
ZZ Top
Jews
Motels
P. Benatar
Mental As Anything
Dexy's Midnight Runners
Dire Straits

TV-69 — Thomas Zingale — Program
Director — Gainsville
Culture Club
Clapton, Harrison & Starr
B. Dylan & The Heartbreakers
Bourgeois Tagg
L. Anderson
Platinum Blonde
Katrina & The Waves
W. Houston
Keel
F. Sharkey
Husker Du
Blow Monkeys
P. Townshend
P. LaBelle & M. McDonald
Atlantic Starr

VIDEO PROGRAMMER'S PICK

PD
Mike Opelka

Program
Houston Hit Video

Market
National

Video: Alone Without You
Artist: King
Label: Epic

Comments:
“A great song and video. Should crossover a lot of charts. We just added this video and we're getting great response.”

TOP 30 MUSIC VIDEOS

1. MANIC MONDAY Bangles (Columbia) 3 6
2. WEST END GIRLS Pet Shop Boys (EMI America) 4 5
3. HARLEM SHUFFLE Rolling Stones (Rolling Stones) 6 4
4. KISS Prince & The Revolution (Paisley Park) 5 5
5. ADICTED TO LOVE Robert Palmer (Island) 1 9
6. ROCK ME AMADEUS Falco (A&M) 2 7
7. YOUR LOVE The Outfield (Columbia) 11 4
8. WHAT YOU NEED INXS (Atlantic) 7 10
9. SANCTIFY YOURSELF Simple Minds (A&M) 8 8
10. DON'T HAVE YOU DONE FOR ME LATELY Janet Jackson (A&M) 12 3
11. NIKITA Elton John (Geffen) 10 10
12. THE GREATEST LOVE OF ALL Whitney Houston (Arista) 15 2
13. NO EASY WAY OUT Robert Tepper (Scatti Bros.) 9 8
14. LET'S GO ALL THE WAY Sly Fox (Capitol) 21 3
15. OVERJOYED Stevie Wonder (Tamla) 16 3
16. FEEL IT AGAIN Honeymoon Suite (Warner Bros.) 19 2
17. SO FAR AWAY Dire Straits (Warner Bros.) DEBUT
18. R.O.C.K. IN THE U.S.A. John Mellencamp (Riva) 14 4
19. FOR AMERICA Jackson Browne (Asylum) DEBUT
20. THESE DREAMS Heart (Capitol) 13 6
21. THIS COULD BE THE NIGHT Loverboy (Columbia) 17 6
22. TUFF ENUFF Fabulous Thunderbirds (CBS Associated) 25 3
23. SHOT IN THE DARK Ozzy Osbourne (Epic) 26 5
24. IF YOU LEAVE Orchestral Manoeuvres In The Dark (A&M) DEBUT
25. CALLING AMERICA Electric Light Orchestra (CBS Associated) 20 4
26. I CAN'T WAIT Steve Nicks (Modern) 22 4
27. NIGHT MOVES Marilyn Martin (Atlantic) 18 8
28. TAKE ME HOME Phil Collins (Atlantic) DEBUT
29. ANOTHER NIGHT Arthra Franklin (Arista) 23 8
30. (HOW TO BE A) MILLIONAIRE ABC (Mercury) 30 13

THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.
CAMELOT, IN CAMELOT — Paul David, president and chairman of the board of Camelot Enterprises, announced several promotions within the upper management structure of the North Canton, Ohio based firm. Lew Garrett, director of record purchasing since 1974, was promoted to vice president of purchasing; Joe Bressi and Larry Mundorf, vice presidents of purchasing and retail operations respectively, will now serve as senior vice presidents, and executive vice president Jim Bonk will now also be designated as Camelot’s chief executive officer. In his new capacity, Lew Garrett will supervise all buyers and manage Camelot’s entire music, accessory, and related product lines while continuing to manage the administrative duties within the purchasing department. As senior vice president, Joe Bressi’s responsibilities will include the supervision of Camelot’s purchasing, marketing and advertising departments. Larry Mundorf, formerly vice president of retail operations, will also hold the position of senior vice president. He will continue to manage Camelot’s retail division in addition to overseeing the company’s human resource and retail management training departments. In addition to serving as executive vice president, Jim Bonk will also be Camelot’s chief executive officer. As CEO, he will be the company’s official spokesman and contact with industry at large and all outside businesses. He will continue to manage Camelot’s entire operation, supervising all departments.

RYKOP OFF AND RUNNING — With the popularity of CD growing seemingly endlessly, the market is wide open for the enterprising. RYKODISC is a Boston-based record company that boasts the claim that they don’t make records. Ryko, a Japanese word meaning “sound from a flash of light,” is the namesake for a young company that markets compact discs exclusively. The Salem, Mass.-based company is a collaboration between three CD-oriented companies: Eastside Digital, the nation’s first and largest CD-only distributor; Eastern-Pacific Trading Co., a worldwide exporter of CDs with offices in Los Angeles and Tokyo; and Don Rosser, RYKODISC’s president, who operates Boston Compact Disc, one of the first CD-only retail outlets. The catalog includes an eclectic and fascinating variety of jazz, new acoustic music, bluegrass, and soundtracks. Also, the enigmatic Replacements have found a digital home at RYKODISC. And, most recently, it was announced that Frank Zappa would release his entire catalog on CD via the Boston label. Information on the fledgling label can be had by writing 400 Essex Street, Salem, MA 01970, or calling (617)-744-7768.

101 STRINGS ON CD — Alshire International, Inc., the company that brought us 101 Strings Orchestra has recently announced its plans to release 10 compact discs featuring the popular orchestra. The soothing sounds of 101 strings can be heard on popular titles like "Hits Of The 50’s And 60’s," "Love Songs," and "Golden Movie Themes." The Alshire CDs will have running times ranging from 35 minutes to 64 minutes. TDK RAISES PRICES — TDK Electronics Corporation, responding to the erratic yen/dollar relationship, has been forced to raise its prices on its audio and video tape lines two to seven percent. Hiroshi Sawano, president of the Japanese company, made the announcement April 4. The increases will take effect with May 1 shipments.

CAMELOT IN EXECUTIVE SHIFT — Camelot Enterprises executives get new titles and responsibilities (see story in Shop Talk). Pictured (Photo 1) Jim Bonk, now executive vice president and chief executive officer. (Photo 2) Lew Garrett, vice president, purchasing. (Photo 3) Joe Bressi, senior vice president. (Photo 4) Larry Mundorf, senior vice president.
ASCAP GOES NORTH — ASCAP president Hal David (r) is pictured here as he presents noted film composer — and recent Academy Award winner — John Williams with a Golden Soundtrack Award. The presentation took place last week in Los Angeles during ASCAP's first Film and Television Music Awards ceremony.

Mark Isham: Helping Take Film Music in New Directions

By Peter Berk

LOS ANGELES — At long last, it seems there's finally a balance between 'traditional' scores, 'progressive' scores and poptracks. If you're a producer in the Steven Spielberg mold, you can approach a composer like John Williams. If you belong in the John Hughes club, you have a wealth of pop artists and writers to elicit songs from. And, you can even retreat along the lines of Alan Rudolph or Robert Altman, more oriented toward fashioning relatively small scale, intensely moody pictures, you can call on someone like Mark Isham, whose music perfectly reflects and evokes just that kind of intimacy.

Without question, as a Windham Hill recording artist and the composer of scores for such films as Never Cry Wolf, The Life And Times Of Harvey Milk, Mrs. Soffel and, most recently Rudolph's Trouble In Mind, Isham has emerged as one of the most productive forces on the music scene today. In fact, he and a handful of others in the field (including Ry Cooder) are in that rarefied atmosphere where it appears to be a new era of progressively-minded film scores, scores which subtly yet powerfully combine timeless melodic yet wildly eclectic music with state of the art recording techniques. By skillfully blending diverse forms of music from classical to jazz, these few composers have also clearly demonstrated to former skeptical label and retail executives just how commercially viable purely orchestral scores can be in today's marketplace, despite the current preoccupation with long scores.

Actually, Isham had been a highly regarded musician years before composing his first film score. As a writer and performer (playing trumpet, synthesizers and many other diverse instruments), he had already recorded several albums, including, "Vapor Drawings," his debut Windham Hill release; and collaborated with such artists as the Beach Boys and Van Morrison. When he was offered the chance to compose his first complete score (for Never Cry Wolf, a film which wound up calling for an unusually excessive amount of music), Isham suddenly discovered an entirely new thoroughly compelling creative outlet. He's remained consistently in demand as a film composer ever since.

When I worked on Never Cry Wolf, Isham recalled in a recent interview, "I basically didn't know anything about film music. As it turned out, I worked harder on that movie than I've ever worked in my life. I must say I'm proud of that score, and I really learned a lot writing it. Most of all, I got hooked on being a film composer. At least at the time, I didn't know what to do with my music, with the exception of Windham Hill, I was thrilled to find a medium which allowed me freedom and posed constant challenges."

For Isham, the appeal of writing for film, therefore, was quite simple. "Working in film," he remarked, "has pushed me into creative areas I may not have found if I were working solely on records, in terms of using diverse musical styles, sounds and orchestrations." In fact, Isham is particularly admired for his ability to bring new and unexpected colors to the musical canvas through the use of unconventional arrangements and sounds. For him, the chance to do that is "unquestionably one of the most rewarding aspects of film scoring."

Of Isham's most notable, ethereal and emotionally penetrating scores, the one he wrote for Trouble In Mind has perhaps garnered the most attention and praise (Island released the soundtrack in February). Beyond contributing the orchestral score itself to the film, he ended up producing two songs as well, which were sung by Marianne Faithful. Regarding his work on Trouble In Mind, Isham said, "I do feel a bit special about the whole experience. Everything just seemed to come together. The final score felt homogeneous because the songs sounded like they truly belonged with the rest of the music. It was a lot of fun for me, just what are film composers after when they hire Isham, then? As he sees it, "They are primarily hoping to musically create a certain mood through non-traditional scoring. They want a very visual score which works on its own and, of course, with the images on the screen. They want a score which uses sound, and not necessarily electronic ones, to reinforce those images. They want what you might call minimalistic, understated music... music where less is more."

FILM MUSIC

ON THE RIGHT TRACK — Mike Post (l), best known for his themes for such TV shows as The Rockford Files, Miami Vice and Hill Street Blues, is shown here mixing with Jose Feliciano, who sang and performed a version of a recently aired episode of Stingray.

FILM MUSIC

BRAVO, ASCAP — With outgoing president Hal David presiding, ASCAP held a particularly classy affair last week honoring some of its more talented and popular film and television composers. The black-tie affair which took place in the Varese-Sarabande Star Room at ASCAP Studios in Hollywood, saw such writers as Henry Mancini, Bill Conti, David Rose, Johnny Mandel, John Cacavas and Mark Snow honored. (Recipients in this first annual Film and Television Music Awards ceremony were determined by the number of performance credits they earned in the 1985 ASCAP film and TV ceremony on October 1, 1985.) Recipient Alex North who has scored such films as A Streetcar Named Desire and Prizzi's Honor, took home a lifetime achievement award, as did Bob Hope who introduced some of his less songs in his films over the years, including "Smoke Gets In Your Eyes," "Silver Bells," and, of course, "Thanks For The Memories."

REEL VIEWS — With decidedly mixed results, Absolute Beginners attempts to pay homage to the long-gone era of the Hollywood musical; adhere to the sick pacing of a contemporary rock video; and allegorically evoke a turbulent and pivotal time in post-World War II London society. When all is said and done, it emerges as a visually dazzling, yet annoyingly insubstantial film, one which is perhaps memorable for its lack as much as for its content. Admittedly, however, the movie does have a certain hypnotic quality, even through its rougher passages. This, in fact, coupled with its youth-oriented scenario and songs, oftbeat nature and rapid-fire tempo, may well propel it to an eventual cult-like status. Directed by Julien Temple, in his first feature, has loosely (and to a large extent, cleverly) transplanted Colin MacInnes' on-target novel about the blossoming of youth in 1958 London into a film as energetic as the teenagers who populate it. But by combining his obvious love for old musicals with his experience at the helm of countless music videos, Temple succeeds in a way that few filmmakers with a "hybrid" foot can. Recent classic rock and roll stories are usually limp when it's all said and done. As the film rolls on, the story is ultimately resolved, the film goes heavy to also depict the race riots which actually took place in London in 1958. Nevertheless, the city and year Absolute Beginners is set in are seemingly incidental. This is really a mudo piece about growing up and self-discovery in general and in this context, the film's songs (done by well-crafted and produced numbers, and has a certain bizarre charm of its own. It could have and should have been better, but if nothing else, Absolute Beginners is proof the musical as a genre still has plenty of life in it. For demonstrating that fact alone, this unusual musical offering is to be praised.

ODDS AND ENDS — Speaking of Alex North, who seems to have become the Prince of film music this year, he'll also be honored by UCLA Extension during a day-long look at his work titled "Film Music Dialogues" to take place May 17... Another top film composer also has a lot going on right now, Neply Goldsmith, who just completed scoring Potemkin II: The Other Side, is about to begin work on Lionheart: The Children's Crusade. Also, in an unusual situation, the score he wrote for The Final Conflict (the third in The Omen series) is now being released on vinyl (by Columbia-Records). Whys unusual. The film came out some five years ago. Meanwhile, Goldsmith is preparing his 1987 concert touring schedule. Paul Williams is rather busy himself these days, hard at work on the music for Elaine May's highly anticipated feature, Ithtar.
**JAZZ**

**TOP 40 ALBUMS**

*AVAILABLE ON COMPACT DISC*

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<td>LOVE WILL FOLLOW</td>
<td>LOVE WEEKS</td>
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<tr>
<td>4/26</td>
<td>2</td>
<td>GEORGE HARRISON (T.B.A.-T.B. 216)</td>
<td>GEORGE HARRISON</td>
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<tr>
<td>4/26</td>
<td>3</td>
<td>STANLEY JORDAN</td>
<td>STANLEY JORDAN</td>
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<tr>
<td>4/26</td>
<td>4</td>
<td>BARRY WHITE</td>
<td>BARRY WHITE</td>
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<tr>
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<td>5</td>
<td>EDDIE MURPHY</td>
<td>EDDIE MURPHY</td>
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<td>4/26</td>
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**ON JAZZ**

**Jazz**

**PIANISM** — The Michel Petrucciani Trio — Blue Note BT 55124 — Producer: Mike Berniker

Young Michel Petrucciani has developed into a full-bodied, impressive pianist: a genuine heir to the Bill Evans school of romantic-yet-swinging piano trio work. His touch is immaculate and he has exercised much of the schmaltz that imbued his earlier work. Bassist Palle Danielsson and drummer Eliot Zigmund provide the kind of telepathic support that makes this truly a Trio.

DA-DA — Arthur Blythe — Columbia FC 40237 — Producers: Bruce Pearce, Arthur Blythe

This is an Arthur Blythe sampler. The big-toned altoist is heard here with his In the Tradition band (Cecil Mcbee, John Hicks, Bobby Battle), his tuba/guitar band (Bob Stewart/Kevlyn Bell), and, in his latest phase, a fusion band (with strings thrown in for Djavan’s “Equinas”). Cornetist Olus Dara is along for much of the ride, but it’s the altoist who does most of the talking. A vast improvement over Blythe’s last Columbia effort.

**RHYTHM IS OUR BUSINESS** — Jordan Sandke & Jaki Byard And Co. — Stash ST-259 — Producers: Jordan Sandke, Bob McCoy

Many young jazz musicians are natural eccentrics — swing, bebop, it’s all history to them. Trumpeter Sandke, a member of the Warne Marsh Orchestra, travels easily here between light bop and gentle swing, though he seems to favor the latter. Pianist Byard is one of jazz’s original eccentrics — he takes everything in, you can’t quite pin him down, he just expresses his subjective nature, striding, swinging, a singular phenomenon.

**ALONE/ALWAYS** — Larry Carter — MCA 5689 — Producer: Larry Carter

Fusion guitar star Carter here sticks to the acoustic instrument, but there is nothing droppin off in his normal mix of high-energy flash and romantic melodicism — no lean-picking here. The eight selections range from solo to quintet pieces. Part of the first issue in the MC Master Series, which — though this was waxed in Hollywood — intends to expose the hidden instrumental underbelly of Nashville.

**DUKE’S DAY** — The greatest composer America has ever produced will be available as a 22-cent stamp beginning this Tuesday (April 29.) On the 87th anniversary of his birth, Duke Ellington will become the first jazz musician to have his visage on a U.S. stamp. The fruits of some very determined work by the Duke Ellington Society. Ellington died 12 years ago — you must be dead 10 years before you can adorn a stamp — and the society has been at work on this for that long. New York will abound with Dula festivities to mark the day: the first day of issue ceremony at the Fifth Avenue Union Church, where the Mercer Ellington Orchestra will perform; the dedication of the Duke Ellington Cancer Screening Center for Performing Artists at St. Luke’s-Roosevelt Hospital Center’s Healthcare Institute for Performing Artists; an ASCAP reception for the Ellington family; and “A Celebration of the Sacred and Inspirational Music of Duke Ellington,” featuring, among others, Billy Taylor, Kenny Burrell, Esther Marrow, and the Jazzmobile All-Star Orchestra, at The Cathedral Church of St. John the Divine. Many, many years after Ellington wrote “Three-Cent Stomp,” we can all head down to the post office doing a 22-cent stamp.

**BEGINNERS’ LUCK** — It may not be very obvious — what with all the hoopla surrounding David Bowie’s participation — but the musical arranger and conductor of Absolute Beginners is none other than jazz great Gil Evans. Personally, I liked Absolute Beginners, and Gil Evans has to be singled out for some typically marvelous work. The use of two Charles Mingus tunes — “Boogie Stop Shuffle” and “Better Git Hit In Your Soul!” — towards the beginning of the film is exceptional, and the scoring for Sade’s contribution is, easily, the best thing to ever happen, musically, to that English pop diva. The EMI album has bits of Gil — one full piece and, of course, his scoring of much of the pop work, including a piece for Slim Gaillard — but I’d welcome the full score’s issue. In the meantime, Gil and his big band continue to support — Monday night at New York’s Sweet Basil.

**MAKING BOOKMARKS** — Face the Music Productions has been formed by Joanna Fitzpatrick and Marie-Claude Nouy to “represent, support and promote creative musicians/performers who are at the leading edge of new music.” 41 No. Moore St., New York, NY 10013 is their address. [(212)265-7889](tel:2122657889)

**JVC NO EVIL** — I think everybody breathed a sigh of relief at JVC’s rescuing of the New York Jazz Festival (news story last week.) JVC has only committed themselves to ’86, though, so there is a slim possibility that George Wein will once again sponsor-hunt after this summer, but Weil expressed confidence in JVC’s commitment to jazz. Along with the New York event which — for better or worse, retains much of the character, and characters, of past festivals — JVC will be sponsoring festivals in Nice (7/10-20), the Hague (7/11-13), London (7/14-19), and Newport (8/23-24); as well as a “JVC Jazz Festival Tour, which will bring David Sanborn, Michael Franks and Stanley Clarke to Chicago (6/22) and Atlanta (6/5); Franks, George Howard, and Freddie Hubbard to San Francisco (8/16), and Spyro Gyra to Los Angeles (8/17).

**BOPPING AROUND** — “All That Jazz” is the name of the Atlantic marketing campaign that continues through May 16. The Jazz drawings of Dave Stone — they appear on the ‘40s and ‘50s — are on display at New York’s Lincoln Center Library, through June 13. Kenny Drew will play his first U.S. gig in ages when he and the Paris Reunion Band — Woody Shaw, Benny Bailey, Nathan Davis, Johnny Griffin, Sonny Stitt, Howard Alden, and Idris Muhammad — land at New York’s Blue Note in mid-June... Ed Koch — New York’s stand-up Mayor — has decided the city should give out jazz awards, called Jazz Apple; no details yet as to who, what, when, and where... The Group — the intriguing combination of Sirone, Marion Brown, Billy Bang, Andrew White, and Ali Hadi Abdullah — debuts May 3 at New York’s Greenwich House... Jazz critic Gary Giddins has received a Guggenheim Fellowship to complete a proposed critical history of recorded jazz... Jazz scribe Peter Keepnews is currently knee-deep at work on a biography of Louis Armstrong... At Berklee College of Music has been awarded the Yamaha Music Award, in recognition of its “outstanding contribution to the popularization of music, and inspiration to musicians worldwide.”
NASHVILLE FORUM

One of the words that gets a lot of attention and use in our music business community is the four-letter expression “hype.” Like some other, lesser acceptable four-letter words, part of its conversational popularity, of course, comes from the fact that it can be used as either a noun or verb (as in, “That’s a lot of hype” or “Joe Jones just hyped me for an hour on his record.”)

In years past, in the service of various record labels, I would note that there were two kinds of hype: “bad” hype and “good” hype. “Good” hype was synonymous with enthusiastic promotion that may not necessarily include any hard facts — perhaps just expressions of favorably, but highly personal opinions about a certain product. Or, then again, it might very well be made up of reams of trivial data, true but inconsequential. And perhaps, too, it might go a distribution channel with top officials representing the hype for the tell the difference. Just as it’s virtually impossible for us to see the color of the air we breathe when we’re working and playing in a city like New York, or Los Angeles, or even, nowadays, Nashville. But, step back, even temporarily, to a different vantage point (as in view from an airplane coming into any of the aforementioned towns) and the air that we once thought pure and healthful can be seen as a brownish-purple blanket of noxious materials. (How many times, in flying into one of those places, have I unconsciously tried to hold my breath, rather than inhale that almost tangible atmosphere?)

As I would change vantage points from time to time I also began to perceive the noxious elements that were often part of what might have earlier classified as “good” hype. I began to observe that my promotion gather, for instance, took on colors and attitudes of the “company” and were not nearly as “meaningful” or free of distortion as I had supposed.

I noticed, also, that it was easy to develop resentment (righteous, naturally) towards certain music directors who wouldn’t play my records (all promotion men refer to the records they’re promoting as “my” records), despite the fact that we label execs told ourselves, quite often, that we were sophisticated enough, and aware enough, to realize that “not all of our records would appeal to everyone.” And I noticed how close my alleged “good” hype was to “sell” hype.

It was easy: I began to see, for one-sided attitudes and self-centered ideas to be passed off as just part of the fabric of healthy and fair competition. (And maybe that’s so, of course. Maybe healthy competition is really no more than a conflict of personal ideas, prejudices or opinions. Perhaps all is fair, in that respect.)

For all I know, there might really be “good” hype and “bad” hype. Or it might just all be one big, self-deluding crock. However any of us judge it, it’s something we live with, like the brownish-purple atmosphere we breathe and that we can only see when we step back and look at it from a different vantage point.

Maybe the hype itself is not even important. But taking a look, now and then, from a different vantage point is. After all, we all need to see reality every once in a while.

COUNTRY

TOP 50 ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALABAMA GREATEST HITS</strong> (RCA ACHL-17110)</td>
<td>10</td>
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<tr>
<td>2 <strong>ROCKIN’ WITH THE RIDGE</strong> (RCA/Curb ACHL-17202)</td>
<td>23</td>
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<tr>
<td>3 <strong>SOMETHING SPECIAL</strong> (RCA ACHL-17300)</td>
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<tr>
<td>4 <strong>A MEMORY LIKE YOU</strong> (RCA ACHL-17400)</td>
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<td>5 <strong>SHAKIN’</strong> (Capitol/Curb ST-12038)</td>
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<tr>
<td>6 <strong>GREATEST HITS VOL. 2</strong> (RCA ACHL-17493)</td>
<td>21</td>
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<td>7 <strong>IM NOT STOPPING YOUR HEART</strong> (Warner Bros. 1-25729)</td>
<td>27</td>
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<tr>
<td>8 <strong>25 LIFE’S HIGHWAY</strong> (MCA 5586)</td>
<td>20</td>
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<tr>
<td>9 <strong>ROCKIN’ WITH THE RIDGE</strong> (RCA ACHL-17500)</td>
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<tr>
<td>10 <strong>SOMETHING SPECIAL</strong> (RCA ACHL-17600)</td>
<td>33</td>
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</table>

HOT CUTS

Dwight Yoakam — Bury Me — (Guitars, Cadillacs, Etc. Etc.)
Reba McEntire — You Can Take The Wings Off Me — (Whoever’s In New England)
Waylon Jennings — Will The Wolf Survive — (Will The Wolf Survive)
James Taylor — The Man Who Shot Liberty Valance — (That’s Why I’m Here)
John Conlee — The Day He Turned Sixty-Five — (Harmony)
Merle Haggard — A Friend in California — (A Friend in California)
Michael Martin Murphey — Rollin’ Nowhere — (Tonight We Ride)
The Judds — Rockin’ With The Rhythm of the Rain — (Rockin’ With The Rhythm)
Sawyer Brown — Shakin’ — (Shakin’)
The Oak Ridge Boys — Don’t Break The Code — (Seasons)
Conway Twitty — Lay Me Down Carolina — (Chasin’ Rainbows)
Anne Murray — My Life’s A Dance (Something To Talk About)
Tanya Tucker — Daddy Long Legs — (Girls Like Me)

Distribution Agreement — Jim Kemper, pres. of the west coast based Frontline Records label, Padua, Calif. (Seasons) (MCA-5586). The 100,000 albums certified for the Benson Company. Frontlines’ roster includes such artists as the Allar Boys, Bloodgood, Oden Fong and Wild Blue Yonder. Pictureed during contract negotiations are (from l-r): Kemper; Brian Tong, exec. dir. of Frontline; Rob Michaels, vp of research and development for the Benson Company and William W. Traylor, exec vp and gm of the Benson Co.
<table>
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<tr>
<th>Title</th>
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<th>Label</th>
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<th>Weeks On 4/6 Chart</th>
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<td>AIN'T MISBEHAVIN'</td>
<td>Hank Williams Jr.</td>
<td>(Warner/Curb 7-28974)</td>
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<td>GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</td>
<td>The Judds</td>
<td>RCA/Curb 9-14290</td>
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<td>TOMB OF THE UNKNOWN LOVE</td>
<td>Kenny Rogers</td>
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<td>ONCE IN A BLUE MOON</td>
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<td>ONE LOVE AT A TIME</td>
<td>Tanya Tucker</td>
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<td>1982 RANNY TRAVIS (Warner Bros. 7-28288)</td>
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<td>FEELIN' THE FEELIN' EVELY BROTHERS (MCA/Curb MCA-52747)</td>
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<td>HAPPY, HAPPY BIRTHDAY BABY</td>
<td>Ronnie Millsap</td>
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<td>9 NOW AND FOREVER (YOU AND ME)</td>
<td>Anne Murray</td>
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<td>WHOEVER'S IN NEW ENGLAND</td>
<td>Reba McEntire</td>
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<td>11 YOU'RE SOMETHING SPECIAL TO ME</td>
<td>George Strait</td>
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<td>12 SHE AND ALABAMA</td>
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<td>WE'VE GOT A GOOD FIRE Goin'</td>
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<td>WORKING WITHOUT A NET</td>
<td>Waylon Jennings</td>
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<td>I HAD A BEAUTIFUL TIME</td>
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<td>LIFE'S HIGHWAY</td>
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<td>HOLD ON</td>
<td>Rosanne Cash</td>
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<td>HONKY TONK MAN</td>
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<td>PARTNERS, BROTHERS AND FRIENDS</td>
<td>The Nitty Gritty Dirt Band</td>
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<td>100% CHANCE OF RAIN</td>
<td>Gary Morris</td>
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<td>LIVING IN THE PROMISED LAND</td>
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<td>MAMA'S NEVER SEEN THOSE EYES</td>
<td>The Forester Sisters</td>
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<td>LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY</td>
<td>Girls next Door (MTM B-72059)</td>
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<td>DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD</td>
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<td>HARMONY</td>
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<td>Rick Skaggs</td>
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<td>EVERYTHING THAT GLITTERS (IS NOT GOLD)</td>
<td>Dan Seals</td>
<td>EMI America B-6311</td>
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<td>WHAT'S A MEMORY LIKE YOU</td>
<td>John Schneider</td>
<td>RCA/MC 52723</td>
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<td>BORN YESTERDAY</td>
<td>Dolly Parton</td>
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<td>REPEITIVE REGRET</td>
<td>Eddy Rae Harpitt</td>
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<td>HEART DON'T FALL NOW</td>
<td>Sawney Brown</td>
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<td>YOU CAN'T KEEP A GOOD MEMORY DOWN</td>
<td>John Anderson</td>
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<td>TIL I LOVED YOU</td>
<td>pleases my heart (RCA PB-14292)</td>
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<td>YOU SHOULD HAVE BEEN GONE BY NOW</td>
<td>Eddy Raven</td>
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<td>The Charlie Daniels Band</td>
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<td>40 NOTHING BUT YOUR LOVE MATTERS</td>
<td>Larry Gatlin &amp; Gatlin Brothers</td>
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<td>I'LL TAKE YOUR LOVE ANYTIME</td>
<td>Robin Lee</td>
<td>(Evergreen EV-1039)</td>
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<td>Conway Twitty</td>
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<td>SWEETER AND SWEETER</td>
<td>The Statler Brothers</td>
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<td>WHEN YOU GET TO THE HEART</td>
<td>Barbara Mandrell</td>
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<td>OLD FLAME</td>
<td>Juice Newton</td>
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<td>READ MY LIPS</td>
<td>Marie Osmond</td>
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<td>Bobbie Gentry</td>
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<td>UNTIL I MET YOU</td>
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<td>I COULD GET USED TO THIS</td>
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<td>HEARTS AIN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</td>
<td>LEE GREENWOOD</td>
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<td>HEY DOLL BABY</td>
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<td>LOVE AT THE FIVE &amp; DIME</td>
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<td>Randy Travis</td>
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**ALPHABETICAL LISTING ON INSIDE BACK COVER**
**ALBUM RELEASES**

**LOST HIGHWAY** (December 1948 — March 1949) — Hank Williams — Polydor 422-625 554-1 Y-2

This third volume of the Hank Williams special series covers material recorded from December, 1948 to March, 1949 and while it offers many listeners a taste of nostalgia, it also introduces the legend to a new group of fans. The double LP set begins with such titles as "There'll Be No Tears Tonight," "Lost On The River" and "I Heard My Mother Praying For Me." Then, there are a few noted Hank Sr. standards such as "Honky Tonk Blues" and "Mind Your Own Business." The LP yields two duets with Miss Audrey. This classic compilation is a "must" for any collector or country music lover.

**SOUTHERN TRAIN** — Sonny Throckmorton — Warner Bros. 1-25374 — Producers: Sonny Throckmorton and Eddie Bayers

It's been a long time coming for noted Music City songwriter Sonny Throckmorton, but his recent signing to Warner Bros. results in his debut LP, "Southern Train." As expected all cuts were self-penned and highlight the versatility in the veteran writer's vocal abilities. From "It's All Gone" to "My First Reaction," and the expressional "How It Feels When The Feeling Is Gone," Sonny has put together a fine effort.

**FROM WHERE I STAND** — Dobie Gray — Capitol ST-12489 — Producer: Harold Shedd

It was "The In Crowd," recorded in 1965, that rocketed Dobie Gray into the national spotlight and in 1972 he zoomed back to the top with the barrier-breaking style of "Drift Away." Today, Gray is setting a place for himself in country radio, most notably with his single "One To Grow On." His first LP from Capitol, titled "From Where I Stand" features that single as well as nine other "just right" cuts that took close to half a year to find. Listeners will enjoy a mixture of gospel, blues, country, bluegrass and Texas "swing" sounds. Choice cuts include "The Dark Side Of Town," "She's Too True" and "So Far So Good."

**BOXCAR WILLIE** — Boxcar Willie — MCA/Dot — 39052 — Producer: Boxcar Willie

Willie Nelson teams with Opry star Boxcar Willie for two duets on Boxcar's first Dot effort ("Boxcar's My Home" and "Song Of Songs"). Throughout most of the LP, the "hobo" theme dominates as in such cuts as "Hobo Heaven," "Big Freight Train Carry Me Home," and "Gypsy Lady And The Hobo." But there are a few "traditional" country themes included, "Cheating Wife" and another tribute to the Lone Star State, "My Heart's Deep In The Heart Of Texas."

**SINGLE RELEASES**

**FEATURE PICKS**

**JOHN SCHNEIDER** (MCA-52827)

You're The Last Thing I Needed Tonight (3:19) (Jack and Bill—ASCAP) (D. Wills, D. Primmer) (Producers: Jimmy Bowen and John Schneider)

John Schneider's rich vocals continue to shine in his latest release "You're The Last Thing I Needed Tonight" from the "A Memory Like You" LP, which has already produced a number one single by the same name. "You're The Last Thing" could do well if Schneider's proven track record with ballads and sad songs is any barometer.

**PAKE MCENTIRE** (RCA PB-14336)

Savin' My Love For You (3:16) (Warner-Tamerlane/Flying Dutchman—BMI) (M. Clark) (Producer: Mark Wright)

Pake McEntire's new single falls off the charts, out of chart number two comes Pake McEntire's new release, "Savin' My Love For You," an upbeat, fun number that may help Pakus rope himself a larger following.

**BANDANA** (Warner Bros. 7-28721)


Bandana's new single, "Touch Me" makes for a nice drive-time number with its uptempo and easy-to-follow melody. Some nice production work, too.

**LEWIS STOREY** (Epic 34-05890)

Katie, Take Me Dancin' (2:36) (Love & Campesino—ASCAP) (L. Storey) (Producer: Norbert Putnam)

Lewis Storey offers a totally different sound than what we're accustomed to hearing on radio these days. And it's refreshing. Take his new self-penned single, "Katie, Take Me Dancin'" for a few spins around the turntable and get a feeling for Storey's style. He really sings from the heart.

**JOHNNY PAYCHECK** (Mercury 884-720-7)

Old Violin (3:39) (Dwight Manners—BMI) (J. Paycheck) (Producers: Stan Cornelius and Johnny Paycheck)

Paycheck's been spending a lot of time with his music these days. He wrote and produced this new single, "Old Violin" which hits hard with strong, emotional impact. Paycheck's delivery follows suit resulting in a well-rounded and powerful effort, that will be his most successful in many moons. Bet on it!

**Consensus Pick**

**BARBARA FAIRCILD** (Capitol B-5582)

Just Out Riding Around (2:45) (Prime Time/Snowfox—ASCAP/SESAC) (T. Goodman, D. Lehman) (Producers: Don Williams, A. Reynolds)

Remember that sweet, cuddly innocence of "The Teddy Bear Song?" Well, it's been almost completely shelved by the staff here, after a shot of Fairchild's first Capitol offering, the gutsy, "Just Out Riding Around." A potent, raw-edged performance by SF that falls in that same '50s-rock-renaissance classification as "Bop" and "Burned Like A Rocket." We expect Top 10 at least.

**NEW MOVE**

Enjoying the balcony from the Welk Music Group's new Nashville offices are (from l-r): Dean Kay, Welk executive vp and gm; newly signed Welk writer, Shelly West; Bob Kirsch, Nashville division mgr; Jack Brumley, West's mgr; and Doyle Brown, Welk's professional mgr. West has signed an exclusive writing agreement with Welk's Hall-Clement publications and copyrights will be co-published with West's company, Westwood Song.
INDIE SPOTLIGHT

JIM QUIGLEY AND SOUTHWIND (Fifth Street Records CR-1059)

Smoke's In My Eyes (2:55) (Don Buckler & Jim Quigley—BMI) (D. Buckler, J. Quigley) (Producers: Southwind and C. Chapman) (Fifth Street Records, 228 W. 5th Kansas City, MO — 816-842-6854)

Distinct vocals and a pleasant melody make Jim Quigley and Southwind's single, "Smoke's In My Eyes" a real treat! The barroom dance presented makes this one of those records that you want to listen to more than once!

INDIE SINGLE PICKS

MARVEL FELTS (Evergreen EV 11041)

"Marvel The Marvel" is back with a strong, upbeat tune that highlights his popular vocals. Written by top tunesmiths Tommy Rocco, Charlie Black and Austin Roberts.

CARLTON MOODY & THE MOODY BROS. (Lamon LR 10121-45)
Midnight Flyer (3:20) (Rocky Top—BMI) (P. Craft) (Producers: Carlton, David and Trent Moody) (Lamon Records, P.O. Box 25371, Charlotte, NC 28212)

As soon as the needle hits the vinyl, "Midnight Flyer" grabs you with its consistent beat and its use of different instruments. One hundred percent enjoyable!

RANDY WAGNER (Door Knob DK 86-246)

Let's push Randy Wagner's number on the jukebox! Good tune!

BILLY JO BURNETTE (Bear Creek A-1986-1002)

One Night (2:21) (Glady—ASCAP) (D. Bartholomew, P. King) (Producers: Rusty Adams and Billy Jo Burnette) (Bear Creek Records, 47 Music Square, East, Nashville, TN 37203 — 615-321-5080)

Sprinkled with a South-of-the-Border flavor, Billy Jo Burnette's new number, "One Night," is highlighted by nitty-laid vocals and production techniques.

INDIE ALBUM PICK

THE 20 BEST HITS OF JOE SOUTH — Joe South — Playback L-12337 (Music Unlimited Inc., 2112-B N.E. 162 St. North Miami Beach, Florida 33162)

It's often hard to remember 20 songs that a particular artist had made into hits but Joe South is making it easier by compiling 20 of his top songs that he's enjoyed success with over the years. While "Games People Play" may perhaps be the most popular of his recordings, South fans will also enjoy "Don't It Make You Want To Go Home" and "Walk A Mile In My Shoes." South also sings songs made famous by other artists and they include, "Birds Of A Feather" and "Down In The Boondocks."

TOP INDIE SINGLES

1 I'LL TAKE YOUR LOVE ANYTIME
RORY LEE (Evergreen EV-1039)
Contact: (615) 357-3213

2 SURROUNDED
GLENN ENGLISH (BIST-D-12095)
Contact: (214) 580-0967

3 LET ME DOWN EASY
MALCHAK & RUCKER (Adina APS-002)
Contact: (615) 327-2227

4 THE LOOK OF A LADY IN LOVE
JOHNNY DUNCAN (Pharos PR 2502)
Contact: (615) 321-4460

5 WHAT MY WOMAN DOES TO ME
RAY GRIFF (RCA JB 50566)
Dist: 3345 Marham Rd., Scarborough, Ontario, Canada M1B 2V2

6 BACK HOME
A.J. MASTERS (Bermuda Dunes C119)
(Dist: 4065 Jefferson, Bermuda Dunes CA 92203)

7 CROSS MY HEART
JAN GRAY (Cypress-CYP-510)
Contact: (615) 297-2820

8 I KNOW IT'S NOT OVER
CAL SMITH (Stay On Scum 200)
Contact: (615) 255-3009

9 COME IN PLANET EARTH (ARE YOU LISTENING)
KAREN TAYLOR-Good (Mesa MCDM-2011)
Contact: (615) 353-5000

10 LIL RED RIDING HOOD
STEVE DOUGLAS (Banks 2196)
Contact: (713) 680-3760

From the forthcoming album, "Walkin' Proud" comes the follow-up single to the 8-week Cash Box chart and Billboard charted "Sukiyaki", "YOU CAN HAVE HER"

arriving this week at your station. If you don't get it please call or write.

Boots Clements

Box 8875 □ Universal City, CA 91608 □ 518 500-4952
As a product of the "Baby Boom," I've grown up with the music generation. Ours is the era of rock and roll. In 1966 I saw Elvis at the Center Theatre in Norfolk, Virginia, and remained a true Elvis fan through many concerts and several records over the years. I've seen the Drifters, Classics IV, Letterman, Chicago and others in settings from outdoor swimming heat to a smoke-filled concert arena. For a time, even played sax in a "pimpin', rock and roll band called "Marty and the Surfers" (typical of beach bands). I'd listen to the music that made me want to get up and boogie — but some are boogie-ers, while others, like me, were boogie dancers.

In my church youth group we sang some campfire songs, lots of hymns and talked about the newest sound in rock. Cream's "Wheels Of Fire" was big, as were the Beatles, Doors, etc. I had never been exposed to any Christian music with a beat. After church, I simply popped in the hottest tape on hand!

A few years later I was introduced to Gospel Music. My first exposure to the genre was at least dubious. What good music can come from such staid traditional roots? That was until I gave a good listen and I had just signed on a Christian radio station and had access to the latest LPs, so my listening opportunities were significant. I naturally gravitated to the albums that sat in the corner when they came in... the ones marked "not for airplay" because they were too "upbeat."

Soon I was listening to the Sweet Comfort Band, The Pat Terry Group, Love Song and Christian rock pioneer Larry Norman (his hit "Why Should The Devil Have All The Good Music"?)

Through the years, my craving for good, professional rock and roll, combined with my formal Christian commitment, have been cohabitating quite nicely, giving me musical and spiritual satisfaction.

Now, working for a major record company in the Gospel Music industry, I've seen the degree to which Gospel Music has achieved recognition in many circles for its musical, technically advanced quality.

Phil Driscoll's last album was conceptually digital, produced with 24 DX 7's and three Kurzwell K-250's. What I saw and heard in the studio was absolutely awesome. The music videos of Degarmo and Key and Amy Grant can compete with any music video and they have rock band.

Actually, the quality of music in this industry is incredible. The vocal abilities of Grammy and Dove winner Sandi Patti are incomparable, setting new standards of excellence, while the harmonic blend of First Call has audiences standing on their feet clapping to a sound that rivals Manhattan Transfer. First Call also does commercial vocals for Dodge and Pepsi.

Music greats like Dan Peek (America), Rick Cua (Outlaws), Kenny Loggins (Kansas), Billy Powell (Lynyrd Skynyrd), and crossover artists have helped bring a fresh commitment to professional quality to Christian rock and roll music.

Record companies like Word, Sparrow, StarSong, Benson and others house some of the greatest musical talent in the world.

But actually, we're all professional, have we lost sight of the real objective? As an industry, have we focused so much on the ascent to professional excellence that spiritual value has diminished? Is Gospel Music really Gospel?

It depends on your definition. For those artists mentioned above, and many, many more, this is not a question that reflects on their careers. Technology is a tool to enhance their ministries.

As Phil Driscoll said (sitting at the Kurzwell, surrounded by little flashing lights of equipment), "Christian artists are taking, and must continue to take, the lead in the use of technological advances to further their ability to communicate the gospel of Gospel Music."

Throughout the years the thrust has been gospel in music... music that shares the good news of Christ. But what happens when the lyric content is altered to crossover or pop? A music that is performed by a Christian artist necessarily always Gospel Music? As a music lover, preacher and industry analyst, I wrestle with these issues.

My conviction is that you can take the Gospel out of music and still have good music, but Gospel music is and contains what it says... timeless truths of an Eternal God. Anything less is simply good music.
Capitol, Enigma Sign Dist. Deal

By Peter Berk

LOS ANGELES — Capitol and Enigma Records, have come into an agreement whereby Enigma product will be distributed nationally exclusively through Capitol. The deal, announced recently by Capitol president and CEO John Zimmmerman and Enigma chairman William Hein, also entails the potential for both labels to work together on future projects. The line on the agreement includes marketing and promotion of certain, yet to be chosen, Enigma artists. Enigma, a label that had a non-exclusive association with EMI-America from July of 1983 to July of 1985, will now have its product distributed by Capitol/Capitol Records. The first releases under the new agreement, which will be shipped on May 16, include albums by Alan Holdsworth, Peter Hammill, Poison and Spyder, as well as the soundtracks to Creepers and Dangerously Close.

In an interview last week, Zimmermann told Cash Box, “(The two labels) have actually had a relationship going back some years. Since the time Enigma had the deal with EMI-America, though, it has changed its distribution tactics and whole approach to business, and so the relationship... to be quite different. It's natural for Enigma to be aligned now with a west coast distributor.”

Zimmermann expressed particular enthusiasm about the unusual production deal with Enigma, commenting, “It really alligned both labels to choose certain artists at a grass roots level who can become part of the Capitol roster with Enigma obviously maintaining a very close al allegiance.” Asked what he feels Enigma’s greatest areas of strength are, he responded, “I really feel it’s all ways, but especially in regard to finding brand new talent and developing artists to a point where massive marketing and promotion are required. They’re doing very exciting things in the soundtrack area also.”

In a separate interview, Wes Hein, president of Enigma, said of the new agreement, “We’ve done more than agree to the label deal itself. We actually laid out the terms should an act come by we’re both enthused about. The avenue is open, and that’s what makes this entire deal so terrific. It may not happen all that often, but there certainly will be a number of acts who would benefit both from Capitol’s major label promotion strength and our effectiveness in more alternative segments.”

Referring to Enigma’s past relationship with EMI America, Hein remarked, “It just didn’t work out to the satisfaction of both parties. It was a totally different situation, limited to seven acts more of a production deal. This new agreement has us walking on air. It gives us artists and their collaborations in the future. We’ll actually be able to set out on getting people into the record stores instead of simply on getting the records themselves into the record stores. In every way, it's a perfect deal for us.”

Paul Jabara (continued from page 14)

“poppetra” earlier this year, accompanied by a splashy and hilarious video in which he appears in full drag with a Cher look-alike. And while the album has yet to spawn a hit, the single “Ocho Rios” and video have taken hold in the clubs, creating a groundswell of approval.

The ever-outrageous Jabara has stirred controversy with the release, however, especially in the black music community. Some blacks have responded negatively to the tune’s tongue-in-cheek reference to the current sex-appeal wave of the moment. (“Oh that lyric”), the goes. The video is still under consideration at MTV, where a spokeswoman said “perceived raunchiness” might pose problems.

Controversial as the single may be, the outrageousness of Jabara’s whimsical new release has a serious side. Money from the album will be donated to the fight against AIDS. Jabara has also written a song for AIDs (recorded as a demo to Donna Summer) which he hopes to include on a future album, “If I could do something more I would,” he remarked. “I've watched a lot of people die. A lot of my friends.”

As a matter of semantics, the term “disco” is the cross point with Jabara, especially when pitted against the current location, “dance.” “People act as if it’s the same thing,” he said. “They differentiate between the ‘Walking on Sunshine’ and the ‘Walking on Sunshine’,” he exclaimed. “It’s not that different!” I’m still waiting for the death of disco. I don’t know who decided what disco was. It was a 70s disco. Can someone tell me the difference between “disco” and “dance”? What? You can’t dance. You should, you can change the beat — you’re still dancing.”

Jabara is optimistic about “De La Noche,” which tells, in a highly danceable fashion, the story of Mama De La Noche (sung by Pat Ast), whose female octuplets, illegitimately fathered by a muscular Jamaican man, are abducted at birth and scattered to far-flung cities. Years later, the grown-up girls, each a sultry singer, are reunited in search of their mother. The story is to be continued, and Jabara has big plans for the De La Noche Sisters, an act unto itself for which he’s currently negotiating. The Artist’s Company, designed to nurture the talents of at least eight unsigned sisters.

As for the pop diva he would like to make hits with next, Jabara named Cyndi Lauper as a current favorite (the two have not yet spoken), as well as Whitney Houston, who sang on his 1982 CBS album, “Paul Jabara and Friends.” Mean- while, the songwriter/performer said he’s still working through his old fantasies, which once included Summer and Strei- sand. “I’m still trying to meet Ann-Margret from Bye Bye Birdie,” he laughed.
Musicland, Record Bar Deal

(continued from page 7)

stores. The Musicland Group operates in 46 states and now, with 512 total retail outlets, maintains its status as the largest home entertainment company in the United States. 1985 revenues for The Musicland Group were $370 million.

A significant management level employees were given the opportunity of relocating within The Record Bar. Some, he said, have decided to do so. Other employees will be welcome to join Musicland. "It's a mutual kind of thing," said Eugster. "They have to want to [work for Musicland] and they're certainly offered that opportunity."

Licorice Pizza, which under Record Bar ownership operated fairly autonomously, will most likely continue to do so with The New Music Seminar

(continued from page 7)

media, British independent labels and international DJs. There will also be an independent label workshop called "How To Lose A Million Dollars," a public ty workshop, a songwriters panel, and a "Rate A Record" panel at which professionals and the public will give their opinions on songs submitted for the CMA Awards. The seminar's global flavor also spiced the live concerts which have become NMS's main draw. Each night of the four-day series will culminate with a night of music by British bands on independent labels, on July 16 at The World. In addition to the showcases and the N.Y. Nights concerts, one night was joined with promoter John Scher to present live shows at the Fleet Forum, which will be open to the public. "We're going to reserve 1,500 seats for seminar registrants and 5,000 seats will be sold to the public, with at least some significant portion of the proceeds going to the NMS," said Ruth Simms, general manager of Licorice Pizza commented, "I thought the leadership of the California retailer would remain unchanged."

European Tours In Trouble

(continued from page 7)

during the state of the situation and asked them to make a personal evaluation." I would probably tell people to hold up for awhile," said Brooks, who is working the States this summer. He said the band America would, not surprisingly, be cancelling its tour of Europe this summer. Prince is also a C.A.A. artist though Brooks couldn't offer official confirmation that he had cancelled the European tour.

Among the other acts experiencing some hesitancy are Columbia's Bangles. Brooks noted that most Los Angeles A.A. artists are currently touring Europe. The current tour in Nashville's Southern Pacific recently cut short its Easter European tour. According to a spokesperson for the label, the band had made a stop in West Germany and after consulting with the American Consulate, decided to end the tour early. The group was in Stockholm when they were informed the band it was unable to assure its safety. Southern Pacific was to be the first American group in eight years to tour the Eastern bloc European countries. The April 11-May 7 tour was to take the band to Germany, Spain, Turkey, Poland, Yugoslavia and Portugal. The group was in Istanbul when the U.S. attack on Libya occurred.

The Cult

(continued from page 15)

are good, if you rock and if you can dance to them, they are all right. So whether your hair hangs down over your shoulders or stands straight on end, or if "Going Up To The County," is your Dear Daryl record, or "Flesh For Fantasy," The Cult is throwing a party you're invited.

Musicland, Record Bar Deal

(continued from page 7)

Musicland, Licorice Pizza is a "very special situation," according to Eugster. "Therefore, we'll keep them as a special unit. But, that isn't to say we won't bring in new artists, new materials and matters, and perhaps some engineers. I think we'll keep a separate identity for them ..." Thus Simms, general manager of Licorice Pizza commented, "My role now is to make the transition go as smoothly as possible." She furthered, "I'm just delighted being with all of the Musicland people I've met so far." While details have yet to be worked out, and no one for either Record Bar Group or Licorice Pizza could comment, it appeared virtually certain that leadership of the California retailer would remain unchanged.

nothing to that effect, as included in the settlement, according to the RIAA statement, "neither the RIAA, its members, nor any of its officers, directors or agents have any intention of attempting to settle the matter by making any improper or improper representation or implied consent which will or may be made against the recording plaintiffs or any other entity, nor do they have any intention of settling the matter by expressing or implying an agreement or acquiescence to the validity of any improper conduct by the recording plaintiffs and their attorneys; or that the parties to the settlement are unable to agree as to the amount of the settlement."

a 12-week period, according to the seminar's director, "The workshops will be printed in the seminar handbook, name badges will be larger, and a computer message center will facilitate con-
AROUND THE ROUTE

By Camille Compasio

The first AMOA National Team Dart Tournament, scheduled for May 3 at the Ramada O'Hare in Chicago, is coming together beautifully, as we learned from AMOA vpee Dick Hawkins, who put the wheels in motion for the big event. It is open to members of AMOA only and has thus far attracted some new member sign-ups. The purpose of this endeavor is to promote the game of darts and to provide ops with the specifics for running leagues. In this regard, AMOA is offering a limited quantity of 60 tournament-used machines for purchase exclusively by participating ops, at the special price of $1000 each. The machines were donated by IDEA, Nomac and Merit (20 each) as a promotional inducement with the money collected from sales going back into the pot as "seed money" to keep this project going. Dick explained that the sale of the 60 machines will be monitored so that a single operating firm will be allowed to purchase a maximum of three pieces (the preference being one or two per op). As he pointed out, this limited sale offer (which is a one-shot deal) and the success of the tourna-

(continued on page 38)

IN PRODUCTION — Williams Telephone Co., Inc., a subsidiary of Williams Electronics, Inc., commenced full production of its much awaited, state-of-the-art WITELCO 5000 "intelligent pay phone" on March 1 at Williams 75,000 square foot manufacturing facility in Gurnee, Illinois. The new model was introduced late last year and is currently in nationwide distribution. Checking out the quality of the telephone as they roll off the assembly line are (l-r): Williams executives Don Hassler (manager-manufacturing); Richard Wilkus (general manager); John Huddleston (nat’l sales & marketing mgr.); Gus Tsiolis (plant manager); and Wally Smolucha (mgr.-operations/engineering). For further information about the WITELCO 5000 contact John Huddleston at 312-287-2240.

Industry News ....................... 38
**Coin Machine**

**AROUND THE ROUTE**

*(continued from page 37)*

A new product is the idea of generating more interest in a niche market, which includes vending machine distributors and manufacturers. Dick emphasized these points for the benefit of distributors who might take exception to the $1000 price tag, to assure them of AOMA's intention in making this offer. It's strictly a one time thing to attract as much interest as possible in their tournament.

Moving ahead, World Wide Dist. of Chicago recently added the Ardac and Wittenborg vending lines to its roster, as part of its expansion move in the vending market. George Schlagel has joined the staff as a vending sales rep. Newly arrived at World Wide, by the way, are the Talbot-Wiletco 5000 payphone from the Williams subsid and from what the distrib's Joe Carone tells us, op response has been terrific. World Wide is distributing the payphone line in its territory.

Coming soon, Cinematronics John Margold items that the factory is getting ready to build samples of its new "Alley man," the first payperfused payper with (3 strikes in a row activates a loud turkey gobble) and the figure of the bowler is visible on the screen as the player controls the motion, the position, the hook, etc. As OMAA spelled it out, the rules are very strict so the wise thing is to contact NAERF (National Association for the Exchange of Industrial Resources) at 560 McClure St., Glendale, CA 91201 (phone: 303-343-0704) for full specifications.

**New Equipment**

**Mario's At It Again**

You can't argue with success — so, enter "VS. Super Mario Bros." enjoyed by Nintendo and again showcasing those familiar, lovable characters. Super Mario Bros. is such a big hit in Japan that Manual: "How To Master Super Mario Bros." was a best-seller in 1985 with 630,000 copies sold in a two month period.

"VS. Super Mario Bros." offers an endless number of worlds and levels through which "Mario" and "Luigi" journey in search of Princess Toadstool. Each level is confronted by a host of challenges and opportunities such as mushrooms that make them grow, fire breathing darts that give them "fire power" and even a star to make them invincible. They can break bricks and reveal hidden secret reflectors must be quick to avoid the Koopa's Little Goombas, Bloopers, Spiny's and other obstacles in the Mushroom Kingdom that get in their way. The game offers a perfect combination of challenge, excitement and fun.

As noted by Frank Ballouz, Nintendo's vice president of marketing, "I'm very excited about the release of "VS. Super Mario Bros." It's truly one of the greatest games this industry has seen in a long time."

The new model is available through factory distributors.

**On Target**

CHICAGO — Grand Products, Inc. has captured the fun, skill and excitement of electronic darts with its new "301 Bullseye" pinball conversion kit. Based in Elk Grove Village, IL, the firm at base the ACME '86 show in Chicago this past March.

Designed to retrofit Bally's popular four-player electronic pinball machines (except 6 Million Dollar Man and wide bodies), the 301 Bullseye kit contains all components needed to convert an older but working Bally electronic pinball into a game with the look, sound and play appeal demanded by today's players.

Scoring on 301 Bullseye is similar to its electronic darts counterparts. The player starts with 301 points, then reduces his score by being awarded 50 points for a bullseye, and 1 thru 20 points for respective targets hit, plus special double and triple point value bonus feature award. Each time the player reduces the score to zero, a "301 Win" game is awarded an score is re-set at 301 for continued play.

Also, when the player hits the D-A-R-T lanes, then scores a bullseye, the game counts down to zero, awards a "301 Win" game, then re-sets to 301 for continued play. The object of 301 Bullseye is for the player to win as many "301 Win" games as possible.

GT is Konami's Pinball Conversion Kit consists of new program prompts, a completely canned ready to install playfield, new backglass and cabinet side panels, auxiliary light, lower board, new sound board, cables, connectors, hardware, and easy to follow installation and monitor at a range of different angles.

Further information about the availability of the new kit may be obtained by contacting Grand Products, Inc., 775 Nicholas Blvd., Elk Grove Village, IL 60007.

**Fast Track Action**

"It's the ultimate driving challenge," stated Ben Har-El, president of Konami, Inc., in describing the new "Konami GT" game. "GT requires skill, quick reaction time and precise hand-eye coordination, much as a real race car driver would need to burn up the road. It's this realism enhanced by Konami-crisp graphics and the critical maneuvers demanded of the player that keep him playing the wheel.

In "Konami GT" the player must overtake his opponents who man both cars and motorcycles and avoid obstacles such as a treacherous rain and ice-slicked course, through snow and around hairpin curves, before running out of gas. The player can relax at checkpoints and buy new equipment strategically placed gas tanks which also award bonus points.

GT is Konami's first dedicated entry into the marketplace and is housed in "Omni," their brand new upright cabinet that can convert any horizontal or vertical monitor quickly and easily and that can position a monitor at a range of different angles.
**ALPHABETIC TOP COUNTRY SINGLES**

**INCLUDING PUBLISHERS AND LICENSEES**

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